

MUSICOLOGICAL STUDIES AND DOCUMENTS

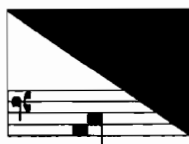
7

COMPANION VOLUME TO
CORPUS MENSURABILIS MUSICAE 29

FOURTEENTH-CENTURY MASS MUSIC
IN FRANCE

H. STÄBLEIN-HARDER

CRITICAL TEXT



AMERICAN INSTITUTE OF MUSICOLOGY

1962

AMERICAN INSTITUTE OF MUSICOLOGY
ARMEN CARAPETYAN, PH. D.
DIRECTOR

MUSICOLOGICAL STUDIES
AND DOCUMENTS

7

COMPANION VOLUME TO
CORPUS MENSURABILIS MUSICAE 29

FOURTEENTH-CENTURY MASS MUSIC IN FRANCE
A CRITICAL EDITION BY
H. STÄBLEIN-HARDER

© 1962 by Armen Carapetyan

Printed in Germany by
Notentypie C. L. Schultheiß, Tübingen
and Christian Gulde, Tübingen

TABLE OF CONTENTS *

Foreword		11	
PART I: CRITICAL TEXT			
Introduction		12	
CHAPTER I			
A. The problem of classifying 14th century Masses		15	
B. Introductory observations on the question of paraphrasing liturgical melodies		20	
C. Introductory remarks on the harmonic analysis of the compositions		20	
CHAPTER II			
A. Kyrie		22	
a. Kyrie compositions in motet style			
1	Barc C 7	22	105
2	Apt 1 (Iv 68)	23	106
3	Kyrie by Iohannes Lambuleti of the Sorbonne Mass	24	108
4	Apt 10, by Guymont	25	108
5	Kyrie of the Toulouse Mass	26	109
b. Kyrie compositions in discant style			
6	Iv 77 (Iv 71a, Iv fol. 1)	26	109
7	Barc A 4	27	110
8	Iv 27	27	110
9	Apt 6, by Perrinet	28	110
10	Apt 3	29	110
11	Apt 4 (Ger 3)	29	111
12—13	Apt 35 (Barc B 4, by Iohanes Graneti, St. Gen fol. 36v), RU ₁ 11	30	111—113
14	Apt 2	31	113
15	Apt 9	32	114
16	Apt 11, by Defronciaco	33	114
c. Kyrie compositions in simultaneous style			
17	Kyrie Tournai fol. 33	33	115
18	Iv 49 (Apt 5, by Chipre, Ger 1)	34	115
19	Barc C 1 = Barcelona Mass	35	117

* The second column of numbers refers to the pages of critical notes dealing with the sources in question.

B. Gloria		35	
a. Gloria compositions in motet style			
20 Iv 61 (Apt 28, by Loys?)	35	117	
21 Iv 44	37	118	
22 Iv 42	37	119	
23 Iv 45	37	119	
24 Apt 12, by Depansis (Iv 29)	38	119	
b. Gloria compositions in discant style			
25 Apt 34 (Barc B 1, Barc C 2 = Barcelona Mass, Str 82)	39	120	
26 Barc C 8, by Peliso (Apt 36, Str 61)	41	125	
27 Iv 50 (Apt 7, BF 2, Pad 21, Str 60)	42	126	
28 Iv 25 (Apt 29 „Gloria Baralipton“)	43	133	
29 Barc-Ger 1	44	134	
30 Barc A 3	44	134	
31 Barc A 5	45	134	
32 Apt 38 (BL 30, by Baudet Cordier)	45	135	
33 Madrid M. 1361 fol. 198v/199	46	136	
c. Gloria compositions in simultaneous style			
34 Apt 8, by Chassa	47	136	
35 Apt 37, by Susay	48	136	
36 Gloria (by Iohannes Lambuleti?) of the Sorbonne Mass	48	136	
37 Iv 63	49	137	
38 Iv 62	50	137	
C. Credo		50	
a. Credo compositions in motet style			
39 Cambrai 1328 fol. 1	51	138	
40 Iv 59	51	139	
41 Iv 46	53	139	
42 Iv 57	53	139	
43 Iv 48	54	139	
44 Iv 56	55	140	
45 Iv 55 (Apt 30, by Orles)	55	141	
46 Iv 47	57	143	
b. Credo compositions in discant style			
47 Apt 46, by Sortes (Barc C 3, by Sortes = Barcelona Mass, BF 3, Iv 60 “de rege”, Toulouse Mass, Trém 103/103 a, by Sortes)	57	143	
48 Apt 47, by Pellisson (Barc-Ger 2, by Pellisson)	60	147	
49 Barc-Ger 3, by Jó. Alamani	61	148	
50 Iv 52	61	149	
51 Apt 44, by Tailhandier (Barc B 5, Barc-Ger 5, by p. talhendenj?, Str 87)	62	149	
52 Apt 42, by Tapissier (BL 44, by Tapissier)	63	153	

c. Credo compositions in simultaneous style		
53 Apt 41, by Jacobus Murrin	65	155
54 Apt 39	65	155
55 Apt 40 "Bonbarde" (Pad 20, by "Perneth", Str 8, by "Prunet" = Perrinet?)	66	155
D. Sanctus	67	
a. Sanctus compositions in motet style		
56 Barc C 4 = Barcelona Mass	67	161
57 Apt 15	68	162
58 Sanctus of the Toulouse Mass	69	163
b. Sanctus compositions in discant style		
59 Apt 13, by Fleurie	69	163
60 Apt 27	70	163
61 Apt 43, by Tapissier	71	164
c. Sanctus compositions in simultaneous style		
62 Sanctus Tournai fol. 32v	71	164
63 Sanctus (by Iohannes Lambuleti?) of the Sorbonne Mass	71	164
64 Iv 58	73	165
65 Ger 4	73	165
66 Iv 79	74	166
E. Agnus	76	
a. Agnus compositions in discant style		
67 Agnus of the Toulouse Mass (Ger 5)	76	166
68 Apt 14	76	167
b. Agnus compositions in simultaneous style		
69 Barc B 2	77	167
70 Agnus (by Iohannes Lambuleti?) of the Sorbonne Mass	77	167
71 Cambrai 1328 fol. 6-6v, 5	78	167
72 Barc C 5 = Barcelona Mass	78	168
F. Ite, missa est or Benedicamus domino	79	
73 Iv 11 (Trém 22)	79	168
74 „Motetus super ite missa est“ of the Toulouse Mass	80	169
75 Benedicamus domino of the Sorbonne Mass	80	169
76 Cambrai 1328 fol. 18v-19	81	169
G. Appendix	81	
77 Apt 45	81	170
78 Madrid M. 1361 fol. 178-178v; Iv 81	82	170

CHAPTER III

A. The categories of composition in 14th-century Masses	83
B. The paraphrasing of liturgical melodies	85
C. The results of the harmonic analyses	87
D. Parodistet procedure in 14th-century Mass compositions	89
E. The interrelationship of the manuscripts	90

CHAPTER IV

The Apt manuscript	92
--------------------	----

CHAPTER V

The Masses of the 14th century	97
--------------------------------	----

PART II: CRITICAL NOTES

CHAPTER I

Method of transcription	101
-------------------------	-----

CHAPTER II *

Critical notes	104
Bibliography	171
List of abbreviations	174
List of the compositions in alphabetical order	176
Index	180

* This chapter is in parallel order with Ch. II of Part I. The pages bearing the critical notes of the respective compositions are marked in the Contents under Part I, Ch. II.

Foreword.

The present work was already complete in July 1955. Publication has however been delayed for technical reasons. In the meantime, Leo Schrade's article "A fourteenth century Parody Mass" (*Acta musicologica* XXVII, 1955) has come to my notice. I think I should draw attention to the fact that I had already investigated the parodist procedure in the Sorbonne Mass and in other compositions of the Ordinary before the appearance of the article. I only needed, therefore, to undertake small additions, which are always recognisable as such. The same is true of the amendments made after the publication of R. Jackson's article "Musical interrelations between fourteenth century Mass movements" (*Acta musicologica* XXIX, 1957).

I am specially grateful to the late Prof. Jacques Handschin of Basel University, who suggested this study, and to Professor Albert Bruckner for help in the solution of paleographical problems. Further thanks are due to Professor Van den Borren of Brussels, M. Auda of Brussels, and Dr. Dittmer of New York, for sending to me photographs and microfilms. The translation is by Mr. James Day, of Cambridge.

Erlangen, July 1960

Hanna Stäblein-Harder

PART I

CRITICAL TEXT

Introduction.

The origins of Mass compositions, at first completely overshadowed by secular music of the 14th century, came much later to the fore than the latter as subjects for research. Though Gastoué had drawn attention to the principal source, the Ms Apt, as early as in 1904¹, it was only in the twenties that this field was more thoroughly investigated. The pioneer work here was done by Ludwig and his pupils. Ludwig gave a summary of the compositions preserved in his essay "Die mehrstimmige Messe des 14. Jahrhunderts" (AMW VII, 1925). Besseler published valuable tables of contents and descriptions of Mss in his dissertation "Studien zur Musik des Mittelalters" I (AMW VII), and Elling wrote a thesis on the Ms Apt². Up to the present day this work remains the only detailed discussion on the Mass movements of the 14th century. But since the writer restricted himself to the Ms Apt, it was not possible for him to cover the subject exhaustively. It is especially regrettable that he did not mention concordances with other Mss. Since this work was not printed, anyone wanting a general picture of the material must resort to Ludwig and Besseler. But as far as terminology is concerned, the usage in all three works is rather too vague, as the categories of composition of secular music are mostly taken over without restrictions.

The first edition of Mass movements worth mentioning today is that of the Tournai Mass by Coussemaker, now in some respects superseded³. Only in our own time have followed two editions of this Mass satisfying modern requirements: those of Schrade and Van den Borren; they appeared almost simultaneously⁴. Machaut's Mass should have followed in Ludwig's complete edition of that composer, but unfortunately the first edition, completed by Besseler on the basis of Ludwig's work after the latter's death, fell victim to an air attack in 1943 and the new edition was only published in 1954⁵. Three further editions of the Machaut Mass should also be mentioned, of which one is satisfying from the point of view of scholarship⁶, whereas the others are mainly intended for perform-

¹ "La musique à Avignon et dans le Comtat du XIVe au XVIIIe siècle", RMI XI, 1904.

² *Die Messen, Hymnen und Motetten der Handschrift von Apt*, Diss. Göttingen, 1924.

³ *Messe du XIIIe siècle*, 1861.

⁴ L. Schrade, *Polyphonic Music of the Fourteenth Century*, Vol. I, Monaco (1956).

Ch. Van den Borren, "Missa Tornacensis", *Corpus mensurabilis musicae* 13, 1957.

⁵ *Guillaume de Machaut, Musikalische Werke*, Vol. IV, Leipzig, 1943, reset 1954.

⁶ "Guglielmi de Mascaudio, La Messe de Nostre Dame", edidit G. de Van, *Corpus mensurabilis musicae* 2, 1949.

Iv altered his model at this point in an arbitrary manner. On account of this peculiarity I published the Iv version of this composition, the three versions of which are quite like one another in their quality, and did not alter the second of two *Mi*.

Apt 5 and Ger 1 are especially like one another. Both are in *tp. pf. pr. mi.* and show a large number of common variants in comparison to Iv 49. On the other hand there are considerably fewer common variants in Apt 5 and Iv 49 compared with Ger 1, so that any connection between these two versions is improbable. The still smaller number of common variants between Ger 1 and Iv 49 compared with Apt 5 clearly shows, however, that there is no connection of any kind between Ger 1 and Iv 49. Despite the numerous musical concordances between Apt 5 and Ger 1, it is not sure that these compositions were directly copied from one another, as they vary from one another noticeably in their ligaturing. Remarkably enough, Iv 49 falls midway between them in this. A peculiarity of Ger 1 is that the *T* has no text (cf. p. 73/4).

19 As in Iv 49, all the voices in Kyrie BARC C 1, a part of the BARCELONA MASS, in simultaneous style, are linked together rhythmically. Only in the *Christe* does the *Ct* move more independently, and in the second Kyrie all the voices converge in a *hocket*. The composition sounds "modern" harmonically. Chords with thirds appear predominantly, and frequent progressions of sixth chords crop up.

B. Gloria.

a. Gloria compositions in motet style.

20 The name of the composer of Iv 61 (APT 28) appears only in Apt, and is spelt *Loys*. Above the third letter there is a small hook, which is probably a dot for the "y", but is perhaps an abbreviation sign. If the latter suggestion is correct, the theory gains in probability that we here have the musician *Loyset*, who was peculiarly favored under Philip the Bold (1363/1404) in the years 1389/90⁶³. Iv

⁶³ Mentioned in E. Dannemann, *Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays*, 3. The sources are the data in B. and H. Prost, *Inventaires, mobiliers et extraits des comptes des ducs de Bourgogne de la maison de Valois*, Paris, 1908, N^o 3360 and 3566.

The editorial accidentals of C apply only to the version with 1st Ct and 1st T.

EMENDATIONS

25 C Br a emended to g

TEXT UNDERLAY: inaccurate.

TEXT VARIANTS: 8/10 3rd line *sponcio*.

15 APT 9, fol. 8v, O sacra virgo beata — Kyrie

MUSIC PUBLISHED: Gastoué, 28–30.

C: c² (44–59 : c¹, but correct only from 54 onwards)

Ct: c⁴ T: c⁴

MENSURATION SIGNS: C, Ct, T 1 : C, 30 : O, 44 : C (Ct : C?)

RED NOTES: Ct: 44, 55²⁻³, 56¹; T: 49²⁻³, 50¹, 57.

21	T	meant perhaps Br f
27	C	Mi e rather low
30	T	punctus divisionis scarcely visible
35	Ct	punctus after Sb a not entered in the transcription
57	C	• † † • , the Sb caudatae indicate Italian influence. The caudae seem to have been added afterwards.
58	Ct	mark in the middle of the spatium which I consider to be Mi ps

EMENDATIONS

4	Ct	Mi a emended to Sb
10	T	Sb ps emended to Mi
14	C	Mi ps emended to Br
25	T	Sb ps emended to Mi
27	T	Sb ps emended to Mi
35	T	Mi ps emended to punctus divisionis
44–53	C	transposed down a third
48	C	Mi ps emended to Sb
53	C	Mi ps emended to Sb

TEXT UNDERLAY: inaccurate.

TEXT VARIANTS: 9/14 3rd line *nuncipata?*.

16 APT 11, fol. 9v, Kyrie, Iesu dulcissime, by Defronciaco

MUSIC PUBLISHED: Gastoué, 33–35.

Tr: c² C: c² Ct: 9² T: 9³ (17–27 : 9²)

MENSURATION SIGNS: C 1 : C, Ct 1 : C (wrong) Tr, C, Ct, T 11 : O

C 17 : C