MUNICH, BAYERISCHE STAATSBIBLIOTHEK, HANDSCHRIFTEN-INKUNABELSAMMLUNG, MUSICA MS F (1509-1525): AN EXAMINATION OF THE REPERTORIAL, CODICOLOGICAL, AND POLITICAL SIGNIFICANCE OF A UNIQUE SOURCE OF PARODY MASSES, WITH A MODERN EDITION OF THE MANUSCRIPT AND ITS MODELS

BY

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DISSERTATION

Submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Musicology in the Graduate College of the University of Illinois at Urbana-Champaign, 2012

Urbana, Illinois

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Professor Emeritus Chester Alwes
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Abstract

Part I of the dissertation is a comprehensive study of an important music manuscript dating 1509-25 in the Bavarian State Library in Munich (MunBS F), one of a collection of sixty-one manuscript sources of polyphony known as the “Alamire complex”, produced in the Low Countries in the early sixteenth century. A detailed examination of the codicological features of the manuscript, including its structure, scribes, and extensive decoration, provides new evidence of its intended recipient. Although it was thought to have been commissioned as a gift for Henry VIII of England, closer scrutiny of the manuscript reveals that it was almost certainly intended specifically for a woman, in all probability Henry’s wife, Katherine of Aragon. The staunch support given Katherine throughout her reign by her nephew Charles V and her sister-in-law Margaret of Austria, rulers of the Low Countries in this period, strengthens that probability. Due most likely to the complex politics of the moment, the manuscript never reached Katherine, but ended up in Munich, possibly in the possession of Charles’ cousin William IV, Duke of Bavaria.

A review of the manuscript’s contents of seven settings of the Ordinary of the Mass reveals that while the central one of these is a cantus firmus Mass, the other six are all parody Masses, arranged symmetrically around the former. Since it can also be demonstrated that all of the composers of these works and of the models on which they are based had an association with the royal court of France during various years between 1481 and 1518, it appears that the six parody Masses are among the earliest known examples of that genre. This provides new support for the hypothesis that the parody Mass had its beginnings at the French court. In the subsequent discussion of scholarship on the genre, work that began in the late 19th century, the emergence of this hypothesis in the literature of
the 1960s-1980s is shown to have been decisive for an understanding of the genre’s place in the development of the polyphonic Mass Ordinary.

Following this discussion of scholarship is a large section that focuses on the parody procedures used in the Masses, and analyzes each in detail to determine specifically how its composer manipulates his model to create the Mass. There is a significant variety in the procedures, which can be reduced in very broad terms to four predominant techniques, attributable, though not exclusively, to particular composers.

In Moulu’s two parody Masses, Missa ‘Missus est Gabriel’ and Missa ‘Paranymphus’, the opening phrases of each voice of the model are used at the beginning of the Mass, changing to a use of relatively small segments of the model for the remaining movements. These smaller segments of borrowed material are used most often at the beginnings of phrases, which then continue with newly composed music. In Richafort’s Missa ‘O genitrix’, linear material from the model is used in the outer voices of the Mass movements, creating a structural framework to contain newly composed sections in the inner voices. Theses sections are given rhythmic configurations from the model which are sometimes transformed mensurally, yet still retain the original note values.

In the anonymous Missa ‘Adiutorium nostrum’, large sections of the model are used within the Mass relatively unchanged, or with minimal alterations of rhythm and pitch duration, and are linked by shorter sections of newly composed music. This results in a clear identification of borrowed material and a distinctly derivative character. This Mass also makes use of ghost-text, wherein the composer chooses to underscore certain sections of text in the Mass with sections of borrowed music containing important underlying words in the model, creating an implied textual overlay. Finally, in Gascongne’s Missa ‘Myn hert
altyt heeft verlanghen’ large sections of the model are used with some alterations of rhythm and pitch duration, but the borrowed phrases are also expanded with newly composed material. Lines of the model are placed in the outer voices and in the Tenor, while an entirely new voice is added in the Countertenor.

The first half of the dissertation concludes with appendices of additional data concerning the manuscript and the Alamire complex, as well as a family tree of the Burgundian and early Hapsburg dynasties. Part II of the dissertation consists of a modern edition of the manuscript and its models, preceded by a full critical report and followed by the bibliography.
Acknowledgements

I would like to take a moment to acknowledge the contributions, both academic and personal, of the many people who helped to make this work possible. This journey has been a long one, and I am extremely appreciative of all of the help and support that has sustained me along the way. First and foremost, I would like to thank Herbert Kellman for introducing me to this rich and beautiful collection of manuscripts. His deep interest in the questions raised by the manuscripts in the Alamire complex has taken root in me as well, and without his patience and guidance I would never have been able to realize the completion of this project. There are not enough words to express how grateful I am for all of the support that you have given me. I would also like to thank Donna Buchanan and Tom Ward for persevering with me to the end of this project. Your teachings, as well as your thoughtfulness and generosity, will always remain with me. I would also like to say thank you to Chet Alwes, who graciously stepped in at the last minute to read this document. Thank you, too, to both Ed Hafer and Sara Heimbecker Haefeli for assisting me with my German translations.

There have been so many helpful staff members in libraries around the world that I couldn’t begin to thank them all individually. However, I must acknowledge the wonderful help that I have received from the Bayerische Staatsbibliothek in Munich, the Thüringer Universitäts- und Landesbibliothek in Jena, the Österreichische Nationalbibliothek in Vienna, the Regenstein Library at the University of Chicago, the Newberry Library, the Naperville Public Library system, the Howard B. Waltz Music Library at the University of Colorado Boulder, and the Music and Performing Arts Library at the University of Illinois Urbana. Even with all of the available knowledge in this electronic age, it is a blessing to find librarians who can almost instantly place the right book, periodical, or microfilm in your hands.
Finally, I need to thank my family members for their continuous support throughout this whole process. Mom, you never gave up on me. Thank you for giving me strength and courage when I needed them. Dad, thank you for setting the example for me early in life. Now we will have two doctors in the family. Arik, you have been unbelievably patient and supportive. You never gave up, and as a result, neither did I. Even though the arrival of our sons Noah and Nicholas delayed the completion of this work, I wouldn’t change a thing.
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JenaU 9  Jena, Thüringer Universitäts- und Landesbibliothek, MS 9
JenaU 12 Jena, Thüringer Universitäts- und Landesbibliothek, MS 12
JenaU 20 Jena, Thüringer Universitäts- und Landesbibliothek, MS 20
JenaU 22 Jena, Thüringer Universitäts- und Landesbibliothek, MS 22
LeidGA 1443 Leiden, Gemeentearchief, Archieven van de Kerken, MS 1443
LonBL Add.MS 18855 London, British Library, Add. MS 18855 (“The Bourdichon Hours”)
LonBL Add. MS 38126 London, British Library, Add. MS 38126
LonBLR 8 G. vii London, British Library, MS Royal 8 G. vii
MechAS s.s. Mechelen, Archief en Stadtbibliothek, MS s.s.
MontsM 771 Montserrat, Biblioteca del Real Monasterio, Ms. 771
MontsM 773 Montserrat, Biblioteca del Real Monastario, MS 773
MunBS 6 Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 6
MunBS 7 Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 7
MunBS 34 Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 34
MunBS 260 Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 260
MunBS F Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica MS F
RISM 15324 Quartus liber tres missas continet,…”. Paris, P. Attaingnant
RISM 1546

“Liber tertius missarum quatuor vocum, a diversis musicis compositarium,…”. Antwerp, T. Susato

RosU 40
Rostock, Bibliothek der Wilhelm-Pieck-Universität, MS Mus. Saec. XVI-40 (1-5), No. 2

SubA 248
Subiaco, Abbazia Scolastica, Biblioteca Statale, MS 248

TrevBC 9
Treviso, Biblioteca Capitolare del Duomo, Ms. 9

UppsU 76c
Uppsala, Universitetsbiblioteket, MS Vokalmusik i Handskrift 76C

VatS 17
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Chapter 1: Introduction and Codicology

Introduction

Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica MS F, or MunBS F as this manuscript will be referred to subsequently, is a large choirbook of Masses from the early sixteenth century.¹ It is one of sixty-one manuscript sources of sacred and secular polyphony collectively known as the Alamire complex, and made up of forty-five folio and elephant folio choirbooks, six complete or incomplete sets of partbooks, and ten isolated parchment leaves or fragments. These contain over six hundred works by northern European composers active in the late fifteenth and early sixteenth century, including Pierre de La Rue, Josquin Desprez, Johannes Ockeghem, Jean Mouton, and Antoine Févin. The complex was copied in the years 1500-1535 by music scribes working in a scriptorium attached to the Burgundian-Hapsburg courts of Philip the Fair, Margaret of Austria, Archduke Charles (later Holy Roman Emperor Charles V), and Mary of Hungary in both Brussels and Mechelen, and headed, after 1508, by a certain Petrus Alamire, a scribe, compiler, and seller of music manuscripts, who also traveled widely on diplomatic missions. Forty-two of the sixty-one surviving manuscripts are brilliantly illuminated, the decorations ranging from ornate initials to elaborate miniatures, borders, and coats of arms. The illuminations can be attributed to the Ghent-Bruges School, and resemble the style of the workshops of Simon Bening, Gerard

Horenbout, and other masters, an outgrowth of the painting style of the Books of Hours and breviaries fashioned for the Burgundian nobility during the reign of Philip the Good.²

This group of books was used for both practical and political purposes. Many of the manuscripts show obvious signs of use, such as corrections to individual parts. The large size of a number of the choirbooks made them very practical for a group of musicians to be able to stand around a lectern and read their individual parts, and many of the establishments to which the books were dispatched had chapels of singers.

With their provenance in a workshop related to the Burgundian-Hapsburg court, politics inevitably played a key role in determining the recipient of an individual choirbook. Of the forty-eight manuscripts for which the recipient is known with some degree of certainty, nineteen were made as gifts, with varying political purposes, for foreign rulers. Eleven others were made for members of the Hapsburg dynasty. Three manuscripts were made for three different loyal court functionaries. Twelve books were made for or commissioned by high-ranking families, such as bankers and minor nobility in contact with the Burgundian-Hapsburg court and possibly with Alamire himself, and three books were privately commissioned by a confraternity.³ It should be noted, however, that the commissioned books tended to use paper folios instead of parchment, and therefore were not as fine. These manuscripts were disseminated across Europe to locations as far from Brussels as Lisbon, Rome, and Vienna.⁴

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² For general overviews and further details of the complex, see Herbert Kellman, ed. *The Treasury of Petrus Alamire: Music and Art in Flemish Court Manuscripts, 1500-1535*. Chicago: University of Chicago Press, 1999 (hereafter, referred to as *The Treasury of Petrus Alamire*).
³ See Appendix A for the distribution list of known recipients of volumes contained in the Alamire complex.
Thus, MunBS F itself eventually arrived in the duchy of Bavaria, and remains in Munich to this day.\textsuperscript{5} It contains the following seven settings of the Mass Ordinary, all "parody" Masses,\textsuperscript{6} with the exception of no. 4, a \textit{cantus firmus} Mass.

1. 3-17 Missa ‘Missus est Gabriel’ (incomplete) [Pierre Moulu]\textsuperscript{7}  
Model: Josquin Desprez  
Missus est Gabriel (motet)

2. 17v-36 Missa ‘Es hat ein sin’  
[Mathieu Gascongne]  
Model: Not extant

3. 37v-57v Missa ‘O genitrix’  
[Jean Richafort]  
Model: Loyset Compère  
O genitrix gloriosa (motet)

4. 58v-71v Missa ‘O werde mont’  
anon.  
Model: anonymous  
O werde mont (Flemish song)

5. 72v-85 Missa ‘Adiutorium nostrum’\textsuperscript{8}  
anon.  
Model: Antoine Févin  
Adiutorium nostrum (motet)

6. 86v-103 Missa ‘Myn hert altyt heeft verlanghen’  
[Mathieu Gascongne]  
Model: Pierre de la Rue  
Myn hert altyt heeft verlanghen (Flemish Song)

7. 104v-118 Missa ‘Paronymphus’  
[Pierre Moulu]  
Model: Loyset Compère  
Paronymphus (motet)

\textsuperscript{5} Ibid., see especially Eric Jas’ entry concerning MunBS F, pp. 119-121.  
\textsuperscript{6} Although the term “imitation” or “imitatio” was used to describe these types of works during the Renaissance, modern musicologists have traditionally used the term “parody,” which I will also use throughout this study, in order to facilitate comprehension. For further discussion on the genesis of this term, see Chapter 3 below.  
\textsuperscript{7} Only no. 6 is attributed in the manuscript; all other attributions are derived from concordances.  
\textsuperscript{8} Because of the interchangeability of ‘i’ and ‘j’ in this period, the spelling for the model of this Mass can be both “Adiutorium” and “Adjutorium”. For the sake of consistency I will use “Adiutorium,” as it is spelled in the manuscript, throughout this document.
Codicology

Binding

The original binding for this manuscript is missing. It has been rebound in modern brown boards with a brown and tan turtle-shell design. On the spine in gold leaf against a dark red background are the words “Ildephonsi Moralés cantus ecclesiasticus”.9

Composition of the manuscript

The manuscript contains 116 parchment folios, in seventeen gatherings,10 with one paper folio at each end. Folio numbers 3-118 have been added in pencil by a modern hand. The first two parchment folios are missing at the beginning, and there are eight blank folios within the manuscript - folios 37, 58, 72, 85v-86, 103v-104, and 118v. All of the blank folios have markings showing the left and right margins. Folio 36v contains staves, but no text, music, or initials. Pinhole markings for the margins can be seen on some folios, such as folio 43 in the Bass and folio 91 in the Bass.

Scribes:

Flynn Warmington has identified two separate musical hands: F and H3.11 Both of these scribes worked on manuscripts in the Alamire workshop that have been tentatively dated between 1508 and 1534. Each scribe uses his own distinct style when drawing time signatures,

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9 This was first cataloged by J. J. Meier in his Die musikalischen Handschriften der K. Hof- und Staatsbibliothek in München. Erster Theil: Die Handschriften bis zum Ende des XVII. Jahrhunderts. Munich: Der Palm'schen Hofbuchhandlung, 1879. A more recent catalog provides further details: see Martin Bente, Marie Louise Göllner, Helmut Hell and Battina Wackernayel. Bayerische Staatsbibliothek Katalog der Musikhandschriften, I: Chorbücher und Handschriften in Chorbüchertiger Notierung. Kataloge Bayerische Musiksammlungen, Munich: G. Henle Verlag, 1989. Much of the following information on the provenance of this manuscript is taken from these.


11 See Appendix B for a complete list of scribal concordances with MunBS F. For more information on the determination of scribal hands in the Alamire manuscript, see Flynn Warmington, “A Survey of Scribal Hands in the Manuscripts,” in The Treasury of Petrus Alamire, 41-46.
clefs, accidentals, and certain musical notes, making it relatively easy to distinguish between the
two hands. Examples of this can be seen in the following tables:

Table 1: Time Signatures

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<thead>
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<th>Specific Type</th>
<th>Scribe F</th>
<th>Scribe H₃</th>
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</thead>
<tbody>
<tr>
<td>Time Signatures</td>
<td>Tempus imperfectum diminutum</td>
<td>Thick semi-circle with a thick vertical slash fol. 38</td>
<td>Thin semi-circle with a thinner slash that slants down to the left fol. 17v</td>
</tr>
<tr>
<td></td>
<td>Tempus perfectum diminutum</td>
<td>Thick circle with a vertical slash fol. 81v</td>
<td>Not Used</td>
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<tr>
<td>Proportio Tripla</td>
<td>3 with rounded bottom and no tail fol. 114</td>
<td>3 with rounded end and a tail looping to the right fol. 90v fol. 95</td>
<td></td>
</tr>
<tr>
<td>Tempus Imperfectum Proportion Tripla</td>
<td>Semi-circle with vertical slash beside a 3 fol. 39v fol. 54v</td>
<td>Not Used</td>
<td></td>
</tr>
<tr>
<td>Tempus Perfectum Proportion Tripla</td>
<td>Full circle beside a 3 fol. 81v</td>
<td>Full circle over a 3 fol. 29</td>
<td></td>
</tr>
<tr>
<td>Tempus Perfectum Proportion Tripla</td>
<td>Full circle with a vertical slash beside a 3 fol. 68v</td>
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### Table 2: Clefs

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<tr>
<td>Clefs</td>
<td>C Clef</td>
<td>Two stacked rectangles with a double line to the left extending above and below</td>
<td>Two stacked rectangles with a double line to the left extending below only</td>
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<tr>
<td></td>
<td></td>
<td>fol. 57v</td>
<td>fol. 6v</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fol. 65v</td>
<td>fol. 34v</td>
</tr>
<tr>
<td>F Clef</td>
<td>Horizontal S shape with a tail extending up and to the right</td>
<td>Backwards open C-shape with a tail trailing to the left</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>fol. 68</td>
<td>fol. 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fol. 53</td>
<td>fol. 6</td>
</tr>
<tr>
<td>G Clef</td>
<td>Dark bottom loop with two inverted v-shapes at the top; separate, lighter upper swirl</td>
<td>Dark semi-circle at bottom with single vertical slash on the left; separate upper S-shape positioned slightly to the right with two U-shapes at the bottom</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>fol. 43v</td>
<td>fol. 87v</td>
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<td>fol. 56v</td>
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### Table 3: Accidentals and Key Signatures

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</thead>
<tbody>
<tr>
<td>Accidentals/Key Signatures</td>
<td>Flats</td>
<td>Straight vertical stem, rounded part left open</td>
<td>Straight vertical stem, rounded part closed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fol. 37v</td>
<td>fol. 3</td>
</tr>
<tr>
<td></td>
<td>Naturals</td>
<td>Two intersecting sets of lines set at an angle</td>
<td>Not Used</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fol. 108v</td>
<td></td>
</tr>
</tbody>
</table>
Table 4: Musical Notation

<table>
<thead>
<tr>
<th>Musical Notation Category</th>
<th>Specific Type</th>
<th>Scribe F</th>
<th>Scribe H₃</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes</td>
<td>Longa</td>
<td>Consistently evenly rectangular&lt;br&gt;fol. 59 fol. 105</td>
<td>Often sloppy with crooked edges and/or stems&lt;br&gt;fol. 22 fol. 87</td>
</tr>
<tr>
<td>Fusa</td>
<td>Short flags, still hooked when upside down&lt;br&gt;fol. 38v fol. 43</td>
<td>Longer flags, straight (no hook) when upside down&lt;br&gt;fol. 9v fol. 9v</td>
<td></td>
</tr>
</tbody>
</table>

Although the breves, semibreves, and minims of Scribe F and Scribe H₃ are very similar in style, the traits in the above table clearly indicate that Scribe F is responsible for the all of the musical writing in Missa ‘O genitrix’ (ff. 37v-57v), Missa ‘O werde mont’ (ff. 58v-71v), Missa ‘Adiutorium nostrum’ (ff. 72v-85), and Missa ‘Paranymphus’ (ff. 104v-118), as well as in the Agnus III of Missa ‘Missus est Gabriel’ (ff. 16v-17). Scribe H₃’s hand is clearly seen in all of Missa ‘Es hat ein sin’ (ff. 17v-36) and Missa ‘Myn hert alttyt heeft verlanghen’ (ff. 86v-103), as well as in all of the movements except for the Agnus III of Missa ‘Missus est Gabriel’ (ff. 3-16).

Warmington identifies two text hands in MunBS F, Scribe F and Scribe Y, who have also been identified in several other manuscripts of the Alamire Complex dating between 1508 and 1534. The two hands are fairly easy to distinguish, as their individuality in the formation of many frequently occurring capital letters, and to a lesser extent lower case letters, is quite marked. Some of the most easily distinguished differences are shown in the following table:
<table>
<thead>
<tr>
<th>Letter</th>
<th>Scribe F</th>
<th>Scribe Y</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Double line tag on the left, long tail angling upward to the left: &quot;Agnus&quot; fol. 35v</td>
<td>No extra lines, crossover at the apex, long horizontal tail to the left: &quot;Agnus&quot; fol. 16</td>
</tr>
<tr>
<td>b</td>
<td>Curved at the top of the stem: &quot;nobis&quot; fol. 22v</td>
<td>Stem extended to the right: &quot;nobis&quot; fol. 8</td>
</tr>
<tr>
<td>D</td>
<td>Single line emerging from the curve to the left across the center: &quot;Domine&quot; fol. 20v</td>
<td>No inner line, loop in the upper left-hand corner: &quot;Domine&quot; fol. 6v</td>
</tr>
<tr>
<td>d</td>
<td>No stem extension: &quot;deus&quot; fol. 20v</td>
<td>Stem extension upward and to the left: &quot;deus&quot; fol. 6</td>
</tr>
<tr>
<td>E</td>
<td>Double line in the center: &quot;Et&quot; fol. 24v</td>
<td>Single line in the center: &quot;Et&quot; fol. 10</td>
</tr>
<tr>
<td>I</td>
<td>Four additional lines to the left of the main stem &quot;In&quot; fol. 33v</td>
<td>No extra lines, both upper and lower lines are on the left only &quot;In&quot; fol. 15</td>
</tr>
<tr>
<td>O</td>
<td>Two lines in the center of a closed circle &quot;Osanna&quot; fol. 32v</td>
<td>No lines in an open circle &quot;Osanna&quot; fol. 15</td>
</tr>
<tr>
<td>P</td>
<td>Five lines to the left of the main stem with a fifth transecting the stem, long tail: &quot;Patrem&quot; fol. 24v</td>
<td>No extra lines, short tail: &quot;Patrem&quot; fol. 10</td>
</tr>
<tr>
<td>Q</td>
<td>Two lines inside: &quot;Qui&quot; fol. 22v</td>
<td>No lines inside: &quot;Qui&quot; fol. 7v</td>
</tr>
<tr>
<td>S</td>
<td>Written with three separate strokes: &quot;Sanctus&quot; fol. 30v</td>
<td>One continuous line with a large loop at the bottom: &quot;Sanctus&quot; fol. 13v</td>
</tr>
</tbody>
</table>

Scribe F is clearly the predominant text scribe in the manuscript, having written the full texts of five of the seven Masses. Scribe F’s hand can be attributed to the text in Missa ‘Es hat ein sin’ (ff. 17v-36), Missa ‘O genitrix’ (ff. 37v-57v), Missa ‘O werde mont’ (ff.58v-71v), Missa
'Adiutorium nostrum' (ff. 72v-85), and Missa 'Paranymphus' (ff. 104v-118). In addition, Scribe F’s hand is also found in the Agnus III in Missa 'Missus est Gabriel' (ff. 16v-17), as well as in the marginal directives in both Missa 'Missus est Gabriel' and Missa 'Myn hert altyt heeft verlanghen’. Scribe Y’s hand is responsible for the texts in all movements except the Agnus III of Missa 'Missus est Gabriel’ (ff. 3-16), as well as all of the movements of Missa 'Myn hert altyt heeft verlanghen’ (ff. 86v-103).

Provenance and Destination

The provenance and destination of MunBS F are particularly problematic. Although it is known for certain that it came to the Bayerische Staatsbibliothek in the early nineteenth century, the evidence of how it came to be there is slim at best. The manuscript contains two texts, in the forms of handwritten notes, offering clues to the history of this manuscript. The first was written just inside the front cover in 1829 by (presumably) a librarian named Krabinger. It states:


The second inscription on folio 118 states:

Ex dono Georgii Schnevogli decani ad S. Ioannem Baptismam in monte Frisingensi Caeremoniarii et organoedi aulici, nec non Parochi indigni in Poemering 23. Ian. 10 Cal. Febru. 1717. [From the gift of Georgius Schnevogel, deacon at Saint John the Baptist, master of ceremonies and chapel organist in the monastery in Freising, and unworthy priest of the parish of Pomering, January 23, 1717.]

Therefore, something in the manuscript, or the manuscript itself, was originally credited to a Spanish Maestro di Capella from Brussels named Ildephonso or Alphonso Moralés who, according to the inscription on the spine of the manuscript was a singer as well as a chapel master. It would not have been unusual for a Spaniard to head the chapel of a church in Brussels
in the later 16th century, since by that time the Hapsburg family ruled both Spain and the Low Countries, but this would suggest that Moralés had nothing to do with the creation of the manuscript, which was completed by 1525 at the latest, as will be seen below. No record of this Ildephonso Moralés has been found in the court records in Brussels, so the church in which he served and the reason he is called “author” are therefore unknown. However, a record has been found among the inventories of Cardinal Ippolito d’Este that lists a “Morales Cantore spagnolo” in his service in 1509. Lockwood notes that this date is likely too early to refer to the famous composer Cristobal de Morales. Given the itinerant nature of musicians in this era, it is not impossible that the Morales listed in this inventory may be the same singer who later became a maestro di capella in Brussels. It is also possible that the Brussels Moralés was in some way involved in the copying of this manuscript, or in overseeing its production, and was consequently listed, erroneously, as an author, but our present knowledge of the Alamire scriptorium suggests that its work was primarily carried out in Mechelen and Antwerp.

Clearly at some point this manuscript traveled to Bavaria, although no record of it appears in the surviving documents from the court of Duke William IV, who ruled Bavaria from 1508 to 1550, a range of dates completely covering the period in which MunBS F could have been written (see ‘Dating’ below). It is highly possible that Duke William IV never had this manuscript in his possession, since the earliest evidence locating MunBS F in Bavaria places it in the hands of a priest in Pomering, George Schnevogel, in 1717. He appears to have held many positions in addition to being a priest, including deacon at the church of Saint John the Baptist, and master of ceremonies and organist in a monastery in Freising. It is to this monastery in Freising, the Benedictine monastery of Weihenstephan, that he donated MunBS F, although the

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inscription does not say whether Schnevogel actually owned the manuscript or was presenting it on someone else’s behalf. The monastery must have retained possession of this manuscript for approximately the next century, until it fell victim to the secularization of the convents and Stifts, which began in 1803. The manuscript is known for certain to have been in the Bayerische Staatsbibliothek by the early summer of 1829, when the librarian Krabinger explained that the text concerning Ildephonso Moralés had been cut out.

The intended destination of this manuscript is an even more complicated question. The accepted hypothesis is that it was originally intended for King Henry VIII of England and his wife, Katherine of Aragon. Such a gift between sovereigns would be perfectly natural, and there was the added incentive that Katherine of Aragon, as the Aunt of Charles V, was part of the Burgundian-Hapsburg family. Unfortunately, there is no direct musical evidence that this manuscript was intended for Henry VIII and Katherine of Aragon, nor are there any records or documents indicating that the royal couple was expecting such a gift from either the Burgundian court or Alamire himself. This manuscript is almost identical in size to LonBLR 8 G. vii, a manuscript that was intended for both Henry VIII and Katherine of Aragon, and is known to have actually reached them. Herbert Kellman, in the introduction to the facsimile of LonBLR 8 G. vii, described the layout of folios 17v-18 of MunBS F to be the “twin” of the layout of the opening folios of the London manuscript, “corresponding precisely not only in dimensions and

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13 I am very much indebted to Frau Dr. Sabine Kurth of the Munich Bayerische Staatsbibliothek who told me about the many transfers of books and documents in the early decades of the nineteenth century from the Benedictine monastery of Weihenstephan to the Bayerische Staatsbibliothek. Although she could not confirm that MunBS F was among these items, I believe that it was most likely at this time (ca. 1800-1820) that the manuscript changed hands.


layout of music and text but also in the size and placement of the illuminated borders and initials."¹⁶ Both manuscripts use the same sized staves (15 mm), a feature found in only three other Alamire manuscripts.¹⁷ Two other significant visual features that they have in common are the extensive use of rubrics throughout both manuscripts, and the use of almost identical styles of continuation signs.¹⁸

The contents of LonBLR 8 G. vii consist of twenty-eight motets, one canon (added later), and five settings of *Dulces exuvie* as well as one setting of *Fama malum*, both from Virgil’s *Aeneid*. It is logical that a second book prepared for Henry VIII would have a separate and yet complementary set of contents to the first. This idea is further supported by the fact that three of the Masses in MunBS F are based on works found in LonBLR 8 G. vii. Josquin’s motet *Missus est Gabriel*, the tenor *O werder mont* in Strus' motet *O sancta Maria*, and Févin’s motet *Adiutorium nostrum* are all in the latter, corresponding with the first, fourth, and fifth Masses in MunBS F.

Often the illuminations of a manuscript offer visual evidence of its intended recipient. In the case of MunBS F, that evidence is somewhat tenuous, and leads to a surprising hypothesis. Some of the badges and emblems of Henry VIII and his wife Katherine of Aragon are present, such as the pomegranate, greyhound, and dragon. The use of the pomegranate, the emblem of Granada, within both illuminated initials on folio 3 would at least seem to indicate that this manuscript was meant for Katherine of Aragon.¹⁹ Both the dragon and the greyhound appear

¹⁷ BrusBR 228; VienNB Mus. 15941; and VienNB Mus. 18746. Interestingly, none of these manuscripts contains Masses. All three, like LonBLR 8 G. vii, are chiefly collections of motets and chansons.
¹⁸ In fact, the signs on 21v-22 and 33v-34 in MunBS F are exactly the same as continuance signs in LonBLR 8 G. vii.
¹⁹ Katherine’s sister, Juana “The Mad”, Archduchess of Austria and Duchess of Burgundy, would also have been entitled to use the pomegranate as her personal emblem, as she inherited the thrones of Castile, Leon, and Granada upon the death of her mother Queen Isabella of Spain in November of 1504.
together on folio 37v, but only as heads. On this folio the dog’s head is brown, probably in order
not to break the visual continuity of the initial, rather than being gray or white which is the more
usual depiction. The subsequent appearance of the greyhound on folio 86v is somewhat
problematical. These final three openings were clearly not done by the same hands as the first
four, and since there are no underlying pencil sketches to indicate a preplanning of the images on
these openings, questions about their content and its symbolism naturally arise. The greyhound
portrayed in this opening does not have the same shaped ears, muzzle, or forelegs as the ones in
London LonBLR 8 G. vii. and JenaU 9, another manuscript clearly intended for Henry and
Katherine. Both LonBLR 8 G. vii. and JenaU 9 contain Henry VIII’s coat of arms in the
illuminated initial position for the cantus part, so it is highly likely that these manuscripts were,
at least originally, meant for him. Although Royal 8 G. vii reached Henry VIII, JenaU 9 went
instead to Frederick the Wise, the Elector of Saxony and political supporter of Charles V,
demonstrating clearly that Henry VIII did not receive all of the manuscripts that were originally
intended for him.

Somewhat surprisingly, the dog on folio 86v of MunBS F is virtually identical to the dog
on folio 38 of MunBS 6 (hereafter MunBS 6). The shapes of the ears, muzzles, and forelegs, and
the colors of both dogs correspond almost exactly. It is certain that MunBS 6 was created for
Duke William IV of Bavaria, as it contains the Bavarian ducal coat of arms (on the same folio as
the dog), and was a known part of the ducal library.\(^{20}\) It is conceivable that the dog in MunBS 6
was used as a model for the one later added to MunBS F. If this is so, it would indicate that the
last three sets of illuminations were added to the manuscript after it reached Bavaria.

The dragons that appear in the final opening of MunBS F are less questionable, at least in
the area of identity. Although they are brown and do not have wings, the upper dragon is clearly

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\(^{20}\) See Eric Jas’ commentaries on MunBS 6, 7, and 34 in *The Treasury of Petrus Alamire*, 116-118.
breathing fire and there is a gem to symbolize its horde of riches. The dragon was associated with Henry VIII through England’s patron saint, Saint George. The story of the martyrdom of Saint Margaret of Antioch also includes the defeat of a dragon, and she is often depicted with one. Therefore, it is possible that the inclusion of a dragon was meant as a reference to Saint Margaret, and by extension to Margaret of Austria, instead of Henry VIII.

Another significant point about determining whether the intended recipients of MunBS F were meant to be Henry VIII and Katherine of Aragon is that other symbols and badges that one would expect to find in a manuscript for this royal couple are noticeably absent, as can be seen in the descriptions of the illuminations of the folios. For example, there are no images of the Beaufort family portcullis, which is prominently displayed on folio 3 in LonBLR 8 G. vii. Images of the Tudor rose in MunBS F, a combination of red and white roses in a single flower, symbolizing the union of the noble houses which helped to found the Tudor dynasty, are also absent from MunBS F. In LonBLR 8 G. vii, this rose is depicted with an outer layer of red petals, an inner layer of white petals, and a center of red petals. In the frame that should have held a painted initial T(enor), a Tudor rose is juxtaposed onto a pomegranate, symbolizing Henry and Katherine’s union. In JenaU 9, the Tudor rose is shown in two different incarnations. On folio 1v the red petals are quartered with the white petals to form the rose. On the opposing folio 2, the red petals form the outer layer and the white petals form the inner layer of the flower. None of these forms of rose is found in MunBS F, either in the borders or the illuminated initials. This is very troubling, as the Tudor rose was one of Henry VIII’s most prominent symbols and

22 The portcullis is a symbol of the Beauforts, Henry VIII’s paternal grandmother’s family.
23 The marriage of Henry Tudor (Henry VII) and Elizabeth of York symbolically ended the Wars of the Roses and united the houses of Lancaster and York. When founding their new dynasty, Henry VII chose to use the combined colors of both roses as a symbol of that unity.
24 For illustrations of these, see Kellman, *The Treasury of Petrus Alamire*, 111.
25 For illustrations of these, see Kellman, *The Treasury of Petrus Alamire*, 98-99.
would have been the simplest one to incorporate into this manuscript, given the nature of its initial and border decorations. Because the last three illuminated openings were originally left unpainted by the original artists, it is possible that Tudor roses were originally planned for inclusion in one of the later openings of the manuscript. However, these ubiquitous symbols of the House of Tudor would much more likely be seen in the earliest illuminated openings.

The omissions of Henry VIII’s more obvious symbols are troubling, but can easily be accounted for if the manuscript was meant solely for Katherine of Aragon. Being a member of the Burgundian-Hapsburg family as well as the Queen of England, she would be a very likely person to receive such a gift. This theory is supported by the more obvious symbolism contained in the manuscript, as well as some of the subtler symbolic language contained in the borders of the illuminations. The inclusion of both the dragon and the greyhound can equally be explained as symbols of England, and therefore its queen. The dragon symbolizes Saint George, the patron saint of England. Both symbols are included only as heads, and the greyhound is brown rather than the traditional grey used for Henry VIII’s personal symbol. The manuscript contains, in the first illuminated opening, Katherine’s symbol of the pomegranate alone, without the accompanying Tudor roses that are found in London, British Library, MS Royal 8 G. vii.\(^\text{26}\) The only roses found in MunBS F are contained in the borders, and taken in context with the flowers that surround them betoken a fairly personal message that would be much more appropriate if the manuscript’s recipient was a woman.

The borders accompanying the pomegranates on the first illuminated opening include forget-me-nots (\textit{Myosotis sylvatica}), daisies (\textit{Bellis perennis}), strawberries (\textit{Fragaria vesca}), a pink garden rose with a yellow interior (\textit{Rosa alba}), and a spray of violas (\textit{Viola tricolor}), also

\(^{26}\) The pomegranate was the heraldic emblem of Granada, and one that was used by the daughters of Queen Isabella of Spain, including Katherine of Aragon. With its many seeds, it was also seen as a symbol of fertility – a lifelong personal issue for Katherine.
known as heartsease in this period. Although at first glance this would seem to be a typical array of border flowers in the Ghent-Bruges style, a closer examination shows that all of these flowers reinforce an underlying theme of love (both romantic and Christian), fertility, steadfastness, and remembrance – a symbolic theme that continues throughout the borders of MunBS F. The daisy (or marguerite) is a symbol of Margaret of Austria herself, and appears on the same opening as the pomegranates, but nowhere else in the manuscript. Perhaps the symbolic flowers in the first illuminated opening, as well as the ones in the borders to follow, are meant as a subtle and personal message from Margaret to Katherine.\textsuperscript{27} This message would be especially appropriate coming from a kinswoman such as Margaret of Austria, considering the difficulties Katherine was enduring in this period with both her fertility and her marriage.

From the time of her first pregnancy in 1509, Katherine suffered multiple stillbirths and miscarriages. Although she bore a living son, Henry, in 1511, the infant sickened and died within two months. Katherine finally bore a healthy daughter, Mary, in 1516, but at that point Henry VIII had already begun to stray from their marriage bed. In 1514 Henry began an affair with Elizabeth Blount, one of Katherine’s ladies-in-waiting. In 1519 Elizabeth bore Henry a healthy, but illegitimate, son named Henry Fitzroy. Although she prayed fervently for more children, Katherine bore her last baby, a girl, who died shortly after birth, on November 10, 1518.\textsuperscript{28}

Katherine’s failure to ultimately produce a son was not only a personal tragedy, but also a political one. The rulers of the courts of Europe, including Margaret of Austria in the Low Countries, would have closely monitored Katherine’s fertility, or lack thereof. Publicly, Henry and Katherine continued to hope for more children. However, Katherine was already well into

\textsuperscript{27} For a more detailed listing of the flowers contained in the borders and their meanings, see Appendix C.
\textsuperscript{28} For more details on Katherine of Aragon’s biography, see Giles Tremlett, \textit{Catherine of Aragon: The Spanish Queen of Henry VIII}, New York: Walker and Company, 2010.
her thirties and, given her obstetrical history, would need extraordinary luck or divine intervention to bear a living son.

The music on which the Masses in this manuscript are based seems to echo this idea, as well as to reinforce the impression that this manuscript was intended for a woman. Each of the motets that serve as the basis for a Mass relates either to the Immaculate Conception of the Virgin Mary, such as the Missa ‘Missus est Gabriel’, the Missa ‘O genitrix’, and the Missa ‘Paranymphus’, a plea for intercession on the dedicatee’s behalf, such as the Missa ‘Adiutorium nostrum’, or the remembrance of a steadfast love, as in the Missa ‘O werde mont’ and the Missa ‘Mijn hert altijt heeft verlanghen’. Although many men in this period did not hesitate to ask for Divine intercession for various aspects of their life, problems with fertility were viewed as almost exclusively a female problem. Appeals to the Virgin for children, as well as texts emphasizing Her immaculate conception and fertility, would be more appropriately directed at a woman – especially one who was in her final childbearing years. The remembrance of a steadfast love may also have been to remind Katherine of the happier times with Henry from the early part of their marriage.

Whether MunBS F was meant for Henry VIII and Katherine of Aragon jointly or simply Katherine alone, the manuscript did not arrive at its intended destination in England. The fact that it did not reach them was most likely due to the constantly fluctuating political situation between England and the Hapsburg Empire in the 1510’s and 1520’s.²⁹

Origin

Even a cursory study of the style of calligraphy and illuminations in MunBS F shows that it is without question part of the Alamire complex, whose manuscripts were fashioned by scribes

attached to the Burgundian-Hapsburg courts in Brussels and Mechelen. As this manuscript dates from middle to late part of the output of these scribes, it was most likely put together in Mechelen, where Alamire worked, chiefly as a supervisor and proofreader, from 1516 to 1534.30

**Dating of the Manuscript**

Unfortunately, MunBS F does not have a colophon. The use of the symbols of Henry VIII and Katherine of Aragon, or at least of Katherine as the Queen of England, narrows the range of its production between 1509, the year of their marriage, and 1527, the year Cardinal Wolsey opened the “secret” trial formally questioning the validity of the King’s marriage. Henry VIII’s interest in Anne Boleyn may have begun as early as 1524, but it was not until early 1526 that Henry VIII publicly displayed evidence of his affair with Anne Boleyn for the first time. Henry VIII jousted in a tournament with the motto “Declare je nos” (Declare I dare not) embroidered on his jousting costume. Above the motto was a man’s heart engulfed in flames. Shortly thereafter, he ordered four gold brooches from the royal goldsmith – Venus with Cupid; a lady holding a heart in her hand; a gentleman lying in a lady’s lap; and a lady holding a crown. All were meant for Anne Boleyn and, since she wore them at court, it was virtually impossible for the Queen not to have noticed.31

Whether she complained to her Hapsburg relatives about this particular situation is not known. Henry ceased to have sexual relations with Katherine in 1525, but maintained the public show of a marriage for political purposes. It is certain that both Katherine and Emperor Charles

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V knew about Henry VIII’s intention to seek a divorce at least by the early summer of 1527.\footnote{James Anthony Froude, \textit{The Divorce of Catherine of Aragon}. (London: Longmans, Green, and Company, 1891; reprint, London: Elibron Classics, 2004), 34-35 (page references are to reprint edition).} In May of that year Imperial Ambassador Mendoza reported to Charles V that he:

\dots had learnt on reliable authority, that Wolsey, for a final stroke of wickedness, was scheming to [have Henry] divorce the Queen. She was so much alarmed that she did not venture herself to speak of it, but was certain that the lawyers and bishops had been invited to sign a declaration that, being his brother’s widow, she could not be the wife of the King. The Pope, she was afraid, might be tempted to take part against her, or the Cardinal himself might deliver judgment as Papal Legate. Her one hope was in the Emperor. The cause of the action taken against her was her fidelity to the Imperial interests. Nothing as yet had been made formally public, and she begged that the whole matter might be kept as private as possible.\footnote{Ibid., 34-35.}

The divorce, in addition to forming a logical terminus ante quem, provides a very sensible reason as to why production would be abruptly halted on a manuscript of this quality, leaving the last three Mass openings unfinished. Whoever then acquired the manuscript would be responsible for filling the blank spaces, explaining why the illuminations of the last three mass openings were allowed to be painted by what were clearly far less skilled artists.

Although Henry VIII’s and Katherine’s divorce was the largest cause for ill will between England and the Empire, it was not the only time during this period that the two realms fell out of favor with one another. There were several political occasions concerning the English and Hapsburg courts for which this manuscript might have been created and then subsequently abandoned, and Katherine’s problems with her fertility and her marriage existed for a span of over a dozen years (ca. 1514-1527). Two of the most prominent occasions involved marriages between the two dynasties. The betrothal of Henry VIII’s sister Mary to Prince Charles of Castile, Archduke of Austria (and later Charles V) had been in place since before Henry VIII ascended the throne. His father, Henry VII, had made the arrangements with Maximilian I, Charles’ father, in December of 1508. However, when Ferdinand of Aragon and Emperor
Maximilian betrayed Henry and broke their alliance by making peace with Louis XII of France in March of 1514, Henry responded by breaking the betrothal, which was formally denounced by Princess Mary on July 30, 1514.\textsuperscript{34}

The two countries were again in accord by the summer of 1521. In August of this year Cardinal Wolsey visited the Burgundian court to meet with both Margaret of Austria and Charles V in order to arrange an alliance. In early 1522 Henry and Charles officially entered into a new alliance, ostensibly for the purpose of invading France. This new alliance was to be cemented by a formal treaty, the cornerstone of which was the betrothal of Charles to Henry’s daughter, the Princess Mary, who was only six years old at the time. Charles came to England to sign the treaty and was lavishly entertained by the King and his court.\textsuperscript{35} It was Charles who broke this betrothal in 1525 when he rather abruptly married his cousin, Isabella of Portugal. After 1525 relations between England and the Empire continued to decline, and the subsequent impending divorce of Henry VIII and Charles’ aunt makes it unlikely that the two rulers would be exchanging gifts of any kind.\textsuperscript{36}

If MunBS F and LonBLR 8 G. vii were indeed meant to be companion manuscripts, then the dates of the London manuscript might be helpful in dating MunBS F. Herbert Kellman narrows the dates of LonBLR 8 G. vii to between 1516 and 1522.\textsuperscript{37} Assuming that LonBLR 8 G. vii was the first to be produced, since it actually arrived at its intended destination, that would date MunBS F sometime between 1516 and 1525, when children were no longer possible for Katherine. Since production of this manuscript seems to have been abruptly halted at some point, probably for political reasons, the historical and political data seems to indicate a date that

\textsuperscript{34} Wier, \textit{Henry VIII: The King and His Court}, 164-165.
\textsuperscript{35} Ibid., 234.
\textsuperscript{36} Ibid., 249.
is most likely towards the later end of this range, ca. 1520-1525. This range of dates would logically correspond with both the marital problems of Henry and Katherine, and the deteriorating political state of affairs between the Tudors and the Hapsburgs.

A careful examination of the scribal concordances for both the music and text is also helpful in narrowing the dates of MunBS F. This will be discussed in detail below.

**Initials and Rubrics**

The illuminations in MunBS F are a curious mix of the traditional Ghent-Bruges style found in most of the other Alamire manuscripts, and a rougher, more rudimentary version of this style. MunBS F also contains three main types of decorated initials – foliate initials, inhabited initials, and decorated calligraphic penwork initials.

Foliate initials are found in the illuminated openings of each Mass. They form the majority of painted initials in this manuscript. Some of these initials are a combination of foliage and drollery heads, such as the initials on folios 37v, 38, 72v, 73, 86v, 87, 104v, and 105. Just two inhabited initials appear in MunBS F. Only the initials in the Cantus parts on folios 86v and 104v contain animals within their confines.

Decorated penwork calligraphic initials are found at the beginnings of each major section and sub-section of the Masses, except for the initial Kyrie in each Mass, which are decorated with painted initials and borders. The penwork initials are mostly drawn in black ink, although there are some calligraphic initials drawn in red ink in the early sections of the first Mass. This group of initials, like most in the Alamire complex, is a variation on the gothic alphabet of Mary

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38 Detailed descriptions of these unique illuminations, as well as explanations of the symbolism contained within them, can be found in Appendix C.
39 See Appendix C for more extensive descriptions of these painted initials and their contents.
40 Red ink calligraphic initials can be found on folios 4, 4v, 5v, 7v, 8, 11v, and 12.
of Burgundy. This style of calligraphic initial was very commonly used in manuscripts and Books of Hours containing illuminations in the Ghent-Bruges style.\textsuperscript{41}

The extensive use of rubrics in MunBS F indicates that this manuscript was intended, at least originally, to be a luxurious visual work of art as well as a practical conveyance of parody Mass music. Unlike many manuscripts in the Alamire complex, the use of red ink does not decrease towards the end of the manuscript. The word ‘residuum’ is often found in red ink in place of part names, and rubrics are found in the beginnings of the texts of most major sections and subsections.\textsuperscript{42} Instructions to the singers such as ‘verte’, ‘verte cito’, ‘verte folium’, ‘verte folium cito’, ‘verte folium et invenies’, and even the French ‘tournez’ are also found in red ink throughout the manuscript.\textsuperscript{43} Some of these instructions were a bit more personal, such as ‘verte folium Tribolet’, ‘verte folium Portirken’, and ‘verte folium Conradt’. There are also instructions in red ink for the singers not to sing at all, such as the phrase ‘Pleni tacetur’ in the Bass part on folio 14. Clover-shaped continuance signs and other signe-de-renvoi also appear occasionally in red ink.\textsuperscript{44}

Illumination

MunBS F, like the majority of the manuscripts in the Alamire complex, is illuminated in the style of the Ghent-Bruges School. Producing one of the richest periods of Flemish

\textsuperscript{41} Dagmar Thoss, “Initialen und Bordüren in den Musikhandschriften des burgundisch-habsburgischen Hofes,” in \textit{The Burgundian-Habsburg Court Complex of Music Manuscripts (1500-1535) and the Workshop of Petrus Alamire} (2003), 149-160.

\textsuperscript{42} The word ‘residuum’ appears in red ink on folios 6v, 7, 8v, 9, 10v, 11, 12v, 13, 20v, 21, 23v, 24, 25v, 26, 28v, 29, 29v, 30, 41v, 42, 44v, 45, 45v, 46, 47v, 48, 51v, 52, 52v, 53, 60v, 61, 63v, 64, 66v, 67, 77v, 78, 79v, 80, 89v, 90, 91v, 92, 93v, 94, 96v, 97, 107v, 108, 110v, 111, 112v, 113v, and 114.

\textsuperscript{43} The use of red ink for the words ‘verte’, ‘verte cito’, ‘verte folium’, ‘verte folium cito’, ‘verte folium et invenies’, ‘verte folium tribolet’, ‘verte folium portirken’, ‘verte folium Conradt’, and ‘tournez’ can be seen on folios 5v, 6, 7v, 8, 9v, 10, 11v, 12, 19v, 20, 22v, 23, 24v, 25, 27v, 28, 28v, 29, 40v, 41, 43v, 44, 45, 46v, 47, 50v, 51, 51v, 52, 59v, 60, 62v, 63, 65v, 66, 76v, 77, 79, 88v, 89, 90v, 91, 92v, 93, 95v, 96, 106v, 107, 109v, 110, 112v, and 113.

\textsuperscript{44} Continuance signs and other signe-de-renvoi in red appear on folios 14v, 15, 25, 33v, 34, 56, 61v, 62, 68, 68v, 69, 95, 100v, 101, 114v, and 115.
manuscript illumination, the Ghent-Bruges School emerged after the death of Duke Philip the Good of Burgundy in 1467. Art historians generally place the Ghent-Bruges School between 1465 and 1540, the active periods of its most prominent artists: Alexander Bening, Gerard Horenbout, and Simon Bening. These known artists and others, who are simply described according to the names and styles of the manuscripts on which they worked, thrived under the Dukes of Burgundy, mainly in the period from the end of the reign of Charles the Bold (r. 1467-1477) through the regency of Margaret of Austria (d. 1530), governess of the Low Countries during the minority of her nephew Archduke Charles, and again after he left in 1519 to become the Holy Roman Emperor (Charles V).45

Although the Ghent-Bruges style emerged at the same time that books were beginning to be printed, this new style of illumination created a spectacular visual effect in manuscripts that could not be duplicated by the printing process. Through the use of elaborate miniatures and lavishly decorated borders, the Books of Hours, prayer books, and musical manuscripts produced in this style became very much in demand with wealthy patrons and the nobility both in the Low Countries and abroad. The most easily identifiable characteristic in this newer style is the elaborately decorated strewn border. These borders, most often set on a gold background, contain flowers, insects, birds, and other animals that are so carefully painted from life that modern botanists and zoologists can easily identify them today. This border style became so popular that it was copied by miniaturists and illuminators from other countries such as France, Germany, Spain, and Portugal, although each country’s artists adapted the style somewhat to reflect the tastes of their patrons.46

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45 See Appendix D for the genealogical tree of the Dukes of Burgundy in the late fifteenth and early sixteenth centuries, and their eventual union with the Hapsburg dynasty.
46 For example, artists in France adopting this style, such as Jean Bourdichon, often illustrated entire plants, showing leaves, stems and flowers much in the detailed manner of the illustrations displayed in herbals. The
The new emphasis on realism in this style can be seen not only in the borders, but in the miniatures as well. The figures have more realistic faces, sometimes portraying a patron, and the postures and expressions of these figures are highly individualized. By the 1480s these figures were often painted as half-length figures and placed in the foreground of the miniature, bringing them closer to the attention of the reader. This abrupt departure from the mannerism that characterized earlier styles helped to humanize the scenes in these manuscripts, especially in devotional books such as Books of Hours, and created a more intimate level of devotion for its owner.

Another characteristic of the Ghent-Bruges style is the setting of miniature scenes “within perspectival architectural structures”. Examples of this are found throughout the manuscripts in the Alamire complex, such as the miniature of the Virgin and Child enthroned on folio 50v of JenaU 12. In this decoration, the miniature of the Virgin is contained within a wooden structure held up by square posts and decorative columns. Not only architecture, but also landscaping is emphasized in these miniatures. Examples of depicting figures within the miniature as a part of a vast unfolding landscape can be seen in various places throughout the Alamire complex, such as in the enchanting tiny miniature of Pope Leo X being presented by St. John the Baptist on folio 3 of VatS 160. One can look out of the window behind the kneeling figure of the Pope and clearly see the protruding edge of a rocky cliff with trees on it and, in the far distance on the right, a city.

Bourdichon Hours (LonBL Add. MS 18855) from the early sixteenth century shows many beautiful examples of this style.

48 Ibid., 175.
49 Ibid., 175.
An emphasis on creating miniatures that resembled tiny versions of easel paintings and prints also characterized the Ghent-Bruges style. Painted moldings resembling the frame of an easel painting often framed some of the most basic miniatures in these manuscripts. These moldings were sometimes even textured to resemble wood and were often gilded. Such frames are found throughout the Alamire complex.

Some, though not all, of the above characteristics are found in the illuminated pages of MunBS F. A detailed overview of its initials and borders reveals some of these characteristics, but—perhaps more importantly—also reveals unique differences between the illuminations in MunBS F and the other manuscripts in the Alamire complex. One of the most unique aspects of the illumination in this manuscript is that its style changes midway through the manuscript. Beginning on folio 72v, the opening for the Missa ‘Adiutorium nostrum’, a different set of illuminators clearly takes over the decoration of the manuscript, making the last three openings of this manuscript, up to this point excellently decorated, appear as little more than shop-work.

The music manuscripts of the Alamire complex tend to follow certain patterns in the organization and structure of their illuminations. The first openings of each Mass or other song genre are illuminated with:

…a miniature in the initial position in the upper part of the left folio, a donor portrait or a coat of arms in the facing position on the right folio, and further coats of arms or painted initials at the beginnings of the other voice parts. Very often one or both folios will also be framed by a painted border, sometimes on all, sometimes on fewer sides. Such decorated openings usually become more modest and more sparse as one moves from composition to composition through the manuscript; towards the ends of the books they are usually absent.52

While the first four illuminated openings in MunBS F are clearly painted in the traditional Ghent-Bruges style, the final three are not, and were certainly done by a different set of illuminators. The first four openings each have four decorated initials and a strewn border

with flowers and sometimes animals at the top of each folio. The illuminated initials have rich ground-colors and are all approximately the same size, with the initial K’s (of Kyrie) being slightly larger as is typical in these manuscripts. Flowers or fruits also appear inside the initials as simple decorations at least once on every folio. Each initial and border is framed by a brown and gilt border, promoting a realistic three dimensionality as well as the visual impression that each illumination is a separate portrait on the page.

The only opening among the first four to contain drollery heads is that of the Missa ‘O genitrix’, folios 37v and 38. These drollery heads are painted with great attention to detail and are clearly meant to add ornamental value to the initials. They are decorated with rich colors and gilt paint, and their hats are ornamented with gems and gilt tassels. Although some of these heads have open mouths and appear to be singing or talking, none of them display teeth.

The border decorations are all set against the same mustard gold ground-color, and not only contain very traditional types of flowers, but also tend to repeat these flowers in different configurations from folio to folio. They are arranged in patterns of contrasting colors, making the borders pleasing to the eye. It should also be noted that no flower is repeated twice within a single border in these first four openings. The borders in these openings occur only across the tops of the folios, keeping the appearance of the folios very neat and orderly. The flowers all seem to repeat the symbolism of love and remembrance. Forget-me-nots and roses appear on every folio in these first four illuminated openings, and strawberries appear on all but one. Heartsease, pinks, and peas are in many of the borders as well.

The final three Mass openings have many features that sharply contrast with the character of the first four Mass openings. The images do not stay within the clearly demarcated margins. They overflow outside of the border frames and give the page a very messy and disorganized
appearance. The images are often surrounded by frames that are composed of only one or two brown lines, and often these frames are drawn with no sense of depth or dimension. For the first time in the manuscript the ground-colors are divided into multiple sections of contrasting colors. The colors in these last three illuminated openings are a washed-out, more pastel version of those found in the previous illuminations. Also, for the first time banners with text appear as part of the decorated initials. The initials are often infilled with meandering hair-lines, often drawn with gilt paint.

Animals appear for the first time both inside the initials and as structural elements of the initials, and drollery heads are used as part of every initial in this last group of openings. The faces of these drolleries are outlined with black pencil and they have a noticeably pinker skin color than those found previously in this manuscript. They also show teeth as well as crudely drawn dark facial wrinkles. Interestingly, the detailed and more delicately drawn faces of the drolleries in the upper initial of folio 105 indicate that a more skilled artist was present and assisting with this last series of decorated openings.

The borders of the last three Masses also differ significantly from those of the first four works. First, there are both top and side borders in these openings, but they only occur on the verso sides of the folios (with the Cantus and Tenor parts). The recto sides of these last three openings contain no borders at all, unlike the first four openings that had borders on every page. The ground-color is often a drab yellow or a light tan color, and most of the frames are of a single brown or gray line. The flowers are simpler in style, with fewer petals, and the strawberries have a different form of leaves. They are given no shading, and unlike the flowers in the first four openings do not look three-dimensional. The painstaking effort made in the

53 I found it noteworthy that of the many manuscripts that I consulted for this work, this was the only one in which I found drolleries with teeth.
previous decorated openings to make the flowers look as true to life as possible is completely missing here in these last three Mass openings. A new type of flower, the columbine, is introduced in the top border on folio 86v, and is indeed showcased, since it is the only flower in that border. The flowers in the border of the last decorated opening on folio 104v follow a pattern that has not appeared anywhere previously in the manuscript. The flowers are all presented in varying shades of pink, even when that is not their original color. Flowers are repeated within borders, such as in the side border on folio 86v. Most noticeably, there is a complete lack of roses in any of the borders in these last three painted openings, unlike the first four Mass openings, which had roses in every border.

The illuminations of the first four painted openings in MunBS F are adeptly executed and pleasant to look at. By contrast, the illuminations of the last three Mass openings are crude and amateurish. Two scenarios, not mutually exclusive, can be suggested to explain this change, though there are undoubtedly others. One would be that for reasons unknown, apprentices overseen by a more skilled master painted these final mass openings as a kind of shop-work exercise. The observations above regarding the lower quality of the work would support this view. The other would be that for some reason, perhaps a political one, the music in the manuscript had been fully copied, but the decorative work had ceased before the illuminations of the last three Mass openings had been completed. This would have forced the commissioner or recipient of the manuscript to find a different set of illuminators to complete the work, these being far less skilled than the first set. Both cases would be unusual, but what they could have had in common is a lack of sufficient funds to pay the original illuminators to finish the manuscript. This would in turn suggest that the manuscript may not have been ordered by the court.
The discussion so far has attempted to provide a general outline of the contents and structure of MunBS F. However, it has only hinted at some of the manuscript’s more interesting and unusual features. The following three chapters will expand on its noteworthy musical connections with the French court, its position as a primary source in the history and development of the parody Mass, and the structural and theoretical aspects of its unique repertory of parody Masses.
Chapter 2: Composers, Repertory, and the French Connection

The repertory contained in MunBS F is unique on many levels. This manuscript is the only one in the Alamire complex to contain parody Masses almost exclusively. It is also unusual in that although the manuscript was produced in the Low Countries, the three identifiable composers of these Masses, as well as the four identifiable composers of the models that are parodied, can all be connected in some way with the French court during one or more of the reigns of Kings Louis XI (r. 1461-1483), Charles VIII (r. 1483-1498), Louis XII (r. 1498-1515), and Francis I (r. 1515-1547). Unfortunately, the archival records for the large musical organizations of all but King Francis are virtually non-existent, and other documents relating to music in France in this period are few and far between. Sources from outside France, such as records in the collections of the Vatican and other establishments, have helped to fill some of the historical gaps, but a great deal about the inner workings and personnel of the French court, a leading musical center in this period, remains unknown.

The attributed composers of the works in MunBS F are Pierre Moulu (Masses 1 and 7), Mathieu Gascongne (Masses 2 and 6), and Jean Richafort (Mass 3), while two works are by anonymous composers (Masses 4 and 5). Because six of these Masses are based on previously composed models, the composers of those models also play a role in determining the provenance of this repertory. They are Josquin Desprez (model for Mass 1), Loyset Compère (models for Masses 3 and 7), Antoine Févin (model for Mass 5), and Pierre de La Rue (model for Mass 6). The model for Mass 2 is not extant and its composer is therefore unknown, and the cantus firmus of Mass 4 is a popular Flemish song. The connections with the French court of each of the seven
composers associated with the repertory MunBS F will be the focus of the following biographical sketches.

Composers of the Masses

**Pierre Moulu (ca. 1484-ca.1550).** There is virtually no documentary evidence concerning Moulu’s life. The fact that his name is sometimes written as “de Moulu” suggests that he was from a geographical place called Moulu. James Chapman proposes the hamlet of Moulu in the municipality of Ecublé, between Chartres and Dreux.⁵⁴ Although the composer does not appear on the rolls of any of the chapels of the French royal court, the fact that he was there can be inferred from his musical works. His five-voice motet *Fiere attropos* laments the death of a noble lady. In BolR 142 this work is definitively ascribed to Moulu, and a rubric in the tenor reads *Lamento della Regina di Franza*. This queen of France must be Anne of Brittany, who died in 1514 and was much lamented by her people.

Another of Moulu’s motets, *Mater floreat florescat* names twenty-four composers, including Dufay, La Rue, and Josquin in part I of the motet, and Divitis, Longueval, both Antoine and Robert de Févin, Mouton, and Prioris in part II. All but the first two were known to be singers in the French royal chapel, and were likely Moulu’s colleagues there. The singers are called upon to “praise the King and Queen with strings and organ”.⁵⁵ This motet was most likely written for the triumphal entry of Queen Claude into Paris in May of 1517, although Edward Lowinsky has put forward the idea that it may have been written earlier for the wedding of King Louis XII and Mary Tudor, sister to King Henry VIII of England, in September of 1514.⁵⁶

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A few records concerning a Petrus Moulu were discovered by Richard Sherr among the *Registers of Supplications* in the Vatican archives. Although this person is not identified as a composer or a singer, Sherr believes that the dates linked with the name correspond with the known life of Pierre Moulu well enough that the documents probably pertain to him; all are supplications. The first document is dated 30 August, 1505 (RS 1213, folio 52).

Moulu, described as a cleric of the diocese of Meaux and in his 21st year, asks for an indult to allow him to take possession of one of the major chaplainries of the cathedral of Meaux. He states that he has fulfilled the obligation that possessors of such chaplainries be educated at the cathedral (“in prefata ecclesia nutritus et divines officiis instructus”), and he asks permission to be able to fulfill the other condition that he be ordained a priest.57

The second document is dated 18 September, 1505 (RS 1214, folios 22-22v).

Moulu, described as a cleric of the diocese of Meaux and in his 21st year asks for a new provision to the chaplainry of St-Eloi in the cathedral of Meaux. The income was not expected to exceed 24 florins.58

The third and final document is dated 10 September, 1513 (RS 1422, folios 226r-227v).

Moulu has resigned the chaplainry at the altar of St-Eloi in the cathedral of Meaux, but asks to continue to be allowed to live in the house in the cathedral close reserved for the person who held this chaplainry.59

Sherr expresses concern that the last document may not relate to Pierre Moulu, since it shows him to be resident in Meaux when he should have been with the French court. However, as we know nothing of Moulu’s personal life, it is possible that he was making the request to maintain the residence for his own use later, or for someone close to him - a relative or even a mistress. Such abuses of offices were not uncommon during that time.

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58 “Petrus Moulu, clericus Meldensis dioceses in vicesimoprimo sue etatis anno constitutus.” Ibid., 82.
59 Ibid., 82.
Very few of Moulu’s works are found in the Alamire complex. Although only one of his motets is included among its vast repertory, all four of his Masses are represented. Given this limited distribution, it is especially noteworthy that MunBS F contains two of those Masses.

Mathieu Gascongne (contemporary of Josquin and Mouton, exact dates unknown). The dates of Gascongne's birth and death are not known, and other information about his life is very sparse. The first document that mentions him is a “public instrument” from early 1517 regarding an investigation by Antoine de Longueval, a singer who was known to be in the service of the French royal court for at least fifteen years (ca. 1507-1522). In this document Gascongne is listed as one of three witnesses for an inquiry into the education and well being of the choirboys of the Sainte-Chapelle. Gascongne is officially listed as a singer in the Royal Chapel of Francis I in the roll for the years 1517-1518. The only other document that links Gascongne to the French royal chapel, also uncovered by Richard Sherr, is again a supplication in the Vatican registers, dated 17 December, 1518 (RS 1635, folio 58).

Gascongne, described as a priest of the diocese of Meaux, as chaplain of the chaplainry of St-Marie-Magdalène in the cathedral of Tours, and as a singer in the king’s chapel, asks for a dispensation allowing him to hold three incompatible benefices.

Gascongne is also named in Jean Daniel’s famous noel, Ung gracieuls oyselet, in the same couplet as Richafort and Mouton, perhaps implying a collegial connection among them.

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60 The works of Moulu can be found in the following manuscripts within the Alamire complex: ’s-HerAB 72B, MunBS F, VienNB Mus. 15941, and in the manuscript fragment AntP M18.13/2.
61 Of all of the composers within this manuscript, Gascongne’s dates are the most difficult to pin down. For the most complete summary of what little is known of his dates, see Peter Gram Swing, “Parody and Form in Five Polyphonic Masses by Mathieu Gascongne,” Ph.D. diss., University of Chicago, 1969, 1-5.
62 Brobeck, “The Motet at the Court of Francis I,” 592.
64 Brobeck, “The Motet at the Court of Francis I,” 111.
A connection with the French court can also be inferred from the content of some of Gascongne’s music. Brobeck asserts that the majority of Gascongne’s motets were written before 1522 and that the earliest, *Bone Jesu dulcissime*, was probably written for Louis XII.66 This motet is found in a French source of c. 1500, AmiensBM 162, the contents of which are also found in many concordant sources that can be dated between 1490 and 1506, suggesting that Gascongne had been in royal service for many more years than was previously thought.67 In CambriMC Pepys 1760 one canon, two motets, and seven chansons attributed to Gascongne appear alongside works of Févin, Mouton, Prioris, and Richafort – all composers with ties to the French court.68

Many of Gascongne’s other motets also have clear French court connections. *Christus vincit*, *Christus regnat* and *Deus regnorum* were probably composed in 1515 for the coronation of Francis I. *Caro mea vere est cibus* and *Cantemus et laetemur* also contain references to Francis I. For such a little documented composer, Gascongne’s works are fairly well represented in the Alamire complex. His works are found in seven different manuscripts, in which he is represented by one magnificat, four motets, and three masses, including his *Missa ’Myn hert altyt heeft verlanghen,* copied in MunBS F and three other Alamire manuscripts.69 It should be noted that Gascongne’s works are always found in these Alamire manuscripts together with the compositions of other French court composers, particularly Mouton, Févin, and Josquin.70

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66 See Brobeck, “The Motet at the Court of Francis I,” 467-468.
67 Ibid., 467, fn 47.
69 The works of Gascongne are found in the Alamire complex in the following manuscripts: BrusBR IV.922, JenaU 2, JenaU 20, MunBS 7, MunBS F, VatP 1976-79, and VienNB Mus. 18832.
Jean Richafort (ca.1480-ca. 1547) Although there are no known documents connecting Richafort directly with a specific French royal chapel, Richard Sherr asserts that he almost certainly belonged to Anne of Brittany’s chapel, since one of the benefices he received was in Brittany. Richafort’s motet *Consolator captivorum Ludovice piisime* contains a text that apparently references the death of King Louis XII in 1514, strengthening the idea that he was at the French court during this period. He is also referred to as a singer in the employ of Francis I, and like many of his colleagues received benefices and preferential treatment from Pope Leo X. Another supplication found by Sherr in the Vatican, is dated November 1512, and requests a benefice (RS 1387, fol. 219v):

> Franciscus, Bishop-elect of Nantes has resigned the parish church of Touches in the diocese of Nantes. Richafort, described as a cleric of Liège [*Johannes Richafort, clericus Leodiensis*], asks for the benefice. The income was not expected to exceed 100 ducats.

A Papal bull of Leo X found by Sherr and dated 30 January, 1516, gives Richafort permission to hold incompatible benefices, an act of generosity that the Pope also extended to other members of the royal chapel at this time, including Claudin de Sermisy, Guillaume Cousin, Noel Galoys, and Johannes Durand *dit* Le Fourbisseur. In the bull Richafort is described as a singer in the chapel of Francis I, and “the rector of the parish church of Touches in the diocese of Nantes”, so at some point he clearly received the benefice he had applied for in 1512. Despite his designation as a singer in the chapel of Francis I, Richafort’s name never appears on any of the chapel rolls or in the court payment records, an absence that so far has not been explained.

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71 Sherr, “The Membership of the Chapels,” 77-78.
75 Sherr, “The Membership of the Chapels of Louis XII and Anne de Bretagne in the Years Preceding their Deaths,” 78.
Richafort’s works are represented in the Alamire complex only slightly more than those of Moulu and Gascongne. Ten of his works are found within the repertory, including eight motets, one Mass, and one *Salve regina*. His only Mass in the complex, the *Missa ‘O genitrix’*, is in both MunBS F and ‘s-HerAB 72B.

Richafort is credited with composing only three Masses, two of which are parody Masses. His motets, however, often themselves served as the models for others’ parody Masses. His motet *Quem dicunt hominess* alone was used as the basis for parody Masses by Divitis, Mouton, Lupus, Charles d’Argentille, Morales, Vincenzo Ruffo, and Palestrina. Howard Mayer Brown and John Brobeck assert that:

> The two earliest of these masses, by Divitis and Mouton, may have been composed in competition and possibly for performance before Francis I and Leo X at Bologna in 1516. In any case they are among the earliest masses using the full-fledged parody technique of the 16th century, a fact that suggests the French royal chapel as the cradle of the technique.

MunBS F, with its repertory of parody Masses by composers with ties to the French royal court, reaffirms that view perfectly. Using the motets of their colleagues as models for new parody Masses would then have been a natural tendency in these composers’ procedures.

**Composers of the models**

**Josquin Desprez (ca.1450-1521).** Josquin’s motet *Missus est Gabriel* is the source for the first Mass in MunBS F, the *Missa ‘Missus est Gabriel’* by Pierre Moulu. Josquin’s career was a long and varied one. One of the earliest known documents is dated May 1466, and records a payment to him from the church of Saint-Géry in Cambrai, honoring the end of his training.

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76 The works of Richafort are found in the following manuscripts in the Alamire complex: ‘s-HerAB 72B, MunBS 34, MunBS F, VatP 1976-79, VienNB 9814, VienNB Mus. 15941, VienNB Mus.18746, VienNB Mus. 18825.

there as a choirboy. In April 1477 he is listed as a singer in the chapel of René, Duke of Anjou, in Aix-en-Provence. He was apparently still in the chapel in March of 1478 when Duke René granted him an expectative benefice in the church of Saint-Maxe de Bar in Anjou. If he remained in the service of Duke René until the duke's death in 1480, as seems likely, he would probably have moved with René’s other chapel singers into royal service under King Louis XI in 1481. Louis subsequently assigned all of René’s chapel members to the Sainte-Chapelle in Paris. Two motets from this period appear to confirm a connection between Josquin and the King. The motet *Misericordias Domini in aeternum cantabo* takes its text from Psalm 88, a Psalm Louis XI ordered to be repeatedly displayed when he was ill in 1481. The motet *In te Domine speravi* may have been meant as a musical tribute to Louis XI, as these words were reportedly the last he spoke before he died in 1483.

After a brief trip to Condé-sur-Escaut in 1483 to secure an inheritance of property in the town, Josquin appears to have traveled south to Milan and Rome and is documented to have been in the service of Cardinal Ascanio Sforza in 1484-1485, and as a member of the Papal chapel in 1489-95. A Saint-Géry document of 1494/95 shows that he returned north and visited the church at that time, and was offered a *Vin d’honneur*. It is thought that he may have been in the service of King Louis XII around 1498, since some of the motets of this period, such as *Memor esto verbi tui*, and *Vive le roy*, are believed to be associated with that monarch, and a setting of

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81 Ibid., 222.
82 Kellman, “Dad and Grandad Were Cops,” 198.
83 The veracity of the well-known anecdote recounted by Glareanus in the *Dodecachordon* about Josquin writing *Memor esto verbi tui servo tuo* to remind Louis XII to keep his promises to him has often been disputed.
the text of Psalm 113, *In exitu Israel*, appears to be very similar to settings of the same text by Mouton and Sermisy, who were both members of the French royal chapel. In fact, Ludwig Finscher argues that all of Josquin’s psalm motets (except for *Qui habitat*) can be associated in some way with the French court.

In December 1501, Philip the Fair and Juana of Spain, with their retinues, including their chapels, paid a state visit to Louis XII and Anne of Brittany in the royal chateau of Blois. The meeting lasted ten days (December 7-17), and was a stop on Philip’s and Juana’s overland journey from Brussels to Spain to obtain the acceptance from the *cortes* of Juana as heiress to the crown of Castile, Leon, and Granada. By December 12, Josquin had also arrived in Blois from Flanders. His reason for coming to Blois is not clear, although it is possible that he was a member of the royal chapel at this time, as it has been suggested that because of his compositional prowess he was perhaps familiar to the king. It can be taken for granted that he was present in the castle church on December 13, when a celebratory High Mass and a *Te Deum* were sung, with the Burgundian choir on one side of the altar and the French choir on the other. Clearly there would have been contact among the musicians, in which Josquin would have participated, and it is highly likely that, among others, he would have become acquainted with Pierre de la Rue, Alexander Agricola, and Jean Braconnier (Lourdault) from Philip’s chapel, and, if he did not already know them, Févin, Compère, Johannes Ghiselin (Verbonnet), and perhaps Johannes Prioris and Jean Mouton, from the French chapel.

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87 For the members of Philip’s *Grande Chapelle* on the trip to Spain see Antoine de Lalaing, *Voyage de Philippe le Beau en Espagne en 1501*, in M. Gachard, *Collection des Voyages des Souverains des Pays-Bas*, vol. 1
On Philip's return journey, a second formal visit with Louis took place, this time in Lyon, where the two were together from March 29 to April 8, and again from May 29 to June 16; Philip and his court spent the intervening seven weeks in Savoy with his sister Margaret and her husband, the duke of Savoy, and it is known that the chapel was part of the entourage and sang there with the chapel of Savoy. In Lyon, Josquin was again briefly present, recorded as arriving there with Verbonnet on April 12, this time from Paris, and leaving on April 17 for Ferrara, where he had accepted a post with Duke Ercole I d’Este. Since he was in Lyon when Philip and his chapel were in Savoy, he could only have had contact this time with the singers of the French chapel. Soon after Josquin’s arrival at Ercole’s court, it can be seen from Ferrarese notarial records that he was in the process of obtaining the provostship of Notre-Dame in Condé through a three-way exchange of benefices with two other musicians (Compère and Pierre Duwez, provost in Condé), which required him to give up his canonicate in the church of Saint-Quentin in France. The fact that the prebends in Saint-Quentin were in the control of Louis XII, whom Josquin had to petition for release from his canonicate, is further evidence of a significant connection between the composer and the French court. After spending only a year in the service of Duke Ercole, Josquin returned to Condé as provost of Notre-Dame in 1504, and no documentary evidence linking him with the French court after this date has emerged.

Josquin’s music, however, was widely disseminated across Europe, partly through the choirbooks in the Alamire complex. Two books made for the Fugger family, VeinNB 4809 and VienNB 11778, contain an all-Josquin repertory of thirteen of his Masses and two Mass

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88 Lalaing, *Voyage de Philippe le Beau*, 283-293.
movements attributed to him, and of the sixty-one manuscripts in the Alamire complex, twenty more contain Masses, chansons, or motets that can be attributed to him.

**Loyset Compère (ca.1445-1518).** Compère’s motet *O genitrix gloriosa* is the model for the third Mass in MunBS F, the *Missa ‘O genitrix’* by Jean Richafort. Compère also composed the motet *Paranymphus*, the model for the seventh and final Mass in MunBS F, the *Missa ‘Paranymphus’* by Pierre Moulu. A few written records confirm Compère’s service in the French royal court. The first is a document from February of 1486, which describes him as a *chantre ordinaire* to King Charles VIII. In April of 1494 Charles granted Compère French nationality, enabling him to preserve the rights to benefices that he received during his period of royal service. In the fall of that year, there is evidence that Compère accompanied Charles VIII during his invasion of Italy. Ferrante d’Este recounts an encounter with Compère in a letter to his father Ercole d’Este in October of 1494, stating that Compère was:

> …extremely sorry not to be able to furnish Your Lordship with any good compositions because the only works he had with him are old ones. He finds that he left behind in France certain of his books, in which he has some good new compositions, and he will be glad to satisfy Your Lordship as soon as he is able to do so.  

Although there are no more records about Compère’s court employment, the texts of some of his motets indicate that he continued to serve the court after the ascension of Louis XII, even while acting as the dean at the church of Saint-Géry from 1498 to 1500, and as the provost at the collegiate church of Saint-Pierre at Douai from 1500 to 1504. His motets *Gaude prole regia* and *Sola caret monstris* were both written to serve specific state occasions and political agendas in the first decade of the sixteenth century.

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92 Ibid., 180.

**Antoine de Févin (ca. 1470-ca. 1512).** Févin’s motet *Adiutorium nostrum* is the model for the fifth Mass in MunBS F, the *Missa ‘Adiutorium nostrum’* by an anonymous composer.\(^9^4\) Very few facts are known of Févin’s life. He was the second son of a nobleman, and eventually became a priest and a singer in the service of Louis XII. It has been suggested by John Brobeck that Févin wrote the four-voice motet *Gaude Francorum regia* to celebrate the 1506 engagement of Francis, then the Duke of Valois, and Princess Claude, daughter of Louis XII and Anne of Brittany.\(^9^5\) The only document specifically linking Févin with Louis XII is a letter of 1507 from the King, writing back to the court from Italy and asking that “a chanson by Févin and a portrait by Jean de Paris be sent to him so that he could impress the foreign ladies, who had nothing to equal them.”\(^9^6\) Févin was evidently much loved and respected by his colleagues at the French royal court: he is mentioned among the most revered composers at the court in a number of poems commemorating important figures, and at his death, both Jean Mouton and Pierre Moulu wrote works eulogizing his memory and talent.

**Pierre de La Rue (ca. 1452-1518).** La Rue’s only Dutch chanson *Myn hert altyt heeft verlanghen* was used as the basis for the sixth Mass in MunBS F, the *Missa ‘Myn hert altyt heeft verlanghen’* by Gascongne. La Rue, active for most of his professional life at the Hapsburg-Burgundian court, is the only composer associated with MunBS F who had no direct links to the French court. However, his frequent travels as a member of the Hapsburg-Burgundian chapel enabled him to have a fair amount of contact with foreign courts and their musicians, including those of the French court. During the December 1501 state visit of Philip the Fair and Juana of

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\(^9^4\) Given the extremely close adherence to the model, it is possible that the *Missa ‘Adiutorium nostrum’* was also written by Févin.


Spain with Louis XII and Anne of Brittany in Blois described above, La Rue would certainly have met Josquin, as well as the members of the French chapel named in the discussion. In Lyons in April, May, and June, he would not have met Josquin, but could have had contact with the musicians of the French chapel once more.97

Two years after the death of Philip the Fair, La Rue, now the premier chapelain, was in the service of the eight-year-old Archduke Charles and his aunt, the regent of the Low Countries, Margaret of Austria. Due to Charles’ young age, the court remained fairly stationary, and La Rue did not travel much between 1508 and 1514. His music, however, was disseminated all over Europe, particularly in the Alamire choirbooks. Of the sixty-one known Alamire manuscripts, thirty-seven contain La Rue’s works. All but one of his thirty-one Masses are contained within the complex’s vast repertory, and appear within that repertory 115 times, totaling over 35% of all Mass appearances in the manuscripts.98 Ten of the manuscripts contain the works of La Rue almost exclusively.99 In 1515 Charles was declared to be of age and commenced a grand tour of the major cities of his realm, taking his musical chapel with him. La Rue retired in 1516 when Charles, having inherited the kingdom of Spain through the death of his grandfather Ferdinand, announced that he (and presumably his chapel) would go to Spain in person. La Rue died two years later.

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97 Lalaing, *Voyage de Philippe le Beau*, 140, 283.
99 BrusBR 6428, BrusBR 15075, JenaU 5, JenaU 12, MechAS s.s., MontsM 773, SubA 248, VatS 34, VatS 36, and VienNB Mus. 15497.
Chapter 3: The Development of the Parody Mass

MunBS F contains seven full settings of the Mass. Six of these are of the type known as parody Mass. The seventh is of a slightly different type, a Mass based on a cantus firmus that is borrowed from a polyphonic model, which will be discussed later. This repertory is thus a collection of some of the earliest examples of the sixteenth-century parody Mass, and a closer study of their structure and use of borrowed materials will aid in the overall historical understanding of the development of this genre. However, before beginning an analysis of each Mass, it is necessary to explore both the meaning and the history of the term “parody” as it is used by modern musicologists.

The term has been used a great deal in the past by scholars of Renaissance music to refer to the use of pre-existing polyphonic material in a new polyphonic composition. The use of the word parody has always been historically problematical. It appears to be derived from the third volume of the *Geschichte der Musik* (1868) by August Ambrose, who refers to a single use of the term on the title page of a Mass by organist Jacob Paix.\(^{100}\) This Mass, printed in 1587, prominently uses the term “parodia” in place of the more traditional “ad imitationem”:

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MISSA:
PARODIA
MOTTETAE DOMINE
da nobis auxilium, Thomae Cre-
quilonis, senis Vocibus, ad
Dorium.\(^{101}\)
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Although this seems to be the only reference to this term by Ambros, it was seized upon and reproduced by Peter Wagner in his 1913 monograph *Geschichte der Messe*. Wagner’s

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\(^{101}\) This is the beginning of the title page of Paix’s 1587 Mass based on Crequillon’s motet, *Domine da nobis auxilium*. See Ibid., 566, for a full reproduction.
description of this Mass leads the reader to assume that the use of the term “parodia” was common in the late sixteenth century, although he, like Ambrose, cites only this single example.\textsuperscript{102} Later scholars, basing their own works on that of Wagner, continued to use the term parody in spite of the fact that even the most cursory study of the titles of sixteenth-century Masses shows that they were most commonly labeled “Missa…””, “Missa super…”, or “Missa Ad imitationem…”, followed by the title of the work upon which the Mass was based.\textsuperscript{103} The term “parodia” in the sixteenth century is virtually nonexistent.

Paix’s use of the term “parodia” can be explained not by the traditional method of titling a Mass, but by another popular Renaissance tradition – the substitution of Greek terms for more common Latin ones. This more broadly humanistic tradition was used in a variety of fields, including literature, poetry, and the sciences, as well as by later musicians, and its influence seems to have been particularly strong in Germany towards the end of the sixteenth century. Calvisus published a motet in 1603 titled “Parode ad Josquinum” that is based on a work by Josquin. Praetorius also used Greek terms in his 1611 musical collections, \textit{Missodia Sionia}, \textit{Hymnodia Sionia}, \textit{Eulogodia Sionia}, and \textit{Magalynodia Sionia} (Masses, Hymns, Antiphons, and Magnificats, respectively).\textsuperscript{104}

Although there are scattered examples of Greek terminology in the titles of Masses during the Renaissance, they are clearly outweighed by the very large numbers of Masses that refer to “imitatio” or “ad imitationem” in their titles. Unfortunately, the term “parody” is so deeply ingrained in modern Renaissance musicology that there is little chance of it being replaced by this more accurate counterpart. In spite of their historical inaccuracy, and in order

\textsuperscript{102} Wagner, \textit{Geschichte der Messe} (Leipzig, 1913) p. 69: “Im 16. Jahrhundert nannte man solche Messen Missae parodiae.”
to prevent confusion, I will continue to use the terms parody Masses and parody techniques throughout the rest of this document.

The idea of a Mass with a single unifying theme began in the early fifteenth century. The eventual development of parody technique appears to have begun in the late fifteenth century and blossomed into the prevailing method of Mass composition by the middle of the sixteenth century. There is still some debate as to whether this new method of Mass composition evolved slowly over time or was caused by the nature of the models from which the composers were borrowing: this scholarly difference of opinion will be discussed next.

Earlier studies of parody technique seem to have favored the former theory, proposing multiple stages leading to the ‘fully developed’ parody Mass of the sixteenth century. Ludwig Finscher outlined this evolution, proposing that it took place over the course of almost two centuries. He pointed out that the concept of parody was not by any means a new one, and that by the middle of the Renaissance many composers had already based their Masses on previous works. He went on to identify four specific stages of borrowing that had developed over this large time span:

- **First stage:** two or three voices are taken over intact, and are combined with several new voices, the substance of the borrowed material not being altered. **Second stage:** the borrowed voices form the framework of the parody, but are paraphrased by interpolations, colorations, rhythmic variations. **Third stage:** not whole voices but motives or phrases are adapted and paraphrased in new contrapuntal combinations. **Fourth stage:** not single voices or motives but a whole composition or a section from it is adapted, the entire contrapuntal structure being reworked in parody.

Although Finscher appears to be attempting to break this evolutionary view of borrowing into discrete stages, it is interesting to note that all four of his stages are found within the

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compositions in MunBS F. This would indicate that although his model may be a good first effort to classify the way in which borrowing was used in the Renaissance, his neatly categorized view of an orderly linear progression in the techniques of borrowing, in clear stages, is problematical at best.

Finscher’s four stages, however, merely codified the later phases of what musicologists had for many decades regarded as the most likely development of borrowing techniques. Thus, the earliest cyclic Mass, Machaut’s *Messe de Nostre Dame* is recognized as the first known instance of an entire Ordinary (as well as parts of the Proper) set by one composer as a unified entity. Although initially slow to catch on, this idea was seen as becoming the fundamental concept behind Mass Ordinary composition by the end of the fifteenth century.

Of course, Machaut was not the first composer to link individual movements of the Mass in an organized fashion. The early fifteenth-century English Old Hall manuscript contains some of the earliest examples of paired Mass movements. Although the Mass sections in this source are grouped by the five movement types, many Gloria-Credo and Sanctus-Agnus Dei pairs have been identified as having similar layouts, musical material, and structures in each pair – a large number of these by the English composer Leonel Power (d. 1445).

Most importantly, Power and his slightly younger compatriot John Dunstable (d. 1453) were seen as having established the method that became standard for Mass composition in the fifteenth and sixteenth centuries: the unification of the Mass Ordinary by basing all five sections on the same preexistent melody. The source and organization of this cantus firmus (fixed) melody varied from Mass to Mass. A typical example is Power’s setting of a Mass Ordinary based on the first section of the Marian antiphon *Alma redemptoris mater*, in which the melody and its rhythms are set in exactly the same manner in each of the five sections. Another way in
which a borrowed melody was presented was seen in the Mass *Rex seculorum*, attributed to both Power and Dunstable. The same basic melody is found in each movement, yet it is varied rhythmically each time it is presented.

A work having great influence on continental composers was the anonymous English *Missa Caput* (ca.1440), in which the cantus firmus was borrowed from the long melisma on the word “caput” in the antiphon *Venit ad Petrum*. As in many of the Masses of Power and Dunstable, the cantus firmus is set isorhythmically, with a similar head-motive at the beginning of each movement acting as an additional unifying factor, and the work is for four voices instead of the usual three, with the cantus firmus in the second to lowest voice rather than the lowest. This structure was followed by most of the composers throughout the rest of the fifteenth century. While the English continued to write Masses in this cyclic, unified style, it was noted that their contemporaries on the continent had not yet adopted this approach and were using other techniques in their Mass compositions.

In the early and middle fifteenth century most of the continental Masses containing borrowed materials were based on chansons. Because of the relatively simple structure of chansons, it was easy for composers to extract a single-line melody from the model as a cantus firmus on which to base their Mass. An excellent example of this early type of borrowing can be seen in Guillaume Dufay’s *Missa se la face ay pale*, based on the tenor of Dufay’s own ballade, ‘Se la face ay pale’. Like some of his earlier works, this Mass also contains a head-motive or motto opening, presented in exactly the same manner in every section except the Kyrie, where

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107 Walter Rubsamem observed that “Composers of Ockeghem’s generation who employed this [parody] technique chose secular works as models, since the chanson and not the motet stood in the forefront of creative activity during this time.” See Walter Rubsamem, “Some First Elaborations of Masses from Motets,” *Bulletin of the American Musicological Society*, IV (1940): 6.
The motto is slightly varied. The cantus firmus is divided into three musical phrases, one, two, or all three of which occur in every movement in proportional metric schemes.

The cyclic Mass was seen to grow and change again in the hands of Johannes Ockeghem (d. 1497) and his contemporaries. The use of a chanson melody as a cantus firmus continued, and Ockeghem used this technique in five of his fourteen Masses. Unlike Dufay, however, Ockeghem sometimes used the superius of the chanson rather than the tenor as the cantus firmus of the Mass, and sometimes he used both the superius and the tenor, though not simultaneously. Also unlike Dufay, he did not create elaborate proportional relationships among the statements of the cantus firmus, but tended to alter the cantus firmus rhythmically so that it more closely resembled the melodic styles of the other voices. This resulted in a texture that appeared to be four equal, independent voices, with the borrowed material concealed within that deceptive texture. This new expansion of compositional technique, and particularly the use of more than one voice of a model, marks Finscher’s first stage of parody technique.

Finscher’s first stage could also be seen in the Masses of Ockeghem’s younger contemporary, Jacob Obrecht. Most of Obrecht’s Masses are cantus firmus Masses in which he used one structural voice in many different ways. However, his Missa Sine nomine, Missa Ave Regina caelorum, and Missa Fortuna desperata all use cantus firmi that are combined with the other voices of the borrowed polyphonic material.

It is the borrowing techniques that could be seen in some of the Masses of Josquin Desprez that correlate with Finscher’s third and fourth stages. In the works of Josquin and his generation the fully fledged paraphrase Mass had appeared. Usually based on a single-line preexistent model, such as a plainsong melody, a paraphrase Mass is infused with that melody, which is ‘paraphrased’, or embellished with extra notes and varying rhythmic values, segmented
into phrases, and passed from one voice to another imitatively, or even in inversion or retrograde, as in Josquin’s *Missa Pange lingua*. Here, the hymn *Pange lingua gloriosi*, which is traditionally sung at Vespers for the feast of Corpus Christi, is segmented. Its segments are transformed and then passed from voice to voice throughout the first four movements. It is not until the Agnus Dei that Josquin sets the entire melody in the superius.

In Josquin and his generation one could also see the beginnings of the true parody Mass, in which portions of the entire contrapuntal structure of the model are reworked and integrated. The concept of parody Mass in this sense was not a new one, as we have seen: voice parts other than the tenor had been borrowed almost as long as composers had been borrowing materials from preexistent multi-part songs. However, it was not until the period of Josquin’s works that borrowing from a whole contrapuntal web became more prevalent. It could be found in short passages in his Masses on *D'ung aultre amer*, based on Ockeghem's chanson; *Fortuna Desperata*, based on a three-voice Italian song; *Faisant regretz*, based on Walter Frye's chanson; *Malheur me bat*, based on a French song of disputed authorship; and *Mater patris*, perhaps not by Josquin, based on Brumel's motet.\(^{108}\) It is a small irony that for this type of Mass Josquin borrowed less from others than he was borrowed from.

Less than a decade after Finscher’s article appeared, Lewis Lockwood diverged from the evolutionary theory of parody, suggesting that the early examples of borrowing differed abruptly and significantly from those of the late fifteenth and early sixteenth century. Lockwood

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theorized that it was the genre of the models, namely motets, that was the basis of the pervasive use of parody in this era.\textsuperscript{109}

Although this theory appears to be a radical break from the traditional slow progression of musical development that was so commonly accepted among scholars, a careful study of these models and the way in which they were used seems to substantiate Lockwood’s claim. Motets, rather than chansons, became the principal material upon which composers based their Masses. These new types of motets differed significantly from their fifteenth-century counterparts.

Lockwood states:

Characteristic of many older models of the fifteenth-century – both chansons and motets – is a normal setting for three voices, in which, quite frequently, the Discant and Tenor form an essential pair of voices. To this basic two-part complex is added a Contratenor, and sometimes a Contratenor bassus, the fourth part often being “si placet.”\textsuperscript{110}

Lockwood shows that the new style of motets in the early sixteenth century radically differed from this older style and thereby necessitated a change in any form of Mass that used them as a model. The “new” motets now normally consisted of at least four voices. These voices were given a virtually equal structural importance, and were almost certainly composed simultaneously instead of linearly. These models were becoming more and more imitative and complex, until it was virtually impossible to extract a single line from the texture.

Lockwood concludes that the effect of these differences on parody technique should be readily apparent:

In older Masses, one or more entire lines are taken over and serve as the foundation for whole sections or movements of the Mass; indeed, the borrowed voice cannot be treated otherwise without destroying its linear integrity. In the newer parody Mass, however, the composer seeking to elaborate – or re-elaborate – the borrowed material, takes from the model individual motives and phrases, sometimes incorporating the original complex with minor modifications, sometimes establishing new contrapuntal combinations.\textsuperscript{111}

\textsuperscript{110} Ibid., 58.
\textsuperscript{111} Ibid., 61.
In other words, composers now quoted not only motives and phrases, but also whole sections of the preexistent work, sometimes only slightly modified, and sometimes worked into their own counterpoint. Often these sections were relatively short and were reworked so that they would more easily fit into the style of the new composition. This style of composition can easily be seen in the Gascongne Masses in MunBS F. Gascongne often uses short sections of the preexistent work, and intersperses them with newly composed material. Lockwood goes on to argue that musical sections were borrowed from all parts of the model, not just the beginning. This provided a variety of preexistent materials that the composer could work around and between with newly composed material.

Regardless of how the technique of parody may or may not have developed in the late fifteenth and early sixteenth centuries, there is little debate that the earliest Masses based on four-part motets that were organized motivically rather than linearly can be found in the works of Josquin’s younger contemporaries working at the French court, including Févin, Gascongne, Moulu, Mouton, and Richafort. Lockwood states that, “one finds these [early] parody Masses constituting a quite restricted and discrete group of works which emerge from a specific musical center – the Parisian court chapel of Louis XII of France, who died in 1515.”

Although this statement may have to be expanded slightly to encompass the early years of the reign of Francis I, it is clear that the Masses in MunBS F and their composers fall well within the parameters of Lockwood’s nascent body of parody Masses.

Musicologists continued to discuss parody and/or imitation within the precepts of Finscher’s and Lockwood’s hypotheses until a renewed interest in interdisciplinary approaches suggested an intriguing new way to view the concept of parody. In 1982 Howard Mayer Brown

112 Ibid., 64.
brought a new and much broader theory to the scholarly discussion of parody. Brown proposed that the idea of parody, creating a new musical composition based on a previously composed model, was based on the longstanding humanistic tradition of rhetorical *imitatio*, or emulation of classical models. Students of poetry and rhetoric were encouraged to emulate the style of great classical rhetoricians and authors, such as Cicero, Homer, and Virgil. Brown suggests that the technique of emulation must have been widespread in all branches of art, including music. Unfortunately, unlike students of poetry and rhetoric, composers had no classical models on which to base their work.

Yet Brown suggests that there is ample proof that early musicians still identified strongly with Renaissance rhetorical traditions. He cites the writings of musical theorist Johannes Tinctoris: “It is a matter of great surprise,” wrote Tinctoris, “that there is no composition written over forty years ago which is thought by the learned as worthy of performance.” Tinctoris then went on to name a group of three older composers – Dunstable, Binchois, and Dufay, as well as the contemporary composers – Ockeghem, Regis, Busnois, Caron, and Faugues as being worthy of study. Tinctoris, after praising the merit of these composers, states:

> …just as Virgil took Homer as his model in his divine work, the Aeneid, so by Hercules, do I use these [composers] as models for my own small productions; particularly have I plainly imitated their admirable style of composition insofar as the arranging of concords is concerned.  

Brown claims that Tinctoris’ own direct linking of compositional and rhetorical practices demonstrates the mindset of all fifteenth-century musicians. Since they had no classical models to follow, composers simply modeled their own works on those of their predecessors. “Just as Giotto served as model for late fourteenth-century painters, so could Dunstable, Dufay, Binchois.

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114 Ibid., 14.
Ockeghem, Busnois, Caron, and their contemporaries serve as models for Tinctoris and his fellow composers.”

Brown believed that what musical scholars referred to as the parody technique of the late fifteenth and early sixteenth centuries was more in the nature of a special category of *imitatio*, a specific method of application of its broader theory. Because of this, he thoroughly agreed with Lewis Lockwood’s proposal to replace the inaccurate term “parody Mass” with “imitation Mass”.

In his 1985 article “Johannes Martini and the Imitation Mass”, J. Peter Burkholder uses the ideas of both Lockwood and Brown to propose a separate genre of late fifteenth-century and early sixteenth-century Masses which he also calls the imitation Mass, and defines as:

> Set off from their predecessors in conception and from the next generation in method, the Masses of the late fifteenth and early sixteenth centuries that are based on polyphonic models yet preserve cantus firmus structure do not simply represent hybrids between cantus-firmus and parody procedures; they belong to a distinct compositional genre that may be referred to as the imitation Mass, following terminology used by both Lockwood and Brown in slightly different contexts.

Burkholder asserts that the imitation Mass differs from the parody Mass in that it is based on a polyphonic model with a structural tenor. He states that this new category would help to explain “the great diversity in techniques of adaptation” that is used by many late fifteenth-century composers, such as Ockeghem and Obrecht in their Masses based on the French chanson *Fors seulement*. The idea that each composer sought to display a variety of his skills through the use of borrowing and adaptation (an aspect of Brown’s *imitatio*) explains why there is such a mixture of techniques being used by different composers simultaneously. Burkholder goes on to

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116 Ibid., 45.


118 Ibid., 475-76.
discuss several works of Johannes Martini that are in this imitation Mass style, contending that there was a tradition of imitative composition by a group of Italian composers that ran parallel to that of the French court, which Lockwood had earlier put forward as the birthplace of the parody Mass. While Burkholder’s point is well taken, the present study retains the term “parody” for the reason given in footnote 6.

Although Brown’s cross-disciplinary approach was a revolutionary new way to look at musical borrowing, not all scholars agreed with his ideas. In her 1994 article, Honey Meconi attempts to refute Brown’s links between literary and musical *imitatio*. She lists what she considers to be five significant differences between the theories of rhetorical *imitatio* and their interpretation by the musical community in the early sixteenth century. The first difference is that:

> The cult of imitation in Renaissance literature was often oriented toward the imitation of classical models. Although musicians had almost no equivalents, they did eventually develop their own concept of “antichi,” composers from the fifteenth and sixteenth centuries. This, however, was an unstable collection; its members were continually redefined, and there was never a fixed group uniformly regarded as antichi.

While Meconi does mention the exception of writers using some more contemporary models such as Petrarch, she states that the bulk of Renaissance literary *imitatio* was based on a set canon of older models. Musicians had no such canon, and often used their own works as models for imitating. It is interesting to note that as Brown (and Tinctoris) stated, this was not an obstacle for Renaissance composers. Like contemporary writers of the time, they simply imitated the composers of a previous generation whom they considered worthy of emulation.

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119 Ibid., 521-22.
This brings us to Meconi’s second problem with the comparison of rhetorical and musical *imitatio* – “the frequency with which composers chose their own works as models”.\(^{121}\) She points out that the Mass is both the genre in which self-borrowing is most often found, and the genre that most often uses parody, a practice rarely found in literature. Meconi may be guilty of exaggeration here. Although some composers did borrow material from their own compositions, they tended to use models written by other composers for the majority of their parody Masses. None of the masses in MunBS F, for example, are based on self-borrowing.

Her third difference is a slightly smaller one, stating that “literary modeling usually takes place within genres; musical modeling in its most important area, the Mass, is normally across genres.”\(^ {122}\) Her argument is that while literary *imitatio* has very strict rules about using models only within the same genre, musical borrowing from motet or chanson to Mass is commonplace. She also states in her fourth point that although “imitation was arguably the most important procedure in Renaissance literature…polyphonic modeling in Renaissance music was but one of many compositional processes”.\(^ {123}\) She argues that a major difference between music and literature in the Renaissance was that composers had little consistency, or none at all, in their use of *imitatio*.

Meconi’s final discrepancy between the use of *imitatio* in literature and music is the idea that:

> One goal of imitation in Renaissance writing was the restoration of pure [Ciceronian] Latin, and here stylistic modeling, modeling on an author (or authors) rather than on specific works of literature was what was important. Music had no such goal of stylistic restoration (or retention), and polyphonic modeling as we know it is not based on specific composers *per se* but rather on specific pieces.\(^ {124}\)

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\(^{121}\) Ibid., 159.
\(^{122}\) Ibid., 159.
\(^{123}\) Ibid., 160.
\(^{124}\) Ibid., 163.
She also discusses the “mosaic” approach to writing that is found often in literature, but almost never in music.\textsuperscript{125} Meconi goes on to discuss whether or not the education of composers would have even included training in rhetoric and the theories of literary imitatio. Her conclusion is that while such training is possible for a few individual composers, it is unlikely that the majority of them would have been exposed to such theories as a part of their basic education.

Meconi concludes her article with her own ideas of why polyphonic borrowing increased so greatly throughout the fifteenth and sixteenth centuries. She tends towards the more organic development theory. She hypothesizes that parody technique is a natural outgrowth of the cyclic Mass, combining the historical evolutionary theory of Finscher with Lockwood’s view of the effect of structural changes in the motet on musical structure in Masses. Meconi agrees with Lockwood that the rise of the polyphonic motet forced fifteenth-century composers to shift “attention from a single line to an entire polyphonic complex, leading to ‘vertical’ rather than ‘horizontal’ borrowing.”\textsuperscript{126} Meconi concludes that although some argument can be made for the influence of literary imitatio on music in the later sixteenth century, there is still too little evidence to prove any significant influence prior to that period.\textsuperscript{127}

In spite of Meconi’s attempt to refute Brown, the scholarly interest in expanding the study of musical borrowing across genres and fields continued to grow. In the same year J. Peter

\textsuperscript{125} Renaissance writers, in an effort to restore a more pure version of Latin, would often model the style of multiple authors rather than a single specific work. See Ibid., 163 and fn. 50.

\textsuperscript{126} Ibid., 174.

\textsuperscript{127} This conclusion was not a new one, and had in fact already been stated by Rob Wegman five years earlier. See Rob C. Wegman, “Another ‘Imitation’ of Busnoys’ Missa L’homme armé--and Some Observations on Imitatio in Renaissance Music,” Journal of the Royal Musical Association 114 (1989): 197. Although Wegman agrees that the procedure of musical borrowing was pervasive in the late 15\textsuperscript{th} Century, he feared that using the term imitatio would create too much semantic ambiguity.
Burkholder published his article “The Uses of Existing Music: Musical Borrowing as a Field”. Although Burkholder’s main focus was the music of Ives, his overall premise brought forward some highly useful lessons about musical borrowing in general.

In his article, Burkholder discusses his analysis of various works of Ives and lays out six basic lessons that he has learned about musical borrowing. The first of these is that “…large categories like ‘borrowing’ or ‘quotation’ are not enough. There are many ways of using existing music, and it is necessary to differentiate among them.” Joined with this is his second observation that “…once one differentiates between various ways of using existing music, things may become much clearer for both the analyst and the historian.” This is certainly true for parody Masses in the Renaissance. As will be seen in the next chapter, the compositions in MunBS F use a variety of borrowing techniques, often within the same Mass. Creating new categories for various borrowing techniques may someday help scholars to more accurately place a piece of music within a composer’s repertoire.

Burkholder’s third lesson is that “…conclusions about the significance of borrowed material in a work are premature until we know how the composer has actually used it.” A thorough musical analysis of a work (the author’s goal in the next chapter of this dissertation) can reveal the extent to which the borrowed material is used and manipulated. This, in turn, can greatly increase our knowledge of not only an individual piece of music but also the composer himself.

Burkholder’s fourth observation is:

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129 Ibid., 855.
130 Ibid., 855.
131 Ibid., 856.
...what may appear to be a unique procedure or an unusual reliance on borrowed material in the music of one composer, repertoire, or genre may only represent an extreme case of a more widely shared procedure or tendency to use existing music.¹³²

A careful study of the surrounding works and composers can readily yield important information about the popularity and general use of borrowing within a general time frame or even a geographic area. In MunBS F, a closer examination reveals that both the composers of the Masses and the composers of the models had ties to the French court, leading scholars to a potential geographic origin of the parody Mass. Examinations such as these have been done in several other areas of study, including nineteenth- and twentieth-century music. This idea is directly elaborated by his fifth assertion, that “...solutions to the problems encountered in one repertoire may already lie at hand in another.”¹³³ Burkholder found that many techniques and tools that were developed in the study of borrowed material in the Renaissance were useful in his analysis of twentieth-century music. Perhaps these and other techniques developed by scholars studying other time periods could also shed new light on the study of the parody Mass.

Finally, Burkholder points out “...how much we can learn by considering the interrelationships among different types of musical borrowing.”¹³⁴ The tendency of scholars to look at a specific composition or group of compositions in a musical vacuum is all too common. Burkholder rightly indicates that scholars who study Masses seldom look at instrumental music, despite the fact that “...it stands to reason that composers in the same era in different genres might share approaches to reworking existing material.”¹³⁵ This idea seems to be true across all periods of study, and attention to it may prevent the loss of valuable information.

¹³² Ibid., 857.
¹³³ Ibid., 858.
¹³⁴ Ibid., 858.
¹³⁵ Ibid., 859.
Burkholder concludes his article with what might be his most important point: that musicology as a whole needs to undertake a comprehensive study of musical borrowing. The study of musical borrowing, regardless of time or geographical constraints, should be its own field. As a way of furthering this goal, he discusses the need for a comprehensive bibliography, one he has established and continues to maintain.\textsuperscript{136}

Although much of the debate about what exactly constitutes imitatio and how it evolved died out after 1994, the interest in the subject of musical borrowing did not. The publication of Early Musical Borrowing in 2004 demonstrated the continuing interest in the field.\textsuperscript{137} Scholars including Jennifer Bloxam, Christopher Reynolds, Murray Steib, and Honey Meconi covered topics ranging from the cultural context of the chanson Mass to the dating of Josquin’s Missa Hercules dux ferrariae. More recent scholarship has focused on the use of parody, imitation, and general musical borrowing in early music within more specific contexts. Applying theories of borrowing in a more practical way, many current scholars have been using imitation and parody as tools for musical interpretation, the analysis of compositional techniques, and the dating of materials.\textsuperscript{138} Most importantly, they continue to pose questions and ideas to aid and encourage fellow scholars to keep looking at musical borrowing in new and productive ways.

\textsuperscript{136} Burkholder began this project in 1988 at the University of Wisconsin Madison with the help of David Birchler, and continues to maintain it to this day at the University of Indiana with the additional help of Andreas Giger and Felix Cox. The website is called “Musical Borrowing: an Annotated Bibliography”, and is located at www.chmtl.indiana.edu/borrowing.


Even though the range of subjects is diverse, many of these more recent contributions have included valuable ideas that have played a role in this examination of MunBS F. The emphasis by Murray Steib and Cristle Collins Judd on analyzing musical borrowing through compositional methodology raises interesting questions about the ability to identify and possibly link composers through their individual compositional styles. Stephen Kingsbury’s and Peter Schubert’s approach to analyzing borrowed elements as key organizational components within a specific musical structure has also been applied to this analysis of MunBS F. J. Peter Burkholder’s most recent approach to examining borrowed material within a work is meant to apply to music of all time periods, but is especially helpful for analyzing these parody Masses. He recommends a thorough analytical examination of the piece, including ideas such as the extent of similarity, the exactness of match, the number of shared elements, and the distinctiveness of the shared elements. He goes on to ask questions relating to the biographical and historical evidence surrounding the composition. These types of questions, when applied MunBS F, helped to provide a logical framework for musical analysis, as well as augmenting the biographical and stylistic data for composers for which very little information is available.


Chapter 4: Parody Procedures in Masses 1-4 in MunBS F

As is perhaps to be expected, the five composers of the Masses in MunBS F took markedly different approaches to the technique of parody in their works. In this chapter, the Kyrie movement of each Mass will be examined closely to determine the methodology of its composer. The examination will identify and name the measures of the observable borrowings in that Mass section, and of their sources in the model. To help with this comparison, a table that identifies those measures of borrowed material in each section of the Kyrie and their corresponding locations in the Mass is provided after the discussion of each Kyrie. It is assumed that the reader will compare the cited passages in both scores, and that if this done, the sum of the strategies of borrowing seen in one or more movements of a Mass, and in the Masses as a whole, will offer a more graphic sense of each composer’s technique than the plain text can achieve. A further discussion of how the model is used in the Gloria, Credo, Sanctus, and Agnus Dei sections of each Mass aims to show the composer’s techniques on a larger, more expansive scale.

Missa ‘Missus est Gabriel’

Pierre Moulu’s Missa ‘Missus est Gabriel’, the opening parody Mass in MunBS F, is modeled on Josquin’s motet Missus est Gabriel angelus, and makes a somewhat free and creative use of that model. The Kyrie I opens with a complete borrowing of all of the voices from the original motet. This is the one technique that appears to be common among the earliest types of parody Masses, and one that is used in most of the Masses in this manuscript. This complete borrowing continues through m. 8, where the Cantus drops out, and the Contratenor
and Tenor voices end their respective phrases in a free form not found in the model. The Bass voice continues with its borrowed melody through m. 11. This section at the beginning is the only place in this first movement of the Mass where Moulu borrows all four voices simultaneously from the model. For the rest of the Kyrie, only short motivic phrases or groups of voices can be traced back to the original Josquin motet.

The Tenor reenters in m. 12 with a four-note motive from mm. 15-17 of the Contratenor voice in the Motet. This is followed in mm. 15-16 by the same motive in the Contratenor. The Bass begins again in mm. 16-23 with material taken from mm. 19-27 in the model. This is closely followed by the tenor, which bases its mm. 19-23 on mm. 25-28 of the model. As the Tenor and Bass voices cadence together in m. 23, the Cantus and Contratenor begin their final push to the cadence. The Cantus proceeds from mm. 22-25 with material taken from mm. 28-31 of the motet, while the Contratenor moves forward from mm. 23-25 with material borrowed from mm. 27-30 of the motet. All four voices come together in mm. 25-30, but none of this final cadential material for the Kyrie I is taken from the model.

The Christe of the Missa ‘Missus est Gabriel’ opens with material from the motet that begins roughly where Moulu left off in the Kyrie I. The first nineteen measures of the Christe borrow from mm. 31-39 of the model. However, Moulu reverses the order in which the pairs of voices enter, beginning with the Cantus and Contratenor rather than the Tenor and Bass. Mm. 31-34 of the Contratenor are derived from mm. 36-39 of the model, as are mm. 31-34 of the Cantus. Rather than continue with Josquin’s melody, Moulu ends this phrase freely, and then begins a canon at the fifth between the Cantus and Contratenor in m. 37. The Bass and Tenor enter in m. 41, imitating the previous Cantus and Contratenor openings. Their material in mm. 41-44 of the Christe is borrowed from mm. 31-35 of the motet. The Bass and Tenor also
continue on to the canon at the fifth previously sung by the Contratenor and Cantus, but end by cadencing on g in m. 49, rather than d1 as the Contratenor and Cantus had done in m. 41. M. 49 of the Christe begins a large section of free imitation based on motives taken from mm. 44-47 of the Bass part and mm. 42-46 of the Tenor part in the model. The Contratenor begins m. 49 with five measures of music borrowed from mm. 42-46 of the Tenor part of the motet. The Cantus enters in the middle of measure 50, imitating the Contratenor, with its borrowed material, at the octave for three measures before changing over to freely composed material that lasts until the final cadence of the Christe in m. 61. The Bass part from mm. 49-55 derives almost every note from mm. 44-47 of the model, while the Tenor part is almost completely freely composed. The Tenor picks up the borrowed imitative line from the Contratenor and Cantus in the middle of measure 54, beginning on f instead of b. It is imitated at the fifth below by the Bass beginning in m. 56. The Tenor breaks off in m. 59, using freely composed material to finish the final cadence of the Christe, while the Bass continues its imitation through to the end of the cadence in m. 61.

The Kyrie II of the ‘Missus est Gabriel’ Mass opens with pairs of overlapping voices, beginning with the Bass and Tenor in m. 62. The material in mm. 62-64 in both the Bass and the Tenor is borrowed from mm. 50-52 in the model. The Contratenor enters in the middle of m. 63, imitating the Bass, along with its borrowed material, at the octave. The Cantus enters in m. 63, imitating the Tenor, with its borrowed material, at the octave. The Bass returns in the middle of m. 65, followed by the Tenor at the beginning of m. 66. In this pairing, the Tenor voice sings a variation on material borrowed from mm. 54-56 of the Bass part in the motet. Again the Contratenor and Cantus imitate the Bass and Tenor at the octave in overlapping paired imitation, but only for three measures before ending their respective phrases with freely composed material.
in m. 74. At this point, Moulu chooses to skip over a large section of the motet. The next borrowed material is found in the Bass in mm. 73-76. This material is from mm. 73-76 of the model. This same phrase is imitated at the fifth in the Cantus voice in mm. 75-78, and with a slight variation in mm. 77-79 of the Tenor. It is repeated beginning on the original pitch d in the Bass in mm. 78-80, and is imitated at the octave in mm. 80-83 of the Contratenor. The Cantus imitates the variation found in the Contratenor in mm. 80-83, and then finishes the movement with material borrowed from mm. 82-86 of the Cantus part in the motet. The Contratenor and the Tenor end their parts with freely composed material. Mm. 82-85 of the Bass are borrowed from mm. 80-83 of the motet, and Moulu adds two final freely composed notes to the part to complete the Kyrie II.

Table 6: Material borrowed from the model in the Kyrie of the Missa 'Missus est Gabriel'

<table>
<thead>
<tr>
<th>Voice in the Kyrie</th>
<th>Measure Numbers</th>
<th>Voice in the Model</th>
<th>Measure Numbers</th>
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<tbody>
<tr>
<td>Cantus</td>
<td>1-9</td>
<td>Cantus</td>
<td>1-9</td>
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<tr>
<td>Contratenor</td>
<td>3-8</td>
<td>Contratenor</td>
<td>3-8</td>
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<td>Tenor</td>
<td>5-8</td>
<td>Tenor</td>
<td>5-8</td>
</tr>
<tr>
<td>Bass</td>
<td>7-11</td>
<td>Bass</td>
<td>7-10</td>
</tr>
<tr>
<td>Tenor</td>
<td>12-14</td>
<td>Contratenor</td>
<td>15-17</td>
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<tr>
<td>Contratenor</td>
<td>15-16</td>
<td>Contratenor</td>
<td>15-17</td>
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<tr>
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<td>16-19</td>
<td>Bass</td>
<td>19-22</td>
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<tr>
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<td>19-23</td>
<td>Tenor</td>
<td>25-28</td>
</tr>
<tr>
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<td>20-23</td>
<td>Bass</td>
<td>24-27</td>
</tr>
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<td>22-25</td>
<td>Cantus</td>
<td>28-31</td>
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<tr>
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<td>27-30</td>
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<td>Cantus</td>
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<td>41-44</td>
<td>Bass</td>
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<td>Tenor</td>
<td>41-44</td>
<td>Tenor</td>
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<tr>
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<td>Tenor</td>
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<tr>
<td>Cantus</td>
<td>50-52</td>
<td>Tenor</td>
<td>42-44</td>
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140 This section of the motet, between mm. 58-73, is given special treatment in the ‘Qui tollis’ section of the Gloria by being fragmented and drawn out for nearly thirty measures. It is unknown why Moulu chose to leave it altogether out of this opening movement of the Mass.
The Gloria of the Missa ‘Missus est Gabriel’ is composed in much the same style as the Kyrie. It contains one repetition of the model, but only small pieces of the motet are used as building blocks for Moulu’s Mass. Moulu begins the Gloria with an imitative duet between the Contratenor and Cantus. The Contratenor is the only voice to begin the movement with borrowed material from the model, and only the first four notes of the motet are used to aurally link the two pieces of music. The Contratenor and Cantus continue their duet, with strict imitation at the fifth, through measure 100. At this point the Bass enters, with an opening interval taken from mm. 7-9 of the model. The Tenor finally enters in measure 102, imitating the Bass at the fifth and engaging in a duet that lasts through measure 112. There is a brief section in the tenor, mm. 109-112, that is an embellished form of mm 16-19 of the motet, but other than this Moulu appears to be relying on imitative duets as his primary structural base. The Contratenor enters in m. 112 with a four measure passage that is taken from mm. 15-19 of the model. This is overlapped by the Bass in mm. 114-117, which derives its material from mm. 19-21 of the model. Once the Bass concludes its phrase, the Cantus imitates it with the same phrase raised an octave and a fifth. The Bass’ next phrase, from mm. 119-125, is based on material taken from mm. 24-29 of the Josquin motet. It is joined in a brief duet by the Tenor in mm. 120-124, which takes its material from mm. 25-28 of the model. The Contratenor begins an imitative duet with the Cantus in m. 124, basing mm. 124-126 on mm. 27-30 of the model. The Cantus enters in m. 125 with a four measure section that is based on mm. 28-31 of the model, but

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<td>Bass</td>
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<td>Cantus</td>
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continues on through m. 133 with newly composed music. The Cantus and Tenor begin their next phrases in m. 134 with material taken from 36-38 and 35-37 respectively. This material is used only as the opening of the phrases in order to aurally tie the Mass to the model. The Bass and Tenor enter in m. 137 a semibreve apart, using imitation at the fifth to propel the music toward the final cadence of this section in m.148.

The ‘Qui tollis’ section is used as a vehicle for mm. 50-73 of the model, a large section that was not used at all by Moulu in the Kyrie. Large portions of this section are homophonic, with imitative breaks that are based on snippets of the motet. The Bass and Tenor have a duet beginning in m. 154 that is based on mm. 50-52 of the motet, and are imitated by the Contratenor and Cantus a breve and a half later. After a homophonic interlude, there is another imitative section in which the Cantus ends its phrase in mm. 168-170 with a melodic phrase taken from mm. 51-53 in the model. The tenor begins a new phrase in m. 172 with material taken from mm. 56-58 of the Cantus part in the motet. The phrase is imitated in the Cantus in mm. 175-176. This phrase, with its downward motion from d² to g¹, is successively spun out in the Cantus in mm. 180-184 and mm. 184-189. After another brief homophonic section, the Contratenor begins a four measure phrase that is taken directly from mm. 73-76 in the Bass part of the model. This is imitated in the Bass in mm. 196-199. At this point Moulu wraps up the Gloria, but with only the Bass containing borrowed material from the end of the motet. Mm. 203-206 of the Bass are taken from mm. 80-83 of the model, after which Moulu adds on his own freely composed ending for this section of the Mass.

The Credo begins with a simultaneous entry of all of the voices, with only the Bass containing the original opening interval of the motet. The opening of the Tenor also ascends from g¹ to d², but Moulu has added the connecting notes in a step-wise motion. After the initial
A4 opening, the Tenor and Bass voice provide the structure, at first with a simultaneous duet, and then with an imitative section. This is in direct contrast with the Gloria, which uses the same structural technique, but with the Cantus and Contratenor. The voices all come together again in m. 222, with the Contratenor using material from mm. 15-18 of the model in mm. 222-226. Moulu again uses imitative duets as structural elements beginning in m. 230. After the Cantus and Contratenor begin their initial imitative duet, the Bass enters in m. 234 with material taken directly from mm. 24-28 of the model. The opening of this Bass phrase is imitated in both the Tenor and the Cantus, but only in the first two measures of each voice’s phrase. Moulu uses this device to aurally tie each of the voices back to the model, and then completes the Tenor and Cantus phrases with newly composed material. The Bass and Tenor begin a new imitative duet in mm. 240 and 241 respectively. The first seven notes of each part are taken from mm. 24-27 of the Bass of the motet and mm. 25-28 of the Tenor. Again Moulu follows this with an extended section of freely composed material in both parts. The Contratenor and Cantus enter with a brief imitative duet that is based on mm. 31-34 of the Bass in the motet. This is followed by the Bass and Tenor beginning their own imitative duet in m. 251 with material borrowed from mm. 31-34 of the model. After two more short sections of paired imitation, the voices converge for a homophonic phrase emphasizing the text ‘ex Maria Virgine’. In this section, mm. 261-266 of the Cantus is borrowed from mm 49-50 of the model, and mm. 264-265 of the Contratenor is also taken from mm. 49-50. As the voices once again break into pairs to conclude this section of the Credo, the Cantus continues to borrow its melodic material in mm. 269-272 from mm. 52-54 of the motet.

The ‘Crucifixus’ opens with all four voices. The Cantus begins its melody with two measures that are taken from mm. 62-64 of the Bass voice in the model, followed by newly
composed material. As the voices break into pairs, the Contratenor begins its phrase in m. 278 with a three-note opening that is distinctly reminiscent of mm. 56-57 in the motet. This three-note opening is imitated in the Bass in mm. 279-280. The Bass once again uses a fragment of borrowed material in mm. 286-287, beginning its phrase with material taken from mm. 68-70 of the motet. Following these opening statements there is a lengthy section of the Credo that is almost exclusively newly composed material. Moulu maintains the structure through the use of paired imitation with only fragments of the motet being heard. The Bass contains a phrase in mm. 294-296 that is based on mm. 73-76 of the motet, which is imitated in the Tenor and Cantus. The Cantus concludes a phrase in mm. 325-327 with material borrowed from mm. 72-74 of the model. It is not until the final five measures of the Credo that the voices join together with music taken from the motet. The Bass is the first to begin with borrowed material, taking mm. 340-344 from mm. 83-86 of the model. The Cantus uses borrowed material in mm. 341-344 from mm. 79-81 of the model, rather than from the end of the motet. The Contratenor uses material borrowed from mm. 84-86 of the Cantus voice, starting on the fourth beat of m. 341. The Tenor, like the Cantus, uses material borrowed from mm. 79-81 of the motet. This lack of adherence to the Josquin ending gives the end of the Credo a somewhat incomplete impression, at least from the parody perspective.

The Sanctus gives the listener what the Gloria and Credo lack, a restatement of the opening measures in each voice in their original order as they are heard in the Josquin motet. In this way, Moulu firmly joins the Mass with the motet, and is free to use newly composed music for the rest of this first section of the Sanctus. The ‘Pleni sunt’ is composed of a duet between the Cantus and the Contratenor. Although it appears to be made up entirely of freely composed music, Moulu does use the same long-short-short pattern in the opening phrase of this section
that is heard in the opening of the motet. In the ‘Osanna’ both the Bass and Tenor voices open with material that is borrowed from the model. The Bass borrows mm. 401-405 from mm. 44-46 of the motet, and the Tenor borrows mm. 401-408 from mm. 42-46 of the motet. Both voices are a somewhat simplified version of the music that Josquin uses to highlight the text ‘Ave Maria’. By using this particular material, Moulu is perhaps attempting to emphasize the praise and glorification of both God and the Virgin Mary. The Tenor continues to be the voice containing material from the motet, with the phrase from mm. 409-412 taken from mm. 50-51 in the motet. This is followed by another phrase in mm. 413-416 that is an embellished version of mm. 54-56 of the Bass part in the model. The final phrase of the ‘Osanna’ is newly composed in all voices.

The ‘Benedictus’ is a trio among the Cantus, Contratenor, and Bass voices. It begins with an imitative duet between the Contratenor and the Cantus, which are joined by the Bass in m. 429. Most of this section is newly composed, with only a few fragments of the motet appearing, such as mm. 73-76 of the model being heard in mm. 440-442 of the Bass. The ‘Benedictus’ closes with borrowed material in the Cantus and Contratenor voices, with mm. 457-460 taken from mm. 78-81 of the motet. It is somewhat surprising that Moulu would use material from the end of the motet to close out the ‘Benedictus’, since a repetition of the ‘Osanna’ is the traditional way to end the Sanctus.

The Agnus Dei begins with the most literal restatement of the motet of all of the later movements of this Mass. Not only do the voices enter in the same order as the motet, but each voice also carries the borrowing for several measures into its part – up to eight measures in the case of the Cantus voice. The Bass voice is the last to enter with borrowed material at the beginning in mm. 467-469. The Bass rejoins the upper voices in mm. 476-481 with material taken from mm. 19-23 of the model. The Cantus enters with a phrase from mm. 482-486 that is
borrowed from mm. 28-31 of the motet. The Bass once again carries material taken from mm. 24-27 in its final phrase, ending the Agnus I.

The Agnus II is a duet between the Bass and Tenor, and each voice begins with borrowed material. Mm. 492-495 of the Bass are taken from mm. 31-33 of the motet, and mm. 494-497 of the Tenor are taken from mm. 31-34 of the motet. Although both voices begin their phrases with borrowed material, the phrases proceed with newly composed music. The two continue their new imitative phrases, until their final phrase in mm. 510-515, which is based on mm. 31-35 of the motet.

The Agnus III contains all four voices, but begins with paired imitation between the Cantus and Contratenor. Mm. 516-520 of both the Contratenor and Cantus are taken from mm. 37-40 of the model. After an imitative duet between the Tenor and Bass, the Cantus and Contratenor begin their phrases once again with borrowed material. Mm. 523-524 of the Cantus are taken from mm. 51-53 of the motet, and mm. 524-528 of the Contratenor are borrowed from mm. 46-50 of the model. Both voices continue their phrases using newly composed material. All four voices end the Agnus III with borrowed material. The first to enter is the Bass, with mm. 532-534 taken from mm. 73-76 of the model, and mm. 536-541 taken from mm. 80-86 of the model. The Tenor borrows mm. 533-534 from mm. 79-81 of the Cantus of the model. It maintains its borrowing from the Contratenor part, taking mm. 536-541 from mm. 81-83 of the motet. The Contratenor enters in m. 534, borrowing its phrase from mm. 78-81 of the Tenor voice in the model. The final phrase of the Contratenor, mm. 537-541, is taken from mm. 82-86 of the Tenor voice of the motet. The Cantus enters in m. 534 with a phrase that is imitating mm. 533-534 in the Tenor. Only the final phrase of the Cantus, m. 537-541, is borrowed from the final phrase of its counterpart in the model.
Moulu uses a unique variation of parody technique in the *Missa ‘Missus est Gabriel’*. Although he keeps to the traditional style of opening the Kyrie, Sanctus, and Agnus Dei with borrowed material in all four voices, he chooses to use only the characteristic sound of the opening interval of the motet for the Gloria and the Credo. Moulu uses bits and pieces of Josquin’s original motet to base the rest of the Mass around. Often he highlights individual motives, passing them among all of the voices, as is illustrated in the Kyrie. He also chooses sections of paired imitation that he appeared to think were integral to Josquin’s motet, but he often uses only the beginning of the original phrases before launching into newly composed material. He also alters the sequence of the voice entrances in some borrowed sections, and thus obscures the obvious relations to the original model. Unusually, he also chooses to end the Kyrie II, Gloria, and Sanctus with little if any borrowed material in any of the voices – a technique often used in parody Masses to give the listener a sense of continuity between the model and the new composition. Instead Moulu gives an almost complete borrowed ending in the Credo, and delays a fully borrowed ending until the Agnus III. This is yet another way in which Moulu manipulates the Josquin motet for structural purposes.

*Missa ‘Es hat ein sin’*

The *Missa ‘Es hat ein sin’* by Gascongne is presumably a parody Mass based on the anonymous song ‘Es hat ein sin’. Unfortunately, the model for this Mass has not survived. The Mass itself has concordances in five other manuscripts, and it is sometimes listed as the *Missa ‘Satenzin’*, but there is no surviving Lied with this title either. Another song with the title *In*
minen sin is understandably thought at times to be the basis of Gascongne’s Mass, though it is not in fact its model. It is, however, the model for many settings of a slightly earlier period.141

There is very little that can be said about this particular parody Mass without the model. An examination of the individual movements of the Mass shows that Gascongne does not begin each of the main sections with the same music – a technique that is found in most early parody Masses. The only part that all of the movements have in common at the beginning is the six-measure musical phrase that is first sung by the Tenor at the beginning of the Kyrie. Although this would appear to be an indication that this is actually a cantus firmus Mass, it must be pointed out that after the Tenor states this musical phrase it goes on to different freely composed music in each of the major movements. This phrase and its variations are also found in other voices, such as the Cantus in mm. 29-34 of the Christe, the Cantus in mm. 468-473 of the Sanctus, the Bass in mm. 595-602 of the Agnus Dei I, and the Cantus in mm. 601-607 and mm. 608-614 of the Agnus Dei I. There are other musical phrases that appear repeatedly throughout the Mass as well. Gascongne often uses these phrases as points of imitation, and they are presumably also from the original model. However, without this model, further speculation would be fruitless.

Missa ‘O genitrix’

The Missa ‘O genitrix’ by Jean Richafort, the third parody Mass in MunBS F, is based on the motet ‘O genitrix gloriosa’ by Loyset Compère. In the Kyrie of this Mass, Richafort uses borrowed material from the Cantus line and the Bass line as a framework around which to create a new composition. His clever use of imitation and mini-imitative phrases deceive the listener into thinking that more of the original material than is actually present can be heard. In this way

Richafort retains much of the sound of Compère’s original motet, while at the same time creating a new composition.

The Kyrie I of Richafort’s Missa ‘O genitrix’ begins with the same opening as Compère’s model. Richafort introduces the voices in the same order and with the same rhythmic spacing as Compère. Unlike their beginnings in many of the other parody Masses in MunBS F, the Contratenor and Bass only contain the first few notes of the opening before spinning off into freely composed material. The Cantus and the Tenor each derive the notes of their first five or six measures directly from the model, with the exception of three passing tones, added to bridge the jump between g\textsuperscript{1} and d\textsuperscript{2} in m. 3 of the Cantus and g and d\textsuperscript{1} in m. 4 of the Tenor. The Tenor voice’s borrowed material ceases with its cadence with the Bass in m. 9, but the Cantus uses borrowed material throughout its entire first phrase, deriving mm. 1-13 in the Kyrie I from mm. 1-14 in the model. The Tenor and Bass reenter as a duet in m. 11 with a short burst of imitation at the fourth that changes to a freer imitative texture until they cadence in m. 15. In m. 15 three measures of a broader texture of vertical block harmonies begin, which are derived from mm. 15-17 in the model. While only the Cantus borrows its entire phrase between mm. 15-20 from the model’s mm. 15-19, the Tenor also derives its first five notes from mm. 15-17 of the model before fragmenting into freely composed material. The Contratenor begins a new phrase in m. 18 with new material, but borrows the last four notes of this phrase in mm. 20-22 from mm. 19-21 in the model. The Cantus continues to borrow most of its melodic notes from the model. Mm. 21-26 are taken from mm. 20-25 of the model. The first three measures of this phrase are strictly imitated at the octave one semibreve apart by the Tenor in a duet texture before cadencing in free form with the Cantus in m. 24-26. The Bass and the Contratenor begin a brief overlapping duet in m. 25, but without the imitation heard in the previous duet. The Cantus
enters again in m. 28, and is once again the only voice with borrowed material, this time with three added notes, from mm. 26-28 of the model. The Contratenor reenters in m. 27, beginning the first of two long freely composed phrases that provide almost continual harmonies and prevent any major cadence points before it ends at the final cadence of the Kyrie I in mm. 36-37. The Bass enters in m. 30 and the Tenor enters a breve behind it in m. 31, creating one of Richafort’s many “mini” points of imitation. Richafort begins these two voices with the same opening at the unison, but only prolongs it for the first four notes before ending the Bass line and extending the Tenor with freely composed material. These types of little tricks of the ear are found throughout this Mass, and create the auditory illusion of far more pervasive imitation in the Mass than there really is. The final phrase of the Bass enters in m. 32 and is mostly based on material borrowed from mm. 26-29 in the model. To solidify this final cadence of the Kyrie I, the Bass ends on g, rather than the d of the model. The Tenor also takes its final phrase from the model, borrowing its mm. 33-37 from mm. 26-29 of the model. The last phrase of the Cantus begins in m. 31 with freely composed material, but borrows its final five notes from mm. 27-29 of the original motet.

The Christe of the Missa ‘O genitrix’ is based on a short nine-measure section of triple meter – mm. 30-39 of the model. Because the Christe itself is almost three times as long, a great deal of freely composed material is contained in this section, usually surrounded by borrowed material at the beginnings and endings of phrases. This section in the motet is for four voices, but in the Christe it is a trio for Cantus, Contratenor, and Tenor. Richafort uses whole sections of material from Compère’s triple-metered section, but alters their values in order to keep the Christe in duple meter. He also modifies the alternating duet texture of the model, incorporating them into a thicker texture for all three voices. The Cantus voice begins the Christe with an
extended version of material borrowed from mm. 29-32 of the model in its first phrase. The first phrase of the Contratenor, mm. 38-42, is also an extended version of mm. 29-32 of the model, with borrowed material at the beginning and ending enclosing the freely composed material in the middle. The first phrase of the Tenor in the Christe is freely composed, but the second begins a short two-measure point of imitation with the Contratenor that ends in free form in m. 47. The Contratenor enters a semibreve after the Tenor and imitates the first two measures of the Tenor phrase at the fifth. The Cantus reenters in m. 46 with a six-measure phrase based on mm. 32-33 of the Bass part of the model, while the Contratenor and Tenor begin another point of imitation. This time the Tenor imitates the Contratenor at the unison, following its entrance two breves later. Both the Tenor and the Contratenor end their phrases in free form, in mm. 51 and 54 respectively. The Tenor bases its next phrase, mm. 52-56, on borrowed material from mm. 32-34 of the Bass part of the model. The Cantus reenters in m. 52 and contains only newly composed material through to the end of the Christe in m. 64. The Contratenor uses newly composed material for its next phrase, mm. 56-58, and for the beginning of its final phase before finishing the Christe from mm. 60-64 with material taken from mm. 38-39 of the model. The Tenor begins its penultimate phrase with material from mm. 38-39 of the Bass part of the model, but ends the phrase on d, rather than f. The final phrase of the Tenor begins with newly composed music before repeating the material from mm. 38-39 of the Bass part of the model in mm. 61-64 of the Christe. In this phrase, the Tenor ends on the same note, f, as the model.

The Kyrie II of the *Missa ‘O genitrix’* is based on a much larger section of the model, and even copies the motet’s meter change at the beginning of the Secunda pars, going from triple meter back to duple meter in m. 76 of the Kyrie II. In this subsection, Richafort has the opposite problem of that in the Christe. The available section of the model, mm. 40-106, is much too
large to be completely used in the Kyrie II, which is only a little more than a third of the length of those measures. As a result, Richafort uses only the beginning and ending phrases of the model as a basis for the Kyrie II, leaving out almost 58 complete measures of the model.

The Kyrie II begins in m. 65 with a change from duple to triple meter. The Cantus voice opens with an almost exact copy of mm. 40-43 of the model, with a three-note embellishment added in m. 68. The Tenor also opens the Kyrie II with three measures material from mm. 40-42 of the model, before finishing its phrase with five measures of newly composed music in mm. 67-71. The Bass begins the Kyrie II with a short four-measure phrase whose melody line is borrowed exactly from mm. 40-41 of the model. In each of these three parts, the material taken from the model is elongated, with often double the note values found in the model. The Contratenor begins the Kyrie II with completely newly composed material in order to accommodate the harmonies. The Contratenor, Tenor and Bass begin a final short phrase in m. 72 that concludes the triple meter section in m. 75. Although there is no borrowed material in this phrase, the Tenor and Contratenor form another of Richafort’s mini-imitative sections one breve apart and at the unison beginning in m. 72. The meter shifts back to duple meter in m. 76, and Richafort uses all four voices in a free section from mm. 76-83 that is loosely based on the opening motive of the motet. The melodic line of the Cantus rises from g⁴ to d⁴ and back down to g⁴ in mm. 76-78, and the Tenor follows the same pattern an octave lower from mm. 78-81. The final phrase of the Kyrie II is based on the final phrase of the motet. The Cantus reenters in m. 82 with two measures of freely composed material before picking up parts of the melodic line from mm. 102-106 of the model. These borrowed parts are intertwined with added material in mm. 85-86 in the Kyrie II. The Contratenor begins its final phrase in m. 83 with most of its musical line borrowed from mm. 100-106 of the model. The Tenor, like the Cantus, begins its
final phrase in m. 82 with newly composed material, but merges into an almost note for note
copy of mm. 102-106 of the model in m. 84 of the Kyrie II. The Bass has two full phrases of
free material in mm. 79-81 and mm. 82-84 of the Kyrie II, before beginning its final phrase.
This final short phrase from mm. 85-89 is based on mm. 103-106 of the model with only two
additional notes, a pattern much like the other three voices.

In this opening movement of the *Missa ‘O genitrix’*, Richafort cleverly uses Compère’s
motet as a scaffold – building the Kyrie in and around the original musical material. As is often
the practice in many parody Masses, he keeps the opening of the motet almost completely intact
in the beginning of the movement. He also keeps the melody lines of the Cantus and Bass voices
very close to the original model, often using pieces of these lines as points of imitation for the
other voices. Richafort even uses a change in meter in the Kyrie II, including a triple meter
section just like the one in the model. Yet for all of these attempts to maintain a firm sense of the
original model, there is a surprising amount of creativity and newly composed material used by
Richafort in this three-part opening movement. For example, although the inner voices often
begin their phrases with four or five notes taken from the original motet, they frequently evolve
into newly composed segments. He also plays with the listener’s sense of time, keeping the
Christe in duple meter, even though the corresponding section in the model is in triple meter.
Finally, he does away with a large section of the motet in the Kyrie II in order to keep the last
section roughly equivalent in length to the other two sections, replacing some fifty-eight
measures of material with a short eight-measure recapitulation of the opening melodic line of the
motet.

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The opening of the Gloria follows a similar pattern to that of the openings of the other movements of the Mass. Like the Kyrie before it, the Gloria begins with the same melodic lines in each part as the model’s mm. 1-9. Although the Contratenor, Tenor, and Bass slightly embellish the melodic line of the original motet, each voice enters in the same order, and with the same spacing, as it does in the model. Again, as in the Kyrie, Richafort preserves most closely the melodic line in the first eight measures of the Cantus, giving the listener a firmer melodic sense of the original model. Richafort continues to borrow freely from the motet, beginning in m. 114 of the Cantus. The Cantus and the Tenor begin a series of alternating duets, which are similar to those in mm. 29-32 of the model. Although the Cantus is borrowed almost
note by note from the model, the Tenor is much more freely composed, and only ends its phrase with the same downward pattern from g1 to d1 that is found in mm. 31-32 of the model. The Contratenor and Bass begin their duet in m.117 of the Gloria, borrowing the openings of their phrases from mm. 32-33 of their respective parts in the model. Although mm. 114-125 in the Gloria retain the overall pattern of alternating duets found in the model, Richafort alters the pairings of voices from that in the original motet. He also keeps this section of the Gloria in duple meter, rather than shifting to triple meter as the motet does. Mm. 125-156 of the Gloria are loosely based on mm. 40-46 of the model. The four-voiced texture of the model is fully achieved by m. 132 of the Gloria, and, like the model, is maintained through the end of this first major section of the Gloria. The closing phrases in mm. 152-156 of the Cantus, Tenor, and Bass are melodically almost identical to their counterparts in mm. 44-46 of the model, while the Contratenor of the Gloria is more freely composed.

The “Domine Deus” subsection is a trio for Cantus, Contratenor, and Bass. The Cantus voice opens with a phrase that begins with the same rhythm and opening interval as the Contratenor and Bass voices in mm. 47-48 of the model. However, the Cantus in the Gloria breaks off after the first four suggestive notes and launches into a section of freely composed material that is imitated by the Bass and Contratenor respectively. This subsection continues through m. 185 with multiple spirited rounds of imitation that contain a much more active rhythmic pattern than has previously been heard in the Gloria.

The final subsection of the Gloria, the “Qui tollis”, begins with a section of paired imitation. The Tenor opens the section in mm. 186-189 with a phrase that is derived from mm. 29-32 of the Cantus voice in the model. The Tenor is paired with the Bass, which derives its phrase in mm. 187-189 of the Gloria from mm. 40-41 of the Bass voice in the motet. The Cantus
and Contratenor follow, imitating the Tenor and Bass respectively. After these opening phrases, however, Richafort launches into a large section of newly composed material, containing only hints of the melodies and phrases found in the secunda pars of the original model. For example, the melodic phrase in mm. 227-230 of the Cantus appears to be an embellished version of mm. 78-82 in the Cantus voice of the motet. A paired duet in mm. 82-85 of the model between the Tenor and the Bass is spun out and embellished slightly in mm. 230-234 of the Gloria, while still retaining the identifiable melodic structure of the original motet. The Gloria also closes in a close approximation of the original model. Mm. 264-272 of the Cantus of the Gloria correspond almost identically to the melody found in mm. 98-106 of the model. The Tenor of the Gloria, from mm. 267-272, also corresponds virtually note for note with the end of the model, as does the Bass (mm. 268-272) and the Contratenor (mm. 268-272).

Although the Credo opens similarly to the other movements of the Mass, both the Contratenor and the Bass are delayed by a semibreve. Because of this delay, the opening of the Credo does not retain as much of the opening of the motet as the other movements, but rather launches into more freely composed material after the first five or six measures. Mm. 273-317 of the Credo are based on mm. 1-29 of the model, with a great deal of embellishment and freely composed material interspersed with identifiable sections of the model. The pairing of the Cantus and Countertenor beginning in m. 289 of the Credo is derived melodically from mm. 23-25 of the Cantus part of the model. Although the Contratenor begins this imitative pairing, it is pitched a fifth lower than the original Cantus melody of the model. The Tenor and Bass follow with the opening notes of the same melody before ending with a more embellished version. Mm. 299-302 of the Cantus part in the Credo continue to bring in melodic reminders of the model by borrowing heavily from mm. 20-23 of the Cantus voice of the motet. Measure 317 of the Credo
clearly begins a new section that is based on the triple meter section in m. 29 of the model. Richafort not only borrows melodically from mm. 29-34 of the model, but also recreates the paired imitation found there. As in the Gloria, Richafort borrows these aspects of the model while remaining in duple meter. Richafort continues to borrow from the triple meter section of the model through measure 343 of the Credo. Although there is a great deal of embellishment and freely composed material in this section, Richafort takes care to fully cadence on F in measure 343 in the same way that the model does in measure 39.

The ‘Et incarnatus est’ begins with a duet between the Cantus and the Contratenor. Mm. 344-348 of the Cantus are a close variation of mm. 1-9 of the motet. This variation is echoed and elongated by the Tenor from mm. 346-351. The Contratenor derives its material in mm. 344-348 of the Credo from mm. 47-49 of the Bass part in the model. This same line is repeated and extended by the Bass in mm. 346-352. The Cantus and Contratenor again begin a duet in m. 351, with the Cantus using material from mm. 44-46 of the model for the phrase “et homo factus est”. This section of musical borrowing is picked up and fragmented by the remaining voices (as is the text), until the end of this subsection in m. 366.

The ‘Crucifixus’ is a duet for Tenor and Bass, and begins as if it is a reversal of the secunda pars of the motet. The duet uses a faster, more imitative rhythm than the previous section, perhaps reflecting the change from triple to duple meter in this section of the model. The two voices cadence on a unison g, which sets up the Cantus and Contratenor voices for the opening of the ‘Et resurrexit’. Like the previous subsection, this section is wholly a duet. It contains the same rhythmic opening as the ‘Crucifixus’, but with a closer interval of imitation and a greater use of shorter note values. The rhythmic patterns being used are clearly taken from
the opening of the *secunda pars* of the model, and there is an overall effect of acceleration over the course of these two subsections.

In the final subsection that follows, beginning with the ‘et iterum’, all four voices are together once again. The Cantus and Bass act as a mirror image, creating an outside framework for the two inner voices in this section. The Cantus repeatedly ascends from g\textsuperscript{1} to d\textsuperscript{2} using various rhythms, and borrowing from mm. 1-3 and 9-11 of the motet. The Bass inverts this structure by descending from g to d repeatedly from mm. 417-424. Once again in this section, Richafort uses musical patterns that deceive the listener into hearing imitative patterns that sound identical and complete, but are not. The Contratenor and Tenor imitate the upward motion of the Cantus in such a way that they are aurally related, but with each using its own rhythmic pattern.

A descending pattern in the Cantus line, borrowed from mm. 3-9 of the motet, becomes the dominant structural factor for mm. 424-438. This pattern is echoed in the Bass in mm. 425-427 and mm. 432-437. The Tenor begins a freely composed section in m. 436 at the beginning of the ‘Et in Spiritum Sanctum’ that is based loosely on mm. 4-9 in the model. The voices come together again in m. 448 to begin a more homophonic setting of the text ‘qui ex Patre Filioque procedit’. The Cantus and Contratenor voices provide the structure for the harmonies, borrowing from mm. 69-75 of their duet in the model. The Contratenor has an almost direct quotation from mm. 69-72 of the model in mm. 455-458 that is repeated in the opening of the Tenor phrase in mm. 458-459. Again Richafort uses an initial imitation of parts before going off into more freely composed material. M. 461 begins a long series of descending imitating patterns in the Cantus that is paired with a series of rising patterns in the Bass. This descending pattern appears to be based on a duet between the Cantus and Contratenor in mm. 85-90 of the motet, and is eventually taken up by all of the voices by m. 471. The final thirty measures of the Credo are
almost completely freely composed, until m. 515. Richafort uses the final measures of the Cantus line in the motet as the model for the final measures of the Cantus in the Mass, creating a final aural correspondence in the melodic line.

The opening of the Sanctus is very different from that of the other four movements. The Tenor voice opens the movement with almost a direct quote from mm. 12-15 of the Bass in the motet. Only the rhythmic values have been altered to give the line a quicker momentum. This opening phrase is repeated in the Contratenor, starting in m. 522, and appears later in the Bass in mm. 524-526. The truly structural voice of this section is the Cantus, which opens with the very familiar g\textsuperscript{1} to d\textsuperscript{2} fifth in measure 520. This opening fifth is echoed in mm. 521-522 of the Bass, but with some embellishment. Mm. 520-526 in the Cantus are an almost note for note rendering of mm. 1-9 of the motet, but are composed with different rhythmic values. However, beginning in m. 526, Richafort reverts back to the original note values of the motet. He continues to directly quote mm. 10-29 of the motet all the way through the Cantus melody, until the final cadence of this opening Sanctus section in m. 548.

The ‘Pleni sunt’ subsection is a duet for Tenor and Bass. This duet is a much livelier style than the previous section, containing phrases that begin with short points of imitation before breaking into freely composed material. The Tenor voice begins with a four-note opening that echoes mm. 82-83 in the motet – the only place in the original model in which the Tenor and Bass are paired together. Although the Bass imitates the opening of the Tenor line, it quickly branches out into new material. The two voices continue in accelerating imitative, and often overlapping, counterpoint until their final cadence in m. 585.

The ‘Osanna’ is modeled after the triple meter section of the motet (mm. 29-46). Once again the Cantus part of this section of the Mass is taken almost note for note from the model,
with the exception of mm. 40-43. The Cantus voice supplies the melodic tie to the model, allowing the Contratenor and Tenor to develop their own newly composed material. The Bass opens with a variation on mm. 38-39 of the Bass part of the model, before reverting to imitating the Contratenor in m. 597. All four voices return to their respective parts of mm. 45-46 of the model for the basis of the last four measures of the Osanna subsection.

The ‘Benedictus’ is a trio for Cantus, Contratenor, and Bass. It begins in the Cantus with the omnipresent long-short-short pattern from the opening measure of the motet. The Contratenor opens with the same rhythmic values, but uses longer notes, while the Bass imitates the opening of the Cantus at the octave. Like the ‘Pleni sunt’, the voices here use faster rhythms to create momentum for this section, but the parts appear to contain very little of the original model. In doing this, Richafort creates an interesting pattern, with the first, third, and fifth subsections of the Sanctus containing material that is very closely related to the original model, while the second and fourth subsections are almost completely made up of freely composed material.

There are only two sections in the Agnus Dei, which does not include the usual repetition of the first section. In the opening of the first section of the Agnus Dei, the voices enter in a different order than in the model, but the Cantus retains the same notes and phrase shape as the motet. Mm. 557-660 of the Cantus are derived from mm. 1-8 of the model. This begins what can be readily seen as a compression of the melody of the model in this first Agnus Dei. This compression is demonstrated even more clearly in the Contratenor, which begins at the same time as the Cantus, but moves twice as quickly. Conversely, the openings of the Tenor and Bassus parts consist of borrowed note values that are augmented both rhythmically and with added passing tones. Mm. 557-666 in both the Tenor and Bass parts are borrowed from their
counterparts in mm. 1-10 of the motet, and although lengthened are still easily recognizable. The Bass continues to borrow from parts of the model in its next phrase. Mm. 668-670 in the Bass are taken from mm. 19-21 of the motet. The Bass continues to act as a major structural voice by introducing a rhythmic descending line in mm. 671-672 that is based on mm. 47-49 of the motet – the beginning of the secunda pars. This descending line is repeated in the Bass as an ostinato through the end of the section. The Cantus also revolves around a simple pattern from m. 671 to the end, based loosely on a condensed version of mm. 20-29 of the model. The final three measures of this section contain a cadential pattern that is almost identical to that at the end of the motet. This is structurally very logical on the part of Richafort, as these would be the final measures of the entire Mass if this section was repeated as the third Agnus Dei.

The second Agnus Dei is an imitative duet between the Cantus and the Contratenor. The two voices continue in imitation over a series of six overlapping phrases. The two voices cadence at either the unison or the octave at four points during this section, but continue to use shorter and shorter note values in order to create a sense of acceleration. The material in this Second Agnus Dei is taken in pieces from mm. 20-29 of the motet, although these sections have been shortened and altered with added freely composed material. With the repetition of the first Agnus Dei to fill out the end of the Mass, Richafort comes full circle with the model, concluding his Mass with the same cadential material as the original motet.

Missa ‘O werde mont’

The anonymous Missa ‘O werde mont’ is the fourth Mass in MunBS F. On the assumption that the model for Gascongne’s Missa ‘Es hat ein Sin’ was polyphonic, Missa ‘O werde mont’ is the only Mass in MunBS F that is not a parody Mass. Its placement in the center
of the manuscript, preceded and followed by three parody masses and thus giving the manuscript a type of structural symmetry, is probably not a coincidence. The Missa ‘O werde mont’ is a cantus firmus Mass based on the Tenor of the motet Sancta Maria succurre miseris/O werde mont, by Franciscus Strus, a little-known composer of Cologne.\textsuperscript{142} Although only 42 measures in length, the borrowed Tenor line of O werde mont, an anonymous Flemish or German song, is used in this Mass to dictate and organize the structure of most of the major sections of the Mass. In the Kyrie, however, the structure of the model is manipulated in order to fit among the three sections.

In the Kyrie, a single repetition of this borrowed Tenor is split among the three smaller subdivisions. The Kyrie I uses only mm. 1-11 of the model in the Contratenor voice, with a freely composed eight measures leading to the final cadence of this section. Once the Contratenor finishes its section of the cantus firmus, the tenor voice picks it up with a repetition of mm. 4-11 of the model. In the Christe the cantus firmus is again in the Contratenor, this time using mm. 13-20 of the model. Mm. 30-39 of the Mass are freely composed, with no cantus firmus in any of the voices. The cantus firmus resumes again in measure 40 in the Contratenor, but only mm. 21-23 of the model are used. The borrowed four-note sequence a-f-g-a is found first in the Contratenor in mm. 40-42, and then is repeated in the Tenor in mm. 42-44, ending the Christe section. The Kyrie II, unlike the previous two sections, does not begin with any recognizable part of the cantus firmus. There are six measures of freely composed music before the cantus firmus emerges in the Contratenor part in m. 52. From mm. 52-68, the Contratenor contains the rest of the cantus firmus, but the Kyrie II section does not end here. There are three and a half additional measures in the Contratenor part before it reaches the final cadence. It

\textsuperscript{142} The motet Sancta Maria succurre miseris/O werder mont is found in both BrusBR 228 and LonBLR 8 G. vii of the Alamire complex.
appears, at least in the Kyrie, that the structure of the Mass dictates how the cantus firmus is being divided. As will soon become evident, this parsing of the cantus firmus in the Kyrie is unusual in relation to the way it is treated in the rest of the movements of the Mass.

In the Gloria there are two complete repetitions of the cantus firmus, with a brief break between them. The first repetition is in the Tenor voice, and is between mm. 72-113, ending the first full sub-section of the Gloria. In m. 114 a duet between the Cantus and Contratenor begins for the ‘Domine Deus’ section, and there is no cantus firmus in this section. M. 135 begins the ‘Qui tollis’ section of the Gloria, and again the cantus firmus is in the Tenor voice. A complete statement of the cantus firmus occurs once again, ending with the final cadence of the Gloria in m. 178.

There are two full repetitions of the cantus firmus in the Credo, but with added and repeated material to accommodate the lengthy text of this movement. The cantus firmus is again in the Tenor voice. Mm. 179-220 form a complete statement of the cantus firmus. Mm. 221-232 repeat the material found in mm. 31-42 of the model, and end the first sub-section of the Credo. Neither the ‘Crucifixus’ duet between the Cantus and the Contratenor, nor the “Et resurrexit’ duet between the Tenor and the Bass contain any cantus firmus material. The final sub-section of the Credo, beginning with the ‘Et in Spiritum Sanctum’ in m. 289, contains another complete statement of the cantus firmus. Mm. 289-330 of the Tenor line form a full repetition of the cantus firmus, and are followed by repeated material in mm. 331-343. As in the first section of the Credo, this is a repetition of mm. 31-42 of the model. This repeated material ends at the final cadence of the Credo. In both the Gloria and the Credo, it is clear that the cantus firmus is used to dictate the length and structure of the different sub-sections of the movements.
The Sanctus uses the cantus firmus in quite a different way. This is possibly due to the oddly balanced length of the sub-sections that form this movement. The cantus firmus is found in the Tenor voice in this movement, although the opening of the Contratenor also contains the opening four notes of the cantus firmus. Mm. 344-363 in the Sanctus are taken from mm. 1-20 of the model. Curiously, the breve on d that should end this section of the model has been left out of m. 364 of the Tenor part, giving the cantus firmus an oddly unfinished sound. The tenor repeats material from mm. 12-20 of the model in mm. 366-374 of the Sanctus, this time ending on the d for the cadence of the first sub-section of the Sanctus. The ‘Pleni sunt celi’ section of the Sanctus is a duet between the Tenor and the Bass, and contains no cantus firmus material. The next sub-section, the ‘Osanna’, contains the cantus firmus, and it is once again in the Tenor voice. Unexpectedly, instead of beginning where the first section stopped, the Tenor voice commences once again from the beginning of the model. Mm. 411-426 of the Mass contain another repetition of mm. 1-20 of the model. The final sub-section, the ‘Benedictus’ is a trio containing the Cantus, Contratenor, and Bass voices. There is no cantus firmus in this last section of the Sanctus, perhaps because there is no Tenor part.

In the Agnus Dei, the cantus firmus is once again clearly used as the overriding structural element. In the Agnus I, there is a complete statement of the cantus firmus in the Tenor voice. The Contratenor also opens with the first four notes of the cantus firmus, as it did in the Sanctus. Mm. 470-512 of the Tenor form a complete single repetition of the cantus firmus, which ends at the final cadence of the Agnus I. The Agnus II is a duet between the Cantus and the Contratenor, and there is no use of the cantus firmus. The Agnus III also contains a full statement of the cantus firmus in the Tenor voice, beginning in m. 556 and ending at the final cadence in m. 601.
In the Gloria, Credo, and Agnus Dei movements of the Missa ‘O werde mont’ the cantus firmus is clearly used in logical ways to help to structure their various sections. The Kyrie uses only one repetition of the cantus firmus among all three sub-sections of the movement, perhaps indicating that the anonymous composer viewed them as one over-arching movement. On the other hand, the use of only the first twenty measures of the cantus firmus in the various sub-sections of the Sanctus is puzzling. The cantus firmus does not appear to be used to create any type of structure or a sense of continuity, although the traditional repetition of the ‘Osanna’ section after the ‘Benedictus’ does give the movement a sense of symmetry, alternating between sections containing the cantus firmus and sections that do not.

Table 8: Material borrowed from the Cantus Firmus in the Missa 'O werde mont'

<table>
<thead>
<tr>
<th>Voice in the Mass</th>
<th>Mass Measure Numbers</th>
<th>Cantus Firmus Measure Numbers</th>
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<tbody>
<tr>
<td>Contratenor</td>
<td>1-12</td>
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</tr>
<tr>
<td>Tenor</td>
<td>12-20</td>
<td>4-11</td>
</tr>
<tr>
<td>Contratenor</td>
<td>21-29</td>
<td>12-20</td>
</tr>
<tr>
<td>Contratenor</td>
<td>40-42</td>
<td>21-23</td>
</tr>
<tr>
<td>Tenor</td>
<td>42-45</td>
<td>21-23</td>
</tr>
<tr>
<td>Contratenor</td>
<td>52-55</td>
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</tr>
<tr>
<td>Contratenor</td>
<td>58-68</td>
<td>31-41</td>
</tr>
<tr>
<td>Tenor</td>
<td>72-113</td>
<td>1-42</td>
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<td>331-343</td>
<td>31-42</td>
</tr>
<tr>
<td>Tenor</td>
<td>344-363</td>
<td>1-19</td>
</tr>
<tr>
<td>Contratenor</td>
<td>345-347</td>
<td>1-3</td>
</tr>
<tr>
<td>Tenor</td>
<td>366-374</td>
<td>12-20</td>
</tr>
<tr>
<td>Tenor</td>
<td>411-426</td>
<td>1-20</td>
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<td>Contratenor</td>
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<td>Tenor</td>
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</tr>
<tr>
<td>Tenor</td>
<td>556-601</td>
<td>1-42</td>
</tr>
</tbody>
</table>
Chapter 5: Parody Procedures in Masses 5-7 in MunBS F

*Missa* ‘Adiutorium nostrum’

The *Missa* ‘*Adiutorium nostrum*’, an anonymous parody Mass, is based on Févin’s motet *Adiutorium nostrum*, and remains fairly faithful to the original motet, with freely composed and imitative material added to the sections with longer texts. The motet itself is a prayer by Anne of Brittany and Louis XII to Saint-René, an important French patron-saint for childbirth, especially for couples wishing for a son. This Mass includes several instances of the highlighting of words, as the composer chooses to emphasize certain sections of text in the Mass and sections of music with important underlying words in the model. Such words in the motet, not found, of course, in the Mass, but present in the composer’s mind, will be called “ghost-text” hereafter.

The composer of the Mass divides Févin’s motet into three separate sections, and uses each section with the corresponding section of the Kyrie. Section A (mm. 1-25) is used as the basis of Kyrie I, section B (mm. 25-61) is used as the basis of the Christe, and Section C (mm. 62-87) is used as the basis of Kyrie II. The Mass opens in the Kyrie I with the voices in the same sequence as the voices in the model – Cantus, Tenor, Contratenor, and Bass. The voices also are stated at the same rhythmic intervals in their opening phrases as those in the model. The Cantus voice derives all of the notes from its first two phrases from the model, with only minor variations in the duration of pitches. It begins its third phrase in m. 18 with three and a half measures of material that is borrowed from mm. 15-19 of the Tenor part in the model, before resuming with borrowed material from its own part in the model from m. 22 through to the final cadence of the section in m. 27. All but two of the notes in this final phrase are borrowed from mm. 16-19 of the model. The Contratenor opens the Kyrie I with the exact same pitches as the model, with only a slight variation in the duration of the pitches. The second phrase of the
Contratenor runs from mm. 9-16, and derives all of its pitches from mm. 9-17 of the model with the exception of two eighth note passing tones in the fourth beat of m. 14. The Contratenor reenters in m. 18 with a five-measure phrase of freely composed music. The final phrase of the Contratenor begins in m. 22 with two freely composed notes before ending the Kyrie I with five measures of material borrowed from mm. 17-19 of the model with an extra note added in m. 24 and m. 25. The Tenor voice opens the Kyrie I with the same pitches as the model with a slight variation in duration. The second phrase of the Tenor borrows its material from mm. 7-10 of the model, but does not complete the musical phrase found in the model. This second phrase of the Tenor ends on a in m. 11 in order to help create an open cadence, rather than ending on the fifth, c\(^1\), as in the model. The Tenor reenters in m. 14 with a five-measure phrase borrowed from mm. 15-19 in the model. This phrase is later imitated in the Cantus part in mm. 18-22. The final phrase of the Tenor, mm. 22-27, is taken exactly from mm. 15-19 in the model, with no changes made in rhythm or duration. The Bass opens the Kyrie I in m. 5 with material borrowed from mm. 5-9 of the motet. As in the other voices, only the duration of notes is slightly altered. The second phrase, mm. 10-14, takes almost all of its pitches from mm. 10-14 of the model. Interestingly, there is a variation in the pitches in the last beat of m. 12 and the first beat of m. 13. The entire four-note sequence is raised a step in the Mass in order to accommodate the vertical harmonies. The Bass reenters in m. 15 with a phrase that opens with freely composed material, and then ends in mm. 16-18 with material borrowed from mm. 24-25 of the model. The final phrase of the Bass, mm. 21-27 is completely freely composed.

The Christe section of the *Missa ‘Adiutorium nostrum’* begins with a section of duets in overlapping paired imitation, just as section B of the model does. The Contratenor and the Cantus enter in m. 28, with the first two measures taken from the model. The Contratenor
continues to follow the overall melodic line of mm. 25-29 of the model, with several additional eighth notes added for rhythmic impetus, before cadencing with the Contra voice in m. 34. The Contra only uses the beginning and ending notes of the model in this initial phrase of the Christe, with the entire middle of the phrase being freely composed. The Bass enters in m. 33, just before the cadence of the Contratenor and Cantus voices. The notes of the first three and a half measures of this phrase are taken directly from mm. 29-31 of the model, before the Bass breaks into two and a half measures of freely composed material. The Bass ends its first phrase with three notes taken from the last three notes of the corresponding Bass phrase in mm. 32-33 of the model. The Tenor joins the Bass to form a duet between mm. 34-40. Like the Cantus voice in the previous pair, it opens and closes with notes borrowed from the model, but the middle of the phrase is completely freely composed. A second set of duets in overlapping paired imitation begins with the Cantus in m. 39. The Cantus begins with two measures of notes borrowed from mm. 44-47 of the model, before breaking into freely composed material that lasts through to the cadence in m. 44. The Contratenor joins the Cantus in m. 41 to form the duet, and derives all of its notes from mm. 46-49 of the model before cadencing with the Cantus in m. 44. The Tenor and Bass enter in measures 43 and 45 respectively, with a strict imitation of the Cantus and Contratenor duet from mm. 39-44. After the Tenor and Bass cadence in m. 48, the composer brings all of the voices in for a final section to close out the Christe. This section brings in the voices in the order Cantus, Contratenor, Tenor, and Bass, and is a recapitulation of mm. 33-38 of the model. The section ends the Christe in a final four measures of freely composed material that cadence on C, as does m. 38 of the model. It is probably not a coincidence that the composer chose to elaborate in this way on the motet, highlighting its ghost-text, which in mm. 34-38 is the repeated name of one of its dedicatees, ‘Anna’ (Anne of Brittany). This suggests that the
composer of the Mass may have thought of this larger work as also dedicated to Anne of Brittany and Louis XII, who was the other dedicatee of Févin's motet.\footnote{In the reading of the motet in LonBLR 8 G.vii, a manuscript closely related to MunBS F as shown in chapter 1, ‘Anna’ was erased and changed to ‘Katherina’ (Catherine of Aragon), although the composer of the Mass, whether Févin or someone else, would not have been familiar with this change. See Herbert Kellman, ed., London, British Library, MS Royal 8 G. vii. Renaissance Music in Facsimile Series, vol. 9. (New York and London: Garland Publishing, 1987), vi.}

The Kyrie II of the \textit{Missa ‘Adiutorium nostrum’} begins in triple meter, as does the model in m. 62, and it is organized at the beginning in sections of paired duets like the model. Except for the Cantus beginning with two semibreves on c\textsuperscript{2}, the rest of the opening duet between the Cantus and the Contratenor is taken directly from mm. 62-64 of the model. The subsequent duet between the Tenor and Bass is also taken directly from the model, borrowing its material from mm. 64-66. A second duet section between the Cantus and Contratenor begins in m. 62, and this duet is joined by the Tenor and Bass in m. 64. All of the music in this section is taken directly from mm. 66-70 of the motet, and the Cantus, Contratenor, and Bass all cadence together in m. 66 as they do in m. 70 of the model. The fact that this triple meter section was lifted almost completely intact from the model is also not a coincidence, as it reinforces the ghost-text in the model – pleading for help to Saint René.

A new duple meter section begins in m. 66, and in the whole first phrase of this section, mm. 66-72, only the Bass part is taken entirely from mm. 70-74 of the model. The Tenor begins and ends its phrase with material borrowed from the model, but the middle of the phrase is freely composed. The Contratenor begins and ends with the same first and last notes as its corresponding phrase in the model, but the bulk of its phrase is also freely composed. The Cantus phrase is entirely freely composed in mm. 67-70, before ending with the last three notes from mm. 73-74 of the model. It is interesting to note that the text of the model in this section is
‘Ludovicus, clamat ad te’, and that the only voice to borrow its material entirely from the model in this section of the Kyrie II is the Bass.

The next section of the Kyrie II reverses the order in which Févin introduces the pairs of voices, and then overlaps two sections of duets that were originally separated. The Tenor and the Bass enter in mm. 72 and 73 respectively, unlike in the model where the Cantus and Contratenor are the first paired duet. The music for this four-measure duet is strictly borrowed from mm. 79-83 of the model. In m. 76 the Cantus and Contratenor join the Tenor and Bass with what should have been a paired duet from mm. 75-79 of the model. Now, however, the composer juxtaposes this duet with the Tenor and Bass material from mm. 83-87 of the model, creating a much thicker texture than in the original motet. All four voices join together in mm. 80-85 to end the Kyrie II with material borrowed almost exactly from mm. 83-87 of the model. With this rearranging and thickening of the texture, the composer not only creates a more dramatic drive to the cadence, but also reinforces the meaning of the text of the model – ‘audi queso vocem nostram’.

Table 9: Material borrowed from the model in the Kyrie of the *Missa 'Adiutorium nostrum'*

<table>
<thead>
<tr>
<th>Voice in the Kyrie</th>
<th>Measure Numbers</th>
<th>Voice in the Model</th>
<th>Measure Numbers</th>
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<tbody>
<tr>
<td>Cantus</td>
<td>1-11</td>
<td>Cantus</td>
<td>1-11</td>
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<tr>
<td>Contratenor</td>
<td>3-8</td>
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<td>Tenor</td>
<td>2-10</td>
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<td>Bass</td>
<td>5-9</td>
<td>Bass</td>
<td>5-9</td>
</tr>
<tr>
<td>Contratenor</td>
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<td>9-17</td>
</tr>
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<tr>
<td>Bass</td>
<td>16-18</td>
<td>Bass</td>
<td>24-25</td>
</tr>
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<td>22-27</td>
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<td>15-19</td>
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<td>Cantus</td>
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<td>Cantus</td>
<td>29</td>
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Although the Gloria contains a slightly larger amount of freely composed material than
the Kyrie, the composer still utilizes a great deal of the original material from Févin’s motet.

The Gloria opens with an almost exact reproduction of the first 10 measures of the motet, with
only small alterations in rhythms and/or pitches. Mm. 86-94 in both the Cantus and the Tenor
are derived from mm. 1-10 in the model, and mm. 87-97 in the Contratenor and Bass are derived
from mm. 3-14 in the original motet. There is a brief section of freely composed material before
the Tenor and Bass once again take up borrowed material in m. 103. Mm. 103-108 are based on

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<th>Table 9 (cont.)</th>
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<tbody>
<tr>
<td>Bass</td>
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a Tenor and Bass duet in the model that runs from mm. 20-25. After another brief A4 section of freely composed material, the Tenor and Bass again have a duet based on derivative musical material. This time, however, mm. 115-118 in the Tenor and Bass of the Mass are based on mm. 25-29 of the motet’s Cantus and Contratenor parts. In m. 122 the Cantus opens with a short 3-measure section of material based on mm. 26-29 of the motet, with the Contratenor entering a breve later with material taken from mm. 25-28. From this point, all four voices contain freely composed material through m.146, the closing measure of this opening section of the Gloria. It is interesting to note that this ending section, while seemingly freely composed, is based in large part on the pattern of falling thirds that Févin uses to emphasize the name “Anna” in his original motet.

The ‘Qui Tollis’ section of the Gloria begins with the Cantus and Tenor borrowing material from mm. 29-32 of the Tenor and Bass parts of the model. This is followed imitatively by the Tenor and Bass repeating these borrowed sections in mm. 148-151 of the Mass. The Bass reenters in m. 153, repeating the same material borrowed from mm. 29-31, and imitated by the Cantus at the space of a semibreve. The Contratenor enters in m. 155, and uses material from mm. 25-29 of the model. The Tenor is the final voice to enter in this section, borrowing its material from mm. 30-32 of the model. The homophonic iteration of “suscipe deprecationem” contains borrowed material only in the Tenor, with mm. 160-161 based on mm. 34-35 in the model.

Up to this point, the anonymous Mass composer has been marching steadily through the model, borrowing material from all of Section A and the beginning of Section B. However, once the composer of the Mass reaches m. 164, the “Qui sedes ad dexteram Patris” section, there is a noticeable break in the pattern of borrowed material. This section becomes free form until mm.
172-177, which are based on the triple meter section of the model, mm. 62-70. The Gloria remains in duple meter in this section, however, forcing the alteration of certain rhythmic values. Mm. 178-181 are based on the A4 section of mm. 70-73 of the model, with the cadence in m. 181 being an almost exact replica of m. 74 in the model. The text at the Mass at this point is “Jesu Christe”, while the text in the model is “Ludovicus, clamat ad te”. Given the Mass composer’s predilection for word painting, this is likely not a coincidence, and could easily be construed as a plea from Louis XII directly to Jesus Christ.

The Gloria closes with material that is almost completely taken from the original model. The Tenor and Bass enter in m. 184 with a two-measure section that is borrowed directly from mm. 79-80 in the model, before breaking into a longer section of freely composed material. The Cantus and Contratenor enter together in m. 185 with material borrowed from mm 75-79 of the model. The Contratenor finished with its borrowed material in m. 188, but the Cantus finishes on the third beat of m. 189. Without pause, the Cantus picks up a new section of borrowed material on the fourth beat of m. 189, and continues with it to the end of the Gloria. The other three voices join in at approximately the same time, and give an almost note for note rendition of the closing phrase, mm. 83-87, of the motet. Only the rhythms are changed to accommodate the text.

The Credo opens with the voices entering in a different order than in the motet – Contratenor, Bass, Cantus, and lastly, the Tenor. This change in entry order forces a change in the harmonic structure of the opening, and results in only the Cantus and Tenor using material that is taken from the opening phrase of the motet. The Cantus and Tenor both enter in m. 196, and use mm. 1-10 of the motet, ending in m. 204 of the Mass. When the Contratenor finally uses material from the motet in mm. 200-202, the material is taken from mm. 14-16 of the Bass part.
in the model. This phrase is echoed in the Bass in mm200-203, one semibreve after the entrance of the Contratenor. There is a lengthy section of freely composed material before the Cantus and Contratenor use a snippet of the model (mm.26-27) at the beginning of their duet in mm. 222-223. The Tenor and Bass use a slightly longer borrowed section for their duet in mm 226-230, using material from mm. 26-29 in the Cantus and Contratenor parts of the motet. The Tenor picks up the borrowed material, this time from its own part, in mm. 233-236 of the Mass. The Bass follows a breve and a half later, also borrowing from mm. 29-31 of its own part. Again, there is a lengthy section of newly composed material, but this time using obvious word painting. The Mass text “descendit de celis” is portrayed in long descending phrases. Mm. 254-259, although freely composed, are based on the falling third motive that Févin uses for the text “Anna”. This falling third motive overlaps the Mass text “Et incarnatus est de Spiritu Sancto”. Could the composer be suggesting that Anna might turn to the Holy Spirit with her plea for a son? The connection of the text with the musical motif is certainly suggestive. This is the last borrowed material of this section of the Credo, and freely composed material is used through m. 272.

The ‘Crucifixus’ section begins with a duet between the Tenor and Bass, and is based around mm. 38-45 of the model. The opening two measures of each part are based on the opening two measures of their duet in mm. 38-40 in the model, and both voices cadence in m. 288 using the same cadence as in m. 45 of the model. Instead of continuing from that point in the model, the composer of the Mass returns to the beginning of the model and uses the opening ascending triad to depict the words “et ascendit”. This section of borrowed material is fairly long, and uses mm. 1-13 of the model in mm. 299-307 in the Mass. It is followed by another newly composed section that is ordered mostly around passages of imitation which are repeated
as both a means to give this segment a structure, and as a way to fit in all of the text. In m. 343 the Credo goes into a triple meter section that is based on Section C of the model. This triple meter section leads into the final section of the Credo. Beginning with the Cantus in m. 362, each of the voices enters with its respective final phrase of the motet. This final borrowing from mm. 83-87 closes the Credo with the same last cadence as that of the motet.

The Sanctus is an interesting mix of borrowed and newly composed material. It begins with an accelerated and condensed version of the opening of the motet. Mm. 368-374 are a shortened variety of mm. 1-10 of the model, with each voice entering two times faster than in the model. Mm. 374-378 are an even shorter and more compact version of mm. 12-19 in the model, with the cadence in m. 378 being a clear reproduction of the cadence in m. 19 of the motet. At this point, the composer launches into newly composed material that is based very loosely on Section A of the model. This continues to the end of this section in m. 395.

The ‘Pleni sunt’ section is a trio consisting of the Contratenor, Tenor, and Bass. Although it is in duple meter, it is clearly based on the triple meter portion of Section C of the model, with the opening phrase of each voice based on the opening notes of Section C of its corresponding voice in the motet. The Mass text here, “Pleni sunt celi et terra Gloria tua”, is coupled with the ghost-text “O Renate, tam beate’. This appears to be a deliberate overlapping of references, using the Mass text as a way of both glorifying God and Saint René. Although brief glimpses of material from Section C of the model can be seen throughout this section, most of the ‘Pleni sunt’ is newly composed.

The ‘Osanna’ section contains all four voices, but only the Tenor contains borrowed material at the opening. Mm. 423-426 of the Tenor are taken from mm. 1-6 of the motet, and have been converted from duple to triple meter by the composer. After a full cadence in all of
the voices in m. 431, all four voices launch into the final two phrases of the section, with each
voice borrowing its own individual material from mm. 71-74 in the model. This section is
repeated in mm. 436-438 with an additional section of cadential extension to round out the
‘Osanna’. It is interesting to note that his repeated section of music corresponds with the ghost-
text, “Ludovicus, clamat ad te”. Not only does this double repetition of the musical phrase give
extra emphasis to these ghost-words, but they also are the text that follows the section of text
highlighted in the previous section of the Sanctus, the ‘Pleni sunt’. The composer appears to
have chosen to underscore this larger section of ghost-text that is appealing directly to Saint
René by parsing it out into smaller musical passages and spreading them over two sections of
music. The Benedictus contains only a small amount of directly borrowed material. Mm.442-
443 of the Cantus contain the opening triad from mm. 1-2 in the motet, but the rest of the section
is newly composed with only occasional references to the material in Section A of the model.
The ‘Osanna’ section, and its corresponding text, is emphasized once again when the entire
section is repeated to close out the Sanctus.

The Agnus Dei, like the Sanctus, opens in the Agnus I with an accelerated and condensed
version of the beginning of the model. Mm. 472-479 correspond in all voices to an accelerated
rendering of mm. 1-12 in the motet. After seven measures of freely composed material, the
Cantus enters in m. 487 with a new phrase based on mm. 14-19 of the model. The Tenor enters
in m. 488 with material borrowed from mm. 15-19 of the motet, and the Contratenor enters in m.
489 with material borrowed from mm. 17-19 of the model. The Bass, which up to now in this
phrase was newly composed, borrows a short section of its own material from mm. 490-492,
taken from mm. 18-19 of the model. All of the voices end the Agnus I with the cadence from m.
19 of the model in mm. 490-492 in the Mass.
The Agnus II is a duet between the Bass and Tenor voices, and is completely newly composed. This contrasts nicely with the more complicated borrowing in the Agnus III. The Agnus III opens with imitation among the Bass, Cantus, and Contratenor. The voices enter a semibreve apart, and sing a phrase that is based on mm. 29-34 of the Tenor part of the motet. The ghost-text for this section is “Orat exorat et plorat”, which again emphasizes the praying, crying, and begging of the petitioners, Anna and Louis. While the other three voices are using musical material from the model, the Tenor voice sings a slightly lengthened restatement of the opening five measures of the model in mm. 515-520. The Cantus and Contratenor begin a short duet in m. 522 that is based on mm. 45-49 in the model. This borrowed section is repeated in mm. 527-532 in the Cantus and Contratenor. The Tenor and Bass join them in the repeated sections, imitating material in the Cantus and Contratenor respectively. In m. 532 the Agnus III begins a short section of triple meter, just like mm. 62-69 of the model. However, the composer does not borrow musical material from that section. Instead, he incorporates two short repeated phrases that are based on mm. 70-74 – the often emphasized ghost-text “Ludovicus, clamat ad te”. After a full cadence in m. 537, the Agnus III reverts back to duple meter and closes the Mass with material in all four voices that is borrowed from the final phrase of the motet, mm. 83-87. This final section is emphasized by a four measure cadential extension under the held longa of the Cantus, and an additional reiteration of the text “dona nobis pacem” in the lower three voices.

In the Missa ‘Adiutorium nostrum’ it is clear that the composer is using large sections of the original model in his own composition. However, he is also making many modifications in the durations and rhythms of the borrowed pitches, as well as adding in sections of freely composed material. In a process not seen in the previous Masses in MunBS F, this composer
appears to be highlighting, through their music, certain ghost-texts of his model that he deems to be important in a fashion that could be described as word painting. By doing this he is also able to combine them in a number of places with appropriately coordinating Mass texts. In this way the composer can create new and subtle layers of textual implications in his Mass, which a listener who is familiar with his motet model might also perceive.

*Missa ‘Myn hert altyt heeft verlanghen’*

In his parody Mass, the *Missa ‘Myn hert altyt heeft verlanghen’*, Gascongne skillfully expands on the model while still maintaining its musical integrity. Gascongne’s Mass is based on the chanson *Myn hert altyt heeft verlanghen* by Pierre de la Rue.¹⁴⁴ The Mass retains a great deal of the primary musical material in its original sequence, progressing logically from one part to the next with occasional repeated sections as well as carefully interwoven sections of freely composed material. Gascongne breaks La Rue’s chanson into three distinct and relatively equal parts. Section A consists of mm. 1-19, section B of mm. 20-32, and section A¹ of mm. 32-54 in the original chanson.¹⁴⁵ The Kyrie of *Missa ‘Myn hert altyt heeft verlanghen’* is a complete parody of the entire model, and a careful examination of this initial movement of the Mass reveals Gascongne’s clever manipulation of the material. Gascongne is careful to retain most of the pitches from the original chanson in each part, yet deftly changes the rhythms of these passages and adds extended material to create an entirely new work. The Cantus, Tenor, and

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¹⁴⁵ The third section of the chanson is essentially a reduced variation of the opening section, thus the designation A¹.
Bass often retain most of their original pitches from the La Rue chanson, but the Contratenor is significantly altered in order to make all of the new harmonies mesh seamlessly.

The Kyrie I borrows material from section A, the Christe borrows material from section B, and the Kyrie II borrows material from A\textsuperscript{1}. In the Kyrie I, Gascongne alters not only the order in which the voices enter, but also greatly extends the time between entrances. The Mass begins with the Contratenor, followed closely by the Cantus in m. 2. The Tenor does not enter until m. 7, and the Bass finally enters in measure 12. This is in stark contrast with the opening of the La Rue chanson, in which all voices have entered by m. 5 in the order of Contratenor, Bass, Tenor, and then Cantus. Gascongne opens each voice with a distinctive falling fifth, and repeats this four-note opening at the beginning of every major movement of this Mass, despite the fact that the Cantus voice does not contain this opening interval in the original chanson.

In the Cantus, the first six measures correspond almost exactly with mm. 5-8 in the model. Gascongne then adds nine measures of freely composed material before once again picking up the melody from the model in m. 16. He then carefully reproduces the pitches from mm. 9-15 in the model in mm.16-20 in the Mass, varying only the rhythms and lengths of the notes. When the Cantus enters again in m. 23, the first seven pitches are taken from mm.15-17 of the model before Gascongne adds two and a half measures of newly composed material. This is followed by the last three pitches in section A of the model, which are used to create the cadence at the end of Kyrie I in m. 30. The Tenor also carefully retains the pitches from section A of the model in the Kyrie I. Its opening phrase in mm. 7-11 of the Mass corresponds almost note for note with mm. 4-6 of the model. Once again, Gascongne retains the pitches while lengthening the note values in order to create new material. The Tenor continues this pattern throughout most of the rest of Kyrie I. Mm. 14-17 of the Mass contain the same pitches as mm.
8-11 in the model, and the first five measures of the next Tenor section (mm. 18-21) almost
directly copy mm. 13-16 of the model. Gascongne adds a section of newly composed material
from mm. 21-27 before using three of the final notes of section A of the chanson in the last four
notes of the Kyrie I.

The Bass part in the Kyrie I is also very similar to its counterpart in section A of La
Rue’s chanson. Although its entrance is greatly delayed in the Mass, the notes in mm. 12-16 are
all derived from mm. 2-5 of the model. There is a short portion of the model (mm. 6-9) that is
left out of the Bass part of the Mass, probably due to the delayed entrance in the Mass. The next
section of the Bass in the Mass, mm. 18-21, also takes all of its notes from mm. 12-15 of the
model. Mm. 24-25 of the Mass begin with the first six notes from mm. 16-17 in the Bass part of
the model, but Gascongne adds two measures of newly composed material before borrowing
again from mm-17-19 of the model to end the Bass part of the Kyrie I. The Contratenor of the
Kyrie I is the most freely composed part in this section of the Mass. After the first three notes,
which are borrowed from the first two measures of the model, there is virtually no borrowed
melodic material in the Contratenor until the final three notes of the cadence of the Kyrie I. The
necessity of keeping one voice part free in order to maintain harmony, both literally and
figuratively, among the other voices is obvious. Gascongne’s liberties with the lengths and
rhythms of the pitches in the other three voices create many intervallic and harmonic problems
that can only be resolved by keeping one voice, in this case the Contratenor, open for freely-
composed material. However, by opening and closing this section with borrowed material from
the model, Gascongne misleads the listener into hearing the Contratenor as being yet another
borrowed part.
The Christe section of the Mass is based on section B of the model. Section B is the shortest of the three sections, which results in a greater use of freely composed material in all of the voices in the Christe. The section opens with the Tenor, whose melody in mm. 31-35 is based around material borrowed from mm. 20-23 in the model. Unlike previous sections this part does not copy the pitches from the model exactly, but is interspersed with added pitches. The Bass, by contrast, borrows all of its pitches in mm. 32-39 from mm. 20-26 of the model. The Cantus and the Contratenor enter in mm. 35 and 36 respectively, and exactly imitate the previous five measures of the Tenor and Bass parts. The Cantus enters again at m. 44, and begins a series of phrases that borrow overlapping material from the model. Mm. 44-46 of the Cantus borrow from mm 27-29 in the model, mm. 47-49 in the Cantus borrow from mm. 28-32 of the model, and mm. 50-55 of the Cantus borrow from mm. 29-32 of the model with a few freely composed pitches interspersed in this final section of the Christe. The Cantus ends the Christe on c^2 rather than the a^1 of the model in order to supply the third in the final chord, and give it greater substance.

The Tenor returns in m. 39 with two and a half measures of borrowed material that are followed by a section of freely composed material in mm. 41-45. Mm. 46-51 of the Tenor are borrowed from mm. 27-31 of the model, while the last four measures of the Christe are a combination of freely composed material and pitches borrowed from mm. 30-32 of the model. The Bass reenters in mm. 36-39 with material borrowed from mm. 23-26 of the model. This is followed by six measures of freely composed material. The Bass enters again in m. 48, and this final section of the Christe contains a variation of the pitches found in mm. 29-32 of the model. The Contratenor reenters at m. 39 and uses borrowed pitches for mm. 39-41. These borrowed pitches are followed by a large section of freely composed material in mm. 41-45. Mm. 46-48 is
a section that contains all borrowed pitches from mm. 27-29 of the La Rue chanson, although the rhythms and durations have been altered. Mm. 49-55 contain borrowed pitches from mm. 29-31, with several extra notes that have been added in to create rhythmic momentum towards the final cadence of the Christe.

The Kyrie II of the Missa ‘Myn hert altyt heeft verlanghen’ uses the A¹ section of the La Rue chanson as its basis. This section of the model is very similar to the first section, and most of the notes in the Kyrie II section of the Mass are derived directly from it. The Cantus section begins with material from m. 34 of the model and the first phrase borrows all of its notes from the model except for two eighth-note embellishments at the end of m. 56. When the Cantus reenters in m. 61, it begins with four measures of borrowed material from the model and then breaks off for two measures of freely composed music. It then resumes its use of preexistent material in mm. 66-69, corresponding with mm. 39-43 in the model. The final three phrases of the Cantus all borrow heavily from the model. Mm. 71-73 in the Mass derive all their notes from mm. 41-43 in the model. Mm. 74-77 in the Mass borrow strictly from the model, and then end with a freely composed section of three measures. The final phrase of the Cantus, mm. 79-84, derives all of its melodic notes from mm. 49-53 of the model.

In all of the phrases in the Cantus part, the melodic integrity of the model is retained, while Gascongne alters the rhythms and the durations of the pitches in order to create a fresh and innovative sound. The Contratenor is once again the voice that is the most different from the model. The opening phrase of the Kyrie II is taken from mm. 32-33 of the model, but with numerous added notes and a completely different cadence. The next two phrases in the Contratenor, mm. 62-64 and mm. 65-72 are completely freely composed, with no recognizable material in mm. 38-41 and mm. 42-45 respectively. The final phrase of the Tenor in the Kyrie II
is taken almost note for note from mm. 46-53 of the model. The five phrases of the Bass part of
the Kyrie II also borrow heavily from the Bass melodies of section A1 of the model. The
opening phrase, mm. 59-62, borrows almost exactly the melodic material from mm. 32-35 of the
model. This phrase also imitates the opening of the Contratenor voice in both the Mass and the
model. Except for the two opening notes, mm. 65-68 are taken from mm. 37-39 in the model.
The last three phrases derive all of their melodic notes from the model. Mm. 71-73, 75-79, and
80-84 in the Mass are derived from mm. 41-43, 45-49, and 50-53 respectively in the model.

Table 10: Material borrowed from the model in the Kyrie of the Missa 'Myn hert altyt heeft verlanghen'

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The Gloria section contains two full statements of the model, but opens with the voices in a different order than in the La Rue chanson. Gascongne begins with the Bass, with its material borrowed from mm. 2-5 in the model. It is followed by the Tenor, then Contratenor, and finally the Cantus, with each voice entrance separated by a breve and a half. The Tenor and Cantus each use their respective opening phrase from the model, but the Contratenor is newly composed in order to accommodate the harmonies created by this new arrangement of the voices. Gascongne extends the opening phrases with a short four measure section of freely composed material, and then begins a new section using borrowed material in m. 96. The Tenor’s phrase borrows from mm. 8-11 of the chanson, retaining most of the original pitches, but with a new rhythmic design. The Bass contains material from mm. 6-8 of the model with several added notes to give the phrase greater motion. The Cantus begins a new phrase in m. 98 that contains all of the same pitches as mm. 9-13 of the model, but with a completely new rhythmic pattern. The Bass enters in m. 100, overlapping the end of the Cantus phrase with material borrowed from mm. 12-15 of the chanson.

Gascongne continues this pattern of maintaining borrowed material in at least one voice with an occasional one or two measure overlap. The Bass enters in m. 105 with material taken
from mm. 16-17 of the model. The Cantus once again overlaps the Bass with a phrase in mm. 105-111 that is borrowed from mm. 15-19 of the model. In mm. 112-115 it is the Tenor that appears with material taken from mm. 20-23 of the model. This is overlapped by the entrance of the Cantus with a phrase from mm. 115-118 that contains material from mm. 23-26 of the model. At this point, Gascongne inserts five measures of freely composed material to complete the textual section of “propter magnam gloriam tuam” before returning to borrowed material once again in the Cantus. The Cantus begins the “Domine Deus” with material based directly on mm. 27-29 in the chanson, and is overlapped at the end of its phrase by a long Tenor phrase running from mm. 125-132. Once again Gascongne takes the notes of mm. 26-32 of the model and significantly alters the rhythm of the phrase in this Tenor section. The Bass continues the borrowing from the model, using mm. 32-34 in mm. 135-137 of the Gloria. The Cantus picks up the borrowed material two beats later in mm 138-141, taking material from mm. 34-37 of the chanson. The final 12 measures of this section of the Gloria are freely composed, except for the final cadence in mm. 150-153 of the Cantus. Here Gascongne takes the final phrase from the Cantus of La Rue’s chanson to round out his borrowing of the entire model before beginning over again in the next section of the Gloria.

The “Qui Tollis” opens with a strong homophonic statement of the text. Only the Tenor in mm. 154-157 contains borrowed material from mm. 4-6 of the model. The Bass picks up the borrowed material in mm. 158-161 with a phrase taken from mm. 6-9 of the chanson. The borrowing continues in the Tenor, with mm. 162-164 taken from mm. 8-11 of the model. Here Gascongne inserts a lengthy section of newly composed music, extending from mm. 165-182. Although there is no discernible melodic material that is directly borrowed from La Rue in this section, the harmonic shift to include a ficta Bb is almost certainly taken from the chanson.
Melodic borrowing resumes again in m. 183 with the entrance of the Cantus. Here Gascongne begins a section that includes borrowed material in all of the voices simultaneously. The Contratenor and Bass join in with borrowed material in m. 184, and all voices use borrowed material from mm 26-32 of the model throughout the brief shift to triple meter in mm. 186-193.

After the Gloria shifts back to duple meter in m. 193, Gascongne resumes his former pattern of using material from the chanson in one voice at a time. Mm. 32-34 of the model are heard in mm. 194-196 of the Contratenor. The Cantus contains material from mm. 34-37 in mm. 196-199. After a brief three measure cadential section of new material, the Cantus resumes with borrowed material from mm. 41-49 of the chanson that is embellished and expanded in mm. 202-213 in the Gloria. The Cantus again is the vehicle for borrowed material, beginning in m. 218. This final phrase of the Gloria is borrowed from mm. 49-53 of the chanson, and is heard in all of the voices except for the Contratenor which is freely composed.

The Credo, like the Gloria, contains two full statements of La Rue’s chanson. Unlike the Gloria, it opens with the voices in the same order and with the same opening musical phrasing as the model. This “whole borrowing" lasts only briefly, however. As soon as each voice has stated its opening phrase, Gascongne returns to his pattern of musical borrowing in one voice at a time with only brief periods of overlap. The Tenor is the first voice to carry the borrowed material. Mm. 229-235 are taken almost directly from mm. 4-11 of the model. The Cantus takes its melodic line in mm. 234-237 from mm. 9-13 of the chanson. The Bass picks up its phrase from mm. 236-239 from mm. 12-15 of the model, continuing an overlapping pattern in both the mass and the borrowed material. Gascongne adds a ten-measure section of new material before resuming his musical borrowing in the Bass in m. 250. The Bass takes most of its material in mm. 250-260 from mm. 16-22 of the model. It is joined in mm. 252-257 by the Tenor borrowing
from mm. 15-19 of the chanson, and by the Cantus in mm. 259-261 borrowing material from mm. 20-22 of the Bass voice in the model. Although Gascongne does not use this type of cross-voice borrowing very often, it is used effectively here as an imitative point between the Bass and Cantus voices.

Starting in m. 263 there is a short six-measure section in which there is simultaneously borrowed material in the Cantus, Contratenor, and Bass. All three voices take their melodic lines from mm. 23-26 of the chanson, while the Tenor is freely composed. The Tenor picks up the borrowed material in mm. 268-271, and is joined with more borrowed material by the Cantus in m. 269. Both voices borrow from the same section of the model, mm. 26-29 in the Tenor, and mm. 27-31 in the Cantus. All of this simultaneous borrowing is followed by a lengthy section of newly composed music in mm. 273-282. Here the Bass opens with material from mm. 32-35 of the model, followed by the Tenor with material from mm. 36-39 of the model, and finally followed by the Cantus with mm. 35-37 of the model. Once again, Gascongne uses his technique of overlapping short borrowed phrases in multiple voices, concluded by a brief cadential section of newly composed music. From m. 292 to the end of this section in m. 322, the music is freely composed with only brief snippets of borrowed material. The Tenor borrows from mm. 36-39 in mm. 293-296. The Cantus borrows from mm. 49-51 in mm. 315-318, and concludes this section with the final few notes from mm. 52-53 of the model in mm. 320-323.

The “Crucifixus” section is a trio, and opens with material from the beginning of the model as Gascongne begins a second statement of the chanson. Although the voices do not open in the same order as they do in the La Rue, each voice begins with at least its own opening chanson-motive. Thereafter, the Bass and Contratenor are the first to carry the borrowed material. The Bass uses material borrowed from mm. 2-5 of the model in mm. 326-329.
326 – 328 the Contratenor begins with material borrowed from mm. 2-5 of the same part in the model, but then in mm. 329 – 331, borrows from mm. 8-11 of the model’s Tenor. The Cantus continues the borrowing in mm. 331- 333, with material from mm. 9-13. The Bass uses material from mm. 12-15 of the chanson in mm. 336-339, and uses material from mm. 16-17 in mm. 341-343. The borrowing suddenly becomes more frequent in this section, with the Cantus in mm. 343 – 348 taking material from mm. 15-19 of the model. This section contains a repetition of mm. 15-17 in the middle of the phrase in order to accommodate the text. The Bass enters in m. 345 with material from mm. 16-19, and the Tenor has a brief phrase borrowed from mm. 18-19 of the chanson in mm. 346-348. After all of the voices cadence in m. 348 with material from m. 19 of the model, Gascongne goes into a newly composed section, using only the long-short-short pattern of the opening motive of the model as a musical nod to the La Rue chanson. This is a logical place for Gascongne to break into newly composed material, since m. 19 is the end of section A of the model. This new material continues through to the end of the trio in m. 384.

Gascongne opens the “Et in spiritum” section with material from mm. 20-22 of the model in the Tenor voice, picking up where he left off in m. 348. Only brief sections of the model appear in this part of the Credo. Mm. 391-393 of the Cantus are taken from mm. 24-26 of the chanson. The Tenor enters in m. 396 with material from mm. 26-28 of the model. This is followed in the Bass in mm. 399-402 with material from mm. 29-31 of the model, and in mm. 400-401 in the Cantus with material taken from mm. 31-32 of the chanson. After a long section of newly composed music, mm. 32-35 appear in mm. 420-423 of the Bass. The borrowed material is picked up in the Cantus, which uses mm. 34-37 in mm. 423-426. Measure 429 begins a section of triple meter which is melodically free-form, using only repeated four note descending motives for musical cohesion. When the Credo returns to duple meter in m. 453, the
Tenor enters with material borrowed from mm. 49-50 of the model. Borrowed material appears again in the Cantus in mm. 460-461, and finally in all of the voices in mm. 463-465, bringing together the end of the model and the end of the Credo.

The Sanctus contains an interesting use of the parodied material, reinforcing the structure of the movement with the subsections of the model. The opening section of the Sanctus contains not only an altered entrance order, but also a condensed, yet still recognizable, version of the opening motive. This first part of the Sanctus uses material that is only from section A of the model, mm. 1-19. The initial entrances of the voices are staggered in such a way that each voice gets to carry borrowed material. The Contratenor contains only mm. 1-2 of the model in mm. 466-467. This is followed by the Cantus in mm. 469-471, which contains material from mm. 6-8 of the chanson. The Bass enters in m. 474 with material taken from mm. 2-3 of the model. The Bass is overlapped by the Tenor, running from mm. 475-479, which contains borrowed material from mm. 4-6 of the chanson. The Bass resumes again in m. 480, with material from mm. 12-15 and is once again overlapped by the Tenor in mm. 483-486 containing material from mm. 8-11 of the model. The Cantus continues the pattern with borrowed material from mm. 15-19 of the chanson, and is followed by the Bass in m. 491 which contains borrowed material from mm. 16-17 of the model. This section of the Sanctus concludes with the Bass and Tenor, in mm. 496 and 497 respectively, using borrowed material from mm. 16-19 of the La Rue chanson.

The second section of the Sanctus, the “Pleni sunt”, is mostly freely composed. Only a few hints of section A, such as a repeated use falling fourths and sixths, tie this section musically to the model. The structure of this section is based largely on imitation, including an interesting little section of strict imitation at the semibreve at the fifth in mm. 517-523.
The third section of the Sanctus, the “Osanna”, is mainly freely composed, with small pieces of section B and A’ from the model. The Tenor opens the section in m. 533 with material drawn from mm. 20-23 of the chanson. The Contratenor’s opening phrase in mm. 534-536 is taken from mm. 22-23 as well. The Tenor begins its next phrase in mm. 540-542 with material borrowed from mm. 26-28 of the model, after which there is a very long section of freely composed material. The Cantus has the next section of borrowed material in mm. 563-566, which is taken from mm 34-37 of the model. The “Osanna” concludes with borrowed material in mm. 571-575 of the Bass, and the last three cadential notes of mm. 52-53 in mm. 573-575 of the Cantus.

The Benedictus, the final section of the Sanctus, not including the repeated “Osanna”, is a trio of the Cantus, Contratenor, and Bass. It is mainly freely composed, but contains hints of section A of the model such as falling fourths and falling sixths, much like the “Pleni sunt” discussed above. This gives the Sanctus an interesting overall form, with the first, third, and fifth sections structured around borrowed material and the second and fourth sections being newly composed.

The Agnus Dei also uses the model for structural purposes, with a complete statement of the model in the Agnus I juxtaposed against newly composed material in the Agnus II. There is no additional music for the Agnus III, implying a repeat of the Agnus I and, therefore, the model. The Agnus I opens with the Contratenor and its opening four-note motive from the model, but the rest of the voices enter in a different order. The Cantus enters next and uses mm. 5-8 from the chanson in mm. 617-621. The Bass enters in m. 622 with its opening four-note motive from the model. The Tenor finally enters in m. 623, using material taken from mm. 4-11 of the model in mm. 623-631. The Bass picks up the borrowed material in mm. 631-634, using material taken
from mm. 12-15 of the chanson. The Cantus’ next phrase, mm. 639-642, continues the borrowing from mm. 15-19 of the chanson. The Tenor follows with mm. 20-23 of the model in mm. 643-645, and is in turn followed by the Cantus, using mm. 23-26 of the model in mm. 645-647. After a short section of newly composed music, Gascongne skips ahead to use the closing phrases of the model. The Cantus and Bass use material from mm. 47-49 to end the Agnus I and are combined with mm. 51-53 of the model in the Tenor, and newly composed material for the Contratenor. The final chord contains an added a\textsuperscript{1} in the Cantus for a second Cantus voice to sing, probably to reinforce the stability and finality of this last cadence.

The Agnus II is a duet between the Cantus and the Contratenor, and is almost completely newly composed with only hints of section A of the model. Like the “Pleni sunt” and the “Benedictus” in the Sanctus, the Agnus II is structured largely around imitation, and contains the occasional falling fourth or sixth to tie it back aurally to the opening of the model. Since the Agnus I is probably meant to be repeated to provide the Agnus III, a repetition of the music based on the model concludes both the Agnus and the Mass.

Gascongne’s use of his model, in all of the voice parts in the Missa ‘Myn hert altyt heeft verlanghen’, is among the more extensive borrowing in the Masses of MunBS F. This could be partially explained by the fact that this parody Mass was written during an early phase of the genre's development. Although it may, at first, appear to be the technique utilized by a composer unsure of how to adopt this new style of borrowing, a close examination of his manipulation of the borrowed material reveals a high level of skill. By retaining the original melodies, Gascongne pays obvious homage to Févin, while at the same time his alteration of the rhythms and durations of the pitches, along with carefully interlocking sections of freely composed material, clearly create a completely novel and original style of music. Consequently, while the
listener can readily recognize the source of the Mass, the Missa ‘Myn hert altyt heeft verlanghen’ is clearly Gascongne’s own.

*Missa ‘Paranymphus’*

The Missa ‘Paranymphus’ by Pierre Moulu is the seventh and final parody Mass in MunBS F. It is modeled on the motet *Paranymphus* by Loyset Compère. As in the first Mass in the this manuscript, the Missa ‘Missus est Gabriel’, Moulu begins the Mass with a direct quote from the model in each voice before spinning off into sections of freely composed material interspersed with points of imitation that are based on material from the motet. Again, Moulu makes free and innovative use of the model in this movement, choosing short specific motives from Compère’s motet as the basis for the three sections of his Kyrie. This, combined with the fact that the upper three voices are all written within the Tenor range, makes it very difficult to pinpoint which parts of the model are being used in a specific voice at any given time.

In the beginning of the Kyrie I, the four voices enter in the same order and with the same spacing as is found in the model. Moulu uses only the first ten pitches of each voice of the model, and all four voices imitate one another at the space of two breves. The Bass is the only voice to go on to the end of the original opening phrase. It breaks off from the model in mm. 5-6 with a section of freely composed material before completing the original phrase – borrowing mm. 7-8 in the Kyrie I from mm. 5-6 in the model. The Bass resumes in m. 10, beginning a long series of repetitions of mm. 10-13 of the model. Although these measures are presented with a variety of durations and rhythms, mm. 10-13, 14-15, 16-17, 18-19, and 20-21 of the Bass are all based on the phrase found in mm. 10-13 of the model. This pattern is juxtaposed only against a freely composed section in the Cantus for its first statement in the Bass, but in m. 14 a new
pattern of borrowing begins in the upper voices. This pattern is a restatement of the original opening phrase of the motet. Each voice begins with the first five notes of this phrase before breaking away into freely composed material. This new imitative pattern begins in the Tenor in m. 14, and is followed at the space of a breve in the Contratenor and then in the Cantus. Although only the first five notes are borrowed from the model, the imitation in each voice goes on for an additional fourteen notes in the Contratenor and nine notes in the Cantus. The upper three voices all cadence together in m. 24 before beginning the next point of imitation. This time both the borrowed phrase of the model and the distance between the entry points are shortened, and the order in which the voices enter is reversed. The Cantus enters on the second beat of m. 24 and states a seven-note variation on the opening phrase of the motet that ends on the final note of the Kyrie I. This is followed at the distance of a semibreve by the Contratenor. The Contratenor states the seven notes, and then restates the first five of those notes at the close of the Kyrie I. The Contratenor is also followed at the distance of a semibreve by the Tenor, which states the same seven notes before ending the section on a longa. In the meantime, the Bass begins its own restatement of the opening phrase of the motet, slightly varied, in m. 22. The Bass maintains the rhythm and duration of the pitches from the opening phrase of the motet, but alters pitches 6-9 by raising them by a third. This is most likely done in order to avoid parallel octaves with the Contratenor part. The Bass concludes its phrase on d in m. 25, and sustains that pitch underneath the upper voices’ final restatement of the opening theme.

The first half of the Christe is composed of imitative duets. The Christe opens with a freely composed imitative duet between the Contratenor and the Bass. The Bass enters first and the Contratenor follows at the space of a breve. The Contratenor imitates the Bass at the interval of a fifth for the first ten notes, and then devolves into freely composed material until cadencing
with the Bass in m. 36. The Cantus enters in m. 35 and begins an imitative duet with the Tenor. This duet is based on one in mm. 21-24 of the model between the Cantus and Contratenor, and is at the unison, one semibreve apart. The opening four notes of this duet are based on the opening four notes of the motet, linking the Christe back to the Kyrie I. The Bass and Contratenor begin another imitative duet in m. 39, with the Bass entering first and the Contratenor following one semibreve later. This duet is based on one between the Bass and Tenor in the model and contains borrowed material from mm. 18-21. Three breves after the Contratenor entrance, the Cantus enters in m. 43 with similar material, imitating the first eight notes of the Contratenor before continuing on with freely composed material. Although the beginnings of both the Contratenor and the Cantus sound similar, the Cantus is actually an amalgamation of mm. 18-19 of the Tenor in the model and mm. 21-22 of the Cantus in the model. The Tenor enters one semibreve after the Cantus in m. 43 and begins with the same first six notes as the Cantus. Although this point of imitation sounds like the beginning of another imitative duet between the Cantus and Tenor, it actually turns out to be a lengthy imitative duet between the Tenor and Bass. The Bass enters three breves later in m. 46 and imitates the entire 13-note Tenor phrase at a fifth below. The Bass begins its final section of the Christe in m. 50, borrowing mm. 50-54 from mm. 24-27 in the model. The three upper voices all complete the Christe with newly composed material.

The Kyrie II of the Missa ‘Paranymphus’ begins with a short non-imitative duet between the Cantus and the Tenor in mm. 55-57. Only the cantus is based on material from mm. 46-48 of the motet. The Contratenor begins its own duet with the Bass in m. 56. The Bass part between mm. 57-59 is taken from mm. 48-50 of the model. This phrase in the Bass is imitated at the fourth two breves later in the Tenor voice. The Bass reenters in m. 61 with a phrase borrowed
from mm. 60-62 of the model. The next Bass phrase, mm. 65-67, is taken from mm. 48-50 of
the model, but is lowered by a fourth. At this point in the Kyrie II, Moulu uses a large section of
newly composed material, extending from mm. 61-72 in the upper three voices. The Contratenor
uses a short section of material borrowed from mm. 67-70 in the model in mm. 73-75. The
Tenor uses material from the model, basing mm. 74-79 on mm. 69-73 of the Cantus in the
model. Aside from this lone voice, none of the voices ends the Kyrie II with material borrowed
from the model. This lack of borrowing at the end of the Kyrie II section is the same technique
that Moulu uses in the Kyrie of the *Missa 'Missus est Gabriel'*. However, a close examination of
the end of the *Missa 'Paranymphus'* reveals that although Moulu did not borrow the melodic
lines from the model, he did retain the same vertical harmonies as the model in the final six
measures of the Kyrie II.

**Table 11: Material borrowed from the model in the Kyrie of the Missa 'Paranymphus'**

<table>
<thead>
<tr>
<th>Voice in the Kyrie</th>
<th>Measure Numbers</th>
<th>Voice in the Model</th>
<th>Measure Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass</td>
<td>1-4</td>
<td>Bass</td>
<td>1-4</td>
</tr>
<tr>
<td>Cantus</td>
<td>3-6</td>
<td>Cantus</td>
<td>3-6</td>
</tr>
<tr>
<td>Contratenor</td>
<td>5-8</td>
<td>Contratenor</td>
<td>5-8</td>
</tr>
<tr>
<td>Tenor</td>
<td>7-10</td>
<td>Tenor</td>
<td>7-10</td>
</tr>
<tr>
<td>Bass</td>
<td>10-13</td>
<td>Bass</td>
<td>10-13</td>
</tr>
<tr>
<td>Tenor</td>
<td>14-16</td>
<td>Tenor</td>
<td>7-9</td>
</tr>
<tr>
<td>Bass</td>
<td>14-15</td>
<td>Bass</td>
<td>10-13</td>
</tr>
<tr>
<td>Contratenor</td>
<td>16-18</td>
<td>Contratenor</td>
<td>5-7</td>
</tr>
<tr>
<td>Bass</td>
<td>16-17</td>
<td>Bass</td>
<td>10-13</td>
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<tr>
<td>Bass</td>
<td>18-19</td>
<td>Bass</td>
<td>10-13</td>
</tr>
<tr>
<td>Cantus</td>
<td>18-20</td>
<td>Cantus</td>
<td>3-6</td>
</tr>
<tr>
<td>Bass</td>
<td>20-21</td>
<td>Bass</td>
<td>10-13</td>
</tr>
<tr>
<td>Bass</td>
<td>22-28</td>
<td>Bass</td>
<td>1-4</td>
</tr>
<tr>
<td>Cantus</td>
<td>24-25</td>
<td>Cantus</td>
<td>3-5</td>
</tr>
<tr>
<td>Contratenor</td>
<td>24-26</td>
<td>Contratenor</td>
<td>5-7</td>
</tr>
<tr>
<td>Tenor</td>
<td>25-26</td>
<td>Tenor</td>
<td>7-9</td>
</tr>
<tr>
<td>Contratenor</td>
<td>26-27</td>
<td>Contratenor</td>
<td>5-7</td>
</tr>
<tr>
<td>Cantus</td>
<td>35-40</td>
<td>Cantus</td>
<td>21-24</td>
</tr>
<tr>
<td>Tenor</td>
<td>36-39</td>
<td>Contratenor</td>
<td>21-24</td>
</tr>
<tr>
<td>Bass</td>
<td>39-43</td>
<td>Bass</td>
<td>18-21</td>
</tr>
</tbody>
</table>
Like the Kyrie, the succeeding four movements of the Mass consist of a combination of short fragments of the motet that are used as points of imitation and large sections of newly composed material. The Gloria begins with a statement of the opening of the motet in each voice. The Bassus begins in mm. 80-83 with material borrowed from mm. 1-4, and is followed by the entrance of the Cantus in m. 82 with material taken from mm. 3-6 of the model. The Contratenor enters in m. 84 with material borrowed from mm. 5-8, and finally the Tenor enters in m. 86 with material taken from mm. 7-10. After their initial measures of borrowed material, each voice goes on to complete its phrase with newly composed material. The Bass voice begins the next series of phrases, borrowing mm. 90-94 from mm. 18-21 of the motet. Following the structure of the motet, the Bass is imitated by the Tenor, who borrows mm. 91-93 from mm. 18-21 of the model. The end of this duet is overlapped by the paired imitation of the Cantus and Contratenor in mm. 93-97. The first half of this short duet is borrowed from mm. 21-22 of the motet. At this point Moulu launches into a large section of newly composed material that uses imitation as its main structural scaffold with only occasional variants of borrowed material to keep the Mass linked to the motet. One of these adapted phrases is found in mm. 105-108 of the Contratenor. While the Cantus, Bass, and Tenor imitate one another at the space of a semibreve, the Contratenor contains material based on a variation of mm. 34-37 of the model. The
Contratenor begins its next phrase in mm. 108-109 with a repeated motive that is reminiscent of mm. 37-38 of the Cantus in the motet. This repeated note pattern is imitated in the Bass and then the Cantus. After another segment of newly composed material, the voices come together in a homophonic section to end the first main section of the Gloria. This final homophonic section is based on mm. 25-27 of the motet, but with the Cantus and Contratenor borrowing from one another’s part.

The next section of the Gloria, the “Domine Deus”, is a duet between the Contratenor and Bass. It is almost entirely constructed of newly composed imitative duets. The only borrowed material in this section is in the beginning of the final imitative duet between the two voices. Mm. 144-145 of the Bass are taken from mm. 18-19 of the model, and this borrowed material is imitated in mm. 145-146 of the Contratenor.

The “Qui tollis” begins with borrowed material in only the Contratenor. Mm. 157-160 are adapted from mm. 63-66 of the model. This is followed by a large section of newly composed material consisting of imitative duets contrasted with short homophonic segments. The Bass is the next voice to appear with borrowed material, with mm. 185-187 taken from mm. 63-66 of the model. This is overlapped by more musical borrowing in the Cantus, with mm. 187-190 taken from mm. 65-67 of the model. At this point Moulu has almost reached the end of the motet model, but instead of going back to earlier material in the motet, he chooses to finish out the Gloria with newly composed music. In a break with customary practices, Moulu does not end the movement with borrowed material in any of the voices. Perhaps Moulu, having come close to the end of the motet in his borrowings, decided that an audible change in his melodic framework through wholly original counterpoint would have the effect of highlighting the return of the model’s opening material at the beginning of the Credo.
The Credo of this Mass begins traditionally with the voices entering in the same order as the motet, each with borrowed material begin its respective phrase. The Bass is the first voice to enter, with mm. 221-224 taken from mm. 1-4 of the model. This is overlapped by the Cantus, which uses mm. 3-6 of the model as its opening in mm. 223-226. The Contratenor enters in m. 225 with material taken from mm. 5-8 of the motet. Finally the Tenor enters, with mm. 227-230 borrowed from mm. 7-10 of the motet. After a short segment of newly composed material, Moulu brings back the opening motive, using a slight variation of it as a point of imitation. This first appears in the Contratenor in mm. 241-242, followed a semibreve later by the Cantus in m. 241-243. The Tenor begins with the opening four notes in mm. 242-243, but does not state the complete motive that is found in the two upper voices. The Bass has the final point of imitation of this motive in mm. 243-244, but it is transposed down to G instead of D. From this point to the end of the first section of the Credo, Moulu uses newly composed material that is structured mostly around imitative phrases. This imitative style is occasionally broken up by brief homophonic sections, such as in mm. 292-294, which are used to emphasize key portions of the text.

The ‘Crucifixus’ is a trio among the Cantus, Contratenor, and Bass. The three voices begin this section with long newly composed imitative phrases. Moulu includes aural hints of the opening of the motet model with a short four-note phrase that first appears in the Cantus in mm.324-325, and is repeated immediately afterward in mm. 325-326. The Contratenor has the same four-note segment in mm. 324-325 and it is elaborated upon in mm. 326-328. The Bass is the last to use this segment, lowered by a fourth, in mm. 327-328. The voices continue with newly composed imitative material until the end of the ‘Crucifixus’ in m. 336.
The ‘Et iterum’ begins with all four voices using a homophonic texture. The Tenor uses a lengthy section of borrowed material here, with mm. 337-342 taken from mm. 7-14 of the model. This is followed by a brief imitative pairing of the Bass and Tenor, with material borrowed from mm. 18-19 of the model and mm. 19-20 of the model respectively. From this point there is a great deal of newly composed material in all four voices, with only tiny snippets of the motet being used, such as in mm. 367-368 of the Bass and mm. 368-369 of the Cantus. Although both voices in this instance use material taken from the opening phrase of the motet, Moulu has transposed them and altered their rhythms to suit his own compositional purposes. In m. 371 there is a shift to triple meter, and Moulu uses newly composed material in a simpler homophonic style to emphasize the text ‘Confiteor unam baptismam in remissionem peccatorum’. He then breaks the voices into pairs in order to state and restate the text ‘Et expecto resurrectionem mortuorum’. In m. 388 Moulu returns to duple meter and uses a segment from mm. 46-48 of the model in mm. 388-390 of the Cantus and Tenor parts. As in the Gloria, Moulu concludes the Credo with newly composed material, choosing again not to use the borrowed ending that was more conventional in the parody Mass.

The opening of the Sanctus is once again in the conventional parody Mass style. The Bass begins in m. 400, borrowing its first three and a half measures from mm. 1-4 of the model. The Cantus opens with borrowed material in mm. 402-404 taken from mm. 35 of the motet. The Contratenor is the next voice to enter, with mm. 404-406 borrowed from m. 5-7 of the model. The last voice to enter is the Tenor in m. 405, with its first four measures borrowed from mm. 7-10 of the model. Having presented a completely conventional parody Mass opening, Moulu composes the rest of this first section of the Sanctus with almost all newly created material. This material is presented in a series of imitative duets, alternating between the Bass and the
Contratenor, and the Cantus and Tenor. The voices finally join together in measure 423, where the Contratenor sounds a four note fragment of the opening motive before all voices cadence in m. 428.

The ‘Pleni sunt’ is a trio among the Cantus, Contratenor, and Bassus. Like many other sections of this Mass, it is structured around imitative phrases. The Cantus begins with the first point of imitation in m. 429. This is echoed an octave lower in m. 431 of the Bass, and down a fourth in m. 434 of the Contratenor. As the voices continue to spin out their freely composed material, the Bass presents the only fragment of the motet in this section of the Sanctus. Mm. 438-440 of the Bass are borrowed from mm. 18-19 of the motet. All three voices continue with newly composed material through to the end of this section.

The ‘Osanna’ is based around borrowed material, found in first the Tenor and then the Bass, for the entire section. The Tenor voice presents a full statement of the opening phrase of the motet in elongated notes, in a similar fashion to a cantus firmus. Mm. 461-472 of the Tenor voice are taken from mm. 7-10 of the model, while the other three voices are newly composed. At the conclusion of this elongated opening phrase in the Tenor, the voices conclude the ‘Osanna’ with a phrase that is imitated among the Bass, Cantus, and Tenor. The Bass contains a variation of the opening motive of the motet transposed down a fourth in mm. 477-478, and this short motive is repeated again in mm. 479-480 at the conclusion of the ‘Osanna’.

The Benedictus is a duet between the Tenor and the Bass. Like the Pleni sunt, it contains virtually no borrowed material. Only the rhythmic pattern of the opening imitative phrase of this section is similar to the opening of the model. With the traditional repetition of the ‘Osanna’, the listener will once again hear the reiteration of the opening phrase of the model, first in long notes of the Tenor and concluding with the two short final phrases of the Bass.
The Agnus Dei begins with short quotations of the opening phrase of the motet in each voice. Mm. 513-515 in the Bass are taken from mm. 1-3 of the model, and this is followed by mm. 515-517 in the Cantus which are taken from mm. 3-5 of the model. The Contratenor enters next, with mm. 517-519 taken from mm. 5-7 of the motet. The Tenor is the last voice to enter, with mm. 519-521 borrowed from mm. 7-9 of the model. Although Moulu retains the same order of entry for the voices as in the model, he chooses to curtail the borrowed material in each voice, finishing each individual phrase with newly composed material. The voices break off into imitative pairs beginning in m. 522. The Bass and Cantus form the first pair, starting their imitative phrase with a variation of the opening motive of the motet. This same variation is echoed in the imitative pair of the Contratenor and Tenor in m. 528. All four voices conclude the Agnus I with newly composed material based on points of imitation.

The Agnus II is a duet between the Tenor and the Bass. The Bass begins this section with a segment of material borrowed from mm. 33-37 of the motet. This borrowed material is presented in a series of long notes in the Bass from mm. 542-548, with a lively newly composed Tenor line over the top of it. Both voices continue their duet with increasingly faster rhythms until m. 566, where there is a shift to triple meter to conclude the section.

The Agnus III contains all four voices and is once again in duple meter. The voices begin with a phrase taken from mm. 46-48 of the cantus, beginning with the Bass in m. 572. This is followed by the Contratenor in m. 574, the Cantus in m. 576, and the Tenor in m. 578. This is followed by a newly composed point of imitation in each of the voices. In m. 585 there is an abrupt change of both meter and texture. The meter changes from duple to triple, and the voices change from imitative polyphony to a strict vertical homophonic style. This technique is maintained through the end of the Mass, with each phrase separated by the highly effective use
of rests. Although Moulu does not use any more borrowed material, this forceful style gives an emphatic and conclusive feeling to the end of the Mass.

The techniques used by Moulu in the Missa ‘Paranymphus’ are, perhaps unsurprisingly, very similar to those that he uses in the Missa ‘Missus est Gabriel’. Moulu begins the Kyrie I with a brief, yet completely unaltered quotation of the opening of the motet in each voice before going on to his own newly composed material. This material is often interspersed with short snippets of music that are borrowed from the model and then used as points of imitation. Although these points of imitation begin the phrases of the various voices, the phrases almost always break into freely composed material as soon as a new voice enters with another statement of the borrowed material. This technique acts as a type of aural deception, making the listener who is familiar with the model believe that he is hearing a great deal more of the original material than he actually is. This method of composition is repeated in each of the following four movements, often using the borrowed material as aural guideposts for the listener. Moulu consistently uses much more of his own material than borrowed material in these parody Masses, demonstrating an extremely self-assured sense of style.
Conclusion

MunBS F is a beautifully illuminated manuscript containing a remarkable set of parody Masses. With a dating of ca. 1520-1525, MunBS F falls within the last period of the Alamire workshop’s production. The period extends from just before 1521, the death of Josquin Desprez, to 1534, the year of Alamire’s retirement,146 and saw the production of several other manuscripts that were large collections of Masses, including JenaU 21, VienNB 4809, VienNB 4810, VienNB 11778, and SubA 248. Also from this period are three manuscripts made for the Illustre Lieve Vrouwe Broederschap (The Confraternity of Our Illustrious Lady), ‘s-HerAB 72A, 72B, and 72C, the first two of which are likewise collections of Masses. The other three Alamire manuscripts that are currently in the Bayerische Staatsbibliothek, MunBS 6, MunBS 7, and MunBS 34, are also approximately from this time period, although it is possible that MunBS 6 and MunBS 7 may have been created slightly earlier.147 It is interesting to note that of all of the manuscripts listed above, only MunBS F is written on parchment, indicating its more formal purpose. The rest of these manuscripts all have paper folios, indicating their more practical function.

The music and text hands found in MunBS F also provide some interesting links to various manuscripts in the Alamire complex. The music scribes in MunBS F, Scribes F and H3, were two of the four chief music scribes that were active after 1520.148 The hands of these scribes are present in several of the Alamire manuscript Mass collections that are contemporary with MunBS F, including BrusBR 15075, ‘s-HerAB 72A, MontsM 766, MunBS 6, SubA 248, SubA 248.

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146 Kellman, *The Treasury of Petrus Alamire*, p. 11.
147 Like MunBS F, MunBS 6 and MunBS 7 are also collections of Masses. Their earliest possible dates coincide with the beginning of the reign of William IV as Duke of Bavaria (1508) and the death of Antoine Févin (1512) respectively.
148 The other two chief musical scribes are identified as I and K. Although Warmington divides the writings of Scribe H into H1, H2, H3, and H4, there is a distinct possibility that these are actually the work of one single scribe. See Warmington, ‘A Survey of Scribal Hands,’ in *The Treasury of Petrus Alamire*, p. 43.
VienNB 4809, and VienNB 11778. The only manuscript that Scribe F worked on that is not a
collection of Masses is VatP 1976-79. This collection of motets does, however, contain Févin’s
‘Adiutorium nostrum’ – the model for the fifth Mass in MunBS F. The text scribes, F and Y, are
also found in several contemporary Alamire manuscripts with links to MunBS F. In addition to
the manuscripts listed previously, these text hands can be linked to BrusBR 6428, ‘s-HerAB
72C, VienNB 9814, and VienNB Mus. 18825. Like MunBS F, BrusBR 6428 is a collection of
seven Masses. ‘s-HerAB 72C, a collection of eight Masses and eight motets, and VienNB 9814
and VienNB Mus. 18825, both collections of motets, are parallel to MunBS F in a particular way,
since like MunBS F they contain primarily works by composers who can be linked with the
French court, including Jean Mouton, Josquin Desprez, Jean Richafort, and Antoine de Févin.

Although there are still many questions regarding the provenance and eventual arrival in
Munich of the manuscript, the possibility that this manuscript was intended for Katherine of
Aragon alone, rather than for Katherine and Henry VIII as is usually assumed, is an intriguing
and entirely viable one. MunBS F is visually very similar to Royal 8 G. vii, a manuscript that
was certainly meant for the English royal court. Three of the seven Masses in MunBS F are
based on motet texts that are found in Royal 8 G. vii as well, making MunBS F an excellent
counterpart to that collection of motets. The inclusion of seven meticulously copied Masses built
around the theme of steadfast love, conception, and birth only adds to the idea that this
manuscript was created for a woman. The illuminations for the openings of the first four Masses
were painted with great attention to detail, suggesting that the intended recipient was certainly
someone of high rank, and the inclusion of pomegranates in the first opening narrows the field of
possible candidates substantially. The sole use of the marguerite on the page on which the
pomegranates appear might well indicate that this manuscript was a personal gift from Margaret
of Austria to Katherine. The changing quality of the final illuminations helps to substantiate the theory that the volatile political climate caused work on the manuscript to cease before its completion. The illuminations of the last three Mass openings clearly demonstrate that the manuscript was completed outside of the workshops of the highly skilled Ghent-Bruges artists, quite possibly in Munich itself. The fact that the manuscript ultimately arrived in Munich and never reached its intended destination in England was not unique at the time, as is demonstrated by the inclusion of Jena 9, also intended for the English monarchs, in the library of Frederick the Wise of Saxony.

The musical contents of MunBS F are also remarkable. In view of the biographies which I have sketched above, virtually all of the composers associated with MunBS F are connected in some way with the French Court. As both Howard Mayer Brown and Lewis Lockwood have pointed out, the French Royal chapel has long been thought to be the birthplace of the sixteenth-century parody Mass.\textsuperscript{149} The collection of parody Masses making up MunBS F provides unequivocal support for that thesis, and has particular significance as perhaps one of the earliest collections of that genre.

Analysis of the different styles of parody Mass composition in MunBS F reveals it to be a manuscript that is symmetrical and whose organization has been carefully planned. The manuscript begins and ends with works by Pierre Moulu, the Missa ‘Missus est Gabriel’ and the Missa ‘Paranymphus’, both parody Masses based on motets, and composed in a similar style. Masses number two and six, the Missa ‘Es hat ein sin’ and the Missa ‘Myn hert altyt heeft verlanghen’, are both by Gascongne, and are both based on Flemish/German works.

Unfortunately, the absence of the model for the Missa ‘Es hat ein sin’ makes a comparison of parody styles between Masses three and five virtually impossible. Mass number three, the Missa ‘O genitrix’, based on a motet, is by Richafort. If the initial planner of the manuscript were continuing the established pattern, one would expect that the fifth Mass, the Missa ‘Adiutorium nostrum’, also based on a motet, would also be by Richafort. The only other source for this Mass is found in VienNB 11883 – a collection of music that is clearly a compilation of sources to be used for copying: the works in this manuscript contain very few attributions, and there is none for the Missa ‘Adiutorium nostrum’.150

A stylistic analysis of the two parody Masses reveals some superficial similarities, but does not provide strong evidence for attributing the Missa ‘Adiutorium nostrum’ to Richafort. Both the Missa ‘O genitrix’ and the Missa ‘Adiutorium nostrum’ begin by quoting material directly from their respective models, and both leave out a large section of the model in order to maintain a balance of length among the three sections of the Kyrie movement. However, the Missa ‘Adiutorium nostrum’ uses much more material that is taken directly from the original motet in large pieces as a means to structure the Mass, while the Missa ‘O genitrix’ uses smaller amounts of borrowed material as a scaffolding around which to show off extended sections of Richafort’s newly composed material. In the middle of the collection is the lone cantus firmus Mass, the anonymous Missa ‘O werde mont’, based on a Flemish song, which appears to act as a stylistic pivot point around which the parody Masses are centered.

The variety of styles among the parody Masses in MunBS F is also worth noting. The Masses of Moulu, the Missa ‘Missus est Gabriel’ and the Missa ‘Paranymphus’, contain

relatively small portions of their respective original models. Although Moulu opens both Masses in the conventional style by quoting the opening phrases of each voice directly from the model, he quickly shifts into using only short sections of the models for the rest of the movements. These segments of borrowed material are used as points of imitation in multiple voices, often forming only the beginnings of phrases that are later concluded with Moulu’s own newly composed material. Often the borrowed material is modified, as when Moulu alters the sequence of the voice entrances, or places the material in different voices in the Mass than they appeared in the model. The Missa ‘Paranymphus’ is overall in an even freer form than the Missa ‘Missus est Gabriel’, in that it does not use borrowed material to end the movements of the Mass and anchor them firmly to the model. Whether this is a deliberate departure from the conventional practice, or a procedure to emphasize the reintroduction of material from the model in the next movement, remains a question.

Richafort’s Mass, the Missa ‘O genitrix’, at first appears to be closely linked to its model, but a careful examination reveals the true extent of the use of newly composed material. Richafort uses the structure of the model as a paradigm for the configuration of the Mass movements. He often retains large portions of the original material in the Cantus and Bass parts, creating a structural framework to contain the newly composed sections of music in the inner voices. He also appears on the surface to retain the motet’s meter and structure, such as using a change to triple meter and a return to duple meter in the Kyrie II. Yet Richafort does not hesitate to toy with the listener’s metric sensibilities, as when he cleverly borrows material from a triple meter section in the model and converts it to duple meter throughout the Christe. This technique becomes even more remarkable when the listener realizes that although Richafort changes the meter, he still retains the original note values found in the motet. Richafort continues to
manipulate both meter and rhythm throughout the rest of the Mass movements, while still retaining much of the original musical material of the model.

The anonymous composer of the Missa ‘Adiutorium nostrum’ takes what is perhaps the most straightforward approach to parody of all the Masses in MunBS F. He takes large sections of the model, altering only the duration and rhythm of the pitches, and combines them with limited sections of his own newly composed material. The model is divided into three separate sections, one for each section of the Kyrie, as a logical way in which to structure the movement. Unlike any of the other composers in MunBS F, the composer of the Missa ‘Adiutorium nostrum’ appears to choose pieces of the motet based on the meaning of its original text. These sections are then arranged to musically emphasize specific sections of the model’s original text using such techniques as repetition, increase in vocal texture, or choice of vocal range. This procedure involving a ghost-text may be an important element for identifying the intended recipient of the Mass, since many of the highlighted sections refer to the names of specific persons, such as, in this case, Anna (Anne of Brittany) and Ludovicus (Louis XII).

Gascongne’s parody Mass, the Missa ‘Myn hert altyt heeft verlanghen’, also borrows heavily from its model. He breaks the model into three relatively equal parts, and uses one section for each of the three sections of the Kyrie. Gascongne takes many of the borrowed phrases and alters the rhythms and durations of the pitches in order retain the sound of the original melodic lines while simultaneously making them into something new. Unlike the Missa ‘Adiutorium nostrum’, the Missa ‘Myn hert altyt heeft verlanghen’ expands the borrowed phrases with newly composed material, as well as including brief segments of new material between the borrowed sections. Gascongne retains much of the original material of the motet in the Cantus,
Tenor, and Bass, but is forced to rewrite virtually the entire Contratenor part in order to accommodate his newly created harmonies.

In sum, the large variety of styles among the Masses in MunBS F demonstrates the development of the parody Mass in one of its earlier stages. Each composer is clearly trying to establish his own technique for the borrowing of previously composed material. The fact that both the composers of the Masses as well as the composers of the models have significant ties to the French court helps to bind this set of Masses into a cohesive collection, as does the careful symmetric organization of the manuscript. Finally, the production of the manuscript in a workshop of the Hapsburg-Burgundian court, dramatically demonstrates the French court’s practice of exporting its music in this period, and doing so quite regularly to Brussels-Mechelen. Since virtually all sources copied in France have disappeared, it is Petrus Alamire and his scribes who have happily preserved a part of that repertory for us. MunBS F is one of its very important components, and with its unique contents, a precious resource for the study of the early parody Mass.

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151 The arrival of French court repertory in Alamire’s workshop after c. 1512 has been pointed out by Herbert Kellman for many years. More recently he has raised a number of critical and as yet unanswered questions about this transmission; see his “Openings: The Alamire Manuscripts After Five Hundred Years,” In The Burgundian-Habsburg Court Complex of Music Manuscripts (1500-1535) and the Workshop of Petrus Alamire: Proceedings of the Colloquium held in Leuven, 25-28 November 1999, eds. Bruno Bouckaert and Eugeen Schreurs, Yearbook of the Alamire Foundation, vol. 5. (Leuven: Alamire Music Publishers, 2003): 11-29.
### Appendix A: Distribution of Alamire Manuscripts to Identifiable Recipients

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<th>Recipient</th>
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*Probably originally prepared for Henry VIII of England and/or his first wife, Katherine of Aragon.*
Appendix B: Scribal Concordances

Flynn Warmington has identified three separate musical/scribal hands in MunBS F. She designates these hands as Scribe F, Scribe H\textsubscript{3}, and Scribe Y.\textsuperscript{152} The following table shows the concordances of these hands in the other manuscripts in the Alamire complex.

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\textsuperscript{153} Although broader dates for some of these manuscripts have been posited, I have listed the more likely narrower dates where applicable. For the reasoning behind these dates see the physical descriptions of the manuscripts in The Treasury of Petrus Alamire.
Appendix C: Detailed Description of the Illuminated Openings in MunBS F

Initials and borders for the first four Masses:

In the first opening of the manuscript fol. 2 is missing. This is the folio that presumably would have included either the image of the intended recipient with his or her patron saint, or at least his or her coat of arms. As neither of these is present in MunBS F, the existing images must be examined for clues to indicate the intended owner of this manuscript. Eric Jas has postulated that this manuscript was originally intended for Henry VIII and Katherine of Aragon in England, and it is true that some of their badges and symbols, such as the pomegranate, dragon, and greyhound, are present in this manuscript. However, without a coat of arms or other corroborating symbols it is impossible to say for certain.

The first illuminated folio begins with the Contra and Bassus parts of the Missa 'Missus est Gabriel'. Folio 3 in the top voice contains an ornate gilded C in a brown and gilt frame on a magenta ground-color that is shaded a slightly darker pink on the left and top edges. The C is a foliate initial that appears to be made of the swirling stems and leaves of an acanthus. This plant often served as the structure of initials in the manuscripts of the Alamire complex, and was frequently the dominant leaf in manuscript borders in the fifteenth century. The letter C is infilled with a single pomegranate on a green stem with two three-leaf branches. The pomegranate was the heraldic emblem of Granada, and one that was used by the daughters of Queen Isabella of Spain, most often by Katherine of Aragon. In the bottom voice there is a brown and gilt-framed ornate gilded letter B. Again the B is a foliate initial, appearing to be made out of the stems and leaves of an acanthus. The B is set against a medium purple ground-color that is shaded darker on both the left side of the background and on the inside stem of the

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letter B. The initial contains mirror image pomegranates in the top and bottom sections of the letter. The stems for these fruits originate from the same spot, the center of the B. All three pomegranates have the open side showing the dark red seedy interior. The pomegranate was a frequently used symbol of fertility, due to the many seeds it contained, but it was also “accepted as a Christian symbol of the resurrection, and the burgeoning seeds came to represent the dominions of the Church”\textsuperscript{156}

The border on folio 3 is a rectangular top border framed in brown with a mustard gold ground-color. At the far left are two forget-me-nots (\textit{Myosotis sylvatica}) on two branches with a single stem. The first is a full frontal view and the second is in profile. To the right of these are two daisies (\textit{Bellis perennis}) in profile on two branches with a single stem. The daisy was linked to the Virgin and was often taken as the symbol of powerful women, including Margaret Beaufort, mother of King Henry VII of England, and Margaret of Austria, regent of Burgundy.\textsuperscript{157} To the right of the daisies is a branch of two strawberries (\textit{Fragaria vesca}) with their leaves and flowers. The strawberry appears often in the borders of Ghent-Bruges manuscripts and was held as a powerful Christian symbol. “The white flowers and red fruit represented purity and martyrdom; the threefold leaves the trinity.”\textsuperscript{158} Because of their sweet taste and juiciness they also represented the sensual delight of lovers.\textsuperscript{159}

To the right of the strawberries is a pink garden rose with a yellow interior shown in profile with a bud beneath it on a lower stem with an angular return. Although its Latin name is \textit{Rosa alba}, this variety of rose ranged in color from white to medium pink. The rose was used to symbolize a variety of things in Christianity and was used as a personal badge for various noble

\textsuperscript{157} Fisher, \textit{The Medieval Flower Book}, 47.
\textsuperscript{158} Fisher, \textit{The Medieval Flower Book}, 114.
\textsuperscript{159} Fisher, \textit{Flowers in Medieval Manuscripts}, 24.
and royal houses. A rose showing its many yellow stamens was often meant as a symbol of fertility. Perched to the right of the rose on the stem of the final spray of flowers is a small bird with black feathers and an orange breast, the first animal to appear in MunBS F. The final stem of flowers is a spray of heartsease, more commonly known today as a viola (*Viola tricolor*). These flowers were called *pensées* by the French, and were often linked with lovers. This spray of flowers contains two buds and two flowers in full frontal view, along with their leaves.

The next illuminated opening occurs on folios 17v and 18 and is the beginning of the *Missa ‘Es hat ein sin’*. The top voice of folio 17v contains a brown and gilt framed K on a flat blue/gray ground-color that is shaded a darker blue along the left and top edge. The area inside the K is also shaded with this darker blue. This foliate initial K is gilded and consists of tree trunks and acanthus vines with one four-petal deep blue flower with three green leaves growing from the bottom of the lower stem of the K. This blue flower is speedwell (*Veronica chamaedrys*), a flower that symbolized remembrance. The tenor voice on the bottom of folio 17v contains a gilded foliate initial T in similar acanthus vines and branches. This T is set in a brown and gilt frame with a teal ground-color that is shaded darker toward the left and top edges. This darker shading also occurs on the right side of the curve of the T, as if depicting a shadow. Hanging from a vine on the horizontal top of the T is a lighter blue flower in profile. Inside the curve of the T grows a forget-me-not (*Myosotis sylvatica*) open in full frontal view. Just above and to the right grows a bud of the same flower off the end of the T’s curl. The forget-me-not, like the speedwell, was a flower that symbolized remembrance.

Folio 17v is framed in a brown border across the top of the page and contains strewn flowers and birds set against a mustard gold ground-color. The first flower on the left is the profile of a red garden rose (*Rosa gallica*). This rose is also known as the Rose of Provins or the
apothecaries’ rose. It became firmly linked with lovers when used as the symbol of love in Guillaume de Lorris’ famous allegory *Le Roman de la Rose, c.1260*, and its petals were used to make an astringent tonic as well as a delicate perfume.\(^{160}\) To the right of the rose is a purple and gray iris with two buds (*Iris germanica*). In Christian art the purple iris is linked with the royalty of Christ, while heraldically the yellow variety became the fleur-de-lis. It was found in the coats of arms in the royal houses of France and England, and was also used as an emblem of the city of Florence.\(^{161}\) To the right of the iris is a bird with dark gray wings and an orange breast that is pecking at the ground. Next to the bird is a strawberry plant (*Fragaria vesca*) with one strawberry and two flowers, one in profile and one in full frontal view.

In the center of the upper border is a spray of pink stocks (*Matthiola incana*). There are two buds and a flower, all in profile. The cruciform petals of the stocks gave them instant Christian symbolism. They, like pinks, were often referred to as gillyflowers, “a name derived from the Italian for cloves, *garofano*, because of their strong sweet scent.”\(^{162}\) To the right of the stocks is a spray of blue forget-me-nots (*Myosotis sylvatica*) with their characteristic yellow centers. The stem bears one flower in full frontal view hanging on a downward slanting stem and two other stems supporting four buds. Perched on the stem of the next spray of flowers is a bird with dark gray wings and a light gray breast facing to the left. It is perched on the stem of a spray of heartsease (*Viola tricolor*) showing two pink and purple shaded flowers in full frontal view and one bud. The final flower in this border is a stem of pinks (*Dianthus*). The name “pinks” does not refer to the color of the flower, but rather to the serrated edging of its petals. Pinks were one of the principal flowers used to decorate the borders of Ghent-Bruges style manuscripts in the late fifteenth century, and became “a widespread symbol of fidelity in


\(^{162}\) Fisher, *Flowers in Medieval Manuscripts*, 46.
betrothal portraits.”

Folio 18 contains two decorated initials. The upper voice contains a gilded foliate initial C made of acanthus vines and leaves. It is set in a brown and gilt frame with a royal blue ground-color shading to a dark blue on the left and top edges. In the center of the branched outer curve of the C is a drollery facing left. It is a face with a bumpy curved long nose and a downward turned mouth. The drollery is contained within the branches of the C and is gilded. In the center of this C is a spray of red wildflowers. There is one central green stem with two other branches growing from it at the bottom. The left branch has a red flower bud and the right branch has two green leaves and a slightly larger flower bud. The main stem contains a branch with a full frontal presentation of the flower with five red petals and a dark mustard center. This branch continues up to a branch on the right with two leaves and a bud. At the top of the main stem are two more leaves and a bud. This spray of flowers is red campion (*Silene dioica*), often used “in flirting games when girls hid flowers in their clothes and invited the man of their choice to discover them. Maximillian of Austria tried this at his betrothal to Mary of Burgundy in 1475…”

The lower voice on folio 18 contains a gilded foliate initial B that is almost identical to the letter B on folio 3. It is set in a brown and gilt frame against a rusty orange ground-color. In the center of the B is one stem of royal blue wildflowers, with one flower in each of the upper and lower halves of the B. The lower half contains a full frontal view of a five-petal deep blue flower with a mustard colored center. Further up the stem are two more leaves and then it splits into two branches. The left branch in the top of the B has a full frontal view of another five-petal

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royal blue flower with a dark mustard center. The right branch has two leaves and a blue bud. The flowers inside this initial are forget-me-nots (*Myosotis sylvatica*), continuing the floral theme inside the initials of remembrance.

The top of folio 18 contains a rectangular border framed in brown and filled with flowers. It is set against a mustard gold ground-color. The first flower on the left is a trailing vine of white pea flowers (*Pisum sativum*). The center flower is shown in tall profile and has a bud on each side of it. The next flower to the right is a stem of heartsease (*Viola tricolor*), showing one purple flower with a yellow center in full frontal view and one bud to the right of it. To the right of the heartsease is a stem with two branches. At the end of each branch is a closed pink thistle flower (*Cirsium vulgare*). Although the thistle is perhaps most famously a heraldic symbol of Scotland, it was also often used as a symbol for bereavement or painful remembrance. Maximilian of Austria had most of the remaining pages of an unfinished Book of Hours illustrated with thistles after the unexpected death of his wife, Mary of Burgundy, in a hunting accident in 1482.165 Juana of Castile also adopted the thistle as one of her emblems after the early death of her husband, Philip the Fair, in 1506. Just to the right of the upper thistle blossom and almost touching it with its beak is a gray bird with orange feathers on the top of its head.

Slightly to the left of the center of this top border is its largest component, a full-blown red rose (*Rosa gallica*) displayed in a full frontal view. To the right of the rose is a stem of blue forget-me-nots (*Myosotis sylvatica*). The stem contains three branches – two with flowers in full frontal view and one displaying three buds. Next to these is a small stem of heartsease (*Viola tricolor*) with one purple and pink flower in full frontal view and one bud. To the right of these is a bird with dark gray wings and an orange breast facing to right and almost touching a stem of strawberries with its beak. The stem of strawberries (*Fragaria vesca*) contains two fruits and

one flower bud. The final flower in this border is large a blue-gray speedwell flower (*Veronica chamaedrys*) shown in full frontal view with a bud underneath and to the left of it.

The next opening with decorated initials begins the *Missa ‘O genitrix’* on folio 37v. The initial in the upper voice, a foliate initial K, is noticeably more colorful and ornate than the previous initials. The letter K is set in a brown and gilt frame with a mustard-colored ground-color that is shaded gray at the left and top edges. The K itself is made of tree trunks and acanthus vines with green and rust-brown filigree. The top of the main stem of the K is a gray and white branch with a gilt ring in the center ending in a calyx with green grapes clustered in the top. In the center of the initial K’s main stem there is a red ruffled branch terminal with a lighter blue one underneath it. Beneath the terminal is the cabossed head of a monster, most likely a dragon, colored in brown tones. Two tongues of red colored fire emerge from the dragon’s mouth. Beneath the dragon is the lower part of the letter K’s main stem. It is a tree trunk whose brown outer core sheaths a hot pink interior. The lower right curve of the K is a rust-colored vine with a brown dog’s head peeking out of the bottom and facing to the right. The rest of the vine under the dog is pink with a blue ruffle. On the upper right curve of the K is a drollery facing to the right with a closed neutral-set mouth. It has a blue hat with a blue snail shell shaped top. The peak of the hat is curved with peach and gilt stripes. Underneath the drollery the rest of the vine is royal blue.

At the bottom of folio 37v is a foliate initial T created out of acanthus in a brown and gilt frame with a royal blue ground-color that is shaded darker blue in the left and top edges. Inside of the T at each end is gilt filigree. The horizontal top part of the T has two separate vines. The top one is a gilt vine with green grapes at the right end. The lower vine is a rusty red and gilt vine that twines to form part of the hat for the drollery in the center of the T’s outer curve. The
drollery faces left and has brown hair and a brown beard with a closed neutral mouth. Its hat contains a round green cabochon gem in a gold setting on the outer curve and a white snail shell shaped back. Beneath the drollery the branch is pink, shading to green towards the bottom. The green vine then curves around and ends in a leaf terminal with an oval shaped bunch of red fruit, possibly berries, growing out of the end of the T.

The border at the top of folio 37v is a shorter one than those in the previous openings. It only extends from the right edge of the initial to the right hand margin, instead of extending all the way across the top as the previous borders have. It is a brown and gilt framed border with three varieties of flowers and two birds set against a mustard gold ground-color. The first flower is a stem of strawberries (*Fragaria vesca*). The stem has three branches that display two fruits, two sets of leaves, and three flower buds. To the right of these, beneath one of the sets of strawberry leaves, is a bird with brown wings and a light green head and breast standing and facing to the right. In the center of this border is a full-blown white rose (*Rosa alba*) with its yellow stamens in full view. To the right of the rose is another bird with brown wings and a light green head and breast. It is facing to the right and appears to be in the process of alighting on one of the branches of the last spray of flowers in this border, a group of forget-me-nots (*Myosotis sylvatica*). This single stem contains two main branches with three open flowers in full frontal view and two buds.

Folio 38 also contains two decorated initials. In the upper voice is a foliate initial C set in a brown and gilt frame with a flat gray ground-color that is shaded to a dark gray on the left and top edges. The top curve of the C is gilt ending with a leaf terminal containing green fruit, possibly berries. The center curve of the top of the C shades into the pink top of a hat of a drollery. The hat has a green brim with round green cabochon gems set in a round gilt filigree
setting. The drollery faces left with a closed neutral mouth and forms the outer curve of the C. It has three gilt hair-lines emerging from its nose and is wearing a blue jester’s collar with green tassels. Beneath the drollery, the rest of the C is a gilt acanthus vine ending with a leaf terminal containing fruit, again possibly berries.

At the bottom of folio 38 is a lower case initial b in a brown and gilt frame with a reddish ground-color that is shaded toward purple at the left and top edges. This foliate initial b is made of gilt acanthus vines and contains two drolleries. The top horizontal vine is gilt with a leaf terminal containing grapes. The inner part of the vine becomes the hat for the drollery on the vertical stem of the b. The hat has a royal blue brim with gilt tassels. The drollery is facing left with a closed neutral mouth and has three gilt hair-lines emerging from its nose. It also has a gilt square collar. The stem of the b, colored green, continues downward. The curved bottom of the b has a gilt feathery acanthus leaf with a second drollery facing to the right on the outer curve. The drollery has an open, possibly singing, mouth with gilt lines coming out of it. Its hat has a rust-colored brim with a snail shell design in the back. The peak of the hat has gilt and royal blue stripes.

The top border of folio 38 extends the full width of the page. It is a rectangular border in a brown and gilt frame and contains flowers, two birds, and a snail, all set against a mustard gold ground-color. The first flower is a red rose (*Rosa gallica*) shown in profile. To the right of this rose is a bird with gray wings and an orange breast, standing and facing to the right. It is facing a stem of forget-me-nots (*Myosotis sylvatica*). This spray has two branches showing two flowers in full frontal view and five buds. The next flower in the bud is a stem with two pink and white thistle flowers (*Cirsium vulgare*). The flower on the left is shown from the top view, as if the reader is looking down on it, while the second flower is shown in the more traditional partially
closed profile. Beneath the second thistle flower is a snail, the first to appear in this manuscript. The snail is gray with a brown shell, and is facing to the left.

In the center of this top border is a large red-colored pink (*Dianthus*), presented in a full frontal view. To the right of this is a stem of purple heartsease (*Viola tricolor*). This spray of flowers is noticeably leaning to the right and contains one full flower and three buds. Beside the heartsease is a bird with brown wings and a light green head and chest. This bird is standing and facing to the right with its beak almost touching the last spray of flowers in this border, a trailing vine of white pea flowers (*Pisum sativum*). This last stem of flowers contains one flower in a tall profile and one bud.

The next opening with decorated initials begins on folio 58v and opens the *Missa ‚O werde mont‘*. The ground-colors of both decorated initials on this page are identical in color to those on folio 17v. 166 The initial in the upper voice is a gilded foliate initial K made of the branches, vines, and leaves of the acanthus plant. The main stem is a single thick gilt branch with three round circles in the bottom branch terminal. The top curve of the K is a vine that thickens into a branch that ends in a leaf terminal containing fruit, possibly grapes or berries. The lower right curve of the K contains ruffled sheathed stems and the feathered ruff and head of a bird of prey, possibly an eagle or phoenix.

The decorated letter T at the bottom is more ornately wrought than the T’s that have previously occurred in the manuscript. It is a gilded foliate initial T made of the branches, vines, and leaves of the acanthus. The top of the T is the typical horizontal double gilded vine. The curve on the left is a vine overlaid with feathery acanthus leaves. On the right side of the T a tall upright branch closes off the open side. Inside the bottom curve a gilt stem grows upward and

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166 It is perhaps not a coincidence that both of these Masses are based on Flemish Lieder. It is possible that their similar musical foundations are being linked visually with a similar color palate, although this is an area that needs extensive further study.
 splits into curving mirror image stems, one slightly lower than the other. On each stem grows a wildflower in profile showing three light bluish-gray petals and three green leaves at the base. These flowers are probably meant to be another example of speedwell (*Veronica chamaedrys*), denoting remembrance.

The top border of folio 58v is enclosed in a brown and gilt frame and is set against a mustard gold ground-color. The first flower in this border is a large red-colored pink (*Dianthus*) with one full flower and one bud. Beneath the stem and flowers of the pink is a gray bird with light green wings facing to the left, catching a worm on the ground. Above the bird and slightly to the right of it is a small spray of forget-me-nots (*Myosotis sylvatica*), displaying two flowers in full frontal view and one bud. Beside these is a stem of heartsease (*Viola tricolor*) with two branches holding two purple and pink flowers with yellow centers and one bud.

In the center of the border is a large white rose (*Rosa alba*) that is shown from the back. The calyx and stem of the flower are clearly visible, as are the leaves on a separate branch. Next to the bloom of the rose is a gray bird with a light green head and breast, standing and facing to the right. The beak of the bird is almost touching a blossom in profile on a stem of dog violets (*Viola canina*). The violet, in both its purple and white varieties, was used as a symbol of the sweetness and humility of the Virgin, because the flowers droop on their stalks. It was also a symbol of sorrow, because violets were often the flowers that mourners scattered on the graves of dead loved ones. This stem also displays one purple and gray flower in full frontal view on a separate right-leaning branch. The next plant to the right is a strawberry plant (*Fragaria vesca*), displaying one fruit, one bud, and one flower in full frontal view. The last flower in this

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167 Both *Viola canina* and *Viola riviniana* were referred to as the Dog Violet. The former can be found over most of northern temperate Eurasia, while the latter is a European and African perennial. The two look almost identical, and were often confused. Fifteenth- and sixteenth-century Flemish illuminators would have had access to both flowers to use as models.

upper border is a pink wild rose (*Rosa canina*). It is the type of rose that grows wild in hedgerows in the European countryside, and is often referred to as the briar rose due to its extreme thorniness. Its prickly structure made this rose a natural symbol of both the beautiful and painful aspects of love.

Folio 59 contains two decorated initials whose ground-colors are the same colors as those on folio 18. The initial in the upper voice is a gilded foliate initial C made of the branches, vines, and leaves of the acanthus with a leaf terminal in the middle of its outer curve. In the top half of the terminal a cluster of grapes hangs downward, and from the bottom half a cylindrical leaf terminal reaches up as if to catch or hold them. On what should be the open part of the C is a long straight branch closing off that right side. In the center of the C is the exact same stem of red wildflowers that appears in the letter C on folio 18, a spray of red campion (*Silene dioica*). The bottom of folio 59 has a gilded foliate initial B that is almost identical to the one on folio 18. One of the only minor differences between the two is that the initial on folio 59 has berry-like fruit growing out of the top of the terminal of the main vertical branch. The letter B on folio 59 also contains different flowers than those found on folio 18. In the center of this letter B grows one main stem with one pair of jagged leaves. Above the leaves two branches diverge. The right branch ends in a pink and white bud. The left branch ends in a full frontal view of a pink and white wildflower with five petals and a gold center. At the top of the main stem are two more leaves and another pink and white bud. The flowers in this initial appear to be cranesbill (*Geranium robertianum*), a flower whose pink and reddish tones associated it medically with the staunching of blood. The herb was later renamed *Herba Sancta Ruperti* and was often associated with birds because the seed cases resembled the beaks of cranes or storks.

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The top border of folio 59 is encased in a brown and gilt frame and is set against a mustard gold ground-color. The first plants on the left side of this border are two horizontally laying branches of light green and red berries, probably ripening redcurrants (*Ribes rubrum*). These berries were often used in fifteenth-century art and their coloring associated them with blood and the Passion of Christ. Beside these, also laying horizontally, is a single stem of blue flowers in profile. These are probably speedwell (*Veronica chamaedrys*), since forget-me-nots occur farther over in this border and the illuminator of this manuscript has made a noticeable effort not to duplicate flowers within the same border. The next flower is a sprig of strawberries (*Fragaria vesca*). This stem contains one fruit, two buds, and one flower in full frontal view.

In the center of the border is a light purple pea flower (*Pisum sativum*). This spray of flowers shows one flower in full frontal view and three buds on three separate branches. Next to the pea flower is the first moth to appear in this manuscript. It is a gray moth with circular “eyes” on each of its four wings, and interestingly it is not touching either of the flowers that it is sitting next to. To the right of the moth is a spray of forget-me-nots (*Myosotis sylvatica*), with four buds and one flower in full frontal view. The final flower in this upper border is the partially open bud of a red rose (*Rosa gallica*), shown in profile. Beneath it on a separate branch is a single bud, and to the right of it is a third branch containing the leaves.

**Initials and Borders for the Last Three Masses**

The openings of the first four Mass settings correspond pictorially and stylistically with the typical Ghent-Bruges School, as can be easily seen by the above descriptions. However, a new, cruder style of illumination begins on folios 72v and 73. These final three openings of

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illuminations in MunBS F differ significantly from those in the rest of the Alamire complex and are, to my knowledge, unique in this complex.\textsuperscript{171}

The first of the newly styled illuminated openings starts on folio 72v with the beginning of the \textit{Missa Audiutorium nostrum}. This is the largest illumination so far, going outside the delineated margins. One can clearly see the guides for the intended left margin lines running through the left-center of the illumination. There are top and side border illuminations in addition to the two square blocks for the decorated initials.

A dirty brown frame surrounds the top square with a single gray/black line drawn around the inside in an attempt to create depth. The illumination is set against a manila envelope yellow ground-color. The foliate initial K is made up of brown and green branches, vines, and four drollery heads. Wrapping around the top of the K and extending horizontally to the right margin of the initial is a thick vining branch. From a calyx located near the end of the vine emerge two leaves that sheath the branch. At the end of this branch is an open tree trunk meant to resemble the feathered ruff and head of a bird of prey with an open mouth. This decoration extends beyond the frame that has been drawn for this initial and crosses into the left side of the upper border decoration. The main stem of the K begins at the top with an open trunk-like branch. Beneath this is the first drollery, a head facing to the left with an open smiling mouth, showing teeth. It has a snail shell shaped hat with a long narrow upwardly curving brim. Beneath this head is a second drollery head facing to the right with a closed smiling mouth. It also has a snail shell shaped hat with two upwardly curving brims in the front and another extending from the

\textsuperscript{171} Having also studied the other choirbooks in the Alamire complex that are considered to be the most closely related to MunBS F (due to transmission, intended recipient, scribal hands, and/or musical content), I have seen no other illuminations using the same technique that is seen in the final three decorated openings in MunBS F. Several of the more prominent characteristics discussed in this section do not appear in this form anywhere else in this complex.
back. This head has a scalloped collar and beneath it is a blue banner wrapped around the bottom of the K bearing the letters UN US.

On the curving right leg of the K is a third drollery head, facing to the left with an open smiling mouth that shows teeth. It, too, had a snail shell shaped hat, this time with a downwardly curving brim. Beneath the drollery head is a dirty white banner wrapped around the vine bearing the letters DE US. On the lower right straight leg of the K has a fourth drollery head, facing to the right with a smiling mouth that is closed. This head has a long triangular hat. The end of this curving leg of the K extends beyond the frame for this initial and curves into a space between staves of music in the Superius voice.

Three of the drolleries in this illumination, the ones on the lower left-hand, upper right-hand, and lower right-hand sides have long thin black lines extending from their eyes in a convex curve. These are the first drolleries in this manuscript to have these types of lines. All four of these drollery heads have deeply colored wrinkle lines surrounding their eyes and mouths. The empty spaces of the K have been infilled with meandering gilt hair-lines. These hair-lines create an ornate design to fill the space, much like the flourishes found on calligraphic initials, and are the first such decorations to appear in this manuscript.

A dirty brown frame with double interior gray/black lines also surrounds the lower initial on folio 72v. The foliate initial T is set against a light mauve ground-color, and is made of brown vines and green branches. There is one drollery, a head, facing to the left on the outer left curve of the T. This drollery has a hat made of a composite of a snail shell shaped back and leafy branches at the top and brim. The drollery has eyes that are looking up and to the left in an almost cross-eyed fashion. Its long round nose has a distinct wart on top of it, and its open

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172 Lines extending from the eyes of drolleries are not unique to this manuscript. For example, JenaU 21 folios 1v-2 show the same types of lines. However, those lines are much thinner and finer than the lines here in MunBS F.
smiling mouth shows teeth. Beneath the head is a dirty white square collar with three triangular points. The most distinctive aspect of this drollery is the long feathered shaft of an arrow that is protruding from its forehead, an image that has appeared in other Alamire manuscripts.\footnote{Some examples of this include BrusBR IV.922 ("Occo Codex"), folio 103v, which has a drollery with an arrow stuck in its hat, and MunBS 6, folio38, which has an arrow stuck through the nose of one of its drolleries. In this latter case the illuminator even drew the blood dripping from the drollery’s nose.} The interior of the initial T is infilled with meandering gilt hair-lines. Like the lines in the initial K above, they create an ornate design that fills the space. Interestingly, these hair-lines, along with those in the initial K, are the only use of gilt paint on this folio.

The decorative borders on folio 72v are limited by the large spaces taken up by the initials. The top border extends only from the right side of the frame of the illuminated K to the right margin of the page. It is bordered by a thin brown single line frame, with no attempt to make it look three dimensional like the previous borders of this manuscript. The flowers in this border are all set against a dirty yellow ground-color, a noticeably different ground-color than was used in the borders for the previous openings.

There are only two stems of flowers in this upper border. The first is a stem of strawberries (\textit{Fragaria vesca}) with two main branches. The lower branch shows a flower in full frontal view. This strawberry flower is drawn in a much simpler style than those that have previously occurred in this manuscript. No attempt has been made to add shading or depth to the petals, leaving them very flat and two-dimensional. The upper branch of this plant displays a closed strawberry flower in profile and two fruits. These strawberry fruits are set against a background of very simple leaves, as if laying on them. Both the fruits and the leaves are drawn in a simpler style with limited shading, giving them a very limited sense of dimension. Beneath the open strawberry flower is a gray and black fly, drawn only in half-length. The rim of the border cuts off the lower part of the fly. The final flower in this border is a small stem of forget-
me-nots (Myosotis sylvatica). The stem shows one flower in full frontal view and one bud. In this case an attempt was made to create a three-dimensional effect by curling the edges of the petals. However, an almost complete lack of shading to create the necessary shadows spoils the effect, leaving a very unfinished looking flower.

There is a short, interrupted side border on folio 72v, the first to appear in MunBS F. Between the upper and lower initials is a short rectangular border, enclosed in a thin brown line and set against a dirty yellow ground-color. This border only contains two purple flowers that are most likely meant to be heartsease (Viola tricolor). These flowers hang on a downwardly drooping stem that originates at the base of the initial K. Beneath the border for the initial T is the end of the side border. The right side of this border frame is a straight brown line, but the left side of the border frame has a brown line with a scalloped edge that ends at the bottom in a point. The only flower in this area is a single speedwell (Veronica chamaedrys). Again, this flower is drawn simply, without any shading.

Folio 73 contains two decorated initials and no decorated borders or marginalia. This is the first opening of a Mass in this manuscript not to have an illuminated border area on both sides. The squares containing both initials exceed the lined edge marking the left margin of the page. A single rusty brown line with a thin gilt line on the inner edge frames the top initial. This is the first initial to have two ground-colors. On the outside of the initial C is a pale mauve ground-color and on the inside of the initial C is a periwinkle blue ground-color. The foliate initial C is made up of the leaves and branches of the acanthus. On the top of the C a snail with an ornate shell crawls towards the left side of the initial. On the outside curve of the C is a drollery head facing to the left with an open mouth showing teeth. The drollery is wearing a
gray hat that resembles a knight’s helmet. The C is infilled with green meandering hair-lines making an ornate pattern, resembling the type of design seen on a calligraphic initial.

On the bottom of folio 73 is an illuminated initial b that is in a frame made of one rusty brown outer line and one yellow/green line on the inner edge. The initial is set against a light green ground-color and consists of rusty red and gilt meandering lines. On the outside upright section of the b is a drollery head facing left with a closed smiling mouth. It has a dirty white pointed collar and round hat with fringe. On the outer curve of the b is a second drollery head facing to the left with an open mouth with teeth that has a tongue sticking out of it. This drollery has a snail shell shaped hat with a split double brim curving upward in the front. In the center of the b the ground-color is a rusty red and it is infilled with gilt filigree hair-lines in an ornate design resembling the flourish on a calligraphic initial. Like the drolleries on the previous folio, all of the drolleries on folio 73 have heavy dark wrinkle lines around the eyes and the mouths.

The second of these three unusually illuminated openings begins on folio 86v and is the opening for the *Missa ‘Myn hert altyt heeft verlangen’*. In this set of illuminations, the top and bottom squares containing the initials are within the left margin line, but there is an illuminated border down all of the left side of the page outside of that line. The upper initial is framed by a single line of light brown with an inner gray/black line. The ground-color is quartered on the diagonal with a flat mauve color at the top and the bottom and a manila envelope yellow color on the left and right sides.

The initial in this upper frame is a foliate initial K made of brown, green, and blue vines and branches. There are various leaves and vines emerging from all parts of this initial, and many of them reach into the top and side margins. The overall effect is a chaotic one, with no clear lines of demarcation in spite of the brown border frames. In the center of this upper initial
K is a light brown bird, possibly a rooster. It is standing and appears to be crowing, with its head lifted towards the top of the page. At the top of the left-hand vertical upright of the K is a short green tree trunk with a dirty white dog with a brown collar peering out of the top and facing toward the right. The dog is only drawn in half-length and appears to have very oddly curved and distended forelegs. The ears of the dog are floppy and rounded, laying flat down the side of its head. Its mouth is open, showing both teeth and a protruding tongue. Although this dog may be meant to be a greyhound, there are some dissimilarities to other dogs of this type found in other Alamire manuscripts. For example, there is a greyhound that is standing rampant on the sinister side of Henry VIII of England’s coat of arms on folio 2v of LonBLR 8 G. vii. The greyhound in that manuscript is actually much lighter in color than the one in MunBS F. It is shown as a full figure with a red collar, and has a longer, thinner face and nose. Like the dog in MunBS F, the greyhound in LonBLR 8 G. vii is depicted with an open mouth, showing both teeth and a protruding tongue. The ears on the greyhound in LonBLR 8 G. vii have pointed ends, and are shown standing up and at a slight backward angle from the head. This depiction corresponds almost exactly with the greyhound that is illustrated on folio 2 of JenaU 9, another manuscript intended for Henry VIII of England. With the exception of a blue collar and slightly curlier end of the tail, the two greyhounds in these manuscripts are identical and much more elegant and refined looking than the one in MunBS F. This could be due to the ineptitude of the illuminator, rather than an attempt at portraying a different kind of dog. Like the flowers in the borders of these last three Mass openings, it is clearly an unsophisticated, more rudimentary image of a greyhound than the type that would be done by a master illuminator.

Emerging from the tree trunk containing the dog and arching over its head is a curving vine ending in a leaf terminal and four small light-colored spheres. Beyond these is a horizontal
open-ended blue branch that exceeds the margins of the initial’s square and overlaps into the upper flower border. Beneath the tree trunk containing the dog is a large drollery head facing to the left. This drollery has an open smiling mouth that shows teeth. It also has long thin black hair-lines curving out of its right eye. The hat for this drollery is partially obscured by the tree trunk, but one can see the gold (not gilt) fringed brim and snail shell shaped back. Beneath the head is a dark collar with sharp triangular points and beneath this is a thick open-ended green branch completing the upright leg of the K.

On the outside upper curve of the K is a second drollery head facing to the right. It has an open frowning mouth revealing a single tooth on the bottom. This drollery has a rounded hat with a tall rounded vertical brim, much like a helmet. On the curving lower outside leg of the K is the last of the three drollery heads. It has an open neutral mouth with no visible teeth, and has convexly curving long black lines coming out of the left eye. It also has an archer’s hat with a long pointed triangular brim and its collar curves upward slightly to complete the leg of the K. Like the drolleries of the previous opening, all three of these heads have heavy dark wrinkle lines drawn around the eyes and mouths.

The initial on the bottom of the page is in a single-line light brown frame and is set against a green/yellow background-color. This foliate initial T is made up of rust-brown vines, leaves and branches. The vines at the top of the T meander in an ornate design, much like the type that is seen on a calligraphic initial. On the inside of the curve of the T is a single drollery facing to the right with an open mouth showing both teeth and a protruding tongue. It has a dark orange hat with three pointed curves protruding from the top an upwardly curving pointed brim. Its collar is dusky pink, and is formed in a long curved triangle. The bottom curve of the T is a single acanthus leaf merging into a large open-ended trunk or branch, completing the initial.
The upper flower border is a very short one. It is framed by a faint single brown line and is set against a light tan background. There is only one stem of flowers in this border, but it is one that has not yet appeared in this manuscript. It is a stem of columbine (*Aquilegia vulgaris*). It shows three separate branches holding two buds and a flower in full frontal view, along with several leaves. This illustration shows a purple columbine of the double flower form. The French name for columbine was *ancolie*, which was treated as a short form of the word ‘melancholie’. For this reason, the columbine was used to symbolize sorrow, both for sorrows of the Virgin Mary and as a symbol for widows.\(^{174}\) To the right of the blossom is a moth with a rust-colored body and light blue wings. The top set of wings is decorated with large and small “eyes”.

The side border on folio 86v extends all the way down the page. It is the first full-length side border in this manuscript. It is rectangular in shape with a scalloped edge on the left side at the very bottom. It is framed by a single brown line and is set against a light tan ground-color. Beginning at the top is a stem of speedwell (*Veronica chamaedrys*), shown in an upright vertical position with two buds and one flower in full frontal view. Underneath this is a stem of purple and pink heartsease (*Viola tricolor*) with leaves and a single flower placed in a downward vertical position. Beneath this is a second stem of speedwell (*Veronica chamaedrys*) with four buds and one open flower, also placed in a downward vertical position. In approximately the center of the side border is a stem of strawberries (*Fragaria vesca*) showing two fruits with their leaves, one open flower in full frontal view, and one slightly open bud. This stem and its contents are also placed in a downward vertical position. Below the strawberries is a bird perched on one foot in a contrapposto position with the head facing to the left. Its coloring is gray with orange and black stripes on its wings and a rust colored head. It also has a long

curving beak that is open. The bird is perched on a third sprig of speedwell (*Veronica chamaedrys*) that has three buds and one flower in full frontal view. This stem begins at the outer margin of the border, with its branches laying horizontally and falling downward. The last flower in the border is a stem of purple dog violets (*Viola canina*), a flower in the same family as heartsease.

Like the flowers in the borders of the previous opening, none of the flowers on this folio have any shading to give them a sense of dimensionality. They have an unfinished quality when compared to the flowers in the first four openings. Another unusual thing about the flowers in this border is that the illuminator uses stems of speedwell three times within the same border. Although the practice of repeating flowers within a single border is common in other Alamire manuscripts, this is the only place in MunBS F where this occurs.

The other folio in this opening, folio 87, only contains two illuminated initials. There are no top or side borders of flowers on this page. The top initial is a foliated C made up of rust brown vines brushed with gilt, and the green branches and leaves of the acanthus. It is framed by a single brown line and a dark gray inner line. The ground-color is bisected diagonally from the lower left corner to the upper right corner. The ground-color on the upper left half is a watery royal blue, while the lower right half has a flat mauve ground-color. The upper curve of the C is a brown vine that ends in the type of flourish usually seen on calligraphic initials. On the outside curve of the C is a drollery head facing to the left. It has an open smiling mouth that shows its teeth. It also has a gold colored hat with a decorative snail shell back and downward curving pointed brim. The C ends in an open-ended green branch with two leaves curling underneath it. A second calligraphic flourish emerges from the base of the branch to curve back toward the center of the C, this time in green.
The lower initial on folio 87 is a foliate initial b made up of rusty brown vines with gilt highlights and a mauve open-ended branch. It is framed by a single outer brown line with two separate dark gray lines on the inside. The ground-color for this initial is also bisected diagonally, this time from the upper left corner to the bottom right corner. The ground-color on the lower left side is a flat mauve, while the upper right side has a light green ground-color. The outer stem of the b starts at the top with an open-ended mauve colored branch. Coming out of the top of the branch and meandering to the right is a rusty brown and gilt vine, again making a calligraphic initial flourish. Beneath the branch on the outside of the main stem is a drollery head that is looking to the left. It has a slightly open smiling mouth that shows teeth. On its head is a gold colored hat with an ornate snail shell back and an upwardly curving brim. On the lower outer curve of the b is a second drollery head facing to the right. This head has a sneering mouth and shows a single tooth on the bottom. The brim of its mauve colored hat and it collar are shaped like bat wings. All of the drollery heads on this page have the same characteristic deep wrinkle lines around the eyes and mouths, although some of these lines are drawn in gray instead of black.

The final illuminated opening in this manuscript begins on folio 104v, and is the opening of the *Missa 'Paranymphus'*. The top initial is in a thick rusty brown and gray frame that exceeds the clearly marked left margin and extends to the left edge of the page. The foliate initial K is set against a flat mauve ground-color. It is made up of the rusty brown and light green branches, leaves, and vines of the acanthus.

The most noticeable thing about this illumination is the head of a brown dragon coming out of an open-ended brown branch on the upright left leg of the K. Unlike the previous dragon on folio 37v, which was really only a cabossed head incorporated into the decorated initial, this
picture is a full head that emerges separately from the top of the upright stem of the K. Its mouth is open, showing multiple sharp white teeth, and it is breathing fire drawn with gilt. At the end of the fire in the space above the K is a horizontally laying, lozenge-shaped emerald that is framed in gilt and surrounded on the outside by small round white diamonds.

Dragons were certainly a symbol of Henry VIII, and of England in general, and can be found in varying forms in other Alamire manuscripts that were meant for him. In JenaU 9, on folio 2, there are two braced curving dragons across from a greyhound, all together forming the initial B. They have red, yellow, and green striped bodies, wings, and long curled tails. These dragons are not breathing fire, but rather have their mouths clamped around their wings in order to help shape the curving parts of the letter. There is also a dragon in a rampant standing position on the dexter side of Henry VIII coat of arms on folio 2v of LonBLR 8 G. vii. This dragon is red, has both wings and a tail, and is shown with an open mouth and a protruding tongue. Although the dragons in MunBS F are not shown with wings or tails, they cannot be mistaken for any other animal. The fiery breath and, on this folio, the jewel that is representative of the dragon’s legendary horde, clearly iconographically distinguish these monsters.

Beneath the open-ended branch holding the dragon’s head is a drollery head that is facing to the right. This drollery has a snail shell shaped hat and an open mouth showing bottom teeth. The vine forming the upper curving right leg of the K appears to be coming out of the open mouth of this drollery head, although this may indicate lack of skill on the part of the illuminator rather than design. Beneath this drollery is another short open-ended branch with acanthus leaves coming out of the bottom of it.

On the outside curve of this upper leg of the K is a second drollery head facing to the right. This head has an open smiling mouth with teeth and a hat with a snail shell shaped back
and a downwardly curving pointed brim. On the lower right leg of the K is a third drollery head, this one facing to the left and looking down slightly. It has an open mouth showing teeth and a hat with a snail shell shaped back and horizontal brim. In the very center of the initial K is a gray bird with a green back and head. There is a contrasting rusty brown area on the head and wing, and its beak is long and curved. The bird is facing to the left and it is bending down to peck at the vine. The ground-color inside the frame is infilled with gilt hair-line designs that resemble the flourishes found at the end of calligraphic initials.

The lower initial on folio 104v is much smaller. It is framed in a double line of light brown and is set against a royal blue ground-color. The foliate initial T is made of brown and red vines and branches. On the outer curve of the T is a drollery head that is facing to the left. It has an open partially smiling mouth that shows teeth. On its head is a snail shell shaped hat with an upwardly curving brim. At the end of the curve of the T is another rusty brown dragon’s head, very similar to the one at the top of the page. This dragon’s head has an open mouth showing sharp teeth and a forked tongue, but it is not breathing fire.

There are both top and side illuminated borders on folio 104v, but both are shortened because of the oversized illuminated initial at the top. The top border extends from the right border frame of the initial K to the right margin. It is enclosed in a rusty brown frame that only has a single line, and is set against a light tan ground-color. The first stem of flowers appears to be a forget-me-not (Myosotis sylvatica), but it has been painted the wrong color. This group of flowers is pink instead of the traditional blue. Taking liberties with the colors of flowers was not an unusual practice for an illuminator, especially if he were trying to create a border with flowers that were a single color. These single colored borders appeared most often for thematic reasons,
such as an all white flower border for a virgin saint. In this case, however, all of the flowers
in the borders of folio 104v are shades of pink, both in the top and side margins. As there are no
miniatures around which to create a theme, this must have been the personal choice of the
illuminator.

To the right of this stem of flowers and beneath the lower stem of the final flower in this
border is a monkey standing on top of a grassy knoll. It is wearing a faded blue belt and is
standing on all fours in the grass. Monkeys were the favorite pets of royalty, especially in
England and Scotland. The final stem in this border is one of red campion (Silene dioica),
here in its lighter pink variety. It has separate branches holding two buds and one flower in full
frontal view. Curiously, the buds of both the campion and the forget-me-not appear to be
identical. This botanical impossibility is in all probability a reflection of the illuminator’s
limitations.

The side border extends down the lower half of the page, beginning at the bottom margin
of the frame for the initial K. It has the same rusty brown frame and light tan ground-color as the
top decorative border. This side border is decorated very simply with a very tall stem of mauve
colored pinks (Dianthus) taking up almost the entire space. There are seven different buds and
two open flowers. The open flowers of these pinks are shown from top and back angles, making
their petals appear a bit droopy. The last bud at the bottom of the page hangs downward and has
a butterfly perched on it. The butterfly is shown in profile, and has yellow wings with numerous
rust colored circles on them.

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175 One example of this style of border can be seen on folio 142v of LonBL Add. MS 38126. Here a border
of white flowers, including daisies, roses, pea flowers, heartsease, and pinks surround a miniature of Saint
Catherine.
176 Maria Perry, The Sisters of Henry VIII: The Tumultuous Lives of Margaret of Scotland and Mary of
The illuminations on folio 105 consist of only two decorated initials. There are no
decorated borders or marginalia on this page. The top initial is a foliate initial C enclosed in a
light brown and gray frame. The ground-color for this initial in bisected horizontally. The
ground-color on the top half is royal blue, while the bottom has a dusty yellow ground-color.
The decorated C is made up of yellow, blue, and light green branches, leaves, and vines. At the
top of the C at the far right is a drollery head facing to the right. It has a closed neutral mouth
and its hat is made up of the vines that shape the initial. These vines are curved into the
traditional snail shell shape for the back of the hat and ends in acanthus leaves to make up the
brim. On the outside left curve of the C is a second drollery head facing to the left. It has a hat
with a decorative snail shell shaped side and downwardly curving pointed brim.

The faces of the two drolleries in this frame are different from any of the others in these
last three decorated openings. The features are more carefully drawn and much more attention
has been paid to the expressions of both figures. These faces look much more like portraits of
real people as opposed to the caricatures found in the other illuminated initials, and were clearly
done by a different, more skilled artist, possibly the Master of a shop of illuminators. The C
ends in an upright open-ended branch. The blank spaces within the frame for the initial are
infilled with red lines in the patterns that make up the flourishes of calligraphic initials.

The bottom initial is a foliate initial b framed by a single brown line with a single gray
line on the inside to suggest depth. The ground-color for this initial is horizontally bisected. The
ground-color on the top half is green, while the bottom half has a rusty red ground-color. The
initial b is made up of manila envelope yellow branches, leaves, and vines. On the end of the
horizontal vine that lies across the top of the initial is a drollery head facing to the right. It has a
closed smiling mouth and its hat consists of the vines and leaves that make up the initial. Like
the drollery head above, the vine has been curled into the standard snail shell shape for the back of the hat and has a leafy brim. On the outside curve of the b is an open-ended branch. Beneath this is a second drollery head facing to the left. It has a closed smiling mouth and a gray split collar with three pointed ends that show. Its hat has a circular brim, but the top of it is lost inside the branch above it. Another vine curves around the bottom of the b and ends in a third drollery head that is facing to the right. This drollery head has an open mouth showing top and bottom teeth as well as a protruding tongue. On its head is a hat with a decorative snail shell shaped back and three separate upwardly curving brims. The bottom of the hat also ends in an upward curve. All three of the drolleries in this lower decoration are of a similar style to the ones in the previous two openings, with heavily drawn dark wrinkle lines around their noses and mouths.
Appendix D: Family Lineage of the Duchy of Burgundy and Its Merge Into the Hapsburg Dynasty

Philip the Good m. Isabella of Portugal
(1419-1467) (1397-1471)

| Charles the Bold m. Isabelle of Bourbon
(1433-1477) (d. 1465 )

| Mary of Burgundy m. Maximillian I of Austria
(1457-1482) (1459-1519)

| Philip the Fair m. Juana the Mad of Castile
(1479-1506) (1479-1555) Margaret of Austria
(1480-1530)

| Eleanora Charles V m. Isabella of Portugal
(1498-1558) (1500-1558)

| Charles V m. Isabella of Portugal
(1500-1558) (1503-1549)

| Isabella Ferdinand I Mary of Hungary Catherine of Austria
(1501-1526) (1503-1564) (1505-1558) (1507-1578)

Philip II
(1527-1598)

177 Names in bold print indicate the direct line of succession.
Critical Notes

The critical notes in this section are an amalgamation of the methods of several different critical editions that have been published within the last five years. These notes catalog the sources and composers for the Masses contained in MunBS F, as well as detail the various technical and musical discrepancies among the models for each Mass.

The critical notes for the seven Masses contained in MunBS F consist of the following:

1. A listing of each Mass and its composer, as well as the motet upon which each Mass is based and its composer, if known;
2. A list of all of the surviving sources of each Mass, including both manuscripts and published modern editions;
3. A brief description of each surviving source and its additional contents;
4. The complete lists of variants, including:
   a. Voice designations
      The voices in this inventory are designated C (for Cantus), CT (for Contratenor), T (for Tenor), and B (for Bassus). Only deviations from MunBS F are cited.
   b. Clefs
      The voices in this inventory are designated C (for Cantus), CT (for Contratenor), T (for Tenor), and B (for Bassus). Only deviations from MunBS F are cited. Clefs are identified by letter name and followed by a number that designates the staff line on which it is placed. Staff lines are numbered 1 through 5, with 1 being the bottom line.
   c. Key signatures/Mensuration signs
The voices in this inventory are designated C (for Cantus), CT (for Contratenor), T (for Tenor), and B (for Bassus). Only deviations from MunBS F are cited. Flats are labeled according to their position on the staff, with middle C depicted as c, the octave above as c¹, and the octave below as C.

d. *Signa congruentiae*, fermatas, and repetition signs

The voices in this inventory are designated C (for Cantus), CT (for Contratenor), T (for Tenor), and B (for Bassus). Only deviations from MunBS F are cited.

e. Coloration and ligatures

The voices in this inventory are designated C (for Cantus), CT (for Contratenor), T (for Tenor), and B (for Bassus). Only deviations from MunBS F are cited.

f. Accidentals

The voices in this inventory are designated C (for Cantus), CT (for Contratenor), T (for Tenor), and B (for Bassus). Only deviations from MunBS F are cited. Accidentals caused due to a different key signature are not included here, as they have already been indicated in section C above. Accidentals that are used as octave reminders of the key signature will be listed as the note name followed by 8va.

g. Varying pitches, note durations, and rhythms

The voices in this inventory are designated C (for Cantus), CT (for Contratenor), T (for Tenor), and B (for Bassus). Only deviations from MunBS F are cited, and are listed in the following order: voice, measure number, number of
note or rest within the measure, and variant. Pitches are listed according to the
system where Middle C is $c^1$, the octave lower is $c$, and the octave higher is $c^2$.

5 Texts and their translations;

6 Critical Note Comparison
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<td>Anonymous</td>
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<td>B</td>
<td>Bassus</td>
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<td>Br</td>
<td>Breve</td>
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<td>C clefs on the first, second, third, etc. lines of the staff</td>
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<td>Fu</td>
<td>Fusa</td>
</tr>
<tr>
<td>G(^1), G(^2), G(^3)</td>
<td>G clefs on the first, second, third, etc. lines of the staff</td>
</tr>
<tr>
<td>Lig. (ligs.)</td>
<td>Ligature (ligatures)</td>
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<tr>
<td>Lo</td>
<td>Longa</td>
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<tr>
<td>M. (mm.)</td>
<td>Measure (measures)</td>
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<td>Mi</td>
<td>Minima</td>
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<td>No. (nos.)</td>
<td>Number (numbers)</td>
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<td>P. (pp.)</td>
<td>Page (pages)</td>
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<td>S</td>
<td>Superius</td>
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<td>Sb</td>
<td>Semibreve</td>
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<td>Sig.</td>
<td>Signature</td>
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<td>Sm</td>
<td>Semiminima</td>
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<td>T</td>
<td>Tenor</td>
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<tr>
<td>8(^{va})</td>
<td>Octave</td>
</tr>
<tr>
<td>/p</td>
<td>Punctus, the symbol for dotted notes (i.e. Br/(p) = dotted breve)</td>
</tr>
<tr>
<td>-r</td>
<td>Rest (i.e. Br-(r) = breve rest)</td>
</tr>
</tbody>
</table>
List of Concordant Sources

Title: Missa ‘Missus est Gabriel’
Composer: Pierre Moulu
Based on the Motet: Missus est Gabriel by Josquin Desprez

Concordant Mass Sources:

1) *Antwerp, Museum Plantin-Moretus, Bibliothec MS M18.13 (fragment 2), 1-3v
   (Fragments of Gloria, Credo, and Agnus dei)\(^\text{178}\)
2) Barcelona. Biblioteca Central. MS 681, 5v-13
3) Cambrai, Bibliothèque Municipale MS 4, 38v-48
4) Leiden. Gemeentearchief. Archieven van de Kerken. MS 1443, 212v-231
5) *Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica MS F
6) Rostock. Bibliothek der Wilhelm-Pieck-Universität. MS Mus. Saec. XVI-40 (1-5), No. 2
7) Vatican City. Biblioteca Apostolica Vaticana. MS Capella Sistina 55, 37v-47
8) Vatican City. Biblioteca Apostolica Vaticana. MS Santa Maria Maggiore 26, 172v-183

Title: Missa ‘Es hat ein Sin’
Composer: Mathieu Gascongne
Based on the Chanson: Es hat ein sin by Anonymous

Concordant Mass Sources:

1) *Brussels, Bibliothèque royale de Belgique MS IV.922 “Occo Codex”, 28v-41
   In Josquin’s Missa Pange lingua, the “Pleni sunt” and “Benedictus” sections are
   replaced by corresponding sections from Gascongne’s “Es hat ein sin”
2) Cambrai, Bibliothèque Municipale, RS 2 D3, ff. 83v-98r
   Listed as “Missa Satenzin”
3) Montserrat, Biblioteca del Real Monasterio, Ms. 771, ff. 33v-72r
4) Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 260
   “Domine Deus Agnus dei” 24v-25
   “Crucifixus” 25v-26
   “Et resurrexit tertia die” 26v-27
   “Agnus II” 26v-27
5) *Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica
   MS F, 17v-36
6) Rome, Biblioteca Vaticana, Capp. Sist., Cod. 19, FF. 23v-42r
   Listed as “Missa En satazin”

Edition: René Berbard Lenaerts, ed. Monumenta Musicæ Belgicæ Vol. IX Antwerp:

\(^{178}\) All sources that are part of the grouping commonly known as the “Alamire Complex” are designated with a * symbol.
Title: Missa ‘O genitrix’
Composer: Jean Richafort
Based on the motet: O genitrix gloriosa by Loyset Compère

Concordant Mass sources:
1) “Quartus liber tres missas continet,…”. Paris, P. Attainingant. RISM 15324; ff.117v-129r
2) “Liber tertius missarum quatuor vocum, a diversis musicis compositarium,…”.
   Antwerp, T. Susato. RISM 15464
3) Cambrai, Bibliothèque Municipale, Ms. 3
   Listed as “Missa O Gloriosa”
4) Cividade del Friula, Museo Archeologico Nazionale, Ms. LIII, ff. 91v-103r
5) Coimbra, Biblioteca Geral da Universidade, Ms. M.9
6) *s Hertogenbosch, Archoef van de Illustre Lieve Vrouwe Broedershcap, Ms. 72B, ff.
   111v-133r
7) Leiden, Gemeente Archief, Archieven van de kerken, MS 1443, dated 1559, ff. 293v-316r
   No Agnus Dei II
8) *Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica
   MS F, ff. 37v-57v
9) Treviso, Biblioteca Capitolare del Duomo, Ms. 9, ff. 124v-126r
   Sanctus and Agnus Dei
10) Uppsala. Universitetsbiblioteket. MS Vokalmusik i Handskrift 76C, 53v-59

Title: Missa ‘O werde mont’
Composer: Anonymous
Based on the Lied: O werde mont, Anonymous

Concordant Mass Sources:
1) Casale Monferrato. Archivo e Biblioteca Capitolare, Duomo. MS L(B) 10v-18
2) *Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica
   MS F, 58v-71v

Title: Missa ‘Adiutorium nostrum’

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179 Although similar, the music is not the same as MunBS F.
180 The tenor is an anonymous Lied, preserved with both Flemish and German texts, and nearly identical to the tenor
   of Franciscus Strus’ Sancta Maria succure miserus/O werder mondt, in BrusBR 228, No. 23; BasU 1-4, No. 50; and
   LonBLR 8.G.VII, 21v-22. Strus’ composition is discussed in Martin Picker’s “The Chanson Albums of Marguerite
   of Austria,” 129-30, 270-4.
Composer: Anonymous
Based on the Motet: *Adiutorium nostrum* by Antoine Févin

**Concordant Mass Sources:**

1) *Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica MS F, 72v-85*
2) *Vienna, Österreichische Nationalbibliothek, Handschriftensammlung, MS 11883*

**Title:** Missa ‘Myn hert altyt heeft verlanghen’
Composer: Mathieu Gascongne
Based on the Chanson: *Myn hert altyt heeft verlanghen* by Pierre De La Rue

**Concordant Mass Sources:**

1) *Brussels, Bibliothèque royale de Belgique MS IV,922 “Occo Codex”, 28v-41*
2) Cambrai, Bibliothèque Municipale, Ms 125-8, 24-27v
3) *Jena, Thüringer Universitäts- und Landesbibliothek, MS 2, 97v-108*
4) *Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 7, 2v-13*
5) *Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica MS F, 86v-103*
6) Uppsala. Universitetsbiblioteket. MS Vokalmusik i Handskrift 76C
   “Kyrie eleyson” 49v-50
   “Osanna” 50v

**Title:** Missa ‘Paranymphus’
Composer: Pierre Moulu
Based on the Motet: *Paranymphus* by Loyset Compère

**Concordant Mass Sources:**

1) Bologna. Archivio Musicale della Fabbriceria di San Petronio MS A. XXXI, 119v-127 (Kyrie, Gloria, and Credo)
2) *Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelsammlung, Musica MS F, 104v-118*
Contents of the Concordant Sources

Missa ‘Missus est Gabriel’

Antwerp, Museum Plantin-Moretus, Bibliotheek MS M18.13 (fragment 2), 1-3v
  2 Mass Fragments
  
  Anonymous, [Josquin/Moulu]

Barcelona. Biblioteca Central. MS 681, 5v-13
  4 Masses, 1 Credo, 1 Agnus, 3 Magnificats, 11 psalms, 3 hymns, 3 Lamentations,
  23 motets
  
  Anxeta [=Anchieta], Anonymous-33, [Jaquet of Mantua/Lhéritier/Willaert],
  Josquin-3, [Josquin/Moulu], [La Rue], [Lhéritier], [Lupus], [Morales]-3,
  [Mouton/Richafort], [Pastrana], [Peñalosa], [Willaert]

Cambrai. Bibliothèque Municipale. MS 4, 38v-48
  18 Masses, 2 motets
  
  Anonymous-4, [Barra], [Compère/Josquin], [A. Févin], [Gascongne]-3,
  [Josquin/La Rue], [Josquin/Moulu], [La Rue]-2, [Moulu]-2, [Mouton]-4

Leiden. Gemeentearchief. Archieven van de Kerken. MS 1443, 212v-231
  21 Masses (several incomplete), 3 Kyries (1 fragmentary), 1 psalm, 3 hymns, 7
  motets, 1 set of responses
  
  Anonymous-6, Appenzeller [Benedictus], Courtois, Crecquillon,
  Crecquillon/(Manchicourt), Crecquillon/(Clemens non Papa), Johannes
  Flamingus-13, Gombert, (Josquin/Moulu), La Rue, Lupus [Hellinck]-3, (Johannes
  de Monte), Mouton-2, Novo Portu, Richafort, (Richafort/Sermisy)

Rostock. Bibliothek der Wilhelm-Pieck-Universität. MS Mus. Saec. XVI-40 (1-5), No. 2
  21 Masses, 4 motets, 1 German sacred piece
  
  Jean Baston, Clemens non Papa-4, Crecquillon-3, [Gascongne], [Hähnel]-6,
  Josquin, Josquin/ [La Rue], Josquin/[Moulu], Kellner, Lupus, Christoforus
  Morales-4, Moulu, Johannes Walter

Vatican City. Biblioteca Apostolica Vaticana. MS Capella Sistina 55, 37v-47
  8 Masses, 1 Credo, 7 Motets
  
  Anonymous-2, [Bonnevin]-3, [Conseil], Divitis, Josquin, Josquin Dor,
  Moulu/[Josquin], Andreas Michot-3, Moulu, Andreas de Silva-2,
Vatican City. Biblioteca Apostolica Vaticana. MS Santa Maria Maggiore 26, 172v-183
15 Masses

Anonymous-2, [Brumel]-3, [Busnois], [A. Févin]-2, [Josquin]-3,
[Josquin/Moulu], [Obrecht], [Pipelare], [Weerbecke],

Missa ‘Es hat ein Sin’

Brussels, Bibliothèque royale de Belgique MS IV.922 “Occo Codex”, 28v-41
7 Masses, 1 Requiem Mass, 2 Kyries, 1 Mass Proper section, 6 motets

Anonymous-6, Barra, Divitis, [Forestier/Mouton], Gascongne, [Isaac]-2, Josquin-
[Gascongne], [La Rue], Mouton-2, [Vorda]

Cambrai, Bibliothèque Municipale, RS 2 D3, ff. 83v-98r
15 Masses, 1 unidentified fragment

Anonymous-2, Courtois, Divitis, Gascongne-3, Lupus-3, Lupus/(Raedt), Moulu,
Mouton, Pullaer, Richafort, Willaert

Montserrat, Biblioteca del Real Monasterio, Ms. 771, ff. 33v-72r
8 Masses

Anonymous, [Appenzeller] Benedictus-2, Gascongne, Hesdin, Lupus, Moulu,
Verelst

Munich. Bayerische Staatsbibliothek, Musiksammlung. Musica MS 260
101 bicinia, 4 German sacred pieces

Anonymous-38, (Agricola), (Agricola/Brumel), (Appenzeller/Josquin), Barbé-2,
(Brumel/Jhan of Ferrara), (Divitis), (A. Févin)-6, (Gardane)-20, (Gardane/Le
Heurteur), (Gascongne)-8, Josquin-5, (La Rue)-3, (Le Heurteur), (Le
Heurteur/Sermisy), Mouton-5, (Obrecht), (Peletier), (Peletire/Sermisy), (Prioris)-
3, (Rein)-2, (Sermisy)-2

Vatican City. Biblioteca Apostolica Vaticana. MS Cappella Sistina 19, ff. 23v-42r
6 Masses, 9 motets

Anonymous, [Arcadelt]/[Verdelot], [Bonnevin]-2, [Briant]/[Richafort],
Gascongne, Hesdin/[Willaert], [Jhan of Ferrara]-2, Josquin/[Mouton]
Lheretier, Lupi, Morales-2, Pieton
Missa ‘O genitrix’

“Quartus liber tres missas continet,…”. Paris, P. Attaingnant. RISM 1532⁴; ff.117v-129r
2 Masses, 1 Requiem Mass

Le Heurteur, Richafort, Sermisy

“Liber tertius missarum quatuor vocum, a diversis musicis compositarium,…”. Antwerp, T. Susato. RISM 1546⁴
5 Masses

Crecquillon, Hellinc, de Manchicourt, Mouton, Richafort

Cambrai, Bibliothèque Municipale, Ms. 3
15 Masses, 1 fragment

Anonymous-2, Courtois, Divitis/(Willaert), Gascongne-3, Hellinck, Lupi-2,
Lupus/(Raedt), Moulu, Mouton, Pullaer, Richafort, Willaert

Cividade del Friula, Museo Archeologico Nazionale, Ms. LIII, ff. 91v-103r
14 Masses

Divitis, Gascongne, (Janequin), Manchicourt, Morales, Mouton-3, Richafort, Sermisy-3,
Willaert-2

Coimbra, Biblioteca Geral da Universidade, Ms. M.9
6 Masses, 2 Magnificats, 1 Te Deum, 2 hymns, 3 Lamentations, 25 motets

Anonymous-28, Bruxel-2, Morales, Morangam [Moran]-2, Paiva, Pregador, Richafort,
Santa Maria, Vasco Pirez, Verdelot

‘s Hertogenbosch, Archoef van de Illustre Lieve Vrouwe Broedershcap, Ms. 72B, ff. 111v-133r
8 Masses, 1 motet

Anonymous-3, (Bauldeweyn), La Rue, La Rue/(Josquin), Moulu-2, Richafort

Leiden, Gemeente Archief, Archieven van de kerken, MS 1443, ff. 293v-316r
21 Masses (several incomplete), 3 Kyries (1 fragmentary), 1 psalm, 3 hymns, 7
motets, 1 set of responses

Anonymous-6, Appenzeller [Benedictus], Courtois, Crecquillon,
Crecquillon/(Manchicourt), Crecquillon/(Clemens non Papa), Johannes
Flamingus-13, Gombert, (Josquin/Moulu), La Rue, Lupus [Hellinck]-3, (Johannes
de Monte), Mouton-2, Novo Portu, Richafort, (Richafort/Sermisy)
Treviso, Biblioteca Capitolare del Duomo, Ms. 9, ff. 124v-126r
9 Masses, 1 Credo, 1 Sanctus-Agnus pair, 4 Mass Proper sections, 1 doxology

Anonymous-9, Chamaterò, Johann Flori, Hellinck, Jaquet of Mantua, (Josquin/La Rue), Morales, (Richafort)

Uppsala. Universitetsbiblioteket. MS Vokalmusik i Handskrift 76C, 53v-59
7 Masses, 2 Kyries, 1 Agnus, 2 Mass Ordinary sections, 1 Te Deum, 22 motets, 34 French secular pieces, 8 textless pieces

Anonymous-24, (Appenzeller/Mouton/Willaert), (Craen/C. Festa/A. Févin/Josquin/Morales), (Dulot/Sermisy), (A. Fevin)-3, (Gascongne)-6, (Gombert/Sermisy), (Hellinck), (Jacotin/Sermisy), (Jacquet of Mantua/Lafage/Sermisy), (Josquin)-7, (Josquin/La Rue), (Josquin/Mouton/Silva), (Lhéritier), (Lupus/Richafort), (Mouton)-4, (Mouton/Richafort), (Passereau), (Richafort)-6, Sermisy-13, (Verdelot)

Vatican City, Biblioteca Apostolica Vaticana, Capella Sistina Ms. 17, ff. [iii]v-23r
6 Masses, 5 motets

C. Festa, Gascongne, Hesdin/(Hellinck/Lupi), Jacquet of Manuta/(Conseil), Jhan of Ferrara [Maistre Johann/(Conseil/Jacquet of Mantua), Lebel [Fremin], Morales-3, Richafort, Sermisy [Claudin]/(Richafort)

Missa ‘O werde mont’

Casale Monferrato. Archivo e Biblioteca Capitolare, Duomo. MS L(B) 10v-18
5 Masses, 3 Credos, 5 Motets

Anonymous-6, Barra, (Brumel/Josquin), (Compère), Madis, (Moulu), (Mouton), Ninot le Petit

Missa ‘Adiutorium nostrum’

Vienna, Österreichische Nationalbibliothek, Handschriftensammlung, MS 11883
28 Masses (several incomplete), 1 Kyrie-Gloria pair (incomplete), 1 Agnus, 1 Motet

Anonymous-10, Barbireau, Carllr, Amanus Faber, Ghiselin [Verbonet], Isaac-2, Josquin-2, Lupus, Notens, Oberccht-2, (Ockeghem), Pipelare-4, Prioris, Severdonck, Sticheler, Vinders [Hieronimus Winters]
Missa ‘Myn hert altyt heeft verlanghen’

Brussels, Bibliothèque royale de Belgique MS IV.922 “Occo Codex”, 28v-41
7 Masses, 1 Requiem Mass, 2 Kyries, 1 Mass Proper section, 6 motets

Anonymous-6, Barra, Divitis, [Forestier/Mouton], Gascongne, [Isaac]-2, Josquin-[Gascongne], [La Rue], Mouton-2, [Vorda]

Cambrai Bibliothèque Municipale. MSS 125-8, 24-27v
13 Masses, 2 Mass fragments, 64 motets, 125 French secular pieces, 9 Flemish secular pieces, 3 Italian secular pieces, 12 textless pieces (1 is monophonic)

(Alaire)-2, Anonymous-77, Appenzeller [Benedictus]-15, Cabillau, Clemens non Papa/(Baston/Janequin), (Compère), (Conseil)-3, P. Cornets, Courtois-3, (Craen), (Craen/C. Festa/A. Févin/Josquin/Morales), Crecquillon-2, Ducrocq, (Gascongne), (J. Gerard?/Sermisy), Gombert-8, Gombert/(Crecquillon), (Gombert/Hesdin), (Gombert/Lupus), (Gombert/Mouton, Verdelot), (Guyon), Hellinck-3, Hesdin/(Roquellay), Hollande-5, Hondt-14, Hondt/(J. Gerard), Hondt/(Willaert), (Jacotin)-2, (Jacotin/Sermisy), Janequin-2, (Janequin/Maillard/Passereau), (Jhan of Ferrara), Josquin-5, (Josquin/Lebrun/Richafort), (Josquin/Mouton), (La Rue/Obrecht), Lapperdey-2, Lupi-6, Lupi/(Conseil), Lupi/(Verdelot), Mouton-5, Mouton/(Lupi), (Mouton/Richafort), (Mouton/Sermisy), (Ninot le Petit/Obrecht), (Ninot le Petit/Willaert), (Passereau), Pathie [Rogier], Pipelare, (Prioris), Raedt/(Lupus), Ruelx [Ruex], Richafort-6, (Rocour), (Rore), (Sandrin/Sermisy), Scheure, Sermisy [Claudin]-15, Sermisy/(Jacotin), Sermisy/(Le Heurteur/Lhéritier), Sermisy/(Vermont), Verdelot-3 + 1?, Vinders/(Josquin), Willaert-4, Willaert/(Divitis)

Jena, Thüringer Universitäts- und Landesbibliothek, MS 2, 97v-108
7 Masses

Bauldewyn, Févin, Gascongne [Johannes Gasscoeing], (La Rue)-2, Mouton, Pipelare

Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 7, 2v-13
7 Masses

Bauldewyn, Bauldewyn/(Josquin/Mouton), A. Févin-2, R. Févin, Gascongne [Johannes Gascong.], Mouton

Uppsala. Universitetsbiblioteket. MS Vokalmusik i Handskrift 76C
7 Masses, 2 Kyries, 1 Agnus, 2 Mass Ordinary sections, 1 Te Deum, 22 motets, 34 French secular pieces, 8 textless pieces

Anonymous-24, (Appenzeller/Mouton/Willaert), (Craen/C. Festa/A. Févin/Josquin/Morales), (Dulot/Sermisy), (A. Fevin)-3, (Gascongne)-6, (Gombert/Sermisy), (Hellinck), (Jacotin/Sermisy), (Jacquet of Mantua/Lafage/Sermisy),
Missa ‘Paranymphus’

Bologna. Archivio Musicale della Fabbriceria di San Petronio MS A. XXXI, 119v-127 (Kyrie, Gloria, and Credo only)

7 Masses, 1 Credo-Sanctus-Agnus cycle, 1 Sanctus-Agnus pair, 3 Credos, 1 Magnificat, 1 psalm, 1 motet

(Josquin)-7, (Josquin/La Rue), (Josquin/Mouton/Silva), (Lhéritier), (Lupus/Richafort), (Mouton)-4, (Mouton/Richafort), (Passereau), (Richafort)-6, Sermisy-13, (Verdelot)

(G. Albertis), Anonymous-4, (Brumel), Josquin-5, (Lafage), (Moulu), (Roselli), (Verdelot)
Variants

A) Voice Designations

*Missa 'Missus est Gabriel’*

AntP M18.13/2
- Gloria: B listed as Baritonans

BarBC 681
- There are no voice designations in any of the movements

CambraiBM 4
- Gloria: B listed as Bassus, Baricanor
- Agnus Dei: CT has no designation
  - B has no designation

LeidGA 1443
- Gloria: B listed as Bassus
- Sanctus: B listed as Bassus
- Agnus Dei: B listed as Bassus

RosU 40
- There are no voice designations in any of the movements

VatS 55
- There are no voice designations in any of the movements

VatSM 26
- There are no voice designations in any of the movements

*Missa ‘Es hat ein sin’*

BrusBR IV.922
- Sanctus: B listed as Bassus

CambraiBM 3
- There are no voice designations in any of the movements

MontsM 771
- Kyrie: C listed as Discantus
- Gloria: C listed as Discantus
- Sanctus: C listed as Discantus
  - B listed as Bassus

MunBS 260
- Credo: There are no voice designations in any of the parts
- Agnus Dei: There are no voice designations in any of the parts

VatS 19
- There are no voice designations in any of the movements

*Missa ‘O genitrix’*

RISM 1532
- Kyrie: C listed as Superius
- Gloria: C listed as Superius
  - B listed as Bassus
- Credo: C listed as Superius
B listed as Bassus
Sanctus: C listed as Superius
Agnus Dei: C listed as Superius

RISM 1546
There are no voice designations in any of the movements

CambraiBM 3
There are no voice designations in any of the movements

CivMA 53
There are no voice designations in any of the movements

CoimU 9
There are no voice designations in any of the movements

's-HerAB 72B
Gloria: B listed as Bassus
Credo: B listed as Bassus

LeidGA 1443
Gloria: B listed as Bassus
Credo: B listed as Bassus

TrevBC 9
Sanctus: There are no voice designations in any of the parts
Agnus Dei: There are no voice designations in any of the parts

UppsU 76c
Kyrie: T has no designation
CT has no designation
Gloria: CT has no designation
B has no designation
Credo: CT has no designation
Sanctus: CT has no designation
Agnus Dei: T has no designation
CT has no designation
B has no designation

VatS 17
There are no voice designations in any of the movements

*Missa ‘O werde mont’*
CasAC L (B)
Kyrie: CT listed as Tenor
T listed as Altus
Credo: T has no designation
CT has no designation
B has no designation
Sanctus: T has no designation
CT has no designation
B has no designation
Agnus Dei: T has no designation

Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
CT has no designation
B has no designation

*Missa 'Adiutorium nostrum'
VienNB 11883
There are no voice designations in any of the movements

*Missa 'Myn hert altyt heeft verlanghen'
BrusBR IV.922
Christe: C, part does not belong to this Mass
T, part does not belong to this Mass
Kyrie II: C, part missing
T, part missing
Gloria: C, mm. 84-122 part does not belong to this Mass
T, mm. 84-122 part does not belong to this Mass
Agnus II: CT, part missing
CambraiBM 125-8
There are no voice designations in any of the movements
JenaU 2
Kyrie: B listed as Barricanor
Agnus Dei: B listed as Bassus
MunBS MS7
Sanctus: B listed as Bassus
Agnus Dei: B listed as Bassus
UppsU 76c
Kyrie: CT has no designation
B has no designation

*Missa 'Paranymphus'
BolSP 31
There are no voice designations in any of the movements

B) Clefs

*Missa 'Missus est Gabriel'
AntP M18.13/2
There are no differing clefs
BarBC MS 681
Sanctus: C, mm. 369-3872 C\(^2\)
CambraiBM 4
Agnus I: T, C\(^3\)
LeidGA 1443
Sanctus: C, mm. 345-368 C\(^4\)
Agnus I: C, C¹
RosU 40
Sanctus: C, mm. 345-368 C¹
Agnus I: C, C¹
VatS 55
Sanctus: C, mm. 345-368 C¹
Agnus I: C, C¹
VatSM 26
Sanctus: C, mm. 345-368 C¹
Agnus I: C, C¹

**Missa 'Es hat ein sin'**
BrusBR IV.922
There are no differing clefs
CambraiBM 3
Kyrie II: T, C³
Gloria: C, mm. 65-88 C²
C, mm. 1713-178 C²
Credo: B, mm. 345-384 F³
C, mm. 385-406 C²
Sanctus: C, mm. 531-552 C²
MontsM 771
There are no differing clefs
MunBS 260
There are no differing clefs
VatS 19
There are no differing clefs

**Missa 'O genitrix'**
RISM 1532⁴
Gloria: C, mm. 157-185 G²
Credo: B, mm. 487-518 C⁴
Agnus I: T, C³
B, C⁴
Agnus III: B, C⁴
RISM 1546⁴
Kyrie II: B, F³
Credo: B, mm. 487-518 C⁴
Agnus I: T, C³
CambraiBM 3
Kyrie I: B, C⁴
Credo: B, mm. 487-512 C⁴
B, mm. 513-518 C⁵
Agnus I: T, C³
CivMA 53
Kyrie II: B, F³
Credo: B, mm. 487-518 C⁴
Agnus I: T, C³

CoimU MS 9;
  Kyrie I: CT, mm. 1-16₁ C³
  Kyrie II: B, F³
  Credo: B, mm. 487-518 C⁴

‘s-HerAB 72B
  Agnus I: T, mm. 667-682 C³

LeidGA 1443
  Kyrie I: B, C⁴
  Credo: B, mm. 487-518 C⁴
  Agnus I: T, C³

TrevBC 9
  Agnus I: T, C³

UppsU 76C
  Kyrie I: CT, mm. 1-21 C³
  Credo: B, mm. 487-518 C⁴
  Agnus I: T, C³

VatS 17¹⁸²
  Kyrie I: B, C⁴
  Credo: B, mm. 487-512 C⁴
  B, mm. 513-518 C³
  Agnus I: T, C³

Missa ‘O werde mont’
CasAC L (B)
  Kyrie I: C, mm. 15-20 C²
  Credo: B, mm. 318-343 = F³

Missa ‘Adiutorium nostrum’
VienNB 11883
  Agnus I: C, G²

Missa ‘Myn hert altyt heeft verlanghen’
BrusBR IV.922
  Christe: C, part does not belong to this Mass
  T, part does not belong to this Mass
  CT, mm. 1-43₁ C³
  Kyrie II: C, part missing
  T, part missing
  Gloria: C, mm. 84-122 part does not belong to this Mass
  T, mm. 84-122 part does not belong to this Mass
  CT, mm. 84-93₁ C²

¹⁸² Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
Credo: CT, mm. 225-251 C^2
CT, mm. 267-322 C^2

CambraiBM 125-8
Kyrie: T, C^2
Gloria: T, C^2
CT, mm. 84-92 C^2
Credo: T, C^2
CT, mm. 225-251 C^2
CT, mm. 267-322 C^2
Sanctus: T, C^2
Agnus Dei: T, C^2

JenaU 2
Gloria: CT, mm. 84-92 C^2
Credo: CT, mm. 225-251 C^2
CT, mm. 267-322 C^2

MunMS 7
Gloria: CT, mm. 84-92 C^2
Credo: CT, mm. 225-251 C^2
CT, mm. 267-322 C^2

UppsU 76C
There are no differing clefs

Missa ‘Paranymphus’
Bol SP 31
There are no differing clefs

C) Key Signatures/Mensuration Signs

Missa ‘Missus est Gabriel’
AntP M18.13/2
There are no differing key signatures or mensuration signs

BarBC MS 681
Christe: C, b^b
Kyrie II: C, b^b
Credo: B, B^b + b^b
C, mm. 211-272 b^b + b^{1b}
Sanctus: B, B^b + b^b
C, mm. 345-354 b^b only
C, mm. 369-400 b^b + b^{1b}
Agnus I: B, B^b + b^b
C, mm. 473-491 b^b + b^{1b}
Agnus II: B, B^b + b^b
Agnus III: B, B^b + b^b

CambraiBM 4
Agnus I: C, b^b + b^{1b}

There are no differing clefs
LeidGA 1443
  Christe: C, b\textsuperscript{b} + b\textsuperscript{1b}
  B, B\textsuperscript{b} + b\textsuperscript{b}
  Kyrie II: C, b\textsuperscript{b} + b\textsuperscript{1b}
  B, B\textsuperscript{b} + b\textsuperscript{b}
  Gloria: C, b\textsuperscript{b} + b\textsuperscript{1b}
  B, B\textsuperscript{b} + b\textsuperscript{b}
  Credo: C, b\textsuperscript{b} + b\textsuperscript{1b}
  B, B\textsuperscript{b} + b\textsuperscript{b}
  Sanctus: C, b\textsuperscript{b} + b\textsuperscript{1b}
  B, B\textsuperscript{b} + b\textsuperscript{b}
  Agnus I: C, b\textsuperscript{b} + b\textsuperscript{1b}
  B, B\textsuperscript{b} + b\textsuperscript{b}
  Agnus II: B, B\textsuperscript{b} + b\textsuperscript{b}
  Agnus III: C, b\textsuperscript{b} + b\textsuperscript{1b}
  B, B\textsuperscript{b} + b\textsuperscript{b}

RosU 40
  There are no differing key signatures or mensuration signs

VatS 55
  There are no differing key signatures or mensuration signs

VatSM 26
  There are no differing key signatures or mensuration signs

\textit{Missa \textquoteleft Es hat ein sin\textquoteright}

BrusBR IV.922
  There are no differing key signatures or mensuration signs

CambraiBM 3
  There are no differing key signatures or mensuration signs

MontsM 771
  There are no differing key signatures or mensuration signs

MunBS 260
  There are no differing key signatures or mensuration signs

VatS 19
  There are no differing key signatures or mensuration signs

\textit{Missa \textquoteleft O genitrix\textquoteright}

RISM 1532\textsuperscript{4}
  Kyrie I: CT, b\textsuperscript{b} only
  Christe: CT, b\textsuperscript{b} only
  Kyrie II: CT, b\textsuperscript{b} only
    B, B\textsuperscript{b} + b\textsuperscript{b}
  Gloria: CT, mm. 90-233 b\textsuperscript{b} only
    CT, mm. 246-272 b\textsuperscript{b} only
  Credo: CT, b\textsuperscript{b} only
    B, mm. 487-518 b\textsuperscript{b} only
  Sanctus: CT, b\textsuperscript{b} only
Agnus I: CT, bˢ only
Agnus II: bˢ only

RISM 1546⁴
Kyrie I: CT, mm. 1-24 bˢ only
    B, bˢ only
Kyrie II: CT, mm. 75-89 bˢ only
Gloria: CT, mm. 134-145₂ bˢ only
    CT, mm. 157-185 bˢ only
    CT, mm. 186-233 bˢ only
    CT, mm. 246-272 bˢ only
Credo: CT, mm. 273-427 bˢ only
    CT, mm. 440-485₂ bˢ only
    B, mm. 487-518 bˢ only
    CT, mm. 497-518 bˢ only
Sanctus: CT, mm. 519-548 bˢ only
    CT, mm. 586-590 bˢ only
    CT, mm. 607-620 bˢ only
    CT, mm. 633₃-656 bˢ only
Agnus I: CT, mm. 657-667₂ bˢ only
    CT, mm. 675-682 bˢ only

CambraiBM 3
Kyrie I: B, mm. 1-14₂ bˢ only
    B, mm. 31₃-37 bˢ only
Gloria: CT, mm. 234-245 bˢ + b¹b
Credo: CT, mm. 356₃-366 bˢ only
    CT, mm. 450-487₂ bˢ only
    B, mm. 490₃-502 bˢ only
    CT, mm. 515₃-518 bˢ only

CivMA 53
Kyrie II: B, bˢ + Bˢ
Gloria: CT, mm. 234-245 bˢ + b¹b
Credo: B, 487-518 bˢ only

CoimU 9
Kyrie I: C, mm. 2₄₄-37 no flat
    CT, bˢ only
Christe: CT, bˢ only
Kyrie II: CT, bˢ only
    B, bˢ + Bˢ
Gloria: CT, mm. 90-233 bˢ only
    CT, mm. 246-272 bˢ only
Credo: CT, bˢ only
    B, mm. 344-366 no flat
    B, mm. 487-518 bˢ only
Sanctus: CT, mm. 519-548 bˢ only

’ts-HerAB 72B
Gloria: CT, mm. 234-245 bˢ + b¹b
LeidGA 1443
Kyrie I: B, b♭ only
Gloria: CT, mm. 234-245 b♭ + b♮
Credo: B, mm. 487-518 b♭ only

TrevBC 9
There are no differing key signatures or mensuration signs

UppsU 76C
Kyrie I: CT, b♭ only
B, b♭ only
Gloria: CT, 150-233 b♭ only
CT, 246-272 b♭ only
Credo: CT, b♭ only
B, mm. 487-518 b♭ only
Sanctus: CT, b♭ only
Agnus I: CT, b♭ only
Agnus II: CT, b♭ only

VatS 17183
There are no differing key signatures or mensuration signs

_Missa ‘O werde mont’_
CasAC L (B)
Sanctus: C, m. 411 ☢O/3
T, m. 411 ☢O/3

_Missa ‘Adiutorium nostrum’_
VienNB 11883
Kyrie II: C, ☢3

_Missa ‘Myn hert altyt heeft verlanghen’_
BrusBR IV.922
Christe: C, part does not belong to this Mass
T, part does not belong to this Mass
Kyrie II: C, part missing
T, part missing
Gloria: C, mm. 84-122 part does not belong to this Mass
T, mm. 84-122 part does not belong to this Mass
Agnus II: CT, part missing

CambraiBM 125-8
Credo: C, m. 429 ☢3
T, m. 429 ☢3
CT, m. 429 ☢3
B, m. 429 ☢3
Agnus II: C, part missing
T, part missing

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Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
JenaU 2
There are no differing key signatures or mensuration signs

MunMS 7
There are no differing key signatures or mensuration signs

UppsU 76C
There are no differing key signatures or mensuration signs

*Missa ‘Paranymphus’*
Bol SP 31
Kyrie I: B, B\(^b\) + b\(^b\)
Christe: B, B\(^b\) + b\(^b\)
Kyrie II: B, mm. 55-66 B\(^b\) + b\(^b\)
Gloria: B, mm. 80-91\(_2\) B\(^b\) + b\(^b\)

D) *Signa congruentiae*, fermatas, and repetition signs

*Missa ‘Missus est Gabriel’*
AntP M18.13/2
No differences in *signa congruentiae*, fermatas, or repetition signs

BarBC MS 681
Kyrie I: CT, m. 30 fermata
B, m. 30 fermata
Christe: T, m. 61 fermata
CT, m. 61 fermata
B, m. 61 fermata
Kyrie II: C, m. 88 fermata
T, m. 88 fermata
CT, m. 88 fermata
B, m. 88 fermata
Gloria: C, m. 148 fermata
T, m. 148 fermata
CT, m. 148 fermata
B, m. 148 fermata
C, m. 210 fermata
T, m. 210 fermata
CT, m. 210 fermata
B, m. 210 fermata
Credo: C, m. 272 fermata
T, m. 272 fermata
CT, m. 272 fermata
B, m. 272 fermata
C, m. 344 fermata
T, m. 344 fermata
CT, m. 344 fermata
B, m. 344 fermata
Sanctus: C, m. 368 fermata
T, m. 368 fermata
CT, m. 368 fermata
B, m. 368 fermata
C, m. 400 fermata
CT, m. 400 fermata
C, m. 421 fermata
T, m. 421 fermata
CT, m. 421 fermata
B, m. 421 fermata
C, m. 460 fermata
CT, m. 460 fermata
B, m. 460 fermata
Agnus I: C, m. 491 fermata
T, m. 491 fermata
CT, m. 491 fermata
B, m. 491 fermata
T, m. 515 fermata
B, m. 515 fermata
C, m. 541 fermata
T, m. 541 fermata
CT, m. 541 fermata
B, m. 541 fermata
CambraiBM 4
Christe: T, m. 61 fermata
B, m. 61 fermata
LeidGA 1443
Kyrie I: B, m. 30 fermata
Christe: CT, m. 61 fermata
B, m. 61 fermata
Kyrie II: T, m. 88 fermata
CT, m. 88 fermata
B, m. 88 fermata
Gloria: C, m. 148 fermata
T, m. 148 fermata
CT, m. 148 fermata
B, m. 148 fermata
CT, m. 210 fermata
Credo: C, m. 272 fermata
T, m. 272 fermata
CT, m. 272 fermata
B, m. 272 fermata
C, m. 344 fermata
CT, m. 344 fermata
B, m. 344 fermata
Sanctus: C, m. 368 fermata
T, m. 368 fermata
CT, m. 368 fermata
C, m. 421 fermata
T, m. 421 fermata
B, m. 421 fermata
C, m. 460 fermata
CT, m. 460 fermata
B, m. 460 fermata
Agnus I: C, m. 491 fermata
T, m. 491 fermata
CT, m. 491 fermata
B, m. 491 fermata
T, m. 515 fermata
B, m. 515 fermata
C, m. 541 fermata
T, m. 541 fermata
CT, m. 541 fermata
B, m. 541 fermata
RosU 40
No differences in *signa congruentiae*, fermatas, or repetition signs
VatS 55
Christe: C, m. 61 no fermata
T, m. 61 fermata
Credo: C, m. 272 fermata
VatSM 26
Christe: C, m. 61 no fermata
T, m. 61 fermata
CT, m. 61 fermata
Credo: CT, m. 272 fermata

*Missa ‘Es hat ein sin’*
BrusBR IV.922
Sanctus: CT, m. 594 fermata
B, m. 594 fermata
CambraiBM 3
Christe: T, m. 44 fermata
MontsM 771
Kyrie I: C, m. 24 fermata
T, m. 24 fermata
CT, m. 24 fermata
B, m. 24 fermata
Christe: C, m. 44 fermata
CT, m. 44 fermata
B, m. 44 fermata
Kyrie II: C, m. 64 fermata
T, m. 64 fermata
CT, m. 64 fermata
B, m. 64 fermata
Gloria: T, m. 124 fermata
   CT, m. 124 fermata
   B, m. 124 fermata
   T, m. 150 fermata
   B, m. 150 fermata
   C, m. 224 fermata
   T, m. 224 fermata
   CT, m. 224 fermata
   B, m. 224 fermata
Credo: C, m. 315 fermata
   T, m. 315 fermata
   CT, m. 315 fermata
   B, m. 315 fermata
   C, m. 344 fermata
   T, m. 344 fermata
   CT, m. 384 fermata
   B, m. 384 fermata
   C, m. 465 fermata
   T, m. 465 fermata
   CT, m. 465 fermata
   B, m. 465 fermata
Sanctus: C, m. 497 fermata
   T, m. 497 fermata
   CT, m. 497 fermata
   B, m. 497 fermata
   T, m. 530 fermata
   B, m. 530 fermata
   C, m. 552 fermata
   T, m. 552 fermata
   CT, m. 552 fermata
   B, m. 552 fermata
   C, m. 594 fermata
   CT, m. 594 fermata
   B, m. 594 fermata
Agnus I: C, m. 632 fermata
   T, m. 632 fermata
   CT, m. 632 fermata
   B, m. 632 fermata
Agnus III: C, m. 667 fermata
   T, m. 667 fermata
   CT, m. 667 fermata
   B, m. 667 fermata
MunBS 260
No differences in signa congruentiae, fermatas, or repetition signs
VatS 19
Kyrie II: C, m. 64 fermata
  T, m. 64 fermata
  B, m. 64 fermata
Gloria: T, m. 124 fermata
  CT, m. 124 fermata
  B, m. 124 fermata
  T, m. 150 fermata
  B, m. 150 fermata
  C, m. 224 fermata
  B, m. 224 fermata
Credo: C, m. 315 fermata
  B, m. 315 fermata
  C, m. 344 fermata
  CT, m. 384 fermata
  B, m. 384 fermata
  CT, m. 465 fermata
  B, m. 465 fermata
Sanctus: T, m. 497 fermata
  CT, m. 497 fermata
  B, m. 497 fermata
  T, m. 530 fermata
  B, m. 530 fermata
  T, m. 552 fermata
  CT, m. 552 fermata
  B, m. 552 fermata
  C, m. 594 fermata
  CT, m. 594 fermata
  B, m. 594 fermata
Agnus I: C, m. 632 fermata
  CT, m. 632 fermata
  B, m. 632 fermata
Agnus III: C, m. 667 fermata
  CT, m. 667 fermata
  B, m. 667 fermata

Missa ‘O genitrix’
  RISM 1532⁴
Kyrie I: C, m. 37 fermata
  CT, m. 37 no fermata
Christe: T, m. 64 no fermata
Credo: C, m. 343 no fermata
  T, m. 343 no fermata
  CT, m. 343 no fermata
  CT, m. 416 no fermata
  T, m. 343 no fermata
  CT, m. 343 no fermata
RISM 1546
Kyrie I: CT, m. 37 no fermata
Christe: T, m. 64 no fermata
Credo: C, m. 343 no fermata
T, m. 343 no fermata
CT, m. 343 no fermata
CT, m. 416 no fermata

CambraiBM 3
Kyrie I: CT, m. 37 no fermata
Christe: C, m. 64 fermata
T, m. 64 no fermata
Credo: C, m. 343 no fermata
B, m. 343 fermata
CT, m. 416 no fermata

CivMA 53
Kyrie I: CT, m. 37 no fermata
Christe: T, m. 64 no fermata
Credo: C, m. 343 no fermata
T, m. 343 no fermata
CT, m. 343 no fermata
CT, m. 416 no fermata

CoimU 9
Kyrie I: C, m. 37 fermata
T, m. 37 fermata
CT, m. 37 no fermata
B, m. 37 fermata
Christe: T, m. 64 no fermata
Kyrie II: B, m. 89 fermata
Gloria: B, m. 156 fermata
B, m. 185 fermata
T, m. 272 fermata
CT, m. 272 fermata
Credo: B, m. 343 fermata
C, m. 366 fermata
T, m. 366 fermata
CT, m. 366 fermata
B, m. 366 fermata
T, m. 388 fermata
B, m. 388 fermata
C, m. 416 fermata

’s-HerAB 72B
Kyrie I: CT, m. 37 no fermata
Christe: C, m. 64 fermata
Credo: B, m. 366 fermata

LeidGA 1443
Kyrie I: C, m. 37 fermata
CT, m. 37 no fermata
B, m. 37 fermata
Christe: C, m. 64 fermata
CT, m. 64 fermata
Kyrie II: C, m. 89 fermata
CT, m. 89 fermata
B, m. 89 fermata
Gloria: C, m. 156 fermata
T, m. 156 fermata
CT, m. 156 fermata
B, m. 156 fermata
B, m. 185 fermata
C, m. 272 fermata
CT, m. 272 fermata
B, m. 272 fermata
Credo: B, m. 343 fermata
C, m. 366 fermata
T, m. 366 fermata
CT, m. 366 fermata
B, m. 366 fermata
T, m. 388 fermata
B, m. 388 fermata
C, m. 416 fermata
CT, m. 416 no fermata
C, m. 518 fermata
T, m. 518 fermata
CT, m. 518 fermata
B, m. 518 fermata
Sanctus: C, m. 548 fermata
T, m. 548 fermata
CT, m. 548 fermata
B, m. 548 fermata
B, m. 585 fermata
C, m. 606 fermata
T, m. 606 fermata
CT, m. 606 fermata
B, m. 606 fermata
C, m. 656 fermata
B, m. 656 fermata
Agnus I: C, m. 682 fermata
T, m. 682 fermata
CT, m. 682 fermata
B, m. 682 fermata

TrevBC 9
No differences in signa congruentiae, fermatas, or repetition signs
UppsU 76C
Kyrie I: C, m. 37 fermata
T, m. 37 fermata
B, m. 37 fermata
Christe: C, m. 64 fermata
CT, m. 64 fermata
Kyrie II: CT, m. 89 fermata
B, m. 89 fermata
Gloria: C, m. 156 fermata
T, m. 156 fermata
CT, m. 156 fermata
B, m. 156 fermata
T, m. 185 fermata
C, m. 272 fermata
Credo: C, m. 343 no fermata
T, m. 366 fermata
CT, m. 366 fermata
B, m. 366 fermata
B, m. 388 fermata
C, m. 416 fermata
Sanctus: C, m. 548 fermata
T, m. 548 fermata
CT, m. 548 fermata
B, m. 548 fermata
B, m. 585 fermata
C, m. 606 fermata
B, m. 606 fermata
C, m. 656 fermata
Agnus I: C, m. 682 fermata
CT, m. 682 fermata

VatS 17\textsuperscript{184}

Kyrie I: C, m. 37 fermata
T, m. 37 fermata
B, m. 37 fermata
Christe: CT, m. 64 fermata
Kyrie II: T, m. 89 fermata
Gloria: C, m. 156 fermata
T, m. 156 fermata
CT, m. 156 fermata
B, m. 156 fermata
T, m. 185 fermata
CT, m. 185 fermata
B, m. 185 fermata
B, m. 272 fermata
C, m. 272 fermata
T, m. 272 fermata

\textsuperscript{184} Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
CT, m. 272 fermata
B, m. 272 fermata
Credo: B, m. 343 fermata
C, m. 366 fermata
T, m. 366 fermata
CT, m. 366 fermata
B, m. 366 fermata
B, m. 388 fermata
CT, m. 416 no fermata
Sanctus: C, m. 548 fermata
T, m. 548 fermata
CT, m. 548 fermata
B, m. 548 fermata
T, m. 585 fermata
B, m. 585 fermata
C, m. 606 fermata
CT, m. 606 fermata
C, m. 656 fermata
CT, m. 656 fermata
B, m. 656 fermata
Agnus I: C, m. 682 fermata
T, m. 682 fermata
CT, m. 682 fermata
B, m. 682 fermata
Agnus II: C, m. 718 fermata
CT, m. 718 fermata

Missa 'O werde mont'
CasAC L (B)
Kyrie I: T, m. 20 fermata
CT, M. 20 fermata
Christe: C, m. 45 no fermata
Kyrie II: T, m. 71 no fermata
CT, m. 71 no fermata
B, m. 71 no fermata
Gloria: C, m. 113 no fermata
T, m. 113 no fermata
B, m. 113 no fermata
Credo: CT, m. 232 no fermata
C, m. 443 no fermata
Sanctus: C, m. 374 no fermata
T, m. 374 no fermata
C, m. 424, repetition sign
C, m. 426 no fermata
B, m. 246 no fermata
Agnus I: C, m. 512 no fermata
CT, m. 512 no fermata
B, m. 512 no fermata
Agnus II: CT, m. 551 no fermata

*Missa ‘Adiutorium nostrum’*
VienNB 11883
Christe: T, m. 57 no fermata
   CT, m. 57 no fermata
   B, m. 57 no fermata
Gloria: C, m. 115\textsubscript{1} signa congruentia
   T, m. 115\textsubscript{1} signa congruentia
   CT, m. 115\textsubscript{1} signa congruentia
   B, m. 115\textsubscript{1} signa congruentia
   C, m. 172\textsubscript{1} signa congruentia
   T, m. 172\textsubscript{1} signa congruentia
   CT, m. 172\textsubscript{1} signa congruentia
   B, m. 172\textsubscript{1} signa congruentia
Credo: C, m. 233\textsubscript{1} signa congruentia
   T, m. 233\textsubscript{1} signa congruentia
   CT, m. 233\textsubscript{1} signa congruentia
   B, m. 233\textsubscript{1} signa congruentia
   C, m. 308\textsubscript{1} signa congruentia
   T, m. 308\textsubscript{1} signa congruentia
   CT, m. 308\textsubscript{1} signa congruentia
   B, m. 308\textsubscript{1} signa congruentia

*Missa ‘Myn hert altyt heeft verlanghen’*
BrusBR IV.922
Christe: C, part does not belong to this Mass
   T, part does not belong to this Mass
Kyrie II: C, part missing
   T, part missing
Gloria: C, mm. 84-122 part does not belong to this Mass
   T, mm. 84-122 part does not belong to this Mass
Sanctus: C, m. 532 fermata
   CT, m. 532 fermata
Agnus II: CT, part missing
CambraiBM 125-8
Kyrie I: C, m. 30 fermata
   CT, m. 30 fermata
   T, m. 30 fermata
   B, m. 30 fermata
Christe: C, m. 55 fermata
CT, m. 55 fermata
T, m. 55 fermata
B, m. 55 fermata

Kyrie II: C, m. 84 fermata
CT, m. 84 fermata
T, m. 84 fermata
B, m. 84 fermata

Gloria: C, m. 153 fermata
CT, m. 153 fermata
T, m. 153 fermata
B, m. 153 fermata
C, m. 224 fermata
CT, m. 224 fermata
T, m. 224 fermata
B, m. 224 fermata

Credo: C, m. 323 fermata
CT, m. 323 fermata
T, m. 323 fermata
B, m. 323 fermata
C, m. 384 fermata
CT, m. 384 fermata
B, m. 384 fermata
C, m. 465 fermata
CT, m. 465 fermata
T, m. 465 fermata
B, m. 465 fermata

Sanctus: C, m. 500 fermata
CT, m. 500 fermata
T, m. 500 fermata
B, m. 500 fermata
C, m. 532 fermata
CT, m. 532 fermata
C, m. 575 fermata
CT, m. 575 fermata
T, m. 575 fermata
B, m. 575 fermata
C, m. 615 fermata
CT, m. 615 fermata
B, m. 615 fermata

Agnus I: C, m. 660 fermata
CT, m. 660 fermata
T, m. 660 fermata
B, m. 660 fermata

Agnus II: T, m. 696 fermata

JenaU 2

Christe: C, m. 55 fermata
Sanctus: C, m. 554₃ signa congruentia
    T, m. 554₃ signa congruentia
    CT, m. 554₃ signa congruentia
    B, m. 554₃ signa congruentia
    C, m. 569₁ signa congruentia
    T, m. 569₁ signa congruentia
    CT, m. 569₁ signa congruentia
    B, m. 569₁ signa congruentia

MunMS 7
    Christe: C, m. 55 fermata
    Sanctus: C, m. 575 fermata
        CT, m. 575 fermata
    Agnus I: C, m. 660 fermata
        CT, m. 660 fermata

UppsU 76C
    Kyrie I: C, m. 30 fermata
        T, m. 30 fermata
        CT, m. 30 fermata
        B, m. 30 fermata
    Christe: C, m. 55 fermata
        T, m. 55 fermata
        CT, m. 55 fermata
        B, m. 55 fermata

Missa ‘Paranyphus’
Bol SP 31
    Kyrie I: B, m. 28 no fermata
    Christe: C, m. 54 fermata
        T, m. 54 fermata
    Gloria: C, m. 132 fermata
        T, m. 200 no fermata
        C, m. 220 fermata
        B, m. 220 fermata
    Credo: T, m. 300 fermata
        B, m. 300 fermata
        CT, m. 336 fermata
        C, m. 399 fermata
        CT, m. 399 fermata
        B, m. 399 fermata

E) Coloration and ligatures
Missa ‘Missus est Gabriel’
AntP M18.13/2
    Gloria: B, m. 110₁ no ligature
        B, m. 111₁ no ligature
BarBC MS 681
Gloria: CT, m. 2081 no ligature
Agnus I: C, m. 4763 ligature

CambraiBM 4
Kyrie I: CT, m. 83 ligature
   CT, m. 153 ligature
   B, m. 163 ligature
   B, m. 213 ligature
   B, m. 223 no ligature
B, m. 231 ligature

B, m. 234 ligature
CT, m. 244 ligature
B, m. 253 ligature
CT, m. 271 ligature
B, m. 271 ligature

Christe: CT, m. 501 ligature
   C, m. 513 ligature
   T, m. 553 ligature
   B, m. 571 ligature

Kyrie II: B, m. 711 ligature
   C, m. 773 ligature

Gloria: CT, m. 2081 no ligature
Credo: CT, m. 2391 ligature
CT, m. 2963-4 coloration
Sanctus: CT, m. 3503 no ligature
   T, m. 3523 ligature
   B, m. 3661 no ligature
   T, m. 4133 ligature
   T, m. 4181 no ligature
   T, m. 4183-4 no coloration
   C, m. 4343 ligature

Agnus I: C, m. 4644 ligature
   C, m. 4823 ligature
   T, m. 4831 ligature
   C, m. 4861 ligature

Agnus II: B, m. 4992 ligature

Agnus III: C, m. 5351-2 coloration
   CT, m. 5373 ligature

LeidGA 1443
Kyrie I: CT, m. 91 ligature
   CT, m. 103 ligature
   CT, m. 153 ligature
   B, m. 163 ligature
   B, m. 213 ligature
   B, m. 223 ligature
   CT, m. 234 ligature
   CT, m. 244 ligature
B, m. 261 ligature
CT, m. 271 ligature
B, m. 271 no ligature
Christe: T, m. 573 ligature
Kyrie II: B, m. 711 ligature
Gloria: T, m. 1302 no ligature
B, m. 1423 ligature
B, m. 1461 ligature
CT, m. 2081 no ligature
Credo: B, m. 3001 no ligature
Sanctus: B, m. 3661 no ligature
T, m. 4141 ligature
CT, m. 4141 ligature
T, m. 4181 no ligature
T, m. 4183-4 no coloration
Agnus I: C, m. 4644 ligature
C, m. 4823 ligature
C, m. 4861 ligature
B, m. 4881 no ligature
RosU 40
Kyrie I: B, m. 163 ligature
B, m. 213 no ligature
CT, m. 271 ligature
B, m. 271 no ligature
Christe: T, m. 603 no ligature
Gloria: T, m. 1302 no ligature
B, m. 1313 no ligature
B, mm. 1784-1795 coloration
CT, m. 2042-3 coloration
CT, m. 2081 ligature
Credo: T, m. 3072-3 coloration
Sanctus: CT, m. 3503 no ligature
B, m. 3661 no ligature
C, mm. 3874-3881 coloration
CT, m. 4111 no ligature
T, m. 4181 no ligature
T, m. 4183-4 no coloration
CT, mm. 4344-4351 coloration
Agnus I: T, m. 4661 ligature
C, m. 4823 ligature
B, m. 4881 no ligature
Agnus III: B, m. 5652 ligature
VatS 55
Kyrie I: CT, m. 153 ligature
B, m. 163 ligature
B, m. 213 ligature
B, m. 221 ligature
CT, m. 234 ligature
CT, m. 244 ligature
B, m. 261 ligature
CT, m. 271 ligature
B, m. 271 no ligature
Christe: T, m. 573 ligature
T, m. 583-592 coloration
Kyrie II: B, m. 711 ligature
Gloria: T, m. 1301 no ligature
B, m. 1423 ligature
B, m. 1461 ligature
CT, m. 2081 no ligature
Credo: CT, m. 2391 ligature
B, m. 2831 ligature
C, m. 3213-4 coloration
C, m. 3323-4 coloration
CT, m. 3323-4 coloration
Sanctus: CT, m. 3503 no ligature
B, m. 3661 no ligature
C, m. 3952-3 coloration
CT, m. 4141 ligature
T, m. 4141 ligature
T, m. 4181 no ligature
T, m. 4183-4 no coloration
Agnus I: C, m. 4644 ligature
C, m. 4823 ligature
C, m. 4861 ligature
B, m. 4881 no ligature
VatSM 26
Kyrie I: CT, m. 91-2 coloration
B, mm. 114-121 coloration
B, m. 171 ligature
CT, m. 243 ligature
CT, m. 271 ligature
B, m. 273 ligature
Christe: CT, m. 333-4 coloration
CT, m. 383-4 coloration
B, m. 423-4 coloration
B, m. 463-4 coloration
C, m. 582-3 coloration
T, m. 603 no ligature
Kyrie II: B, m. 623-4 coloration
CT, m. 643-4 coloration
B, m. 683-4 coloration
C, m. 713-4 coloration
T, m. 72\textsubscript{3-4} coloration
CT, m. 73\textsubscript{1-2} coloration
T, m. 83\textsubscript{1-2} coloration
B, m. 86\textsubscript{1} ligature

Gloria: C, m. 94\textsubscript{1-2} coloration
C, mm. 100\textsubscript{4-101\textsubscript{1}} coloration
T, m. 109\textsubscript{2-3} coloration
CT, m. 117\textsubscript{2-3} coloration
C, m. 120\textsubscript{1} no ligature
B, m. 122\textsubscript{1-2} coloration
T, m. 129\textsubscript{4} ligature
T, m. 130\textsubscript{4} ligature
T, m. 134\textsubscript{1-4} coloration
C, m. 136\textsubscript{1-2} coloration
B, m. 138\textsubscript{1-2} coloration
T, m. 138\textsubscript{2-3} coloration
B, mm. 138\textsubscript{4-139\textsubscript{1}} coloration
B, m. 141\textsubscript{3-4} coloration
T, m. 142\textsubscript{1-2} coloration
B, m. 145\textsubscript{1-2} coloration
T, m. 145\textsubscript{3-4} coloration
CT, m. 156\textsubscript{1-2} coloration
CT, m. 172\textsubscript{1} ligature
T, mm. 178\textsubscript{4-179\textsubscript{1}} coloration
CT, mm. 180\textsubscript{4-181\textsubscript{1}} coloration
CT, m. 185\textsubscript{2-3} coloration
C, m. 207\textsubscript{3-4} coloration

Credo: T, m. 214\textsubscript{1-2} coloration
T, mm. 247\textsubscript{4-248\textsubscript{1}} coloration
B, m. 248\textsubscript{3-4} coloration
B, m. 251\textsubscript{1-2} coloration
T, m. 251\textsubscript{3-4} coloration
C, m. 254\textsubscript{1-2} coloration
CT, m. 254\textsubscript{3-4} coloration
T, m. 256\textsubscript{1-2} coloration
B, m. 281\textsubscript{3-4} coloration
CT, m. 282\textsubscript{2-3} coloration
CT, m. 283\textsubscript{1} ligature
B, m. 291\textsubscript{1-2} coloration
C, m. 293\textsubscript{1-2} coloration
C, m. 296\textsubscript{3-4} coloration
CT, m. 297\textsubscript{1-2} coloration
B, m. 311\textsubscript{1-2} coloration
T, m. 311\textsubscript{3-4} coloration
CT, m. 332\textsubscript{3-4} coloration
CT, m. 340\textsubscript{2-3} coloration
B, m. 340_{3,4} coloration
T, m. 341_{1,2} coloration
Sanctus: CT, m. 350_3 no ligature
   CT, mm. 351_4-352_1 coloration
   CT, mm. 353_4-354_1 coloration
   B, m. 362_{1,2} coloration
   CT, mm. 362_4-363_1 coloration
   B, mm. 363_4-364_1 coloration
   CT, m. 364_{2,3} coloration
   CT, m. 365_{2,3} coloration
   CT, m. 381_{2,3} coloration
   CT, mm. 387_4-388_1 coloration
   C, m. 390_{2,3} coloration
   C, m. 395_{2,3} coloration
   CT, mm. 401_4-402_1 coloration
   C, mm. 404_4-405_1 coloration
   CT, m. 405_{3,4} coloration
   T, m. 406_1 no ligature
   B, mm. 408_4-409_1 coloration
   T, m. 415_{1,2} coloration
   B, m. 418_1 ligature
   B, m. 444_{2,3} coloration
   B, m. 445_{1,2} coloration
   B, mm. 445_4-446_1 coloration
   CT, m. 446_{2,3} coloration
   B, mm. 447_4-448_1 coloration
   C, m. 450_{3,4} coloration
   CT, mm. 450_4-451_1 coloration
   B, m. 451_{1,2} coloration
   C, m. 451_{2,3} coloration

Agnus I: C, m. 464_4 ligature
   C, mm. 466_4-467_1 coloration
   T, mm. 468_4-469_1 coloration
   C, m. 476_3 ligature
   T, m. 476_3 ligature
   CT, mm. 481_4-482_1 coloration
   C, m. 482_3 ligature
   CT, m. 484_{1,2} coloration
   T, m. 487_4 ligature
   CT, m. 488_{1,2} coloration
   B, m. 488_3 ligature

Agnus III: CT, m. 518_{3,4} coloration
   B, m. 521_{3,4} coloration
   B, m. 522_{2,3} coloration
   C, mm. 523_4-524_1 coloration
   B, m. 533_{1,2} coloration
C, m. 535\textsubscript{1,2} coloration
CT, m. 535\textsubscript{1,2} coloration

*Missa ‘Es hat ein sin’*
BrusBR IV.922
Sanctus: CT, m. 587\textsubscript{4} ligature
CT, m. 588\textsubscript{2,3} coloration
CambraiBM 3
Kyrie I: C, m. 5\textsubscript{1} ligature
T, m. 6\textsubscript{1} ligature
T, m. 11\textsubscript{1} ligature
CT, m. 12\textsubscript{1} no ligature
T, m. 13\textsubscript{1} ligature
B, m. 13\textsubscript{1} no ligature
T, m. 17\textsubscript{1} ligature
T, m. 20\textsubscript{1} no ligature
CT, m. 21\textsubscript{1} no ligature
B, m. 21\textsubscript{1} no ligature
Christe: T, m. 26\textsubscript{1} ligature
T, m. 32\textsubscript{3} ligature
T, m. 35\textsubscript{1} ligature
T, m. 353\textsubscript{3,4} coloration
Kyrie II: T, m. 49\textsubscript{1} no ligature
C, m. 55\textsubscript{1} no ligature
B, m. 55\textsubscript{1} no ligature
T, m. 60\textsubscript{1} no ligature
CT, m. 62\textsubscript{1} no ligature
Gloria: B, m. 90\textsubscript{3,4} coloration
B, mm. 106\textsubscript{4}-107\textsubscript{1} coloration
C, m. 176\textsubscript{3} ligature
C, m. 177\textsubscript{1,2} coloration
CT, m. 194\textsubscript{1,2} coloration
Credo: T, m. 230\textsubscript{1} ligature
CT, m. 241\textsubscript{1} no ligature
C, m. 242\textsubscript{3} no ligature
B, m. 303\textsubscript{1} ligature
CT, m. 373\textsubscript{4}-374\textsubscript{1} coloration
B, m. 351\textsubscript{1,2} coloration
T, mm. 402\textsubscript{4}-403\textsubscript{1} coloration
B, m. 410\textsubscript{3,4} coloration
CT, m. 435\textsubscript{1,2} coloration
Sanctus: B, m. 472\textsubscript{1} ligature
CT, m. 478\textsubscript{1} ligature
CT, m. 478\textsubscript{3,4} coloration
B, m. 478\textsubscript{3} ligature
B, m. 479\textsubscript{1,2} coloration
CT, m. 481\textsubscript{1} no ligature
B, mm. 514\textsubscript{2}-515\textsubscript{2} no coloration
C, m. 542\textsubscript{4} no ligature
B, m. 533\textsubscript{1} ligature
T, m. 533\textsubscript{3} no ligature
T, m. 534\textsubscript{1} ligature
CT, m. 536\textsubscript{1} no ligature
T, m. 540\textsubscript{1} no ligature
T, m. 541\textsubscript{1} ligature
T, m. 547\textsubscript{3} no ligature
T, m. 548\textsubscript{1} ligature
CT, m. 561\textsubscript{3} ligature
CT, m. 562\textsubscript{1,2} coloration
CT, m. 575\textsubscript{1} no ligature
Agnus I: T, m. 605\textsubscript{1} ligature
C, m. 611\textsubscript{1} ligature
Agnus III: C, m. 635\textsubscript{1} no ligature
C, m. 635\textsubscript{3,4} no coloration
T, m. 639\textsubscript{1} ligature
T, m. 645\textsubscript{1} ligature
T, m. 658\textsubscript{2} no ligature
B, m. 659\textsubscript{1} no ligature
T, m. 663\textsubscript{1} no ligature
B, m. 664\textsubscript{1} no ligature

MontsM 771
Kyrie I: CT, m. 21\textsubscript{1} no ligature
Christe: T, m. 35\textsubscript{1} ligature
T, m. 35\textsubscript{3,4} coloration
B, m. 43\textsubscript{1} ligature
B, m. 43\textsubscript{3,4} coloration
Sanctus: B, mm. 514\textsubscript{3}-515\textsubscript{2} no coloration
CT, m. 587\textsubscript{4} ligature
CT, m. 588\textsubscript{2,3} coloration

MunBS 260
Sanctus: B, mm. 514\textsubscript{3}-515\textsubscript{1} no coloration

VatS 19
Kyrie I: CT, m. 21\textsubscript{1} no ligature
Christe: T, m. 35\textsubscript{1} ligature
T, m. 35\textsubscript{3,4} coloration
B, m. 43\textsubscript{1} ligature
B, m. 43\textsubscript{3,4} coloration

\textit{Missa \textit{O genitrix}'}
RISM 1532\textsuperscript{4}
Kyrie I: CT, m. 4\textsubscript{3} no ligature
C, m. 7\textsubscript{1} ligature
B, m. 71 ligature
C, mm. 73–81 coloration
B, mm. 74–81 coloration
B, m. 171 no ligature
B, m. 191 ligature
Christe: T, m. 573 no ligature
Kyrie II: C, m. 701 ligature
CT, m. 711 no ligature
Gloria: T, m. 911,4 coloration
T, m. 1234 ligature
C, m. 1401 no ligature
C, m. 1601 no ligature
B, m. 1671 no ligature
B, m. 1781 no ligature
B, m. 1831 no ligature
B, m. 2443 ligature
B, m. 2603 ligature
Credo: C, m. 3073 ligature
B, m. 3591 no ligature
C, m. 3632 ligature
C, m. 4373 ligature
CT, m. 4532 ligature
T, m. 5161 ligature
Sanctus: CT, m. 5244 ligature
CT, m. 5274 ligature
C, m. 5291 ligature
C, m. 5341 ligature
C, m. 5881 ligature
CT, m. 5901 no ligature
T, m. 5911 ligature
T, m. 5912 no ligature
T, m. 5921 ligature
CT, m. 5921 ligature
T, m. 5941 ligature
C, m. 5961 ligature
CT, m. 5971 ligature
CT, m. 5981 ligature
CT, m. 6022 ligature
C, m. 6031 ligature
CT, m. 6031 ligature
B, m. 6121 ligature
C, m. 6204 ligature
B, m. 6411 no ligature
Agnus I: C, m. 6603 no ligature
C, m. 6692 ligature
RISM 15464
Kyrie I: T, mm. 124-131 coloration
  T, m. 161 no ligature
  T, m. 171 no ligature
  T, m. 181-2 coloration
  T, mm. 184-191 coloration
  C, m. 23_{2,3} coloration
  C, m. 32_{2,3} coloration

Kyrie II: CT, m. 67_{1} no ligature
  B, m. 67_{1,3} coloration
  CT, m. 70_{1} no ligature
  CT, m. 71_{1} no ligature
  T, m. 74_{1} no ligature
  B, m. 74_{1} no ligature
  CT, m. 74_{1} no ligature
  CT, m. 78_{1} no ligature
  B, m. 81_{1} no ligature
  B, m. 87_{1} no ligature

Gloria: C, mm. 964-971 no coloration
  T, m. 106_{3} ligature
  T, m. 114_{1} no ligature
  CT, m. 114_{1} no ligature
  T, mm. 129_{4}-130_{1} coloration
  C, m. 140_{1} no ligature
  C, m. 158_{1,2} coloration
  C, mm. 158_{4}-159_{1} coloration
  C, m. 159_{2,3} coloration
  C, m. 160_{1} no ligature
  B, m. 167_{1} no ligature
  C, mm. 170_{4}-171_{1} coloration
  B, m. 173_{1} no ligature
  B, m. 178_{1} no ligature
  B, m. 183_{1} no ligature
  C, m. 197_{3} no ligature
  T, m. 243_{1,2} coloration
  B, m. 244_{3} ligature
  C, m. 255_{1} ligature
  C, mm. 255_{4}-256_{1} coloration

Credo: CT, m. 306_{3} no ligature
  T, mm. 358_{4}-359_{1} coloration
  T, m. 363_{1,2} coloration
  C, m. 391_{3,4} coloration
  C, m. 395_{2,3} coloration
  C, m. 396_{2,3} coloration
  B, mm. 435_{4}-436_{1} coloration
  B, m. 437_{1} ligature
  C, m. 441_{1,2} coloration
CT, m. 443\textsubscript{2-3} coloration
CT, m. 452\textsubscript{2-3} coloration
CT, m. 452\textsubscript{4} ligature
T, m. 465\textsubscript{1} no ligature
CT, mm. 484\textsubscript{4-4851} coloration
T, m. 516\textsubscript{1} ligature
Sanctus: CT, m. 527\textsubscript{4} ligature
  C, m. 529\textsubscript{2} ligature
  CT, mm. 530\textsubscript{4-531} coloration
  CT, mm. 532\textsubscript{4-5331} coloration
  C, m. 534\textsubscript{1} ligature
  CT, mm. 539\textsubscript{4-5401} coloration
  CT, m. 542\textsubscript{1-2} coloration
  C, m. 545\textsubscript{4} ligature
  CT, m. 590\textsubscript{1} no ligature
  T, m. 592\textsubscript{1} ligature
  B, m. 603\textsubscript{3} ligature
  T, m. 604\textsubscript{1-3} coloration
  C, m. 620\textsubscript{4} ligature
  CT, m. 622\textsubscript{1} ligature
  CT, m. 627\textsubscript{1} ligature
  CT, m. 643\textsubscript{3-4} coloration
  CT, mm. 652\textsubscript{4-6541} coloration
Agnus I: CT, m. 664\textsubscript{3} ligature
  C, m. 669\textsubscript{2} ligature
CambraiBM 3
Kyrie I: B, m. 5\textsubscript{3} ligature
  C, m. 6\textsubscript{3} ligature
  CT, m. 7\textsubscript{1} no ligature
  B, m. 17\textsubscript{1} no ligature
  B, m. 17\textsubscript{3} ligature
  B, m. 18\textsubscript{1-2} coloration
  C, m. 34\textsubscript{4} ligature
Christe: T, m. 57\textsubscript{3} no ligature
Kyrie II: C, m. 70\textsubscript{1} ligature
  T, m. 71\textsubscript{1} ligature
  T, m. 73\textsubscript{2} ligature
  T, m. 74\textsubscript{1} no ligature
  B, m. 81\textsubscript{1} no ligature
Gloria: T, m. 113\textsubscript{3} no ligature
  CT, m. 114\textsubscript{1} no ligature
  B, m. 119\textsubscript{3-4} coloration
  C, m. 132\textsubscript{2-3} coloration
  T, m. 115\textsubscript{1-2} coloration
  CT, m. 126\textsubscript{1-2} coloration
  T, mm. 129\textsubscript{4-1301} coloration
C, m. 1401 no ligature
C, m. 1601 no ligature
B, m. 1671 no ligature
B, m. 1781 no ligature
C, m. 1973 no ligature
C, m. 2671 ligature
B, m. 2673 no ligature
C, m. 2673-4 coloration
T, m. 2681 ligature

Credo: CT, m. 2811 no ligature
CT, m. 3063 no ligature
CT, m. 3461 no ligature
C, m. 3582 no ligature
T, m. 3681-2 coloration
CT, m. 4301 no ligature
B, m. 4371 ligature
C, mm. 4434-4441 coloration
CT, m. 4524 ligature
T, m. 4651 no ligature
B, m. 4821 no ligature
T, m. 5161 ligature

Sanctus: T, m. 5231 no ligature
T, m. 5261 no ligature
B, m. 5261 ligature
T, m. 5263 ligature
C, m. 5271 ligature
B, m. 5291 no ligature
C, m. 5292 ligature
T, m. 5301 no ligature
C, m. 5321 no ligature
C, m. 5413 no ligature
T, m. 5861 ligature
T, m. 5871 ligature
C, m. 5881 ligature
CT, m. 5881 ligature
T, m. 5891-3 no coloration
CT, m. 5901 no ligature
CT, m. 5902 ligature
T, m. 5911 no ligature
B, m. 5911 ligature
T, m. 5912 ligature
T, m. 5921 ligature
CT, m. 5921 ligature
T, m. 5941 ligature
C, m. 5961 ligature
B, m. 5971 ligature
CT, m. 5981 ligature
CT, m. 6021 ligature
CT, m. 6181 no ligature
C, m. 6204 ligature
CT, m. 6221 ligature
CT, m. 6271 ligature
C, m. 6293 no ligature
B, m. 6401 no ligature
Agnus I: C, m. 6733 ligature
C, m. 6741-3 coloration
C, m. 6791-3 coloration
Agnus II: T, m. 6861 ligature
CivMA 53
Kyrie I: CT, m. 43 no ligature
B, m. 171 no ligature
B, m. 191 ligature
Christe: T, m. 571 no ligature
Kyrie II: CT, m. 671 no ligature
C, m. 701 ligature
B, m. 811 no ligature
Gloria: C, m. 1401 no ligature
T (C), m. 1601 no ligature
B, m. 2443 ligature
Credo: CT, m. 3073 ligature
B, m. 3591 no ligature
C, m. 3632 ligature
T, m. 5161 ligature
Sanctus: T, m. 5274 ligature
B, m. 5291 no ligature
C, m. 5292 ligature
C, m. 5881 ligature
CT, m. 5901 no ligature
T, m. 5911 ligature
T, m. 5912 no ligature
T, m. 5921 ligature
CT, m. 5921 ligature
T, m. 5941 ligature
C, m. 5961 ligature
CT, m. 5971 ligature
CT, m. 5981 ligature
CT, m. 6022 ligature
CT, m. 6031 ligature
B, m. 6121 ligature
CT, m. 6181 no ligature
C, m. 6204 ligature
CT, m. 6221 ligature
CT, m. 627\textsubscript{1} ligature
B, m. 641\textsubscript{1} no ligature
Agnus I: C, m. 660\textsubscript{3} no ligature
T, m. 664\textsubscript{4} no ligature
C, m. 669\textsubscript{2} ligature
Agnus II: C, m. 713\textsubscript{1} ligature

Kyrie I: CT 4\textsubscript{3} no ligature
C, m. 7\textsubscript{1} ligature
C, mm. 7\textsubscript{4}-8\textsubscript{1} coloration
B, m. 19\textsubscript{1} ligature

Christe: T, m. 57\textsubscript{3} no ligature

Kyrie II: C, m. 70\textsubscript{1} ligature
CT, m. 71\textsubscript{1} no ligature
T, m. 74\textsubscript{1} no ligature

Gloria: T, m. 91\textsubscript{1,4} coloration
C, m. 140\textsubscript{1} no ligature
T, m. 123\textsubscript{4} ligature
C, m. 160\textsubscript{1} no ligature
B, m. 167\textsubscript{1} no ligature
B, m. 178\textsubscript{1} no ligature
B, m. 183\textsubscript{1} no ligature
B, mm. 244\textsubscript{3}-245\textsubscript{2} ligature
B, mm. 260\textsubscript{3}-261\textsubscript{2} ligature

Credo: CT, m. 307\textsubscript{3} ligature
B, m. 308\textsubscript{1} no ligature
B, m. 359\textsubscript{1} no ligature
C, m. 363\textsubscript{2} ligature
C, m. 437\textsubscript{3} ligature
CT, m. 453\textsubscript{4} ligature
B, m. 482\textsubscript{1} no ligature
T, m. 516\textsubscript{1} ligature

Sanctus: CT, m. 524\textsubscript{4} ligature
CT, m. 527\textsubscript{4} ligature
C, m. 529\textsubscript{2} ligature
C, m. 534\textsubscript{1} ligature
C, m. 588\textsubscript{1} ligature
T, m. 591\textsubscript{1} ligature
T, m. 591\textsubscript{2} no ligature
T, m. 592\textsubscript{1} ligature
T, m. 594\textsubscript{2} ligature
C, m. 603\textsubscript{1} ligature

's-HerAB 72B

Kyrie I: C, m. 34\textsubscript{4} ligature
Credo: C, m. 432\textsubscript{1} ligature
Sanctus: C, m. 520\textsubscript{1} no ligature
B, m. 629, no ligature
B, m. 641, no ligature

LeidGA 1443

Kyrie I: T, m. 16, no ligature
T, m. 17, no ligature
B, m. 17, no ligature

Kyrie II: CT, m. 67, no ligature
B, m. 67, coloration
CT, m. 70, no ligature
CT, m. 71, no ligature
T, m. 74, no ligature
CT, m. 74, no ligature
B, m. 74, no ligature
CT, m. 78, no ligature
B, m. 81, no ligature
B, m. 87, no ligature

Gloria: C, m. 96, no ligature
C, mm. 96-97, no coloration
T, m. 106, ligature
T, m. 113, no ligature
CT, m. 114, no ligature
C, m. 140, no ligature
T, m. 160, no ligature
B, m. 167, no ligature
B, m. 173, no ligature
B, m. 183, no ligature
C, m. 197, no ligature
B, m. 244, ligature
C, m. 255, ligature
C, mm. 255-256, coloration

Credo: CT, m. 281, no ligature
CT, m. 306, no ligature
CT, m. 307, ligature
C, m. 363, ligature
B, m. 437, ligature
C, m. 471, coloration
CT, m. 452, ligature
T, m. 516, ligature

Sanctus: CT, m. 524, ligature
CT, m. 527, ligature
C, m. 529, ligature
T, m. 530, no ligature
C, m. 534, ligature
B, m. 543, ligature
C, m. 545, ligature
CT, m. 590, no ligature
T, m. 5921 ligature
CT, m. 5972 ligature
T, m. 6011 no coloration
B, m. 6033 ligature
B, m. 6121 ligature
C, m. 6204 ligature
CT, m. 6221 ligature
B, m. 6233 ligature
CT, m. 6271 ligature
Agnus I: CT, m. 6642 ligature
C, m. 6692 ligature

TrevBC 9

Although similar, the music is not the same as MunBS F

UppsU 76C

Kyrie I: C, m. 71 ligature
B, m. 71 ligature
B, mm. 73-81 coloration
C, mm. 74-81 coloration
B, m. 171 no ligature
C, m. 303 ligature
C, m. 314 coloration

Christe: T, m. 571 no ligature

Kyrie II: B, m. 671 ligature
CT, m. 711 no ligature
T, m. 712 ligature
T, m. 732 ligature
B, m. 841 ligature

Gloria: T, m. 1063 ligature
CT, mm. 1104-1111 coloration
B, m. 1461 ligature
C, m. 1601 no ligature
B, m. 1781 no ligature
B, m. 2001 ligature
B, m. 2003 no ligature
B, m. 2443 ligature
C, m. 2551 ligature
C, mm. 2554-2561 coloration
B, m. 2603 ligature

Credo: B, m. 4313 ligature
B, m. 4371 ligature

Sanctus: CT, m. 5274 ligature
C, m. 5292 ligature
C, m. 5321 no ligature
C, m. 5341 ligature
C, mm. 5343-5351 coloration
B, m. 5433 ligature
CT, m. 5901 no ligature
T, m. 5912 no ligature
T, m. 5913 ligature
B, m. 5931 no coloration
T, m. 5951-3 coloration
C, m. 5961 ligature
CT, m. 5972 ligature
CT, m. 6221 ligature
B, m. 6233 ligature
CT, m. 6271 ligature
B, m. 6291 no ligature
C, m. 6293 no ligature
B, m. 6311 no ligature

VatS 17

Kyrie I: C, m. 61 ligature
C, mm. 64-71 coloration
C, m. 83 ligature
C, m. 303 ligature
Kyrie II: T, m. 732 ligature
T, m. 843 ligature
Gloria: T, m. 1063 ligature
Credo: C, m. 4371 ligature
B, m. 4371 ligature
Sanctus: CT, m. 5274 ligature
B, m. 5433 ligature
CT, m. 5972 ligature
B, m. 6033 ligature
C, m. 6293 no ligature
Agnus II: C, m. 7131 ligature

Missa ‘O werde mont’

CasAC L (B)

Kyrie I: B, m. 63 ligature
Kyrie II: CT, m. 581 no ligature
T, m. 701-2 coloration
Gloria: T, m. 1361 no ligature
Credo: B, m. 2981-2 coloration
Sanctus: C, m. 4161 no ligature
T, mm. 4173-4182 no coloration
Agnus I: CT, m. 4793 ligature

Missa ‘Adiutorium nostrum’

VienNB 11883

There are no differences in coloration or ligatures

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185 Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
Missa ‘Myn hert altyt heeft verlanghen’
BrusBR IV.922

Kyrie I: C, m. 25₁ ligature
C, mm. 25₄-26₂ coloration
CT, m. 26₁ ligature

Christe: C, part does not belong to this Mass
T, part does not belong to this Mass

Kyrie II: C, part missing
T, part missing

Gloria: C, mm. 84-122 part does not belong to this Mass
T, mm. 84-122 part does not belong to this Mass
C, m. 19₁₁ ligature
CT, m. 19₁₁ no coloration

Credo: B, m. 44₁₁ no coloration
T, m. 44₇₁ no coloration

Sanctus: CT, m. 47₄₁ no ligature
C, m. 49₈₂₃ no coloration
T, m. 5₆₉₁₄ no coloration

Agnus II: CT, part missing

CambraiBM 125-8

Christe: T, m. 5₁₁ no ligature
T, m. 5₂₃ no ligature

Kyrie II: CT, mm. 5₆₂-5₇₂ coloration
C, m. 6₄₁ no ligature
C, m. 6₄₃₄ no coloration
CT, m. 7₇₁ ligature
T, m. 7₇₄ no ligature

Gloria: B, mm. 8₉₃-9₀₂ coloration
T, m. 9₂₂₃ coloration
T, m. 1₀₄₁ no ligature
CT, m. 1₁₀₁ no ligature
CT, m. 1₁₀₃₄ no coloration
T, m. 1₄₃₃₄ coloration
B, m. 1₇₁₃ ligature
CT, m. 1₉₁₁₃ no coloration

Credo: B, m. 3₀₉₁ ligature
C, m. 3₁₃₁ ligature
C, m. 3₁₆₂ ligature
CT, mm. 3₃₉₄-3₄₀₁ coloration
B, m. 3₄₇₁ ligature
C, m. 3₉₂₁ ligature
T, m. 4₁₅₁ no ligature
T, m. 4₃₉₁ coloration
B, m. 4₄₁₁₃ no coloration
CT, m. 4₄₃₂ no coloration
T, m. 4₄₇₁₃ no coloration
CT, m. 4562 no ligature
CT, m. 4564-4571 no coloration

Sanctus: CT, m. 4741 no ligature
CT, m. 4932 no ligature
C, m. 4982-3 no coloration
CT, m. 5361 no ligature
T, m. 5691-2 no coloration
T, m. 5693-4 no coloration
B, m. 5811 no ligature
B, m. 5851 no ligature

Agnus I: B, m. 6301 no ligature
CT, m. 6522 no ligature
CT, mm. 6524-6531 no coloration
CT, m. 6541 no ligature
B, m. 6581 no ligature

JenaU 2

Kyrie I: CT, mm. 5a-61 coloration
CT, mm. 7a-81 coloration
T, m. 191-2 coloration
T, m. 194 no ligature
T, m. 211-2 coloration
CT, m. 242-3 coloration
C, m. 251 ligature
C, mm. 254-261 coloration
B, mm. 254-261 coloration
C, mm. 264-271 coloration
T, mm. 264-271 coloration
T, mm. 27a-281 coloration
CT, m. 281 ligature

Christe: CT, m. 50a-3 coloration

Gloria: T, m. 1092-3 coloration
T, m. 1433-4 coloration
T, m. 1491-2 coloration
C, m. 1911 ligature
CT, m. 1911 no coloration

Credo: CT, m. 3831 ligature
C, mm. 414a-4151 coloration
B, m. 4411 no coloration
CT, m. 4441-3 coloration
B, m. 4501 no coloration
T, m. 4591-2 coloration

Sanctus: C, m. 4982-3 no coloration
CT, m. 5681-4 coloration
T, m. 5691-2 no coloration
T, m. 5693-4 no coloration

MunMS 7
Kyrie I: CT, mm. 54-61 coloration
CT, mm. 74-81 coloration
T, m. 191-2 coloration
T, m. 194 ligature
T, m. 211-2 coloration
C, m. 251 ligature
C, mm. 253-261 coloration
CT, m. 281 ligature
Christe: T, mm. 494-501 coloration
Gloria: T, m. 1092-3 coloration
C, m. 1892 ligature
CT, m. 1911 no coloration
Credo: T, m. 2742-3 coloration
B, m. 4411 no coloration
T, m. 4471 no coloration
B, m. 4491 no coloration
Sanctus: C, m. 4982-3 no coloration
T, m. 5173-4 coloration
T, m. 5213-4 coloration
C, m. 5221-2 coloration
C, m. 5381-4 coloration

UppsU 76C
Kyrie I: T, m. 191 no ligature
C, m. 251 ligature
C, mm. 253-261 coloration
T, m. 774 no ligature
Sanctus: CT, m. 5361 no ligature
CT, m. 5411 no ligature
T, m. 5691-2 no coloration
T, m. 5693-4 no coloration
B, m. 5731 no ligature

*Missa ‘Paranymphus’*
Bol SP 31
Kyrie I: B, m. 41 no ligature
B, m. 51 no ligature
B, m. 131 no ligature
Christe: B, 421 no ligature
T, m. 453 no ligature
B, m. 483 no ligature
T, m. 513-4 no coloration
T, m. 521 no ligature
B, 521 ligature
Kyrie II: CT, m. 643-4 coloration
CT, m. 651-2 coloration
B, m. 741 no ligature
Gloria: CT, m. 871 ligature
CT, m. 1301 no ligature
B, m. 1301 no ligature
T, m. 1581 no ligature
T, m. 1771 no ligature
CT, m. 1981 no ligature
T, m. 1991 no ligature
B, m. 2171 no ligature

Credo: CT, m. 2583 no ligature
C, m. 2891 no ligature
T, m. 2891 no ligature
CT, m. 2891 no ligature
B, m. 2891 no ligature
C, m. 2921 no ligature
CT, m. 2921 no ligature
B, m. 2921 no ligature
T, m. 2941 no ligature
T, m. 2943-4 no coloration
T, m. 2971 no ligature
B, m. 2981 no ligature

F) Accidentals

*Missa 'Missus est Gabriel'*
AntP M18.13/2
Gloria: B, m. 1311 no e^b

BarBC MS 681
Kyrie I: B, m. 114 b^b 8^va
CT, m. 273 no e^lb
Kyrie II: CT, m. 811 e^lb
Gloria: B, m. 1311 no e^b
Credo: CT, m. 2391 e^lb
Agnus III: B, m. 5331 e^b
B, m. 5391 e^b

CambraiBM 4
Kyrie I: CT, m. 273 no e^lb
Gloria: B, m. 1311 no e^b
Credo: B, m. 2361 e^b
CT, m. 2391 e^lb
B, m. 2391 e^b
CT, m. 2783 e^lb
B, m. 2793 e^b

LeidGA 1443
Kyrie I: CT, m. 273 no e^lb
Gloria: B, m. 1311 no e^b

RosU 40
Kyrie I: CT, m. 273 no e^lb
Gloria: B, m. 1311 no e\textsuperscript{b}  
Credo: B, m. 2361 e\textsuperscript{b}  
CT, m. 278\textsubscript{3} e\textsuperscript{1b}  
B, m. 279\textsubscript{3} e\textsuperscript{b}  
CT, m. 315\textsubscript{2} e\textsuperscript{1b}

VatS 55  
Kyrie I: CT, m. 27\textsubscript{3} no e\textsuperscript{1b}  
Gloria: B, m. 1311 no e\textsuperscript{b}  
Credo: B, m. 2361 e\textsuperscript{b}  
CT, m. 239\textsubscript{1} e\textsuperscript{1b}  
B, m. 239\textsubscript{1} e\textsuperscript{b}  
CT, m. 278\textsubscript{3} e\textsuperscript{1b}  
B, m. 279\textsubscript{3} e\textsuperscript{b}

VatSM 26  
Kyrie I: CT, m. 27\textsubscript{3} no e\textsuperscript{1b}  
Gloria: B, m. 1311 no e\textsuperscript{b}  
B, m. 204\textsubscript{1} e\textsuperscript{b}  
Credo: CT, m. 239\textsubscript{1} e\textsuperscript{1b}

\textit{Missa ‘Es hat ein sin’}  
BrusBR IV.922  
There are no differing accidentals  
CambraiBM 3  
There are no differing accidentals  
MontsM 771  
There are no differing accidentals  
MunBS 260  
There are no differing accidentals  
VatS 19  
There are no differing accidentals

\textit{Missa ‘O genitrix’}  
RISM 1532\textsuperscript{4}  
Kyrie I: CT, m. 27\textsubscript{2} no e\textsuperscript{1b}  
T, m. 28\textsubscript{2} no e\textsuperscript{1b}  
Gloria: B, m. 211\textsubscript{1} no B\textsuperscript{b} 8\textsuperscript{va}  
Credo: CT, m. 396\textsubscript{2} no e\textsuperscript{1b}  
Sanctus: B, m. 539\textsubscript{1} no e\textsuperscript{b}

RISM 1546\textsuperscript{4}  
Kyrie I: T, m. 28\textsubscript{2} no e\textsuperscript{1b}  
Gloria: B, m. 210\textsubscript{3} no e\textsuperscript{b}  
Credo: C, m. 396\textsubscript{2} no e\textsuperscript{2b}  
B, m. 515\textsubscript{1} B\textsuperscript{b} 8\textsuperscript{va}

CambraiBM 3  
Kyrie I: CT, m. 27\textsubscript{2} no e\textsuperscript{1b}  
T, m. 28\textsubscript{2} no e\textsuperscript{1b}
Credo: C, m. 3962 no e²b
B, m. 4691 Bb 8va
Sanctus: B, m. 5384 Bb 8va
B, m. 5391 no e¹b
B, m. 5741 Bb 8va

CivMA 53
Kyrie I: B, m. 153 no e¹b
CT, m. 272 no e¹b
T, m. 282 no e¹b
Gloria: B, m. 2111 no Bb 8va
Credo: CT, m. 3962 no e¹b
Sanctus: B, m. 5391 no e¹b

CoimU 9
Kyrie I: CT, m. 272 no e¹b
T, m. 282 no e¹b
Gloria: B, m. 2111 no Bb 8va
Credo: CT, m. 3962 no e¹b
Sanctus: B, m. 5391 no e¹b

's-HerAB 72B
There are no differing accidentals

LeidGA 1443
Kyrie I: T, m. 282 no e¹b
Gloria: B, m. 2103 no e¹b
Credo: C, m. 3962 no e²b
Sanctus: B, m. 5391 no e¹b

TrevBC 9
There are no differing accidentals

UppsU 76C
Kyrie I: CT, m. 272 no e¹b
T, m. 282 no e¹b
Gloria: B, m. 2103 no e¹b
Credo: C, m. 3962 no e²b
CT, m. 3962 no e¹b
Sanctus: B, m. 5391 no e¹b

VatS 17¹⁸⁶
Kyrie I: T, m. 282 no e¹b
Gloria: B, m. 2111 no Bb 8va
Credo: C, m. 3962 no e²b
CT, m. 3962 no e¹b

_Missa 'O werde mont'_

CasAC L (B)
Kyrie II: T, m. 621 b²
Credo: T, m. 2051 b²

¹⁸⁶ Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
Missa 'Adiutorium nostrum'
VienNB 11883
Kyrie II: B, m. 821 no e
Sanctus: B, m. 4273 no B

Missa 'Myn hert altyt heeft verlanghen'
BrusBR IV.922
Christe: C, part does not belong to this Mass
Kyrie II: C, part missing
Gloria: C, mm. 84-122 part does not belong to this Mass
Agnus II: CT, part missing
CambraiBM 125-8
Kyrie II: B, m. 802 b
Gloria: B, m. 1623 b
JenaU 2
There are no differing accidentals
MunMS 7
There are no differing accidentals
UppsU 76C
Kyrie I: B, m. 242 b

Missa 'Paranymphus'
Bol SP 31
Kyrie I: T, m. 103 e
Christe: B, m. 341 e
Gloria: C, m. 853 e
CT, m. 873 e
T, m. 893 e
B, m. 923 e
B, m. 1023 e
B, m. 1103 e
B, m. 1133 e
B, m. 1153 e
B, m. 1213 e
B, m. 1233 e
B, m. 1903 e
B, m. 2153 e
C, m. 2191 no natural sign

Credo: CT, m. 2283 e♭
    CT, m. 2451 e♭
    B, m. 3313 e♭
    B, m. 3524 e♭
    B, m. 3563 e♭
    B, m. 3953 e♭
    C, m. 3983 no natural sign

G) Varying pitches, note durations, and rhythms

*Missa 'Missus est Gabriel'

AntP M18.13/2

Gloria: CT, m. 93_3,4 Mi/p Sm
    CT, mm. 100_4-101_1 Sb-d¹
    CT, m. 115_3,4 Mi/p 2Fu
    CT, m. 118_3,4 Mi/p 2Fu
    B, m. 146_1,2 Sb-g

Credo: C, mm. 274_2-275_1 Sb-b¹
    C, mm. 299,4-300_1 Sb-a¹

Agnus I: CT, mm. 472_3,5 Sm-d¹

BarBC MS 681

Kyrie I: B, m. 28_1,4 Br-d

Christe: B, m. 49_2,3 2Mi
    C, mm. 54_4-55_1 Sb

Kyrie II: C, m. 72_2,3 Sb-b¹
    C, m. 82_2,4 Sb-g¹ Mi-f³

Gloria: B, mm. 100_4-101_2 Mi Sb
    CT, m. 118_3,4 Mi/p 2Fu
    C, m. 127_3,5 Sm-g¹
    CT, m. 136_2,3 2Mi
    B, m. 142_3,4 Sb
    CT, mm. 144_3-145_1 Sb/p
    C, m. 146_3,5_4 Mi-f³ Mi-f³ Mi-e¹
    C, m. 203_2,4 Sb-g¹ Mi-f³
    C, m. 208_3,4 Sb-f³

Credo: C, m. 232_4 Sm-d² Sm-c²
    C, m. 258_4 Sm-d² Sm-c²
    T, mm. 274_4-275_1 Mi/p-d¹ Sm-c¹
    C, mm. 282_4-283_1 Mi/p-a¹ Sm-f³
    B, m. 291_1,2 Mi/p Sm
    C, mm. 325_4-326_1 Mi/p-a¹ Sm-g¹
    CT, mm. 325_4-326_1 Sb-f³
    CT, mm. 326_3-327_1 Sb Mi
    CT, m. 336_1,4 Br

Sanctus: C, mm. 365_4-366_1 Mi/p-a¹ Sm-g¹
C, mm. 385₄-386₁ 2Mi
C, mm. 397₄-398₁ Mi/p-a₁ Sm-g¹
CT, m. 401₁,₃ Sb/p
C, m. 404₁,₃ Sb/p
B, m. 408₁,₃ Sb/p
CT, mm. 432₂-433₁ Sb/p
Agnus II: B, m. 499₂,₃ Sb
Agnus III: CT, m. 519₂,₃ Sb-d¹
C, mm. 523₄-524₁ Mi Sm
C, m. 527₂,₃ Mi/p
C, mm. 53₅₄-5₃₆₁ 2Mi
T, m. 53₇₂,₃ 2Mi

CambraiBM 4

Kyrie I: CT, mm. 7₂-1₀₂ Mi/p-b Sm-g Sm-b Sm-a Sm-g Sm-a Sb-f Sm-g Sb-b Sm-a Sm-g Mi-g Sb-b Sm-a Sm-g
CT, mm. 1₂₄-1₃₁ 2Mi
CT, m. 1₇₁,₅ Sm-b
CT, m. 1₉₁,₂ Mi/p Sm
B, m. 2₈₁,₄ Br
Christe: T, m. 5₀₂,₃ Mi Sm
B, mm. 5₃₃-5₅₂ Sb Br Sb
C, mm. 5₄₄-5₅₁ Sb

Kyrie II: T, m. 6₃₃₄ Sb
B, m. 6₃₃₄ Sb
C, m. 6₅₁₂ Sb
CT, m. 6₅₁₂ Sb
C, m. 7₂₂₂ Sb-b¹
CT, m. 7₂₃₄ Mi/p Sm
T, mm. 8₀₄-8₁₁ Sb-g
C, m. 8₂₂₂ Sb-g¹ Mi-f¹

Gloria: C, m. 1₀₁₂₄ Sb-g¹ Mi-f¹
CT, m. 1₁₆₃₅ Sm-b
CT, m. 1₁₈₃,₄ Mi 2Sm
CT, mm. 1₂₇₄₁-₁₂₈₁ Sb-d¹
CT, m. 1₄₁₁,₃ Sb/p
B, m. 1₄₂₃₄ Sb
CT, mm. 1₄₂₄₁-₁₄₃₂ Sb/p
CT, mm. 1₄₄₃₄-₁₄₅₁ Sb/p
B, m. 1₄₆₁₁₂ Sb
C, m. 1₄₆₂₂₄ Sb-g¹ Mi-f¹
CT, mm. 1₆₇₄₁-₁₆₈₁ Sb-e¹
CT, m. 1₇₇₁,₄ Sb-d¹ Sb/r
C, m. 1₈₃₂₂₄ Sb-g¹ Mi-f¹
CT, m., 1₈₈₁-₁₈₉₂ Br Sb
C, m. 1₉₉₁₃ Sb/p
C, m. 2₀₃₂₂₄ Sb-g¹ Mi-f¹
C, m. 2083-4 Sb-f¹
Credo: C, mm. 2284-2291 Mi/p-a¹ Sm-g¹
  C, m. 2292-3 Sb-g¹
  C, m. 2322-3 Sb-c²
  C, mm. 2384-2391 Mi/p-a¹ Sm-g¹
T, mm. 2484-2491 Mi/p-a Sm-g
  C, m. 2584-2601 Sb-d¹ Mi-c²
T, mm. 2594-2601 Sb-d¹
  T, mm. 2744-2751 Mi/p-d¹ Sm-c¹
CT, m. 2932.5 Sm-b
  T, m. 3182-3 Sb-d¹
  T, m. 3251.2 2Mi
CT, mm. 3254-3261 Sb
CT, mm. 3263-3271 Sb Mi
CT, mm. 3363-3372 Br
Sanctus: C, mm. 3513-3522 Br
  C, mm. 3554-3561 Sb-a¹
  CT, m. 3563.4 Sb-d¹
  T, mm. 3604-3612 Sb-c¹ Mi-b
  C, m. 3651-2 Mi/p-b¹ Sm-a¹
  B, m. 3651-2 Mi 2Sm
  C, mm. 3654-3661 Mi/p-a¹ Sm-g¹
  CT, mm. 3784-3791 Sb-g¹
  CT, m. 3793-4 Mi 2Sm
  C, m. 3794.5 Sm-g¹
  C, m. 3821.5 Sm-e¹
  C, mm. 3854-3861 2Mi
  CT, mm. 3954-3961 Sb-d¹
  C, mm. 3974-3981 Mi/p-a¹ Sm-g¹
  CT, m. 4011.3 Sb/p
  C, m. 4041.3 Sb/p
  CT, m. 4071.2 Sb-g¹
  B, m. 4081.3 Sb/p
  C, m. 4111-2 Sb-d¹
  C, m. 4143-4 Sb-d¹
  C, m. 4151 Mi-e¹
  B, m. 4161-3 Sb-d Mi-e
  CT, mm. 4323-4331 Sb/p
  CT, mm. 4524-4532 Sb-d¹ Sm-c¹ Sm-b
  CT, mm. 4574-4582 Sb-d¹ Sm-c¹ Sm-b
Agnus I: T, mm. 4663-4673 Sb-d¹ Sb/p-b
  CT, m. 4772.3 Mi/p 2Fu
  B, mm. 4781-4792 Sb Sb/p Mi
  CT, m. 4841.2 Mi/p-d¹ Sm-b
  T, mm. 4874-4881 Mi/p-b Sm-g
Agnus II: T, m. 4974 Mi-g
Agnus III: CT, m. 519\textsubscript{2-3} Sb-d\textsuperscript{1}  
CT, m. 524\textsubscript{1,4} 2Sb  
CT, mm. 525\textsubscript{3-526} Sb Sm  
C, mm. 525\textsubscript{4-526} Mi Sb  
C, m. 527\textsubscript{2-3} Mi/p  
T, m. 527\textsubscript{2-4} Mi Sb  
CT, m. 529\textsubscript{2} c\textsuperscript{1}  
T, mm. 530\textsubscript{3-531} Sb Sm  
T, mm. 533\textsubscript{4-534} Mi-g Mi-g  
T, m. 537\textsubscript{2-3} 2Mi

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Kyrie I: CT, m. 7\textsubscript{2-3} 2Mi  
CT, m. 9\textsubscript{1-4} Sb-a Sb-e  
CT, mm. 10\textsubscript{3-113} Sb-a Sb-b  
CT, mm. 12\textsubscript{4-131} Mi-b Mi-g  
CT, m. 17\textsubscript{1,5} Sm-d\textsuperscript{1}  
B, mm. 18\textsubscript{1-19} 2Br  
B, m. 28\textsubscript{1-4} Br  
Christe: C, mm. 54\textsubscript{4-551} Sb  
Kyrie II: T, m. 63\textsubscript{2-3} Sb  
B, m. 63\textsubscript{2-3} Sb  
C, m. 65\textsubscript{1-2} Sb  
CT, m. 65\textsubscript{1-2} Sb  
C, m. 72\textsubscript{2-3} Sb-b\textsuperscript{1}  
CT, m. 72\textsubscript{3-4} Mi/p Sm  
T, mm. 79\textsubscript{4-801} Sb-g  
C, m. 82\textsubscript{2-4} Sb-g\textsuperscript{1} Mi-f\textsuperscript{d}  
Gloria: CT, m. 93\textsubscript{3-4} Mi/p Sm  
C, m. 101\textsubscript{2-4} Sb-g\textsuperscript{1} Mi-f\textsuperscript{d}  
CT, m. 116\textsubscript{3,5} Sm-b  
CT, m. 118\textsubscript{3-4} Mi 2Sm  
CT, mm. 127\textsubscript{4-1281} Sb-d\textsuperscript{1}  
T, m. 129\textsubscript{1-3} Sb Mi  
T, m. 131\textsubscript{2-3} 2Mi  
CT, m. 140\textsubscript{2-3} Mi Sm  
CT, m. 141\textsubscript{1-3} Sb/p  
T, m. 141\textsubscript{3-4} 2Mi  
CT, mm. 142\textsubscript{9-1432} Sb/p  
C, m. 146\textsubscript{2-4} Sb-g\textsuperscript{1} Mi-f\textsuperscript{d}  
CT, mm. 167\textsubscript{9-168} Sb-e\textsuperscript{1}  
C, m. 183\textsubscript{2-4} Sb-g\textsuperscript{1} Mi-f\textsuperscript{d}  
CT, mm. 188\textsubscript{1-189} Br Sb  
C, m. 192\textsubscript{1-4} Br-g\textsuperscript{1}  
C, m. 199\textsubscript{1-3} Sb/p  
C, m. 203\textsubscript{2-4} Sb-g\textsuperscript{1} Mi-f\textsuperscript{d}  
CT, m. 203\textsubscript{3-4} Sb/p-d\textsuperscript{d}
C, m. 207\textsubscript{2,3} Sb-a\textsuperscript{1}

Credo: B, m. 21\textsubscript{1} Br-g
C, mm. 228\textsubscript{2}-229\textsubscript{1} 2Mi
C, m. 229\textsubscript{2,3} Sb-g\textsuperscript{1}
C, m. 232\textsubscript{2,3} Sb-d\textsuperscript{2}
C, m. 235\textsubscript{2,3} Sb-g\textsuperscript{1}
CT, m. 249\textsubscript{3,4} 2Mi
C, m. 250\textsubscript{1,2} 2Mi
C, m. 258\textsubscript{2,4} Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
T, m. 260\textsubscript{1,5} Sm-b
T, m. 262\textsubscript{1,4} Br
T, mm. 274\textsubscript{4}-275\textsubscript{1} Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
C, m. 282\textsubscript{1,2} Mi 2Sm
CT, m. 301\textsubscript{1} Mi-r omitted
C, m. 315\textsubscript{2,3} Sb-c\textsuperscript{2}
T, m. 318\textsubscript{2,3} Sb-c\textsuperscript{1}
C, mm. 322\textsubscript{4}-323\textsubscript{1} Sb
CT, mm. 325\textsubscript{4}-326\textsubscript{1} Sb
CT, mm. 326\textsubscript{3}-327\textsubscript{1} Sb Mi
B, m. 331\textsubscript{2,3} Sb
CT, m. 336\textsubscript{1,4} 2Sb
B, m. 342\textsubscript{1,2} Mi/p Sm

Sanctus: C, mm. 349\textsubscript{4}-350\textsubscript{1} 2Mi
C, mm. 351\textsubscript{1}-352\textsubscript{2} Br
CT, mm. 351\textsubscript{4}-352\textsubscript{1} Mi Sm
C, mm. 355\textsubscript{4}-356\textsubscript{1} Sb-a\textsuperscript{1}
CT, m. 356\textsubscript{3,4} Sb-d\textsuperscript{1}
CT, m. 360\textsubscript{2,3} Sb-f\textsuperscript{1}
T, mm. 360\textsubscript{4}-361\textsubscript{2} Sb-b\textsuperscript{1} Mi-a\textsuperscript{1}
C, m. 365\textsubscript{1,2} Mi/p-b\textsuperscript{1} Sm-g\textsuperscript{1}
B, m. 365\textsubscript{1,2} Mi 2Sm
C, mm. 365\textsubscript{4}-366\textsubscript{1} Mi/p-a\textsuperscript{1} Sm-g\textsuperscript{1}
CT, mm. 378\textsubscript{4}-379\textsubscript{1} Sb-g\textsuperscript{1}
CT, m. 379\textsubscript{3,4} Mi 2Sm
C, m. 379\textsubscript{4,5} Sm-g\textsuperscript{1}
C, m. 382\textsubscript{1,5} Sm-g\textsuperscript{1}
CT, mm. 384\textsubscript{4}-385\textsubscript{1} Sb
CT, m. 391\textsubscript{1,4} 2Sb
CT, mm. 395\textsubscript{4}-396\textsubscript{1} Sb-d\textsuperscript{1}
C, m. 401\textsubscript{1,3} Sb/p
C, m. 404\textsubscript{2,4} Sb/p
CT, m. 407\textsubscript{1,2} Sb-g\textsuperscript{1}
B, m. 408\textsubscript{1,3} Sb/p
B, mm. 409\textsubscript{4}-410\textsubscript{1} 2Mi
C, m. 414\textsubscript{1,2} Sb-d\textsuperscript{1}
B, m. 416\textsubscript{1,3} Sb-d Mi-e
C, m. 4181-2 Sb-d\textsuperscript{1}
CT, m. 4283-4 2Mi
CT, mm. 4323-4331 Sb/p
C, m. 4512-3 Mi Sm
CT, mm. 4524-4532 Sb-d\textsuperscript{1} Sm-c\textsuperscript{1} Sm-b
CT, mm. 4574-4582 Sb-d\textsuperscript{1} Sm-c\textsuperscript{1} Sm-b
Agnus I: CT, mm. 4663-4674 Sb-f\textsuperscript{1} Sb-g\textsuperscript{1} Sb-g
T, mm. 4663-4671 Sb Mi
CT, m. 4772-3 Mi/p 2Fu
B, mm. 4781-4794 Sb Sb/p Mi Sb
T, mm. 4874-4881 Mi/p-b Sm-g
CT, m. 4842.5 Sm-b
T, m. 4882-3 2Mi
CT, m. 4894 Mi-a
Agnus II: T, mm. 4991-5002 Br Sb-r
T, mm. 5054-5061 2Mi
Agnus III: CT, m. 5192-3 Sb-d\textsuperscript{1}
C, mm. 5234-5241 Mi Sm
CT, m. 5241-4 Br
C, mm. 5254-5262 Mi Sb
C, m. 5272-3 Mi/p
C, mm. 5284-5291 2Mi
CT, mm. 5284-5293 Mi Sb/p
CT, m. 5302-3 2Mi
T, mm. 5303-5312 Br/p
T, m. 5331-2 Mi-g Mi-g
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Kyrie I: CT, m. 72-4 Mi/p-b Sm-g
CT, m. 83 Sm-a Sm-g
CT, mm. 84-93 Sb-a Sm-f Mi-g
CT, mm. 124-131 2Mi
CT, mm. 164-171 Mi/p-f\textsuperscript{1} Sm-d\textsuperscript{1}
CT, m. 191-2 Mi/p-d\textsuperscript{1} Fu-c\textsuperscript{1} Fu-b
CT, m. 271-4 Br-f\textsuperscript{1}
B, m. 281-4 Br
Christe: C, m. 331-3 Sb Mi
B, m. 472 e
B, mm. 533-552 Sb Br Sb
C, mm. 544-551 Sb
Kyrie II: T, m. 633-4 Sb
B, m. 633-4 Sb
C, m. 651-2 Sb
CT, m. 651-2 Sb
C, m. 722-3 Sb-b\textsuperscript{1}
CT, m. 723-4 Mi/p Sm
T, mm. 794-801 Sb-g
C, m. 822-4 Sb-g\textsuperscript{l} Mi-f\textsuperscript{l}
Gloria: C, m. 101\textsubscript{2,4} Sb-g\textsuperscript{l} Mi-f\textsuperscript{l}
CT, m. 116\textsubscript{3,5} Sm-b
CT, m. 118\textsubscript{3,4} Mi-f\textsuperscript{l} Sm-e\textsuperscript{l} Sm-d\textsuperscript{l}
CT, m. 119\textsubscript{3,4} 2Mi
B, m. 123\textsubscript{3,4} 2Mi
CT, mm. 127\textsubscript{4}-128\textsubscript{1} Sb-d\textsuperscript{l}
CT, m. 141\textsubscript{1,3} Sb/p
T, m. 141\textsubscript{3,4} 2Mi
B, m. 142\textsubscript{3,4} Sb
CT, mm. 142\textsubscript{4}-143\textsubscript{2} Sb/p
CT, mm. 144\textsubscript{3}-145\textsubscript{1} Sb/p
B, m. 146\textsubscript{3,4} Sb
C, m. 146\textsubscript{3,5} Fu-f\textsuperscript{l} Fu-e\textsuperscript{l}
B, m. 167\textsubscript{1,3} Sb Mi
CT, mm. 167\textsubscript{4}-168\textsubscript{1} Sb-e\textsuperscript{l}
B, m. 169\textsubscript{2,3} 2Mi
CT, mm. 176\textsubscript{3}-177\textsubscript{2} Sb Sb-r
C, m. 183\textsubscript{2,4} Sb-g\textsuperscript{l} Mi-f\textsuperscript{l}
C, m. 199\textsubscript{1,3} Sb/p
C, m. 203\textsubscript{2,4} Sb-g\textsuperscript{l} Sb-f\textsuperscript{l}
C, m. 208\textsubscript{3,4} Sb-f\textsuperscript{l}
Credo: T, m. 214\textsubscript{3,4} 2Mi
C, mm. 228\textsubscript{4}-229\textsubscript{1} Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
C, m. 229\textsubscript{2,3} Sb-g\textsuperscript{l}
C, m. 232\textsubscript{2,3} Sb-d\textsuperscript{2}
CT, m. 234\textsubscript{2,3} 2Mi
C, mm. 238\textsubscript{4}-239\textsubscript{1} Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
T, mm. 248\textsubscript{4}-249\textsubscript{1} Mi/p-a Sm-g
C, m. 258\textsubscript{2,4} Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
T, mm. 259\textsubscript{4}-260\textsubscript{1} Sb-d\textsuperscript{l}
T, m. 263\textsubscript{1,4} Br
T, m. 274\textsubscript{3} b
T, mm. 274\textsubscript{4}-275\textsubscript{1} Mi/p-e\textsuperscript{l} Sm-d\textsuperscript{l}
CT, m. 275\textsubscript{3,4} 2Mi
CT, mm. 287\textsubscript{1}-288\textsubscript{1} Sb-c\textsuperscript{l} Sb/p-c\textsuperscript{l}
CT, m. 293\textsubscript{2,5} Sm-b\textsuperscript{l}
T, m. 318\textsubscript{2,3} Sb-c\textsuperscript{l}
C, m. 322\textsubscript{2,3} Mi/p-c\textsuperscript{2} Sm-b\textsuperscript{l}
C, mm. 322\textsubscript{4}-323\textsubscript{1} Sb-b\textsuperscript{l}
T, m. 325\textsubscript{1,2} Mi-b Mi-c\textsuperscript{l}
T, m. 325\textsubscript{3,4} 2Mi
CT, mm. 325\textsubscript{4}-326\textsubscript{1} Sb
CT, mm. 326\textsubscript{3}-327\textsubscript{1} Sb Mi
CT, m. 336\textsubscript{1,4} Br
Sanctus: C, mm. 350\textsubscript{3}-351\textsubscript{2} Br
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B, m. 281-4 Br
Christe: B, m. 452-53 Mi-f Sm-d
C, mm. 54-551 Sb
Kyrie II: T, m. 633-4 Sb
B, m. 633-4 Sb
C, m. 651-2 Sb
CT, m. 651-2 Sb
C, m. 722-3 Sb-b
CT, m. 723-4 Mi/p-g Sm-f
T, mm. 794-801 Sb-g
C, m. 822-4 Sb-g Mi-f
Gloria: C, m. 1012-4 Sb-g Mi-f
CT, m. 1163.5 Sm-b
CT, m. 1183-4 Mi 2Sm
CT, mm. 1274-1281 Sb-d
T, m. 1291-3 Sb Mi
CT, m. 1411-3 Sb/p
T, m. 1413-4 2Mi
CT, mm. 1424-1432 Sb/p
CT, mm. 1443-1451 Sb/p
C, m. 1462-4 Sb-g Mi-f
CT, mm. 1674-1681 Sb-e
T, m. 1691.5 g
CT, mm. 1763-1772 Mi Sb/p-r
C, m. 1833-4 Sb-g Mi-f
T, m. 1833-4 Sb
CT, mm. 1881-1892 Br Sb
C, m. 1921-4 Br-g
C, m. 1991-3 Sb/p
C, m. 2032-4 Sb-g Mi-f
CT, m. 2032-3 Sb/p-d
C, m. 2072-3 Sb-a
C, m. 2083-4 Sb-f
Credo: C, mm. 2284-2293 Mi/p-a Sm-g Sb-g
C, m. 2322-3 Sb-d
C, mm. 2384-2391 Mi/p-a Sm-g
T, mm. 2484-2491 Mi/p-a Sm-g
C, m. 2582-4 Sb-d2 Mi-c
T, mm. 2594-2601 Sb-d
T, m. 2634-4 Br
T, mm. 2744-2751 Mi/p-d Sm-c
CT, m. 2931-2 Mi-b Mi-b
T, m. 3183-4 Sb-c
T, m. 3251-2 Mi
CT, mm. 3254-3261 Sb
CT, mm. 3263-3271 Sb Mi
CT, mm. 336-337 Br
Sanctus: C, mm. 348-349 Mi-b Mi-r
  C, mm. 351-352 Br
  CT, m. 356 Sb-d
  CT, m. 360 Sb-f
  T, mm. 360-361 Sb-c Mi-b
  C, m. 365 Mi-b Mi-a
  B, m. 365 Mi 2Sm
  C, mm. 365-366 Mi/p-a Sm-g
  CT, mm. 378-379 Sb-g
  CT, m. 379 Mi 2Sm
  C, m. 379 Sm-g
  C, m. 382 Sm-g
  CT, mm. 384-385 Sb
  CT, mm. 395-396 Sb-d
  C, mm. 397-398 Mi/p-a Sm-g
  CT, m. 401 Sb/p
  C, m. 404 Sb/p
  CT, m. 407 Sb-g
  C, m. 411 Sb-d
  B, m. 416 Sb-d Mi-e
  C, m. 418 Sb-d
  C, m. 418 Mi-e
  CT, mm. 432-433 Sb/p
  CT, mm. 452-453 Sb-d Sm-c Sm-b
  CT, mm. 457-458 Sb-d Sm-c Sm-b
Agnus I: T, mm. 466-467 Sb Mi
  CT, mm. 466-467 Sb-f Sb-g Sb-g
  CT, m. 477 Mi/p 2Fu
  CT, m. 484 Sm-b
  CT, m. 489 Mi-a
Agnus II: T, m. 497 Mi-g
Agnus III: CT, m. 519 Sb-d
  CT, m. 524 Br
  C, mm. 525 Sb
  C, m. 527 Mi/p
  T, m. 527 Mi Sb
  CT, mm. 528-529 Sb/p
  T, mm. 530-531 Br/p
  T, m. 537 2Mi
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Kyrie I: CT, mm. 10 Sb/p-a
  CT, mm. 16 Sb-f
Christe: CT, mm. 31-32 Br/p
  T, mm. 41-44 Br/p
  C, mm. 54-55 Sb
Kyrie II: CT, m. 651-2 Sb
   C, m. 722-3 Sb-b^1
   T, mm. 794-801 Sb-g
   C, m. 822-4 Sb-g^1 Mi-f^1
   CT, m. 833-4 Sb-b

Gloria: C, mm. 1012-4 Sb-g^1 Mi-f^1
   C, m. 1402-4 Sb/p
   B, m. 1402-4 Sb/p
   B, m. 1423-4 Sb
   CT, mm. 1434-1442 Sb/p
   C, mm. 1443-1451 Sb/p
   B, m. 1461-2 Sb
   C, m. 1462-4 Sb-g^1 Mi-f^1
   CT, m. 1462-4 Sb/p
   CT, m. 1671-2 Sb-g^1
   CT, mm. 1674-1681 Sb-e^1
   B, mm. 1734-1741 Sb-a
   C, m. 1832-4 Sb-g^1 Mi-f^1
   C, m. 1921-4 Br-g^1
   C, m. 1991-3 Sb/p
   C, m. 2032-4 Sb-g^1 Mi-f^1
   CT, m. 2063-4 Sb
   C, m. 2072-3 Sb-a^1
   CT, m. 2072-3 Sb
   C, m. 2083-4 Sb-f^1

Credo: C, m. 2292-3 Sb-g^1
   CT, mm. 2293-2302 Br
   C, m. 2322-3 Sb-d^2
   C, m. 2352-3 Sb-g^1
   C, m. 2582-4 Sb-d^2 Mi-c^2
   T, mm. 2594-2601 Sb-d^1
   T, m. 2631-4 Br
   C, mm. 2744-2751 Sb-b^1
   C, mm. 2994-3001 Sb-a^1
   T, m. 3072-3 Sb-a^1
   C, m. 3152-3 Sb-c^2
   T, m. 3182-3 Sb-c^1
   CT, mm. 3254-3261 Sb
   CT, mm. 3263-3271 Sb Mi
   CT, m. 3352-4 Sb/p

Sanctus: C, mm. 3513-3522 Br
   C, m. 3552-3 Sb-b^1
   C, mm. 3554-3561 Sb-a^1
   CT, m. 3602-3 Sb-f^1
   CT, mm. 3604-3611 Sb-e^1
   C, m. 3802-3 Sb-b^1
C, mm. 3814-3821 Sb-b
C, m. 3821-4 Sb-b
CT, mm. 3894-3901 Mi/p-d1 Sm-e1
CT, m. 3951-2 Sb-f1
CT, mm. 3954-3961 Mi/p-f1 Sm-e1
CT, m. 3963-4 Sb-d1
CT, m. 3981-2 Sb-d1
CT, m. 4011-3 Sb/p
C, m. 4041-3 Sb/p
B, m. 4081-3 Sb/p
C, m. 4111-2 Sb-d1
B, mm. 4123-4131 Sb-d Mi-e
B, m. 4161-3 Sb-d Mi-e
C, m. 4181-3 Sb-d1 Mi-e1
CT, mm. 4244-4251 2Mi
CT, m. 4312-3 2Mi
CT, mm. 4323-4331 Sb/p
C, m. 4421-2 Sb-e1
Agnus I: CT, m. 4872-3 Sb-f1
CT, m. 4891-4 Sb/p (sic.)
Agnus II: B, m. 4992-3 Sb
T, m. 5133-4 Sb-b
Agnus III: CT, m. 5192-3 Sb-d1
CT, mm. 5254-5261 Mi Sm

_Missa ‘Es hat ein sin’_
BrusBR IV.922
_Sanctus:_ CT, mm. 5734-5741 Mi/p-b Sm-a
CambraiBM 3

_Kyrie I:_ C, m. 41-52 Br Sb
C, m. 72-3 Sb-e1
CT, m. 102-3 Sb-e1
CT, mm. 153-161 Sb/p
CT, m. 162-3 Sm-b Sm-a Mi-g
T, m. 221-3 Sb/p
C, m. 223-4 Mi-e1 Mi-d1
CT, m. 223-4 Sb

_Christe:_ C, m. 321-4 Br
C, m. 372-3 Mi/p
C, m. 412-4 Sb-e1 Mi-d1

_Kyrie II:_ C, m. 461-5 a1
_Gloria:_ C, mm. 814-821 Mi/p-f1 Sm-e1
C, m. 893 Sm-b1 Sm-g1
CT, m. 943.5 c1
CT, m. 1063-4 2Mi
C, m. 1201-4 2Sb
T, m. 1482-4 Sb-a Mi-g
C, mm. 1624-1631 Sb-b
CT, m. 1652-3 2Mi
CT, mm. 2054-2064 Br Br-r
B, mm. 2144-2151 Mi/p-f Sm-e
C, m. 2172-3 Sb-a
CT, m. 22212 Br (sic.)
C, m. 2222-3 Sb-a
Credo: C, mm. 2474-2481 Mi/p-a Sm-g
B, m. 2651-2 Sb
B, m. 2883-4 2Mi
C, mm. 3064-3071 Mi/p-f Sm-e
C, mm. 3334-3341 Sb-f
B, mm. 3494-3501 Mi/p-b Sm-a
CT, mm. 3504-3511 Mi/p-e Sm-d
CT, mm. 3534-3542 Mi Sb
B, m. 3813 Mi-C
T, m. 3972 Mi-e
T, m. 4041 Br
T, mm. 4304-4311 Sb
C, m. 4432-4 Sb-a Mi-g
CT, m. 4651-2 Sb-e inserted
Sanctus: C, m. 4804 Br
C, mm. 4824-4831 Mi/p-f Sm-e
CT, m. 4862-3 Mi/p-d Sm-c
C, mm. 4904-4912 Sb/p Mi
C, mm. 4924-4931 Mi/p-f Sm-e
B, m. 5271-2 Sb
B, m. 5284 Sb
C, m. 5414 Br
CT, m. 5453 Sm-b Sm-a
CT, m. 5683 d
CT, mm. 5734-5741 Mi/p-b Sm-a
C, mm. 5904-5911 Mi/p
C, m. 5934-5941 Sb
Agnus I: C, mm. 6054-6061 Mi/p-f Sm-e
B, m. 6124 Sb
B, m. 6154-6161 Mi/p
B, m. 6254 Sb
Agnus III: CT, mm. 6354-6363 Sb-c Mi-a Mi/p-c Sm-d Mi-e
Mi-e
CT, m. 6634-6643 Mi/p-c Sm-b
B, m. 6581 Sb-r

MontsM 771
Kyrie I: CT, mm. 153-161 Sb/p
T, m. 2213 Sb/p
C, m. 223-4 Mi-e\textsuperscript{l} Mi-d\textsuperscript{l}

Christe: C, m. 372\textsubscript{3} Mi/p
T, mm. 384-39\textsubscript{1} Mi/p-f Sm-e

Gloria: B, mm. 99\textsubscript{4}-100\textsubscript{1} 2Mi
T, m. 1482-4 Sb-a Mi-g
CT, mm. 185\textsubscript{4}-186\textsubscript{1} Sb

Credo: C, mm. 234\textsubscript{4}-235\textsubscript{1} Mi/p-a\textsubscript{l} Sm-g\textsubscript{l}
C, mm. 247\textsubscript{4}-248\textsubscript{1} Mi/p-a\textsubscript{l} Sm-g\textsubscript{l}
C, mm. 206\textsubscript{4}-207\textsubscript{1} Mi/p-f\textsubscript{l} Sm-e\textsubscript{l}
CT, mm. 282\textsubscript{4}-283\textsubscript{1} 2Mi
B, mm. 349\textsubscript{4}-350\textsubscript{1} Mi/p-b Sm-a
CT, mm. 351\textsubscript{4}-352\textsubscript{1} Mi/p-e\textsubscript{l} Sm-d\textsubscript{l}
B, mm. 361\textsubscript{4}-362\textsubscript{1} Mi/p-b Sm-a
CT, mm. 368\textsubscript{4}-369\textsubscript{1} Mi/p-f\textsubscript{l} Sm-e\textsubscript{l}
T, mm. 402\textsubscript{4}-403\textsubscript{1} Mi Sm
CT, mm. 403\textsubscript{4}-404\textsubscript{1} Mi/p-e\textsubscript{l} Sm-d\textsubscript{l}
C, m. 443\textsubscript{2,4} Sb-a\textsubscript{l} Mi-g
CT, mm. 450\textsubscript{4}-451\textsubscript{1} Mi Sm
CT, m. 461\textsubscript{2,3} Mi Sm

Sanctus: C, mm. 482\textsubscript{4}-483\textsubscript{1} Mi-f\textsubscript{d} Sm-f\textsubscript{d} Sm-e\textsubscript{l}
CT, m. 486\textsubscript{2,3} Mi/p-d\textsubscript{l} Sm-c\textsubscript{l}
CT, m. 490\textsubscript{2,3} Mi Sm
C, mm. 490\textsubscript{3}-491\textsubscript{4} Br/p
CT, mm. 492\textsubscript{4}-493\textsubscript{1} Mi/p-f\textsubscript{l} Sm-e\textsubscript{l}
T, m. 524\textsubscript{2,3} Mi/p
B, m. 527\textsubscript{1,2} Sb
B, m. 528\textsubscript{3,4} Sb
B, mm. 535\textsubscript{4}-536\textsubscript{1} Sb
C, m. 541\textsubscript{1,4} Br
CT, mm. 573\textsubscript{4}-574\textsubscript{1} Mi/p-b Sm-a
CT, mm. 58\textsubscript{8,4}-589\textsubscript{1} Mi/p-e\textsubscript{l} Sm-d\textsubscript{l}

Agnus I: C, mm. 605\textsubscript{4}-606\textsubscript{1} Mi/p-f\textsubscript{d} Sm-e\textsubscript{l}
B, mm. 615\textsubscript{4}-616\textsubscript{1} Mi/p
T, mm. 620\textsubscript{4}-621\textsubscript{1} Mi Sm

Agnus III: B, mm. 657\textsubscript{1}-658\textsubscript{2} Br/p
MunBS 260

Gloria: T, m. 139\textsubscript{3} Mi-e
T, m. 1482-4 Sb-a Mi-g

Credo: T, mm. 322\textsubscript{4}-323\textsubscript{1} Sb-e\textsubscript{l}
T, m. 341\textsubscript{1,5} Fu-c\textsubscript{l} Fu-b
T, mm. 341\textsubscript{4}-342\textsubscript{2} Mi/p-e\textsubscript{l} Sm-d\textsubscript{l} Mi-c\textsubscript{l}
C, m. 342\textsubscript{1} Mi-b\textsubscript{l}
B, mm. 349\textsubscript{4}-350\textsubscript{1} Mi/p-b Sm-a
B, m. 351\textsubscript{3,4} Mi/p 2Fu
CT, mm. 351\textsubscript{4}-352\textsubscript{1} Mi/p-e\textsubscript{l} Sm-d\textsubscript{l}
B, mm. 361\textsubscript{4}-362\textsubscript{1} Mi/p-b Sm-a
CT, m. 362₃-₄ Sb
CT, mm. 368₄-369₁ Mi/p-f¹ Sm-e¹
B, m. 372₃-₄ Mi/p 2Fu
CT, m. 373₁-₂ Mi/p 2Fu
CT, mm. 377₄-378₁ Mi/p-d¹ Sm-c¹
CT, m. 381₄-382₁ 2Mi
CT, m. 382₂-₃ Mi/p-a Fu-g Fu-f
Sanctus: B, m. 522₂-₃ Mi Sm
T, m. 524₂-₃ Mi/p
B, m. 527₁-₂ Sb
B, m. 528₃-₄ Sb

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Kyrie I: CT, m. 16₃ Mi-g
T, m. 22₁-₃ Sb/p
C, m. 22₃-₄ Mi-e¹ Mi-d¹
Christe: C, m. 37₂-₃ Mi/p
T, mm. 38₄-39₁ Mi/p-f Sm-e
C, m. 41₂-₄ Sb-e¹ Mi-d¹
Kyrie II: C, m. 80₂-₃ Mi Sm
Gloria: CT, m. 80₂-₃ 2Mi
CT, m. 9₆₃-₄ Sb-e¹
CT, mm. 1₉₀₃-₁₉₁₂ 2Sb
C, m. 2₁₇₂-₃ Sb-a¹
C, m. 2₂₂₂-₃ Sb-a¹
Sanctus: CT, m. 4₈₆₂-₃ Mi/p-d¹ Sm-c¹
B, mm. 4₇₉₄-₄₈₀₁ 2Mi
T, m. 5₂₄₂-₃ Mi/p
B, m. 5₂₇₁-₂ Sb
B, m. 5₂₈₃-₄ Sb
C, m. 5₄₁₁₄ Br
CT, mm. 5₇₃₄-₅₇₄₁ Mi/p-b Sm-a
Agnus I: B, m. 6₁₂₂-₃ Sb
B, m. 6₁₅₄-₆₁₆₁ Mi/p
Agnus III: B, mm. 5₆₇₁-₅₆₈₂ Br/p

*Missa 'O genitrix'*
RISM 15₃₂⁴

Kyrie I: C, mm. 4₁-₅₂ Br/p
T, mm. 2₀₄-2₁₁ Mi/p-d¹ Sm-c¹
C, m. 2₈₃-₄ Sb
CT, mm. 2₉₄-₃₀₁ Mi/p-g¹ Fu-f¹ Fu-e¹
C, m. ₃₀₁-₂ Sb
C, mm. ₃₀₂-₃₁₁ Sb/p
Christe: T, m. ₄₀₃-₄₂₂Mi
T, m. ₄₄₁-₂ Mi/p 2Fu
C, m. ₄₈₁-₃ Sb/p
CT, mm. 48_4-49_1 Sb-b\textsuperscript{1}
CT, mm. 50_4-51_1 Sb
T, mm. 52_1-53_2 Br/p
CT, m. 62_2-4 Sb-f\textsuperscript{l} Mi-e\textsuperscript{l}

Kyrie II: T, mm. 78_4-79_1 Sb
Gloria: CT, m. 105_2-3 Sb
B, m. 114_3-4 Sb
CT, m. 118_3-4 Mi/p 2Fu
B, m. 129_1-2 2Mi
T, m. 139_3-4 Sb
B, m. 146_1-2 Sb
C, m. 146_2-3 Sb
T, m. 149_3-4 Mi/p-d\textsuperscript{l} Fu-c\textsuperscript{l} Fu-d\textsuperscript{l}
C, mm. 149_4-150_1 Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
T, m. 153_3-4 Mi/p-d\textsuperscript{l} Fu-c\textsuperscript{t} Fu-d\textsuperscript{t}
C, mm. 153_4-154_1 Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
CT, mm. 166_4-167_1 Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
CT, mm. 177_4-178_2 Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l} Sm-g\textsuperscript{l} Sm-f\textsuperscript{l}
CT, mm. 182_4-183_1 Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
T, mm. 188_4-189_2 Sb-d\textsuperscript{l} Mi-c\textsuperscript{l}
C, mm. 191_4-192_2 Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
T, m. 197_3-4 Mi/p-b Sm-c\textsuperscript{t}
C, mm. 203_4-204_1 Sb-e\textsuperscript{2}
T, mm. 206_3-207_1 Sb/p
C, mm. 223_4-224_1 Sb
C, mm. 229_4-230_2 Sb-g\textsuperscript{l} Mi-f\textsuperscript{l}
T, m. 233_2 Mi-b
CT, mm. 244_3-245_2 Br
C, m. 250_2-3 Sb-a\textsuperscript{l}

Credo: T, mm. 279_1-280_1 Sb-c\textsuperscript{l} Mi/p-d\textsuperscript{l} Sm-c\textsuperscript{l} Mi-b
CT, m. 279_1-4 Br
C, mm. 287_4-288_1 Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
CT, m. 298_2-3 Sb
CT, m. 301_2-3 Sb-b\textsuperscript{l}
CT, m. 316_4 Mi-a
CT, m. 324_2-3 Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
CT, m. 331_1-2 Sb
C, m. 335_3 Mi-c\textsuperscript{2}
B, mm. 339_4-340_1 Mi/p-g Sm-f
C, mm. 353_4-354_1 Sb-e\textsuperscript{2}
CT, m. 364_3 Sb-d\textsuperscript{l} missing
T, m. 434_4 Mi-e\textsuperscript{t}
T, m. 435_3 Mi-c\textsuperscript{l}
CT, m. 436_1-2 Mi-c\textsuperscript{l} Mi-d\textsuperscript{l}
T, m. 451_2-3 Mi/p-e\textsuperscript{l} Sm-d\textsuperscript{l}
CT, mm. 455_3-456_1 Sb Mi
CT, mm. 4563-4571 Sb/p
CT, m. 4642-3 Mi/p-a Sm-g
B, m. 4672-3 Sb-g
CT, mm. 4814-4821 Mi/p-g Sm-f
C, mm. 4854-4861 Mi/p-a Sm-g
C, mm. 5044-5051 Mi/p-b Sm-a
T, mm. 5112-5121 Sb-f Sb-e
CT, m.5123 Mi/p-f Sm-g
CT, m. 5134 Sm-c Sm-b
C, m. 5162-4 Sb-g Mi-f
CT, m. 5163 added Sb-d

Sanctus: C, m. 5353-3 Mi/p-g Sm-f
C, m. 5441-2 Mi
C, mm. 5454-5461 Sb-a
B, mm. 5604-5611 Mi Sm
T, m. 5612-3 Mi Sm
B, m. 5742-3 Sb-b
CT, m. 5952-3 Br
B, m. 6012-2 Sb

Agnus I: CT, m. 6571-4 2Sb
C, m. 6702-4 Sb-b Mi-a

Agnus II: C, m. 6953-4 2Mi
CT, m. 7013-4 Mi/p-b Sm-a
CT, m. 7021 Mi-g
CT, mm. 7094-7101 2Mi
CT, m. 7103-4 2Mi

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Kyrie I: C, m. 71-3 Sb/p
C, m. 192-3 Mi/p-g Sm-f
CT, mm. 294-301 Mi/p-g Fu-f Fu-e
C, m. 301-2 Sb
C, mm. 303-311 Sb/p
CT, mm. 333-342 2Sb

Christe: T, m. 403-4 Mi/p 2Fu
T, m. 441-2 Mi/p 2Fu
C, m. 481-3 Sb/p
CT, mm. 484-491 Sb-b
CT, mm. 504-511 Sb
C, m. 592-3 Sb-d
CT, m. 622-3 Sb-f Mi-e

Gloria: B, mm. 1044-52 Sb-d Sm-c Sm-b
B, m. 1083-4 2Mi
B, m. 1143-4 Sb
CT, m. 1183-4 Mi/p 2Fu
CT, mm. 1194-201 2Mi
B, m. 1291-2 Mi-f Mi-g
T, m. 1353-4 2Mi
T, m. 1421-3 Sb Mi
C, m. 1462-3 Sb
T, m. 1493-4 Mi/p-d1 Fu-c1 Fu-d1
C, mm. 1494-1501 Mi/p-a1 Sm-g1
T, m. 1533-4 Mi/p-d1 Fu-c1 Fu-d1
C, mm. 1534-1541 Mi/p-a1 Sm-g1
CT, m. 1543-4 Sb-d1 missing
C, m. 1653 Mi-d1
CT, mm. 1664-1671 Mi/p-a1 Sm-g1
B, m. 1693,5 Fu-b Fu-a
CT, m. 1764 Mi/p-g1 Sm-f1 Sm-f1 Sm-e1
CT, mm. 1774-1782 Mi/p-a1 Sm-g1 Sm-g1 Sm-f1
C, m. 1822,5 Fu-d1 Fu-c1
CT, mm. 1823-1831 Mi/p-a1 Sm-g1
T, mm. 1904-1912 Mi/p-c1 Sm-b Sm-b Sm-a
T, m. 1921-2 2Mi
C, mm. 2034-2041 Mi-e1 Mi-e2
B, m. 2041-2 2Mi
T, mm. 2063-2074 Sb/p
C, m. 2124 Sm-c2 Sm-b1
T, m. 2152 Sm-c1 Sm-b
CT, mm. 2173-2181 Sb/p
C, mm. 2292-2302 Sb-a1 Sb-g1 Mi-f1
T, m. 239-2 2Mi
CT, mm. 2443-2452 Br
C, m. 2502 Sb-a1
C, m. 2551-2 Sb/p-c2
C, m. 2634 Mi/p-g1 Sm-f1 Sm-f1 Fu-e1 Fu-f1
T, m. 2641-2 Sb-g missing
C, m. 2704 Mi/p-g1 Sm-f1 Sm-f1 Fu-e1 Fu-f1
Credo: CT, m. 2791,4 Br
T, m. 2871-2 2Mi
B, m. 3021-2 2Mi
T, m. 3032,4 Mi/p-d1 Sm-c1 Sm-c1 Fu-b Fu-c1
CT, m. 3073-3082 Br
C, m. 3152 Sm-b1 Sm-a1
T, m. 3154 Sm-b Sm-a
T, m. 3191-3 Mi Sb
CT, m. 3242,3 Mi/p-a1 Sm-g1
CT, m. 3331-2 Sb
CT, mm. 3384-3391 Mi/p-g1 Sm-f1
B, mm. 3394-3401 Mi/p-g Sm-f1
C, mm. 3404-3411 Sb-g1
C, mm. 3534-3541 b-e1
T, m. 3642 Mi-g
T, m. 3843-4 Sm-f Sm-g Sm-a Sm-f
C, m. 4003-4 2Mi
C, mm. 4043-4051 Mi/p-e^2 Sm-d^2
CT, m. 4241-2 Mi/p-f^l Sm-e^l
CT, m. 4353-4 Mi/p 2Fu
T, m. 4354 Mi-c^l
T, m. 4512-3 Mi/p-e^l Sm-d^l
CT, mm. 4534-4541 Mi/p-d^l Sm-c^l Sm-c^l Sm-b
CT, mm. 4553-4561 Sb Mi
CT, mm. 4563-4571 Sb/p
CT, m. 4642-3 Mi/p-a^l Sm-g^l
C, m. 4701.5 Sm-f^l
B, mm. 4804-4811 Mi/p-g Sm-f
CT, mm. 4814-4821 Mi/p-g^l Sm-f^l
B, m. 4843-4 Sm-c Sm-d Sm-e Sm-f
C, mm. 4854-4861 Mi/p-a^l Sm-g^l
C, m. 4862-3 Mi/p-g^l Sm-f^l
T, m. 4863-4 2Mi
C, m. 4864 Sm-f^l Sm-e^l
T, mm. 5034-5042 Mi-d^l Mi/p-f^l
CT, m. 5122-3 Mi/p-f^l Sm-e^l
T, m. 5122-4 Mi/p-d^l Sm-c^l Sm-c^l Sm-b^l
CT, mm. 5124-5131 Mi/p-e^l Sm-d^l
CT, m. 5134 Sm-c^l Sm-b
CT, m. 5163-4 Sb-d^l added
Sanctus: B, m. 5223-4
CT, mm. 5243-5251 Mi/p-e^l Sm-d^l
C, mm. 5273-5281 3Mi
C, m. 5341-3 Sb/p
C, m. 5352-4 Mi/p-g^l Sm-f^l Sm-f^l Fu-e^l Fu-f^l
C, m. 5441-2 2Mi
T, m. 5592-3 Mi/p-g^l Sm-e^l
B, m. 5701-4 Mi-f Mi-g Mi-e Mi-d
T, mm. 5821-5832 Mi-f Mi-f^l Mi-f^l Sm-e^l Sm-d^l Sb-g^l Mi-f^l
B, m. 5831-2 Sb-a
T, m. 5833-4 Sb-a missing
B, m. 5834-4 Mi-g Mi-f missing
T, mm. 5841-5854 Lo-g^l
CT, m. 5941-2 2Sb
CT, m. 5952-3 Br
B, m. 6012-2 Sb
C, mm. 6272-6281 Sb/p
B, m. 6273-4 2Mi
C, mm. 6434-6441 Mi/p-c^2 Sm-b^l
C, m. 6492-4 Mi/p-g^l Sm-f^l Sm-f^l Sm-e^l
C, m. 6542-4 Mi/p-g^l Sm-f^l Sm-f^l Sm-e^l
Agnus I: T, m. 669_{2-3} 2Mi
    C, m. 670_{2-4} Sb-b^1 Mi-a^1
C, m. 678_{1-2} 2Mi
T, m. 680_{3-4} 2Mi

CambraiBM 3

Kyrie I: C, m. 7_{1-3} Sb/p
    B, m. 7_{1-3} Sb/p
    T, mm. 13_{4-14_1} Mi/p-c^1 Sm-b
    T, mm. 20_{4-21_1} Mi/p-d^1 Sm-c^1
C, m. 28_{3-4} Sb
C, m. 30_{1-2} Sb
C, mm. 30_{3-31_1} Sb/p
CT, mm. 30_{4-31_1} Mi/p-g^1 Fu-f^l Fu-e^l

Christe: T, m. 40_{3-4} 2Mi
    T, m. 44_{1-2} Mi/p 2Fu
    C, m. 48_{1-3} Sb/p
    CT, mm. 48_{4-49_1} Sb-b^1
    CT, mm. 50_{4-51_1} Sb
C, m. 55_{1} Mi-a^1
CT, m. 62_{2-4} Sb-f^l Mi-e^l

Kyrie II: B, m. 72_{2-3} Br
    T, mm. 78_{4-79_1} Sb
    CT, m. 85_{2-4} Sb-f^l Mi-e^l Mi-d^l

Gloria: B, m. 114_{3-4} Sb
    CT, m. 118_{3-4} Mi/p 2Fu
    T, m. 121_{1-2} Mi-c^1 Mi-b
    B, mm. 134_{4-135_1} Mi/p
    T, m. 135_{3-4} 2Mi
    T, m. 138_{1-3} Mi-f^l Mi/p-d^l
    T, m. 139_{3-4} Sb
C, m. 146_{2-3} Sb
T, m. 149_{3-4} Mi/p-d^1 Fu-c^1 Fu-d^l
    C, mm. 149_{4-150_1} Mi/p-a^1 Sm-g^1
    T, m. 153_{3-4} Mi/p-d^1 Fu-c^1 Fu-d^l
    C, mm. 153_{4-154_1} Mi/p-a^1 Sm-g^1
    B, mm. 165_{4-166_1} Sb-a
    CT, mm. 166_{4-167_1} Mi/p-a^1 Sm-g^1
    C, mm. 172_{4-173_1} Sb-e^l
    CT, mm. 177_{4-178_2} Mi/p-a^1 Sm-g^1 Sm-f^l
    C, m. 181_{2-3} Sb
    CT, mm. 182_{4-183_1} Mi/p-a^1 Sm-g^1
    T, mm. 188_{4-189_2} Sb-d^1 Mi-c^l
    T, mm. 190_{4-191_2} Mi/p-c^l Sm-b Sm-b Sm-a
    C, mm. 191_{4-192_2} Sb-d^2 Mi-c^2
    T, mm. 206_{3-207_1} Sb/p
    C, mm. 229_{4-230_3} Sb-g^1 Mi-f^l
T, m. 233 Mi-b
C, m. 250\textsubscript{2,3} Sb-a\textsuperscript{l}
CT, m. 251\textsubscript{3,4} Sb
C, m. 254\textsubscript{3,4} Sb

Credo: CT, m. 279\textsubscript{1,4} Br
C, mm. 287\textsubscript{4}-288\textsubscript{1} Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
CT, mm. 310\textsubscript{4}-302\textsubscript{1} Sb-a\textsuperscript{l} Mi-g\textsuperscript{l}
CT, mm. 305\textsubscript{4}-306\textsubscript{2} Sb-a\textsuperscript{l} Mi-g\textsuperscript{l}
CT, mm. 307\textsubscript{3}-308\textsubscript{2} Br
CT, m. 331\textsubscript{1,2} Sb
CT, mm. 338\textsubscript{4}-339\textsubscript{1} Mi/p-g\textsuperscript{l} Sm-f\textsuperscript{l}
B, m. 340\textsubscript{2,3} Mi/p-f Sm-e
T, m. 435 Mi-c\textsuperscript{l}
T, m. 451\textsubscript{2,3} Mi/p-e\textsuperscript{l} Sm-d\textsuperscript{l}
CT, m. 455\textsubscript{3}-456\textsubscript{1} Sb Mi
CT, m. 465\textsubscript{3}-457\textsubscript{1} Sb/p
CT, m. 464\textsubscript{2,3} Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
B, mm. 480\textsubscript{4}-481\textsubscript{1} Mi/p-g Sm-f
CT, mm. 481\textsubscript{4}-482\textsubscript{1} Mi/p-g\textsuperscript{l} Sm-f\textsuperscript{l}
C, mm. 485\textsubscript{4}-486\textsubscript{1} Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}
CT, m. 511\textsubscript{2,3} Mi/p-f\textsuperscript{l} Sm-e\textsuperscript{l}
T, m. 512\textsubscript{2,4} Mi/p-d\textsuperscript{l} Sm-c\textsuperscript{l} Sm-c\textsuperscript{l} Sm-b
CT, m. 513\textsubscript{4} Sm-c\textsuperscript{l} Sm-b
CT, m. 516\textsubscript{3,4} Sb
Sanctus: C, m. 534\textsubscript{1,2} Mi/p-b\textsuperscript{l} Sm-a\textsuperscript{l}
C, mm. 545\textsubscript{4}-546\textsubscript{1} Sb-a\textsuperscript{l}
B, m. 641\textsubscript{1,2} 2Mi
CT, m. 644\textsubscript{2} Mi-b

Agnus I: CT, m. 664\textsubscript{2,3} Mi/p-f\textsuperscript{l} Sm-e\textsuperscript{l}
CT, mm. 664\textsubscript{4}-665\textsubscript{1} Mi/p-e\textsuperscript{l} Sm-d\textsuperscript{l}
CT, m. 665\textsubscript{2,3} Mi/p-d\textsuperscript{l} Sm-c\textsuperscript{l}
C, m. 670\textsubscript{2,4} Sb-b\textsuperscript{l} Mi-a\textsuperscript{l}
T, m. 675\textsubscript{3,4} Sb

Agnus II: C, mm. 715\textsubscript{4}-716\textsubscript{1} Mi/p-a\textsuperscript{l} Sm-g\textsuperscript{l}

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Kyrie I: B, m. 7\textsubscript{1,3} Sb/p
C, m. 28\textsubscript{3,4} Sb
CT, mm. 29\textsubscript{4}-30\textsubscript{1} Mi/p-g\textsuperscript{l} Sm-f\textsuperscript{l}
C, m. 30\textsubscript{1,2} Sb

Christe: C, m. 48\textsubscript{1,3} Sb/p
CT, mm. 48\textsubscript{4}-49\textsubscript{1} Sb-b\textsuperscript{l}
CT, mm. 50\textsubscript{4}-51\textsubscript{1} Sb
T, mm. 52\textsubscript{1}-53\textsubscript{2} Br/p
CT, m. 62\textsubscript{2,4} Sb-f\textsuperscript{l} Mi-e\textsuperscript{l}

Kyrie II: T, mm. 78\textsubscript{4}-79\textsubscript{1} Sb

Gloria: CT, m. 105\textsubscript{2,3} Sb
B, m. 1143-4 Sb
T, m. 1393-4 Sb
B, m. 1461-2 Sb
C, m. 1462-3 Sb
T, m. 1493-4 Mi/p-d1 Fu-b Fu-c1
C, mm. 1494-1501 Mi/p-a1 Sm-g1
T, mm. 1883-1892 Sb-d1 Mi-c1
T, mm. 1903-1912 Mi/p-c1 Sm-b Sm-b Sm-a
C, mm. 1913-1922 Sb-d2 Mi-c2
T, m. 1973-4 2Mi
C, mm. 2034-2041 Sb-e2
CT, mm. 2443-2452 Br
Credo: CT, m. 2791-4 Br
CT, m. 3012-3 Sb-b1
CT, mm. 3073-3082 Br
CT, m. 3164 Mi-a
CT, m. 3242-3 Mi/p-a1 Sm-g1
C, mm. 3534-3541 Sb-e2
T, m. 4344 Mi-e1
T, m. 4512-3 Mi/p-e1 Sm-d1
CT, mm. 4553-4561 Sb Mi
CT, mm. 4563-4571 Sb/p
C, mm. 4854-4861 Mi/p-a1 Sm-g1
T, m. 5112-3 Sb-f1
T, mm. 5114-5121 Sb-e1
CT, m. 5122-3 Mi/p-b1 Sm-a1
CT, m. 5134 Sm-c1 Sm-b
C, m. 5162-4 Sb-g1 Mi-f1
CT, m. 5163 Sb-d1 (added)
Sanctus: C, m. 5352-3 Mi/p-g1 Sm-f1
C, m. 5441-2 2Mi
B, m. 5742-3 Sb-b
CT, m. 5952-3 Br
B, m. 6011-2 2Sb
Agnus I: CT, m. 6571-4 2Sb
C, m. 6702-4 Sb-b1 Mi-a1
Agnus II: CT, m. 6941-2 2Mi
CT, m. 7012-3 Mi/p-b1 Sm-a1
CT, m. 7021 Mi-g1
CT, mm. 7094-7101 2Mi
CT, m. 7103-4 2Mi
CoimU 9
Kyrie I: C, mm. 41-52 Br/p
T, mm. 201-211 Mi/p-d1 Sm-c1
CT, mm. 294-301 Mi/p-g¹ Fu-f¹ Fu-e¹
C, m. 301₂ Sb
C, mm. 303₂ Sb/p
Christe: T, m. 441₂ Mi/p 2Fu
C, m. 481₁ Sb/p
CT, mm. 484-491 Sb-b¹
T, mm. 521-522 Br/p
CT, m. 622₂ Sb-f¹ Mi-e¹
Kyrie II: B, m. 661₁ Sb
T, mm. 784-79₁ Sb
Gloria: CT, m. 105₂ Sb
B, m. 114₃ Sb
CT, m. 118₃₂ Mi/p 2Fu
B, m. 129₁₂ Sb
T, m. 139₃ Sb
B, m. 146₁ Sb
C, m. 146₂ Sb
T, m. 149₃₋₄ Mi/p-d¹ Fu-c¹ Fu-d¹
C, mm. 149₄-150₁ Mi/p-a¹ Sm-g¹
T, m. 153₃₋₄ Mi/p-d¹ Fu-c¹ Fu-d¹
C, mm. 153₄₋₁₅₄₁ Mi/p-a¹ Sm-g¹
CT, mm. 166₄₋₁₆₇₁ Mi/p-a¹ Sm-g¹
CT, mm. 177₄₋₁₇₈₂ Mi/p-a¹ Sm-g¹ Sm-g¹ Sm/f²
CT, mm. 182₄₋₁₈₃₁ Mi/p-a¹ Sm-g¹
T, mm. 188₄₋₁₈₉₂ Sb-d¹ Mi-c¹
T, mm. 190₄₋₁₉₁₂ Mi/p-c¹ Sm-b Sm-b Sm-a
C, mm. 191₄₋₁₉₂₂ Sb-d² Mi-c²
T, mm. 206₃₋₂₀₇₁ Sb/p
C, mm. 22₃₋₂₂₄₁ Sb
C, mm. 22₉₋₂₃₀₂ Sb-g¹ Mi-f¹
CT, mm. 2₄₄₋₂₄₅₂ Br
Credo: CT, m. 2₇₉₁₋₄ Sb
CT, m. 2₉₈₂ Sb
CT, m. 3₁₆₄ Sb
CT, m. 3₂₄₂₃ Mi/p-a¹ Sm-g¹
CT, m. 3₃₃₁₂ Sb
B, mm. 3₃₉₄₋₃₄₀₁ Mi/p-g¹ Sm-f¹
C, mm. 3₅₃₄₋₃₅₄₁ Sb-e²
CT, m. 3₆₄₁ Sb-d¹ missing
T, m. 4₃₄₄ Mi-e¹
T, m. 4₃₅₄ Mi-c¹
T, m. 4₅₁₂₋₃ Mi/p-e¹ Sm-d¹
CT, mm. 4₅₅₃₋₄₅₆₁ Sb Mi
CT, mm. 4₅₆₃₋₄₅₇₁ Sb/p
CT, m. 4₆₄₂₃ Mi/p-a¹ Sm-g¹
B, m. 4₆₇₂ Sb-g
CT, mm. 481,4-482,1 Mi/p-g l Sm-f l
C, mm. 485,4-486,1 Mi/p-a l Sm-g l
C, mm. 504,4-505,1 Mi/p-b l Sm-a l
T, m. 511,2-3 Sb-f l
T, mm. 511,4-512,1 Sb-e l
CT, m. 512,2-3 Mi/p-f l Sm-e l
CT, m. 513,1 Sm-c l Sm-b
C, m. 516,2-4 Sb-g l Mi-f l
Sanctus: C, m. 535,2-3 Mi/p-g l Sm-f l
C, m. 544,1-2 Mi
B, mm. 560,4-561,1 Mi Sm
B, m. 574,2-3 Sb-b
’s-HerAB 72B
Christe: T, m. 40,3-4 Mi-f l Mi-e l
C, m. 41,2-3 Mi/p-d l Sm-c 2
T, m. 44,1-2 Mi/p-f l Fu-e l Fu-d l
CT, mm. 50,4-51,1 Sb
Kyrie II: CT, m. 87,3-4 Sb-d l missing
Gloria: T, m. 116,2-3 Mi Sm
C, m. 121,2-3 2Mi
B, m. 129,1-2 Mi-f Mi-g
CT, mm. 134,1-135,1 Mi Sm
CT, m. 161,2-3 Mi Sm
B, m. 201,2-3 Mi
C, m. 219,4-220,1 Mi Sm
C, m. 229,4-230,2 Sb-g l Mi-f l
Credo: B, m. 302,1-2 2Mi
C, mm. 340,4-341,1 Sb-g l
CT, m. 399,2-3 2Mi
CT, m. 452,2-3 Mi Sm
Sanctus: C, m. 544,1-2 2Mi
T, m. 580,4-581,1 Mi Sm
Agnus I: B, m. 680,3-4 2Mi
Agnus II: CT, mm. 709,4-710,1 2Mi
CT, m. 710,3-4 Mi-g l Mi-a l
LeidGA 1443
Kyrie I: B, m. 7,1-3 Sb/p
C, mm. 18,4-19,1 Mi/p-a l Sm-g l
C, m. 19,2-3 Mi/p-g l Sm-f l
C, m. 28,3-4 Sb
CT, mm. 29,4-30,1 Mi/p-g l Fu-f l Fu-e l
C, m. 30,1-2 Sb
C, m. 31,2-3 Mi Sm
Christe: T, m. 40,3-4 Mi-f l Mi-e l
T, m. 44,1-2 Mi/p-f l Fu-e l Fu-d l
C, m. 48,1-3 Sb/p
CT, mm. 48₄-49₁ Sb-b¹
CT, mm. 50₄-51₁ Sb
C, mm. 54₄-55₁ Mi/p-b¹ Sm-a¹
C, m. 59₂-3 Sb-d²
CT, m. 62₂-₄ Sb-f¹ Mi-e¹
Gloria: B, mm. 104₄-105₂ Sb-d¹ Sm-c¹ Sm-b¹
C, m. 108₂-₃ 2Mi
B, m. 108₃-₄ 2Mi
B, m. 114₃-₄ Sb
t, m. 118₃-₄ Mi/p-a¹ Fu-g¹ Fu-a¹
C, m. 121₂-₃ 2Mi
C, m. 126₁-₂ Mi/p-d² Sm-c²
B, m. 129₁-₂ Mi-f Mi-g
CT, mm. 134₄-135₁ Mi Sm
B, mm. 134₄-135₁ Mi/p
T, m. 135₃-₄ 2Mi
C, m. 140₁-₂ 2Mi
C, m. 146₂-₃ Sb
T, m. 149₃-₄ Mi/p-d¹ Fu-c¹ Fu-d¹
C, mm. 149₄-150₁ Mi/p-a¹ Sm-g¹
T, m. 15₃-₄ Mi/p-d¹ Fu-c¹ Fu-d¹
C, mm. 15₃-₄-15₄₁ Mi/p-a¹ Sm-g¹
T(C), m. 16₅₂ Mi-d¹
CT, mm. 166₄-16₇₁ Mi/p-a¹ Sm-g¹
B, m. 16₉₂₂₅ Fu-b Fu-a
T(C), mm. 17₂-1₇₃₁ Mi Sm
CT, m. 17₆₂₂-₃ Mi/p-g¹ Sm-f¹
CT, m. 17₆₂-₃ Mi-f¹ Mi-e¹
CT, mm. 17₇₄-1₇₈₂ Mi/p-a¹ Sm-g¹ Sm-g¹ Sm-f¹
T(C), m. 1₈₂₂₂₅ Fu-d¹ Fu-c¹
CT, mm. 1₈₂₄-1₈₃₁ Mi/p-a¹ Sm-g¹
T, mm. 1₉₀₄-1₉₁₂ Mi/p-c¹ Sm-b Sm-b Sm-a
C, mm. 20₃₂-2₀₄₁ Sb-e²
B, m. 2₀₄₁-₂ 2Mi
T, mm. 2₀₆₃-2₀₇₁ Sb/p
C, m. 2₁₂₄ Mi-c₂ Mi-b¹
T, m. 2₁₅₂ Mi-c₁ Mi-b
CT, mm. 2₁₇₃-2₁₈₁ Sb/p
C, mm. 2₁₉₄-2₂₀₁ Mi Sm
C, mm. 2₂₃₂-2₂₄₁ Sb
C, m. 2₂₆₂ Mi-f¹ Mi-e¹
C, m. 2₂₉₂-₃ Sb-a¹
C, mm. 2₂₉₄-2₃₀₂ Sb-g¹ Mi-f¹
T, m. 2₃₃₂ Sb-b
CT, mm. 2₄₄₃-2₄₅₂ Br
C, m. 2₅₀₂₃ Sb-a¹
Credo: CT, m. 2791-4 Br
T, mm. 2794-2801 2Mi
B, m. 3021-2 2Mi
T, m. 3154 Mi-b Mi-a
T, m. 3191-3 Mi Sb
CT, m. 3242-3 Mi/p-a Sm-g
B, m. 3282-4 Sb Mi
T, m. 3323-4 2Mi
CT, m. 3331-2 Sb
CT, mm. 3384-3391 Mi/p-g Sm-f
B, mm. 3394-3401 Mi/p-g Sm-f
C, mm. 3404-3411 Sb-g
C, m. 3473-4 2Mi
B, mm. 3504-3511 2Mi
C, mm. 3531-2541 Sb-e
CT, mm. 3531-3541 Mi Sm
T, m. 3843-4 Sm-f Sm-g Sm-a Sm-f
CT, m. 4241-2 Mi/p-f Sm-e
CT, m. 4353-4 Mi/p-f Fu-e Fu-d
T, m. 4354 Mi-c
T, m. 4512-3 Mi/p-e Sm-d
CT, mm. 4514-4521 2Mi
CT, mm. 4531-4542 Mi/p-d Sm-c Sm-c Sm-b
CT, mm. 4551-4561 Sb Mi
CT, mm. 4561-4571 Sb/p
CT, m. 4641-2 Mi/p-a Sm-g
CT, mm. 4773-4781 Sb Mi
B, mm. 4804-4821 Mi/p-g Sm-f
CT, mm. 4814-4821 Mi/p-g Sm-f
C, mm. 4854-4861 Mi/p-a Sm-g Mi/p-g Sm-f
T, m. 4863-4 2Mi
T, m. 4992-4 Mi/p-g Sm-f Sm-f Sm-g
T, mm. 5112-5121 Mi Sm
CT, m. 5122-3 Mi/p-f Sm-e
T, mm. 5122-4 Mi/p-f Sm-c Sm-c Sm-b
CT, m. 5134 Sm-c Sm-b
Sanctus: T, m. 5292 2Mi
C, m. 5352-4 Mi/p-g Sm-f Sm-f Sm-f Sm-e
T, mm. 5424-5431 Mi Sm
C, m. 5441-2 Mi
B, m. 5552 Mi Sm
T, m. 5592 Mi/p-g Sm-e
B, m. 5642 Mi Sm
Although similar, the music is not the same as MunBS F
CT, mm. 1664-1671 Mi/p-a¹ Sm-g¹
B, m. 1693,5 Fu-b Fu-a
CT, m. 1762,4 Mi/p-g¹ Fu-f¹ Fu-e¹ Sm-g¹ Sm-f¹
CT, mm. 1774-1781 Mi/p-a¹ Fu-g¹ Fu-f¹
C, m. 1812,3 Sb
T, m. 1883 Sm-e¹ Sm-d¹
T, mm. 1904-1912 Mi/p-c¹ Sm-b Sm-b Sm-a
CT, m. 1993,5 2Mi
C, mm. 2034-2041 Sb-e²
CT, m. 2062,4 Mi/p-b Fu-a Fu-g
T, m. 2063-2071 Sb/p
C, m. 2124 Sm-c¹ Sm-b¹
B, m. 2142,3 Two missing Mi-f¹
T, m. 2152 Sm-c Sm-b
CT, mm. 2173-2181 Sb/p
CT, m. 2201,5 Sm-e¹
B, m. 2251,2 Sb
C, m. 2262,5 Mi-e¹
C, mm. 2292-2302 Sb-a¹ Sb-g¹ Mi-f¹
B, mm. 2304-2311 Sb
T, m. 2332 Mi-b
CT, m. 2451,2 Br
C, m. 2702,4 Mi/p-g¹ Fu-f¹ Fu-f¹ Sm-g¹ Sm-f¹
Credo: CT, m. 2791,4 Br
T, m. 2811 Mi-a missing
B, m. 2841 Sm-a Sm-g¹
T, mm. 2921-2932 Scribal error, recopied Mi/p-d¹ Sm-d¹
Mi-d¹ Mi-c¹ Mi-d¹ Mi-e¹ Sb-f¹
T, mm. 2944-2951 Sb
B, m. 302,1-2 2Mi
T, m. 3032,3 Mi/p-d¹ Fu-c¹ Fu-b
CT, m. 3062,5 Fu-f¹ Fu-g¹
CT, mm. 3073-3082 Br
T, m. 3154 Sm-b Sm-a
B, m. 3163,4 2Mi
CT, m. 3242,3 Mi/p-a¹ Sm-g¹
B, mm. 3282-3291 Br-g Mi-g Mi-g
CT, m. 3331,2 Sb
B, mm. 3394-3401 Mi/p-g Sm-f¹
CT, mm. 3623-3631 Sm-e¹ Sm-f¹ Sm-g¹ Sm-e¹ Mi-f¹
T, m 3732,3 Mi/p-c¹ Sm-d¹
B, mm. 3784-3791 Sm-c¹ Sm-b Sm-a Sm-g¹
T, m. 3843,4 Sm-f Sm-g Sm-a Sm-f
CT, m. 4241,2 Mi/p-f¹ Sm-e¹
T, m. 4291,2 Sb-g¹
T, m. 4354 Mi-c¹
T, m. 4464 Sm-e\textsuperscript{1} Sm-d\textsuperscript{1}
CT, mm. 455\textsubscript{3}-456\textsubscript{1} Sb Mi
CT, mm. 456\textsubscript{3}-457\textsubscript{1} Sb/p
CT, mm. 463\textsubscript{4}-464\textsubscript{1} Mi-a\textsuperscript{1} Mi-b\textsuperscript{1}
B, mm. 480\textsubscript{4}-481\textsubscript{1} Mi/p-g Sm-f
CT, mm. 481\textsubscript{4}-482\textsubscript{1} Mi/p-g\textsuperscript{1} Sm-f\textsuperscript{1}
T, m. 484\textsubscript{3}-4 Sb
B, m. 484\textsubscript{3}-4 Mi-c Mi-d Mi-e Mi-f
T, m. 490\textsubscript{4} Sm instead of a Mi
CT, m. 496\textsubscript{3-4} Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
B, m. 502\textsubscript{2} Mi-f
C, mm. 503\textsubscript{4}-504\textsubscript{2} Sb-b\textsuperscript{1} Sm-a\textsuperscript{1} Sm-g\textsuperscript{1}
T, m. 512\textsubscript{2-4} Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1} Sm-c\textsuperscript{1} Sm-b
CT, m. 513\textsubscript{2-3} Sb-d\textsuperscript{1}
C, mm. 514\textsubscript{4}-516\textsubscript{4} Mi-c\textsuperscript{2} Sb-b\textsuperscript{1} Sb-a\textsuperscript{1} Sb-g\textsuperscript{1} Sb-f\textsuperscript{1}
CT, m. 516\textsubscript{3} Sb
Sanctus\textsuperscript{187}: C, m. 535\textsubscript{2-4} Mi/p-g\textsuperscript{1} Fu-f\textsuperscript{1} Fu-e\textsuperscript{1} Mi-g\textsuperscript{1} Mi-f\textsuperscript{1}
C, m. 544\textsubscript{1-2} 2Mi
CT, m. 545\textsubscript{3}-546\textsubscript{1} Mi Mi/p
T, m. 559\textsubscript{2-3} Mi/p-g\textsuperscript{1} Sm-e\textsuperscript{1}
B, m. 562\textsubscript{1-2} Mi/p-b Fu-a Fu-g
T, m. 573\textsubscript{1-2} Mi/p-d\textsuperscript{1} Sm-e\textsuperscript{1}
B, m. 577\textsuperscript{3-5} Fu-e Fu-d
T, mm. 582\textsubscript{1}-584\textsubscript{1} Mi-f Mi-f\textsuperscript{1} Sm-e\textsuperscript{1} Sm-d\textsuperscript{1} Sb-g\textsuperscript{1} Mi-f\textsuperscript{1}
B, m. 583\textsubscript{1-4} Br-a
B, m. 593\textsubscript{1} Mi-e Mi-d
CT, m. 594\textsubscript{1} 2Sb
CT, m. 595\textsubscript{2-3} Br
C, m. 640\textsubscript{3-4} Mi-g\textsuperscript{1} Sm-f\textsuperscript{1} Sm-e\textsuperscript{1}
Agnus I: CT, m. 669\textsubscript{3-4} Mi/p-b\textsuperscript{1} Fu-a\textsuperscript{1} Fu-g\textsuperscript{1}
C, m. 670\textsubscript{2-4} Sb-b\textsuperscript{1} Mi-a\textsuperscript{1}
C, m. 675\textsubscript{1} Sm-a\textsuperscript{1} Sm-g\textsuperscript{1}
C, m. 680\textsubscript{1} Sm-a\textsuperscript{1} Sm-g\textsuperscript{1}
Agnus II: CT, m. 694\textsubscript{1-2} 2Mi
C, m. 695\textsubscript{3-4} 2Mi
CT, m. 709\textsubscript{4}-710\textsubscript{1} 2Mi
CT, m.710\textsubscript{3-4} Mi-g\textsuperscript{1} Mi-a\textsuperscript{1}
C, m. 712\textsubscript{2-4} Mi/p-d\textsuperscript{2} Sm-c\textsuperscript{2} Sm-c\textsuperscript{2} Sm-b\textsuperscript{1}
C, mm. 715\textsubscript{4}-716\textsubscript{1} Mi/p-a\textsuperscript{1} Sm-g\textsuperscript{1}
VatS 17\textsuperscript{188}
Kyrie I: C, m. 112\textsubscript{2-3} Mi/p-d\textsuperscript{2} Sm-c\textsuperscript{2}
T, mm. 13\textsubscript{4}-14\textsubscript{1} Mi/p-c Sm-b

\textsuperscript{187} There are two major copying errors in the Contra and Tenor parts of the Sanctus. In the Contra, the scribe accidentally copies mm. 636-641 twice. In the Tenor, the scribe accidentally copies mm. 527\textsubscript{1}-528\textsubscript{2} twice.

\textsuperscript{188} Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
T, mm. 20\textsubscript{4}-21\textsubscript{1} Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
C, m. 30\textsubscript{1}-2 Sb

Christe: C, mm. 40\textsubscript{3}-41\textsubscript{1} Mi/p-c\textsuperscript{2} Sm-d\textsuperscript{2}
CT, m. 62\textsubscript{2}-4 Sb-f\textsuperscript{3} Mi-e\textsuperscript{1}

Credo: B, m. 377\textsubscript{3}-4 Sb
C, m. 516\textsubscript{2}-4 Sb-g\textsuperscript{1} Mi-f\textsuperscript{1}
CT, m. 516\textsubscript{3}-4 Sb

Sanctus: C, mm. 643\textsubscript{4}-644\textsubscript{1} Mi/p-c\textsuperscript{2} Sm-b\textsuperscript{1}

Agnus II: CT, m. 709\textsubscript{4} 2Mi
C, mm. 715\textsubscript{4}-716\textsubscript{1} Mi/p-a\textsuperscript{1} Sm-g\textsuperscript{1}

\textit{Missa 'O werde mont'}

\textbf{CasAC L (B)}

Kyrie I: CT, mm. 14\textsubscript{3}-15\textsubscript{2} 2Sb
Christe: T, m. 38\textsubscript{1}-2 Sb-b

Kyrie II: T, m. 50\textsubscript{3} Sb-e\textsuperscript{1} inserted

Gloria: C, m. 100\textsubscript{1} Sm-g\textsuperscript{1} Sm-f\textsuperscript{1}
B, m. 102\textsubscript{2-3} Sb
C, m. 103\textsubscript{1-2} 2Mi
C, m. 106\textsubscript{2-3} Sb-c\textsuperscript{2}
CT, m. 109\textsubscript{2-3} Sb
C, m. 112\textsubscript{2-3} 2Mi
CT, m. 112\textsubscript{3} Sb-a inserted
CT, m. 127\textsubscript{2-4} Sb-c\textsuperscript{1} Sm-b Sm-a
C, m. 133\textsubscript{1} inserted repetition of mm. 123-132
CT, m. 133\textsubscript{1} inserted repetition of mm. 123-132
C, m. 142\textsubscript{2-3} Mi/p-a\textsuperscript{1} Sm-g\textsuperscript{1}
B, m. 148\textsubscript{3-4} Sb
CT, m. 149\textsubscript{1-2} 2Mi
C, mm. 150\textsubscript{4}-151\textsubscript{1} Sb-e\textsuperscript{1}
C, m. 152\textsubscript{2-3} Mi/p-d\textsuperscript{1} Sm c\textsuperscript{1}
CT, m. 155\textsubscript{1-2} Sb-a
B, m. 159\textsubscript{2} Mi-A
CT, m. 162\textsubscript{3-4} 2Mi
C, m. 163\textsubscript{1-3} Mi-g\textsuperscript{1} Sb-f\textsuperscript{1}
C, m. 169\textsubscript{1-4} 2Sb
CT, m. 168\textsubscript{3-4} Sb

Credo: T, mm. 181\textsubscript{1}-182\textsubscript{4} Br-e\textsuperscript{1} Sb-r Sb-e\textsuperscript{1}
CT, m. 183\textsubscript{1-5} Sm-a
CT, m. 192\textsubscript{3-4} 2Mi
CT, m. 196\textsubscript{2-4} 2Mi
C, mm. 197\textsubscript{4}-198\textsubscript{1} 2Mi
C, m. 200\textsubscript{3-4} Sb-c\textsuperscript{1} Sb-c\textsuperscript{1}
C, m. 202\textsubscript{2} Mi-a
B, m. 204\textsubscript{3-4} 2Mi
C, m. 206\textsubscript{3-4} Sm-f\textsuperscript{1} Sm-d\textsuperscript{1} Mi-f\textsuperscript{1}
CT, m. 2074-2081 Sb
T, m. 2274-2278 Sb
CT, mm. 2284-2292 Mi-d Mi-d Mi-c
C, m. 2463 Mi-e
C, m. 2523 Mi-e
B, mm. 2724-2731 Mi-d Sm-d
T, m. 2852-2856 Mi-a Sm-a
CT, m. 3063 Sm-b
CT, m. 3092-3096 Mi/p-b Sm-a
CT, m. 3142-3146 Mi
B, m. 3222 Mi-B
C, m. 3274-3278 Sb
CT, mm. 3293-3302 2Sb
B, m. 3342 Br-f
Sanctus: B, m. 3574-3578 Mi
T, m. 3634-3638 Sb
CT, m. 3734 Sb-a omitted
T, m. 391 Mi-b Sm-a
B, m. 3993 Sm-e Sm-d
T, mm. 4014-4018 Sb/p-b Sm-c
T, mm. 4074-4078 Mi/p-e Sm-d
B, m. 4154 Br-d
C, mm. 4434-4442 Mi-c Mi-b
C, mm. 4534-4542 Mi
CT, m. 4604 Mi-c
C, m. 4623 Mi-c
Agnus I: C, m. 4964 Sb/p-g
Agnus II: C, mm. 5274-5282 Mi/p-e Sm-d
C, mm. 5294-5302 Br-d Sm-r
C, mm. 5314-5322 Sb
T, mm. 5344-5352 Mi-e Sm-c Sm-b Sm-a Mi-g
T, mm. 5384-5392 Sb-c Mi-c
T, m. 5484 Mi-a

*Missa 'Adiutorium nostrum'
VienNB 11883

Christe: B, mm. 384-389 Sb
Kyrie II: CT, m. 802-804 Sb Mi
Gloria: CT, m. 954 Mi (sic.)
T, mm. 1404-1412 Sb Mi
C, mm. 1884-1891 Sb-f

Credo: T, m. 2601-2604 Sb
CT, m. 3021-3026 Mi/p 2Fu
CT, m. 3311-3312 Mi/p Sm
Sanctus: T, m. 3764-3768 Mi/p Sm
B, m. 3764-3768 Mi

*Missa 'Adiutorium nostrum'*
Missa 'Myn hert altyt heeft verlanghen'
BrusBR IV.922

Kyrie I: B, m. 192-3 2Mi
B, m. 271-3 Sb/p
Christe: C, part does not belong to this Mass
T, part does not belong to this Mass
B, m. 402-3 Sb
CT, mm. 524-533 Sb-b\textsuperscript{1} Sb-a\textsuperscript{1}

Kyrie II: C, part missing
T, part missing

Gloria: C, mm. 84-122 part does not belong to this Mass
T, mm. 84-122 part does not belong to this Mass
B, mm. 97\textsubscript{4}-98\textsubscript{1} Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
CT, m. 122\textsubscript{2,3} Sb-a\textsuperscript{1}
C, mm. 148\textsubscript{4}-149\textsubscript{1} Mi Sm
C, m. 151\textsubscript{2,3} Sb
CT, mm. 171\textsubscript{4}-172\textsubscript{1} 2Mi
B, mm. 183\textsubscript{4}-184\textsubscript{1} Mi Sm
CT, mm. 202\textsubscript{3}-203\textsubscript{2} Br
CT, mm. 205\textsubscript{4}-206\textsubscript{1} Mi Sm
B, mm. 215\textsubscript{3}-216\textsubscript{1} Sb/p
B, mm. 216\textsubscript{4}-217\textsubscript{1} Sb

Credo: T, m. 255\textsubscript{2} Sm-g\textsuperscript{1} Sm-f\textsuperscript{1}
B, m. 259\textsubscript{2,3} Mi/p
CT, mm. 261\textsubscript{4}-262\textsubscript{1} Sb-b\textsuperscript{1}
T, m. 274\textsubscript{2} Mi/p-f\textsuperscript{1} Sm-e\textsuperscript{1}
T, mm. 289\textsubscript{4}-290\textsubscript{1} Mi/p
C, mm. 319\textsubscript{4}-320\textsubscript{4} Sb-e\textsuperscript{2} Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
B, m. 320\textsubscript{3,4} Sb
CT, mm. 326\textsubscript{4}-327\textsubscript{1} 2Mi
B, m. 328\textsubscript{2,3} 2Mi
CT, m. 342\textsubscript{4}-343\textsubscript{1} Mi Sm
B, m. 350\textsubscript{2,3} Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
C, m. 347\textsubscript{2,4} Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
B, m. 356\textsubscript{2,3} Sb-g

Sanctus: C, m. 477\textsubscript{2,3} 2Mi
B, m. 479\textsubscript{2,3} Mi/p
T, m. 481\textsubscript{2,3} 2Mi
T, m. 488\textsubscript{2,3} 2Mi
CT, mm. 506\textsubscript{4}-507\textsubscript{1} Sb-b\textsuperscript{1}
C, mm. 523\textsubscript{4}-524\textsubscript{1} 2Mi
C, mm. 529\textsubscript{4}-530\textsubscript{4} Sb-e\textsuperscript{2} Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
CT, m. 530\textsubscript{3,4} Sb
B, mm. 543\textsubscript{4}-544\textsubscript{1} Mi Sm
CT, m. 581\textsubscript{2,3} Mi/p-a\textsuperscript{1} Sm-g\textsuperscript{1}
C, m. 5952-3 Mi Sm
B, m. 6032-3 Mi Sm
Agnus I: C, m. 6402-3 2Mi
Agnus II: CT, part missing
C, m. 6692-3 Mi Sm
C, m. 6952-4 Sb-d² Mi-c²
CambraiBM 125-8
Agnus I: B, m. 271-3 Sb/p
Christe: T, m. 391 Mi-d¹
B, m. 402-3 Sb
Kyrie II: B, mm. 714-721 2Mi
B, m. 782 Sm-g Sm-f
C, m. 822-3 Sb-d²
Gloria: C, mm. 934-941 Sb-e²
B, mm. 974-981 Mi/p-d¹ Sm-c¹
T, mm. 1014-1021 Mi/p-g¹ Sm-f¹
C, m. 1022-3 2Mi
T, m. 1092-3 Mi Sm
T, mm. 1134-1141 Mi/p
C, mm. 1164-1171 Mi/p
CT, m. 1222-3 Sb-a¹
CT, m. 1261-2 Mi-a¹ Sm-g¹ Sm-f¹
CT, m. 1271-2 Mi/p-g¹ Fu-f¹ Fu-e¹
B, mm. 1303-1312 Mi/p-e Sm-d Sb-c
C, mm. 1364-1371 Mi Sm
C, m. 1512-3 Sb
T, m. 1652-4 Sb-f¹ Mi-e¹
B, mm. 1703-1712 2Sb
CT, mm. 1803-1811 Sb Mi
T, mm. 1834-1842 2Sb
CT, mm. 1844-1851 Sb-b¹
B, m. 1901-2 Sb/p Mi
C, mm. 1994-2001 Mi Sm
CT, mm. 2023-2032 Br
CT, mm. 2054-2061 Mi Sm
B, mm. 2153-2161 Sb/p
B, mm. 2164-2171 Sb
C, m. 2222-3 Sb-d² Mi-c²
Credo: C, mm. 2443-2452 2Sb
B, m. 2592-3 Mi/p
C, m. 2732-3 2Mi
B, mm. 2763-2771 Sb Mi
C, mm. 2874-2881 Mi/p-e² Sm-d²
CT, mm. 2874-2881 Mi-g¹ Sm-g¹ Sm-f¹
T, mm. 2894-2901 Mi/p-d¹
C, mm. 2904-2911 Mi Sm
B, m. 2921-3 Sb Mi
CT, mm. 2921-2931 Mi/p-e1 Mi-d1
CT, mm. 2973-2982 Br-a1
CT, m. 3042-3 Sb
C, m. 3072 Mi-c2
CT, mm. 3164-3171 Sb-f1
C, mm. 3192-3204 Sb-d2 Sb-e2 Sb-d2 Mi-c2
B, m. 3203-4 Sb
CT, m. 3211-3 Sb/p
CT, mm. 3314-3321 Mi Sm
B, m. 3433-4 Sb
C, m. 3472-4 Sb-d2 Mi-c2
B, m. 3502-3 Mi/p-d1 Sm-e1
B, m. 3512-3 Sb-b
CT, m. 3522-3 Sb-e1
CT, m. 3581-2 Sb
CT, m. 3593-4 Sb
CT, m. 3603-4 2Mi
C, m. 3823-4 Mi-a1 Mi-g1
CT, mm. 3831-3844 Lo-c1
B, m. 3891-2 Sb
CT, mm. 3944-3941 2Mi
CT, m. 3992-3 Sb-d2
B, m. 4001-4 Br
T, mm. 4124-4121 Mi Sm
C, m. 4173 Mi-a1
B, m. 4231-2 2Mi
T, m. 4262-3 Mi Sm
B, m. 4391-2 2Sb
T, m. 4411-3 Br-c1 Sb/p-d1 Sm-c1 Sm-b
T, m. 4431-3 Br-c1 Sb-r
T, mm. 4584-4591 Sb-e1
Sanctus C, m. 4892-3 2Mi
C, m. 5263-4 Mi-e2 Mi-c2
C, m. 5302-4 Sb-d2 Mi-c2
CT, m. 5303-4 2Mi
CT, m. 5801-2 Mi/p-f1 Fu-e1 Fu-d1
CT, m. 5812-3 Mi/p-a1 Sm-g1
CT, m. 5851-2 Mi/p-f1 Fu-e1 Fu-d1
CT, m. 5881-3 Sb Mi
B, m. 6032-3 Mi Sm
C, m. 6132-4 Sb-d2 Mi-c2
Agnus I: C, m. 6601 Lo-a1
JenaU 2
Kyrie I: C, m. 191-3 Sb/p
C, mm. 274-281 Sb-e2
Christe: B, m. 402-3 Sb
   CT, m. 532-3 Sb-a\textsuperscript{1}
Kyrie II: C, m. 822-3 Sb-d\textsuperscript{2}
Gloria: B, mm. 974-981 Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
   T, mm. 1014-1021 Mi/p-g\textsuperscript{1} Sm-f\textsuperscript{3}
   T, mm. 1134-1141 Mi/p
   C, mm. 1164-1171 Mi/p
   CT, m. 1222-3 Sb-a\textsuperscript{1}
   C, m. 1512-3 Sb
   CT, m. 1832-3 Mi Sm
   CT, mm. 2023-2032 Br
   B, mm. 2153-2161 Sb/p
Credo: B, m. 2592-3 Mi/p
   T, m. 2742-3 Mi/p-f\textsuperscript{1} Sm-e\textsuperscript{1}
   CT, mm. 2874-2881 Mi/p-g\textsuperscript{1} Sm-f\textsuperscript{1}
   C, mm. 2894-2901 Mi Sm
   T, mm. 2894-2901 Mi/p
   CT, mm. 2924-2931 Mi/p-e\textsuperscript{1} Sm-d\textsuperscript{1}
   CT, mm. 2994-3003 Mi/p-d\textsuperscript{2} Sm-c\textsuperscript{2} Sm-c\textsuperscript{2} Sm-b\textsuperscript{2}
   CT, mm. 3164-3171 Sb-f\textsuperscript{4}
   C, m. 3202-4 Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
   B, m. 3203-4 Sb
   CT, m. 3212-3 Sb/p
   CT, mm. 3264-3271 Mi
   B, m. 3282-3 2Mi
   B, m. 3502-3 Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
   T, mm. 4584-4591 Sb-e\textsuperscript{1}
Sanctus: CT, m. 3302-3 Sb
   CT, m. 5812-3 Mi/p-a\textsuperscript{1} Sm-g\textsuperscript{1}
Agnus I: T, m. 6562-3 Mi Sm
Agnus II: C, m. 6952-4 Sb-d\textsuperscript{2} Mi-c\textsuperscript{2}
MunMS 7
Agnus I: B, m. 271-3 Sb/p
   C, mm. 274-281 Sb-e\textsuperscript{2}
Christe: B, m. 402-3 Sb
   CT, m. 532-3 Sb-g\textsuperscript{1}
Agnus II: C, m. 822-3 Sb-d\textsuperscript{2}
Gloria: B, mm. 974-981 Mi/p-d\textsuperscript{1} Sm-c\textsuperscript{1}
   CT, mm. 994-1001 Sb-b\textsuperscript{1}
   T, mm. 1014-1021 Mi/p-g\textsuperscript{1} Sm-f\textsuperscript{1}
   C, mm. 1094-1101 Mi Sm
   T, mm. 1134-1141 Mi/p
   C, mm. 1164-1171 Mi/p
   CT, m. 1222-3 Sb-a\textsuperscript{1}
   C, m. 1242-3 Mi Sm
   C, m. 1512-3 Sb
CT, mm. 202, 203; Br
C, mm. 208, 209, 2Mi
C, mm. 209, 210; Sb-c2
C, mm. 210, Sb-b1
B, mm. 211, 212; 2Mi
B, mm. 215, 216; Sb/p
B, mm. 216, 217; Sb

Credo: CT, mm. 250, 251; Sb-f1
CT, mm. 251, 252; Sb-a1
CT, mm. 287, 288; Mi/p-g1 Sm-f1
T, mm. 289, 290; Mi/p
CT, mm. 292, 293; Mi/p-e1 Sm-f1
CT, mm. 299, 300; Mi/p-d2 Sm-c2 Sm-c2 Sm-b1
CT, mm. 316, 317; Sb-f1
C, m. 320, Sb-d2 Mi-c2
B, m. 320, Sb
CT, m. 321, Sb/p
CT, mm. 326, 327; 2Mi
B, m. 328, 2Mi
CT, m. 351, Sb-g1
B, m. 351, Sb-b
CT, m. 352, Sb-e1
C, m. 355, Sb-d2
B, m. 356, Sb-g
CT, mm. 383, 384; Lo-c1
B, m. 388, 2Mi
CT, mm. 391, 392; Sb-b1
T, m. 425, 2Mi
T, mm. 458, 459; Sb-e1

Sanctus: B, m. 483; 2Mi
C, mm. 510, 512; Sb-f2
CT, m. 518, 2Mi
C, mm. 523, 523; 2Mi
C, m. 526, 2c2
C, m. 530, Sb-d2 Mi-c2
CT, m. 530, Sb
C, m. 603, 2Mi Sm
C, m. 613, Sb-d2 Mi-c2

Agnus I: C, mm. 654, 654; Sb-e2
Agnus II: C, m. 695, Sb-e2

UppsU 76C

Kyrie I: C, m. 19, Sb/p
B, m. 27, 2Mi/p-a

Christe: B, m. 40; Sb
C, mm. 52, 53; Mi/p-d2 Fu-c2 Fu-b1
CT, m. 53, 2a2
Kyrie II: C, m. 811-3 Sb/p-a^1
C, m. 822-3 Sb-d^2
Sanctus: C, m. 5491-2 Mi-c^2 Mi-d^2

Missa ‘Paranymphus’
Bol SP 31

Christe: CT m. 351 2Sb
T, mm. 434-441 Mi/p
C, mm. 463-472 2Sb
T, mm. 493-502 2Sb
B, mm. 501-512 Br/p
C, m. 511 2Sb
CT, m. 521-2 Sm-e Sm-d Sm-e Sm-f
B, m. 521-4 2Sb

Kyrie II: C, m. 551-3 Sb/p
B, m. 571-3 Sb/p
T, m. 591-3 Sb/p
C, mm. 594-601 Mi/p Sm
CT, m. 602-3 Mi/p
B, m. 611-3 Sb/p
CT, mm. 614-621 Mi/p-c^1 Sm-b
B, m. 651-3 Sb/p
CT, mm. 654.5-661 Mi Sb
C, m. 671-2 Mi/p 2Fu
C, mm. 674-681 Sb-a
C, m. 731-3 Sb/p
CT, mm. 734-741 Mi-b Mi-a
B, m. 761-3 Sb/p

Gloria: T, m. 922-3 Mi/p-c^1 Sm-b
C, m. 952-2 Mi/p-e^1 Sm-d^1
CT, mm. 963-974 Sb Br
T, m. 971-2 Mi/p 2Fu
CT, m. 1051-2 Sb-r
T, mm. 1064-1075 Sb
C, m. 1072-3 Mi/p-e^1 Sm-d^1
B, m. 1371-2 Mi/p 2Fu
CT, m. 1513 Sm-a Sm-g
CT, m. 1522-3 Sb-g
T, m. 1683-4 Mi/p 2Fu
CT, mm. 1733-1742 Br
CT, mm. 1764-1771 Mi/p-a Sm-g
C, m. 1782-4 Mi Sb
CT, m. 1911-4 Sb
CT, m. 1931-4 Br
B, m. 1981-4 Sb-d Sb-G
T, m. 2082-3 2Mi
Credo: C, m. 229\textsubscript{3-4} Mi/p 2Fu
B, m. 239\textsubscript{1-4} 2Sb
T, m. 241\textsubscript{1-4} 2Sb
C, m. 247\textsubscript{1-4} 2Sb
CT, m. 249\textsubscript{1-2} Mi/p 2Fu
CT, m. 255\textsubscript{3-4} Mi/p 2Fu
B, m. 256\textsubscript{3-4} Mi/p 2Fu
CT, m. 257\textsubscript{2-3} Mi/p-a Sm-g
C, m. 257\textsubscript{3-4} Mi/p 2Fu
C, m. 260\textsubscript{1-2} Sb-r
CT, m. 269\textsubscript{1-4} 2Sb
CT, m. 271\textsubscript{3-4} Mi/p 2Fu
B, m. 290\textsubscript{1-4} Br
C, m. 290\textsubscript{3-4} Sb
CT, m. 290\textsubscript{3-4} Sb
CT, mm. 296\textsubscript{3-2972} Sb/p-g Sm-f Sm-e
CT, m. 307\textsubscript{2-3} Sb
CT, m. 310\textsubscript{1-2} Mi/p 2Fu
CT, mm. 311\textsubscript{1-5-3} 2Fu Mi
C, m. 314\textsubscript{3-4} Mi/p 2Fu
CT, m. 317\textsubscript{3-4} Mi/p 2Fu
C, m. 332\textsubscript{3-4} Mi/p 2Fu
B, m. 332\textsubscript{3-4} Mi/p 2Fu
CT, mm. 333\textsubscript{4-3341} 2Mi
CT, m. 334\textsubscript{2-3} Mi-e Mi-c
B, mm. 342\textsubscript{4-3431} Mi/p
T, m. 343\textsubscript{2-3} Mi/p
T, m. 362\textsubscript{1-2} Mi/p 2Fu
B, m. 365\textsubscript{3-4} Sb
Mass Text

Kyrie

Kyrie eleison. Lord have mercy.
Christe eleison. Christ have mercy.
Kyrie eleison. Lord have mercy.

Gloria

Gloria in excelsis Deo, Glory to God in the highest,
et in terra pax hominibus bonae voluntatis. and on earth peace to men of goodwill.
Laudamus te; benedicimus te; We praise you; we bless you
adoramus te; glorificamus te; we worship you; we glorify you;
gratias agimus tibi we give thanks to you
propter magnum gloriam tuam. for your great glory.
Domine Deus, Rex caelestis, Lord God, heavenly King,
Deus Pater omnipotens, God the Father almighty,
Domine Fili unigenite, Jesu Christe; O Lord the only Son, Jesus Christ;
Domine Deus, Agnus Dei, Filius Patris. O Lord God, Lamb of God, Son of the

Qui tollis peccata mundi, Who takes away the sins of the world,
miserere nobis; have mercy on us;
qui tollis peccata mundi, who takes away the sins of the world,
suscipe deprecationem nostram; receive our prayer;
qui sedes ad dexteram Patris, who sits at the right hand of the Father,
miserere nobis.

Quoniam tu solus sanctus, For you alone are holy,
tu solus Dominus,
you alone are the Lord,
tu solus altissimus, Jesu Christe, you alone are the most high, Jesus Christ,
cum Sancto Spiritu with the Holy Spirit
in gloria Dei Patris. Amen.
in the glory of God the Father. Amen.

Credo

Credo in unum Deum, I believe in one God,
Patrem omnipotentem the Father almighty
factorem caeli et terrae, maker of heaven and earth,
visibilium omnium et invisibilium; in all things visible and invisible;
et in unum Dominum Jesum Christum, and [I believe] in one Lord Jesus Christ,
Filium Dei unigenitum, only Son of God,
et ex Patre natum ante omnia saecula. and born of the Father before time.
Deum de Deo, lumen de lumine, God from God, light from light,
Deum verum de Deo vero; true God from true God;
I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, begotten not made, of one substance with the Father, by whom all things were made; who for us men and for our salvation descended from heaven. And was incarnate by the Holy Spirit of the Virgin Mary and was made man. He was crucified even for us under Pontius Pilate; he died and was buried. And he rose again on the third day according to the scriptures; and ascended into heaven, seated at the right hand of the Father; and again he will come with glory to judge the living and the dead, whose kingdom will have no end. And [I believe] in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son; who with the Father and the Son is likewise worshipped and glorified, who has spoken through the prophets. And [I believe] in one holy catholic and apostolic Church. I profess one baptism for the remission of sins, and I await the resurrection of the dead and the life of the world to come. Amen.

Sanctus

Holy, holy, holy
Lord God of Hosts;
heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.
Agnus Dei

Agnus Dei,
qui tollis peccata mundi;
miserere nobis.
Agnus Dei,
qui tollis peccata mundi;
miserere nobis.
Agnus Dei,
qui tollis peccata mundi;
dona nobis pacem.

Lamb of God,
who takes away the sins of the world;
have mercy on us.
Lamb of God,
who takes away the sins of the world;
have mercy on us.
Lamb of God,
who takes away the sins of the world;
grant us peace.
Motet Texts

Missus est Gabriel angelus ad Mariam Virginem,
Nuntians ei verbum.
Ave Maria, gratia plena, dominus tecum,
benedicta tu in mulieribus, alleluia.

The angel Gabriel is sent to the Virgin Mary Announcing to her the Word.
Hail Mary, full of grace, the Lord is with you,
Blessed are you among women, Alleluia.

O genitrix gloriosa, mater Dei sepciosa,
suscipe verbum Domini quod tibi fuit transmissum a Domino per angelum.
Beata virgo Maria, paries quidem fillium;
officeris gravida non habendo
detrimentum virginitatis;
eris quoque benedicta, semper virgo Maria.

O glorious parent, beautiful mother of God, receive the word of the Lord which was conveyed to you from the Lord by an Angel. Blessed virgin Mary, you will indeed bear a son;
being with child, you will fulfill your office, not by suffering loss of virginity;
you will be blessed, always virgin Mary.

O werder mund (O werde mont), von dir ist wund mis herzen grund.
Möcht ich und kond wünschen die stund,
Die mir glück gunnt und dich entzundt
Und des verbund daß ich gnad fund
Bi dir: so wär min hertz gesund.

Oh worthy mouth, from you I win my heart’s ground
With you, I wish to while away the hours
You bestow on me happiness and you enchant me
And in our bond I find my honor
With you: so would my heart be complete [whole/healthy].

Adiutorium nostrum in nomine Domini,
Quis non confitebitur tibi?
Orat exorat et plorat Katherina sibi.189
Te orantes deprecamur,
Fac ut cito adiuemur,
Per tuam clementiam.
O Georgi tam beate,
Henricus Rex, clamat ad te:
Audi queso vocem nostram.

Our help is in the name of the Lord;
What shall we not confide in you?
There Katherine prays, cries, and begs. Pleading, we beseech you,
Act so that we are quickly helped, Through your mercy.
O Saint George, greatly blessed, 
King Henry calls to you: 
Hear, I beg, our voice.

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189 The original motet text contained the names ‘Anna’, ‘Ludovicus’, and ‘Renate’, but I have used the names ‘Katherina’, ‘Henricus’, and ‘Georgi’ here in order to match the the text of the motet source that I used in the motet transcriptions.
Mijn hert altijt heeft verlanghen
Naer u die alder liefste mijn.
U liefde heeft my ontfanghen;
U eyghen will ick zijn.
Voor al de weereilt ghemeene,
Soe wie dat hoort oft ziet,
Hebdy mijn herte alleene;
Daerom lief en begheeft my niet.

Paranymphus salutat Virginem intemeratam:

Dominus tecum,
inter mulieres benedicta,
ave, inquit gratia plena humilis Maria.
Ecce Virgo decora, virginitate servata,

tu paries Filium, intacta Maria.

My heart has always longed
For you, my most beloved.
Your love has captured me;
I wish to be your own.
In all the world,
For all to hear or see,
You alone have my heart;
Therefore, Love, do not fail me.

The friend of the bridegroom greets the undefiled Virgin:
The Lord is with you,
blessed are you amongst women,
Hail, he says, full of grace, humble Mary.
Behold the graceful Virgin, the virgin maid-
servant,
You will bring forth a son, chaste Mary.
Critical Note Comparison

Although a complete listing of the variants found among the concordances is helpful to the modern scholar, it is a time consuming task to sort through each set of lists. This final section is a compilation of all of the above findings. In addition, I have used this summary in order to theorize which variants of each Mass are the most closely related to the version found in MunBS F.

Missa 'Missus est Gabriel'

1)*Antwerp, Museum Plantin-Moretus, Bibliotheek MS M18.13 (fragment 2), 1-3v (Fragments of Gloria, Credo, and Agnus Dei)  
   No differing key signatures or mensuration signs  
   No differences in signa congruentiae, fermatas, or repetition signs  
   2 missing ligatures  
   1 missing accidental  
   9 variations in pitches, durations, and/or rhythms

2) Barcelona. Biblioteca Central. MS 681, 5v-13  
   11 differing key signatures  
   48 additional fermatas  
   1 missing ligature, 1 additional ligature  
   5 additional accidentals, 2 missing accidentals  
   36 variations in pitches, durations, and/or rhythms

3) Cambrai, Bibliothèque Municipale MS 4, 38v-48  
   1 differing key signature  
   2 additional fermatas  
   24 additional ligatures, 5 missing ligatures  
   2 additional coloration sections, 1 missing coloration section  
   5 additional accidentals, 2 missing accidentals  
   88 variations in pitches, durations, and/or rhythms

4) Leiden. Gemeentearchief. Archieven van de Kerken. MS 1443, 212v-231  
   15 differing key signatures  
   37 additional fermatas  
   19 additional ligatures, 7 missing ligatures  
   2 missing accidentals  
   107 variations in pitches, durations, and/or rhythms

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190 All sources that are part of the grouping commonly known as the “Alamire Complex” are designated with a * symbol.
5) Rostock. Bibliothek der Wilhelm-Pieck-Universität. MS Mus. Saec. XVI-40 (1-5), No. 2
   No differing key signatures or mensuration signs
   No differences in *signa congruentiae*, fermatas, or repetition signs
   6 additional ligatures, 11 missing ligatures
   5 additional coloration sections, 1 missing coloration section
   4 additional accidentals, 2 missing accidentals
   104 variations in pitches, durations, and/or rhythms

6) Vatican City. Biblioteca Apostolica Vaticana. MS Capella Sistina 55, 37v-47
   No differing key signatures or mensuration signs
   2 additional fermatas, 1 missing fermata
   20 additional ligatures, 7 missing ligatures
   5 additional coloration sections, 1 missing coloration section
   5 additional accidentals, 2 missing accidentals
   91 variations in pitches, durations, and/or rhythms

7) Vatican City. Biblioteca Apostolica Vaticana. MS Santa Maria Maggiore 26, 172v-183
   No differing key signatures or mensuration signs
   3 additional fermatas, 1 missing fermata
   16 additional ligatures, 4 missing ligatures
   90 additional coloration sections
   2 additional accidentals, 2 missing accidentals
   75 variations in pitches, durations, and/or rhythms

Missa ‘Es hat ein Sin’

1) *Brussels, Bibliothèque royale de Belgique MS IV.922 “Occo Codex”, 28v-41
   In Josquin’s Missa Pange lingua, the “Pleni sunt” and “Benedictus” sections are replaced by corresponding sections from Gascongne’s “Es hat ein sin”
   No differing key signatures or mensuration signs
   2 additional fermatas
   1 additional ligature
   1 additional coloration section
   There are no differing accidentals
   1 variation in pitches, durations, and/or rhythms

2) Cambrai, Bibliothèque Municipale, RS 2 D3, ff. 83v-98r
   No differing key signatures or mensuration signs
   1 additional fermata
   23 additional ligatures, 24 missing ligatures
   13 additional coloration sections, 2 missing coloration sections
   There are no differing accidentals
   56 variations in pitches, durations, and/or rhythms

3) Montserrat, Biblioteca del Real Monasterio, Ms. 771, ff. 33v-72r
   No differing key signatures or mensuration signs
   53 additional fermatas
   3 additional ligatures, 1 missing ligature
3 additional coloration sections, 1 missing coloration section
There are no differing accidentals
37 variations in pitches, durations, and/or rhythms

4) Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 260
   “Domine Deus Agnus dei” 24v-25
   “Crucifixus” 25v-26
   “Et resurrexit tertia die” 26v-27
   “Agnus II” 26v-27
   No differing key signatures or mensuration signs
   No differences in signa congruentiae, fermatas, or repetition signs
   1 missing coloration section
   There are no differing accidentals
   21 variations in pitches, durations, and/or rhythms

5) Rome, Biblioteca Vaticana, Capp. Sist., Cod. 19, FF. 23v-42r
   No differing key signatures or mensuration signs
   34 additional fermatas
   2 additional ligatures, 1 missing ligature
   2 additional coloration sections
   There are no differing accidentals
   22 variations in pitches, durations, and/or rhythms

Missa ‘O genitrix’

1) “Quartus liber tres missas continet,…”. Paris, P. Attaingnant. RISM 1532⁴; ff.117v-129r
   11 differing key signatures
   1 additional fermata, 8 missing fermatas
   30 additional ligatures, 14 missing ligatures
   3 additional coloration sections
   5 differing accidentals
   81 variations in pitches, durations, and/or rhythms

2) “Liber tertius missarum quatuor vocum, a diversis musicis compositarium,…”.
   Antwerp, T. Susato. RISM 1546⁴
   17 differing key signatures
   6 missing fermatas
   17 additional ligatures, 23 missing ligatures
   30 additional coloration sections, 1 missing coloration sections
   4 differing accidentals
   115 variations in pitches, durations, and/or rhythms

3) Cambrai, Bibliothèque Municipale, Ms. 3
   7 differing key signatures
   2 additional fermatas, 4 missing fermatas
   35 additional ligatures, 31 missing ligatures
   11 additional coloration sections, 1 missing coloration section
   7 differing accidentals
   75 variations in pitches, durations, and/or rhythms
4) Cividade del Friula, Museo Archeologico Nazionale, Ms. LIII, ff. 91v-103r
   3 differing key signatures
   6 missing fermatas
   24 additional ligatures, 15 missing ligatures
   6 differing accidentals
   54 variations in pitches, durations, and/or rhythms
5) Coimbra, Biblioteca Geral da Universidade, Ms. M.9
   11 differing key signatures
   16 additional fermatas, 2 missing fermatas
   20 additional ligatures, 13 missing ligatures
   2 additional coloration sections
   5 differing accidentals
   60 variations in pitches, durations, and/or rhythms
6) *'s Hertogenbosch, Archoef van de Illustre Lieve Vrouwe Broedershekap,
    Ms. 72B, ff. 111v-133r
   1 differing key signature
   2 additional fermatas, 1 missing fermata
   2 additional ligatures, 3 missing ligatures
   No differing accidentals
   22 variations in pitches, durations, and/or rhythms
7) Leiden, Gemeente Archief, Archieven van de kerken, MS 1443, dated 1559,
    ff. 29 3v-316r
   3 differing key signatures
   42 additional fermatas, 2 missing fermatas
   23 additional ligatures, 26 missing ligatures
   3 additional coloration sections, 2 missing coloration sections
   4 differing accidentals
   114 variations in pitches, durations, and/or rhythms
8) Uppsala. Universitetsbiblioteket. MS Vokalmusik i Handskrift 76C, 53v-59
   9 differing key signatures
   28 additional fermatas, 1 missing fermata
   25 additional ligatures, 13 missing ligatures
   7 additional coloration sections, 1 missing coloration section
   6 differing accidentals
   114 variations in pitches, durations, and/or rhythms
9) Vatican City, Biblioteca Apostolica Vaticana, Capella Sistina Ms. 17, ff. [iii]
    v-23r\(^1\)
   No differing key signatures or mensuration signs
   39 additional fermatas, 1 missing fermata
   13 additional ligatures, 1 missing ligature
   1 additional section of coloration
   4 differing accidentals
   12 variations in pitches, durations, and/or rhythms

\(^1\) Due to severe ink corrosion in this manuscript, some sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable.
Missa ‘O werde mont’

1) Casale Monferrato. Archivo e Biblioteca Capitolare, Duomo. MS L(B) 10v-18
   2 differing mensuration signs
   2 additional fermatas, 17 missing fermatas
   1 additional repetition sign
   2 additional ligatures, 3 missing ligatures
   2 additional coloration sections, 1 missing coloration section
   6 differing accidentals
   66 variations in pitches, durations, and/or rhythms

Missa ‘Adiutorium nostrum’

1) *Vienna, Österreichische Nationalbibliothek, Handschriftensammlung, MS 11883
   1 differing mensuration sign
   3 missing fermata
   19 additional signae congruentiae
   No differing coloration or ligatures
   2 differing accidentals
   10 variations in pitches, durations, and/or rhythms

Missa ‘Myn hert altyt heeft verlanghen’

1) *Brussels, Bibliothèque royale de Belgique MS IV.922 “Occo Codex”, 28v-41
   No differing key signatures or mensuration signs
   2 additional fermatas
   3 additional ligatures, 1 missing ligature
   1 additional coloration section, 5 missing coloration sections
   No differing accidentals
   49 variations in pitches, durations, and/or rhythms

2) Cambrai, Bibliothèque Municipale, Ms 125-8, 24-27v
   4 differing mensuration signs
   49 additional fermatas
   7 additional ligatures, 16 missing ligatures
   2 differing accidentals
   82 variations in pitches, durations, and/or rhythms

3) *Jena, Thüringer Universitäts- und Landesbibliothek, MS 2, 97v-108
   No differing key signatures or mensuration signs
   1 additional fermata
   8 additional signae congruentiae
   3 additional ligatures, 1 missing ligature
   20 additional coloration sections, 5 missing coloration sections
   No differing accidentals
   33 variations in pitches, durations, and/or rhythms

4) *Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica MS 7, 2v-13
   No differing key signatures or mensuration signs
5 additional fermatas
4 additional ligatures
12 additional coloration sections, 5 missing coloration sections
No differing accidentals
54 variations in pitches, durations, and/or rhythms

5) Uppsala. Universitetsbiblioteket. MS Vokalmusik i Handskrift 76C
   “Kyrie eleison” 49v-50
   “Osanna” 50v
   No differing key signatures or mensuration signs
   8 additional fermatas
   1 additional ligature, 5 missing ligatures
   1 additional coloration section, 2 missing coloration sections
   1 differing accidental
   8 variations in pitches, durations, and/or rhythms

Missa ‘Paranyphus’

1) Bologna. Archivio Musicale della Fabbriceria di San Petronio MS A. XXXI, 119v-127
   Kyrie, Gloria, and Credo only
   4 differing key signatures
   11 additional fermatas, 2 missing fermatas
   2 additional ligatures, 26 missing ligatures
   2 additional coloration sections, 2 missing coloration sections
   23 differing accidentals
   69 variations in pitches, durations, and/or rhythms

As can be seen, there are far too many concordances to attempt a complete stemma within the scope of this dissertation. However, in the course of compiling these critical notes, there are some concordances that stand out as being either closely related to, or being wildly different from, MunBS F. Therefore, I would like to point out a few facts about the following concordances and their corresponding Masses in MunBS F.

Missa ‘Missus est Gabriel’

The Missa ‘Missus est Gabriel’ has seven concordances, a number that includes a Mass fragment. Aside from a large number of additional fermatas, the closest concordance to MunBS F is BarBC 681. This is, perhaps, not as surprising as it may first appear, given the close ties
between the Low Countries and Spain at this time. The lack of material from AntP M18.13/2 makes it difficult to determine how close it is in origin with MunBS F, but it appears to have a moderately high number of variants for such a brief sampling. CambraiBM 4 also has a moderately high number of variants, which is surprising given its relative geographic proximity to the Alamire workshop, and it would appear to have more in common with LeidGA 1443 and RosU 40. Finally, the two Vatican copies, VatS 55 and VatSM 26 appear to have a moderately high number of variants compared to MunBS F. While VatSM 26 has slightly fewer variants in pitch and rhythm than VatS 55, it is wildly different from MunBS F in its use of coloration.

**Missa ‘Es hat ein Sin’**

The *Missa ‘Es hat ein Sin’* has five concordances, but only three of them are of the whole Mass. In BrusBR IV.922 only the ‘Pleni sunt’ and ‘Benedictus’ sections are from the *Missa ‘Es hat ein Sin’*. They are virtually identical with those in MunBS F, indicating a very close relationship. MunBS 260 is a collection of bicinia, and contains only the ‘Domine Deus Agnus dei’, ‘Crucifixus’, ‘Et resurrexit’, and the ‘Agnus II’ sections of the *Missa ‘Es hat ein sin’*. Although they are close to those in MunBS F, they are not as similar as the parts from the Occo Codex. Both MontsM 771 and VatS 19 are quite close in variation to MunBS F. CambraiBM 3 is also fairly akin to MunBS F, making this the most closely related group of concordances in this manuscript.

**Missa ‘O genitrix’**

The *Missa ‘O genitrix’* has nine concordances – the most of any of the Masses in MunBS F. The closest in relationship is, perhaps unsurprisingly, ‘s-HerAB 72B (a fellow Alamire manuscript). Although at first glance the statistics for VatS 17 would indicate that it, too, is

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192 This relationship is reinforced when examining the close similarities between the two manuscripts in the *Missa ‘Myn hert altyt heeft verlanghen’*. 
closely related to MunBS F, the smaller numbers are actually due to the illegibility of the manuscript. LeidGA 1443 has many variants compared to MunBS F, yet they both have the same break points of their musical lines in the Gloria. Other concordances are markedly different from MunBS F. TrevBC 9 has a shortened version of the Sanctus (first section), the Pleni, the Osanna and the Benedictus – the middles are all missing. The same is true of its Agnus sections. TrevBC 9 also has an Agnus III that is not found in any other source. CoimU 9 is missing the Agnus section entirely, and RISM 1546 has only an Agnus I. None of the other concordances has any significant points of similarity to MunBS F.

*Missa ‘O werde mont’*

There is only one known concordance for the *Missa ‘O werde mont’* – CasAC L (B). There are several significant differences between the two versions of the Mass. For example, in all three sections of the Kyrie in CasAC L (B) the Tenor and Contratenor parts are switched, and the Contratenor part is labeled ‘Altus’. Also, in the Gloria of CasAC L (B) the ‘Domine Deus’ duet is repeated in the last section of the duet in order to lengthen it. Finally, MunBS F has a five-part Agnus III that is completely missing from CasAC L (B). Taken together with the large number of variations between the two, it is highly unlikely that these two versions of this Mass were copied from the same source.

*Missa ‘Adiutorium nostrum’*

The only known concordance for this Mass is VienNB 11883, a collection of works that were clearly for copying purposes only. The two works share many points of similarity. For example, the Gloria in VienNB 11883 has the same break points (places where the music is

\[\text{\footnotesize 193 Due to severe ink corrosion in this manuscript, many sections of the music are illegible. Every effort has been made to thoroughly analyze the sections of the manuscript that are still readable. However, I have erred on the side of caution, and this may create the statistical illusion that MunBS F and VatS 17 are closely related when in reality they are not.}\]
divided) as MunBS F. There is also a congruence sign in the Credo of VienNB 11883 in the same place as the first page break as MunBS F. The significantly few variations between it and MunBS F indicate that MunBS F was probably copied from VienNB 11883. Intriguingly, VienNB 11883 contains other congruence signs that do not correspond with MunBS F, perhaps indicating that other copies of this Mass existed at one time.

*Missa ‘Myn hert altyt heeft verlanghen’*

This Mass has five known concordances. The most strongly related to MunBS F are BrusBR IV.922 and JenaU 2, followed closely by MunBS MS7. In fact, the copies of this Mass in MunBS F and the Occo Codex are virtually identical, right down to the page breaks, continuation marks, and coloration. All three of these concordances are from the Alamire complex, but BrusBR IV.922 and JenaU 2 have fewer differences with MunBS F than MunBS 7. CambraiBM 125-8 is very different than MunBS F and was almost certainly copied from another source. UppsU 76c contains only the Kyrie and the Osanna, but from the many variants contained in these short sections, it may be inferred that it, too, was copied from a different source.

*Missa ‘Paranymphus’*

There is only one known concordance of the *Missa ‘Paranymphus’*, and that is BolSP 31. Even though it contains only the Kyrie, Gloria, and Credo sections of the Mass, there are several variations between it and MunBS F. There are also some larger structural differences. For example, the ‘Domine Deus’ duet is in Cantus part in BolSP 31 instead of Contratenor. However, there is an extra rest in the Gloria that shouldn’t be there in m. 186 of the Tenor in both MunBS F and BolSP 31, perhaps indicating a distant relationship through this copying error.
Scores of the Masses and Their Models
Missa 'Missus est Gabriel'

Kyrie

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*Kyrie I parts taken from Cambrai MS 4
Gloria

Cantus

Contratenor

Tenor

Bassus

Et in terra pax hominibus bonus voluntatis.
Laudamus te; benedictus

ne volun-tatis, lauda-mus te; be-ne di-

ne di-ci-mus te; adora-mus te; glo-

ci-mus te; a do-ra-mus te; glo ri-fi-

ca-

Gra-
Cant. - ca - mus te;

CT. - mus te;

T. Gra ti as a gi - ti as a gi - mus ti - bi

Bass.

Cant. - prop - ter mag

CT. -

T. mus ti - bi prop - ter mag

Bass. prop - ter mag - nam glo - ri -

Cant.

CT. -

T. nam glo - ri - am tu - am, tu -

Bass. am tu - am.
domine deus, rex celes-

Do - mi - ne De - us, Rex ce - les -

am. Do - mi - ne De - us, Rex ce - les -

D o - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -

Do - mi - ne De - us, Rex ce - les -
Cant. di, misere re nobis; qui
CT. misere re nobis; qui
T. misere re nobis; qui
Bass. misere re nobis; qui

Cant. tollis pecata mundi, subsciv
CT. tollis pecata mundi, subsciv
tollis pecata mundi, subsciv
tollis pecata mundi, su
Bass. tollis pecata mundi, su

Cant. pe deprecationem no-
CT. pe deprecationem no-
pe deprecationem no-
pe deprecationem no-
Bass. pe deprecationem no-
170
Cant.

174
Cant.

179
Cant.
Credo

Patrem omnipotentem,

Patrem omnipotentem,

Patrem omnipotentem, factorem

Patrem omnipotentem, factorem

Et in unum Dominum

Et in unum Dominum

Cantus

Contratenor

Tenor

Bassus

Cantus

Contratenor

Tenor

Bassus

Cantus

Contratenor

Tenor

Bassus

Cantus

Contratenor

Tenor

Bassus

Cantus

Contratenor

Tenor

Bassus

Cantus

Contratenor

Tenor

Bassus
Cant. 

stum, Filiium Dei unige

CT. 

stum, Filiium Dei unige

T. 

stum, Filiium Dei unige

Bass. 

stum, Filiium Dei unige
Deo vero; genitum non factum con-substantian

alemma Patri, per quem omnium

qui propter nos homines

et propter
et homo factus est.

Cru-cifix-us eti-am pro no-bis sub

Pon-ti-o Pi-la-to;

pas-sus et se-

pas-sus et se-
Cant. pas-sus et se-pul-tus est.
CT. pul-tus est. Et re-sur-rux-it ter-
T. sus et se-pul-tus est.
Bass. pul-tus est. Et re-sur-rux-it

Cant. ti-a di-e se-cun-dum scrip-tur-as;
CT. et a-
T. ter-ti-a di-e se-cun-dum scrip-tur-as;
Bass. se-det ad dex-te-

Cant. se-det ad dex-te-
CT. se-det ad dex-te-
T. scen-dit in ce-lum,
Bass. et_a scen-dit in ce-lum,
Cant. ram Patris; cum gloria iu-

CT. ram Patris; cum gloria

T. et iterum ven- tu-rus est et iterum ven-tu-rus est

Bass. di-ca-re vi- vos et mor-tu-ros, cu-

CT. ju-di-ca-re vi- vos et mor-tu-ros, Et in Spi-

T. vi-vos et mor-tu-ros, vi-vos et mor-tu-ros,

Bass.
qui ex Patre Fili oque procedit;

qui cum Patre et Filio simul adventaretur,

et con gloriificatur,

con gloriificatur,

dora tur qui locutus est per propheta

dora tur qui locutus est per propheta
Et unam sanctam cae-thes. Et unum sanctam cat-

tholica et apostolica Ecle-

li-cam et apostolica Ecle-

cam et apostolica Ecle-

am. Con-fite-or unnum baptis-

am. Con-fite-or unnum, bat-

am. in remissio-

am. in remissio-
Cant.  in remissiōnem pec·

CT.  et expec·to res·

T.  nem pec·

Bass.  ca to·rum,

- nem pec·

ca to·rum,

- to·rum,

Rum, et vi·

Rum, et vi·

mor·

mor·

Rum et vi·

ri

se

cu·li._ A—men.

secu·li. A —men.

se·

cu·li.  _ A —men.

- cu·li._ A —men.
Ple
ni
sunt
ceni
li
ra
glo
et
ter
Cant. 446
CT. 446
T. 446
Bass. 446

Cant. 450
CT. 450
T. 450
Bass. 450

Cant. 454
CT. 454
T. 454
Bass. 454

Agnus Dei

Cantus

Contratenor

Tenor

Bassus
Cant.  

CT.  

T.  

Bass.  

Qui tollis peccata mundi, pater noster.
Missa 'Es hat ein sin'

Kyrie

Copyright © 2003 by Trudie G. Ranson
i-son, Ky
ri - e le i -
son, Ky

ri - e le i -

son, Ky
ri - e e

son, Ky
ri -

son, Ky
ri -
Cant. di - ci-mus te; a - do-ra - mus te;
CT. te; a - do-ra - mus te; glo - ri -
T. di-ci-mus te; a - do-ra - mus te;
Bass. te; a - do-ra - mus te; glo - ri-fi-ca -

glo - ri-fi-ca - mus te;
CT. - fi - ca - mus
T. glo - ri-fi-ca-mus te; gra - ti - as
Bass. mus te, glo - ri-fi-ca - mus te; gra -

glo - ri-fi-ca-mus te; gra - ti-as
CT. te; gra - ti-as a-gi-mus ti - bi, gra -
T. a - gi - mus ti - bi
Bass. ti-as a - gi - mus ti - bi
Cant.  

a - gi - mus ti - bi prop - ter mag - nam

CT.  
ti - as a - gi - mus ti - bi prop - ter mag -

T.  
prop - ter mag - nam glo - ri - am____ tu-

Bass.  
prop - ter mag - nam glo - ri - am____ tu-

Cant.  
glo - ri - am____ tu - am.

CT.  
- nam glo - ri - am__ tu - am.

T.  
- ri - am tu - am.

Bass.  
- - - - - - am.  Do -

Cant.  
- - - - - -

CT.  
- am.

T.  
Do - mi - ne De - - - - us,

Bass.  
mi - ne De - - - - us, Rex
Cant.  Do -
CT.  Do - mi - ne
T.  Rex ce - les - tis,
Bass.  ce - les - tis,

Cant.  mi - ne De - us, Rex ce -
CT.  De - us, rex ce -
T.  ---
Bass.  ---

Cant.  les - - - - - - - - -
CT.  les - - - - - - - - -
T.  ---
Bass.  De - us Pa - ter om - ni -
Cant.  

CT.  

T.  

Bass.  

te, Je - su Chri - ste.

te, Je - su Chri - ste.

te, Je - su Chri - ste.

125  

Cant.  

CT.  

T.  

Bass.  

Do - mi - ne

129  

Cant.  

CT.  

T.  

Bass.  

Ag - us, Ag -
 Qui tol·lis pec·ca·ta mun·di,

 Qui tol·lis pec·ca·ta mun·di,

 Qui tol·lis pec·ca·ta mun·di,
pec - ca - ta mun - di, su -
li - s pec - ca - ta mun - di, su -
pec - ca - ta mun - di, su -
sci - pe de - pre - ca - ti - o - nem no -
sci - pe de - pre - ca - ti - o - nem no -
sci - pe de - pre - ca - ti - o - nem no -
stram, de - pre - ca - ti - o - nem no -
stram, de - pre - ca - ti - o - nem no -
stram, de - pre - ca - ti - o - nem no -
Cant.  \[ \text{Quo-ni-am tu solus sanctus, tu solus} \]

CT.  \[ \text{Quo-ni-am tu solus sanctus, tu solus} \]

T.  \[ \text{Quo-ni-am tu solus sanctus, tu solus} \]

Bass.  \[ \text{Quo-ni-am tu solus sanctus, tu solus} \]
Cantis

tis - si - mus, Je - su

CT.

tis - si - mus, Je - su

T.

tis - si - mus, Je - su

Bass.

tis - si - mus, Je - su

200

ste, cum Sanc - to Spi - ri - ste,

205

ste, cum Sanc - to Spi - ri - ste,

210

tu, in cum Sanc - to Spi - ri - tu
Cant.  CT.  T.  Bass.

visorium, visi-bili-um omni-

si-bili-um omni-

um, visi-bili-um omni-

um

et invisibi-

li-

um, et invisibi-

li-

um, et invisibi-

li-

um, et invisibi-

li-

um,
Cant. um; et in unum Dominum
CT. um; et in unum Dominum
T. um; et in unum
Bass. - lium; et in

Cant. Jesum Christum, Filium
CT. num Jesum Christum, Filium
T. num Dominum et sum Christum, Filium
Bass. num Dominum Je sum Christum,

Cant. stum, Filium Dei unigenitum
CT. lium Dei unigenitum
T. lium Dei unigenitum
Bass. lium Dei unigenitum
Cant.

et ex Patre natum ante omnia saeculum, et ex Patre natum

CT.

et ex Patre natum

T.

et ex Patre natum

Bass.

et ex Patre natum

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tum, et ex Patre natum ante omnia saeculum.

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tum, et ex Patre natum

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tum, et ex Patre natum

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tum, et ex Patre natum

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tum, et ex Patre natum

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tum, et ex Patre natum

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tum, et ex Patre natum

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tum, et ex Patre natum

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tum, et ex Patre natum

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tum, et ex Patre natum
273

Cant.  
CT.  
T.  
Bass.  

lu - mi - ne, De - um ve - rum de De - 

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

277

Cant.  
CT.  
T.  
Bass.  

Geni - tum non fac - 

Geni-tum non fac - tum, con 

rum de De - o ve - ro;

281

Cant.  
CT.  
T.  
Bass.  

 tum, con - sub - stan - ti - a - lem Pa - 

- sub - stan - ti - a - lem Pa - 

-ro;
Cant. tri, per quem omnina fac-ta sunt; qui

CT. -tri, per quem omnina fac-ta

T. qui prop-ter

Bass. qui prop-

Cant. prop-ter nos homo-ni-nes et prop-ter no-stram sa-

CT. sunt; qui prop-ter nos homo-ni-nes et

T. nos homo-ni-nes et prop-ter no-

Bass. ter nos homo-ni-nes et prop-ter no-stram sa-

Cant. lu-tem de-scen-dit de ce-

CT. prop-ter no-stram sa-lu-tem de-

T. -stram sa-lu-tem de-scen-dit de ce-

Bass. lu-tem, de-scen-dit de ce-
Cant.

CT.

dit de ce lisi. Et incarnat-

tus est

T.

dit de ce lisi. Et incarnat-

tus est

Bass.

lis.

Et incarnatus est

lis.

Et incarnatus est

301

Cant.

de Spiritu Sancto

CT.

na tus est de Spiritu Sancto ex

T.

de Spiritu Sancto

Bass.

est de Spiritu Sancto

305

Cant.

ex Maria Virgi ne, et

CT.

ex Maria Virgi ne, et

T.

ex Maria Virgi ne, et

Bass.

ex Maria Virgi ne et
Et resurrectionis tertii die secundum scripturam...
353
Cant.  
CT.  
T.  
Bass.  
ras; et ascendit in ce-

357
Cant.  
CT.  
T.  
Bass.  
-
lum, sedes ad dex-

360
Cant.  
CT.  
T.  
Bass.  
te-
-ram Patris; et
et iterum venitrus

iterum venitrus est

cum gloriosa judicarum

cum gloriosa judicarum

vitvos et mortuos
Cant.

CT.

T.

Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Cant. CT. T. Bass.

Et in Spiritum Sanctum.
Cant. Qui ex Patre Fili oque procedit;

CT. Patre Fili oque procedit;

T. qui cum Patre et Fili-

Bass. qui cum Patre et Fili-

Cant. li oque procedit;

CT. tre filioque procedit;

T. qui cum Patre et Fili-

Bass. qui cum Patre et Fili-

Cant. tre et Fili o simul adorat

CT. tre et Fili o simul adorat

T. o simul adorat tur et con-glo-
Et unam sanc-tam catholica

Et unam sanctam catholica et apostolica Ecclesiham et apostolica Ecclesiham

et unam Ecclesiham et unam Ecclesiham Con-

Ecclesiham.
et vitam venturi seculi.
Cant.  
\[ \text{tus} \quad \text{Do} - \text{mi} - \text{nus} \quad \text{De} - \text{sanc} - \text{tus} \]

CT.  
\[ \text{Do} - \text{mi} - \text{nus} \quad \text{De} - \text{sanc} - \text{tus} \]

T.  
\[ \text{Do} - \text{mi} - \text{nus} \quad \text{De} - \text{sanc} - \text{tus} \]

Bass.  
\[ \text{sanc} - \text{tus} \]

Cant.  
\[ \text{-us Sa} - \text{ba} - \text{oth,} \quad \text{Do} - \text{mi} - \text{nus} \]

CT.  
\[ \text{De} - \text{us, Do} - \text{mi} - \text{nus} \]

T.  
\[ \text{De} - \text{us Sa} - \text{ba} - \text{oth, Do} - \text{mi} - \text{nus} \]

Bass.  
\[ \text{Do} - \text{mi} - \text{nus} \]

Cant.  
\[ \text{De} - \text{us} \quad \text{Sa} - \text{ba} - \text{oth,} \]

CT.  
\[ \text{De} - \text{us Sa} - \text{ba} - \text{oth, Do} - \text{mi} - \text{nus} \]

T.  
\[ \text{Do} - \text{mi} - \text{nus De} - \text{us Sa} - \text{ba} - \text{oth,} \]

Bass.  
\[ \text{Sa} - \text{ba} - \text{oth,} \quad \text{Do} - \text{mi} - \text{nus} \]
CT. CT. CT. CT.
T. T. T. T.

490
- bemoth, Domi nus De-
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- nus De us Sa ba oth, Do-
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ri-a tua, glo ri-a tua, glo ri-a tua, glo
Do - mi - ni.

-mi - ne__ Do - - mi - ni.

ne Do - mi - ni.
qui tollis pec-

tollis pec-

Dei,

ca-
ta mun-

di;

pec-
ta mun-

di;

qui tollis

ca-
ta mun-

di;

pec-
ta

ca-
ta, pec-
ta

mi-

se re

ca 

ta________
pec - ca - ta mun - di;

tol - lis

pec - ca - ta mun - di,

pec - ca - ta mun - di,

pec - ca - ta mun - di;

di;

di;

di;

pec - ca - ta mun - di;

na - no - bis,

na - no - bis

ta mun - di;

na - no - bis
Cant.  CT.  T.  Bass.

59

63

67

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

Ky - ri - e,  Ky - ri - e,  Ky - ri - e
Gloria

Et in terra pax

Et in terra pax
lau-da-mus te; be-ne-di-ci-mus-ta-tis.
A-do-da-mus

A-do-ra-mus te; a-do-ra-mus te;
glo-

mus te; Glo-ri-fi-ca-mus te;
glo-ri-fi-ca-mus te;}
Cant. mus te; gratias agimus tibi

CT. mus te; gratias agimus tibi

T. mus te; gratias agimus tibi

Bass. gratias agimus tibi

gratias agimus tibi

Cant. -am tu-am.

CT. -am.

T. -am. Domine Deus, Rex celest-

Bass. -am. Domine Deus, rex celest-
136
Cant.  
Deus Pater omnipo-
tens, Deus Pater omni-
opotent
CT.  
Deus Pater omni-
opotent, Deus Pater omni-
opotent
T.  
Deus Pater omni-
opotent, Deus Pater omni-
opotent
Bass.  
Deus Pater omni-
opotent, Deus Pater omni-
opotent

140
Cant.  
Domine Filii
CT.  
Domine Filii, Domi-
ne Filii
T.  
Domine Filii, Domi-
ne Filii
Bass.  
Domine Filii, Domi-
ne Filii, Domi-
ne Filii

144
Cant.  
unigenite
CT.  
unigenite
T.  
unigenite
Bass.  
unigenite
Qui tollis pec - ca -

Qui tollis pec - can -

 Qui tollis pec - cal -

 Qui tollis pec - can -

 Qui tollis pec - cal -

 Qui tollis pec - can -
ad dextra ram Patris, misere

qui sedes ad dextra ram

se re re no bis, misere

se des ad dextra ram Patris, misere

re re no bis, misere

se re re no bis,
et lium De iunigenitum,
et ex iunigenitum,

ante omnia secur-

ante omnia secur-

ante omnia secur-

ante omnia secur-
Deum deo, lumen de lumen de lumen de lumine, Deum deo

Deum deo, lumen de lumen de lumine, Deum deo

Deum deo, lumen de lumen de lumine, Deum deo

Deum deo, lumen de lumen de lumine, Deum deo
- tum non factum,

con-substantialem

substantialem Patrem

Patri,

qui prop-

per quem omnium facta sunt; qui
Cant. ter

CT. prop. ter

T. prop. ter

Bass.

et nos homines et

et nos homines

et nos homines et

et nos homines et

et prop. ter nostram salutem

et prop. ter nostram salutem

et prop. ter nostram salutem

et prop. ter nostram salutem

et prop. ter nostram salutem
Et incarnatus est
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine
Et incarnatus est
Pon-tio Ponto; Pas-sus et sepul-

Et re-sur-rex

Et re-sur-rex

Et re-sur-rex
Cant. 413

CT.

T.

Bass.

Cant. 417

CT.

T.

Bass.

Cant. 421

CT.

T.

Bass.

et iterum ven tur us est
et iterum ven tur us
et iterum ven tur us est
et iterum ven tur us

cum glori a ju dicare

est cum glori a ju dicare

est cum glori a, cum glori a in judi

cum glori a ju dicare
regni non erit finis.

non erit finis. Et in Spiritum

-rit finis. Et in Spiritum

Sanc tum, Dominum et vivificantem.

Sanc tum, Dominum et vivificantem.

vivificantem, et vivi -
tur, qui locutus est per propheta.

tur, qui locutus est per propheta.

Et nam sanctam catholica.

Et unam sanctam catholica.
et apostolicam Ecclesiam

Confiteor unum baptisma in remissionem

Confiteor unum baptisma in remissionem
Cant. - tu - o - rum
CT. re - sur - rex - i - o - nem mor - tu - o - rum
T. mor-tu - o - rum
tu - o - rum et vi - tam ven-tu -

505

Cant. - tur - ri se - cu - li. A -
CT.
T. - se - cu - li. A -
Bass. ri se - cu - li. A -

509

Cant. et vi-tam ven-tu - ri se - cu - li, ven -
CT. - rum et vi - tam ven - tu - ri
T. et vi-tam ven - tu - ri se - cu - li. A -
Bass. - ri, et vi - tam ven - tu -

513

Cant. - tu - ri se - cu - li. A -
CT.
T. - se - cu - li. A -
Bass. ri se - cu - li. A -
Missa 'O werde mont'

Kyrie

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Gloria

Et in terra pax hominibus bonae

Et in terra pax hominibus bonae

Et in terra pax hominibus
83
Cant.  

Adoramus te;  

Glorifícemus te;  

Adoramus te;  

Glorificamus te;  

87
Cant.  

Camus te;  

Gratias agimus ti-  

re;  

Glorificamus te;  

Bass.  

91
Cant.  

Bibi  

Prop. mag - 

Bibi prop. mag - 

Prop. mag -
Cant. nam gloriam tu am. Domine Deus,

CT. nam gloriam tu am.

T. nam gloriam tu am.

Bass. nam gloriam tu am. Domine Deus, Domine Deus,

Cant. - us, rex celestis De-us Pa- ter omni-

CT. Do- mine Deus rex celestis,

T. - am

Bass. - us, Rex celestis, De-us Pa-

103 Cant. - po- tens, Do- mi- ne fi-

CT. De-us Pa- ter omni- po- tens,

T. Do- mi ne Fi-

Bass. - ter om- ni- po- tens, Do-
Qui tol·lis pec·ca·ta mun

Qui tol·lis pec·ca·ta mun

Qui tol·lis pec·ca·ta mun
Cant.\hspace{1cm} ta\hspace{1cm} mun\hspace{1cm} -\hspace{1cm} di,\hspace{1cm} su\hspace{1cm} sci\hspace{1cm} pe\hspace{1cm} de\hspace{1cm} -

CT.\hspace{1cm} ca\hspace{1cm} ta\hspace{1cm} mun\hspace{1cm} -\hspace{1cm} di,\hspace{1cm} su\hspace{1cm} sci\hspace{1cm} pe____

T.\hspace{1cm} -\hspace{1cm} se\hspace{1cm} re\hspace{1cm} -\hspace{1cm} re\hspace{1cm} no\hspace{1cm} -\hspace{1cm} bis;

Bass.\hspace{1cm} pec\hspace{1cm} ca\hspace{1cm} ta\hspace{1cm} mun\hspace{1cm} -\hspace{1cm} di,\hspace{1cm} su\hspace{1cm} sci\hspace{1cm} pe\hspace{1cm} de-

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Cant.\hspace{1cm} de\hspace{1cm} -\hspace{1cm} pre\hspace{1cm} ca\hspace{1cm} ti\hspace{1cm} -\hspace{1cm} o\hspace{1cm} -\hspace{1cm} nem\hspace{1cm} no\hspace{1cm} -\hspace{1cm} stram;\hspace{1cm} qui____

CT.\hspace{1cm} de\hspace{1cm} -\hspace{1cm} pre\hspace{1cm} ca\hspace{1cm} ti\hspace{1cm} -\hspace{1cm} o\hspace{1cm} -\hspace{1cm} nem\hspace{1cm} no\hspace{1cm} -\hspace{1cm} stram;\hspace{1cm} qui se-

T.\hspace{1cm} su\hspace{1cm} sci\hspace{1cm} pe\hspace{1cm} de\hspace{1cm} -\hspace{1cm} pre-

Bass.\hspace{1cm} -\hspace{1cm} pre\hspace{1cm} ca\hspace{1cm} ti\hspace{1cm} -\hspace{1cm} o\hspace{1cm} -\hspace{1cm} nem\hspace{1cm} no\hspace{1cm} -\hspace{1cm} stram,\hspace{1cm} qui se-

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Cant.\hspace{1cm} se\hspace{1cm} des\hspace{1cm} ad\hspace{1cm} dexte\hspace{1cm} ram\hspace{1cm} Pa\hspace{1cm} tris,\hspace{1cm} mi-

CT.\hspace{1cm} des\hspace{1cm} ad\hspace{1cm} dexte\hspace{1cm} ram\hspace{1cm} Pat\hspace{1cm} ris,\hspace{1cm} mis\hspace{1cm} se\hspace{1cm} re-

T.\hspace{1cm} ca\hspace{1cm} ti\hspace{1cm} o\hspace{1cm} -\hspace{1cm} nem\hspace{1cm} no-

Bass.\hspace{1cm} des\hspace{1cm} ad\hspace{1cm} dexte\hspace{1cm} ram\hspace{1cm} Pat\hspace{1cm} ris,\hspace{1cm} mis\hspace{1cm} se\hspace{1cm} re\hspace{1cm} re-
Cant. 154
se - re - re no - bis.

CT. re no - bis.

T. - stram;

Bass. no - bis. tu so - lus Do - mi - nus, tu

Cant. 158

Do - mi - nus, tu so - lus al - ti - si - mus, Je -

CT. sanc - tus, tu so - lus Do - mi -

T. lus, tu so - lus al -

Bass. so - lus sanc - - - tus tu

Cant. 162

su Chri - ste, Je - su Chri -

CT. nus, tu so - lus al -

T. - ti - - si - mus,

Bass. sol - lus al - ti - si - mus, Je - -
Cant. cum Sancto Spiritu in gloria Dei

CT. cum Sancto Spiritu in gloria Dei

T. cum Sancto Spiritu in gloria Dei

Bass. cum Sancto Spiritu in gloria Dei
Credo

Patrem omnipotentem factorem

182

torem celei et terae, visibili um omnipe-
torem celei et terae, visibi-

186

um et invisibili um, et

li um omnium et invis-

bi li um et invisibili -
Cant. 190
in-vi-si-bi-li-um;  et in
vi-si-bi- li- um; et in u-num Do-

CT. 194
u-num Do-mi-num Je-sum Chri-stum, Fi-
li-um De-i u-

T. 198
u-num Do-mi-num Je-sum Chri-stum, Fi-
li-um De-i u-

Bass. 190

um  Et in u-num Do-mi-num

Bass. 194

um  Et in u-num Do-mi-num

Bass. 198

u-num Do-mi-num Je-sum Chri-stum, Fi-
li-um De-i u-

Et ex Pa-tre na-tum an

De-i Et ex Pa-tre na-tum an-

ni-tum, de lu-

ge-ni-tum, et ex Pa- tre na-tum an- te om-

Je-sum Chri-stum, Fi-li-um De-i u-

Je-sum Chri-stum, Fi-li-um De-i u-

Je-sum Chri-stum, Fi-li-um De-i u-

Je-sum Chri-stum, Fi-li-um De-i u-

Je-sum Chri-stum, Fi-li-um De-i u-

Je-sum Chri-stum, Fi-li-um De-i u-

Je-sum Chri-stum, Fi-li-um De-i u-

Je-sum Chri-stum, Fi-li-um De-i u-

Deo, Deo verum de
nium saecula. Deum de Deo
ne, Deum verum de
ni-a saecula. Deum de Deo De-

Deum verum de Deo verum;
ne, Deum verum de Deo ve-
ro; geni-tum non fac-

De-um verum de Deo ve-
ro; geni-tum non fac-

De-o verum De-o ve-
ro; geni-tum non fac-

per quem om-ni-a facta sunt; qui prop-
Cant. ter nos homines et prop-ter no-stram salu-
CT. nes et prop-ter nos-stram sa-lu-tem de-
T. stram sa-lu-tem de-
Bass. ter nos ho-mi-nes et prop-ter no-stram sa-lu-

218
Cant. tem de-scen-dit de coe-lis. Et in-car-
CT. scen-dit de coe-lis.
T. scen-dit de coe-lis. De
Bass. tem de-scen-dit de coe-lis. Et

222
Cant. na-tus est de Spi-ri-tu Sanc-to ex Ma-
CT. Et in-car-na-tus est de Spi-ri-tu
T. Spi-ri-tu Sanc-
Bass. in-car-na-tus est de Spi-ri-tu Sanc-to
ex Maria virgine, Et homo factus est.
238

sub Pon-ti-o Pi-la

Pi-la-to, Pi-la

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242

sus et se pul

sus et__se

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245

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pul···tus est, Pas···sus et·
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a die se-cun-dum scrip-tu-ras; et a-scen-dit in ce-lum, se-
se-cun-dum scrip-tu-ras; et a-scen-dit in ce-lum, se-

det ad de-x-te-ram Pa-

det ad de-x-te-ram Pa-

tris; et i-te-rum ven-

tris; et i-te-rum ven-
tu - rus est cum glo - ri - a ju - di - ca -

re - vi - vios et mor - tu - os,

ju - vis_ et mor - tu - os, cu -
Et in spiritu Sancto, Domino nostro et Sanguine eius.
Filioque procedit; qui cum Patre et Tempera,

Filioque procedit; qui cum Patre et Tempera,

Filioque simul adoratur et conglorificatur,

Glorificatur, Et unam Sanctam

Glorificatur, qui locutus
Et unam sanctam catholicam et apostolicam Eccl.

et prophetas.

et apostolicam Eccl.

et unum Baptismam in remissionem pec.

set ex

or unum Baptismam in remissionem
cantatorem, et exspecto resurrexiorem,
pecatatorem, et exscepto res-
pecato rum, et expeceto res-
pecato rum,

nem mortuorum mortuorum,
nam mortuorum mortuorum

rum et vitam ven\-tu\-ri sae-
rum et vitam ven-
rum et vitam ven-

li, et vi- tam,
Cant. tu - ri sae - cu - li.

CT. sae - cu - li. A -

T. tu - ri sae - cu - li.

Bass. et vi - tam ven - tu - ri sae -

Cant. A - men.

CT. - - - - - - - - - men.

T. A - men.

Cant. ex-cel-lent-sis.

CT. 

T. 

Bass. 

Cant. Be-ned-i-tus, 

CT. Be-ne-dic-tus, 

T. 

Bass. Be-ne-dic-tus,
Bene dic tus, Be

nit, qui ve
tus, Be

dic tus

435

438

442
478

Cant.  

CT.  

T.  

Bass.  

482

Cant.  

CT.  

T.  

Bass.  

486

Cant.  

CT.  

T.  

Bass.
490

Cant.  
CT.  
T.  
Bass.  

pec - ca - ta mun - di;

494

Cant.  
CT.  
T.  
Bass.  

pec - ca - ta

498

Cant.  
CT.  
T.  
Bass.  

mi - se - re
552

Cant. | CT. | T. | Bass.
--- | --- | --- | ---
Ag - - - nus De - - -
Ag - - - nus De - i,
Ag -

557

Cant. | CT. | T. | Bass.
--- | --- | --- | ---
Ag - - - i, Ag -
Ag - - - nus De - - -
Ag - - - nus De - i,
Ag - - - nus De - - -
Cant.  
CT.  
T.  
Bass.  

586

di;
do - na no -

591

bis

pa

bis

pa

na

na

bis
Missa 'Adiutorium Nostrum'

Kyrie

Edited by: Trudie G. Ranson

Anonymous

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Gloria

Et in terra pax

89

Cant. mi-ni-bus, bo-nae vo-lun-tatis,

CT. ra pax ho-mi-ni-bus,

T. bo-ho-mi-ni-bus bo-ne vo-

Bass. Et in ter-ra pax ho-mi-ni-

93

Cant. ta-tis, vo-lun-ta-

CT. nae vo-lun-ta-

T. lu-ta-tis, bo-ne vo-

Bass. bus bo-ne vo-
Cantus: gratias agimus tibi propere
ter magnam gloriam tuam.

Cantus: gratias agimus tibi propere
ter magnam gloriam tuam. Dom-

Bassus: magnam gloriam tuam. Do-

Cantus: mine Deus, Rex celestis, Deus Pa-

Bassus: mine Deus, Rex celestis, Deus Pa-
Do-mi-ne Fil-
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- Fili u-ni-ge-
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- Je-
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132 Cant. mi ne Deus Ag

135 Cant. Fil i us Pa

138 Cant. Fil i us Pa
Cant. - li - us Pa
CT. Fili - us Pa
T. - li - us Pa
Bass. - li - us Pa

Cant. - tris. Qui tol - lis pec - ca - ta mun - di,
CT. - tris. Qui tol - lis pec - ca - ta mun - di,
T. - tris. Qui tol - lis pec - ca - ta mun - di,
Bass. Qui tol - lis pec - ca - ta mun - di,
Qui tol - lis pec-ca - ta mun - di,

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

 Qui tol - lispec-ca - ta mun-di,

 Qui tol - lispec-ca - ta mun-

di, su - sci - pe de - prec - a - ti - o -

di, su - sci - pe de - prec - a - ti - o-

- di, su - sci - pe de - prec - a - ti - o-

Qui se - des ad dex -

Qui se - des ad dex-

Qui se - des ad dex-

teram;
Cant.:

166

te-ram Patris,

CT.:

Pa-tris,

T.:

mi-se-re-re no-

Bass.:

mi-se-re-re no-

170

miserere nobis. Quoniam tu solus sanctus.

CT.:

miserere nobis. Quoniam tu solus sanctus.

T.:

miserere nobis. Tu

Bass.:

miserere nobis. Tu

174

tus. Tu solus Altissimus Jesus

CT.:

tus. Tu solus Altissimus Jesus

T.:

so-lus Domi-nus, Jesus

Bass.:

so-lus Domi-nus, Jesus
su Christe, cum Sanc - to Spi - ri - tu, in glo - ri - a

sanc - to -spi - ri - tu - in glo - ri - a
Cant.  
\[ \text{glo - ri - a De - i Pa} \]
CT.  
\[ \text{in glo - ri - a De - i Pa} \]
T.  
\[ \text{tris, in glo - ri - a De - i Pa} \]
Bass.  
\[ \text{glo - ri - a De - i Pa} \]

Cant.  
\[ \text{tris. A - - - men.} \]
CT.  
\[ \text{tris. A - - - men.} \]
T.  
\[ \text{tris. A - - - men.} \]
Bass.  
\[ \text{A - - - men.} \]
u - b ni ge - ni - tum,

et ex Pa - tre na - tum

u - b ni ge - ni - tum,

et ex Pa - tre na - tum

De - um de De - o,
vero; generum non factum

tum, consubstantialem Patrum, per

quem omnium facta

Patri, per quem omnium facta
qui prop-ter nos homi-nes et prop-ter no-stram

sunt; qui prop-ter nos homi-nes et prop-ter no-stram

salu-tem de-scen-dit de ce-lis, de-scan-

salu-tem de-scen-dit de ce-lis, de-scan-

scen-dit de ce-lis. Et in-car-nan-

decelis, de celis. Et in-car-nan-

de celis.
tus est de Spiritu Sancto

ex Maria Virginis

ne, et hominem factus est,

e, et hominem factus

e, et hominem,
et homo factus est.

Cru-ci-fix-us et-i-am pro no-bis sub

Cru-ci-fix-us et-i-am pro

Pon-ti-o Pil-at-o;
la - to; pas - sus et se - pul -

pas - sus et se -

pas - sus et se -

Et re - sur - rex - it ter - ti - a di -

Et re - sur - rex - it ter - ti - a di -
est.____
est.____
Cant.  Se - cun - dum scrip -
CT.  se - cun - dum scrip -
T.  -
Bass.  -

Cant.  - tu - ras; et a - scen - dit in
CT.  - tu - ras; et a - scen - dit, et
T.  et a - scen - dit
Bass.  et a - scen - dit

Cant.  ce - lum, se - det ad de -
CT.  a - scen - dit in ce - lum, se - det ad
e - in ce - lum, se - det ad dex -
T.  - in ce - lum, se - det ad dex -
Bass.  dit, et a - scen - dit in ce - lum,
304

Cant.  

CT.

T.

Bass.

se det ad dexteram

308

Cant.  

CT.

T.

Bass.

tris; et iterum ven- 

tris; et iterum ven-

tris; et iterum ven-

tris; et iterum ven-

312

Cant.  

CT.

T.

Bass.

cum gloria judica-

in gloria judica-

gloria judica-

a judica-

vivos et mor-

vivos et mortu-

vivos et mortu-

vivos et mor-

mor.
Et in Spiritum Sanctum, Dominum et vivificantem,
qui ex Patre Filioque procedit.
Et unam sanctam catholicam et
Cant.  

CT.  

T.  

Bass.  

et a-p-o-sto-li-cam Ec-cle-si-am.  

Con-

fi-te-or u-num bap-tis-ma in

fi-te-or u-num bap-tis-ma in

fi-te-or u-num bap-tis-ma in

re-mis-si-o-nem pec-ca-to-

et vitam venturi se-

et vitam venturi

vi-tam_ven-tu-ri se-cu-li. A-

et vitam venturi, et vitam ven-


Cant. - us Sa - ba - oth;
CT. - us Sa - ba - oth;
T. De - us Sa - ba - oth;
Bass. - - ba - oth;

Cant. - - - - -
CT. - - - - -
T. Ple - ni, ple
Bass. Ple - ni - sunt ce - li, ple -

Cant. - - - - -
CT. - - - - -
T. Ple - ni - sunt ce - li, ple -
Bass. - ni sunt ce - li, ple - ni - sunt_
436

O\-

san\-

na\ in\__

ex\-


CT.

O\-

san\-

na\ in\ ex\-

T.

O\-

san\-

na\ in\__ ex\-

Bass.

O\-

san\-

na\ in\ ex\-

439

Cel\-

sis.\--

Be\-


CT.

cel\-

sis.\--

T.

cel\-

sis.\--

Bass.

cel\-

sis.\--

444

ne\--

ne\--

Be\-

ne\--

T.

ne\--

ne\--

Bass.

ne\--

ne\--
re-re nobis, misere-re nobis, di; misere-re nobis, miser-

misere-re nobis. nus

nus De
do - na no - bis pa - cem.
Missa 'Myn hert altyt heeft verlanghen'

Kyrie

Mathias Gascongne

Edited by: Trudie G. Ranson

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Chri-ste e-le-i-son,
Gloria

Et in terra pax hominibus bonae voluntatis.
Cant. 115
gratias agimus tibi

CT. 119
propeter magnum glori

T. 122
am tuam. Domine

Bass. 115
mus tibi

Bass. 119
propeter magnum glori

Bass. 122
am tuam.
Cant. Cantus, Rex celestis,

CT. Deus, Rex celestis,

T. Domine Deus, Rex celestis,

Bass. Deus, Rex celestis, Domine Deus, Rex celestis, Pa-ter om-nipot-

tens, Fin-um-

tens, Domi-
	

Cant. Cantus, Rex celestis,

CT. Deus, Rex celestis,

T. Domine Deus, Rex celestis,

Bass. Deus, Rex celestis, Domine Deus, Rex celestis, Pa-ter om-ni-pot-

tens, Fin-um-

tens, Domi-
	

Cant. Cantus, Rex celestis,

CT. Deus, Rex celestis,

T. Domine Deus, Rex celestis,

Bass. Deus, Rex celestis, Domine Deus, Rex celestis, Pa-ter om-ni-pot-

tens, Fin-um-

tens, Domi-
	

Cant.  
CT.  
T.  
Bass.

in

in

glo-

ri-a

De-
i

Patris.

-A

men.

215

219

222

tris. A

men._

tris. A

men._
Credo

Cantus

Contratenor

Tenor

Bassus

Pa - trem om - ni - po - tem

Fac - to - rem ce - li et ter - ra,

Fac - to - rem ce - li et ter - ra, vi -

ten - tem et ter -

- ra,

et in - vi - b - si - bi -

vi - si - bi - li - um om - ni -

si - bi - li - um om - ni - um
et ex Patre natum an-

et ex Patre natum, ex Patre natum

et ex Patre natum, et ex Patre natum

ete omnia securum

ante omnia securum

ante omnia securum

ante omnia securum

la. lumen

cula. Deum de De-

cula. Deum de De-

cula. Deum de De-o-
de lumen de lumi-ne, De-

um ve-

rum de De- o ve- ro;

um ve-

rum de De- o ve- ro;

ge- ni-tum non fac-tum
Consubstantiam Patris,

Per quem omnina

Per quem omnina

Fac tana sunt;

Qui prop-

-a fac-

Sunt; qui prop-

Ter nos ho-
et prop-ter no-

nos ho-mi-nes et prop-ter no-stram sa-

qui prop-ter nos ho-mi-nes

-mi-nes et prop-ter no-stram sa-

stram sa-lu-tem de scen-dit de ce-

- lu-tem de scen-dit de ce-

de scen-dit de ce-

-lu-tem de-

lis.

- lis. Et in-car-

lis,

de scen-dit de ce-

scen-dit de ce-
Cant. 296

Et incarnatus est

CT.

na - tus est

de Spiritu Sancto

T.

Et incarnatus est
de Spiritu Sancto

Bass.

lis.

300

de Spiritu Sancto

304

ex Maria Virgi -
Cant. 343
Ter-ti-a di-e se-cun-dum scrip-
it ter-ti-a di-e se-cun-dum

CT. 343
Ter-ti-a di-e se-cun-dum scrip-

T. 343

Bass. 343

Cant. 347
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355 Cant.

dex - te - rams Pa - tris;

CT.

det ad dex - te - rams Pa - tris; et i -

T.

se - det ad dex - te - rams Pa - tris; et

Bass.


359 Cant.

et i - terum ven - tu - rums est

CT.

terum ven - tu - rums est cum glo -

T.

Bass.

i - te - rum ven - tu - rums est cum

363 Cant.

cum glo - ri - a ju - di - ca - re

CT.

ri - a ju - di - ca -

T.

Bass.

glo - ri - a ju - di - ca -
re vi vos et mor tu

371

-tu - os, cu - jus reg - os, cu - jus reg - ni

375

-- ni non e - rit fi

rit fi - nis,
Cant.  

--- \_nís, non e - rít finís.---

CT.  

--- \_nís, non e - rít finís,---

T.  

--- \_nís, non e - rít finís.---

Bass.  

non________ e - rít fi - nís.________

--- \_nís.---

Et in Spi - ri - tum

--- \_nís.---

Et in Spi - ri - tum

--- \_Sanc - tum Do - mi ----

--- \_Sanc - tum Do - mi ----

--- \_Sanc - tum Do - b - mi ----

--- \_Sanc - tum Do - b - mi ----
Cant.  num et vi - vi - fi - can - tem,

CT.  num et vi - vi - fi - can - tem, qui

T.  num et vi - vi - fi - can - tem,

Bass.  num et vi - vi - fi - can - tem,
qui cum Pa - tre et Fi - li - o

qui cum Pa -

qui cum Pa - tre

qui cum Pa -

402 406 410
con- glor-i-fi-ca-tur, qui lo-cu-tus

et con- glor-i-fi-ca-tur, con- glor-i-fi-ca-tur,

qui lo-cu-tus

per pro-phe-tas.

Et u-nam sanc-tam ca-tus est per pro-phe-tas.

per pro-phe-tas. Et u-nam sanc-tam

et a-po-sto-li-tho-li-cam et a-po-sto-li-tho-li-cam

catho-li-cam
Agnus Dei

Cantus

Contratenor

Tenor

Bassus

620

Cant.  CT.  T.  Bass.

624

Cant.  CT.  T.  Bass.
e-le-ison, Ky-ri-e e-le-

e-le-ison, Ky-ri-e e-le-

i-son, Ky-ri-e e-le-

i-son, Ky-ri-e e-le-

i-son, Ky-ri-e e-le-

i-son, Ky-ri-e e-le-
C.  
CT.  
T.  
Bass.

Chri - ste e - le son, Chri - ste e - le i - son,
54

C.

Ky - ri - e

CT.

son.

T.

Ky - ri - e

Bass.

Ky - ri - e

58

C.

e - le - i - e

CT.

- ri - e
e - le -

T.

Bass.

e - le - i - e

61

C.

son.

Ky -

CT.

son, Ky -

T.

son, i - son,

Bass.

e - le - i - son,
Gloria

Et in terra pax hominibus bonae voluntatis.

Et in terra pax hominibus bonae voluntatis.
101

C.

\[ a \text{-} g\text{i}m\text{u} \text{a} \text{t}i\text{-}b\text{i} \text{p}r\text{op}\text{e}r \text{t} \]

CT.

\[ c\text{a}\text{m}\text{u} \text{st}e; \text{g}r\text{a}\text{-}t\text{i} \text{-}a \text{g}\text{i}m\text{u} \text{a} \text{t}i\text{-}b\text{i} \text{p}r\text{op}\text{e}r \text{t} \]

T.

\[ \text{G}r\text{a}\text{-}t\text{i} \text{-}a \text{g}\text{i}m\text{u} \text{a} \text{t}i\text{-}b\text{i} \text{p}r\text{op}\text{e}r \text{t} \]

Bass.

\[ \text{G}r\text{a}\text{-}t\text{i} \text{-}a \text{g}\text{i}m\text{u} \text{a} \text{t}i\text{-}b\text{i} \text{p}r\text{op}\text{e}r \text{t} \]

105

C.

\[ \text{m}a\text{g}\text{-n}a\text{m}\text{g}l\text{o}\text{r}\text{i}\text{-}a\text{m} \]

CT.

\[ \text{p}r\text{op}\text{e}r \text{m}a\text{g}\text{-n}a\text{m} \text{g}l\text{o}\text{r}\text{i}\text{-}a\text{m} \text{t}u\text{-} \]

T.

\[ \text{m}a\text{g}\text{-n}a\text{m}\text{g}l\text{o}\text{r}\text{i}\text{-}a\text{m} \]

Bass.

\[ \text{m}a\text{g}\text{-n}a\text{m}\text{g}l\text{o}\text{r}\text{i}\text{-}a\text{m} \]

108

C.

\[ \text{t}u\text{a}m. \text{D}o\text{-mi\text{-ne} D}e\text{-us}_\text{b} \]

CT.

\[ \text{a}m. \text{D}o\text{-mi\text{-ne} D}e\text{-us}_\text{b} \text{R}e\text{x c}e\text{l}\text{-}t\text{i} \text{D}e\text{-} \]

T.

\[ \text{t}u\text{a}m. \text{D}o\text{-mi\text{-ne} D}e\text{-us}_\text{b} \text{R}e\text{x c}e\text{l}\text{-} \]

Bass.

\[ \text{t}u\text{a}m. \text{D}o\text{-mi\text{-ne} D}e\text{-us}_\text{b} \text{R}e\text{x c}e\text{l}\text{-} \]
Rex celestis, Deus Patris omnipotens, Deus Patris omnipotens, Deus Patris omnipotens, Deus Patris omnipotens,

Domine Filiuni genet

Domine Filiuni genet

Domine Filiuni genet

Domine Filiuni genet
ti - o - nem no - stram; qui se-

des ad dex - te - ram Pa - tris,

Quo - ni - am tu

mi - se - re - re no - bis.

ni - am tu so - lus san - tus,

so - lus san - tus,

bis.

tu so - lus Do
Credo

Pa - trem om - ni -

Pa - trem om - ni - po - ten -

Patrem omnipotentem, factorem celestis, fac - to - rem celestem, fac - to - rem celestem, fac - to - rem celestem, facet - orem celestis, vi - si - bi - li - um om - ni - um et vi - si - bi - li - um om - ni - um et
o v e r o;

ge -
g e n i t u m non

rum de De - o ve - r o;

pe r

ni - t u m non fac - t u m con - sub - stan - ti - a lem Pa -

fac - t u m con sub - stan - ti - a lem

quem om

b - tri, per quem

Pa - tri, per quem omni - a fac -
- ni-a fac-ta sunt; 
om-ni-a fac-ta sunt; qui prop-
quem om-ni-a fac-ta sunt;
-ta sunt, om-ni-a fac-ta-sunt; qui prop-
et prop-ter no-stram sa-
-ter nos homi-nes
et prop-ter nos-tram sa-
-ter nos homi-nes

tem de-scen-dit de coe-
de-scendit de coelis,
tem de-scen-dit de coe-
de-scendit de coelis,
C. liis. Et incarnatus

CT. scen - dit de coel - lis.

T. liis. Et incarnatus -

de - scen - dit de coel - lis.

Bass. de - scen - dit de coel - lis. Et

C. est de Spiri - tu Sanc - to

CT. Spir - itu Sanc - to de Spir - itu Sanc -

T. est de Spir - itu Sanc - to

Bass. in - car - natus est de Spir - itu Sanc -

C. ex Ma - ri - a vir - gi -

CT. to ex Ma - ri - a vir - gi -

T. to ex Ma - ri - a

Bass. to ex Ma - ri - a vir - gi -
Et resurrexit in celis; et ascendit in terram; et surrrexit et est.

Et in terris est. Et resurrection.

Et resurrectionem scripsit.
et ascendit in coelum, sedet ad dextera

patris, ad dextra

dextra

tris. Et iterum venitrus

tris. Et iterum venitrus

tris. Et iterum venitrus

tris. Et iterum venitrus
339

C. est cum glori-a judi-ca-re

CT. est cum glori-a judi-ca-re

T. - rus est cum glori-a judi-ca-re

Bass. est cum glori-a judi-ca-re

343

C._____

CT._______

T.____ vivos et mor-tu-os, cu-ius reg-ni non e-rit_

Bass.____ vivos et mor-tu-os, cu-ius reg-ni non e-rit_

347

C._____

CT._____

T.__________

Bass._________
Qui ex Patre Fili-vi-fi-can-tem,
qui cum Patre et Filio simul a-li-o-que pro-ce-dit;
d,o-r-a-tur et con-glo-ri-fi-ca-tur,
mul a-d-o-ra-tur et con-glo-ri-fi-ca-tur,
qui cum Patre et Filio simul a-li-o-que pro-ce-dit;
d,o-r-a-tur et con-glo-ri-fi-ca-tur,
qui locutus est per prophetas.

et conglobatus
cam ecclesiam, et apostolicam Ecclesi-

-ritificatur,
et apostolicam Ecclesi-

am. Confiteor unum baptis-

am. Confiteor unum baptis-
C. ma in remissio nem
CT. ma in remissio nem
T. ma in remissio nem
Bass. ma in remissio nem

C. pecatos. Et expec-
CT. pecatos.
T. pecatos. Et expec-
Bass. pecatos. Et expec-

C. to resurrexi o-
CT. Et expecto
T. to resurrexi o-
Bass. Et expecto
C.

CT.

T.

Bass.

ra,

li et ter

ter

et ter

ra glo

-ra glo ri-

ra

ri a tu-

a,

a tu-

glo-
499

503

507
pec - ca - ta mun -

di, qu - to - lis pec - ca

di, qu - to - lis pec - ca

- ta mun -

di, mi - se -

ta mun -

ta mun -

pec - ca - ta mun - di; mi - se - re - re

pec - ca - ta mun - di; mi - se - re - re no - bis,
580

C.  
\[ \text{qui tollis pecca-} \]

CT.  
\[ \text{qui tollis pecca-ta mundi, pec-} \]

T.  
\[ \text{qui tollis pecca-ta mundi, qui tollis tollis pecca-} \]

Bass.  
\[ \text{tollis pecca-ta mundi, qui tollis pecca-} \]

584

C.  
\[ \text{ta mundi; dona nobis,} \]

CT.  
\[ \text{ca-ta mundi; dona nobis,} \]

T.  
\[ \text{pec-ca-ta mundi; dona nobis,} \]

Bass.  
\[ \text{ta mundi; dona nobis,} \]

588

C.  
\[ \text{dona nobis pacem, dona no-} \]

CT.  
\[ \text{dona nobis pacem, dona no-} \]

T.  
\[ \text{dona nobis pacem, dona no-} \]

Bass.  
\[ \text{dona nobis pacem, dona no-} \]
C. bis pacem, dona non -
CT. bis pacem, dona non -
T. bis pacem, dona non -
Bass. bis pacem, dona non -

C. bis pacem.
CT. bis pacem.
T. bis pacem.
Bass. bis pacem.
Missus est Gabriel angelus

LonBM 8.G.VII, 23v-25

Josquin des Prez
Cant. | CT. |
--- | --- |
```
\[\text{Ba} \] \\
\[\text{Ma}\]
```

T. | Bass. |
--- | --- |
```
\[\text{Ma} \]
```

---

Cant. | CT. |
--- | --- |
```
\[\text{Do} \]
```

T. | Bass. |
--- | --- |
```
\[\text{Do}\]
```

---

Cant. | CT. |
--- | --- |
```
\[\text{Do}\]
```

T. | Bass. |
--- | --- |
```
\[\text{Do}\]
```

---

Cant. | CT. |
--- | --- |
```
\[\text{Do}\]
```

T. | Bass. |
--- | --- |
```
\[\text{Do}\]
```

---
cum, bene-
cum, bene-
dic-
dic-
be-
te
be-
in
in
in
be-
es-
-ribus,
-ribus, al-le-lu-
O genitrix gloriosa

Cantus

O genitrix gloriosa

Contratenor

O genitrix

Tenor

O genitrix gloriosa

Bassus

O genitrix

Cant. 6

O genitrix

CT.

O genitrix

T.

O genitrix

B.

Dei speciosae, mater

Cant. 11

Dei speciosae, mater

CT.

Dei speciosae

T.

Dei speciosae

B.

Dei speciosae
non habens de-ti-men-tum Vir-gi-ni-tis, et e-ris be-ne-di-cata Vir-gi-

non habens de-tri-men-tum Vir-gi-ni-tis, et e-ris be-ne-di-cata Vir-

non habens de-tri-men-tum Vir-gi-ni-

vir-gi-ni-tis, et e-ris be-ne-di-cata
se - ri - cor - di - a. O - Ma - ri - a flo - rens ro-

se ri - cor - di - a. O Ma - ri - a flo - rens

O Ma - ri - a flo - rens

ro - sa, tu nos ab ho - ste pro - te - ge, es -

ro - sa, tu nos ab ho - ste pro - te - ge, es -

ro - sa, tu nos ab ho - ste pro - te - ge, es -

to no - bis gra - ti - o - sa et ho - ra

to no - bis gra - ti - o - sa, et ho - ra mor - tis

to no - bis gra - ti - o - sa, et ho - ra mor - tis
Cant. 68

mor-tis su-sci-pe. O glo-ri-o-sa Do-min-

CT. 72

na, ex-cal-sa su-per si-de-ra,

T. 76

tea cre-a-vit pro-vi-de lac-ta-

B. 76

qui

lac-ta-sti

tea cre-a-vit pro-vi-de lac-ta-sti
Cant.  
```
\begin{align*}
\text{bi} & \quad \text{les}, \\
\text{ce} & \quad \text{li} \\
\text{ce} & \quad \text{li} \\
\end{align*}
```

CT.  
```
\begin{align*}
\text{ce} & \quad \text{li} \\
\text{ce} & \quad \text{li} \\
\text{ce} & \quad \text{li} \\
\end{align*}
```

T.  
```
\begin{align*}
\text{li} & \quad \text{fe} \\
\text{ne} & \quad \text{str} \\
\text{fac} & \quad \text{ta} \\
\end{align*}
```

B.  
```
\begin{align*}
\text{li} & \quad \text{fe} \\
\text{ne} & \quad \text{str} \\
\text{fac} & \quad \text{ta} \\
\end{align*}
```

Cant.  
```
\begin{align*}
\text{stra} & \quad \text{fac} \\
\text{ta} & \quad \text{es}. \\
\text{Ma} & \quad \text{ri} \\
\end{align*}
```

CT.  
```
\begin{align*}
\text{Ma} & \quad \text{ri} \\
\text{Ma} & \quad \text{ri} \\
\text{Ma} & \quad \text{ri} \\
\end{align*}
```

T.  
```
\begin{align*}
\text{li} & \quad \text{fe} \\
\text{ne} & \quad \text{str} \\
\text{fac} & \quad \text{ta} \\
\end{align*}
```

B.  
```
\begin{align*}
\text{fac} & \quad \text{ta} \\
\text{Ma} & \quad \text{ri} \\
\text{Ma} & \quad \text{Ma} \\
\end{align*}
```

Cant.  
```
\begin{align*}
\text{ma} & \quad \text{ter} \\
\text{Ma} & \quad \text{Ma} \\
\text{Ma} & \quad \text{Ma} \\
\end{align*}
```

CT.  
```
\begin{align*}
\text{Ma} & \quad \text{Ma} \\
\text{Ma} & \quad \text{Ma} \\
\text{Ma} & \quad \text{Ma} \\
\end{align*}
```

T.  
```
\begin{align*}
\text{ma} & \quad \text{ter} \\
\text{Ma} & \quad \text{Ma} \\
\text{Ma} & \quad \text{Ma} \\
\end{align*}
```

B.  
```
\begin{align*}
\text{gra} & \quad \text{ti} \\
\text{Ma} & \quad \text{Ma} \\
\text{Ma} & \quad \text{Ma} \\
\end{align*}
```
Oonde monn
*In this version of the motet, the names of the original supplicants Anna and Ludovicus have been replaced by Katherina and Henricus, and the name of Renatus has been replaced by Georgii in order to personalize it for its recipients.
Cant.

CT.

T.

Bass.

to adiuemur per
to adiuemur

per tuam clem

per tuam clem men
tuam clem

per tuam clem ti

per tuam clem ti am

am

am

am

am
Rex, clamavit ad te, audi queso vo-

Rex, clamavit ad te, audi queso vo-

vo-cem nostram, audi ques-o vo-

vo-cem nostram, audi ques-o vo-

cem nostram, audi
cem nostram, audi
que-so vo-cem no-stram.
Myn hertz altyt heeft verlanghen

Mein hertz altyt heefft verlanghen

Myn hertz altyt hefft verlanghen

lan - ghen Naer u die al - der
Cant.  
```
12
Liefste myn, liefste myn, naer
```

Alt.  
```
16
U die alder liefste myn.
```

T.  
```
20
U lief-de
```

Bass.
Cant.     
heeft my ont - fan - ghen,     

Alt.     

T.     
vry wil - lick,     

Bass.     

Cant.     
zyn.     

Alt.     
Voor al - de wee -

T.     

Bass.
36 Cant.
```
relt ghe-mee-ne,
```

Alt.
```
hoort of ziet,
```

T.
```
wie dat
```

Bass.
```
```

40 Cant.
```
```

Alt.
```
```

T.
```
```

Bass.
```
```

44 Cant.
```
```

Alt.
```
```

T.
```
```

Bass.
```
```

44 Cant.
```
```

Alt.
```
```

T.
```
```

Bass.
```
```

Bass.
```
```

44 Cant.
```
```

Alt.
```
```

T.
```
```

Bass.
```
```

Bass.
```
```

Bass.
```
```

Bass.
Cant. 48 ne; Daer om lief
Alt.
T.
Bass.

Cant. 51 en begheft my niet.
Alt.
T.
Bass.
Paronymphus

Edited by Ludwig Finscher

Loyset Compère

Virginitatem inte-

sa - lu - tat Vir - gi - nem

Vir - gi - nem inte-

nem in - temera - tam:

ra - tam:

te - me - ra - tam:

ra - tam: Do - mi - nus te -

Do - mi - nus te -

cum, in -

cum, in -

cum, in -
Tu paries

Tu paries

Tu paries

Vata, tu paries

Filium, intacta

Filium, intac-

Filium, intac-

Filium, intac-

Ma-

Ma-

Ma-
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