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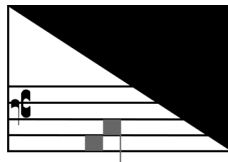
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DOMINICI PHINOT  
OPERA OMNIA

Edidit

ROGER JACOB

*V. Missae, Salmi Vesperali, Magnificat, Hymnus*



AMERICAN INSTITUTE OF MUSICOLOGY

CORPUS MENSURABILIS MUSICAE

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DOMINIQUE PHINOT  
OPERA OMNIA

Edited by

ROGER JACOB

VOLUME 59

*V. Masses, Vesper Psalms, Magnificats, Hymn*

AMERICAN INSTITUTE OF MUSICOLOGY

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CORPVS MENSVRABILIS MVSICAE

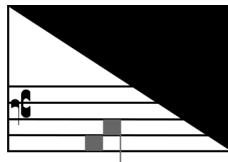
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These colleagues and friends have added wisdom and insight to my own efforts, and I thank them for their patience and generosity. Any deficiencies or oversights in the text or transcriptions should of course be laid at my door alone.

Roger Jacob  
Glasgow, Scotland, 2021

## Introduction

The fifth and sixth volumes of CMM 59 bring to a conclusion this edition of Dominique Phinot's known compositions. The earlier volumes cover five of the composer's six *Einzeldrucke*, namely two books of motets for 5–8 voices published in 1547–48 by the Lyon-based printers G. and M. Beringen (vols. 1 and 4), a collection of five-voice motets issued in Pesaro in 1554 by B. Cesano (vol. 2), and two books of French chansons published in Lyon by Beringen in 1548 (vol. 3, partes i–ii). The Beringen motet collections are the most significant of these publications in that they confirm Phinot's mastery of polyphonic composition and reveal his innovative treatment of eight-voice double-choir dialogue.

The fifth volume introduces the composer's mass settings, Vesper Psalms, Magnificats and a Hymn—areas of his repertoire that have been virtually unknown since the sixteenth century. Volume 6 will be devoted mainly to motets printed in anthologies published from 1538 to 1549 together with others preserved in manuscript collections. The completion of these volumes, therefore, will for the first time enable scholars and performers to evaluate Phinot's *oeuvre* in its entirety.

The following commentary discusses the genres and works in the present volume, their background, and polyphonic resources.

### Masses and Mass Movement

Phinot's four-voice masses, the *Missa Quam pulchra es* and the *Missa Si bona suscepimus* are imitation masses,<sup>1</sup> which were both published in the same year (in 1544<sup>1</sup> and 1544<sup>5</sup> respectively) by the Venetian printer Antoine Gardane.<sup>2</sup> Of the six masses published in 1544<sup>1</sup>, the *Missa Si bona suscepimus* is the only one that was omitted from Scotto's 1544 edition of the same collection.<sup>3</sup> The Parisian printer Nicolas Du Chemin published this mass once more, in 1557,<sup>4</sup> and he evidently planned to issue it again in 1568.<sup>5</sup>

The edition of the *Missa Quam pulchra es* from the 1544<sup>5</sup> collection includes four other imitation masses, three by Morales and one by Certon; all five settings were reprinted by Gardano (1557<sup>1</sup>) and Rampazetto (1563<sup>1</sup>). That the masses by Phinot and Certon survived in the last two publications may be due in part to the fact that they appeared alongside Morales' settings, works that would have significantly increased the appeal of these volumes.

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1. The word "imitation" replaces "parody" in this discussion of masses based on pre-existent models.

2. See the Sources and Bibliography section for studies and source material relating to works in this volume. The known facts about Phinot's life and career are summarized in my article on the composer in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. S. Sadie (2001), s.v. "Phinot, Dominique" by Roger Jacob. (Hereafter *New Grove 2*.)

3. See 1544<sup>2</sup>; Jane A. Bernstein, *Music Printing in Renaissance Venice, The Scotto Press (1539–1572)* (New York and Oxford: Oxford University Press, 1998), 47.

4. See P2024.

5. François Lesure and Geneviève Thibault, "Bibliographie des éditions musicales publiées par Nicolas Du Chemin (1549–1576)," *Annales musicologiques* 1 (1953): 62. This publication is exceptional in that it is the only sixteenth-century publication of a sacred work by Phinot known to have been published in a French city other than Lyon. Du Chemin, who was active in Paris from 1549 until the early 1570s, represents an important stage in that city's music printing between Attaignant and Le Roy & Ballard. Both Nicolas Regnes, Du Chemin's editor from 1549 to 1551, and Claude Goudimel, Regnes' successor, were responsible for shaping and expanding the firm's distinctive output. See *New Grove 2*, s.v. "Du Chemin" by Samuel F. Pogue and Frank Dobbins, and Audrey Boucaut, "L'imprimeur et son conseiller musical. Les stratégies éditoriales de Nicolas Du Chemin (1549–1555)," *Revue de Musicologie* 91 (2005): 9.



## Sources and Bibliography

### Source Editions: Prints and Manuscripts

Bold items are used as sources for this edition. Library abbreviations in brackets that follow sources used in this edition identify the holding library for the item used for this edition; they are derived from the general library abbreviations in RISM catalogs.

The name of the Venetian-based printer Gardano, who was of French origin, is cited below in two ways: Gardane [Antoine, Antonio, Antonium] in the earliest editions beginning in 1538 and Gardano [Antonio] in those from the 1550s onwards.

#### *Prints: Anthologies*

*Sigla* with publication dates with superscripts are from RISM B/I.

- 1534<sup>7</sup> *Liber quintus. xii. trium priorum magnificat...* Paris: P. Attaignant, 1534.
- 1534<sup>8</sup> *Liber sextus. xiii. quinqz ultimorum tonorum magnificat...* Paris: P. Attaignant, 1534.
- 1535<sup>3</sup> *Lib.undecim.XXVI. musicales habet modulos quatuor et cinque vocibus.* Paris: P. Attaignant, 1535.  
Contains Sermisy's motet, "Si bona suscepimus."
- 1535/? *Quarante quatre chanson a deux.* Paris: P. Attaignant, 1535; now lost.
- 1538<sup>4</sup> *Primus Liber cum quinque vocibus. Mottetti del frutto.* Venice: A. Gardane, 1538.
- 1538<sup>5</sup> *Liber cantus (vocum quatuor) triginta novem motetos habet.* Ferrara, J. de Buglhat, 1538.  
Contains Lupi's motet, "Quam pulchra es."
- 1538<sup>8</sup> *Symphoniae jucundae atque adeo breves quatuor vocum.* Wittenberg: G. Rhau. 1538.  
Modern edition: *Georg Rhau: Musikdrucke aus den Jahren 1538–1545 in praktischer Neuauflage.* Edited by Hans Albrecht, et al. 12 vols. Kassel: Bärenreiter, 1955.  
Contains Lupi's motet "Quam pulchra es," but it is attributed to Verdelot, no. XIII.
- 1538<sup>18</sup> *Le Parangon des Chansons, Quart livre, contenant. xxxii. chansons a deux et a troys parties.* Lyon: J. Moderne, 1538.
- 1540<sup>5</sup> *Vesperarum precum officia.* Wittenberg: G. Rhau, 1540.
- 1541<sup>14</sup> *Jhan Gero, Il primo libro de madrigali italiani, et canzoni francese, a due voci.* Venice: A. Gardane, 1541.
- 1541<sup>16</sup> *Verdelot, La piu divina, et piu bella musica, che se udisse giamai delli presenti madrigali, a sei voci.* Venice: A. Gardane, 1541.
- 1542<sup>9</sup> *Magnificat cum quatuor vocibus Moralis Hispani, aliorumque authorum.* Venice: G. Scotto, 1542.
- 1542<sup>11</sup> *Hymnorum musica secundum ordinem romanae ecclesiae, Excellentissimi Adriani Wilart, ac aliorum authorum.* Venice: G. Scotto, 1542.
- 1543<sup>1</sup> *Il primo libro a due voci. De diversi autori.* Venice: A. Gardane, 1543.  
Copy consulted: A-Wn.  
See Lewis, *Gardano*, 1: 48.
- 1543<sup>19</sup> *Il primo libro a due voci de diversi autori.* Venice: A. Gardane, 1543.

## Editorial Methods

The editing and transcribing of music in this volume mainly follows the method used in volumes 1–4.

### *Order and Titles of Works*

The order of the Psalms in the original source has been preserved. Titles are supplied from the sources where possible, with orthography and punctuation adjusted as necessary to conform to modern practice. Generic titles are provided for items that do not carry more specific titles in the sources.

### *Text*

In the Psalms, the numbering of verses in the King James Version (KJV) differs occasionally from that set by the composer. The edition sets the verses of the Psalms as they are found in the sources. Abbreviations in the original text are expanded without comment unless they are in some way questionable or unclear, and archaic conventions of typography, such as the use of *i* or *j* and *u* or *v*, have been modernized without further comment. Word and syllable alignment in all transcriptions is normally carried out without comment. Repetitions of text shown in the original by an idem sign (*ij*) are set within parentheses in the edition; successive “ij” signs are enclosed within a single set of parentheses. Editorial additions of text are set in italic type. Text underlay follows that of the principal source unless otherwise indicated in the critical notes. Word divisions follow modern practices that are based upon word forms.

The editor’s approach to text underlay in the polyphonic music in this volume frequently hinges on some of the commonest issues in the interpretation of vocal music from this period. In particular, the main problems in the 1544 editions of Phinot’s “*Quam pulchra es*” and “*Si bona suscepimus*” masses are (1) that musical notes are often printed too closely together for the exact placement of a word to be determined, and (2) that syllables are separated only when a word is divided between one stave and the next.

In the case of the *Missa Si bona suscepimus*, greater clarity of text alignment in the 1557 edition warrants its more frequent use in transcription than that of 1544<sup>1</sup>. Text editing in the *Missa Quam pulchra es*, on the other hand, represents a consensus of the three printed sources (1544<sup>5</sup>, 1557<sup>1</sup>, 1563<sup>1</sup>), none of which matches Du Chemin’s standards in correlating text with music. With regard to the Psalms, Scotto’s 1555 edition (1555Sc), provides consistently reliable guidance to word placement.

The eight texts used in the 13 Psalm settings, the text of the hymn “*Ave maris stella*,” and the text of the Magnificat are reproduced with translations in the section Texts and Translations. The English versions of the Psalms were taken from the KJV.

Textual matters requiring editorial intervention are discussed in the related Critical Notes.

### *Chant*

The source 1555Sc provides chant in each Psalm only for the first half of verse 1, from which the first halves of other chant verses in the setting are derived. Chant for the second halves is taken from the *toni psalmorum* that are contained in G. Guidetti, *Directorium chori* (1582). Transcription of the chant source in the first verse retains the square- and diamond-shaped notation of the original. Chant in the remaining verses is transcribed in round notation, and slurs are provided to show melismas.

### *Incipits and Range Finders*

The original clef, key signature, mensuration sign, and first notated pitch or ligature in each voice part is shown in an incipit at the beginning of each work before the brace. The range of each voice is shown after the modern clef, key signature, and meter signature showing the range of pitches as they appear in the modern clef. When the final verse or section of a Psalm or Magnificat contains an added voice, the range finder and incipit apply only to the notation on the added staff.

## Critical Notes

### Imitation Masses

#### 1. *Missa Quam pulchra es* (4v)

##### Main Source

1544<sup>5</sup>, p. 25 (“Finot”), copy consulted: I-Bc

##### Concordances

1557<sup>1</sup>, p. 28 (“Finot”)

1563<sup>1</sup>, (A), p. 26 (“Finot”)

1591<sup>27</sup>, fol. b5 (“Finot”)

LeipU 49/50, D, fol. 296r, A, fol. 324v, T, fol. 278v, B, fol. 302r (“Dominici Finoti,” Tenor, fol. 278v and Bassus, fol. 302r; unattributed in Discantus and Altus).

##### Intonation Sources

Gloria, *LU*, p. 40 (IX), Feasts of Blessed Virgin

Credo, *LU*, p. 64

##### Secondary Literature

Lewis, *Gardano*, 1: 54 (1544<sup>5</sup>)

Lewis, *Gardano*, 2: 226 (1557<sup>1</sup>)

##### Polyphonic Model and Commentary

“*Quam pulchra es*” (*secunda pars*: “*Veni dilecte mi[hi]*”), motet for four voices, first published, with attribution to Lupi, in 1538<sup>5</sup>; attributed to Verdelot in 1538<sup>8</sup>, no. XIII and in Reg A-R 940/41, no. 33; anon. in LeipU 49/50, fols. 292–293. The motet is also the model for Clemens non Papa’s mass of this name (see C2683); edition in CMM 4–7, p. 77.

The model’s text, which is the Antiphon of the Feast of the Nativity for the Blessed Virgin Mary, is derived from verses in the Song of Songs, especially 4:1, 4:10, 6:1, 7:6–8, 11–12.

With regard to the printed concordances, 1557<sup>1</sup> is a corrected version of 1544<sup>5</sup>. However, 1563<sup>1</sup> appears to have been based on 1544<sup>5</sup> since the music of the Altus, the only surviving volume from the former, is identical with that of 1544<sup>5</sup>, as is most of the text, and contains none of the corrections made in 1557<sup>1</sup>.

Two scribes were involved in the Leipzig version of the mass. The manuscript was probably copied from 1544<sup>5</sup>, as evidenced by the retention of errors in the latter such as those in the Tenor and Bassus in m. 97 of the Kyrie. Elsewhere in LeipU 49/50, technical deficiencies in 1544<sup>5</sup> have been amended, as in the Discantus in mm. 47/2–3 of the “*Pleni sunt caeli*” reported below. Personal interpretation may have influenced clef usage in the Leipzig Bassus. In 1544<sup>5</sup> and 1557<sup>1</sup> the F3 clef is used only in the Kyrie and C4 for the other movements, whereas F3 predominates in the manuscript, changing to C4 briefly in the Credo from “*Cum gloria iudicare*” (m. 141), to “*resurrectionem*” (m. 196/2), with F3 returning at “*mortuorum*” on the following beat.

Both Gardano and Scotto published Phinot’s *Missa Quam pulchra es* in 1544, the latter in M3584 together with four masses by Morales. In each of Scotto’s partbooks Phinot’s mass is unattributed, and its title is replaced with “*Sine nomine*,” whereas the Morales masses bear the composer’s name and the titles of the settings. Martin Ham maintains that “this does not appear to have been carelessness on Scotto’s part,” but that he “was clearly showing that the collection was, despite its title page, another anthology to the extent that one of the works was not by Morales, even if a specific composer attribution was lacking.” Ham

## Texts and Translations

### Psalm 109

1. Dixit Dominus Domino meo: Sede a dextris meis.
2. Donec ponam inimicos tuos, scabellum pedum tuorum.
3. Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.
4. Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.
5. Juravit Dominus, et non paenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.
6. Dominus a dextris tuis, confregit in die irae suae reges.
7. Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.
8. De torrente in via bibet: propterea exaltabit caput.
9. Gloria Patri, et Filio, et Spiritui Sancto.
10. Sicut erat in principio, et nunc, et semper: et in saecula saeculorum. Amen.

### Psalm 110

1. Confitebor tibi, Domine, in toto corde meo: in consilio justorum et congregatione.
2. Magna opera Domini: exquisita in omnes voluntates ejus.
3. Confessio et magnificentia opus ejus: et justitia ejus manet in saeculum saeculi.
4. Memoriam fecit mirabilium suorum, misericors et miserator Dominus: escam dedit timentibus se.
5. Memor erit in saeculum testamenti sui: virtutem operum suorum annuntiabit populo suo:
6. Ut det illis haereditatem gentium: opera manuum ejus veritas et judicium.

### Psalm 109 [KJV, p. 752, Ps. 110]

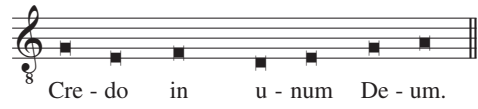
- 1–2. The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.
3. The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.
4. Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.
5. The Lord hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek.
6. The Lord at thy right hand shall strike through kings in the day of his wrath.
7. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.
8. He shall drink of the brook in the way: therefore shall he lift up the head.
9. Glory to the Father and to the Son and to the Holy Spirit.
10. As it was in the beginning, is now and ever shall be, world without end. Amen.

### Psalm 110 [KJV, p. 753, Ps. 111]

1. Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.
2. The works of the Lord are great, sought out of all them that have pleasure therein.
3. His work is honorable and glorious: and his righteousness endureth for ever.
4. He hath made his wonderful works to be remembered: the Lord is gracious and full of compassion.
5. He hath given meat unto them that fear him: he will ever be mindful of his covenant.
6. He hath shewed his people the power of his works, that he may give them the heritage of the heathen.

## 1. Missa Quam pulchra es

## Credo



C Pa - - - - - trem om - ni - pot - en - - - -

A Pa - - - - - trem om -

T Om - ni - pot - en -

B Om - ni - pot -

6

- - - - - tem, vi - si -

- ni - pot - en - tem, fa - cto - rem cae - li et ter - rae, vi -

- - - - - tem, fa - cto - rem cae - li et ter - rae,

- en - - - - - tem, fa - cto - rem cae - li et ter - - - - - rae,

11

- bi - li - um om - ni - um. Et in

- si - bi - li - um om - ni - - - - - um. Et

et in - vi - si - bi - li - - - - - um. Et

et in - vi - si - bi - - - - - li - um.

37

- i - mi - co - rum tu - o - rum.  
 - rum tu - o - rum, (in - i - mi - co - rum tu - o - rum.)  
 tu - o - rum.  
 - rum, (in - i - mi - co - rum tu - o - rum.)

4. Te - cum prin - ci - pi - um in di - e vir - tu - tis tu - ae in splen - do - ri - bus san - cto - rum:  
 ex u - te - ro an - te lu - ci - fe - rum ge - nu - i - te.

42

C

A

T

B

5. Ju - ra - vit Do - mi - nus, et non  
 5. Ju - ra - vit Do - mi - nus, et non pae - ni -  
 5. Ju - ra - vit Do - mi - nus, et non pae -  
 5. Ju - ra - vit Do - mi - nus, et non pae - ni -

47

pae - ni - te - bit e - um: Tu es sa -  
 -te - bit e - um: Tu es sa - cer - dos,  
 -ni - te - bit e - um: Tu  
 -te - bit e - um: Tu es sa - cer -

52

- cer - dos in ae - ter - num se -  
 tu es sa - cer - dos in ae - ter - num se - cun - dum  
 es sa - cer - dos in ae - ter - num  
 dos in ae - ter - num se - cun - dum or - di - nem

# 1. Magnificat

Tempore Quadragesime et Adventus, Octavi toni

**M**

A - gni - fi - cat.

Expands to 5 voices in penultimate verse by canon.

C A - ni - ma me - a Do - - - mi - num.

A A - ni - ma me - a Do - - - mi - num.

T A - ni - ma me - a Do - - - mi - num.

B A - ni - ma me - a, a - ni - ma me - a Do - mi - num.

2. Et ex - ul - ta - vit spi - ri - tus me - us: in De - o sa - lu - ta - ri me - o.

6

C 3. Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su -

A 3. Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - - -

T 3. Qui - a re - spe - xit hu - mi - li - ta - tem an - cil -

B 3. Qui - a re - spe - xit hu - mi - li - ta - - - - tem an -

11

- - - - ae: ec - ce e - nim ex hoc be -

- - lae su - - - ae: ec - ce e - nim ex hoc be -

- lae su - - - - - - - - ae: ec - ce e - nim ex hoc

- cil - lae su - ae: ec - ce e - nim ex hoc be - a -

37

Et san-ctum no - - - men e - jus.

Et san-ctum no - - - men e - jus.

Et san-ctum no - men e - jus.

Et san-ctum no - men e - - - jus.

po - tens est: 5. Et mi -

po - tens est: 5. Et mi -

qui po - tens est: 5. Et mi -

-gna qui po - tens est: 5. Et mi -

43

Ti - men - ti-bus e -

Ti - men - ti -

Ti - men - ti -

Ti - men - ti -

-se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es:

-se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es:

-se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es:

-se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es: