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Matthaeus Pipelare's "Fors seulement chanson (II)" and its related motet and mass performance editions and commentary

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MATTHAEUS PIPELARE'S *FORS SEULEMENT (II)* CHANSON
AND ITS RELATED MOTET AND MASS
PERFORMANCE EDITIONS AND COMMENTARY

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

By
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ABSTRACT

Matthaeus Pipelare was a composer from the southern Netherlands who flourished in the late fifteenth and early sixteenth centuries. Except for the little more than two years he spent as choirmaster for the Confraternity associated with the Cathedral of St. John in 's Hertogenbosch, located in Northern Brabant, almost nothing is known of his professional or personal life. Yet writers of the period hailed his skill and placed him in the same company as such well-known composers as Josquin, la Rue, Brumel, and Isaac.

A small but excellent body of the composer's works survive in manuscripts and early prints housed in libraries and archives of eleven countries throughout Europe, stretching from Russia to Spain, with 26 sources found in Italy. The surviving corpus consists of eight secular works (four Flemish songs and four French chansons, one doubtful), nine motets, nine Masses, and a Credo. From the large scale Masses to the exquisite gem of the *Fors seulement (II)* chanson, Pipelare's music exhibits masterful design and an engaging quality for both performer and listener. He and his compositions deserve to be more widely known and performed.

Unfortunately, the only current editions of his works are available in scholarly editions, the main goal of which is study rather than performance, and which are usually larger and heavier than most performance editions. The primary purpose of this project is to produce modern-day performance editions of three related works by Pipelare: *Fors seulement (II)*, *Exortum est in tenebris*, and *Missa Fors seulement*. Each of the editions is based on one of the surviving manuscripts. Copies of these manuscripts were obtained from libraries and archives in Florence, Segovia, and Jena. The editions are intended to be accurate transmissions of the source documents while presenting the music in a form which modern-day singers and conductors will find easy to use. A secondary purpose of the study is to provide adequate

background on Pipelare and his works, particularly those included in the editions, which will both create interest in this unfortunately obscure composer and provide the conductor with pertinent information for successful performance.

CHAPTER 1

PURPOSES AND OVERVIEW

INTRODUCTION

Purposes of the Project

Matthaeus Pipelare is one of the many fine composers from the southern Netherlands who flourished in the late fifteenth and early sixteenth centuries, but whose name and works are virtually unknown today.¹ It is not known when or where he was born or died, but the dates of c.1450-c.1415 have been proposed.² Doubt exists as to whether either of these names is correct as a Christian name or a family name.³ Yet a small, but excellent body of the composer's work survives in manuscripts and early prints housed in libraries and archives of eleven countries throughout Europe, stretching from Russia to Spain, with 26 sources found in Italy.⁴

Unfortunately, this music is not readily available for performance. Although over thirty-five years have passed since the publication of Pipelare's Collected Works, edited by Ronald Cross, only three transcriptions of the composer's works, all of the *Fors seulement (II)* chanson, have been located.⁵ However, all of these are included in scholarly collections, and like the

¹Ronald Cross, "Matthaeus Pipelare: In The New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., 2nd ed., Vol. 19 (London: Macmillan Publishers Ltd., 2001), 771 and Ronald Cross, "Matthaeus Pipelare: A Historical and Stylistic Study of His Works, Part I," (Ph.D. diss., New York University, 1961), 1.

²Cross, "M. P.: Historical and Stylistic, Pt. I," 9-11, 39 and Cross, "Pipelare," New Grove, 771.

³Cross, "M. P.: Historical and Stylistic, Pt. I," 23-24.

⁴Ibid., ii.

⁵Helen Hewitt, ed., Ottaviano Petrucci, Canti B numero cinquanta (Chicago and London: University of Chicago Press, 1967), Martin Picker, ed., Fors Seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries, Vol. 14 of

transcriptions found in the Collected Works, are not practical for usual modern-day performance. All of these collections present several problems in adapting them for use for modern performance. The expense of purchasing multiple copies of any of the collections would be prohibitive. The large size of each volume would prove unwieldy for the singers. As it was typical in secular works of the period to underlay only the refrain of the poem, none of the transcriptions provide a workable method for singing the entire chanson text. In the Collected Works, Cross has used *Mensurstrichen* instead of modern barlines, which many singers find confusing. Finally, none of the transcriptions include a keyboard reduction of the vocal parts. While the absence of such a rehearsal aid is entirely appropriate for scholarly editions, many choral ensembles do not have regular access to accompanists adept at reading from the vocal parts. A keyboard reduction can be a welcome help in rehearsals.

The primary purpose of this project is to produce modern-day performance editions of three related works by Pipelare: *Fors seulement (II)*, *Exortum est in tenebris*, and *Missa Fors seulement*. Each of the editions is based on one of the surviving manuscripts. Copies of these manuscripts were obtained from libraries and archives in Florence, Segovia, and Jena. The editions are intended to be accurate transmissions of the source documents while presenting the music in a form which modern singers and conductors will find easy to use. A secondary purpose of the study is to provide adequate background on Pipelare and his works, particularly those included in the editions, which will both create interest in this unfortunately obscure composer and provide the conductor with pertinent information for successful performance.

Recent Researches in Music of the Middle Ages and Early Renaissance (Madison, WI: A-R Editions, Inc., 1981), and Martin Picker, ed., The Chanson Albums of Marguerite of Austria (Berkeley and Los Angeles: University of California Press, 1965).

Chapter 1 surveys Pipelare's musical significance and scant biography. An overview of his works is given, including a rationale for which works were selected for the editions. Concluding the chapter is a discussion of the extensive lineage of musical settings of the *Fors seulement* poem, highlighting Pipelare's prominent role. Chapter 2 includes information on the manuscripts and their selection; a discussion of the various editing procedures followed, including specific problems and solutions; and an examination of each work with regards to its musical features and particular concerns involving modern performance. Chapter 3 offers conclusions about the results of the project and, finally, presents the editions.

Musical Significance

The surviving corpus, as included in Matthaeus Pipelare: Opera Omnia edited by Ronald Cross, consists of eight secular works (four Flemish songs and four French chansons), nine motets, nine Masses, and a Credo. The works are immediately accessible to the listener because of their appealing melodies and textural variety, yet they also evidence skillful design and inventiveness. In his dissertation, Cross catalogs forty-seven manuscripts and twelve early prints which contain music that can be attributed to Pipelare.⁶ In addition, several sixteenth century writers include Pipelare in lists of composers who merit highest praise. Pipelare was cited as one of the composers whose works "flow from the very fountaine of Art" by Andreas Ornithoparcus in his Musice active Micrologus (Leipzig 1517).⁷ Claudius Sebastiani, in his

⁶Ibid., 43-51.

⁷The quotation is from Book II, Chap. 8 ("Of Diminution"), pp. 49-50, of the English translation made by John Dowland, published in London in 1609 as Andreas Ornithoparcus. His micrologus, or Introduction: Containing the Art of Singing. Both Ornithoparcus's and Dowland's volumes are available in unaltered reproductions, along with an introduction, list of variant readings, and table of citations, edited by Gustave Reese and Steven Ledbetter, Ornithoparchus/Dowland: A Compendium of Musical Practice (New York: Dover Publications, Inc., 1973), 170.

Bellum musicale, inter plani et mensuralis cantus reges (War between the King of Plain Chant and the King of Measured Chant, 1563) includes Pipelare among the company of Josquin, Pierre de la Rue, Brumel, Isaac, and others whom he classifies as *pratici*, “the practical theorists, the Leaders of the others, who knew how to sing, and compose, and to judge compositions.”⁸

In assessing the quality and importance of Pipelare’s compositions, Cross, the leading researcher on the composer, points to the wide variety of techniques, textures, and forms exhibited in the corpus. He finds in Pipelare a composer who produced works which range from large and complex to small and intimate and who was equally adept at crafting intricate polyphony and “lucid” homophony. He also notes that, despite the small number of surviving compositions, the works evidence an evolution of style which closely parallels the “general musical trends” of the period, thereby offering excellent material for study.⁹ Cross corroborates his analysis of Pipelare’s significance with a quote from a prominent twentieth-century musicologist, Charles van de Borren, who rates Pipelare as among the “first rank” of his peers and draws comparisons with the much better known Pierre de la Rue. Van de Borren, like Cross, sees Pipelare’s corpus as providing excellent material for gaining an overview of this musically fertile era.¹⁰

Biography

Given the merit accorded him by sixteenth century writers and the dissemination of this works, it is somewhat surprising that so little biographical information about Pipelare is

⁸Ronald Cross, “The Life and Works of Matthaëus Pipelare,” Musica Disciplina 17 (1963): 98.

⁹Ibid., 97-98.

¹⁰Ibid., 98. Cross quoted from Charles van de Boren, La Musique en Belgique du moyen âge à nos jours, (1950): 91.

available. After extensive research in church and city archives and early historical references, Cross concludes that the only verifiable period in Pipelare's life was the two plus years that he spent in 's-Hertogenbosch in northern Brabant. Because of his work there and because four of the surviving chansons have Flemish texts, he assumes that the composer could have been Flemish.¹¹

Until the middle of the nineteenth century, no source gives any indication of Pipelare's birthplace. However, after that time, the composer is often listed as being born in Leuven.¹² Cross credits this change to the historian Maldeghem who seems to be the first to name Leuven as Pipelare's birthplace. Maldeghem's attribution is made in Volume I of the Trésor musical, Musique profane, 1865, page 8, where he relates information about the composer while referring to one of the composer's chansons contained in the volume.¹³ In his footnote concerning Maldeghem's remarks, Cross points out that one of Pipelare's manuscripts does contain a reference to Leuven and perhaps it is here that the connection is drawn.¹⁴ Cross admits that documents may have been available to Maldeghem which are now lost. But, without any current documentation other than Maldeghem's assertion and that of later writers who seemed to be relying on his information, Cross is unwilling to commit to a date or place of birth for Pipelare.¹⁵

¹¹Cross, "Pipelare," New Grove, 771 and Cross, "M. P.: Historical and Stylistic, Pt. 1," 4.

¹²*Ibid.*, 9-10. Cross uses the French name, "Louvain."

¹³*Ibid.*, 9. Cross notes that the chanson is identified in the volume as *Quant vers le soir* but is really *Fors seulement*. Also, Maldeghem says that the chanson was found in a private library in Rome. Cross says there are no known sources of this chanson in Rome or of Roman Origin.

¹⁴*Ibid.*, 9

¹⁵*Ibid.*, 10-11.

As the only documented period in Pipelare's life, his work in 's-Hertogenbosch is certainly worth examining. Even for this span, the sole source of information extant is a set of records of the Illustrious Confraternity of Our Lady at 's-Hertogenbosch which was brought to light by the Dutch musicologist, Albert Smijers.¹⁶ His research on this organization has revealed a long and rich tradition of sacred music making. The Confraternity was established in 1318 at the cathedral of St. John. Its members consisted of clerics and scholars who were selected with great care and entrusted with providing the highest quality of music for the Cathedral. While Gregorian chant was sung for ordinary weekday services, polyphonic music was also used for all important feasts. A number of prominent singers and composers had some association with the Confraternity through the years. Jacob Barbireau visited in 1489; Pierre de la Rue was admitted as a member; and Jacob Clemens non Papa produced a Mass and a motet for the organization in 1550.¹⁷

According to the Confraternity's records Pipelare was in Antwerp during early 1498. Pouwels van Rode, a member of the Confraternity at 's-Hertogenbosch, traveled to Antwerp in order to recruit a *zangmeester* (choir master) and high-voiced singer. He evidently returned with Pipelare and a singer called Chrispiaenen. From the accounts Cross surmises that the new employees arrived in 's-Hertogenbosch in the second week of Lent, 1498. Pipelare's work as director of the choir boys must have been satisfactory because when he threatened to leave if he

¹⁶Ibid., 12-18. Cross provides an English translation of portions referring to Pipelare alongside the original Dutch text from Albert Smijers, "De Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch. Archivalia bijeengebracht," Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, XIII (1932), 213-222.

¹⁷Albert Smijers, "Music of the Illustrious Confraternity of our Lady at 's-Hertogenbosch from 1330-1600," In Papers Read at the International Congress of Musicology, Arthur Mendel, Gustave Reese, and Gilbert Chase, eds. (New York: Music Educators' National Conference for the American Musicological Society, 1939), 184-186.

had to pay travel expenses from his salary, the members gave him the amount as a gift.¹⁸

Through their interpretation of the records, both Cross and Smijers place Pipelare's departure from 's-Hertogenbosch early in May of 1500.¹⁹ Where he went or what type of positions the composer may have held from this point are completely unknown.

The only clues as to a date for Pipelare's death are deduced from the use of the sign of the cross "+" in several of the manuscripts at Jena. The symbol was placed beside a composer's name who was dead at the time his work was copied into the manuscript. Cross reports that in Chorbuch 20 both Pipelare's and Josquin's names bear the sign of the cross which would mean that the manuscript was copied after 1521, the year of Josquin's death. However, Karl Roediger has dated Chorbuch 2 as 1512 due to the cross placed by Antoine de Févin's name.²⁰ Févin's death date is believed to be late 1511 or early 1512.²¹ Pipelare's *Missa Fors seulement* is included in this manuscript and a cross is found beside his name, also. Another manuscript in Brussels includes Pipelare's name with the sign of the cross, but the date of this document has not been ascertained. Therefore, Cross states that all one can surmise is that Pipelare was dead at least by early 1512.²² However, Herbert Kellman's research on the set of manuscripts to

¹⁸Cross, "M. P.: Historical and Stylistic, Pt.1," 18-19.

¹⁹Ibid., 18, 11, on the latter page Cross quotes Smijers from his "Meerstemmige Muziek van de Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch," Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, XVI (1940), 2, fn.4.

²⁰Ibid., 39 and footnote 27, Karl Roediger, Die geistliche Musikhandschriften der Universitäts-Bibliothek Jena, 1935, 61, fn.7.

²¹Don Michael Randel, ed., The Harvard Biographical Dictionary of Music, (Cambridge, MA, et al.: The Belknap Press of Harvard University Press, 1996), 266.

²²Cross, "M. P.: Historical and Stylistic, Pt.1," 39.

which Chorbuch 2 belongs has suggested other possible dates, first of c.1512-c.1525 and most recently of c.1512-c.1518.²³ This, of course, raises the possibility that Pipelare lived past 1512.

Even the name Matthaëus Pipelare or one of its innumerable variants defies complete verification in relation to our elusive composer. The original spelling of Pipelare may have been closer to Pypelaere or Pypelaerts. In the confraternity's accounts, seven different spellings of the name are used: Pippelaer, Pypeler, Pipelaer, Pipelair, Pypelaer, Pipelaere, and Pypelair. The origin of the word seems to be a Flemish term used during this period to denote an instrumentalist or, more specifically a *stadtpijper*, a piper (instrumentalist) for a city. Cross has not been able to find any evidence that this composer was employed as such. However, it is possible that a forbear could have been a *stadtpijper*. In fact, the preferred spelling in the manuscripts is Pipelare with the "la" and "re" sometimes musically notated as members of the hexachord (see Example 12). This raises the possibility that the composer adopted this version as a pen-name rather than it being his family name.²⁴

The first, or Christian name, of the composer is also in question. Of the seven entries in the Confraternity's records which include a form of Matthaëus, four of them use a version which means "son of Matthew": Matheesz., Matheussz. (twice), and Matheussen.²⁵ Therefore, although the use of numerous spellings for a person's name was common at the time, the

²³The first dates are given in Jerry Call, Charles Hamm, and Herbert Kellman, eds., Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550, University of Illinois Musicological Archives for Renaissance Manuscript Studies (American Institute of Musicology, 1979-88), Vol. 1, 288 and the second dates are given in Herbert Kellman, ed. The Treasury of Petrus Alamire: Music and Art in Flemish Court Manuscripts 1500-1535 (Ludion, Ghent, Amsterdam: distributed by The University of Chicago Press, 1999), 84-85.

²⁴Cross, "Historical and Stylistic, Pt. 1," 4, 23, 38 and Cross, "Pipelare," New Grove, 771.

²⁵Cross, "Historical and Stylistic, Pt. 1," 23.

Confraternity's records raise the possibility that Matthaëus was not Pipelare's Christian name, but that he was often referred to as Matthew's son. Cross admits that because of such conflicting and inconclusive data . . .

. . . we do not really know what our composer's name is. What we do know, or do not know, however, may be summed up thus: "Matthaëus" may or may not have been the first name of our composer; "Matthaëuszone" (or "Matthaessen") may have been either a patronymic or a family name; and "Pipelaer" may have been either a family name or a pseudonym.²⁶

Since the accounts of the Confraternity indicate that Pipelare was recruited in Antwerp, Cross searched the state, city, and Cathedral archives there. Although he found numerous occurrences of various forms of "Pypelare" and some entries of "Mathyss" and "Mathyssoens," he could document no definite connection with our composer. In fact, he found no entries for any version of "Matthaëus Pipelare" or "Mathaeussen Pypelare."²⁷

An entry in the Acta capitularia of the church of St. Donatian in Bruges lists a payment in 1493 to a tenor by the name of Johannes Pippelaere. The question arises as to whether this person was a relative of our composer, or even the composer himself - Matthew's son.²⁸ The records of the Papal Chapel in Rome list a Johannes Pippelart as a singer from October 1499 to April 1502. However, both Cross and Jennifer Bloxam agree it is unlikely that this person could be the Pipelare who worked in s'-Hertogenbosch. The Confraternity's accounts indicate that Pipelare did not leave its service until the spring of 1500. Although Bloxam disputes Cross's interpretation of the Confraternity's pay records and presents the possibility that Pipelare may have taken a seven-week leave of absence from late 1499 to early 1500, she concedes that the

²⁶Ibid., 24.

²⁷Ibid., 25-30.

²⁸Ibid., 32-33.

dates still show that the singer in Rome and the choir master in 's-Hertogenbosch were not the same person.²⁹ Bloxom further proves that the Johannes in Bruges could not be the “Matthew’s son” of the Confraternity’s records as Matthaëus began his post in 's-Hertogenbosch several months before Johannes left his in Bruges.³⁰

OVERVIEW OF WORKS

General Characteristics

Pipelare’s corpus includes works from most of the major genres of the period, and the evolution one may note in his style and technique reflects the prevailing trends.³¹ The eight secular songs (four Flemish and four French) are, for the most part, thoroughly contrapuntal, but some lovely homophonic and declamatory passages may be found as well. While four of the motets are impressive multi-sectional works, five are small gems. The scale of Pipelare’s Masses is also varied. Most of the nine are large, complex settings of the genre, suitable for feast days and other celebrations. However, *Missa de Feria*, *Missa sine nomine* (Segovia-Jena), and *Missa Mi mi* are skillfully compact renderings, more practical for ordinary use. The final surviving work in the corpus is an imposing setting of the *Credo* in four sections.

Consistent with the prevailing practice of the late fifteenth century, almost all of Pipelare’s compositions are set for a total of four voices. The exceptions range from the two-voice motet *Virga tua et baculus tuus* (possibly a *contrafactum*), to the seven-voice motet

²⁹Ibid., 34-37 and M. Jennifer Bloxam, “In Praise of Spurious Saints: *The Missae Floruit Egregiis by Pipelare and La Rue*,” *Journal of the American Musicological Society* 44 (Summer 1991): 170.

³⁰Pipelare began his job in 's-Hertogenbosch in March 1498 and Johannes departed his post in Bruges after 24 June 1498. Bloxam, “In Praise,” 171.

³¹Cross, “M.P.: Historical and Stylistic, Pt. 1,” 2, 296.

Memorare Mater Christi. Settings for three voices include the song *Mijns liefskins bruyn ooghen* and the motet *Sensus carnis mors est* (actually a *contrafactum* from *Missa Mi mi*).³² Four works are set for five voices: motets *Ave Maria...Virgo Serena* and *Salve Regina*, *Credo de Sancto Johanne Evangelista*, and *Missa Fors seulement*.³³

Cross reports in his dissertation that he found evidence of three other sacred works attributed to Pipelare that are no longer extant: *Missa Omnium carminum* (a4), an unnamed Mass (a3) and another *Magnificat*.³⁴ In the list of works given in his most recent New Grove article on the composer, he indicates that both the four-voice Mass and the unnamed Mass were lost in World War II. Curiously, he does not mention the second *Magnificat* in the New Grove list of works and the voicing of the unnamed Mass is increased from three to eight. This, evidently more current information, is offered without explanation.³⁵

The vocal ranges for Pipelare's works reflect the fact that most of the music of this period, especially the sacred music, was intended to be sung by men and and falsettists or boys, where available. Seventeen of the twenty-seven compositions included in the Collected Works have a top note well within the range of the modern-day alto, e^2 or below.³⁶ *Morkin ic hebbe*

³²Two secular, three-part vocal works, *Sur tous regretz* and *Hélas de vous*, attributed to Pipelare, were published in *Das Chorwek*, Helft 3, Friedrich Blume, ed. "Josquin des Prés und andere Maister Weltliche Lieder (Wofenbüttel: Mösel Verlag, 1930), 23-26. Cross disputes these as Pipelare's works: see "M. P.: Historical and Stylistic, Pt. 1," 42.

³³*Ibid.*, 293, 134.

³⁴*Ibid.*, 59, 293.

³⁵Cross, "Pipelare," New Grove, 772.

³⁶The system of note identification wherein middle c is designated as c^1 will be used in this paper. A survey of the ranges of all of the works included in the Collected Works was undertaken by the author. Comparison of the transcription with their incipits from the sources indicated that none of the works have been transposed in Cross's volumes.

and *Hic est vere martyr* have the highest vocal range requiring a^2 and g^2 respectively and eight other compositions have ranges that ascend to a top note of f^2 . The total vocal span of fourteen of the works fall within the comfortable range of most modern basses (extending down to F), tenors, and altos. A typical problem associated with alto-like parts of this period is that, because they were sung by men falsettists, their tessitura often lies very low and includes many pitches (i.e. g and a) on which it is difficult for female altos to project.³⁷ This is true for many of Pipelare's works and in the *Missa Sine nomine* (Segovia-Jena), the altus part is filled with f 's and, in the *Agnus Dei*, requires an e twice (measures 19 and 20) and a d once, also in measure 20. The top voice of *Missa Mi mi*, which generally is in the alto range, also extends down to an e in measure 60 of the *Credo*. This last Mass and two others, *Missa L'Homme armé* and *Missa Fors seulement* definitely lie on the low end of vocal ranges and plunge well below the most common extensions to the Medieval *Gamut*.³⁸ The lowest note in each of the three Masses is, in order listed above, E , D , and C . The highest note of each, in order is c^2 , a^1 , and a^1 . Some implications of these low ranges and modern performance will be discussed in Chapter 2.

In his choice of mensuration, Pipelare generally is in line with contemporary practice. In regards to his Masses, Cross reports that, like most large-scale sacred works during this period, the individual "movements usually begin with tempus perfectum (O) and then progress to

³⁷The issues of variable pitch and transposition will be discussed in Chapter 2.

³⁸Andrew Hughes, "Solmization, I," In The New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., 2nd ed., Vol. 23 (London: Macmillan Publishers Ltd., 2001), 645-646.

tempus imperfectum, alla breve (♩).”³⁹ Of the Masses and Credo, only *Missa Fors seulement* solely utilizes duple meter.”⁴⁰

Because the use of duple meter was an emerging trend, it is not surprising that almost all of Pipelare’s secular works and motets are in duple meter. Of the secular songs, only *Mijns liefskins bruyn ooghen* is entirely in triple meter with *Morkin ic hebbe*, *Vray dieu d’amours* (Pernner Codex), and *Vray dieu quel paine* exhibiting only brief sections in triple meter. Although somewhat conservative methods were used for Mass composition, compositional techniques for motets of the period were more innovative. Consequently, *Ave castissima* is the only one of Pipelare’s motets set completely in triple meter. The first two of six sections of *Ave Maria...Virgo serena* and the first of four verses set polyphonically in *Salve Regina* are in triple meter. In a several of his Masses, Pipelare used two different mensurations simultaneously, reflecting older techniques. In some sections of *Missa L’Homme armé*, *Missa Dicit Dominus: Nihil tuleritis in via* and *Missa sine nomine* (Vienna) the cantus firmus is assigned a different mensuration from the other voice parts. A variation of this technique is found in *Missa Joannes Christi care - Ecce puer meus* where several sections have two different mensuration signs at the beginning of the cantus firmus bearing part. The resolution is obtained by the cantus firmus voice performing the notated pitches twice, once in each of the indicated mensurations.⁴¹

According to Cross’s research, Pipelare, like many of his contemporaries, used pre-existent material in structuring almost all of his compositions. Typically, his sources for this

³⁹Cross, “M.P.: Historical and Stylistic, Pt. 1,” 280.

⁴⁰*Ibid.*, 281.

⁴¹*Ibid.*

material included numerous plainsongs and selected voice parts of motets and chansons.⁴²

Pipelare utilized most of the current techniques for incorporation of the pre-existent material into his compositions. Although often setting the melody in long tones in a particular voice in strict cantus firmus technique, he also used canons and elements of paraphrase and parody technique. The voices most often used for the cantus firmus are, in order of frequency, tenor, superius, and bassus. *Missa Fors seulement* is the only Mass that places the cantus firmus consistently in the second highest voice.⁴³ However, as pertains to the discussion on the all male singers, the actual range of that voice part is that of a tenor and the designation on the Jena manuscript is “Tenor.” Another procedure used by Pipelare is to move the cantus firmus among the different voices within a Mass.⁴⁴

In his dissertation, Cross gives a detailed description of each of Pipelare’s compositions included in the Collected Works. After discussion of the individual pieces he provides a very thorough overview entitled “Summary of Technical and Stylistic Features.” At the end of this overview, Cross states that because Pipelare’s development and use of certain techniques mirrored that of the period, his research and study allowed him to propose a possible grouping of the compositions into early, middle, and late periods. A number of the features that he considers as indicative of works of the later, more mature composer are given. Some of these include: less use of verbal canon; shorter, more carefully shaped phrases rather than long rambling ones; use of more duple meter; greater use of imitation and sequence; more syllabic setting with declamatory passages; clearer structure and texture; more refined motivic development; and the

⁴²Ibid., 269.

⁴³Ibid., 272-273.

⁴⁴Ibid., 273.

appearance of elements of techniques such as paraphrase, parody, and saturation (prominence of cantus firmus material in all voices).⁴⁵ He concludes Part I of the dissertation with a list of works, placing them into one of the three career period groupings.

However, when evaluating various criteria for the purpose of constructing a chronology of works, it is important to recognize that in their later works, many composers continued to use techniques and features of earlier works alongside the more current styles. *Missa Fors seulement* is an excellent example. Cross places it in the late grouping of Pipelare's compositions. It certainly exhibits many of the features Cross associates with the composer's later works, such as carefully shaped phrases and increased use of imitation and sequence. But, it is also set with very strict cantus firmus technique. And while the *Gloria* and *Credo* are quite syllabic and declamatory, the other movements contain much melismatic writing.

To complete the overview of works, a very brief description of each of Pipelare's compositions will be given, grouped by type of work. Within each grouping, the compositions will be given in the order of Cross's chronology. His period grouping will be indicated in parentheses following the title of each work. Chapter 2, a discussion of the three edited works, will provide a more thorough coverage of Pipelare's characteristic compositional features and techniques as they relate to the specific pieces. Other major technical or stylistic traits not demonstrated by these three works will be mentioned in the descriptions below.

Secular Works

Vray dieu quel paine (early). Cross believes the attribution of this instrumental transcription to Pipelare as unlikely. Of the seven sources for the composition, only the Sicher

⁴⁵Ibid., 297.

Tablature ascribes it to Pipelare.⁴⁶ Other sources are either anonymous or give Gaspart or Compère as the composer. The piece is quite contrapuntal with a canon, although not strict, between the soprano and tenor. The concluding section is in triple meter.⁴⁷

Mijns liefskins bruyn ooghen (early). Pipelare uses one of the variants of this tune, found in various other compositions, in the tenor of his three-voice work.⁴⁸ The superius opens with an anticipatory imitation, or *vorimitation*, of the tenor. The borrowed melody appears in abaCC form, with the capital letters indicating that both the music and the text of the last section are repeated. With only a few changes, the other two voices feature repetition along with the tenor. Therefore there is very little material (only the “b” section) which is not subjected to repetition in this composition.

Een vrolic wesen (early). Pipelare uses the superius of Jacob Barbireau’s song as his own superius in this four-voice work. None of the sources include text underlay; however, the Basevi 2439 manuscript from Florence has text incipits. Cross has used these incipits and supplied the superius with a text drawn from a chanson on the same text from a Tournai manuscript. He believes that the lower parts exhibit instrumental characteristics and that it is

⁴⁶Fridolin Sicher, active in St. Gallen in the early sixteenth century, created a number of keyboard tablatures of existing works, many vocal. Hans Joachim Marx, “Fridolin Sicher,” In The New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., 2nd ed., Vol. 23 (London: Macmillan Publishers Ltd., 2001), 349-350.

⁴⁷Cross, “M.P.: Historical and Stylistic, Pt. 1,” 103-104, 285 and Ronald Cross, ed. Matthaeus Pipelare: Opera Omnia, Vol. 1. (Rome: American Institute of Musicology, 1996-67), xvi, 21.

⁴⁸Cross, “M.P.: Historical and Stylistic, Pt. 1,” 278, 88-89 and Cross, M. P.: Opera Omnia, Vol. 1, xiii, 6-7.

possible that only the superius was sung.⁴⁹ In Pipelare's works presumed to be early, direct imitation other than canon is uncommon. *Een vrolic wesen* is no exception as there is no direct imitation present and only one instance of sequence. There are several examples of parallel melodic motion, including one involving three voices. Cross also includes a transcription of the version found in the Sicher Tablature entitled *Frolich wessen*.⁵⁰

Ik weedt een molenarinne (early). Whereas most of the tunes Pipelare uses for his chansons have their origins in courtly song, a folk song is most likely the basis for this four-voice composition. Cross believes that Pipelare used the bassus of an anonymous three-voice work found in the British museum. He reports that, although elements of the borrowed music can be found in other voices, the tune is most evident in Pipelare's tenor. Interestingly, the setting features imitation in all voices at its opening. This became a pattern for Pipelare in his early to middle works. Imitation, and especially three or more-voice imitation is most likely to be found at the beginning of a work or one of its major sections. Like *Mijns liefskins*, the last section of the music and text are immediately repeated.⁵¹

Fors seulement, setting I (early). This four-voice chanson which utilizes Ockeghem's superius in its altus voice will be discussed below.

Fors seulement, setting II (middle). One of Pipelare's most popular works, this four-voice chanson bearing a non-Ockeghem cantus firmus in the tenor voice will be discussed

⁴⁹For a discussion that challenges some of the assumptions about use of instruments with voices during this period see David Fallows, "Secular Polyphony," In Performance Practice, Vol. 1: Music Before 1600, Howard Mayer Brown and Stanley Sadie, eds. (New York: W. W. Norton and Company, 1989), 201-221.

⁵⁰Ibid., 62, 64 and Cross, M. P.: Opera Omnia, Vol. 1, xiii, 1-3.

⁵¹Cross, "M.P.: Historical and Stylistic, Pt. 1," 269, 71-72, 278 and Cross, M. P.: Opera Omnia, Vol. 1, xiii, 4-6.

below. A transcription of the keyboard version as found in the Sicher Tablature is also included by Cross.⁵²

Vray dieu d'amours (late). This four-voice chanson exists in three versions, two vocal and one instrumental. Cross indicates that both the Pernner Codex and the arrangement of this vocal version found in the Sicher Tablature attribute these compositions to Pipelare. A similar version of the vocal composition is found as anonymous in a Verona source.⁵³ Cross believes that the Pernner version is a later arrangement by Pipelare, whether Pipelare is the composer of the Verona version or not. Both works exhibit an aba'b'cc' structure and homorhythmic texture (Cross calls it frottola-like) although the Pernner arrangement provides variety with some contrapuntal and duet texture and triple meter in the first c section.⁵⁴

Morkin ic hebbe (late). Four-part imitation at the beginning, along with motives based on repeated notes and a good bit of homorhythmic texture are possibly some of the traits that cause Cross to place this four-voice song among Pipelare's late works. Cross also notes that the piece is in two sections with the second being essentially an altered repetition of the first. This delightful duple meter piece ends with a brief codetta in triple meter. The single source for this composition gives only the first phrase of text.⁵⁵

⁵²Cross, M. P.: Opera Omnia, Vol. 1, xiv, 14-15.

⁵³*Ibid.*, xv. Verona, Bibl. Capitolare, Cod. Mus. DCCLVII, fol. 63^v-64^r.

⁵⁴Cross, "M.P.: Historical and Stylistic, Pt. 1," 105-106 and Cross, M. P.: Opera Omnia, Vol. 1, xv, 15-20.

⁵⁵Cross, "M.P.: Historical and Stylistic, Pt. 1," 94 and Cross, M. P.: Opera Omnia, Vol. 1, xiv, 7-8.

Sacred Works - Motets

Hic est vere martyr (early). The tenor of the four-part motet is based on a responsory sung at the *Mass of One Martyr: In Pascal Time*. The bassus and tenor are in canon, although broken twice, while the two upper parts are composed in free counterpoint. The only surviving source of this work is a Sicher Tablature for keyboard, however Cross believes that it represents a simple intabulation of the vocal original.⁵⁶

Salve Regina (early). Pipelare has set the even numbered verses of this antiphon and leaves the odd numbered verses for plainsong performance. The composition is preserved in a manuscript devoted solely to settings of the *Salve Regina*. All of the four composed verses result in five voice parts except for the second which is for four. Verses one and three have only four voices notated but the tenor part of each contains the instruction of *Fuga* indicating that a canon should be performed with that voice. Verse two (the first polyphonic section) is saturated with the plainsong melody as both the superius and tenor are paraphrases of the chant and the resolution of the canon on the tenor voice results in three of the five sounding voices incorporating the cantus firmus.⁵⁷

Ave Castissima (early). Pipelare borrows the bassus part from an anonymous three-voice chanson with the incipit *Nu noch nummerine sal ick van ju scheyden* (Ulm manuscript) for his short (45 measures)⁵⁸ four-voice motet. The work opens with four-part imitation, the three upper

⁵⁶Cross, "M.P.: Historical and Stylistic, Pt. 1," 119-120 and Cross, M. P.: Opera Omnia, Vol. 1, xvii, 36-37.

⁵⁷Cross, "M. P.: Historical and Stylistic, Pt. 1," 132-134 and Cross, M. P.: Opera Omnia, Vol. 1, xvii, 56-64.

⁵⁸The space occupied by a breve in the manuscripts will be designated as a modern measure to facilitate comparison with musical examples and the editions.

voices providing *vorimitation* of the cantus firmus in the bassus. In this thoroughly contrapuntal piece, another instance of four-part imitation begins in measure 32 with two of the voices anticipatory to the bassus. The majority of measures 6-10 are repeated just before the final cadence of the motet.⁵⁹

Ave maria...Virgo Serena (early). One of the four longer motets, *Ave Maria* is divided into two parts with two sections in the first (triple meter) and four in the second (duple meter). All sections are set for five voices except for the first two in the second part which are duets. Cross notes that the model for the piece appears to be a sequence of the same title. He indicates that, while the motet as a whole shows influence of the plainsong melody, the tenor, seems to have been influenced by the overall shape of the sequence melody rather than by the exact pitch relationships. The tenor melody consists primarily of scale-like patterns and is set in long-note cantus firmus manner. Unfortunately, the only surviving source of the motet, a 1508 Petrucci print entitled Motetti a cinque: Libro primo, is missing the altus part. In the Collected Works Cross has endeavored to reconstruct a reasonable version of this part.⁶⁰

Exortum est in tenebris (middle). This four-voice motet is simply a sacred *contrafactum* of the Fors seulement (II) chanson. It is found only in a Segovia manuscript and is supplied with the text of Psalm 112 (Latin Vulagate 111), verse 4. Further discussion of this work will be included below.⁶¹

⁵⁹Cross, "M.P.: Historical and Stylistic, Pt. 1," 111 and Cross, M. P.: Opera Omnia, Vol. 1, xvi, 22-23.

⁶⁰Cross, "M.P.: Historical and Stylistic, Pt. 1," 115-117 and Cross, M. P.: Opera Omnia, Vol. 1, xvi, 24-33.

⁶¹Cross, "M.P.: Historical and Stylistic, Pt. 1," 118 and Cross, M. P.: Opera Omnia, Vol. 1, xvii, 34-35.

Memorare Mater Christi (middle). The Latin text recalls the seven sorrows of the Virgin Mary in this remarkable motet lauded by both Cross and Paul Van Nevel of the Huelgas Ensemble. Like his *Salve Regina*, the composition is included in a thematic manuscript, this one containing only compositions on the seven sorrows theme. Appropriately, Pipelare has imbued this work with symbolism. Not only has he composed the motet for seven voices, rather than use standard voice labeling, Pipelare has named them (from top voice downward) *primus dolor*, *secundus dolor*, etc. Even his choice of a cantus firmus has symbolic significance. The tenor of a *villancico* by Johannes Wreede is placed in the *tertius dolor* of Pipelare's motet. The text by the Duke of Alba begins "*Nunca fué pena mayor*" which Van Nevel translates as "Never was there such great suffering."⁶²

The composition is filled with techniques characteristic of Pipelare's later maturing style including syllabic text setting, homorhythmic texture (often featuring repeated notes), short imitative motives beginning with repeated notes, and pedal point. There are also some fine examples of four, five, and even six-voice imitation which opens the motet.

Sensus carnis mors est (late). The three-voice piece is a *contrafactum* of the *Agnus Dei* II from Pipelare's *Missa Mi mi*. It was published by Georg Rhau in 1542 with the liturgical text replaced with a paraphrase from Romans, chapter 8, verse 6. The cantus firmus, placed in what Cross calls "chorale" fashion in the superius, is accompanied by the two lower voices. Parallel

⁶²Cross, "M. P.: Historical and Stylistic, Pt. 1," 127-131, *M. P.: Opera Omnia*, Vol. 1, xvii, 45-55 and Paul Van Nevel, trans. Christopher Reed, Liner notes in *Matthaeus Pipelare: Missa "L'homme armé," Chansons, Motets*, Huelgas Ensemble, compact disc SK68 258 (Sony Classical, 1996), 9.

motion between the two lower or the upper and lower voices is a prominent feature of this composition.⁶³

Virga tua et baculus tuus (not included in Cross's chart). As no other two-part independent works by Pipelare are known, Cross may be correct in supposing that this small piece is, like the previous work, a *contrafactum* possibly drawn from a lost or undiscovered composition. It, too, was published by Georg Rhau, but in a 1545 collection. The text is of Psalm 23 (Latin Vulgate 22), verse 4. Cross notes that it is an excellent example of Pipelare's two part writing with each phrase beginning with imitation. Even in such a small piece (65 measures) ABA' structure is discernable.⁶⁴

Magnificat (late). Cross believes this to be one of Pipelare's best and most mature works. In fact, he has placed it last in the proposed chronology. The composer chose the first form of the *Magnificat* plainsong, Tone 3, with the *differentia* ending on *a* rather than *b* on which to base this work. Typical of *Magnificat* settings and similarly to his *Salve Regina*, Pipelare has set the work in *alternatim* fashion with the unadorned plainsong sung on the odd numbered verses and the even numbered verses set polyphonically. The chant also serves as a cantus firmus in all but verse 8. The chant is placed in the superius in verses 2, 4, and 6 and in the tenor in verses 10 and 12. All of the verses are set for four voices with the exception of verse 4, in which the superius is silent, and verse 12, which adds a second tenor part.⁶⁵

⁶³Cross, "M.P.: Historical and Stylistic, Pt. 1, 134-135 and Cross, *M. P.: Opera Omnia*, Vol. 1, xvii, 65-66.

⁶⁴Cross, "M.P.: Historical and Stylistic, Pt. 1, 135-136 and Cross, *M. P.: Opera Omnia*, Vol. 1, xvii, 66-67.

⁶⁵Cross, "M. P.: Historical and Stylistic, Pt. 1," 122-123 and Cross, *M. P.: Opera Omnia*, Vol. 1, xvii, 37-44.

Cross views this work as the culmination of Pipelare's skill and inspiration, incorporating many of the composer's characteristic features into a work of clear structure and harmony and finely crafted melodic phrases.⁶⁶ Although, there are indeed numerous details about the *Magnificat* which merit discussion, a few examples will suffice to exhibit the composer's skill and highlight several features which will be discussed later. Verse 8, the only one in polyphony without the chant as a cantus firmus, is a wonderful example of the composer's delight in imitation, sequence, repeated motives, and pedal point. A series of duets comprises all but the last 11 measures of the verse. The upper two voices begin with seven measures of imitation followed by an extraordinary example of Pipelare's fascination with parallelism and sequence. Here, the two voices gambol along with six measures of paired parallel sequences. The addition of a dotted rhythm in the superius against the straight quarter notes (minims) of the altus is an effective refinement. Several measures of repeated motives follow which return to parallel motion just before the cadence point which ushers in a duet by the two lower voices. This new duet begins in imitation with parallel motion (See Example 1 below).

In the verse's conclusion, the only part with all four voices sounding, Pipelare uses one of his characteristic gestures: layered repeated figures placed against a pedal point. A similar passage will be examined in *Missa Fors seurement* (See Example 38). Canon, ostinato, and homorhythmic texture aligned with the cantus firmus are other typical Pipelare features present in this fine work.

⁶⁶Cross, "M. P.: Historical and Stylistic, Pt. 1," 122-126.

Example 1: Verse 8, *Magnificat* (measures 8-20)⁶⁷

Sacred Works - Credo and Masses

Missa Floruit egregius infans Livinus in actis (early). Cross believes the Mass to be one of Pipelare's earliest known compositions due to various practices and weaknesses he observes in the work. Among these are the sequence of mensurations used for sections within a movement, especially the use of **O** at the beginning of each movement; long melismatic and

⁶⁷Excerpted from Matthaeus Pipelare: Opera Omnia, Ronald Cross, ed., Vol. 1. (Rome: American Institute of Musicology, 1996-67, used by permission), 40-41.

unfocused phrases; and the use of the same music to end a number of the movements.⁶⁸

Bloxam, in her study of the Mass believes that its composition dates from no later than the 1470's.⁶⁹ However, there are some intriguing aspects to this Mass and its cantus firmus.

Cross correctly ascertains that a cantus firmus is used in the Mass and that it frequently changes voice parts, even within a section. He had not discovered the source of the pre-existent material by the time he wrote his dissertation.⁷⁰ Bloxam in her article, "In Praise of Spurious Saints: *The Missae Floruit Egregiis* by Pipelare and La Rue," provides invaluable and fascinating insight into the Mass and its unusual cantus firmus. The Abbey of St. Bavo in Ghent claimed to house the relics of the martyred St. Livinus. Therefore, a complete liturgy and music was created for his celebrations. Bloxam has identified at least twenty chants or portions of chants which Pipelare selected from the Abbey's or related institution's service books. The texts from these chant extracts are retained in the Mass and tell the entire story of the saint's life. Cross mentions Bloxam's findings in his New Grove article. Surprisingly, it is now known that St. Livinus never existed and the entire life story and martyrdom was fabricated to add prestige and increase revenues for the abbey.⁷¹ Both Bloxam and Cross note the similarities between Pipelare's cantus firmus and that of Pierre de la Rue's *Missa Job primum dives* (also a saint not sanctioned by Rome).⁷²

⁶⁸Cross, "M.P.: Historical and Stylistic, Pt. 1, 187 and Cross, M. P.: Opera Omnia, Vol. 2, ix-x, 54-81.

⁶⁹Bloxam, "In Praise," footnote 31, 173.

⁷⁰Cross, "M. P.: Historical and Stylistic, Pt. 1," 183-184.

⁷¹Bloxam, "In Praise," 173, 175, 177, 180, 184-187.

⁷²Bloxam, "In Praise," 198-204 and Cross, "M. P. Historical and Stylistic, Pt. 1," 185.

Missa sine nomine (Vienna). (early) This work survives in only one source and there is no title given. It is evident that the composition is based upon a cantus firmus although the source of the melody has not been discovered. One wonders why Pipelare chose this particular tune for his cantus firmus, for it is quite long (56 measures) and features quite vigorous rhythmic motives. However, this Mass and the *Missa Floruit* are the only Masses Cross places in Pipelare's early period. Therefore, after composing a Mass based on a cantus firmus fashioned out of at least twenty chants or chant fragments, it is possible that a long but melodious tune seemed not so daunting.⁷³

The complete cantus firmus appears in the tenor at least once in all of the five major movements and a second time in the *Credo* and *Sanctus*. The superius carries a paraphrase of the cantus firmus in the middle section of the *Gloria (Domine)*. The same paraphrase, transposed up a perfect fourth, is found in the superius of the *Benedictus*. The rhythmic vitality of the melody and the fact that Pipelare usually sets it in time values similar to the other voices helps the ear identify the cantus firmus. However, the composer uses verbal canons (inscriptions) and dual mensuration signs in several sections to transpose and augment the melody. Almost all of the imitation present in the Mass is due to *vorimitation* of a portion of the cantus firmus. In *Kyrie I* and the *Confiteor* all four voices participate in the imitation.⁷⁴

Another unusual feature occurs in *Agnus III*. The altus part consists entirely of the pitch *a*¹ sung in long tones; the duration of each is indicated by numbers placed in the score. The

⁷³Cross, "M.P.: Historical and Stylistic, Pt. 1, 255-256.

⁷⁴Cross, "M.P.: Historical and Stylistic, Pt. 1, 255-261 and Cross, M. P.: Opera Omnia, Vol. 3, xii, 94-121.

numbers are separated by rests. Cross discusses the possible numerical symbolism which may have been intended by the order and arrangement of the note durations and rests.⁷⁵

Missa L'Homme armé (middle). Pipelare has utilized this popular tune as a cantus firmus in almost all sections of the Mass. With the exception of the *Hosanna* and *Agnus III*, he sets the tune, although ornamented, in integer valor (without rhythmic augmentation or diminution), allowing the melody to be more easily recognizable. The cantus firmus is placed in each of the voices in various sections, although the bassus carries it the most. In the *Hosanna*, it is found in canon between the bassus and superius in somewhat longer tones. For *Agnus III*, Pipelare adds a fifth voice in canon an octave above the bassus cantus firmus. This is indicated by an inscription in the score. Here, the composer assigns the two cantus firmus voices a mensuration sign different from that of the other three voices. This results in very long tones in the two bassus parts which sound only one measure for every three sounded by the upper voices. Pipelare provides only two sections of the *Agnus Dei*. In the Cambrai source,⁷⁶ the texts for both *Agnus I* and *Agnus III* are underlaid in all voice parts of one section and in only the bassus part in the other, evidently to provide alternatives in performance order.⁷⁷

Although there are many splendid aspects about this Mass, one device is particularly creative and effective. Whereas Pipelare previously has used head motives or repeated sections of music to provide unity between movements, in *L'Homme armé's Gloria* and *Credo* he has crafted something more creative and just as effective, a highly distinctive passage of paired

⁷⁵Cross, "M.P.: Historical and Stylistic, Pt. 1, 261-264.

⁷⁶Cross, M. P.: *Opera Omnia*, Vol.3, ix. Cambrai, Bibl.de la Ville, Ms. 199, fol. 125^v-137^r.

⁷⁷Cross, "M.P.: Historical and Stylistic, Pt. 1, 215-216, 220-221 and and Cross, M. P.: *Opera Omnia*, Vol. 3, ix, 24-50.

imitation. At “*Cum Sancto Spiritu*,” just before the “*Amen*” in the *Gloria*, Pipelare abruptly changes from a flowing duple meter to a rollicking triple, highlighting the lilt of the first four measures of the cantus firmus. The tenor states this phrase which is imitated down an octave by the bassus. To further emphasize these two statements of the cantus firmus melody, the superius, with a complimentary melody, is paired with the tenor. The altus imitates the superius melody being paired with the bassus. Tenor and bassus continue in imitation with the descending fifth motive. Imitation then ends and the movement concludes with a return to duple for a rousing “*Amen*.” The effect is quite noticeable even upon the first hearing (See Example 2).

Near the end of the *Credo*, at “*Confiteor*,” Pipelare provides a similar effect. The previous section again ends in flowing duple meter. After a section break, the “*Confiteor*” continues with the same rollicking treatment of the cantus firmus. Unlike, the brief cantus firmus imitation in the “*Cum Sancto*,” the bassus is in canon with the tenor for the entire section, this time at the fifth. The paired imitation is again present but the superius/altus melody has been simplified. Also, Pipelare continues the triple meter through the concluding “*Amen*” (See Example 3). Even though most of the music of these two sections are quite different, Pipelare’s superb crafting of their initial measures is immediately recognizable by the listener.⁷⁸

⁷⁸Cross mentions the similarity of the triple meter and the canon between the two sections, “M.P.: Historical and Stylistic, Pt. 1, 218.

Example 2: *Gloria, Missa L'Homme armé* (measures 113-122)⁷⁹

The musical score is presented in four systems, each containing two staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/4. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The first system shows a melodic line in the first staff and a more active line in the second staff. The second system continues the melodic development in the first staff and shows a more active line in the second staff. The third system shows a melodic line in the first staff and a more active line in the second staff. The fourth system shows a melodic line in the first staff and a more active line in the second staff.

⁷⁹Excerpted from Matthaeus Pipelare: Opera Omnia, Ronald Cross, ed., Vol. 3. (Rome: American Institute of Musicology, 1996-67, used by permission), 31.

Example 3: *Credo, Missa L'Homme armé* (measures 202-211)⁸⁰



Missa Dicit Dominus: Nihil tuleritis in via (middle). There are several interesting features of this Mass. The cantus firmus was based on an unidentified tune copied on the opening following the Mass in the one source that survives. The source of the tune is not known but Cross states that the text is from the Gospel of St. Luke. Pipelare creates a cantus firmus from this melody and places it in the tenor voice throughout the Mass. The cantus firmus is

⁸⁰Excerpted from Matthaeus Pipelare: Opera Omnia, Ronald Cross, ed., Vol. 3. (Rome: American Institute of Musicology, 1996-67, used by permission), 38.

always underlaid with its original text rather than the Mass text. In fact, all voices are underlaid with that text at the beginning of the *Credo*.⁸¹

Pipelare uses several technical devices to provide unity to the large work. A paired head motive is used in the *Kyrie*, *Gloria*, and *Sanctus*. A different single head motive appears in each movement from *Hosanna I* to the end of the Mass. With the exception of the *Agnus II*, all movements from the *Sanctus* to the end of the work feature canonic writing. Several of these are verbal canons.

Missa Joannes Christi Care - Ecce puer meus (middle). Cross asserts that this Mass may have been composed at 's-Hertogenbosch because of the of the two chants Pipelare used. For the cantus firmus, he chose the version of a popular medieval sequence with a text appointed for St John's Day, *Johannes Jesu Christo multum delecte viro*. The final words of the text, *Joannes Christi care*, are underlaid to the appearances of the cantus firmus in the Mass. The Confraternity was associated with the Cathedral of St. John and the saint's feast day, which occurs on December 27, was observed at the cathedral with large celebrations. Therefore, Pipelare may have written this Mass for such an event. If that is the case, then, according to the Confraternity's pay records for Pipelare, it would have been performed in either 1498 or 1499.⁸²

The cantus firmus occurs in all four-voice sections of the Mass. Pipelare places it in the tenor throughout, except for the *Kyrie* where it appears in the superius. After the *Kyrie*, the cantus firmus is performed twice in different mensurations in each movement in which it is present due to dual mensuration signs placed at the beginning of the sections. The second chant

⁸¹Cross, "M.P.: Historical and Stylistic, Pt. 1, 161-177 and Cross, *M. P.: Opera Omnia*, Vol. 2, ix, 23-53.

⁸²Cross, "Pipelare," *New Grove*, 771 and Cross, "M.P.: Historical and Stylistic, Pt. 1, 201-202, 138-139.

used by Pipelare is *Ecce puer meus*, an antiphon for the Feast of St. John. Rather than adding a second cantus firmus, Pipelare adapts this tune as a head motive found in a number of the Mass movements. Unfortunately, the only source of this Mass is missing portions of the altus and bassus parts. Cross has reconstructed the lost parts in the Collected Works.⁸³

Credo de Sancto Johanne Evangelista (Middle). This large, presumably independent work, is based on the plainsong of the antiphon *Occurrit beato Johanni ab exilio*. Cross reports that, although no longer included in the liturgy, the antiphon had been sung at Matins on St. John's Day. Therefore, such an impressive work in honor of St. John could have, like the *Missa Joannes Christi Care*, been composed for the cathedral at s-Hertogenbosch.⁸⁴

The Credo is composed in four sections. The cantus firmus is placed in the tenor voice of the five-part work. It is sung through twice in the course of the entire piece, although it is absent in the second section which is set for only four parts.⁸⁵

Missa Mi mi (late). Pipelare's is one of four known *Mi mi* Masses. Two of them are by Ockeghem and Marbriano de Orto and the final one is anonymous. The "*Mi mi*" refers to the interval of a descending fifth created by the solization syllable "*mi*" in both the hard (*g*) hexachord, which is *b*, and in the natural (*c*) hexachord, which is *e*. In all of these Masses the melodic figure is used as head motive in one or more of the voices at the very beginning of the work. Pipelare places the motive in all four voices to open the *Kyrie* and *Sanctus*. The Bassus

⁸³Cross, "M.P.: Historical and Stylistic, Pt. 1, 203-205 and Cross, *M. P.: Opera Omnia*, Vol. 3, ix, 1-23.

⁸⁴Cross, "Pipelare," *New Grove*, 771 and Cross, "M.P.: Historical and Stylistic, Pt. 1, 138-139.

⁸⁵Cross, "M.P.: Historical and Stylistic, Pt. 1, 139-140 and Cross, *M. P.: Opera Omnia*, Vol. 2, ix, 1-9.

alone is given the motive at the beginning of both sections of the *Gloria* and the first sections of both the *Credo* and *Agnus Dei*. Cross includes a discussion on the possible connection between the “*Mi mi*” motive and a body of *Petite causette* chansons. He draws an additional motive from these pieces and highlights their inclusion by Pipelare. Cross also has identified Pipelare’s use of the plainsongs of *Credo IV* and the *Agnus Dei* of *Mass X* in his settings of those movements.⁸⁶

Missa sine nomine (Segovia-Jena) (late). Neither of the two sources for this Mass gives a title and there is no additional text underlay to the melody(ies) that Pipelare uses to offer clues. Cross has identified a five-phrase melody that occurs complete in the *Sanctus* and *Agnus I*.⁸⁷ Lines one and two appear in *Kyrie I* and lines three through five are found in *Kyrie II*. Various lines of this melody are also used in a variety of ways in other sections of the Mass. Cross has identified another short melody of only one line which is used extensively in sections of the Mass, usually alone. Because of its seeming isolation, Cross has labeled this melody phrase X and the five-line melody the cantus firmus. In his musical example of the two melodies he places phrase X after line two of the cantus firmus. The reason for this is that phrase X occurs in the *Christe*, after cantus firmus lines one and two in *Kyrie I* and before cantus firmus lines three through five in *Kyrie II*. Phrase X is alone in the second section of the *Gloria* following

⁸⁶Cross, “M.P.: Historical and Stylistic, Pt. 1, 222-233 and Cross, M. P.: Opera Omnia, Vol. 3, x-xi, 51-70.

⁸⁷There is confusion about the order in which the three surviving *Agnus* sections should be performed. References are to the order in which Cross places them in the Collected Works.

cantus firmus lines one and two in the first section. Cross cannot be sure of the source or relationship of either of the melodies.⁸⁸

Upon study of the Mass, however, it is quite evident how inventively Pipelare has used these melodies to provide structure and continuity to this multi-movement work. Versions of one or more of the phrases appear in every section except the *Pleni sunt caeli* and are found in each of the voice parts, sometimes changing voices within a section. Ostinato and repetition of motives, favored techniques with Pipelare, are used extensively with phrase X. This melody is presented as an ostinato in the superius of the second section of the *Gloria* and in the bassus of *Agnus II*. In *Agnus I* it appears in the bassus as irregularly spaced repetitions (or sequences) at varying pitch levels. The entire cantus firmus is performed by the tenor, the first time the two elements are used together in the entire Mass.⁸⁹

Unlike *Missa L'Homme armé*, in which there appear to be only two composed sections for the *Agnus Dei*, three sections for this movement do exist in the sources. However, neither of the two sources include all three. Each of the manuscripts (Jena and Segovia) contain a four-voice movement and a three-voice movement. The three-voice movements are the same in both sources, but the four-voice movements are not. Because of conflicting text underlay in the sources, flexible performance options are again apparent. Cross discusses the options and gives his reasons for ordering them as he has in the Collected Works.⁹⁰

⁸⁸Cross, "M.P.: Historical and Stylistic, Pt. 1, 234-237 and Cross, *M. P.: Opera Omnia*, Vol. 3, xi-xii, 71-93.

⁸⁹Cross, "M.P.: Historical and Stylistic, Pt. 1, 238-249, 251-252.

⁹⁰*Ibid.*, 249-251.

Missa Fors seulement (late). Pipelare's only five-voice Mass with a cantus firmus taken from the tenor of his second chanson setting of the *Fors seulement* text will be thoroughly discussed in Chapter 2.

Missa de feria (late). This Mass is the shortest of the genre in Pipelare's corpus as it was meant for simple use on ordinary week-days rather than the more elaborate celebrations for Sundays and other feast days. Despite its brevity, Cross believes it to be one of Pipelare's finest works and places it just before the *Magnificat* in his chronology.⁹¹ Prominent features include short alternating duets, increased imitation including paired imitation, and extensive use of multiple layers of repeated melodic and rhythmic motives.

Cross notes that the composer follows the established Plainsong Mass tradition in using certain Mass chants that were commonly associated with the various movements of ferial Masses. Whereas only possible reference is made to a plainsong in the *Kyrie*, the other movements make use of the various chants as cantus firmi. Pipelare places the borrowed material in the tenor for the *Gloria*, *Credo*, and *Sanctus*, whose altus has the melody in canon. He moves the chant material to the superius for the remainder of the work. Pipelare's treatment of the cantus firmus in both sections of the *Credo* is quite unusual. It becomes almost like a reciting tone chant on "g," which Cross asserts is very prominent in the *Credo I* plainsong. Neither of the two Mass sources contain any music for the *Agnus Dei*. It is not known whether it was lost or was never composed.⁹²

⁹¹Ibid., 150.

⁹²Cross, "M.P.: Historical and Stylistic, Pt. 1, 150-159 and Cross, *M. P.: Opera Omnia*, Vol. 2, ix, 10-22.

SELECTION OF WORKS FOR THE EDITIONS

The *Fors seulement (II)* chanson and the *Missa Fors seulement* hold important places in Pipelare's corpus due to their quality, uniqueness, and inter-relationship. The chanson enjoyed a great deal of popularity and some influence during the Renaissance. As the only known five-voice Mass by Pipelare and the only one composed throughout in duple meter, *Missa Fors seulement* is unique in the body of Masses.⁹³ The motet *Exortum est in tenebris* is directly related as a sacred *contrafacta* of the chanson. Together, the three works provide a range of study and performing options while featuring shared musical material.

In Cross's judgement, Pipelare's second chanson setting of the popular *Fors seulement* text

- probably the work primarily responsible for establishing his renown - is undoubtedly one of the most delightful of the smaller compositions that have come down to us from the master's pen. The overwhelming popularity that the chanson enjoyed during the Renaissance is attested to by the fourteen manuscripts and early prints that preserve it. It is well known to modern writers also, having appeared ten times in modern editions.⁹⁴

The veracity of the chanson as Pipelare's work is supported by the five manuscripts which attribute the chanson to him. Both editions of Petrucci's famous Canti B attribute the piece to Pierre de la Rue. However, Helen Hewitt and Martin Picker, both of whom have written on the body of *Fors seulement*-related works, believe that the chanson is Pipelare's.⁹⁵ This chanson

⁹³Cross, "M. P.: Historical and Stylistic, Pt. 1," 193.

⁹⁴Ronald Cross, "The Chansons of Matthaeus Pipelare," The Musical Quarterly 55 (October 1969): 515 and Cross, "M. P.: Historical and Stylistic, Pt. 1," 98.

⁹⁵Helen Hewitt, "*Fors seulement* and the Cantus Firmus Technique of the Fifteenth Century," In Essays in Musicology in Honor of Dragan Plamenac, Gustave Reese and Robert J. Snow, eds. (Pittsburgh, PA: University of Pittsburgh Press, 1969), 98, Hewitt, Canti B, 61-62, Picker, Fors Seulement, xxi.

influenced, either directly or indirectly, at least six other works, including Pipelare's own Mass. If, Pipelare is the original creator of the tenor of his chanson, as Cross suggests as a possibility, then the realm of influence would extend to three more chansons and one motet.⁹⁶ Hewitt and Picker, however, believe that Pipelare borrowed the tenor from an anonymous three-voice chanson.⁹⁷ The works that have a possible relationship to Pipelare's chanson and the conflicting views over the actual composer of the tenor will be examined below as part of the discussion on the remarkable lineage of settings of the *Fors seusement* text. The popularity of Pipelare's chanson even transcended the vocal genre as it survives in a keyboard version in tablature (Sicher Tablature) and Attaingant published a transcription of the tablature in 1530.⁹⁸

FORS SEULEMENT LINEAGE

The text of the *rondeau Fors seusement* and its first known musical setting by Johannes Ockegham were extremely popular with Renaissance composers, leaving an extraordinary family of works that can be considered as spanning two generations. Of course, such practices of various composers setting the same text or borrowing musical portions of pre-existing works to create new ones were quite pervasive. However, the breadth of the *Fors seusement* lineage and the interest it has spawned are indeed remarkable.

⁹⁶Ronald Cross, ed., in "Critical Commentary" of *Matthaeus Pipelare: Opera Omnia*, Vol. 1 (Rome: American Institute of Musicology, 1966-67), xiv and Cross, "Chansons," 516-518.

⁹⁷Hewitt, "*Fors seusement*," 98-99 and Picker, *Fors seusement* xx, xxi.

⁹⁸Cross, *M. P.: Opera Omnia*, Vol. 1, xiv and Cross, "M. P.: Historical and Stylistic, Pt. 1," 102.

As early as 1545, groups of settings of the text began to be collected in manuscripts.⁹⁹ Hewitt, Picker, and Cross all address this phenomenon with Hewitt listing six sources which include such groupings.¹⁰⁰ August Wilhelm Ambros appears to be the first to make an attempt at cataloging this family of works. Indeed, Hewitt reports that in the third volume of his *Geschichte der Music* (1891), Ambros observed that “*Fors seulement* seemed to have served as a touchstone for the setting of a secular chanson as did *L’Homme armé* for the composition of a Mass.”¹⁰¹ Further research by Otto Kade and Otto Gombosi expanded the list of related works.¹⁰²

More recent studies concerning the extensive *Fors seulement* family have brought to light up to forty secular and sacred works that belong to this lineage. Cross includes a survey of a number of the settings as they relate to Pipelare’s two settings of the text.¹⁰³ Thirty-five works, including two motets, are traced by Helen Hewitt. She gives an annotated concordance of all thirty-five, discusses many of works and highlights their relationship with the others, and attempts to construct a “chronology based on the dates of the sources in which they appear.”¹⁰⁴ Martin Picker provides commentary and modern editions of thirty *Fors seulement* settings. The reason for the difference in number of compositions is that Picker excludes the two motets, two

⁹⁹Picker, *Fors seulement*, viii.

¹⁰⁰Hewitt, “*Fors seulement*,” 94, 119, Picker, *Fors seulement*, viii, and Cross, “M. P.: Historical and Stylistic, Pt. I,” 95-97.

¹⁰¹Hewitt, “*Fors seulement*,” 91.

¹⁰²Picker, *Fors seulement*, viii.

¹⁰³Cross, “M. P.: Historical and Stylistic, Pt. I,” 95-102.

¹⁰⁴Hewitt, “*Fors seulement*,” 108-117, 94.

incomplete pieces, and a work that he identifies as the *Benedictus* of Jacob Obrecht's *Missa Fors seusement*, not an incomplete chanson, as Hewitt asserts.¹⁰⁵ Both Hewitt and Picker note that there is written evidence of a setting by Constanzo Festa, which has not been discovered. Neither of these two researchers include in their discussions the five Masses which are part of the *Fors seusement* lineage but Picker does make note of them. In addition to the compositions by Pipelare and Obrecht, Masses based on *Fors seusement* material survive by Ockeghem, Nicolas Gombert, and Elzéar Genet (Carpentras).¹⁰⁶ Picker's referencing of Hewitt's numbering is extremely helpful in comparing the two discussions of the works.

Although an exact date of composition for any of the works in this lineage has not been established, it is generally agreed that Ockeghem's three-voice *rondeau* is the first known polyphonic work setting the popular text.¹⁰⁷ Hewitt asserts that the text of the *rondeau* is first found in a Berlin manuscript which has been dated at 1470 and that Ockeghem's musical setting was copied in the Dijon Codex around 1475.¹⁰⁸ Picker, however, dates the composition at c.1460. Other than the fact that he seems to place the date of the Dijon Codex at c.1470, Picker does not state the basis for such a claim.¹⁰⁹

Before addressing the manner in which this seminal work of Ockeghem's influenced later composers, a matter of terminology must be established concerning the labeling of the

¹⁰⁵Picker, *Fors seusement*, viii, xxiv and *Ibid.*, 113.

¹⁰⁶*Ibid.*, endnote 1, xxiii.

¹⁰⁷*Ibid.*, vii, Hewitt, "*Fors seusement*," 94, and Cross, "M. P." Historical and Stylistic, Pt. I," 95.

¹⁰⁸Hewitt, "*Fors seusement*," 94.

¹⁰⁹Picker, *For seusement*, vii, x.

individual voice parts. There is confusion in identifying which voices Ockeghem meant as the superius and tenor, as three of the six surviving sources place them in one order and the other three in the reverse. The contratenor retains the same place in all of the manuscripts. In Renaissance practice the superius of a three-voice work was usually placed on the left side of the opening and the tenor and the contratenor on the right side. Both Hewitt and Picker point out that in three of the sources, including the earliest, the Dijon, the voice part that lies generally higher of the two upper voices is placed on the right side of the opening in the typical place of the tenor. The cadence patterns of the two voices also seem to indicate that the voices have been copied in reverse order. The somewhat higher voice closes with a cadence characteristic of a superius, leading-tone to tonic, and the other voice cadences supertonic to tonic which was more commonplace for the tenor. Neither of the voices in the Dijon Codex are labeled. For these reasons, both Hewitt and Picker designate the higher ranging voice as the superius.¹¹⁰ Wexler and Plamenac, the editors of Ockeghem's Collected Works, also discuss this problem and allude to Hewitt's assessment. However, because they based their transcription primarily on the Dijon Codex, they retained the order from that source with the tenor-like part placed in the position of the superius.¹¹¹ For this discussion, the parts will be labeled as Hewitt and Picker suggest, with the higher voice designated as the superius. Example 4 shows the final cadence of the chanson with the voice designations that will be used for discussion in this study.

¹¹⁰Hewitt, "*Fors seulement*," 94-95, setting number 1 in her listing and Picker, *For seulement*, x-xi, setting numbers 1a and 1b in his listing.

¹¹¹Richard Wexler, ed. with Dragan Plamenac, In "Commentary" of *Johannes Ockeghem: Collected Works, Vol. 3: Motets and Chansons*, (Philadelphia: American Musicological Society, Inc., 1992), lxvi.

Example 4: *Fors seulement*, Ockeghem (measures 66-70)¹¹²



Although each of the three voices of Ockeghem's chanson have been used in the works of others, the part designated here as the superius, is overwhelmingly the most frequently borrowed voice.¹¹³ In fact, of the twenty-six works which Hewitt lists as directly using a voice from the Ockeghem chanson as a cantus firmus, eighteen borrow the superius and one employs half of the superius and half of the tenor. Pipelare's first *Fors seulement* setting belongs to this group of chansons borrowing Ockeghem's superius, as do the settings of such well known composers as Jacob Obrecht, Pierre de la Rue (two settings), and Josquin Desprez.¹¹⁴ Although, the attribution has been disputed, Ockeghem may have even composed a second chanson using the superius of the original setting as a cantus firmus in the contratenor.¹¹⁵

¹¹²Excerpted from Johannes Ockeghem, *Collected Works, Vol. 3: Motets and Chansons*, Richard Wexler, ed. with Dragan Plamenac (Philadelphia: Copyright © 1992 by the American Musicological Society, Inc. All rights reserved. Used by permission), 63.

¹¹³Hewitt, "*Fors seulement*," 120-121 and Wexler with Plamenac, *Ockeghem, Vol. 3*, lxvi.

¹¹⁴Hewitt, "*Fors seulement*," 120-121.

¹¹⁵Hewitt, "*Fors seulement*," 111-112, 120 and Picker, *Fors seulement*, xi-xii.

Several other features of Ockeghem's original setting of the *Fors seulement* text seem to have influenced subsequent compositions. The most prominent of these is the nine measure opening duet between the tenor and contratenor before the superius entrance in measure 10. A number of the later settings make use of this device or at least the delayed entrance of the cantus firmus (See Example 5).¹¹⁶ Hewitt also makes note of the ascending triad which begins Ockeghem's contratenor. She points out several settings which utilize this motive.¹¹⁷

Example 5: *Fors seulement*, Ockeghem (measures 1-14)¹¹⁸

The musical score for Example 5, *Fors seulement* by Ockeghem, measures 1-14, is presented in three staves. The top staff is labeled '(Superius)' and the bottom staff is labeled 'Contra-tenor'. The middle staff is labeled '(Tenor)'. The time signature is 3/2. The Superius part has rests for the first six measures, then enters with a half note in measure 7. The Tenor and Contratenor parts begin in measure 1 with a nine-measure duet. The Contratenor part features an ascending triad in measures 1-3. The score ends with a double bar line in measure 14.

¹¹⁶Picker, *Fors seulement*, 1-83.

¹¹⁷Hewitt, "*Fors seulement*," 122-123.

¹¹⁸Excerpted from Johannes Ockeghem, *Collected Works, Vol. 3: Motets and Chansons*, Richard Wexler, ed. with Dragan Plamenac (Philadelphia: Copyright © 1992 by the American Musicological Society, Inc. All rights reserved. Used by permission), 62.

Although Pipelare's first setting, which is for four voices, does not include the triad motive it does borrow several features other than the cantus firmus from Ockeghem.¹¹⁹ Two such prominent features are an opening duet and the imitation of a melodic phrase. When Ockeghem's superius enters, its first four and a half measures are an exact imitation of the those of the tenor at the beginning of the chanson. Pipelare's chanson also opens with a duet, this time between the tenor and contratenor bassus (henceforth referred to as simply bassus). The first four and a half measures of the tenor are the same as Ockeghem's, transposed down an octave. This is the same phrase which initiates Ockeghem's superius, now the cantus firmus (See Example 6). Pipelare further reinforces this opening melody of the cantus firmus, by placing the

Example 6: *Fors seulement (I)*, Pipelare (measures 1-14)¹²⁰

(Example continued)

¹¹⁹Hewitt's setting number 8 and Picker's setting number 5.

¹²⁰Excerpted from *Matthaeus Pipelare: Opera Omnia*, Ronald Cross, ed., Vol. 1. (Rome: American Institute of Musicology, 1996-67, used by permission), 9.



first four measures of it in imitation at the octave in the other duet voice, the bassus, at the space of a half note.¹²¹ In the tenth measure, the superius enters with the same melody followed by the cantus firmus in the altus in the eleventh measure. As the superius enters one measure before the altus it provides a kind of *vorimitation* of the cantus firmus. Therefore all four voices of Pipelare's setting begin with the melody drawn from the beginning of the cantus firmus.

Immediately after the imitation of the opening tenor phrase in the superius of Ockeghem's setting, an ascending fourth (a^1 to d^2) is first found. Several measures later, the same four-note motive is used in canonic imitation at the octave by all three voices, beginning with the tenor, followed by the superius and then the contratenor. Therefore, the motive appears twice in what will become the cantus firmus used in most subsequent settings. The motive is marked by asterisks in Example 7. Pipelare also included a brief imitation of this motive in his chanson. Two half notes¹²² after the second appearance of the rising fourth in the cantus firmus, it appears in imitation at the octave in the bassus. The motive is again marked by asterisks in

¹²¹A modern half notes represents a semibreve in the examples and editions.

¹²²Two half notes (semibreves) is the same distance of imitation as Ockeghem used.

Example 8. Clearly, Pipelare's first setting of *Fors seulement* is quite indebted to Ockeghem's original (See Examples 7 and 8).

Example 7: *Fors seulement*, Ockeghem (measures 14-24)¹²³

The musical score for Example 7, *Fors seulement* by Ockeghem, measures 14-24, is presented in two systems. Each system contains three staves for the voices: Superius (top), Tenor (middle), and Contra-tenor (bottom). The first system covers measures 14-24, and the second system covers measures 25-34. The Superius and Tenor parts feature two asterisks above measures 15 and 20, indicating specific notes. The Contra-tenor part has two asterisks above measures 15 and 20, indicating specific notes. The music is in G major and 4/4 time.

¹²³Excerpted from Johannes Ockeghem, Collected Works, Vol. 3: Motets and Chansons, Richard Wexler, ed. with Dragan Plamenac (Philadelphia: Copyright © 1992 by the American Musicological Society, Inc. All rights reserved. Used by permission), 62.

Example 8: *Fors seulement (I)*, Pipelare (measures 15-25)¹²⁴

At some point, composers, while continuing their fascination with the *Fors seulement* text, began to free themselves from the reliance on Ockeghem's musical material. While a few of the progeny of this second generation of *Fors seulement* settings retain some motivic reference to Ockeghem's original, the distinguishing feature of these compositions is a "new"¹²⁵ cantus firmus. Pipelare's second setting belongs to this small but fascinating group.

¹²⁴Excerpted from *Matthaeus Pipelare: Opera Omnia*, Ronald Cross, ed., Vol. 1. (Rome: American Institute of Musicology, 1996-67, used by permission), 9.

¹²⁵As both Hewitt and Picker use quotation marks on the word "new", the practice will be followed here.

It is not known which chanson was the first to utilize this “new” cantus firmus, although each of the three main researchers have made some conjectures based on their examination of the works. However, all seem to agree on the four chansons that appear to be the earliest of the group. Two of these exhibit obvious connections to the Ockeghem chanson as well as bearing the “new” cantus firmus, thereby providing a bridge between the two generations.

An anonymous four-voice chanson found in a Bologna manuscript, which Picker indicates is dated 1518, is one of these transitional chansons.¹²⁶ A fifth voice is included in a St. Gall manuscript,¹²⁷ but Picker believes that this voice was a later and poorly composed addition. He notes a number of measures that he sees as “contradictory” to the harmony of the four-voice work.¹²⁸ The chanson uses the “new” cantus firmus, with the exception of one measure, in its superius. Although this work does not begin with a duet *per se*, it does exhibit the pervasive delayed entrance of the cantus firmus, which places the altus in a prominent position. Here is found the connection with tradition as the altus quotes the beginning of Ockeghem’s superius while the lower voices accompany it with an active motive which may have been derived from the triad figure of Ockeghem’s contratenor. If one disregards the lowest voice, as Picker advises, then the tenor and contratenor could be considered an accompanying duet to the altus melody. Neither Hewitt, Picker, or Cross consider this work to be the likely origin of the “new” cantus firmus. Hewitt, in fact, states that it appears to be an arrangement.¹²⁹

¹²⁶Picker, Fors seulement, xx. Bologna, Civico Museo Bibliografico Musicale, MS Q 19, fols. 3'-4.

¹²⁷Ibid. St. Gall, Stiftsbibliothek, MS 463 and Hewitt, “*Fors seulement*,” 97, 114.

¹²⁸Picker, Fors seulement, xx.

¹²⁹Picker, Fors seulement, xx, setting number 25, Hewitt, *Fors seulement*, 97, 114, setting number 28, and Cross, “The Chansons,” 516-517 and “M.P.: Historical and Stylistic, Pt.

The second of the transitional chansons is a three-voice anonymous work that is found in two versions in three sources. Although listing two early prints, *Chansons a troys* (Venice, 1520) and *Trium vocum carmina* (Nuremberg, 1538), both Hewitt and Picker base their arguments on the London manuscript housed in the British museum.¹³⁰ Picker states that this source is an early sixteenth-century *chansonier* which, because of the presence of a number of Flemish songs, could have been copied in Flanders.¹³¹ Cross views the Nuremberg print (by Formschneider) as primary even though the cantus firmus has been transposed down from the pitch level of the Bologna chanson, the other two sources, and that of Pipelare's chanson. He indicates that it would be easy to mistake the London version for a new work because of its high level of ornamentation. He even suggests that Hewitt may view the two as separate works, but that is clearly not the case.¹³²

At issue is whether one of the versions of this anonymous chanson or the setting by Pipelare is the origin of the "new" cantus firmus. Hewitt and Picker believe that there are strong indications that this chanson may be the original source on which all of the other second generation works were based. As in the Bologna chanson, the primary link to Ockeghem is found at the very beginning and in some possible derivative motives. The work begins with a duet between the superius and the contratenor. The superius either quotes or paraphrases Ockeghem's contratenor for its first nine measures. The contratenor enters in measure two with

1," 100.

¹³⁰Picker, *Fors seulement*, xx. London, British Library, Add. MS 35087, fols. 80'-81.

¹³¹Hewitt, "*Fors seulement*," 98, 115, setting number 29 and Picker, *Fors seulement*, xx, setting number 24.

¹³²Cross, "The Chansons," 516-517 and "M.P.: Historical and Stylistic, Pt. 1," 100.

a brief imitation of the superius. These two voices form a strong cadence as the tenor, bearing the “new” cantus firmus, enters in measure nine. Picker states that the “. . . new melody is so well integrated into this setting that we may suspect it to be the original”¹³³ Hewitt notes the skillful structure of the work as well as pointing out several instances of two- and three-voice imitation. These factors lead her to the assessment that “. . . the whole seems so homogeneous that one is inclined to believe that this work may be the source of the ‘new’ cantus firmus—an original work prefaced by a duet that acknowledges Ockeghem’s work as the original setting of *Fors seusement*.”¹³⁴ Cross admits that because two of Pipelare’s Flemish songs were based on works found in the London source, it may seem “logical” that Pipelare modeled his chanson after this three-voice setting in the same manuscript. However, he points to the late date of the Formschneider print (1538) and the seeming popularity of the Pipelare’s setting as evidence that it might have been the source on which the others were based.¹³⁵ Picker, referring again to the London version, believes that the chanson fits stylistically into a late fifteenth century time frame.¹³⁶

One oddity about the chanson in the London manuscript is reported by Picker: there are not enough notes in the tenor part to carry the full text. It is difficult to reconcile this problem because each voice of the London version carries only an incipit of the first line and a half of the text. Although the full chanson text is set in the *Chansons a troys* print, the tenor part is missing, rendering a potential solution elusive. Picker does not mention the version in the

¹³³Picker, *Fors seusement*, xx.

¹³⁴Hewitt, “*Fors seusement*,” 98.

¹³⁵Cross, “Chansons,” 516.

¹³⁶Picker, *Fors seusement*, xx.

Tricum vocum carmina (Formschneider) print in reference to this problem. Hewitt reports that the Jena copy of this print contains only the incipit *Fors seulement* handwritten in the tenor part-book. In Picker's edition, based on the London manuscript, he omitted the second line of the chanson refrain in his underlay of the tenor part.¹³⁷

In his second setting of the *Fors seulement* text, Pipelare creates a chanson based on the "new" cantus firmus, which is again placed in the tenor, but with essentially no utilization of Ockeghem's melodic materials. The strongest structural link is that it too begins with a duet which, as in the previous chanson, is between the superius and contratenor. Hewitt sees some connection to Ockeghem in the opening of this duet through the London chanson's contratenor.¹³⁸ Such a link is viewed as quite weak by this writer and may not have been intentional. Picker cites only the existence of the duet as any reference to Ockeghem's setting, although he notes that several prominent musicologists have tried to prove a strong connection between the two.¹³⁹ Cross notes only that the "new" cantus firmus bears some resemblance to Ockeghem's superius in its first few notes.¹⁴⁰ The similarity appears to be primarily that each melody begins with repeated notes.

A much stronger relationship exists between the London chanson and Pipelare's which makes the quest for primacy more compelling, yet more difficult to prove. Both Hewitt and Picker notes that there similarities in structure, harmony, texture, and melody between the

¹³⁷Ibid., xx, 84.

¹³⁸Hewitt, "*Fors seulement*," 99, setting number 30.

¹³⁹Picker, *Fors seulement*, xx, setting number 26 and Martin Picker, ed., *Chanson Albums*, 74, 108.

¹⁴⁰Cross, "M. P.: Historical and Stylistic, Pt. I," 99.

two.¹⁴¹ Picker also cites common cadence points in the cantus firmus. In fact, he points out that Pipelare's three lower voices are exactly the same as the three voices of the anonymous work at the cadence which occurs at the conclusion of the first line of text in the tenor.¹⁴² Examples 9 and 10 show the similarities.

Example 9: *Fors seulement*, Anonymous (measures 17-19)¹⁴³



Example 10: *Fors seulement (II)*, Pipelare (measures 21-23)



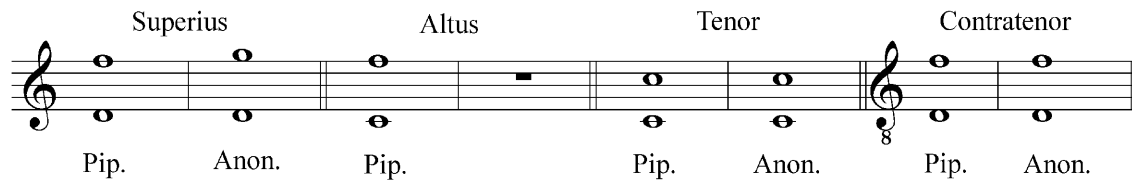
¹⁴¹Hewitt, "*Fors seulement*," 99 and Picker, *Fors seulement*, xx.

¹⁴²Martin Picker, *Chanson Albums*, 74.

¹⁴³Excerpted from Martin Picker, ed., *Fors Seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries*, Vol. 14 of *Recent Researches in Music of the Middle Ages and Early Renaissance* (Madison, WI: A-R Editions, Inc., 1981), 84.

More telling is his observation that the close texture of Pipelare's chanson may have resulted from his possible reliance on the three-voice work which, in modern terms, translates to soprano, soprano, tenor. Pipelare's voice parts could be labeled soprano, soprano, alto, tenor.¹⁴⁴ The similarity between the ranges of the parts can be seen in the example below. With the exception of a one note upward extension in the superius of the anonymous work, the ranges of Pipelare's superius, tenor, and contratenor exactly match those of the three-voice chanson (See Example 11). The fact that the range of Pipelare's altus is almost identical to that of the superius may indeed indicate that he was creating a fourth voice within a predetermined range.

Example 11: Ranges for *Fors seulement (II)*, Pipelare and *Fors seulement*, Anonymous



The fourth and final of this early group of chansons based on the “new” cantus firmus is an anonymous four-voice work found in a Cambrai manuscript.¹⁴⁵ It is the longest of the four and the reasons for this extension and the insertion of a phrase not found in other settings may account for fact that neither Hewitt, Picker, nor Cross mention this as a possibility as the source of the “new” cantus firmus. The composer has increased the measures of rests between phrases and sub-phrases of the cantus firmus¹⁴⁶ by two to four measures, and by six and one-half

¹⁴⁴Ibid., 74-75. Picker lists the voice parts of the anonymous work as TrST and those of Pipelare's as SSST.

¹⁴⁵Picker, *Fors seulement*, xxi. Cambrai, Bibliothèque de Ville, MS 124, fol. 144'.

¹⁴⁶Hewitt, “*Fors seulement*,” 101, setting number 33, Picker, *Fors seulement*, xxi, setting number 27, and “*Chansons*,” 517 and “M.P.: Historical and Stylistic, Pt. 1,” 100. Cross

measures before the last phrase. However, the rests before the phrase that bears the second line of text are marginally reduced. Hewitt reveals the reason for these extra rests when she notes that “Anticipatory imitations of the cantus firmus by the superius are introduced fairly regularly, although usually during rests in the cantus firmus, so that a kind of dialogue results.”¹⁴⁷ In fact, every single phrase or sub-phrase of the cantus firmus receives *vorimitation* of some kind. Even the second full phrase which is preceded by shortened rests receives a brief imitative motive in rhythmic diminution. All of the anticipations occur in the superius except for the one before the fourth full phrase of the tenor melody. As Hewitt notes, the altus imitates this phrase in its entirety while the tenor performs the music which is not a part of the cantus firmus and which she characterizes as an accompaniment to the altus.¹⁴⁸ Even this new tenor melody receives a brief *vorimitation* of its ascending motive by the superius. All of these anticipations occur one octave above the tenor except for the last. The last phrase, which is the longest of the melody, is anticipated by the superius a fifth higher. Thus, it seems likely that the composer of this chanson used the “new” cantus firmus as a starting point, but expanded its scope with a creative design that introduced a great deal of carefully wrought imitation. This work also begins with a duet, here between the bassus and the altus. Cross states that the duet is a paraphrase of the bassus and superius duet of Pipelare’s chanson.¹⁴⁹ A clear connection between the melodic design of the two duets does not seem strong. Neither Hewitt nor Picker note such a link.

mentions only the insertion, not the added rests.

¹⁴⁷Hewitt, “*Fors seulement*,” 101.

¹⁴⁸*Ibid.*

¹⁴⁹Cross, “*Chansons*,” 517 and “M.P.: Historical and Stylistic, Pt. 1,” 100-101.

These four chansons form the foundation of the second generation of *Fors seulement* settings. Two of them, the Bologna/St. Gall and the London/*Chansons/Trium*, act as bridges between the generations by the inclusion of obvious references to Ockeghem's original setting. The other two, Pipelare's and the Cambrai, bear no obvious allusions to Ockeghem other than the opening duet and the delayed entrance of the cantus firmus. All four settings largely present the cantus firmus in remarkably similar form with minor rhythmic and melodic modifications. The most obvious exceptions, of course, are the deletion of one measure of the cantus firmus in the Bologna/St. Gall and the addition of rests and melodic material to the cantus firmus in the Cambrai. Because of the deletion/additions to an otherwise stable cantus firmus, it is highly unlikely that either of these two chansons are the original source of the "new" cantus firmus. That leaves only the London/*Chansons/Trium* and Pipelare settings as strong possibilities. While Pipelare's chanson certainly can be considered a masterful composition with its cantus firmus just as well "integrated" as that of the London/*Chansons/Trium* setting, Picker's comparison of the ranges of the two works does give credence to the theory that Pipelare based his song on one of the versions of the three-voice anonymous work.

Even if credit for the creation of the "new" cantus firmus cannot be claimed for Pipelare, that does not diminish the skill with which he wrought this stunning work nor its influence on other compositions. If he did use another chanson as his model, he evidently recognized the inherent musical qualities and fashioned a new composition which, most likely, became his best-known work, both during his life and after.¹⁵⁰ In addition, his setting was used as a model for a three-voice chanson by Antoine Févin whose setting influenced two other works.

¹⁵⁰Cross, "Chansons," 515 and "M. P.: Historical and Stylistic, Pt. 1," 98 and Picker, *Fors seulement*, xxi.

Hewitt, Picker, and Cross all state that Févin's chanson is built on ornamented motives drawn from Pipelare's, with Hewitt and Picker actually labeling the Févin piece a parody.¹⁵¹ Févin begins his chanson with a duet between the tenor and contratenor. The tenor part is comprised of an ornamented version of Pipelare's opening duet. This phrase is immediately imitated at the octave by the superius as the tenor continues with a phrase drawn from Pipelare's superius in measures 19-23. This is also immediately imitated by the superius. From measure 19 to the end of the piece Févin incorporates ornamented versions of all phrases of the "new" cantus firmus starting with the phrase that sets the second line of text in Pipelare's chanson. The first half of this phrase is first stated in the superius and is imitated in the other two voices. All other phrases are found most clearly in Févin's tenor, although the other voices draw upon motives from the borrowed material through imitation and sequence.¹⁵² Although he cites Pipelare's work as the primary model, Picker believes that Févin may have also used motives from the London et al, chanson. He correctly points out that the opening motive of Févin's work is found in the anonymous chanson's contratenor, measures 45-47.¹⁵³

Two other chansons draw on Févin's work, thereby being influenced indirectly by Pipelare's chanson. The first is by Jörg Blanckenmüller, a little-known German composer. Hewitt and Picker note that the second half of the piece is based on a dotted motive found in

¹⁵¹Hewitt, "*Fors seulement*," 100, setting number 31, Picker, *Fors seulement*, xxii, setting number 28, and Cross, "Chansons," 517 and "M. P.: Historical and Stylistic, Pt. 1," 101.

¹⁵²Cross, "Chansons," 517 and "M. P.: Historical and Stylistic, Pt. 1," 101 and Hewitt, "*Fors seulement*," 100, 125. Hewitt has a most informative musical example on page 125 which compares the musical material drawn from Pipelare and Févin's versions of them. In her discussion on page 100, the adapted portion of Pipelare's superius is incorrectly given as occurring in measures 15-18, however the musical example on page 125 correctly shows the measures as 19-23.

¹⁵³Picker, *Fors seulement*, xxii.

Févin's version of the last phrase of Pipelare's tenor. Févin immediately develops that motive in all voices through imitation and sequence in measures 49-54. It is this portion of the chanson which Blanckenmüller uses.¹⁵⁴ The final chanson was composed by the venerable Adrian Willaert. In his five-voice work for low voices, Févin's tenor, transposed down a fifth, is placed in the superius as a cantus firmus. He also uses a transposed version of the first four measures of the earlier contratenor in the *quinta vox* or second tenor part.¹⁵⁵

Of the five *Fors seulement* Masses, the ones by Ockeghem and Obrecht are based on Ockeghem's original chanson. The other three are associated with the second generation of settings. Pipelare's Mass utilizes the tenor of his second chanson as a cantus firmus. The final two have direct and indirect links to Pipelare as Gombert's Mass draws from the chansons of both Pipelare and Févin¹⁵⁶ and the Carpentras Mass is based on Févin's.¹⁵⁷

A motet by Phillipe Verdelot, *Infirmitatem nostram*, uses the "new" cantus firmus as its altus and completes the compositions belonging to the second generation.¹⁵⁸ In such a work, the *Fors seulement* relationship is present only in the music and not the text. Such is the case with the sacred *contrafacta* of Pipelare's second chanson underlaid with the psalm verse beginning

¹⁵⁴Picker, *Fors seulement*, xxii, setting number 29 and Hewitt, "*Fors seulement*," 101, setting number 33. Hewitt lists the influential measures as 50-55, however, we find Picker's assertion of measures 49-54 to be more credible.

¹⁵⁵Hewitt, "*Fors seulement*," 101-102, setting number 35, Picker, *Fors seulement*, xxii-xxiii, setting number 30, and Cross, "Chansons," 517 and "M. P.: Historical and Stylistic, Pt. 1," 101.

¹⁵⁶Cross, "Chansons," 517 and "M. P.: Historical and Stylistic, Pt. 1," 102 and Picker, *Fors seulement*, endnote 1, xxiii.

¹⁵⁷Picker, *Fors seulement*, xxiii.

¹⁵⁸Cross, "Chansons," 518 and Hewitt, "*Fors seulement*," 101, setting number 34.

Exortum est in tenebris. In fact, it is interesting to note that, while the *rondeau* text of Ockeghem's original chanson is used most frequently, and the one used by Pipelare in his two chansons, there are three other poems that appear among the secular compositions in the *Fors seulement* music or music/text lineage.¹⁵⁹

The *Fors seulement* text and Ockeghem's original setting of it, inspired a remarkable body of secular and sacred music created over six or seven decades¹⁶⁰ which includes contributions by some of the most distinguished composers of the middle Renaissance. Pipelare, with his two settings of the text holds a place in both generations of the lineage. It has been shown that a prominent and influential role can be claimed for his second setting in the creation of the second generation, in addition to it being, ostensibly, his most popular work. The *Missa Fors seulement* takes the "new" cantus firmus and uses it as a foundation for what Cross calls one of Pipelare's last and finest works.¹⁶¹ Surely, these works are worthy of being made more widely available for performance and study.

¹⁵⁹Hewitt, "*Fors seulement*," 100-101 and Picker, *Fors seulement*, viii-ix, xxviii-xxx. On the latter pages can be found the texts of all of the poems along with English translations.

¹⁶⁰Picker, *Fors seulement*, vii.

¹⁶¹Cross, "M. P.: Historical and Stylistic, Pt. 1," 193.

CHAPTER 2

EDITING AND PERFORMANCE ISSUES

EDITING PROCEDURES

Sources

From the surviving manuscripts, one manuscript was chosen as the source for the performance editions and a photocopy or microfilm was obtained of the manuscripts. With only one source for each work, the choices naturally had both advantages and limitations. In the case of the motet, there was no choice as it survives only in one source: *Exortum est in tenebris*, fol. 92^r, housed in the Santa Iglesia Catedral, Archivo Capítular de la Catedral, unnumbered, Segovia. Fortunately, there are no real problems with the photocopy. Interestingly, it contains the solmization version of Pipelare's name which was sometimes used in the sources. Example 12 shows the "la" and "re" noted on a musical staff. Because Picker indicated that the Florence manuscript (F) contains the most careful text underlay of the chanson sources, it was chosen for

Example 12: Pipelare's name in solmization syllables (Segovia Manuscript)



Fors seulement (Biblioteca Nazionale Centrale, MS Magl. XIX. 164-167, no. LXI, anon.).¹⁶²

Although, evidently better than other sources, there are still mistakes in the text and it is one of the manuscripts that gives the chanson as anonymous. These textual problems will be discussed

¹⁶²Picker, *Fors seulement*, xxi.

below. Cross lists the Jena manuscripts as among the most authoritative for Pipelare's works.¹⁶³ Therefore, a copy of the manuscript for *Missa Fors seulement* was obtained from the Universitäts-Bibliothek (Chorbuch 2, fol. 66^v-79^r). Indeed, Cross lists very few variants for the Mass in this manuscript, all are minor but one. The most frequent variant found in the Jena manuscript is the evidently common practice of avoiding placing a dotted note at the end of a line. Instead of a dotted minim at the end of a line of music, a minim would be written and a semi-minim of the same pitch on the next line.¹⁶⁴ This occurs a number of times. In each instance, it is obvious from Cross's Critical Notes that other sources have the two notes written as a dotted minim. Therefore, that is the way it has been interpreted in the edition of the Mass. The one significant problem with this source is that it omits the *Agnus II*. In fact, six of the eight sources are missing all or portions of one or two sections of the *Agnus Dei*. Only Marburg/Lahn (B) and Roma (S) seem to contain the complete movement, with the latter having fewer variants.¹⁶⁵ Given this unfortunate limitation of the source, performance options will be discussed below.

General Procedures

The motet and the Mass both bear the mensuration sign of C and the chanson that of **C2**. Both of these signs could be used in the same manner.¹⁶⁶ In fact, editions of the chanson by

¹⁶³Cross, "M. P.: Opera Omnia, Vol. 1, xi.

¹⁶⁴Gary Towne, "A Systematic Formulation of Sixteenth-Century Text Underlay Rules," Pt. II, *Musica Disciplina* XIV (1991): 152.

¹⁶⁵Cross, "M. P.: Opera Omnia, Vol. 2, x-xii.

¹⁶⁶Allan W. Atlas, *Renaissance Music: Music in Western Europe, 1400-1600* In *The Norton Introduction to Music History* (New York and London: W. W. Norton & Company, 1988), 476.

Cross, Hewitt, and Picker indicate that the work usually bore the C mensuration sign.¹⁶⁷ None of the works exhibit a change in mensuration. For the editions, the note values have been halved resulting in a breve equaling a modern whole note. The modern time signature of 2/2 has been used for each of the works. Final longas at the ends of the works and at the ends of major sections and movements are shown as whole notes with fermatas.

For the chanson and motet, the voice parts for the highest to the lowest parts have been designated as superius, altus, tenor, and bassus. No voice designations are shown on the copy of the motet and only the tenor part receives a name in the microfilm of the Florence source for the chanson. The Jena manuscript for the Mass does contain designations for all parts except the superius, which has an illumination of the first letter of the text. Each of the two tenor parts are labeled simply “tenor.” The part with the higher range, which carries the cantus firmus, will be called tenor I and the other tenor II. The middle voice is given as contratenor on the first folio, and thereafter abbreviated as “Contra.” Although the bassus part is usually labeled as such, the terms bariton and barricanor are also used. On the editions, all voice parts have been indicated as described above. Names that do not appear in the sources are placed in parentheses. Underneath these designations are included the modern voice parts which best correspond to the range and tessitura of each part. These, also, are placed in parentheses.

Incipits have been placed before the first modern measure of the each voice part in the chanson and motet and at the beginning of each of the Mass movements. These show the original clef, mensuration sign, and first few notes and rests as indicated by the sources.

¹⁶⁷Cross, “M. P.: Opera Omnia, Vol. 1, 11, Hewitt, Canti B, 168, and Martin Picker, ed., The Chanson Albums of Marguerite of Austria (Berkeley and Los Angeles: University of California Press, 1965), 233.

Ligatures in the editions are indicated by closed brackets and coloration by open brackets. Both are placed over the notes in the score.

Any musical instruction, whether it be a suggested tactus range, section letter, or indication of a repeat are all editorial. A keyboard reduction of the vocal parts has been provided as a rehearsal aid. Obviously, it is an editorial addition and no further indication as such has been noted.

Barring

Although the original vocal parts have no vertical marks of division creating measurement units, current musicians have all learned to read notation based on regular metrical groupings divided by barlines into measures. Since the contemporary approach to such an arrangement is to attach a regularly recurring system of strong and weak beats, which was not a part of the earlier notation, many have eschewed the use of barlines. Aside from simply eliminating any vertical division, several systems have been developed as alternatives to barlines drawn through the staves. One of the two primary methods is called *Mesurstrichen* developed by Heinrich Bessler.¹⁶⁸ This system draws vertical lines between the staves where modern barlines would be found in the staves. The result is that measures are marked but the music flows unimpeded on the staves. The actual result with any choral group, other than one schooled in reading such notation, is a great deal of lost rehearsal time while the choristers try to figure out the rhythms involving such unfamiliar occurrences as whole notes extending across a measure or even from one line to the next. The other of the main alternatives, favored by Otto Gombosi, is to use barlines, but divide each voice part according to the continually changing rhythmic

¹⁶⁸Atlas, Renaissance, 475.

groupings implied by musical flow.¹⁶⁹ This method may result in an individual part frequently changing meters (e.g. 2/2-----3/2—2/2—6/4, etc.). Besides the difficulty in identifying starting places in rehearsals, such an approach puts into print yet another of the editor's own musical decisions, one with which the conductor may or may not agree.

As it is the primary purpose of this study to produce editions which, while remaining faithful to the original musical intent, will be practical enough to encourage wide use by choral ensembles, barlines are drawn through the staves creating regular modern measures. Experience has shown that vocalists can be taught to follow musical line and textual accentuation in a way which neutralizes the inappropriate metrical stress, while retaining the system of interpreting rhythms with which they are most comfortable. In this interpretation, re-creation of the proper articulation of each individual line is a rehearsal, not an editorial, issue. The use of regular barlines necessitates dividing notes that should continue across the lines and rejoining them with ties. All such cases are editorial.

Musica Ficta

Consistent with normal editorial procedure, the accidentals found in the manuscripts have been placed in the score to the left of the affected note. All of these were B flats which are actually part of the *recta* system. Any editorial additions, whether further *recta* B flats or *musica ficta* sharps have been placed above the affected note. A flat or sharp, whether placed in the score or above, is meant to inflect only the note with which it is immediately associated. Since the keyboard reduction is entirely editorial and its inclusion is intended for the aid of an accompanist, all accidentals have been placed in the score. However, each accidental still inflects only the note to its right. Decisions about needed *musica ficta* were based on the primary

¹⁶⁹Ibid.

guidelines set forth by period theorists. *Ficta* was added to correct both harmonic and melodic tritones; follow other melodic guidelines; and to create the closest approach desired for imperfect consonances moving to perfect consonances at cadence points.¹⁷⁰ When applying rules and guidelines to any situation, there always arise conflicting situations in which one has to make choices of one prescribed practice over another. Several examples from the chanson and Mass will demonstrate some of the problems encountered and how they were resolved. In all such cases where one's judgement has to be exercised, alternate viable solutions could often be found.¹⁷¹

All of the works in these performance editions are in the un-transposed Dorian mode. The most obvious difference between this mode and the tonal key of D natural minor is the presence of B natural in Dorian. Five of the seven cantus firmus phrases (shown below in Example 27) contain at least one B, which, when unaltered, gives the melody a very characteristic Dorian sound. Their presence also accounts for all of the difficulties with non-cadence harmonic discords. There are three instances in the chanson where an F occurs vertically with a B in the canus firmus. The first of these is found in measure 21 between the tenor B and the F in both the altus and superius. Berger reports that after the 1470's, flat rather than sharp solutions were preferred to correct harmonic *mi-fa* discords. The fact that the F is doubled could also be an indication not to sharp those pitches.¹⁷² The next decision is how to create a minor third leading into an octave between the bassus and tenor from measure 22-23.

¹⁷⁰Karol Berger, "Musica Ficta," In Performance Practice, Vol. 1: Music Before 1600, Howard Mayer Brown and Stanley Sadie, eds. (New York: W. W. Norton and Company, 1989), 112-118 and Atlas, Renaissance, 239-242.

¹⁷¹Atlas, Renaissance, 238.

¹⁷²Berger, "Musica Ficta," 115, 117.

The most obvious solution is to place a B flat in the bassus. However, there seems to have been some controversy over cadences on A and musical context appears to have been the deciding factor. Because there is a strong cadence on A, the fifth degree of the chanson's mode, a stronger leading tone G sharp could have been preferred over the weaker B flat.¹⁷³ That is the choice that has been made here. Such an inflection creates a tritone of G sharp to D. This was allowed at cadences where the harmonic discord resolves correctly (See Example 13). As a general editorial guideline in closest approach cadences, sharp solutions have been preferred over flat ones, both to take advantage of the leading-tone quality of the sharps and to avoid B flats which weaken the characteristic sound of the Dorian mode.

Example 13: *Fors seulement (II)* (measures 21-23)



In examining the Mass, it appeared that Pipelare may have been interested in retaining the Dorian flavor of the cantus firmus as much as possible. At most occurrences of B's in the

¹⁷³Ibid., 117-118. Atlas also states that in some similar cases the use of B flat could imply the Phrygian mode and weaken the modal integrity, *Renaissance*, 242.

cantus firmus, the vertical relationships with other parts do not involve F's in a structural way. Also, in five of the seven instances where there is *mi-fa* conflict, Pipelare has made it difficult to rectify. Example 14 illustrates ones of these problems. In measure 157, the cantus firmus (tenor I) has a B which extends into measure 158 where the contratenor moves to an F. If the B were to be flatted, it would produce a tritone with the tenor II's E. If the E were also to be flatted, a melodic tritone with the A preceding the E would occur. Flatting the A would then create another harmonic discord the contratenor's E (See Example 14). Rather than set off a "chain reaction" of one inflection causing another and causing another, it seems that one harmonic discord could be tolerated.¹⁷⁴ Therefore, in these five cases, the B to F tritone has been left unaltered.

Example 14: *Credo, Missa Fors seulement* (measures 157-158)

The musical score for Example 14 shows measures 157 and 158. It features five staves. The top two staves are treble clefs, both containing a whole rest for 8 measures. The third staff is a bass clef with the lyrics 'tre et Fi - li -'. The fourth staff is a bass clef with the lyrics 'tre et Fi - - - - li -'. The fifth staff is a bass clef with a whole rest for 8 measures.

Melodic semi-tones or cross relations, both simultaneously and in close proximity, were prohibited.¹⁷⁵ In the Florence chanson source, a flat is placed in the superius before the B in

¹⁷⁴Ibid. and Berger, "Musica Ficta," 113.

¹⁷⁵Ibid., 112 and Atlas, *Renaissance*, 240.

measure 8. Therefore, because there is a B in the previous measure (close proximity) it is flatted as well (See Example 15). This also works well with the bassus in the same measure as it has a melodic tritone resulting from F descending to B, to which a flat has been added to correct the discord. One of the exceptions to the melodic tritone prohibition is also shown in Example 15. In measures 8 and 9 of the superius, the descending diminished fifth of B flat to E is allowed because it returns up the semitone to F. The reverse would also be acceptable (E to B flat returning to A).¹⁷⁶

Example 15: *Fors seulement (II)*, Superius and Bassus (measures 6-10)



There were a number of occasions in these editions where the melodic semitone was allowed in the proximity of a half note, or even a quarter note, if it seemed to be the best melodic and harmonic solution. The least satisfactory of such instances occurs in *Agnus III*. In order to create the closest approach for the cantus firmus's cadence on D, the final C of the superius in measure 89 was sharped (See Example 16). Normally, the C in the preceding eighth note run would be sharped as well. To do so, however, would create a vertical cross relation with the C in the tenor II part. Rather than insert another sharp, it was decided that the brief, but very close cross relation, was the least disruptive to the overall musical flow.

¹⁷⁶Atlas, *Renaissance*, 241.

Example 16: *Agnus III, Missa Fors seulement* (measures 88-90)

ca - - - - -

di:

ta mun - -

pec - ca - ta mun - -

mun - - - - - di,

Text Underlay

If *musica ficta* in music of the late fifteenth and early sixteenth century presents conflicting choices, many difficult decisions also must be made in regards to text underlay in music of the same period. What is one to do when the earliest known writer on the subject of text underlay, possibly Antonius de Leno (ca. 1440), urges the singer to “deliver the syllable on the note with which it is aligned”¹⁷⁷ when, in the manuscripts, whole words or phrases are simply written all together near the beginning of a section of music. Although the situation was

¹⁷⁷Don Harrán, “In Pursuit of Origins: The Earliest Writing on Text Underlay (c. 1440),” *Acta Musicologica* L (1998): 227, 231-232.

improving by Pipelare's time, nothing close to the ideal that Zarlino sets forth in his 1558 *Le institutioni harmoniche* had been attained.

Much excellent research has been done on the earliest writings on text underlay by Edward Lowinsky, Don Harrán and others. Gary Towne has brought together an extremely helpful two-part article which brings together the teachings of the major Renaissance writers on the subject: Antonius de Leno (ca.1440), Giovanni Maria Lanfranco (1533), Nicola Vicentino (1555), Gioseffo Zarlino (1558), Gaspar Stoquerus or Stocker (ca. 1570), and Paolo Luchini (p. 1588). He also includes information from Don Harrán's *Word-Tone Relations in Musical Thought* (1986).¹⁷⁸ Towne's work was immensely helpful in assembling a set of guidelines by which to underlay the text in the editions.

All writers on text underlay set forth several general, seemingly very simple, principles: the first syllable is sung to the first note of a section; the last syllable is sung to the last note of a section; repeated notes get new syllables; and a syllable should be sung on only the first syllable of a ligature.¹⁷⁹ However, other rules and guidelines impact those simple dictums and often the reality presented by the music necessitates that one or more must be broken. Examples of some of the more specific rules and some of the exceptions as were encountered in the music will be given below.

One subject should be addressed before preceding. While not in Latin, it is acceptable to elide syllables in Greek as in "*Kyrie eleison*."¹⁸⁰ Most transcriptions found in the Collected

¹⁷⁸Gary Towne, "A Systematic Formulation of Sixteenth-Century Text Underlay Rules," *Musica Disciplina*, Pt. I, XLIV (1990) and Pt. II, XLV (1991).

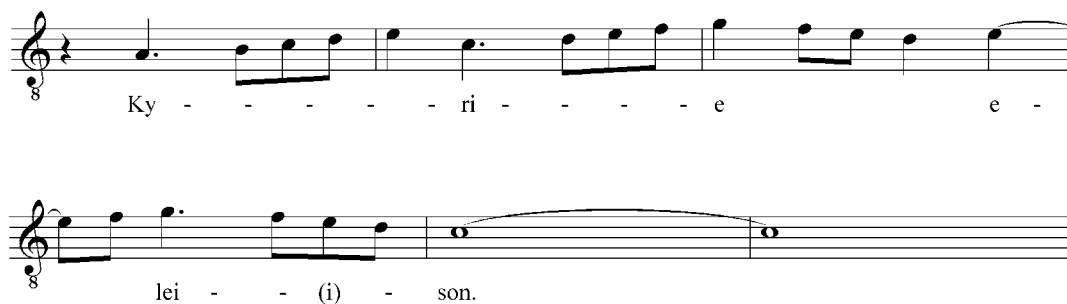
¹⁷⁹Towne, "Sytematic," Pt. I, 267-270.

¹⁸⁰*Ibid.*, 285-286.

Works of composers of this period do not individually underlay the “e” and “i” in the middle of “*eleison*.” It is either to be elided or the singer is to decide the placement of the “i.” As the editions prepared for this study are intended to be as practical as they are accurate, the “i” has been placed in parentheses and set with a note or notes when it was found to be appropriate. If the (i) has not been inserted, it was felt that, in the musical context, the two syllables should be elided. One may certainly elide all of the “*eleisons*” and ignore the placement of (i). This is for the conductor to decide.

One generally agreed upon rule is that notes of a semiminim (eighth notes in the editions) or smaller should not receive a syllable, nor should the larger note following such smaller notes. However a run of semiminims may carry a syllable and Stocker even advises that, in older music, groups of two semiminims may carry a syllable if necessary.¹⁸¹ Example 17 shows a portion of the superius in the *Kyrie*. Because of the number of syllables and the number of eighth notes, it is impossible to completely avoid placing a syllable on a longer note which follows eighths. In the example, one can also see the placement of (i) under a grouping of two eighth notes.

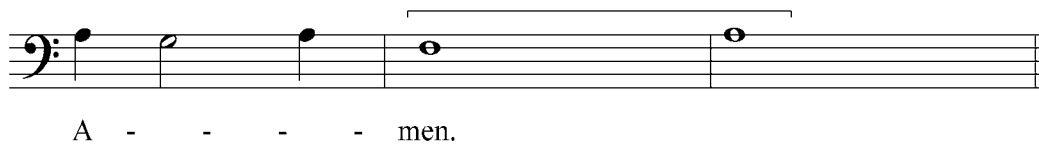
Example 17: *Kyrie, Missa Fors seulement*, Superius (measures 13-18)



¹⁸¹Ibid., 268, 271-272.

There are also several situations where the last syllable cannot be placed on the last note, the prime one being a ligature on the final note (See Example 18).¹⁸²

Example 18: *Gloria, Missa Fors seulement*, Contratenor (measures 146-148)



When dealing with setting melismatic passages toward the end of a passage, Lanfranco advises the penultimate syllable to be placed on a melisma leading to the last syllable on the final note. Later writers, such as Zarlino and Stocker allow that only if the syllable is a strong one. However, Lanfranco is writing much closer to the period in which Pipelare was composing.¹⁸³ At the end of the first section of the *Credo*, the superius has just such a situation. The penultimate syllable of the phrase, the last syllable of “*sepultus*,” is set to the melisma leading into the final note and syllable of the section, even though “*-tus*” is a weak syllable (See Example 19).

Example 19: *Credo, Missa Fors seulement*, Superius (measures 101-105)



In dealing with the rhythmic pattern of a dotted minim followed by a semiminim and a regular minim, there are three options for text underlay (See Example 20). The first choice follows the rule stated previously and only the first note receives a syllable. However, if needed,

¹⁸²Ibid., 268.

¹⁸³Ibid., 271

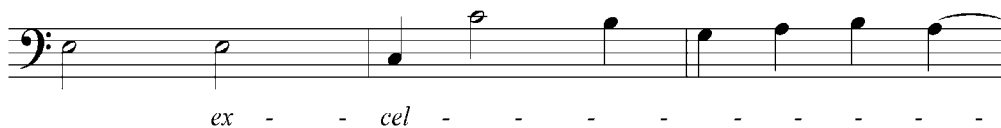
the first and last notes in the patten may carry a syllable. As a last resort, all notes may carry a syllable.¹⁸⁴ It has been necessary to utilize all of these options in providing text underlay.

Example 20: Dotted Rhythmic Motive



Another prescription concerns syllable placement following a large leap, particularly an octave. It is advised that the upper note of the leap receive a new syllable only if it is the beginning of a word.¹⁸⁵ In Example 21, one might place the second syllable of “*excelsis*” on the upper note since it is the accented syllable. However, in order not to contradict the rule, it has been placed on the lower note and carried through the leap.

Example 21: *Hosanna, Missa Fors seulement*, Contratenor (measures 132-134)



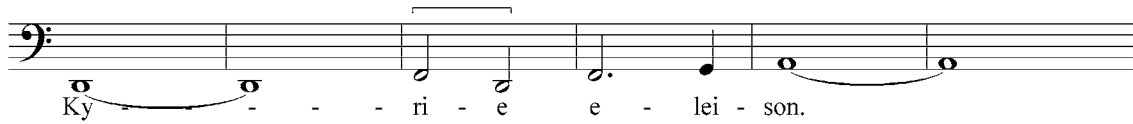
If a scribal error has been made and there is nothing else to do, then rules may be broken.¹⁸⁶ Example 22 shows an instance where the bassus must sing two syllables on a ligature in order to get all of the text in the phrase. One may divide a note if there are not enough notes

¹⁸⁴Ibid., 277-278.

¹⁸⁵Ibid., 273.

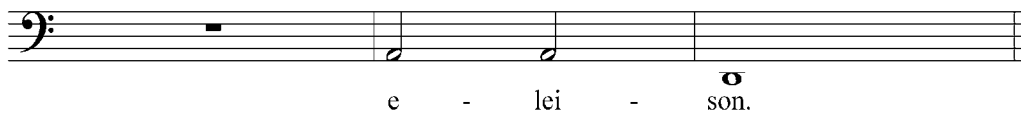
¹⁸⁶Ibid., 267-269.

Example 22: *Kyrie, Missa Fors seulement*, Bassus (measures 9-14)



for the syllables.¹⁸⁷ Such is the case with the bassus at the end of the *Kyrie* (See Example 23).

Example 23: *Kyrie, Missa Fors seulement*, Bassus (measures 115-117)



The manuscript provides two breves (whole notes) for a three- or four-syllable word. In the edition, the first whole note has been split into two half notes. The word “*eleison*” should be sung elided with two syllables. The *Christe* ends with a situation in which the contratenor must split the word “*eleison*” over a rest (See Example 24). Repeated notes should be given new

Example 24: *Christe, Missa Fors seulement*, Contratenor (measures 85-88)



syllables except in the case of ornaments, such as the anticipations frequently found in compositions of this period.¹⁸⁸ Example 25 shows such an instance.

¹⁸⁷Ibid., 265.

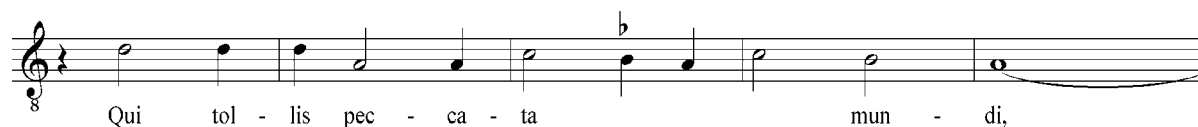
¹⁸⁸Towne, “Systematic,” Pt. II, 154.

Example 25: *Credo, Missa Fors seulement*, Tenor II (measures 5-7)



In the largely syllabic movements of the *Gloria* and *Credo* there are fewer difficult decisions to be made as one is often simply matching syllables with the available notes. Although, sometimes the textual accents of the words fit well with the musical flow, there are many instances where they are at odds, yet there is no other choice. Pipelare's frequent use of repeated notes, and the need to place new syllables on each of them, further restricts options. The passage given in Example 26 is such an instance. Although there are more notes than syllables in the phrase, the repeated notes at the beginning force the singer to place syllables in awkward places in the music.

Example 26: *Gloria, Missa Fors seulement*, Superius (measures 80-84)



At all times in making underlay decisions, the scribal placement of text was scrutinized to see if it could offer insight into what was intended. Underlay was set as closely as possible to the original clues whenever feasible. The *Sanctus* is a good example of this. Towne states that when single words of a text are spread throughout sections of a piece, it may be a clue that phrases of the text may be repeated in each of those sections.¹⁸⁹ The text of the *Sanctus* is underlaid exactly

¹⁸⁹Ibid., 152.

as Towne described: one word per section of the music. In each musical section, there are quite enough notes to accommodate a short phrase of text. However, the word “*Sanctus*” is set in three successive sections in all voices (except the cantus firmus of tenor I) before proceeding with the rest of the phrase, “*Dominus Deus Sabaoth.*” Given the tradition of reciting the Sanctus three times, it seems clear that Pipelare desires the first three sections to be sung only to the word “*Sanctus*” before moving to the next words of the text. Therefore, each section has been set to only one word of text. The only exception to this is where a repeated-note figure (in four-voice imitation) begins the section for *Dominus*. Beginning that section with a repetition of the word “*Sanctus*” helps provide enough syllables for the music (See Example 27).

Example 27: *Sanctus, Missa Fors seulement* (measures 45-50)

The musical score consists of five staves. The first staff is in treble clef with a soprano line, and the other four staves are in bass clef with tenor and bass lines. The text is written below the staves, with hyphens indicating syllables that span multiple notes. The text is: ctus, San - - - ctus Do - mi - - - nus, Do - San - - - - - ctus Do - - - - - mi - - - - - San - - - - - ctus Do - - - - - mi - - - - - ctus, Do - - - - - mi - - - - -.

The goals in providing text underlay to the editions have been to try to stay as true to the music and the period as possible while producing a musically satisfying result. Frequently, the addition of words and phrases seemed necessary, but there was a deliberate attempt to hold such

additions to a minimum. Except for the long-texted *Gloria* and *Credo*, which are set essentially syllabically, the other movements of this Mass seem to have been conceived, for the most part, in melismatic lines. The experience of singing long melodic phrases to one or few words may be an unfamiliar one to many singers and audience members, but such a performance may provide a tonal connection with a still valid sound concept of the middle Renaissance. Throughout the editions, any text added by the editor is placed in italics.

The Texts

In early music one always encounters various versions of individual words and phrases, including abbreviations; variant spellings or forms; and changes in the nature of omissions, additions, or replacements. The form of the texts used in the editions is intended to be true to the sources while seeking consistency with other editions or common usage. As there are fewer variants, the Latin and Greek texts will be considered first.

At two places in the Mass, the tenor I does not contain the liturgical text. At the very beginning of its first phrase in the *Kyrie* (measure 9), the first line of the chanson is inscribed to identify the origin of the cantus firmus: “*Fors seulement l’attente que je meure.*” This could also indicate that the tenor I should sing the chanson text at this point. When the tenor I enters in the *Credo* (measure 35), only the chanson’s first two words, “*Fors seulement,*” are underlaid. In both places, the liturgical text has been underlaid to the music and the original chanson text placed under that, but not set to the music. A small portion of the *Credo* text is totally omitted from the underlay. The text reading, “*Et in unum Dominum Jesum Christum, Filium Dei unigenitum.*” never appears in any of the voices. For the bassus phrase beginning in measure 17, the missing text has been placed underneath the text as given in the manuscript. This gives the

conductor a choice of singing the original text underlay or having the entire liturgical text presented by a least one voice.¹⁹⁰

The text for the motet is verse 4 of Psalm 112 (Latin Vulgate 111). The version used in the source is from the Greek translation of the Psalm. The Hebrew original does not contain the word “*Dominus*” (the Lord).¹⁹¹ No changes have been made to Latin or Greek texts except to spell out abbreviations and to standardize to modern usage. Translations for the texts are given in Appendix A.

The poem of the chanson is a *rondeau*, one of the three Medieval *formes fixes*. Whereas, in the later fifteenth century, the *ballade* fell into disuse and the *virelai* transformed into the *bergerette*, a large percentage of secular polyphonic music was composed in *rondeau* form.¹⁹² The form of the *rondeau* consisted of a two-part refrain which was set to two sections of music (AB). After the entire refrain was sung, two other strophes or verses (one short and one long) were sung to the A and AB portions of the music, with a short refrain (sung to A) intervening between the strophes. The performance ended with a repetition of the entire refrain sung to the AB music. The text as it is used in the *Fors seulement* edition is given below in Example 28. It is a *rondeau cinquain*, one which features a refrain of five lines, rather than the more common four lines. The refrain is usually divided into three lines for the A section and two lines for the B section. The poetic section is labeled and rhyme scheme and musical/poetic form are shown to

¹⁹⁰Cross, M. P.: *Opera Omnia*, Vol. 2, 93. Cross reports that the text is missing from all sources. The above is his solution and was deemed practical for this edition.

¹⁹¹Herbert G. May and Bruce M. Metzger, eds., *The New Oxford Annotated Bible* (New York: Oxford University Press, Inc., 1973), fn. “h,” 745.

¹⁹²David Fallows, “Polyphonic Song,” In *Companion to Medieval and Renaissance Music*, Tess Knighton and David Fallows, eds. (New York: Schirmer Books, 1992), 123.

the right of each line of text. The musical parts of the refrain are designated as A and B in capital letters. Lower case letters are used to identify where music is repeated but the text is new. When capital letters are used again, it indicates that both the music and the text have returned.

Example 28: *Fors seulement* text - poetic and musical chart

	Poetic section	Rhyme	Music
Fors seulement <i>l'atente</i> que je meure, En mon las cueur [nul espoir] ne demeure, Car mon <i>malheur</i> si fort me tourmente [<i>Qui n'est</i>] douleur que par vous je ne sente Pource que suis de vous perdre bien seure.	refrain	a a b b a	A B
Vostre rigueur tellement <i>me court</i> seure Qu'en ce parti il fault que je m'asseure Don't je n'ay bien qui en riens me contente.	short strophe	a a b	a
Fors seulement <i>l'atente</i> que je meure, En mon las <i>cueur</i> nul espoir ne demeure, Car mon <i>malheur</i> si fort me tourmente	short refrain	a a b	A
Mon desconfort toute seule je pleure, En <i>mauldisant</i> , sur ma foy, a toute heure, Ma leauté qui tant m'a fait dolente. Las, que je suis de vivre mal contente, Quant de par vous n'ay riens qui me demeure.	long strophe	a a b b a	a b
Fors seulement <i>l'atente</i> que je meure, En mon las <i>cueur</i> nul espoir ne demeure, Car mon <i>malheur</i> si fort me tourmente Qui n'est <i>douleur</i> que pour vous je ne sente Pource que <i>suis</i> de vous perdre bien seure.	refrain	a a b b a	A B

Unlike the fairly standard Latin text of the motet and Mass, the chanson text exists in a number of versions with each containing different spellings and, in some cases, completely different phrases. As the Florence manuscript includes only the refrain, the complete poem has

been drawn from two versions of Ockeghem's original musical setting.¹⁹³ These are reprinted with translations in Appendix A by permission from Fors seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries edited by Martin Picker. The "1a" text is from Ockeghem's original setting and the "2a" from a later arrangement of the original, probably by Ockeghem himself.¹⁹⁴ One will note that the two versions are essentially the same, with a few changed spellings. The main difference is that the second lines of the short strophe are completely different in the two versions. Also, the final word of the long strophe is changed from "*demeure*" in the first to "*sequeure*" in the second.

The edition is based primarily on version "1a." A few words are used in the form in which they appear in "1b." These are marked above at their first occurrence in italics. The versions of "*l'atente*," "*malheur*," and "*Qui*" are found in the Florence source although "*l'atente*" is missing the final "e." The word "*tourmente*" is missing the letter "n." The forms, "*me court*" and "*mauldissant*," find concordance in the text that Cross gives.¹⁹⁵ "*Par*" is used for "*pour*" in the Florence manuscript as it is in the poem Cross gives. Changes made from the underlay found in the Florence source are marked at their first occurrence in bold. The forms of "*Fors seulement*," "*cueur*," "*si*," "*douleur*," and "*suis*" were used because they are the most common found in other editions of Pipelare's chanson surveyed. The abbreviated form "*fort*" for "*tresfort*" was retained from the manuscript because it is a better fit for the text underlay. There are two mistakes in the source [set off in brackets] which have been corrected to conform with other editions. Beginning in measure 26, all voices have "*my lespoir*" rather than "*nul espoir*."

¹⁹³Picker, Fors seulement, viii.

¹⁹⁴Ibid., x-xi.

¹⁹⁵Cross, M. P.: Opera Omnia, Vol. 1, xiv.

In measures 44-45, the Tenor part has “*Pource*” instead of “*Qui n’est*” to begin line four of the refrain, a simple miscopying from the beginning of line five.

PERFORMANCE ISSUES

Purpose

The purpose of the following discussion is to give the conductor pertinent information to aid in successful performance of these editions. Areas to be covered will include formal and structural features as well as some features characteristic of Pipelare’s style that may need to be highlighted or handled in a special way. Details about editorial additions that impact performance will be discussed as will the issues of range and tessitura found in the works. While a suggested tactus range is given on the editions, other markings such as articulation, phrasing, or dynamics have not been placed in the scores. These simply clutter the score with musical choices that are best left to an informed conductor and a wealth of resources are available to this end. It is not the intent of this study to set forth guidelines for Renaissance performance style and practice, but to provide reliable and usable editions, along with enough background information on the works and their composer, as to encourage and enable increased performances of these works.

Fors seulement (II)

Pipelare places his version of the “new” cantus firmus in the tenor of this second setting of the *Fors seulement* text. As the melody serves as a primary structural device in both the chanson and Mass, the conductor should be well aware of its characteristics and implications. Example 28 presents the “new” cantus firmus as it is found in the Florence manuscript on which this edition is based (the 12 measures of rests at the beginning have been omitted). This tenor is quite consistent in all versions examined, with only minor melodic and rhythmic variances. It is

almost identical to the version Pipelare used in the Mass. In the example, the points at which the tenor begins each of the lines of the *rondeau* is indicated. Also, shown are the musical phrases as designated for this study. As one can readily see, there are brief rests dividing the music for text lines one and two. On purely melodic/poetic grounds, one should view the music for each of these lines as one complete phrase. However, the two lines have been divided into four phrases to aid in the later discussion of the Mass (See Example 29).

Example 29: *Fors seulement (II)*, Tenor (measures 13-58)

Phrase 1
Text Line 1

Phrase 2

20
Phrase 3
Text Line 2

28
Phrase 4
Phrase 5
Text Line 3

36

44
Phrase 6
Text Line 4
Phrase 7
Text Line 5

52

Upon examination of the melody, it is evident that all of the phrases but number seven begin with repeated notes and all but number four and five begin with longer tones, whole and

half notes.¹⁹⁶ All rhythmic activity and most of the melodic contour is confined to the music for the ends of textual lines. Pipelare uses these characteristics in shaping both his chanson and Mass.

An imitative and melismatic duet between the bassus and superius opens the chanson. A striking feature of the duet, characteristic of Pipelare, is the use of parallelism (See Example 30).

Example 30: *Fors seulement (II)* (measures 1-15)

The musical score consists of four staves. The top two staves (Superius and Bassus) show a melismatic duet with parallelism. The bottom two staves (Tenor and Bass) provide harmonic support. The music features a mix of half notes, quarter notes, and eighth notes, with a key signature of one flat (B-flat).

(Example continued)

¹⁹⁶In several sources, phrase seven begins with a breve and two semibreves (whole note and two half notes) just as do phrases one, two, three, and six.



It first appears in measures five through seven, after the imitative entrances, and again in measures ten through eleven leading into the cadence that concludes as the cantus firmus bearing tenor and altus enter in measure 13. Simultaneously, the rhythmic pace slows to match the long tones of the tenor.

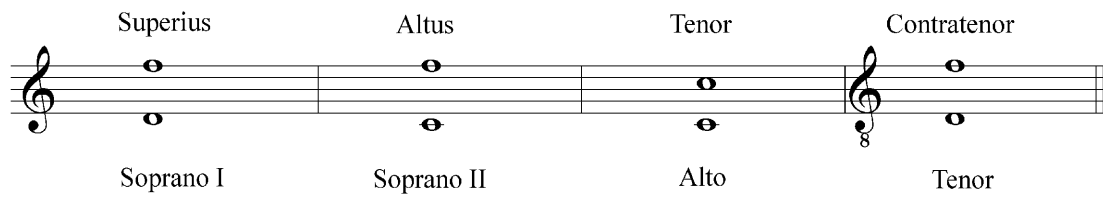
From measure 13 on, the three lower voices often provide a harmonic foundation for the superius melody. The instances of increased counterpoint and melodic interest in the supporting voices occur at cadence points devised at the ends of the each of the tenor's text lines. Even the superius joins in the slower melodic pace at the beginning of phrases one, two, five, and seven creating almost homorhythmic movement. At a few places, particularly measures 45-46, the superius soars melodically over a homorhythmic foundation. Thus, it can be seen that the cantus firmus, far from remaining aloof from the other voices as is the case in some works, actually dictates the texture and rhythmic flow of the altus and bassus much of the time, and even the superius at the points indicated above.

What, then, are the implications of these observations for performance? Most importantly, all members of the ensemble should be familiar with the cantus firmus and be able to sing it. Moreover, they should be aware of its structural importance to the texture of the

chanson and be aware of how their individual part relates to the cantus firmus. The singers on the superius and bassus parts should be made aware of the parallelism and be especially careful in the precision and tuning at these points.

The ranges for the voice parts are shown in Example 31. As indicated on the edition, the

Example 31: *Fors seulement (II)*, Ranges and Modern Voice Parts



vocal ranges fit most comfortably with the modern soprano I, soprano II, alto, and tenor parts. While the tessitura of the soprano I part is higher than that of the soprano II, both ascend to f^2 . However, since the soprano I part descends briefly to a in the duet, it may be advisable for the conductor to have a few first altos join that part until their own entrance. The tenor part could be bolstered by light baritones if needed, provided they can sing freely (or in falsetto) on the upper notes.

The text of the poem begins “Except waiting for death, There dwells in my faint heart no hope.” Courtly, unrequited love was a pervasive subject for such poems and the resulting mood is dark and somewhat fatalistic.¹⁹⁷ A tactus range of half note equals 60-66 is suggested. If the abilities of the singers and the acoustics of the performance space allow, the lower end of the range will better convey the mood. Singers should be asked to use a dark vocal timbre without resorting to a heavy Romantic quality to help communicate the poem. An overall dynamic range of *piano* to less than *mezzo forte* would be very effective with this chanson.

¹⁹⁷Atlas, *Renaissance*, 61.

One of the most difficult tasks of this edition was to provide a method of singing the entire poem in a way that would make sense to the singers without unnecessary reprinting of the A section. As to whether more than the refrain was intended to be sung is a matter of dispute. It was standard procedure for only the refrain to be underlaid to one or more of the voice parts, generally the superius if only one. If the complete poem were included it would be inscribed below the superius part and left to the singers to fit with the appropriate musical sections.¹⁹⁸ Only two manuscripts of Pipelare's chanson are underlaid with the refrain in all four voices. None of them include the remaining poem.¹⁹⁹ As this poem, and musical settings of it, were extremely popular in French-speaking areas, this would not definitively suggest that only performance of the refrain was intended as many musicians would be familiar with the poem. It is interesting that one of the two manuscripts underlaid with the complete refrain in all voices is an Italian source. Louise Litterick reports that most late fifteenth century Italian manuscripts containing settings of French *forme fixe* pieces have text in only the superius. By the end of the century manuscripts usually contained only incipits which she believes indicates instrumental performance.²⁰⁰

The most important structural necessity in order to sing the complete poem is the presence of a medial cadence which distinguishes the A section (first three lines) from the B section (two lines) of the refrain and long strophe. Herein lies the problem of this setting by Pipelare. In the best case, Pipelare's chanson makes it possible for only the superius to sing all

¹⁹⁸Fallows, "Secular Polyphony," 112-118 and Atlas, Renaissance, 203.

¹⁹⁹Hewitt, *Fors seulement*, 115.

²⁰⁰Louise Litterick, "Performing Franco-Netherlandish Secular Music of the Late Fifteenth Century: Texted and Untexted Parts in the Sources." Early Music 8 (1980): 479-480.

three lines in the A section. The other three voices sing lines one and two in the A section and lines three through five in the B section. This is the manner in which the Florence source underlays the text. A copy of the Paris manuscript was also obtained.²⁰¹ Only the superius is underlaid with the refrain, the other voices bearing an incipit. Although the superius is the definitive voice in the AB division, the Paris version is not very helpful. It manages to compress four lines of text into the A section and includes a great deal of text repetition. The Brussel 228 manuscript (The Chanson Albums of Marguerite of Austria) underlays all voices with an AB division of two lines and three lines respectively.²⁰² With such a division only the refrain is possible because line three would be left out in the short strophe and short refrain, thus destroying the sense of the poem. Because of such textual problems and because only three voices come to a complete pause at the end of the A section, Picker and Van Nevel believe that only the refrain was intended for performance.²⁰³

In the Collected Works, however, Cross asserts the possibility of performing the entire poem by inserting an extra measure at the end of the A section, excluding the alto entrance. This creates first and second endings and facilitates the repeats to the A section.²⁰⁴ One cannot know for certain whether the entire poem was meant to be sung, or if it was, how singers of the day would have handled the medial cadence. However, in order to provide singers with the option of performing the entire poem, Cross's added measure seemed reasonable and has been adopted in this edition (See Example 32). At the beginning of the edition of *Fors seulement*,

²⁰¹Paris, Bibliothèque nationale, fonds français, MS 1597, fols. lx'-lxi, anon. (P).

²⁰²Picker, Chanson Albums, 233-236.

²⁰³Ibid., 74 and Van Nevel, Matthaeus Pipelare, 9.

²⁰⁴Cross, M. P.: Opera Omnia, Vol. 1, 11-13.

information on the *rondeau* form and instructions for singing either the refrain alone or the entire poem are given.

Example 32: *Fors seulement (II)* (measures 32-35)

1. 2. % B

fort en me tour - - con - men - te - te. Qui
 m'a riens fait do - - ten - - te. Las,

re, Car mon mal -
 re, Ma leu - te

1. 2. %

de - - - meu - - - re, - re. Car mon mal -
 m'as - - - seu - - - re, - re. Ma leu - te
 toute heu - - -

1. 2. %

re re ne de - meu - - - re, - re. 2. Mon Car
 re, je a m'as - seu - - - re, - re. Ref. Fors Ma

Exortum est in tenebris

Since this motet is a *contrafacta* of the *Fors seulement* chanson, there are only minor melodic and rhythmic differences between the two. The melodic differences are generally due to more or less ornamentation and the rhythmic changes are required in order to underlay the new text. The new psalm text,²⁰⁵ however, completely changes the spirit of the piece. The fatalism of the chanson gives way to the hopeful faith of “A light has risen in the darkness for the upright.” Such a dramatic change in mood should be reflected in the performance. Therefore, a slightly

²⁰⁵Psalm 112 (Latin Vulgate 111), verse 4.

faster tactus range of half note equals 68-72 is suggested. A lighter, somewhat brighter vocal timbre would suit this text well and the dynamics should be more than that of the chanson, in the *mezzo forte* range.

Missa Fors seulement

The Mass is a mature work in which Pipelare's skill in structuring large compositions is evident. The work is a cyclical cantus firmus Mass in which the melody borrowed from the chanson is transposed down an octave. This transposition, and the fact that the voice bearing the cantus firmus is the second highest, accounts for the extremely low range of the work. The cantus firmus is presented at least once in every movement. Example 33 shows how the cantus firmus is divided among the various sections of the movements. The cantus firmus placed in the tenor I voice is presented in double augmentation except as noted. The three sections which are set for only four voices are also indicated (See Example 33). The phrase numbers correspond to those described in the earlier discussion of the chanson (See Example 29).

Example 33: Cantus firmus use in the Mass

Kyrie

-Kyrie I	phrases 1-2
-Christe	phrases 3-5
-Kyrie II	phrases 6-7

Gloria

-Et in terra	phrases 1-4
-Qui tollis	phrases 5-7

Credo

-Patrem	phrases 1-4	
-Et resurrexit	phrases 5-7	*phrase 7 in integer valor (without augmentation)

Sanctus

	phrases 1-4	
-Pleni	none (a 4, Tenor I <i>Tacit</i>)	
-Hosanna	phrases 5-7	*phrase 5 in integer valor *phrases 6 and 7 begin in augmentation and end in integer valor

(Example continued)

- <i>Benedictus</i>	phrase 1 and fragments (a 4 Tenor I <i>Tacit</i>)
- <i>Hosanna</i>	phrases 5-7 *as above
<i>Agnus Dei</i>	
- <i>I</i>	phrases 1-4
- <i>II</i>	phrases 1-4 *integer valor (a 4, superius <i>Tacit</i> - cantus firmus is top voice)
- <i>III</i>	phrases 1-7 *integer valor

Although the scale and complexity of the Mass are enormous compared with the chanson, one will note that Pipelare has the cantus firmus influence the other voices in some of the same ways in both works. It also becomes obvious that he wishes the chanson tune to be heard and eventually identified. For these reasons, it is extremely important that there be enough voices assigned the tenor I part to steadily sustain the long tones. Since it is the least interesting of any of the parts to sing, one might experiment using fewer voices and adding an instrument to supplement the sound. However, because of the skillful manner in which Pipelare has allowed the cantus firmus to be highlighted, one can not be sure a different timbre is needed or even desirable. The conductor might experiment with a sacbut or viola da gamba (cello).

As in the chanson, Pipelare often has the other voices join the tenor I's long tones upon its entrance. In many cases, this follows much more active melodic motion making the change in pace more noticeable. The opening of the Mass is the first such case, shown in Example 34.

Example 34: *Kyrie, Missa Fors seulement* (measures 7-10)

Another excellent example is found in the *Credo*. After contrapuntal motion in all other voices, the tenor I enters with a longa (double whole note). Immediately all voices join the cantus firmus in this long note. As the tenor I continues with its long repeated notes, the four other voices provide a chordal accompaniment consisting of three different variations of a repeated note rhythmic figure (See Example 35). Such a use of layered repeated note rhythmic motives in both augmentation and diminution is found frequently in the Mass and, indeed, in other Masses presumed to be among his later works. Such figures should always be performed with slight articulation to highlight the varied rhythmic levels.

Example 35: *Credo, Missa Fors seulement* (measures 132-138)

The musical score consists of five staves. The first staff is in treble clef and contains the lyrics 'rit - - - - fi - nis.' and 'Et in spi-ri-tum'. The second staff is in treble clef and contains the lyrics 'Et in Spi - - - -'. The third staff is in bass clef and contains the lyrics 'nis, fi - nis. Et in Spi-ri - tum'. The fourth staff is in bass clef and contains the lyrics 'rit fi - - - - nis. Et in Spi-ri - tum'. The fifth staff is in bass clef and contains the lyrics 'fi - nis. Et in Spi - ri - tum'. The music features a cantus firmus in the tenor I voice, which is a long note (longa) that is repeated. The other voices provide a chordal accompaniment consisting of three different variations of a repeated note rhythmic figure.

Pipelare also exposes the cantus firmus by making it the highest sounding voice for brief periods, usually at or near the beginning of one of its phrases. Since the tenor I is generally the second highest sounding voice, only the superius must be silent to leave the cantus firmus on top. This occurs for two measures just after the very first cantus firmus entrance in the *Kyrie* (See Example 36). At the end of the *Gloria*'s first section, the cantus firmus remains the highest

voice for almost the entire phrase with the contratenor leaping above it and the superius entering as the tenor I reaches its final two notes (See Example 37). Another commonly used method of

Example 36: *Kyrie, Missa Fors seulement* (measures 9-13)

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

Example 37: *Gloria, Missa Fors seulement* (measures 72-79)

Fi - li - us Pa - tris. De - i, Fi - li - us Pa - tris. De - i, Fi - li - us Pa - tris.

making the borrowed tune more recognizable is to present it in integer valor (original time values). As shown in Example 33 above, Pipelare uses the technique in the *Hosanna* in alternation with augmentation. The movement's first phrase of the cantus firmus (phrase five) is

presented in integer valor. Phrases six and seven both begin in augmentation but end in integer valor. Using this technique on the ends of the phrases is the most effective because that is where most of the melodic and rhythmic activity occurs in the cantus firmus (see Example 29 above). As the *Hosanna* is performed twice, once before and after the *Benedictus*, the listener has two chances to notice the changing time values.

The *Benedictus*, which falls between the *Hosanna* repetition, features parody elements of the chanson to further strengthen the Mass's connection to the chanson. The tenor I voice is silent but the contratenor's first phrase is an abbreviated version of the first phrase of the cantus firmus. The tenor II voice states the first phrase of the chanson's altus. The section even begins with a twelve measure bassus and superius duet as in the chanson. Although only the bassus's first four measures are the same as the chanson, the superius quotes its chanson counterpart for the entire *Benedictus*. Anyone familiar with Pipelare's chanson would recognize this melody. There are a few other fragments of the cantus firmus which appear and the bassus quotes the chanson bassus in several other places.

In *Agnus II*, phrases one through four are presented in integer valor as the highest sounding voice since the superius is *tacit* for the 31 measure section. In the final movement of the Mass, *Agnus III*, the entire seven phrases of the cantus firmus are presented in integer valor. This is the only time in the Mass that the complete cantus firmus appears in one section.

In another reference to the chanson, Pipelare creates a new imitative duet with which to open the *Kyrie*. Although quite different from the chanson duet, this one does also contain brief parallel motion just before the cadence. This duet leads into the first entrance of the cantus firmus shown in Example 36 above. Pipelare develops this duet as a head motive to provide

further unity to the Mass. Example 38 shows the transformation of the duet in the various movements.

Example 38: *Missa Fors seulement*, Head Motive Duet Transformation

Kyrie, Superius and Contratenor (measures 1-9)

Ky - ri - e e - lei - (i) - son.

Gloria, Superius and Tenor II (measures 1-6)

Et in ter - ra pax ho - mi - ni - bus.

Sanctus, Superius and Contratenor (measures 1-13)

San - ctus, San - ctus, San - ctus.

(Example continued)

Agnus I, Superius and Contratenor (measures 1-13)

8 A - - - - -

A - - - - - gnus

8 gnus De - - - - - i,

De - - - - - i

One may notice that the first seven measures of the head motive in the *Sanctus* and *Agnus I* are identical to the original in *Kyrie I*. The five measure extension to the *Sanctus* version is present, but altered in the *Agnus I*. Obviously, it is important for the those singing the superius and contratenor parts to be aware of the returning and altered material of the head motive. It is also important for the tenor II voices to recognize the head motive when they get a portion of it at the beginning of the *Gloria*.

Pipelare devised another way to provide aural connection between sections of the Mass, this time focusing on the conclusion of the various sections.. At the end of the *Credo*, the tenor II begins a concluding melisma just as all of the other voices reach and hold their last note. A variation of this melodic flourish²⁰⁶ also occurs at the end of the *Sanctus*, *Hosanna*, *Benedictus*, *Agnus I*, and *Agnus III*. This technique is even more interesting as no other Mass by Pipelare

²⁰⁶The term “flourish” will be used. Because of the way in which the text has been underlaid in the edition, the term “melisma” is not technically correct.

exhibits such extensive development of a concluding flourish. Example 39 shows the transformation of this melodic device. The tenor II melody has little more than its first few notes in common with the others, but it does introduce the idea. All of the other flourishes are placed in the contratenor and the melodic similarities are readily seen. At the conclusion of Agnus III, Pipelare brings back the tenor II voice to initiate the flourish. The contratenor immediately imitates the motive adding a double flourish to finalize the work (See Example 39).

Example 39: *Missa Fors seulement*, Concluding Flourish Transformation

Credo, Tenor II (measures 201-204)

A - men.

Sanctus, Contratenor (measures 72-75)

Sa - ba - oth.

Hosanna, Contratenor (measures 136-138)

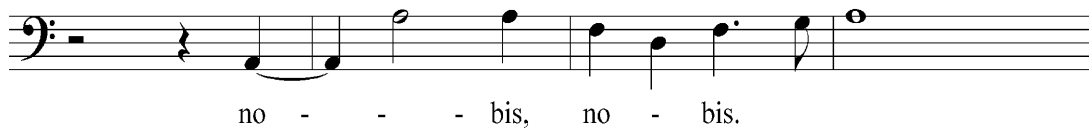
sis, ex - - - cel - sis.

(Example continued)

Benedictus, Contratenor (measures 195-197)



Agnus I, Contratenor (measures 57-60)



Agnus III, Tenor II and Contratenor measures 106-109)

- - - bis pa - - - - cem.

pa - cem, pa - - - - - cem.

Identification of connections such as the head motives and concluding flourishes should help the singers better understand the organization of the whole Mass; learn the music quicker; and convey these unifying features to the listeners.

Several other features of the Mass should be identified, both for the light they shed on Pipelare's style and their implications for performance. Pipelare's fondness for repeated notes has already been noted. His use of ostinato and repeated figures was included in the discussion of *Missa sine nomine* (Segovia-Jena). A further level of using repeated motives is found frequently in Pipelare's larger works. Example 40, from the *Christe* illustrates how the composer has juxtaposed three layers of repeated motives, one of which is ornamented with each

repetition. (See Example 40). Pairing the repeated motives with a pedal note, in this case the superius, is also quite typical. As the repetitions end, the cantus firmus enters. The distinctive layered motives have therefore served to build tension leading into the final cantus firmus phrase of the section. One will also notice that the superius is silent for the cantus firmus's entrance. The repeated motives, as with repeated-notes passages, must be articulated to clearly differentiate the three motives. A hard “k” sound followed by a flipped or slightly rolled “r” to begin each iteration of “*Christe*” will help each layer to be distinguished. “Lifting” slightly on each dotted or tied note will also help define the motives. Of course, rhythmic precision is of utmost importance.

Example 40: *Christe, Missa Fors seulement* (measures 69-74)

The musical score for Example 40, measures 69-74, is presented across five staves. The top two staves are in treble clef and contain vocal parts with lyrics 'son.' and 'Chri - - -'. The bottom three staves are in bass clef and contain vocal parts with lyrics 'Chri-ste,', 'Chri - ste,', 'Chri-ste', 'e - - - -', 'son. Chri - ste,', 'Chri - - - ste,', 'Chri - - - ste', 'e -', 'Chri - ste,', 'Chri-ste,', 'Chri - ste,', 'Chri -'. The music features repeated motives and a cantus firmus entrance.

Four-voice imitation does not occur frequently in Pipelare's compositions but when he does use the device, it is almost always at a structurally important point: the beginning of a

major section or to highlight some aspect of the music.²⁰⁷ Just after the beginning of the “*Et resurrexit*” section of the Credo, Pipelare uses four-voice imitation in a manner rarely found in his music - text painting (See Example 41). One can see that “*Et ascendit*” has been set to a

Example 41: *Credo, Missa Fors seulement* (measures 112-116)

The musical score for Example 41 shows four voices (Soprano, Alto, Tenor I, and Bass) in a four-voice imitation setting. The Soprano part begins with a rising stepwise motive (ras.) and then continues with "Et a - scen - dit in cae -". The Alto part is silent. The Tenor I part begins with "ras." and then continues with "Et a - scen - dit in cae -". The Bass part begins with "Et a - scen - dit:" and then continues with "Et a - scen - dit.".

rising stepwise motive which “ascends” from the bassus through each succeeding voice until it reaches the superius. Only the cantus firmus, which has not yet entered in this section, does not participate. Although such devices were frequently used by composers to highlight this portion of the text, the use of an ascending motive in the bassus which is imitated by all other participating voices is unique among Pipelare’s *Credo* settings.

In the brief *Pleni sunt caeli* (25 measures), Pipelare has skillfully and creatively combined a number of imitative and motivic techniques. The tenor I is silent and there is no

²⁰⁷The seven-voice motet, *Memorare Mater Christi*, begins with six-voice imitation - all but the cantus firmus. Cross, M. P.: *Opera Omnia*, Vol. 1, 45.

cantus firmus material present. Until the last two measures, the section consists entirely of duets shifting between the upper and lower pairs of voices. Interestingly, text painting is again found. The movement opens with the superius and contratenor in a long imitative duet on the subject of heaven (“caeli”). On the text “Et terra” (“and earth”), the lower pair, tenor II and bassus, enter with a descending motive that is both sequenced and imitated (See Example 42). Sequence is used extensively to wonderful effect by Pipelare and should always be highlighted.

Example 42: *Pleni sunt caeli, Missa Fors Seulement* (measures 86-100)

The musical score for Example 42, measures 86-100, is presented for five voices: Superius (Soprano), Contratenor (Alto), Tenor II, Tenor I, and Bassus. The music is in 8/8 time. The lyrics are: 'li glo - ri - a', 'Et ter - ra glo - ri - a, glo -', 'tu - a', 'glo - ri - a tu - a', 'ri - a tu - a'.

The motive which is sequenced consists primarily of a dotted quarter note (or a quarter note tied to an eighth note) followed by three eighth notes. It is shown in the first two measures of Example 42. Admittedly, this figure was one of the stock motives of the period, but it is quite pervasive in Pipelare's music in both ascending and descending forms. Depending on the prevailing tactus, some degree of vocal agility is required to execute the motive cleanly, especially when used in succession. A warm-up exercise built upon this motive would be excellent preparation for the singing of Pipelare's music.

The word "*gloria*" is sung on a repeated note motive by the contratenor and imitated by the superius. This imitation is followed by the lower pair for another example of four-voice imitation at an important structural point. The bassus and tenor II duet continues followed by the upper duet ascending to the climax as all four voices join to end the section. The last two duets are remarkable because they consist of paired imitation, rare for the period. The bassus has one melodic phrase and is paired with the tenor II which has a different melodic phrase. This pair of melodies is immediately imitated by the contratenor and superius. If the ensemble performing this work is of moderate size and the conductor would like to feature soloists or a smaller ensemble, the *Pleni sunt caeli* is the best section for such treatment in this Mass.

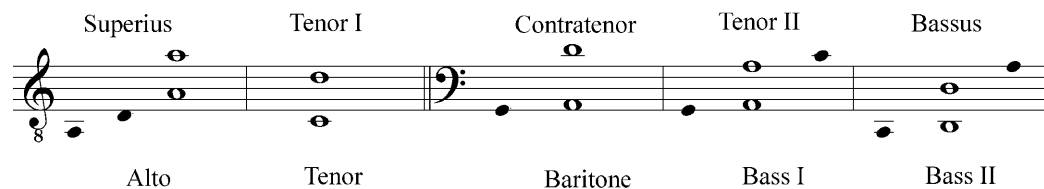
The *Pleni sunt caeli* and *Agnus III* provide excellent models on which to base the upper tactus range for the Mass as they require some of the most vocal agility. The tempo should not be so quick that the favored dotted motive highlighted above, which is also used extensively in *Agnus III*, cannot be executed cleanly. This is particularly crucial given the low range of the Mass. Care should also be taken that the tactus not be so slow that, at the places where all voices have long tones with the cantus firmus, the musical pace is not suspended for too long.

Most ensembles should be able to find a pace that will suit them in a tactus range of half note equals 64-70.

In a liturgical performance of the *Agnus Dei*, the text contained in *Agnus I* is presented twice, before proceeding to the concluding section of text.. Many musical settings of the Mass, including *Missa Fors seurement*, divide these three textual sections into three different musical sections. However, performance of the textual repetitions with identical music was not uncommon during the Renaissance, nor is it today.²⁰⁸ Since the Jena manuscript did not contain the setting of *Agnus II* it is not included in the present edition. Therefore, a repetition of *Agnus I* in place of *Agnus II* would be an acceptable, if not ideal solution.

Missa Fors seurement is a wonderful work for a small to medium-sized male chorus except for two problems: the low range of the bassus part and the high tessitura of the superius. These present the greatest impediment to wider performance. The ranges of all voices is shown in Example 43 along with the suggested modern voice designation.

Example 43: *Missa Fors seurement*, Original Ranges and Modern Voice Parts



While there are certainly choral singers who can sing *C* and *D*, there are not many choral ensembles who for are fortunate enough to have one of these, much less several. The bass II

²⁰⁸Refer to the discussions above of *Missa L'Homme armé* and *Missa Sine nomine* (Segovia-Jena) for cases where sources for Pipelare's works contain only two settings for the *Agnus Dei*.

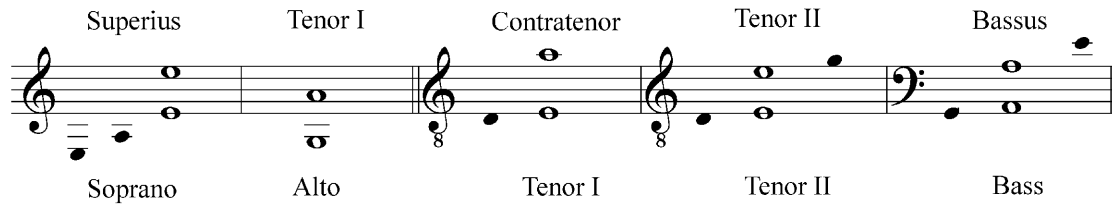
part²⁰⁹ frequently descends to low *D* and low *C* occurs several times. In most occurrences, the melodic context does not lend itself to “jumping the octave.” On the other end of the spectrum is what has been designated an alto part. One could make a very good case for calling this a tenor I part as it extends downward to *d* in the *Credo* and even *A* in the *Benedictus*. As the top note of the part is *a'*, a designation of tenor I would seem the logical choice. However, the tessitura of the part for the bulk of the Mass is *a* to *a'*, with frequent and prominent use of *a'*. Over the course of a work as long as this, such a tessitura would be extremely wearing on tenors. The perfect solution to both of these problems, of course, is a choral ensemble whose membership includes low basses and countertenors. As the number of such ensembles is even fewer than the number simply requiring low basses, one might consider if transposition could be a viable and even musically acceptable solution. Each of these issues will be considered in turn.

If the Mass is transposed up by a minor third, the result is a total range of *E flat* to *c*² and the voice parts of bass, baritone, tenor II, tenor I, and alto. Therefore, the bass range ceases to be as major a problem but countertenors would still be required. Otherwise, a male choral ensemble would have to incorporate female altos. With four male voice-parts and only one female voice-part, achieving a unified timbre would be extremely difficult.

Transposing the work up a perfect fifth results in the ranges and voice parts shown in Example 44. Such a transposition moves the Mass into the realm of possibility for a standard mixed chorus. While the tenor I range still extends to *a'*, it is quite manageable in this part. The soprano part presents the greater difficulty as its tessitura is low for modern female sopranos. Adding some altos to the part would be helpful. There is, however, still the issue of what was originally an *A* and now is an *e*. Fortunately, the one occurrence of this note is in the opening

²⁰⁹Modern designations will generally be used in this discussion.

Example 44: *Missa Fors seulement*, Transposed Ranges and Modern Voice Parts



duet of the *Benedictus*. Both tenor parts have rests at this point and some could be used to complete the lower notes. The altos are *tacit* for this section so a blending of sopranos, altos, and tenors could accomplish the line. Obviously, a great deal of experimentation and practice would be required to make the delivery seamless. Therefore, with a transposition up a perfect fifth, performance by a good number of mixed choral ensembles would at least be feasible. But, is such a transposition a musically acceptable solution for music of this period?

It is common knowledge that a pitch standard, such as we observe today, did not exist in the Renaissance. It was standard practice for a cantor or other designated leader to judge the best pitch range for the available singers and base the beginning pitches of a particular piece on that knowledge. Such flexibility was most possible when instruments were not involved. Therefore, the transposition suggested above should would seem to be quite appropriate for the period. The writings of several authors consulted on the subject agree with that conclusion. John Caldwell, states that pitch should be considered “relative” except in organ music. Although he feels that transposed editions compromise the adaptability of early music, he suggests that if one must transpose, “the primary intervals—the 4th and the 5th—,” should be used.²¹⁰ Alejandro Planchart asserts that transposition of vocal works by a fourth or fifth was

²¹⁰John Caldwell, *Editing Early Music*, 2nd ed. (Oxford: Clarendon Press, 1995), 29.

quite “common.”²¹¹ Herbert Myers states that with unaccompanied vocal music, the pitch was simply selected to conform to the available singers.²¹²

However, if the pitch was entirely subjective, why then, would composers, such as Pipelare, choose clefs that would necessitate notating the music in such a low range? Kenneth Kreitner explored this dilemma through the study of four works with low ranges: *Missa trium vocum* by Tinctoris and *Missa Fors seusement*, *Missa sine nomine a5*, and *Intemerata Dei mater* by Ockeghem. In addition to these works he explored the theoretical writings of Tinctoris. In the writings, Kreitner found discussions of irregular modes which may have been a method of transposing the regular modes downward, thereby extending the *gamut* of available notes downward. Tinctoris’s Mass seems to fit these irregular modes.²¹³

Ockeghem’s *Missa Fors seusement* seems to present special problems as one of the movements is notated in a higher range than the others. The other Mass and the motet, *Intemerata Dei mater*, exhibit no such inconsistencies. The Mass has a total range of *C* to *c*² and the motet a range of *C* to *a*¹. As Kreitner asserts, both, like Pipelare’s *Missa Fors seusement*, could be transposed upward without any problem other than the loss of the low timbre. He believes that they were notated in a low range to be performed that way, even if not at the exact pitch we adhere to today. Kreitner admits that if the pieces exhibited a wide range, both low and high, prohibiting transposition, it would strengthen his conclusions. It is not

²¹¹Alejandro Planchart, “On Singing and the Vocal Ensemble II,” In A Performer’s Guide to Renaissance Music, Jeffery T. Kite-Powell, ed. (New York: Schirmer Books, 1994), 33.

²¹²Herbert Myers, “Pitch and Transposition,” In A Performer’s Guide to Renaissance Music, Jeffery T. Kite-Powell, ed. (New York: Schirmer Books, 1994), 252.

²¹³Kenneth Kreitner, “Very low ranges in the sacred music of Ockeghem and Tinctoris,” *Early Music* 14 (1986): 469-470.

known why Tinctoris and Ockeghem chose to notate these works in such a low range. Since three of the compositions are Mass settings, only the motet supports the idea that the low range was to reflect the mood of the text. He does mention other compositions whose low range could help convey the text: Josquin's *De profundis a 4* and *Absalon, fili mi* and la Rue's Requiem. Kreitner suggests that the Ockeghem pieces may have been written for a specific choir which included low basses and no high sopranos.²¹⁴

Although Kreitner believes there is evidence to support the composer's intention of performance in a lower than normal range, he does recognize the need for versatility, both in the Renaissance and today. He suggests that the ranges Ockeghem selected for *Missa sine nomine* and the motet may have had a two-fold purpose. The low notated range was the composer's ideal but the fact that they could be transposed up to a normal range also made them practical.²¹⁵ When editions of earlier music began appearing more frequently in the early twentieth century, the music was commonly transposed to suit the modern mixed choir. Kreitner, speaking of such editions, states that "if the editions resulted in more performances of the music, did much good, and probably no real harm as long as the editors indicated the original pitch level somewhere."²¹⁶

Such an approach, that considers both the ideal and the practical aspects of performing Renaissance music, coincides with the present and future goals of this project. This edition of *Missa Fors seurement* is presented in its ideal version, at the pitch notated by the composer. It is hoped that choral ensembles which can accommodate the special requirements will bring this

²¹⁴Ibid., 474-478.

²¹⁵Ibid., 478.

²¹⁶Kenneth Kreitner, "Renaissance Pitch" In Companion to Medieval and Renaissance Music, Tess Knighton and David Fallows, eds. (New York: Schirmer Books, 1992), 281.

music to the public. However, the prospect has at least been broached for further examination into a possible transposition that would facilitate the performance of such glorious music by a much larger number of choirs.

CHAPTER 3

CONCLUSIONS AND EDITIONS

CONCLUSIONS

The results of the primary purpose of this project are presented in this chapter: the editions. It is to this end that the research concerning the composer, his works, notation, *musica ficta*, and text underlay were undertaken. It is hoped that the editions will enable more musicians to experience and enjoy the music of Matthaeus Pipelare. As performing editions, the music has been presented in a format that will be familiar to today's singers. On the other hand, every effort has been made to make it clear to the conductor that which is directly from the source manuscripts and that which is editorial. In order to keep the pages of the music as clean as possible, only the items necessary for directional purposes (such as the markings to aid in singing the entire *rondeau*) have been placed in the score. With the assistance of these editions and the background information presented in this study, conductors and singers should have all of the tools needed to perform the music.

The relationship between the three works included in the editions provide many programming options. Until such time as a workable transposition for the Mass is achieved, *Missa Fors seusement* may have to stand on its own as it requires a choral ensemble vastly different from that for the chanson or motet. Although, presenting the cantus firmus before its performance would be very enlightening for the audience. The chanson and the motet, however, work well together. They are extremely practical, because once a chorus has learned one, they have essentially learned the other. Rehearsal time is saved and the ensemble has music prepared for either sacred or secular repertoire requirements. Of course, the two are a natural programming pair for concert performance.

THE EDITIONS

Fors seulement (II) Introduction

The poem of the chanson is a *rondeau*, one of the three Medieval *formes fixes*. The form of the *rondeau* consisted of a two-part refrain which was set to two sections of music (AB). After the entire refrain was sung, two other strophes or verses (one short and one long) were sung to the A and AB portions of the music, with a short refrain (sung to A) intervening between the strophes. The performance ended with a repetition of the entire refrain sung to the AB music. The text as it is used in the *Fors seulement* edition is given below. It is a *rondeau cinquain*, one which features a refrain of five lines, rather than the more common four lines. The refrain is usually divided into three lines for the A section and two lines for the B section. The poetic section is labeled and rhyme scheme and musical/poetic form are shown to the right of each line of text. The musical parts of the refrain are designated as A and B in capital letters. Lower case letters are used to identify where music is repeated but the text is new. When capital letters are used again, it indicates that both the music and the text have returned. The French poem appears in bold type and the translation* in plain type.

	Poetic section	Rhyme	Music
Fors seulement l'atente que je meure, Except waiting for death,	full refrain	a	A
En mon las cuer nul espoir ne demeure, There dwells in my faint heart no hope,		a	
Car mon malheur si fort me tourmente For my misfortune torments me so greatly		b	

* Translation of *Fors seulement* is reprinted by permission from Martin Picker, ed. Fors Seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries, Vol. 14 of Recent Researches in Music of the Middle Ages and Early Renaissance (Madison, WI: A-R Editions, Inc., 1981), xxviii.

Qui n'est douleur que par vous je ne sente That there is no pain I do not feel on your account		b	B
Pource que suis de vous perdre bien seure. Because I am quite certain to lose you.		a	
Vostre rigueur tellement me court seure Your severity does so surely pursue me,	short verse	a	a
Qu'en ce parti il fault que je m'asseure That I must assure myself in this state		a	
Don't je n'ay bien qui en riens me contente. Nothing can content me.		b	
Fors seulement l'atente que je meure, Except waiting for death,	short refrain	a	A
En mon las cueur nul espoir ne demeure, There dwells in my faint heart no hope,		a	
Car mon malheur si fort me tourmente For my misfortune torments me so greatly.		b	
Mon desconfort toute seule je pleure, Alone I lament my distress,	long verse	a	a
En mauldisant, sur ma foy, a toute heure, In cursing, on my honor, at all times,			a
Ma leauté qui tant m'a fait dolente. My loyalty which has made me so sorrowful.		b	
Las, que je suis de vivre mal contente, Alas, I am little content to live,		b	b
Quant de par vous n'ay riens qui me demeure. Since I am left with nothing from you.		a	
Fors seulement l'atente que je meure, Except waiting for death,	full refrain	a	A
En mon las cueur nul espoir ne demeure, There dwells in my faint heart no hope,		a	
Car mon malheur si fort me tourmente For my misfortune torments me so greatly		b	
Qui n'est douleur que pour vous je ne sente That there is no pain I do not feel on your account		b	B
Pource que suis de vous perdre bien seure. Because I am quite certain to lose you.		a	

It is not known whether Pipelare intended the entire poem to be sung to the music he composed. Because there are some difficulties in accomplishing the repeats, some researchers

have concluded that only the refrain was intended for performance. Ronald Cross first offered a method of singing the entire poem in his 1966 Matthaeus Pipelare: Opera Omnia, Volume 1. His solution of adding a second ending has been adopted in this edition. For those wishing to sing only the refrain, sing sections A and B through once, taking the first ending. If the entire poem is to be performed, the following instructions will illustrate the performance order.

The parts of the poem are labeled in the music as:

Refrain (both full and short) - Ref.

Short verse - 1.

Long verse - 2.

The order of performance including the musical section(s) performed, first or second ending, and *del segno* or *da capo* are as follows:

Ref. A [first ending] B [*da capo*]

1. A [second ending, *del segno*]

Ref. A [second ending, *del segno*]

2. A [first ending] B [*da capo*]

Ref. A [first ending] B [*da capo*]

Fors seulement (II)

Matthaeus Pipelare
c. 1450-c. 1515
Edited by George Black

$\text{♩} = 60-66$

A

(Superius)
(Soprano I)

(Altus)
(Soprano II)

Tenor
(Alto)

(Bassus)
(Tenor)

Keyboard
Reduction

Ref.
1.
2.

Ref.
1.
2.

Ref.
1.
2.

Ref. Fors
1. Vos - - - -

2 %

Ref. Fors seu - le - ment l'a - ten -
 1. Vos - tre ri - geur tel - le -
 2. Mon des - con - fort tou - te

2 %

2 %

2 %

8

seu - le - ment l'a - ten -
 tre ri - geur tel - le -
 2. des - con - fort tou - te

2 %

2 %

te que je meu -
ment me court seu -
seu - - - le je pleu -

te que je meu - - - - -
ment me court seu - - - - -
seu - le je pleu - - - - -

13

re, Fors seu - le - ment
 re, Vos - - - tre ri - geur
 re, Mon des - con - fort

13

*Ref.*Fors seu - le - ment
 1.Vos - - - tre ri - geur
 2.Mon des - con - fort

13

*Ref.*Fors seu - le - ment, fors seu - le - ment
 1.Vos - - - tre ri - geur, vos - tre ri - geur
 2.Mon des - con - fort, mon des - con - fort

13

8
 re, Fors seu - le - ment
 re, Vos - - - - - tre ri - geur
 re, Mon des - con - fort

13

13

18

l'a - - - ten - te que je meu -
tel - - - le - ment me court seu -
tou - - - te seu - le je pleu -

18

l'a - - - ten - te que je meu - - -
tel - - - le - ment me court seu - - -
tou - - - te seu - le je pleu - - -

18

l'a - - - ten - te que je meu - - -
tel - - - le - ment me court seu - - -
tou - - - te seu - le je pleu - - -

18

l'a - - - ten - - - te que je meu - - -
tel - - - le - - - mont me court seu - - -
tou - - - te seu - le je pleu - - -

18

l'a - - - ten - - - te que je meu - - -
tel - - - le - - - mont me court seu - - -
tou - - - te seu - le je pleu - - -

23

re, En mon las cueur nul e -
 re, *Qu'en* ce par - - - ti il *fault*
 re, En maul - di - - - sant, sur ma

23

re, En mon las cueur
 re, *Qu'en* ce par - - - - - ti
 re, En maul - di - - - - - ant,

23

re, En
 re, *Qu'en*
 re, En

23

8 re, En mon las cueur
 re, *Que'n* ce par - - - - - ti
 re, En maul - di - - - - - sant,

23

23

27

spoir ne de meu - - - re, Car mon mal -
 que je m'as - seu - - - re, Dont je n'ay
 foy, a toute heu - - - re, Ma leu - te

27

nul e - spoir ne de - meu -
 il fault que je m'as - seu -
 sur ma foy, a toute heu -

27

mon las coeur nul e - - - spoir
 ce par - - - ti il fault que
 maul - di - - sant, sur ma foy,

27

8 nul e - - - spoir ne de -
 il fault que je m'as -
 sur ma foy, a toute

27

27

31 1.

heur si fort me tour - - - men - te
 bien qui en riens me con - ten - - -
 qui tant m'a fait do - - - len - te.

31 # 1.

re,
 re,
 re,

Car

Ma

31 1.

ne de - - - meu - - - - re,
 je m'as - - - seu - - - -
 a toute heu - - - - re,

31 1.

8
 meu - - - re ne de - meu - - - - re,
 seu - - - re je m'as - seu - - - -
 heu - - - re, a toute heu - - - - re,

31 31

2. % **B**

te. Qui n'est dou - leur que
te. Las, que je suis de

2. %

mon mal - heur si fort me
leu - te qui tant m'a fait

2. %

re. Car mon mal - heur si fort me
re. Ma leu - te qui tant m'a fait

2. %

re. 2.Mon Car mon mal - heur si fort me
re. Ref.Fors Ma leu - te qui tant m'a fait

39 

par vous je ne sen - te, que

vi - vre mal con - ten - te, de

39 

tour-men - te Qui n'est dou - - - -

do - len - te. Las, que je

39 

tour - - - men - - - te

do - - - len - - - te.

39 

8 tour-men - te Qui n'est dou - - - -

do - len - te. Las, que je

39 

39 

44

par vous je ne sen - - - te,
vi - vre mal con - ten - - - te,

44

leur que par vous je ne sen - - -
suis de vi - vre mal con - ten - - -

44

Qui n'est dou - leur que par vous je ne sen -
Las, que je suis de vi - vre mal con - ten -

44

8 leur que par vous je ne sen - - -
suis de vi - vre mal con - ten - - -

44

44

49

Pour - - - ce que suis de vous per - dre bien

Quant de par vous n'ay riens qui me de -

49

te, Pour - - - ce que suis de

te, Quant de par vous n'ay

49

te Pour - - - - - ce que suis

te Quant de par vous

49

te, Pour - - - ce que suis de vous per -

te, Quant de par vous n'ay riens qui

49

8

49

Da Capo

54
seu - - - re, bien seu - - - re.
meu - - - re, de - - - - - - - - - - - re.

54
vous per - dre bien seu - re.
riens qui me de - - - - - - - - - - - re.

54
de vous per - dre bien seu - - - - - re.
n'ay riens qui me de - - - - - - - - - - - re.

54
8 dre bien seu - - - - - - - - - - - re.
me de - - - - - - - - - - - re.

54
54

Exortum est in tenebris

Matthaeus Pipelare

c.1450-c.1515

Edited by George Black

 = 68-72

(Superius)
(Soprano I)

(Altus)
(Soprano II)

(Tenor)
(Alto)

(Bassus)
(Tenor)

Keyboard
Reduction

Ex - - - -

Ex - or - tum est in te - -

or - tum est

9
ne - - - bris lu - - - men

9
Lu -

9
Lu -

9
8 in te - - - ne - - - bris

9
9

14

rec - tis cor - - - de,

14

men

14

men, lu - - - men

14

lu - - - men

14

14

19

rec - - - tis cor - de, cor - - - de,

19

rec - - - tis cor - - - - - de,

19

rec - tis cor - - - - - de,

19

rec - - - - - tis

19

19

24

rec - - - - - tis cor - - - - -

24

cor - - - - - de: mi - - - - - se - ri -

24

rec - - - - - tis cor - de,

24

cor - - - - - de: mi - se - - - -

24

cor - - - - - de: mi - se - - - -

24

24

29

de, rec - - - - - tis cor - - -

29

cors, mis - se - ri - cors,

29

cor - - - de, rec - tis cor - - -

29

8 ri - - - cors et mi - se - - - ra - - -

29

29

34

de: mi - - - se - ri - cors et

34

mi - - - se - ri - cors, mi - - - - se -

34

de: mi - se - ri - cors, mi -

34

8 tor, et jus - tus, et

34

34

The musical score consists of five systems. The first four systems are for a vocal line, each starting with a treble clef and a measure number '34'. The lyrics are: 'de: mi - - - se - ri - cors et', 'mi - - - se - ri - cors, mi - - - - se -', 'de: mi - se - ri - cors, mi -', and '8 tor, et jus - tus, et'. The fifth system is for a piano accompaniment, with a grand staff (treble and bass clefs) and a measure number '34'. The piano part features chords and single notes in both hands.

39 *mi - se - ra - - - tor, et*

39 *ri - - - cors et mi - se - ra - - - - -*

39 *se - - - ri - - - cors,*

39 *8 jus - - - tus Do - - - - - mi - - - -*

39

44 mi - se - ra - - - tor,

44 tor et jus - tus, et jus - - - -

44 mi - - - se - ri - cors et mi - se - ra -

44 8 nus, et jus - tus Do - - - - mi -

44

49 et jus - tus, et jus - tus Do - - -

49 tus Do - - - - - mi - nus,

49 tor, et jus - tus, et jus - tus

49 nus, et jus - tus Do - - - - -

49 et jus - tus Do - - - - -

This musical score is for five voices and piano. It consists of five staves. The first four staves are for individual voices, and the fifth is for the piano accompaniment. The music is in 4/4 time and begins at measure 54. The lyrics for the voices are "mi - nus." and "Do - - - - - mi - nus." The piano part features a complex harmonic structure with many beamed sixteenth and thirty-second notes.

The first staff (Soprano) has the lyrics "mi - nus." and features a melodic line with a half note, a quarter note, and a half note, ending with a whole note. The second staff (Alto) has the lyrics "Do - - - - - mi - nus." and features a melodic line with a half note, a quarter note, and a half note, ending with a whole note. The third staff (Tenor) has the lyrics "Do - - - - - mi - nus." and features a melodic line with a half note, a quarter note, and a half note, ending with a whole note. The fourth staff (Bass) has the lyrics "mi - nus." and features a melodic line with a half note, a quarter note, and a half note, ending with a whole note. The fifth staff (Piano) features a complex harmonic structure with many beamed sixteenth and thirty-second notes.

Missa Fors seulement

$\text{♩} = 64-70$

Matthaeus Pipelare
c.1450-c.1515
Edited by George Black

Kyrie

The musical score is arranged in five staves for voices and one for keyboard reduction. The staves are labeled on the left: (Superius) (Alto), Tenor (Tenor), Contratenor (Baritone), Tenor (Bass I), and Bassus (Bass II). The keyboard reduction is labeled 'Keyboard Reduction' and is positioned below the voice staves. The score is divided into two measures by a vertical bar line. The first measure contains the vocal entries for all parts. The second measure shows the continuation of the parts, with the Contratenor (Baritone) part having the text 'Ky - - - -' written below it. The time signature is 2/2, and the key signature has one flat (B-flat). The tempo marking is $\text{♩} = 64-70$.

2
8 Ky - - - ri - - - e e - - -

2
8

2
8 ri - - - e e - - - lei - - -

2
8

2
8

2
8

2
8

lei - - - - (i) - son.
 Ky - - - - ri - - -
 Fors seulement l'attente que je meure.
 - - - - (i) - son. Ky -
 Ky - - - - ri -
 Ky - - - - ri - e

12
8 Ky - - - ri - - - e e -

12
8 e e - - - lei - - - - -

12
- ri - e e - - - - - lei -

12
e e - - - - - - - - - lei -

12
e - - - lei - son.

12
8

12

16
8 lei - (i) - son.

16
8 (i) - - - son.

16
- - - son, e - - - lei - - - (i) -

16
son. Ky - - - ri - - - e e - lei - (i) -

16
Ky - - - ri - e e - lei -

16
8 8

21
8 Ky - ri - e e - - -

21
8 Ky - - - - ri e e - - - lei - - -

21
son. Ky -

21
son. Ky - ri - - - - - e

21
son. Ky - - - - ri - - -

21
8

21

26
8

26
8

son, e - - - lei - - - (i) - son.

26

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

26

e - lei - (i) - son.

26

e e - - - lei - - -

26
8

26

Musical score for a vocal and piano piece, page 142. The score is written for a vocal line and piano accompaniment. The vocal line consists of two staves, and the piano accompaniment consists of two staves. The lyrics are: "lei (i) son."

The score is written in 3/4 time. The key signature has one sharp (F#). The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The score includes a repeat sign at the beginning of the vocal line.

The vocal line has the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (half). The lyrics are: "lei (i) son."

The piano accompaniment has the following notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (half).

32
8 Chri - - - - - ste

32
8 Chri - - - - - ste e - - - - -

32 Chri - - - - - ste

32 Chri - - - - - ste,

32 Chri - - - - - ste,

32
8

32

37
8 e - - - - -

37
8 lei - - - - - (i) - - - - - son.

37
Chri -

37
Chri - ste e - - - - - lei -

37
8

37

42
8

lei - (i) - son.

42
8

42
8

ste, *Chri*

42
8

(i) - son.

42
8

Chri

42
8

42
8

This musical score page contains measures 47 through 51. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The time signature is 8/8. The lyrics are: "ste e lei".

Measures 47-51: The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

52

52

52

52

52

52

- (i) - son. Chri - - - - -

- (i) - son. Chri - - - ste e - - -

57

8

57

8

57

ste e - lei - - - - - (i) -

57

8

57

- - - lei - - - - - - - - - -

57

8

57

62 8 Chri - - - ste e - lei - -

62 8 Chri - - ste e - lei -

62 son.

62 Chri - - - - - ste e - lei - -

62 son.

62 8

62

67
8 - - - (i) - son.

67
8 - - - (i) - son.

67
Chri - ste, Chri - ste,

67
- - - (i) - son. Chri - ste, Chri -

67
Chri - ste, Chri - ste,

67
8

67

Detailed description: This is a musical score for a choir and piano. It consists of six staves. The first five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass), and the sixth staff is for the piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are: "(i) - son. Chri - ste, Chri - ste, Chri -". The piano part provides harmonic support with chords and moving lines in both hands. The vocal parts enter at measure 67 and continue through measure 70.

72

8

72

8

Chri - - - - -

72

Chri - ste e - - - - - lei - (i) -

72

ste, Chri - - - ste e - - - -

72

Chri - ste, Chri - - ste,

72

8

72

76
8 Chri - - - - -

76
8 ste e - - - lei - - - - -

76
son. Chri - - - - ste e - lei - -

76
lei - - - - (i) - son.

76
Chri - - - - ste e - - -

76
8

76

81

ste e - lei - son,

81

(i) - son. Chri - ste

81

Chri - ste e - - lei - -

81

lei - - son.

81

81

86

8

e - - - lei - son.

86

8

son.

86

8

e - - - lei - son.

86

8

- - - son.

86

8

86

8

86

8

86

8

89 Ky - ri - e e - - - lei - (i) -

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

89 Ky - ri - e e - - - lei - son.

89 Ky - - - - - ri - e

89 Ky - - - - - ri - e

89 Ky - - - - - ri - e

89 Ky - - - - - ri - e

94
8 son.

94
8 lei - - - - - (i) -

94
Ky - - - -

94
Ky - - - - ri - - - -

94
Ky - - - - ri - - - -

94
8

94

Detailed description: This musical score page contains measures 94 through 98. It features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'son.', 'lei - - - - - (i) -', 'Ky - - - -', 'Ky - - - - ri - - - -', and 'Ky - - - - ri - - - -'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The piano part includes chords and melodic lines that support the vocal melody. The page number 156 is at the bottom.

99 8 Ky - - - - - ri - - -

99 8 son. Ky - - - - - ri - - -

99 ri - - - - - e e - - - lei -

99 e e - lei - son,

99 e e - - - - - lei -

99 8

104
8 e e - - lei - - - (i) - son.

104
8 e e - - lei - - son.

104
son. Ky - - - ri - e

104
e - lei - son.

104
son.

104
8

104
8

109
8 Ky - - - ri - e e -

109
8 Ky - - - ri - e e - - - lei - -

109

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

109 Ky - ri - - - e

109
8

109

Detailed description: This musical score is for a Kyrie eleison. It consists of six staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The last three staves are piano accompaniment (Right and Left Hand). The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The score begins at measure 109. The vocal parts enter with the text 'Kyrie eleison'. The piano accompaniment provides harmonic support with arpeggiated figures and sustained chords.

Musical score for a vocal ensemble and piano, measures 114-117. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The tempo is marked 114. The key signature has three sharps (F#, C#, G#). The lyrics are: "lei - (i) - son." for Soprano, "son." for Alto, "e - lei - son." for Tenor 1, "lei - son." for Tenor 2, and "e - lei - son." for Bass. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

Measure 114: Soprano: lei - (i) - son. Alto: son. Tenor 1: e - lei - son. Tenor 2: lei - son. Bass: e - lei - son. Piano: Melodic line in right hand, harmonic line in left hand.

Measure 115: Soprano: lei - (i) - son. Alto: son. Tenor 1: e - lei - son. Tenor 2: lei - son. Bass: e - lei - son. Piano: Melodic line in right hand, harmonic line in left hand.

Measure 116: Soprano: lei - (i) - son. Alto: son. Tenor 1: e - lei - son. Tenor 2: lei - son. Bass: e - lei - son. Piano: Melodic line in right hand, harmonic line in left hand.

Measure 117: Soprano: lei - (i) - son. Alto: son. Tenor 1: e - lei - son. Tenor 2: lei - son. Bass: e - lei - son. Piano: Melodic line in right hand, harmonic line in left hand.

Gloria

(Superius)
(Alto)

Tenor
(Tenor)

Contratenor
(Baritone)

Tenor
(Bass I)

Bassus
(Bass II)

Keyboard
Reduction

Et

Et in terra pax ho-mi - ni - bus.

Ho - mi - ni - bus. Lau -

in ter - ra pax bo - nae vo - lun - ta - tis.

Bo - nae vo - lun - ta - tis.

11
8 Lau - da - mus te. A - do - ra -

11
8

11
da-mus te. A - do - ra -

11
Be - ne - di - ci - mus te.

11
Be - ne - di - ci - mus te.

11
8

11

mus te. - - - - -

mus te.

Glo - ri - fi - ca - mus

Glo - - - ri - fi - ca - mus

21
8

Gra - ti - as a - gi - mus ti - bi pro - pter

21
8

Gra - - - - ti - - - as a - - -

21

Gra - ti - as a - gi - mus ti - bi pro -

21

te. Gra - ti - as a - gi - mus ti - bi pro -

21

te. Gra - ti - as a - gi - mus ti - bi pro -

21
8

21

26
8
ma - gnam glo - ri - am tu - am. Do - mi - ne De -

26
8
gi - - - mus ti - - - bi.

26
pter ma - gnam glo - ri - am tu - am. Do - mi - ne

26
pter ma - gnam glo - ri - am tu - am. Do - mi - ne

26
pter ma - gnam glo - ri - am tu - am. Do - mi - ne De -

26
8

26

us, Rex cae - - - le - - - stis,

De - -

De - us, Rex cae - le - - - - - stis,

De - us, Rex cae - le - - - - - stis,

us, Rex cae - - - le - - - stis, De -

The musical score is for a choir and piano. It consists of six staves. The first five staves are for the choir, and the sixth is for the piano. The lyrics are in Latin: 'us, Rex cae - - - le - - - stis, De - -'. The score is in G major (one sharp) and 4/4 time. The tempo is marked '8'. The score is numbered 31 at the beginning of each staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

36
8
De - us Pa-ter o - mni - po-tens.

36
8
- us Pa - - - ter o - - - - mni -

36
De - us Pa - - - - ter o-mni-to - tens.

36
us Pa-ter o - mni - po - - - tens.

36
8
36
8

Detailed description: This is a musical score for a hymn, likely in Latin. It consists of six staves. The first five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another Bass/Baritone part), and the sixth staff is for a piano accompaniment. The score begins at measure 36. The lyrics are 'De - us Pa-ter o - mni - po-tens.' The vocal parts have various melodic lines, some with rests. The piano part provides a harmonic accompaniment with chords and moving lines in both hands. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The page number 168 is at the bottom.

41
8 Do - - - mi - ne Fi - li u -

41
8 po - - - - tens.

41
Do - mi - ne Fi - li u - ni -

41
De - us Pa - ter o - mni - po - tens.

41
Do - mi - ne Fi - - - li

41
8

41
8

46
8
ni - ge - ni - te

46
8

46
gen - ni - te

46
Do - mi - ne Fi - li u - ni - ge - - - ni -

46
u - - - ni - - - ge - - - ni -

46
8

46
8

51
8 Je - - - - - su Chri -

51
8 Je - - - - - su Chri -

51
Je - - - - - su

51
te Je - - - - - su Chri -

51
te Je - - - - - su Chri -

51
8

51
8

61
8
Do - mi - ne De - us, A - gnus De -

61
8

61
mi - ne De - us, Ag - gnus De -

61
Do -

61
8

61
8

Detailed description: This musical score page contains measures 61 through 65. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'Do - mi - ne De - us, A - gnus De -' for measures 61-62, 'mi - ne De - us, Ag - gnus De -' for measures 63-64, and 'Do -' for measure 65. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The piano part includes a melodic line in the right hand and a supporting bass line in the left hand, with various chords and arpeggiated figures. Measure numbers 61 and 8 are indicated at the beginning of the vocal and piano staves respectively.

66
8
i,

66
8

66
i,

66
mi - ne De - - - us, A - - - -

66
Do - mi - ne De - us, A - - - gnus

66
8

66

71

8

71

8

Fi - - - li - - - us Pa - - -

71

Fi - li - us Pa -

71

gnus De - - - - i,

71

De - - - - i Fi - - -

71

8

71

76

8

Fi - - - - -

76

8

76

76

76

76

8

li - - - - -

76

76

77
8 li - - us Pa - - - - - tris.

77
8 tris.

77
- - - - - tris.

77
Fi - - - li - us Pa - tris.

77
us Pa - - - - - tris.

77
8

77

80
8

Qui tol - lis pec - ca - ta

80
8

80
8

Qui tol - lis pec - ca - ta - - - - -

80
8

80
8

83

mun - di,

83

mun - di,

83

Mi - - - - - se - re - re no -

83

Mi - se - re - re no - - -

83

83

88

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

88

su - - -

88

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

88

bis. su -

88

bis. su -

88

88

93
8

sci - pe de -

93
8

sci - - - pe de - - - pre - ca -

93

sci - pe

93

ci - pe de - pre - ca - ti - o - nem

93

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

93
8

93

98
8 pre-ca - - - ti - - - o - - - - nem no -

98
8 ti - - - o - - - - nem no - - - -

98
de - - - pre - ca - ti - - - o -

98
no - - - stram. Qui

98
stram.

98
8

98
8

103
8
- - - stram.

103
8
- - - stram.

103
nem no - stram.

103
se - des ad dex - - - - te - ram Pa -

103
Qui se - des ad dex - te - ram

103
8
103

108

8

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

108

8

Quo - - - - -

108

Mi - - - se - - - re - - - re no - bis. Quo -

108

- tris. Quo -

108

Pa - tris. Quo -

108

8

108

113
8
Quo - ni - am tu so - lus san - ctus.

113
8
ni - - - am tu so - - - lus

113
ni - am tu so - lus san - - ctus. Tu

113
ni - am tu - so - lus san - ctus. Tu so - lus

113
ni - am tu so - lus san - ctus.

113
8

113

118

8

118

8

san - - - - - ctus.

118

so - lus Do - - - - mi - nus. Tu

118

Do - - - - mi - - - - nus.

118

Tu so -

118

8

118

123
8

Je - - - su

123
8

123

so - lus Al - tis - - - si - mus, Je - su

123

123

lus Al - tis - - - - si - mus,

123
8

123

Detailed description: This is a musical score for a hymn, likely a setting of the Credo. It features six staves. The first two staves are vocal parts (Soprano and Alto) with lyrics 'Je - - - su'. The third staff is a vocal part (Tenor/Bass) with lyrics 'so - lus Al - tis - - - si - mus, Je - su'. The fourth staff is a vocal part (Bass) with lyrics 'lus Al - tis - - - - si - mus,'. The fifth and sixth staves are piano accompaniment. The piano part consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a simple harmonic accompaniment, while the left hand plays a more active melody. The score is written in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked '123' (Allegretto). The page number '187' is at the bottom.

128

8 Chri - - - - - ste. Cum

128

8 Cum San - - -

128

Chri - - - - - ste. Cum

128

Je - su Chri - ste. Cum

128

Je - su Chri - ste. Cum

128

8

128

133

8

San - cto Spi - - - ri - tu, in glo - ri -

133

8

cto Spi - - - ri - - - tu,

133

San - cto Spi - - - - ri - tu in glo - ri -

133

San - cto Spi - - - - ri - tu, in glo - ri -

133

San - cto Spi - - - - ri - tu, in glo - ri -

133

8

133

138
8 a De - - - - i Pa - tris.

138
8 in glo - ri - - - a De - - -

138
a De - - - - i Pa - - -

138
a De - - - - i Pa - - - - tris.

138
a De - - - - i Pa -

138
8

138

143

8

A - - - - - men.

143

8

i Pa - - - - tris. A - - - - men.

143

8

tris. A - - - - men.

143

8

A - - - - - men.

143

8

tris. A - - - - - men.

143

8

143

148

8

148

8

148

148

148

148

8

148

8

148

8

Credo

Score for *Credo*, featuring vocal parts and keyboard reduction.

Vocal parts (left side):

- (Superius) (Alto): Treble clef, 2/2 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Tenor (Tenor): Treble clef, 2/2 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Contratenor (Baritone): Bass clef, 2/2 time signature. Notes: C3, D3, E3, F3, G3, A3, B3, C4.
- Tenor (Bass I): Bass clef, 2/2 time signature. Notes: C3, D3, E3, F3, G3, A3, B3, C4.
- Bassus (Bass II): Bass clef, 2/2 time signature. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

Keyboard Reduction (right side):

- Right hand: Treble clef, 2/2 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Left hand: Bass clef, 2/2 time signature. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

Lyrics (under the keyboard reduction):

Pa - - - -

Pa - - - -

2
8

Fa - cto-rem cae - li et ter -

2
8

2
8

Fa - cto-rem cae - li

2
8

- trem o - mni - poten - tem.

2
8

- tem o - mni - poten - tem.

2
8

2
8

11
8 rae, vis - si - bi - li - um o - mni - um, et in - vi - si - bi -

11
8

11
8 et ter - rae, vi - si - bi - li - um o - mni - um, et in -

11
8

11
8

11
8

11
8

16
8
- li - um.

16
8

16
vi - si - bi - li - um.

16
Et ex Pa - tre na -

16
Et ex Pa - tre na - tum an -
Et in unam Do - mi - num Je -

16
8

16

21

8

21

8

21

21

tum an - te o - mni - a sae - - - cu -

21

te o - - - mni - a sae - cu - - ge - ni -

sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

21

8

21

25
8 De - um de De - o De -

25

25
De - um de De - o,

25
la. Lu - men de lu - mi -

25
la. tum. Lu - men de lu - mi - ne,

25
8

30

8 um ve - rum de De - - o ve - - -

30

8

30

De - um ve - rum de De - o ve - - -

30

ne, de De - o ve -

30

de - De - o ve - -

30

8

30

35

8 ro. Ge - ni - tum, non fa - ctum, con - sub -

35

8 *Ge - - - ni - - - tum non*
Fors seulement

35

ro. Ge - ni - tum, non fa - ctum, con - sub -

35

ro. Ge - ni - tum, non fa - ctum, con sub -

35

ro. Ge - ni - tum, non fa - ctum, con - sub -

35

8

35

40
8 stan-ti - - - a - - - - lem Pa - - - tri:

40
8 fa - - - - - ctum.

40
stan-ti - - a - - - - lem Pa - tri: per quem

40
stan - ti - a - lem Pa - - - - tri:

40
stan - ti - a - lem Pa - - - - tri: per

40
8

40

45

8

per quem o - mni - a fa - - - - -

45

8

45

o - - - mni - a fa - - - -

45

per quem o - mni - a fa - - - - cta

45

quem o - mni - a fa - - - - -

45

8

45

p

50
8
- - - cta sunt.

50
8
Qui pro - pter nos

50
- cta sunt. Qui pro-pter nos ho - mi -

50
sunt. Qui pro - pter nos ho - mi -

50
- cta sunt. Qui pro - pter nos ho - mi -

50
8

55

8

de - scen - dit de - cae -

55

8

ho - - mi - nes, de - - - cae - lis.

55

nes, et pro - pter no - stram sa - lu - tem de - scen - dit

55

nes, et pro - pter no - stram sa - lu - tem de - scen - dit

55

nes et pro - pter no - stram sa - lu - tem de - scen - dit

55

8

55

60

8

- - - lis. Et in - car -

60

8

60

de cae - lis. Et in - car - na -

60

de - cae - lis.

60

de - cae - lis.

60

8

60

p

65
8 na - tus est,

65

65
tus est,

65
De Spi - ri - tu San - - - -

65
De Spi - ri - tu San - - - -

65
8

65

70
8
ex Ma - ri - a Vir - gi - ne:

70
8

70
ex Ma - ri - a Vir - gi - ne:

70
cto:

70
cto:

70
8

70

This musical score page contains five vocal staves and a piano accompaniment section, covering measures 75 through 79. The vocal parts are arranged in a five-part setting, with the top staff likely representing the Soprano and the bottom staff the Bass. Each vocal staff begins with a treble or bass clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics "Et ho - - - - - mo" are written below the vocal staves, with hyphens indicating long notes. The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs) and a brace on the left. It features chords and single notes in both hands, with some measures containing multiple notes in the bass line.

The score is organized as follows:

- Staff 1 (Soprano):** Treble clef, lyrics "Et ho - - - - - mo".
- Staff 2 (Alto):** Treble clef, lyrics "Et ho - - - - - mo".
- Staff 3 (Tenor 1):** Bass clef, lyrics "Et ho - - - - - mo".
- Staff 4 (Tenor 2):** Bass clef, lyrics "Et ho - - - - - mo".
- Staff 5 (Bass):** Bass clef, lyrics "Et ho - - - - - mo".
- Piano Accompaniment:** Grand staff at the bottom, with a brace on the left.

Measures 75-79 are indicated by the measure numbers at the beginning of each staff. The piano part includes chords and single notes, with some measures featuring multiple notes in the bass line.

80

fa - - - ctus est.

80

fa - - - ctus est.

80

fa - - - ctus est.

80

fa - - - ctus est.

80

fa - - - ctus est.

80

fa - - - ctus est.

80

fa - - - ctus est.

85

85

85

Cru - ci - - - fi - - - us e - - - ti -

85

85

Cru - ci - - - fi - - - xus e - ti -

85

85

90

8

sub

90

8

90

am pro no - bis: sub Pon - ti - o Pi - la -

90

am pro no - bis: sub Pon - ti - o Pi - la -

90

8

90

95
8 Pon - ti - o Pi - la - - - - to pas - -

95
8 pas - - - sus, et se - pul - - -

95
to

95
sub Pon - - - - ti - o Pi - la -

95
to

95
8

95

100
8

- sus, et se - pul - tus est.

100
8

- tus est.

100

pas - sus, et se - pul - tus est.

100

- - to pas - sus, et se - pul - tus est.

100

pas - sus, et se - pul - tus est.

100
8

100

106

8

106

8

106

Et re - - - sur - - -

106

Et re - - - sur - - -

106

106

8

106

107

8

se - cun - dum scri - ptu -

107

8

107

re - xit ter - ti - a di - e, se - cum - dum scri - ptu -

107

re - xit ter - ti - a di - e.

107

8

107

112
8
- - - ras. Et a - scen - dit in cae -

112
8

112
- - - ras. Et a - scen - dit in cae -

112
Et a - scen - dit:

112
Et a - scen - dit.

112
8

112

117
8 lum se-det ad dex-te - ram Pa - tris.

117
8

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

117 ad dex - te - ram - Pa - tris. Et i - te -

117 Et i - te - rum

117
8

117

122

8

122

8

122

rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor -

122

rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor -

122

ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor -

122

8

122

127

8

Cu - jus re - - - - gni non e -

127

8

127

tu - os: cu - jus re-gni non e - rit fi -

127

tu - os: cu - jus re - gni non e -

127

tu - - - os: cu - jus re - gni non e - rit

127

8

127

132
8
rit
fi - nis.

132
8
Et
in

132
nis,
fi - nis.
Et

132
rit
fi - - - - nis.
Et

132
fi - nis.
Et
in

132
8

132
8

137

8 Et in spi - ri - tum San - ctum, Do - mi -

137

8 Spi - - - - - ri - tum San -

137

in Spi - ri - tum San - ctum, Do - - - - mi - num,

137

in Spi - ri - tum San - ctum, Do - mi - num, et

137

Spi - ri - tum San - ctum, Do - mi - num,

137

8

137

142

8 num, et vi - vi - fi - can - tem:

142

8 - - - - - ctum:

142

et vi - - - vi - fi - can - - - tem: qui

142

vi - - - vi - - - - fi - can - - - tem: qui

142

et vi - - - vi - fi - can - - - tem: qui

142

8

142

147

8

qui ex Pa-tre Fi-li-o - - - que

147

8

Fi - - - - -

147

ex Pa - - - tre Fi -

147

ex Pa - tre Fi - li - o - que

147

ex Pa - tre Fi -

147

8

147

152

8

pro - ce - - - - dit.

152

8

li - - - o - - - que pro - - - ce - -

152

li - o - que pro - ce - - - dit. Qui cum Pa -

152

pro - ce - - - dit. Qui cum Pa -

152

li - o - que pro - ce - - - dit.

152

8

152

v

157

8

si - mul a - do - ra -

157

8

- - - - - dit.

157

tre et Fi - li - - - o si - mul a - do -

157

tre et Fi - li - - - o si - mul a - do -

157

si - mul a - do -

157

8

157

162

8

tur: qui lo -

162

8

162

ra - tur, et con-glo - ri - fi - ca - tur: qui

162

ra - tur, et con-glo - ri - fi - ca - tur.

162

ra - tur, et con-glo - ri - fi - ca - - - - tur.

162

8

162

167
8 cu-tus est per Pro-phe - tas. ca -

167
8

167
lo - cu - tus est per Pro-phe - - - - tas. ca -

167
u - nam san - ctam

167
Et u - nam San - ctam

167
8

167

172

8

tho - li - cam Ec - cle - si - am. Con -

172

8

172

tho - li - cam Ec - cle - si - am. Con - fi -

172

et a - po - sto - li - cam Con - fi - te - or

172

et a - po - sto - li - cam Con - fi - te - or

172

8

172

177

8

fi - te - or u - num ba - pti - sma in re - mis - si -

177

8

177

te - or u - num ba - pti - sma in re - mis - si -

177

u - num ba - pti - - - sma

177

u - num ba - pti - - - sma

177

8

177

182

8

o - nem Et ex - pe - cto

182

8

o - nem Et ex - pe - cto

182

pec - ca - to - rum. re - - - sur -

182

pec - ca - to - rum. re - sur -

182

8

182

187

8

mor-tu - o - - - rum.

187

8

Et

187

8

mor - - - tu - o - rum. Et

187

8

re - cti - o - nem Et vi - - -

187

8

re - cti - o - - nem Et

187

8

re - cti - o - - nem Et

192

8

Et vi - tam ven - tu - ri

192

8

vi - - - tam ven - - - tu - - - ri

192

vi - tam ven - tu - ri sae - cu - - -

192

tam ven - - - tu - - - - - - - ri

192

vi - - - tam ven - - - tu - - - ri

192

8

192

197

8

sae - cu - li. A - - -

197

8

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

197

li. A - men.

197

sae - - - cu - li. A -

197

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

197

8

197

202
8
men.

202
8
men.

202

202
men.

202

202
8
men.

202
8

Sanctus

The musical score is divided into two systems by a vertical bar line. The first system contains five vocal staves and the beginning of the keyboard reduction. The second system contains the continuation of the vocal parts and the keyboard reduction. The vocal parts are: (Superius) (Alto), Tenor (Tenor), Contratenor (Baritone), Tenor (Bass I), and Bassus (Bass II). The keyboard reduction is indicated by a brace and the text "Keyboard Reduction". The lyrics "San - - - -" are written below the Contratenor staff in the second system.

(Superius)
(Alto)

Tenor
(Tenor)

Contratenor
(Baritone)

Tenor
(Bass I)

Bassus
(Bass II)

Keyboard
Reduction

San - - - -

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass Clef, with a grand staff bracket on the left. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of six measures. The first measure has a whole rest in the Treble staff and a half note B-flat in the Bass staff. The second measure has a half note D in the Treble staff and a half note G in the Bass staff. The third measure has a half note E in the Treble staff and a half note F in the Bass staff. The fourth measure has a half note G in the Treble staff and a half note E in the Bass staff. The fifth measure has a half note A in the Treble staff and a half note D in the Bass staff. The sixth measure has a half note B in the Treble staff and a half note C in the Bass staff. The piece ends with a double bar line.

- - ctus, San - - - - - ctus,
 San -
 San - - - - - ctus,
 San -
 San -

Musical score for a choir and piano. The score consists of six staves. The first five staves are for the choir, and the sixth is for the piano accompaniment. The lyrics are "San - ctus, San - ctus, San - ctus".

The first staff (Soprano) has a treble clef and a key signature of one flat. It begins with a whole note G4, followed by five measures of whole rests.

The second staff (Alto) has a treble clef and a key signature of one flat. It begins with a whole note G4, followed by five measures of whole notes: A4, Bb4, C5, Bb4, and A4.

The third staff (Tenor) has a bass clef and a key signature of one flat. It begins with a whole note G3, followed by five measures of whole rests.

The fourth staff (Bass) has a bass clef and a key signature of one flat. It begins with a whole note G3, followed by five measures of eighth notes: A3, Bb3, C4, Bb3, and A3.

The fifth staff (Piano) has a bass clef and a key signature of one flat. It begins with a whole note G3, followed by five measures of eighth notes: A3, Bb3, C4, Bb3, and A3.

The sixth staff (Piano) has a grand staff (treble and bass clefs) and a key signature of one flat. It begins with a whole note G3, followed by five measures of eighth notes: A3, Bb3, C4, Bb3, and A3.

The lyrics are "San - ctus, San - ctus, San - ctus".

20

8

San - ctus, San -

20

8

San - ctus

20

San - ctus, San -

20

- - - - - ctus,

20

- - - - - ctus,

20

8

20

8

Musical score for the "Sanctus" section, measures 26-31. The score is in G major (one sharp) and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

Measures 26-31:

- Measure 26:** Soprano: *ctus,*; Alto: *Do*; Tenor: *ctus,*; Bass: *San*; Piano: *San*.
- Measure 27:** Soprano: *mi*; Alto: *mi*; Tenor: *San*; Bass: *San*; Piano: *San*.
- Measure 28:** Soprano: *nus,*; Alto: *nus,*; Tenor: *ctus,*; Bass: *ctus,*; Piano: *ctus,*.
- Measure 29:** Soprano: *San*; Alto: *San*; Tenor: *San*; Bass: *San*; Piano: *San*.
- Measure 30:** Soprano: *ctus,*; Alto: *ctus,*; Tenor: *ctus,*; Bass: *ctus,*; Piano: *ctus,*.
- Measure 31:** Soprano: *San*; Alto: *San*; Tenor: *San*; Bass: *San*; Piano: *San*.

San - - - - - ctus,

Do - - - - - mi - nus

San - - - - -

- - - - - ctus,

ctus, San -

38

San - - - - -

38

38

- - - - - ctus,

38

San - - - - -

38

- - - - - ctus,

38

38

Musical score for a choral and piano arrangement. The score is written for six parts: Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2, plus a Piano accompaniment. The key signature is one sharp (F#), and the time signature is 8/8. The score begins at measure 44.

The vocal parts sing the following lyrics:

- - - ctus, San - ctus Do - mi - - nus,
 San - - - - ctus Do -
 San - ctus Do - - - - mi -
 - - - ctus, San - ctus Do - mi -
 San - ctus, Do - - - - mi -

The piano accompaniment provides harmonic support, featuring chords and melodic lines in both hands.

50
8
Do - mi - nus, Do - - - mi -

50
8
mi - nus De - us

50
- - - nus Do - - - mi - nus

50
i - - - - - nus De -

50
- - - - - nus De -

50
8

50

56
8

- - - nus De - - - - -

56

56

De - - - - -

56

- - - - - us, De -

56

- - - - - us

56
8

56

Detailed description: This musical score page contains six staves. The first five staves are for vocal parts, and the sixth is for piano accompaniment. Measures 56-61 are shown. The vocal parts have lyrics: 'nus De', 'De', 'us, De', and 'us'. The piano part provides harmonic support with chords and melodic lines. The key signature has three sharps (F#, C#, G#), and the time signature is 8/8.

62
8 us Sa - - - - -

62
8 Sa - - ba - - - - - oth.

62
- - - - - us

62
- - - - - us

62
Sa -

62
8

62
8

68

8

- - - - - ba - oth.

68

8

68

8

Sa - ba - oth.

68

8

Sa - - - - ba - - - - oth.

68

8

- - - - - ba - - - - - oth.

68

8

68

8

This musical score page contains five staves, each with a measure number '74' at the beginning. The first four staves are individual parts, while the fifth is a grand staff (treble and bass clef). The notation includes various musical symbols:

- Staff 1 (Treble Clef):** Measure 74 contains a half note G4. Measure 75 contains a half note G4.
- Staff 2 (Treble Clef):** Measure 74 contains a half note G4. Measure 75 contains a half note G4.
- Staff 3 (Bass Clef):** Measure 74 contains a half note F3, followed by a quarter note E3, a quarter note D3, and a quarter note C3. Measure 75 contains a half note G2.
- Staff 4 (Bass Clef):** Measure 74 contains a half note G2. Measure 75 contains a half note G2.
- Staff 5 (Grand Staff):** Measure 74 contains a half note G2 in the bass clef and a half note G4 in the treble clef. Measure 75 contains a half note G2 in the bass clef and a half note G4 in the treble clef.

Dynamic markings include '8' (piano) at the start of measures 74 and 75 on the first, second, and fifth staves. A fermata is placed over the final note of each measure on all staves.

76

8

76

8

The image shows a musical score for a piano piece. It consists of two staves, a treble staff and a bass staff, both in 2/2 time. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. The first measure of the treble staff contains a whole rest. The first measure of the bass staff contains a dotted half note. The subsequent measures show a melodic line in the bass staff and a more static line in the treble staff. The piece ends with a double bar line.

80

cae - - - -

80

80

cae - - -

80

80

80

86

li glo -

86

li glo - ri -

86

Et ter - - - - - ra

86

Et ter - - - - - ra

86

86

92
8
ri - a tu - - -

92
8

92
a tu - - - -

92
glo - ri - a, glo - - - ri - a

92
glo - ri - a, glo - - - ri - - - a

92
8

92

253

101
8 Ho - - - - - san - - - - -

101
8 Ho - - - - - san - na, ho - - - - -

101
8 Ho - - - - - san - - - - -

101
8 Ho - - - - -

101
8 Ho - - - - - sa - - - - -

101
8

Musical score for a vocal ensemble and piano, measures 104-108. The score is written for five parts: Soprano, Alto, Tenor 1, Tenor 2, and Piano. The key signature is one sharp (F#), and the time signature is 8/8. The lyrics are: "na, san na, na, ho san na, ho san na, ho".

The Soprano part (top staff) begins with a melodic line in measure 104, marked with a fermata. The Alto part (second staff) follows with a similar melodic line. The Tenor 1 part (third staff) and Tenor 2 part (fourth staff) provide harmonic support with sustained notes and moving lines. The Piano part (bottom staff) features a complex accompaniment with chords and moving lines in both hands.

The lyrics are distributed across the vocal parts as follows:

- Soprano: na, (measure 104)
- Alto: san (measure 104), na (measure 105)
- Tenor 1: na, (measure 104), ho (measure 105), san (measure 106)
- Tenor 2: san (measure 104), na, (measure 105), ho (measure 106), san (measure 107), na, (measure 108)

110

8

ho - san - - - - - na

110

8

in ex -

110

na, ho - san -

110

na, ho - - - - - san -

110

san

110

8

110

116
8 in

116
8 - cel - - - sis.

116
- - - na in

116
- - - na in,

116
na in

116
8

116

Detailed description: This musical score page contains measures 116 through 120. It features a vocal line with lyrics and a piano accompaniment. The vocal staves are in treble and bass clefs, while the piano part is in grand staff (treble and bass clefs). Measure 116 starts with a treble clef and a key signature of one sharp (F#). The lyrics are 'in', 'cel - - - sis.', '- - - na in', '- - - na in,', and 'na in'. The piano accompaniment provides harmonic support with various chordal and melodic patterns.

[illegible]

128
8

ex - - - cel -

128
8

na in ex - cel -

128

in ex - cel -

128

- - sis. Ho - san - - - na

128

- - - - - sis, in ex -

128
8

128

Detailed description: This musical score is for a choral and piano arrangement. It consists of six staves. The first five staves are for voices: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), Bass (bass clef), and a fifth vocal part (bass clef). The sixth staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The tempo is marked '128' at the beginning of each vocal staff. The lyrics are: 'ex - - - cel -', 'na in ex - cel -', 'in ex - cel -', '- - sis. Ho - san - - - na', and '- - - - - sis, in ex -'. The piano part features arpeggiated chords and moving lines in both hands.

134 8 *sis.*

134 8 *sis.*

134 *sis, ex - cel - sis.*

134 *in ex-cel - sis.*

134 *cel - sis.*

134 8

134

139

8

Be - - - ne - di -

139

8

(Tacit until *Hosanna* repeat)

139

139

139

Be - - - ne - di - ctus, be -

139

8

139

143

8

ctus, be - - - - - ne - -

143

8

143

143

143

ne - di - - - - -

143

8

143

147

8

- di - - - - - ctus,

147

8

147

Be - - -

147

Be - - -

147

- - - - - ctus, be -

147

8

147

152

8

be - - - ne - di - - - - ctus, be -

152

8

152

- - ne - di - ctus, be - - -

152

- - - ne - di - - - - - ctus,

152

- - ne - di - - - - - ctus,

152

8

152

8

158

8

ne - di - ctus, ben - ne-di - ctus qui ve - - -

158

8

158

- ne - di - - - - ctus qui ve - - - -

158

be - ne - di - ctus

158

be - - ne - di - ctus

158

8

158

164

8

- - - - - nit, *qui* ve -

164

8

164

- - - - - nit, *qui* ve -

164

- - - - -

qui ve - - -

164

- - - - -

qui ve - - -

164

8

164

8

170

8

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

170

8

170

- nit in

170

- - - - - nit,

170

nit, qui ve - nit

170

8

170

176

8

in no - - - mi - ne, in

176

8

176

176

qui ve - nit in no - - - mi -

176

in no - mi - - -

176

8

176

8

182

no - mi - - - ne Do -

182

no - mi - - - ne Do -

182

ne, in no - - - mi - - - - - ne

182

ne, in no - mi - - - - - ne

182

ne, in no - mi - - - - - ne

188

8

- - - - - mi - ni, Do - - - -

188

8

188

8

- - - - - mi - ni, Do - - - - mi -

188

8

Do - - - - -

188

8

Do - - - - -

188

8

188

8

194
8
- - - - - mi - ni. (Repeat *Hosanna*)

194
8
(Repeat *Hosanna*)

194
ni, Do - mi - ni. (Repeat *Hosanna*)

194
- - - - - mi - ni. (Repeat *Hosanna*)

194
- - - - - mi - ni. (Repeat *Hosanna*)

194
8
8
194
8
- - - - - mi - ni. (Repeat *Hosanna*)

Agnus Dei

The musical score is for a piece titled "Agnus Dei". It features five vocal parts and a keyboard reduction. The vocal parts are: (Superius) (Alto), Tenor (Tenor), Contratenor (Baritone), Tenor (Bass I), and Bassus (Bass II). The keyboard reduction is for a harpsichord or similar instrument. The score is divided into two measures. The first measure contains the vocal entries and the beginning of the keyboard part. The second measure shows the continuation of the vocal parts and the keyboard part, which includes a long note in the bass clef. The lyrics "A - - - -" are written below the Contratenor part in the second measure.

(Superius)
(Alto)

Tenor
(Tenor)

Contratenor
(Baritone)

Tenor
(Bass I)

Bassus
(Bass II)

Keyboard
Reduction

A - - - -

2

A - - - - -

2

2

2

2

2

Musical score for a choir and piano. The score is written for six parts: Soprano, Alto, Tenor, Bass, Piano Right Hand, and Piano Left Hand. The key signature is one sharp (F#), and the time signature is 8/12. The lyrics are "Agnus Dei".

The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are:

- - - i,
 A - - - - - gnus De - - -
 - - - i
 A - - - - -
 A - - - - - gnus De -

17

8

17

8

i, A - - - gnus De - - - i,

17

qui tol - - - - -

17

gnus De - - - - - i,

17

- - - - -

17

8

17

22

qui,

22

22

lis,

tol -

22

qui,

22

i,

22

22

The musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the last two are piano accompaniment (Right and Left Hand). Measure 22 is the starting point for all parts. The lyrics are: 'qui, lis, tol - i,'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a fermata over the first measure of the piano part.

27

8

qui tol - lis

27

8

qui tol - lis, qui tol - - -

27

lis pec - - - ca - - - ta

27

qui tol - - - -

27

qui

27

8

27

32
8 pec - ca - - - - - ta

32
8 - - - - - lis

32
mun - - - -

32
- - - - - lis

32
tol - - - -

32
8

32
8

37
8
mun - - - di, *mun -*

37
8
pec - - - - - ca - - - - -

37
di:

37
pec - - - - - ca - - - - - ta, *pec - - - - - ca -*

37
lis pec - ca - - - - -

37
8
37
8

42

8

di:

42

8

ta mun - - - - -

42

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

42

- - - ta

42

- - - ta

42

8

42

47

8

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

47

8

di:

47

re - - - - - re

47

mun - - di: mi - - - se - re - - - re no -

47

mun - - - - - di:

47

8

47

52
8 re no -

52
8 mi - - - se - - - re - re no - - - -

52

52
- - - - bis, mi - - - se - re - - - -

52
mis - - - - se - - - re - - - -

52
8

52

Detailed description: The image shows a musical score for a vocal and piano piece, starting at measure 52. The score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves: a soprano staff (treble clef) and an alto staff (treble clef). The piano accompaniment consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The lyrics are written below the vocal staves. The key signature is one sharp (F#), and the time signature is 8/8. The score includes various musical notations such as notes, rests, and accidentals.

57

8

57

8

bis.

57

no - - - - - bis,

57

re no - - - - -

57

re no - - - - -

57

8

57

59
8 bis. (*)

59
8 (*)

59
no - - - bis. (*)

59
bis. (*)

59
bis. (* Agnus II missing in source - Agnus I may be repeated in its place.)

59
8

61
8

A -

61
8

A - - - gnus De - i, A - gnus De -

61

A - gnus

61

A - - - gnus, A -

61

A - - - - gnus,

61
8

61

66

8

gnus

66

8

i, A - gnus De - i, A - gnus

66

A - - gnus, A - - gnus

66

gnus De - - - - -

66

A - - - gnus De -

66

8

66

71
8 De - - - - - i,

71
8 De - i, qui

71
De - - - - - i,

71
- - - i, qui

71
- - - - - i qui

71
8

71

76 8

qui tol -

76 8

tol - - - lis, qui tol - - - lis, qui

76

De - - - i, qui tol -

76

tol - - - lis,

76

tol - - - lis,

76 8

76

81

8

- - - - - lis pec -

81

8

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

81

- - - - - lis, tol - lis

81

tol - - - - - lis

81

tol - - - - - lis

81

8

81

86

ca - - - - -

86

mun - - - - - di:

86

pec - ca - - - - - ta mun -

86

pec - ca - ta, pec - ca - ta mun -

86

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

86

91 8

- - - - ta mun - - - - di,

91 8

do - - - - na, do - - -

91

- - - - di, pec - ca - ta pec - ca - ta,

91

- - - di, pec - ca - ta mun - di:

91

pec - ca - ta mun - - - -

91 8

91

96
8
mun - - - - di: do -

96
8
- - - - na no - - - -

96
mun - - - - di: do - - - -

96
do - - - - na,

96
- - - - - di: do -

96
8
96
8

101
8 na no - - - - - bis pa -

101
8 - - - - - bis pa -

101
- na no - - -

101
do - na no - - - bis

101
na no - - - - - bis pa -

101
101

This musical score consists of six staves. The first five staves are for vocal parts, and the sixth is for a piano accompaniment. Measures 106 and 107 are marked at the beginning of the first staff of each system. The key signature has one sharp (F#). The lyrics are: "cem", "cem.", "bis pa - - - - cem.", "pa - cem, pa - - - - cem.", and "cem.". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a repeat sign at the end of measure 107.

106
 8
 - - - - cem

106
 8
 - - - - cem.

106
 - - - - bis pa - - - - cem.

106
 pa - cem, pa - - - - cem.

106
 - - - - cem.

106
 8
 106

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APPENDIX A

TRANSLATIONS*

Fors seulement

[1a] (after Dijon MS 517 and Washington MS Laborde)

Fors seulement l'actente que je meure,
En mon las cueur nul espoir ne demeure,
Car mon maleur si tresfort me tourmente
Qu'il n'est douleur que pour vous je ne
sente
Pource que suis de vous perdre bien seure.

Except waiting for death,
There dwells in my faint heart no hope,
For my misfortune torments me so greatly
That there is no pain I do not feel on your
account
Because I am quite certain to lose you.

Vostre rigueur tellement m'y queurt seure,
Qu'en ce parti il fault que je m'asseure
Dont je n'ay bien qui en riens me contente.

Your severity does so surely pursue me,
That I must assure myself in this state
Nothing can content me.

Fors seulement l'actente que je meure,
En mon las cueur nul espoir ne demeure,
Car mon maleur si tresfort me tourmente.

Except waiting for death,
There dwells in my faint heart no hope,
For my misfortune torments me so greatly.

Mon desconfort toute seule je pleure,
En maudisant, sur ma foy, a toute heure,
Ma leauté qui tant m'a fait dolente.

Alone I lament my distress,
In cursing, on my honor, at all times,
My loyalty which has made me so
sorrowful.

Las, que je suis de vivre mal contente,
Quant de par vous n'ay riens qui me
demeure.

Alas, I am little content to live,
Since I am left with nothing from you.

Fors seulement l'actente que je meure,
En mon las cueur nul espoir ne demeure,
Car mon maleur si tresfort me tourmente

Except waiting for death,
There dwells in my faint heart no hope,
For my misfortune torments me so greatly

* Texts and translations of *Fors seulement* are reprinted by permission from Martin Picker, ed. *Fors Seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries*, Vol. 14 of *Recent Researches in Music of the Middle Ages and Early Renaissance* (Madison, WI: A-R Editions, Inc., 1981), xxviii-xxix. Texts and translations of *Exortum est in tenebris* and the Mass are reprinted by permission from Ron Jeffers, comp. and annot., *Translations and Annotations of Choral Repertoire - Vol. I: Sacred Latin Texts* (Corvallis, OR: Earthsongs, copyright 1988), 106, 48-56.

Qu'il n'est douleur que pour vous je ne
sente
Pource que suis de vous perdre bien seure.

[1b] (after Wolfenbüttel MS 287)

Fors seulement l'atente que je meure,
En mon las cueur nul espoir ne demeure,
Car mon malheur si tresfort me tourmente
Qui n'est douleur que par vous je ne sente,

Pource que suis de vous perdre bien seure.

Vostre rigueur tellement me court seure,
Qu'il fault qu'ainsy comblé de dueil je
meure,
Dont je n'ay bien qui en rien me contente.

Fors seulement l'atente que je meure,
En mon las cueur nul espoir ne demeure,
Car mon malheur si tresfort me tourmente.

Mon desconfort toute seule je pleure,
En maudisant, sur ma foy, a toute heure,
Ma loyaulté qui tant me fait dolente.

Las, que je suis de vivre mal contente,
Quant de par vous n'est riens qui me
sequeure.

Fors seulement l'atente que je menure,
En mon las cueur nul espoir ne demeure,
Car mon malheur si tresfort me tourmente
Qui n'est douleur que pour vous je ne sente,

Pource que suis de vous perdre bien seure.

That there is no pain I do not feel on your
account
Because I am quite certain to lose you.

Except waiting for death,
There dwells in my faint heart no hope,
For my misfortune torments me so greatly
That there is no pain I do not feel on your
account,
Because I am quite certain to lose you.

Your severity does so surely pursue me,
That filled with grief I must die;

Nothing can content me.

Except waiting for death,
There dwells in my faint heart no hope,
For my misfortune torments me so greatly.

Alone I lament my distress,
In cursing, on my honor, at all times,
My loyalty which has made me so
sorrowful.
Alas, I am little content to live,
Since there is no succour from you.

Except waiting for death,
There dwells in my faint heart no hope,
For my misfortune torments me so greatly
That there is no pain I do not feel on your
account,
Because I am quite certain to lose you.

Exortum est in tenebris

Exortum est in tenebris lumen rectis,
misericors et miserator et justus.

A light has risen in the darkness
for the upright: one who is merciful,
compassionate, and just.

Missa Fors seulement

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison,

Lord have mercy,
Christ have Mercy,
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 all those of good will.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

We praise thee. We bless thee.
We worship thee. We glorify thee.

Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to thee
according to thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten son.

Domine Deus, Agnus Dei,
Filius Patris.

Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.

Qui sedes ad dexteram Patris,
miserere nobis.

Thou who sittest at the right hand of the
Father, have mercy upon us.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

For Thou alone art holy.
Thou alone art the lord.
Thou alone art the most high, Jesus
Christ.

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

With the Holy Spirit
in the glory of God the Father. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum
Et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine. ET HOMO FACTUS
EST.

Crucifixus etiam pro nobis sub Pontio
Pilato:
passus, et sepultus est.

Et resurrexit tertia die,
secundum Scripturas,
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum
Dominum, et vivificantem:
qui ex Patre Filioque procedit.

Qui cum Patre, et Filio

simul adoratur et conglorificatur:
qui locutus est per Prophetas
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
of one substance with the Father
by whom all things were made.
Who for us
and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.

Crucified also for us under Pontius
Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no
end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the
Son
who together with the Father and the
Son
is adored and glorified,
who spoke to us through the Prophets.
And I believe in one, holy, catholic
and Apostolic Church.

Confiteor unum baptisma
in remissionem peccatorum.

I confess one baptism
for the remission of sins.

Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I await the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Lamb of God,
who takest away the sins of the world,
grant us peace.

APPENDIX B

CONSENT FORMS

George H. Black, Jr.
3417 Trail Ridge Drive
Greensboro, NC 27410
georgeblack@iname.com
June 12, 2003

Mr. Ron Jeffers
Earthsongs
220 N.W. 29th Street
Corvallis, OR 97330

Dear Mr. Jeffers:

This letter will confirm our recent e-mail communication. I am completing a doctoral monograph at Louisiana State University entitled "Matthaeus Pipelare's *Fors seulement (II)* Chanson and its related Motet and Mass: Performance Editions and Commentary." I would like your permission to reprint in my monograph excerpts from the following:

Jeffers, Ron, comp. and annot.. Translations and Annotations of Choral Repertoire - Vol. 1: Sacred Latin Texts. Corvallis, OR: Earthsongs, 1988.


The excerpts to be reproduced are the translations of the Latin Mass (pages 48-56) and verse 4 of *Beatus Vir* (page 106). As per your request, in addition to the normal bibliographic documentation, the following credit will appear with the translations:

Translations copyright 1988 by earthsongs; reprinted by permission.


The requested permission extends to any future revisions and editions of my monograph, including non-exclusive world rights in all languages, and to the prospective publication of my monograph by UMI Company. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that your company owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you very much.

Sincerely,


George H. Black, Jr.

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:
Earthsongs

By: 

Title: owner: earthsongs

Date: 6/16/03

George H. Black, Jr.
3417 Trail Ridge Drive
Greensboro, NC 27410
georgeblack@iname.com
June 12, 2003

Mr. James L. Zychowicz
A-R Editions, Inc.
8551 Research Way, Suite 180
Middleton, WI 53562

Dear Mr. Zychowicz:

This letter will confirm our recent e-mail communication. I am completing a doctoral monograph at Louisiana State University entitled "Matthaeus Pipelare's *Fors seusement (II)* Chanson and its related Motet and Mass: Performance Editions and Commentary." I would like your permission to reprint in my monograph excerpts from the following:

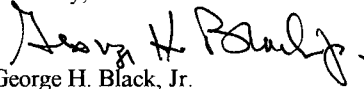
Picker, Martin, ed. Fors Seusement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries. Vol. 14 in Recent Researches in Music of the Middle Ages and Early Renaissance. Madison, WI: A-R Editions, Inc., 1981.

The excerpts to be reproduced are the "1a" and "1b" translations of the *Fors seusement* rondeau (pages xxviii-xxix).

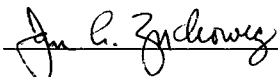
The requested permission extends to any future revisions and editions of my monograph, including non-exclusive world rights in all languages, and to the prospective publication of my monograph by UMI Company. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that your company owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you very much.

Sincerely,


George H. Black, Jr.

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:
A-R Editions, Inc.

By: 
Title: Director of Sales and Marketing
Date: 6/30/03

George H. Black, Jr.
3417 Trail Ridge Drive
Greensboro, NC 27410
georgeblack@iname.com
Fax: 011-1-336-316-2959
June 24, 2003

Señor Alfonso-Maria Frechel
Canónigo Prefecto de Música
Santa Iglesia Catedral
C/Marqués del Arco, 1
40003 Segovia, España

Dear Señor Frechel:

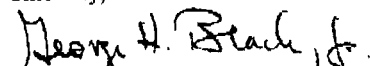
This letter requests permission to use the manuscript copy that you sent me in making a transcription for my graduate project. I am completing a doctoral monograph at Louisiana State University entitled "Matthaeus Pipelare's *Fors seulement (II)* Chanson and its related Motet and Mass: Performance Editions and Commentary." I would like your permission to use the following manuscript copy in my transcription.

Exortum est in tenebris by Matthaeus Pipelare, fol. 92r

The requested permission extends to any future revisions and editions of my monograph, including non-exclusive world rights in all languages, and to the prospective publication of my monograph by UMI Company. No commercial publication is planned at this time. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that your library owns the copyright or rights of use to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and fax it to me. Thank you very much.

Sincerely,

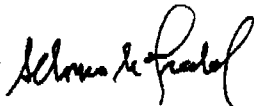

George H. Black, Jr.

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:
Santa Iglesia Catedral

By: ALFONSO-MARIA FRECHEL

Title: EXORTUM EST IN TENEBRAIS

Date: JUNE 30, 2003





George Black

From: <maning@bncf.firenze.sbn.it>
To: <georgeblack@iname.com>
Sent: Thursday, June 19, 2003 8:51 AM
Subject: Publishing permission
Prot. 550/mss

Dear Sir,

in answer to your e-mails of last June 15th and 18th, we are able to inform you that no permission is needed for transcription and circulation of a written text on the University web. The authorization is necessary just in case you publish images or drawings, even on a web site. And for every image you publish you must be careful to signal the author of the manuscript, the shelf mark, the page and the name of this Library and to mention "On license of Italian Republic Dept. for Art and Cultural Affairs". This publication is intended just for scientific purpose and in a resolution that avoids its use for commercial purposes. It is prohibited any other use without the authorization of this Library.

So, please confirm us which one is your case. Our mailing address is Biblioteca Nazionale Centrale di Firenze - Piazza Cavallegeri 1 - 50122 Firenze, but we'd rather receive any communication from your part by e.mail.

Yours sincerely

p.LA DIRETTRICE
LA RESPONSABILE DEL SETTORE
MANOSCRITTI E RARI
(dott.ssa Paola Pirolo)

SP/mn

7/7/2003

George Black

From: <maning@bncf.firenze.sbn.it>
To: "George Black" <georgeblack@iname.com>
Sent: Friday, June 20, 2003 8:12 AM
Subject: Re: Publishing permission
Prot. 550mss

Dear George

I think you've got everything clear about the authorization: you don't need any for the use you have to do of the reproduction. For the same reason you don't need to credit the Library on the transcription itself, you can do it in the bibliography. This settled, I guess the shelf number you want to know is Magl. XIX, 164, f.82v; Magl. XIX, 165, f.80v-81r; Magl. XIX, 166, f. 79r; Magl. XIX, 167, f. 75r e v. These are the only number regarding your books and reproductions.

Sincerely

p.LA DIRIGENTE
LA RESPONSABILE DEL SETTORE
MANOSCRITTI E RARI
(Dott.ssa Paola Pirolo)

George Black

From: "George Black" <georgeblack@att.net>
To: "Rosella Pecchioli"
Sent: Sunday, June 15, 2003 8:33 PM
Subject: Publishing Permission
Dear Ms. Pecchioli,

Several months ago you arranged for me to receive microfilm from MicroFoto of Magl. XIX 164-167 n. LXI. I am making a performance edition of this work as part of a monograph to complete my doctoral studies at Louisiana State University in the USA. The title of the monograph is "Matthæus Pipelare's Fors seusement (II) Chanson its related Motet and Mass: Performance Editions and Commentary." The university will store the monograph electronically and it will be available on-line through their library. It will also be filed with the Univeristy of (UMI) which catalogs all university theses, monographs, and dissertations. No other publishing is planned at this time.

Please tell me what I need to do to apply for permission to use the microfilm in this manner. I also need your mailing address because there is a letter of permission that the university requires that I will need to send to you for a signature.

Thank you for your assistance. I need to have this resolved by the end of July.

Sincerely,

George Black

8/18/2003

George Black

From: "Achim Blankenburg" <f8blac@thulb.uni-jena.de>
To: <georgeblack@att.net>
Sent: Thursday, June 19, 2003 7:16 AM
Attach: George_H_Black.doc
Subject: Chorbuch 2, Bl. 66v -79r
Thueringer Universitaets-
und Landesbibliothek
Abt. Handschriften und
Sondersammlungen

Sehr geehrter Herr Black,
(Translation: In this message you have permission to reproduce...)
in der Anlage erhalten Sie die Reproduktionserlaubnis fuer
Blatt 66v bis 79 r aus unserem Chorbuch 2.

Mit freundlichen Gruessen

im Auftrag
Achim Blankenburg

7/7/2003

George Black

From: "George Black" <georgehblack@att.net>
To: <f8blac@thulb.uni-jena.de>
Sent: Sunday, June 15, 2003 8:46 PM
Subject: Permission Information
Dear Mr. Blackenburg,

Several months ago you sent me a copy of Matthaues Pipelare's Missa Fors seulement (Chorbuch 2, Bl.66v-79r.) I am making a performance edition of this work as part of a monograph to complete my doctoral studies at Louisiana State University in the USA. The title of the monograph is "Matthaues Pipelare's Fors seulement (II) Chanson and its related Motet and Mass: Performance Editions and Commentary." The university will store the monograph electronically and it will be available on-line through their library. It will also be filed with the Univeristy of Michigan (UMI) which catalogs all university theses, monographs, and dissertations. No other publishing is planned at this time.

Please tell me what I need to do to apply for permission to use the microfilm in this manner. I also need your mailing address because I need to return the form that you included with the copy of the Mass. Also, there is a letter of permission that the university requires that I will need to send to you for a signature.

Thank you for your assistance. I need to have this resolved by the end of July.

Sincerely,

George Black

8/18/2003

George Black

From: "Robert Judd" <rjudd@sas.upenn.edu>
To: "George Black" <georgeblack@iname.com>
Sent: Tuesday, August 05, 2003 11:18 AM
Subject: Re: Permission Questions
Dear Mr. Black,

Thank you for your note. The AMS grants permission for this with no charge. Please include acknowledgment as follows:

"Excerpted from [full citation (as you give below)]. Copyright © 1992 by the American Musicological Society, Inc. All rights reserved. Used by permission."

(NB do please check the spelling of "Dragan"!)

Regards,
Robert Judd

At 01:42 PM 8/4/2003 -0400, you wrote:

>Dear Dr. Robert Judd,
>

>I am completing my Doctor of Musical Arts degree at Louisiana State
>University. In my monograph, "Matthaeus Pipelare's Fors seulement (II)
>Chanson and Its Related Motet and Mass: Performance Editions and
>Commentary," I would like to use three musical examples drawn from
>Ockeghem's Collected Works. The information on your publication and the
>examples is as follows.

>
>Ockeghem, Johannes. Collected Works, Vol. 3: Motets and Chansons,
>Richard Wexler, ed. with Dragan Plamenac. Philadelphia: American
>Musicological Society, Inc., 1992.

>
>The examples are drawn from #4, Fors seulement l'actente.

- > 1. measures 66-70, page 63
- > 2. measures 1-14, page 62
- > 3. measures 14-24, page 62

>
>I would like to receive permission to use these examples in my
>monograph. The document will be published by Louisiana State University
>on the web, with free access to everyone. It will also be registered with
>UMI for prospective publication. No commercial use is planned at this time.

>
>Please tell me how I may receive the needed permission.

>
>Thank you for your assistance.

>
>George Black

8/5/2003

George Black

From: "Zychowicz, James"
To: "George Black" <georgeblack@iname.com>
Sent: Tuesday, August 05, 2003 3:19 PM
Subject: RE: Permission Questions
Dear George,

Thank you for your e-mail and the kind words from Sarah Dorsey. Sarah is a fantastically knowledgeable and helpful person.

As to the reference, I agree that it would fall under fair use, and it should be no problem for you to quote it. Please do give proper citation, as with the other material. Also, you may wish to check the spelling and capitalization for your document.

In the meantime, I wish you the best as you finish your work on this stage of your career!

Best,

Jim

James L. Zychowicz

A-R Editions, Inc.
8551 Research Way, Suite 180
Middleton, WI 53562

Phone: 608-836-9000, extension 14
FAX: 608-831-8200
E-mail: James.Zychowicz@areditions.com

-----Original Message-----

From: George Black [mailto:georgeblack@att.net]
Sent: Monday, August 04, 2003 10:56 AM
To: Zychowicz, James
Subject: Permission Questions

James,

Now that we completed the permissions for the translations I used in my monograph, I have a few more questions. I successfully defended my monograph "Matthaeus Pipelare's *Fors seulement (II)* Chanson and Its Related Motet and Mass: Performance Editions and Commentary." However, my committee had some questions about whether I needed permission to use some musical examples. From reading the Chicago Manual of Style, I felt like they fell under the "Fair Use" provisions. But, the committee felt that I should check to be sure.

One of the examples is from the same publication as the translations I used:

Picker, Martin, ed. Fors Seulement: Thirty Compositions for Three to Five Voices or instruments from the Fifteenth and Sixteenth Centuries. Vol. 14 in Recent Researches in Music of the Middle Ages and Early Renaissance. Madison, WI: A-R Editions, Inc. 1981.

I am using measures 17-19 from page 84 (an anonymous 3-voice setting, Picker's number 24).

I don't think we have to go through the signed official letter again. I think that an official e-mail from you will suffice.

8/6/2003



The American Institute of Musicology

8551 Research Way, Ste 180
Middleton, WI 53562
(608) 836-9000 x16
(608) 831-8200 Fax

George H. Black, Jr.
3417 Trail Ridge Dr.
Greensboro, NC 27410
georgeblack@iname.com

19 August 2003

Dear George H. Black, Jr.:

Thank you for your application for permission to reproduce excerpts or whole works from the publications of the American Institute of Musicology, Inc. in your forthcoming article/publication.

Publication: Thesis: George Black, Jr. "Matthaeus Pipelare's Fors seulement (II) Chanson and its Related Motet and Mass: Performance Editions and Commentary." (Internet and UMI distribution.)

Item(s): CMM 34-1, pp. 9 (mm. 1-25) and 40-41 (mm. 8-20); CMM 34-3, pp. 31 (mm. 113-22) and 38 (mm. 202-11).

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2. A copy of the final publication should be presented to the AIM for its records.
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Sincerely,

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VITA

George Black held the position of Visiting Instructor of Music at Guilford College, Greensboro, North Carolina, for the past four years. He conducted the Guilford College Choir and Ensemble, which he led on two regional tours. In the fall of 2002 he instituted the small auditioned Women's Vocal Ensemble. He also taught courses in music history and conducting. His over twenty years of broad professional experience have included teaching in colleges, public schools, and churches, as well as positions in arts administration. With degrees in both instrumental and choral music, Mr. Black has served as a clinician and adjudicator for groups and competitions including several musical areas: band, vocal/choral, and handbell. He served as Chorus Master of the Beloit-Janesville Symphony Orchestra while on faculty at Beloit College, Beloit, Wisconsin.

Mr. Black earned the Bachelor of Instrumental Music Education degree from Mississippi State University, Starkville, Mississippi, and the Master of Sacred Music in Choral Conducting degree from Southern Methodist University, Dallas, Texas.