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CADENCE, LINEAR PROCEDURES, AND PITCH STRUCTURE
IN THE WORKS OF JOHANNES OCKEGHEM

VOLUME II

by

Scott David Atwell

A DISSERTATION

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DOCTOR OF PHILOSOPHY

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APPENDIX A: EDITIONS USED FOR CADENCE DATA

Chansons

- Aultre Venus estés, sans faille.* G. M. Jones, "The First Chansonnier of the Biblioteca Riccardiana, Codex 2794." Ph.D. Dissertation, New York University, 1972. Vol. 2, no. 33, pp. 241-242; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 59 (*Aultre Venus*).
- Baisiés moy dont fort.* P. G. Newton, "Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, Manuscript Basevi 2439: Critical Edition and Commentary." Ph.D. Dissertation, North Texas State University, 1968. Vol. 2, no. 48, pp. 157-159; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 60 (*Baisiés moy*).
- D'un autre amer.* E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 72-73; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 61 (*D'un autre amer*).
- D'ung aultre la.* A. Atlas, *The Cappella Giulia Chansonier*. Part 2. Brooklyn: Institute of Mediaeval Music, 1976, pp. 3-4; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 92 (*Ung aultre l'a*).
- Fors seulement l'actente.* M. Picker, ed., *Fors seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries*. Recent Researches in the Music of the Middle Ages and Early Renaissance, 14. Madison: A-R Editions, 1981, pp. 3-5; E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 48-49 (*Fors seulement*); R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp.

³⁶⁹Titles of works are given here in the form in which they appear in the editions.

62-63 (*Fors seulement l'actente*).

Fors seullement contre. M. Picker, ed., *Fors seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries.* Recent Researches in the Music of the Middle Ages and Early Renaissance, 14. Madison: A-R Editions, 1981, pp. 5-7; R. Wexler [with D. Plamenac], ed., *Collected Works.* American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 64-65 (*Fors seullement contre*).

Il ne m'en chault. S. Atwell, ed., score, 1993, pp. [1]-2; R. Wexler [with D. Plamenac], ed., *Collected Works.* American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 66 (*Il ne m'en chault*).

Je nay deul. M. Picker, ed., *The Chanson Albums of Marguerite of Austria: Mss 228 and 11239 of the Bibliothèque Royale de Belgique, Brussels.* Berkeley: University of California Press, 1965, pp. 474-476; R. Wexler [with D. Plamenac], ed., *Collected Works.* American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 67-68 (*J'en ay dueil*).

La despourveue et la banie. E. J. Pease, "An Edition of the Pixérécourt Manuscript." Ph.D. Dissertation, Indiana University, 1960. Vol. 2, no. 133, pp. 456-458; R. Wexler [with D. Plamenac], ed., *Collected Works.* American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 70 (*La despourveue*).

L'autre d'antan l'autrier passa. E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle.* Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 32-33; R. Wexler [with D. Plamenac], ed., *Collected Works.* American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 71 (*L'autre d'antan*).

Les desléaulx ont la saison. E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle.* Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 16-17; R. Wexler [with D. Plamenac], ed., *Collected Works.* American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 72 (*Les desléaulx*).

- Ma bouche rit.* E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 9-11; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 73-74 (*Ma bouche rit*).
- Ma maîtresse.* A. T. Davison and W. Apel, *Historical Anthology of Music: Oriental, Medieval and Renaissance Music*. Cambridge: Harvard University Press, 1950, p. 78; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 75-76 (*Ma maistresse*).
- Mort tu as navré.* I. Pope and M. Kanazawa, eds., *The Musical Manuscript Montecassino 871: A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century*. Oxford: Clarendon Press, 1978, pp. 427-430; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 77-78 (*Mort tu as navré*).
- O rosa bella.* B. Trowell, ed., *Music of the Mid-Fifteenth Century: II. Invitation to Medieval Music*, 4. London: Stainer & Bell, 1978, pp. 8-15; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 79 (*O rosa bella*).
- Petite camusette.* M. Picker, ed., *The Chanson Albums of Marguerite of Austria: Mss 228 and 11239 of the Bibliothèque Royale de Belgique*, Brussels. Berkeley: University of California Press, 1965, pp. 437-439; I. Pope and M. Kanazawa, eds., *The Musical Manuscript Montecassino 871: A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century*. Oxford: Clarendon Press, 1978, pp. 438-441 (*Petite camusete*); R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 88-89 (*S'elle m'amera - Petite camusete*).
- Prenez sur moi vostre exemple.* E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 1-2; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 80

(Prenez sur moi [*Fuga trium vocum*]).

Presque transi. E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 98-100; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 81-82 (*Presque transi*).

Quant de vous seul. E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1978, pp. 62-63; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 83 (*Quant de vous seul*).

Qu'es mi vida. I. Pope and M. Kanazawa, eds., *The Musical Manuscript Montecassino 871: A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century*. Oxford: Clarendon Press, 1978, pp. 131-135; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 84-85 (*Qu'es mi vida*).

Se vostre cuer. O. Kade, ed., *Geschichte der Musik*. 3rd ed. Rev. Vol. 5. Hildesheim: G. Olms, 1968, pp. 16-17; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 90 (*Se vostre cuer*).

Tant fuz gentement. R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, p. 91.

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Alma redemptoris mater. N. Greenberg and P. Maynard, eds., *An Anthology of Early Renaissance Music*. New York: Norton, 1975, pp. [78]-84; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 3-5 (*Alma redemptoris mater*).

Ave Maria. A. Blachly, ed., score, 1991, pp. [1]-2; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third

Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 6-7 (*Ave Maria*).

Intemerata Dei mater. A. Smijers, "Vijftiende en zestiende eeuwsche muziekhandschriften in Italië met werken van nederlandsche componisten." *Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis* 14 (1935) pp. 3-11; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 8-12 (*Intemerata Dei mater*).

Salve regina. G. Hunter, ed., *Salve regina: For Four-Part Chorus of Mixed Voices a Capella*. New York Pro Musica Series, 34. New York: Associated Music Publishers, 1973, pp. 3-28; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 13-17 (*Salve regina* [I]).

Ut heremita solus. A. Schering, ed., *Geschichte der Musik in Beispielen: dreihundertfünfzig Tonsätze aus neun Jahrhunderten*. Leipzig: Breitkopf & Härtel, 1931, pp. 44-48; R. Wexler [with D. Plamenac], ed., *Collected Works*. American Musicological Society, Studies and Documents, 7. Third Volume, Motets and Chansons. Philadelphia: American Musicological Society, 1992, pp. 18-24 (*Ut heremita solus*).

Masses and Mass Section

Missa Au travail suis. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 30-41.

Missa Caput. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 1. Second, Corrected ed. Second Volume, Masses and Mass Sections IX-XVI. [New York?]: American Musicological Society, 1966, pp. 37-58.

Missa Cuiusvis toni. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 44-56.

Missa De plus en plus. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 57-77.

- Missa *Ecce ancilla Domini*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 79-98.
- Missa *Fors seulement*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 1. Second, Corrected ed. Second Volume, Masses and Mass Sections IX-XVI. [New York?]: American Musicological Society, 1966, pp. 65-76.
- Missa *L'homme armé*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 99-116.
- Missa *Ma maistresse*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 117-123.
- Missa *Mi-mi*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 1. Second, Corrected ed. Second Volume, Masses and Mass Sections IX-XVI. [New York?]: American Musicological Society, 1966, pp. 1-20.
- Missa *Prolationum*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 1. Second, Corrected ed. Second Volume, Masses and Mass Sections IX-XVI. [New York?]: American Musicological Society, 1966, pp. 21-36.
- Missa *Quinti toni*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 1-14.
- Requiem*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 1. Second, Corrected ed. Second Volume, Masses and Mass Sections IX-XVI. [New York?]: American Musicological Society, 1966, pp. 83-97.
- Missa *Sine nomine*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 3. Second, Corrected ed. First Volume, Masses I-VIII. [New York?]: American Musicological Society, 1959, pp. 15-29.
- Missa *Sine nomine*. D. Plamenac, ed., *Collected Works*. American Musicological Society, Studies and Documents, 1. Second, Corrected ed. Second Volume, Masses and Mass Sections IX-XVI. [New York?]: American Musicological Society, 1966, pp. 77-82.

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Sections IX-XVI. [New York?]: American Musicological
Society, 1966, pp. 59-64.

APPENDIX B: PRIMARY CADENCES
4, 3, 2 AND DISSONANT-SUSPENSION 1-WEIGHT CADENCE DATA BY WORK

APPENDIX B: PRIMARY CADENCES: 4, 3, 2 AND
DISSONANT-SUSPENSION 1-WEIGHT CADENCE DATA BY WORK³⁷⁰

Chansons³⁷¹

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Aultre Venus estés</i>	Rondeau	F	17	D	S	T	1+
<i>Aultre Venus estés</i>	Rondeau	F	26	C	S	T	1+
<i>Aultre Venus estés</i>	Rondeau	F	35	F	S	T	4+
<i>Baisiés moy dont fort</i>	Rondeau	D	15	A	S	T	1+
<i>Baisiés moy dont fort</i>	Rondeau	D	26	D	S	T	1+
<i>Baisiés moy dont fort</i>	Rondeau	D	32	G	T	B	1+
<i>Baisiés moy dont fort</i>	Rondeau	D	47	D	S	T	1+
<i>Baisiés moy dont fort</i>	Rondeau	D	56	D	S	B	4
<i>D'un autre amer</i>	Rondeau	G	19	D	S	T	1+
<i>D'un autre amer</i>	Rondeau	G	45	G	S	T	4+
<i>Fors seulement l'actente</i>	Rondeau	A	10	D	C	T	1+
<i>Fors seulement l'actente</i>	Rondeau	A	39	A	S	T	1+
<i>Fors seulement l'actente</i>	Rondeau	A	70	A	S	T	4+
<i>Fors seullement contre</i>	Rondeau	G	10	G	S	T	2+
<i>Fors seullement contre</i>	Rondeau	G	30	D	C	T	1+
<i>Fors seullement contre</i>	Rondeau	G	38	A	S	T	2+
<i>Fors seullement contre</i>	Rondeau	G	52	G	S	C	1+
<i>Fors seullement contre</i>	Rondeau	G	63	G	S	T	4+
<i>Il ne m'en chault</i>	Rondeau	G	13	A	S	T	1+
<i>Il ne m'en chault</i>	Rondeau	G	20	D	-	-	3
<i>Il ne m'en chault</i>	Rondeau	G	27	D	S	T	1+
<i>Il ne m'en chault</i>	Rondeau	G	37	G	S	T	4+
<i>J'en ay dueil</i>	Rondeau	A	22	D	S	C	1+
<i>J'en ay dueil</i>	Rondeau	A	25	A	C	B	3
<i>J'en ay dueil</i>	Rondeau	A	36	G	S	C	1+
<i>J'en ay dueil</i>	Rondeau	A	53	A	S	C	4+
<i>La despourveue</i>	Rondeau	F	8	C	S	T	1+
<i>La despourveue</i>	Rondeau	F	13	F	S	T	1+
<i>La despourveue</i>	Rondeau	F	18	F	-	-	3
<i>La despourveue</i>	Rondeau	F	32	F	S	T	4+
<i>L'autre d'antan</i>	Rondeau	G	11	G	S	C	1+
<i>L'autre d'antan</i>	Rondeau	G	19	D	C	T	1+
<i>L'autre d'antan</i>	Rondeau	G	27	C	S	T	1+
<i>L'autre d'antan</i>	Rondeau	G	37	G	S	T	4+
<i>Les desléaulx</i>	Rondeau	D	6	D	S	T	2+
<i>Les desléaulx</i>	Rondeau	D	13	E	S	T	1+
<i>Les desléaulx</i>	Rondeau	D	31	D	S	T	4+
<i>Ma bouche rit</i>	Bergerette	E	16	C	C	T	1+
<i>Ma bouche rit</i>	Bergerette	E	19	C	S	C	1+
<i>Ma bouche rit</i>	Bergerette	E	26	G	S	T	2+
<i>Ma bouche rit</i>	Bergerette	E	30	C	S	T	1+
<i>Ma bouche rit</i>	Bergerette	E	33	D	S	T	1+
<i>Ma bouche rit</i>	Bergerette	E	36	A	S	T	1+
<i>Ma bouche rit</i>	Bergerette	E	46	E	S	T	4+
<i>Ma bouche rit</i>	Bergerette	E	69	E	-	-	3

³⁷⁰Cadences including a dissonant-suspension in their construction are marked with a plus (+), imperfect consonance type cadences are marked with an asterisk (*), and cadences including a dissonant-suspension which are imperfect consonance type cadences are marked with a plus and an asterisk (+*). Measure numbers for chansons and motets are according to Wexler, *Collected Works*, Third Volume. Measure numbers for masses are according to Plamenac, *Collected Works*, First Volume; and Plamenac, *Collected Works*, Second Volume, respectively.

³⁷¹Tenor [II] is indexed as bassus for *S'elle m'amera/Petite camusete*.

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ma bouche rit</i>	Bergerette	E	72	A	S	T	3+
<i>Ma maistresse</i>	Bergerette	C	7	F	S	T	2+
<i>Ma maistresse</i>	Bergerette	C	11	F	S	T	1+
<i>Ma maistresse</i>	Bergerette	C	18	C	S	T	2+
<i>Ma maistresse</i>	Bergerette	C	29	F	S	T	1+
<i>Ma maistresse</i>	Bergerette	C	34	C	S	T	4+
<i>Ma maistresse</i>	Bergerette	C	43	D	S	T	1+
<i>Ma maistresse</i>	Bergerette	C	53	F	S	T	2+
<i>Ma maistresse</i>	Bergerette	C	68	A	S	T	3+
<i>Mort tu as navré</i>	Ballade	D	8	A	C	B	2
<i>Mort tu as navré</i>	Ballade	D	19	D	S	T	3+
<i>Mort tu as navré</i>	Ballade	D	34	A	S	T	1+
<i>Mort tu as navré</i>	Ballade	D	60	D	S	T	4
<i>O rosa bella</i>	Ballata	G	5	G	S	C	1+
<i>O rosa bella</i>	Ballata	G	7	G	S	C	1+
<i>O rosa bella</i>	Ballata	G	12	G	S	C	2+
<i>O rosa bella</i>	Ballata	G	26	D	-	-	3
<i>O rosa bella</i>	Ballata	G	30	G	S	C	2
<i>O rosa bella</i>	Ballata	G	35	C	S	C	1+
<i>O rosa bella</i>	Ballata	G	40	G	S	C	1+
<i>O rosa bella</i>	Ballata	G	43	G	S	C	1+
<i>O rosa bella</i>	Ballata	G	46	G	S	C	4
<i>Prenez sur moi</i>	Rondeau	C	15	G	S	C	1+
<i>Prenez sur moi</i>	Rondeau	C	35	C	S	C	4+
<i>Presque transi</i>	Bergerette	E	12	C	S	T	1+
<i>Presque transi</i>	Bergerette	E	24	G	S	T	3+
<i>Presque transi</i>	Bergerette	E	31	E	S	T	3+
<i>Presque transi</i>	Bergerette	E	43	G	S	T	1+
<i>Presque transi</i>	Bergerette	E	50	C	S	T	3+
<i>Presque transi</i>	Bergerette	E	53	E	S	T	4+
<i>Quant de vous seul</i>	Rondeau	D	7	D	S	T	2+
<i>Quant de vous seul</i>	Rondeau	D	16	A	S	T	2+
<i>Quant de vous seul</i>	Rondeau	D	19	D	-	-	3
<i>Quant de vous seul</i>	Rondeau	D	30	A	S	T	1+
<i>Quant de vous seul</i>	Rondeau	D	36	D	S	T	4+
<i>Qu'es mi vida</i>	Canción	D	7	D	S	T	1+
<i>Qu'es mi vida</i>	Canción	D	22	D	S	T	1+
<i>Qu'es mi vida</i>	Canción	D	25	D	S	T	3
<i>Qu'es mi vida</i>	Canción	D	34	D	S	T	1+
<i>Qu'es mi vida</i>	Canción	D	44	A	-	-	3
<i>Qu'es mi vida</i>	Canción	D	45	D	S	T	4
<i>Se vostre cuer</i>	Rondeau	F	24	F	C	T	3
<i>Se vostre cuer</i>	Rondeau	F	33	D	S	T	1+
<i>Se vostre cuer</i>	Rondeau	F	36	Bb	S	T	1+
<i>Se vostre cuer</i>	Rondeau	F	44	F	S	T	4+
<i>S'elle m'amera</i>	Rondeau-Chanson	D	10	D	C	B	1+
<i>S'elle m'amera</i>	Rondeau-Chanson	D	14	A	S	B	1+
<i>S'elle m'amera</i>	Rondeau-Chanson	D	47	D	S	T	4+
<i>Tant fuz gentement</i>	Bergerette	D	6	D	S	T	2
<i>Tant fuz gentement</i>	Bergerette	D	18	E	S	T	2+
<i>Tant fuz gentement</i>	Bergerette	D	26	A	S	T	1+
<i>Tant fuz gentement</i>	Bergerette	D	40	D	-	-	3
<i>Tant fuz gentement</i>	Bergerette	D	55	A	S	T	2+
<i>Tant fuz gentement</i>	Bergerette	D	64	D	S	T	4+
<i>Ung aultre l'a</i>	Rondeau	G	11	C	S	T	1+*
<i>Ung aultre l'a</i>	Rondeau	G	24	G	-	-	3
<i>Ung aultre l'a</i>	Rondeau	G	36	A	S	T	2+
<i>Ung aultre l'a</i>	Rondeau	G	45	G	S	T	4+

Motets³⁷²

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Alma redemptoris mater</i>	Marian antiphon	C	9	E	S	C	2+
<i>Alma redemptoris mater</i>	Marian antiphon	C	13	C	C	B	1+
<i>Alma redemptoris mater</i>	Marian antiphon	C	19	E	C	B	1+
<i>Alma redemptoris mater</i>	Marian antiphon	C	23	C	S	C	1+
<i>Alma redemptoris mater</i>	Marian antiphon	C	26	G	S	C	1+
<i>Alma redemptoris mater</i>	Marian antiphon	C	30	C	C	T	1+
<i>Alma redemptoris mater</i>	Marian antiphon	C	34	A	S	B	2+
<i>Alma redemptoris mater</i>	Marian antiphon	C	41	G	C	T	2+
<i>Alma redemptoris mater</i>	Marian antiphon	C	45	C	S	T	1+*
<i>Alma redemptoris mater</i>	Marian antiphon	C	52	C	C	B	3+
<i>Alma redemptoris mater</i>	Marian antiphon	C	60	G	S	C	2+
<i>Alma redemptoris mater</i>	Marian antiphon	C	64	C	C	B	2+
<i>Alma redemptoris mater</i>	Marian antiphon	C	70	G	S	C	2+
<i>Alma redemptoris mater</i>	Marian antiphon	C	82	C	S	C	1+
<i>Alma redemptoris mater</i>	Marian antiphon	C	119	C	S	C	4+
<i>Ave Maria</i>	Marian-texted	A	4	A	T	B	1+
<i>Ave Maria</i>	Marian-texted	A	7	D	T	B	1+
<i>Ave Maria</i>	Marian-texted	A	11	A	S	T	2+
<i>Ave Maria</i>	Marian-texted	A	12	F	C	B	2
<i>Ave Maria</i>	Marian-texted	A	21	D	S	T	1+
<i>Ave Maria</i>	Marian-texted	A	33	A	S	T	2+
<i>Ave Maria</i>	Marian-texted	A	44	A	S	B	4+
<i>Intemerata Dei mater</i>	Marian-texted	E	7	A	C	Q	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	15	A	S	C	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	31	G	S	T	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	33	A	C	B	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	40	D	S	T	3+
<i>Intemerata Dei mater</i>	Marian-texted	E	60	A	S	C	2+
<i>Intemerata Dei mater</i>	Marian-texted	E	66	D	T	B	2+
<i>Intemerata Dei mater</i>	Marian-texted	E	89	G	S	C	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	96	A	S	Q	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	98	A	-	-	3
<i>Intemerata Dei mater</i>	Marian-texted	E	110	E	T	B	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	111	A	S	Q	2+
<i>Intemerata Dei mater</i>	Marian-texted	E	114	C	T	B	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	118	G	S	T	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	127	E	S	T	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	129	D	T	B	1+
<i>Intemerata Dei mater</i>	Marian-texted	E	135	E	S	T	4+
<i>Salve regina</i>	Marian antiphon	D	16	A	T	B	1+
<i>Salve regina</i>	Marian antiphon	D	22	F	C	T	1+
<i>Salve regina</i>	Marian antiphon	D	25	A	T	B	2+
<i>Salve regina</i>	Marian antiphon	D	34	C	T	B	1+
<i>Salve regina</i>	Marian antiphon	D	40	A	C	B	2
<i>Salve regina</i>	Marian antiphon	D	41	D	S	T	2+
<i>Salve regina</i>	Marian antiphon	D	44	D	C	B	1+
<i>Salve regina</i>	Marian antiphon	D	54	A	S	T	1+
<i>Salve regina</i>	Marian antiphon	D	55	E	T	B	2
<i>Salve regina</i>	Marian antiphon	D	59	E	T	B	1+
<i>Salve regina</i>	Marian antiphon	D	64	G	C	B	2+
<i>Salve regina</i>	Marian antiphon	D	71	D	C	T	3
<i>Salve regina</i>	Marian antiphon	D	114	F	C	T	1+
<i>Salve regina</i>	Marian antiphon	D	124	A	C	B	1+
<i>Salve regina</i>	Marian antiphon	D	142	D	S	B	2
<i>Salve regina</i>	Marian antiphon	D	174	A	S	T	3+*
<i>Salve regina</i>	Marian antiphon	D	184	E	C	B	3
<i>Salve regina</i>	Marian antiphon	D	191	A	C	B	3+

³⁷²The vagrant voice (vagans) is indexed as quinta pars (Q) for *Intemerata Dei mater*.

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Salve regina</i>	Marian antiphon	D	210	G	T	B	1+
<i>Salve regina</i>	Marian antiphon	D	213	G	S	T	1+
<i>Salve regina</i>	Marian antiphon	D	234	D	C	T	4
<i>Ut heremita solus</i>	Instrumental	A	7	G	S	T	1+*
<i>Ut heremita solus</i>	Instrumental	A	14	A	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	16	D	S	C	1+*
<i>Ut heremita solus</i>	Instrumental	A	27	A	S	C	2+
<i>Ut heremita solus</i>	Instrumental	A	31	G	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	33	C	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	53	G	S	T	1+*
<i>Ut heremita solus</i>	Instrumental	A	57	A	S	T	2+*
<i>Ut heremita solus</i>	Instrumental	A	62	G	S	T	1+*
<i>Ut heremita solus</i>	Instrumental	A	65	D	S	T	1+
<i>Ut heremita solus</i>	Instrumental	A	70	D	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	79	A	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	87	D	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	93	A	S	T	2+*
<i>Ut heremita solus</i>	Instrumental	A	99	A	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	110	E	-	-	3
<i>Ut heremita solus</i>	Instrumental	A	129	D	S	B	2
<i>Ut heremita solus</i>	Instrumental	A	135	C	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	140	A	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	143	G	S	T	1+
<i>Ut heremita solus</i>	Instrumental	A	170	A	S	C	2
<i>Ut heremita solus</i>	Instrumental	A	175	D	S	C	1+
<i>Ut heremita solus</i>	Instrumental	A	195	A	S	C	4

Masses and Credo Sine nomine³⁷³

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Au travail suis	Kyrie	D	9	D	C	B	1+
Au travail suis	Kyrie	D	10	D	C	T	1+
Au travail suis	Kyrie	D	12	A	S	T	3+
Au travail suis	Kyrie	D	19	A	C	T	1+
Au travail suis	Kyrie	D	26	C	C	T	3+
Au travail suis	Kyrie	D	37	D	C	T	4+
Au travail suis	Gloria	D	7	D	S	T	2+
Au travail suis	Gloria	D	8	A	C	B	1+
Au travail suis	Gloria	D	15	G	S	T	2+
Au travail suis	Gloria	D	23	D	S	T	2+
Au travail suis	Gloria	D	33	E	C	B	2+
Au travail suis	Gloria	D	38	A	T	B	3
Au travail suis	Gloria	D	43	A	S	C	2+
Au travail suis	Gloria	D	48	D	S	T	3+
Au travail suis	Gloria	D	63	F	S	B	2+
Au travail suis	Gloria	D	83	A	-	-	3
Au travail suis	Gloria	D	94	F	T	B	2+
Au travail suis	Gloria	D	98	A	S	C	1+
Au travail suis	Gloria	D	107	D	C	T	2+
Au travail suis	Gloria	D	128	D	C	B	4+
Au travail suis	Credo	D	5	D	T	B	2+
Au travail suis	Credo	D	36	G	S	B	2+
Au travail suis	Credo	D	48	D	C	T	1+
Au travail suis	Credo	D	59	D	T	B	2+
Au travail suis	Credo	D	63	A	S	C	1+
Au travail suis	Credo	D	67	G	S	C	1+
Au travail suis	Credo	D	87	D	S	T	3+
Au travail suis	Credo	D	113	F	C	B	2
Au travail suis	Credo	D	135	A	T	B	1+
Au travail suis	Credo	D	145	C	C	B	2+
Au travail suis	Credo	D	182	D	T	B	2+
Au travail suis	Credo	D	188	A	C	B	1+
Au travail suis	Credo	D	202	E	S	T	1+
Au travail suis	Credo	D	214	D	C	T	4+
Au travail suis	Sanctus	D	10	G	S	C	2+
Au travail suis	Sanctus	D	12	A	T	B	1+
Au travail suis	Sanctus	D	19	F	C	T	2+
Au travail suis	Sanctus	D	23	D	C	B	2+
Au travail suis	Sanctus	D	27	A	S	C	1+
Au travail suis	Sanctus	D	36	A	S	C	2+
Au travail suis	Sanctus	D	41	F	T	B	2+
Au travail suis	Sanctus	D	44	A	T	B	3
Au travail suis	Sanctus	D	51	D	S	C	3
Au travail suis	Sanctus	D	70	A	S	B	2+
Au travail suis	Sanctus	D	87	F	C	T	1+

³⁷³For the Missa Au travail suis, barriphanus and tenor (i.e., bassus) (in the Gloria) are indexed as tenor (T) and bassus (B) respectively, textis-tenor (in the Credo) is indexed as tenor (T), bassus and tenor (i.e., bassus II) (in the Sanctus) are indexed as tenor (T) and bassus (B), respectively. For the Missa De plus en plus, tenor-bassus (in the Credo, Sanctus, and Agnus) is indexed as bassus (B). For the Missa Fors seulement, bassus I (in the Kyrie), vagans (in the Gloria), and tenor II (in the Credo) are indexed as quinta pars (Q), bassus II (in the Kyrie) is indexed as bassus (B), and secundus puer and tenor I (in the Credo) are indexed as contratenor (C) and tenor (T), respectively. For the Missa Sine nomine à5, tenor I (in the Kyrie) and tenor II (in the Credo) are indexed as tenor (T), tenor II (in the Kyrie) is indexed as quinta pars (Q), vagans (in the Gloria and Credo) is indexed as quinta pars (Q), and tenor I (in the Credo) is indexed as contratenor (C).

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Au travail suis	Sanctus	D	98	D	T	B	2+
Au travail suis	Sanctus	D	104	A	C	B	3
Au travail suis	Sanctus	D	118	D	C	B	4
Au travail suis	Agnus	D	6	G	S	T	1+
Au travail suis	Agnus	D	11	A	C	B	1+
Au travail suis	Agnus	D	16	A	C	T	2+*
Au travail suis	Agnus	D	18	F	C	B	1+
Au travail suis	Agnus	D	21	A	T	B	1+
Au travail suis	Agnus	D	24	E	C	T	1+
Au travail suis	Agnus	D	30	D	C	B	4+
Au travail suis	Agnus	D	51	D	C	T	2+
Au travail suis	Agnus	D	58	F	S	B	1+
Au travail suis	Agnus	D	61	A	-	-	3
Au travail suis	Agnus	D	64	A	S	B	3+
Caput	Kyrie	D	22	D	S	T	3+
Caput	Kyrie	D	37	A	S	T	1+
Caput	Kyrie	D	52	A	-	-	3
Caput	Kyrie	D	57	D	S	T	1+
Caput	Kyrie	D	67	G	T	B	1+
Caput	Kyrie	D	72	D	S	T	4+
Caput	Gloria	D	8	D	S	C	2+
Caput	Gloria	D	17	A	S	C	1+
Caput	Gloria	D	31	D	S	C	1+
Caput	Gloria	D	42	F	S	T	1+
Caput	Gloria	D	46	A	T	B	2+
Caput	Gloria	D	63	D	S	T	1+
Caput	Gloria	D	73	G	T	B	1+
Caput	Gloria	D	93	D	S	T	3+
Caput	Gloria	D	131	G	S	T	1+
Caput	Gloria	D	171	A	S	T	1+
Caput	Gloria	D	183	G	S	T	2+
Caput	Gloria	D	191	D	S	C	1+
Caput	Gloria	D	201	D	C	T	1+
Caput	Gloria	D	209	G	T	B	1+
Caput	Gloria	D	215	D	S	T	4+
Caput	Credo	D	10	C	S	C	2+
Caput	Credo	D	20	D	S	C	1+
Caput	Credo	D	34	D	S	T	1+
Caput	Credo	D	53	A	S	T	2+
Caput	Credo	D	60	G	S	T	1+
Caput	Credo	D	68	D	S	T	1+
Caput	Credo	D	96	D	-	-	3
Caput	Credo	D	120	D	S	C	2+
Caput	Credo	D	133	A	S	C	1+
Caput	Credo	D	144	D	S	C	1+
Caput	Credo	D	162	D	T	B	1+
Caput	Credo	D	191	A	T	B	2+
Caput	Credo	D	194	A	S	C	1+
Caput	Credo	D	208	D	C	T	1+
Caput	Credo	D	256	D	S	T	4
Caput	Sanctus	D	7	G	S	C	1+
Caput	Sanctus	D	18	G	S	C	1+
Caput	Sanctus	D	47	A	T	B	3
Caput	Sanctus	D	52	D	S	C	2+
Caput	Sanctus	D	67	D	C	T	1+
Caput	Sanctus	D	76	G	C	B	3
Caput	Sanctus	D	79	C	C	B	1+
Caput	Sanctus	D	94	D	S	T	3+
Caput	Sanctus	D	109	D	S	C	2+
Caput	Sanctus	D	154	A	S	B	1+
Caput	Sanctus	D	169	A	C	B	1+
Caput	Sanctus	D	223	D	S	T	4+
Caput	Agnus	D	37	D	S	T	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Agnus	D	42	A	S	B	3
Caput	Agnus	D	47	A	S	C	2+
Caput	Agnus	D	57	G	C	B	2+
Caput	Agnus	D	64	D	S	C	1+
Caput	Agnus	D	74	G	T	B	3+
Caput	Agnus	D	83	A	S	C	2+
Caput	Agnus	D	93	B	S	C	1+
Caput	Agnus	D	153	D	S	T	4+
Credo Sine nomine	Credo	A	9	C	S	C	1+
Credo Sine nomine	Credo	A	13	G	C	T	1+
Credo Sine nomine	Credo	A	19	C	S	T	1+
Credo Sine nomine	Credo	A	29	C	S	T	1+
Credo Sine nomine	Credo	A	32	G	S	C	1+*
Credo Sine nomine	Credo	A	36	D	S	T	1+
Credo Sine nomine	Credo	A	37	G	C	B	1+
Credo Sine nomine	Credo	A	45	C	S	T	3+
Credo Sine nomine	Credo	A	50	D	T	B	1+
Credo Sine nomine	Credo	A	55	C	T	B	2+
Credo Sine nomine	Credo	A	76	C	C	T	3+
Credo Sine nomine	Credo	A	100	C	S	T	1+
Credo Sine nomine	Credo	A	129	G	C	T	1+
Credo Sine nomine	Credo	A	142	G	C	T	1+
Credo Sine nomine	Credo	A	143	Bb	S	T	1+
Credo Sine nomine	Credo	A	146	G	S	T	1+*
Credo Sine nomine	Credo	A	171	C	S	T	1+
Credo Sine nomine	Credo	A	177	G	S	C	1+
Credo Sine nomine	Credo	A	184	C	C	T	1+
Credo Sine nomine	Credo	A	216	A	S	T	4
Cuiusvis toni	Kyrie	E	7	E	S	T	3+
Cuiusvis toni	Kyrie	E	24	E	-	-	3
Cuiusvis toni	Kyrie	E	27	A	S	C	1+
Cuiusvis toni	Kyrie	E	32	E	S	T	4+
Cuiusvis toni	Gloria	E	11	E	S	T	1+
Cuiusvis toni	Gloria	E	18	C	S	C	2+
Cuiusvis toni	Gloria	E	31	E	S	T	3+
Cuiusvis toni	Gloria	E	50	E	S	T	2+
Cuiusvis toni	Gloria	E	53	A	S	C	1+
Cuiusvis toni	Gloria	E	59	E	-	-	3
Cuiusvis toni	Gloria	E	86	E	S	T	4+
Cuiusvis toni	Credo	E	8	E	S	T	2+
Cuiusvis toni	Credo	E	12	A	C	B	2
Cuiusvis toni	Credo	E	15	A	-	-	2
Cuiusvis toni	Credo	E	20	A	-	-	2
Cuiusvis toni	Credo	E	22	E	T	B	2+
Cuiusvis toni	Credo	E	26	C	S	T	2+
Cuiusvis toni	Credo	E	33	A	-	-	3
Cuiusvis toni	Credo	E	44	E	C	B	2+
Cuiusvis toni	Credo	E	49	E	-	-	2
Cuiusvis toni	Credo	E	56	A	S	C	2+
Cuiusvis toni	Credo	E	93	E	S	C	3
Cuiusvis toni	Credo	E	109	E	-	-	2+*
Cuiusvis toni	Credo	E	122	A	-	-	1+
Cuiusvis toni	Credo	E	124	E	T	B	2+
Cuiusvis toni	Credo	E	144	G	S	T	1+
Cuiusvis toni	Credo	E	155	A	S	C	1+
Cuiusvis toni	Credo	E	164	A	S	C	3+*
Cuiusvis toni	Credo	E	167	A	-	-	2
Cuiusvis toni	Credo	E	174	A	S	C	3+
Cuiusvis toni	Credo	E	181	E	-	-	3
Cuiusvis toni	Credo	E	187	E	S	T	4+*
Cuiusvis toni	Sanctus	E	10	C	C	B	2+
Cuiusvis toni	Sanctus	E	11	A	S	T	1+
Cuiusvis toni	Sanctus	E	15	E	C	B	3

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Cuiusvis toni	Sanctus	E	20	A	S	C	2+
Cuiusvis toni	Sanctus	E	26	E	S	C	1+
Cuiusvis toni	Sanctus	E	28	B	C	B	2
Cuiusvis toni	Sanctus	E	33	A	-	-	3
Cuiusvis toni	Sanctus	E	50	A	S	T	1+
Cuiusvis toni	Sanctus	E	66	A	S	T	1+
Cuiusvis toni	Sanctus	E	74	E	S	T	4+
Cuiusvis toni	Sanctus	E	83	A	S	C	1+
Cuiusvis toni	Sanctus	E	86	E	S	C	2+
Cuiusvis toni	Sanctus	E	90	E	C	B	1+
Cuiusvis toni	Sanctus	E	92	A	S	C	1+
Cuiusvis toni	Sanctus	E	102	C	S	C	1+
Cuiusvis toni	Sanctus	E	105	A	S	C	1+
Cuiusvis toni	Sanctus	E	116	A	S	C	3+
Cuiusvis toni	Agnus	E	4	A	S	C	1+
Cuiusvis toni	Agnus	E	6	E	S	C	1+
Cuiusvis toni	Agnus	E	12	A	C	B	1+
Cuiusvis toni	Agnus	E	16	E	S	T	4+
Cuiusvis toni	Agnus	E	23	E	C	B	1+
Cuiusvis toni	Agnus	E	48	E	S	B	1+
Cuiusvis toni	Agnus	E	49	E	S	T	3+
De plus en plus	Kyrie	G	7	G	S	T	1+
De plus en plus	Kyrie	G	9	C	T	B	2
De plus en plus	Kyrie	G	15	C	S	T	3+
De plus en plus	Kyrie	G	28	D	S	T	3+
De plus en plus	Kyrie	G	31	G	T	B	1+
De plus en plus	Kyrie	G	36	D	S	T	1+
De plus en plus	Kyrie	G	39	D	C	T	1+
De plus en plus	Kyrie	G	40	G	S	B	1+
De plus en plus	Kyrie	G	43	C	S	T	1+
De plus en plus	Kyrie	G	47	G	S	T	4+
De plus en plus	Gloria	G	9	C	-	-	2
De plus en plus	Gloria	G	20	C	S	C	1+
De plus en plus	Gloria	G	29	D	C	B	2
De plus en plus	Gloria	G	31	G	S	T	2+
De plus en plus	Gloria	G	36	G	S	B	1+
De plus en plus	Gloria	G	42	C	S	T	2+
De plus en plus	Gloria	G	50	G	C	B	2
De plus en plus	Gloria	G	72	G	S	B	2+
De plus en plus	Gloria	G	86	D	C	T	1+
De plus en plus	Gloria	G	89	G	C	B	1+
De plus en plus	Gloria	G	93	G	C	T	2
De plus en plus	Gloria	G	103	G	S	T	2
De plus en plus	Gloria	G	131	D	S	T	2+
De plus en plus	Gloria	G	145	D	S	B	1+
De plus en plus	Gloria	G	147	A	S	C	1+
De plus en plus	Gloria	G	171	G	S	B	3+
De plus en plus	Gloria	G	186	D	S	B	1+
De plus en plus	Gloria	G	191	G	S	T	4+
De plus en plus	Credo	G	8	C	S	C	2+
De plus en plus	Credo	G	34	G	S	T	1+
De plus en plus	Credo	G	51	C	S	T	1+
De plus en plus	Credo	G	67	D	C	B	1+
De plus en plus	Credo	G	69	A	C	B	1+
De plus en plus	Credo	G	70	A	S	C	1+
De plus en plus	Credo	G	72	G	S	B	1+
De plus en plus	Credo	G	74	G	S	B	1+
De plus en plus	Credo	G	76	D	S	C	1+
De plus en plus	Credo	G	84	G	S	C	2+
De plus en plus	Credo	G	108	G	S	B	1+
De plus en plus	Credo	G	122	G	T	B	2
De plus en plus	Credo	G	144	C	T	B	2
De plus en plus	Credo	G	151	F	C	B	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>De plus en plus</i>	Credo	G	158	G	S	T	1+
<i>De plus en plus</i>	Credo	G	173	C	C	B	1+
<i>De plus en plus</i>	Credo	G	186	D	S	B	1+
<i>De plus en plus</i>	Credo	G	196	G	S	B	1+
<i>De plus en plus</i>	Credo	G	211	G	S	B	1+
<i>De plus en plus</i>	Credo	G	217	C	S	B	3+
<i>De plus en plus</i>	Credo	G	242	D	S	B	1+
<i>De plus en plus</i>	Credo	G	252	G	S	T	4+
<i>De plus en plus</i>	Sanctus	G	5	G	S	C	1+
<i>De plus en plus</i>	Sanctus	G	7	D	-	-	2
<i>De plus en plus</i>	Sanctus	G	19	G	S	C	1+
<i>De plus en plus</i>	Sanctus	G	34	G	S	B	1+
<i>De plus en plus</i>	Sanctus	G	37	C	S	T	2+
<i>De plus en plus</i>	Sanctus	G	50	G	S	B	3+
<i>De plus en plus</i>	Sanctus	G	59	C	S	B	1+
<i>De plus en plus</i>	Sanctus	G	63	C	S	B	1+
<i>De plus en plus</i>	Sanctus	G	79	C	S	B	2+
<i>De plus en plus</i>	Sanctus	G	94	C	S	T	1+
<i>De plus en plus</i>	Sanctus	G	121	D	S	T	2+
<i>De plus en plus</i>	Sanctus	G	142	G	S	B	4+
<i>De plus en plus</i>	Sanctus	G	167	G	S	T	2+
<i>De plus en plus</i>	Sanctus	G	217	C	S	B	2+
<i>De plus en plus</i>	Agnus	G	7	G	S	T	1+
<i>De plus en plus</i>	Agnus	G	15	G	S	T	3+
<i>De plus en plus</i>	Agnus	G	18	C	T	B	2
<i>De plus en plus</i>	Agnus	G	29	C	S	T	3+
<i>De plus en plus</i>	Agnus	G	36	C	S	T	1+
<i>De plus en plus</i>	Agnus	G	42	G	T	B	1+
<i>De plus en plus</i>	Agnus	G	48	G	S	T	4+
<i>De plus en plus</i>	Agnus	G	74	D	S	T	1+
<i>De plus en plus</i>	Agnus	G	79	G	S	B	1+
<i>De plus en plus</i>	Agnus	G	84	D	S	T	2
<i>De plus en plus</i>	Agnus	G	117	G	S	T	3+
<i>Ecce ancilla Domini</i>	Kyrie	G	5	D	S	C	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	10	A	S	C	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	22	A	S	T	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	24	G	S	T	3
<i>Ecce ancilla Domini</i>	Kyrie	G	38	G	S	C	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	45	G	S	C	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	72	G	S	C	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	77	C	C	B	3
<i>Ecce ancilla Domini</i>	Kyrie	G	85	E	S	C	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	97	A	S	B	1+
<i>Ecce ancilla Domini</i>	Kyrie	G	110	G	S	T	4+
<i>Ecce ancilla Domini</i>	Gloria	G	8	G	S	C	2+
<i>Ecce ancilla Domini</i>	Gloria	G	14	D	S	C	1+
<i>Ecce ancilla Domini</i>	Gloria	G	24	G	C	B	1+
<i>Ecce ancilla Domini</i>	Gloria	G	38	A	S	T	1+
<i>Ecce ancilla Domini</i>	Gloria	G	42	C	C	B	1+
<i>Ecce ancilla Domini</i>	Gloria	G	42	G	S	T	1+
<i>Ecce ancilla Domini</i>	Gloria	G	43	G	T	B	1+
<i>Ecce ancilla Domini</i>	Gloria	G	44	D	S	T	1+
<i>Ecce ancilla Domini</i>	Gloria	G	45	G	S	C	1+*
<i>Ecce ancilla Domini</i>	Gloria	G	51	G	T	B	2
<i>Ecce ancilla Domini</i>	Gloria	G	55	G	S	T	1+
<i>Ecce ancilla Domini</i>	Gloria	G	69	G	T	B	1+
<i>Ecce ancilla Domini</i>	Gloria	G	72	G	S	T	3+
<i>Ecce ancilla Domini</i>	Gloria	G	79	C	S	C	1+
<i>Ecce ancilla Domini</i>	Gloria	G	90	G	S	C	1+
<i>Ecce ancilla Domini</i>	Gloria	G	115	C	S	C	1+
<i>Ecce ancilla Domini</i>	Gloria	G	170	C	S	B	1+
<i>Ecce ancilla Domini</i>	Gloria	G	185	G	S	T	4+
<i>ECCE ancilla Domini</i>	Credo	C	8	C	S	C	2+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ecce ancilla Domini</i>	Credo	C	15	G	S	C	2+
<i>Ecce ancilla Domini</i>	Credo	C	20	G	C	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	34	C	C	B	2+
<i>Ecce ancilla Domini</i>	Credo	C	44	G	T	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	47	D	S	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	54	C	S	T	1+
<i>Ecce ancilla Domini</i>	Credo	C	55	C	C	T	1+
<i>Ecce ancilla Domini</i>	Credo	C	57	G	S	T	1+*
<i>Ecce ancilla Domini</i>	Credo	C	63	C	C	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	66	Bb	S	T	1+
<i>Ecce ancilla Domini</i>	Credo	C	72	C	S	T	3+
<i>Ecce ancilla Domini</i>	Credo	C	79	C	C	B	2+
<i>Ecce ancilla Domini</i>	Credo	C	85	C	C	T	1+
<i>Ecce ancilla Domini</i>	Credo	C	93	C	C	T	3+
<i>Ecce ancilla Domini</i>	Credo	C	118	D	S	C	2+
<i>Ecce ancilla Domini</i>	Credo	C	140	C	C	B	2+
<i>Ecce ancilla Domini</i>	Credo	C	158	C	C	B	1+*
<i>Ecce ancilla Domini</i>	Credo	C	164	C	T	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	177	D	S	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	190	F	C	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	223	A	S	C	1+
<i>Ecce ancilla Domini</i>	Credo	C	228	G	C	B	2+
<i>Ecce ancilla Domini</i>	Credo	C	237	G	T	B	1+
<i>Ecce ancilla Domini</i>	Credo	C	244	C	C	T	4+
<i>Ecce ancilla Domini</i>	Sanctus	G	4	C	S	C	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	7	C	S	C	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	14	G	S	C	2+
<i>Ecce ancilla Domini</i>	Sanctus	G	23	D	S	B	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	32	G	-	-	3
<i>Ecce ancilla Domini</i>	Sanctus	G	38	A	C	B	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	41	G	C	B	2+
<i>Ecce ancilla Domini</i>	Sanctus	G	46	C	S	C	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	50	D	S	C	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	55	G	S	C	2+
<i>Ecce ancilla Domini</i>	Sanctus	G	74	A	S	T	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	80	G	S	T	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	85	D	S	B	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	94	G	S	T	4
<i>Ecce ancilla Domini</i>	Sanctus	G	111	C	S	C	2+
<i>Ecce ancilla Domini</i>	Sanctus	G	125	C	S	C	2+
<i>Ecce ancilla Domini</i>	Sanctus	G	132	G	S	C	1+
<i>Ecce ancilla Domini</i>	Sanctus	G	145	C	S	C	2+
<i>Ecce ancilla Domini</i>	Agnus	G	11	A	S	C	2+
<i>Ecce ancilla Domini</i>	Agnus	G	22	D	C	B	1+
<i>Ecce ancilla Domini</i>	Agnus	G	30	G	-	-	3
<i>Ecce ancilla Domini</i>	Agnus	G	37	C	S	C	2+
<i>Ecce ancilla Domini</i>	Agnus	G	43	G	S	C	2+
<i>Ecce ancilla Domini</i>	Agnus	G	49	C	S	C	1+
<i>Ecce ancilla Domini</i>	Agnus	G	53	D	S	C	2+
<i>Ecce ancilla Domini</i>	Agnus	G	59	G	S	C	2+
<i>Ecce ancilla Domini</i>	Agnus	G	82	G	S	T	1+*
<i>Ecce ancilla Domini</i>	Agnus	G	98	G	S	T	4+
<i>Fors seulement</i>	Kyrie	A	11	D	S	Q	1+
<i>Fors seulement</i>	Kyrie	A	24	A	S	B	1+
<i>Fors seulement</i>	Kyrie	A	28	A	C	B	2
<i>Fors seulement</i>	Kyrie	A	29	E	S	Q	3
<i>Fors seulement</i>	Kyrie	A	32	D	S	T	2+
<i>Fors seulement</i>	Kyrie	A	35	D	C	B	1+
<i>Fors seulement</i>	Kyrie	A	42	A	C	B	1+
<i>Fors seulement</i>	Kyrie	A	46	E	S	Q	3
<i>Fors seulement</i>	Kyrie	A	66	D	S	C	1+
<i>Fors seulement</i>	Kyrie	A	75	A	S	C	4+
<i>Fors seulement</i>	Gloria	A	15	A	S	Q	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Fors seulement</i>	Gloria	A	23	D	T	Q	1+
<i>Fors seulement</i>	Gloria	A	45	D	C	Q	1+
<i>Fors seulement</i>	Gloria	A	49	A	C	B	1+
<i>Fors seulement</i>	Gloria	A	51	D	S	Q	1+
<i>Fors seulement</i>	Gloria	A	54	E	T	B	3
<i>Fors seulement</i>	Gloria	A	68	F	T	B	1+
<i>Fors seulement</i>	Gloria	A	85	D	S	C	1+*
<i>Fors seulement</i>	Gloria	A	87	E	C	B	1+
<i>Fors seulement</i>	Gloria	A	97	D	C	B	1+
<i>Fors seulement</i>	Gloria	A	117	A	S	T	2+
<i>Fors seulement</i>	Gloria	A	135	A	T	Q	4+
<i>Fors seulement</i>	Credo	A	3	E	T	B	2
<i>Fors seulement</i>	Credo	A	13	A	S	C	2+
<i>Fors seulement</i>	Credo	A	37	A	S	T	2
<i>Fors seulement</i>	Credo	A	38	D	C	Q	1+
<i>Fors seulement</i>	Credo	A	45	A	C	B	1+
<i>Fors seulement</i>	Credo	A	55	A	S	Q	2+
<i>Fors seulement</i>	Credo	A	67	A	S	T	3+
<i>Fors seulement</i>	Credo	A	68	D	C	Q	3
<i>Fors seulement</i>	Credo	A	82	A	Q	B	2+
<i>Fors seulement</i>	Credo	A	85	D	S	C	1+
<i>Fors seulement</i>	Credo	A	94	A	S	C	2+
<i>Fors seulement</i>	Credo	A	115	E	S	B	1+
<i>Fors seulement</i>	Credo	A	117	D	S	T	2
<i>Fors seulement</i>	Credo	A	118	A	C	B	2+
<i>Fors seulement</i>	Credo	A	157	A	C	Q	2+*
<i>Fors seulement</i>	Credo	A	167	A	T	B	1+
<i>Fors seulement</i>	Credo	A	172	A	C	Q	1+
<i>Fors seulement</i>	Credo	A	178	F	-	-	2
<i>Fors seulement</i>	Credo	A	188	D	C	Q	2+
<i>Fors seulement</i>	Credo	A	200	A	-	-	4
<i>Fors seulement</i>	Credo	A	200	E	C	Q	2
<i>L'homme armé</i>	Kyrie	G	4	G	C	T	1+
<i>L'homme armé</i>	Kyrie	G	10	G	S	C	1+*
<i>L'homme armé</i>	Kyrie	G	13	G	S	T	3+
<i>L'homme armé</i>	Kyrie	G	24	F	S	B	1+
<i>L'homme armé</i>	Kyrie	G	28	G	S	B	3
<i>L'homme armé</i>	Kyrie	G	32	G	S	T	2+
<i>L'homme armé</i>	Kyrie	G	41	G	S	T	4
<i>L'homme armé</i>	Gloria	G	13	G	C	T	1+
<i>L'homme armé</i>	Gloria	G	15	G	S	B	2+
<i>L'homme armé</i>	Gloria	G	31	D	C	B	1+
<i>L'homme armé</i>	Gloria	G	33	D	S	C	1+
<i>L'homme armé</i>	Gloria	G	39	D	C	B	1+
<i>L'homme armé</i>	Gloria	G	40	A	S	C	2+
<i>L'homme armé</i>	Gloria	G	45	G	S	T	3+
<i>L'homme armé</i>	Gloria	G	71	A	S	B	1+
<i>L'homme armé</i>	Gloria	G	85	G	C	T	1+
<i>L'homme armé</i>	Gloria	G	116	D	C	T	1+
<i>L'homme armé</i>	Gloria	G	124	G	C	T	2
<i>L'homme armé</i>	Gloria	G	141	G	S	T	4+
<i>L'homme armé</i>	Credo	G	5	C	C	T	2
<i>L'homme armé</i>	Credo	G	8	C	S	B	1+
<i>L'homme armé</i>	Credo	G	20	G	S	B	2+
<i>L'homme armé</i>	Credo	G	24	C	C	T	2
<i>L'homme armé</i>	Credo	G	28	G	C	B	1+
<i>L'homme armé</i>	Credo	G	37	C	S	C	1+*
<i>L'homme armé</i>	Credo	G	50	G	C	T	1+
<i>L'homme armé</i>	Credo	G	56	G	S	B	1+
<i>L'homme armé</i>	Credo	G	68	C	C	T	3
<i>L'homme armé</i>	Credo	G	79	C	S	B	1+
<i>L'homme armé</i>	Credo	G	87	G	S	B	1+
<i>L'homme armé</i>	Credo	G	104	G	C	T	2

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
L'homme armé	Credo	G	107	A	S	B	1+
L'homme armé	Credo	G	117	G	S	B	1+
L'homme armé	Credo	G	124	C	C	T	2
L'homme armé	Credo	G	134	C	S	T	3+
L'homme armé	Credo	G	144	G	S	B	1+
L'homme armé	Credo	G	148	C	S	C	2+
L'homme armé	Credo	G	151	C	S	B	2
L'homme armé	Credo	G	168	G	C	T	2+
L'homme armé	Credo	G	178	G	S	B	4+
L'homme armé	Sanctus	G	17	A	S	B	1+
L'homme armé	Sanctus	G	26	G	S	B	3+
L'homme armé	Sanctus	G	39	G	C	B	2+
L'homme armé	Sanctus	G	44	D	C	B	2+
L'homme armé	Sanctus	G	50	G	C	B	2
L'homme armé	Sanctus	G	51	A	S	C	1+
L'homme armé	Sanctus	G	54	D	S	C	3
L'homme armé	Sanctus	G	65	G	S	T	1+
L'homme armé	Sanctus	G	75	D	S	B	1+
L'homme armé	Sanctus	G	83	D	S	C	1+
L'homme armé	Sanctus	G	98	G	T	B	1+
L'homme armé	Sanctus	G	104	G	S	T	4
L'homme armé	Sanctus	G	124	C	S	C	2
L'homme armé	Sanctus	G	147	G	S	C	3+
L'homme armé	Agnus	G	14	A	S	C	1+
L'homme armé	Agnus	G	22	G	S	C	3+
L'homme armé	Agnus	G	29	G	S	C	2+
L'homme armé	Agnus	G	38	A	C	B	2
L'homme armé	Agnus	G	42	C	S	C	1+
L'homme armé	Agnus	G	45	G	S	C	3+
L'homme armé	Agnus	G	55	D	C	T	2+
L'homme armé	Agnus	G	65	G	S	C	2
L'homme armé	Agnus	G	91	G	S	C	1+
L'homme armé	Agnus	G	130	G	S	B	4+
Ma maistresse	Kyrie	F	14	F	C	B	3+
Ma maistresse	Kyrie	F	19	F	C	T	1+
Ma maistresse	Kyrie	F	26	C	T	B	3+
Ma maistresse	Kyrie	F	35	D	C	B	1+
Ma maistresse	Kyrie	F	38	F	T	B	1+
Ma maistresse	Kyrie	F	39	C	S	T	1+
Ma maistresse	Kyrie	F	44	F	S	T	4+
Ma maistresse	Gloria	F	9	F	C	T	1+
Ma maistresse	Gloria	F	10	C	C	T	1+
Ma maistresse	Gloria	F	17	A	S	T	1+
Ma maistresse	Gloria	F	31	F	C	T	1+
Ma maistresse	Gloria	F	36	C	C	B	3+
Ma maistresse	Gloria	F	42	C	T	B	1+
Ma maistresse	Gloria	F	57	F	T	B	2+
Ma maistresse	Gloria	F	75	D	S	B	1+
Ma maistresse	Gloria	F	81	F	T	B	2
Ma maistresse	Gloria	F	100	A	T	B	2
Ma maistresse	Gloria	F	130	F	S	T	4+
Mi-mi	Kyrie	E	10	E	S	T	3+
Mi-mi	Kyrie	E	18	G	S	T	1+
Mi-mi	Kyrie	E	36	G	S	B	3+
Mi-mi	Kyrie	E	43	D	C	T	1+
Mi-mi	Kyrie	E	45	C	S	C	1+
Mi-mi	Kyrie	E	52	E	S	B	4+
Mi-mi	Gloria	E	11	E	S	T	1+
Mi-mi	Gloria	E	15	C	S	T	2+
Mi-mi	Gloria	E	17	C	T	B	1+
Mi-mi	Gloria	E	21	A	S	T	2
Mi-mi	Gloria	E	22	D	C	B	1+
Mi-mi	Gloria	E	25	D	S	T	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Mi-mi</i>	Gloria	E	32	C	S	T	2+
<i>Mi-mi</i>	Gloria	E	33	F	C	B	1+
<i>Mi-mi</i>	Gloria	E	37	A	C	B	1+
<i>Mi-mi</i>	Gloria	E	42	G	C	B	1+
<i>Mi-mi</i>	Gloria	E	45	G	S	T	2+
<i>Mi-mi</i>	Gloria	E	52	A	S	T	1+
<i>Mi-mi</i>	Gloria	E	59	A	S	B	2+
<i>Mi-mi</i>	Gloria	E	61	E	S	T	3+
<i>Mi-mi</i>	Gloria	E	96	A	S	B	3
<i>Mi-mi</i>	Gloria	E	144	G	S	T	2+
<i>Mi-mi</i>	Gloria	E	147	A	C	B	1+*
<i>Mi-mi</i>	Gloria	E	149	A	S	T	1+
<i>Mi-mi</i>	Gloria	E	155	D	S	B	1+
<i>Mi-mi</i>	Gloria	E	156	E	S	T	1+
<i>Mi-mi</i>	Gloria	E	162	E	S	T	4+
<i>Mi-mi</i>	Credo	E	8	A	S	B	2+
<i>Mi-mi</i>	Credo	E	14	E	S	T	1+
<i>Mi-mi</i>	Credo	E	16	A	S	T	1+
<i>Mi-mi</i>	Credo	E	24	A	S	T	1+
<i>Mi-mi</i>	Credo	E	28	G	S	T	1+
<i>Mi-mi</i>	Credo	E	31	G	T	B	1+
<i>Mi-mi</i>	Credo	E	39	G	T	B	1+
<i>Mi-mi</i>	Credo	E	41	A	S	T	2
<i>Mi-mi</i>	Credo	E	47	F	S	T	1+
<i>Mi-mi</i>	Credo	E	53	C	S	C	2*
<i>Mi-mi</i>	Credo	E	56	C	S	T	1+
<i>Mi-mi</i>	Credo	E	64	A	S	T	1+
<i>Mi-mi</i>	Credo	E	68	E	S	T	3+
<i>Mi-mi</i>	Credo	E	83	C	S	B	1+
<i>Mi-mi</i>	Credo	E	87	G	T	B	3
<i>Mi-mi</i>	Credo	E	95	G	S	C	1+
<i>Mi-mi</i>	Credo	E	97	G	S	C	1+
<i>Mi-mi</i>	Credo	E	105	C	S	C	2+
<i>Mi-mi</i>	Credo	E	110	G	T	B	1+
<i>Mi-mi</i>	Credo	E	128	C	S	T	2+
<i>Mi-mi</i>	Credo	E	152	A	T	B	1+
<i>Mi-mi</i>	Credo	E	157	D	S	T	1+
<i>Mi-mi</i>	Credo	E	167	G	S	T	1+
<i>Mi-mi</i>	Credo	E	188	C	S	T	1+
<i>Mi-mi</i>	Credo	E	201	G	S	T	1+
<i>Mi-mi</i>	Credo	E	214	F	S	T	1+
<i>Mi-mi</i>	Credo	E	240	C	S	T	1+
<i>Mi-mi</i>	Credo	E	258	E	S	T	4+
<i>Mi-mi</i>	Sanctus	E	7	D	S	C	1+
<i>Mi-mi</i>	Sanctus	E	12	G	S	T	1+
<i>Mi-mi</i>	Sanctus	E	20	A	S	T	1+
<i>Mi-mi</i>	Sanctus	E	23	G	S	C	1+
<i>Mi-mi</i>	Sanctus	E	26	E	S	T	3+
<i>Mi-mi</i>	Sanctus	E	32	A	S	C	2+
<i>Mi-mi</i>	Sanctus	E	38	G	T	B	2+
<i>Mi-mi</i>	Sanctus	E	42	C	S	C	1+*
<i>Mi-mi</i>	Sanctus	E	45	G	S	C	2+
<i>Mi-mi</i>	Sanctus	E	50	A	S	T	1+
<i>Mi-mi</i>	Sanctus	E	55	G	S	T	1+
<i>Mi-mi</i>	Sanctus	E	64	E	S	T	4
<i>Mi-mi</i>	Sanctus	E	75	A	T	B	2+
<i>Mi-mi</i>	Sanctus	E	83	A	-	-	2
<i>Mi-mi</i>	Sanctus	E	94	A	S	T	1+
<i>Mi-mi</i>	Sanctus	E	108	D	S	T	2+
<i>Mi-mi</i>	Agnus	E	15	A	S	B	1+
<i>Mi-mi</i>	Agnus	E	24	E	S	B	3+
<i>Mi-mi</i>	Agnus	E	34	A	C	B	2+
<i>Mi-mi</i>	Agnus	E	56	D	S	C	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mi-mi	Agnus	E	65	G	S	C	3+
Mi-mi	Agnus	E	83	A	S	T	1+
Mi-mi	Agnus	E	104	G	S	T	2+
Mi-mi	Agnus	E	123	E	-	-	4
Prolationum	Kyrie	F	18	F	-	-	3
Prolationum	Kyrie	F	34	G	C	B	1+
Prolationum	Kyrie	F	45	C	C	B	2+
Prolationum	Kyrie	F	61	A	S	T	1+
Prolationum	Kyrie	F	72	D	S	T	2+
Prolationum	Kyrie	F	88	C	C	B	2+
Prolationum	Kyrie	F	105	D	S	T	2+
Prolationum	Kyrie	F	115	A	S	T	2+
Prolationum	Kyrie	F	117	F	C	B	1+
Prolationum	Kyrie	F	125	F	S	T	4+
Prolationum	Gloria	F	26	F	T	B	1+
Prolationum	Gloria	F	29	C	S	T	2
Prolationum	Gloria	F	31	G	C	B	2
Prolationum	Gloria	F	51	Bb	S	T	1+
Prolationum	Gloria	F	53	F	C	B	1+
Prolationum	Gloria	F	61	F	S	T	3+
Prolationum	Gloria	F	74	F	S	T	2+
Prolationum	Gloria	F	82	F	C	T	1+
Prolationum	Gloria	F	86	C	C	B	2+
Prolationum	Gloria	F	94	C	T	B	1+
Prolationum	Gloria	F	98	Bb	S	T	1+
Prolationum	Gloria	F	106	G	T	B	1+
Prolationum	Gloria	F	110	F	C	B	1+
Prolationum	Gloria	F	112	F	T	B	1+
Prolationum	Gloria	F	115	G	S	B	1+
Prolationum	Gloria	F	140	F	T	B	1+
Prolationum	Gloria	F	144	F	S	T	4+
Prolationum	Credo	F	19	F	C	B	2+
Prolationum	Credo	F	22	C	S	T	2+
Prolationum	Credo	F	24	D	C	B	2+
Prolationum	Credo	F	27	A	S	T	2+
Prolationum	Credo	F	30	C	C	B	2+
Prolationum	Credo	F	33	G	S	T	2+
Prolationum	Credo	F	36	F	C	B	1+
Prolationum	Credo	F	39	C	S	T	1+
Prolationum	Credo	F	48	C	C	B	1+
Prolationum	Credo	F	51	G	S	T	1+
Prolationum	Credo	F	56	F	C	B	1+
Prolationum	Credo	F	59	C	S	T	1+
Prolationum	Credo	F	66	C	C	B	1+
Prolationum	Credo	F	67	C	T	B	1+*
Prolationum	Credo	F	68	D	C	B	1+
Prolationum	Credo	F	69	G	S	T	1+
Prolationum	Credo	F	70	G	T	B	1+
Prolationum	Credo	F	71	A	S	T	1+
Prolationum	Credo	F	76	F	S	T	3+
Prolationum	Credo	F	87	D	S	C	1+
Prolationum	Credo	F	105	C	S	C	2+
Prolationum	Credo	F	109	G	S	B	1+
Prolationum	Credo	F	111	D	C	B	1+
Prolationum	Credo	F	115	F	C	B	1+
Prolationum	Credo	F	121	C	S	B	1+
Prolationum	Credo	F	122	C	C	B	1+
Prolationum	Credo	F	130	G	S	T	1+
Prolationum	Credo	F	146	G	T	B	2
Prolationum	Credo	F	154	D	C	T	1+
Prolationum	Credo	F	163	C	C	T	1+
Prolationum	Credo	F	173	F	S	T	4
Prolationum	Sanctus	F	4	C	C	B	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Prolationum</i>	Sanctus	F	13	A	C	B	1+
<i>Prolationum</i>	Sanctus	F	16	A	S	T	1+
<i>Prolationum</i>	Sanctus	F	25	F	S	T	3+
<i>Prolationum</i>	Sanctus	F	43	C	S	C	2+
<i>Prolationum</i>	Sanctus	F	55	G	S	C	1+
<i>Prolationum</i>	Sanctus	F	57	C	S	T	1+
<i>Prolationum</i>	Sanctus	F	59	C	C	B	1+
<i>Prolationum</i>	Sanctus	F	60	F	S	T	4
<i>Prolationum</i>	Sanctus	F	80	C	S	T	2+
<i>Prolationum</i>	Sanctus	F	100	G	C	B	2+
<i>Prolationum</i>	Sanctus	F	122	F	S	T	2+
<i>Prolationum</i>	Agnus	F	4	Bb	S	T	1+
<i>Prolationum</i>	Agnus	F	8	F	S	T	1+
<i>Prolationum</i>	Agnus	F	11	F	C	B	1+
<i>Prolationum</i>	Agnus	F	15	C	C	B	1+
<i>Prolationum</i>	Agnus	F	16	C	S	T	1+
<i>Prolationum</i>	Agnus	F	22	A	S	T	1+
<i>Prolationum</i>	Agnus	F	23	G	C	B	1+
<i>Prolationum</i>	Agnus	F	28	F	S	B	3+
<i>Prolationum</i>	Agnus	F	50	F	S	C	2
<i>Prolationum</i>	Agnus	F	53	Bb	C	B	1+
<i>Prolationum</i>	Agnus	F	57	F	C	B	1+
<i>Prolationum</i>	Agnus	F	59	F	S	T	1+
<i>Prolationum</i>	Agnus	F	63	C	S	T	1+
<i>Prolationum</i>	Agnus	F	72	D	C	B	1+
<i>Prolationum</i>	Agnus	F	73	G	C	B	1+
<i>Prolationum</i>	Agnus	F	75	C	S	C	1+*
<i>Prolationum</i>	Agnus	F	78	A	S	T	1+
<i>Prolationum</i>	Agnus	F	79	D	S	T	1+
<i>Prolationum</i>	Agnus	F	81	G	S	C	1+*
<i>Prolationum</i>	Agnus	F	85	F	S	T	4+
<i>Quinti toni</i>	Kyrie	F	6	C	S	T	1+
<i>Quinti toni</i>	Kyrie	F	11	C	S	T	1+
<i>Quinti toni</i>	Kyrie	F	16	F	S	T	3+
<i>Quinti toni</i>	Kyrie	F	27	Bb	S	T	1+
<i>Quinti toni</i>	Kyrie	F	31	C	S	T	3+
<i>Quinti toni</i>	Kyrie	F	35	F	S	T	1+
<i>Quinti toni</i>	Kyrie	F	49	F	S	T	4+
<i>Quinti toni</i>	Gloria	F	4	G	S	T	2
<i>Quinti toni</i>	Gloria	F	9	Bb	S	T	2+
<i>Quinti toni</i>	Gloria	F	19	F	S	T	1+
<i>Quinti toni</i>	Gloria	F	24	Bb	T	B	1+
<i>Quinti toni</i>	Gloria	F	44	G	S	T	1+
<i>Quinti toni</i>	Gloria	F	76	F	S	T	3+
<i>Quinti toni</i>	Gloria	F	97	D	S	B	2+
<i>Quinti toni</i>	Gloria	F	115	C	S	T	1+
<i>Quinti toni</i>	Gloria	F	135	C	S	T	1+
<i>Quinti toni</i>	Gloria	F	141	F	S	T	1+
<i>Quinti toni</i>	Gloria	F	160	F	S	T	4+
<i>Quinti toni</i>	Credo	F	18	F	S	T	1+*
<i>Quinti toni</i>	Credo	F	29	A	S	T	1+*
<i>Quinti toni</i>	Credo	F	43	C	T	B	1+
<i>Quinti toni</i>	Credo	F	50	C	S	T	1+
<i>Quinti toni</i>	Credo	F	63	A	S	T	1+
<i>Quinti toni</i>	Credo	F	68	F	S	T	3
<i>Quinti toni</i>	Credo	F	83	C	S	C	1+
<i>Quinti toni</i>	Credo	F	94	C	S	C	1+
<i>Quinti toni</i>	Credo	F	127	F	S	B	2+
<i>Quinti toni</i>	Credo	F	195	C	S	T	1+
<i>Quinti toni</i>	Credo	F	210	C	S	T	1+
<i>Quinti toni</i>	Credo	F	225	F	S	B	1+
<i>Quinti toni</i>	Credo	F	242	F	S	T	4+
<i>Quinti toni</i>	Sanctus	F	25	F	S	T	2+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Quinti toni	Sanctus	F	49	F	S	T	3+
Quinti toni	Sanctus	F	58	F	T	B	1+
Quinti toni	Sanctus	F	85	C	T	B	3
Quinti toni	Sanctus	F	121	F	S	T	3+
Quinti toni	Sanctus	F	159	C	S	B	1+
Quinti toni	Sanctus	F	167	F	S	T	4+
Quinti toni	Agnus	F	24	F	S	T	2
Quinti toni	Agnus	F	37	C	S	T	1+
Quinti toni	Agnus	F	52	F	S	T	3+
Quinti toni	Agnus	F	67	F	S	T	1+
Quinti toni	Agnus	F	84	C	S	B	1+
Quinti toni	Agnus	F	85	G	S	T	1+
Quinti toni	Agnus	F	87	C	T	B	1+
Quinti toni	Agnus	F	107	F	S	T	4+
Requiem	Introitus	F	12	F	S	T	1+
Requiem	Introitus	F	39	F	S	T	2+
Requiem	Introitus	F	45	F	S	C	1+
Requiem	Introitus	F	51	F	S	T	2+
Requiem	Introitus	F	73	F	S	T	3+
Requiem	Introitus	F	89	A	S	T	2+
Requiem	Introitus	F	107	F	S	T	2+
Requiem	Introitus	F	120	F	S	T	4+
Requiem	Kyrie	F	10	G	S	T	1+
Requiem	Kyrie	F	22	F	S	T	3+
Requiem	Kyrie	F	32	G	S	C	1+
Requiem	Kyrie	F	42	F	S	C	2+
Requiem	Kyrie	F	60	F	S	C	2+
Requiem	Kyrie	F	68	G	S	T	1+
Requiem	Kyrie	F	78	F	S	T	3+
Requiem	Kyrie	F	88	G	S	T	1+
Requiem	Kyrie	F	98	F	S	T	3+
Requiem	Kyrie	F	112	E	S	C	1+
Requiem	Kyrie	F	118	F	S	C	2+
Requiem	Kyrie	F	122	F	S	C	1+
Requiem	Kyrie	F	132	A	S	T	1+
Requiem	Kyrie	F	155	F	S	T	4
Requiem	Graduale	D	19	F	S	T	2+
Requiem	Graduale	D	35	G	S	T	1+
Requiem	Graduale	D	64	C	S	T	2+
Requiem	Graduale	D	78	G	S	T	1+
Requiem	Graduale	D	95	D	S	T	3+
Requiem	Graduale	D	104	D	S	C	2
Requiem	Graduale	D	125	A	S	C	1+
Requiem	Graduale	D	141	A	S	C	2
Requiem	Graduale	D	158	A	S	C	2
Requiem	Graduale	D	178	G	S	C	1+
Requiem	Graduale	D	191	D	S	C	1+
Requiem	Graduale	D	194	A	C	B	1+
Requiem	Graduale	D	214	D	S	T	4
Requiem	Tractus	G	8	G	S	C	2+
Requiem	Tractus	G	13	G	S	C	1+
Requiem	Tractus	G	16	F	S	C	2+
Requiem	Tractus	G	22	G	S	C	1+
Requiem	Tractus	G	28	C	S	C	1+
Requiem	Tractus	G	30	A	S	C	1+
Requiem	Tractus	G	34	G	S	C	2+
Requiem	Tractus	G	38	C	T	B	1+
Requiem	Tractus	G	42	G	T	B	1+
Requiem	Tractus	G	53	C	T	B	1+
Requiem	Tractus	G	58	A	T	B	1+
Requiem	Tractus	G	61	G	T	B	1+
Requiem	Tractus	G	67	F	T	B	2+
Requiem	Tractus	G	78	G	T	B	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Requiem</i>	Tractus	G	90	G	T	B	2+
<i>Requiem</i>	Tractus	G	97	F	T	B	2+
<i>Requiem</i>	Tractus	G	115	G	T	B	1+
<i>Requiem</i>	Tractus	G	118	G	T	B	2+
<i>Requiem</i>	Tractus	G	120	C	S	C	1+
<i>Requiem</i>	Tractus	G	123	G	S	C	1+
<i>Requiem</i>	Tractus	G	125	A	S	T	1+
<i>Requiem</i>	Tractus	G	127	G	S	T	2+
<i>Requiem</i>	Tractus	G	134	G	S	C	1+
<i>Requiem</i>	Tractus	G	138	F	S	T	3+
<i>Requiem</i>	Tractus	G	144	G	S	T	1+
<i>Requiem</i>	Tractus	G	147	C	S	C	1+
<i>Requiem</i>	Tractus	G	150	A	S	T	2+
<i>Requiem</i>	Tractus	G	154	G	S	T	3+
<i>Requiem</i>	Tractus	G	158	F	S	T	1+
<i>Requiem</i>	Tractus	G	167	G	S	T	4
<i>Requiem</i>	Offertorium	D	7	D	S	C	1+
<i>Requiem</i>	Offertorium	D	14	D	S	T	1+
<i>Requiem</i>	Offertorium	D	16	C	S	C	1+
<i>Requiem</i>	Offertorium	D	19	D	S	C	1+
<i>Requiem</i>	Offertorium	D	24	D	C	B	2+
<i>Requiem</i>	Offertorium	D	27	D	S	C	1+
<i>Requiem</i>	Offertorium	D	31	E	S	C	2+
<i>Requiem</i>	Offertorium	D	36	D	S	B	1+
<i>Requiem</i>	Offertorium	D	38	A	S	B	1+
<i>Requiem</i>	Offertorium	D	46	D	S	C	3+
<i>Requiem</i>	Offertorium	D	48	G	T	B	1+
<i>Requiem</i>	Offertorium	D	50	A	S	B	3
<i>Requiem</i>	Offertorium	D	53	E	S	T	1+
<i>Requiem</i>	Offertorium	D	55	D	S	T	2+
<i>Requiem</i>	Offertorium	D	61	E	S	T	1+
<i>Requiem</i>	Offertorium	D	65	D	S	T	3+
<i>Requiem</i>	Offertorium	D	72	C	S	C	1+
<i>Requiem</i>	Offertorium	D	75	A	S	B	1+
<i>Requiem</i>	Offertorium	D	76	G	C	B	1+
<i>Requiem</i>	Offertorium	D	84	D	S	C	4
<i>Requiem</i>	Offertorium	D	89	D	S	C	1+
<i>Requiem</i>	Offertorium	D	90	A	C	T	1+
<i>Requiem</i>	Offertorium	D	93	C	S	T	1+
<i>Requiem</i>	Offertorium	D	97	D	S	C	1+
<i>Requiem</i>	Offertorium	D	101	D	S	C	1+
<i>Requiem</i>	Offertorium	D	106	C	S	C	2+
<i>Requiem</i>	Offertorium	D	115	D	S	C	3+
<i>Requiem</i>	Offertorium	D	126	D	S	T	1+
<i>Requiem</i>	Offertorium	D	142	D	S	T	2+
<i>Sine nomine</i> à3	Kyrie	G	5	G	S	T	2+
<i>Sine nomine</i> à3	Kyrie	G	12	D	S	T	1+
<i>Sine nomine</i> à3	Kyrie	G	17	G	S	T	3+
<i>Sine nomine</i> à3	Kyrie	G	24	G	C	T	1+
<i>Sine nomine</i> à3	Kyrie	G	31	G	S	T	2+
<i>Sine nomine</i> à3	Kyrie	G	37	D	S	T	2+
<i>Sine nomine</i> à3	Kyrie	G	43	G	C	T	1+
<i>Sine nomine</i> à3	Kyrie	G	60	G	S	T	3+
<i>Sine nomine</i> à3	Kyrie	G	62	G	C	T	1+
<i>Sine nomine</i> à3	Kyrie	G	67	G	S	T	2+
<i>Sine nomine</i> à3	Kyrie	G	74	D	S	T	1+
<i>Sine nomine</i> à3	Kyrie	G	78	G	S	T	4+
<i>Sine nomine</i> à3	Gloria	G	6	G	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	10	D	S	T	1+
<i>Sine nomine</i> à3	Gloria	G	13	D	S	T	1+
<i>Sine nomine</i> à3	Gloria	G	14	G	C	T	1+
<i>Sine nomine</i> à3	Gloria	G	17	G	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	24	D	S	T	2+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à3	Gloria	G	29	A	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	33	G	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	42	D	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	48	G	S	T	3
<i>Sine nomine</i> à3	Gloria	G	68	G	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	87	D	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	101	A	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	115	G	S	C	2+
<i>Sine nomine</i> à3	Gloria	G	139	G	S	T	3+
<i>Sine nomine</i> à3	Gloria	G	147	D	S	T	1+
<i>Sine nomine</i> à3	Gloria	G	151	G	S	T	2+
<i>Sine nomine</i> à3	Gloria	G	155	D	S	T	1+
<i>Sine nomine</i> à3	Gloria	G	155	G	C	T	2+
<i>Sine nomine</i> à3	Gloria	G	162	G	S	T	4+
<i>Sine nomine</i> à3	Credo	G	5	G	S	T	2+
<i>Sine nomine</i> à3	Credo	G	14	D	S	T	1+
<i>Sine nomine</i> à3	Credo	G	17	G	C	T	1+
<i>Sine nomine</i> à3	Credo	G	20	G	S	T	1+
<i>Sine nomine</i> à3	Credo	G	37	G	S	T	2+
<i>Sine nomine</i> à3	Credo	G	41	D	S	T	2+
<i>Sine nomine</i> à3	Credo	G	46	A	S	T	1+
<i>Sine nomine</i> à3	Credo	G	48	D	S	T	2
<i>Sine nomine</i> à3	Credo	G	53	G	S	T	2+
<i>Sine nomine</i> à3	Credo	G	58	D	S	C	1+
<i>Sine nomine</i> à3	Credo	G	63	D	-	-	3
<i>Sine nomine</i> à3	Credo	G	68	D	S	T	1+
<i>Sine nomine</i> à3	Credo	G	71	G	S	T	3+
<i>Sine nomine</i> à3	Credo	G	91	D	S	T	2+
<i>Sine nomine</i> à3	Credo	G	98	G	S	T	1+
<i>Sine nomine</i> à3	Credo	G	123	D	S	T	2+
<i>Sine nomine</i> à3	Credo	G	135	G	S	T	1+
<i>Sine nomine</i> à3	Credo	G	150	G	S	C	2+
<i>Sine nomine</i> à3	Credo	G	166	A	S	T	1+
<i>Sine nomine</i> à3	Credo	G	177	D	S	T	2+
<i>Sine nomine</i> à3	Credo	G	191	D	S	T	2+
<i>Sine nomine</i> à3	Credo	G	208	G	S	T	3+
<i>Sine nomine</i> à3	Credo	G	216	G	S	T	2+
<i>Sine nomine</i> à3	Credo	G	232	G	S	T	4+
<i>Sine nomine</i> à3	Sanctus	G	4	G	S	T	1+
<i>Sine nomine</i> à3	Sanctus	G	8	G	S	T	2+
<i>Sine nomine</i> à3	Sanctus	G	13	D	S	T	2+
<i>Sine nomine</i> à3	Sanctus	G	18	G	S	T	1+
<i>Sine nomine</i> à3	Sanctus	G	22	G	S	T	2+
<i>Sine nomine</i> à3	Sanctus	G	35	D	S	T	1+
<i>Sine nomine</i> à3	Sanctus	G	39	G	S	T	3+
<i>Sine nomine</i> à3	Sanctus	G	43	D	S	C	1+
<i>Sine nomine</i> à3	Sanctus	G	47	G	S	C	2+
<i>Sine nomine</i> à3	Sanctus	G	51	D	S	C	1+
<i>Sine nomine</i> à3	Sanctus	G	59	G	S	C	2+
<i>Sine nomine</i> à3	Sanctus	G	76	D	S	T	2+
<i>Sine nomine</i> à3	Sanctus	G	94	G	S	T	2+
<i>Sine nomine</i> à3	Sanctus	G	106	D	S	T	1+
<i>Sine nomine</i> à3	Sanctus	G	113	A	S	T	2+
<i>Sine nomine</i> à3	Sanctus	G	131	G	S	T	1+
<i>Sine nomine</i> à3	Sanctus	G	138	G	S	T	4+
<i>Sine nomine</i> à3	Sanctus	G	148	D	S	C	2+
<i>Sine nomine</i> à3	Sanctus	G	160	G	S	C	2+
<i>Sine nomine</i> à3	Sanctus	G	171	D	S	C	1+
<i>Sine nomine</i> à3	Sanctus	G	183	G	S	C	2+
<i>Sine nomine</i> à3	Agnus	G	8	G	S	T	2+
<i>Sine nomine</i> à3	Agnus	G	11	F	C	T	2
<i>Sine nomine</i> à3	Agnus	G	14	D	S	T	2+
<i>Sine nomine</i> à3	Agnus	G	18	G	S	T	1+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à3	Agnus	G	21	D	S	T	1+
<i>Sine nomine</i> à3	Agnus	G	23	G	S	T	1+
<i>Sine nomine</i> à3	Agnus	G	25	D	S	T	1+
<i>Sine nomine</i> à3	Agnus	G	28	G	S	T	4+
<i>Sine nomine</i> à3	Agnus	G	48	G	S	C	2+
<i>Sine nomine</i> à3	Agnus	G	59	D	S	C	1+
<i>Sine nomine</i> à3	Agnus	G	66	G	S	C	1+
<i>Sine nomine</i> à3	Agnus	G	78	G	S	C	2+
<i>Sine nomine</i> à5	Kyrie	E	4	E	C	B	2+
<i>Sine nomine</i> à5	Kyrie	E	7	E	T	B	1+
<i>Sine nomine</i> à5	Kyrie	E	9	C	S	T	2+*
<i>Sine nomine</i> à5	Kyrie	E	10	D	S	T	1+
<i>Sine nomine</i> à5	Kyrie	E	12	A	S	T	4
<i>Sine nomine</i> à5	Gloria	E	5	A	S	T	1+
<i>Sine nomine</i> à5	Gloria	E	19	E	S	T	1+
<i>Sine nomine</i> à5	Gloria	E	22	A	S	C	1+
<i>Sine nomine</i> à5	Gloria	E	38	D	S	Q	1+*
<i>Sine nomine</i> à5	Gloria	E	50	E	S	T	1+
<i>Sine nomine</i> à5	Gloria	E	54	D	Q	B	1+
<i>Sine nomine</i> à5	Gloria	E	65	D	S	T	1+
<i>Sine nomine</i> à5	Gloria	E	70	E	T	B	4+
<i>Sine nomine</i> à5	Credo	E	32	D	S	B	1+
<i>Sine nomine</i> à5	Credo	E	67	E	S	Q	3
<i>Sine nomine</i> à5	Credo	E	86	G	S	T	1+
<i>Sine nomine</i> à5	Credo	E	113	E	-	-	3
<i>Sine nomine</i> à5	Credo	E	126	E	S	T	4+

APPENDIX C: SECONDARY CADENCES
SIMPLE 1-WEIGHT, DISSONANT-SUSPENSION 0-WEIGHT, AND
SIMPLE 0-WEIGHT CADENCE DATA BY WORK

APPENDIX C: SECONDARY CADENCES: SIMPLE 1-WEIGHT AND
DISSONANT-SUSPENSION 0-WEIGHT CADENCE DATA BY WORK³⁷⁴

Chansons³⁷⁵

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Aultre Venus estés</i>	Rondeau	F	5	Bb	C	T	0
<i>Aultre Venus estés</i>	Rondeau	F	6	F	C	T	0
<i>Aultre Venus estés</i>	Rondeau	F	7	E	S	C	0+
<i>Aultre Venus estés</i>	Rondeau	F	10	F	S	C	0*
<i>Aultre Venus estés</i>	Rondeau	F	12	Bb	S	C	0
<i>Aultre Venus estés</i>	Rondeau	F	13	F	C	T	0
<i>Aultre Venus estés</i>	Rondeau	F	13	G	S	C	0
<i>Aultre Venus estés</i>	Rondeau	F	18	A	C	T	0
<i>Aultre Venus estés</i>	Rondeau	F	20	Bb	S	C	0
<i>Aultre Venus estés</i>	Rondeau	F	21	D	C	T	0
<i>Aultre Venus estés</i>	Rondeau	F	22	C	S	T	0
<i>Aultre Venus estés</i>	Rondeau	F	23	G	S	C	1
<i>Aultre Venus estés</i>	Rondeau	F	25	C	C	T	0+
<i>Aultre Venus estés</i>	Rondeau	F	30	E	C	T	0
<i>Baisiés moy dont fort</i>	Rondeau	D	8	D	T	B	0+
<i>Baisiés moy dont fort</i>	Rondeau	D	19	A	S	B	0
<i>Baisiés moy dont fort</i>	Rondeau	D	19	G	T	B	0+
<i>Baisiés moy dont fort</i>	Rondeau	D	20	Bb	S	B	0
<i>Baisiés moy dont fort</i>	Rondeau	D	20	C	T	B	0+
<i>Baisiés moy dont fort</i>	Rondeau	D	22	D	S	T	0+*
<i>Baisiés moy dont fort</i>	Rondeau	D	23	Bb	S	B	0
<i>Baisiés moy dont fort</i>	Rondeau	D	25	D	S	B	0
<i>Baisiés moy dont fort</i>	Rondeau	D	27	C	S	T	0
<i>Baisiés moy dont fort</i>	Rondeau	D	28	D	T	B	0
<i>Baisiés moy dont fort</i>	Rondeau	D	34	G	S	T	0
<i>Baisiés moy dont fort</i>	Rondeau	D	35	Bb	T	B	0
<i>Baisiés moy dont fort</i>	Rondeau	D	38	Bb	S	T	0
<i>Baisiés moy dont fort</i>	Rondeau	D	41	Bb	S	T	1
<i>Baisiés moy dont fort</i>	Rondeau	D	48	C	S	T	0
<i>Baisiés moy dont fort</i>	Rondeau	D	50	G	S	T	0+
<i>D'un autre amer</i>	Rondeau	G	2	A	S	C	0
<i>D'un autre amer</i>	Rondeau	G	2	G	S	T	0
<i>D'un autre amer</i>	Rondeau	G	6	A	C	T	0
<i>D'un autre amer</i>	Rondeau	G	7	Bb	S	C	0
<i>D'un autre amer</i>	Rondeau	G	12	G	S	T	0
<i>D'un autre amer</i>	Rondeau	G	15	C	C	T	0
<i>D'un autre amer</i>	Rondeau	G	24	D	S	T	0
<i>D'un autre amer</i>	Rondeau	G	26	A	C	T	0
<i>D'un autre amer</i>	Rondeau	G	28	C	S	C	0
<i>D'un autre amer</i>	Rondeau	G	30	C	S	C	0
<i>D'un autre amer</i>	Rondeau	G	33	Bb	S	T	1
<i>D'un autre amer</i>	Rondeau	G	37	G	S	C	0
<i>D'un autre amer</i>	Rondeau	G	40	A	C	T	0
<i>D'un autre amer</i>	Rondeau	G	41	A	S	C	0
<i>D'un autre amer</i>	Rondeau	G	43	G	S	C	0

³⁷⁴Cadences including a dissonant-suspension in their construction are marked with a plus (+), imperfect consonance type cadences are marked with an asterisk (*), and cadences including a dissonant-suspension which are imperfect consonance type cadences are marked with a plus and an asterisk (+*). Measure numbers for chansons and motets are according to Wexler, *Collected Works*, Third Volume. Measure numbers for masses are according to Plamenac, *Collected Works*, First Volume; and Plamenac, *Collected Works*, Second Volume, respectively.

³⁷⁵Tenor [II] is indexed as bassus for *S'elle m'amera/Petite camusete*.

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Fors seulement l'actente</i>	Rondeau	A	16	D	S	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	18	A	S	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	23	D	S	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	27	A	C	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	28	E	C	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	30	D	C	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	31	E	S	C	0
<i>Fors seulement l'actente</i>	Rondeau	A	41	E	C	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	47	F	C	T	1
<i>Fors seulement l'actente</i>	Rondeau	A	51	A	S	C	0
<i>Fors seulement l'actente</i>	Rondeau	A	52	G	S	C	0
<i>Fors seulement l'actente</i>	Rondeau	A	53	F	S	C	0
<i>Fors seulement l'actente</i>	Rondeau	A	55	F	C	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	61	D	S	T	0+
<i>Fors seulement l'actente</i>	Rondeau	A	64	C	S	T	0
<i>Fors seulement l'actente</i>	Rondeau	A	67	D	S	C	0
<i>Fors seulement contre</i>	Rondeau	G	4	A	S	C	0
<i>Fors seulement contre</i>	Rondeau	G	5	D	C	T	0
<i>Fors seulement contre</i>	Rondeau	G	6	A	S	T	1
<i>Fors seulement contre</i>	Rondeau	G	8	C	S	C	1
<i>Fors seulement contre</i>	Rondeau	G	8	D	C	T	0
<i>Fors seulement contre</i>	Rondeau	G	12	A	S	T	0
<i>Fors seulement contre</i>	Rondeau	G	12	G	C	T	0
<i>Fors seulement contre</i>	Rondeau	G	14	A	S	C	0
<i>Fors seulement contre</i>	Rondeau	G	14	G	C	T	1
<i>Fors seulement contre</i>	Rondeau	G	17	G	C	T	1
<i>Fors seulement contre</i>	Rondeau	G	23	Bb	C	T	0
<i>Fors seulement contre</i>	Rondeau	G	24	F	C	T	1
<i>Fors seulement contre</i>	Rondeau	G	27	A	C	T	1
<i>Fors seulement contre</i>	Rondeau	G	28	A	S	T	0
<i>Fors seulement contre</i>	Rondeau	G	28	G	S	C	0
<i>Fors seulement contre</i>	Rondeau	G	29	C	S	T	0
<i>Fors seulement contre</i>	Rondeau	G	36	Bb	S	T	0
<i>Fors seulement contre</i>	Rondeau	G	44	Bb	C	T	0
<i>Fors seulement contre</i>	Rondeau	G	49	A	S	C	0
<i>Fors seulement contre</i>	Rondeau	G	49	Bb	C	T	0
<i>Fors seulement contre</i>	Rondeau	G	50	F	S	T	0
<i>Fors seulement contre</i>	Rondeau	G	51	A	C	T	1
<i>Fors seulement contre</i>	Rondeau	G	51	G	S	T	0+
<i>Fors seulement contre</i>	Rondeau	G	55	F	S	C	0
<i>Fors seulement contre</i>	Rondeau	G	57	D	C	T	1
<i>Fors seulement contre</i>	Rondeau	G	60	C	C	T	0
<i>Fors seulement contre</i>	Rondeau	G	60	G	S	T	0
<i>Fors seulement contre</i>	Rondeau	G	61	Bb	S	T	0
<i>Il ne m'en chault</i>	Rondeau	G	5	A	S	T	0
<i>Il ne m'en chault</i>	Rondeau	G	5	C	S	C	0
<i>Il ne m'en chault</i>	Rondeau	G	9	D	S	T	0
<i>Il ne m'en chault</i>	Rondeau	G	11	E	C	T	0
<i>Il ne m'en chault</i>	Rondeau	G	12	A	S	C	0
<i>Il ne m'en chault</i>	Rondeau	G	14	G	C	T	0
<i>Il ne m'en chault</i>	Rondeau	G	15	A	S	C	0
<i>Il ne m'en chault</i>	Rondeau	G	17	D	S	T	0
<i>Il ne m'en chault</i>	Rondeau	G	18	Bb	C	T	0
<i>Il ne m'en chault</i>	Rondeau	G	19	Bb	C	T	0
<i>Il ne m'en chault</i>	Rondeau	G	19	C	S	C	0
<i>Il ne m'en chault</i>	Rondeau	G	23	D	C	T	0
<i>Il ne m'en chault</i>	Rondeau	G	25	A	S	T	0
<i>Il ne m'en chault</i>	Rondeau	G	28	E	C	T	0
<i>Il ne m'en chault</i>	Rondeau	G	29	A	S	C	0
<i>Il ne m'en chault</i>	Rondeau	G	30	G	S	C	0
<i>Il ne m'en chault</i>	Rondeau	G	31	G	C	T	0
<i>Il ne m'en chault</i>	Rondeau	G	32	D	S	T	0
<i>Il ne m'en chault</i>	Rondeau	G	34	A	S	C	0

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>J'en ay dueil</i>	Rondeau	A	4	A	C	T	0
<i>J'en ay dueil</i>	Rondeau	A	10	G	S	C	0
<i>J'en ay dueil</i>	Rondeau	A	12	A	C	B	0
<i>J'en ay dueil</i>	Rondeau	A	14	E	C	B	0
<i>J'en ay dueil</i>	Rondeau	A	20	A	S	C	0+
<i>J'en ay dueil</i>	Rondeau	A	23	A	T	B	0
<i>J'en ay dueil</i>	Rondeau	A	23	G	S	B	0
<i>J'en ay dueil</i>	Rondeau	A	28	B	C	T	0
<i>J'en ay dueil</i>	Rondeau	A	30	F	S	C	0
<i>J'en ay dueil</i>	Rondeau	A	31	G	S	C	0
<i>J'en ay dueil</i>	Rondeau	A	33	C	S	C	0+
<i>J'en ay dueil</i>	Rondeau	A	34	D	S	C	0
<i>J'en ay dueil</i>	Rondeau	A	37	D	C	B	0
<i>J'en ay dueil</i>	Rondeau	A	37	E	S	B	0
<i>J'en ay dueil</i>	Rondeau	A	41	D	S	B	0
<i>J'en ay dueil</i>	Rondeau	A	42	C	C	B	1
<i>J'en ay dueil</i>	Rondeau	A	43	A	C	T	0
<i>J'en ay dueil</i>	Rondeau	A	43	B	S	T	0
<i>J'en ay dueil</i>	Rondeau	A	44	A	S	C	0
<i>J'en ay dueil</i>	Rondeau	A	46	C	T	B	0
<i>J'en ay dueil</i>	Rondeau	A	46	D	S	C	0+
<i>J'en ay dueil</i>	Rondeau	A	48	G	C	T	0
<i>J'en ay dueil</i>	Rondeau	A	49	A	S	C	0
<i>J'en ay dueil</i>	Rondeau	A	50	C	S	C	0
<i>J'en ay dueil</i>	Rondeau	A	50	G	T	B	0
<i>J'en ay dueil</i>	Rondeau	A	51	A	T	B	0
<i>J'en ay dueil</i>	Rondeau	A	52	A	S	B	0
<i>La despourveue</i>	Rondeau	F	3	D	C	T	0
<i>La despourveue</i>	Rondeau	F	4	Eb	C	T	0
<i>La despourveue</i>	Rondeau	F	5	F	C	T	0
<i>La despourveue</i>	Rondeau	F	6	G	S	C	0
<i>La despourveue</i>	Rondeau	F	7	C	S	C	1
<i>La despourveue</i>	Rondeau	F	10	G	S	C	0+
<i>La despourveue</i>	Rondeau	F	11	C	C	T	0
<i>La despourveue</i>	Rondeau	F	12	D	S	C	0
<i>La despourveue</i>	Rondeau	F	17	D	S	T	0
<i>La despourveue</i>	Rondeau	F	23	G	C	T	0
<i>La despourveue</i>	Rondeau	F	24	A	S	T	0
<i>La despourveue</i>	Rondeau	F	24	D	C	T	0
<i>La despourveue</i>	Rondeau	F	28	D	C	T	0
<i>La despourveue</i>	Rondeau	F	29	C	C	T	0
<i>La despourveue</i>	Rondeau	F	29	C	S	T	0
<i>La despourveue</i>	Rondeau	F	30	A	S	C	0
<i>La despourveue</i>	Rondeau	F	31	D	C	T	0
<i>L'autre d'antan</i>	Rondeau	G	3	C	C	T	1
<i>L'autre d'antan</i>	Rondeau	G	6	B	S	T	1
<i>L'autre d'antan</i>	Rondeau	G	8	D	S	C	0
<i>L'autre d'antan</i>	Rondeau	G	21	D	S	T	0
<i>L'autre d'antan</i>	Rondeau	G	23	G	C	T	0
<i>L'autre d'antan</i>	Rondeau	G	24	C	C	T	0
<i>L'autre d'antan</i>	Rondeau	G	25	G	C	T	0
<i>L'autre d'antan</i>	Rondeau	G	33	C	C	T	0
<i>Les desléaulx</i>	Rondeau	D	2	D	S	T	0
<i>Les desléaulx</i>	Rondeau	D	5	D	S	C	0
<i>Les desléaulx</i>	Rondeau	D	8	E	S	T	0
<i>Les desléaulx</i>	Rondeau	D	9	D	C	T	1
<i>Les desléaulx</i>	Rondeau	D	9	E	S	T	0
<i>Les desléaulx</i>	Rondeau	D	10	D	C	T	1
<i>Les desléaulx</i>	Rondeau	D	15	D	S	T	0+
<i>Les desléaulx</i>	Rondeau	D	19	D	S	T	0
<i>Les desléaulx</i>	Rondeau	D	20	A	C	T	0
<i>Les desléaulx</i>	Rondeau	D	21	D	S	T	0*
<i>Les desléaulx</i>	Rondeau	D	25	D	S	T	0

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Les desléaulx</i>	Rondeau	D	27	C	C	T	0
<i>Les desléaulx</i>	Rondeau	D	28	D	C	T	0
<i>Les desléaulx</i>	Rondeau	D	29	A	C	T	0
<i>Ma bouche rit</i>	Bergerette	E	6	D	S	T	0
<i>Ma bouche rit</i>	Bergerette	E	11	A	C	T	0
<i>Ma bouche rit</i>	Bergerette	E	12	G	C	T	0
<i>Ma bouche rit</i>	Bergerette	E	15	G	S	T	0
<i>Ma bouche rit</i>	Bergerette	E	22	A	S	C	0
<i>Ma bouche rit</i>	Bergerette	E	25	G	S	C	0
<i>Ma bouche rit</i>	Bergerette	E	31	C	S	T	0
<i>Ma bouche rit</i>	Bergerette	E	32	G	S	C	0
<i>Ma bouche rit</i>	Bergerette	E	34	C	S	C	0
<i>Ma bouche rit</i>	Bergerette	E	35	A	S	C	0
<i>Ma bouche rit</i>	Bergerette	E	35	D	S	T	0
<i>Ma bouche rit</i>	Bergerette	E	38	C	C	T	1
<i>Ma bouche rit</i>	Bergerette	E	41	D	S	C	1
<i>Ma bouche rit</i>	Bergerette	E	42	D	C	T	0
<i>Ma bouche rit</i>	Bergerette	E	42	E	C	T	0
<i>Ma bouche rit</i>	Bergerette	E	51	D	S	C	0
<i>Ma bouche rit</i>	Bergerette	E	59	E	S	C	0
<i>Ma bouche rit</i>	Bergerette	E	60	D	C	T	0
<i>Ma bouche rit</i>	Bergerette	E	62	G	S	T	0
<i>Ma bouche rit</i>	Bergerette	E	70	B	S	C	0
<i>Ma maistresse</i>	Bergerette	C	4	F	S	T	0+*
<i>Ma maistresse</i>	Bergerette	C	4	G	S	C	0
<i>Ma maistresse</i>	Bergerette	C	5	D	S	C	0
<i>Ma maistresse</i>	Bergerette	C	8	C	S	T	0+
<i>Ma maistresse</i>	Bergerette	C	9	G	S	T	0+
<i>Ma maistresse</i>	Bergerette	C	10	C	C	T	0
<i>Ma maistresse</i>	Bergerette	C	10	C	S	T	0+
<i>Ma maistresse</i>	Bergerette	C	11	G	C	T	0
<i>Ma maistresse</i>	Bergerette	C	12	C	C	T	0+
<i>Ma maistresse</i>	Bergerette	C	12	G	C	T	0
<i>Ma maistresse</i>	Bergerette	C	14	A	C	T	0
<i>Ma maistresse</i>	Bergerette	C	15	A	C	T	0
<i>Ma maistresse</i>	Bergerette	C	16	Bb	C	T	0
<i>Ma maistresse</i>	Bergerette	C	17	C	S	T	0
<i>Ma maistresse</i>	Bergerette	C	19	Bb	S	C	0
<i>Ma maistresse</i>	Bergerette	C	20	F	S	T	1
<i>Ma maistresse</i>	Bergerette	C	21	Bb	C	T	1
<i>Ma maistresse</i>	Bergerette	C	22	F	C	T	0
<i>Ma maistresse</i>	Bergerette	C	24	A	C	T	0
<i>Ma maistresse</i>	Bergerette	C	24	G	C	T	0
<i>Ma maistresse</i>	Bergerette	C	25	D	S	C	0
<i>Ma maistresse</i>	Bergerette	C	26	D	S	T	0+
<i>Ma maistresse</i>	Bergerette	C	30	C	S	C	0
<i>Ma maistresse</i>	Bergerette	C	30	G	C	T	0
<i>Ma maistresse</i>	Bergerette	C	31	G	C	T	0
<i>Ma maistresse</i>	Bergerette	C	32	D	S	C	0
<i>Ma maistresse</i>	Bergerette	C	37	D	S	T	0
<i>Ma maistresse</i>	Bergerette	C	47	A	S	T	0+
<i>Ma maistresse</i>	Bergerette	C	57	F	S	C	0
<i>Ma maistresse</i>	Bergerette	C	60	E	C	T	0
<i>Ma maistresse</i>	Bergerette	C	65	C	S	T	0
<i>Mort tu as navré</i>	Ballade	D	3	C	C	B	0
<i>Mort tu as navré</i>	Ballade	D	4	Bb	C	B	0
<i>Mort tu as navré</i>	Ballade	D	5	A	C	B	1
<i>Mort tu as navré</i>	Ballade	D	6	D	S	T	0
<i>Mort tu as navré</i>	Ballade	D	7	D	S	B	0
<i>Mort tu as navré</i>	Ballade	D	9	C	S	B	0
<i>Mort tu as navré</i>	Ballade	D	9	D	S	T	0
<i>Mort tu as navré</i>	Ballade	D	10	A	S	B	1
<i>Mort tu as navré</i>	Ballade	D	11	D	C	T	0

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mort tu as navré	Ballade	D	12	A	S	C	0
Mort tu as navré	Ballade	D	12	G	S	B	0
Mort tu as navré	Ballade	D	13	D	C	B	1
Mort tu as navré	Ballade	D	13	G	S	T	0
Mort tu as navré	Ballade	D	14	G	S	T	0+
Mort tu as navré	Ballade	D	16	F	S	T	0
Mort tu as navré	Ballade	D	17	C	C	T	0
Mort tu as navré	Ballade	D	17	D	S	T	0
Mort tu as navré	Ballade	D	18	A	C	T	0
Mort tu as navré	Ballade	D	23	D	C	B	1
Mort tu as navré	Ballade	D	25	E	S	C	0
Mort tu as navré	Ballade	D	26	G	C	B	0
Mort tu as navré	Ballade	D	28	A	T	B	0
Mort tu as navré	Ballade	D	31	F	S	T	0
Mort tu as navré	Ballade	D	32	E	S	T	0
Mort tu as navré	Ballade	D	39	D	S	T	0+
Mort tu as navré	Ballade	D	41	D	S	T	1
Mort tu as navré	Ballade	D	42	A	C	B	0
Mort tu as navré	Ballade	D	44	D	C	T	1
Mort tu as navré	Ballade	D	47	D	S	B	0
Mort tu as navré	Ballade	D	47	E	S	C	0
Mort tu as navré	Ballade	D	49	C	S	B	0
Mort tu as navré	Ballade	D	49	D	C	B	0
Mort tu as navré	Ballade	D	51	E	C	T	0
Mort tu as navré	Ballade	D	52	A	T	B	0
Mort tu as navré	Ballade	D	55	G	T	B	0
Mort tu as navré	Ballade	D	56	A	C	B	0
Mort tu as navré	Ballade	D	57	A	C	B	0
Mort tu as navré	Ballade	D	57	D	S	T	0
O rosa bella	Ballata	G	2	G	S	C	0
O rosa bella	Ballata	G	11	C	S	C	0+
O rosa bella	Ballata	G	15	G	S	C	0
O rosa bella	Ballata	G	18	D	S	C	1
O rosa bella	Ballata	G	22	G	S	C	1
O rosa bella	Ballata	G	23	G	S	C	0
O rosa bella	Ballata	G	28	G	S	C	1
O rosa bella	Ballata	G	29	A	S	C	0
O rosa bella	Ballata	G	33	D	S	C	0+
O rosa bella	Ballata	G	34	G	S	C	0
O rosa bella	Ballata	G	43	F	S	C	1
O rosa bella	Ballata	G	45	F	S	C	0
Prenez sur moi	Rondeau	C	3	E	S	B	0
Prenez sur moi	Rondeau	C	4	D	C	B	1
Prenez sur moi	Rondeau	C	5	G	S	C	1
Prenez sur moi	Rondeau	C	6	A	C	B	0
Prenez sur moi	Rondeau	C	7	D	S	C	0
Prenez sur moi	Rondeau	C	8	G	S	B	0
Prenez sur moi	Rondeau	C	9	C	C	B	1
Prenez sur moi	Rondeau	C	10	F	S	C	1
Prenez sur moi	Rondeau	C	11	G	C	B	1
Prenez sur moi	Rondeau	C	12	A	S	B	1
Prenez sur moi	Rondeau	C	12	C	S	C	1
Prenez sur moi	Rondeau	C	12	G	S	B	0
Prenez sur moi	Rondeau	C	13	E	S	B	0
Prenez sur moi	Rondeau	C	14	D	C	B	1
Prenez sur moi	Rondeau	C	15	A	C	B	0
Prenez sur moi	Rondeau	C	17	Bb	S	B	0
Prenez sur moi	Rondeau	C	17	D	C	B	0
Prenez sur moi	Rondeau	C	18	G	C	B	1
Prenez sur moi	Rondeau	C	18	G	S	C	0
Prenez sur moi	Rondeau	C	19	C	S	C	1
Prenez sur moi	Rondeau	C	21	G	C	B	0
Prenez sur moi	Rondeau	C	22	C	S	C	0

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Prenez sur moi</i>	Rondeau	C	22	D	C	B	0
<i>Prenez sur moi</i>	Rondeau	C	23	G	S	C	0
<i>Prenez sur moi</i>	Rondeau	C	24	C	S	B	0
<i>Prenez sur moi</i>	Rondeau	C	24	G	C	B	0
<i>Prenez sur moi</i>	Rondeau	C	25	C	S	C	0
<i>Prenez sur moi</i>	Rondeau	C	27	A	S	B	0
<i>Prenez sur moi</i>	Rondeau	C	27	G	C	B	0
<i>Prenez sur moi</i>	Rondeau	C	28	C	S	C	0
<i>Prenez sur moi</i>	Rondeau	C	28	F	S	B	0
<i>Prenez sur moi</i>	Rondeau	C	30	A	C	B	1
<i>Prenez sur moi</i>	Rondeau	C	31	D	S	C	1
<i>Prenez sur moi</i>	Rondeau	C	32	C	C	B	0
<i>Prenez sur moi</i>	Rondeau	C	33	F	S	C	0
<i>Prenez sur moi</i>	Rondeau	C	34	C	S	B	0
<i>Prenez sur moi</i>	Rondeau	C	34	G	C	B	0+
<i>Presque transi</i>	Bergerette	E	2	D	S	T	0
<i>Presque transi</i>	Bergerette	E	3	C	C	T	0
<i>Presque transi</i>	Bergerette	E	4	D	C	T	0
<i>Presque transi</i>	Bergerette	E	5	G	C	T	0
<i>Presque transi</i>	Bergerette	E	7	C	S	T	0*
<i>Presque transi</i>	Bergerette	E	9	A	C	T	0
<i>Presque transi</i>	Bergerette	E	9	G	S	T	0
<i>Presque transi</i>	Bergerette	E	10	E	S	T	0
<i>Presque transi</i>	Bergerette	E	13	A	C	T	0
<i>Presque transi</i>	Bergerette	E	13	G	C	T	0
<i>Presque transi</i>	Bergerette	E	16	G	C	T	0
<i>Presque transi</i>	Bergerette	E	17	A	S	T	0+
<i>Presque transi</i>	Bergerette	E	20	C	C	T	0
<i>Presque transi</i>	Bergerette	E	22	C	S	C	0
<i>Presque transi</i>	Bergerette	E	25	B	S	T	0
<i>Presque transi</i>	Bergerette	E	25	C	S	C	0
<i>Presque transi</i>	Bergerette	E	27	F	S	C	0
<i>Presque transi</i>	Bergerette	E	28	C	S	T	1
<i>Presque transi</i>	Bergerette	E	30	D	C	T	0
<i>Presque transi</i>	Bergerette	E	33	E	C	T	0
<i>Presque transi</i>	Bergerette	E	36	A	S	T	0
<i>Presque transi</i>	Bergerette	E	36	C	C	T	0
<i>Presque transi</i>	Bergerette	E	36	G	C	T	0
<i>Presque transi</i>	Bergerette	E	39	C	S	T	0*
<i>Presque transi</i>	Bergerette	E	40	C	S	T	0*
<i>Presque transi</i>	Bergerette	E	42	B	C	T	0
<i>Presque transi</i>	Bergerette	E	45	C	S	T	0*
<i>Presque transi</i>	Bergerette	E	47	C	C	T	1
<i>Presque transi</i>	Bergerette	E	48	C	C	T	0
<i>Presque transi</i>	Bergerette	E	52	E	S	T	0
<i>Quant de vous seul</i>	Rondeau	D	2	A	C	T	0
<i>Quant de vous seul</i>	Rondeau	D	3	A	S	T	1
<i>Quant de vous seul</i>	Rondeau	D	4	D	C	T	0
<i>Quant de vous seul</i>	Rondeau	D	6	A	S	T	0
<i>Quant de vous seul</i>	Rondeau	D	9	C	C	T	0
<i>Quant de vous seul</i>	Rondeau	D	13	D	S	T	0
<i>Quant de vous seul</i>	Rondeau	D	14	E	C	T	0
<i>Quant de vous seul</i>	Rondeau	D	15	A	S	C	0
<i>Quant de vous seul</i>	Rondeau	D	22	A	S	T	1
<i>Quant de vous seul</i>	Rondeau	D	24	D	C	T	1
<i>Quant de vous seul</i>	Rondeau	D	25	D	S	T	0+*
<i>Quant de vous seul</i>	Rondeau	D	27	G	S	T	0+
<i>Quant de vous seul</i>	Rondeau	D	31	E	C	T	0
<i>Quant de vous seul</i>	Rondeau	D	34	A	C	T	0
<i>Qu'es mi vida</i>	Canción	D	4	D	C	T	0+*
<i>Qu'es mi vida</i>	Canción	D	5	F	S	T	0
<i>Qu'es mi vida</i>	Canción	D	7	G	C	B	0
<i>Qu'es mi vida</i>	Canción	D	8	C	C	B	0

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Qu'es mi vida</i>	Canción	D	12	G	S	T	0
<i>Qu'es mi vida</i>	Canción	D	13	F	C	B	1
<i>Qu'es mi vida</i>	Canción	D	14	A	T	B	0
<i>Qu'es mi vida</i>	Canción	D	15	A	S	T	0
<i>Qu'es mi vida</i>	Canción	D	15	F	C	B	0
<i>Qu'es mi vida</i>	Canción	D	16	G	C	T	0
<i>Qu'es mi vida</i>	Canción	D	17	F	S	T	0+
<i>Qu'es mi vida</i>	Canción	D	17	G	C	B	0
<i>Qu'es mi vida</i>	Canción	D	18	A	T	B	1
<i>Qu'es mi vida</i>	Canción	D	19	A	S	B	0
<i>Qu'es mi vida</i>	Canción	D	19	G	S	B	0
<i>Qu'es mi vida</i>	Canción	D	20	A	T	B	0
<i>Qu'es mi vida</i>	Canción	D	20	C	C	T	0
<i>Qu'es mi vida</i>	Canción	D	21	A	C	B	1
<i>Qu'es mi vida</i>	Canción	D	21	C	C	B	0
<i>Qu'es mi vida</i>	Canción	D	22	A	T	B	0
<i>Qu'es mi vida</i>	Canción	D	22	F	C	B	0
<i>Qu'es mi vida</i>	Canción	D	22	G	S	B	0
<i>Qu'es mi vida</i>	Canción	D	23	G	S	T	0
<i>Qu'es mi vida</i>	Canción	D	24	A	T	B	0
<i>Qu'es mi vida</i>	Canción	D	24	E	S	T	0
<i>Qu'es mi vida</i>	Canción	D	28	A	C	B	0+
<i>Qu'es mi vida</i>	Canción	D	28	G	C	B	0
<i>Qu'es mi vida</i>	Canción	D	29	A	T	B	1
<i>Qu'es mi vida</i>	Canción	D	31	B	S	B	0
<i>Qu'es mi vida</i>	Canción	D	31	C	T	B	0
<i>Qu'es mi vida</i>	Canción	D	33	A	T	B	0
<i>Qu'es mi vida</i>	Canción	D	33	D	S	B	0
<i>Qu'es mi vida</i>	Canción	D	37	A	S	T	1
<i>Qu'es mi vida</i>	Canción	D	38	A	S	T	0
<i>Qu'es mi vida</i>	Canción	D	38	D	S	T	1
<i>Qu'es mi vida</i>	Canción	D	38	G	S	C	0
<i>Qu'es mi vida</i>	Canción	D	39	C	S	C	0
<i>Qu'es mi vida</i>	Canción	D	40	F	C	B	0
<i>Qu'es mi vida</i>	Canción	D	40	G	S	C	0
<i>Qu'es mi vida</i>	Canción	D	40	G	S	T	0+
<i>Qu'es mi vida</i>	Canción	D	41	G	T	B	0
<i>Qu'es mi vida</i>	Canción	D	42	A	S	T	0+
<i>Qu'es mi vida</i>	Canción	D	43	F	T	B	0
<i>Qu'es mi vida</i>	Canción	D	43	G	S	B	0
<i>Qu'es mi vida</i>	Canción	D	43	G	S	T	0
<i>Qu'es mi vida</i>	Canción	D	44	E	S	T	0
<i>Se vostre cuer</i>	Rondeau	F	3	Bb	S	T	0
<i>Se vostre cuer</i>	Rondeau	F	7	F	C	T	1
<i>Se vostre cuer</i>	Rondeau	F	12	Bb	C	T	0
<i>Se vostre cuer</i>	Rondeau	F	18	D	C	T	1
<i>Se vostre cuer</i>	Rondeau	F	19	F	C	T	0
<i>Se vostre cuer</i>	Rondeau	F	20	D	C	T	0
<i>Se vostre cuer</i>	Rondeau	F	21	F	S	C	0
<i>Se vostre cuer</i>	Rondeau	F	22	F	S	T	0+
<i>Se vostre cuer</i>	Rondeau	F	23	C	C	T	0
<i>Se vostre cuer</i>	Rondeau	F	23	D	S	T	0
<i>Se vostre cuer</i>	Rondeau	F	28	F	C	T	0
<i>Se vostre cuer</i>	Rondeau	F	31	D	S	C	0
<i>Se vostre cuer</i>	Rondeau	F	39	F	S	T	0
<i>Se vostre cuer</i>	Rondeau	F	40	F	S	T	0
<i>Se vostre cuer</i>	Rondeau	F	41	Bb	S	C	0
<i>Se vostre cuer</i>	Rondeau	F	42	C	S	T	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	7	G	S	T	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	9	A	S	C	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	9	F	T	B	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	9	G	S	T	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	11	D	S	B	0

CHANSON	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>S'elle m'amera</i>	Rondeau-Chanson	D	12	E	C	B	1
<i>S'elle m'amera</i>	Rondeau-Chanson	D	16	D	C	B	1
<i>S'elle m'amera</i>	Rondeau-Chanson	D	22	D	C	B	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	30	G	C	T	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	32	E	C	B	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	32	G	S	T	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	33	F	S	B	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	36	D	S	B	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	38	G	S	T	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	39	G	S	T	1
<i>S'elle m'amera</i>	Rondeau-Chanson	D	41	A	C	T	1
<i>S'elle m'amera</i>	Rondeau-Chanson	D	42	D	S	B	0+
<i>S'elle m'amera</i>	Rondeau-Chanson	D	42	E	S	T	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	43	D	T	B	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	44	E	T	B	0
<i>S'elle m'amera</i>	Rondeau-Chanson	D	46	A	C	B	0+
<i>Tant fuz gentement</i>	Bergerette	D	14	E	S	C	0
<i>Tant fuz gentement</i>	Bergerette	D	15	D	C	T	1
<i>Tant fuz gentement</i>	Bergerette	D	17	D	S	C	0
<i>Tant fuz gentement</i>	Bergerette	D	22	A	S	C	0
<i>Tant fuz gentement</i>	Bergerette	D	23	G	C	T	0
<i>Tant fuz gentement</i>	Bergerette	D	29	D	S	T	0
<i>Tant fuz gentement</i>	Bergerette	D	33	G	S	T	0
<i>Tant fuz gentement</i>	Bergerette	D	37	F	S	T	0
<i>Tant fuz gentement</i>	Bergerette	D	38	D	S	C	0
<i>Tant fuz gentement</i>	Bergerette	D	48	B	S	C	0
<i>Tant fuz gentement</i>	Bergerette	D	49	F	S	T	0
<i>Tant fuz gentement</i>	Bergerette	D	52	D	S	T	0
<i>Tant fuz gentement</i>	Bergerette	D	53	A	S	C	0
<i>Tant fuz gentement</i>	Bergerette	D	59	F	S	C	0
<i>Tant fuz gentement</i>	Bergerette	D	60	E	C	T	0
<i>Tant fuz gentement</i>	Bergerette	D	61	E	C	T	0
<i>Tant fuz gentement</i>	Bergerette	D	62	F	S	C	0
<i>Ung aultre l'a</i>	Rondeau	G	22	G	C	T	0
<i>Ung aultre l'a</i>	Rondeau	G	30	D	S	T	0
<i>Ung aultre l'a</i>	Rondeau	G	33	C	S	T	0+
<i>Ung aultre l'a</i>	Rondeau	G	34	A	S	C	0
<i>Ung aultre l'a</i>	Rondeau	G	39	C	S	T	0
<i>Ung aultre l'a</i>	Rondeau	G	42	C	C	T	0

Motets³⁷⁶

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Alma redemptoris mater</i>	Marian antiphon	C	3	C	S	C	0+
<i>Alma redemptoris mater</i>	Marian antiphon	C	6	G	S	C	1
<i>Alma redemptoris mater</i>	Marian antiphon	C	14	G	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	15	F	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	16	A	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	16	F	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	16	G	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	17	G	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	17	G	S	B	1
<i>Alma redemptoris mater</i>	Marian antiphon	C	18	D	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	20	C	S	T	0*
<i>Alma redemptoris mater</i>	Marian antiphon	C	21	D	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	21	E	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	21	E	S	C	0+
<i>Alma redemptoris mater</i>	Marian antiphon	C	22	D	C	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	22	E	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	23	C	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	24	D	S	T	1
<i>Alma redemptoris mater</i>	Marian antiphon	C	27	D	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	27	G	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	27	G	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	28	A	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	29	E	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	30	C	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	32	E	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	33	A	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	36	C	C	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	38	C	C	T	0+
<i>Alma redemptoris mater</i>	Marian antiphon	C	39	G	C	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	43	C	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	43	F	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	44	E	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	45	G	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	46	Bb	T	B	1
<i>Alma redemptoris mater</i>	Marian antiphon	C	47	E	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	47	F	T	B	1
<i>Alma redemptoris mater</i>	Marian antiphon	C	48	Bb	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	49	C	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	50	G	S	B	1
<i>Alma redemptoris mater</i>	Marian antiphon	C	51	D	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	51	G	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	57	G	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	66	F	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	67	C	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	68	B	C	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	68	F	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	69	G	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	75	D	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	76	E	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	78	D	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	78	G	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	84	C	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	86	A	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	89	C	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	89	E	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	90	D	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	91	C	C	B	0

³⁷⁶The vagrant voice (vagans) is indexed as quinta pars (Q) for *Intemerata Dei mater*.

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Alma redemptoris mater</i>	Marian antiphon	C	92	G	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	93	F	C	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	94	C	S	T	1
<i>Alma redemptoris mater</i>	Marian antiphon	C	96	A	S	B	0+
<i>Alma redemptoris mater</i>	Marian antiphon	C	99	C	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	100	G	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	103	C	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	104	A	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	104	Bb	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	104	F	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	106	D	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	107	C	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	108	D	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	109	C	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	109	D	S	T	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	110	G	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	113	E	T	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	113	G	S	C	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	116	C	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	116	D	C	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	117	E	S	B	0
<i>Alma redemptoris mater</i>	Marian antiphon	C	118	C	S	B	0
<i>Ave Maria</i>	Marian-texted	A	2	D	S	B	0
<i>Ave Maria</i>	Marian-texted	A	2	G	C	T	0
<i>Ave Maria</i>	Marian-texted	A	4	B	S	T	0
<i>Ave Maria</i>	Marian-texted	A	5	A	C	B	0
<i>Ave Maria</i>	Marian-texted	A	5	B	S	C	0
<i>Ave Maria</i>	Marian-texted	A	6	D	C	B	0
<i>Ave Maria</i>	Marian-texted	A	6	G	S	C	0
<i>Ave Maria</i>	Marian-texted	A	8	G	S	T	0
<i>Ave Maria</i>	Marian-texted	A	9	A	T	B	0
<i>Ave Maria</i>	Marian-texted	A	10	G	C	B	0
<i>Ave Maria</i>	Marian-texted	A	13	Bb	S	B	0
<i>Ave Maria</i>	Marian-texted	A	14	D	T	B	0+
<i>Ave Maria</i>	Marian-texted	A	15	A	S	B	0
<i>Ave Maria</i>	Marian-texted	A	15	C	S	T	0
<i>Ave Maria</i>	Marian-texted	A	16	F	C	B	0+
<i>Ave Maria</i>	Marian-texted	A	16	G	S	B	0
<i>Ave Maria</i>	Marian-texted	A	17	D	S	T	1
<i>Ave Maria</i>	Marian-texted	A	19	D	C	T	0
<i>Ave Maria</i>	Marian-texted	A	19	E	C	T	0
<i>Ave Maria</i>	Marian-texted	A	20	D	S	B	0
<i>Ave Maria</i>	Marian-texted	A	20	E	S	B	0
<i>Ave Maria</i>	Marian-texted	A	23	C	S	B	0
<i>Ave Maria</i>	Marian-texted	A	24	D	T	B	0
<i>Ave Maria</i>	Marian-texted	A	25	A	C	B	0
<i>Ave Maria</i>	Marian-texted	A	26	D	T	B	0
<i>Ave Maria</i>	Marian-texted	A	27	A	C	B	0
<i>Ave Maria</i>	Marian-texted	A	27	G	S	T	0+
<i>Ave Maria</i>	Marian-texted	A	29	D	T	B	1
<i>Ave Maria</i>	Marian-texted	A	31	A	S	C	0
<i>Ave Maria</i>	Marian-texted	A	31	G	S	T	0
<i>Ave Maria</i>	Marian-texted	A	32	A	T	B	1
<i>Ave Maria</i>	Marian-texted	A	39	C	S	B	0
<i>Ave Maria</i>	Marian-texted	A	40	G	C	B	1
<i>Ave Maria</i>	Marian-texted	A	41	A	S	C	0
<i>Ave Maria</i>	Marian-texted	A	43	E	C	T	0
<i>Ave Maria</i>	Marian-texted	A	43	G	S	C	0
<i>Ave Maria</i>	Marian-texted	A	43	G	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	4	D	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	5	B	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	5	E	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	5	G	S	C	0

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Intemerata Dei mater</i>	Marian-texted	E	6	A	Q	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	7	F	S	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	8	G	S	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	11	A	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	11	A	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	11	B	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	12	A	S	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	12	B	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	12	E	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	13	A	C	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	13	A	T	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	13	B	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	14	E	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	16	D	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	17	A	S	C	0
<i>Intemerata Dei mater</i>	Marian-texted	E	17	E	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	17	F	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	17	G	S	T	1
<i>Intemerata Dei mater</i>	Marian-texted	E	18	D	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	19	A	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	19	A	C	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	19	A	Q	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	19	B	S	C	0
<i>Intemerata Dei mater</i>	Marian-texted	E	19	D	S	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	20	B	C	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	20	E	Q	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	20	E	S	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	21	A	S	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	21	B	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	21	B	S	C	0
<i>Intemerata Dei mater</i>	Marian-texted	E	21	C	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	21	E	T	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	22	F	T	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	22	G	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	23	A	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	23	D	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	24	A	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	24	A	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	24	F	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	24	G	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	24	G	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	26	C	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	26	G	C	B	0+
<i>Intemerata Dei mater</i>	Marian-texted	E	27	D	C	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	28	A	T	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	29	D	S	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	30	B	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	30	C	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	30	C	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	30	D	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	30	F	S	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	30	G	S	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	31	B	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	31	C	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	31	D	S	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	32	C	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	33	A	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	33	D	S	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	34	A	S	C	0
<i>Intemerata Dei mater</i>	Marian-texted	E	34	F	T	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	35	A	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	35	B	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	35	C	C	T	0

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Intemerata Dei mater	Marian-texted	E	35	F	T	B	0
Intemerata Dei mater	Marian-texted	E	35	G	C	B	0
Intemerata Dei mater	Marian-texted	E	35	G	S	B	0
Intemerata Dei mater	Marian-texted	E	36	D	S	Q	0
Intemerata Dei mater	Marian-texted	E	36	E	S	T	0
Intemerata Dei mater	Marian-texted	E	36	F	S	Q	0
Intemerata Dei mater	Marian-texted	E	37	D	C	B	0
Intemerata Dei mater	Marian-texted	E	37	D	C	Q	0
Intemerata Dei mater	Marian-texted	E	37	E	S	C	0
Intemerata Dei mater	Marian-texted	E	37	G	S	T	0
Intemerata Dei mater	Marian-texted	E	38	A	S	C	0
Intemerata Dei mater	Marian-texted	E	38	B	C	B	0
Intemerata Dei mater	Marian-texted	E	38	D	S	Q	0
Intemerata Dei mater	Marian-texted	E	38	F	T	B	0
Intemerata Dei mater	Marian-texted	E	39	A	C	B	1
Intemerata Dei mater	Marian-texted	E	39	B	C	B	0
Intemerata Dei mater	Marian-texted	E	39	B	C	B	0
Intemerata Dei mater	Marian-texted	E	40	A	C	Q	1
Intemerata Dei mater	Marian-texted	E	40	G	C	B	0
Intemerata Dei mater	Marian-texted	E	47	D	C	T	0
Intemerata Dei mater	Marian-texted	E	57	A	C	T	0
Intemerata Dei mater	Marian-texted	E	57	C	C	T	0
Intemerata Dei mater	Marian-texted	E	58	A	C	T	0
Intemerata Dei mater	Marian-texted	E	59	A	C	T	0+
Intemerata Dei mater	Marian-texted	E	62	D	Q	B	0
Intemerata Dei mater	Marian-texted	E	63	G	T	B	0
Intemerata Dei mater	Marian-texted	E	70	D	C	Q	0
Intemerata Dei mater	Marian-texted	E	71	A	S	C	0
Intemerata Dei mater	Marian-texted	E	80	G	C	T	0+
Intemerata Dei mater	Marian-texted	E	82	C	C	Q	0
Intemerata Dei mater	Marian-texted	E	83	D	C	B	0
Intemerata Dei mater	Marian-texted	E	85	D	S	Q	0
Intemerata Dei mater	Marian-texted	E	87	C	C	Q	1
Intemerata Dei mater	Marian-texted	E	88	G	S	Q	0
Intemerata Dei mater	Marian-texted	E	90	A	T	B	0
Intemerata Dei mater	Marian-texted	E	90	C	C	Q	0
Intemerata Dei mater	Marian-texted	E	90	D	S	C	1*
Intemerata Dei mater	Marian-texted	E	91	F	T	Q	0
Intemerata Dei mater	Marian-texted	E	91	G	S	B	0
Intemerata Dei mater	Marian-texted	E	91	G	S	Q	0
Intemerata Dei mater	Marian-texted	E	92	C	C	Q	0
Intemerata Dei mater	Marian-texted	E	93	A	C	B	0
Intemerata Dei mater	Marian-texted	E	93	B	C	Q	0
Intemerata Dei mater	Marian-texted	E	93	G	T	B	0
Intemerata Dei mater	Marian-texted	E	94	A	Q	B	0
Intemerata Dei mater	Marian-texted	E	94	B	C	Q	0
Intemerata Dei mater	Marian-texted	E	95	A	S	Q	0+
Intemerata Dei mater	Marian-texted	E	96	D	C	B	0
Intemerata Dei mater	Marian-texted	E	96	E	C	T	0
Intemerata Dei mater	Marian-texted	E	100	D	S	C	0
Intemerata Dei mater	Marian-texted	E	101	A	S	C	0
Intemerata Dei mater	Marian-texted	E	105	D	C	Q	0
Intemerata Dei mater	Marian-texted	E	105	D	T	Q	0
Intemerata Dei mater	Marian-texted	E	105	E	C	Q	0
Intemerata Dei mater	Marian-texted	E	107	G	C	T	0
Intemerata Dei mater	Marian-texted	E	109	A	C	Q	1
Intemerata Dei mater	Marian-texted	E	110	E	C	Q	0
Intemerata Dei mater	Marian-texted	E	110	F	C	B	0+
Intemerata Dei mater	Marian-texted	E	110	G	S	C	0+
Intemerata Dei mater	Marian-texted	E	112	E	C	T	0
Intemerata Dei mater	Marian-texted	E	112	G	T	B	0
Intemerata Dei mater	Marian-texted	E	113	C	S	C	0*
Intemerata Dei mater	Marian-texted	E	113	D	C	B	0

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Intemerata Dei mater</i>	Marian-texted	E	114	C	Q	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	114	D	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	114	E	S	C	0
<i>Intemerata Dei mater</i>	Marian-texted	E	115	A	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	115	A	S	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	115	C	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	115	D	S	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	116	B	S	C	1
<i>Intemerata Dei mater</i>	Marian-texted	E	116	E	S	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	116	F	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	116	G	T	B	0+
<i>Intemerata Dei mater</i>	Marian-texted	E	117	D	C	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	117	D	T	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	120	D	S	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	121	C	C	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	121	E	S	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	123	G	S	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	124	C	S	C	1
<i>Intemerata Dei mater</i>	Marian-texted	E	125	D	C	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	125	E	S	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	126	A	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	126	A	T	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	126	B	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	126	G	S	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	126	G	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	127	G	C	B	0+
<i>Intemerata Dei mater</i>	Marian-texted	E	128	E	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	129	G	T	Q	0+
<i>Intemerata Dei mater</i>	Marian-texted	E	130	A	S	T	1
<i>Intemerata Dei mater</i>	Marian-texted	E	130	A	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	130	C	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	130	F	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	130	G	S	T	0+*
<i>Intemerata Dei mater</i>	Marian-texted	E	131	A	T	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	131	F	S	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	132	B	C	T	0
<i>Intemerata Dei mater</i>	Marian-texted	E	132	C	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	132	C	C	Q	1
<i>Intemerata Dei mater</i>	Marian-texted	E	132	D	C	T	1
<i>Intemerata Dei mater</i>	Marian-texted	E	133	A	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	133	A	S	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	133	B	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	133	C	T	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	133	G	S	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	134	C	C	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	134	D	C	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	134	D	S	B	1
<i>Intemerata Dei mater</i>	Marian-texted	E	134	E	T	B	0
<i>Intemerata Dei mater</i>	Marian-texted	E	134	G	S	Q	0
<i>Intemerata Dei mater</i>	Marian-texted	E	135	B	C	Q	0
<i>Salve regina</i>	Marian antiphon	D	3	A	S	C	0
<i>Salve regina</i>	Marian antiphon	D	3	A	S	C	0
<i>Salve regina</i>	Marian antiphon	D	4	A	S	C	0
<i>Salve regina</i>	Marian antiphon	D	6	A	S	C	0
<i>Salve regina</i>	Marian antiphon	D	6	D	S	C	0
<i>Salve regina</i>	Marian antiphon	D	8	D	S	C	0
<i>Salve regina</i>	Marian antiphon	D	10	D	C	B	0
<i>Salve regina</i>	Marian antiphon	D	11	G	S	T	0
<i>Salve regina</i>	Marian antiphon	D	13	C	C	B	0
<i>Salve regina</i>	Marian antiphon	D	14	A	C	B	0+*
<i>Salve regina</i>	Marian antiphon	D	14	E	S	T	0
<i>Salve regina</i>	Marian antiphon	D	15	D	T	B	0+
<i>Salve regina</i>	Marian antiphon	D	15	E	C	T	0

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Salve regina	Marian antiphon	D	16	A	S	T	0
Salve regina	Marian antiphon	D	17	D	C	T	0
Salve regina	Marian antiphon	D	17	E	S	T	0
Salve regina	Marian antiphon	D	18	D	C	T	0+
Salve regina	Marian antiphon	D	20	A	T	B	0
Salve regina	Marian antiphon	D	22	E	C	B	0
Salve regina	Marian antiphon	D	23	G	S	T	0
Salve regina	Marian antiphon	D	27	A	C	T	0+*
Salve regina	Marian antiphon	D	27	B	S	T	0
Salve regina	Marian antiphon	D	28	D	T	B	1
Salve regina	Marian antiphon	D	29	A	C	B	0+
Salve regina	Marian antiphon	D	30	B	S	B	0
Salve regina	Marian antiphon	D	30	B	T	B	0
Salve regina	Marian antiphon	D	31	A	T	B	0
Salve regina	Marian antiphon	D	32	A	T	B	0
Salve regina	Marian antiphon	D	32	B	S	T	0
Salve regina	Marian antiphon	D	32	G	C	B	0
Salve regina	Marian antiphon	D	34	G	C	T	0
Salve regina	Marian antiphon	D	35	F	S	T	0
Salve regina	Marian antiphon	D	37	B	S	C	0
Salve regina	Marian antiphon	D	37	E	C	B	0
Salve regina	Marian antiphon	D	37	F	C	T	1
Salve regina	Marian antiphon	D	38	A	C	T	1
Salve regina	Marian antiphon	D	39	A	T	B	0
Salve regina	Marian antiphon	D	39	G	S	B	0
Salve regina	Marian antiphon	D	40	B	C	B	0
Salve regina	Marian antiphon	D	43	D	C	B	0
Salve regina	Marian antiphon	D	45	C	T	B	0
Salve regina	Marian antiphon	D	45	G	S	T	0
Salve regina	Marian antiphon	D	46	C	C	B	0
Salve regina	Marian antiphon	D	47	A	T	B	0+
Salve regina	Marian antiphon	D	47	E	C	T	1
Salve regina	Marian antiphon	D	48	D	T	B	0+
Salve regina	Marian antiphon	D	48	G	S	C	0+*
Salve regina	Marian antiphon	D	49	A	S	B	0
Salve regina	Marian antiphon	D	50	B	T	B	0
Salve regina	Marian antiphon	D	50	C	T	B	0
Salve regina	Marian antiphon	D	51	A	C	B	1
Salve regina	Marian antiphon	D	51	C	S	T	0
Salve regina	Marian antiphon	D	51	G	C	B	0+
Salve regina	Marian antiphon	D	55	D	C	B	0
Salve regina	Marian antiphon	D	57	D	T	B	0+
Salve regina	Marian antiphon	D	59	F	S	T	0
Salve regina	Marian antiphon	D	61	F	S	T	0
Salve regina	Marian antiphon	D	65	A	S	T	0
Salve regina	Marian antiphon	D	65	B	S	C	0
Salve regina	Marian antiphon	D	65	G	T	B	0
Salve regina	Marian antiphon	D	66	D	C	B	0
Salve regina	Marian antiphon	D	67	D	T	B	0
Salve regina	Marian antiphon	D	67	E	S	T	0
Salve regina	Marian antiphon	D	68	E	S	C	0
Salve regina	Marian antiphon	D	68	G	S	T	1
Salve regina	Marian antiphon	D	69	A	T	B	0
Salve regina	Marian antiphon	D	69	A	T	B	0+
Salve regina	Marian antiphon	D	69	G	S	B	0
Salve regina	Marian antiphon	D	70	A	T	B	1
Salve regina	Marian antiphon	D	70	B	S	B	0
Salve regina	Marian antiphon	D	70	G	C	T	0
Salve regina	Marian antiphon	D	80	D	T	B	0
Salve regina	Marian antiphon	D	82	D	T	B	1
Salve regina	Marian antiphon	D	84	E	C	B	1
Salve regina	Marian antiphon	D	89	F	C	B	0+
Salve regina	Marian antiphon	D	90	C	S	C	0

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Salve regina	Marian antiphon	D	97	D	S	B	0
Salve regina	Marian antiphon	D	97	E	C	B	0
Salve regina	Marian antiphon	D	100	D	C	B	0+
Salve regina	Marian antiphon	D	104	B	T	B	0
Salve regina	Marian antiphon	D	105	C	T	B	0
Salve regina	Marian antiphon	D	106	B	S	B	0
Salve regina	Marian antiphon	D	107	A	T	B	0+
Salve regina	Marian antiphon	D	107	C	S	C	1
Salve regina	Marian antiphon	D	109	A	S	T	1
Salve regina	Marian antiphon	D	111	A	T	B	1
Salve regina	Marian antiphon	D	116	D	C	B	0
Salve regina	Marian antiphon	D	117	G	S	T	0
Salve regina	Marian antiphon	D	119	C	C	T	0
Salve regina	Marian antiphon	D	119	G	S	B	0
Salve regina	Marian antiphon	D	120	C	S	B	0
Salve regina	Marian antiphon	D	120	D	S	C	0
Salve regina	Marian antiphon	D	121	B	C	B	0
Salve regina	Marian antiphon	D	121	D	S	T	0
Salve regina	Marian antiphon	D	122	C	T	B	0
Salve regina	Marian antiphon	D	130	A	C	T	0
Salve regina	Marian antiphon	D	136	G	S	T	0+
Salve regina	Marian antiphon	D	140	A	S	B	0
Salve regina	Marian antiphon	D	142	F	C	T	0
Salve regina	Marian antiphon	D	145	A	T	B	0
Salve regina	Marian antiphon	D	146	G	S	B	0
Salve regina	Marian antiphon	D	147	A	C	B	1
Salve regina	Marian antiphon	D	147	F	S	T	0
Salve regina	Marian antiphon	D	149	D	S	T	0
Salve regina	Marian antiphon	D	152	A	S	T	0+
Salve regina	Marian antiphon	D	156	D	C	B	0
Salve regina	Marian antiphon	D	157	C	S	B	1
Salve regina	Marian antiphon	D	158	D	T	B	0
Salve regina	Marian antiphon	D	160	B	S	B	0
Salve regina	Marian antiphon	D	161	A	S	T	0
Salve regina	Marian antiphon	D	162	B	S	B	0
Salve regina	Marian antiphon	D	162	G	C	T	0
Salve regina	Marian antiphon	D	163	A	C	B	1
Salve regina	Marian antiphon	D	164	G	T	B	1
Salve regina	Marian antiphon	D	166	E	C	T	0
Salve regina	Marian antiphon	D	167	A	S	B	0
Salve regina	Marian antiphon	D	168	B	S	T	0
Salve regina	Marian antiphon	D	168	G	C	B	1
Salve regina	Marian antiphon	D	171	G	C	T	0
Salve regina	Marian antiphon	D	172	A	S	T	0+
Salve regina	Marian antiphon	D	180	G	S	T	0
Salve regina	Marian antiphon	D	181	C	S	T	0
Salve regina	Marian antiphon	D	182	G	C	B	0+
Salve regina	Marian antiphon	D	183	D	T	B	0
Salve regina	Marian antiphon	D	183	E	C	B	0
Salve regina	Marian antiphon	D	186	D	T	B	0
Salve regina	Marian antiphon	D	187	A	C	B	0+
Salve regina	Marian antiphon	D	188	A	S	T	0
Salve regina	Marian antiphon	D	189	D	C	B	0
Salve regina	Marian antiphon	D	189	E	S	B	0
Salve regina	Marian antiphon	D	189	F	S	T	0
Salve regina	Marian antiphon	D	190	B	S	B	0
Salve regina	Marian antiphon	D	190	C	C	B	0
Salve regina	Marian antiphon	D	196	D	T	B	1
Salve regina	Marian antiphon	D	199	D	S	C	0
Salve regina	Marian antiphon	D	201	B	S	T	0
Salve regina	Marian antiphon	D	202	A	C	T	0
Salve regina	Marian antiphon	D	204	B	S	B	0
Salve regina	Marian antiphon	D	208	D	C	T	1

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Salve regina</i>	Marian antiphon	D	213	C	C	B	0
<i>Salve regina</i>	Marian antiphon	D	216	D	C	B	1
<i>Salve regina</i>	Marian antiphon	D	221	A	C	T	0+*
<i>Salve regina</i>	Marian antiphon	D	225	E	C	T	1
<i>Salve regina</i>	Marian antiphon	D	228	A	S	T	0
<i>Salve regina</i>	Marian antiphon	D	230	A	T	B	0
<i>Ut heremita solus</i>	Instrumental	A	3	D	S	C	1
<i>Ut heremita solus</i>	Instrumental	A	4	D	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	11	D	T	B	0
<i>Ut heremita solus</i>	Instrumental	A	13	E	T	B	1
<i>Ut heremita solus</i>	Instrumental	A	14	E	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	14	F	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	15	D	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	17	A	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	18	A	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	20	A	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	21	C	S	C	0+*
<i>Ut heremita solus</i>	Instrumental	A	22	A	S	C	1*
<i>Ut heremita solus</i>	Instrumental	A	22	D	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	23	D	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	25	E	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	28	G	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	29	G	C	B	0+
<i>Ut heremita solus</i>	Instrumental	A	37	C	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	39	B	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	39	C	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	40	A	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	41	E	T	B	0
<i>Ut heremita solus</i>	Instrumental	A	43	E	C	B	1
<i>Ut heremita solus</i>	Instrumental	A	45	A	T	B	0
<i>Ut heremita solus</i>	Instrumental	A	47	G	C	B	0+
<i>Ut heremita solus</i>	Instrumental	A	49	A	T	B	0
<i>Ut heremita solus</i>	Instrumental	A	50	A	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	50	G	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	50	G	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	51	A	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	52	D	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	56	E	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	58	F	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	59	G	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	60	A	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	62	D	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	63	E	C	B	0+
<i>Ut heremita solus</i>	Instrumental	A	64	A	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	66	C	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	66	E	C	T	1
<i>Ut heremita solus</i>	Instrumental	A	67	A	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	68	D	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	68	E	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	68	F	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	69	D	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	70	D	C	B	0+
<i>Ut heremita solus</i>	Instrumental	A	71	D	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	73	A	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	73	A	C	B	0+
<i>Ut heremita solus</i>	Instrumental	A	74	B	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	74	C	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	76	F	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	77	E	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	78	A	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	78	B	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	78	D	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	80	D	S	C	0

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Ut heremita solus	Instrumental	A	80	D	S	C	0+
Ut heremita solus	Instrumental	A	81	A	S	C	0
Ut heremita solus	Instrumental	A	82	D	S	C	0
Ut heremita solus	Instrumental	A	82	G	S	C	0
Ut heremita solus	Instrumental	A	84	C	S	C	0
Ut heremita solus	Instrumental	A	84	F	S	C	0
Ut heremita solus	Instrumental	A	92	E	C	B	0
Ut heremita solus	Instrumental	A	96	D	S	C	0+
Ut heremita solus	Instrumental	A	97	A	S	C	0+
Ut heremita solus	Instrumental	A	97	E	C	B	0+
Ut heremita solus	Instrumental	A	97	G	C	B	0
Ut heremita solus	Instrumental	A	100	D	S	C	1
Ut heremita solus	Instrumental	A	101	G	C	B	0
Ut heremita solus	Instrumental	A	106	D	S	C	0
Ut heremita solus	Instrumental	A	107	D	S	C	0+
Ut heremita solus	Instrumental	A	108	E	C	B	0
Ut heremita solus	Instrumental	A	108	F	S	B	0
Ut heremita solus	Instrumental	A	109	A	S	B	0
Ut heremita solus	Instrumental	A	109	B	S	C	0
Ut heremita solus	Instrumental	A	113	F	C	B	0
Ut heremita solus	Instrumental	A	114	A	S	C	0
Ut heremita solus	Instrumental	A	114	E	C	B	0
Ut heremita solus	Instrumental	A	115	E	C	B	1
Ut heremita solus	Instrumental	A	119	A	S	C	0
Ut heremita solus	Instrumental	A	120	E	T	B	0
Ut heremita solus	Instrumental	A	121	A	S	C	0+*
Ut heremita solus	Instrumental	A	121	E	S	B	0
Ut heremita solus	Instrumental	A	122	A	S	C	0
Ut heremita solus	Instrumental	A	124	D	S	C	0
Ut heremita solus	Instrumental	A	126	A	S	T	1
Ut heremita solus	Instrumental	A	127	D	C	B	1
Ut heremita solus	Instrumental	A	128	A	C	B	1
Ut heremita solus	Instrumental	A	130	A	C	B	1
Ut heremita solus	Instrumental	A	132	D	T	B	0
Ut heremita solus	Instrumental	A	132	G	C	B	0
Ut heremita solus	Instrumental	A	132	G	S	C	0
Ut heremita solus	Instrumental	A	133	G	S	C	0
Ut heremita solus	Instrumental	A	133	G	S	C	0+*
Ut heremita solus	Instrumental	A	134	D	S	B	0
Ut heremita solus	Instrumental	A	134	E	C	B	0
Ut heremita solus	Instrumental	A	138	D	S	C	0
Ut heremita solus	Instrumental	A	138	E	C	B	0
Ut heremita solus	Instrumental	A	140	A	S	C	0
Ut heremita solus	Instrumental	A	140	G	C	B	0
Ut heremita solus	Instrumental	A	140	G	S	B	0+
Ut heremita solus	Instrumental	A	147	A	T	B	0
Ut heremita solus	Instrumental	A	147	G	C	B	0
Ut heremita solus	Instrumental	A	150	G	C	T	0+*
Ut heremita solus	Instrumental	A	153	A	S	T	1*
Ut heremita solus	Instrumental	A	157	E	C	B	0
Ut heremita solus	Instrumental	A	158	C	S	C	0
Ut heremita solus	Instrumental	A	159	A	S	C	0
Ut heremita solus	Instrumental	A	160	C	C	T	0*
Ut heremita solus	Instrumental	A	162	E	C	B	0
Ut heremita solus	Instrumental	A	165	A	S	B	0
Ut heremita solus	Instrumental	A	165	A	S	C	0
Ut heremita solus	Instrumental	A	168	A	C	B	0+
Ut heremita solus	Instrumental	A	169	A	C	B	1
Ut heremita solus	Instrumental	A	171	D	C	B	1
Ut heremita solus	Instrumental	A	172	D	S	C	0
Ut heremita solus	Instrumental	A	173	A	S	B	0
Ut heremita solus	Instrumental	A	174	A	S	C	0+
Ut heremita solus	Instrumental	A	175	D	C	B	0

MOTET	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ut heremita solus</i>	Instrumental	A	176	A	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	177	A	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	177	B	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	178	A	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	180	C	S	T	1*
<i>Ut heremita solus</i>	Instrumental	A	180	F	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	181	G	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	182	D	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	182	E	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	183	G	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	184	D	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	184	G	C	B	0
<i>Ut heremita solus</i>	Instrumental	A	185	D	S	C	0
<i>Ut heremita solus</i>	Instrumental	A	185	D	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	186	D	S	C	0+
<i>Ut heremita solus</i>	Instrumental	A	192	A	S	B	0
<i>Ut heremita solus</i>	Instrumental	A	193	A	S	C	0+*

Masses and Credo Sine nomine³⁷⁷

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Au travail suis	Kyrie	D	5	D	C	B	1
Au travail suis	Kyrie	D	7	A	C	B	0+*
Au travail suis	Kyrie	D	8	D	S	B	0+
Au travail suis	Kyrie	D	11	A	T	B	0
Au travail suis	Kyrie	D	20	D	C	B	1
Au travail suis	Kyrie	D	21	C	S	T	1
Au travail suis	Kyrie	D	22	F	C	T	0
Au travail suis	Kyrie	D	23	B	S	T	0
Au travail suis	Kyrie	D	23	D	T	B	0
Au travail suis	Kyrie	D	24	C	T	B	0
Au travail suis	Kyrie	D	25	C	C	B	0
Au travail suis	Kyrie	D	30	D	C	T	0
Au travail suis	Kyrie	D	30	G	S	B	0
Au travail suis	Kyrie	D	31	A	C	T	1
Au travail suis	Kyrie	D	31	G	S	T	0
Au travail suis	Kyrie	D	32	A	S	T	1
Au travail suis	Kyrie	D	35	A	T	B	0
Au travail suis	Kyrie	D	35	D	S	C	0+
Au travail suis	Gloria	D	12	D	S	C	1
Au travail suis	Gloria	D	14	G	S	T	0+
Au travail suis	Gloria	D	21	F	C	B	0
Au travail suis	Gloria	D	22	D	C	B	0
Au travail suis	Gloria	D	22	D	S	B	0
Au travail suis	Gloria	D	31	D	C	B	0
Au travail suis	Gloria	D	35	E	T	B	1
Au travail suis	Gloria	D	36	E	S	B	0
Au travail suis	Gloria	D	36	F	S	C	0
Au travail suis	Gloria	D	46	A	C	B	0
Au travail suis	Gloria	D	46	B	S	B	0
Au travail suis	Gloria	D	46	B	S	C	0
Au travail suis	Gloria	D	47	A	C	B	0+
Au travail suis	Gloria	D	47	D	C	B	0
Au travail suis	Gloria	D	47	F	S	T	0
Au travail suis	Gloria	D	51	C	S	B	0
Au travail suis	Gloria	D	55	D	S	B	0
Au travail suis	Gloria	D	58	D	S	B	0
Au travail suis	Gloria	D	70	C	C	T	0+
Au travail suis	Gloria	D	78	D	T	B	0
Au travail suis	Gloria	D	78	E	C	T	0
Au travail suis	Gloria	D	79	E	C	B	0
Au travail suis	Gloria	D	80	D	C	B	0
Au travail suis	Gloria	D	81	E	T	B	0
Au travail suis	Gloria	D	82	D	C	B	0
Au travail suis	Gloria	D	82	E	C	T	0
Au travail suis	Gloria	D	85	D	T	B	0

³⁷⁷For the Missa *Au travail suis*, barriphanus and tenor (i.e., bassus) (in the *Gloria*) are indexed as tenor (T) and bassus (B) respectively, textis-tenor (in the *Credo*) is indexed as tenor (T), and bassus and tenor (i.e., bassus II) (in the *Sanctus*) are indexed as tenor (T) and bassus (B), respectively. For the Missa *De plus en plus*, tenor-bassus (in the *Credo*, *Sanctus*, and *Agnus*) is indexed as bassus (B). For the Missa *Fors seulement*, bassus I (in the *Kyrie*), vagans (in the *Gloria*), and tenor II (in the *Credo*) are indexed as quinta pars (Q), bassus II (in the *Kyrie*) is indexed as bassus (B), and secundus puer and tenor I (in the *Credo*) are indexed as contratenor (C) and tenor (T), respectively. For the Missa *Sine nomine* à5, tenor I (in the *Kyrie*) and tenor II (in the *Credo*) are indexed as tenor (T), tenor II (in the *Kyrie*) is indexed as quinta pars (Q), vagans (in the *Gloria* and *Credo*) is indexed as quinta pars (Q), and tenor I (in the *Credo*) is indexed as contratenor (C).

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Au travail suis	Gloria	D	87	D	T	B	0
Au travail suis	Gloria	D	90	F	T	B	1
Au travail suis	Gloria	D	109	D	C	T	0
Au travail suis	Gloria	D	110	E	C	B	0
Au travail suis	Gloria	D	115	C	C	B	0
Au travail suis	Gloria	D	117	E	C	B	0
Au travail suis	Gloria	D	117	F	C	T	0
Au travail suis	Gloria	D	120	B	T	B	0
Au travail suis	Gloria	D	121	A	S	B	0
Au travail suis	Gloria	D	123	G	S	T	0
Au travail suis	Gloria	D	124	D	C	B	0+
Au travail suis	Gloria	D	124	G	S	T	0
Au travail suis	Gloria	D	125	E	C	T	0
Au travail suis	Gloria	D	125	F	T	B	0
Au travail suis	Gloria	D	126	A	S	C	0
Au travail suis	Gloria	D	126	G	S	B	0
Au travail suis	Gloria	D	127	E	S	B	0
Au travail suis	Credo	D	7	B	S	C	0
Au travail suis	Credo	D	8	A	C	B	0
Au travail suis	Credo	D	12	F	S	T	0
Au travail suis	Credo	D	13	F	S	T	1
Au travail suis	Credo	D	17	A	T	B	0+
Au travail suis	Credo	D	19	D	C	T	1
Au travail suis	Credo	D	19	E	S	C	0
Au travail suis	Credo	D	20	D	S	T	0
Au travail suis	Credo	D	20	F	C	B	0
Au travail suis	Credo	D	21	C	T	B	0
Au travail suis	Credo	D	22	A	S	B	1
Au travail suis	Credo	D	26	D	S	C	0
Au travail suis	Credo	D	31	A	C	T	1
Au travail suis	Credo	D	34	G	C	B	0
Au travail suis	Credo	D	35	G	S	B	0
Au travail suis	Credo	D	42	F	S	C	0
Au travail suis	Credo	D	43	D	C	T	0
Au travail suis	Credo	D	44	D	C	T	1
Au travail suis	Credo	D	45	E	C	B	0
Au travail suis	Credo	D	46	D	S	B	0
Au travail suis	Credo	D	46	F	C	T	0
Au travail suis	Credo	D	46	G	T	B	0
Au travail suis	Credo	D	56	D	T	B	0
Au travail suis	Credo	D	66	A	S	C	0
Au travail suis	Credo	D	66	G	S	C	0
Au travail suis	Credo	D	69	A	S	B	0
Au travail suis	Credo	D	69	F	C	T	0
Au travail suis	Credo	D	70	A	T	B	0
Au travail suis	Credo	D	70	C	S	C	0
Au travail suis	Credo	D	71	G	S	B	1*
Au travail suis	Credo	D	75	A	S	T	0
Au travail suis	Credo	D	82	D	C	T	0
Au travail suis	Credo	D	83	D	S	T	0
Au travail suis	Credo	D	84	D	C	T	0
Au travail suis	Credo	D	85	D	C	B	0
Au travail suis	Credo	D	104	D	C	B	0
Au travail suis	Credo	D	123	D	T	B	0
Au travail suis	Credo	D	126	D	T	B	0
Au travail suis	Credo	D	132	D	C	T	0
Au travail suis	Credo	D	134	B	S	B	0
Au travail suis	Credo	D	135	B	S	T	0
Au travail suis	Credo	D	143	G	C	B	0
Au travail suis	Credo	D	153	D	C	B	0
Au travail suis	Credo	D	164	F	S	C	0
Au travail suis	Credo	D	169	C	S	T	0
Au travail suis	Credo	D	170	B	S	B	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Au travail suis	Credo	D	171	F	C	T	1
Au travail suis	Credo	D	173	D	T	B	0
Au travail suis	Credo	D	176	D	T	B	0
Au travail suis	Credo	D	181	A	T	B	0
Au travail suis	Credo	D	185	G	C	B	0
Au travail suis	Credo	D	194	A	C	T	1
Au travail suis	Credo	D	201	E	S	T	0+
Au travail suis	Credo	D	205	A	T	B	0
Au travail suis	Credo	D	206	D	T	B	0
Au travail suis	Credo	D	207	D	C	T	0+
Au travail suis	Credo	D	208	F	S	C	0
Au travail suis	Credo	D	209	E	S	T	1
Au travail suis	Credo	D	211	A	S	T	0
Au travail suis	Sanctus	D	5	E	C	B	0
Au travail suis	Sanctus	D	7	D	S	C	0
Au travail suis	Sanctus	D	8	G	C	T	0
Au travail suis	Sanctus	D	9	G	S	C	0+
Au travail suis	Sanctus	D	11	C	T	B	0
Au travail suis	Sanctus	D	14	C	T	B	1
Au travail suis	Sanctus	D	16	F	T	B	0
Au travail suis	Sanctus	D	17	C	T	B	1
Au travail suis	Sanctus	D	17	E	S	C	1
Au travail suis	Sanctus	D	20	F	S	B	0+
Au travail suis	Sanctus	D	21	D	T	B	0
Au travail suis	Sanctus	D	21	F	S	C	0
Au travail suis	Sanctus	D	22	A	T	B	0
Au travail suis	Sanctus	D	22	C	S	C	0
Au travail suis	Sanctus	D	31	C	S	C	0+
Au travail suis	Sanctus	D	39	C	T	B	0
Au travail suis	Sanctus	D	48	G	S	B	0
Au travail suis	Sanctus	D	58	A	S	B	0
Au travail suis	Sanctus	D	65	F	S	B	0
Au travail suis	Sanctus	D	88	D	T	B	0
Au travail suis	Sanctus	D	90	A	T	B	0+
Au travail suis	Sanctus	D	95	E	T	B	0
Au travail suis	Agnus	D	3	A	S	T	0+
Au travail suis	Agnus	D	4	A	S	B	0
Au travail suis	Agnus	D	5	D	C	T	0
Au travail suis	Agnus	D	5	E	C	B	0
Au travail suis	Agnus	D	7	D	C	B	0
Au travail suis	Agnus	D	10	D	S	B	0
Au travail suis	Agnus	D	13	A	-	-	1
Au travail suis	Agnus	D	14	C	T	B	0
Au travail suis	Agnus	D	14	G	T	B	0
Au travail suis	Agnus	D	17	C	S	C	0
Au travail suis	Agnus	D	18	G	S	B	1
Au travail suis	Agnus	D	20	D	C	B	1
Au travail suis	Agnus	D	22	A	S	T	0
Au travail suis	Agnus	D	24	D	C	B	0
Au travail suis	Agnus	D	24	F	S	T	1
Au travail suis	Agnus	D	25	E	C	T	0
Au travail suis	Agnus	D	26	D	C	B	0+
Au travail suis	Agnus	D	27	E	C	T	0
Au travail suis	Agnus	D	28	D	C	B	0
Au travail suis	Agnus	D	29	A	S	B	1
Au travail suis	Agnus	D	29	D	C	T	0+
Au travail suis	Agnus	D	38	F	C	T	0
Au travail suis	Agnus	D	53	C	S	B	0
Au travail suis	Agnus	D	55	G	S	B	0
Au travail suis	Agnus	D	60	D	S	B	0
Au travail suis	Agnus	D	62	C	S	B	0
Caput	Kyrie	D	6	C	C	B	0
Caput	Kyrie	D	8	D	S	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Kyrie	D	9	G	S	T	1
Caput	Kyrie	D	10	C	C	T	0
Caput	Kyrie	D	11	F	S	C	0
Caput	Kyrie	D	12	E	C	B	0
Caput	Kyrie	D	12	F	C	T	0
Caput	Kyrie	D	12	G	S	T	0
Caput	Kyrie	D	15	D	C	T	0+
Caput	Kyrie	D	17	C	C	B	0
Caput	Kyrie	D	18	A	S	T	0
Caput	Kyrie	D	18	D	C	B	1
Caput	Kyrie	D	20	A	C	B	1
Caput	Kyrie	D	27	D	S	T	1
Caput	Kyrie	D	32	D	S	T	1
Caput	Kyrie	D	40	G	C	B	0
Caput	Kyrie	D	42	G	S	T	0
Caput	Kyrie	D	44	G	S	C	0
Caput	Kyrie	D	47	D	T	B	0
Caput	Kyrie	D	49	B	C	B	0
Caput	Kyrie	D	53	G	S	T	0
Caput	Kyrie	D	54	D	C	B	0
Caput	Kyrie	D	55	C	T	B	1
Caput	Kyrie	D	58	C	C	B	0
Caput	Kyrie	D	59	D	T	B	0
Caput	Kyrie	D	60	G	S	C	0
Caput	Kyrie	D	62	A	T	B	1
Caput	Kyrie	D	63	A	T	B	0
Caput	Kyrie	D	63	G	C	T	1
Caput	Kyrie	D	64	G	T	B	0
Caput	Kyrie	D	68	D	S	T	0
Caput	Kyrie	D	69	A	S	T	0+
Caput	Gloria	D	2	D	S	C	0
Caput	Gloria	D	4	C	S	C	0
Caput	Gloria	D	22	E	C	T	0
Caput	Gloria	D	25	D	S	C	0
Caput	Gloria	D	28	E	C	B	0
Caput	Gloria	D	30	E	S	C	0
Caput	Gloria	D	34	D	T	B	1
Caput	Gloria	D	38	G	S	T	0
Caput	Gloria	D	41	B	C	B	0
Caput	Gloria	D	43	C	T	B	0
Caput	Gloria	D	44	D	T	B	0
Caput	Gloria	D	49	D	S	C	0+
Caput	Gloria	D	51	G	S	C	0
Caput	Gloria	D	52	G	T	B	0
Caput	Gloria	D	53	F	S	B	0
Caput	Gloria	D	53	G	S	T	0
Caput	Gloria	D	57	E	T	B	0
Caput	Gloria	D	58	B	C	B	0
Caput	Gloria	D	59	A	C	B	1
Caput	Gloria	D	65	E	C	B	0
Caput	Gloria	D	66	G	C	B	0
Caput	Gloria	D	67	A	C	T	0
Caput	Gloria	D	67	G	S	C	0
Caput	Gloria	D	68	G	T	B	0
Caput	Gloria	D	70	E	C	B	0
Caput	Gloria	D	71	E	T	B	0
Caput	Gloria	D	72	D	C	T	0
Caput	Gloria	D	75	C	S	T	0
Caput	Gloria	D	77	D	C	B	1
Caput	Gloria	D	78	C	T	B	1
Caput	Gloria	D	82	D	T	B	0
Caput	Gloria	D	85	A	T	B	0
Caput	Gloria	D	86	A	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Gloria	D	86	D	C	T	0
Caput	Gloria	D	88	D	C	T	0
Caput	Gloria	D	89	A	C	B	0
Caput	Gloria	D	90	G	C	B	1
Caput	Gloria	D	98	D	S	C	0
Caput	Gloria	D	111	D	S	C	0
Caput	Gloria	D	117	D	S	C	0+
Caput	Gloria	D	118	A	S	C	0+
Caput	Gloria	D	119	C	S	C	0
Caput	Gloria	D	125	C	C	B	0
Caput	Gloria	D	125	E	S	T	1
Caput	Gloria	D	126	D	T	B	0
Caput	Gloria	D	128	A	C	T	0
Caput	Gloria	D	131	E	C	B	0
Caput	Gloria	D	134	C	T	B	0
Caput	Gloria	D	134	E	S	C	0
Caput	Gloria	D	135	D	S	T	0
Caput	Gloria	D	137	D	T	B	0+
Caput	Gloria	D	142	E	S	B	0
Caput	Gloria	D	142	G	C	T	0
Caput	Gloria	D	145	C	C	B	0
Caput	Gloria	D	147	E	C	T	0
Caput	Gloria	D	148	D	T	B	0+
Caput	Gloria	D	151	A	S	B	0
Caput	Gloria	D	152	D	C	T	0+
Caput	Gloria	D	155	F	S	B	0
Caput	Gloria	D	156	E	S	T	0
Caput	Gloria	D	159	B	C	T	0
Caput	Gloria	D	161	A	S	C	1
Caput	Gloria	D	164	G	S	T	1
Caput	Gloria	D	165	D	S	C	0
Caput	Gloria	D	170	E	C	B	0
Caput	Gloria	D	174	F	S	B	0+
Caput	Gloria	D	175	G	C	B	1
Caput	Gloria	D	177	E	S	B	0
Caput	Gloria	D	180	E	S	B	0
Caput	Gloria	D	181	D	S	C	0
Caput	Gloria	D	182	A	T	B	1
Caput	Gloria	D	186	C	C	B	0
Caput	Gloria	D	188	E	C	T	0
Caput	Gloria	D	189	D	T	B	1
Caput	Gloria	D	190	E	C	B	0
Caput	Gloria	D	192	C	C	T	0
Caput	Gloria	D	196	C	T	B	0+
Caput	Gloria	D	197	F	S	C	0
Caput	Gloria	D	200	E	T	B	0
Caput	Gloria	D	203	D	S	T	0
Caput	Gloria	D	204	A	C	B	0+
Caput	Gloria	D	206	A	S	B	0
Caput	Gloria	D	207	D	C	T	0
Caput	Gloria	D	208	A	S	B	1
Caput	Credo	D	4	D	S	C	0+
Caput	Credo	D	7	A	S	C	0+
Caput	Credo	D	9	G	S	C	0
Caput	Credo	D	13	D	S	C	0+
Caput	Credo	D	14	D	S	C	0
Caput	Credo	D	19	A	S	C	0
Caput	Credo	D	24	A	C	T	0
Caput	Credo	D	25	C	T	B	0
Caput	Credo	D	27	D	C	B	1
Caput	Credo	D	28	D	C	T	0
Caput	Credo	D	29	C	C	T	0
Caput	Credo	D	31	E	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Credo	D	32	G	S	T	0
Caput	Credo	D	36	C	T	B	0
Caput	Credo	D	37	D	C	B	1
Caput	Credo	D	41	G	S	C	0
Caput	Credo	D	43	E	S	C	0
Caput	Credo	D	44	D	S	C	1
Caput	Credo	D	46	C	T	B	0
Caput	Credo	D	47	F	C	T	0
Caput	Credo	D	49	A	C	B	1
Caput	Credo	D	52	G	S	C	0
Caput	Credo	D	55	F	S	B	0
Caput	Credo	D	57	D	C	T	0
Caput	Credo	D	57	D	S	T	0
Caput	Credo	D	57	E	T	B	0
Caput	Credo	D	58	C	C	T	1
Caput	Credo	D	59	G	S	T	0
Caput	Credo	D	61	D	T	B	0
Caput	Credo	D	62	B	S	B	0
Caput	Credo	D	62	B	T	B	0
Caput	Credo	D	63	A	S	B	1
Caput	Credo	D	64	E	S	T	0
Caput	Credo	D	65	A	S	T	0
Caput	Credo	D	66	D	S	T	0
Caput	Credo	D	71	G	T	B	1
Caput	Credo	D	73	G	C	B	0
Caput	Credo	D	75	G	S	C	0+
Caput	Credo	D	76	C	C	T	0
Caput	Credo	D	76	D	T	B	0
Caput	Credo	D	76	E	S	B	0
Caput	Credo	D	77	A	T	B	0
Caput	Credo	D	78	D	S	T	0
Caput	Credo	D	78	G	C	B	1
Caput	Credo	D	80	A	S	T	1
Caput	Credo	D	82	B	C	T	0
Caput	Credo	D	82	D	S	B	0
Caput	Credo	D	83	C	T	B	1
Caput	Credo	D	85	F	S	T	1
Caput	Credo	D	87	D	C	B	0
Caput	Credo	D	88	G	S	T	1
Caput	Credo	D	90	A	S	B	0
Caput	Credo	D	91	D	C	T	0
Caput	Credo	D	92	G	T	B	0
Caput	Credo	D	93	A	S	B	0
Caput	Credo	D	93	D	C	T	0
Caput	Credo	D	94	A	S	B	0
Caput	Credo	D	94	G	C	T	0
Caput	Credo	D	95	G	C	B	1
Caput	Credo	D	113	A	S	C	0+
Caput	Credo	D	131	C	S	C	0
Caput	Credo	D	148	G	S	T	0
Caput	Credo	D	150	C	S	B	0
Caput	Credo	D	150	E	C	T	1
Caput	Credo	D	151	D	C	B	0
Caput	Credo	D	153	E	S	T	0
Caput	Credo	D	156	G	S	T	0+
Caput	Credo	D	159	C	C	B	1
Caput	Credo	D	160	D	S	C	0
Caput	Credo	D	161	E	C	T	0
Caput	Credo	D	170	C	T	B	0
Caput	Credo	D	170	E	S	C	0
Caput	Credo	D	171	B	T	B	0
Caput	Credo	D	172	A	S	T	0
Caput	Credo	D	172	E	S	C	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Credo	D	173	D	S	B	0
Caput	Credo	D	176	A	S	B	0
Caput	Credo	D	183	E	C	B	0
Caput	Credo	D	184	G	T	B	0
Caput	Credo	D	187	E	T	B	0
Caput	Credo	D	188	D	T	B	0
Caput	Credo	D	189	E	S	B	0
Caput	Credo	D	190	B	C	B	0
Caput	Credo	D	197	C	S	C	0+
Caput	Credo	D	198	A	S	C	0
Caput	Credo	D	212	A	S	T	0
Caput	Credo	D	213	G	T	B	0
Caput	Credo	D	215	F	S	B	0
Caput	Credo	D	215	G	S	C	0
Caput	Credo	D	216	B	C	T	0
Caput	Credo	D	218	E	S	B	0
Caput	Credo	D	220	D	C	B	0
Caput	Credo	D	222	D	S	T	1
Caput	Credo	D	226	F	S	T	0
Caput	Credo	D	227	C	C	B	1
Caput	Credo	D	228	D	S	B	0
Caput	Credo	D	230	F	S	T	0
Caput	Credo	D	231	E	T	B	0
Caput	Credo	D	231	G	S	C	0
Caput	Credo	D	233	A	C	B	1
Caput	Credo	D	236	D	S	B	0
Caput	Credo	D	237	C	T	B	0
Caput	Credo	D	239	C	C	B	0
Caput	Credo	D	240	F	S	T	0
Caput	Credo	D	241	E	T	B	0
Caput	Credo	D	241	G	S	C	0
Caput	Credo	D	243	A	T	B	0
Caput	Credo	D	247	A	T	B	0
Caput	Credo	D	250	G	S	B	1
Caput	Credo	D	252	A	S	T	0+
Caput	Credo	D	255	E	S	T	0
Caput	Sanctus	D	9	D	-	-	1
Caput	Sanctus	D	12	G	S	C	0
Caput	Sanctus	D	19	B	C	T	0
Caput	Sanctus	D	23	C	T	B	0
Caput	Sanctus	D	25	A	S	T	0
Caput	Sanctus	D	25	D	T	B	1
Caput	Sanctus	D	26	A	S	T	0
Caput	Sanctus	D	26	D	C	T	1
Caput	Sanctus	D	31	C	T	B	0
Caput	Sanctus	D	31	E	S	C	0
Caput	Sanctus	D	32	D	S	T	0
Caput	Sanctus	D	33	A	S	T	0+
Caput	Sanctus	D	34	C	C	B	0
Caput	Sanctus	D	35	D	T	B	0
Caput	Sanctus	D	37	C	C	T	0
Caput	Sanctus	D	39	G	S	T	0+
Caput	Sanctus	D	41	E	C	T	1
Caput	Sanctus	D	42	D	S	C	1
Caput	Sanctus	D	44	E	S	C	0
Caput	Sanctus	D	45	D	C	B	0
Caput	Sanctus	D	56	E	C	B	0
Caput	Sanctus	D	57	G	C	B	1
Caput	Sanctus	D	60	D	T	B	1
Caput	Sanctus	D	61	B	S	B	0
Caput	Sanctus	D	62	A	S	B	1
Caput	Sanctus	D	68	G	S	T	0
Caput	Sanctus	D	70	A	S	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Sanctus	D	70	E	C	B	0
Caput	Sanctus	D	71	G	T	B	0
Caput	Sanctus	D	73	E	C	T	0
Caput	Sanctus	D	74	C	C	T	0
Caput	Sanctus	D	74	D	T	B	0
Caput	Sanctus	D	75	A	C	B	0
Caput	Sanctus	D	75	B	C	T	0
Caput	Sanctus	D	75	E	S	T	0
Caput	Sanctus	D	79	G	S	T	0
Caput	Sanctus	D	81	A	S	C	0+
Caput	Sanctus	D	83	D	T	B	1
Caput	Sanctus	D	84	C	C	T	0
Caput	Sanctus	D	86	A	T	B	0
Caput	Sanctus	D	87	A	S	B	0
Caput	Sanctus	D	87	G	S	T	0
Caput	Sanctus	D	88	G	T	B	0
Caput	Sanctus	D	89	A	C	B	0
Caput	Sanctus	D	90	A	S	B	0
Caput	Sanctus	D	90	G	S	T	0
Caput	Sanctus	D	92	A	S	T	0
Caput	Sanctus	D	92	C	S	C	0
Caput	Sanctus	D	93	A	C	T	0
Caput	Sanctus	D	99	D	S	C	0
Caput	Sanctus	D	108	D	S	C	0
Caput	Sanctus	D	121	D	S	C	0
Caput	Sanctus	D	123	A	S	C	0+
Caput	Sanctus	D	128	C	T	B	0
Caput	Sanctus	D	129	D	C	B	1
Caput	Sanctus	D	134	E	C	B	0
Caput	Sanctus	D	138	B	T	B	1
Caput	Sanctus	D	139	C	T	B	0
Caput	Sanctus	D	140	D	S	B	0+*
Caput	Sanctus	D	144	A	S	C	0
Caput	Sanctus	D	147	A	S	T	0
Caput	Sanctus	D	148	C	C	B	0
Caput	Sanctus	D	149	B	C	B	0
Caput	Sanctus	D	151	D	S	B	0
Caput	Sanctus	D	159	B	S	T	0
Caput	Sanctus	D	161	G	S	C	0
Caput	Sanctus	D	162	G	T	B	0
Caput	Sanctus	D	165	G	S	T	0
Caput	Sanctus	D	166	F	S	T	0
Caput	Sanctus	D	167	C	S	C	0
Caput	Sanctus	D	167	E	T	B	0
Caput	Sanctus	D	172	A	S	C	0+
Caput	Sanctus	D	174	D	S	C	0
Caput	Sanctus	D	176	D	S	C	0
Caput	Sanctus	D	179	E	C	B	1
Caput	Sanctus	D	181	G	T	B	0
Caput	Sanctus	D	183	G	S	T	0
Caput	Sanctus	D	186	E	C	B	0
Caput	Sanctus	D	188	D	S	B	0
Caput	Sanctus	D	189	E	C	B	1
Caput	Sanctus	D	194	D	T	B	0
Caput	Sanctus	D	195	C	S	B	0+
Caput	Sanctus	D	196	D	S	B	0
Caput	Sanctus	D	197	C	T	B	0+
Caput	Sanctus	D	198	D	T	B	0
Caput	Sanctus	D	199	E	C	B	0
Caput	Sanctus	D	201	C	C	T	0
Caput	Sanctus	D	202	D	C	T	0
Caput	Sanctus	D	204	D	S	B	0
Caput	Sanctus	D	205	C	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Sanctus	D	206	D	C	B	0
Caput	Sanctus	D	207	C	C	B	1
Caput	Sanctus	D	208	D	C	T	0
Caput	Sanctus	D	208	D	T	B	1
Caput	Sanctus	D	209	C	C	T	0
Caput	Sanctus	D	210	D	S	T	0
Caput	Sanctus	D	211	A	C	B	1
Caput	Sanctus	D	212	D	S	T	0
Caput	Sanctus	D	213	A	C	B	0
Caput	Sanctus	D	214	G	S	B	0
Caput	Sanctus	D	216	B	C	B	1
Caput	Sanctus	D	216	G	S	T	0
Caput	Sanctus	D	217	A	C	B	0
Caput	Sanctus	D	217	A	S	B	0
Caput	Sanctus	D	218	G	S	B	1
Caput	Sanctus	D	218	G	T	B	0
Caput	Sanctus	D	221	A	S	T	0
Caput	Agnus	D	4	D	S	C	0+
Caput	Agnus	D	5	A	S	C	0+
Caput	Agnus	D	7	C	S	C	0+
Caput	Agnus	D	9	C	S	C	0
Caput	Agnus	D	10	A	S	C	0+
Caput	Agnus	D	11	D	S	C	0
Caput	Agnus	D	13	B	S	C	0+
Caput	Agnus	D	14	D	C	T	1
Caput	Agnus	D	18	C	C	B	0
Caput	Agnus	D	20	D	C	B	1
Caput	Agnus	D	21	E	S	C	0
Caput	Agnus	D	24	G	S	T	0+
Caput	Agnus	D	26	C	C	B	0
Caput	Agnus	D	28	A	S	T	0
Caput	Agnus	D	29	A	S	C	0
Caput	Agnus	D	29	E	S	T	0
Caput	Agnus	D	30	D	T	B	0
Caput	Agnus	D	32	C	S	T	0
Caput	Agnus	D	33	A	S	T	0
Caput	Agnus	D	34	G	S	T	0
Caput	Agnus	D	36	C	C	B	0
Caput	Agnus	D	36	E	S	T	0
Caput	Agnus	D	40	D	C	B	0
Caput	Agnus	D	44	D	S	C	0
Caput	Agnus	D	45	D	S	C	0
Caput	Agnus	D	46	A	S	C	0
Caput	Agnus	D	46	B	S	C	0
Caput	Agnus	D	55	D	C	B	0
Caput	Agnus	D	59	C	S	C	0
Caput	Agnus	D	61	D	S	B	1
Caput	Agnus	D	62	C	C	B	1
Caput	Agnus	D	63	D	S	C	0
Caput	Agnus	D	65	C	S	B	1
Caput	Agnus	D	67	E	S	B	0
Caput	Agnus	D	69	A	T	B	0
Caput	Agnus	D	69	C	S	C	0
Caput	Agnus	D	70	A	S	B	0+
Caput	Agnus	D	70	B	C	B	1
Caput	Agnus	D	71	G	S	B	0
Caput	Agnus	D	73	C	S	C	0
Caput	Agnus	D	76	G	S	C	0
Caput	Agnus	D	78	D	S	C	0
Caput	Agnus	D	90	D	S	C	0
Caput	Agnus	D	98	C	T	B	0
Caput	Agnus	D	99	D	S	B	0
Caput	Agnus	D	104	E	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Caput	Agnus	D	108	D	C	T	0
Caput	Agnus	D	109	A	C	T	0
Caput	Agnus	D	110	D	C	B	1
Caput	Agnus	D	113	A	T	B	0+
Caput	Agnus	D	120	G	S	C	0
Caput	Agnus	D	124	G	S	C	1
Caput	Agnus	D	126	G	S	T	0
Caput	Agnus	D	131	A	C	T	0
Caput	Agnus	D	132	C	C	B	0
Caput	Agnus	D	133	D	S	B	0
Caput	Agnus	D	134	C	C	B	0
Caput	Agnus	D	135	D	C	B	1
Caput	Agnus	D	136	G	S	T	1
Caput	Agnus	D	138	A	C	B	0
Caput	Agnus	D	139	G	S	T	1
Caput	Agnus	D	140	A	T	B	0
Caput	Agnus	D	141	G	C	B	0
Caput	Agnus	D	142	A	T	B	0
Caput	Agnus	D	143	D	S	C	0
Caput	Agnus	D	144	C	S	T	1
Caput	Agnus	D	145	G	T	B	1
Caput	Agnus	D	148	A	C	T	0
Caput	Agnus	D	150	A	S	T	0
Credo Sine nomine	Credo	A	3	G	C	B	0+
Credo Sine nomine	Credo	A	4	G	C	B	0+
Credo Sine nomine	Credo	A	5	G	C	B	0+
Credo Sine nomine	Credo	A	7	G	C	T	0
Credo Sine nomine	Credo	A	7	G	C	T	1
Credo Sine nomine	Credo	A	9	G	C	B	1
Credo Sine nomine	Credo	A	10	D	T	B	0
Credo Sine nomine	Credo	A	11	D	C	T	0+
Credo Sine nomine	Credo	A	12	D	S	T	0
Credo Sine nomine	Credo	A	12	F	S	T	0
Credo Sine nomine	Credo	A	13	A	S	T	1
Credo Sine nomine	Credo	A	13	G	C	B	0
Credo Sine nomine	Credo	A	16	D	T	B	1
Credo Sine nomine	Credo	A	17	A	S	C	0
Credo Sine nomine	Credo	A	17	D	S	T	0+
Credo Sine nomine	Credo	A	18	C	S	T	0
Credo Sine nomine	Credo	A	18	C	S	T	0
Credo Sine nomine	Credo	A	19	C	C	T	1*
Credo Sine nomine	Credo	A	21	D	S	C	0
Credo Sine nomine	Credo	A	22	C	C	B	0
Credo Sine nomine	Credo	A	22	D	S	C	1
Credo Sine nomine	Credo	A	23	C	S	B	0
Credo Sine nomine	Credo	A	23	D	S	B	0
Credo Sine nomine	Credo	A	23	F	C	T	0
Credo Sine nomine	Credo	A	24	Bb	S	T	0+
Credo Sine nomine	Credo	A	24	C	S	C	0+
Credo Sine nomine	Credo	A	25	D	S	B	0
Credo Sine nomine	Credo	A	25	F	S	B	0
Credo Sine nomine	Credo	A	25	G	C	B	0
Credo Sine nomine	Credo	A	26	G	C	B	0
Credo Sine nomine	Credo	A	27	G	T	B	0
Credo Sine nomine	Credo	A	28	G	S	B	0+
Credo Sine nomine	Credo	A	29	F	C	B	0
Credo Sine nomine	Credo	A	30	A	C	B	0
Credo Sine nomine	Credo	A	30	D	S	T	1
Credo Sine nomine	Credo	A	31	A	C	T	0
Credo Sine nomine	Credo	A	33	C	S	T	0
Credo Sine nomine	Credo	A	34	A	S	T	1
Credo Sine nomine	Credo	A	34	G	S	T	0*
Credo Sine nomine	Credo	A	35	D	C	T	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Credo Sine nomine</i>	Credo	A	37	D	T	B	0
<i>Credo Sine nomine</i>	Credo	A	38	C	T	B	1
<i>Credo Sine nomine</i>	Credo	A	39	C	S	T	0
<i>Credo Sine nomine</i>	Credo	A	40	A	S	B	0
<i>Credo Sine nomine</i>	Credo	A	40	Bb	S	T	0
<i>Credo Sine nomine</i>	Credo	A	40	D	S	B	0
<i>Credo Sine nomine</i>	Credo	A	40	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	41	E	C	B	0
<i>Credo Sine nomine</i>	Credo	A	41	F	C	B	0
<i>Credo Sine nomine</i>	Credo	A	41	G	C	T	1
<i>Credo Sine nomine</i>	Credo	A	42	C	S	B	0
<i>Credo Sine nomine</i>	Credo	A	42	G	C	T	0
<i>Credo Sine nomine</i>	Credo	A	43	C	S	T	0+
<i>Credo Sine nomine</i>	Credo	A	43	D	S	C	0
<i>Credo Sine nomine</i>	Credo	A	43	Eb	S	T	0
<i>Credo Sine nomine</i>	Credo	A	43	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	44	Bb	T	B	0
<i>Credo Sine nomine</i>	Credo	A	44	C	S	B	0
<i>Credo Sine nomine</i>	Credo	A	53	D	T	B	0
<i>Credo Sine nomine</i>	Credo	A	58	Bb	C	B	0
<i>Credo Sine nomine</i>	Credo	A	58	D	S	T	0
<i>Credo Sine nomine</i>	Credo	A	60	D	T	B	0
<i>Credo Sine nomine</i>	Credo	A	60	F	S	C	0
<i>Credo Sine nomine</i>	Credo	A	63	C	S	T	1*
<i>Credo Sine nomine</i>	Credo	A	71	G	C	T	0
<i>Credo Sine nomine</i>	Credo	A	72	A	C	B	0
<i>Credo Sine nomine</i>	Credo	A	73	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	74	D	C	T	0
<i>Credo Sine nomine</i>	Credo	A	75	C	C	T	0
<i>Credo Sine nomine</i>	Credo	A	91	G	S	C	0
<i>Credo Sine nomine</i>	Credo	A	93	G	S	C	0
<i>Credo Sine nomine</i>	Credo	A	95	D	S	T	0
<i>Credo Sine nomine</i>	Credo	A	98	C	S	T	0
<i>Credo Sine nomine</i>	Credo	A	106	C	S	T	0
<i>Credo Sine nomine</i>	Credo	A	107	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	108	E	C	B	0
<i>Credo Sine nomine</i>	Credo	A	109	A	S	T	0
<i>Credo Sine nomine</i>	Credo	A	111	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	112	C	S	T	0
<i>Credo Sine nomine</i>	Credo	A	114	G	S	T	1
<i>Credo Sine nomine</i>	Credo	A	115	A	S	B	1
<i>Credo Sine nomine</i>	Credo	A	116	G	T	B	0
<i>Credo Sine nomine</i>	Credo	A	117	A	S	B	0
<i>Credo Sine nomine</i>	Credo	A	118	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	119	F	T	B	0
<i>Credo Sine nomine</i>	Credo	A	120	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	121	C	S	T	0+
<i>Credo Sine nomine</i>	Credo	A	122	G	C	T	0
<i>Credo Sine nomine</i>	Credo	A	125	G	C	T	0
<i>Credo Sine nomine</i>	Credo	A	126	A	S	C	0
<i>Credo Sine nomine</i>	Credo	A	127	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	128	A	S	T	0
<i>Credo Sine nomine</i>	Credo	A	130	F	C	B	0
<i>Credo Sine nomine</i>	Credo	A	131	G	C	B	0
<i>Credo Sine nomine</i>	Credo	A	132	D	T	B	1
<i>Credo Sine nomine</i>	Credo	A	134	C	S	B	1
<i>Credo Sine nomine</i>	Credo	A	135	A	C	B	0
<i>Credo Sine nomine</i>	Credo	A	135	D	S	T	0
<i>Credo Sine nomine</i>	Credo	A	137	F	C	B	0+
<i>Credo Sine nomine</i>	Credo	A	138	F	S	C	0
<i>Credo Sine nomine</i>	Credo	A	138	G	S	B	0
<i>Credo Sine nomine</i>	Credo	A	139	C	T	B	0
<i>Credo Sine nomine</i>	Credo	A	141	G	C	B	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Credo Sine nomine	Credo	A	145	G	S	B	0
Credo Sine nomine	Credo	A	148	A	S	C	0
Credo Sine nomine	Credo	A	149	C	T	B	0
Credo Sine nomine	Credo	A	149	D	S	T	0+
Credo Sine nomine	Credo	A	150	C	T	B	0
Credo Sine nomine	Credo	A	151	C	T	B	0+
Credo Sine nomine	Credo	A	151	D	S	B	0
Credo Sine nomine	Credo	A	153	F	C	B	0
Credo Sine nomine	Credo	A	153	G	S	B	0
Credo Sine nomine	Credo	A	155	A	S	T	0
Credo Sine nomine	Credo	A	156	G	S	B	0
Credo Sine nomine	Credo	A	158	F	C	B	0
Credo Sine nomine	Credo	A	159	G	S	B	1
Credo Sine nomine	Credo	A	161	C	T	B	0
Credo Sine nomine	Credo	A	163	C	T	B	0
Credo Sine nomine	Credo	A	163	D	S	B	0
Credo Sine nomine	Credo	A	164	G	T	B	0
Credo Sine nomine	Credo	A	165	G	S	B	0
Credo Sine nomine	Credo	A	166	C	S	T	0
Credo Sine nomine	Credo	A	167	C	T	B	0
Credo Sine nomine	Credo	A	167	D	S	B	0
Credo Sine nomine	Credo	A	169	F	S	B	0
Credo Sine nomine	Credo	A	170	C	S	T	0
Credo Sine nomine	Credo	A	172	G	C	T	1
Credo Sine nomine	Credo	A	176	A	S	C	0
Credo Sine nomine	Credo	A	181	D	C	T	0
Credo Sine nomine	Credo	A	186	C	S	T	0
Credo Sine nomine	Credo	A	188	G	C	B	0
Credo Sine nomine	Credo	A	189	A	S	T	0
Credo Sine nomine	Credo	A	190	G	S	T	1
Credo Sine nomine	Credo	A	194	C	T	B	0
Credo Sine nomine	Credo	A	197	A	C	T	0
Credo Sine nomine	Credo	A	197	G	C	B	0
Credo Sine nomine	Credo	A	199	Eb	C	B	0
Credo Sine nomine	Credo	A	200	Bb	T	B	0
Credo Sine nomine	Credo	A	201	C	S	T	0
Credo Sine nomine	Credo	A	201	G	C	B	0
Credo Sine nomine	Credo	A	202	C	S	T	0
Credo Sine nomine	Credo	A	205	A	S	T	0
Credo Sine nomine	Credo	A	208	D	S	C	0
Credo Sine nomine	Credo	A	209	Bb	S	B	0
Credo Sine nomine	Credo	A	210	C	C	B	0
Credo Sine nomine	Credo	A	210	D	S	B	0
Credo Sine nomine	Credo	A	211	D	S	B	0
Credo Sine nomine	Credo	A	212	G	S	B	0
Credo Sine nomine	Credo	A	213	D	S	B	0
Credo Sine nomine	Credo	A	214	Bb	S	B	0
Credo Sine nomine	Credo	A	215	G	S	B	0
Credo Sine nomine	Credo	A	217	D	C	B	0
Cuiusvis toni	Kyrie	E	1	B	S	C	0
Cuiusvis toni	Kyrie	E	4	E	C	T	0
Cuiusvis toni	Kyrie	E	5	D	C	B	0
Cuiusvis toni	Kyrie	E	10	C	S	C	0
Cuiusvis toni	Kyrie	E	19	A	S	T	0+*
Cuiusvis toni	Kyrie	E	20	A	S	T	0
Cuiusvis toni	Kyrie	E	21	E	C	B	0
Cuiusvis toni	Kyrie	E	22	G	C	B	0
Cuiusvis toni	Kyrie	E	23	A	S	B	0
Cuiusvis toni	Kyrie	E	28	D	C	T	0
Cuiusvis toni	Kyrie	E	28	G	S	T	0
Cuiusvis toni	Kyrie	E	29	E	S	T	0
Cuiusvis toni	Kyrie	E	30	A	S	T	0
Cuiusvis toni	Kyrie	E	30	E	S	C	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Cuiusvis toni	Kyrie	E	30	G	S	T	0
Cuiusvis toni	Kyrie	E	31	A	S	B	0
Cuiusvis toni	Gloria	E	1	B	S	C	0
Cuiusvis toni	Gloria	E	3	B	S	C	0+
Cuiusvis toni	Gloria	E	4	F	C	T	0
Cuiusvis toni	Gloria	E	6	F	C	B	0
Cuiusvis toni	Gloria	E	6	G	S	T	0+
Cuiusvis toni	Gloria	E	6	G	T	B	1
Cuiusvis toni	Gloria	E	7	E	C	B	1
Cuiusvis toni	Gloria	E	8	D	C	B	0
Cuiusvis toni	Gloria	E	9	A	S	B	0
Cuiusvis toni	Gloria	E	9	B	T	B	0
Cuiusvis toni	Gloria	E	9	D	C	B	0
Cuiusvis toni	Gloria	E	9	E	S	B	0
Cuiusvis toni	Gloria	E	10	E	S	B	0
Cuiusvis toni	Gloria	E	10	G	S	T	0
Cuiusvis toni	Gloria	E	12	C	S	C	0
Cuiusvis toni	Gloria	E	13	C	T	B	0
Cuiusvis toni	Gloria	E	14	F	C	B	0
Cuiusvis toni	Gloria	E	15	B	S	T	0+
Cuiusvis toni	Gloria	E	15	C	S	B	0
Cuiusvis toni	Gloria	E	18	E	C	B	0
Cuiusvis toni	Gloria	E	19	D	C	B	0
Cuiusvis toni	Gloria	E	20	A	S	C	0
Cuiusvis toni	Gloria	E	20	B	C	T	0
Cuiusvis toni	Gloria	E	21	A	S	B	0
Cuiusvis toni	Gloria	E	21	A	T	B	0
Cuiusvis toni	Gloria	E	21	B	S	B	0
Cuiusvis toni	Gloria	E	21	B	S	T	0
Cuiusvis toni	Gloria	E	21	G	C	B	0
Cuiusvis toni	Gloria	E	22	A	T	B	1
Cuiusvis toni	Gloria	E	24	E	C	T	0
Cuiusvis toni	Gloria	E	26	B	T	B	0
Cuiusvis toni	Gloria	E	27	E	T	B	0
Cuiusvis toni	Gloria	E	28	A	S	B	1
Cuiusvis toni	Gloria	E	29	C	C	B	0
Cuiusvis toni	Gloria	E	29	G	C	T	0
Cuiusvis toni	Gloria	E	30	B	C	T	0
Cuiusvis toni	Gloria	E	30	D	S	B	0
Cuiusvis toni	Gloria	E	35	C	S	C	0
Cuiusvis toni	Gloria	E	37	E	C	T	0
Cuiusvis toni	Gloria	E	41	B	S	B	0
Cuiusvis toni	Gloria	E	42	A	S	B	0
Cuiusvis toni	Gloria	E	43	G	S	T	1
Cuiusvis toni	Gloria	E	46	D	C	B	0
Cuiusvis toni	Gloria	E	47	D	C	B	0
Cuiusvis toni	Gloria	E	47	E	C	T	0
Cuiusvis toni	Gloria	E	47	F	S	T	0
Cuiusvis toni	Gloria	E	48	F	S	T	0
Cuiusvis toni	Gloria	E	55	A	S	C	1
Cuiusvis toni	Gloria	E	56	C	S	C	0
Cuiusvis toni	Gloria	E	58	E	S	T	0
Cuiusvis toni	Gloria	E	63	A	S	B	0
Cuiusvis toni	Gloria	E	63	D	C	B	1
Cuiusvis toni	Gloria	E	64	D	C	B	0
Cuiusvis toni	Gloria	E	64	E	S	B	1
Cuiusvis toni	Gloria	E	65	A	C	T	0+*
Cuiusvis toni	Gloria	E	66	E	T	B	0
Cuiusvis toni	Gloria	E	67	C	C	B	0
Cuiusvis toni	Gloria	E	68	A	T	B	1
Cuiusvis toni	Gloria	E	68	C	S	C	0
Cuiusvis toni	Gloria	E	70	A	S	T	0+
Cuiusvis toni	Gloria	E	71	A	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Cuiusvis toni</i>	Gloria	E	71	A	S	T	1
<i>Cuiusvis toni</i>	Gloria	E	71	B	S	C	0
<i>Cuiusvis toni</i>	Gloria	E	72	E	C	B	0
<i>Cuiusvis toni</i>	Gloria	E	75	A	S	T	0
<i>Cuiusvis toni</i>	Gloria	E	75	E	C	B	0
<i>Cuiusvis toni</i>	Gloria	E	76	A	S	T	0
<i>Cuiusvis toni</i>	Gloria	E	79	A	S	T	1
<i>Cuiusvis toni</i>	Gloria	E	80	F	S	T	0+
<i>Cuiusvis toni</i>	Gloria	E	81	A	C	B	0
<i>Cuiusvis toni</i>	Gloria	E	81	C	C	B	0+
<i>Cuiusvis toni</i>	Gloria	E	82	A	S	B	0+
<i>Cuiusvis toni</i>	Gloria	E	82	G	T	B	0
<i>Cuiusvis toni</i>	Gloria	E	83	C	T	B	0
<i>Cuiusvis toni</i>	Gloria	E	83	D	S	T	0
<i>Cuiusvis toni</i>	Gloria	E	84	D	C	B	0
<i>Cuiusvis toni</i>	Gloria	E	84	E	S	B	0
<i>Cuiusvis toni</i>	Gloria	E	85	F	T	B	1
<i>Cuiusvis toni</i>	Credo	E	2	A	S	C	0
<i>Cuiusvis toni</i>	Credo	E	3	C	C	B	0
<i>Cuiusvis toni</i>	Credo	E	4	C	S	B	0
<i>Cuiusvis toni</i>	Credo	E	4	G	S	T	0
<i>Cuiusvis toni</i>	Credo	E	5	A	S	B	0
<i>Cuiusvis toni</i>	Credo	E	5	B	C	B	0
<i>Cuiusvis toni</i>	Credo	E	5	B	S	C	0
<i>Cuiusvis toni</i>	Credo	E	6	A	S	T	0
<i>Cuiusvis toni</i>	Credo	E	6	B	S	T	1
<i>Cuiusvis toni</i>	Credo	E	7	D	C	T	0
<i>Cuiusvis toni</i>	Credo	E	7	G	S	T	0
<i>Cuiusvis toni</i>	Credo	E	9	A	C	B	0
<i>Cuiusvis toni</i>	Credo	E	9	F	C	B	0
<i>Cuiusvis toni</i>	Credo	E	10	B	C	B	0
<i>Cuiusvis toni</i>	Credo	E	13	C	S	T	0
<i>Cuiusvis toni</i>	Credo	E	14	G	S	T	0+
<i>Cuiusvis toni</i>	Credo	E	16	C	C	B	0
<i>Cuiusvis toni</i>	Credo	E	19	B	C	B	0
<i>Cuiusvis toni</i>	Credo	E	19	D	S	B	0
<i>Cuiusvis toni</i>	Credo	E	24	E	-	-	0+
<i>Cuiusvis toni</i>	Credo	E	24	F	S	T	0
<i>Cuiusvis toni</i>	Credo	E	25	B	C	B	0
<i>Cuiusvis toni</i>	Credo	E	25	C	C	B	0
<i>Cuiusvis toni</i>	Credo	E	25	C	S	B	0
<i>Cuiusvis toni</i>	Credo	E	27	C	C	B	0
<i>Cuiusvis toni</i>	Credo	E	30	A	-	-	0
<i>Cuiusvis toni</i>	Credo	E	30	A	S	B	0
<i>Cuiusvis toni</i>	Credo	E	30	B	S	T	0
<i>Cuiusvis toni</i>	Credo	E	30	B	T	B	0
<i>Cuiusvis toni</i>	Credo	E	31	A	T	B	1
<i>Cuiusvis toni</i>	Credo	E	31	C	C	B	0
<i>Cuiusvis toni</i>	Credo	E	31	C	S	C	0
<i>Cuiusvis toni</i>	Credo	E	32	A	C	T	0
<i>Cuiusvis toni</i>	Credo	E	33	E	S	T	0
<i>Cuiusvis toni</i>	Credo	E	38	A	-	-	0
<i>Cuiusvis toni</i>	Credo	E	47	A	S	T	0
<i>Cuiusvis toni</i>	Credo	E	47	B	S	C	0
<i>Cuiusvis toni</i>	Credo	E	47	G	T	B	0
<i>Cuiusvis toni</i>	Credo	E	48	A	S	B	0
<i>Cuiusvis toni</i>	Credo	E	53	E	S	C	0
<i>Cuiusvis toni</i>	Credo	E	64	D	S	C	0
<i>Cuiusvis toni</i>	Credo	E	65	C	C	B	0
<i>Cuiusvis toni</i>	Credo	E	66	B	C	B	1
<i>Cuiusvis toni</i>	Credo	E	69	B	S	B	0
<i>Cuiusvis toni</i>	Credo	E	72	A	S	T	0
<i>Cuiusvis toni</i>	Credo	E	73	E	T	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Cuiusvis toni	Credo	E	74	A	S	B	1
Cuiusvis toni	Credo	E	75	A	S	T	0
Cuiusvis toni	Credo	E	79	E	S	C	0
Cuiusvis toni	Credo	E	80	D	C	T	0+
Cuiusvis toni	Credo	E	82	A	C	B	1
Cuiusvis toni	Credo	E	85	A	C	T	0
Cuiusvis toni	Credo	E	87	A	S	C	1
Cuiusvis toni	Credo	E	91	C	C	B	0
Cuiusvis toni	Credo	E	97	E	C	T	0
Cuiusvis toni	Credo	E	98	B	S	C	0
Cuiusvis toni	Credo	E	99	A	T	B	0
Cuiusvis toni	Credo	E	101	A	S	T	0
Cuiusvis toni	Credo	E	101	B	S	B	0
Cuiusvis toni	Credo	E	101	C	C	B	0
Cuiusvis toni	Credo	E	102	A	S	T	0
Cuiusvis toni	Credo	E	102	E	C	B	0
Cuiusvis toni	Credo	E	104	B	C	T	0
Cuiusvis toni	Credo	E	106	D	C	B	0
Cuiusvis toni	Credo	E	107	D	T	B	0
Cuiusvis toni	Credo	E	110	E	C	B	1
Cuiusvis toni	Credo	E	112	B	C	B	0
Cuiusvis toni	Credo	E	115	A	C	B	0+
Cuiusvis toni	Credo	E	119	A	T	B	0+
Cuiusvis toni	Credo	E	119	B	C	B	0
Cuiusvis toni	Credo	E	119	C	S	C	0
Cuiusvis toni	Credo	E	120	A	C	T	0
Cuiusvis toni	Credo	E	120	F	S	B	0
Cuiusvis toni	Credo	E	120	G	S	T	0
Cuiusvis toni	Credo	E	121	D	S	B	0+
Cuiusvis toni	Credo	E	127	F	C	B	0
Cuiusvis toni	Credo	E	129	A	S	T	0
Cuiusvis toni	Credo	E	130	E	C	B	1
Cuiusvis toni	Credo	E	134	G	S	T	0
Cuiusvis toni	Credo	E	135	A	C	T	1*
Cuiusvis toni	Credo	E	137	A	T	B	0
Cuiusvis toni	Credo	E	137	B	C	B	0
Cuiusvis toni	Credo	E	138	A	T	B	0
Cuiusvis toni	Credo	E	140	A	C	B	0+
Cuiusvis toni	Credo	E	141	B	S	C	0
Cuiusvis toni	Credo	E	142	A	C	T	0*
Cuiusvis toni	Credo	E	146	C	C	B	0
Cuiusvis toni	Credo	E	146	G	S	C	0
Cuiusvis toni	Credo	E	147	D	T	B	0
Cuiusvis toni	Credo	E	147	E	S	T	0
Cuiusvis toni	Credo	E	147	F	S	C	0
Cuiusvis toni	Credo	E	148	B	C	B	0
Cuiusvis toni	Credo	E	149	B	T	B	0
Cuiusvis toni	Credo	E	158	G	S	T	0
Cuiusvis toni	Credo	E	161	A	T	B	0
Cuiusvis toni	Credo	E	161	B	C	B	0
Cuiusvis toni	Credo	E	162	B	C	B	0
Cuiusvis toni	Credo	E	162	C	C	B	0
Cuiusvis toni	Credo	E	166	D	S	T	0
Cuiusvis toni	Credo	E	171	A	T	B	0
Cuiusvis toni	Credo	E	172	B	C	B	0
Cuiusvis toni	Credo	E	173	G	C	T	0
Cuiusvis toni	Credo	E	179	A	C	T	0
Cuiusvis toni	Credo	E	180	E	C	T	0+
Cuiusvis toni	Credo	E	181	B	S	C	0+
Cuiusvis toni	Credo	E	182	F	S	T	0
Cuiusvis toni	Credo	E	183	C	C	B	0
Cuiusvis toni	Credo	E	183	C	C	B	0
Cuiusvis toni	Credo	E	183	F	S	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Cuiusvis toni</i>	Credo	E	184	B	S	B	0
<i>Cuiusvis toni</i>	Credo	E	184	D	C	T	0
<i>Cuiusvis toni</i>	Credo	E	185	C	T	B	0
<i>Cuiusvis toni</i>	Credo	E	185	E	C	B	1
<i>Cuiusvis toni</i>	Credo	E	185	F	S	C	0
<i>Cuiusvis toni</i>	Credo	E	185	G	S	T	0
<i>Cuiusvis toni</i>	Credo	E	186	B	C	B	0
<i>Cuiusvis toni</i>	Credo	E	186	E	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	2	A	S	C	0
<i>Cuiusvis toni</i>	Sanctus	E	4	E	C	T	0+
<i>Cuiusvis toni</i>	Sanctus	E	6	G	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	7	A	C	B	0+
<i>Cuiusvis toni</i>	Sanctus	E	7	B	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	8	A	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	8	G	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	10	C	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	12	C	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	12	E	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	13	A	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	13	B	S	C	0
<i>Cuiusvis toni</i>	Sanctus	E	13	E	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	14	C	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	14	D	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	15	A	S	T	0+
<i>Cuiusvis toni</i>	Sanctus	E	15	B	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	21	C	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	22	C	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	23	B	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	25	D	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	26	A	C	T	0
<i>Cuiusvis toni</i>	Sanctus	E	29	A	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	32	A	C	B	0+
<i>Cuiusvis toni</i>	Sanctus	E	35	E	S	C	0
<i>Cuiusvis toni</i>	Sanctus	E	37	A	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	38	E	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	39	A	-	-	1
<i>Cuiusvis toni</i>	Sanctus	E	40	B	S	C	0
<i>Cuiusvis toni</i>	Sanctus	E	41	A	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	42	B	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	43	A	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	44	D	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	46	A	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	47	B	S	B	0
<i>Cuiusvis toni</i>	Sanctus	E	48	A	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	48	C	S	C	0
<i>Cuiusvis toni</i>	Sanctus	E	54	E	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	54	G	S	T	1
<i>Cuiusvis toni</i>	Sanctus	E	56	C	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	57	G	C	T	0
<i>Cuiusvis toni</i>	Sanctus	E	58	E	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	60	A	C	B	0+
<i>Cuiusvis toni</i>	Sanctus	E	61	E	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	62	G	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	63	C	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	63	F	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	67	D	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	67	G	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	68	C	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	69	B	C	B	0
<i>Cuiusvis toni</i>	Sanctus	E	69	E	S	T	0
<i>Cuiusvis toni</i>	Sanctus	E	70	B	S	C	1
<i>Cuiusvis toni</i>	Sanctus	E	71	B	T	B	0
<i>Cuiusvis toni</i>	Sanctus	E	71	G	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Cuiusvis toni	Sanctus	E	72	F	S	B	0
Cuiusvis toni	Sanctus	E	72	F	S	B	0
Cuiusvis toni	Sanctus	E	72	G	T	B	0
Cuiusvis toni	Sanctus	E	82	A	S	C	0
Cuiusvis toni	Sanctus	E	96	B	C	B	0
Cuiusvis toni	Sanctus	E	96	C	C	B	0
Cuiusvis toni	Sanctus	E	97	C	S	B	0+
Cuiusvis toni	Sanctus	E	98	C	S	B	0
Cuiusvis toni	Sanctus	E	99	C	C	B	0
Cuiusvis toni	Sanctus	E	100	F	S	B	0
Cuiusvis toni	Sanctus	E	108	E	C	B	0
Cuiusvis toni	Sanctus	E	113	E	S	C	0
Cuiusvis toni	Sanctus	E	114	G	S	C	0
Cuiusvis toni	Agnus	E	3	E	C	T	0
Cuiusvis toni	Agnus	E	5	D	S	B	0+
Cuiusvis toni	Agnus	E	5	G	C	T	0
Cuiusvis toni	Agnus	E	7	B	S	B	0
Cuiusvis toni	Agnus	E	7	E	C	B	1
Cuiusvis toni	Agnus	E	7	E	C	T	1
Cuiusvis toni	Agnus	E	7	F	C	T	0
Cuiusvis toni	Agnus	E	8	A	S	T	0
Cuiusvis toni	Agnus	E	8	B	S	T	0
Cuiusvis toni	Agnus	E	9	A	S	B	0
Cuiusvis toni	Agnus	E	9	B	S	T	0
Cuiusvis toni	Agnus	E	9	D	C	B	1
Cuiusvis toni	Agnus	E	9	E	C	B	0
Cuiusvis toni	Agnus	E	11	C	C	B	0
Cuiusvis toni	Agnus	E	12	E	S	T	0
Cuiusvis toni	Agnus	E	13	B	S	C	0
Cuiusvis toni	Agnus	E	13	E	S	B	0
Cuiusvis toni	Agnus	E	14	A	S	T	0+
Cuiusvis toni	Agnus	E	14	B	S	B	0
Cuiusvis toni	Agnus	E	15	E	S	T	0+
Cuiusvis toni	Agnus	E	15	E	T	B	0
Cuiusvis toni	Agnus	E	15	G	S	C	0
Cuiusvis toni	Agnus	E	29	A	T	B	0+
Cuiusvis toni	Agnus	E	33	C	C	B	0
Cuiusvis toni	Agnus	E	35	B	C	B	0
Cuiusvis toni	Agnus	E	36	G	S	C	0
Cuiusvis toni	Agnus	E	38	A	S	C	1
Cuiusvis toni	Agnus	E	39	B	T	B	0
Cuiusvis toni	Agnus	E	40	A	T	B	1
Cuiusvis toni	Agnus	E	41	E	C	B	0
Cuiusvis toni	Agnus	E	41	F	S	B	0
Cuiusvis toni	Agnus	E	42	D	S	B	0
Cuiusvis toni	Agnus	E	44	A	T	B	0
Cuiusvis toni	Agnus	E	45	E	S	T	0
Cuiusvis toni	Agnus	E	46	B	S	B	0
Cuiusvis toni	Agnus	E	46	B	T	B	0
Cuiusvis toni	Agnus	E	47	D	C	B	0
Cuiusvis toni	Agnus	E	47	G	S	T	0
De plus en plus	Kyrie	G	3	C	S	T	0
De plus en plus	Kyrie	G	5	D	C	T	0
De plus en plus	Kyrie	G	5	D	S	T	0
De plus en plus	Kyrie	G	5	G	S	C	0
De plus en plus	Kyrie	G	7	D	C	T	0
De plus en plus	Kyrie	G	8	D	T	B	0
De plus en plus	Kyrie	G	10	F	C	T	1
De plus en plus	Kyrie	G	11	A	S	B	0
De plus en plus	Kyrie	G	11	G	S	C	0
De plus en plus	Kyrie	G	12	B	S	T	0
De plus en plus	Kyrie	G	12	G	C	B	0+
De plus en plus	Kyrie	G	13	E	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
De plus en plus	Kyrie	G	13	G	S	T	0
De plus en plus	Kyrie	G	13	G	S	T	0+
De plus en plus	Kyrie	G	17	D	C	T	0
De plus en plus	Kyrie	G	17	D	S	C	0
De plus en plus	Kyrie	G	18	G	S	C	1
De plus en plus	Kyrie	G	20	G	T	B	1
De plus en plus	Kyrie	G	21	E	C	T	0
De plus en plus	Kyrie	G	23	C	S	T	0
De plus en plus	Kyrie	G	24	C	S	T	0+
De plus en plus	Kyrie	G	25	B	C	B	0
De plus en plus	Kyrie	G	25	D	T	B	1
De plus en plus	Kyrie	G	25	G	S	T	0
De plus en plus	Kyrie	G	26	G	S	T	0
De plus en plus	Kyrie	G	29	D	S	B	0
De plus en plus	Kyrie	G	30	A	C	B	1
De plus en plus	Kyrie	G	30	D	C	T	0
De plus en plus	Kyrie	G	31	A	S	C	0
De plus en plus	Kyrie	G	32	D	T	B	0
De plus en plus	Kyrie	G	32	E	T	B	1
De plus en plus	Kyrie	G	33	G	-	-	1
De plus en plus	Kyrie	G	34	G	S	T	0+
De plus en plus	Kyrie	G	35	D	C	T	0
De plus en plus	Kyrie	G	35	E	T	B	0
De plus en plus	Kyrie	G	36	C	C	B	0
De plus en plus	Kyrie	G	38	A	C	T	0
De plus en plus	Kyrie	G	38	F	S	B	1
De plus en plus	Kyrie	G	39	A	S	B	0
De plus en plus	Kyrie	G	42	B	T	B	0
De plus en plus	Kyrie	G	42	C	S	B	0
De plus en plus	Kyrie	G	42	C	S	T	0
De plus en plus	Kyrie	G	43	E	C	B	0
De plus en plus	Kyrie	G	45	D	T	B	0
De plus en plus	Gloria	G	4	C	S	C	1
De plus en plus	Gloria	G	12	C	S	C	0+
De plus en plus	Gloria	G	14	A	S	C	0+
De plus en plus	Gloria	G	14	E	S	C	0
De plus en plus	Gloria	G	15	D	S	C	0
De plus en plus	Gloria	G	23	C	T	B	1
De plus en plus	Gloria	G	27	G	S	B	1
De plus en plus	Gloria	G	28	C	S	C	0
De plus en plus	Gloria	G	28	D	S	C	0
De plus en plus	Gloria	G	32	C	S	B	0
De plus en plus	Gloria	G	32	D	C	B	0
De plus en plus	Gloria	G	34	G	S	C	0
De plus en plus	Gloria	G	38	C	T	B	1
De plus en plus	Gloria	G	39	G	C	T	1
De plus en plus	Gloria	G	40	G	S	T	0
De plus en plus	Gloria	G	40	G	S	T	0+
De plus en plus	Gloria	G	43	G	S	C	0
De plus en plus	Gloria	G	44	E	C	B	0
De plus en plus	Gloria	G	44	G	S	B	0+
De plus en plus	Gloria	G	45	A	S	B	0
De plus en plus	Gloria	G	45	D	T	B	0
De plus en plus	Gloria	G	46	A	S	C	0
De plus en plus	Gloria	G	47	C	C	B	1
De plus en plus	Gloria	G	47	G	T	B	0
De plus en plus	Gloria	G	48	D	C	T	0
De plus en plus	Gloria	G	48	D	T	B	0+
De plus en plus	Gloria	G	49	G	C	B	1
De plus en plus	Gloria	G	54	E	S	C	1
De plus en plus	Gloria	G	57	D	S	C	0
De plus en plus	Gloria	G	60	A	S	C	0
De plus en plus	Gloria	G	61	C	S	C	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>De plus en plus</i>	Gloria	G	66	D	S	B	0
<i>De plus en plus</i>	Gloria	G	82	A	S	B	0
<i>De plus en plus</i>	Gloria	G	83	C	C	T	0
<i>De plus en plus</i>	Gloria	G	90	D	C	T	0
<i>De plus en plus</i>	Gloria	G	97	C	S	C	1
<i>De plus en plus</i>	Gloria	G	99	D	S	T	0
<i>De plus en plus</i>	Gloria	G	116	C	S	B	0
<i>De plus en plus</i>	Gloria	G	118	C	S	B	0+
<i>De plus en plus</i>	Gloria	G	133	G	C	B	0+
<i>De plus en plus</i>	Gloria	G	135	G	C	B	1
<i>De plus en plus</i>	Gloria	G	138	D	S	C	1
<i>De plus en plus</i>	Gloria	G	141	D	C	B	0+
<i>De plus en plus</i>	Gloria	G	150	G	C	B	1
<i>De plus en plus</i>	Gloria	G	154	G	C	B	0+
<i>De plus en plus</i>	Gloria	G	159	D	S	B	0+
<i>De plus en plus</i>	Gloria	G	160	D	S	B	0
<i>De plus en plus</i>	Gloria	G	164	A	C	B	0
<i>De plus en plus</i>	Gloria	G	177	C	S	C	0+*
<i>De plus en plus</i>	Gloria	G	179	G	C	B	0+
<i>De plus en plus</i>	Gloria	G	181	F	C	B	0
<i>De plus en plus</i>	Gloria	G	181	G	S	B	0
<i>De plus en plus</i>	Gloria	G	182	G	C	B	1
<i>De plus en plus</i>	Gloria	G	183	G	C	B	1
<i>De plus en plus</i>	Gloria	G	185	C	C	B	0
<i>De plus en plus</i>	Gloria	G	187	D	S	C	0
<i>De plus en plus</i>	Gloria	G	188	D	S	B	0+
<i>De plus en plus</i>	Gloria	G	188	D	S	C	0+
<i>De plus en plus</i>	Gloria	G	189	A	S	B	1
<i>De plus en plus</i>	Gloria	G	189	F	C	T	0
<i>De plus en plus</i>	Gloria	G	190	C	S	B	0
<i>De plus en plus</i>	Credo	G	3	C	S	C	0
<i>De plus en plus</i>	Credo	G	7	C	S	C	0
<i>De plus en plus</i>	Credo	G	11	A	S	C	0+
<i>De plus en plus</i>	Credo	G	16	G	S	C	0
<i>De plus en plus</i>	Credo	G	17	C	S	C	0
<i>De plus en plus</i>	Credo	G	19	G	S	C	1
<i>De plus en plus</i>	Credo	G	21	D	C	B	0
<i>De plus en plus</i>	Credo	G	22	C	T	B	0
<i>De plus en plus</i>	Credo	G	24	A	C	B	0
<i>De plus en plus</i>	Credo	G	24	B	S	B	0
<i>De plus en plus</i>	Credo	G	24	G	S	B	0
<i>De plus en plus</i>	Credo	G	29	B	S	B	0
<i>De plus en plus</i>	Credo	G	29	D	S	B	0
<i>De plus en plus</i>	Credo	G	30	A	T	B	1
<i>De plus en plus</i>	Credo	G	31	G	C	B	0
<i>De plus en plus</i>	Credo	G	32	A	S	T	0
<i>De plus en plus</i>	Credo	G	33	G	C	B	0
<i>De plus en plus</i>	Credo	G	36	G	S	C	0+
<i>De plus en plus</i>	Credo	G	37	D	C	B	0
<i>De plus en plus</i>	Credo	G	38	C	C	T	1
<i>De plus en plus</i>	Credo	G	41	G	S	B	1
<i>De plus en plus</i>	Credo	G	43	F	S	B	0
<i>De plus en plus</i>	Credo	G	44	C	S	T	0
<i>De plus en plus</i>	Credo	G	46	G	S	T	1
<i>De plus en plus</i>	Credo	G	47	D	S	T	0+
<i>De plus en plus</i>	Credo	G	49	C	S	T	0
<i>De plus en plus</i>	Credo	G	54	G	C	B	0
<i>De plus en plus</i>	Credo	G	56	D	T	B	1
<i>De plus en plus</i>	Credo	G	57	C	S	C	0+
<i>De plus en plus</i>	Credo	G	58	G	T	B	0
<i>De plus en plus</i>	Credo	G	59	E	T	B	0
<i>De plus en plus</i>	Credo	G	60	D	C	T	0+
<i>De plus en plus</i>	Credo	G	61	A	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>De plus en plus</i>	Credo	G	66	D	C	B	1
<i>De plus en plus</i>	Credo	G	68	G	C	B	0
<i>De plus en plus</i>	Credo	G	73	C	S	B	0
<i>De plus en plus</i>	Credo	G	74	G	S	C	0
<i>De plus en plus</i>	Credo	G	77	G	S	C	0
<i>De plus en plus</i>	Credo	G	78	C	S	C	0+
<i>De plus en plus</i>	Credo	G	87	G	S	C	0
<i>De plus en plus</i>	Credo	G	96	C	S	C	0
<i>De plus en plus</i>	Credo	G	97	A	S	C	0
<i>De plus en plus</i>	Credo	G	98	G	S	B	0
<i>De plus en plus</i>	Credo	G	100	C	S	C	0+
<i>De plus en plus</i>	Credo	G	105	G	S	B	0
<i>De plus en plus</i>	Credo	G	110	C	C	T	0
<i>De plus en plus</i>	Credo	G	111	C	C	T	0
<i>De plus en plus</i>	Credo	G	113	E	C	T	0
<i>De plus en plus</i>	Credo	G	114	D	C	T	1
<i>De plus en plus</i>	Credo	G	127	A	S	C	0
<i>De plus en plus</i>	Credo	G	129	G	C	B	0
<i>De plus en plus</i>	Credo	G	130	A	S	B	0
<i>De plus en plus</i>	Credo	G	132	A	S	B	0
<i>De plus en plus</i>	Credo	G	140	D	S	B	0+*
<i>De plus en plus</i>	Credo	G	143	F	S	C	0
<i>De plus en plus</i>	Credo	G	145	F	S	C	0
<i>De plus en plus</i>	Credo	G	147	F	S	C	0
<i>De plus en plus</i>	Credo	G	155	A	S	T	0
<i>De plus en plus</i>	Credo	G	162	C	C	B	0
<i>De plus en plus</i>	Credo	G	164	G	C	B	0
<i>De plus en plus</i>	Credo	G	175	C	S	B	0+
<i>De plus en plus</i>	Credo	G	178	G	S	B	0+
<i>De plus en plus</i>	Credo	G	190	D	T	B	1
<i>De plus en plus</i>	Credo	G	192	G	S	B	0
<i>De plus en plus</i>	Credo	G	193	C	S	C	1
<i>De plus en plus</i>	Credo	G	194	C	C	B	0
<i>De plus en plus</i>	Credo	G	198	C	C	B	1
<i>De plus en plus</i>	Credo	G	198	D	S	C	0
<i>De plus en plus</i>	Credo	G	201	G	S	B	1
<i>De plus en plus</i>	Credo	G	207	D	S	B	0
<i>De plus en plus</i>	Credo	G	209	G	S	B	0
<i>De plus en plus</i>	Credo	G	212	G	C	B	0
<i>De plus en plus</i>	Credo	G	214	G	C	B	0+
<i>De plus en plus</i>	Credo	G	215	G	C	B	0
<i>De plus en plus</i>	Credo	G	225	C	S	C	0+
<i>De plus en plus</i>	Credo	G	226	G	S	C	0+*
<i>De plus en plus</i>	Credo	G	228	C	S	T	1
<i>De plus en plus</i>	Credo	G	230	E	C	B	0
<i>De plus en plus</i>	Credo	G	232	A	C	B	0
<i>De plus en plus</i>	Credo	G	232	G	S	B	0
<i>De plus en plus</i>	Credo	G	234	G	S	B	1
<i>De plus en plus</i>	Credo	G	235	G	S	C	1
<i>De plus en plus</i>	Credo	G	237	G	S	B	0+
<i>De plus en plus</i>	Credo	G	238	A	S	C	1
<i>De plus en plus</i>	Credo	G	239	G	C	B	1
<i>De plus en plus</i>	Credo	G	242	D	S	C	0
<i>De plus en plus</i>	Credo	G	243	B	S	B	0
<i>De plus en plus</i>	Credo	G	243	C	S	C	0
<i>De plus en plus</i>	Credo	G	246	G	S	C	0
<i>De plus en plus</i>	Credo	G	247	A	C	B	0
<i>De plus en plus</i>	Credo	G	247	G	C	B	0+
<i>De plus en plus</i>	Credo	G	248	D	T	B	0
<i>De plus en plus</i>	Credo	G	249	C	C	B	0
<i>De plus en plus</i>	Credo	G	249	E	S	T	0
<i>De plus en plus</i>	Credo	G	250	D	T	B	0
<i>De plus en plus</i>	Credo	G	250	G	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>De plus en plus</i>	Credo	G	251	D	C	B	0
<i>De plus en plus</i>	Sanctus	G	2	G	S	C	0
<i>De plus en plus</i>	Sanctus	G	3	C	S	C	0+
<i>De plus en plus</i>	Sanctus	G	7	A	S	C	0
<i>De plus en plus</i>	Sanctus	G	11	C	S	C	0
<i>De plus en plus</i>	Sanctus	G	12	C	S	C	0+
<i>De plus en plus</i>	Sanctus	G	13	C	S	C	0
<i>De plus en plus</i>	Sanctus	G	15	E	S	C	0
<i>De plus en plus</i>	Sanctus	G	16	D	S	C	0
<i>De plus en plus</i>	Sanctus	G	16	D	S	C	0
<i>De plus en plus</i>	Sanctus	G	22	F	C	B	0
<i>De plus en plus</i>	Sanctus	G	26	G	S	T	0
<i>De plus en plus</i>	Sanctus	G	29	A	C	B	0
<i>De plus en plus</i>	Sanctus	G	30	G	S	C	0
<i>De plus en plus</i>	Sanctus	G	36	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	38	A	S	C	1
<i>De plus en plus</i>	Sanctus	G	40	G	S	B	0
<i>De plus en plus</i>	Sanctus	G	44	C	S	B	0+
<i>De plus en plus</i>	Sanctus	G	44	G	S	B	0
<i>De plus en plus</i>	Sanctus	G	45	B	S	T	0
<i>De plus en plus</i>	Sanctus	G	45	G	C	B	1
<i>De plus en plus</i>	Sanctus	G	47	D	C	B	0
<i>De plus en plus</i>	Sanctus	G	48	G	S	T	0
<i>De plus en plus</i>	Sanctus	G	49	D	C	T	0
<i>De plus en plus</i>	Sanctus	G	55	G	S	C	0
<i>De plus en plus</i>	Sanctus	G	56	C	S	C	0+
<i>De plus en plus</i>	Sanctus	G	58	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	59	A	C	B	0
<i>De plus en plus</i>	Sanctus	G	61	G	S	B	0+
<i>De plus en plus</i>	Sanctus	G	62	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	62	G	C	B	0
<i>De plus en plus</i>	Sanctus	G	66	G	S	B	0
<i>De plus en plus</i>	Sanctus	G	66	G	S	B	1
<i>De plus en plus</i>	Sanctus	G	70	G	S	B	1
<i>De plus en plus</i>	Sanctus	G	71	D	S	B	0
<i>De plus en plus</i>	Sanctus	G	73	E	S	B	0
<i>De plus en plus</i>	Sanctus	G	73	F	S	B	0
<i>De plus en plus</i>	Sanctus	G	74	G	S	B	0
<i>De plus en plus</i>	Sanctus	G	75	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	77	G	S	B	0
<i>De plus en plus</i>	Sanctus	G	78	G	S	B	0
<i>De plus en plus</i>	Sanctus	G	82	G	S	C	0
<i>De plus en plus</i>	Sanctus	G	90	A	C	B	1
<i>De plus en plus</i>	Sanctus	G	92	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	96	D	C	B	0
<i>De plus en plus</i>	Sanctus	G	98	G	T	B	1
<i>De plus en plus</i>	Sanctus	G	104	A	S	B	0
<i>De plus en plus</i>	Sanctus	G	111	D	C	B	0
<i>De plus en plus</i>	Sanctus	G	112	G	S	T	0+
<i>De plus en plus</i>	Sanctus	G	129	C	S	B	0+
<i>De plus en plus</i>	Sanctus	G	140	G	S	B	0+
<i>De plus en plus</i>	Sanctus	G	155	D	S	T	0
<i>De plus en plus</i>	Sanctus	G	165	D	S	T	0
<i>De plus en plus</i>	Sanctus	G	179	G	S	B	0+
<i>De plus en plus</i>	Sanctus	G	191	G	S	B	0
<i>De plus en plus</i>	Sanctus	G	193	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	194	D	S	B	1
<i>De plus en plus</i>	Sanctus	G	198	G	S	B	0+
<i>De plus en plus</i>	Sanctus	G	200	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	206	D	S	B	1
<i>De plus en plus</i>	Sanctus	G	210	B	S	B	0
<i>De plus en plus</i>	Sanctus	G	212	C	S	B	0
<i>De plus en plus</i>	Sanctus	G	213	C	S	B	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
De plus en plus	Sanctus	G	214	D	S	B	0
De plus en plus	Sanctus	G	215	A	S	B	0
De plus en plus	Agnus	G	3	A	S	B	0
De plus en plus	Agnus	G	3	F	C	B	1
De plus en plus	Agnus	G	4	G	S	C	1
De plus en plus	Agnus	G	5	D	T	B	1
De plus en plus	Agnus	G	6	A	C	T	0
De plus en plus	Agnus	G	9	C	S	C	0+*
De plus en plus	Agnus	G	13	C	T	B	0
De plus en plus	Agnus	G	13	E	S	C	0
De plus en plus	Agnus	G	14	A	T	B	0
De plus en plus	Agnus	G	14	G	S	B	0
De plus en plus	Agnus	G	16	G	T	B	0
De plus en plus	Agnus	G	16	G	T	B	0+
De plus en plus	Agnus	G	17	D	T	B	0
De plus en plus	Agnus	G	22	A	S	C	0+
De plus en plus	Agnus	G	22	E	S	C	0
De plus en plus	Agnus	G	23	D	S	C	1
De plus en plus	Agnus	G	24	D	T	B	1
De plus en plus	Agnus	G	25	A	S	B	0
De plus en plus	Agnus	G	25	G	T	B	1
De plus en plus	Agnus	G	26	D	C	T	0
De plus en plus	Agnus	G	28	C	S	T	0
De plus en plus	Agnus	G	28	G	C	B	1
De plus en plus	Agnus	G	32	C	T	B	0
De plus en plus	Agnus	G	33	A	T	B	0
De plus en plus	Agnus	G	33	D	C	T	0
De plus en plus	Agnus	G	33	G	S	B	0
De plus en plus	Agnus	G	34	C	T	B	1
De plus en plus	Agnus	G	34	D	C	B	0
De plus en plus	Agnus	G	34	G	T	B	0
De plus en plus	Agnus	G	37	A	S	B	0
De plus en plus	Agnus	G	37	G	S	B	0
De plus en plus	Agnus	G	38	D	C	T	1
De plus en plus	Agnus	G	38	F	C	T	0
De plus en plus	Agnus	G	38	G	T	B	0+
De plus en plus	Agnus	G	41	B	S	B	0
De plus en plus	Agnus	G	41	D	C	T	0
De plus en plus	Agnus	G	41	E	C	B	0
De plus en plus	Agnus	G	41	E	S	T	0+
De plus en plus	Agnus	G	41	F	S	B	0
De plus en plus	Agnus	G	42	C	S	C	0
De plus en plus	Agnus	G	44	G	S	T	0
De plus en plus	Agnus	G	45	D	C	T	0+
De plus en plus	Agnus	G	45	E	T	B	0
De plus en plus	Agnus	G	46	D	S	T	0
De plus en plus	Agnus	G	46	F	C	B	0
De plus en plus	Agnus	G	66	G	S	C	0+
De plus en plus	Agnus	G	81	C	C	B	1
De plus en plus	Agnus	G	81	E	S	T	0
De plus en plus	Agnus	G	87	G	S	B	0
De plus en plus	Agnus	G	88	F	C	B	0
De plus en plus	Agnus	G	92	G	S	B	0+
De plus en plus	Agnus	G	93	A	S	T	0
De plus en plus	Agnus	G	94	G	T	B	1
De plus en plus	Agnus	G	96	D	C	B	1
De plus en plus	Agnus	G	98	E	S	T	0
De plus en plus	Agnus	G	102	E	S	T	0
De plus en plus	Agnus	G	104	A	S	B	0
De plus en plus	Agnus	G	105	G	C	B	0
De plus en plus	Agnus	G	109	F	C	B	0
De plus en plus	Agnus	G	111	G	S	C	1
De plus en plus	Agnus	G	113	D	S	T	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
De plus en plus	Agnus	G	114	F	C	B	0
De plus en plus	Agnus	G	115	G	S	B	0+
Ecce ancilla Domini	Kyrie	G	4	D	S	C	0
Ecce ancilla Domini	Kyrie	G	6	B	S	C	0
Ecce ancilla Domini	Kyrie	G	8	D	S	C	0
Ecce ancilla Domini	Kyrie	G	9	A	S	C	0
Ecce ancilla Domini	Kyrie	G	13	E	S	C	0
Ecce ancilla Domini	Kyrie	G	14	G	S	C	0
Ecce ancilla Domini	Kyrie	G	15	D	S	T	0
Ecce ancilla Domini	Kyrie	G	16	D	S	T	1
Ecce ancilla Domini	Kyrie	G	18	C	S	B	0
Ecce ancilla Domini	Kyrie	G	18	D	S	B	0
Ecce ancilla Domini	Kyrie	G	19	A	S	C	0
Ecce ancilla Domini	Kyrie	G	19	D	S	B	0+
Ecce ancilla Domini	Kyrie	G	20	F	S	B	0
Ecce ancilla Domini	Kyrie	G	20	G	C	B	0
Ecce ancilla Domini	Kyrie	G	23	F	S	C	1
Ecce ancilla Domini	Kyrie	G	36	A	S	C	0
Ecce ancilla Domini	Kyrie	G	40	C	S	C	0
Ecce ancilla Domini	Kyrie	G	41	G	S	C	0
Ecce ancilla Domini	Kyrie	G	47	G	S	T	0
Ecce ancilla Domini	Kyrie	G	50	C	S	T	1
Ecce ancilla Domini	Kyrie	G	53	G	C	T	0
Ecce ancilla Domini	Kyrie	G	55	C	C	T	0
Ecce ancilla Domini	Kyrie	G	58	C	S	T	0+
Ecce ancilla Domini	Kyrie	G	62	A	T	B	0
Ecce ancilla Domini	Kyrie	G	62	D	S	C	0
Ecce ancilla Domini	Kyrie	G	65	G	T	B	1
Ecce ancilla Domini	Kyrie	G	67	G	S	C	0
Ecce ancilla Domini	Kyrie	G	68	C	T	B	0
Ecce ancilla Domini	Kyrie	G	69	G	S	T	1
Ecce ancilla Domini	Kyrie	G	70	F	S	B	0
Ecce ancilla Domini	Kyrie	G	70	G	S	T	0
Ecce ancilla Domini	Kyrie	G	71	D	C	B	1
Ecce ancilla Domini	Kyrie	G	73	A	S	T	0+
Ecce ancilla Domini	Kyrie	G	74	E	C	B	0
Ecce ancilla Domini	Kyrie	G	75	G	S	T	0+
Ecce ancilla Domini	Kyrie	G	76	C	S	B	0
Ecce ancilla Domini	Kyrie	G	76	D	C	B	0
Ecce ancilla Domini	Kyrie	G	86	A	S	C	0
Ecce ancilla Domini	Kyrie	G	88	G	S	T	0
Ecce ancilla Domini	Kyrie	G	89	G	S	T	0+
Ecce ancilla Domini	Kyrie	G	90	F	S	T	0
Ecce ancilla Domini	Kyrie	G	90	G	S	C	0+
Ecce ancilla Domini	Kyrie	G	91	C	S	C	0
Ecce ancilla Domini	Kyrie	G	92	F	C	T	0
Ecce ancilla Domini	Kyrie	G	92	G	S	T	0
Ecce ancilla Domini	Kyrie	G	93	A	S	T	0
Ecce ancilla Domini	Kyrie	G	94	C	S	C	0+
Ecce ancilla Domini	Kyrie	G	95	G	C	B	1
Ecce ancilla Domini	Kyrie	G	96	A	S	B	0
Ecce ancilla Domini	Kyrie	G	99	E	T	B	1
Ecce ancilla Domini	Kyrie	G	100	C	T	B	0
Ecce ancilla Domini	Kyrie	G	102	G	S	T	1*
Ecce ancilla Domini	Kyrie	G	103	C	C	B	0
Ecce ancilla Domini	Kyrie	G	103	D	S	B	0
Ecce ancilla Domini	Kyrie	G	104	C	C	B	0
Ecce ancilla Domini	Kyrie	G	105	D	C	B	0
Ecce ancilla Domini	Kyrie	G	105	G	S	T	0
Ecce ancilla Domini	Kyrie	G	106	C	S	C	1*
Ecce ancilla Domini	Kyrie	G	107	C	C	B	0
Ecce ancilla Domini	Kyrie	G	107	D	S	C	0
Ecce ancilla Domini	Kyrie	G	108	C	T	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ecce ancilla Domini</i>	Kyrie	G	109	D	C	B	0
<i>Ecce ancilla Domini</i>	Kyrie	G	109	D	S	B	0
<i>Ecce ancilla Domini</i>	Kyrie	G	109	F	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	9	D	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	10	D	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	12	G	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	14	A	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	15	D	C	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	17	D	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	19	G	C	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	21	C	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	22	G	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	28	E	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	30	A	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	30	D	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	31	B	C	B	0+
<i>Ecce ancilla Domini</i>	Gloria	G	35	F	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	35	G	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	36	A	S	C	0*
<i>Ecce ancilla Domini</i>	Gloria	G	37	G	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	41	B	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	43	A	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	46	F	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	48	G	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	50	G	C	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	52	B	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	53	C	C	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	54	D	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	56	C	S	C	0*
<i>Ecce ancilla Domini</i>	Gloria	G	56	D	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	59	C	C	B	0+
<i>Ecce ancilla Domini</i>	Gloria	G	62	D	C	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	63	A	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	63	D	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	64	A	C	B	0+
<i>Ecce ancilla Domini</i>	Gloria	G	64	B	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	64	C	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	65	A	S	T	1
<i>Ecce ancilla Domini</i>	Gloria	G	65	D	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	66	B	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	66	C	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	67	D	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	67	G	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	68	C	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	68	C	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	68	D	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	68	F	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	69	F	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	70	D	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	71	D	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	84	C	S	C	0+
<i>Ecce ancilla Domini</i>	Gloria	G	86	G	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	104	C	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	106	C	C	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	107	G	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	108	B	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	109	E	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	110	G	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	111	G	S	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	112	G	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	114	G	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	120	B	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	121	G	T	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ecce ancilla Domini</i>	Gloria	G	122	Bb	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	123	A	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	123	G	T	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	127	G	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	128	G	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	130	D	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	131	C	T	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	133	C	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	138	E	T	B	1
<i>Ecce ancilla Domini</i>	Gloria	G	146	C	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	155	C	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	157	E	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	158	D	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	167	A	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	171	A	C	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	172	G	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	173	C	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	173	D	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	174	B	C	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	174	C	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	175	G	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	176	A	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	178	A	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	178	F	S	T	0
<i>Ecce ancilla Domini</i>	Gloria	G	180	G	S	T	1
<i>Ecce ancilla Domini</i>	Gloria	G	180	G	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	181	C	T	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	181	D	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	181	D	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	182	G	S	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	182	G	S	C	0
<i>Ecce ancilla Domini</i>	Gloria	G	183	E	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	184	D	C	B	0
<i>Ecce ancilla Domini</i>	Gloria	G	184	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	6	D	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	10	G	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	14	Bb	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	14	G	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	16	A	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	17	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	18	C	C	B	1
<i>Ecce ancilla Domini</i>	Credo	C	19	E	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	24	G	C	B	1
<i>Ecce ancilla Domini</i>	Credo	C	31	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	36	F	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	39	C	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	39	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	39	D	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	40	D	C	B	0+
<i>Ecce ancilla Domini</i>	Credo	C	41	Bb	S	B	0+
<i>Ecce ancilla Domini</i>	Credo	C	42	A	S	B	1
<i>Ecce ancilla Domini</i>	Credo	C	43	G	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	45	F	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	46	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	51	G	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	52	Bb	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	53	C	C	T	1
<i>Ecce ancilla Domini</i>	Credo	C	55	D	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	56	G	S	B	1
<i>Ecce ancilla Domini</i>	Credo	C	57	C	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	57	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	62	A	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	62	G	S	C	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ecce ancilla Domini</i>	Credo	C	64	F	S	T	1*
<i>Ecce ancilla Domini</i>	Credo	C	65	C	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	65	F	S	C	0+
<i>Ecce ancilla Domini</i>	Credo	C	66	C	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	67	D	C	T	1
<i>Ecce ancilla Domini</i>	Credo	C	68	F	S	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	69	D	S	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	70	C	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	82	A	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	82	F	T	B	1
<i>Ecce ancilla Domini</i>	Credo	C	84	C	S	T	1
<i>Ecce ancilla Domini</i>	Credo	C	86	D	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	86	E	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	87	C	C	B	0+
<i>Ecce ancilla Domini</i>	Credo	C	87	G	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	88	D	C	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	89	C	C	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	90	C	C	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	91	C	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	91	C	C	T	1
<i>Ecce ancilla Domini</i>	Credo	C	91	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	91	E	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	91	F	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	92	Bb	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	92	E	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	98	A	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	103	F	S	C	1
<i>Ecce ancilla Domini</i>	Credo	C	108	G	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	131	D	C	B	0+
<i>Ecce ancilla Domini</i>	Credo	C	141	F	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	142	G	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	144	A	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	146	F	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	147	C	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	147	D	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	149	G	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	150	F	T	B	1
<i>Ecce ancilla Domini</i>	Credo	C	152	F	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	152	F	C	T	0*
<i>Ecce ancilla Domini</i>	Credo	C	152	G	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	153	G	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	154	C	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	155	C	S	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	155	D	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	156	D	S	B	0+
<i>Ecce ancilla Domini</i>	Credo	C	156	G	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	160	F	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	162	F	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	163	C	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	163	C	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	166	F	C	B	0+
<i>Ecce ancilla Domini</i>	Credo	C	167	C	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	168	Bb	S	C	0+
<i>Ecce ancilla Domini</i>	Credo	C	172	G	S	B	0+
<i>Ecce ancilla Domini</i>	Credo	C	173	G	C	B	1
<i>Ecce ancilla Domini</i>	Credo	C	182	G	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	183	F	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	184	Bb	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	185	C	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	188	F	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	188	G	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	191	C	C	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	193	C	C	T	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ecce ancilla Domini</i>	Credo	C	195	C	T	B	1
<i>Ecce ancilla Domini</i>	Credo	C	195	D	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	197	C	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	198	C	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	199	C	C	B	1
<i>Ecce ancilla Domini</i>	Credo	C	202	E	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	202	F	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	205	D	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	208	G	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	209	G	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	210	A	T	B	1
<i>Ecce ancilla Domini</i>	Credo	C	212	F	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	219	G	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	220	C	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	222	A	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	223	G	S	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	224	A	S	B	0
<i>Ecce ancilla Domini</i>	Credo	C	224	Bb	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	224	C	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	225	C	C	B	1
<i>Ecce ancilla Domini</i>	Credo	C	229	D	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	232	D	S	T	0+
<i>Ecce ancilla Domini</i>	Credo	C	233	A	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	233	C	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	233	F	T	B	0
<i>Ecce ancilla Domini</i>	Credo	C	235	G	S	C	0
<i>Ecce ancilla Domini</i>	Credo	C	236	C	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	237	A	C	B	0
<i>Ecce ancilla Domini</i>	Credo	C	238	G	S	C	0+ *
<i>Ecce ancilla Domini</i>	Credo	C	239	C	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	239	E	S	T	0
<i>Ecce ancilla Domini</i>	Credo	C	240	D	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	241	C	C	T	0
<i>Ecce ancilla Domini</i>	Credo	C	242	F	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	5	A	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	11	B	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	13	G	S	C	0+
<i>Ecce ancilla Domini</i>	Sanctus	G	16	C	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	16	E	S	T	0
<i>Ecce ancilla Domini</i>	Sanctus	G	17	D	C	T	0
<i>Ecce ancilla Domini</i>	Sanctus	G	18	G	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	19	D	T	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	20	A	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	20	G	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	21	G	C	B	0+ *
<i>Ecce ancilla Domini</i>	Sanctus	G	22	D	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	28	A	S	T	0
<i>Ecce ancilla Domini</i>	Sanctus	G	28	C	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	28	D	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	30	F	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	36	D	C	B	0+
<i>Ecce ancilla Domini</i>	Sanctus	G	37	C	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	39	D	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	40	A	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	44	C	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	44	G	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	45	C	C	B	1
<i>Ecce ancilla Domini</i>	Sanctus	G	47	G	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	51	C	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	58	B	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	59	A	T	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	60	G	T	B	1
<i>Ecce ancilla Domini</i>	Sanctus	G	61	G	S	T	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ecce ancilla Domini</i>	Sanctus	G	64	E	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	65	D	S	B	1
<i>Ecce ancilla Domini</i>	Sanctus	G	66	A	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	68	A	T	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	70	F	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	71	C	T	B	0+
<i>Ecce ancilla Domini</i>	Sanctus	G	75	C	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	76	B	S	T	0
<i>Ecce ancilla Domini</i>	Sanctus	G	76	G	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	79	A	C	T	1
<i>Ecce ancilla Domini</i>	Sanctus	G	81	G	T	B	1
<i>Ecce ancilla Domini</i>	Sanctus	G	82	G	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	83	C	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	83	C	T	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	84	D	S	B	0+
<i>Ecce ancilla Domini</i>	Sanctus	G	86	C	T	B	0+
<i>Ecce ancilla Domini</i>	Sanctus	G	87	C	T	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	87	G	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	88	B	T	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	88	C	T	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	88	D	S	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	88	E	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	89	D	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	89	E	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	90	G	T	B	0+
<i>Ecce ancilla Domini</i>	Sanctus	G	91	B	C	B	0
<i>Ecce ancilla Domini</i>	Sanctus	G	93	A	S	T	0
<i>Ecce ancilla Domini</i>	Sanctus	G	106	G	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	108	E	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	109	C	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	115	D	S	C	1
<i>Ecce ancilla Domini</i>	Sanctus	G	118	E	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	130	D	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	135	A	S	C	1
<i>Ecce ancilla Domini</i>	Sanctus	G	137	C	S	C	0+
<i>Ecce ancilla Domini</i>	Sanctus	G	141	C	S	C	0
<i>Ecce ancilla Domini</i>	Sanctus	G	143	G	S	C	0+
<i>Ecce ancilla Domini</i>	Agnus	G	3	B	S	C	0
<i>Ecce ancilla Domini</i>	Agnus	G	7	G	S	C	0+
<i>Ecce ancilla Domini</i>	Agnus	G	13	C	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	14	G	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	15	A	S	C	1
<i>Ecce ancilla Domini</i>	Agnus	G	15	G	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	16	C	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	17	A	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	19	A	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	19	G	C	B	1
<i>Ecce ancilla Domini</i>	Agnus	G	21	A	S	C	0
<i>Ecce ancilla Domini</i>	Agnus	G	25	B	S	T	0
<i>Ecce ancilla Domini</i>	Agnus	G	25	G	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	26	A	S	T	0
<i>Ecce ancilla Domini</i>	Agnus	G	28	F	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	33	D	S	C	0
<i>Ecce ancilla Domini</i>	Agnus	G	44	E	S	C	0
<i>Ecce ancilla Domini</i>	Agnus	G	45	E	S	C	0+
<i>Ecce ancilla Domini</i>	Agnus	G	54	G	S	C	0
<i>Ecce ancilla Domini</i>	Agnus	G	54	G	S	C	0
<i>Ecce ancilla Domini</i>	Agnus	G	62	D	S	C	1
<i>Ecce ancilla Domini</i>	Agnus	G	64	G	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	65	D	S	C	0
<i>Ecce ancilla Domini</i>	Agnus	G	69	C	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	71	G	S	T	1
<i>Ecce ancilla Domini</i>	Agnus	G	72	A	S	C	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Ecce ancilla Domini</i>	Agnus	G	73	C	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	75	C	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	76	D	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	77	C	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	79	B	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	80	C	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	80	D	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	82	C	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	83	A	S	T	0
<i>Ecce ancilla Domini</i>	Agnus	G	83	C	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	84	G	T	B	0+
<i>Ecce ancilla Domini</i>	Agnus	G	86	G	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	87	F	C	B	1
<i>Ecce ancilla Domini</i>	Agnus	G	88	E	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	89	C	T	B	1
<i>Ecce ancilla Domini</i>	Agnus	G	90	B	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	91	G	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	92	D	S	C	1
<i>Ecce ancilla Domini</i>	Agnus	G	93	E	S	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	93	F	S	T	0
<i>Ecce ancilla Domini</i>	Agnus	G	94	E	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	95	B	S	T	0
<i>Ecce ancilla Domini</i>	Agnus	G	95	G	C	B	0+
<i>Ecce ancilla Domini</i>	Agnus	G	96	D	T	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	97	D	C	B	0
<i>Ecce ancilla Domini</i>	Agnus	G	97	E	C	B	0+
<i>Fors seulement</i>	Kyrie	A	9	D	S	Q	0
<i>Fors seulement</i>	Kyrie	A	12	D	C	B	1
<i>Fors seulement</i>	Kyrie	A	12	E	S	C	0
<i>Fors seulement</i>	Kyrie	A	13	G	T	B	0
<i>Fors seulement</i>	Kyrie	A	14	A	S	B	1
<i>Fors seulement</i>	Kyrie	A	14	C	C	Q	0
<i>Fors seulement</i>	Kyrie	A	15	E	Q	B	0
<i>Fors seulement</i>	Kyrie	A	16	B	T	Q	0
<i>Fors seulement</i>	Kyrie	A	16	G	S	B	1
<i>Fors seulement</i>	Kyrie	A	17	A	Q	B	0
<i>Fors seulement</i>	Kyrie	A	17	C	C	T	0
<i>Fors seulement</i>	Kyrie	A	17	D	T	B	0
<i>Fors seulement</i>	Kyrie	A	18	B	T	B	0
<i>Fors seulement</i>	Kyrie	A	18	C	C	B	0
<i>Fors seulement</i>	Kyrie	A	18	D	S	C	0
<i>Fors seulement</i>	Kyrie	A	19	A	S	C	1
<i>Fors seulement</i>	Kyrie	A	19	D	C	B	0
<i>Fors seulement</i>	Kyrie	A	21	A	C	B	0
<i>Fors seulement</i>	Kyrie	A	21	A	C	B	1
<i>Fors seulement</i>	Kyrie	A	21	B	C	Q	0
<i>Fors seulement</i>	Kyrie	A	21	C	S	Q	0
<i>Fors seulement</i>	Kyrie	A	22	D	S	T	0
<i>Fors seulement</i>	Kyrie	A	23	B	C	T	0
<i>Fors seulement</i>	Kyrie	A	23	C	C	T	0
<i>Fors seulement</i>	Kyrie	A	23	D	S	Q	0
<i>Fors seulement</i>	Kyrie	A	23	E	S	Q	0
<i>Fors seulement</i>	Kyrie	A	24	G	S	Q	1
<i>Fors seulement</i>	Kyrie	A	25	D	C	T	0+*
<i>Fors seulement</i>	Kyrie	A	26	E	T	B	0
<i>Fors seulement</i>	Kyrie	A	26	G	S	Q	0
<i>Fors seulement</i>	Kyrie	A	28	C	S	T	0
<i>Fors seulement</i>	Kyrie	A	31	G	S	Q	0
<i>Fors seulement</i>	Kyrie	A	36	E	T	Q	0
<i>Fors seulement</i>	Kyrie	A	37	B	C	B	0
<i>Fors seulement</i>	Kyrie	A	37	D	S	Q	0
<i>Fors seulement</i>	Kyrie	A	38	A	C	B	0
<i>Fors seulement</i>	Kyrie	A	38	F	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Fors seulement	Kyrie	A	38	G	S	C	0
Fors seulement	Kyrie	A	39	C	S	Q	0
Fors seulement	Kyrie	A	39	G	C	B	0
Fors seulement	Kyrie	A	42	D	S	T	0
Fors seulement	Kyrie	A	43	B	T	Q	0
Fors seulement	Kyrie	A	44	A	S	T	0
Fors seulement	Kyrie	A	44	D	C	Q	0
Fors seulement	Kyrie	A	44	F	C	B	0
Fors seulement	Kyrie	A	45	D	S	B	0
Fors seulement	Kyrie	A	45	E	S	Q	0
Fors seulement	Kyrie	A	48	D	Q	B	0
Fors seulement	Kyrie	A	49	A	T	B	0
Fors seulement	Kyrie	A	52	F	T	B	1
Fors seulement	Kyrie	A	52	F	T	Q	0
Fors seulement	Kyrie	A	52	G	S	T	0
Fors seulement	Kyrie	A	53	B	T	Q	0
Fors seulement	Kyrie	A	54	C	C	Q	1
Fors seulement	Kyrie	A	55	G	T	B	0
Fors seulement	Kyrie	A	56	A	C	T	0
Fors seulement	Kyrie	A	56	F	Q	B	0
Fors seulement	Kyrie	A	57	G	C	B	1
Fors seulement	Kyrie	A	58	F	C	Q	1
Fors seulement	Kyrie	A	60	F	T	Q	0
Fors seulement	Kyrie	A	60	G	S	T	0
Fors seulement	Kyrie	A	62	C	S	B	0
Fors seulement	Kyrie	A	63	A	S	T	0
Fors seulement	Kyrie	A	64	G	S	C	0
Fors seulement	Kyrie	A	65	A	Q	B	0
Fors seulement	Kyrie	A	65	C	S	T	0
Fors seulement	Kyrie	A	65	D	S	Q	0
Fors seulement	Kyrie	A	67	A	T	Q	0
Fors seulement	Kyrie	A	68	A	C	Q	0
Fors seulement	Kyrie	A	69	A	S	B	0
Fors seulement	Kyrie	A	69	B	S	C	0
Fors seulement	Kyrie	A	69	G	T	B	0
Fors seulement	Kyrie	A	70	E	T	B	1
Fors seulement	Kyrie	A	72	C	C	Q	0
Fors seulement	Kyrie	A	72	D	C	B	0
Fors seulement	Kyrie	A	72	E	S	B	0
Fors seulement	Kyrie	A	73	D	S	Q	0
Fors seulement	Kyrie	A	73	F	T	B	0
Fors seulement	Kyrie	A	73	G	C	B	1
Fors seulement	Kyrie	A	74	A	C	Q	0
Fors seulement	Kyrie	A	74	B	S	Q	0
Fors seulement	Kyrie	A	74	F	T	B	0
Fors seulement	Kyrie	A	74	G	C	B	0+
Fors seulement	Gloria	A	5	G	C	Q	0
Fors seulement	Gloria	A	7	G	C	B	0+
Fors seulement	Gloria	A	9	A	S	B	1
Fors seulement	Gloria	A	12	A	C	Q	1
Fors seulement	Gloria	A	13	E	Q	B	0
Fors seulement	Gloria	A	13	G	C	T	0
Fors seulement	Gloria	A	14	A	S	B	0
Fors seulement	Gloria	A	16	D	C	T	0
Fors seulement	Gloria	A	17	C	S	Q	0
Fors seulement	Gloria	A	17	D	Q	B	0
Fors seulement	Gloria	A	17	E	T	B	0
Fors seulement	Gloria	A	17	F	S	T	0
Fors seulement	Gloria	A	18	B	C	B	0
Fors seulement	Gloria	A	18	C	S	B	1
Fors seulement	Gloria	A	18	E	S	Q	0
Fors seulement	Gloria	A	20	A	S	T	0
Fors seulement	Gloria	A	20	C	C	T	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Fors seulement</i>	Gloria	A	20	F	S	Q	0+ *
<i>Fors seulement</i>	Gloria	A	20	G	S	B	0
<i>Fors seulement</i>	Gloria	A	21	A	S	T	0
<i>Fors seulement</i>	Gloria	A	21	D	S	Q	0
<i>Fors seulement</i>	Gloria	A	21	G	S	T	0
<i>Fors seulement</i>	Gloria	A	22	F	T	B	0
<i>Fors seulement</i>	Gloria	A	22	G	T	Q	0
<i>Fors seulement</i>	Gloria	A	24	A	C	Q	1
<i>Fors seulement</i>	Gloria	A	24	F	S	B	0
<i>Fors seulement</i>	Gloria	A	25	G	S	C	1
<i>Fors seulement</i>	Gloria	A	25	G	S	Q	1
<i>Fors seulement</i>	Gloria	A	26	A	T	B	0
<i>Fors seulement</i>	Gloria	A	26	C	S	B	0
<i>Fors seulement</i>	Gloria	A	26	D	S	Q	0
<i>Fors seulement</i>	Gloria	A	27	D	C	Q	0
<i>Fors seulement</i>	Gloria	A	27	G	C	B	0
<i>Fors seulement</i>	Gloria	A	28	F	S	Q	0
<i>Fors seulement</i>	Gloria	A	29	A	T	Q	0
<i>Fors seulement</i>	Gloria	A	29	D	T	Q	0*
<i>Fors seulement</i>	Gloria	A	30	C	C	Q	0+
<i>Fors seulement</i>	Gloria	A	31	A	C	B	0
<i>Fors seulement</i>	Gloria	A	31	B	C	Q	0
<i>Fors seulement</i>	Gloria	A	31	C	S	Q	0
<i>Fors seulement</i>	Gloria	A	31	G	C	T	0
<i>Fors seulement</i>	Gloria	A	32	D	S	C	0
<i>Fors seulement</i>	Gloria	A	32	G	Q	B	0
<i>Fors seulement</i>	Gloria	A	33	A	S	C	1
<i>Fors seulement</i>	Gloria	A	33	B	Q	B	0
<i>Fors seulement</i>	Gloria	A	33	C	S	Q	0
<i>Fors seulement</i>	Gloria	A	33	G	S	B	0
<i>Fors seulement</i>	Gloria	A	34	A	S	Q	0
<i>Fors seulement</i>	Gloria	A	34	G	T	Q	0
<i>Fors seulement</i>	Gloria	A	35	A	T	B	0
<i>Fors seulement</i>	Gloria	A	35	E	Q	B	1
<i>Fors seulement</i>	Gloria	A	35	E	S	C	0
<i>Fors seulement</i>	Gloria	A	35	G	S	T	0
<i>Fors seulement</i>	Gloria	A	36	A	C	B	1
<i>Fors seulement</i>	Gloria	A	36	B	C	Q	0
<i>Fors seulement</i>	Gloria	A	36	D	C	B	0
<i>Fors seulement</i>	Gloria	A	36	G	S	B	0
<i>Fors seulement</i>	Gloria	A	37	A	C	Q	0
<i>Fors seulement</i>	Gloria	A	37	D	T	Q	1
<i>Fors seulement</i>	Gloria	A	37	F	S	B	0
<i>Fors seulement</i>	Gloria	A	37	G	C	B	0
<i>Fors seulement</i>	Gloria	A	38	G	C	Q	0
<i>Fors seulement</i>	Gloria	A	39	A	S	Q	0
<i>Fors seulement</i>	Gloria	A	41	D	Q	B	1
<i>Fors seulement</i>	Gloria	A	41	E	T	B	0
<i>Fors seulement</i>	Gloria	A	42	D	T	Q	0
<i>Fors seulement</i>	Gloria	A	43	E	Q	B	0
<i>Fors seulement</i>	Gloria	A	46	A	S	T	1
<i>Fors seulement</i>	Gloria	A	46	F	C	B	0
<i>Fors seulement</i>	Gloria	A	47	B	C	Q	0
<i>Fors seulement</i>	Gloria	A	47	E	C	T	0
<i>Fors seulement</i>	Gloria	A	48	A	C	B	0
<i>Fors seulement</i>	Gloria	A	50	D	C	Q	0
<i>Fors seulement</i>	Gloria	A	50	D	S	Q	0+
<i>Fors seulement</i>	Gloria	A	50	E	C	Q	0
<i>Fors seulement</i>	Gloria	A	51	A	C	B	0
<i>Fors seulement</i>	Gloria	A	51	A	S	C	0
<i>Fors seulement</i>	Gloria	A	51	F	S	Q	0
<i>Fors seulement</i>	Gloria	A	52	B	C	Q	0
<i>Fors seulement</i>	Gloria	A	52	C	Q	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Fors seulement	Gloria	A	52	F	S	T	0
Fors seulement	Gloria	A	52	G	S	B	0
Fors seulement	Gloria	A	52	G	S	C	0
Fors seulement	Gloria	A	53	A	Q	B	1
Fors seulement	Gloria	A	53	B	C	B	0
Fors seulement	Gloria	A	53	C	C	T	1
Fors seulement	Gloria	A	61	E	Q	B	0
Fors seulement	Gloria	A	62	D	S	B	0
Fors seulement	Gloria	A	64	D	S	B	0
Fors seulement	Gloria	A	64	E	Q	B	0
Fors seulement	Gloria	A	64	G	C	T	0
Fors seulement	Gloria	A	65	C	S	B	0
Fors seulement	Gloria	A	65	D	S	Q	0
Fors seulement	Gloria	A	65	E	S	T	0
Fors seulement	Gloria	A	66	B	T	B	0+
Fors seulement	Gloria	A	67	F	T	B	0
Fors seulement	Gloria	A	69	E	S	B	0
Fors seulement	Gloria	A	70	F	S	C	0
Fors seulement	Gloria	A	72	D	C	T	0
Fors seulement	Gloria	A	72	F	S	B	0
Fors seulement	Gloria	A	73	E	S	C	0
Fors seulement	Gloria	A	73	G	Q	B	0
Fors seulement	Gloria	A	74	Bb	C	T	0
Fors seulement	Gloria	A	74	G	S	B	1
Fors seulement	Gloria	A	75	A	S	T	0
Fors seulement	Gloria	A	76	B	C	Q	0
Fors seulement	Gloria	A	76	G	T	B	0
Fors seulement	Gloria	A	77	A	C	Q	1
Fors seulement	Gloria	A	82	B	S	Q	0
Fors seulement	Gloria	A	83	A	S	T	0
Fors seulement	Gloria	A	84	D	S	C	0
Fors seulement	Gloria	A	84	E	S	T	1
Fors seulement	Gloria	A	84	F	T	B	0
Fors seulement	Gloria	A	87	D	C	Q	0+
Fors seulement	Gloria	A	89	A	C	Q	0
Fors seulement	Gloria	A	90	E	C	Q	0+*
Fors seulement	Gloria	A	92	E	C	Q	0
Fors seulement	Gloria	A	94	D	Q	B	0
Fors seulement	Gloria	A	95	F	C	B	0
Fors seulement	Gloria	A	98	A	C	Q	1
Fors seulement	Gloria	A	99	G	C	T	0
Fors seulement	Gloria	A	103	G	S	B	1
Fors seulement	Gloria	A	104	C	C	Q	0
Fors seulement	Gloria	A	106	G	S	C	0+
Fors seulement	Gloria	A	107	D	C	B	0
Fors seulement	Gloria	A	108	A	C	T	1
Fors seulement	Gloria	A	110	E	C	B	0
Fors seulement	Gloria	A	110	G	S	T	0
Fors seulement	Gloria	A	111	A	C	B	0
Fors seulement	Gloria	A	111	B	C	T	0
Fors seulement	Gloria	A	111	F	S	B	0
Fors seulement	Gloria	A	112	C	T	Q	0
Fors seulement	Gloria	A	112	D	S	T	1*
Fors seulement	Gloria	A	113	G	S	T	0
Fors seulement	Gloria	A	114	F	S	C	0
Fors seulement	Gloria	A	114	G	C	B	0
Fors seulement	Gloria	A	115	G	S	B	0
Fors seulement	Gloria	A	116	A	S	T	0
Fors seulement	Gloria	A	117	B	S	Q	0
Fors seulement	Gloria	A	118	E	Q	B	0
Fors seulement	Gloria	A	119	G	S	B	0
Fors seulement	Gloria	A	120	G	T	B	0
Fors seulement	Gloria	A	122	D	S	Q	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Fors seulement</i>	Gloria	A	123	A	T	B	0
<i>Fors seulement</i>	Gloria	A	123	G	C	T	0
<i>Fors seulement</i>	Gloria	A	124	A	S	T	1
<i>Fors seulement</i>	Gloria	A	124	B	S	B	0
<i>Fors seulement</i>	Gloria	A	125	G	C	B	0
<i>Fors seulement</i>	Gloria	A	127	G	S	B	0
<i>Fors seulement</i>	Gloria	A	128	A	T	Q	0
<i>Fors seulement</i>	Gloria	A	128	G	C	B	0
<i>Fors seulement</i>	Gloria	A	129	A	C	B	0
<i>Fors seulement</i>	Gloria	A	129	C	T	Q	0
<i>Fors seulement</i>	Gloria	A	130	A	S	B	0
<i>Fors seulement</i>	Gloria	A	131	F	S	T	0
<i>Fors seulement</i>	Gloria	A	131	G	C	T	0
<i>Fors seulement</i>	Gloria	A	131	G	S	C	1
<i>Fors seulement</i>	Gloria	A	132	A	S	T	0
<i>Fors seulement</i>	Gloria	A	132	F	Q	B	0
<i>Fors seulement</i>	Gloria	A	133	A	T	B	0
<i>Fors seulement</i>	Gloria	A	133	E	S	Q	0
<i>Fors seulement</i>	Gloria	A	133	F	S	B	0
<i>Fors seulement</i>	Gloria	A	133	G	C	B	0
<i>Fors seulement</i>	Gloria	A	134	A	T	B	0
<i>Fors seulement</i>	Gloria	A	134	G	C	B	0
<i>Fors seulement</i>	Credo	A	7	A	S	B	0
<i>Fors seulement</i>	Credo	A	8	B	S	C	1
<i>Fors seulement</i>	Credo	A	8	D	S	C	0
<i>Fors seulement</i>	Credo	A	9	D	C	T	0
<i>Fors seulement</i>	Credo	A	10	D	S	C	0
<i>Fors seulement</i>	Credo	A	15	E	Q	B	0
<i>Fors seulement</i>	Credo	A	19	D	Q	B	0+
<i>Fors seulement</i>	Credo	A	20	D	C	Q	1
<i>Fors seulement</i>	Credo	A	20	D	T	Q	1
<i>Fors seulement</i>	Credo	A	20	E	S	Q	0
<i>Fors seulement</i>	Credo	A	22	E	T	B	0
<i>Fors seulement</i>	Credo	A	26	A	S	Q	1
<i>Fors seulement</i>	Credo	A	26	D	S	B	0+
<i>Fors seulement</i>	Credo	A	29	A	-	-	0
<i>Fors seulement</i>	Credo	A	30	D	Q	B	0
<i>Fors seulement</i>	Credo	A	33	A	S	Q	0
<i>Fors seulement</i>	Credo	A	34	E	C	B	0
<i>Fors seulement</i>	Credo	A	35	A	C	Q	0
<i>Fors seulement</i>	Credo	A	35	B	S	C	1
<i>Fors seulement</i>	Credo	A	35	C	S	B	0
<i>Fors seulement</i>	Credo	A	36	A	S	Q	1
<i>Fors seulement</i>	Credo	A	36	D	C	B	0
<i>Fors seulement</i>	Credo	A	36	E	S	B	0
<i>Fors seulement</i>	Credo	A	36	G	S	Q	0
<i>Fors seulement</i>	Credo	A	37	D	Q	B	0
<i>Fors seulement</i>	Credo	A	37	D	Q	B	0
<i>Fors seulement</i>	Credo	A	37	E	C	Q	0
<i>Fors seulement</i>	Credo	A	37	E	C	Q	0
<i>Fors seulement</i>	Credo	A	41	A	S	T	0
<i>Fors seulement</i>	Credo	A	42	C	S	C	0
<i>Fors seulement</i>	Credo	A	47	B	S	C	0
<i>Fors seulement</i>	Credo	A	47	E	S	C	0
<i>Fors seulement</i>	Credo	A	52	B	Q	B	1
<i>Fors seulement</i>	Credo	A	52	E	C	T	0
<i>Fors seulement</i>	Credo	A	52	E	T	B	0
<i>Fors seulement</i>	Credo	A	52	F	C	T	0
<i>Fors seulement</i>	Credo	A	53	A	T	Q	0
<i>Fors seulement</i>	Credo	A	53	C	S	B	0
<i>Fors seulement</i>	Credo	A	53	E	C	T	1
<i>Fors seulement</i>	Credo	A	54	A	S	Q	0
<i>Fors seulement</i>	Credo	A	54	B	C	Q	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Fors seulement	Credo	A	54	B	Q	B	0
Fors seulement	Credo	A	54	E	S	C	0
Fors seulement	Credo	A	57	G	C	Q	0+
Fors seulement	Credo	A	59	E	C	Q	0
Fors seulement	Credo	A	61	D	C	Q	0+*
Fors seulement	Credo	A	62	A	C	Q	0
Fors seulement	Credo	A	62	A	T	B	0
Fors seulement	Credo	A	63	A	S	B	0
Fors seulement	Credo	A	63	A	S	T	0
Fors seulement	Credo	A	63	B	S	T	0
Fors seulement	Credo	A	63	G	Q	B	1
Fors seulement	Credo	A	64	A	Q	B	1
Fors seulement	Credo	A	64	B	S	C	0
Fors seulement	Credo	A	64	C	S	T	0
Fors seulement	Credo	A	64	D	S	B	0
Fors seulement	Credo	A	65	C	T	B	0
Fors seulement	Credo	A	65	E	S	Q	0
Fors seulement	Credo	A	65	G	T	Q	0
Fors seulement	Credo	A	66	A	S	T	0
Fors seulement	Credo	A	66	B	T	B	0
Fors seulement	Credo	A	66	C	C	B	0
Fors seulement	Credo	A	66	D	C	Q	0
Fors seulement	Credo	A	66	D	C	Q	0
Fors seulement	Credo	A	68	D	S	Q	0
Fors seulement	Credo	A	91	B	S	C	0
Fors seulement	Credo	A	99	D	S	C	0
Fors seulement	Credo	A	101	E	C	B	1
Fors seulement	Credo	A	102	D	T	B	0
Fors seulement	Credo	A	103	C	S	T	0
Fors seulement	Credo	A	103	E	C	B	0
Fors seulement	Credo	A	104	Bb	T	B	0
Fors seulement	Credo	A	104	D	C	B	0
Fors seulement	Credo	A	105	A	S	T	0
Fors seulement	Credo	A	107	D	S	B	1
Fors seulement	Credo	A	107	F	T	Q	1
Fors seulement	Credo	A	108	B	C	B	0
Fors seulement	Credo	A	108	C	S	C	0
Fors seulement	Credo	A	109	B	C	B	0
Fors seulement	Credo	A	110	A	C	B	1
Fors seulement	Credo	A	114	A	Q	B	0
Fors seulement	Credo	A	114	G	S	Q	0
Fors seulement	Credo	A	115	A	C	Q	0
Fors seulement	Credo	A	116	C	C	B	0
Fors seulement	Credo	A	116	D	S	B	0
Fors seulement	Credo	A	116	D	T	B	0
Fors seulement	Credo	A	116	E	S	T	0
Fors seulement	Credo	A	116	F	S	Q	0
Fors seulement	Credo	A	121	E	C	Q	0
Fors seulement	Credo	A	124	E	C	Q	0
Fors seulement	Credo	A	124	F	S	Q	0
Fors seulement	Credo	A	126	C	C	Q	1
Fors seulement	Credo	A	126	D	S	B	0
Fors seulement	Credo	A	127	A	S	B	0
Fors seulement	Credo	A	127	G	Q	B	0
Fors seulement	Credo	A	130	D	C	Q	0
Fors seulement	Credo	A	131	D	C	Q	1
Fors seulement	Credo	A	134	A	S	C	1
Fors seulement	Credo	A	135	D	T	B	0
Fors seulement	Credo	A	139	B	T	B	0
Fors seulement	Credo	A	139	D	C	B	0
Fors seulement	Credo	A	141	B	C	Q	0
Fors seulement	Credo	A	142	A	S	Q	0
Fors seulement	Credo	A	148	F	C	Q	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Fors seulement	Credo	A	149	A	Q	B	0
Fors seulement	Credo	A	150	A	C	B	0
Fors seulement	Credo	A	150	A	Q	B	0+
Fors seulement	Credo	A	151	G	S	Q	0
Fors seulement	Credo	A	152	C	S	T	1
Fors seulement	Credo	A	153	E	C	B	0+
Fors seulement	Credo	A	154	D	C	B	1
Fors seulement	Credo	A	155	A	S	B	1
Fors seulement	Credo	A	155	D	T	Q	1
Fors seulement	Credo	A	156	E	C	Q	0
Fors seulement	Credo	A	164	D	T	B	0
Fors seulement	Credo	A	171	D	C	Q	0+
Fors seulement	Credo	A	182	E	S	B	1
Fors seulement	Credo	A	183	A	-	-	1
Fors seulement	Credo	A	185	D	Q	B	0
Fors seulement	Credo	A	190	A	Q	B	0
Fors seulement	Credo	A	190	C	S	C	0
Fors seulement	Credo	A	192	C	T	B	0
Fors seulement	Credo	A	192	E	S	C	0
Fors seulement	Credo	A	193	B	S	C	0
Fors seulement	Credo	A	194	B	S	T	0
Fors seulement	Credo	A	194	D	C	T	0
Fors seulement	Credo	A	194	F	S	B	0
Fors seulement	Credo	A	195	G	T	Q	0
Fors seulement	Credo	A	197	A	T	B	1
Fors seulement	Credo	A	197	B	S	B	1
Fors seulement	Credo	A	198	D	C	Q	0+
L'homme armé	Kyrie	G	2	F	S	C	0
L'homme armé	Kyrie	G	5	B	S	B	0
L'homme armé	Kyrie	G	7	C	S	C	0
L'homme armé	Kyrie	G	7	D	C	B	0
L'homme armé	Kyrie	G	7	G	S	B	0+
L'homme armé	Kyrie	G	8	A	S	C	0+
L'homme armé	Kyrie	G	8	E	S	B	0
L'homme armé	Kyrie	G	9	A	S	B	0
L'homme armé	Kyrie	G	9	D	S	B	0
L'homme armé	Kyrie	G	12	F	C	B	0+
L'homme armé	Kyrie	G	12	G	S	B	0
L'homme armé	Kyrie	G	15	C	S	C	0
L'homme armé	Kyrie	G	16	G	T	B	0
L'homme armé	Kyrie	G	18	C	C	B	0
L'homme armé	Kyrie	G	19	D	C	B	0
L'homme armé	Kyrie	G	20	C	S	B	0+
L'homme armé	Kyrie	G	21	D	C	T	1
L'homme armé	Kyrie	G	25	B	S	B	0
L'homme armé	Kyrie	G	25	F	C	T	0
L'homme armé	Kyrie	G	26	D	S	T	1
L'homme armé	Kyrie	G	27	A	S	B	0
L'homme armé	Kyrie	G	31	G	S	B	0
L'homme armé	Kyrie	G	35	D	S	C	1
L'homme armé	Kyrie	G	36	G	S	C	0*
L'homme armé	Kyrie	G	37	A	T	B	0
L'homme armé	Kyrie	G	37	G	S	B	0
L'homme armé	Kyrie	G	38	A	S	C	0
L'homme armé	Kyrie	G	38	D	S	C	0
L'homme armé	Kyrie	G	38	G	T	B	0
L'homme armé	Kyrie	G	39	D	S	T	0
L'homme armé	Kyrie	G	39	G	C	T	0+*
L'homme armé	Kyrie	G	40	A	S	B	0
L'homme armé	Kyrie	G	40	A	S	T	0
L'homme armé	Kyrie	G	40	G	T	B	0
L'homme armé	Gloria	G	3	D	S	C	0
L'homme armé	Gloria	G	5	D	S	C	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
L'homme armé	Gloria	G	6	Bb	S	C	0
L'homme armé	Gloria	G	6	C	S	C	0
L'homme armé	Gloria	G	7	A	S	B	0
L'homme armé	Gloria	G	7	D	C	B	0
L'homme armé	Gloria	G	7	G	C	B	0
L'homme armé	Gloria	G	8	A	S	B	0
L'homme armé	Gloria	G	10	A	S	B	0+
L'homme armé	Gloria	G	11	G	S	C	0
L'homme armé	Gloria	G	17	C	C	B	0
L'homme armé	Gloria	G	19	C	S	B	0+
L'homme armé	Gloria	G	22	D	C	B	0
L'homme armé	Gloria	G	26	A	S	C	0
L'homme armé	Gloria	G	27	A	T	B	0
L'homme armé	Gloria	G	28	D	C	B	0
L'homme armé	Gloria	G	29	D	T	B	1*
L'homme armé	Gloria	G	30	C	S	C	0
L'homme armé	Gloria	G	30	G	S	B	0
L'homme armé	Gloria	G	35	G	-	-	0
L'homme armé	Gloria	G	38	D	C	B	0
L'homme armé	Gloria	G	38	E	C	B	0
L'homme armé	Gloria	G	39	A	S	C	0
L'homme armé	Gloria	G	42	G	S	B	0
L'homme armé	Gloria	G	43	B	S	T	0
L'homme armé	Gloria	G	43	D	C	B	0
L'homme armé	Gloria	G	43	G	C	B	0
L'homme armé	Gloria	G	44	E	C	B	0
L'homme armé	Gloria	G	55	G	C	T	1
L'homme armé	Gloria	G	57	A	S	B	0
L'homme armé	Gloria	G	58	E	C	B	1
L'homme armé	Gloria	G	60	D	S	B	0
L'homme armé	Gloria	G	62	C	S	B	0
L'homme armé	Gloria	G	64	C	S	B	0+
L'homme armé	Gloria	G	68	C	S	C	0
L'homme armé	Gloria	G	69	A	S	B	0+
L'homme armé	Gloria	G	89	G	S	B	0
L'homme armé	Gloria	G	93	A	C	B	0
L'homme armé	Gloria	G	93	G	C	B	0
L'homme armé	Gloria	G	95	F	T	B	0
L'homme armé	Gloria	G	97	C	S	B	0+
L'homme armé	Gloria	G	97	D	S	C	0
L'homme armé	Gloria	G	103	G	T	B	1
L'homme armé	Gloria	G	107	B	S	B	0
L'homme armé	Gloria	G	108	A	S	B	0
L'homme armé	Gloria	G	111	D	S	C	0
L'homme armé	Gloria	G	112	E	C	B	0
L'homme armé	Gloria	G	121	C	C	B	1
L'homme armé	Gloria	G	123	A	S	T	0
L'homme armé	Gloria	G	129	F	C	B	0
L'homme armé	Gloria	G	131	A	C	B	0
L'homme armé	Gloria	G	131	A	S	C	0+
L'homme armé	Gloria	G	134	C	S	T	0
L'homme armé	Gloria	G	135	A	S	T	0
L'homme armé	Gloria	G	137	C	C	B	0
L'homme armé	Gloria	G	139	D	T	B	0
L'homme armé	Gloria	G	139	E	C	B	0
L'homme armé	Gloria	G	140	D	C	B	0
L'homme armé	Credo	G	3	F	C	B	1
L'homme armé	Credo	G	4	D	T	B	0
L'homme armé	Credo	G	4	E	C	T	0
L'homme armé	Credo	G	7	D	S	B	0
L'homme armé	Credo	G	9	D	S	B	0
L'homme armé	Credo	G	11	G	C	B	0
L'homme armé	Credo	G	11	G	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
L'homme armé	Credo	G	13	D	S	C	0
L'homme armé	Credo	G	14	C	S	B	1
L'homme armé	Credo	G	15	F	C	B	1
L'homme armé	Credo	G	16	D	C	B	0
L'homme armé	Credo	G	17	G	C	B	0
L'homme armé	Credo	G	19	G	S	B	0
L'homme armé	Credo	G	23	D	C	T	0
L'homme armé	Credo	G	23	E	T	B	0
L'homme armé	Credo	G	28	D	S	B	0
L'homme armé	Credo	G	29	C	S	B	1*
L'homme armé	Credo	G	31	G	C	B	0
L'homme armé	Credo	G	36	C	S	B	0
L'homme armé	Credo	G	39	C	T	B	1
L'homme armé	Credo	G	39	E	S	C	0
L'homme armé	Credo	G	43	C	S	T	1
L'homme armé	Credo	G	45	C	S	C	0
L'homme armé	Credo	G	45	G	S	B	0
L'homme armé	Credo	G	47	A	S	B	0+
L'homme armé	Credo	G	47	D	C	B	0
L'homme armé	Credo	G	48	A	C	B	0
L'homme armé	Credo	G	48	D	S	T	1
L'homme armé	Credo	G	49	G	C	B	0
L'homme armé	Credo	G	52	G	S	C	0
L'homme armé	Credo	G	53	A	S	B	0
L'homme armé	Credo	G	53	D	C	B	0
L'homme armé	Credo	G	54	A	S	B	0
L'homme armé	Credo	G	55	F	C	B	0
L'homme armé	Credo	G	55	G	S	B	0+
L'homme armé	Credo	G	58	C	C	B	0+
L'homme armé	Credo	G	60	D	T	B	0
L'homme armé	Credo	G	61	C	T	B	1
L'homme armé	Credo	G	62	D	S	B	0
L'homme armé	Credo	G	62	G	S	B	0
L'homme armé	Credo	G	63	C	S	B	0
L'homme armé	Credo	G	64	C	S	B	0*
L'homme armé	Credo	G	66	B	S	B	0
L'homme armé	Credo	G	66	F	C	T	0
L'homme armé	Credo	G	67	D	T	B	0
L'homme armé	Credo	G	75	C	S	B	0
L'homme armé	Credo	G	76	A	S	B	0
L'homme armé	Credo	G	77	D	S	B	0
L'homme armé	Credo	G	77	G	C	B	0+
L'homme armé	Credo	G	78	G	S	B	0
L'homme armé	Credo	G	80	G	C	B	1
L'homme armé	Credo	G	82	D	S	T	0
L'homme armé	Credo	G	83	C	C	T	1
L'homme armé	Credo	G	85	A	S	B	0
L'homme armé	Credo	G	93	C	T	B	0
L'homme armé	Credo	G	96	C	S	B	0+
L'homme armé	Credo	G	97	F	C	B	0
L'homme armé	Credo	G	99	D	S	C	0
L'homme armé	Credo	G	100	F	C	B	0
L'homme armé	Credo	G	101	G	C	B	0
L'homme armé	Credo	G	102	D	T	B	0
L'homme armé	Credo	G	106	A	S	B	0
L'homme armé	Credo	G	106	G	C	B	0
L'homme armé	Credo	G	108	D	S	C	0+
L'homme armé	Credo	G	109	G	C	B	0
L'homme armé	Credo	G	110	A	S	B	0
L'homme armé	Credo	G	120	F	C	B	0
L'homme armé	Credo	G	121	E	C	B	0
L'homme armé	Credo	G	122	Bb	C	B	0
L'homme armé	Credo	G	123	C	S	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
L'homme armé	Credo	G	123	D	C	T	0
L'homme armé	Credo	G	125	C	S	C	0
L'homme armé	Credo	G	126	C	S	C	0
L'homme armé	Credo	G	129	G	S	B	0
L'homme armé	Credo	G	131	E	C	T	1
L'homme armé	Credo	G	132	B	C	T	0
L'homme armé	Credo	G	132	C	T	B	0
L'homme armé	Credo	G	132	C	T	B	0
L'homme armé	Credo	G	133	D	C	T	0+
L'homme armé	Credo	G	133	G	S	T	0
L'homme armé	Credo	G	138	D	C	T	0
L'homme armé	Credo	G	139	C	T	B	1
L'homme armé	Credo	G	139	E	S	C	1
L'homme armé	Credo	G	140	A	C	B	0+
L'homme armé	Credo	G	150	D	S	B	0
L'homme armé	Credo	G	153	D	C	T	0
L'homme armé	Credo	G	154	C	T	B	0
L'homme armé	Credo	G	156	C	S	B	1
L'homme armé	Credo	G	157	A	S	B	0
L'homme armé	Credo	G	158	G	S	B	0
L'homme armé	Credo	G	159	G	S	C	0
L'homme armé	Credo	G	161	C	C	B	0
L'homme armé	Credo	G	162	F	C	B	0
L'homme armé	Credo	G	163	F	C	B	0
L'homme armé	Credo	G	165	A	S	C	0
L'homme armé	Credo	G	165	D	T	B	0
L'homme armé	Credo	G	166	B	S	T	0
L'homme armé	Credo	G	166	C	S	C	0
L'homme armé	Credo	G	166	G	C	B	1
L'homme armé	Credo	G	167	C	S	B	0
L'homme armé	Credo	G	167	G	C	T	0
L'homme armé	Credo	G	169	Bb	C	B	0
L'homme armé	Credo	G	170	G	C	B	1
L'homme armé	Credo	G	170	G	T	B	0
L'homme armé	Credo	G	171	A	S	T	0
L'homme armé	Credo	G	171	C	C	B	0
L'homme armé	Credo	G	171	D	C	B	0
L'homme armé	Credo	G	171	G	C	T	0
L'homme armé	Credo	G	172	C	S	T	0+
L'homme armé	Credo	G	172	D	C	T	0
L'homme armé	Credo	G	173	A	C	T	0
L'homme armé	Credo	G	173	D	S	B	1
L'homme armé	Credo	G	174	D	T	B	0
L'homme armé	Credo	G	175	C	C	T	0
L'homme armé	Credo	G	176	C	S	B	0
L'homme armé	Credo	G	176	D	T	B	0
L'homme armé	Credo	G	177	Bb	S	T	0
L'homme armé	Credo	G	177	C	T	B	0
L'homme armé	Credo	G	177	D	C	T	0
L'homme armé	Credo	G	177	D	C	T	0
L'homme armé	Sanctus	G	2	F	C	B	0
L'homme armé	Sanctus	G	2	G	S	B	0
L'homme armé	Sanctus	G	3	A	S	T	0
L'homme armé	Sanctus	G	3	G	S	B	0
L'homme armé	Sanctus	G	4	G	C	T	1
L'homme armé	Sanctus	G	10	D	C	B	0
L'homme armé	Sanctus	G	11	A	S	B	0
L'homme armé	Sanctus	G	12	C	S	B	0
L'homme armé	Sanctus	G	14	G	T	B	0
L'homme armé	Sanctus	G	15	G	S	B	0
L'homme armé	Sanctus	G	16	A	C	B	0
L'homme armé	Sanctus	G	18	E	S	C	0
L'homme armé	Sanctus	G	19	C	S	C	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
L'homme armé	Sanctus	G	20	C	S	C	1
L'homme armé	Sanctus	G	21	D	S	T	0
L'homme armé	Sanctus	G	22	A	C	T	0
L'homme armé	Sanctus	G	22	F	S	B	0
L'homme armé	Sanctus	G	23	D	S	B	0
L'homme armé	Sanctus	G	23	E	T	B	0
L'homme armé	Sanctus	G	24	A	S	C	0
L'homme armé	Sanctus	G	24	C	S	C	0
L'homme armé	Sanctus	G	24	D	C	T	1
L'homme armé	Sanctus	G	24	E	C	B	0
L'homme armé	Sanctus	G	28	D	C	B	0
L'homme armé	Sanctus	G	31	D	C	B	0+
L'homme armé	Sanctus	G	32	G	C	B	1
L'homme armé	Sanctus	G	34	B	C	B	0
L'homme armé	Sanctus	G	35	D	C	B	0
L'homme armé	Sanctus	G	40	A	S	C	0
L'homme armé	Sanctus	G	42	G	C	B	0
L'homme armé	Sanctus	G	45	G	S	C	0
L'homme armé	Sanctus	G	47	C	S	C	0
L'homme armé	Sanctus	G	47	D	S	C	0
L'homme armé	Sanctus	G	49	C	C	B	0
L'homme armé	Sanctus	G	51	A	S	C	0+
L'homme armé	Sanctus	G	51	G	S	B	0+
L'homme armé	Sanctus	G	52	C	S	C	0
L'homme armé	Sanctus	G	54	A	S	C	0
L'homme armé	Sanctus	G	60	A	S	B	0
L'homme armé	Sanctus	G	61	G	S	C	0
L'homme armé	Sanctus	G	81	D	S	B	0
L'homme armé	Sanctus	G	89	G	S	B	0
L'homme armé	Sanctus	G	92	G	C	T	0
L'homme armé	Sanctus	G	93	C	S	B	0
L'homme armé	Sanctus	G	95	G	C	B	0
L'homme armé	Sanctus	G	97	A	S	B	0
L'homme armé	Sanctus	G	97	E	C	T	0
L'homme armé	Sanctus	G	99	E	S	B	0
L'homme armé	Sanctus	G	101	E	C	B	0
L'homme armé	Sanctus	G	102	G	C	B	0
L'homme armé	Sanctus	G	103	A	S	T	0
L'homme armé	Sanctus	G	106	G	S	C	0
L'homme armé	Sanctus	G	109	E	S	C	0
L'homme armé	Sanctus	G	114	G	S	C	0+
L'homme armé	Sanctus	G	116	G	S	C	0
L'homme armé	Sanctus	G	116	G	S	C	0
L'homme armé	Sanctus	G	117	G	S	C	0+
L'homme armé	Sanctus	G	119	A	S	C	0
L'homme armé	Sanctus	G	122	G	S	C	0
L'homme armé	Sanctus	G	127	C	S	B	0
L'homme armé	Sanctus	G	127	G	S	B	0
L'homme armé	Sanctus	G	131	D	S	B	1
L'homme armé	Sanctus	G	132	D	S	C	0
L'homme armé	Sanctus	G	134	E	S	C	0
L'homme armé	Sanctus	G	135	E	S	C	0
L'homme armé	Sanctus	G	137	A	C	B	0
L'homme armé	Sanctus	G	137	G	C	B	1
L'homme armé	Sanctus	G	138	A	S	C	0
L'homme armé	Sanctus	G	145	A	S	C	0
L'homme armé	Agnus	G	2	G	S	C	0
L'homme armé	Agnus	G	3	G	C	B	0
L'homme armé	Agnus	G	7	A	C	T	0
L'homme armé	Agnus	G	8	G	C	T	1
L'homme armé	Agnus	G	10	D	C	B	0
L'homme armé	Agnus	G	11	D	S	C	0
L'homme armé	Agnus	G	11	G	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
L'homme armé	Agnus	G	13	D	C	B	0*
L'homme armé	Agnus	G	13	F	S	B	0
L'homme armé	Agnus	G	13	G	S	B	0+
L'homme armé	Agnus	G	15	C	S	T	0
L'homme armé	Agnus	G	16	A	T	B	0
L'homme armé	Agnus	G	16	D	C	B	0
L'homme armé	Agnus	G	17	G	T	B	1
L'homme armé	Agnus	G	18	A	S	C	0
L'homme armé	Agnus	G	18	G	S	C	0+*
L'homme armé	Agnus	G	19	F	C	B	0
L'homme armé	Agnus	G	19	G	S	B	0
L'homme armé	Agnus	G	25	A	S	C	0
L'homme armé	Agnus	G	27	A	S	C	0
L'homme armé	Agnus	G	30	C	C	B	0
L'homme armé	Agnus	G	30	G	C	B	0
L'homme armé	Agnus	G	31	D	C	B	0
L'homme armé	Agnus	G	32	A	C	B	1
L'homme armé	Agnus	G	32	G	C	B	0
L'homme armé	Agnus	G	39	A	S	C	0
L'homme armé	Agnus	G	40	D	C	B	0
L'homme armé	Agnus	G	40	D	C	B	1
L'homme armé	Agnus	G	42	A	S	C	0
L'homme armé	Agnus	G	42	D	S	B	0+
L'homme armé	Agnus	G	43	D	C	B	1
L'homme armé	Agnus	G	45	G	C	B	0
L'homme armé	Agnus	G	56	A	S	C	0
L'homme armé	Agnus	G	62	G	S	C	0+
L'homme armé	Agnus	G	73	G	-	-	0
L'homme armé	Agnus	G	76	D	T	B	1
L'homme armé	Agnus	G	85	D	S	T	1
L'homme armé	Agnus	G	87	G	C	B	0
L'homme armé	Agnus	G	89	G	C	B	0
L'homme armé	Agnus	G	100	G	C	T	0
L'homme armé	Agnus	G	101	D	S	B	0
L'homme armé	Agnus	G	112	D	S	C	0
L'homme armé	Agnus	G	113	A	T	B	0
L'homme armé	Agnus	G	115	G	T	B	0
L'homme armé	Agnus	G	117	A	C	B	0
L'homme armé	Agnus	G	119	D	C	T	0+
L'homme armé	Agnus	G	120	C	T	B	0
L'homme armé	Agnus	G	121	A	S	T	0
L'homme armé	Agnus	G	122	G	C	T	1
L'homme armé	Agnus	G	124	D	C	T	0
L'homme armé	Agnus	G	125	D	C	T	0
L'homme armé	Agnus	G	125	G	S	B	0
L'homme armé	Agnus	G	126	A	S	T	0
L'homme armé	Agnus	G	126	G	T	B	0
L'homme armé	Agnus	G	127	A	C	B	0
L'homme armé	Agnus	G	127	G	T	B	1
L'homme armé	Agnus	G	128	G	T	B	0
L'homme armé	Agnus	G	129	G	S	T	0
Ma maistresse	Kyrie	F	3	F	S	C	0+*
Ma maistresse	Kyrie	F	5	Bb	S	T	0
Ma maistresse	Kyrie	F	6	F	C	B	1
Ma maistresse	Kyrie	F	7	F	T	B	0+*
Ma maistresse	Kyrie	F	9	C	C	T	0+
Ma maistresse	Kyrie	F	10	Bb	C	B	1
Ma maistresse	Kyrie	F	10	C	T	B	0+
Ma maistresse	Kyrie	F	10	G	T	B	0
Ma maistresse	Kyrie	F	11	C	S	C	1
Ma maistresse	Kyrie	F	11	G	T	B	0+
Ma maistresse	Kyrie	F	12	A	S	T	0
Ma maistresse	Kyrie	F	12	C	S	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Ma maistresse	Kyrie	F	13	Bb	S	T	0+
Ma maistresse	Kyrie	F	13	G	S	T	0
Ma maistresse	Kyrie	F	20	C	C	B	0+
Ma maistresse	Kyrie	F	20	G	C	B	0
Ma maistresse	Kyrie	F	21	G	C	B	1
Ma maistresse	Kyrie	F	22	C	S	T	1
Ma maistresse	Kyrie	F	23	G	C	B	1
Ma maistresse	Kyrie	F	23	G	T	B	0+
Ma maistresse	Kyrie	F	24	A	S	B	0
Ma maistresse	Kyrie	F	24	C	T	B	0
Ma maistresse	Kyrie	F	24	D	C	T	0
Ma maistresse	Kyrie	F	25	D	C	B	0
Ma maistresse	Kyrie	F	25	G	S	T	0
Ma maistresse	Kyrie	F	27	G	S	T	0
Ma maistresse	Kyrie	F	28	Bb	S	T	0
Ma maistresse	Kyrie	F	28	D	C	B	0
Ma maistresse	Kyrie	F	29	A	S	C	1
Ma maistresse	Kyrie	F	29	F	T	B	1
Ma maistresse	Kyrie	F	30	Bb	S	B	1
Ma maistresse	Kyrie	F	30	C	S	T	0
Ma maistresse	Kyrie	F	30	D	S	C	0
Ma maistresse	Kyrie	F	30	E	C	B	0
Ma maistresse	Kyrie	F	31	A	S	T	0
Ma maistresse	Kyrie	F	32	A	S	T	0
Ma maistresse	Kyrie	F	39	F	T	B	0
Ma maistresse	Kyrie	F	39	G	C	B	0
Ma maistresse	Kyrie	F	40	E	C	B	0
Ma maistresse	Kyrie	F	40	F	T	B	0+
Ma maistresse	Kyrie	F	41	A	T	B	0
Ma maistresse	Kyrie	F	41	G	C	B	0
Ma maistresse	Kyrie	F	42	C	C	T	0
Ma maistresse	Kyrie	F	42	G	C	B	0
Ma maistresse	Kyrie	F	42	G	S	B	0
Ma maistresse	Gloria	F	5	G	T	B	0
Ma maistresse	Gloria	F	6	A	S	B	0
Ma maistresse	Gloria	F	6	D	C	T	0
Ma maistresse	Gloria	F	6	G	S	C	0
Ma maistresse	Gloria	F	7	Bb	S	T	0
Ma maistresse	Gloria	F	7	C	S	C	0
Ma maistresse	Gloria	F	7	C	T	B	0
Ma maistresse	Gloria	F	7	D	C	B	0
Ma maistresse	Gloria	F	8	F	C	T	0+
Ma maistresse	Gloria	F	8	F	T	B	0
Ma maistresse	Gloria	F	10	E	C	B	0
Ma maistresse	Gloria	F	11	A	C	B	0
Ma maistresse	Gloria	F	11	C	S	T	0
Ma maistresse	Gloria	F	11	D	C	B	0
Ma maistresse	Gloria	F	11	F	C	T	0
Ma maistresse	Gloria	F	12	Bb	S	B	0
Ma maistresse	Gloria	F	12	C	C	B	0
Ma maistresse	Gloria	F	12	D	T	B	1
Ma maistresse	Gloria	F	13	A	T	B	0
Ma maistresse	Gloria	F	13	F	C	T	1
Ma maistresse	Gloria	F	14	Bb	T	B	0
Ma maistresse	Gloria	F	14	C	S	B	1
Ma maistresse	Gloria	F	15	E	C	B	0
Ma maistresse	Gloria	F	15	F	T	B	0
Ma maistresse	Gloria	F	18	C	T	B	0+
Ma maistresse	Gloria	F	20	A	T	B	0
Ma maistresse	Gloria	F	20	F	T	B	0+
Ma maistresse	Gloria	F	21	C	C	B	0
Ma maistresse	Gloria	F	21	F	S	T	1*
Ma maistresse	Gloria	F	22	A	T	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Ma maistresse	Gloria	F	22	F	C	B	1
Ma maistresse	Gloria	F	23	A	S	B	0
Ma maistresse	Gloria	F	23	Bb	C	B	0
Ma maistresse	Gloria	F	24	A	C	B	1
Ma maistresse	Gloria	F	25	A	S	T	0
Ma maistresse	Gloria	F	25	D	S	C	0
Ma maistresse	Gloria	F	25	F	C	B	0
Ma maistresse	Gloria	F	26	E	C	B	0
Ma maistresse	Gloria	F	27	D	T	B	1
Ma maistresse	Gloria	F	27	G	S	T	0+
Ma maistresse	Gloria	F	28	G	S	T	0+
Ma maistresse	Gloria	F	28	G	S	T	1
Ma maistresse	Gloria	F	29	A	S	C	0
Ma maistresse	Gloria	F	29	C	S	B	1
Ma maistresse	Gloria	F	30	Bb	C	B	1
Ma maistresse	Gloria	F	30	G	S	C	0
Ma maistresse	Gloria	F	31	G	S	T	0
Ma maistresse	Gloria	F	32	A	S	T	0
Ma maistresse	Gloria	F	32	C	C	B	0
Ma maistresse	Gloria	F	32	C	S	B	0
Ma maistresse	Gloria	F	32	D	C	B	0
Ma maistresse	Gloria	F	33	Bb	S	B	0+
Ma maistresse	Gloria	F	33	D	C	B	0
Ma maistresse	Gloria	F	33	D	C	T	0
Ma maistresse	Gloria	F	34	Bb	T	B	0
Ma maistresse	Gloria	F	34	C	S	B	0
Ma maistresse	Gloria	F	34	C	S	T	0
Ma maistresse	Gloria	F	34	C	T	B	0
Ma maistresse	Gloria	F	34	D	C	B	0
Ma maistresse	Gloria	F	35	F	T	B	0
Ma maistresse	Gloria	F	35	G	C	B	0
Ma maistresse	Gloria	F	35	G	S	T	0
Ma maistresse	Gloria	F	44	C	T	B	0
Ma maistresse	Gloria	F	51	G	T	B	0
Ma maistresse	Gloria	F	52	G	T	B	0
Ma maistresse	Gloria	F	59	G	S	C	0
Ma maistresse	Gloria	F	61	G	C	B	0
Ma maistresse	Gloria	F	65	D	T	B	0
Ma maistresse	Gloria	F	66	F	C	B	1
Ma maistresse	Gloria	F	67	F	C	B	0
Ma maistresse	Gloria	F	67	G	S	C	0
Ma maistresse	Gloria	F	69	D	C	B	1
Ma maistresse	Gloria	F	71	G	S	C	0+
Ma maistresse	Gloria	F	73	C	S	T	0
Ma maistresse	Gloria	F	76	Bb	T	B	0
Ma maistresse	Gloria	F	82	C	C	B	0
Ma maistresse	Gloria	F	85	D	C	B	0+
Ma maistresse	Gloria	F	87	C	T	B	1
Ma maistresse	Gloria	F	90	Bb	C	B	0
Ma maistresse	Gloria	F	90	C	T	B	1
Ma maistresse	Gloria	F	92	A	T	B	0
Ma maistresse	Gloria	F	92	Bb	S	B	0
Ma maistresse	Gloria	F	92	G	C	T	0+
Ma maistresse	Gloria	F	93	D	C	B	0
Ma maistresse	Gloria	F	94	C	T	B	1
Ma maistresse	Gloria	F	95	D	S	T	1
Ma maistresse	Gloria	F	95	G	S	B	0
Ma maistresse	Gloria	F	96	A	C	T	0
Ma maistresse	Gloria	F	96	G	C	B	0
Ma maistresse	Gloria	F	104	Bb	C	B	0
Ma maistresse	Gloria	F	111	C	T	B	0
Ma maistresse	Gloria	F	112	Bb	C	B	0
Ma maistresse	Gloria	F	112	D	S	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Ma maistresse	Gloria	F	113	C	S	C	0
Ma maistresse	Gloria	F	114	F	C	B	0
Ma maistresse	Gloria	F	114	G	S	C	0
Ma maistresse	Gloria	F	115	C	C	B	0
Ma maistresse	Gloria	F	116	F	S	T	1
Ma maistresse	Gloria	F	117	A	S	B	0
Ma maistresse	Gloria	F	117	Bb	T	B	0
Ma maistresse	Gloria	F	118	G	C	B	0
Ma maistresse	Gloria	F	120	C	S	T	0
Ma maistresse	Gloria	F	123	F	C	B	0
Ma maistresse	Gloria	F	123	G	S	B	0
Ma maistresse	Gloria	F	128	A	S	B	0
Ma maistresse	Gloria	F	128	Bb	C	B	0
Ma maistresse	Gloria	F	128	C	C	T	0
Ma maistresse	Gloria	F	128	C	S	B	0
Mi-mi	Kyrie	E	2	F	C	B	0
Mi-mi	Kyrie	E	4	G	C	B	1
Mi-mi	Kyrie	E	5	A	C	T	0
Mi-mi	Kyrie	E	5	G	S	T	0+
Mi-mi	Kyrie	E	6	C	S	B	0
Mi-mi	Kyrie	E	6	C	T	B	1
Mi-mi	Kyrie	E	6	D	S	B	0
Mi-mi	Kyrie	E	7	A	C	B	0
Mi-mi	Kyrie	E	7	D	S	B	0
Mi-mi	Kyrie	E	8	A	T	B	1
Mi-mi	Kyrie	E	9	A	T	B	0
Mi-mi	Kyrie	E	9	C	C	T	0
Mi-mi	Kyrie	E	9	D	S	C	0
Mi-mi	Kyrie	E	10	D	S	B	0+
Mi-mi	Kyrie	E	19	G	S	B	0
Mi-mi	Kyrie	E	21	D	C	B	0
Mi-mi	Kyrie	E	23	C	-	-	0
Mi-mi	Kyrie	E	24	C	C	T	0
Mi-mi	Kyrie	E	27	A	S	B	0+
Mi-mi	Kyrie	E	29	C	T	B	0
Mi-mi	Kyrie	E	32	D	C	T	0
Mi-mi	Kyrie	E	32	E	S	T	0
Mi-mi	Kyrie	E	38	D	C	B	0
Mi-mi	Kyrie	E	39	C	T	B	0
Mi-mi	Kyrie	E	40	A	T	B	0
Mi-mi	Kyrie	E	40	C	S	C	0
Mi-mi	Kyrie	E	42	A	S	T	1
Mi-mi	Kyrie	E	43	C	S	C	0
Mi-mi	Kyrie	E	44	G	S	C	0
Mi-mi	Kyrie	E	47	F	S	T	0
Mi-mi	Kyrie	E	49	A	S	B	0
Mi-mi	Kyrie	E	49	E	S	T	1
Mi-mi	Kyrie	E	50	D	C	B	0
Mi-mi	Kyrie	E	50	E	C	B	0
Mi-mi	Kyrie	E	51	A	C	B	0
Mi-mi	Gloria	E	4	A	S	T	0
Mi-mi	Gloria	E	5	A	S	T	0+
Mi-mi	Gloria	E	7	D	C	B	1
Mi-mi	Gloria	E	7	G	S	T	1
Mi-mi	Gloria	E	8	A	T	B	1
Mi-mi	Gloria	E	9	D	C	B	1
Mi-mi	Gloria	E	9	G	S	T	0
Mi-mi	Gloria	E	10	B	T	B	0
Mi-mi	Gloria	E	10	C	C	B	0
Mi-mi	Gloria	E	10	D	S	B	0+
Mi-mi	Gloria	E	16	A	C	T	0
Mi-mi	Gloria	E	16	D	S	B	0
Mi-mi	Gloria	E	18	F	C	T	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mi-mi	Gloria	E	18	F	S	T	0
Mi-mi	Gloria	E	19	D	S	B	0
Mi-mi	Gloria	E	19	F	S	T	0+
Mi-mi	Gloria	E	20	A	T	B	1
Mi-mi	Gloria	E	20	C	S	C	0
Mi-mi	Gloria	E	22	A	S	T	0
Mi-mi	Gloria	E	23	D	C	B	0
Mi-mi	Gloria	E	23	D	T	B	0
Mi-mi	Gloria	E	23	E	S	C	1
Mi-mi	Gloria	E	24	D	S	B	0
Mi-mi	Gloria	E	27	A	S	T	0
Mi-mi	Gloria	E	28	C	S	B	0
Mi-mi	Gloria	E	32	A	C	B	0
Mi-mi	Gloria	E	40	E	C	B	0
Mi-mi	Gloria	E	41	B	C	B	0
Mi-mi	Gloria	E	41	C	S	B	0
Mi-mi	Gloria	E	41	C	T	B	1
Mi-mi	Gloria	E	41	E	S	C	0+
Mi-mi	Gloria	E	43	G	S	T	1
Mi-mi	Gloria	E	44	A	S	T	0
Mi-mi	Gloria	E	44	G	C	T	0
Mi-mi	Gloria	E	44	G	S	T	0
Mi-mi	Gloria	E	49	E	C	B	1
Mi-mi	Gloria	E	52	D	C	B	0
Mi-mi	Gloria	E	53	F	S	T	0
Mi-mi	Gloria	E	54	C	S	B	0
Mi-mi	Gloria	E	55	C	C	B	0
Mi-mi	Gloria	E	55	E	S	B	0
Mi-mi	Gloria	E	55	G	C	T	0
Mi-mi	Gloria	E	55	G	S	T	0
Mi-mi	Gloria	E	56	A	S	T	0
Mi-mi	Gloria	E	56	C	C	T	0
Mi-mi	Gloria	E	56	D	S	C	0
Mi-mi	Gloria	E	56	G	S	B	0
Mi-mi	Gloria	E	57	D	S	B	0+
Mi-mi	Gloria	E	57	E	S	B	0+
Mi-mi	Gloria	E	58	A	-	-	0
Mi-mi	Gloria	E	58	C	S	C	0
Mi-mi	Gloria	E	59	G	S	T	0
Mi-mi	Gloria	E	60	D	C	T	0
Mi-mi	Gloria	E	66	D	S	T	0
Mi-mi	Gloria	E	69	F	S	T	0
Mi-mi	Gloria	E	72	G	S	B	0
Mi-mi	Gloria	E	73	F	S	C	0
Mi-mi	Gloria	E	78	D	C	T	0
Mi-mi	Gloria	E	79	A	T	B	0
Mi-mi	Gloria	E	83	A	C	T	0
Mi-mi	Gloria	E	84	A	S	T	1
Mi-mi	Gloria	E	89	G	T	B	0
Mi-mi	Gloria	E	97	D	T	B	0
Mi-mi	Gloria	E	99	C	T	B	0
Mi-mi	Gloria	E	103	A	S	C	0
Mi-mi	Gloria	E	103	B	S	B	0
Mi-mi	Gloria	E	103	E	T	B	0
Mi-mi	Gloria	E	104	A	T	B	1
Mi-mi	Gloria	E	104	C	S	C	0
Mi-mi	Gloria	E	110	A	S	T	0
Mi-mi	Gloria	E	110	G	T	B	0
Mi-mi	Gloria	E	111	C	T	B	1
Mi-mi	Gloria	E	112	F	C	B	0
Mi-mi	Gloria	E	115	A	S	T	0
Mi-mi	Gloria	E	116	B	S	C	0
Mi-mi	Gloria	E	118	A	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mi-mi	Gloria	E	123	E	T	B	0
Mi-mi	Gloria	E	125	A	T	B	0
Mi-mi	Gloria	E	127	A	S	T	0
Mi-mi	Gloria	E	128	A	S	T	0
Mi-mi	Gloria	E	128	E	C	B	1
Mi-mi	Gloria	E	129	A	S	T	0+
Mi-mi	Gloria	E	130	A	S	T	0+*
Mi-mi	Gloria	E	131	G	S	T	0
Mi-mi	Gloria	E	135	D	S	T	0
Mi-mi	Gloria	E	138	D	S	C	0+
Mi-mi	Gloria	E	140	D	C	B	1
Mi-mi	Gloria	E	141	C	S	C	0
Mi-mi	Gloria	E	143	G	S	T	0
Mi-mi	Gloria	E	145	B	C	B	0
Mi-mi	Gloria	E	148	A	S	C	0
Mi-mi	Gloria	E	148	B	S	T	0
Mi-mi	Gloria	E	151	A	C	T	0
Mi-mi	Gloria	E	152	C	T	B	0
Mi-mi	Gloria	E	152	D	C	B	0
Mi-mi	Gloria	E	152	E	S	C	0
Mi-mi	Gloria	E	154	D	C	B	0
Mi-mi	Gloria	E	154	F	S	T	0
Mi-mi	Gloria	E	155	G	C	B	0
Mi-mi	Gloria	E	158	D	C	B	0
Mi-mi	Gloria	E	158	F	S	T	0
Mi-mi	Gloria	E	160	G	T	B	0
Mi-mi	Credo	E	3	C	T	B	0
Mi-mi	Credo	E	5	D	S	T	0
Mi-mi	Credo	E	7	E	T	B	0
Mi-mi	Credo	E	9	G	T	B	0
Mi-mi	Credo	E	10	A	T	B	0
Mi-mi	Credo	E	10	F	S	B	0
Mi-mi	Credo	E	10	G	C	T	1
Mi-mi	Credo	E	11	A	C	T	1
Mi-mi	Credo	E	11	G	C	T	0
Mi-mi	Credo	E	12	F	S	C	0
Mi-mi	Credo	E	13	D	S	B	0+
Mi-mi	Credo	E	15	A	T	B	1
Mi-mi	Credo	E	15	G	S	C	0
Mi-mi	Credo	E	16	D	C	B	0
Mi-mi	Credo	E	17	F	S	C	0
Mi-mi	Credo	E	18	E	S	B	0
Mi-mi	Credo	E	19	C	S	T	0+
Mi-mi	Credo	E	21	F	S	T	1
Mi-mi	Credo	E	22	D	S	T	0
Mi-mi	Credo	E	23	A	S	T	0
Mi-mi	Credo	E	25	F	S	C	0
Mi-mi	Credo	E	26	A	C	T	0
Mi-mi	Credo	E	26	E	S	B	0
Mi-mi	Credo	E	27	D	S	T	0
Mi-mi	Credo	E	33	G	S	T	0
Mi-mi	Credo	E	35	B	C	B	1
Mi-mi	Credo	E	36	A	S	C	0
Mi-mi	Credo	E	37	D	S	B	0
Mi-mi	Credo	E	38	D	S	T	0
Mi-mi	Credo	E	38	E	C	T	0
Mi-mi	Credo	E	43	D	S	T	0
Mi-mi	Credo	E	44	A	C	B	0
Mi-mi	Credo	E	45	G	C	T	0
Mi-mi	Credo	E	46	F	C	T	0
Mi-mi	Credo	E	48	D	C	B	0
Mi-mi	Credo	E	48	E	S	C	0
Mi-mi	Credo	E	50	A	C	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mi-mi	Credo	E	51	D	S	T	1
Mi-mi	Credo	E	54	G	S	C	0
Mi-mi	Credo	E	59	D	T	B	1
Mi-mi	Credo	E	61	G	C	B	0
Mi-mi	Credo	E	63	C	S	T	0
Mi-mi	Credo	E	63	E	T	B	1
Mi-mi	Credo	E	65	E	S	T	0
Mi-mi	Credo	E	66	F	S	T	0
Mi-mi	Credo	E	67	A	S	C	0
Mi-mi	Credo	E	67	E	S	T	0
Mi-mi	Credo	E	79	G	S	B	0
Mi-mi	Credo	E	81	G	S	B	0
Mi-mi	Credo	E	82	B	T	B	0
Mi-mi	Credo	E	85	D	S	B	0+
Mi-mi	Credo	E	85	D	S	T	0
Mi-mi	Credo	E	93	A	S	C	1
Mi-mi	Credo	E	101	G	S	C	0
Mi-mi	Credo	E	107	A	C	B	0
Mi-mi	Credo	E	115	C	T	B	0
Mi-mi	Credo	E	117	G	T	B	1
Mi-mi	Credo	E	119	G	S	C	1
Mi-mi	Credo	E	124	C	C	B	1
Mi-mi	Credo	E	126	G	S	T	0
Mi-mi	Credo	E	130	C	C	B	1
Mi-mi	Credo	E	132	C	S	T	1
Mi-mi	Credo	E	138	G	T	B	1
Mi-mi	Credo	E	145	G	T	B	0
Mi-mi	Credo	E	146	A	S	T	0
Mi-mi	Credo	E	146	F	C	B	1
Mi-mi	Credo	E	148	G	T	B	1
Mi-mi	Credo	E	154	G	S	T	0
Mi-mi	Credo	E	159	G	S	B	0
Mi-mi	Credo	E	162	F	C	T	0
Mi-mi	Credo	E	164	G	T	B	0
Mi-mi	Credo	E	165	G	T	B	0
Mi-mi	Credo	E	166	A	S	B	1
Mi-mi	Credo	E	172	F	C	B	0
Mi-mi	Credo	E	175	B	C	B	0
Mi-mi	Credo	E	176	C	T	B	1
Mi-mi	Credo	E	178	C	T	B	0
Mi-mi	Credo	E	178	D	C	T	1
Mi-mi	Credo	E	185	C	C	T	0
Mi-mi	Credo	E	186	G	S	T	0
Mi-mi	Credo	E	192	G	T	B	1
Mi-mi	Credo	E	195	C	S	C	0
Mi-mi	Credo	E	196	D	C	B	0
Mi-mi	Credo	E	197	C	T	B	0
Mi-mi	Credo	E	199	A	S	T	0
Mi-mi	Credo	E	200	G	S	B	0
Mi-mi	Credo	E	203	D	C	B	0
Mi-mi	Credo	E	203	F	S	T	0
Mi-mi	Credo	E	204	C	C	B	1
Mi-mi	Credo	E	206	D	T	B	0
Mi-mi	Credo	E	206	E	S	T	0
Mi-mi	Credo	E	207	F	T	B	1
Mi-mi	Credo	E	209	F	C	T	0
Mi-mi	Credo	E	211	F	S	T	0
Mi-mi	Credo	E	212	C	S	T	0
Mi-mi	Credo	E	216	C	C	B	0
Mi-mi	Credo	E	221	C	C	T	0+
Mi-mi	Credo	E	221	D	S	T	0
Mi-mi	Credo	E	225	A	S	T	0+
Mi-mi	Credo	E	231	D	S	T	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mi-mi	Credo	E	236	C	C	T	1
Mi-mi	Credo	E	237	Bb	C	B	0
Mi-mi	Credo	E	238	C	S	B	0
Mi-mi	Credo	E	243	A	S	C	0
Mi-mi	Credo	E	243	F	T	B	1
Mi-mi	Credo	E	246	C	C	B	0
Mi-mi	Credo	E	246	D	T	B	0
Mi-mi	Credo	E	249	A	S	T	0+
Mi-mi	Credo	E	251	A	C	T	0
Mi-mi	Credo	E	257	D	S	B	0+
Mi-mi	Sanctus	E	2	D	S	C	0
Mi-mi	Sanctus	E	3	E	C	B	0
Mi-mi	Sanctus	E	4	A	S	T	0
Mi-mi	Sanctus	E	5	A	S	T	0
Mi-mi	Sanctus	E	5	E	C	B	0
Mi-mi	Sanctus	E	5	G	T	B	0
Mi-mi	Sanctus	E	6	G	S	T	0
Mi-mi	Sanctus	E	9	D	C	B	0+
Mi-mi	Sanctus	E	9	G	S	T	0+
Mi-mi	Sanctus	E	10	B	S	T	0
Mi-mi	Sanctus	E	11	D	C	B	0
Mi-mi	Sanctus	E	11	G	S	T	0+
Mi-mi	Sanctus	E	13	F	C	T	0
Mi-mi	Sanctus	E	15	C	S	C	0
Mi-mi	Sanctus	E	15	D	C	B	0+
Mi-mi	Sanctus	E	17	A	S	T	0+
Mi-mi	Sanctus	E	19	A	C	T	0
Mi-mi	Sanctus	E	21	F	T	B	0
Mi-mi	Sanctus	E	22	A	T	B	0
Mi-mi	Sanctus	E	22	G	C	B	0
Mi-mi	Sanctus	E	24	A	S	T	0+
Mi-mi	Sanctus	E	24	E	T	B	0
Mi-mi	Sanctus	E	25	A	T	B	0
Mi-mi	Sanctus	E	25	B	C	B	0
Mi-mi	Sanctus	E	25	D	S	B	0+
Mi-mi	Sanctus	E	44	A	S	C	0
Mi-mi	Sanctus	E	44	G	S	C	0
Mi-mi	Sanctus	E	48	A	S	T	0
Mi-mi	Sanctus	E	48	A	S	T	0+
Mi-mi	Sanctus	E	48	B	S	C	0+
Mi-mi	Sanctus	E	49	A	C	B	0+
Mi-mi	Sanctus	E	50	G	C	B	0
Mi-mi	Sanctus	E	51	A	S	C	0
Mi-mi	Sanctus	E	51	B	S	T	0
Mi-mi	Sanctus	E	51	C	T	B	1
Mi-mi	Sanctus	E	51	G	C	B	0
Mi-mi	Sanctus	E	51	G	S	T	0
Mi-mi	Sanctus	E	52	A	T	B	0
Mi-mi	Sanctus	E	53	B	S	T	0
Mi-mi	Sanctus	E	53	C	T	B	1
Mi-mi	Sanctus	E	54	G	S	T	0
Mi-mi	Sanctus	E	55	D	C	B	1
Mi-mi	Sanctus	E	55	D	S	C	0
Mi-mi	Sanctus	E	57	E	C	B	0
Mi-mi	Sanctus	E	58	C	S	T	0+
Mi-mi	Sanctus	E	59	A	T	B	0
Mi-mi	Sanctus	E	59	D	C	T	0
Mi-mi	Sanctus	E	59	D	T	B	0
Mi-mi	Sanctus	E	60	E	C	B	0
Mi-mi	Sanctus	E	61	A	S	T	0
Mi-mi	Sanctus	E	62	D	T	B	0
Mi-mi	Sanctus	E	62	E	C	B	0
Mi-mi	Sanctus	E	62	E	C	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mi-mi	Sanctus	E	62	F	S	C	0
Mi-mi	Sanctus	E	63	A	S	T	0
Mi-mi	Sanctus	E	63	D	C	T	0
Mi-mi	Sanctus	E	63	E	S	T	0
Mi-mi	Sanctus	E	64	B	C	B	0
Mi-mi	Sanctus	E	64	F	S	T	0
Mi-mi	Sanctus	E	101	C	S	T	0
Mi-mi	Sanctus	E	103	A	S	T	1
Mi-mi	Agnus	E	2	A	S	C	0
Mi-mi	Agnus	E	2	G	S	T	0
Mi-mi	Agnus	E	4	D	C	B	0
Mi-mi	Agnus	E	6	A	S	B	0
Mi-mi	Agnus	E	6	C	C	T	0
Mi-mi	Agnus	E	7	A	S	C	0
Mi-mi	Agnus	E	7	G	S	T	0
Mi-mi	Agnus	E	8	D	C	B	1
Mi-mi	Agnus	E	9	A	S	T	0
Mi-mi	Agnus	E	10	G	C	B	0
Mi-mi	Agnus	E	11	G	S	T	1
Mi-mi	Agnus	E	12	A	C	B	0+
Mi-mi	Agnus	E	12	D	S	C	1
Mi-mi	Agnus	E	13	C	C	B	0
Mi-mi	Agnus	E	13	D	S	B	0
Mi-mi	Agnus	E	14	E	C	B	0
Mi-mi	Agnus	E	16	D	C	B	1
Mi-mi	Agnus	E	16	D	S	C	0+*
Mi-mi	Agnus	E	17	F	S	B	0
Mi-mi	Agnus	E	17	G	S	T	0+
Mi-mi	Agnus	E	18	C	S	T	0
Mi-mi	Agnus	E	19	G	S	C	0+
Mi-mi	Agnus	E	20	A	S	T	0+*
Mi-mi	Agnus	E	20	G	S	T	0
Mi-mi	Agnus	E	21	E	C	T	0
Mi-mi	Agnus	E	21	E	T	B	0
Mi-mi	Agnus	E	22	E	T	B	0
Mi-mi	Agnus	E	23	D	C	B	0
Mi-mi	Agnus	E	23	G	S	T	0
Mi-mi	Agnus	E	27	A	C	B	0+
Mi-mi	Agnus	E	38	C	C	B	0
Mi-mi	Agnus	E	44	A	C	B	0+
Mi-mi	Agnus	E	45	E	C	B	0+
Mi-mi	Agnus	E	49	A	C	B	0+
Mi-mi	Agnus	E	51	A	S	B	0
Mi-mi	Agnus	E	51	E	S	C	0
Mi-mi	Agnus	E	52	A	S	C	0
Mi-mi	Agnus	E	52	G	C	B	0
Mi-mi	Agnus	E	54	C	S	C	0+
Mi-mi	Agnus	E	58	D	C	B	1
Mi-mi	Agnus	E	60	E	C	B	0
Mi-mi	Agnus	E	62	D	C	B	0
Mi-mi	Agnus	E	62	E	C	B	0+
Mi-mi	Agnus	E	63	A	S	C	0
Mi-mi	Agnus	E	64	C	S	C	0
Mi-mi	Agnus	E	70	F	S	B	0
Mi-mi	Agnus	E	71	E	C	B	0
Mi-mi	Agnus	E	75	B	S	C	0
Mi-mi	Agnus	E	75	G	T	B	0
Mi-mi	Agnus	E	78	D	C	B	0
Mi-mi	Agnus	E	79	A	S	T	0
Mi-mi	Agnus	E	80	E	S	B	0
Mi-mi	Agnus	E	81	A	C	T	0
Mi-mi	Agnus	E	85	F	T	B	0
Mi-mi	Agnus	E	88	C	C	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Mi-mi	Agnus	E	90	C	S	T	0+*
Mi-mi	Agnus	E	91	A	S	B	0
Mi-mi	Agnus	E	93	D	C	T	0
Mi-mi	Agnus	E	93	D	T	B	0
Mi-mi	Agnus	E	94	B	T	B	0
Mi-mi	Agnus	E	95	A	C	T	0
Mi-mi	Agnus	E	95	C	S	B	0+
Mi-mi	Agnus	E	96	D	S	T	0
Mi-mi	Agnus	E	96	G	C	B	1
Mi-mi	Agnus	E	97	A	S	B	0
Mi-mi	Agnus	E	98	G	T	B	0
Mi-mi	Agnus	E	102	C	T	B	0
Mi-mi	Agnus	E	103	D	C	B	1
Mi-mi	Agnus	E	108	A	T	B	0
Mi-mi	Agnus	E	109	G	C	B	1
Mi-mi	Agnus	E	113	D	T	B	0
Mi-mi	Agnus	E	114	A	T	B	0
Mi-mi	Agnus	E	114	C	S	C	0
Mi-mi	Agnus	E	116	E	S	T	0
Mi-mi	Agnus	E	117	D	C	T	0
Prolationum	Kyrie	F	7	G	S	T	0
Prolationum	Kyrie	F	9	C	S	T	1
Prolationum	Kyrie	F	9	G	C	B	0
Prolationum	Kyrie	F	11	C	C	B	1
Prolationum	Kyrie	F	11	G	S	T	0
Prolationum	Kyrie	F	13	G	C	B	0
Prolationum	Kyrie	F	15	C	S	B	1
Prolationum	Kyrie	F	17	C	C	T	1
Prolationum	Kyrie	F	27	F	C	B	0
Prolationum	Kyrie	F	32	Bb	C	B	0
Prolationum	Kyrie	F	37	Bb	C	B	0
Prolationum	Kyrie	F	38	A	C	B	0
Prolationum	Kyrie	F	39	A	C	B	0
Prolationum	Kyrie	F	40	G	C	B	0
Prolationum	Kyrie	F	54	G	S	T	0
Prolationum	Kyrie	F	58	C	S	T	0
Prolationum	Kyrie	F	59	C	S	T	0
Prolationum	Kyrie	F	64	C	S	T	0
Prolationum	Kyrie	F	65	B	S	T	0
Prolationum	Kyrie	F	66	B	S	T	0
Prolationum	Kyrie	F	67	A	S	T	0
Prolationum	Kyrie	F	74	A	C	B	0
Prolationum	Kyrie	F	80	A	C	B	0
Prolationum	Kyrie	F	80	G	C	B	0
Prolationum	Kyrie	F	81	G	C	B	0
Prolationum	Kyrie	F	83	C	C	B	0+
Prolationum	Kyrie	F	84	D	C	B	0
Prolationum	Kyrie	F	85	A	C	B	0
Prolationum	Kyrie	F	85	F	C	B	0
Prolationum	Kyrie	F	91	B	S	T	0
Prolationum	Kyrie	F	97	A	S	T	0
Prolationum	Kyrie	F	97	B	S	T	0
Prolationum	Kyrie	F	98	A	S	T	0
Prolationum	Kyrie	F	100	D	S	T	0+
Prolationum	Kyrie	F	101	E	S	T	0
Prolationum	Kyrie	F	102	B	S	T	0
Prolationum	Kyrie	F	102	G	S	T	0
Prolationum	Kyrie	F	113	F	C	B	1
Prolationum	Kyrie	F	114	E	C	T	1
Prolationum	Kyrie	F	116	G	T	B	1
Prolationum	Kyrie	F	119	A	S	B	0
Prolationum	Kyrie	F	120	E	S	B	0
Prolationum	Kyrie	F	121	C	S	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Prolationum	Kyrie	F	121	F	T	B	1*
Prolationum	Kyrie	F	121	G	C	B	0
Prolationum	Kyrie	F	122	A	S	T	0
Prolationum	Kyrie	F	122	E	S	B	0
Prolationum	Kyrie	F	122	F	C	B	1
Prolationum	Kyrie	F	123	A	C	B	0
Prolationum	Kyrie	F	123	C	S	T	0
Prolationum	Kyrie	F	123	D	C	B	0+*
Prolationum	Kyrie	F	124	A	S	T	0
Prolationum	Kyrie	F	124	F	C	B	0
Prolationum	Kyrie	F	124	G	S	B	0
Prolationum	Gloria	F	4	F	C	B	0
Prolationum	Gloria	F	5	A	S	T	0
Prolationum	Gloria	F	7	A	S	T	0
Prolationum	Gloria	F	8	D	T	B	0
Prolationum	Gloria	F	9	D	S	C	0
Prolationum	Gloria	F	9	E	C	B	0
Prolationum	Gloria	F	10	C	S	T	0
Prolationum	Gloria	F	11	A	S	C	0
Prolationum	Gloria	F	11	A	T	B	1
Prolationum	Gloria	F	11	G	T	B	0
Prolationum	Gloria	F	12	G	C	T	0
Prolationum	Gloria	F	13	C	T	B	0
Prolationum	Gloria	F	14	D	T	B	0
Prolationum	Gloria	F	15	A	S	T	0
Prolationum	Gloria	F	15	G	T	B	0
Prolationum	Gloria	F	16	A	S	B	0
Prolationum	Gloria	F	17	E	C	B	0
Prolationum	Gloria	F	17	F	C	T	0
Prolationum	Gloria	F	17	G	S	T	1
Prolationum	Gloria	F	18	C	T	B	1
Prolationum	Gloria	F	18	E	S	C	0
Prolationum	Gloria	F	19	D	C	B	1
Prolationum	Gloria	F	20	A	S	C	1
Prolationum	Gloria	F	20	F	T	B	0
Prolationum	Gloria	F	21	C	C	T	0
Prolationum	Gloria	F	22	C	T	B	0
Prolationum	Gloria	F	27	D	C	T	0
Prolationum	Gloria	F	27	D	S	C	0
Prolationum	Gloria	F	28	C	T	B	0+
Prolationum	Gloria	F	28	E	S	C	0
Prolationum	Gloria	F	28	F	S	C	0
Prolationum	Gloria	F	29	D	S	T	0
Prolationum	Gloria	F	30	G	T	B	0
Prolationum	Gloria	F	31	A	C	B	0
Prolationum	Gloria	F	31	C	S	T	0
Prolationum	Gloria	F	32	D	T	B	0
Prolationum	Gloria	F	33	A	S	B	0
Prolationum	Gloria	F	33	Bb	S	B	0
Prolationum	Gloria	F	33	G	C	B	0
Prolationum	Gloria	F	34	A	S	B	0
Prolationum	Gloria	F	35	A	S	T	1
Prolationum	Gloria	F	35	G	T	B	0
Prolationum	Gloria	F	37	E	C	B	1
Prolationum	Gloria	F	38	D	T	B	0
Prolationum	Gloria	F	40	C	S	T	0
Prolationum	Gloria	F	41	C	S	T	0
Prolationum	Gloria	F	42	C	S	T	0
Prolationum	Gloria	F	42	G	C	B	0
Prolationum	Gloria	F	43	F	C	T	0
Prolationum	Gloria	F	43	G	C	B	0
Prolationum	Gloria	F	44	A	S	C	0
Prolationum	Gloria	F	44	F	T	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Prolationum	Gloria	F	44	G	C	B	0
Prolationum	Gloria	F	46	Bb	S	T	0
Prolationum	Gloria	F	46	C	T	B	0
Prolationum	Gloria	F	47	A	S	B	0+
Prolationum	Gloria	F	47	A	S	B	0+
Prolationum	Gloria	F	48	F	C	B	0
Prolationum	Gloria	F	49	C	T	B	0+
Prolationum	Gloria	F	49	D	C	T	0+
Prolationum	Gloria	F	49	G	S	B	0
Prolationum	Gloria	F	51	A	S	B	0+
Prolationum	Gloria	F	51	C	C	T	1
Prolationum	Gloria	F	51	D	C	T	0
Prolationum	Gloria	F	52	C	T	B	0
Prolationum	Gloria	F	52	F	S	C	0
Prolationum	Gloria	F	54	C	S	C	1
Prolationum	Gloria	F	54	G	T	B	1
Prolationum	Gloria	F	55	G	S	B	0
Prolationum	Gloria	F	56	F	C	T	0
Prolationum	Gloria	F	57	G	S	B	0
Prolationum	Gloria	F	58	E	S	C	0+
Prolationum	Gloria	F	58	F	S	T	0+
Prolationum	Gloria	F	59	F	S	B	0
Prolationum	Gloria	F	60	C	C	B	0+
Prolationum	Gloria	F	60	C	C	T	0
Prolationum	Gloria	F	66	F	-	-	0
Prolationum	Gloria	F	68	C	S	T	0
Prolationum	Gloria	F	70	Bb	S	T	0+*
Prolationum	Gloria	F	71	A	S	T	0
Prolationum	Gloria	F	72	G	S	T	0
Prolationum	Gloria	F	79	C	C	T	0
Prolationum	Gloria	F	79	C	T	B	0
Prolationum	Gloria	F	80	G	C	B	0
Prolationum	Gloria	F	82	G	T	B	1
Prolationum	Gloria	F	83	E	C	B	0
Prolationum	Gloria	F	84	D	C	B	0
Prolationum	Gloria	F	88	F	T	B	0
Prolationum	Gloria	F	90	D	S	C	1
Prolationum	Gloria	F	90	E	S	B	0
Prolationum	Gloria	F	90	F	S	B	0
Prolationum	Gloria	F	91	F	T	B	1
Prolationum	Gloria	F	92	F	S	T	1
Prolationum	Gloria	F	96	F	S	T	0
Prolationum	Gloria	F	99	D	T	B	1
Prolationum	Gloria	F	100	C	S	T	0
Prolationum	Gloria	F	100	D	S	C	0
Prolationum	Gloria	F	102	A	S	C	1
Prolationum	Gloria	F	102	F	T	B	0
Prolationum	Gloria	F	103	C	T	B	1
Prolationum	Gloria	F	104	C	C	B	1
Prolationum	Gloria	F	107	A	S	B	1
Prolationum	Gloria	F	108	C	C	B	0
Prolationum	Gloria	F	108	C	S	B	0
Prolationum	Gloria	F	109	E	C	T	0+
Prolationum	Gloria	F	111	A	S	B	0
Prolationum	Gloria	F	112	A	S	C	0
Prolationum	Gloria	F	112	G	C	B	0
Prolationum	Gloria	F	113	E	C	T	0
Prolationum	Gloria	F	113	F	S	C	1
Prolationum	Gloria	F	114	C	T	B	1
Prolationum	Gloria	F	116	D	S	T	0
Prolationum	Gloria	F	117	C	S	T	1
Prolationum	Gloria	F	118	F	S	T	0
Prolationum	Gloria	F	119	C	S	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Prolationum	Gloria	F	119	D	S	C	0
Prolationum	Gloria	F	120	F	S	T	0
Prolationum	Gloria	F	121	Bb	T	B	1
Prolationum	Gloria	F	122	C	S	T	1
Prolationum	Gloria	F	124	C	S	B	0+
Prolationum	Gloria	F	124	D	S	T	0
Prolationum	Gloria	F	125	C	C	T	1
Prolationum	Gloria	F	125	D	C	T	0
Prolationum	Gloria	F	126	C	S	T	0+
Prolationum	Gloria	F	127	D	C	T	0
Prolationum	Gloria	F	127	G	S	B	0
Prolationum	Gloria	F	128	A	C	B	0
Prolationum	Gloria	F	128	A	S	T	1
Prolationum	Gloria	F	129	A	S	B	1
Prolationum	Gloria	F	129	Bb	T	B	0
Prolationum	Gloria	F	129	G	C	B	1
Prolationum	Gloria	F	130	C	C	B	0
Prolationum	Gloria	F	130	G	S	T	0
Prolationum	Gloria	F	131	F	S	T	0+
Prolationum	Gloria	F	131	F	T	B	1
Prolationum	Gloria	F	131	G	C	T	0
Prolationum	Gloria	F	132	C	C	B	0
Prolationum	Gloria	F	133	Bb	S	C	0
Prolationum	Gloria	F	133	G	T	B	0
Prolationum	Gloria	F	134	G	C	B	1
Prolationum	Gloria	F	134	G	S	B	1
Prolationum	Gloria	F	135	F	T	B	0
Prolationum	Gloria	F	136	A	C	B	1
Prolationum	Gloria	F	137	A	S	B	0
Prolationum	Gloria	F	137	G	S	B	1
Prolationum	Gloria	F	138	C	S	T	0
Prolationum	Gloria	F	138	G	C	B	0+
Prolationum	Gloria	F	139	A	S	B	0
Prolationum	Gloria	F	139	Bb	T	B	0
Prolationum	Gloria	F	139	C	C	T	0
Prolationum	Gloria	F	140	E	C	B	0
Prolationum	Gloria	F	140	G	S	C	0
Prolationum	Gloria	F	141	C	T	B	1
Prolationum	Gloria	F	141	D	S	C	0
Prolationum	Gloria	F	141	E	S	B	0
Prolationum	Gloria	F	142	Bb	S	B	0
Prolationum	Gloria	F	142	D	C	B	0
Prolationum	Gloria	F	142	G	S	T	0
Prolationum	Gloria	F	143	C	C	B	0+
Prolationum	Credo	F	12	G	C	B	0
Prolationum	Credo	F	15	D	S	T	0
Prolationum	Credo	F	28	A	C	B	0
Prolationum	Credo	F	31	E	S	T	0
Prolationum	Credo	F	35	C	C	B	0
Prolationum	Credo	F	35	C	C	B	0
Prolationum	Credo	F	37	C	T	B	0
Prolationum	Credo	F	37	F	C	T	0
Prolationum	Credo	F	38	G	S	T	0
Prolationum	Credo	F	38	G	S	T	0
Prolationum	Credo	F	39	B	S	C	0+
Prolationum	Credo	F	39	G	S	C	0
Prolationum	Credo	F	40	C	S	C	0
Prolationum	Credo	F	43	E	T	B	0
Prolationum	Credo	F	44	C	T	B	1
Prolationum	Credo	F	45	D	S	C	0
Prolationum	Credo	F	45	E	S	C	0
Prolationum	Credo	F	46	F	C	B	0
Prolationum	Credo	F	46	G	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Prolationum	Credo	F	46	G	S	B	1
Prolationum	Credo	F	47	F	C	T	0
Prolationum	Credo	F	48	G	T	B	0
Prolationum	Credo	F	49	C	S	T	0
Prolationum	Credo	F	53	D	C	B	0+
Prolationum	Credo	F	54	F	T	B	0
Prolationum	Credo	F	55	A	S	C	1
Prolationum	Credo	F	55	C	S	B	1
Prolationum	Credo	F	55	F	T	B	0
Prolationum	Credo	F	56	A	S	T	0+
Prolationum	Credo	F	56	G	S	B	0+
Prolationum	Credo	F	57	G	C	T	0
Prolationum	Credo	F	57	G	T	B	0
Prolationum	Credo	F	58	C	T	B	0
Prolationum	Credo	F	60	D	S	C	0
Prolationum	Credo	F	61	G	T	B	0
Prolationum	Credo	F	62	C	C	B	1
Prolationum	Credo	F	63	A	S	C	0
Prolationum	Credo	F	63	G	S	B	0
Prolationum	Credo	F	65	D	S	B	0
Prolationum	Credo	F	65	G	S	T	1
Prolationum	Credo	F	67	G	S	B	0+
Prolationum	Credo	F	68	A	S	C	0
Prolationum	Credo	F	69	C	C	B	0
Prolationum	Credo	F	70	A	S	C	0
Prolationum	Credo	F	71	E	S	B	0
Prolationum	Credo	F	72	F	C	T	0
Prolationum	Credo	F	72	G	S	C	0
Prolationum	Credo	F	72	G	S	T	0
Prolationum	Credo	F	73	Bb	C	B	0+
Prolationum	Credo	F	73	C	T	B	0
Prolationum	Credo	F	74	C	T	B	1
Prolationum	Credo	F	74	D	S	B	0
Prolationum	Credo	F	75	A	C	T	0
Prolationum	Credo	F	75	Bb	T	B	0
Prolationum	Credo	F	75	C	C	B	0
Prolationum	Credo	F	75	C	S	B	0
Prolationum	Credo	F	79	C	S	C	0
Prolationum	Credo	F	81	G	S	C	0
Prolationum	Credo	F	82	D	S	C	0
Prolationum	Credo	F	86	G	S	C	0
Prolationum	Credo	F	88	A	S	C	0+
Prolationum	Credo	F	89	A	S	C	0+
Prolationum	Credo	F	93	G	S	C	0
Prolationum	Credo	F	96	D	S	C	0
Prolationum	Credo	F	97	C	S	C	1
Prolationum	Credo	F	98	G	S	C	0
Prolationum	Credo	F	101	G	S	C	1
Prolationum	Credo	F	102	D	S	C	0
Prolationum	Credo	F	102	G	S	C	0
Prolationum	Credo	F	108	Bb	S	B	0
Prolationum	Credo	F	113	D	C	B	0
Prolationum	Credo	F	115	F	C	T	0
Prolationum	Credo	F	115	G	T	B	0
Prolationum	Credo	F	117	F	-	-	0
Prolationum	Credo	F	121	G	C	T	1
Prolationum	Credo	F	122	G	C	B	0
Prolationum	Credo	F	123	A	C	B	0
Prolationum	Credo	F	123	G	T	B	1
Prolationum	Credo	F	124	F	C	B	1
Prolationum	Credo	F	125	C	T	B	0
Prolationum	Credo	F	128	F	C	B	0
Prolationum	Credo	F	129	C	S	B	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Prolationum	Credo	F	129	G	T	B	0
Prolationum	Credo	F	130	A	S	B	0
Prolationum	Credo	F	130	C	C	B	0
Prolationum	Credo	F	130	D	S	T	0
Prolationum	Credo	F	131	C	C	B	1
Prolationum	Credo	F	131	E	S	T	0
Prolationum	Credo	F	132	C	S	T	1
Prolationum	Credo	F	132	D	S	C	0
Prolationum	Credo	F	135	C	S	C	0
Prolationum	Credo	F	136	C	S	T	0
Prolationum	Credo	F	136	F	C	B	0+
Prolationum	Credo	F	137	G	C	B	0
Prolationum	Credo	F	137	G	T	B	0
Prolationum	Credo	F	138	E	C	T	0
Prolationum	Credo	F	138	F	T	B	0
Prolationum	Credo	F	138	G	S	T	0
Prolationum	Credo	F	139	D	C	B	0
Prolationum	Credo	F	139	F	C	T	0
Prolationum	Credo	F	139	G	S	T	1
Prolationum	Credo	F	140	A	S	C	1
Prolationum	Credo	F	141	A	T	B	1
Prolationum	Credo	F	141	C	S	C	0
Prolationum	Credo	F	141	D	C	T	0
Prolationum	Credo	F	143	F	C	B	0
Prolationum	Credo	F	143	G	S	C	0+
Prolationum	Credo	F	144	C	S	T	0+
Prolationum	Credo	F	145	D	C	T	1
Prolationum	Credo	F	145	D	S	T	0
Prolationum	Credo	F	147	A	S	T	0
Prolationum	Credo	F	148	D	S	T	0+*
Prolationum	Credo	F	149	A	S	C	0
Prolationum	Credo	F	150	A	S	B	1
Prolationum	Credo	F	151	C	S	T	0
Prolationum	Credo	F	151	D	S	C	0
Prolationum	Credo	F	151	F	C	B	0+
Prolationum	Credo	F	151	G	C	B	1
Prolationum	Credo	F	153	A	C	B	0
Prolationum	Credo	F	153	G	C	B	0
Prolationum	Credo	F	154	D	S	C	0
Prolationum	Credo	F	155	A	S	C	1
Prolationum	Credo	F	155	G	S	B	0
Prolationum	Credo	F	158	D	C	T	0
Prolationum	Credo	F	158	F	C	T	1
Prolationum	Credo	F	159	A	C	B	1
Prolationum	Credo	F	159	C	S	T	0+
Prolationum	Credo	F	159	D	S	T	1
Prolationum	Credo	F	160	D	S	C	0
Prolationum	Credo	F	161	D	S	T	0
Prolationum	Credo	F	161	E	S	T	0
Prolationum	Credo	F	162	F	C	B	0
Prolationum	Credo	F	162	F	C	B	0
Prolationum	Credo	F	162	G	C	B	0
Prolationum	Credo	F	163	E	S	B	0
Prolationum	Credo	F	163	F	S	B	0
Prolationum	Credo	F	164	Bb	C	T	0
Prolationum	Credo	F	164	C	T	B	1
Prolationum	Credo	F	166	G	C	B	0
Prolationum	Credo	F	167	C	C	B	0
Prolationum	Credo	F	167	E	S	T	1
Prolationum	Credo	F	168	A	S	C	0
Prolationum	Credo	F	168	Bb	S	B	0
Prolationum	Credo	F	168	F	T	B	0
Prolationum	Credo	F	168	G	C	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Prolationum	Credo	F	170	C	S	T	0
Prolationum	Credo	F	170	C	S	T	0
Prolationum	Credo	F	170	D	S	T	0
Prolationum	Credo	F	170	G	C	B	0
Prolationum	Credo	F	170	G	C	B	0
Prolationum	Credo	F	171	E	C	B	0
Prolationum	Credo	F	171	G	S	B	0
Prolationum	Credo	F	172	F	S	B	0
Prolationum	Credo	F	172	G	S	B	0
Prolationum	Sanctus	F	2	C	C	B	0
Prolationum	Sanctus	F	6	A	C	B	0+
Prolationum	Sanctus	F	10	E	C	B	0
Prolationum	Sanctus	F	14	A	S	T	0
Prolationum	Sanctus	F	14	D	S	C	0
Prolationum	Sanctus	F	15	F	C	B	0
Prolationum	Sanctus	F	15	F	S	C	0
Prolationum	Sanctus	F	15	G	S	B	0+
Prolationum	Sanctus	F	16	Bb	S	B	0
Prolationum	Sanctus	F	16	C	S	B	1
Prolationum	Sanctus	F	16	F	C	B	0
Prolationum	Sanctus	F	18	F	S	T	0+
Prolationum	Sanctus	F	20	D	C	B	1
Prolationum	Sanctus	F	21	C	T	B	0
Prolationum	Sanctus	F	21	E	S	C	0
Prolationum	Sanctus	F	22	A	C	B	0
Prolationum	Sanctus	F	22	C	S	T	0
Prolationum	Sanctus	F	22	F	T	B	1
Prolationum	Sanctus	F	22	G	S	B	0
Prolationum	Sanctus	F	23	D	C	B	0
Prolationum	Sanctus	F	29	G	S	C	0
Prolationum	Sanctus	F	30	G	S	C	0
Prolationum	Sanctus	F	30	G	S	C	0
Prolationum	Sanctus	F	34	D	S	C	0
Prolationum	Sanctus	F	36	A	S	C	0
Prolationum	Sanctus	F	36	A	S	C	0+
Prolationum	Sanctus	F	49	C	S	T	1*
Prolationum	Sanctus	F	51	G	S	C	0
Prolationum	Sanctus	F	52	C	S	T	0+
Prolationum	Sanctus	F	52	D	T	B	0
Prolationum	Sanctus	F	53	D	T	B	0
Prolationum	Sanctus	F	54	C	C	B	0+
Prolationum	Sanctus	F	54	D	T	B	0
Prolationum	Sanctus	F	56	C	T	B	1
Prolationum	Sanctus	F	56	D	S	B	0
Prolationum	Sanctus	F	57	C	T	B	1
Prolationum	Sanctus	F	58	Bb	S	B	0
Prolationum	Sanctus	F	58	D	T	B	0
Prolationum	Sanctus	F	58	E	C	T	0
Prolationum	Sanctus	F	58	E	C	T	0
Prolationum	Sanctus	F	59	C	T	B	0
Prolationum	Sanctus	F	62	F	S	T	0
Prolationum	Sanctus	F	64	C	S	T	0
Prolationum	Sanctus	F	65	Bb	S	T	0
Prolationum	Sanctus	F	66	A	S	T	0
Prolationum	Sanctus	F	74	G	S	T	0+
Prolationum	Sanctus	F	79	C	S	T	0
Prolationum	Sanctus	F	82	C	C	B	0
Prolationum	Sanctus	F	84	G	C	B	0
Prolationum	Sanctus	F	85	F	C	B	0
Prolationum	Sanctus	F	86	E	C	B	0
Prolationum	Sanctus	F	94	D	C	B	0+
Prolationum	Sanctus	F	99	G	C	B	0
Prolationum	Sanctus	F	109	C	S	T	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Prolationum	Sanctus	F	111	A	S	T	0+
Prolationum	Sanctus	F	112	C	S	T	0
Prolationum	Sanctus	F	120	C	S	T	0
Prolationum	Agnus	F	2	Bb	S	T	0
Prolationum	Agnus	F	6	A	S	T	0
Prolationum	Agnus	F	8	G	T	B	0
Prolationum	Agnus	F	9	A	S	T	1
Prolationum	Agnus	F	9	C	T	B	0
Prolationum	Agnus	F	9	F	C	B	0
Prolationum	Agnus	F	10	C	S	C	0
Prolationum	Agnus	F	10	F	S	B	0
Prolationum	Agnus	F	10	G	S	C	0
Prolationum	Agnus	F	10	G	S	T	0
Prolationum	Agnus	F	13	E	C	B	0
Prolationum	Agnus	F	15	F	S	C	0
Prolationum	Agnus	F	16	E	C	B	1
Prolationum	Agnus	F	16	G	S	T	0
Prolationum	Agnus	F	17	D	C	B	0
Prolationum	Agnus	F	17	G	S	B	0
Prolationum	Agnus	F	18	Bb	S	T	0
Prolationum	Agnus	F	18	E	C	B	1
Prolationum	Agnus	F	19	G	S	B	0
Prolationum	Agnus	F	20	C	T	B	1
Prolationum	Agnus	F	20	F	S	T	0
Prolationum	Agnus	F	21	C	T	B	0
Prolationum	Agnus	F	21	D	T	B	0
Prolationum	Agnus	F	23	D	C	B	0
Prolationum	Agnus	F	25	F	C	B	0
Prolationum	Agnus	F	25	G	T	B	1
Prolationum	Agnus	F	26	F	T	B	0
Prolationum	Agnus	F	26	G	T	B	0
Prolationum	Agnus	F	27	C	C	B	0
Prolationum	Agnus	F	27	D	C	T	0
Prolationum	Agnus	F	30	Bb	S	C	0
Prolationum	Agnus	F	32	C	S	C	1
Prolationum	Agnus	F	36	F	S	C	1
Prolationum	Agnus	F	39	C	S	C	0
Prolationum	Agnus	F	43	Bb	S	C	0
Prolationum	Agnus	F	44	Bb	S	C	1
Prolationum	Agnus	F	44	C	S	C	0
Prolationum	Agnus	F	46	G	S	C	1
Prolationum	Agnus	F	47	G	S	C	0
Prolationum	Agnus	F	57	E	T	B	0
Prolationum	Agnus	F	57	G	S	C	0
Prolationum	Agnus	F	58	Bb	S	B	0
Prolationum	Agnus	F	58	C	C	B	0
Prolationum	Agnus	F	58	C	C	B	1
Prolationum	Agnus	F	58	D	C	T	0
Prolationum	Agnus	F	60	C	T	B	1
Prolationum	Agnus	F	61	C	C	B	0
Prolationum	Agnus	F	61	G	S	C	1
Prolationum	Agnus	F	62	C	S	C	0+
Prolationum	Agnus	F	63	Bb	T	B	0
Prolationum	Agnus	F	63	D	S	C	0
Prolationum	Agnus	F	64	G	S	T	0
Prolationum	Agnus	F	64	G	S	T	1
Prolationum	Agnus	F	65	A	S	B	1
Prolationum	Agnus	F	65	D	S	C	0
Prolationum	Agnus	F	66	C	S	C	1*
Prolationum	Agnus	F	67	Bb	T	B	0
Prolationum	Agnus	F	67	D	S	C	1
Prolationum	Agnus	F	67	G	S	T	0
Prolationum	Agnus	F	69	A	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Prolationum</i>	Agnus	F	69	C	S	C	0+*
<i>Prolationum</i>	Agnus	F	69	G	C	T	1
<i>Prolationum</i>	Agnus	F	71	C	S	C	0
<i>Prolationum</i>	Agnus	F	72	A	C	T	0
<i>Prolationum</i>	Agnus	F	73	A	S	B	0
<i>Prolationum</i>	Agnus	F	73	G	T	B	1
<i>Prolationum</i>	Agnus	F	74	A	S	C	0
<i>Prolationum</i>	Agnus	F	74	D	T	B	0
<i>Prolationum</i>	Agnus	F	74	G	C	B	0
<i>Prolationum</i>	Agnus	F	75	G	S	C	0+
<i>Prolationum</i>	Agnus	F	76	F	C	B	0
<i>Prolationum</i>	Agnus	F	77	Bb	S	B	0
<i>Prolationum</i>	Agnus	F	77	C	T	B	0
<i>Prolationum</i>	Agnus	F	77	D	C	T	0
<i>Prolationum</i>	Agnus	F	77	Eb	C	B	0
<i>Prolationum</i>	Agnus	F	77	Eb	C	T	0
<i>Prolationum</i>	Agnus	F	78	C	T	B	0+
<i>Prolationum</i>	Agnus	F	79	Bb	C	B	0+
<i>Prolationum</i>	Agnus	F	79	D	T	B	1
<i>Prolationum</i>	Agnus	F	80	C	C	B	0
<i>Prolationum</i>	Agnus	F	80	D	S	T	0
<i>Prolationum</i>	Agnus	F	81	D	T	B	1
<i>Prolationum</i>	Agnus	F	82	C	S	T	0
<i>Prolationum</i>	Agnus	F	83	Bb	S	T	0
<i>Prolationum</i>	Agnus	F	84	C	C	B	0
<i>Quinti toni</i>	Kyrie	F	4	G	S	T	0
<i>Quinti toni</i>	Kyrie	F	5	C	T	B	0
<i>Quinti toni</i>	Kyrie	F	7	D	S	T	0
<i>Quinti toni</i>	Kyrie	F	7	F	T	B	1
<i>Quinti toni</i>	Kyrie	F	12	F	T	B	0
<i>Quinti toni</i>	Kyrie	F	12	F	T	B	0
<i>Quinti toni</i>	Kyrie	F	13	A	S	B	0
<i>Quinti toni</i>	Kyrie	F	21	F	T	B	1
<i>Quinti toni</i>	Kyrie	F	21	G	S	B	0
<i>Quinti toni</i>	Kyrie	F	23	Eb	S	B	0
<i>Quinti toni</i>	Kyrie	F	24	Bb	S	T	0+
<i>Quinti toni</i>	Kyrie	F	25	Eb	T	B	0
<i>Quinti toni</i>	Kyrie	F	28	D	T	B	0
<i>Quinti toni</i>	Kyrie	F	30	C	S	T	0
<i>Quinti toni</i>	Kyrie	F	37	C	T	B	1
<i>Quinti toni</i>	Kyrie	F	38	C	S	B	0
<i>Quinti toni</i>	Kyrie	F	39	A	S	T	0
<i>Quinti toni</i>	Kyrie	F	39	G	T	B	0
<i>Quinti toni</i>	Kyrie	F	41	A	S	T	0
<i>Quinti toni</i>	Kyrie	F	41	A	S	T	0+
<i>Quinti toni</i>	Kyrie	F	41	G	T	B	0
<i>Quinti toni</i>	Kyrie	F	42	C	T	B	0
<i>Quinti toni</i>	Kyrie	F	43	A	T	B	0
<i>Quinti toni</i>	Kyrie	F	45	Bb	T	B	0
<i>Quinti toni</i>	Kyrie	F	47	Bb	T	B	0
<i>Quinti toni</i>	Kyrie	F	47	F	S	B	0
<i>Quinti toni</i>	Gloria	F	6	Bb	S	T	0
<i>Quinti toni</i>	Gloria	F	7	A	T	B	0
<i>Quinti toni</i>	Gloria	F	7	Eb	S	B	0
<i>Quinti toni</i>	Gloria	F	8	Bb	S	T	0
<i>Quinti toni</i>	Gloria	F	11	F	T	B	0+
<i>Quinti toni</i>	Gloria	F	11	G	S	T	0
<i>Quinti toni</i>	Gloria	F	14	C	S	B	1
<i>Quinti toni</i>	Gloria	F	14	D	S	T	0
<i>Quinti toni</i>	Gloria	F	16	C	S	T	0+
<i>Quinti toni</i>	Gloria	F	17	F	S	T	0
<i>Quinti toni</i>	Gloria	F	22	G	S	B	0
<i>Quinti toni</i>	Gloria	F	27	Bb	T	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Quinti toni	Gloria	F	27	G	S	B	0
Quinti toni	Gloria	F	30	G	S	B	0
Quinti toni	Gloria	F	32	Bb	S	T	0
Quinti toni	Gloria	F	34	G	S	T	0+
Quinti toni	Gloria	F	38	G	S	T	0
Quinti toni	Gloria	F	40	G	S	T	0
Quinti toni	Gloria	F	41	E	T	B	0
Quinti toni	Gloria	F	43	Bb	T	B	0
Quinti toni	Gloria	F	43	G	T	B	0
Quinti toni	Gloria	F	46	D	T	B	1
Quinti toni	Gloria	F	48	D	T	B	0
Quinti toni	Gloria	F	49	F	T	B	1
Quinti toni	Gloria	F	50	F	T	B	0
Quinti toni	Gloria	F	53	Eb	S	T	0
Quinti toni	Gloria	F	55	C	S	B	0
Quinti toni	Gloria	F	56	C	T	B	0
Quinti toni	Gloria	F	60	D	T	B	0
Quinti toni	Gloria	F	61	D	S	T	0
Quinti toni	Gloria	F	65	Bb	S	B	0
Quinti toni	Gloria	F	65	F	T	B	1
Quinti toni	Gloria	F	66	D	T	B	1
Quinti toni	Gloria	F	67	F	S	B	0
Quinti toni	Gloria	F	67	G	S	T	0
Quinti toni	Gloria	F	68	C	S	T	0
Quinti toni	Gloria	F	69	C	S	T	1
Quinti toni	Gloria	F	70	D	T	B	0
Quinti toni	Gloria	F	71	F	S	T	0
Quinti toni	Gloria	F	74	G	S	T	0
Quinti toni	Gloria	F	82	A	S	T	0+
Quinti toni	Gloria	F	84	E	S	B	0
Quinti toni	Gloria	F	89	G	T	B	0
Quinti toni	Gloria	F	93	Bb	T	B	0
Quinti toni	Gloria	F	101	C	T	B	0
Quinti toni	Gloria	F	104	G	T	B	0
Quinti toni	Gloria	F	105	F	S	T	0
Quinti toni	Gloria	F	106	C	S	B	1
Quinti toni	Gloria	F	107	F	T	B	0
Quinti toni	Gloria	F	108	G	S	T	0
Quinti toni	Gloria	F	109	F	S	B	0
Quinti toni	Gloria	F	111	G	T	B	0
Quinti toni	Gloria	F	114	C	T	B	0
Quinti toni	Gloria	F	118	Bb	S	T	0
Quinti toni	Gloria	F	119	F	T	B	1
Quinti toni	Gloria	F	122	C	S	T	0
Quinti toni	Gloria	F	124	C	S	T	0
Quinti toni	Gloria	F	125	E	S	B	0
Quinti toni	Gloria	F	133	F	T	B	0
Quinti toni	Gloria	F	133	G	S	B	0
Quinti toni	Gloria	F	138	A	S	T	0
Quinti toni	Gloria	F	139	A	S	B	0
Quinti toni	Gloria	F	142	C	T	B	0
Quinti toni	Gloria	F	142	D	S	B	0
Quinti toni	Gloria	F	143	C	T	B	0
Quinti toni	Gloria	F	147	F	S	T	0+
Quinti toni	Gloria	F	148	G	T	B	0
Quinti toni	Gloria	F	149	C	S	T	1
Quinti toni	Gloria	F	150	C	T	B	0
Quinti toni	Gloria	F	153	C	S	T	0
Quinti toni	Gloria	F	154	C	T	B	0
Quinti toni	Gloria	F	154	F	S	B	0
Quinti toni	Gloria	F	155	F	S	T	0+*
Quinti toni	Gloria	F	156	G	T	B	1
Quinti toni	Gloria	F	158	A	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Quinti toni	Gloria	F	158	Bb	S	B	0
Quinti toni	Credo	F	2	C	S	T	0
Quinti toni	Credo	F	3	G	S	T	0
Quinti toni	Credo	F	7	C	S	T	0
Quinti toni	Credo	F	7	C	T	B	0
Quinti toni	Credo	F	11	C	S	T	0+
Quinti toni	Credo	F	13	C	T	B	1
Quinti toni	Credo	F	16	D	T	B	0
Quinti toni	Credo	F	16	G	S	B	0
Quinti toni	Credo	F	20	A	S	T	1
Quinti toni	Credo	F	22	G	S	T	1
Quinti toni	Credo	F	26	F	T	B	0
Quinti toni	Credo	F	28	A	S	T	0+
Quinti toni	Credo	F	31	C	S	T	1
Quinti toni	Credo	F	35	D	S	B	0
Quinti toni	Credo	F	38	A	T	B	0
Quinti toni	Credo	F	41	C	S	B	0
Quinti toni	Credo	F	45	F	T	B	1
Quinti toni	Credo	F	46	E	T	B	0
Quinti toni	Credo	F	47	C	S	T	1
Quinti toni	Credo	F	54	Bb	T	B	0
Quinti toni	Credo	F	54	G	S	T	0
Quinti toni	Credo	F	55	G	S	T	0
Quinti toni	Credo	F	62	G	S	B	0+
Quinti toni	Credo	F	67	G	S	T	0
Quinti toni	Credo	F	79	G	S	C	0
Quinti toni	Credo	F	85	F	S	C	0+
Quinti toni	Credo	F	97	C	C	B	0
Quinti toni	Credo	F	107	A	C	B	0
Quinti toni	Credo	F	109	Bb	S	B	0
Quinti toni	Credo	F	113	C	S	B	0
Quinti toni	Credo	F	114	G	S	B	0
Quinti toni	Credo	F	117	C	S	B	0
Quinti toni	Credo	F	133	G	S	T	0
Quinti toni	Credo	F	134	F	T	B	0
Quinti toni	Credo	F	138	F	T	B	0
Quinti toni	Credo	F	139	G	T	B	0
Quinti toni	Credo	F	145	C	S	B	0
Quinti toni	Credo	F	147	C	T	B	0
Quinti toni	Credo	F	150	Bb	T	B	0
Quinti toni	Credo	F	153	E	T	B	0
Quinti toni	Credo	F	155	C	S	T	0
Quinti toni	Credo	F	163	A	T	B	0
Quinti toni	Credo	F	164	A	S	T	0
Quinti toni	Credo	F	166	F	S	T	1
Quinti toni	Credo	F	172	C	S	T	0
Quinti toni	Credo	F	175	C	S	B	0
Quinti toni	Credo	F	177	C	S	T	0
Quinti toni	Credo	F	183	Bb	T	B	0
Quinti toni	Credo	F	186	C	T	B	1
Quinti toni	Credo	F	187	D	S	B	0
Quinti toni	Credo	F	188	C	S	B	0
Quinti toni	Credo	F	189	D	S	T	0
Quinti toni	Credo	F	192	A	S	T	0
Quinti toni	Credo	F	194	A	S	B	0
Quinti toni	Credo	F	201	Bb	S	B	1
Quinti toni	Credo	F	202	A	S	T	0
Quinti toni	Credo	F	204	G	T	B	0
Quinti toni	Credo	F	205	Bb	T	B	0
Quinti toni	Credo	F	209	C	T	B	0
Quinti toni	Credo	F	215	G	T	B	0
Quinti toni	Credo	F	217	A	T	B	0
Quinti toni	Credo	F	220	A	S	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Quinti toni	Credo	F	221	G	T	B	1
Quinti toni	Credo	F	223	G	T	B	0
Quinti toni	Credo	F	225	G	T	B	0
Quinti toni	Credo	F	227	F	S	T	0
Quinti toni	Credo	F	228	C	S	B	1
Quinti toni	Credo	F	228	D	S	T	0
Quinti toni	Credo	F	231	F	S	T	1
Quinti toni	Credo	F	233	Bb	S	T	0
Quinti toni	Credo	F	235	C	S	T	0
Quinti toni	Credo	F	235	C	S	T	0
Quinti toni	Credo	F	236	C	T	B	0
Quinti toni	Credo	F	237	F	T	B	0
Quinti toni	Credo	F	239	A	S	B	0
Quinti toni	Credo	F	240	A	S	B	0
Quinti toni	Credo	F	240	Bb	S	T	0
Quinti toni	Credo	F	241	C	T	B	0
Quinti toni	Credo	F	241	F	S	B	0
Quinti toni	Sanctus	F	2	Bb	S	T	0
Quinti toni	Sanctus	F	3	C	T	B	0
Quinti toni	Sanctus	F	5	Bb	S	T	0
Quinti toni	Sanctus	F	6	A	T	B	0
Quinti toni	Sanctus	F	6	F	S	T	0
Quinti toni	Sanctus	F	7	D	T	B	0
Quinti toni	Sanctus	F	10	F	T	B	0
Quinti toni	Sanctus	F	11	F	S	B	1
Quinti toni	Sanctus	F	12	D	S	T	1
Quinti toni	Sanctus	F	14	F	S	T	0
Quinti toni	Sanctus	F	16	G	T	B	0
Quinti toni	Sanctus	F	18	D	S	T	0
Quinti toni	Sanctus	F	20	F	T	B	1
Quinti toni	Sanctus	F	22	C	S	T	0+
Quinti toni	Sanctus	F	22	E	S	B	0
Quinti toni	Sanctus	F	28	A	T	B	0
Quinti toni	Sanctus	F	28	Bb	T	B	0
Quinti toni	Sanctus	F	29	Eb	T	B	1
Quinti toni	Sanctus	F	30	F	S	B	0
Quinti toni	Sanctus	F	31	C	T	B	0
Quinti toni	Sanctus	F	32	F	S	T	0
Quinti toni	Sanctus	F	33	Eb	S	B	0
Quinti toni	Sanctus	F	34	Bb	S	T	0+
Quinti toni	Sanctus	F	34	F	S	T	0
Quinti toni	Sanctus	F	35	C	S	T	0
Quinti toni	Sanctus	F	36	F	S	T	0
Quinti toni	Sanctus	F	40	Bb	S	T	0+
Quinti toni	Sanctus	F	41	F	T	B	0
Quinti toni	Sanctus	F	41	G	S	B	0
Quinti toni	Sanctus	F	42	C	T	B	1
Quinti toni	Sanctus	F	44	C	S	T	0*
Quinti toni	Sanctus	F	44	D	S	B	0
Quinti toni	Sanctus	F	45	F	T	B	0
Quinti toni	Sanctus	F	47	F	S	T	0
Quinti toni	Sanctus	F	57	C	T	B	0
Quinti toni	Sanctus	F	61	Bb	S	B	0
Quinti toni	Sanctus	F	67	F	S	B	0
Quinti toni	Sanctus	F	71	A	S	B	0
Quinti toni	Sanctus	F	75	G	S	B	0
Quinti toni	Sanctus	F	75	G	S	T	0
Quinti toni	Sanctus	F	76	A	T	B	0
Quinti toni	Sanctus	F	78	G	S	T	1
Quinti toni	Sanctus	F	79	C	S	T	0
Quinti toni	Sanctus	F	80	F	T	B	0
Quinti toni	Sanctus	F	81	D	S	T	0
Quinti toni	Sanctus	F	82	C	T	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Quinti toni	Sanctus	F	82	F	S	B	0
Quinti toni	Sanctus	F	82	G	S	T	0
Quinti toni	Sanctus	F	83	Bb	T	B	0
Quinti toni	Sanctus	F	83	C	S	T	0+
Quinti toni	Sanctus	F	84	G	T	B	0
Quinti toni	Sanctus	F	85	A	S	B	0
Quinti toni	Sanctus	F	88	C	S	T	0
Quinti toni	Sanctus	F	90	G	S	B	0
Quinti toni	Sanctus	F	92	G	T	B	0
Quinti toni	Sanctus	F	106	G	S	T	0
Quinti toni	Sanctus	F	107	A	S	B	0
Quinti toni	Sanctus	F	110	A	S	T	1
Quinti toni	Sanctus	F	111	E	S	B	0
Quinti toni	Sanctus	F	112	F	T	B	1
Quinti toni	Sanctus	F	113	E	T	B	0
Quinti toni	Sanctus	F	114	A	S	B	1
Quinti toni	Sanctus	F	128	C	T	B	0
Quinti toni	Sanctus	F	131	G	T	B	0
Quinti toni	Sanctus	F	132	C	T	B	0
Quinti toni	Sanctus	F	133	C	T	B	0
Quinti toni	Sanctus	F	133	G	T	B	0
Quinti toni	Sanctus	F	138	C	T	B	0+
Quinti toni	Sanctus	F	142	C	S	T	0+
Quinti toni	Sanctus	F	145	C	S	B	1
Quinti toni	Sanctus	F	147	F	S	B	0+
Quinti toni	Sanctus	F	149	C	T	B	1
Quinti toni	Sanctus	F	150	C	S	B	0
Quinti toni	Sanctus	F	151	C	S	B	0
Quinti toni	Sanctus	F	151	G	S	B	0
Quinti toni	Sanctus	F	152	G	S	B	0
Quinti toni	Agnus	F	2	C	S	B	0
Quinti toni	Agnus	F	3	C	S	T	1
Quinti toni	Agnus	F	5	G	S	T	0
Quinti toni	Agnus	F	6	C	T	B	1
Quinti toni	Agnus	F	8	C	S	T	0+
Quinti toni	Agnus	F	9	F	T	B	0
Quinti toni	Agnus	F	10	G	S	B	0
Quinti toni	Agnus	F	12	C	S	B	0
Quinti toni	Agnus	F	13	A	S	T	0
Quinti toni	Agnus	F	15	C	S	B	0
Quinti toni	Agnus	F	15	F	S	T	1
Quinti toni	Agnus	F	16	D	S	T	0
Quinti toni	Agnus	F	18	C	S	B	0
Quinti toni	Agnus	F	22	A	T	B	0
Quinti toni	Agnus	F	26	G	S	B	0
Quinti toni	Agnus	F	27	C	S	T	0
Quinti toni	Agnus	F	29	A	S	T	1
Quinti toni	Agnus	F	30	D	S	T	1
Quinti toni	Agnus	F	31	G	S	T	1
Quinti toni	Agnus	F	39	D	S	T	0
Quinti toni	Agnus	F	41	G	S	B	0+
Quinti toni	Agnus	F	45	A	S	B	1
Quinti toni	Agnus	F	51	C	T	B	0
Quinti toni	Agnus	F	57	C	S	T	0+
Quinti toni	Agnus	F	60	C	S	T	0
Quinti toni	Agnus	F	61	C	S	T	0
Quinti toni	Agnus	F	70	C	S	T	0
Quinti toni	Agnus	F	71	F	S	T	1
Quinti toni	Agnus	F	77	D	S	T	0
Quinti toni	Agnus	F	78	A	S	T	0
Quinti toni	Agnus	F	79	G	S	T	0
Quinti toni	Agnus	F	81	D	S	T	0
Quinti toni	Agnus	F	82	C	S	T	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Quinti toni	Agnus	F	88	F	S	T	0+
Quinti toni	Agnus	F	92	C	S	T	1
Quinti toni	Agnus	F	93	F	S	B	0+
Quinti toni	Agnus	F	97	C	S	T	0+
Quinti toni	Agnus	F	100	C	T	B	1
Quinti toni	Agnus	F	100	D	S	B	0
Quinti toni	Agnus	F	101	G	S	T	0
Quinti toni	Agnus	F	102	E	S	B	0
Quinti toni	Agnus	F	103	F	S	T	0
Quinti toni	Agnus	F	103	G	S	T	0
Quinti toni	Agnus	F	105	D	S	B	0
Quinti toni	Agnus	F	105	F	T	B	0
Quinti toni	Agnus	F	105	G	S	T	0+
Quinti toni	Agnus	F	106	C	S	T	0
Requiem	Introitus	F	4	A	S	C	0
Requiem	Introitus	F	6	G	S	T	0
Requiem	Introitus	F	20	D	C	T	0
Requiem	Introitus	F	25	A	S	T	0
Requiem	Introitus	F	28	G	S	C	1
Requiem	Introitus	F	31	F	S	T	0+
Requiem	Introitus	F	33	D	C	T	0
Requiem	Introitus	F	36	D	C	T	0
Requiem	Introitus	F	37	F	S	T	0+
Requiem	Introitus	F	48	C	C	T	0
Requiem	Introitus	F	58	G	C	T	1
Requiem	Introitus	F	62	D	C	T	0
Requiem	Introitus	F	63	C	C	T	0
Requiem	Introitus	F	65	F	S	T	0+
Requiem	Introitus	F	68	G	S	T	0
Requiem	Introitus	F	71	C	S	C	0
Requiem	Introitus	F	76	A	S	T	0
Requiem	Introitus	F	81	F	-	-	0
Requiem	Introitus	F	92	D	-	-	0
Requiem	Introitus	F	103	F	C	T	0
Requiem	Introitus	F	104	E	C	T	0
Requiem	Introitus	F	105	F	S	T	0
Requiem	Introitus	F	113	C	C	T	0
Requiem	Introitus	F	116	A	C	T	0
Requiem	Introitus	F	117	A	S	T	0
Requiem	Introitus	F	117	G	S	C	0
Requiem	Kyrie	F	8	G	S	T	0
Requiem	Kyrie	F	17	C	-	-	1
Requiem	Kyrie	F	19	D	T	B	0
Requiem	Kyrie	F	34	G	S	C	1
Requiem	Kyrie	F	50	G	S	C	0
Requiem	Kyrie	F	53	A	S	C	0+
Requiem	Kyrie	F	74	C	T	B	0+
Requiem	Kyrie	F	86	G	S	T	0
Requiem	Kyrie	F	90	F	T	B	0
Requiem	Kyrie	F	93	C	T	B	0+
Requiem	Kyrie	F	103	A	S	C	0
Requiem	Kyrie	F	114	E	S	C	0
Requiem	Kyrie	F	126	C	S	T	0+
Requiem	Kyrie	F	128	D	S	T	0
Requiem	Kyrie	F	129	C	S	T	0
Requiem	Kyrie	F	134	G	S	T	0
Requiem	Kyrie	F	136	D	C	B	0
Requiem	Kyrie	F	138	C	T	B	0
Requiem	Kyrie	F	141	G	S	T	0
Requiem	Kyrie	F	144	C	C	B	0
Requiem	Kyrie	F	145	F	S	T	0+
Requiem	Graduale	D	5	A	S	T	0
Requiem	Graduale	D	6	A	S	T	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Requiem</i>	Graduale	D	8	A	S	T	0+
<i>Requiem</i>	Graduale	D	11	A	S	T	0
<i>Requiem</i>	Graduale	D	13	C	C	T	0
<i>Requiem</i>	Graduale	D	24	E	C	T	0
<i>Requiem</i>	Graduale	D	26	D	C	T	1
<i>Requiem</i>	Graduale	D	33	B	C	T	0
<i>Requiem</i>	Graduale	D	36	D	C	T	0+
<i>Requiem</i>	Graduale	D	44	A	S	T	1
<i>Requiem</i>	Graduale	D	46	F	C	T	0
<i>Requiem</i>	Graduale	D	50	C	S	T	0
<i>Requiem</i>	Graduale	D	52	D	C	T	0
<i>Requiem</i>	Graduale	D	54	D	C	T	0
<i>Requiem</i>	Graduale	D	55	D	S	T	0+
<i>Requiem</i>	Graduale	D	57	D	S	T	0+
<i>Requiem</i>	Graduale	D	72	A	S	T	0
<i>Requiem</i>	Graduale	D	84	D	S	T	0
<i>Requiem</i>	Graduale	D	87	A	S	T	0
<i>Requiem</i>	Graduale	D	92	A	S	T	0
<i>Requiem</i>	Graduale	D	92	G	S	T	0
<i>Requiem</i>	Graduale	D	94	A	S	T	0
<i>Requiem</i>	Graduale	D	94	G	C	T	0
<i>Requiem</i>	Graduale	D	114	G	S	C	0+
<i>Requiem</i>	Graduale	D	119	A	S	C	0
<i>Requiem</i>	Graduale	D	120	A	S	C	0
<i>Requiem</i>	Graduale	D	123	A	S	C	0+
<i>Requiem</i>	Graduale	D	132	C	S	C	0+
<i>Requiem</i>	Graduale	D	134	C	S	C	0
<i>Requiem</i>	Graduale	D	147	A	S	C	1
<i>Requiem</i>	Graduale	D	152	G	S	C	0
<i>Requiem</i>	Graduale	D	169	E	S	C	0
<i>Requiem</i>	Graduale	D	170	D	S	C	0
<i>Requiem</i>	Graduale	D	189	A	S	C	0+
<i>Requiem</i>	Graduale	D	195	D	S	T	0
<i>Requiem</i>	Graduale	D	196	E	C	B	0
<i>Requiem</i>	Graduale	D	196	F	T	B	0
<i>Requiem</i>	Graduale	D	196	G	S	T	0
<i>Requiem</i>	Graduale	D	198	C	T	B	0
<i>Requiem</i>	Graduale	D	199	D	T	B	1
<i>Requiem</i>	Graduale	D	200	G	S	C	0
<i>Requiem</i>	Graduale	D	202	G	S	T	0+
<i>Requiem</i>	Graduale	D	205	F	S	T	0
<i>Requiem</i>	Graduale	D	207	A	T	B	0
<i>Requiem</i>	Graduale	D	208	D	S	C	0+
<i>Requiem</i>	Graduale	D	208	E	S	T	0
<i>Requiem</i>	Graduale	D	211	D	S	B	0
<i>Requiem</i>	Graduale	D	212	B	S	C	0
<i>Requiem</i>	Graduale	D	213	A	C	B	0
<i>Requiem</i>	Tractus	G	3	G	S	C	0
<i>Requiem</i>	Tractus	G	6	D	S	C	0
<i>Requiem</i>	Tractus	G	7	G	S	C	0+
<i>Requiem</i>	Tractus	G	10	C	S	C	0+
<i>Requiem</i>	Tractus	G	18	A	S	C	0
<i>Requiem</i>	Tractus	G	19	A	S	C	0
<i>Requiem</i>	Tractus	G	19	G	S	C	0
<i>Requiem</i>	Tractus	G	45	C	T	B	0
<i>Requiem</i>	Tractus	G	47	G	T	B	0
<i>Requiem</i>	Tractus	G	49	G	T	B	0+
<i>Requiem</i>	Tractus	G	63	C	T	B	0
<i>Requiem</i>	Tractus	G	71	F	T	B	0+
<i>Requiem</i>	Tractus	G	74	G	T	B	0
<i>Requiem</i>	Tractus	G	86	A	T	B	0+
<i>Requiem</i>	Tractus	G	93	G	T	B	0
<i>Requiem</i>	Tractus	G	102	C	T	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Requiem	Tractus	G	105	B	T	B	0
Requiem	Tractus	G	122	C	S	C	0
Requiem	Tractus	G	125	C	S	C	0
Requiem	Tractus	G	129	C	S	C	0+
Requiem	Tractus	G	131	E	S	C	1
Requiem	Tractus	G	135	A	S	T	0+
Requiem	Tractus	G	137	C	S	T	0
Requiem	Tractus	G	141	G	S	C	0
Requiem	Tractus	G	151	A	S	C	0
Requiem	Tractus	G	151	B	S	C	0
Requiem	Tractus	G	151	G	S	C	0
Requiem	Tractus	G	152	G	S	T	0+
Requiem	Tractus	G	155	G	S	B	0
Requiem	Tractus	G	156	F	C	B	0
Requiem	Tractus	G	160	C	S	T	0+
Requiem	Tractus	G	161	D	C	B	0
Requiem	Tractus	G	162	A	S	C	0
Requiem	Tractus	G	162	C	S	B	0
Requiem	Tractus	G	162	G	S	B	0
Requiem	Tractus	G	163	G	S	T	0+
Requiem	Tractus	G	164	F	C	B	0
Requiem	Tractus	G	165	F	C	B	0
Requiem	Offertorium	D	1	D	S	C	0
Requiem	Offertorium	D	2	A	T	B	0
Requiem	Offertorium	D	2	G	S	B	1
Requiem	Offertorium	D	6	D	S	B	0
Requiem	Offertorium	D	9	A	T	B	0
Requiem	Offertorium	D	11	G	C	B	1
Requiem	Offertorium	D	13	D	S	C	0
Requiem	Offertorium	D	17	D	S	C	0
Requiem	Offertorium	D	18	D	S	C	0
Requiem	Offertorium	D	20	D	C	B	0
Requiem	Offertorium	D	23	D	C	B	0
Requiem	Offertorium	D	23	D	C	B	0
Requiem	Offertorium	D	26	D	S	C	0
Requiem	Offertorium	D	26	D	S	T	0+
Requiem	Offertorium	D	28	A	C	B	0
Requiem	Offertorium	D	29	D	S	B	0
Requiem	Offertorium	D	30	A	C	B	1
Requiem	Offertorium	D	35	C	S	B	0
Requiem	Offertorium	D	35	D	S	C	0+
Requiem	Offertorium	D	37	G	T	B	0
Requiem	Offertorium	D	41	E	S	C	0
Requiem	Offertorium	D	42	C	T	B	0
Requiem	Offertorium	D	42	D	S	B	0
Requiem	Offertorium	D	43	D	S	B	0
Requiem	Offertorium	D	43	E	S	B	0
Requiem	Offertorium	D	44	G	T	B	1
Requiem	Offertorium	D	45	A	T	B	0
Requiem	Offertorium	D	54	D	S	T	0
Requiem	Offertorium	D	58	G	S	T	1
Requiem	Offertorium	D	60	G	S	B	0
Requiem	Offertorium	D	60	G	S	T	0
Requiem	Offertorium	D	61	D	S	B	0+
Requiem	Offertorium	D	63	D	S	T	0
Requiem	Offertorium	D	64	C	S	T	0
Requiem	Offertorium	D	64	D	S	T	0
Requiem	Offertorium	D	69	A	S	C	0+
Requiem	Offertorium	D	69	D	S	C	0
Requiem	Offertorium	D	70	A	T	B	0
Requiem	Offertorium	D	70	C	T	B	0
Requiem	Offertorium	D	70	D	S	C	1
Requiem	Offertorium	D	71	A	T	B	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Requiem</i>	Offertorium	D	71	B	C	T	0
<i>Requiem</i>	Offertorium	D	71	C	S	C	0
<i>Requiem</i>	Offertorium	D	73	D	S	C	0
<i>Requiem</i>	Offertorium	D	74	C	T	B	0
<i>Requiem</i>	Offertorium	D	74	F	S	C	0
<i>Requiem</i>	Offertorium	D	76	D	S	C	1
<i>Requiem</i>	Offertorium	D	79	A	S	C	0
<i>Requiem</i>	Offertorium	D	79	D	S	C	1
<i>Requiem</i>	Offertorium	D	80	D	C	T	0
<i>Requiem</i>	Offertorium	D	80	D	S	C	0
<i>Requiem</i>	Offertorium	D	81	A	S	C	0
<i>Requiem</i>	Offertorium	D	81	G	S	B	0
<i>Requiem</i>	Offertorium	D	83	A	T	B	0
<i>Requiem</i>	Offertorium	D	95	A	S	C	0
<i>Requiem</i>	Offertorium	D	95	G	S	C	0
<i>Requiem</i>	Offertorium	D	96	A	C	T	0
<i>Requiem</i>	Offertorium	D	98	A	C	T	0
<i>Requiem</i>	Offertorium	D	98	E	S	T	0
<i>Requiem</i>	Offertorium	D	100	G	S	C	0
<i>Requiem</i>	Offertorium	D	104	A	S	C	0+
<i>Requiem</i>	Offertorium	D	104	D	S	C	0
<i>Requiem</i>	Offertorium	D	105	D	S	C	0+
<i>Requiem</i>	Offertorium	D	108	D	C	T	0
<i>Requiem</i>	Offertorium	D	109	A	S	C	0
<i>Requiem</i>	Offertorium	D	110	A	C	T	0
<i>Requiem</i>	Offertorium	D	110	D	-	-	0
<i>Requiem</i>	Offertorium	D	111	C	C	T	0
<i>Requiem</i>	Offertorium	D	114	A	S	C	0
<i>Requiem</i>	Offertorium	D	114	B	C	T	0
<i>Requiem</i>	Offertorium	D	130	E	S	T	0
<i>Sine nomine</i> à3	Kyrie	G	3	C	S	C	0
<i>Sine nomine</i> à3	Kyrie	G	3	G	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	7	D	S	C	1
<i>Sine nomine</i> à3	Kyrie	G	10	G	S	T	0
<i>Sine nomine</i> à3	Kyrie	G	13	G	C	T	1
<i>Sine nomine</i> à3	Kyrie	G	14	D	S	C	1
<i>Sine nomine</i> à3	Kyrie	G	14	G	S	T	0+
<i>Sine nomine</i> à3	Kyrie	G	15	C	S	T	0
<i>Sine nomine</i> à3	Kyrie	G	27	Bb	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	27	G	S	T	0
<i>Sine nomine</i> à3	Kyrie	G	28	A	S	C	0
<i>Sine nomine</i> à3	Kyrie	G	34	G	S	C	1
<i>Sine nomine</i> à3	Kyrie	G	50	D	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	52	D	S	T	1
<i>Sine nomine</i> à3	Kyrie	G	55	G	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	56	D	S	T	0
<i>Sine nomine</i> à3	Kyrie	G	64	D	S	T	0+
<i>Sine nomine</i> à3	Kyrie	G	66	F	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	66	G	S	T	0+
<i>Sine nomine</i> à3	Kyrie	G	69	E	S	C	0
<i>Sine nomine</i> à3	Kyrie	G	70	E	S	T	0
<i>Sine nomine</i> à3	Kyrie	G	72	A	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	75	A	C	T	1
<i>Sine nomine</i> à3	Kyrie	G	75	C	S	T	0
<i>Sine nomine</i> à3	Kyrie	G	75	G	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	76	D	C	T	0
<i>Sine nomine</i> à3	Kyrie	G	77	F	C	T	0
<i>Sine nomine</i> à3	Gloria	G	3	D	S	T	0
<i>Sine nomine</i> à3	Gloria	G	7	D	S	C	0
<i>Sine nomine</i> à3	Gloria	G	8	D	C	T	1
<i>Sine nomine</i> à3	Gloria	G	9	D	S	C	1
<i>Sine nomine</i> à3	Gloria	G	11	G	S	T	0
<i>Sine nomine</i> à3	Gloria	G	14	E	C	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à3	Gloria	G	15	D	C	T	0
<i>Sine nomine</i> à3	Gloria	G	15	E	S	T	0
<i>Sine nomine</i> à3	Gloria	G	15	G	S	T	0
<i>Sine nomine</i> à3	Gloria	G	22	D	C	T	0
<i>Sine nomine</i> à3	Gloria	G	22	D	S	T	0
<i>Sine nomine</i> à3	Gloria	G	22	E	S	T	0
<i>Sine nomine</i> à3	Gloria	G	23	D	S	T	0
<i>Sine nomine</i> à3	Gloria	G	27	G	S	T	0*
<i>Sine nomine</i> à3	Gloria	G	28	F	C	T	0
<i>Sine nomine</i> à3	Gloria	G	30	F	S	C	0
<i>Sine nomine</i> à3	Gloria	G	31	D	S	T	0
<i>Sine nomine</i> à3	Gloria	G	32	C	S	T	0
<i>Sine nomine</i> à3	Gloria	G	32	G	S	C	0+
<i>Sine nomine</i> à3	Gloria	G	36	G	C	T	1
<i>Sine nomine</i> à3	Gloria	G	37	F	S	C	1
<i>Sine nomine</i> à3	Gloria	G	41	D	S	T	0+
<i>Sine nomine</i> à3	Gloria	G	41	G	S	C	0
<i>Sine nomine</i> à3	Gloria	G	45	A	S	T	1
<i>Sine nomine</i> à3	Gloria	G	45	Bb	C	T	0
<i>Sine nomine</i> à3	Gloria	G	47	F	C	T	0
<i>Sine nomine</i> à3	Gloria	G	52	F	C	T	1
<i>Sine nomine</i> à3	Gloria	G	55	G	S	T	0
<i>Sine nomine</i> à3	Gloria	G	57	G	S	T	0
<i>Sine nomine</i> à3	Gloria	G	59	G	C	T	0
<i>Sine nomine</i> à3	Gloria	G	63	G	C	T	0
<i>Sine nomine</i> à3	Gloria	G	65	D	C	T	0
<i>Sine nomine</i> à3	Gloria	G	73	F	S	C	0
<i>Sine nomine</i> à3	Gloria	G	75	D	S	C	1
<i>Sine nomine</i> à3	Gloria	G	80	G	S	T	0
<i>Sine nomine</i> à3	Gloria	G	91	Bb	S	C	0
<i>Sine nomine</i> à3	Gloria	G	93	G	C	T	0
<i>Sine nomine</i> à3	Gloria	G	112	D	S	C	0+
<i>Sine nomine</i> à3	Gloria	G	123	G	C	T	1
<i>Sine nomine</i> à3	Gloria	G	133	Bb	S	T	0+
<i>Sine nomine</i> à3	Gloria	G	142	D	C	T	0
<i>Sine nomine</i> à3	Gloria	G	148	C	S	T	0
<i>Sine nomine</i> à3	Gloria	G	150	A	S	T	0+
<i>Sine nomine</i> à3	Gloria	G	153	F	S	T	0
<i>Sine nomine</i> à3	Gloria	G	154	G	C	T	0
<i>Sine nomine</i> à3	Gloria	G	158	D	C	T	0
<i>Sine nomine</i> à3	Credo	G	8	D	S	C	1
<i>Sine nomine</i> à3	Credo	G	12	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	13	D	S	C	0
<i>Sine nomine</i> à3	Credo	G	20	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	23	D	S	T	0+
<i>Sine nomine</i> à3	Credo	G	25	D	C	T	0
<i>Sine nomine</i> à3	Credo	G	27	C	S	C	0
<i>Sine nomine</i> à3	Credo	G	28	D	C	T	1
<i>Sine nomine</i> à3	Credo	G	28	D	S	T	1
<i>Sine nomine</i> à3	Credo	G	29	G	C	T	1
<i>Sine nomine</i> à3	Credo	G	30	G	C	T	0
<i>Sine nomine</i> à3	Credo	G	32	G	C	T	0
<i>Sine nomine</i> à3	Credo	G	33	G	S	T	1
<i>Sine nomine</i> à3	Credo	G	34	G	S	T	1
<i>Sine nomine</i> à3	Credo	G	35	C	S	T	0
<i>Sine nomine</i> à3	Credo	G	35	D	S	T	0
<i>Sine nomine</i> à3	Credo	G	39	D	C	T	0
<i>Sine nomine</i> à3	Credo	G	40	F	S	C	0
<i>Sine nomine</i> à3	Credo	G	40	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	44	D	C	T	0
<i>Sine nomine</i> à3	Credo	G	50	D	S	T	0
<i>Sine nomine</i> à3	Credo	G	50	E	C	T	0
<i>Sine nomine</i> à3	Credo	G	51	C	S	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à3	Credo	G	56	G	S	C	0
<i>Sine nomine</i> à3	Credo	G	59	A	S	C	0
<i>Sine nomine</i> à3	Credo	G	60	G	S	C	1
<i>Sine nomine</i> à3	Credo	G	61	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	62	C	S	C	0
<i>Sine nomine</i> à3	Credo	G	64	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	65	A	S	C	0
<i>Sine nomine</i> à3	Credo	G	66	G	S	T	1
<i>Sine nomine</i> à3	Credo	G	69	D	C	T	0
<i>Sine nomine</i> à3	Credo	G	70	F	C	T	0
<i>Sine nomine</i> à3	Credo	G	70	G	S	T	0+
<i>Sine nomine</i> à3	Credo	G	77	D	S	T	0
<i>Sine nomine</i> à3	Credo	G	88	D	C	T	0
<i>Sine nomine</i> à3	Credo	G	105	G	C	T	0
<i>Sine nomine</i> à3	Credo	G	107	G	S	C	0
<i>Sine nomine</i> à3	Credo	G	108	F	S	C	0
<i>Sine nomine</i> à3	Credo	G	109	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	119	F	S	C	0
<i>Sine nomine</i> à3	Credo	G	120	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	130	G	C	T	0+
<i>Sine nomine</i> à3	Credo	G	133	G	C	T	0
<i>Sine nomine</i> à3	Credo	G	138	G	C	T	0
<i>Sine nomine</i> à3	Credo	G	145	G	S	C	0
<i>Sine nomine</i> à3	Credo	G	148	D	S	C	0+
<i>Sine nomine</i> à3	Credo	G	154	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	155	D	S	T	0
<i>Sine nomine</i> à3	Credo	G	161	G	S	T	1
<i>Sine nomine</i> à3	Credo	G	173	G	C	T	1
<i>Sine nomine</i> à3	Credo	G	175	A	S	T	0
<i>Sine nomine</i> à3	Credo	G	182	C	C	T	0
<i>Sine nomine</i> à3	Credo	G	183	D	S	T	1
<i>Sine nomine</i> à3	Credo	G	185	D	S	T	0
<i>Sine nomine</i> à3	Credo	G	198	G	S	T	1
<i>Sine nomine</i> à3	Credo	G	204	D	S	T	0
<i>Sine nomine</i> à3	Credo	G	214	F	C	T	0
<i>Sine nomine</i> à3	Credo	G	219	D	S	T	0
<i>Sine nomine</i> à3	Credo	G	220	A	C	T	0
<i>Sine nomine</i> à3	Credo	G	220	G	C	T	0
<i>Sine nomine</i> à3	Credo	G	221	D	C	T	0
<i>Sine nomine</i> à3	Credo	G	221	G	S	T	0+
<i>Sine nomine</i> à3	Credo	G	223	F	C	T	0
<i>Sine nomine</i> à3	Credo	G	224	G	S	T	1
<i>Sine nomine</i> à3	Credo	G	227	D	S	C	0
<i>Sine nomine</i> à3	Credo	G	227	G	S	T	0
<i>Sine nomine</i> à3	Credo	G	228	D	S	T	0+
<i>Sine nomine</i> à3	Credo	G	231	G	S	C	0+
<i>Sine nomine</i> à3	Sanctus	G	3	A	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	3	G	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	5	D	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	5	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	7	C	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	7	G	S	T	0+
<i>Sine nomine</i> à3	Sanctus	G	11	D	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	11	E	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	12	D	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	16	D	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	16	G	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	21	D	C	T	0+
<i>Sine nomine</i> à3	Sanctus	G	25	E	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	27	E	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	28	Bb	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	28	G	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	31	D	S	C	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à3	Sanctus	G	32	D	S	T	0+
<i>Sine nomine</i> à3	Sanctus	G	33	G	S	T	1
<i>Sine nomine</i> à3	Sanctus	G	34	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	35	G	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	37	C	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	44	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	46	C	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	48	C	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	49	D	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	49	E	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	53	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	53	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	57	D	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	63	G	C	T	1
<i>Sine nomine</i> à3	Sanctus	G	67	G	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	70	G	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	71	D	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	72	A	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	84	G	S	T	0*
<i>Sine nomine</i> à3	Sanctus	G	88	F	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	90	G	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	91	D	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	99	E	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	101	F	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	109	D	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	123	G	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	128	Bb	C	T	0
<i>Sine nomine</i> à3	Sanctus	G	133	C	S	T	0
<i>Sine nomine</i> à3	Sanctus	G	144	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	151	C	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	154	G	S	C	1
<i>Sine nomine</i> à3	Sanctus	G	158	C	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	164	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	165	G	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	167	E	S	C	1
<i>Sine nomine</i> à3	Sanctus	G	175	D	S	C	0
<i>Sine nomine</i> à3	Sanctus	G	179	D	S	C	0+
<i>Sine nomine</i> à3	Agnus	G	3	A	C	T	0
<i>Sine nomine</i> à3	Agnus	G	3	G	C	T	0
<i>Sine nomine</i> à3	Agnus	G	4	D	S	T	0+
<i>Sine nomine</i> à3	Agnus	G	5	A	S	T	0
<i>Sine nomine</i> à3	Agnus	G	6	C	S	C	0
<i>Sine nomine</i> à3	Agnus	G	6	E	C	T	0
<i>Sine nomine</i> à3	Agnus	G	13	D	S	C	0
<i>Sine nomine</i> à3	Agnus	G	15	D	C	T	0
<i>Sine nomine</i> à3	Agnus	G	16	G	C	T	0+
<i>Sine nomine</i> à3	Agnus	G	17	D	S	T	0
<i>Sine nomine</i> à3	Agnus	G	19	E	C	T	0
<i>Sine nomine</i> à3	Agnus	G	19	G	S	T	1
<i>Sine nomine</i> à3	Agnus	G	20	D	C	T	0
<i>Sine nomine</i> à3	Agnus	G	23	D	S	C	0
<i>Sine nomine</i> à3	Agnus	G	24	F	S	C	0
<i>Sine nomine</i> à3	Agnus	G	26	G	C	T	0
<i>Sine nomine</i> à3	Agnus	G	27	Bb	S	T	0
<i>Sine nomine</i> à3	Agnus	G	34	G	S	C	0+
<i>Sine nomine</i> à3	Agnus	G	39	G	S	C	0
<i>Sine nomine</i> à3	Agnus	G	40	G	S	C	0
<i>Sine nomine</i> à3	Agnus	G	52	C	S	C	0
<i>Sine nomine</i> à3	Agnus	G	54	Bb	S	C	0
<i>Sine nomine</i> à3	Agnus	G	69	G	S	C	0
<i>Sine nomine</i> à5	Kyrie	E	2	C	S	Q	0
<i>Sine nomine</i> à5	Kyrie	E	2	D	S	T	0
<i>Sine nomine</i> à5	Kyrie	E	2	E	S	C	1

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à5	Kyrie	E	2	G	S	Q	0
<i>Sine nomine</i> à5	Kyrie	E	3	D	C	B	0
<i>Sine nomine</i> à5	Kyrie	E	3	G	S	C	1
<i>Sine nomine</i> à5	Kyrie	E	5	A	S	Q	0+*
<i>Sine nomine</i> à5	Kyrie	E	5	C	S	Q	0+
<i>Sine nomine</i> à5	Kyrie	E	5	D	S	C	0+
<i>Sine nomine</i> à5	Kyrie	E	5	G	T	Q	0
<i>Sine nomine</i> à5	Kyrie	E	6	A	C	B	0
<i>Sine nomine</i> à5	Kyrie	E	6	A	C	Q	0
<i>Sine nomine</i> à5	Kyrie	E	6	E	C	T	1
<i>Sine nomine</i> à5	Kyrie	E	7	D	Q	B	0
<i>Sine nomine</i> à5	Kyrie	E	7	F	Q	B	0
<i>Sine nomine</i> à5	Kyrie	E	7	G	S	B	0
<i>Sine nomine</i> à5	Kyrie	E	7	G	S	C	0
<i>Sine nomine</i> à5	Kyrie	E	8	E	S	T	0
<i>Sine nomine</i> à5	Kyrie	E	8	G	S	C	0+
<i>Sine nomine</i> à5	Kyrie	E	9	D	S	T	0
<i>Sine nomine</i> à5	Kyrie	E	10	A	C	B	0
<i>Sine nomine</i> à5	Kyrie	E	10	A	T	B	0
<i>Sine nomine</i> à5	Kyrie	E	10	B	C	Q	0
<i>Sine nomine</i> à5	Kyrie	E	10	C	S	Q	0+
<i>Sine nomine</i> à5	Kyrie	E	10	G	T	B	0
<i>Sine nomine</i> à5	Kyrie	E	11	A	C	Q	0
<i>Sine nomine</i> à5	Kyrie	E	11	A	S	C	0
<i>Sine nomine</i> à5	Kyrie	E	11	A	S	Q	0
<i>Sine nomine</i> à5	Kyrie	E	11	B	T	Q	0
<i>Sine nomine</i> à5	Kyrie	E	11	Bb	S	Q	0
<i>Sine nomine</i> à5	Kyrie	E	11	G	Q	B	0
<i>Sine nomine</i> à5	Kyrie	E	11	G	S	B	0
<i>Sine nomine</i> à5	Gloria	E	2	D	C	Q	0+
<i>Sine nomine</i> à5	Gloria	E	6	F	C	B	0
<i>Sine nomine</i> à5	Gloria	E	6	G	S	B	0
<i>Sine nomine</i> à5	Gloria	E	12	D	C	Q	0
<i>Sine nomine</i> à5	Gloria	E	13	A	T	B	0
<i>Sine nomine</i> à5	Gloria	E	16	A	T	B	0+
<i>Sine nomine</i> à5	Gloria	E	17	A	T	Q	0
<i>Sine nomine</i> à5	Gloria	E	17	F	S	B	0
<i>Sine nomine</i> à5	Gloria	E	17	G	T	B	0
<i>Sine nomine</i> à5	Gloria	E	18	D	S	B	0+
<i>Sine nomine</i> à5	Gloria	E	18	F	T	Q	1
<i>Sine nomine</i> à5	Gloria	E	20	B	S	Q	0
<i>Sine nomine</i> à5	Gloria	E	21	A	S	C	0
<i>Sine nomine</i> à5	Gloria	E	23	A	C	B	0
<i>Sine nomine</i> à5	Gloria	E	23	B	Q	B	0
<i>Sine nomine</i> à5	Gloria	E	24	A	Q	B	0
<i>Sine nomine</i> à5	Gloria	E	24	G	C	B	0
<i>Sine nomine</i> à5	Gloria	E	28	A	S	Q	0
<i>Sine nomine</i> à5	Gloria	E	29	E	C	Q	0
<i>Sine nomine</i> à5	Gloria	E	29	F	C	B	0
<i>Sine nomine</i> à5	Gloria	E	30	B	T	Q	0
<i>Sine nomine</i> à5	Gloria	E	30	G	S	B	0
<i>Sine nomine</i> à5	Gloria	E	31	E	S	Q	1
<i>Sine nomine</i> à5	Gloria	E	32	C	Q	B	0
<i>Sine nomine</i> à5	Gloria	E	33	G	C	B	0
<i>Sine nomine</i> à5	Gloria	E	34	F	C	B	1
<i>Sine nomine</i> à5	Gloria	E	35	G	C	T	0
<i>Sine nomine</i> à5	Gloria	E	36	D	C	Q	0
<i>Sine nomine</i> à5	Gloria	E	38	E	S	C	0
<i>Sine nomine</i> à5	Gloria	E	38	F	S	B	0
<i>Sine nomine</i> à5	Gloria	E	39	D	S	B	0
<i>Sine nomine</i> à5	Gloria	E	39	G	T	Q	0
<i>Sine nomine</i> à5	Gloria	E	40	A	S	C	0
<i>Sine nomine</i> à5	Gloria	E	40	E	S	T	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
Sine nomine à5	Gloria	E	42	F	C	T	0
Sine nomine à5	Gloria	E	44	F	C	B	0
Sine nomine à5	Gloria	E	44	G	S	B	0
Sine nomine à5	Gloria	E	45	A	T	B	0
Sine nomine à5	Gloria	E	45	B	T	Q	0
Sine nomine à5	Gloria	E	46	A	T	B	0
Sine nomine à5	Gloria	E	46	B	C	B	0
Sine nomine à5	Gloria	E	46	C	C	B	0
Sine nomine à5	Gloria	E	46	C	C	Q	0
Sine nomine à5	Gloria	E	46	E	S	Q	1
Sine nomine à5	Gloria	E	47	A	T	Q	0
Sine nomine à5	Gloria	E	47	E	C	B	0
Sine nomine à5	Gloria	E	47	F	S	B	0
Sine nomine à5	Gloria	E	47	G	S	T	0
Sine nomine à5	Gloria	E	48	A	T	Q	0
Sine nomine à5	Gloria	E	48	E	C	B	1
Sine nomine à5	Gloria	E	48	F	S	B	0
Sine nomine à5	Gloria	E	48	G	S	Q	0
Sine nomine à5	Gloria	E	48	G	T	B	0
Sine nomine à5	Gloria	E	49	A	T	Q	0
Sine nomine à5	Gloria	E	49	F	S	B	0
Sine nomine à5	Gloria	E	50	D	S	Q	0+
Sine nomine à5	Gloria	E	51	D	S	Q	0
Sine nomine à5	Gloria	E	52	A	C	Q	0
Sine nomine à5	Gloria	E	55	D	S	Q	0
Sine nomine à5	Gloria	E	57	D	S	B	0
Sine nomine à5	Gloria	E	57	F	T	Q	0
Sine nomine à5	Gloria	E	58	A	C	B	0
Sine nomine à5	Gloria	E	58	C	S	Q	1
Sine nomine à5	Gloria	E	61	A	C	Q	0+
Sine nomine à5	Gloria	E	62	D	C	Q	0+
Sine nomine à5	Gloria	E	63	E	S	B	0
Sine nomine à5	Gloria	E	64	D	C	B	1
Sine nomine à5	Gloria	E	64	F	S	T	0
Sine nomine à5	Gloria	E	65	A	Q	B	0
Sine nomine à5	Gloria	E	66	B	C	B	0+
Sine nomine à5	Gloria	E	67	A	T	B	0
Sine nomine à5	Gloria	E	67	C	S	B	0+
Sine nomine à5	Gloria	E	67	C	S	C	0
Sine nomine à5	Gloria	E	67	D	S	Q	0
Sine nomine à5	Gloria	E	68	D	S	B	0
Sine nomine à5	Gloria	E	68	E	T	B	0
Sine nomine à5	Gloria	E	68	F	C	T	0
Sine nomine à5	Gloria	E	68	G	C	Q	0
Sine nomine à5	Gloria	E	69	A	S	C	0
Sine nomine à5	Gloria	E	69	D	T	Q	1
Sine nomine à5	Gloria	E	69	G	C	Q	0
Sine nomine à5	Credo	E	4	D	C	Q	0
Sine nomine à5	Credo	E	6	A	T	Q	1
Sine nomine à5	Credo	E	6	C	S	C	0
Sine nomine à5	Credo	E	7	E	S	T	0
Sine nomine à5	Credo	E	11	D	S	Q	1
Sine nomine à5	Credo	E	13	A	T	B	0
Sine nomine à5	Credo	E	13	C	C	Q	0
Sine nomine à5	Credo	E	14	G	S	B	0
Sine nomine à5	Credo	E	15	F	S	Q	0
Sine nomine à5	Credo	E	16	C	Q	B	0
Sine nomine à5	Credo	E	16	E	S	C	0
Sine nomine à5	Credo	E	17	D	S	Q	1
Sine nomine à5	Credo	E	18	C	C	Q	0
Sine nomine à5	Credo	E	22	D	C	Q	1
Sine nomine à5	Credo	E	23	D	S	Q	0
Sine nomine à5	Credo	E	26	F	C	Q	0

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à5	Credo	E	27	G	C	T	0
<i>Sine nomine</i> à5	Credo	E	28	G	C	T	0+*
<i>Sine nomine</i> à5	Credo	E	29	D	S	C	0
<i>Sine nomine</i> à5	Credo	E	30	D	S	B	0
<i>Sine nomine</i> à5	Credo	E	35	C	Q	B	0
<i>Sine nomine</i> à5	Credo	E	36	B	C	B	0
<i>Sine nomine</i> à5	Credo	E	36	D	S	Q	1
<i>Sine nomine</i> à5	Credo	E	38	D	S	C	1
<i>Sine nomine</i> à5	Credo	E	39	A	T	B	0
<i>Sine nomine</i> à5	Credo	E	40	G	T	B	0
<i>Sine nomine</i> à5	Credo	E	41	G	T	B	0+
<i>Sine nomine</i> à5	Credo	E	45	A	C	T	0
<i>Sine nomine</i> à5	Credo	E	48	F	S	T	0+
<i>Sine nomine</i> à5	Credo	E	49	C	C	B	0+
<i>Sine nomine</i> à5	Credo	E	49	D	S	Q	0
<i>Sine nomine</i> à5	Credo	E	50	C	S	C	0
<i>Sine nomine</i> à5	Credo	E	50	D	S	Q	0
<i>Sine nomine</i> à5	Credo	E	51	C	Q	B	1
<i>Sine nomine</i> à5	Credo	E	52	D	C	B	1
<i>Sine nomine</i> à5	Credo	E	54	B	S	B	0
<i>Sine nomine</i> à5	Credo	E	58	G	T	B	0+
<i>Sine nomine</i> à5	Credo	E	59	C	S	B	0
<i>Sine nomine</i> à5	Credo	E	61	F	S	B	0
<i>Sine nomine</i> à5	Credo	E	62	D	C	Q	1
<i>Sine nomine</i> à5	Credo	E	62	E	S	Q	0
<i>Sine nomine</i> à5	Credo	E	63	E	C	B	1
<i>Sine nomine</i> à5	Credo	E	63	G	S	T	0
<i>Sine nomine</i> à5	Credo	E	64	D	S	Q	0
<i>Sine nomine</i> à5	Credo	E	65	D	C	B	0
<i>Sine nomine</i> à5	Credo	E	73	A	C	T	0
<i>Sine nomine</i> à5	Credo	E	75	G	C	T	0
<i>Sine nomine</i> à5	Credo	E	76	D	S	Q	0
<i>Sine nomine</i> à5	Credo	E	77	A	S	T	1
<i>Sine nomine</i> à5	Credo	E	77	F	Q	B	0
<i>Sine nomine</i> à5	Credo	E	77	G	T	B	1
<i>Sine nomine</i> à5	Credo	E	79	D	C	Q	0
<i>Sine nomine</i> à5	Credo	E	80	D	C	Q	1
<i>Sine nomine</i> à5	Credo	E	84	D	S	C	0
<i>Sine nomine</i> à5	Credo	E	85	C	C	B	0
<i>Sine nomine</i> à5	Credo	E	87	C	Q	B	0
<i>Sine nomine</i> à5	Credo	E	87	D	C	Q	0
<i>Sine nomine</i> à5	Credo	E	88	D	S	B	0
<i>Sine nomine</i> à5	Credo	E	89	D	Q	B	0
<i>Sine nomine</i> à5	Credo	E	89	E	S	Q	0
<i>Sine nomine</i> à5	Credo	E	92	D	S	Q	1
<i>Sine nomine</i> à5	Credo	E	93	C	S	B	0
<i>Sine nomine</i> à5	Credo	E	93	D	S	Q	0
<i>Sine nomine</i> à5	Credo	E	94	C	C	Q	0
<i>Sine nomine</i> à5	Credo	E	96	C	C	Q	0
<i>Sine nomine</i> à5	Credo	E	99	D	S	Q	0
<i>Sine nomine</i> à5	Credo	E	100	C	C	Q	0
<i>Sine nomine</i> à5	Credo	E	102	A	T	B	0
<i>Sine nomine</i> à5	Credo	E	103	B	C	B	0
<i>Sine nomine</i> à5	Credo	E	105	E	C	Q	0
<i>Sine nomine</i> à5	Credo	E	106	C	C	B	0
<i>Sine nomine</i> à5	Credo	E	108	C	S	C	0
<i>Sine nomine</i> à5	Credo	E	108	G	C	T	0+*
<i>Sine nomine</i> à5	Credo	E	110	D	C	Q	0
<i>Sine nomine</i> à5	Credo	E	111	A	C	T	1
<i>Sine nomine</i> à5	Credo	E	115	C	C	Q	0
<i>Sine nomine</i> à5	Credo	E	116	D	S	B	0
<i>Sine nomine</i> à5	Credo	E	116	F	T	Q	1
<i>Sine nomine</i> à5	Credo	E	118	D	S	T	0+

MASS	TYPE	FINAL	MEAS	PIT	S1	S2	WT
<i>Sine nomine</i> à5	Credo	E	119	A	T	B	0
<i>Sine nomine</i> à5	Credo	E	119	B	S	B	0
<i>Sine nomine</i> à5	Credo	E	119	C	C	B	1
<i>Sine nomine</i> à5	Credo	E	119	E	T	Q	0
<i>Sine nomine</i> à5	Credo	E	120	A	S	T	0+
<i>Sine nomine</i> à5	Credo	E	120	B	S	B	0
<i>Sine nomine</i> à5	Credo	E	120	C	C	B	0+
<i>Sine nomine</i> à5	Credo	E	120	D	C	Q	0
<i>Sine nomine</i> à5	Credo	E	121	A	S	T	0+
<i>Sine nomine</i> à5	Credo	E	121	D	C	Q	0+
<i>Sine nomine</i> à5	Credo	E	122	A	C	Q	0
<i>Sine nomine</i> à5	Credo	E	122	E	S	B	0
<i>Sine nomine</i> à5	Credo	E	123	D	Q	B	0
<i>Sine nomine</i> à5	Credo	E	123	F	C	T	0
<i>Sine nomine</i> à5	Credo	E	124	E	C	Q	0
<i>Sine nomine</i> à5	Credo	E	124	G	S	T	0+
<i>Sine nomine</i> à5	Credo	E	125	D	S	B	0+
<i>Sine nomine</i> à5	Credo	E	125	F	T	Q	0

APPENDIX D: *FINALIS*, SYSTEM, AND CADENTIAL PITCH
STRUCTURE PROFILES

APPENDIX D: *FINALIS*, SYSTEM, AND CADENTIAL PITCH
STRUCTURE PROFILES³⁷⁸

Chansons

Les desléaulx ont la saison - D 0-Flat

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	7	2	-	-	2	-	1	12
1	2	1	-	-	-	-	-	3
2	1	-	-	-	-	-	-	1
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	11	3	-	-	2	-	1	17
Pitch Percentages								
0	41.2	11.8	-	-	11.8	-	5.9	70.7
1	11.8	5.9	-	-	-	-	-	17.7
2	5.9	-	-	-	-	-	-	5.9
3	-	-	-	-	-	-	-	-
4	5.9	-	-	-	-	-	-	5.9
Total:	64.8	17.7	-	-	11.8	-	5.9	100.2

Table D-1

³⁷⁸Percentage totals have not been furnished *pro forma*. Minor discrepancies in the final totals (e.g., 99.9, 100.1, etc.) are due to percentages having been rounded off to the nearest tenth of a percent.

Quant de vous seul - D 0-Flat

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	3	2	-	1	4	-	1	11
1	1	-	-	-	3	-	-	4
2	1	-	-	-	1	-	-	2
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	7	2	-	1	8	-	1	19
Pitch Percentages								
0	15.8	10.5	-	5.3	21.1	-	5.3	58.0
1	5.3	-	-	-	15.8	-	-	21.1
2	5.3	-	-	-	5.3	-	-	10.6
3	5.3	-	-	-	-	-	-	5.3
4	5.3	-	-	-	-	-	-	5.3
Total:	37.0	10.5	-	5.3	42.2	-	5.3	100.3

Table D-2

Qu'es mi vida preguntays - D 0-Flat

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	2	2	6	14	10	1	5	40
1	4	-	1	-	4	-	-	9
2	-	-	-	-	-	-	-	-
3	1	-	-	-	1	-	-	2
4	1	-	-	-	-	-	-	1
Total:	8	2	7	14	15	1	5	52
Pitch Percentages								
0	3.9	3.9	11.5	26.9	19.2	1.9	9.6	76.9
1	7.7	-	1.9	-	7.7	-	-	17.3
2	-	-	-	-	-	-	-	-
3	1.9	-	-	-	1.9	-	-	3.8
4	1.9	-	-	-	-	-	-	1.9
Total:	15.4	3.9	13.4	26.9	28.8	1.9	9.6	99.9

Table D-3

Tant fuz gentement resjouy - D 0-Flat

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	4	3	4	2	2	1	-	16
1	1	-	-	-	1	-	-	2
2	1	1	-	-	1	-	-	3
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	8	4	4	2	4	1	-	23
Pitch Percentages								
0	17.4	13.0	17.4	8.7	8.7	4.4	-	69.6
1	4.4	-	-	-	4.4	-	-	8.8
2	4.4	4.4	-	-	4.4	-	-	13.2
3	4.4	-	-	-	-	-	-	4.4
4	4.4	-	-	-	-	-	-	4.4
Total:	35.0	17.4	17.4	8.7	17.5	4.4	-	100.4

Table D-4

Baisiés moy dont fort - D 1-Flat

Weight	D	E	F	G	A	Bb	C	Total
Raw Data								
0	4	-	-	3	1	4	3	15
1	2	-	-	1	1	1	-	5
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	7	-	-	4	2	5	3	21
Pitch Percentages								
0	19.1	-	-	14.3	4.8	19.1	14.3	71.6
1	9.5	-	-	4.8	4.8	4.8	-	23.9
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	4.8	-	-	-	-	-	-	4.8
Total:	33.4	-	-	19.1	9.6	23.9	14.3	100.3

Table D-5

Mort tu as navré/Miserere - D 1-Flat

Weight	D	E	F	G	A	Bb	C	Total
Raw Data								
0	9	4	2	5	7	1	4	32
1	4	-	-	-	3	-	-	7
2	-	-	-	-	1	-	-	1
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	15	4	2	5	11	1	4	42
Pitch Percentages								
0	21.4	9.5	4.8	11.9	16.7	2.4	9.5	76.2
1	9.5	-	-	-	7.1	-	-	16.6
2	-	-	-	-	2.4	-	-	2.4
3	2.4	-	-	-	-	-	-	2.4
4	2.4	-	-	-	-	-	-	2.4
Total:	35.7	9.5	4.8	11.9	26.2	2.4	9.5	100.0

Table D-6

S'elle m'amera/Petite camusette - D 1-Flat

Weight	D	E	F	G	A	Bb	C	Total
Raw Data								
0	5	3	2	5	2	-	-	17
1	2	1	-	1	2	-	-	6
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	8	4	2	6	4	-	-	24
Pitch Percentages								
0	20.8	12.5	8.3	20.8	8.3	-	-	70.7
1	8.3	4.2	-	4.2	8.3	-	-	25.0
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	4.2	-	-	-	-	-	-	4.2
Total:	33.3	16.7	8.3	25.0	16.6	-	-	99.9

Table D-7

Ma bouche rit - E 0-Flat

Weight	E	F	G	A	B	C	D	Total
Raw Data								
0	2	-	5	3	1	2	5	18
1	-	-	-	1	-	4	2	7
2	-	-	1	-	-	-	-	1
3	1	-	-	1	-	-	-	2
4	1	-	-	-	-	-	-	1
Total:	4	-	6	5	1	6	7	29
Pitch Percentages								
0	6.9	-	17.2	10.3	3.5	6.9	17.2	62.0
1	-	-	-	3.5	-	13.8	6.9	24.2
2	-	-	3.5	-	-	-	-	3.5
3	3.5	-	-	3.5	-	-	-	7.0
4	3.5	-	-	-	-	-	-	3.5
Total:	13.9	-	20.7	17.3	3.5	20.7	24.1	100.2

Table D-8

Presque transi - E 0-Flat

Weight	E	F	G	A	B	C	D	Total
Raw Data								
0	3	1	5	4	2	10	3	28
1	-	-	1	-	-	3	-	4
2	-	-	-	-	-	-	-	-
3	1	-	1	-	-	1	-	3
4	1	-	-	-	-	-	-	1
Total:	5	1	7	4	2	14	3	36
Pitch Percentages								
0	8.3	2.8	13.9	11.1	5.6	27.8	8.3	77.8
1	-	-	2.8	-	-	8.3	-	11.1
2	-	-	-	-	-	-	-	-
3	2.8	-	2.8	-	-	2.8	-	8.4
4	2.8	-	-	-	-	-	-	2.8
Total:	13.9	2.8	19.5	11.1	5.6	38.9	8.3	100.1

Table D-9

Aultre Venus estés - F 1-Flat

Weight	F	G	A	Bb	C	D	E	Total
Raw Data								
0	3	1	1	3	2	1	2	13
1	-	1	-	-	1	1	-	3
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	4	2	1	3	3	2	2	17
Pitch Percentages								
0	17.7	5.9	5.9	17.7	11.8	5.9	11.8	76.7
1	-	5.9	-	-	5.9	5.9	-	17.7
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	5.9	-	-	-	-	-	-	5.9
Total:	23.6	11.8	5.9	17.7	17.7	11.8	11.8	100.3

Table D-10

La despourveue - F 1 and 2-Flat³⁷⁹

Weight	F	G	A	Bb	C	D	E(b)	Total
Raw Data								
0	1	3	2	-	3	6	1	16
1	1	-	-	-	2	-	-	3
2	-	-	-	-	-	-	-	-
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	4	3	2	-	5	6	1	21
Pitch Percentages								
0	4.8	14.3	9.5	-	14.3	28.6	4.8	76.3
1	4.8	-	-	-	9.5	-	-	14.3
2	-	-	-	-	-	-	-	-
3	4.8	-	-	-	-	-	-	4.8
4	4.8	-	-	-	-	-	-	4.8
Total:	19.2	14.3	9.5	-	23.8	28.6	4.8	100.2

Table D-11

³⁷⁹*La despourveue* contains one cadence on the seventh degree. It occurs on E-flat (m. 4, Ebct0).

Se vostre cuer eslongne - F 1 and 2-Flat

Weight	F	G	A	Bb	C	D	E(b)	Total
Raw Data								
0	6	-	-	3	2	3	-	14
1	1	-	-	1	-	2	-	4
2	-	-	-	-	-	-	-	-
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	9	-	-	4	2	5	-	20
Pitch Percentages								
0	30.0	-	-	15.0	10.0	15.0	-	70.0
1	5.0	-	-	5.0	-	10.0	-	20.0
2	-	-	-	-	-	-	-	-
3	5.0	-	-	-	-	-	-	5.0
4	5.0	-	-	-	-	-	-	5.0
Total:	45.0	-	-	20.0	10.0	25.0	-	100.0

Table D-12

L'autre d'antan - G 0-Flat

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	2	-	-	2	2	-	-	6
1	1	-	1	2	1	-	-	5
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	4	-	1	4	3	-	-	12
Pitch Percentages								
0	16.7	-	-	16.7	16.7	-	-	50.1
1	8.3	-	8.3	16.7	8.3	-	-	41.6
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	8.3	-	-	-	-	-	-	8.3
Total:	33.3	-	8.3	33.4	25.0	-	-	100.0

Table D-13

Ung aultre l'a - G 0-Flat

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	1	1	-	3	1	-	-	6
1	-	-	-	1	-	-	-	1
2	-	1	-	-	-	-	-	1
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	3	2	-	4	1	-	-	10
Pitch Percentages								
0	10.0	10.0	-	30.0	10.0	-	-	60.0
1	-	-	-	10.0	-	-	-	10.0
2	-	10.0	-	-	-	-	-	10.0
3	10.0	-	-	-	-	-	-	10.0
4	10.0	-	-	-	-	-	-	10.0
Total:	30.0	20.0	-	40.0	10.0	-	-	100.0

Table D-14

D'un autre amer - G 1-Flat

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	4	5	1	3	1	-	-	14
1	-	-	1	-	1	-	-	2
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	5	5	2	3	2	-	-	17
Pitch Percentages								
0	23.5	29.4	5.9	17.6	5.9	-	-	82.3
1	-	-	5.9	-	5.9	-	-	11.8
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	5.9	-	-	-	-	-	-	5.9
Total:	29.4	29.4	11.8	17.6	11.8	-	-	100.0

Table D-15

Fors seullement contre - G 1-Flat

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	4	5	5	2	2	-	2	20
1	3	3	-	1	2	-	1	10
2	1	1	-	-	-	-	-	2
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	9	9	5	3	4	-	3	33
Pitch Percentages								
0	12.1	15.2	15.2	6.1	6.1	-	6.1	60.8
1	9.1	9.1	-	3.0	6.1	-	3.0	30.3
2	3.0	3.0	-	-	-	-	-	6.0
3	-	-	-	-	-	-	-	-
4	3.0	-	-	-	-	-	-	3.0
Total:	27.2	27.3	15.2	9.1	12.2	-	9.1	100.1

Table D-16

Il ne m'en chault - G 1-Flat

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	3	6	2	2	4	2	-	19
1	-	1	-	-	1	-	-	2
2	-	-	-	-	-	-	-	-
3	-	-	-	-	1	-	-	1
4	1	-	-	-	-	-	-	1
Total:	4	7	2	2	6	2	-	23
Pitch Percentages								
0	13.0	26.1	8.7	8.7	17.4	8.7	-	82.6
1	-	4.4	-	-	4.4	-	-	8.8
2	-	-	-	-	-	-	-	-
3	-	-	-	-	4.4	-	-	4.4
4	4.4	-	-	-	-	-	-	4.4
Total:	17.4	30.5	8.7	8.7	26.2	8.7	-	100.2

Table D-17

O rosa bella - G 1-Flat

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	4	1	-	1	1	-	1	8
1	6	-	-	1	1	-	1	9
2	2	-	-	-	-	-	-	2
3	-	-	-	-	1	-	-	1
4	1	-	-	-	-	-	-	1
Total:	13	1	-	2	3	-	2	21
Pitch Percentages								
0	19.1	4.8	-	4.8	4.8	-	4.8	38.3
1	28.6	-	-	4.8	4.8	-	4.8	43.0
2	9.5	-	-	-	-	-	-	9.5
3	-	-	-	-	4.8	-	-	4.8
4	4.8	-	-	-	-	-	-	4.8
Total:	62.0	4.8	-	9.6	14.4	-	9.6	100.4

Table D-18

Fors seulement l'actente - A 0-Flat

Weight	A	B	C	D	E	F	G	Total
Raw Data								
0	3	-	1	5	3	2	1	15
1	1	-	-	1	-	1	-	3
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	5	-	1	6	3	3	1	19
Pitch Percentages								
0	15.8	-	5.3	26.3	15.8	10.5	5.3	79.0
1	5.3	-	-	5.3	-	5.3	-	15.9
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	5.3	-	-	-	-	-	-	5.3
Total:	26.4	-	5.3	31.6	15.8	15.8	5.3	100.2

Table D-19

J'en ay dueil - A 0-Flat

Weight	A	B	C	D	E	F	G	Total
Raw Data								
0	9	2	3	4	2	1	5	26
1	-	-	1	1	-	-	1	3
2	-	-	-	-	-	-	-	-
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	11	2	4	5	2	1	6	31
Pitch Percentages								
0	29.0	6.5	9.7	12.9	6.5	3.2	16.1	83.9
1	-	-	3.2	3.2	-	-	3.2	9.6
2	-	-	-	-	-	-	-	-
3	3.2	-	-	-	-	-	-	3.2
4	3.2	-	-	-	-	-	-	3.2
Total:	35.4	6.5	12.9	16.1	6.5	3.2	19.3	99.9

Table D-20

Ma maistresse - C 1-Flat

Weight	C	D	E	F	G	A	Bb	Total
Raw Data								
0	7	5	1	3	7	4	2	29
1	-	1	-	3	-	-	1	5
2	1	-	-	2	-	-	-	3
3	-	-	-	-	-	1	-	1
4	1	-	-	-	-	-	-	1
Total:	9	6	1	8	7	5	3	39
Pitch Percentages								
0	18.0	12.8	2.6	7.7	18.0	10.3	5.1	74.5
1	-	2.6	-	7.7	-	-	2.6	12.9
2	2.6	-	-	5.1	-	-	-	7.7
3	-	-	-	-	-	2.6	-	2.6
4	2.6	-	-	-	-	-	-	2.6
Total:	23.2	15.4	2.6	20.5	18.0	12.9	7.7	100.3

Table D-21

Prenez sur moi

Weight	1	2	3	4	5	6	7	Total
Raw Data								
0	6	3	2	2	8	3	1	25
1	3	3	-	1	4	2	-	13
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	10	6	2	3	12	5	1	39
Pitch Percentages								
0	15.4	7.7	5.1	5.1	20.5	7.7	2.6	64.1
1	7.7	7.7	-	2.6	10.3	5.1	-	33.4
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	2.6	-	-	-	-	-	-	2.6
Total:	25.7	15.4	5.1	7.7	30.8	12.8	2.6	100.1

Table D-22

Motets

Salve regina - D 0-Flat

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	25	11	7	19	31	18	13	124
1	6	4	3	5	10	-	3	31
2	2	1	-	1	2	-	-	6
3	1	1	-	-	2	-	-	4
4	1	-	-	-	-	-	-	1
Total:	35	17	10	25	45	18	16	166
Pitch Percentages								
0	15.1	6.6	4.2	11.5	18.7	10.8	7.8	74.7
1	3.6	2.4	1.8	3.0	6.2	-	1.8	18.8
2	1.2	0.6	-	0.6	1.2	-	-	3.6
3	0.6	0.6	-	-	1.2	-	-	2.4
4	0.6	-	-	-	-	-	-	0.6
Total:	21.1	10.2	6.0	15.1	27.3	10.8	9.6	100.1

Table D-23

Intemerata Dei mater - E 0-Flat

Weight	E	F	G	A	B	C	D	Total
Raw Data								
0	16	13	28	30	19	18	26	150
1	5	1	5	14	2	5	9	41
2	-	-	-	2	-	-	1	3
3	-	-	-	1	-	-	1	2
4	1	-	-	-	-	-	-	1
Total:	22	14	33	47	21	23	37	197
Pitch Percentages								
0	8.1	6.6	14.2	15.2	9.6	9.1	13.2	76.0
1	2.5	0.5	2.5	7.1	1.0	2.5	4.6	20.7
2	-	-	-	1.0	-	-	0.5	1.5
3	-	-	-	0.5	-	-	0.5	1.0
4	0.5	-	-	-	-	-	-	0.5
Total:	11.1	7.1	16.7	23.8	10.6	11.6	18.8	99.7

Table D-24

Ave Maria - A 0-Flat³⁸⁰

Weight	A	B	C	D	E	F	G	Total
Raw Data								
0	7	3	3	7	3	1	9	33
1	2	-	-	4	-	-	1	7
2	2	-	-	-	-	1	-	3
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	12	3	3	11	3	2	10	44
Pitch Percentages								
0	15.9	6.8	6.8	15.9	6.8	2.3	20.5	75.0
1	4.5	-	-	9.1	-	-	2.3	15.9
2	4.5	-	-	-	-	2.3	-	6.8
3	-	-	-	-	-	-	-	-
4	2.3	-	-	-	-	-	-	2.3
Total:	27.2	6.8	6.8	25.0	6.8	4.6	22.8	100.0

Table D-25

³⁸⁰*Ave maria* contains three cadences on the second degree. Two occur on B-natural (m. 4, Bst0 and m. 5, Bsc0), while one takes place on B-flat (m. 13, Bbsb0).

Ut heremita solus - A 0-Flat

Weight	A	B	C	D	E	F	G	Total
Raw Data								
0	34	5	8	29	18	8	20	122
1	10	-	3	9	4	-	5	31
2	4	-	-	1	-	-	-	5
3	-	-	-	-	1	-	-	1
4	1	-	-	-	-	-	-	1
Total:	49	5	11	39	23	8	25	160
Pitch Percentages								
0	21.3	3.1	5.0	18.1	11.3	5.0	12.5	76.3
1	6.6	-	1.9	5.6	2.5	-	3.1	19.7
2	2.5	-	-	0.6	-	-	-	3.1
3	-	-	-	-	0.6	-	-	0.6
4	0.6	-	-	-	-	-	-	0.6
Total:	31.0	3.1	6.9	24.3	14.4	5.0	15.6	100.3

Table D-26

Alma redemptoris mater - C 0-Flat³⁸¹

Weight	C	D	E	F	G	A	B	Total
Raw Data								
0	18	12	11	7	15	6	4	73
1	6	1	1	1	4	-	-	13
2	1	-	1	-	3	1	-	6
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	27	13	13	8	22	7	4	94
Pitch Percentages								
0	19.2	12.8	11.7	7.5	16.0	6.4	4.3	77.9
1	6.4	1.1	1.1	1.1	4.3	-	-	14.0
2	1.1	-	1.1	-	3.2	1.1	-	6.5
3	1.1	-	-	-	-	-	-	1.1
4	1.1	-	-	-	-	-	-	1.1
Total:	28.9	13.9	13.9	8.6	23.5	7.5	4.3	100.6

Table D-27

³⁸¹*Alma redemptoris mater* contains four cadences on the seventh degree. At least one cadence occurs on pitch degree B-flat (m. 46, Bbtb1), while another takes place on B-natural (m. 68, Bct0). The cadence on B-flat at m. 46 is convincing, as the bassus contains an explicit B-flat in the manuscript. The cadence on B-natural at m. 68 is legitimate as well. *Alma redemptoris mater* also includes two additional cadences on B-flat if *musica ficta* is applied. These occur at m. 48 (Bbtb0) and m. 104 (Bbtb0), respectively. In both cases, Wexler suggests editorial accidentals for the cadence-defining (tenor and bassus) voices. See Wexler, *Collected Works*, Third Volume, pp. 4-5.

Masses and Credo Sine nomine

Au travail suis - D 0-Flat

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	46	17	18	17	22	8	16	144
1	9	5	7	4	17	-	3	45
2	9	1	5	3	4	-	1	23
3	3	-	-	-	7	-	1	11
4	5	-	-	-	-	-	-	5
Total:	72	23	30	24	50	8	21	228
Pitch Percentages								
0	20.2	7.5	7.9	7.5	9.7	3.5	7.0	63.3
1	4.0	2.2	3.1	1.8	7.5	-	1.3	19.9
2	4.0	0.4	2.2	1.3	1.8	-	0.4	10.1
3	1.3	-	-	-	3.1	-	0.4	4.8
4	2.2	-	-	-	-	-	-	2.2
Total:	31.7	10.1	13.2	10.6	22.1	3.5	9.1	100.3

Table D-28

Caput - D 0-Flat

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	81	50	13	54	64	17	53	332
1	38	5	2	23	19	4	11	102
2	4	-	-	2	5	-	1	12
3	4	-	-	2	3	-	-	9
4	5	-	-	-	-	-	-	5
Total:	132	55	15	81	91	21	65	460
Pitch Percentages								
0	17.6	10.9	2.8	11.7	13.9	3.7	11.5	72.1
1	8.3	1.1	0.4	5.0	4.1	0.9	2.4	22.2
2	0.9	-	-	0.4	1.1	-	0.2	2.6
3	0.9	-	-	0.4	0.7	-	-	2.0
4	1.1	-	-	-	-	-	-	1.1
Total:	28.8	12.0	3.2	17.5	19.8	4.6	14.1	100.0

Table D-29

Requiem - D 0-Flat
(Graduale - Offertorium)

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	36	8	4	13	31	4	12	108
1	15	2	-	9	8	-	3	37
2	4	1	1	-	2	-	2	10
3	4	-	-	-	1	-	-	5
4	2	-	-	-	-	-	-	2
Total:	61	11	5	22	42	4	17	162
Pitch Percentages								
0	22.2	4.9	2.5	8.0	19.1	2.5	7.4	66.6
1	9.3	1.2	-	5.6	4.9	-	1.9	22.9
2	2.5	0.6	0.6	-	1.2	-	1.2	6.1
3	2.5	-	-	-	0.6	-	-	3.1
4	1.2	-	-	-	-	-	-	1.2
Total:	37.7	6.7	3.1	13.6	25.8	2.5	10.5	99.9

Table D-30

Mi-mi - E 0-Flat³⁸²

Weight	E	F	G	A	B	C	D	Total
Raw Data								
0	36	29	55	77	17	47	64	325
1	8	7	25	25	1	18	20	104
2	-	-	5	8	-	5	1	19
3	5	-	3	1	-	-	-	9
4	5	-	-	-	-	-	-	5
Total:	54	36	88	111	18	70	85	462
Pitch Percentages								
0	7.8	6.3	11.9	16.7	3.7	10.2	13.9	70.5
1	1.7	1.5	5.4	5.4	0.2	3.9	4.3	22.4
2	-	-	1.1	1.7	-	1.1	0.2	4.1
3	1.1	-	0.7	0.2	-	-	-	2.0
4	1.1	-	-	-	-	-	-	1.1
Total:	11.7	7.8	19.1	24.0	3.9	15.2	18.4	100.1

Table D-31

³⁸²The Missa *Mi-mi* contains eighteen cadences on the fifth degree. Seventeen occur on B-natural, while one takes place on B-flat. Cadences on B-natural occur in the *Gloria* (m. 10, Btb0, m. 41, Bcb0, m. 103, Bsb0, m. 116, Bsc0, m. 145, Bcb0, and m. 148, Bst0); *Credo* (m. 35, Bcb1, m. 82, Btb0, and m. 175, Bcb0); *Sanctus* (m. 10, Bst0, m. 25, Bcb0, m. 48, Bsc0+, m. 51, Bst0, m. 53, Bst0, and m. 64, Bcb0); and *Agnus* (m. 75, Bsc0 and m. 94, Btb0). The cadence on B-flat takes place in the *Credo* (m. 237, Bbcb0).

Sine nomine à5 - E 0-Flat³⁸³

Weight	E	F	G	A	B	C	D	Total
Raw Data								
0	15	20	31	36	14	26	40	182
1	9	3	3	5	-	3	16	39
2	1	-	-	-	-	1	-	2
3	2	-	-	-	-	-	-	2
4	2	-	-	1	-	-	-	3
Total:	29	23	34	42	14	30	56	228
Pitch Percentages								
0	6.6	8.8	13.6	15.8	6.1	11.4	17.5	79.8
1	4.0	1.3	1.3	2.2	-	1.3	7.0	17.1
2	0.4	-	-	-	-	0.4	-	0.8
3	0.9	-	-	-	-	-	-	0.9
4	0.9	-	-	0.4	-	-	-	1.3
Total:	12.8	10.1	14.9	18.4	6.1	13.1	24.5	99.9

Table D-32

³⁸³The *Missa Sine nomine* à5 contains fourteen cadences on the fifth degree. Thirteen occur on B-natural, while one takes place on B-flat. Cadences on B-natural occur in the *Kyrie* (m. 10, Bcq0 and m. 11, Btq0); *Gloria* (m. 20, Bsqa0, m. 23, Bqb0, m. 30, Btq0, m. 45, Btq0, m. 46, Bcb0, and m. 66, Bcb0+); and *Credo* (m. 36, Bcb0, m. 54, Bsb0, m. 103, Bcb0, m. 119, Bsb0, and m. 120, Bsb0). Cadences on B-flat take place in the *Kyrie* (m. 11, Bbsq0). Portions of the *Credo* (*Patrem omnipotentem* to *Et resurrexit*) gain one flat in the tenor and bassus.

Requiem - F 0-Flat

(Introitus)

Weight	F	G	A	B	C	D	E	Total
Raw Data								
0	6	3	5	-	4	5	1	24
1	2	2	-	-	-	-	-	4
2	3	-	1	-	-	-	-	4
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	13	5	6	-	4	5	1	34
Pitch Percentages								
0	17.7	8.8	14.7	-	11.8	14.7	2.9	70.6
1	5.9	5.9	-	-	-	-	-	11.8
2	8.8	-	2.9	-	-	-	-	11.7
3	2.9	-	-	-	-	-	-	2.9
4	2.9	-	-	-	-	-	-	2.9
Total:	38.2	14.7	17.6	-	11.8	14.7	2.9	99.9

Table D-33

Ma maistresse - F 1-Flat

Weight	F	G	A	Bb	C	D	E	Total
Raw Data								
0	14	31	18	16	26	16	5	126
1	11	3	3	3	11	6	-	37
2	2	-	1	-	-	-	-	3
3	1	-	-	-	2	-	-	3
4	2	-	-	-	-	-	-	2
Total:	30	34	22	19	39	22	5	171
Pitch Percentages								
0	8.2	18.1	10.5	9.4	15.2	9.4	2.9	73.7
1	6.4	1.8	1.8	1.8	6.4	3.5	-	21.7
2	1.2	-	0.6	-	-	-	-	1.8
3	0.6	-	-	-	1.2	-	-	1.8
4	1.2	-	-	-	-	-	-	1.2
Total:	17.6	19.9	12.9	11.2	22.8	12.9	2.9	100.2

Table D-34

Requiem - F 1-Flat

(Kyrie)

Weight	F	G	A	Bb	C	D	E	Total
Raw Data								
0	2	5	2	-	6	3	1	19
1	1	5	1	-	1	-	1	9
2	3	-	-	-	-	-	-	3
3	3	-	-	-	-	-	-	3
4	1	-	-	-	-	-	-	1
Total:	10	10	3	-	7	3	2	35
Pitch Percentages								
0	5.7	14.3	5.7	-	17.1	8.6	2.9	54.3
1	2.9	14.3	2.9	-	2.9	-	2.9	25.9
2	8.6	-	-	-	-	-	-	8.6
3	8.6	-	-	-	-	-	-	8.6
4	2.9	-	-	-	-	-	-	2.9
Total:	28.7	28.6	8.6	-	20.0	8.6	5.8	100.3

Table D-35

Prolationum - F 1 and 2-Flat³⁸⁴

Weight	F	G	A	Bb	C	D	E(b)	Total
Raw Data								
0	54	90	56	33	84	63	32	412
1	26	33	22	6	48	15	5	155
2	4	4	2	-	9	3	-	22
3	5	-	-	-	-	-	-	5
4	5	-	-	-	-	-	-	5
Total:	94	127	80	39	141	81	37	599
Pitch Percentages								
0	9.0	15.0	9.4	5.5	14.0	10.5	5.3	68.7
1	4.3	5.5	3.7	1.0	8.0	2.5	0.8	25.8
2	0.7	0.7	0.3	-	1.5	0.5	-	3.7
3	0.8	-	-	-	-	-	-	0.8
4	0.8	-	-	-	-	-	-	0.8
Total:	15.6	21.2	13.4	6.5	23.5	13.5	6.1	99.8

Table D-36

³⁸⁴The *Missa Prolationum* contains thirty-nine cadences on the fourth degree. Thirty-three occur on B-flat, while six take place on B-natural. Cadences on B-flat occur in the *Kyrie* (m. 32, Bbcb0 and m. 37, Bbcb0); *Gloria* (m. 33, Bbsb0, m. 46, Bbst0, m. 51, Bbst1+, m. 70, Bbst0+*, m. 98, Bbst1+, m. 121, Bbtb1, m. 129, Bbtb0, m. 133, Bbsc0, m. 139, Bbtb0, and m. 142, Bbsb0); *Credo* (m. 73, Bbcb0+, m. 75, Bbtb0, m. 108, Bbsb0, m. 164, Bbct0, and m. 168, Bbsb0); *Sanctus* (m. 16, Bbsb0, m. 58, Bbsb0, and m. 65, Bbst0); and *Agnus* (m. 2, Bbst0, m. 4, Bbst1+, m. 18, Bbst0, m. 30, Bbsc0, m. 43, Bbsc0, m. 44, Bbsc1, m. 53, Bbcb1+, m. 58, Bbsb0, m. 63, Bbtb0, m. 67, Bbtb0, m. 77, Bbsb0, m. 79, Bbcb0+, and m. 83, Bbst0). Cadences on B-natural take place in the *Kyrie* (m. 65, Bst0, m. 66, Bst0, m. 91, Bst0, m. 97, Bst0, and m. 102, Bst0); and *Credo* (m. 39, Bsc0+). The *Missa Prolationum* contains thirty-seven cadences on the seventh degree. Thirty-five occur on E-natural, while two take place on E-flat. Cadences on E-natural occur in the *Kyrie* (m. 101, Est0, m. 114, Ect1, m. 120, Esb0, and m. 122, Esb0); *Gloria* (m. 9, Ecb0, m. 17, Ecb0, m. 18, Esc0, m. 28, Esc0, m. 37, Ecbl, m. 58, Esc0+, m. 83, Ecb0, m. 90, Esb0, m. 109, Ect0+, m. 113, Ect0, m. 140, Ecb0, and m. 141, Esb0); *Credo* (m. 31, Est0, m. 43, Etb0, m. 45, Esc0, m. 71, Esb0, m. 131, Est0, m. 138, Ect0, m. 161, Est0, m. 163, Esb0, m. 167, Est1, and m. 171, Ecb0); *Sanctus* (m. 10, Ecb0, m. 21, Esc0, m. 58, Ect0, m. 58, Ect0, and m. 86, Ecb0); and *Agnus* (m. 13, Ecb0, m. 16, Ecbl, m. 18, Ecbl, and m. 57, Etb0). Cadences on E-flat take place in the *Agnus* (m. 77, Ebcb0 and m. 77, Ebct0).

Quinti toni - F 1 and 2-Flat³⁸⁵

Weight	F	G	A	Bb	C	D	E(b)	Total
Raw Data								
0	41	55	31	26	67	23	14	257
1	20	7	7	3	32	4	1	74
2	3	1	-	1	-	1	-	6
3	6	-	-	-	2	-	-	8
4	5	-	-	-	-	-	-	5
Total:	75	63	38	30	101	28	15	350
Pitch Percentages								
0	11.7	15.7	8.9	7.4	19.1	6.6	4.0	73.4
1	5.7	2.0	2.0	0.9	9.1	1.1	0.3	21.1
2	0.9	0.3	-	0.3	-	0.3	-	1.8
3	1.7	-	-	-	0.6	-	-	2.3
4	1.4	-	-	-	-	-	-	1.4
Total:	21.4	18.0	10.9	8.6	28.8	8.0	4.3	100.0

Table D-37

³⁸⁵The Missa *Quinti toni* contains fifteen cadences on the seventh degree. Nine occur on E-natural, while six take place on E-flat. Cadences on E-natural occur in the *Gloria* (m. 41, Etb0, m. 84, Esb0, and m. 125, Esb0); *Credo* (m. 46, Etb0 and m. 153, Etb0); *Sanctus* (m. 22, Esb0, m. 111, Esb0, and m. 113, Etb0); and *Agnus* (m. 102, Esb0). Cadences on E-flat take place in the *Kyrie* (m. 23, Ebsb0 and m. 25, Ebtb0); *Gloria* (m. 7, Ebsb0 and m. 53, Ebst0); and *Sanctus* (m. 29, Ebtb1 and m. 33, Ebsb0).

De plus en plus - G 0-Flat

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	77	35	9	56	56	20	14	267
1	44	9	-	19	24	2	4	102
2	8	-	-	9	5	-	-	22
3	4	-	-	3	1	-	-	8
4	5	-	-	-	-	-	-	5
Total:	138	44	9	87	86	22	18	404
Pitch Percentages								
0	19.1	8.7	2.2	13.9	13.9	5.0	3.5	66.3
1	10.9	2.2	-	4.7	5.9	0.5	1.0	25.2
2	2.0	-	-	2.2	1.2	-	-	5.4
3	1.0	-	-	0.7	0.3	-	-	2.0
4	1.2	-	-	-	-	-	-	1.2
Total:	34.2	10.9	2.2	21.5	21.3	5.5	4.5	100.1

Table D-38

Ecce ancilla Domini - G 0-Flat³⁸⁶

(*Kyrie* - *Gloria* - *Sanctus* - *Agnus*)

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	56	32	20	53	47	18	14	240
1	26	11	-	14	15	3	2	71
2	7	1	-	4	1	-	-	13
3	4	-	-	1	-	-	-	5
4	4	-	-	-	-	-	-	4
Total:	97	44	20	72	63	21	16	333
Pitch Percentages								
0	16.8	9.6	6.0	15.9	14.1	5.4	4.2	72.0
1	7.8	3.3	-	4.2	4.5	0.9	0.6	21.3
2	2.1	0.3	-	1.2	0.3	-	-	3.9
3	1.2	-	-	0.3	-	-	-	1.5
4	1.2	-	-	-	-	-	-	1.2
Total:	29.1	13.2	6.0	21.6	18.9	6.3	4.8	99.9

Table D-39

³⁸⁶The Missa *Ecce ancilla Domini* (excepting the C 1-flat *Credo*) contains twenty cadences on the third degree. Nineteen occur on B-natural, while one takes place on B-flat. Cadences on B-natural occur in the *Kyrie* (m. 6, Bsc0); *Gloria* (m. 31, Bcb0+, m. 41, Bcb0, m. 52, Bst0, m. 64, Bst0, m. 66, Btb0, m. 108, Bcb0, m. 120, Bcb0, and m. 174, Bct0); *Sanctus* (m. 11, Bsc0, m. 58, Bsb0, m. 76, Bst0, m. 88, Btb0, and m. 91, Bcb0); and *Agnus* (m. 3, Bsc0, m. 25, Bst0, m. 79, Btb0, m. 90, Bcb0, and m. 95, Bst0). The cadence on B-flat takes place in the *Gloria* (m. 122, Bbcb0).

Requiem - G 0-Flat

(Tractus)

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	13	6	2	10	2	-	4	37
1	9	3	-	5	-	1	1	19
2	5	1	-	-	-	-	3	9
3	1	-	-	-	-	-	1	2
4	1	-	-	-	-	-	-	1
Total:	29	10	2	15	2	1	9	68
Pitch Percentages								
0	19.1	8.8	2.9	14.7	2.9	-	5.9	54.3
1	13.2	4.4	-	7.4	-	1.5	1.5	28.0
2	7.4	1.5	-	-	-	-	4.4	13.3
3	1.5	-	-	-	-	-	1.5	3.0
4	1.5	-	-	-	-	-	-	1.5
Total:	42.7	14.7	2.9	22.1	2.9	1.5	13.3	100.1

Table D-40

L'homme armé - G 0-Flat³⁸⁷

(*Kyrie* - *Gloria* - *Credo* - *Sanctus* - *Agnus I and II*)³⁸⁸

Weight	G	A	B(b)	C	D	E	F	Total
Raw Data								
0	67	56	12	45	62	18	16	276
1	21	6	-	15	16	3	4	65
2	9	2	-	6	1	-	-	18
3	7	-	-	2	1	-	-	10
4	4	-	-	-	-	-	-	4
Total:	108	64	12	68	80	21	20	373
Pitch Percentages								
0	18.0	15.0	3.2	12.1	16.6	4.8	4.3	74.0
1	5.6	1.6	-	4.0	4.3	0.8	1.1	17.4
2	2.4	0.5	-	1.6	0.3	-	-	4.8
3	1.9	-	-	0.5	0.3	-	-	2.7
4	1.1	-	-	-	-	-	-	1.1
Total:	29.0	17.1	3.2	18.2	21.5	5.6	5.4	100.0

Table D-41

³⁸⁷The Missa *L'homme armé* contains twelve cadences on the third degree. Eight occur on B-natural, while four take place on B-flat. Cadences on B-natural occur in the *Kyrie* (m. 5, Bsb0 and m. 25, Bsb0); *Gloria* (m. 43, Bst0 and m. 107, Bsb0); *Credo* (m. 66, Bsb0, m. 132, Bct0, and m. 166, Bst0); and *Sanctus* (m. 34, Bcb0). Cadences on B-flat take place in the *Gloria* (m. 6, Bbsc0) and *Credo* (m. 122, Bbcb0, m. 169, Bbcb0, and m. 177, Bbst0).

³⁸⁸Portions of the *Gloria* (*Et in terra pax* to *Filius Patris* in the contratenor, and *Et in terra pax* to *glorificamus te* in the bassus) gain one flat. From *Qui tollis* to *Amen*, the *Gloria* is G 0-flat. Portions of the *Sanctus* (*Osanna*) gain one flat in the bassus.

L'homme armé - G 1-Flat

(*Agnus III*)

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	10	6	-	1	5	-	-	22
1	3	-	-	-	2	-	-	5
2	1	-	-	-	1	-	-	2
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	15	6	-	1	8	-	-	30
Pitch Percentages								
0	33.3	20.0	-	3.3	16.7	-	-	73.3
1	10.0	-	-	-	6.7	-	-	16.7
2	3.3	-	-	-	3.3	-	-	6.6
3	-	-	-	-	-	-	-	-
4	3.3	-	-	-	-	-	-	3.3
Total:	49.9	20.0	-	3.3	26.7	-	-	99.9

Table D-42

Sine nomine à3 - G 1-Flat

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	66	11	8	19	54	13	16	187
1	31	4	-	-	27	1	2	65
2	25	3	-	-	14	-	1	43
3	7	-	-	-	1	-	-	8
4	5	-	-	-	-	-	-	5
Total:	134	18	8	19	96	14	19	308
Pitch Percentages								
0	21.4	3.6	2.6	6.2	17.5	4.2	5.2	60.7
1	10.1	1.3	-	-	8.8	0.3	0.7	21.2
2	8.1	1.0	-	-	4.5	-	0.3	13.9
3	2.3	-	-	-	0.3	-	-	2.6
4	1.6	-	-	-	-	-	-	1.6
Total:	43.5	5.9	2.6	6.2	31.1	4.5	6.2	100.0

Table D-43

Fors seulement - A 0-Flat³⁸⁹

Weight	A	B	C	D	E	F	G	Total
Raw Data								
0	58	36	31	63	45	31	53	317
1	29	5	6	20	8	4	10	82
2	9	-	-	3	2	1	-	15
3	1	-	-	1	3	-	-	5
4	3	-	-	-	-	-	-	3
Total:	100	41	37	87	58	36	63	422
Pitch Percentages								
0	13.7	8.5	7.4	14.9	10.7	7.4	12.6	75.2
1	6.9	1.2	1.4	4.7	1.9	1.0	2.4	19.5
2	2.1	-	-	0.7	0.5	0.2	-	3.5
3	0.2	-	-	0.2	0.7	-	-	1.1
4	0.7	-	-	-	-	-	-	0.7
Total:	23.6	9.7	8.8	20.5	13.8	8.6	15.0	100.0

Table D-44

³⁸⁹The *Missa Fors seulement* contains forty-one cadences on the second degree. Thirty-nine occur on B-natural, while two take place on B-flat. Cadences on B-natural occur in the *Kyrie* (m. 16, Btq0, m. 18, Btb0, m. 21, Bcq0, m. 23, Bct0, m. 37, Bcb0, m. 43, Btq0, m. 53, Btq0, m. 69, Bsc0, and m. 74, Bsq0); *Gloria* (m. 18, Bcb0, m. 31, Bcq0, m. 33, Bqb0, m. 36, Bcq0, m. 47, Bcq0, m. 52, Bcq0, m. 53, Bcb0, m. 66, Btb0+, m. 76, Bcq0, m. 82, Bsq0, m. 111, Bct0, m. 117, Bsq0, and m. 124, Bsb0); *Credo* (m. 8, Bsc1, m. 35, Bsc1, m. 47, Bsc0, m. 52, Bqb1, m. 54, Bcq1, m. 54, Bqb0, m. 63, Bst0, m. 64, Bsc0, m. 66, Btb0, m. 91, Bsc0, m. 108, Bcb0, m. 109, Bcb0, m. 139, Btb0, m. 141, Bcq0, m. 193, Bsc0, m. 194, Bst0, and m. 197, Bsb1). Cadences on B-flat take place in the *Gloria* (m. 74, Bbct0); and *Credo* (m. 104, Bbttb0).

Credo Sine nomine - A 1-Flat³⁹⁰

Weight	A	Bb	C	D	E	F	G	Total
Raw Data								
0	16	7	29	26	4	13	38	133
1	3	1	10	7	-	-	14	35
2	-	-	1	-	-	-	-	1
3	-	-	2	-	-	-	-	2
4	1	-	-	-	-	-	-	1
Total:	20	8	42	33	4	13	52	172
Pitch Percentages								
0	9.3	4.1	16.9	15.1	2.3	7.6	22.1	77.4
1	1.7	0.6	5.8	4.1	-	-	8.1	20.3
2	-	-	0.6	-	-	-	-	0.6
3	-	-	1.2	-	-	-	-	1.2
4	0.6	-	-	-	-	-	-	0.6
Total:	11.6	4.7	24.5	19.2	2.3	7.6	30.2	100.1

Table D-45

³⁹⁰The *Credo Sine nomine* contains two cadences on E-flat (m. 43, Ebst0 and m. 199, Ebcb0).

Ecce ancilla Domini - C 1-Flat

(Credo)

Weight	C	D	E	F	G	A	Bb	Total
Raw Data								
0	26	22	6	18	20	9	7	108
1	13	3	-	5	8	3	1	33
2	4	1	-	-	2	-	-	7
3	2	-	-	-	-	-	-	2
4	1	-	-	-	-	-	-	1
Total:	46	26	6	23	30	12	8	151
Pitch Percentages								
0	17.2	14.6	4.0	11.9	13.3	6.0	4.6	71.6
1	8.6	2.0	-	3.3	5.3	2.0	0.7	21.9
2	2.7	0.7	-	-	1.3	-	-	4.7
3	1.3	-	-	-	-	-	-	1.3
4	0.7	-	-	-	-	-	-	0.7
Total:	30.5	17.3	4.0	15.2	19.9	8.0	5.3	100.2

Table D-46

Cuiusvis toni

Weight	1	2	3	4	5	6	7	Total
Raw Data								
0	44	20	30	65	55	44	28	286
1	14	1	4	26	3	1	2	51
2	8	-	-	6	1	3	-	18
3	8	-	-	5	-	-	-	13
4	5	-	-	-	-	-	-	5
Total:	79	21	34	102	59	48	30	373
Pitch Percentages								
0	11.8	5.4	8.0	17.4	14.8	11.8	7.5	76.7
1	3.8	0.3	1.1	7.0	0.8	0.3	0.5	13.8
2	2.2	-	-	1.6	0.3	0.8	-	4.9
3	2.2	-	-	1.3	-	-	-	3.5
4	1.3	-	-	-	-	-	-	1.3
Total:	21.3	5.7	9.1	27.3	15.9	12.9	8.0	100.2

Table D-47

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CADENCE, LINEAR PROCEDURES, AND PITCH STRUCTURE
IN THE WORKS OF JOHANNES OCKEGHEM

VOLUME I

by

Scott David Atwell

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

The School of Music

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ABSTRACT

CADENCE, LINEAR PROCEDURES, AND PITCH STRUCTURE IN THE WORKS OF JOHANNES OCKEGHEM

By

Scott David Atwell

Johannes Ockeghem (ca. 1410-1497) left us fourteen masses, an isolated *Credo Sine nomine*, five motets, and twenty-two chansons. It has often been contended that the composer avoids cadences in his works, or at the very least, interrupts them (at seemingly cadential locations). While it may be demonstrated that Ockeghem does in fact discontinue (and extends as well as overlaps) cadences on occasion, a number of scholars continue to advance the premise that the composer maintains an apparent proclivity for cadential avoidance. However, a detailed examination confirms that more than 6,500 cadences, the conditions for which are defined in the theoretical writings of de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino, exist in the forty-two authenticated works, and that pitch degrees upon which these cadences occur in any given work are prioritized.

In the present study, cadences are classed according to pitch degrees upon which the cadences occur, structurally-defining voices, and weight (i.e., relevance of cadential pitch degree with regard to the total number of voices having halted, their respective durations, and their placement within a work). Modal profiles derived from this data are then established for each of the works. Profiles are arranged by

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finalis, frequency of cadences on each pitch degree, and magnitude or "weight" of the cadential event, and the findings collated into composites ordered by tonal type. The manipulation of linear procedures is investigated, with primary attention given to partial and like-signatures, *musica ficta*, and manuscript accidentals. Subsequent analysis of the correlation between these components--cadence data, modal profiles, tonal type composites, and linear procedures--reveals the inherent pitch structure of the works, and aids in understanding the horizontal and vertical procedures of Ockeghem.

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DEDICATION

This dissertation is dedicated to my wife, Patrice, both for her computer expertise which enabled me to present the material in a more polished form than would otherwise have occurred, and also for her patience and support throughout the course of the project. It is with much love and respect that I dedicate this work to her.

December, 2001

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CHAPTER I

INTRODUCTION

Johannes Ockeghem (ca. 1410-1497)¹ left us fourteen masses, an isolated *Credo Sine nomine*, five motets, and twenty-two chansons. Scholarship has frequently contended that the composer avoids cadences² in his works, or at the very least, interrupts such events (at seemingly cadential locations). While it may be demonstrated that Ockeghem does in fact discontinue (and delays, extends, and overlaps) cadences on occasion, a number of distinguished scholars past and present have advanced the premise that the composer maintains an apparent proclivity for cadential avoidance,

¹For biographical and bibliographical information on Ockeghem, as well as an exhaustive list of compositions attributed to him, see M. Picker, *Johannes Ockeghem and Jacob Obrecht: A Guide to Research* (New York: Garland Publishing, 1988). The work also includes a list of the numerous sources which contain works by Ockeghem, doubtful and lost works, and a useful discography. The most recent edition of Ockeghem's masses, edited by J. B. van Benthem, includes information on the variant spellings of Ockeghem's name, details on a presumed autograph signature, exhaustive editorial principles, literature on the sources, variant editions, and selected literature. See J. B. van Benthem, ed., *Masses and Mass Sections*, I, *Masses Based on Chant*, fasc. 1 (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1994-) p. vii and p. ix. Concerning the legitimacy of Hainaut as Ockeghem's birthplace, see D. van Overstraeten, "Le lieu de naissance de Jean Ockeghem (ca 1420-1497): Une énigme élucidée," *Revue belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap* 46 (1992) pp. 23-32. A cursory survey is contained in K. R. Pietschmann, "Der Donatello der Musik: Johannes Ockeghem," *Concerto: Das Magazin für Alte Musik* 14, no. 127 (Oct. 1997) pp. 26-28. For a report on Ockeghem's recent commemoration in Tours (celebrating the 500th anniversary of his death), see E. Schreurs, "Ockeghem in Tours Herdacht," *Musica Antiqua: Actuele informatie over oude muziek* 14, no. 2 (May 1997) pp. 77-78. For a brief synopsis of Ockeghem's remarkable originality, in which the composer is referred to as "... the most original musical mind of the 15th century," see F. Fitch, "Down in the Valley," *Musical Times* (Sept. 1995) pp. 456-464.

²One of the earliest attempts to analyze the structure of cadences in the music of Ockeghem was undertaken by R. Zimmermann, "Stilkritische Anmerkungen zum Werk Ockeghems," *Archiv für Musikwissenschaft* 22 (1965) pp. 248-271. The author gives particular attention to the stylistic traits of the large-scale works (i.e., masses), and provides a conjectural chronology.

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frequently describing his ostensibly irrational style in negative terms:³

He renounces with amazing consistency all customary means of articulating a composition: cadences, profiled motives, symmetrical phrase structure, lucid interrelation of parts, imitation, sequences, prominence of one voice over others, and so forth.... His music avoids precisely those features that would enable the listener to grasp the details or the large structural units and to integrate them in his mind.... The listener is deprived of any regularity that sets up the feeling of anticipation; he can only passively follow the unfolding of lines and be carried by their unpredictable rise and fall.⁴

Those well-versed in the performance practice of Ockeghem's works share a similar opinion, and likewise echo these sentiments in terms of what is apparently lacking in the compositional structure of his music:

If Johannes Ockeghem had set out to write music that would persistently elude and escape modern analysis, he could not have been more successful than he in fact is. Musicologists have long agreed that Ockeghem's sacred musical style is best described in negative terms--that is, by denying it the formal properties that are more obviously present in other composers' scores.⁵

Furthermore, if contemporary scholarship is any indication, it would appear that such an axiom continues to be an important beginning criterion with regard to describing his enigmatic compositional style, with relatively few, if any, studies asserting a contrary position:

³The phrases "irrational style" and "negative terms" are here used in the manner characterized by E. H. Sparks. See E. H. Sparks, *Cantus Firmus in Mass and Motet 1420-1520* (Berkeley: University of California Press, 1963).

⁴M. Bukofzer, "Caput: a Liturgico-Musical Study," in *Studies in Medieval and Renaissance Music* (New York: W. W. Norton, 1950) pp. 291-292.

⁵See E. Wickham, inserted notes to *Ockeghem: Missa Mi-mi* (England: Gaudeamus GAU 139, 1994) p. [1].

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Peculiar to Ockeghem is his tendency to avoid sectional articulation by such techniques as imitation of concise motives, cadences, or homorhythm, and to maintain a "floating" quality that tends to defy analysis and in which some scholars see a musical analog to late-medieval mysticism.⁶

While these assertions are accurate to a degree, a detailed examination confirms that more than 6,500 cadences exist in the works of Ockeghem. Secondly, the conditions for these events are defined in varying degrees in the theoretical writings of de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino.⁷ Lastly, pitch degrees upon which these cadences occur in any given work are prioritized.

It is the intention of this study to show that cadences in the works of Ockeghem may be classed according to pitch degrees upon which the cadences occur, structurally-defining voices, and weight (i.e., relevance of cadential pitch degree with regard to the total number of voices having halted, their respective durations, and their placement within a work). Modal profiles derived from this data will then be established for each of the works. Profiles will be arranged by *finalis*, frequency of cadences on each pitch degree, and magnitude or "weight" of the cadential event, and the findings collated into composites ordered by tonal type. The manipulation of linear procedures will be investigated, with attention given to partial and like-signatures, *musica ficta*, and manuscript

⁶Picker, *Johannes Ockeghem and Jacob Obrecht*, p. 18.

⁷Although various theorists of the Middle Ages and Renaissance have discussed the structure of cadences, this study shall rely primarily on selected theoretical writings preceding, contemporary with, and succeeding Ockeghem, namely, de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino.

accidentals. Subsequent analysis of the correlation between these components--cadence data, modal profiles, tonal type composites and linear procedures--will show the inherent pitch structure of the works, and will aid in understanding the horizontal and vertical procedures of Ockeghem.⁸

The idea for this topic evolved out of the author's previous study on cadence and structure,⁹ which was restricted to the fourteen mass cycles. Additionally, three works written on the subject of cadential structure and mode were influential; namely, L. Perkins, "Mode and Structure in the Masses of Josquin" (*Journal of the American Musicological Society* 26, 1973), H. S. Powers, "Tonal Types and Modal Categories in Renaissance Polyphony" (*Journal of the American Musicological Society* 34, 1981), and P. Urquhart, "Cadence, Mode, and Structure in the Motets of Josquin Desprez" (M.A. Thesis, Smith College, 1982). Furthermore, this writer's passion for the music of Ockeghem was a determining factor. As an undergraduate in 1980, the author undertook a two-year thesis project transcribing and writing about the notation of Ockeghem's *Requiem*. The insights gained from working with the notational intricacies of this profound work subsequently led this writer to an investigation of the remaining mass cycles known to have been written by Ockeghem. Insofar as limiting the cadential analysis to the masses provided a starting point

⁸For a remarkable discussion of Ockeghem's non-imitative linear part-writing, see Bukofzer, *Studies*, pp. 280-292.

⁹S. Atwell, "Cadence and Structure in the Masses of Johannes Ockeghem" (M.A. Thesis, University of New Hampshire, 1992).

in understanding the inherent pitch structure of these large-scale works, the investigation was expanded to incorporate all of the works of Ockeghem in order to comprehend more definitively the composer's overall modal/tonal procedures. While this was accomplished in part by examining cadences, it was augmented by researching his entire output from one very significant additional standpoint: the manipulation of linear procedures, consisting of the use of partial and like signatures, *musica ficta*, and manuscript accidentals.

The mode of operation for this study will be to examine and classify every cadence in the complete works of Ockeghem. This will be done first by examining the theoretical treatises of de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino, and then by describing precisely what constitutes a cadence preceding, contemporary with, and succeeding, Ockeghem's lifetime. Specifically, this writer will examine what each theorist has to say about cadences (frequently defined by theorists of the time as either a contraction from a third to a unison, or an expansion from a sixth to an octave). Additional works will also be examined, as will the assertions and perspectives of what modern scholars have to say regarding cadences and their construction at this time.

Secondly, examining and collating all pitch degrees upon which cadences occur will be undertaken. For example, if in a given work a third C-E contracts to a unison D, or a sixth E-C expands to an octave D (both archetypes having first been shown to exist in the theoretical treatises), the result is in both cases a cadence (and as such, a doubling of pitch degree)

on D. By collating according to pitch all cadences in a given work, modal profiles may then be constructed illustrating which cadential pitch degrees occur more or less frequently than others. These profiles will illustrate which cadence degrees have been given priority with regard to frequency, and will as a result help to delineate the pitch or "tonal" center around which a given work vacillates. Additionally, degrees upon which these cadences occur in any given work will be grouped according to the structurally-defining voices and "weight." Once each of the forty-two authenticated works of Ockeghem have been treated in like manner, the establishment of "tonal type composites" (including cadential pitch profiles, frequency, and weights of the respective cadences) will be possible for works with "like tonalities." After tonal type composites have been amassed, comparisons from work to work will be possible at a variety of levels.

Several works will be consulted in examining modality and tonal types in the works of Ockeghem. Among these are E. P. Bergquist, "Mode and Polyphony around 1500: Theory and Practice"; J. J. Dean, "Ockeghem's Attitude Towards Tonality: Three-Mode and Eight-Mode Typologies"; D. Fallows, "*Prenez sur moy*: Ockeghem's Tonal Pun"; C. C. Judd, "Modal Types and *Ut, Re, Mi* Tonalities: Tonal Coherence in Sacred Vocal Polyphony From About 1500"; L. Perkins, "Modal Strategies in Ockeghem's *Missa Cuiusvis toni*"; H. S. Powers, "Is Mode Real? Pietro Aron, the Octenary System, and Polyphony," and "Tonal Types and Modal Categories in Renaissance Polyphony"; D. M. Randel, "Emerging Triadic Tonality in the Fifteenth Century"; and P.

Urquhart, "Calculated to Please the Ear: Ockeghem's Canonic Legacy." Additional relevant works will be examined as well.

Thirdly, the manipulation of linear procedures will be investigated, with primary attention given to partial and like-signatures, *musica ficta*, and manuscript accidentals. The works of K. Berger, *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino*; C. Goldberg, "Musik als kaleidoskopischer Raum: Zeichen, Motiv, Gestus, und Symbol in Johanness Ockeghems *Requiem*"; R. Hoppin, "Partial Signatures and *Musica Ficta* in Some Early Fifteenth Century Sources"; A. Hughes, *Manuscript Accidentals: Ficta in Focus, 1350-1450*; and P. Urquhart, "Canon, Partial Signatures, and *Musica ficta* in Works by Josquin DesPrez and His Contemporaries," will be consulted. Additional relevant works will be examined as well.

Lastly, when these components of the study (i.e., cadence data, modal profiles, tonal type composites, and linear procedures) have been collated and correlated, primary as well as peripheral aspects of Ockeghem's music will be able to be interpreted in a different light. Information gleaned pertaining to these elements will, of course, depend on the questions which are then asked as a result of the correlated data. For example, it will be interesting to see which voices are favored by Ockeghem in the formulation of cadences, and why. Also, do genres (e.g, chansons, motets, and masses) have any influence on which parts are chosen as the structurally-defining voices? Why is it that the large-scale works (motets and masses) are seemingly modal in conception, while the

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small-scale works--namely, the chansons--appear to be relatively tonal in conception?¹⁰ Furthermore, which pitch degrees and modes does Ockeghem favor, and why? Why does Ockeghem include a profusion of parallel unisons, fifths, octaves, twelfths, fifteenths, and nineteenths in his works? Is it possible to demonstrate that modal transposition occurs in the works of Ockeghem? If so, are tonal types which ostensibly constitute such a transposition (e.g., G 0-flat and C 1-flat) truly analogous, and are these transpositions a common occurrence? What role, if any, does the application of *musica ficta* play in the formulation of and transition toward such transpositions? What is the significance, if any, of Ockeghem's relative avoidance of cadencing on pitch degree B? These are just some of the questions which will be addressed after having thoroughly examined the vertical and linear aspects of Ockeghem's complete works.

The forty-two authenticated works¹¹ of Ockeghem may be grouped into three categories: chansons, motets, and masses (Table 1-1). The first group, the chansons, amount to twenty-

¹⁰For a study of the chansons from an aesthetic perspective, see C. Goldberg, *Die Chansons Johannes Ockeghems: Ästhetik des musikalischen Raumes* (Laaber: Laaber Verlag, 1992). The work includes a comprehensive bibliography (pp. 415-422). For a review of the work, see H. Ryschawy, review of *Die Chansons Johannes Ockeghems: Ästhetik des musikalischen Raumes*, by C. Goldberg, *Neue Zeitschrift für Musik* 156, no. 2 (Mar.-Apr. 1995) p. 78.

¹¹The works considered authenticated for this study are according to Picker, *Johannes Ockeghem and Jacob Obrecht*, pp. 18-38. Wexler includes *Vivit Dominus* among the undisputed works. Since conclusive evidence for *Vivit Dominus* being an authentic work of Ockeghem is lacking, it has not been included in Table 1-1. See R. Wexler [with D. Plamenac], ed., *Collected Works*, Third Volume, Motets and Chansons (Philadelphia: American Musicological Society, 1992) p. xlix and p. 25. One of the earliest attempts at cataloging Ockeghem's works was undertaken by Michel Brenet. See M. Brenet, *Musique et musiciens de la vieille France* (Paris: F. Alcan, 1911).

two.¹² Fourteen of these are rondeaux, four are bergerettes,

Authenticated Works of Ockeghem¹³

Chansons [22]	Motets [5]	Masses [14] and Mass Section
<i>Aultre Venus estés</i> (35)	<i>Alma redemptoris mater</i> (119)	<i>Au travail suis</i> (563)
<i>Baisiés moy dont fort</i> (58)	<i>Ave Maria</i> (44)	<i>Caput</i> (919)
<i>D'un autre amer</i> (45)	<i>Intemerata Dei mater</i> (136)	<i>Cuiusvis toni</i> (471)
<i>Fors seulement l'actente</i> (70)	<i>Salve regina</i> (234)	<i>De plus en plus</i> (830)
<i>Fors seullement contre</i> (63)	<i>Ut heremita solus</i> (195)	<i>Ecce ancilla Domini</i> (786)
<i>Il ne m'en chault</i> (37)		<i>Fors seulement</i> (414)
<i>J'en ay dueil</i> (53)		<i>L'homme armé</i> (638)
<i>La despourveue</i> (32)		<i>Ma maistresse</i> (175)
<i>L'autre d'antan</i> (37)		<i>Mi-mi</i> (707)
<i>Les desléaulx</i> (31)		<i>Prolationum</i> (648)
<i>Ma bouche rit</i> (72)		<i>Quinti toni</i> (725)
<i>Ma maistresse</i> (68)		<i>Requiem</i> (803)
<i>Mort tu as navré/Miserere</i> (60)		<i>Sine nomine à3</i> (733)
<i>O rosa bella</i> (46)		<i>Sine nomine à5</i> (211)
<i>Prenez sur moi</i> (35)		<i>Credo Sine nomine</i> (218)
<i>Presque transi</i> (52)		
<i>Quant de vous seul</i> (36)		
<i>Qu'es mi vida preguntays</i> (45)		
<i>Se vostre cuer eslongne</i> (44)		
<i>S'elle m'amera</i> (47)		
<i>Tant fuz gentement resjouy</i> (65)		
<i>Ung aultre l'a</i> (45)		

Table 1-1

and one is a rondeau-chanson. There is also one ballata, one

¹²The standard work on the motets and chansons is D. Plamenac, "Johannes Ockeghem als Motetten-und Chansonkomponist: nebst einleitender Bibliographie seines Gesamtwerkes" (Ph.D. Dissertation, University of Vienna, 1925). See also D. Plamenac, "On Reading Fifteenth-Century Chanson Texts," *Journal of the American Musicological Society* 30 (1977) pp. 320-324. For a related study, see L. A. Nitzberg, "A Comparative Study of Johannes Ockeghem and Antoine Busnois as Composers of Chansons" (M.M. Thesis, University of Texas at Austin, 1978).

¹³Numerals in parentheses adjacent to distinctive titles denote the total number of measures for the individual works furnished in the editions of Plamenac (masses and mass section) and Wexler (chansons and motets). Although absolute totals could differ if one were to compare transcriptions additional to Plamenac and Wexler, the relative totals provided are correct, and the proportions from one work to another, reliable.

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canción, and one ballade (*Déploration sur la mort de Binchois*), the latter employing French¹⁴ and Latin texts. Table 1-2 will help to illustrate the different medieval fixed formes (i.e., ballade, rondeau, or virelai) used in the secular works of Ockeghem, as well as the *couplet* texts included in the four *bergerettes* and one ballata. The number of voice parts for each of the secular songs has been included at the right.

The sacred works of Ockeghem may be classed according to two genres, the motets and masses. The first group to be considered is the motets. There are five authenticated motets of Ockeghem:¹⁵ *Alma redemptoris mater*, *Ave Maria*, *Intemerata Dei mater*, *Salve regina*,¹⁶ and *Ut heremita solus*.¹⁷ *Alma*

¹⁴Concerning the possibility that the French text may have originated with Ockeghem, see A. Pirro, *Histoire de la musique de la fin du XIV^e siècle à la fin du XVI^e* (Paris: Renouard, 1940) p. 102.

¹⁵For an excellent and exhaustive source-study of the motets, see A. Lindmayr, *Quellenstudien zu den Motetten von Johannes Ockeghem* (Laaber: Laaber-Verlag, 1990). The work is a revision of the author's doctoral dissertation (Paris-Lodron-Universität Salzburg, 1988) and examines thirteen motets (surviving in fifteen primary sources) that are attributed to Ockeghem. For a study alleging the attribution of *Gaude Maria virgo* to Ockeghem, see J. M. Raley, "Johannes Ockeghem's *Gaude Maria virgo*" (D.M.A. Thesis, Southern Baptist Theological Seminary, 1988).

¹⁶Another setting of *Salve regina* once attributed to Ockeghem has been shown to be by Basiron. See J. J. Dean, "Ockeghem or Basiron? A Disputed *Salve Regina* and a 'Very Notable' Minor Composer," *Abstracts of Papers Read at the Fifty-Second Annual Meeting of the American Musicological Society* (1986) pp. 46-47. Prior to the publication of this abstract, the motet was assumed to be an *opus dubium* of both Basiron and Ockeghem. See M. Picker, "A *Salve Regina* of Uncertain Authorship," in *Datierung und Filiation von Musikhandschriften der Josquin-Zeit*, edited by L. Finscher (Wiesbaden: In Kommission bei O. Harrassowitz, 1983) pp. 177-179.

¹⁷For a comparative study of the puzzle-tenor of *Ut heremita solus*, two works are significant. The first is A. Schering, "Ein Rätseltenor Ockeghems," in *Festschrift Hermann Kretzschmar zum siebzigsten Geburtstag überreicht von Kollegen, Schülern und Freunden* (Leipzig: C. F. Peters, 1918) pp. 132-135; and the second is A. Lindmayr, "Ein Rätseltenor Ockeghems: Des Rätsels Lösung," *Acta Musicologica* 60 (1988) pp. 31-42. See also G. Reese, *Music in the Renaissance*, rev. ed. (New York: W. W. Norton, 1959) p. 124 (incl. n. 151). A recent study of A. Lindmayr-Brandl has postulated that *Ut heremita solus* is actually a work of Agricola, and

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redemptoris mater and *Salve regina* are Marian antiphon motets, while the Marian-texted *Ave Maria* appears to be free-composed.

Ockeghem: Chansons ¹⁸	Parts
<i>Aultre Venus estés</i> (Rondeau)	à3
<i>Baisiés moy dont fort</i> (Rondeau)	à3
<i>D'un autre amer</i> (Rondeau)	à3
<i>Fors seulement l'actente</i> (Rondeau)	à3
<i>Fors seullement contre</i> (Rondeau)	à3
<i>Il ne m'en chault</i> (Rondeau)	à3
<i>J'en ay dueil</i> (Rondeau) ¹⁹	à4
<i>La despourveue</i> (Rondeau)	à3
<i>L'autre d'antan</i> (Rondeau)	à3
<i>Les desléaulx ont la saison</i> (Rondeau)	à3
<i>Ma bouche rit</i> (Bergerette - <i>Ha cuer pervers</i>)	à3
<i>Ma maistresse</i> (Bergerette - <i>Helas de vous</i>)	à3
<i>Mort tu as navré/Miserere</i> (Ballade) ²⁰	à4
<i>O rosa bella</i> (Ballata - <i>Ai lasso mi - Bedyngam/Dunstable?</i>)	à2
<i>Prenez sur moi</i> (Rondeau)	à3
<i>Presque transi</i> (Bergerette - <i>Helas, je suis</i>)	à3
<i>Quant de vous seul</i> (Rondeau)	à3
<i>Qu'es mi vida preguntays</i> (Canción)	à4

that it is based on Ockeghem's tenor. See A. Lindmayr-Brandl, "Ockeghem's Motets: Style As an Indicator of Authorship: the Case of *Ut heremita solus* Reconsidered," in *Johannes Ockeghem: actes du XLe Colloque internationale d'études humanistes, Tours, 3-8 février 1997*, edited by P. Vendrix (Paris: Klincksieck, 1998) pp. 499-520.

¹⁸Unless otherwise noted, all known *cantus firmi* for the chansons are taken from Picker, *Johannes Ockeghem and Jacob Obrecht*, pp. 30-36.

¹⁹The rondeau may originally have been written à3. See L. Litterick, "The Revision of Ockeghem's *Je n'ay dueil*," *Le Moyen français* 5 (1980) pp. 29-48.

²⁰Listed as a ballade (motet-chanson) in Picker, and as a ballade in Wexler. See Picker, *Johannes Ockeghem and Jacob Obrecht*, p. 34; and Wexler, *Collected Works, Third Volume*, p. lxxxv-lxxxvi.

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<i>S'elle m'amera/Petite camusette (Rondeau-Chanson)</i> ²¹	à4
<i>Se vostre cuer eslongne (Rondeau)</i>	à3
<i>Tant fuz gentement resjouy (Bergerette - Si haultement)</i>	à3
<i>Ung aultre l'a (Rondeau)</i>	à3

Table 1-2

Intemerata Dei mater is also Marian-texted (though not an antiphon) and is written for five voices, while *Ut heremita solus*, very likely an instrumental motet, is apparently related as a precursor to Busnois' *In hydraulis*.²² Table 1-3 illustrates the type of motet, texts and *cantus firmi*, if known, upon which each of these sacred works is based. The number of voice parts for each of the motets has likewise been included at the right.

The second group of sacred works, the masses (including the isolated *Credo Sine nomine*)²³ constitutes the single

²¹Regarding performance of the work as a rondeau, see the commentary in Wexler, *Collected Works*, Third Volume, p. xcvi. Wexler names this double chanson as the only secular work of Ockeghem conceived originally for four voices, and provides information regarding the lack of *signa* in the sources (*ibid.*, p. xcvi).

²²For information on the relationship between *In hydraulis* and *Ut heremita solus*, see P. Higgins, "In hydraulis Revisited: New Light on the Career of Antoine Busnois," *Journal of the American Musicological Society* 39 (1986) pp. 36-86.

²³Picker suggests that the *Credo* chant is a paraphrase of *Credo I*, perhaps the *Patrem de Village* copied at Bruges in 1475-76. See Picker, *Johannes Ockeghem and Jacob Obrecht*, p. 25. See also *Johannes Ockeghem en zijn tijd: tentoonstelling gehouden in het Stadhuis te Dendermonde, 14 November - 6 December 1970* (St.-Gillis-bij.-Dendermonde: Oudheidkundige Kring van het Land van Dendermonde, 1970) p. 117. It was Plamenac who first suggested that the "... *Credo* may be identical with a *Patrem de Village* by Ockeghem reported by Fétis to have been copied in 1475 by the tenor and copyist Martin Collins." Fétis also maintained that Ockeghem wrote a complete Ordinary under the title *Patrem*. See D. Plamenac, ed., *Collected Works*, Second Volume, Masses and Mass Sections IX-XVI (New York?): American Musicological Society, 1966) p. xxxii. See also D. Plamenac, "A Postscript to Volume II of the *Collected Works* of Johannes Ockeghem," *Journal of the American Musicological Society* 3 (1950) p. 34.

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largest extant genre of work by Ockeghem.²⁴ The masses may be divided into three classes. The first category consists of the secular *cantus firmus* masses, based on a melody (most often a chanson) composed either by Ockeghem or by one of his contemporaries.²⁵ The second set includes the plainchant *cantus firmus* masses, not uncommon with composers during the

Ockeghem: Motets ²⁶	Parts
<i>Alma redemptoris mater</i> (Marian antiphon - <i>Virgo prius</i>)	à4
<i>Ave Maria</i> (Marian-texted - <i>Cantus prius factus?</i>) Lk. 1:28	à4
<i>Intemerata Dei mater</i> (Marian-texted - <i>Nec sine te - Aspiciat facito</i>)	à5
<i>Salve regina</i> (Marian antiphon - <i>Eia ergo - O dulcis</i>)	à4
<i>Ut heremita solus</i> (Instrumental? - <i>Ut heremita</i>)	à4

Table 1-3

fifteenth and sixteenth centuries. The third type, and perhaps the most interesting, are the masses that apparently are based on freely-invented melodic material (i.e., those which have yet to be identified as having been based on a

²⁴With the publication by Wexler, the last of Ockeghem's previously unpublished works--the motet *Ave Maria*, and the chansons *Il ne m'en chault* and *Tant fuz gentement resjouy*--are now available in a modern edition. See Wexler, *Collected Works*, Third Volume, pp. 6-7, p. 66, and p. 91, respectively.

²⁵Bukofzer credits Dufay with being the first to extend the source of the *cantus firmus* to the secular field. See Bukofzer, *Studies*, p. 224.

²⁶*Alma redemptoris mater* and *Salve regina* are anthems to the Blessed Virgin Mary for Sunday at Compline. *Alma redemptoris mater* is antiphon 5, from Vespers of Saturday before the 1st Sunday of Advent to 2nd Vespers of the Purification; and *Salve regina* is antiphon 1, from 1st Vespers of the Feast of the Blessed Trinity to None on Saturday before the 1st Sunday of Advent. For the original chants, see the Benedictines of Solesmes, eds., *The Liber Usualis With Introduction and Rubrics in English* (New York: Desclee Company, 1961) pp. 273-274 (*Alma redemptoris mater*) and p. 276 (*Salve regina*), respectively.

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cantus firmus).²⁷ Each of the three mass types, together with the *cantus firmi*, if known, upon which the masses are based, may be seen in Table 1-4. The number of voice parts for each of these sacred works has likewise been included at the right.

Having provided a brief overview of the secular and sacred works of Ockeghem, the focus of this investigation will now turn to a study of cadence, linear procedures, and pitch structure. As each of these three components are explored, greater attention will be given to the individual structure, various idiosyncracies, and style of the works. Structural and stylistic considerations will entail 1) an analysis of the cadences ordered by degree, structurally-defining voices, and weight; 2) an inquiry into Ockeghem's use of partial and like signatures, the application of *musica ficta*, and manuscript accidentals; and 3) the collation and examination of individual and composite tonal type profiles, the end result of which will be an investigation of primary, secondary, and tertiary pitch centers for each of the works.²⁸

²⁷The most current critical edition of Ockeghem's masses lists the *Missae Sine nomine* (i.e., [*Primi toni*]), *Quinti toni*, *My my* (i.e., [*Quarti toni*]), *Cuiusvis toni*, and *Prolacionum* [sic] among those works that are apparently based on freely-invented melodic material. See the commentary in van Benthem, *Masses*, I/1, p. [iv]. Miyazaki maintains that the *Missa Mi-mi* (*Quarti toni*) is based on the author's bergerette *Presque transi*. See H. Miyazaki, "New Light on Ockeghem's *Missa Mi-mi*," *Early Music* 13, no. 3 (Aug. 1985) pp. 367-375. Since the present writer remains unconvinced with regard to this assertion (although there is evidence which suggests that a stock melodic vocabulary may have been employed), the *Missa Quarti toni* has been classed, along with the *Missae Cuiusvis toni*, *Prolationum*, *Quinti toni*, and *Sine nomine* à3, as one of five which appear to lack a structural *cantus firmus*.

²⁸Additional inquiries will include an examination of Ockeghem's apparent proclivity for avoiding ascending and descending linear movement F to B and B to F; verticalities that incorporate augmented fourths and diminished fifths (as well as their respective compounds); the functioning

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Ockeghem: Masses and Credo Sine nomine	
Secular Cantus Firmus Masses	Parts
<i>Au travail suis</i> (Chanson - Barbingant?)	à4
<i>De plus en plus</i> (Rondeau - Binchois)	à4
<i>Fors seulement</i> (Rondeau - Ockeghem)	à5
<i>L'homme armé</i> (Busnois?)	à4
<i>Ma maistresse</i> (Bergerette - Ockeghem)	à4

Plainchant Cantus Firmus Masses	Parts
<i>Caput</i> (Venit ad Petrum)	à4
<i>Ecce ancilla Domini</i> (Missus est Angelus Gabriel)	à4
<i>Requiem</i> (Requiem aeternam/Te decet hymnus/Si ambulem/Domine Jesu Christe/Hostias)	à2/à3/à4
<i>Sine nomine</i> (Kyrie XVI; Gloria XV; Credo I)	à5
<i>Credo Sine nomine</i> (Credo I - Patrem de Village?)	à4

Masses Apparently Lacking a Cantus Firmus	Parts
<i>Cuiusvis toni</i>	à4
<i>Mi-mi</i> (Presque transi?)	à4
<i>Prolationum</i>	à4
<i>Quinti toni</i>	à3
<i>Sine nomine</i>	à3

Table 1-4

of the ascending linear major sixth; definitive pitch prioritizing; voice-pair combinations responsible for the structural preparation of cadences; the infrequency of cadences occurring on pitch degrees E-flat, B-flat, B-natural, and E-natural; and the abundance of parallel unisons, fifths, octaves, twelfths, fifteenths, and nineteenthths contained in the works.

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CHAPTER II

DEFINITION OF CADENCE

Before beginning the study of cadence in the works of Ockeghem, including the convictions of a selected number of theorists contemporary with him, it will be helpful to define what the term means relative to this study. In order to attain a proper historical perspective, and to have a representative corpus of work with which to make substantive comparisons, a number of theorists who address the construction of cadences were studied, namely, de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino. Additionally, modern scholarship on the subject of cadence was also considered, namely, the work of Apfel, Besseler, Crocker, Lowinsky, Perkins, Randel, and Urquhart.²⁹

It is interesting to note that although there is continuing disagreement regarding the application of the term "tonal system" to musics of the middle ages and early renaissance, what the theorists and modern scholars have to say about what constitutes a cadence is virtually congruous. This is a salient point, for if the theorists and scholars are in agreement with regard to the construction of this all-important musical event, then deductions and conclusions drawn from properly formulated premises will be all the more

²⁹Two peripheral studies on the subject of cadence which warrant mentioning are P. Aldrich, "An Approach to the Analysis of Renaissance Music," *Music Review* 30 (1969) pp. 1-21; and M. L. Clement, "The Approach to the Cadence in High Renaissance Music" (M.A. Thesis, University of California at Berkeley, 1945).

convincing. This writer will demonstrate that from the late fourteenth through the mid-sixteenth centuries (ca. 1380-1558) the construction of cadences, as evidenced in the treatises and echoed in contemporary writings, may be properly understood as the product of two-voiced (i.e., dyadic) writing.³⁰

Tracing the history of the cadence³¹ from the late middle ages to the mid-sixteenth century is both complex and problematical. Lowinsky has remarked that "the cadence is the cradle of tonality."³² While this opinion represents a view shared by a number of scholars who wish to trace the inception of the tonal system³³ to the late middle ages and early renaissance, it is not without opposition. For example, Perkins has rightly noted that "questions about the soundness of an analytical method that would apply to the compositions of the Renaissance, concepts and standards that came to be formulated as late as the eighteenth and nineteenth

³⁰Although this assertion is not without opposition, evidence for the two-voice construct with regard to the construction of cadences is convincing.

³¹For introductory information, see W. S. Rockstro, G. Dyson, W. Drabkin, and H. S. Powers, "Cadence," in *The New Grove Dictionary of Music and Musicians*, 6th ed., vol. 3, edited by S. Sadie (London: Macmillan, 1980) pp. 584-585. Additional general information on the construction of the "Burgundian," "leading tone," "octave leap," "phrygian" and "under third" (i.e., Landini) cadences may be found in G. Reese, *Music in the Renaissance* (New York: W. W. Norton, 1954).

³²E. Lowinsky, *Tonality and Atonality in Sixteenth-Century Music* (Berkeley: University of California Press, 1961) p. 4.

³³The reader is referred to R. W. Wienpahl, "The Evolutionary Significance of 15th Century Cadential Formulae," *Journal of Music Theory* 4 (1960) pp. 131-152, and "Modality, Monality and Tonality in the 16th and 17th Centuries," *Music and Letters* 52 (1971) pp. 407-417; D. M. Randel, "Emerging Triadic Tonality in the Fifteenth Century," *The Musical Quarterly* 57 (1971) pp. 73-86; and E. P. Bergquist, "Mode and Polyphony around 1500: Theory and Practice," *The Music Forum* 1 (1967) pp. 99-161.

centuries"³⁴ are suspect. And although the formulation of theoretical standards (and their accompanying analytical methods) in the eighteenth and nineteenth centuries are often applied anachronistically to the musics of earlier times,³⁵ the construction of the cadence is less ambiguous:

Consequently, it is possible and perhaps even necessary to consider the bass progressions that are fundamental to cadential structures in tonal music as nonstructural and nonessential in the cadence formulas that were contrapuntally conceived.³⁶

Further evidence that "bass progressions" were perceived as "nonstructural and nonessential in the cadence formulas that were contrapuntally conceived" may be seen in the following passage and accompanying example from Aaron's *Toscanello in musica* (1523) (Ex. 2-1):³⁷

³⁴L. Perkins, "Mode and Structure in the Masses of Josquin," *Journal of the American Musicological Society* 26 (1973) pp. 189-190.

³⁵The argument pertains to the use of harmonic terminology for musical events such as the cadence, and whether chosen descriptions such as "dominant-tonic movement" or the "V-I cadence" are appropriate for cadences which were described by the renaissance theorists in terms of two voices only. The important point relative to the present study is not the anachronistic bias resulting in inappropriate usage of eighteenth and nineteenth century harmonic terminology for renaissance music; rather, it is the fact that scholars whom maintain a contrary position with regard to the controversy (e.g., Apfel, Perkins, Randel, Crocker, and Urquhart on the one side, and Besseler and Lowinsky on the other) concede the two-voiced construct for cadences. See E. P. Bergquist, "The Theoretical Writings of Pietro Aaron" (Ph.D. Dissertation, Columbia University, 1967). See also Wienpahl, "The Evolutionary Significance," pp. 131-152, and "Modality, Monality and Tonality," pp. 407-417.

³⁶Perkins, "Mode and Structure," p. 195.

³⁷Bergquist, perhaps the most noted authority on the subject of Aaron's work, dates the example from Book II at 1523. See P. Aaron, *Toscanello in Music*, Book II, translated by P. Bergquist (Colorado Springs: Colorado College Music Press, 1970) p. 30. For an introduction to the theoretical works, see P. Aaron, "From the Trattato della natura e cognizione di tutti gli toni di canto figurato," in *Source Readings in Music History: From Classical Antiquity Through the Romantic Era*, selected and annotated by O. Strunk (New York: W. W. Norton, 1950) pp. 205-218. For a facsimile of the original *Thoscanello de la Musica*, see P. Aaron, *Thoscanello de la Musica: A Facsimile of the Venice 1523 Edition* (New York: Broude Brothers Limited, 1969).

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The advent of triadic harmony in 15th-century polyphony is reflected above all in the new types of cadential formation. The movement of the principal parts, the cantus and tenor, was still governed by the linear resolution of intervals (now usually preceded by a dissonant suspension), but the contratenor was free to move by leap; the [following] configurations, all true progenitors of the perfect (authentic) cadence, are commonly found in music from Dufay to Josquin. From a theoretical point of view they [i.e., cadences] were still 'based' on the tenor part; [the following example] for instance, was described by Aaron in the *Toscanello in musica* (1529) as a cadence on E.

Ex. 2-1 Cadence on E (Early 16th century)



Reproduced from W. S. Rockstro et al., "Cadence," *The New Grove Dictionary of Music and Musicians*, 6th ed., vol. 3 (London: Macmillan, 1980) p. 585.

An examination of Aaron's *Toscanello in musica* reveals that cadences were indeed based on the tenor part. Regarding the "termination" or "cadence," Aaron notes the following:

First, it is necessary that the composer who wishes to compose a song in the first or second tone should consider the form of these tones, because the tones are composed of various species of intervals, and it follows that different cadences or terminations must be found in them.³⁸

The following example (Ex. 2-2) contains three cadences. Although the first two soprano-tenor cadences occur on C and D, respectively, the movement of the bass part upward by a

³⁸Aaron continues by describing how one forms cadences on the first and second, third and fourth, fifth and sixth, and seventh and eighth tones. He also includes information on how to construct cadences on pitch degree B, one of the rarest of pitch degrees on which cadences occur in works of the fifteenth and early sixteenth centuries. See Aaron, *Toscanello in Music*, Book II, pp. 29-31.

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perfect fourth may be interpreted by skeptics as still having a more or less harmonic function. This is because in both cases the bass part also happens to terminate on the cadencing

Ex. 2-2 Aaron, *Toscanello in musica* (1523)



Reproduced from Aaron, *Toscanello in Music*, Book II, p. 30.

pitch, tripling the cadencing note. However, it is with the third case that Aaron's theoretical construct for cadences is most compelling.³⁹ Here, a tenor-soprano cadence on E is still based on the tenor part, yet the bass movement downward by fourth terminates on a non-cadencing pitch (A), and the cadencing voices both conclude on E, the major sixth expanding to the octave. This would appear to contradict the claim of Lowinsky and other scholars who would attempt to trace the inception of the tonal system based on movement of the lowest sounding voice to the late middle ages and early renaissance.⁴⁰ Additionally, Aaron's treatise corroborates

³⁹Aaron's treatise is dated 1523, twenty-six years after Ockeghem's death (1497). His description of the two-voiced framework for cadences is defined as such without regard to the movement of the bass. It is this writer's assertion that since events such as these constitute cadences in 1523, then similarly-structured occurrences, of which there are several thousand in the works of Ockeghem, must likewise be considered cadences.

⁴⁰Any attempt to trace the inception of the tonal system based on movement of the lowest sounding voice to the late middle ages and early renaissance is problematical at best. It may be that just the opposite is true. For example, Aaron's *Libri tres de Institutione Harmonica* (1516) provides many such examples of two-voice structures for cadences within works written ≈ 4 . There are two-voice cadences opening to the octave of two varieties: with or without suspension formulas in the uppermost line. Aaron then adds two more voices, a bass and altus, to the cantus-tenor

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Perkins' claim that "... it is possible and perhaps even necessary to consider the bass progressions that are fundamental to cadential structures in tonal music as nonstructural and nonessential in the cadence formulas that were contrapuntally conceived."⁴¹ Other scholars, frequently siding with either Lowinsky or Perkins, are not entirely convincing in their attempt to support their respective schools of thought. For example, Besseler's assertions (particularly those with regard to fauxbourdon), though more contrapuntally conceived and in partial agreement with the axioms of Aaron, nevertheless argue for a tonic-dominant relationship between the parts. In his view, it is the lowest sounding voice which supports and directs the harmony:

Dominant tonality reached its peak in those of Dufay's three-voice chansons where the discant carries the melody, the tenor serves as a core, and the contratenor serves as a foundation.⁴²

Randel, in his seminal article on the emergence of triadic tonality in the fifteenth century, is decidedly more cautious.

pairs already given, to create cadences à4. Each example retains the all-important major-sixth-to octave two-voiced structural framework. See P. Aaron, *Libri tres de Institutione Harmonica* (Bologna: Forni, 1970); and Bergquist, "The Theoretical Writings," pp. 365-369. Aaron also includes examples whereby the bass descends by fifth to the final cadence pitch of the superius and tenor. This cadence is given without special comment in a diagram of cadences on each pitch between c' and d'' in the superius voice. See P. Aaron, *Toscanello in Music*, Book II, pp. 30-31.

⁴¹Perkins, "Mode and Structure," p. 195. In the first two cases in Ex. 2-2, the bass triples the cadencing pitch, and the two-voice construct (i.e., sixths expanding to octaves) involves voices other than the bass. Only in cases whereby the bass is one of the two structurally-defining voices (thereby necessitating an expansion from a sixth to an octave, or a third to a unison, between the bass and one other voice) would it then be considered to be paramount to the overall structural framework of the cadential event.

⁴²H. Besseler, *Bourdon und Fauxbourdon: Studien zum Ursprung der niederländischen Musik* (Leipzig: Breitkopf & Härtel, 1950) p. 233. See also L. Treitler, "Tone System in the Secular Works of Guillaume Dufay," *Journal of the American Musicological Society* 18 (1965) pp. 131-169.

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He notes the following with regard to the "V-I" consensus, emphasizing questions regarding its interpretation as well as its significance relative to tonality:

Virtually everyone who has written on the subject agrees that cadences of this type [i.e., V-I] begin to occur in quantity during the fifteenth century, the music of Dufay and his contemporaries being most often cited. The disagreements have arisen over the meaning of this cadence type and over its relative importance in definitions of tonality.⁴³

However, he does hold a comparable position with Crocker regarding the importance of the two-voiced construct:

... the three-voice cadences of the fifteenth century result from the addition of a contratenor to an already self-sufficient discant-tenor pair. Even when the contratenor states the root of what we would call the dominant and leaps down a fifth to what we would call the tonic, it 'merely enriches the sonority.'⁴⁴

Urquhart, in his thesis on the motets of Josquin, concurs with Randel with regard to the archetypical two-voiced construct.

In this study, he defined cadence as follows:

Two voices moving in contrary motion, from a sixth to an octave or from a third to a unison, create the basic required framework, with or without the customary dissonant-suspension formation. The requirement that the sixth be major and the third be minor is disregarded partly because the option of applying *musica ficta* can often create these exact intervals when they do not occur naturally at a particular cadence in the mode.⁴⁵

Particularly noteworthy in Urquhart's definition is the structure of the "dissonant-suspension formation." This

⁴³Randel, "Emerging Triadic Tonality," p. 74.

⁴⁴Ibid., p. 75. Crocker's observation that this movement downward in the contratenor 'merely enriches the sonority' is in the opinion of this writer, accurate. See R. Crocker, "Discant, Counterpoint, and Harmony," *Journal of the American Musicological Society* 15 (1962) p. 14.

⁴⁵P. Urquhart, "Cadence, Mode, and Structure in the Motets of Josquin Desprez" (M.A. Thesis, Smith College, 1982) pp. 10-11.

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refers to cadences involving syncopation, and is comprised of three elements: preparation, dissonant suspension, and resolution. Preparation will occur on the second half-note of a measure, and consist of a consonance tied over to the next element, the dissonant suspension.⁴⁶ The downbeat dissonant-suspension will then resolve to the second half of the measure by moving downward by step. Cadences which lack this dissonant-suspension formation are defined as "simple" by some theorists,⁴⁷ and are generally weaker in essence (i.e., contain a lesser magnitude) than "diminished" cadences, i.e., those which contain this all-important structural element. This basic theoretical construct consisting of two voices, and which results either in the formation of simple or diminished cadences, may be seen throughout the works of Ockeghem.

Crocker's observation that the movement of the bass when not involved in the actual cadential event "merely enriches

⁴⁶Although relatively uncommon in the works of Ockeghem, the 9-8 and 2-1 dissonant-suspension formations (usually resulting in a tenth contracting to an octave or in a third contracting to a unison, and thus concluding the cadential event) do occur on occasion. Both configurations lacking the dissonant-suspension formation (often referred to as an *appoggiatura*, or "struck suspension" in instrumental music of the Baroque) rarely occur in the works of Ockeghem. *Ut heremita solus* contains an example of a 9-8 (G-A resolving to G-G) configuration lacking the dissonant-suspension which occurs between the superius and bassus voices (m. 132); and an example of a 9-8 (G-A resolving to G-G) configuration including the dissonant-suspension which occurs between the superius and bassus voices (m. 140, Gsb0+). The example occurring at m. 132 does not constitute a cadence. See Wexler, *Collected Works*, Third Volume, p. 22 and p. 23, respectively.

⁴⁷Although Zarlino will in 1558 use the (translated) term "diminished" to describe the syncopated type of cadences, i.e., those which are not "simple," and have as their defining structural element the dissonant suspension, Tinctoris, rather than labeling the type, prefers instead to describe the construction and procedure. See G. Zarlino, *The Art of Counterpoint: Part Three of Le institutione harmoniche*, 1558, translated by G. A. Marco and C. V. Palisca (New Haven: Yale University Press, 1968) pp. 142-143. The terms "simple" and "diminished" have been used throughout the course of this dissertation in the manner prescribed by Zarlino to distinguish between the two types of cadences.

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the sonority" is well founded. Writing about fourteenth century discant, he quotes de Vitry, whilst lending credence to the claims of Apfel,⁴⁸ Perkins, and Randel:

At this time the progressions major sixth to octave, major third to fifth, and minor third to unison take on more and more importance as the building blocks of counterpoint. These progressions acquire the force of necessity: their conclusion becomes obligatory. "The sixth seeks out the octave, and this rule always holds," says the author of the *Ars contrapunctus secundum Philippum de Vitriaco*.⁴⁹

Given the claims of Crocker as derived from the theoretical writing of de Vitry, it would appear Lowinsky is entirely correct in his assumption that "the cadence is the cradle of tonality."⁵⁰ However, it is not necessarily correct to assume that we may trace the beginnings of the tonal system to the late middle ages or early renaissance, as the theoretical evidence does not incontrovertibly support such a position.⁵¹ While the opinions of Besseler and Lowinsky hold a degree of merit with regard to understanding the evolution of what would eventually be referred to as

⁴⁸E. Apfel, "Der klangliche Satz und der freie Diskantsatz im 15. Jahrhundert," *Archiv für Musikwissenschaft* 12 (1955) pp. [297]-313.

⁴⁹Crocker, "Discant, Counterpoint, and Harmony," pp. 11-12. Crocker's reference is to de Vitry's *Ars contrapunctus secundum*. See E. de Coussemaker, ed., *Scriptorum de musica medii aevi novam seriem a Gerbertina alteram*, vol. 3 (Paris: A. Durand, 1869) p. 27. However, recent work argues that de Vitry's treatise is not his work but a later oral transmission of his ideas.

⁵⁰Lowinsky, *Tonality and Atonality*, p. 4.

⁵¹Lowinsky appears to disregard the almost universal presence of a two-voice structure in works of three, four, or more voices in early renaissance music. Randel has demonstrated how the rules of counterpoint so limited the voice leading of a third and fourth voice added to this basic two-voice structure, that the best possible solution was the cadence that we perceive (but refrain from blindly categorizing) as "V-I." See Randel, "Emerging Triadic Tonality," pp. 78-79.

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triadic tonality, their basic tenets tracing the inception of the tonal system to the late middle ages and early renaissance (based on movement of the lowest sounding voice, rather than on the contrapuntally conceived two-voiced cadential framework) are not without opposition. For the purposes of this study, what appears to sound to modern ears like a "V-I" cadence "arises from entirely different factors and rests on entirely different suppositions."⁵² The present writer will be guided by the opinions of Apfel, Perkins, Randel, Crocker, and Urquhart, rather than speculate the contrary based on the evidence as furnished by Besseler and Lowinsky. Further theoretical inquiry clearly is warranted; therefore, we will now investigate additional evidence in the treatises of various theorists in order to substantiate this position.

Theorists

In addition to Aaron and de Vitry, various theorists of the fifteenth and early sixteenth centuries discuss the theoretical basis for the structure of cadences. Among these are Tinctoris, Gaffurius, and Zarlino. Since each describes and classifies the structure of cadences slightly differently one from another, they will be examined in turn.

Tinctoris (c.1435-1511) in the *Liber de Arte Contrapuncti*⁵³ (1477) defines two types of cadences which are

⁵²Apfel, "Der klangliche Satz," pp. 305-306.

⁵³For an introductory study on the contrapuntal theory and teachings of Tinctoris, see G. Gerritzen, "Untersuchungen zur Kontrapunktlehre des Johannes Tinctoris" (Ph.D. Dissertation, Köln, 1974). See also G. W. Melin, "The Music of Johannes Tinctoris (ca. 1435-1511): A Comparative

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appropriate to this study. In Chapter V of Book Three, he includes examples whereby the interval of a sixth expands to the nearest perfect concord (i.e., octave). His rule for when and how this occurs is stated here, together with his allowing for the insertion of imperfect consonances:

This perfection, however, for the medium and final *clausula* of each song is taken by making a perfect concord according to rule, although an imperfect one is inserted from time to time in its place....⁵⁴

The phrase "final *clausula*" refers here to the final cadence:

A *clausula* is a small part of some section of a piece, at the end of which there is found either a pause or else the end of the piece.⁵⁵

Secondly, Tinctoris includes examples whereby the interval of a third contracts to the nearest perfect concord (i.e., unison). The statement of Tinctoris regarding "an imperfect one" relates to the insertion of an imperfect consonance in

Study of Theory and Practice" (Ph.D. Dissertation, Ohio State University, 1973). Concerning the treatment of dissonance, see E. Krenek, "A Discussion of the Treatment of Dissonances in Ockeghem's Masses as Compared with the Contrapuntal Theory of Johannes Tinctoris," in *Hamline Studies in Musicology*, vol. 2, edited by E. Krenek (St. Paul, Minnesota: Hamline University, 1947) pp. 1-26. The latter study is regarded by Picker as "... a pioneer effort at defining Ockeghem's style [which] has not been superseded." See Picker, *Johannes Ockeghem and Jacob Obrecht*, p. 147. On Tinctoris' use of the term *mensura*, see E. M. Schroeder, "Mensura According to Tinctoris: In the Context of Musical Writings of the Fifteenth and Early Sixteenth Centuries" (Ph.D. Dissertation, Stanford University, 1985). See also J. Tinctoris, *Concerning the Nature and Propriety of Tones*, translated by A. Seay (Colorado Springs: Colorado College Music Press, 1967); K. Weinmann, *Johannes Tinctoris (1445-1511) und sein unbekannter Traktat "De inventione et usu musicae"* (Tutzing: H. Schneider, 1961); and L. Zanoncelli, *Sulla estetica di Johannes Tinctoris* (Sala Bolognese: Forni, 1979).

⁵⁴J. Tinctoris, *The Art of Counterpoint*, translated and edited with an Introduction by A. Seay (Rome: American Institute of Musicology, 1961) p. 136.

⁵⁵*Clausula est cuiuslibet partis cantus particula, in fine cuius vel quies generalis vel perfectio reperitur.* J. Tinctoris, *Dictionary of Musical Terms: An English Translation of Terminorum Musicae Diffinitorium Together With the Latin Text*, translated and annotated by C. Parrish (New York: Free Press of Glencoe, 1963) pp. 14-15. See also notes, p. 82, no. 17.

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place of either an octave or a unison. Examples of this type of cadence likewise occur frequently in the works of Ockeghem.

The following examples, drawn from the *Liber de Arte Contrapuncti*, will illustrate the simple and diminished type of cadence as defined by Tinctoris. In the first instance Tinctoris demonstrates the typical two-voiced dissonant-suspension formula employed in the construction of diminished cadences (mm. 2-3, mm. 8-9, and mm. 11-12) (Ex. 2-3). Cases

Ex. 2-3 Tinctoris, *Liber de Arte Contrapuncti* (1477)
Diminished Cadences



Reproduced from Tinctoris, *Liber de Arte Contrapuncti*, p. 136.

of imperfect consonances at cadential points where one might expect to find perfect consonances are likewise included (Ex.

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2-4, mm. 5-6 and mm. 7-8). There is also one case where an imperfect consonance has been inserted into the two-voiced cadential framework (Ex. 2-4, mm. 7-8). However, the fact that it occurs at this point does not alter the two-voiced diminished cadence framework appreciably; i.e., it has not affected the consequence of the cadential activity, since the third voice has resolved by step to the cadential pitch normally occupied (albeit frequently in a different octave) by the structurally-defining voice which instead has moved to an imperfect consonance.⁵⁶

Ex. 2-4 Tintoris, *Liber de Arte Contrapuncti* (1477)
Imperfect Consonance Type Cadences



Reproduced from Tintoris, *Liber de Arte Contrapuncti*, p. 136.

It is interesting to note that Tintoris appears to prioritize cadences according to their position within a work. While his usage of the terms "medium" and "final" seems to indicate a medium and final cadence, just what specifically

⁵⁶Examples of imperfect-consonance type cadences may be found in the *Missa Sine nomine* à5 in the Kyrie (m. 5, Asq0+* and m. 9, Cst2+*); *Gloria* (m. 38, Dsq1+*); and *Credo* (m. 28, Gct0+* and m. 108, Gct0+*). In each case, one of the two structurally-defining voices has cadenced on the defining pitch, while the other voice has moved to an imperfect consonance. A third, non-defining cadential voice has completed the event; and, due to its structurally subordinate nature, does not influence the assignment of "weight" (to be discussed presently) for that cadence.

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constitutes a medium and final cadence, as well as where these occur consistently within a given work, is indeterminable. This may represent somewhat of a departure relative to the other theorists examined in this study thus far. Although this does not prove that Tinctoris permitted cadences to occur other than on the medium or *finalis* in a work, it is curious that he, unlike the other theorists considered to this point, does not appear to emphasize internal cadences to the same degree. For instance, de Vitry asserts rather emphatically the polarity of the major sixth to octave regardless of position (i.e., "the sixth seeks out the octave, and this rule always holds").⁵⁷ He describes these as progressions that must out of necessity reach a conclusion (regardless of their position within a work), while Tinctoris prefers to refer to these events as "a small part of some section of a piece, at the end of which there is found either a pause or else the end of the piece."⁵⁸ Zarlino, writing as late as 1558, asserts prerequisites similar to those of de Vitry, describing cadences as "... those in which two voices conclude with a unison and those in which they conclude with an octave. True, there are other possible intervals on which to conclude, such as the fifth or third, or even other consonances, but these endings form imperfect cadences rather than absolute cadences."⁵⁹

⁵⁷De Coussemaker, *Scriptorum de musica*, p. 27.

⁵⁸Tinctoris, *Dictionary of Musical Terms*, pp. 14-15.

⁵⁹Zarlino, *The Art of Counterpoint*, p. 142. Zarlino refers to the resolution of two parts to the octave as *cadenza perfetta*, and the resolution of two parts to the third (tenth) or fifth (twelfth) as *cadenza imperfetta* (*sfuggita*). See Rockstro, "Cadence," p. 585.

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Zarlino's regard for the position of cadences within a work is strongly related to the text: "A cadence is a certain simultaneous progression of all the voices in a composition accompanying a repose in the harmony or the completion of a meaningful segment of the text upon which the composition is based...."⁶⁰ His attention to the text with regard to cadences may at this time be a particularly Italianate trait. Unfortunately, the setting of texts in the music of Ockeghem is for the most part unreliable, and at times, inconsistent, due to our lacking autographs (the copyist's versions being our only recourse),⁶¹ and also because text placement was treated flexibly in general practice. Any determination of cadences in the works of Ockeghem which is based solely on textual considerations, therefore, must remain indefinite at best. What we do know is that whenever a contrapuntal or cadential musical event occurs that does not comply with established rules (and we must remember that Tinctoris is in large part drawing a substantial portion of his rules out of contemporaneous musical examples, including those of Ockeghem), Tinctoris is quick to point this out, often admitting that he does not have a satisfactory answer, rather

⁶⁰Zarlino, *The Art of Counterpoint*, p. 141.

⁶¹The setting of text in the works of Ockeghem (d. 1497) is problematical. However, after the advent of printing (1501), the setting of text, specifically as described in Zarlino's treatise and alluded to in the works of his contemporaries (for instance, Petrucci's *Odhecaton A* and *Odhecaton B*), becomes more precise. See R. H. Herman, "Dialogo della Musica Antica et della Moderna of Vincenzo Galilei: Translation and Commentary" (Ph.D. Dissertation, North Texas State University, 1973); and D. M. A. Schrader, "Altercatio musicorum: A Discussion of the Polemical Reactions to Ramos de Pareja's *Musica Practica*" (M.M. Thesis, University of Arizona, 1977). In addition to Ramos de Pareja, Schrader addresses the theory of Burzio, Spataro, and (more central to this study), Gaffurius.

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than attempting to explain it away or describe it peripherally. Consider, for example, the following from Chapter 32 of Book II from the *Liber de Arte Contrapuncti*:

However, Johannes Okeghem dissents a great deal from our arrangement of discords in a small section of one of his compositions, that is, in the beginning of the *Patrem* of the Missa *La belle se siet* ... and whatever this most excellent composer and careful selector of sweetness has done, I leave to the judgment of all those who hear it.⁶²

Given the theoretical evidence spanning some one-hundred seventy-eight years (ca. 1380-1558), cadences either contracting to a unison or expanding to an octave were commonly understood as such regardless of their positioning within a given work (their relative magnitude notwithstanding), and that additional delineation by Tinctoris was in the opinion of this writer unnecessary.

Gaffurius⁶³ (1451-1522) in the *Practica Musicae* (1496) likewise includes examples of cadences whereby thirds and sixths resolve to the unison and octave, respectively. The term provided by the translator in Chapter 3 of Book Three (Eight Rules of Counterpoint) is cadence. Gaffurius discusses intermediary as well as final cadences:

The seventh rule states that when we approach a perfect consonance from an imperfect consonance, as at a final cadence or any other cadence, it is necessary to progress to the perfect interval by

⁶²Tinctoris, *The Art of Counterpoint*, p. 129. It is interesting to note that the Missa *La belle se siet*, if it indeed was composed by Okeghem, has not survived.

⁶³Two studies on the Gaffurius codices are noteworthy. These are G. Fuchs, "Kirchenmusik in Mailand Ende des 15. Jahrhunderts: dargestellt an den sog. Gaffurius-Codices der Veneranda Fabbrica del Duomo di Milano" (M.A. Thesis, Julius-Maximilians-Universität, Würzburg, 1982); and L. E. Halpern, "Motet and Mass-Motet Cycles in the Gaffurius Codices" (M.M. Thesis, University of Illinois at Urbana-Champaign, 1985).

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contrary motion of the closest imperfect consonance. For example, when tenor and cantus sound a major sixth, that is, a fifth and a whole tone, then both move in contrary motion, the tenor descending one tone and the cantus ascending one tone to an octave, which is the closest interval to the sixth on which they can meet. While it is characteristic of a major sixth to resolve to an octave, a minor sixth more frequently moves to a fifth in oblique motion, for one note of the interval remains stationary and the other moves, although the interval can also resolve to an octave by contrary motion. Again, when cantus and tenor sound a third they resolve to a unison (through the contrary motion of contiguous notes), although they can also resolve to a fifth by contrary motion in the opposite direction....⁶⁴

The following example taken from Gaffurius (Ex. 2-5) illustrates two instances of the simplecadence (designated by [*] in m. 1 and m. 3, respectively). In cadences such as these, the requirement that a sixth expand to an octave or a third contract to a unison is fulfilled, and this is done without the aid of a dissonant-suspension. The subsequent example, also drawn from Gaffurius (Ex. 2-6), is created by the archetypal two-voiced dissonant-suspension formation⁶⁵

⁶⁴F. Gaffurius, *Practica Musicae*, translation and transcription by C. A. Miller (Dallas: American Institute of Musicology, 1968) p. 128. The original reads as follows: *Septima regula est quod quando ex concordantia imperfecta perfectam petimus concordantiam tanquam cantilenae terminationem: vel alicuius partis eius harmonicae: ad propinquiorem perfectam diuersis vtriusque partis motibus acquirendam concurrere necessum est. Vt exempli gratia quum tenor et cantus sextam maiorem sonuerint videlicet diapenten cum tono: tunc ambo contrarijs motibus procedentes scilicet tenor vnica voce descendens: et cantus vnica pariter voce in acutum intentus in octauam quae consyderata motuum contrarietate ipsi sextae propinquior est: illico conuenient. Quod proprium est sextae maioris ad octauam scilicet transmeare. Minor vero sexta ad quintam frequentius reuertitur vnico motu: altera scilicet cantilenae parte immobili: altera mobili: contrarijs vero motibus ad octauam item pertransit; Rursus quum cantus et tenor tertiam sonuerint: in vnisonum (ducta prima motuum contiguorum contrarietate) conuenient: Atque item laxati in contrarium ambo ad quintam transferuntur quod hoc concentu facile comprobatur.*

⁶⁵Additional material concerning the construction of the dissonant-suspension formation may be found in P. H. Patrick, "A Computer Study of Suspension-Formation in the Masses of Josquin Desprez," *Computers and the Humanities* 8 (1974) pp. 321-331.

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(denoted by [/] in m. 6). Both examples typify the structure of cadences to be found in the works of Ockeghem.

Some thirty years later, Zarlino,⁶⁶ in his treatise *Le Istitutioni Harmoniche* III (1558),⁶⁷ furnishes explicit information about the structure of cadences. In this seminal

Ex. 2-5 Gaffurius, *Practica Musicae* (1496)
Simple Cadences



Reproduced from Gaffurius, *Practica Musicae*, p. 128.

Ex. 2-6 Gaffurius, *Practica Musicae* (1496)
Diminished Cadence



Reproduced from Gaffurius, *Practica Musicae*, p. 128.

sixteenth century treatise, Zarlino devotes a substantial amount of detail to the significance of the text and its

⁶⁶For an interesting and current study on the theory of temperaments in use at the time of Zarlino, see R. Airoidi, *La Teoria del Temperamento nell'et a di Gioseffo Zarlino* (Cremona: Turrus, 1989). See also G. Chiari, *Osservazioni su Zarlino/Riemann* (Firenze: G. Chiari, 1987); and L. Tiozzo, *Gioseffo Zarlino: Teorico Musicale* (Conselve, PD: Veneta, 1992). For an inquiry on Zarlino's use of consonance and dissonance, see L. Fico, *Zarlino: Consonanza e Dissonanza Nelle Istitutioni Harmoniche* (Bari: Adriatica, 1989). See also A. J. Vaglio, "A Survey of Theories of Harmonic Dualism From Gioseffo Zarlino to Ian A [sic] Morton" (M.M. Thesis, Butler University, 1969).

⁶⁷An introduction to the work may be found in G. Zarlino, "From the *Istitutioni armoniche*" [sic], in *Source Readings in Music History: From Classical Antiquity Through the Romantic Era*, selected and annotated by O. Strunk (New York: W.W. Norton, 1950) pp. 228-261. For an introductory study on Part IV, see V. Cohen, "Zarlino on Modes: An Annotated, Indexed Translation, With Introduction and Commentary, of Part IV of *Le Istitutioni Harmoniche*" (Ph.D. Dissertation, City University of New York, 1977). See also J. E. Kelleher, "Zarlino's *Dimostrationsi Harmoniche* and Demonstrative Methodologies In the Sixteenth Century" (Ph.D. Dissertation, Columbia University, 1993).

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relationship to music, while formulating an appropriate and compelling analogy:

A cadence is a certain simultaneous progression of all the voices in a composition accompanying a repose in the harmony or the completion of a meaningful segment of the text upon which the composition is based.... The cadence has a value in music equivalent to the period in prose....⁶⁸

The two-voiced structural framework still applies, as may be interpreted from the following excerpt:

The cadences in polyphonic composition are of two kinds: those in which two voices conclude with a unison and those in which they conclude with an octave.⁶⁹

Zarlino defines (and classes) two specific types of cadences which are germane to this investigation. These are the simple and diminished⁷⁰ cadences. Both cadential types may be found in the works of Ockeghem, and both classes may be evaluated in accordance with rules set forth by Zarlino in Part Three of *Le Istitutioni harmoniche* (1558). In simple cadences, the unison or octave has been approached by way of contrary motion directly from the minor third or major sixth, respectively:

Thus the first kind of cadence--that which concludes on a unison--consists of a progression in which two voices move in contrary motion; one voice ascends and then descends, or descends only by step, and the other voice descends and then ascends by step. The interval between the two voices on the second chord is a minor third, and at the third

⁶⁸Zarlino, *The Art of Counterpoint*, pp. 141-142.

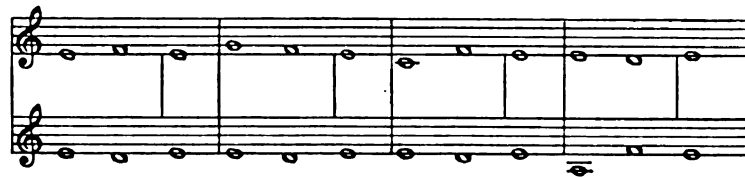
⁶⁹Ibid., p. 142.

⁷⁰Zarlino appears to be the only theorist in the study who uses the term "diminished" to describe the syncopated type of cadence. This term will be used throughout the course of the present inquiry to describe those cadences which employ the dissonant-suspension formation as part of their structural preparation.

chord it is a unison.⁷¹

The following example (Ex. 2-7) will help to illustrate this theoretical application, specifically with regard to the unison. Note that in the four cases shown in Ex. 2-7, the type of simple cadences are phrygian. Phrygian cadences are often found in works of Ockeghem which employ the E 0-flat pitch structure or "tonal type"⁷² (e.g., the bergerettes *Ma bouche rit* and *Presque transi*, the motet *Intemerata Dei mater*, and the Missae *Mi-mi* and *Sine nomine* à5).

Ex. 2-7 Zarlino, *Le Istitutioni Harmoniche* III (1558)
Simple Cadences



Reproduced from Zarlino, *The Art of Counterpoint*, p. 143.

The second type of cadence, referred to by Zarlino as the diminished cadence, necessitates a certain amount of preparation involving syncopation. The following example (Ex. 2-8) illustrates three instances of this preparation followed by the diminished cadences. Cadences which correspond to this type have been prepared by the prototype dissonant-suspension formula:

The second beat of the syncopated note, falling on the downbeat of the measure, is a dissonance, namely a second. It is followed at once by the minor third, and then the concluding unison.⁷³

⁷¹Zarlino, *The Art of Counterpoint*, pp. 142-143.

⁷²The concept of tonal type is discussed more fully in Chapter IV.

⁷³Zarlino, *The Art of Counterpoint*, p. 143.

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Zarlino does not provide any examples of three or four-voiced cadences in this chapter. Most of the examples retain the standard two-voiced major sixth to octave or minor third

Ex. 2-8 Zarlino, *Le Istitutioni Harmoniche* III (1558)
Diminished Cadences



Reproduced from Zarlino, *The Art of Counterpoint*, p. 143.

to unison construct. Near the conclusion of the chapter, however, a few examples are referred to as "extravagant cadences" and "cadences used occasionally." Zarlino's nomenclature refers to cadences whereby the voices close on a fifth or third, or in which the contrary motion by step is missing entirely. In these latter examples the bass moves downward by a leap of a perfect fifth or upward by a leap of a perfect fourth. Zarlino advises exactly when these cadences are to be used:

...in the course of a composition and never at the end, and only when such a circumstance as a section in imitation or consequence ... requires it, or when there is no other way to achieve a singable and pleasing line. But this is advice rather than precept, for there would be no great error in writing the cadence at the beginning or at the end.⁷⁴

Nonetheless, these examples of "extravagant cadences" and "cadences used occasionally" may represent the beginning of the end (ca. 1558) for the hegemony of the solely two-voiced structural cadence, at least in theory. In practice the point

⁷⁴Ibid., p. 148.

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of imitation texture employed by Josquin would already have required abandoning the structure.

Before defining the operating definition employed for this study, it is important to reiterate that what the theorists and modern scholars have to say with regard to the construction of the cadence is similar. It will be helpful to restate two of the more salient points. First, in order for a sixth or a third to expand or contract to the nearest perfect concord, two voices are required. Although a work might be written à2, à3, à4, or à5, the typical cadential framework must necessarily consist of two voices. The other voices, though obviously important to the overall composition at a number of levels, are nevertheless subordinate with regard to the formulation of the cadential event. It will eventually be seen that this theoretical (dyadic) construct is consistent in the secular and sacred works of Ockeghem as well.

Secondly, although the question of whether a sixth or third is major or minor is an important one with regard to hexachord mutation, *musica ficta*, and the treatment of dissonance,⁷⁵ the end result with regard to the structure of cadences is not affected. Recalling the words of de Vitry, "the sixth seeks out the octave, and this rule always holds."⁷⁶ Whether a third or sixth is major or minor does

⁷⁵For an interesting monograph regarding the theory of Tinctoris and the treatment of dissonance in the large-scale sacred works of Ockeghem, see Krenek, "A Discussion of the Treatment of Dissonances," pp. 1-26.

⁷⁶De Coussemaker, *Scriptorum de musica*, p. 27.

not alter the necessity, brought about by the two-voiced cadential framework, of having either to contract or expand to the unison or octave, respectively. Having examined cadence in the theoretical works of de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino, as well as the contrasting opinions of Apfel, Bessler, Crocker, Lowinsky, Perkins, Randel, and Urquhart, we are now ready to investigate cadence in the works of Ockeghem.

Operating Definition

The operating definition and model for this study has been drawn principally from P. Urquhart, "Cadence, Mode, and Structure in the Motets of Josquin Desprez" (M.A. Thesis, Smith College, 1982). The present author has found it both favorable and pragmatic to adapt to the works of Ockeghem the weight-scheme used in Urquhart's thesis. Although the linear procedures and overall compositional techniques of Ockeghem and Josquin differ markedly, the two Flemish masters are, with regard to cadences, comparable enough stylistically so that an analysis of their works may be undertaken successfully using a similar analytical model. In fact, only a minimum amount of modification to this model was necessary, and these adjustments were made primarily to reflect more accurately the nature of what this writer will refer to as primary and secondary cadences in the works of Ockeghem.⁷⁷

⁷⁷The primary cadences consist of the 4, 3, and 2-weight cadences (those including or lacking the dissonant-suspension), as well as the 1-weight cadences including the dissonant-suspension. The secondary cadences consist of the 1-weight cadences lacking the dissonant-

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The fundamental reason the present writer employed this scheme was due to Ockeghem's frequently referred to deliberate avoidance of cadences. Wishing to investigate whether or not he achieved this in his contrapuntal writing, it was necessary to adopt a method whereby every cadence could be evaluated beyond the simple sixth to octave or third to unison construction. This was especially true for those cadences that were initially difficult to detect with one reading, such as in the case of the simple 0-weight (or lowest level of secondary) cadences.⁷⁸

Ockeghem's cadences were studied by noting three aspects of each cadence: 1) the pitch upon which the cadence occurs, having either contracted to the unison or octave from the major or minor third or tenth (or compounds thereof) respectively, or having expanded to the octave from the major (and in less frequent cases, minor) sixth; 2) the structurally-defining voices; and 3) the magnitude or cadential "weight." In assigning a "weight" to a given cadence, the following scheme has been adopted. On a scale of zero to four, the numeral zero (0) represents the least amount of weight assigned to a cadence (signifying that a "lesser" cadential event has occurred), while the numeral four (4) denotes the greatest weight that can be assigned to a cadence (signifying that a "greater" cadential event has occurred).

suspension, as well as the 0-weight cadences (those including or lacking the dissonant-suspension).

⁷⁸The 0-weight cadences, as well as the criteria used to determine retention of same, will be discussed in greater detail below.

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Additional requirements in the assigning of the various weights are outlined as follows:⁷⁹

0. In 0-weight cadences, neither of the cadence-defining voices has come to a halt,⁸⁰ regardless of the activity of the other voices.

1. In 1-weight cadences, one of the two cadence-defining voices has come to a halt, regardless of the activity of the other voices.

2. In 2-weight cadences, two of the cadence-defining voices have come to a halt, regardless of the activity of the other voices.

3. In 3-weight cadences, two or more voices have come to a halt, provided the point at which the voices have stopped is not the conclusion of a chanson or motet, nor the end of a major section of a mass.

4. In 4-weight cadences, two or more voices have come to a halt, provided the point at which the voices have stopped is either the conclusion of a chanson or motet, or the end of a major section of a mass.⁸¹

It will be observed that the 4-weight gradation has been

⁷⁹The weight-scheme model has been drawn from Urquhart, "Cadence, Mode, and Structure," p. 13. The model has been adjusted in order to reflect more accurately the weights of cadences in the works of Ockeghem.

⁸⁰The terms "halt" and "stopped" in the weight-scheme model are subject to a moderate degree of interpretation. Although rests most often determine when a voice or voices stop (which would result in a cadence being assigned a weight greater than 0-weight), there are some exceptions. For example, whenever voices have temporarily ceased within a work due to the inclusion of a fermata or a single or double vertical mark or "bar" in the manuscript sources, or have terminated at the conclusion of a chanson or motet or at the end of a major section of a mass (e.g., the *Kyrie*, *Gloria*, *Credo*, *Sanctus* or *Agnus*), then it may safely be assumed that voices have either come to a "halt" or "stopped," despite the fact that rests are in these cases lacking.

⁸¹The end of a major section of a mass (i.e., the *Kyrie*, *Gloria*, *Credo*, *Sanctus* or *Agnus*, and not sections internal to these such as *Duos*) most often is defined by the inclusion of a single or double vertical mark or "bar" in the manuscript sources. These are rendered as double bars in modern editions. The original manuscripts frequently include "bars" which clearly define segments which have concluded. Often times (but not always) it is the text which has aided in determining inclusion of these markings into modern editions (such as those transcribed in the Plamenac edition); these in turn have helped to define for the present writer the internal and concluding sections of Ockeghem's masses.



reserved for final cadences.⁸² Additionally, this weight has been assigned not exclusively to the four-part works, but also to works written in two, three, and five parts. The present writer elected to do this in order to dispel the perception that final cadences in two or three-part works are somehow less significant than final cadences in works written à4 or à5. The weighing number, then, is a combination of some assumptions about the relative importance of cadences in terms of the total number of voices stopping, and a limited degree of subjective interpretation with regard to the placement of each cadence within a given work. The balance between these two components was achieved after having examined all of the works of Ockeghem.

In transcribing cadences, the present writer has used upper case letters to signify the cadential pitch, and lower case letters to denote the cadence-defining voices. Additionally, arabic numerals were used for the assigned cadential "weights" discussed above, plus signs (+) have been reserved in order to indicate that a cadence includes a dissonant-suspension, and asterisks (*) have been used to

⁸²Two points are paramount. First, the number of 4-weight cadences is predetermined, and this number is consistent proportionately with regard to the length of the large-scale works. For example, in a mass which consists of two or three sections only (e.g., the *Missa Ma Maistresse*, or the *Missae Fors seulement* and *Sine nomine* à5), there will either be two or three 4-weight cadences respectively (one each for the *Kyrie* and *Gloria* of the *Missa Ma Maistresse*, and one each for the *Kyrie*, *Gloria*, and *Credo* of the *Missae Fors seulement* and *Sine nomine* à5). In a mass which consists of four or five sections, there will be four or five 4-weight cadences, respectively. Secondly, although one might perceive an ambiguity in the weight-scheme with regard to the small-scale works (e.g., the motets and chansons), this is rectified in that the total number of cadences classed by weight from work to work is not a critical evaluative determinant relatively with regard to the weight-scheme model (i.e., the relative importance of ten 3-weight cadences is not somehow more or less significant than the relative importance of five 4-weight cadences).

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signify that a cadence is of the imperfect consonance variety (such as those described in the writings of Tinctoris). The following table will help to clarify the nomenclature used in the labeling of cadential pitches, defining voices, and assigned weights which have been employed throughout the course of this study (Table 2-1).

To illustrate, if the superius and tenor as the defining voices had cadenced on F, both had come to a halt (signifying a 2-weight cadence), and had one of the two cadence-defining voices included a dissonant-suspension, the symbols for this

Cadential Pitches, Defining Voices, and Assigned Weights

Upper Case Letters = Cadential Pitch (D, E[-flat], F, G, A, B[-flat], C).
Lower Case Letters = Defining Voices (s = superius, c = contratenor [altus], t = tenor, q = quinta pars [including vagans], b = bassus). ⁸³
Arabic Numerals 0, 1, 2, 3 or 4 = Specific Weights (Gradations = 0 [least weight] to 4 [greatest weight]). Cadences including a dissonant-suspension in their construction are marked with a plus (+), imperfect consonance type cadences are marked with an asterisk (*), and cadences including a dissonant-suspension which are imperfect consonance type cadences are marked with a plus and an asterisk (+*).

Table 2-1

particular event would read Fst2+. Similarly, had the same defining voices cadenced on F, with only one of the voices having come to a halt (indicating a 1-weight cadence), and had one of the two cadence-defining voices included a dissonant-suspension, the symbols for this cadence would read Fst1+.

⁸³For the *Missa Au travail suis*, barriphanus and tenor (i.e., bassus) (in the *Gloria*) = T (tenor) and B (bassus) respectively, textis-tenor (in the *Credo*) = T (tenor), and bassus and tenor (i.e., bassus II) (in the *Sanctus*) = T (tenor) and B (bassus), respectively. For the *Missa De plus en plus*, tenor-bassus (in the *Credo*, *Sanctus*, and *Agnus*) = B (bassus). For the *Missa Fors seulement*, bassus I (in the *Kyrie*), vagans (in the *Gloria*), and tenor II (in the *Credo*) = Q (quinta pars), bassus II (in the *Kyrie*) = B (bassus), and secundus puer and tenor I (in the *Credo*) = C (contratenor) and T (tenor), respectively. For the *Missa Sine nomine* à5, tenor I (in the *Kyrie*) and tenor II (in the *Credo*) = T (tenor), tenor II (in the *Kyrie*) = Q (quinta pars), vagans (in the *Gloria* and *Credo*) = Q (quinta pars), and tenor I (in the *Credo*) = C (contratenor).

Lastly, had neither of the voices come to a halt, and had neither included the dissonant-suspension, the cadential event would read Fst0 (denoting a simple 0-weight cadence on F between the superius and tenor voices).

The following examples drawn from the masses of Ockeghem will help to illustrate and further clarify the cadential weight-scheme used in this study. Example 2-9 illustrates how the 1-weight cadence may be created without including the archetypal dissonant-suspension formula. The superius and tenor are the cadence-defining voices. Although both voices cadence on pitch degree G, only the superius comes to a full stop, while the movement of the tenor continues uninterrupted. It will be observed that the dissonant-suspension is lacking. Thus, the superius-tenor cadence occurs on G, is assigned a weight of one, and does not include a plus sign (+), since the event does not include the dissonant-suspension (Ex. 2-9).

Ex. 2-9 Ockeghem, *Missa Caput* (Kyrie) (mm. 7-10)
Simple 1-Weight Cadence

Gst1 Kyrie

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 37.

The next instance demonstrates a similar 1-weight cadence occurring between the superius and tenor. In this example the cadence takes place on pitch degree E, and the event includes

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a dissonant-suspension. As such, a plus sign has been included following the cadence-defining voices (Ex. 2-10).

Ex. 2-10 Ockeghem, *Missa Mi-mi (Credo)* (mm. 13-15)
Dissonant-Suspension 1-Weight Cadence

Est1+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 7.

The third case illustrates the same two defining voices (superius and tenor), but here their roles are reversed. It will be observed that the tenor comes to a halt, and that the superius continues uninterrupted after having cadenced on pitch degree D. The event likewise incorporates a dissonant-suspension (Ex. 2-11).

Ex. 2-11 Ockeghem, *Missa Caput (Credo)* (mm. 32-35)
Dissonant-Suspension 1-Weight Cadence

Dst1+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 45.

The next three cases illustrate the 2-weight cadence prepared by the typical dissonant-suspension formula. The first of these (Ex. 2-12) constitutes a dissonant-suspension

superius-tenor 2-weight cadence on pitch degree G. Here, both voices have explicitly come to a halt. The weight of this cadence, then, is greater than that of the 1-weight cadences furnished above. In this example, a more definitive cadential "event" has taken place, which accounts for it having been assigned a greater weight.

Ex. 2-12 Ockeghem, *Missa Mi-mi (Gloria)* (mm. 140-144)
Dissonant-Suspension 2-Weight Cadence

Gst2+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 6.

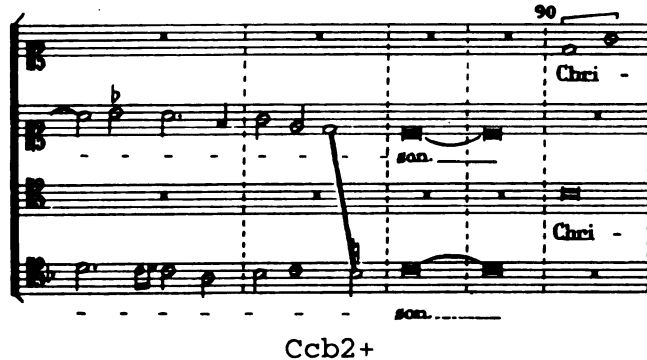
The previous examples have demonstrated the resolution of the major or minor sixth to the octave.⁸⁴ The dissonant-suspension contratenor-bassus 2-weight cadence furnished in Ex. 2-13 illustrates how Ockeghem approaches the unison when formulating a cadence. The cadence-defining voices are in this instance the contratenor and bassus, and the cadence contracts to the unison⁸⁵ and takes place on pitch degree C

⁸⁴Whether the interval is a major or a minor sixth will depend on whether one applies editorial accidentals. Either way, the resolution will still be to the octave. A seminal study may be found in K. Berger, *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987).

⁸⁵Instances of contracting to the unison are a common occurrence in the masses of Ockeghem. This is especially so where the texture is exclusively two-part for a substantial amount of time. Two such examples

(Ex. 2-13). It is interesting to note that the dissonant-suspension cadence occurs in writing à2.

Ex. 2-13 Ockeghem, *Missa Prolationum* (Kyrie) (mm. 86-90)
Dissonant-Suspension 2-Weight Cadence



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 22.

The last of our 2-weight examples consists of a dissonant-suspension cadence taking place between the superius and bassus voices. Cadences transpiring between this pair of voices are a relatively frequent occurrence in the masses of Ockeghem.⁸⁶ Both voices have again come to a halt, and we have our first illustration of a cadence occurring on pitch degree A (Ex. 2-14).

The next level to be examined, that of the 3-weight cadence, is relatively straightforward with regard to its application and therefore poses no special problems. However, since instances where three voices have explicitly come to a stop (excluding ends of chansons, motets or mass sections) are

are the *Sicut cervus* and *Sitivit anima mea* sections from the *Tractus* of the *Requiem*. Since both passages consist of like-pairings of voices with regard to tessitura, it is not surprising that unisons are frequent.

⁸⁶Cadences occurring between the superius and bassus rank fifth out of a possible ten voice-pair combinations ($873/6589 = 13.3\%$). In a work where the *cantus firmus* is placed in the bassus (e.g., the *Missa Caput*), cadences taking place between the superius and bassus rank sixth out of a possible six combinations ($51/460 = 11.1\%$).

far less common than the other types of cadences found in the works of Ockeghem, two examples have been included for the purpose of illustration. For the first example, the choice was made to employ one of Ockeghem's four-part works, although

Ex. 2-14 Ockeghem, *Missa Mi-mi (Credo)* (mm. 7-9)
Dissonant-Suspension 2-Weight Cadence

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 7.

the example could have been drawn from works in three or five parts in order to demonstrate this particular cadential weight. For the second example, the choice was made to use one of Ockeghem's three-part works, although the example could have been drawn from works in four or five parts in order to demonstrate this particular cadential weight.

The *Credo* from the *Missa Ecce ancilla Domini* contains a 3-weight cadence occurring between the superius and tenor voices. The dissonant-suspension formula is present and again functions as the cadence-defining structural element. It will be observed that three voices have come to a halt (Ex. 2-15).

The second example of a 3-weight cadence, taken from the *Gloria* of the *Missa Sine nomine* à3, also illustrates an instance whereby the cadence has been prepared by the typical dissonant-suspension formula. Here, the common two-voiced

cadential framework is present, but with some important differences not necessarily found in the 1-weight and 2-weight

Ex. 2-15 Ockeghem, *Missa Ecce ancilla Domini (Credo)*
(mm. 70-72)

Dissonant-Suspension 3-Weight Cadence

de Spi - ri - tu Sanc - to

ex Ma

de Spi-ri - tu Sanc - to

Cst3+ ex

Reproduced from D. Plamenac, ed., *Collected Works*, First Volume, Masses I-VIII ([New York?]: American Musicological Society, 1959) p. 89.

cadences. It will be seen that three voices once again have explicitly come to a halt, this time each on their respective longs (Ex. 2-16).

Ex. 2-16 Ockeghem, *Missa Sine nomine à3 (Gloria)*
(mm. 137-139)

Dissonant-Suspension 3-Weight Cadence

ste.

ste.

ste.

Gst3+

Reproduced from Plamenac, *Collected Works*, First Volume, p. 19.

Before illustrating some examples of the 4-weight cadence, a number of important distinctions need to be made. When dealing with 0, 1, and 2-weight cadences, the number of voices taking part (as well as whether or not they stop) invariably determines the weight. With 3-weight cadences, two

or more voices have come to a halt, provided the point at which the voices have stopped is not the conclusion of a chanson or motet, nor the end of a major section of a mass. With the 4-weight gradation, all voices (whether this amounts to two, three, four, or five) have halted, provided the point at which the voices have stopped is either the conclusion of a chanson or motet, or the end of a major section of a mass. The reason the present writer opted for this distinction regarding the 4-weight cadences is that by reserving this gradation for the conclusion of a chanson or motet, or for the end of a major section of a mass, works à2, à3, à4, and à5 could have their respective final cadences emphasized equally regardless of the number of voices involved.

The following examples (Ex. 2-17, Ex. 2-18, and Ex. 2-19) illustrate three separate excerpts where the 4-weight has been applied. Each has been specifically chosen from works with differing numbers of parts. The first of these is taken from the three-part *Missa Quinti toni*, the second from the four-part *Missa Prolationum*, and the third from the five-part *Missa Sine nomine*. In each case, the cadence has been created by the typical dissonant-suspension formula.

The first example is taken from the *Gloria* of the *Missa Quinti toni*. The cadence occurs between the superius and tenor voices. The final cadence is accompanied by a descending perfect fifth (C-F) in the bassus (Ex. 2-17).

The second example is culled from the *Gloria* of the *Missa Prolationum*. The cadence likewise occurs between the superius and tenor voices. The final cadence is similar to the example

cited above from the *Gloria* of the *Missa Quinti toni*, in that the structurally-defining voices are accompanied by a descending perfect fifth (C-F) in the bassus. The fourth part

Ex. 2-17 Ockeghem, *Missa Quinti toni (Gloria)* (mm. 151-160)
Dissonant-Suspension 4-Weight Cadence



Fst4+

Reproduced from Plamenac, *Collected Works*, First Volume, p. 4.

(the contratenor) sounds a twelfth above the bassus; as such, it contributes to an event that some might classify as a completed tonal congruence (Ex. 2-18).

Ex. 2-18 Ockeghem, *Missa Prolationum (Gloria)* (mm. 138-144)
Dissonant-Suspension 4-Weight Cadence



Fst4+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 27.

The third example is taken from the *Gloria* of the five-part *Missa Sine nomine*. The cadence occurs between the tenor and bassus voices. While the dissonant-suspension functions similarly to the two 4-weight cadences cited above, the quality of the cadence is distinctly different, owing to its phrygian construct (Ex. 2-19).

Additionally, there are some instances where only the cadential pitch and number have been included. This is due to

there being situations where the discontinuation has not followed the typical dissonant-suspension formula. In these cases, it is apparent that all voices have come to a halt, and

Ex. 2-19 Ockeghem, *Missa Sine nomine* à5 (*Gloria*)
(mm. 63-71)
Dissonant-Suspension 4-Weight (Phrygian) Cadence

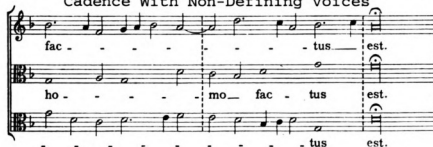


Et**b**4+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 79.

that they have not been prepared by the archetypal two-voiced cadential framework. Such examples typify events in which structural voices are undefined. In such instances only the pitch upon which the cadence occurs (as well as its assigned weight) will be furnished. The undefined voices will be represented by two horizontal dashes (i.e., "--") (Ex. 2-20).

Ex. 2-20 Ockeghem, *Missa Sine nomine* à3 (*Credo*) (mm. 61-63)
Cadence With Non-Defining Voices



D--3

Reproduced from Plamenac, *Collected Works*, First Volume, p. 21.

It will be seen that in these circumstances it is difficult to ascertain which voices are actually defining the cadence,

given that all of the voices have come to a stop and no voice appears to have taken part more than another in delineating the cadence.

0-Weight Cadences

In order to appreciate fully the value of classifying two levels of 0-weight cadences, a few examples are required. The first level, referred to as the simple 0-weight cadence, does not include a dissonant-suspension in its construction. It is the least-weighted cadential event in all of Ockeghem's works. This gradation has been used to describe all cadences where motion has continued, and which lack the dissonant-suspension formula as defined by contemporaneous theorists (Ex. 2-21).

Ex. 2-21 Ockeghem, *Missa Ma maistresse* (Kyrie) (mm. 24-26)
Simple 0-Weight Cadence

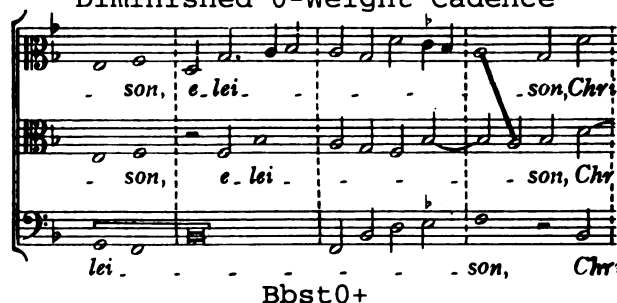
Ctb0

Reproduced from Plamenac, *Collected Works*, First Volume, p. 118.

The second level, referred to as the diminished 0-weight cadence (0+), is one step higher in the weight-scheme (meaning that in the context of this study it contains slightly greater weight). It has been reserved for cadences where motion is likewise uninterrupted. However, it will be observed that the

diminished 0-weight cadence includes one important additional distinction: cadential preparation has occurred with the all-important dissonant-suspension formula intact (Ex. 2-22).

Ex. 2-22 Ockeghem, *Missa Quinti toni* (Kyrie) (mm. 21-24)
Diminished 0-Weight Cadence



Reproduced from Plamenac, *Collected Works*, First Volume, p. 1.

Criteria for Determining Retention of Cadences

The next segment of this chapter will deal with the various criteria used in determining which cadences were retained, and why, for this study. An initial analysis of cadences contained in the authenticated works of Ockeghem resulted in various arbitrary decisions having been made, specifically with regard to the retention of those termed secondary (consisting of simple 1-weight, dissonant-suspension 0-weight, and simple 0-weight cadences). A second investigation of the works, which included an analysis of approximately 90% of cadences detected in the works of Ockeghem, revealed a disparity, particularly when the cadential weight-scheme model was applied to the simple 1-weight and dissonant-suspension 0-weight cadences. In order to rectify this discrepancy, a third evaluation, consisting of two additional readings of the complete works (for a total of

four readings), was undertaken. Supplementary readings entailed an exhaustive examination of every constituent two-part contrapuntal combination included in the works of Ockeghem, and concluded with a recording of virtually every cadence contained in the works. Equally importantly, this resulted in helping to refine (through the adjustment of the weight-scheme model) this writer's mode of operation, and eventually eliminated the simple 1-weight and dissonant-suspension 0-weight disparity while simultaneously decreasing the subjectivity involved in formulating conclusions essential and peripheral to the study.

From the outset, it was necessary for the present writer to determine what was and was not a cadence. This was achieved primarily analytically, and secondarily, through listening repeatedly to the examples. It is important to note that the greatest degree of objectivity (that of the evidence as presented in theoretical treatises) was paramount, and that subjective interpretation (data gleaned through empirical means, including perception, which necessitated listening repeatedly to the examples) was an ancillary, albeit an important, consideration.

A combination of objective and subjective methodologies revealed the following. It was found that cadences consisting of every weight (4, 3, 2, 1, and 0) frequently were prepared with the typical dissonant-suspension formula, while other times, they were not, having been approached simply by way of the sixth to octave, or third to unison. While this presented very few problems with regard to the primary (i.e., 4, 3, 2,

and dissonant-suspension 1-weight) cadences, a degree of ambiguity was found to exist when a comparison of the secondary (i.e., simple 1-weight, dissonant-suspension 0-weight, and simple 0-weight) cadences was undertaken. For example, it may be asserted with a fair degree of certainty that the dissonant-suspension 0-weight cadences are more event-like (i.e., more significant) than 0-weight cadences lacking this structural element. Subsequent deliberation, however, revealed that the dissonant-suspension 0-weight cadences also were frequently more event-like (empirically, if not theoretically) than simple 1-weight cadences, the latter by definition also lacking this important structural element. Consequently, a degree of disparity in weighing existed, since dissonant-suspension 0-weight events were now greater than simple 1-weight events.⁸⁷ Although this writer initially

⁸⁷It was integral to the study that the incongruity of dissonant-suspension 0-weight cadences being greater than simple 1-weight cadences ($0 > 1$) be rectified. The refinement of the weight-scheme model, the elimination of the simple 1-weight and dissonant-suspension 0-weight disparity, and the decrease of subjectivity were achieved through much deliberation and revision. During the initial inquiry, the simple 0-weight cadences were often arrived at subjectively through listening repeatedly to what was thought to be a cadence. And although many were detected, not every one of the 0-weight cadences termed simple were tabulated, due to some being perceived (albeit subjectively) by this writer as being unequivocally more cadential than others. In other words, although many of the cadences initially enumerated were judged to "sound" cadential to twentieth-century ears, these were discarded if they did not conform to rules for cadences as defined by de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino. During a second investigation of the works, in which roughly 90% of all cadences were detected and quantified, it was found that in more than a few cases, simple 1-weight cadences struck the ear as less cadential than dissonant-suspension 0-weight cadences. As stated above, this inconsistency in weighing had to be reconciled, since according to the weight-scheme definition the 1-weight cadences should necessarily exhibit a greater cadential "weight," and thereby a more significant event, than the 0-weight cadences. As a result of the third inquiry, which consisted of two additional readings (the conclusion of which was a tabulation of essentially every cadence in the complete works), it was decided that the inconsistency could be rectified by relegating both levels of 0-weight cadences as well as the lowest level of 1-weight cadences to the category of secondary cadences, and that this resolution would prove to be more advantageous to the overall totality of

elected to eliminate the simple 1-weight, dissonant-suspension 0-weight, and simple 0-weight cadences from the data tables, these were eventually retained as secondary cadences.⁸⁸ The decision to do so was influenced primarily by three additional factors: 1) the integrity and unanimity of the cadential weight-scheme model would be retained; 2) the cadence data would be as comprehensive as possible; and 3) the secondary cadences would help to explicate the primary, secondary, and tertiary pitch centers in the works of Ockeghem.

Upon reflection, the adjusted cadential weight-scheme model is a meticulous and precise means by which to analyze the cadential activity in the works of Ockeghem. By using it, one accounts for the relative strengths of every detected cadence, with, hopefully, a modicum of subjectivity involved. It is a fairly objective way of yielding accurate results in an area of study that is often times neglected in part due to the assertion advanced by some scholars regarding Ockeghem's apparent proclivity for deliberate cadential avoidance.

Before considering the linear procedures and pitch structure in the works of Ockeghem (the latter consisting of an analysis of modal profiles and primary, secondary, and tertiary pitch centers derived from cadence data), each of the

the study than trying perpetually to fine tune the definition of the least-weighted cadences.

⁸⁸Breakdown of secondary cadences is as follows. For the chansons, simple 1-weight = 62/462 (13.4%), dissonant-suspension 0-weight = 38/462 (8.2%), and simple 0-weight = 362/462 (78.4%) (100.0%). For the motets, simple 1-weight = 77/578 (13.3%), dissonant-suspension 0-weight = 67/578 (11.6%), and simple 0-weight = 434/578 (75.1%) (100.0%). For the masses, simple 1-weight = 671/4473 (15.0%), dissonant-suspension 0-weight = 463/4473 (10.4%), and simple 0-weight = 3339/4473 (74.7%) (100.1%).

works, beginning with the chansons, will be examined in greater detail. Although various aspects which constitute the structure and style of the forty-two authenticated works will be surveyed in part (including, where appropriate, the differing readings contained in the extant manuscripts and published editions), primary attention will be given to cadences and cadential structure. Additionally, salient characteristics of each of the works will be considered, as will unusual (and often times, peculiar) vertical alignments brought about as a result of Ockeghem's contrapuntal manipulation.

Chansons

Aultre Venus estés, *Baisiés moy dont fort*, and *La despourveue* are all rondeaux à3. Before the publication of Wexler,⁸⁹ a transcription of each was found in three independent Ph.D. dissertations.⁹⁰ The transcriptions included in each of the dissertations are faithful to the original manuscripts. The editions of Jones and Pease include incipits, and the level of reduction employed in the three transcriptions differ (Newton applying a 2:1 level of

⁸⁹See Wexler, *Collected Works*, Third Volume, p. 59 (*Aultre Venus*), p. 60 (*Baisiés moy*), and p. 70 (*La despourveue*), respectively.

⁹⁰*Aultre Venus estés* may be found in G. M. Jones, "The First Chansonier of the Biblioteca Riccardiana, Codex 2794," (Ph.D. Dissertation, New York University, 1972), vol. 2, no. 33, pp. 241-242; *Baisiés moy dont fort* is contained in P. G. Newton, "Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, Manuscript Basevi 2439: Critical Edition and Commentary" (Ph.D. Dissertation, North Texas State University, 1968), vol. 2, no. 48, pp. 157-159; and *La despourveue* is included in E. J. Pease, "An Edition of the Pixérécourt Manuscript" (Ph.D. dissertation, Indiana University, 1960), vol. 2, no. 133, pp. 456-458 (*La despourveue et la banie* [i.e., "J. Ochghen"]).

reduction, and Jones and Pease administering a 4:1 level of reduction).

Aultre Venus estés, a rondeau à3, contains seventeen cadences. Of these, three are primary cadences, while fourteen are secondary cadences. The three primary cadences occur on D, C, and F. All contain the dissonant-suspension, and all occur between the superius and tenor voices.

There is a relatively strong secondary cadence on G in m. 23 (Gsc1) whereby a tenth contracts to an octave. It occurs between the superius and contratenor voices, and does not contain a dissonant-suspension. However, the cadence is strengthened by the anticipation of the G in the superius which occurs directly before contraction of the tenth to the octave (Ex. 2-23).

Ex. 2-23 Ockeghem, *Aultre Venus estés* (mm. 22-24)
Simple 1-Weight Cadence



Gsc1

Reproduced from Wexler, *Collected Works*, Third Volume, p. 59.

An imperfect consonance type cadence occurs in m. 10 between the superius and contratenor voices. The cadence is completed on F in the tenor voice. The contrary motion between the contratenor and tenor voices is from the fifth (and not the more common sixth) to the octave. The melodic movement is strengthened through the use of minor coloration

(due primarily to the rhythmic characteristics) in the tenor (m. 9), which then is imitated strictly in interval (at the fifth above) and in rhythm (also in minor coloration) in the contratenor (m. 10). Although the octave is approached by way of contrary motion from the fifth,⁹¹ the present writer is not averse to regarding this event as a cadence due to the usage of strict melodic imitation and the identical rhythmic pattern brought about by minor coloration in both parts (Ex. 2-24).

Ex. 2-24 Ockeghem, *Aultre Venus estés* (mm. 8-10)
Imperfect Consonance Type Cadence



Fsc0*

Reproduced from Wexler, *Collected Works*, Third Volume, p. 59.

We now turn to a different variety of simple 0-weight cadence. It takes place initially between the superius and tenor voices, and is completed by the contratenor (m. 22). The tenor voice, rather than continuing to expand to the octave in consort with the superius, instead leaps an octave after a minim rest, while the contratenor continues to descend a perfect fourth to the note anticipated to be occupied by the tenor (Ex. 2-25). Cadences of this type are a relatively uncommon occurrence in the works of Ockeghem. *Aultre Venus*

⁹¹Cadences occurring in this manner are extremely rare, and require additional compositional properties in order to be validated as cadences.

estés contains a single set of parallel fifths.⁹² The fifths occur in m. 11 between the superius and contratenor voices.⁹³

Ex. 2-25 Ockeghem, *Aultre Venus estés* (mm. 15-28)
Simple 0-Weight Cadence

The musical score is presented in four systems, each with a vocal line and a lute line. The vocal lines are in mensural notation with square notes on a four-line staff. The lute line is in mensural notation with square notes on a five-line staff. The lyrics are written below the vocal lines. The score is for measures 15-28 of Ockeghem's 'Aultre Venus estés'. The lyrics are: 'tu re: (1. 5.) De corps de beal te, de fi gu re La sen blez'.

Cst0

Reproduced from Wexler, *Collected Works*, Third Volume, p. 59.

The editions of Newton and Wexler reveal that *Baisiés moy dont fort*, a rondeau à3, contains three explicit E-flats, with two occurring in the tenor (m. 11 and m. 27), and one in the bassus (m. 34).⁹⁴ Additionally, the rondeau contains an

⁹²The term "parallel" in the present study refers to motion of identical intervals as opposed to motion of identical intervals and identical duration of note values. Assuming one accepts this as an axiom, it is possible to have a set of parallel intervals the relative durations of which are disparate (e.g., four semibreves in the superius against two breves in the contratenor, or a ratio of 2:1). To illustrate, let us assume a work is in 4/2 meter. The contratenor voice begins with a breve on C while the superius begins with a semibreve a major third higher on E and ascends by way of a semibreve a minor third to G (2:1). The contratenor then ascends by way of a breve a major second to D while the superius simultaneously ascends by way of a semibreve a major second to A and then descends by way of a semibreve a major third to F (2:1). Although the contratenor has employed two breves (C-D) and the superius, four semibreves (E-G and A-F), parallel fifths have occurred despite the duration of note values not having coincided. Additionally, the term "interceding" in the present study is used to characterize notes which occur between parallel intervals, and does not constitute repeated notes.

⁹³See Wexler, *Collected Works*, Third Volume, p. 59.

⁹⁴See Newton, "Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, Manuscript Basevi 2439," vol. 2, no. 48, pp. 157-158 (complete work found on pp. 157-159); and Wexler, *Collected Works*, Third Volume, p. 60.

explicit F-sharp (m. 28).⁹⁵ Both editors are relatively conservative in their use of editorial accidentals.

Baisiés moy dont fort contains twenty-one cadences. Of these, five are primary cadences, while sixteen are secondary cadences. Three of the five primary cadences occur on the *finalis* (D); the remaining two are on A and G, respectively. Four of the five primary cadences include the dissonant suspension, while five of the sixteen secondary cadences incorporate this structural element. Interestingly, the work includes five cadences (all secondary) which occur on B-flat (m. 20, m. 23, m. 35, m. 38, and m. 41).

Baisiés moy dont fort contains several sets of parallel fifths and parallel twelfths. Although some of the parallelisms are conspicuous, others appear to be very well concealed. A number of these come about by way of contrary motion in at least one of the parts, or mixtures of parallel and contrary motion in contiguous or successive sets.⁹⁶

D'un autre amer, a rondeau à3, contains seventeen cadences. Two of these are primary cadences, while fifteen are secondary. Of the seventeen cadences, three are greater than 0-weight, and occur on D (m. 19), B-flat (m. 33), and G

⁹⁵Wexler includes this note in his edition: "The sharp is valid for the conclusions of the short strophe and the short refrain only; for both the full refrains and the full strophe, the natural is needed." Ibid., p. 60.

⁹⁶Parallel fifths occur between the superius and tenor (m. 22 and mm. 35-36), tenor and bassus (m. 46), and superius and bassus (mm. 46-47 [with one interceding note in the superius]). Parallel twelfths take place solely between the superius and bassus (m. 21 and mm. 36-38 [three sets, with the first two sets occurring through parallel motion, and the last, by way of contrary], and mm. 54-56 [three sets, the first of which occurs through contrary motion, and the last two, by way of parallel]). The final set of twelfths is preceded in m. 53 by an open fifth between the superius and bassus. Ibid., p. 60.

(the final cadence, m. 45), respectively. Cadences greater than 0-weight occur solely between the superius and tenor voices.⁹⁷ Both primary cadences (m. 19 and m. 45) include the dissonant-suspension in their construction. Interestingly, not one of the 0-weight cadences includes this structural element. The rondeau is among the secular works inordinately triadic for Ockeghem; and, although it contains many simple 0-weight cadences,⁹⁸ appears to avoid the more weighty ones at every turn. *D'un autre amer* contains two sets of parallel fifths, and one set of parallel twelfths.⁹⁹

The rondeau *Fors seulement l'actente*¹⁰⁰ is the chanson upon which Ockeghem's five-voiced *Missa Fors seulement* is based. The chanson *Fors seulement contre*, also a rondeau, contains in the contratenor one line (the superius) from *Fors*

⁹⁷See E. Droz, G. Thibault, and Y. Rokseth, eds., *Trois chansonniers français du XV^e siècle* (New York: Da Capo Press, 1978) pp. 72-73; and Wexler, *Collected Works*, Third Volume, p. 61. Wexler's transcription of *D'un autre amer* contains an error in the contratenor. The final note should read "D" and not "C" (ibid., p. 61).

⁹⁸See m. 2 (Asc0 and Gst0), m. 6 (Act0), m. 7 (Bbsc0), m. 12 (Gst0), m. 15 (Cct0), m. 24 (Dst0), m. 26 (Act0), m. 28 (Csc0), m. 30 (Csc0), m. 37 (Gsc0), m. 40 (Act0), m. 41 (Asc0), and m. 43 (Gsc0). The last two examples are relatively languid due to the quickening rhythmic values of the notes immediately preceding each cadence. Ibid., p. 61.

⁹⁹Both sets of parallel fifths occur between the contratenor and tenor (mm. 7-8 and mm. 42-43). Parallel twelfths take place between the superius and contratenor (mm. 5-6). Ibid., p. 61.

¹⁰⁰The two versions given in Picker [1a and 1b] are essentially the same, and do not differ at all with regard to cadences (*Ms* 287, Herzog-August-Bibliothek, Wolfenbüttel, fol. 43^v-45^r). For a comparison, see *Ms* 517, Bibliothèque Municipale, Dijon, fol. xxv^v-xxvj^r (28^v-29^r); *Ms* fr. 1597, Département de la Musique, Bibliothèque nationale, Paris, fol. xxxvi^v-xxxvii^r; *Ms* 461, Stiftsbibliothek, St. Gall, pp. 2-3; *Ms* Laborde, Library of Congress, Washington, D.C., fol. iiii^{xx}xviii^j^v-c^r; and *Ms* XIII.27, Cappella Giulia, Biblioteca apostolica Vaticana, Rome, fol. 104^v-105^r (97^v-98^r). Data was gleaned after having compared the more familiar version [1b] with that of Wexler. See M. Picker, ed., *Fors seulement: Thirty Compositions for Three to Five Voices or Instruments from the Fifteenth and Sixteenth Centuries* (Madison: A-R Editions, 1981) pp. 1-3 [1a] and pp. 3-5 [1b]; and Wexler, *Collected Works*, Third Volume, pp. 62-63.

seulement l'actente. Both rondeaux are written à3, and each employs a different pitch center. *Fors seulement l'actente* is almost certainly a genuine work of Ockeghem. However, the authenticity of *Fors seullement contre*, now convincingly attributed to Ockeghem, was once challenged by Gombosi.¹⁰¹

Fors seulement l'actente contains nineteen cadences, three of which are primary. Two of the primary cadences occur on the *finalis* (A), while one takes place on D. The cadence on D is a contratenor-tenor dissonant-suspension 1-weight cadence (m. 10), while those occurring on A include a superius-tenor dissonant-suspension 1-weight cadence (m. 39) and a superius-tenor dissonant-suspension 4-weight cadence (m. 70). Of the sixteen secondary cadences, only one contains the dissonant-suspension (m. 61, Dst0+), while one other is greater than 0-weight, a simple 1-weight cadence on F between the contratenor and tenor (m. 47, Fct1). The remaining fourteen secondary (all simple 0-weight) cadences are fairly evenly distributed between the three combinations of voices.¹⁰² *Fors seulement l'actente* contains two sets of parallel octaves, as well as two sets of parallel twelfths.¹⁰³

¹⁰¹See O. Gombosi, *Jacob Obrecht: eine stilkritische Studie* (Leipzig: Breitkopf & Härtel, 1925) pp. 16-34. The work is given as *Forsseulement* in the *Notenanhang*, pp. 14-15 (i.e., "Pseudo-Ockeghem").

¹⁰²Four occur between the superius and tenor (m. 16, Dst0, m. 18, Ast0, m. 23, Dst0, and m. 64, Cst0); five take place between the contratenor and tenor (m. 27, Act0, m. 28, Ect0, m. 30, Dct0, m. 41, Ect0, and m. 55, Fct0); and five occur between the superius and contratenor (m. 31, Esc0, m. 51, Asc0, m. 52, Gsc0, m. 53, Fsc0, and m. 67, Dsc0). See Wexler, *Collected Works*, Third Volume, pp. 62-63.

¹⁰³Parallel octaves occur between the contratenor and tenor (mm. 18-19 and mm. 55-57). Parallel twelfths likewise take place between the contratenor and tenor (mm. 32-33 and mm. 49-50). *Ibid.*, pp. 62-63.

Fors seullement contre contains thirty-three cadences. Five of these are primary cadences, while twenty-eight are secondary. Of the primary cadences, three occur on G, and one each occurs on A and D. There are two 1-weight cadences (G and D), two 2-weight cadences (G and A), and the final cadence, a 4-weight on G. Three of the five primary cadences occur between the superius and tenor voices (the two 2-weights and the final 4-weight cadence), while the remaining two are a superius-contratenor and a contratenor-tenor cadence, on G and D, respectively. Although only one of the secondary cadences (m. 51, Gst0+) includes the dissonant-suspension, all five of the primary cadences contain this structural element.

There is the suggestion of a cadence on D at m. 33. A dissonant-suspension occurs between the superius and tenor, and both voices contract to a unison D. However, this contraction does not occur simultaneously, and the superius, once it has rested on D, then moves upward a minor third to an imperfect consonance (F) while the tenor voice moves to the (ostensibly) cadencing note, D. Because of this ambiguity, and due to the absence of a third voice which in the cases of imperfect consonance type cadences as described by Tinctoris¹⁰⁴ frequently take part in the event, this incident has not been tabulated as a cadence. For the purpose of

¹⁰⁴It will be recalled that Tinctoris states "... although an imperfect one [i.e., consonance] is inserted from time to time in its place." See Tinctoris, *The Art of Counterpoint*, p. 136. In such cases, one of the two structurally-defining cadential voices has cadenced on the defining pitch, while the other voice has moved to an imperfect consonance. A third voice has completed the event, often having moved by step to the cadential pitch normally reserved (though frequently in a different octave) for the other structurally-defining voice which instead has moved to an imperfect consonance.

illustration, the conjectural pitch, structurally-defining voices, and weight have been furnished in brackets (Ex. 2-26).

Ex. 2-26 Ockeghem, *Fors seullement contre* (mm. 30-33)
Conjectural Dissonant-Suspension 0-Weight Cadence

[Dst0+]

Reproduced from Wexler, *Collected Works*, Third Volume, p. 64.

Fors seullement contre contains five sets of parallel fifths and three sets of parallel twelfths, as well as one set each of parallel fifteenths and parallel nineteenthths.¹⁰⁵

Il ne m'en chault, a rondeau cinquain à3, is the first of two chansons (the other being *Tant fuz gentement resjouy*) making its way into a modern edition with the publication of Wexler. The chanson is contained in but one source, Ms. M2.1.L25 Case, Music Division, Library of Congress, Washington, D.C. (*Laborde Chansonnier*). Analysis of the cadences was based on a comparison of the Wexler facsimile and transcription with that undertaken by the present author of

¹⁰⁵Parallel fifths occur between the superius and tenor (mm. 12-13 and m. 34), and contratenor and tenor (m. 22, mm. 25-26, and mm. 42-43). The contratenor-tenor set occurring in m. 22 may be rectified through the application of *musica ficta* (E-flat) in the tenor voice. This would result in a diminished fifth A to E-flat, rather than a perfect fifth, A to E. Parallel twelfths take place between the superius and contratenor (m. 17, mm. 21-22, and mm. 53-54). Parallel fifteenths occur between the superius and contratenor (mm. 52-53). Parallel nineteenthths likewise take place between the superius and contratenor (mm. 44-45). See Wexler, *Collected Works*, Third Volume, pp. 64-65.

the facsimile included in *Early Music*, fol. 76^v-77.¹⁰⁶

There are twenty-three cadences in *Il ne m'en chault*. Four of these are primary, while nineteen of these are secondary. Interestingly, none of the secondary cadences contain the dissonant-suspension in their construction. Of the primary cadences, two occur on D, while there is one each on A and G.¹⁰⁷ Three of the four cadences include the dissonant-suspension, and each occurs between the superius and tenor voices. The fourth cadence (m. 20 in Wexler) is another example of a cadence with non-defining voices (Ex. 2-27). In order to reiterate, all of the voices clearly have halted, the

Ex. 2-27 Ockeghem, *Il ne m'en chault* (mm. 18-20)
Cadence With Non-Defining Voices



D--3

Reproduced from Wexler, *Collected Works*, Third Volume, p. 66.

archetypical two-voiced framework is lacking, and no melodic line has taken part more than another in defining the cessation of motion in the three voices. *Il ne m'en chault* contains two sets of parallel octaves. These occur between

¹⁰⁶The facsimile is reproduced in J. Milsom, et al., "Music," *Early Music* 12, no. 2 (May 1984) p. 253. See also Wexler, *Collected Works*, Third Volume, Plate VI (facsimile) and p. 66 (transcription).

¹⁰⁷The final cadence (m. 37 in Wexler) should read G (and not E) in the tenor as given in the *Laborde Chansonniere*, fol. lxxvij^r.

the superius and contratenor (mm. 15-16) and contratenor and tenor (m. 19), respectively.

Two versions of the rondeau *J'en ay dueil* are extant.¹⁰⁸ The version based on Bologna (from Cod. Q 17, Civico museo bibliografico musicale, Bologna, fol. 72^v-73^r) is asserted by Picker to contain a different contratenor than all other manuscript sources,¹⁰⁹ and to be the earlier of the two variants:

The version in the Bologna Ms (printed in Appendix A) is probably closer to the original, which may have consisted of S, T, and B, to which an A has been added. The version of Brussels Ms 228 and all other sources have a different added voice in the position of a T; to accommodate it the B is transposed down an octave. Petrucci retains the original names of *Tenor* and *Contra*.¹¹⁰

A comparison of the two versions in Picker with the edition of Kade¹¹¹ (based on O. Petrucci, *Canti C. N^o. cento cinquanta*, Venice, 1504 [i.e., 1503 in Kade] fol. 93^v-94^r) confirms that the minor variations in the superius and bassus, and the less negligible variations in the contratenor (or in the addition of a contratenor or other voice in the position of a tenor) do not alter the cadence data appreciably. Consequently, the present study has been guided by the assertion of Picker and

¹⁰⁸For a discussion of the differences between the two versions, see Litterick, "The Revision of Ockeghem's *Je n'ay dueil*," pp. 29-48; and Wexler, *Collected Works*, Third Volume, pp. 70-71 (*J'en ay dueil*) and p. 72 (*Je n'ay deul*).

¹⁰⁹Picker, *Johannes Ockeghem and Jacob Obrecht*, p. 32.

¹¹⁰M. Picker, ed., *The Chanson Albums of Marguerite of Austria: Mss 228 and 11239 of the Bibliothèque Royale de Belgique, Brussels* (Berkeley: University of California Press, 1965) p. 121.

¹¹¹O. Kade, ed., *Geschichte der Musik*, 3rd ed., rev., vol. 5 (Hildesheim: G. Olms, 1968) pp. 10-11.

will, therefore, use the more reliable Bologna manuscript.

There are thirty-one cadences in *J'en ay dueil*. Of these, four are primary cadences, while twenty-seven are secondary. Three of the four primary cadences contain the dissonant-suspension, while three of the secondary cadences likewise contain this structural element. The rondeau includes a simple 1-weight cadence, as well as a 3-weight cadence (the latter occurring on the *finalis*). The primary cadences occur on D (m. 22), A (m. 25), G (m. 36), and A (the final cadence, m. 53). Interestingly, the contratenor is one of the two structurally-defining voices in all four of the primary cadences.

J'en ay dueil includes one convincing simple 0-weight cadence occurring on its *finalis* (A) which warrants mentioning. It takes place in m. 49 (Asc0)¹¹² during a flurry which frequently is referred to by some scholars as the "drive to the cadence" (Ex. 2-28). The cadence is strengthened by the non-defining voices, the movement of which includes eighth-note motion in the tenor and tripling of the *finalis* in the bassus, the latter having occurred by way of melodic movement downward a perfect fifth. *J'en ay dueil* contains four sets of parallel fifths, as well as two sets of parallel octaves.¹¹³

¹¹²Picker, *The Chanson Albums of Marguerite of Austria*, p. 476; and Wexler, *Collected Works*, Third Volume, p. 68.

¹¹³Parallel fifths occur between the tenor and bassus (mm. 12-14, mm. 15-17, and m. 47), and contratenor and tenor (m. 50). Parallel octaves take place between the superius and tenor (mm. 4-5) and contratenor and tenor (mm. 38-39). What are arguably parallel twelfths (due to extended protraction and the inclusion of a rest in the superius) occur between the superius and tenor (mm. 39-40). See Wexler, *Collected Works*, Third

La despourveue, a rondeau à3, contains twenty-one cadences. Four of these are primary, while seventeen are secondary. Three of the four primary cadences occur on the *finalis* (F), while the remaining cadence takes place on the *cofinalis* (C). Cadences which occur between the superius and

Ex. 2-28 Ockeghem, *J'en ay dueil* (mm. 48-50)
Simple 0-Weight Cadence

50

for te, des con

Asc0

Reproduced from Wexler, *Collected Works*, Third Volume, p. 68.

tenor at m. 8 (Cst1+), m. 13 (Fst1+), and m. 32 (Fst4+) include the dissonant-suspension. Nine of the fifteen simple 0-weight cadences (including one on pitch degree E-flat at m. 4) occur between the contratenor and tenor voices. The remaining six are distributed equally between the superius and contratenor (m. 6, m. 12, and m. 30), and superius and tenor (m. 17, m. 24, and m. 29) voices, respectively.¹¹⁴

Volume, pp. 67-68.

¹¹⁴The simple 0-weight cadences occur at m. 3 (Dct0), m. 4 (Ebct0), m. 5 (Fct0), m. 6 (Gsc0), m. 11 (Cct0), m. 12 (Dsc0), m. 17 (Dst0), m. 23 (Gct0), m. 24 (Dct0 and Ast0), m. 28 (Dct0), m. 29 (Cct0 and Cst0), m. 30 (Asc0), and m. 31 (Dct0). See Pease, "An Edition of the Pixérécourt Manuscript," vol. 2, no. 133, pp. 456-458; and Wexler, *Collected Works*, Third Volume, p. 70. The transcription of *La despourveue* furnished in Pease is virtually identical to that of Wexler. The rondeau is given in the edition as *La despourveue et la banie*, and is attributed to Ochghen,

La despourveue includes one striking example of a 3-weight cadence (m. 18) where the discontinuation has not followed the archetypical two-voiced cadential framework. In this instance, the superius, contratenor, and tenor voices have come to a halt (the fermatas are included in the manuscript), the structurally-defining voices are lacking, and neither of the voices have taken part more than any other in shaping the cadence (Ex. 2-29). *La despourveue* includes two

Ex. 2-29 Ockeghem, *La despourveue* (mm. 12-18)
Cadence With Non-Defining Voices



F--3

Reproduced from Wexler, *Collected Works*, Third Volume, p. 70.

sets of parallel fifths and one set of parallel twelfths. Both sets of fifths take place between the superius and contratenor (m. 11 and m. 17, respectively). The parallel twelfths occur between the contratenor and tenor (m. 9).

L'autre d'antan,¹¹⁵ a rondeau à 3, contains twelve

after Ms. fr. 15123, Department de la Musique, Bibliothèque nationale, Paris, fol. 155^v-156^r (*Chansonnier Pixérécourt*).

¹¹⁵For an interesting study on how music participates in the parody procedure used in the literary text of *L'autre d'antan*, as well as an inquiry into the Molinet quotation of the Ockeghem chanson, see C. Goldberg, "Militat omnis amans: Zitat und Zitieren in Molinets *Le debat du viel Gendarme et du viel amoureux* und Ockeghem's Chanson *L'autre d'antan*," *Die Musikforschung* 42, no. 4 (1989) pp. 341-349. The author contends that the popular attributes of the text furnish the parody component. For a related study, see C. Goldberg, "Text and Music as 'Spiel': Humour in Ockeghem's Chanson *L'autre d'antan*," *International Journal of Musicology* 2 (1993) pp. 61-83. Goldberg cites the relative dearth of textual studies in the works of Ockeghem and Dufay, and with this investigation attempts to remedy the deficiency. His approach to the examination of Ockeghem's texts is somewhat imaginative, stressing "... the temporal development in the game between text and music. The game between independence and

cadences. Four of these are primary, while eight are secondary. With regard to the four primary cadences, two occur on G, while the remaining two occur on D and C, respectively. All of the primary cadences include the dissonant-suspension in their construction. Two of the eight secondary cadences are simple 1-weight cadences. Of the remaining six 0-weight cadences, none contain the dissonant-suspension. Of particular interest is a cadence which occurs between the superius and tenor voices on pitch degree B (m. 6). This pitch degree is one of the rarest of degrees on which cadences take place in the works of Ockeghem (Ex. 2-30).

Ex. 2-30 Ockeghem, *L'autre d'antan* (mm. 1-6)
Cadence on Pitch Degree B

Bst1

Reproduced from Wexler, *Collected Works*, Third Volume, p. 71.

The infrequent number of cadences on pitch degree B is significant. In fact, *L'autre d'antan* is one of only six chansons containing a cadence on pitch degree B; of these, all

simultaneity, identity and difference, time and space, will be represented through an 'ideal' perceptor, through a 'representative' perception of the temporal process called 'Chanson'" (ibid., pp. 62-63). Additionally, Goldberg asserts that elements of *L'homme armé* may be observed in the cantus and tenor of *L'aultre d'antan* (ibid., pp. 73-74). The author points out that the contratenor differs markedly in the manuscript sources, and that one in particular (the *Mellon Chansonnier*) ought as a result to be interpreted with caution (ibid., p. 74).

are secondary cadences.¹¹⁶ The rondeau contains five sets of parallel fifths, as well as one set of parallel octaves.¹¹⁷

Les desléaulx ont la saison, a rondeau à3, is the most laconic of Ockeghem's works, numbering but thirty-one measures. It is contained in two manuscripts, the *Laborde Chansonnier* and the celebrated *Dijon 517*. The chanson contains seventeen cadences. Three of these are primary, while fourteen are secondary. The three primary cadences all include the dissonant-suspension in their construction. The secondary cadences consist of two simple 1-weight, one dissonant-suspension 0-weight, and eleven simple 0-weight.

One of the simple 0-weight cadences is of the imperfect consonance type variety. The eventual resolution of the tenor to the imperfect consonance is initially interrupted by a minim rest, before ascending upward a perfect fifth to B(-flat). It is interesting to note that the movement upward a perfect fifth occurs rather than ascending by half-step a minor second to the other available imperfect consonance (F) (Ex. 2-31). *Les desléaulx ont la saison* contains one set of parallel fifths, one set of parallel octaves, and one set of parallel twelfths.¹¹⁸

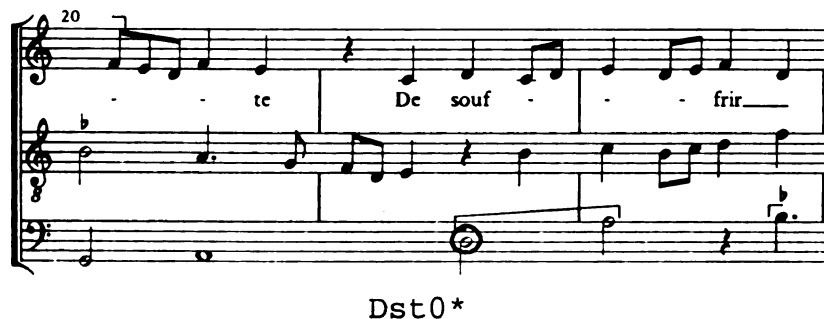
¹¹⁶In addition to *L'autre d'antan* (1), *J'en ay dueil* (2), *Ma bouche rit* (1), *Presque transi* (2), *Qu'es mi vida preguntays* (1), and *Tant fuz gentement resjouy* (1) contain cadences on pitch degree B ($8/565 = 1.4\%$).

¹¹⁷Parallel fifths occur between the superius and contratenor (mm. 19-20 [two sets] and mm. 24-25 [two sets]), and superius and tenor (m. 33). Parallel octaves take place between the contratenor and tenor (m. 30). See Wexler, *Collected Works*, Third Volume, p. 71.

¹¹⁸Parallel fifths and octaves occur between the contratenor and tenor (mm. 24-25 and mm. 23-24, respectively). Parallel twelfths take place between the superius and tenor (m. 9). See Wexler, *Collected Works*, Third Volume, p. 72.

*Ma bouche rit*¹¹⁹ is one of four bergerettes of Ockeghem. The work is à3, and contains twenty-nine cadences. Nine of these are primary, while twenty are secondary. Eight of the nine primary cadences include the dissonant-suspension in their construction, the sole exception being a 3-weight cadence on E at m. 69a. Three of the primary cadences occur on C, two each on A and E, and one each on D and G. Eighteen

Ex. 2-31 Ockeghem, *Les desléaulx ont la saison* (mm. 20-22)
Imperfect Consonance Type Cadence



Reproduced from Wexler, *Collected Works*, Third Volume, p. 72.

of the twenty secondary cadences are simple 0-weights. The two remaining secondary cadences (m. 38, Cct1 and m. 41, Dsc1) do not include the dissonant-suspension in their construction. Strict imitation at the fourth below occurs between the superius and tenor (mm. 17-21).

The bergerette is highly phrygian in character (E 0-flat, untransposed) despite there being but two cadences on E. However, these two cadences occurring on E (the aforementioned 3-weight, structural voices undefined at m. 69a, and the final

¹¹⁹Other composers have used *Ma bouche rit* as the *cantus firmus* for their works. Pierre de la Rue derived material from the tenor of the bergerette, while Josquin des Prez borrowed from its superius. See the commentary in Wexler, *Collected Works*, Third Volume, p. lxxxi. For an edition of the bergerette furnished in closed score, see A. T. Davison and W. Apel, *Historical Anthology of Music: Oriental, Medieval and Renaissance Music* (Cambridge: Harvard University Press, 1950) p. 79. The anthology lists the work as a virelai.

4-weight phrygian cadence at m. 46)¹²⁰ are among the strongest in the work. The phrygian modality is further enhanced as 33% of the primary cadences transpire on pitch degree C, the expected "dominant" in an untransposed phrygian construct. The bergerette includes three sets of parallel fifths, and one set of parallel twelfths.¹²¹

Ma maistresse,¹²² a bergerette à3, contains thirty-nine cadences. Eight of these are primary, while thirty-one are secondary. All of the primary cadences occur between the superius and tenor voices, and all include the dissonant-suspension in their construction. Four of the primary cadences occur on F, two occur on C, and one each takes place on A and D. The strongest cadences are the final 4-weight cadence on C (m. 34), and the medial 3-weight cadence on A (m. 68). There are also two 2-weight cadences on F (m. 7 and m. 53, respectively). The high tessitura of the chanson is for Ockeghem relatively uncharacteristic; additionally, the fact that the eight primary cadences (as well as ten of the thirty-one secondary cadences) take place between the superius and tenor voices make the work relatively treble-dominated in

¹²⁰Wexler, *Collected Works*, Third Volume, p. 74.

¹²¹Parallel fifths occur between the superius and contratenor (mm. 33-34 and mm. 42-43 [two sets]). Parallel twelfths likewise take place between the superius and contratenor (m. 53). *Ibid.*, pp. 73-74.

¹²²Concerning the validity of the authorship, see D. Fallows, "Johannes Ockeghem: The Changing Image, the Songs and a New Source," *Early Music* 12, no. 2 (May 1984) pp. 218-230. The work includes facsimiles of the bergerette from *Ms. R.2.71*, Trinity College Library, Cambridge, and the *Laborde Chansonniere* (p. 228 and pp. 218-219, respectively). For an edition of the bergerette furnished in closed score, see Davison, *Historical Anthology of Music*, p. 78. It is given as *Ma maïtresse*, and is listed as a virelai.

style, somewhat reminiscent of the older manner of Binchois and Dufay.¹²³

Seven of the thirty-one secondary cadences in *Ma maistresse* include the dissonant-suspension. Interestingly, six out of these seven occur between the superius and tenor voices. There are also two simple 1-weight cadences on F and B-flat¹²⁴ (m. 20 and m. 21, respectively), and one dissonant-suspension imperfect consonance type cadence at m. 4 (Fst0+*). The *bergerette* includes six sets of parallel fifths, two sets of parallel octaves, and one set of parallel twelfths.¹²⁵

*Mort tu as navré/Miserere*¹²⁶ is Ockeghem's only extant

¹²³*Ma maistresse* is in treble-dominated style. As such, Wexler has conjectured that the chanson may be an early work of Ockeghem. See Wexler, *Collected Works*, Third Volume, p. lxxxiv. R. B. Lenaerts has speculated that English characteristics in Ockeghem's style may have been the result of his having met both Dufay and Binchois, possibly at Bruges. See R. B. Lenaerts, "Bemerkungen über Johannes Ockeghem und seinen Kompositionsstil," in [Boetticher Festschrift] *Convivium musicorum: Festschrift Wolfgang Boetticher zum sechzigsten Geburtstag am 19 August 1974*, edited by H. Hüschen and D. R. Moser (Berlin: Merseburger, 1974) pp. 163-167.

¹²⁴*Ma maistresse* contains three cadences on pitch degree B-flat, probably owing to the fact that the work includes one flat in all of the parts from the outset. At the couplet (*Helas, de vous*) the flat is lacking in the superius and tenor voices. The flat is retained in the contratenor throughout the course of the work.

¹²⁵Parallel fifths occur between the superius and tenor (m. 5 and m. 9), superius and contratenor (m. 15 [two sets] and m. 28), and contratenor and tenor (mm. 41-42). Parallel octaves take place between the contratenor and tenor (m. 22) and superius and tenor (m. 23). Parallel twelfths occur between the superius and tenor (mm. 15-16). See Wexler, *Collected Works*, Third Volume, pp. 75-76.

¹²⁶The work comes down to us in two sources: *Dijon 517*, ff. 166'-168; and *Cod. Casin. 871 N*, Biblioteca dell'Abbazia, Montecassino, pp. 388-389 (fol. 158'-159') (composer given as "Oquegan"). For information concerning the possibility that *Mort tu as navré/Miserere* may have been written specifically for the death of Binchois (d. September 20, 1460), see van Benthem, *Masses*, II/1, p. xiii-xiv. The edition includes extensive material on the text, specifically with regard to underlay and the ordering of lines within stanzas. Additionally, van Benthem questions whether the *Dies irae* is actually employed at all near the end of the ballade, stating the following: "It is the random combination of some structurally unrelated Latin phrases which makes their authenticity rather questionable: it might have been the setting's musical allusion to the *Dies ire* [sic] that prompted performers, soon after its completion, to

ballade. The work includes forty-two cadences. Four of these are primary cadences, while thirty-eight are secondary. The four primary cadences are equally distributed among the four weights (m. 8, Acb2, m. 19, Dst3+, m. 34, Ast1+, and m. 60, Dst4). Two of the four primary cadences contain the dissonant-suspension in their construction. The 2-weight cadence between the contratenor and bassus at m. 8 is the only primary cadence not taking place between the superius and tenor voices.

Two of the thirty-eight secondary cadences include the dissonant-suspension in their construction (m. 14, Gst0+, and m. 39, Dst0+), while six of the secondary cadences are simple 1-weight cadences. These occur at m. 5 (Acb1), m. 10 (Asb1), m. 13 (Dcb1), m. 23 (Dcb1), m. 41 (Dst1), and m. 44 (Dct1). The superius-tenor simple 1-weight cadence at m. 41 is preceded by a 6-5 superius-tenor suspension-like event (not a dissonant-suspension in the strictest sense, as both sixths and fifths are, broadly speaking, consonant) in the previous measure. This tends to make the cadence sound more cadential than other similarly-constructed cadences. *Mort tu as navré/Miserere* contains eight sets of parallel fifths.¹²⁷

incorporate suitable lines of text to intensify the setting's effect" (ibid., p. xiv). Pope and Kanazawa have in their edition furnished a 4:1 reduction in the transcription. See I. Pope and M. Kanazawa, eds., *The Musical Manuscript Montecassino 871: A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century* (Oxford: Clarendon Press, 1978) pp. 427-430.

¹²⁷Parallel fifths occur between the superius and contratenor (m. 13, m. 17, mm. 25-26, m. 38, and m. 54), and superius and tenor (mm. 36-37, m. 40, and m. 55). The parallel fifths in m. 38 and m. 40 may be rectified through the application of *musica ficta* (in both cases, a C-sharp in the superius). If applied, it corrects the parallel fifths, yet brings about in each case the atypical interval of an augmented fifth (F to C-sharp). What may be parallel fifths between the superius and tenor at m. 8 are

The ballata *O rosa bella*¹²⁸ is unique in that it is the only work of Ockeghem written à2. One line (the superius, *Ai lasso mi*) was written by either Bedyngheam or (more probably) Dunstable,¹²⁹ prompting this author to speculate on whether the ballata may be an early work of Ockeghem. The work includes some interesting dissonances brought about as a result of combining lines that have been penned by different composers.¹³⁰

The work contains twenty-one cadences. Nine of these are primary cadences, while the remaining twelve are secondary cadences. Six of the nine primary cadences include the dissonant-suspension, while two of the secondary cadences contain this structural element. Seven of the primary cadences take place on G, one occurs on C, and one, a three-weight cadence, takes place on D.

The single primary cadence on D (m. 26, D--3)¹³¹ is an

very well concealed. See Wexler, *Collected Works*, Third Volume, pp. 77-78.

¹²⁸The work is given as *Alius discantus super O rosa bella* ("other descant over *O rosa bella*") in *Ms. 90*, Museo nazionale del Castello del buon Consiglio, Monumenti e Collezioni Provinciali, Biblioteca, Trent, fol. 445^r (i.e., "Ockeghem"). *Ibid.*, p. lxxxvii.

¹²⁹Concerning the authorship, see B. Trowell, ed., *Music of the Mid-Fifteenth Century: II* (London: Stainer & Bell, 1978) p. 15. One line is likely by Dunstable (Bedyngheam?), while another line is written in duet against it, and is attributed to Hert. A third line, presumably by Hert, has also been added to this arrangement. Ockeghem arranged the work by adding one line only to Dunstable's treble, making his version of the ballata à2. Cadence data for this study has been amassed from the Dunstable/Ockeghem version, consisting of the superius of Dunstable and the discantus (i.e., contratenor) of Ockeghem.

¹³⁰One such example is the B(-flat) and C concurrence at m. 6. See Wexler, *Collected Works*, Third Volume, p. 79.

¹³¹*Ibid.*, p. 79. Trowell's transcription differs from that of Wexler with regard to measure numbering. See Trowell, *Music of the Mid-Fifteenth Century*, p. 11.

instance whereby the discontinuation has not followed the typical two-voiced cadential framework. One voice (the Ockeghem contratenor) has cadenced on D, while the other (the Dunstable/Bedyngham superius) has cadenced on a manuscript F-sharp. In this case it is particularly difficult to ascertain whether one voice defines the cadence more than another, since both the superius and contratenor have come to a stop, and neither appears to have taken part more than the other in shaping the cadence (Ex. 2-32). Although the cadence occurs

Ex. 2-32 Ockeghem, *O rosa bella* (mm. 21-26)
Cadence With Non-Defining Voices

D--3

Reproduced from Wexler, *Collected Works*, Third Volume, p. 79.

within a work à2, it has been assigned to the 3-weight classification in order to remain consistent with regard to its medial placement within the work, and with regard to the conditions as set forth in the cadential weight-scheme model.

Prenez sur moi,¹³² perhaps due to its canonic

¹³²Cadence data for *Prenez sur moi* has initially been rendered within a C 0-flat framework. This decision was based on having tested the chanson against all pragmatic and theoretical modal constructs, and deducing that the work operates successfully within a C 0-flat pitch structure. And although the work can operate effectively in C 0-flat, it is the contention of the present writer that only after first examining the degrees upon which cadences occur in the complete works of Ockeghem will the proper foundation be laid in order to begin to understand the overall pitch-center construct of *Prenez sur moi*. (This view will be explained in greater detail in Chapter IV.) For extensive commentary on the *Fuga trium vocum in Epidiatessaron post perfectum tempus*, including possible modalities around which the work may successfully operate, see Wexler, *Collected Works*, Third Volume, p. lxxxix-xci. A related study written by D. Fallows proposes that Glarean misunderstood the term *catholicon* relative to *Prenez sur moi*, and that "One voice, starting from

construction and terseness, contains only two cadences greater than 0-weight and simple 1-weight.¹³³ Both of these primary cadences include the dissonant-suspension in their construction, and one of these is the final cadence.¹³⁴ The rondeau also includes thirty-seven secondary cadences. Of these, twelve are simple 1-weight cadences, and one is a dissonant-suspension 0-weight cadence (m. 34, Gcb0+). *Prenez*

the middle of the staff, generates the whole piece, with the three voices operating in their correct modal species in entirely different ways." See D. Fallows, "Prenez sur moy: Okeghem's Tonal Pun," *Plain-song and Medieval Music* 1, no. 1 (Apr. 1992) pp. 63-75. J. J. Dean cautions us against employing the term *catholicon* in reference to *Prenez sur moi*, stating that the term "... has no currency in music theory independent of Glareanus, and he uses it to refer to precisely two compositions that are not only unlike any other music ever composed, but unlike each other." Furthermore, Dean affirms that the work cannot be realized in more than one tonality. See J. J. Dean, "Okeghem's Attitude Towards Tonality: Three-Mode and Eight-Mode Typologies," in *Modality in the Music of the Fourteenth and Fifteenth Centuries*, edited by U. Günther, L. Finscher, and J. J. Dean (Neuhausen-Stuttgart: American Institute of Musicology and Hänssler-Verlag, 1996) p. 237.

¹³³The two primary cadences are found in m. 15 (Gsc1+) and m. 35 (Csc4+). As might be expected in a strict canon à3, there are combinations consisting of three cadences each which are forced canonically. The pitches upon which these combinations occur remain equivalent with regard to root interval, and the voice pairings upon which the cadences result are identical. Examples of these occur in mm. 4-6 (Dcb1, Gsc1, and Acb0) and mm. 9-11 (Ccb1, Fsc1, and Gcb1). There are other examples as well. See Wexler, *Collected Works*, Third Volume, p. 80.

¹³⁴Due to the variant sources used in their respective transcriptions, there are discrepancies between the edition of Droz, Thibault, and Rokseth, and that of Kade. Firstly, the transcription of Droz, based on *Dijon 517*, fol. i^r (no longer extant), includes a given number of cadences, and concludes on the *finalis* and system around which this version operates (C 0-flat). Kade, on the other hand, includes an extra cadence at the end of the penultimate measure. The final cadence in Kade, if accepted, changes the modality of the work, insofar as it defines a *finalis* and system different from that within which this version would otherwise operate (i.e., D 0-flat would become G 0-flat on the basis of this one event). Secondly, Droz concludes the superius with a long, beginning at the end of m. 32, while Kade does not conclude with a long until m. 35, and then in a different voice (bassus). There is also a discrepancy in the final two breves of m. 31, with a downward skip of a fourth in the superius in Droz, and a downward skip of a third in the superius in Kade. For comparison, see Droz, *Trois chansonniers français du XV^e siècle*, pp. 1-2; and Kade, *Geschichte der Musik*, vol. 5, pp. 18-19. The transcription of Wexler, based on *Ms. Thott 291 8^o*, Det kongelige Bibliotek, Copenhagen, fol. 40^v (46^v), includes the downward skip of a fourth in the superius at m. 31, and is rendered as a partial-signatured work in C 1-flat. The longs for all three voices do not occur until the final measure. Cadence data for the present study was based on Wexler, *Collected Works*, Third Volume, p. 80.

sur moi includes one set of parallel unisons, thirteen sets of parallel fifths, one set of parallel octaves, and two sets of parallel twelfths.¹³⁵

Presque transi, a *bergerette* à3, is characteristically phrygian in nature. Miyazaki has asserted that Ockeghem's *Missa Mi-mi*, likewise a phrygian work, is based on this chanson. Given the work of Miyazaki, and the corroborative acknowledgment of Picker, the opinion of the former that the *Missa Mi-mi* is based on *Presque transi* may now be difficult to dismiss.¹³⁶

Presque transi contains thirty-six cadences. Six of these are primary, while thirty are secondary. With regard to the primary cadences, two each occur on pitch degrees C, E (the *finalis*), and G. Interestingly, each of these three degrees accounts for one 3-weight cadence (m. 24, Gst3+, m. 31, Est3+, and m. 50, Cst3+).

All six of the primary cadences include the dissonant-suspension in their construction. Of the thirty secondary

¹³⁵Parallel unisons occur between the superius and bassus(!) (m. 27). Parallel fifths take place between the superius and contratenor (m. 17, m. 25, mm. 27-28, mm. 32-33, and again in m. 33), superius and bassus (m. 21), and contratenor and bassus (mm. 11-12, mm. 12-13, m. 16, m. 24, mm. 26-27, mm. 31-32, and again in m. 32). The second example in m. 32 may be rectified if one does not employ *musica ficta*, and instead follows the manuscript B-flat in the contratenor voice. This would result in an interval of a diminished fifth (E to B-flat) followed by a perfect fifth (D to A). What may be parallel fifths between the superius and contratenor at mm. 28-29 are very well hidden. Parallel octaves occur between the superius and bassus (m. 18). Parallel twelfths likewise take place between the superius and bassus (m. 5 and m. 30, respectively). *Ibid.*, p. 80.

¹³⁶It was Thein's *Musikalischer Satz und Textdarbietung im Werk von Johannes Ockeghem* (Tutzing: H. Schneider, 1992) which supported Miyazaki's hypothesis. See Miyazaki, "New Light on Ockeghem's *Missa Mi-mi*," pp. 367-375. A review of Thein eventually led Picker to rescind his initial skepticism. See M. Picker, *Notes: Quarterly Journal of the Music Library Association*, vol. 50, no. 1 (Sept. 1993) p. 108.

cadences, two are simple 1-weights, while one of the remaining twenty-eight 0-weight cadences incorporates the dissonant-suspension. There are also four imperfect consonance type cadences. Each occurs on the same pitch degree (C), and each takes place between the superius and tenor voices. The imperfect consonance type cadences occur at m. 7 (Cst0*), m. 39 (Cst0*), m. 40 (Cst0*), and m. 45 (Cst0*). *Presque transi* contains four sets of parallel fifths.¹³⁷

Quant de vous seul, a rondeau à3, contains nineteen cadences. Five of these are primary, while fourteen are secondary. Three of the primary cadences occur on D, and two take place on A. The cadences on D are 2, 3 and 4-weight cadences, while those on A are 1 and 2-weight cadences. Four of the five cadences occur between the superius and tenor voices (each including the dissonant-suspension in their construction), while the remaining cadence, a 3-weight cadence on D (m. 19), is another example of a cadence where the structural voices are undefined (D--3). Three of the fourteen secondary cadences are simple 1-weight cadences, while one of the remaining eleven 0-weight cadences is an imperfect consonance type cadence (m. 25, Dst0+*). Two of the eleven 0-weight cadences (m. 25 and m. 27) include the dissonant-suspension in their construction. *Quant de vous seul* contains three sets of parallel fifths.¹³⁸

¹³⁷Parallel fifths occur between the superius and contratenor (m. 35 [two sets] and m. 36), and superius and tenor (m. 27). See Wexler, *Collected Works*, Third Volume, pp. 81-82.

¹³⁸Parallel fifths occur between the superius and contratenor (m. 5) and contratenor and tenor (m. 2 and mm. 9-10). *Ibid.*, p. 83.

The Spanish-texted canción *Qu'es mi vida preguntays*¹³⁹ contains fifty-two cadences. Six of these are primary, while forty-six are secondary. Five of the six primary cadences occur on the *finalis* (D), while the remaining cadence (m. 44a) takes place on A. Three of the six (all on D) include the dissonant-suspension in their construction.¹⁴⁰ Although the bassus originates with Ockeghem, the lines composed by Cornago have no doubt influenced the structure of the work. This may help to explain why the canción is among the lowest in tessitura (it extends to D below the bass staff) of the secular works of Ockeghem.

Six of the secondary cadences are of the simple 1-weight variety. The remaining forty are 0-weights; of these, five include the dissonant-suspension, and one (m. 4, Dct0+*) is an imperfect consonance type cadence. The rhythmic figure in the bassus in m. 8, as well as the direction of its movement and the melodic and harmonic intervals employed, is characteristically Flemish, and may be found in several works

¹³⁹The work is jointly ascribed to Cornago and Ockeghem (i.e., "Oquegan") in *Montecassino* 871. The Ockeghem version is a four-part setting of Cornago's original three-part canción. Although the tenor is unchanged, the superius contains minute changes in notes, and more so with regard to rhythm. The contratenor is identical half way through the third measure; after this it consists of new material. The fourth added part (bassus) is completely original. See Pope, *The Musical Manuscript Montecassino* 871, pp. 131-135. Additional material regarding the revision may be found in Wexler, *Collected Works*, Third Volume, p. xcv. Concerning 1470 as a possible dating for *Qu'es mi vida preguntays*, as well as Ockeghem's expedition to Spain, see Brenet, *Musique et musiciens de la vieille France*, p. 39.

¹⁴⁰The final cadence, occurring at m. 45 (Dst4), is referred to somewhat loosely as a delayed cadence by Wexler. See Wexler, *Collected Works*, Third Volume, p. xcv. Although the conclusion of the work in one of the voices (the altus) is delayed, the cadence is not, as it takes place between the superius and tenor voices. Stevenson has correctly asserted that this delay in one of the voices is characteristic of Ockeghem. See R. M. Stevenson, *Spanish Music in the Age of Columbus* (The Hague: M. Nijhoff, 1960) p. 219.

of Ockeghem and his contemporaries.¹⁴¹ *Qu'es mi vida preguntays* includes five sets of parallel fifths, three sets of parallel octaves, and two sets of parallel twelfths.¹⁴²

Se vostre cuer eslongne, a rondeau à3, contains four primary and sixteen secondary cadences. Two of the primary cadences occur on F, while one each takes place on D and B-flat. Somewhat surprisingly, there are no cadences on the fifth degree (C). Three of the four primary cadences occur between the superius and tenor voices, and all but the simple contratenor-tenor 3-weight cadence on F (m. 24, Fct3) include the dissonant-suspension in their construction.

Two of the sixteen secondary cadences are simple 1-weights (m. 7, Fct1 and m. 18, Dct1), and of the fourteen 0-weight cadences, only one (m. 22, Fst0+) includes the dissonant-suspension. Although cadences occurring on pitch degree B-flat are relatively rare in the works of Ockeghem,¹⁴³ three of the secondary cadences, and one of the

¹⁴¹Rhythmically, a dotted-breve-minim-breve, melodically, a descending major second followed by a descending minor third or a descending minor second followed by a descending major third, and harmonically, frequently accompanied by a minor or major seventh (or a compound thereof) below. This figure may also be observed in the works of Brumel, Busnois, Isaac, Josquin, Pierre de la Rue, and Willaert, among others. Generally speaking, it would appear to occur in sacred music more so than in secular. The question which remains unanswered is why it occurs characteristically in the works of Flemish masters. Particularly intriguing is the possibility that Willaert may have contributed to the figure eventually being implemented by Italianate masters.

¹⁴²Parallel fifths occur between the superius and contratenor (m. 17), superius and tenor (mm. 15-16), contratenor and tenor (mm. 7-8), and contratenor and bassus (m. 27 and mm. 42-43). Parallel octaves take place between the superius and tenor (mm. 38-39 and mm. 40-41) and contratenor and bassus (m. 39). Parallel twelfths occur between the superius and contratenor (m. 23) and superius and bassus (m. 20). See Wexler, *Collected Works*, Third Volume, pp. 84-85.

¹⁴³In the final analysis, cadences on B-flat are indeed infrequent (145/6589 = 2.2%).

primary cadences, occur on this degree. The strongest B-flat cadence in the chanson (m. 36, Bbst1+) concludes a striking passage which originated in m. 33. The excerpt in question consists of a succession of (what would to modern ears sound like) four parallel 6_3 , or "fauxbourdon like" sonorities (mm. 33-34) which momentarily interrupt the polyphonic fabric of the work. The homophonic passage garners further articulation due to it having been preceded by a strong dissonant-suspension 1-weight cadence (m. 33, Dst1+) (Ex. 2-33).

Ex. 2-33 Ockeghem, *Se vostre cuer eslongne* (mm. 31-36)
Dissonant-Suspension 1-Weight Cadences



Dst1+ and Bbst1+

Reproduced from Wexler, *Collected Works*, Third Volume, p. 90.

The rondeau includes a number of interesting intervallic peculiarities. For example, in m. 14, a major seventh (E-flat to D) contracts by way of contrary motion to a perfect fifth (F-C). Secondly, in m. 19, a minor seventh (G-F) expands by way of contrary motion to a major tenth (E-flat to G). Both of these sonorities (7-5 and 7-10) transpire on the final tactus units of their respective measures. *Se vostre cuer eslongne* contains five sets of parallel fifths and three sets of parallel octaves.¹⁴⁴

¹⁴⁴Parallel fifths occur between the superius and tenor (mm. 19-20 and m. 21), and contratenor and tenor (m. 21, mm. 30-31, and m. 37). The contratenor-tenor set in m. 21 may be rectified through the application of

The imitative *S'elle m'amera/Petite camusette*, a rondeau-chanson à4 or "double chanson," paraphrases a popular melody in the tenor voice:

The borrowed tune is imitated in all voices at the beginning, and later points of imitation involve two or three voices. In the earliest sources, although not in *Ms. 11239*, the superius of this work carries a rondeau text, *S'elle m'amera*. In the fifteenth century many rondeaux were composed on popular tenors, and Ockeghem's original chanson appears to be of this mixed type. By the end of the fifteenth century such hybrids were no longer fashionable, and Ockeghem's chanson lost its rondeau text, becoming a simple chanson rustique. The superius nevertheless remains the leading melodic voice, to which the lower voices provide a static and harmonically rather bare accompaniment. In the grace and refinement of this melody we see the most striking characteristic of Ockeghem's style.¹⁴⁵

Wexler maintains that the work is perhaps the only secular work that was conceived à4 from the outset which does not include any borrowed material.¹⁴⁶ Though not strictly a work in treble-dominated style, the upper two voices contain both similar and varying degrees of rhythmic movement, while the lower two voices are written in relatively longer note values, reminding one at least peripherally of the stratified compositional style of the medieval motet.

The rondeau-chanson contains twenty-four cadences. Three of these are primary, and each contains the dissonant-suspension in their construction. Two occur on D, and one

musica ficta (E-natural) in the contratenor. This would result in an interval of a diminished fifth (E to B-flat) preceded by an interval of a perfect fifth (F to C). Parallel octaves take place between the superius and tenor (m. 42), superius and contratenor (mm. 37-38), and contratenor and tenor (mm. 13-14). See Wexler, *Collected Works*, Third Volume, p. 90.

¹⁴⁵Picker, *The Chanson Albums of Marguerite of Austria*, p. 81.

¹⁴⁶Wexler, *Collected Works*, Third Volume, p. xcvi.

takes place on A. Of the twenty-one secondary cadences, four are simple 1-weights, while two of the seventeen 0-weights (m. 42, Dsb0+ and m. 46, Acb0+) include the dissonant-suspension. *S'elle m'amera/Petite camusette* contains three sets of parallel fifths, one set of parallel octaves, and one set of parallel twelfths.¹⁴⁷

Tant fuz gentement resjouy, a bergerette à3, is the second of two chansons making its way into a modern edition with the publication of Wexler.¹⁴⁸ Transcription for the present study was based on a facsimile of the only source containing the work, namely, *Réserve Vmc Ms. 57*, Bibliothèque nationale, Paris (*Chansonnier Nivelles de la Chaussée*).¹⁴⁹ Wexler contends that this bergerette may for reasons of style postdate Ockeghem's other three chansons in that form.¹⁵⁰

The bergerette contains twenty-three cadences. Six of these are primary, while seventeen are secondary. Three of the primary cadences occur on D, one takes place on E, and two occur on A. Four of the six include the dissonant-suspension in their construction. The two lacking the dissonant-suspension are a 2 and a 3-weight cadence, each occurring on

¹⁴⁷Parallel fifths occur between the superius and contratenor (m. 45) and superius and tenor (mm. 12-13 and m. 37). The fifths in mm. 12-13 may be rectified if one does not apply *musica ficta*, and instead follows the manuscript B-flat in the superius voice. This would bring about an initial interval of a diminished fifth (E to B-flat) followed by an interval of a perfect fifth (D to A). Parallel octaves take place between the superius and tenor (m. 8). Parallel twelfths occur between the superius and bassus (mm. 33-34). Ibid., pp. 88-89.

¹⁴⁸Ibid., p. 91.

¹⁴⁹See P. Higgins, ed., *Chansonnier Nivelles de la Chaussée: Bibliothèque nationale, Paris, Rés. Vmc. Ms 57, ca. 1460* (Geneva: Minkoff Reprint, 1984) fols. lvj^v-lvij^r.

¹⁵⁰Wexler, *Collected Works*, Third Volume, p. c.

D. The 3-weight event is another example of a cadence where the structural voices are undefined (D--3).

All seventeen secondary cadences lack the dissonant-suspension. Sixteen of these are 0-weights, while one is a simple 1-weight cadence (m. 15, Dct1). There is also an engaging string of four parallel 6_3 , or "fauxbourdon like" sonorities (mm. 33-34) which discontinue the polyphonic mesh momentarily, thus adding variety to the work. The *bergerette* shares some interesting intervallic idiosyncracies with *Se vostre cuer eslongne*, in that it includes, in m. 46, a minor seventh (B-A) contracting by way of contrary motion to a perfect fifth (C-G). *Tant fuz gentement resjouy* contains five sets of parallel fifths, and one set of parallel octaves.¹⁵¹

Ung aultre l'a, a rondeau à3, is contained in two manuscripts. One of the sources used for this study (a facsimile of Cod. XIII.27, Cappella Giulia, Biblioteca apostolica Vaticana, Rome) gives the work as *D'ung aultre la*.¹⁵² Analysis of the cadences was based on a comparison of this facsimile with that of Wexler. Because of certain

¹⁵¹Parallel fifths occur between the superius and contratenor (mm. 11-14 [three sets]) and contratenor and tenor (mm. 15-16 and mm. 24-25). The fifths in mm. 11-14 are parallel only if *musica ficta* is applied. However, applying a flat to the B in the contratenor (m. 12) is necessary in order to preclude both a vertical tritone B to F (with the superius) and a descending melodic tritone B to F (with itself). The set of fifths in mm. 15-16 are tenuous at best, as a rest has been interpolated in the contratenor voice (m. 16) directly preceding the descending parallel movement. Parallel octaves take place between the contratenor and tenor (mm. 49-50). Ibid., p. 91.

¹⁵²The facsimile is included in A. Atlas, *The Cappella Giulia Chansonnier*, part 2 (Brooklyn: Institute of Mediaeval Music, 1976) pp. 3-4 (no. 10, *D'ung aultre la*). Cod. XIII.27, Cappella Giulia, Biblioteca apostolica Vaticana, Rome, fol. 17^v-18^r (10^v-11^r) includes the initial letter "D" in the title (i.e., *Dung aultrela*, "Okagem"). The other source containing the work, Cod. 2794, Biblioteca Riccardiana, Florence, fol. 64^v-65^r, establishes the work as a *Rondeau royal* (i.e., "de Okeghem").

stylistic similarities with regard to this work and that of *Fors seulement l'actente*, Wexler contends that *Ung aultre la* may indeed be a late work.¹⁵³

The rondeau contains ten cadences. Four of these are primary, and six are secondary. Two of the primary cadences occur on G, while one each takes place on C and A. Those on G are 3 and 4-weight cadences, while those occurring on C and A are 1 and 2-weight cadences, respectively. Three of the four primary cadences occur between the superius and tenor voices and include the dissonant-suspension in their construction. The fourth is a 3-weight cadence on G (m. 24, G--3), with structural voices undefined. With regard to the secondary cadences, all are 0-weights, and only one includes the dissonant-suspension (m. 33, Cst0+).

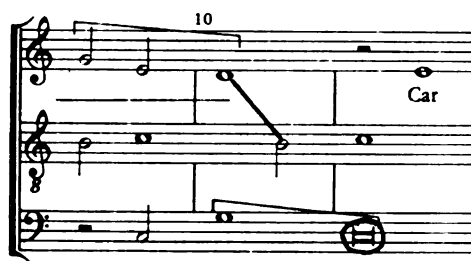
Curiously, *Ung aultre l'a* does not contain any parallel unisons, fifths, octaves, or twelfths. What makes it curious is that in the twenty-two secular works of Ockeghem, only the two-voiced ballata *O rosa bella* shares this distinction. *Ung aultre l'a* does, however, include some interesting dissonances which take place during a rhythmically agitated passage in contrary motion (m. 42). The excerpt in question concerns the superius and contratenor voices, and includes 11-9-7-5 (i.e., D-G, E-F, F-E, G-D) contrapuntal movement and relatively uncommon verticalities (brought about by the linear maneuvering) one might expect to find in the canzoni and

¹⁵³For commentary on the melodic and rhythmic similarities of *Ung aultre l'a* and *Fors seulement l'actente*, see Wexler, *Collected Works*, Third Volume, p. ci.

recercari of Frescobaldi, or in a selected number of fugues of J. S. Bach.¹⁵⁴

Two cadences in *Ung aultre l'a* deserve special mention. The first concerns an imperfect consonance 1-weight superius-tenor cadence on C (m. 11, Cst1+*). The tenor resolves to pitch degree C, while the superius does not, moving instead to E (i.e., an imperfect consonance a major third above C), and then only after having rested for the value of one semibreve. The contratenor descends a perfect fifth to pitch degree C, completing the imperfect consonance type cadence as discussed in the theoretical treatises of Tinctoris (Ex. 2-34).

Ex. 2-34 Ockeghem, *Ung aultre l'a* (mm. 9-11)
Imperfect Consonance Type Cadence



Cst1+*

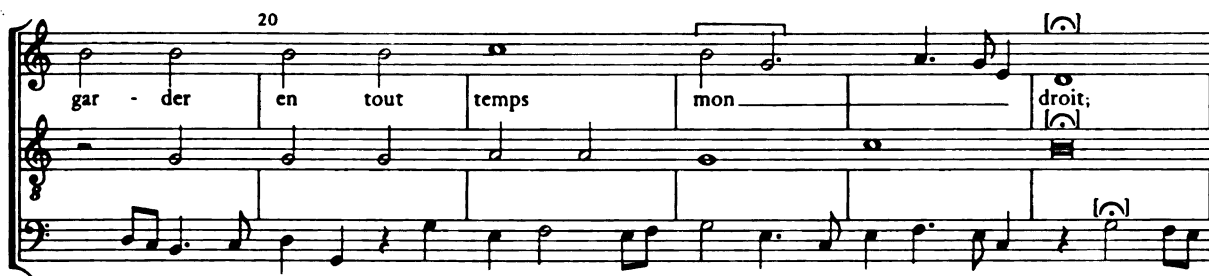
Reproduced from Wexler, *Collected Works*, Third Volume, p. 92.

The second is a relatively unusual 3-weight cadence which concludes in closed position. Although the structural voices are undefined, it is quite clear that the three voices have halted. What makes it unusual is the point at which the voices have stopped. The superius and tenor voices have halted first, on pitch degrees D and B, respectively. The contratenor has halted on pitch degree G, yet not before it

¹⁵⁴Fuga XIV a 4 voci in F-sharp minor is one such example. See O. von Irmer, ed., *Joh. Seb. Bach: Das Wohltemperierte Klavier, Teil I* (München: G. Henle Verlag, 1974) pp. 70-71.

rests for the value of one minim (Ex. 2-35). Although the weight of this particular event is indisputable, the assigning

Ex. 2-35 Ockeghem, *Ung aultre l'a* (mm. 19-24)
Cadence With Non-Defining Voices



G--3

Reproduced from Wexler, *Collected Works*, Third Volume, p. 92.

of the cadence on pitch degree G required a certain degree of subjectivity. This was due to determination having been based on that degree being the fundamental (i.e., lowest sounding) pitch in the halted consensus. Although the treatises do not specifically address this phenomenon, it may be that in the secular music of Ockeghem, at least, we are beginning to see traces of what will eventually be referred to as tonality.¹⁵⁵

Motets

Four of Ockeghem's five extant motets are predominantly melismatic in style. These include *Alma redemptoris mater*,

¹⁵⁵The inception of tonality does not begin, however, with Ockeghem. Similar examples occur in the works of his slightly younger contemporary, Dufay (ca. 1400-1474). We do know that Ockeghem demonstrably did have ideas about modality in polyphonic music: he is the first composer who gave "tonal" titles to his works (i.e., the *Missae Cuiusvis toni* and *Quinti toni*). He and Busnoys received the dedication of Tinctoris' treatise on the modes, and it is not unlikely that either or both may have corresponded with Tinctoris on the matter. I wish to thank Dr. Jeffrey Dean for his personal correspondence regarding modality in Ockeghem's works, and for bringing this important viewpoint to my attention. For a related inquiry, see B. Blackburn, "Did Ockeghem Listen to Tinctoris?," in *Johannes Ockeghem: actes du KLe Colloque internationale d'études humanistes, Tours, 3-8 février 1997*, edited by P. Vendrix (Paris: Klincksieck, 1998) pp. 597-640.

Ave Maria, Intemerata Dei mater, and Salve regina. In each of these works, strict imitation is used sparingly. The fifth motet, *Ut heremita solus*,¹⁵⁶ is relatively less contrapuntal (or more "vertically oriented," if you will) than the others, in that the linear movement appears to be relatively subordinate to the vertical. It is perhaps the most atypical of Ockeghem's works for a number of reasons. The unique properties of this motet will be revisited throughout the course of this study.

The first of the two four-voiced Marian antiphon motets, *Alma redemptoris mater*, opens with a long melisma (on *Alma*) between the superius and contratenor voices. The motet is for Ockeghem atypically high with regard to tessitura, owing to the fact that, as Wexler asserts, the plainsong has been transposed upward a fifth. It is also among the more florid works of Ockeghem, and includes "... flowing melodic lines, asymmetrical rhythms, equality of voices, sparing use of imitation, and elided cadence points."¹⁵⁷

Alma redemptoris mater contains the paraphrased antiphon predominantly within the contratenor altus (i.e., contratenor)¹⁵⁸ voice. Segments of the *cantus firmus* found

¹⁵⁶It is feasible that *Ut heremita solus* was intended for instruments. Note values and rhythmic configurations within a number of passages are uncharacteristically non-vocal when juxtaposed with the remaining works of Ockeghem.

¹⁵⁷Wexler, *Collected Works*, Third Volume, p. xlii.

¹⁵⁸For the sake of congruity, references to the four voice parts transcribed in the edition of Greenberg, namely, the superius, altus, contratenor, and tenor, will in the present study correspond to those employed by Wexler et al. (i.e., superius, contratenor, tenor, and bassus, respectively). See N. Greenberg and P. Maynard, eds., *An Anthology of Early Renaissance Music* (New York: W. W. Norton, 1975) pp. [78]-84; and

in the outermost voices are treated less rigorously, and the work includes several overlapping cadences while remaining moderately melismatic throughout. Concerning the technique of the overlapping cadence, Greenberg writes:

Further confirming the overall form are the cadences that occur at the ends of the alto phrases. To be sure, except in three instances (mm. 9, 41, and, of course, 52), Ockeghem deliberately bridges over these cadences with movement in at least one other part to avoid too obvious a stop or seam. Yet even though partially disguised, the cadences are there and serve as all-important clues to the structure.¹⁵⁹

Alma redemptoris mater contains ninety-four cadences. Fifteen of these are primary, while seventy-nine are secondary. Of the fifteen primary cadences, all include the dissonant-suspension in their construction. Eight occur on the *finalis* (C), two occur on E, four on G, and one on A. The 1-weight and 2-weight cadences are nearly evenly distributed, numbering seven and six, respectively. Interestingly, primary cadences occurring between the superius and tenor voices are noticeably absent, numbering but one out of fifteen (m. 45, Cst1+*). Seven of the seventy-nine secondary cadences are simple 1-weight cadences, and four of the 0-weight cadences include the dissonant suspension in their construction.

There are two cadences (m. 33, Asb0 and m. 78, Dst0) that contain a modicum of ambiguity. The cadence on A between the superius and bassus is approached by way of contrary motion in the outermost voices. The differing rhythms preclude both

Wexler, *Collected Works*, Third Volume, pp. 3-5.

¹⁵⁹Greenberg, *An Anthology of Early Renaissance Music*, p. [76].

voices from arriving on the cadential pitch simultaneously (Ex. 2-36).

The cadence on D between the superius and tenor voices is uncommon in that the interpolation of a semibreve rest in the tenor has delayed the contraction (from a tenth to an octave) of one of the cadencing voices. Although the tenth due to the

Ex. 2-36 Ockeghem, *Alma redemptoris mater* (mm. 30-33)
Simple 0-Weight Cadence

The musical score shows four staves. The Superius and Tenor parts have a semibreve rest in the Tenor part at measure 31, which is the point of the cadence. The lyrics are: 'den - ti sur - ge - re qui cu - rat po - pu - re - ca - den - ti sur - ge'.

Asb0

Reproduced from Wexler, *Collected Works*, Third Volume, p. 4.

inclusion of this rest never actually sounds, it is nevertheless strongly implied in context.¹⁶⁰ Therefore, this event has not been excluded from among the category of least-weighted cadences (Ex. 2-37).

There is a striking passage of minims and semiminims in m. 30 which is concluded by a contratenor-tenor dissonant-suspension 1-weight cadence on C. The initial consensus of interest occurs on the second half of the first tactus unit, and is a rather straightforward C-C-E-G grouping. However,

¹⁶⁰Cadences which are implied are subject to a fair degree of subjectivity. As such, these events are rarely included in the statistics or in the data tables unless additional mitigating factors (e.g., context, rhythmic components, or textual considerations) are present, and as a consequence, help to alleviate some of the subjectivity.

the next pair of vertical alignments take place on the first and second halves of the succeeding tactus unit, and are comprised of an F-C-D-A¹⁶¹ and a G-B-D-F arrangement, respectively. The tritone B-F does in fact contract to a major third C-E in the same way one might expect the third and

Ex. 2-37 Ockeghem, *Alma redemptoris mater* (mm. 76-78)
Simple 0-Weight Cadence



Dst0

Reproduced from Wexler, *Collected Works*, Third Volume, p. 5.

seventh in a dominant seventh consensus to contract; however, the resolution of the remaining two notes G-D on the third tactus unit is somewhat deceptive (in the modern sense), in that it concludes with an A-C (i.e., A-C-C-E) semibreve grouping (Ex. 2-38).

Alma redemptoris mater contains two imperfect consonance type cadences (m. 20 and m. 45),¹⁶² and a tenor-bassus simple 1-weight cadence on B-flat (m. 46, Bbtb1).¹⁶³ The cadence on

¹⁶¹The dotted minim C descends quickly to a semiminim A, bringing about an F-A-D-A concordance. This creates a less pungent relationship with the G-B-D-F grouping which follows.

¹⁶²Wexler, *Collected Works*, Third Volume, pp. 3-4.

¹⁶³*Alma redemptoris mater* includes two additional cadences on B-flat if *musica ficta* is applied. These occur at m. 48 (Bbtb0) and m. 104 (Bbtb0). In both cases, Wexler suggests editorial accidentals in the tenor and bassus.

B-flat at m. 46 is convincing, as the bassus contains an explicit B-flat in the manuscript. As a result, the tenor must necessarily be flatted, as not to do so would bring about

Ex. 2-38 Ockeghem, *Alma redemptoris mater* (mm. 30-31)
Dissonant-Suspension 1-Weight Cadence

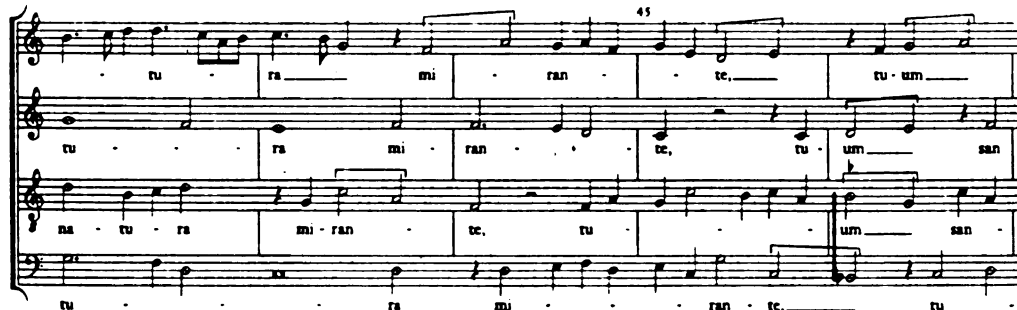


Cct1+

Reproduced from Wexler, *Collected Works*, Third Volume, p. 4.

the uncommon interval of an augmented octave (B-flat to B-natural) between the bassus and tenor voices (Ex. 2-39).

Ex. 2-39 Ockeghem, *Alma redemptoris mater* (mm. 42-46)
Simple 1-Weight Cadence



Bbtb1

Reproduced from Wexler, *Collected Works*, Third Volume, p. 4.

The motet includes three simple 0-weight cadences (all on C) which warrant mentioning. The 0-weight cadences sound more cadential than other similarly-weighted cadences.¹⁶⁴ There

¹⁶⁴The three simple 0-weight cadences occur at m. 20 (Cst0*), m. 91 (Ccb0), and m. 107 (Ctb0). The justification for these sounding more cadential than most similarly-weighted cadences is twofold. The three cadences occur on the most salient degree in the work (i.e., the *finalis* = C). Secondly, the linear movement of the most rhythmically active of

is also a striking F-D-C-A consensus in m. 114 which occurs on the final tactus unit and which is succeeded in m. 115 by an E-G-C-G consensus (Ex. 2-40). While it would be a stretch to

Ex. 2-40 Ockeghem, *Alma redemptoris mater* (mm. 109-115)
F-D-C-A and E-G-C-G Consensus



Reproduced from Wexler, *Collected Works*, Third Volume, p. 5.

assert that Ockeghem was envisioning a first-inversion non-dominant seventh chord at this time, the vertical event nevertheless is relatively pungent in the context of fifteenth century polyphonic writing. *Alma redemptoris mater* contains a fair number of parallel fifths, octaves, and twelfths.¹⁶⁵

the structurally-defining voices is in all three cases B-A-C (the frequently referred to "under leading tone" configuration), with B in each case more protracted than A (i.e., m. 20, dotted minim [B] semiminim [A]; m. 91, semibreve [B] minim [A]; and m. 107, dotted semibreve [B] minim [A], respectively). The level of reduction in the transcription is 2:1. See Wexler, *Collected Works*, Third Volume, p. 3 and p. 5.

¹⁶⁵Parallel fifths occur between the superius and contratenor (m. 5, m. 7 [two sets], m. 16 [two sets], m. 28, m. 33, m. 42, and mm. 98-99), superius and tenor (m. 68, and mm. 92-93 [two sets]), contratenor and tenor (mm. 103-104), contratenor and bassus (mm. 10-11), and tenor and bassus (m. 116). What may be parallel fifths between the superius and tenor in mm. 45-46 take place as a result of applying *musica ficta* in the tenor, which is necessary as the bassus contains an explicit B-flat in the manuscript. Not to do so would bring about an augmented octave (B-flat to B) between the bassus and tenor. What makes the fifths disputable, however, is the inclusion of a rest in the superius (m. 46). The fifths in mm. 103-104 are more convincing, and likewise occur when *musica ficta* is applied (also in the tenor), except that the bassus contains a suggested, rather than an explicit, B-flat. Parallel octaves take place between the superius and contratenor (mm. 21-22 and mm. 110-111), superius and bassus (mm. 86-87, mm. 96-97, and mm. 113-114), contratenor and tenor (m. 38), contratenor and bassus (m. 17), and tenor and bassus (mm. 25-26). What may be parallel octaves between the superius and tenor in mm. 46-47 are well hidden due to the inclusion of a rest in the superius (m. 47). Parallel twelfths occur between the superius and tenor (m. 20), superius and bassus (m. 46 [two sets], m. 48, mm. 101-102, and mm. 103-104), and

Wexler's edition of the *Collected Works* contained at the time of its distribution the only published transcription of Ockeghem's *Ave Maria*.¹⁶⁶ The work, though Marian-texted, does not appear to be based on a *cantus firmus*.¹⁶⁷ The motet has the distinction of being the most terse of Ockeghem's works in this genre.

Ave Maria contains forty-four cadences. Seven of these are primary, while thirty-seven are secondary. Of the seven cadences greater than 0-weight and simple 1-weight, four occur on A, two on D, and one on F. Six of the seven cadences include the dissonant-suspension in their construction, the single exception being the 2-weight cadence on F between the contratenor and bassus (m. 12, Fcb2).

Because the motet includes linear vacillation between B-natural and B-flat (and this in more than one part), it frequently inhabits what may be perceived as a transposed phrygian (A 1-flat) sound world. *Ave Maria* includes at least two cadences on the rare pitch degree of B (m. 4, Bst0 and m.

Contratenor and tenor (m. 39). The twelfths in m. 48, mm. 101-102, and mm. 103-104 are parallel only if *musica ficta* (in all cases, a B-flat) is applied in the bassus. Ibid., pp. 3-5.

¹⁶⁶Ibid., pp. 6-7. At least two unpublished transcriptions of *Ave Maria* are known to exist, namely, those of A. Blachly and P. Hillier. Both are based on the unique source containing the work, the celebrated Chigi Cod. C.VIII.234, Biblioteca apostolica Vaticana, Rome, fol. cxxxi' (Chigi Codex). A facsimile of the codex is provided in Vatican City, Biblioteca apostolica Vaticana, Ms Chigi C VIII 234, introduction by H. Kellman (New York: Garland, 1987).

¹⁶⁷For more on the style of *Ave Maria*, see W. Stephan, *Die burgundisch-niederländische Motette zur Zeit Ockeghems* (Kassel: Bärenreiter, 1937) pp. 61-63. For an interesting study concerning the structure of the motet, see L. F. Bernstein, "Ockeghem's *Ave Maria*: Evidence of Structural Cogency," in [Elders Festschrift] *From Ciconia to Sweelinck: Donum natalicium Willem Elders*, edited by A. Clement and E. Jas (Amsterdam: Rodopi, 1994) pp. 75-89.

5, Bsc0). Both of these events appear to be genuine; additionally, the role of *musica ficta* is significant:

The harmonic plan of this motet is somewhat unusual. Some of the notes *b* are signed with a flat, while others not so altered clearly must remain natural: for example, those in the superius, altus, and tenor in m. 5. Although there are two authentic cadences on *a* in the course of the work, in mm. 11 and 33, the penultimate note of the bassus appears to require the application of a *musica ficta* flat, which renders the final cadence on *a* Phrygian.¹⁶⁸

The cadences on *B* are approached by way of contrary motion. Neither incorporates the dissonant-suspension, diminishing the relative strength of each. *Ave Maria* does not contain any flats in its system, making the phrygian cadence in the penultimate measure all the more compelling (Ex. 2-41).¹⁶⁹

Ex. 2-41 Ockeghem, *Ave Maria* (mm. 39-44)
Phrygian Cadence

Asb4+

Reproduced from Wexler, *Collected Works*, Third Volume, p. 7.

Four of the secondary cadences (m. 17, Dst1, m. 29, Dtb1, m. 32, Atb1, and m. 40, Gcb1) are simple 1-weight cadences.

¹⁶⁸Wexler, *Collected Works*, Third Volume, pp. xlii-xliii.

¹⁶⁹The structural preparation for the dissonant-suspension between the superius and bassus occurs in the penultimate measure. Degrees upon which the seven primary cadences occur--namely *A* (four times), *D* (twice), and *F* (once)--seem to suggest a transposed phrygian. Emphasis of the fourth degree (*D*) as *cofinalis* in two of the three primary cadences not occurring on the *finalis* is characteristic of a once-transposed phrygian as well.

Of the remaining thirty-three 0-weights, three (m. 14, Dtb0+, m. 16, Fcb0+, and m. 27, Gst0+) include the dissonant-suspension in their construction. In what constitutes a relatively rare practice for Ockeghem in a motet à4, *Ave Maria* includes the addition of a fifth part (more properly, a split between voices) in its final measure in the altus, resulting (reading from the lowest sounding pitch to the highest) in an A-C-E-E-A closed position densely-textured consensus. *Ave Maria* contains one set of parallel unisons, nine sets of parallel fifths, four sets of parallel octaves, and two sets of parallel twelfths.¹⁷⁰

The Marian-texted *Intemerata Dei mater* is the only five-voiced motet of Ockeghem. It contains lengthy melismas (including at least one exceptional passage in which the contrapuntal intricacy is increased despite the fact that the polyphonic texture is reduced from à5 to à4)¹⁷¹ comparable to

¹⁷⁰Parallel unisons occur between the contratenor and bassus (m. 26). Parallel fifths take place between the superius and contratenor (m. 10), superius and tenor (m. 9, m. 32, and m. 43 [two sets]), contratenor and bassus (m. 17, m. 18, and m. 20), and tenor and bassus (m. 38). Parallel octaves occur between the superius and contratenor (m. 31), superius and tenor (mm. 12-13 and mm. 15-16), and tenor and bassus (m. 18). Parallel twelfths take place between the superius and bassus (mm. 5-6 and mm. 24-25). What may be parallel twelfths occur between the superius and bassus (mm. 31-32); however, similar motion from a twelfth (m. 31, G to D) to a minor sixth (m. 32, A to F) precedes the would be parallel twelfths (m. 32, A-E). See Wexler, *Collected Works*, Third Volume, pp. 6-7.

¹⁷¹See the extraordinary *jubilando meremur* melisma commencing with *ju-* at the start of m. 19 (contratenor in Smijers and Wexler) and concluding with *-mur* at the beginning of m. 27 (contratenor and bassus in Smijers, and contratenor, tenor, and bassus in Wexler). The passage may be found in A. Smijers, "Vijftiende en zestiende eeuwse muziekhandschriften in Italië met werken van nederlandse componisten," *Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis* 14 (1935) pp. 4-5; and Wexler, *Collected Works*, Third Volume, pp. 8-9. For the definitive work on *Intemerata Dei mater*, as well as explicit discussion of the *jubilando* melisma, see J. J. Dean, "Ockeghem's Valediction? The Meaning of *Intemerata Dei mater*," in *Johannes Ockeghem: Actes du XLe Colloque internationale d'études humanistes, Tours, 3-8 février 1997*, edited by P. Vendrix (Paris: Klincksieck, 1998) pp. [521]-570.

those found in *Alma redemptoris mater* and *Salve regina*. *Intemerata Dei mater* is written at the extreme lowest end of the gamut, frequently descending to pitch degree D (and even C)¹⁷² below *gamma ut*. There has been conjecture that portions of at least two, and possibly as many as five, other works (three by Ockeghem) are alluded to in the motet.¹⁷³

Intemerata Dei mater contains 197 cadences. Seventeen of these are primary, while 180 are secondary. Of the primary cadences, three each occur on E, G and D, one occurs on C, and seven occur on the fourth degree, A. Sixteen of the seventeen include the dissonant-suspension in their construction. The single exception is a 3-weight cadence on A (m. 98, A--3).¹⁷⁴ This is another of the relatively few examples of a 3-weight cadence whereby the structural voices are undefined.

Thirty of the secondary cadences are 1-weight cadences. Ten of the remaining 150 0-weight cadences include the dissonant-suspension in their construction. There are also

¹⁷²*Intemerata Dei mater* may be compared to at least two other fifteenth and early sixteenth century works with regard to radical extension below the gamut, namely, the *Missa Trium vocum* of Tinctoris and the motet *De profundis* of Josquin. (See n. 333 below for a discussion of the relationship between the clef-configuration of *De profundis* and the low register and performance of *Intemerata Dei mater*.)

¹⁷³The *Missa Mi-mi* and the chanson *Fors seulement l'actente* have been suggested as possibilities. See Wexler, *Collected Works*, Third Volume, p. xliv. Dean has conjectured that additional works are alluded to as well, namely, the author's *Presque transi*, Busnois's *Je ne puis vivre ainsi tousjours*, and an anonymous (and untexted) four-voice chanson (possibly a ballade) contained in *Ms. 78 C 28*, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek, Berlin, fol. 45^v-47^r (*Kupferstichkabinett Chansonnier*). See Dean, "Ockeghem's Valediction?," p. 540, p. 545, and p. 552. Perhaps the most salient work to date regarding the likelihood that Ockeghem employed stock melodic ideas in his works (and that these ideas are in part based on the texts) is Thein, *Musikalischer Satz und Textdarbietung im Werk von Johannes Ockeghem*.

¹⁷⁴Smijers, "Vijftiende en zestiende eeuwse muziekhandschriften in Italië," p. 9; and Wexler, *Collected Works*, Third Volume, p. 11.

three imperfect consonance type cadences. One of these (m. 130, Gst0+*) includes the dissonant-suspension.

Four of the secondary cadences warrant mentioning. These occur at m. 30 (Fsq0), m. 40 (Gcb0), m. 112 (Gtb0), and m. 130 (Ccq0). All are simple 0-weight cadences, and although the weights are equal, some may be perceived to be stronger than others, given the contexts in which they occur.

The first of these is a cadence on F between the superius and vagans (i.e., quinta pars) voices (m. 30). Wexler recommends adding an editorial accidental of F-sharp in the vagans (Ex. 2-42). This was most likely suggested so as to propitiate what otherwise would be a melodic leap downward of

Ex. 2-42 Ockeghem, *Intemerata Dei mater* (mm. 27-31)
Simple 0-Weight Cadence With Proposed Accidental Alteration

Fsq0

Reproduced from Wexler, *Collected Works*, Third Volume, p. 9.

a diminished fifth (F-B).¹⁷⁵ The addition of this accidental would suggest that some degree of alteration likewise be applied to the superius (e.g., altering F-natural to F-sharp)

¹⁷⁵It should be noted that ascending and descending leaps of a diminished fifth or an augmented fourth do occur in the works of Ockeghem. One such example takes place in the *Missa Caput (Gloria)*, mm. 107-108, in which the superius descends a diminished fifth G to C-sharp. The C-sharp is manuscript. See Plamenac, *Collected Works*, Second Volume, p. 41.

in order to assure congruence with the quinta pars. Not to do so would result in an interval of a diminished octave (F-sharp to F-natural).¹⁷⁶ Another alternative--that of applying an accidental alteration to only one of the parts, namely, the superius--would result in an interval of an augmented octave (F-natural to F-sharp). It is the contention of this writer that such a possibility ought not to be summarily dismissed.

The cadence between the contratenor and bassus at m. 40 is similar to examples cited above in that it includes an intervening rest (in place of an anticipated A) in the contratenor part. The implied tenth (F-[A]) contracts to the octave immediately succeeding this rest. The cadence preparation is bracketed by a contratenor-bassus 1-weight cadence (Acbl) at the conclusion of m. 39, and a contratenor-quinta pars 1-weight cadence (Acql) one dotted semibreve later.¹⁷⁷

The cadence between the tenor and bassus at m. 112 (Gtb0) is compelling in that it is approached by a fifth before

¹⁷⁶Interestingly, the succeeding B-natural in the quinta pars includes a manuscript natural. Both Smijers and Wexler transcribe this natural (it is the initial note of a B to D *ligatura binaria*) in their editions. The present writer would submit that the copyist (Alamire?) included this intentionally in order to preclude performers from applying *musica ficta* to the B in the vagans. If the B remains unaltered, then the F-sharp may be more feasible. See Smijers, "Vijftiende en zestiende eeuwsche muziekhandschriften in Italië," p. 6; and Wexler, *Collected Works*, Third Volume, p. 9. For a recent inquiry regarding the Alamire (i.e., Petrus van den Hove) corpus, see H. Kellman, ed., *The Treasury of Petrus Alamire: Music and Art in Flemish Court Manuscripts, 1500-1535* (Amsterdam: Ludion, 1999).

¹⁷⁷The quinta pars comes to a halt on a long after repeating the cadencing note (A). The contratenor voice continues to be embellished, and does not come to a halt at this point. This signifies that it cannot be a 2-weight cadence, as two of the cadence-defining voices would have had to have come to a halt. See Wexler, *Collected Works*, Third Volume, p. 9.

expanding to the required octave. This is an example of the so-called "under leading tone" or "under third" cadence, and it is virtually the only instance whereby a cadence may be approached by an interval other than the standard sixth to octave or third to unison (or their respective compounds). What makes this cadence somewhat interesting is the point at which it occurs in the work. Rather than being either a medial or penultimate cadence at the end of a major section, or a final cadence at the conclusion of the work, it transpires within a dense four-part polyphonic texture, and immediately succeeds a striking five-part homophonic passage set to the text *Filius, ipsa potes; fessos hinc arripe sursum* (Ex. 2-43).¹⁷⁸

Ex. 2-43 Ockeghem, *Intemerata Dei mater* (mm. 106-112)
Under Third Simple 0-Weight Cadence

The musical score shows four staves with mensural notation and Latin lyrics. The lyrics are: "o cel - lo Fi - li - us, ip - sa po - tes; fes - sos hinc ar - ri - pe sur - sum". The cadence is marked at measure 110.

Gtb0

Reproduced from Wexler, *Collected Works*, Third Volume, p. 11.

The contratenor-quinta pars cadence at m. 130 (Ccq0) is similar to the cadence described above which occurs in m. 40. This cadence also includes an (albeit shorter) intervening rest (in place of an anticipated dissonant-suspension) in the

¹⁷⁸*As thou art able; henceforth lift up the weary." Ibid., p. xliii.

contratenor part. The implied dissonant-suspension ([9]-8), occurring amidst a passage of quickening rhythmic motion, then contracts to the octave which immediately succeeds this rest.

Intemerata Dei mater includes at least two passages with overlapping cadences which are noteworthy. The first concerns a tenor-bassus 1-weight cadence (m. 110, Etb1+) overlapping a superius-vagans 2-weight cadence (m. 111, Asq2+). The overlapping is intensified as both cadences include the dissonant-suspension in their construction (Ex. 2-44).

Ex. 2-44 Ockeghem, *Intemerata Dei mater* (mm. 106-112)
Overlapping Cadences

Etb1+ and Asq2+

Reproduced from Wexler, *Collected Works*, Third Volume, p. 11.

The second passage consists of a contratenor-vagans simple 1-weight under third cadence (m. 117, Dcql) overlapping a superius-tenor dissonant-suspension 1-weight cadence (m. 118, Gst1+) (Ex. 2-45). Although only one of the two overlapping cadences contains the dissonant-suspension, the event is strengthened as a result of the under third melodic configuration in the contratenor. Both examples characterize Ockeghem's manipulation of the overlapping cadence, and illustrate that such events may take place at virtually any

junction within the profusely contrapuntal texture.

Intemerata Dei mater includes an interesting passage in mm. 50-54. A string of six parallel $\frac{6}{3}$, or "fauxbourdon like" sonorities, occurs on the text *nulla laboris*.¹⁷⁹ Although the homophonic arrangement in an otherwise densely polyphonic

Ex. 2-45 Ockeghem, *Intemerata Dei mater* (mm. 113-118)
Overlapping Cadences

The image shows a musical score for Ockeghem's *Intemerata Dei mater*, measures 113-118. The score is written in mensural notation on five staves. The lyrics are: 'ar ri pe sur sum di va' (repeated). The music shows overlapping cadences across the staves. The first staff has a measure rest at the beginning. The second staff has a measure rest at the end. The third staff has a measure rest at the beginning. The fourth staff has a measure rest at the end. The fifth staff has a measure rest at the beginning. The music is in a 6/3 time signature.

Dcql and Gst1+

Reproduced from Wexler, *Collected Works*, Third Volume, p. 12.

fabric is interesting in and of itself, what makes the passage particularly compelling is that the final $\frac{6}{3}$ consensus (m. 54) consists of an E-G-C bassus-vagans-tenor sonority rather than the expected E-B-E resolution. Ockeghem continues the parallel $\frac{6}{3}$ string to the conclusion of the text segment (-ris) without actually formulating a cadence (Ex. 2-46).

There is an interesting example of what may best be described as an illusive cadence in mm. 127-128 between the contratenor and vagans voices. The cadence preparation begins by adhering to the standard structural framework, and includes a dissonant-suspension. The higher of the two (ostensibly cadential) voices moves to its expected cadencing note (A),

¹⁷⁹"In our travail." Wexler, *Collected Works*, Third Volume, p. xliii.

yet the lower voice does not, instead moving upward a minor third (from B to D). Although this would have been an auspicious time to have interpolated an imperfect consonance

Ex. 2-46 Ockeghem, *Intemerata Dei mater* (mm. 42-62)
Parallel $\frac{6}{3}$ Consensus

Reproduced from Wexler, *Collected Works*, Third Volume, p. 10.

type cadence, neither of the remaining three voices (superius, tenor, or bassus) moves to the required cadencing pitch. This results in an event which only betrays the listener into presuming that a cadence has taken place (Ex. 2-47).

Intemerata Dei mater includes the addition of a sixth part (more properly, a split between voices) in its final measure in the contratenor. This results (reading from the lowest sounding pitch to the highest) in an E-B-E-G-B-E concordance, concluding the motet in a gravely austere manner. *Intemerata Dei mater* contains three sets of parallel unisons,

as well as several parallel fifths, octaves, and twelfths.¹⁸⁰

The second of the Marian antiphon motets to be examined is the solemn *Salve regina*. The work comes down to us in but

Ex. 2-47 Ockeghem, *Intemerata Dei mater* (mm. 126-128)
Illusive Cadence



Reproduced from Wexler, *Collected Works*, Third Volume, p. 12.

one source, *Cod. 42*, Cappella Sistina, Biblioteca apostolica

¹⁸⁰Parallel unisons occur between the contratenor and tenor (m. 36), contratenor and quinta pars (mm. 35-36), and tenor and quinta pars (m. 25). Parallel fifths take place between the superius and contratenor (m. 4, m. 39, mm. 67-68, m. 87, m. 109, m. 131, and mm. 133-134), superius and tenor (mm. 12-13, m. 36, m. 37, m. 110, mm. 111-112, mm. 112-113, and mm. 121-122), contratenor and tenor (m. 9 [two sets], m. 23, and m. 32), contratenor and quinta pars (mm. 4-5, mm. 10-11, m. 19, m. 38, m. 76, and mm. 116-117), tenor and quinta pars (m. 61, m. 78, mm. 88-89, m. 109, m. 113, and mm. 117-118), tenor and bassus (mm. 18-19, m. 34, and m. 37), and quinta pars and bassus (mm. 15-16, m. 38, and mm. 62-63). The sets occurring between the superius and contratenor in m. 39 and the superius and tenor in m. 37 are parallel only if *musica ficta* is applied (B-flat) in the contratenor and tenor, respectively. Wexler suggests editorial accidentals (B-flat in all cases) in the tenor (m. 37) and contratenor (m. 39) and, for the purpose of congruity, bassus (m. 39). What are arguably parallel fifths (the ambiguity is due to the inclusion of a rest in the tenor of the initial set) take place between the tenor and quinta pars in mm. 17-18. Parallel octaves occur between the superius and tenor (m. 33 and mm. 55-56), superius and quinta pars (m. 38 [two non-contiguous sets] and mm. 124-125 [two sets]), contratenor and tenor (mm. 47-48), contratenor and quinta pars (m. 18, m. 37, m. 122, m. 125, and m. 131), contratenor and bassus (mm. 18-19, mm. 33-34 [with intervening rest in the contratenor], and m. 38), tenor and bassus (m. 5, mm. 9-10, mm. 15-16, and [with intervening rest in the bassus] m. 95), and quinta pars and bassus (m. 125). What may be parallel octaves between the superius and quinta pars in mm. 32-33 are well hidden. What are arguably parallel octaves take place between the contratenor and bassus in m. 94 and [sic] m. 96. The protracted rest in the contratenor in m. 95 intercedes; as such, it may negate this parallelism. What may be interpreted as parallel octaves between the superius and contratenor occur in mm. 116-117. However, an intervening sixth approached by way of contrary motion precedes the second set of octaves, possibly invalidating this parallelism. Parallel twelfths take place between the superius and quinta pars (m. 106), and superius and bassus (mm. 5-6, mm. 93-94 [two sets], m. 131, and m. 132). What may be parallel twelfths occur between the contratenor and bassus in mm. 29-30; however, two interceding notes in the contratenor may nullify this parallelism. See Wexler, *Collected Works*, Third Volume, pp. 8-12.

Vaticana, Rome, fol. 144^v-148^r.¹⁸¹ Highly melismatic, it is the most extensive motet of Ockeghem; and, together with *Alma redemptoris mater* and *Intemerata Dei mater*, rank among the greatest works in the genre.¹⁸²

Salve regina contains 166 cadences. Twenty-one of these are primary cadences, while 145 are secondary. Fifteen of the primary cadences include the dissonant-suspension in their construction. There is also a 3-weight dissonant-suspension imperfect consonance type primary cadence in m. 174 (Ast3+*).

The motet contains 104 simple 0-weight cadences. Of the remaining forty-one secondary cadences, twenty include the dissonant-suspension, and twenty-one are of the simple 1-weight variety. There are also four imperfect consonance type secondary cadences. These occur at m. 14 (Acb0+*), m. 27 (Act0+*), m. 48 (Gsc0+*), and m. 221 (Act0+*). It is interesting to note that all four imperfect consonance type secondary cadences contain the dissonant-suspension in their construction.

The opening of *Salve regina* (mm. 1-10) contains no fewer than seven simple 0-weight cadences. The distribution of these cadences is fairly even, with four occurring on A, and

¹⁸¹The edition of Hunter includes an *incipit* and ranges for each of the voices (SATB). The transcription is transposed upward a minor third, includes three flats in the signature (transposed dorian), and provides a keyboard reduction beneath the open score for the purposes of rehearsal. The level of reduction is 2:1. See G. Hunter, ed., *Salve regina: For 4-Part Chorus of Mixed Voices a Capella* (New York: Associated Music Publishers, 1973) pp. 3-28.

¹⁸²For an interpretation and evaluation of pitch and time constructs contained in the opening measures of *Salve regina*, see D. J. Rahn, "Ockeghem's Three-Section Motet *Salve Regina*: Problems in Coordinating Pitch and Time Constructs," *Music Theory Spectrum* 3 (1981) pp. 117-131. Additional stylistic features of Ockeghem's music are also considered.

three taking place on D.¹⁸³ The passage culminates in the strongest of the seven (Dcb0) with writing à3 at measure 9 (structural preparation with the entrance of the bassus) and à4 at measure 10 (resolution of the contratenor and bassus voices, both of which are protracted). It will be seen that modifying the number of voices in order to vary textures is one of the more salient traits of Ockeghem's sacred style.

There are four cadences (and one additional event which is cadence-like) that warrant special mention. These occur at m. 23 (Gst0), m. 70 (Bsb0), m. 160 (Bsb0), m. 199 (Dsc0), and m. 206 ([Dtb1]). Four of the examples are similar in their preparation and resolution. The fifth example (m. 206, [Dtb1]) is cadential by implication only, and does not include any mitigating factors (e.g., context, rhythmic components, or textual considerations) which might relegate the event to the status of cadence. As such, it has not been included in the cadence data.

The first example is a simple 0-weight cadence on G between the superius and tenor voices (m. 23). The tenth (F-A) contracts to the octave (G-G). The tenor is delayed until the first semibreve of the succeeding measure through the inclusion of a rest at the point where the superius has resolved to G (on the third semibreve in m. 22) (Ex. 2-48).

The second example is a simple 0-weight cadence on B between the superius and bassus voices (m. 70, Bsb0).

¹⁸³The distribution of the seven cadences on degrees A and D clearly defines the opening pitch center of the motet. The seven cadences occur at m. 3 (Asc0 and Asc0), m. 4 (Asc0), m. 6 (Dsc0 and Asc0), m. 8 (Dsc0), and m. 10 (Dcb0). See Wexler, *Collected Works*, Third Volume, p. 13.

Similarly, the seventeenth (A-C) contracts to the fifteenth (B-B) while the superius is delayed by one minim through the

Ex. 2-48 Ockeghem, *Salve regina* (mm. 17-23)
Simple 0-Weight Cadence

Gst0

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inclusion of a rest. The event is made more interesting in that the cadence takes place on pitch degree B (Ex. 2-49).

Ex. 2-49 Ockeghem, *Salve regina* (mm. 66-70)
Cadence on Pitch Degree B

Bsb0

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The third example is also a simple 0-weight cadence on pitch degree B and likewise occurs between the superius and bassus voices (m. 160, Bsb0). In this instance, the seventeenth (A-C) contracts to the fifteenth (B-B). The bassus has been delayed prior to the resolution through the inclusion of a rest, this time by the value of a semibreve.¹⁸⁴

¹⁸⁴Ibid., p. 16.

The fourth example is a simple 0-weight cadence on D between the superius and contratenor voices (m. 199, Dsc0). The major third (C-E) contracts as expected to the unison (D-D). However, the contratenor is delayed by a semibreve through the inclusion of a rest.

The fifth example is an event which may be described as cadence-like, and which takes place between the tenor and bassus (m. 206, [Dtb1]). In this case one of the two voices comprising a major third (C-E) contracts to a single note D, which gives the impression that complete (i.e., two-voiced) resolution has occurred, since pitch degree D is the expected degree of resolution. However, the contraction of two voices to the unison does not occur, as only the tenor voice has in fact moved to D, the bassus instead incurring two breve rests in lieu of having resolved to the required unison D. The end result is that the event "sounds" cadential, while in actuality, a cadence has not occurred in writing. For the purpose of illustration, the conjectural pitch, structurally-defining voices, and weight have been furnished in the following example with brackets (Ex. 2-50).

Salve regina includes some interesting stylistic traits which are noteworthy. For example, there are two cadences which occur synchronously between two sets of two voices each (m. 107, Csc1 and Atb0+). There is also a spate of cadences between the innermost (i.e., contratenor and tenor) voices (including an example of a 3-weight and a 4-weight cadence), and a fair allotment of secondary cadences taking place on pitch degree B (to be discussed at length in a subsequent

chapter, particularly with regard to the *Missae Caput* and *Cuiusvis toni*).

The motet includes the characteristic descending Flemish signature in the superius (mm. 32-33). The beginning of this

Ex. 2-50 Ockeghem, *Salve regina* (mm. 192-220)
Conjectural Simple 1-Weight Cadence

[Dtb1]

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signature coincides with a simple 0-weight cadence on A between the tenor and bassus voices. As previously stated, this figure is not altogether uncommon in the works of Ockeghem;¹⁸⁵ however, what makes this incident particularly compelling is that it sounds simultaneously a major seventh above the contratenor as well as a major fourteenth (though not simultaneously) above the bassus (Ex. 2-51).

Additional characteristics contained in *Salve regina* include some unusual dissonances, the first of which takes

¹⁸⁵The reader will recall that the melodic and rhythmic figure occurs in the bassus of the canción *Qu'es mi vida preguntays*. It occurs often in the motets and masses as well, frequently in the uppermost voices.

Ex. 2-51 Ockeghem, *Salve regina* (mm. 30-33)
Descending Flemish Signature



Atb0

residing on G. The result is an ascending minor seventh to perfect fifth linear and vertical relationship.

There are two striking vertical alignments which transpire at m. 143 and m. 154, respectively. The first is articulated by having as its derivation the conclusion of a simple 2-weight cadence on D between the superius and bassus voices. It consists of an explicit diminished triad (m. 143, C-A-E-flat) which results from the addition of a rare manuscript E-flat in the contratenor voice. This sonority is unusually piquant in context due to the linear cross-relation¹⁸⁶ produced on the second half of the succeeding breve (m. 145); this is accomplished through the inclusion of an E-natural in the superius (Ex. 2-52). Such linear cross-relations in the works of Ockeghem are intriguing for a number of reasons, not the least of which is the probability that the

¹⁸⁶For the purpose of this study, simultaneous (synchronous) cross-relations coincide at precisely the same point in time, whereas linear cross-relations do not. For an interesting study on the subject, see P. Urquhart, "Cross-Relations by Franco-Flemish Composers After Josquin," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 43 (1993) pp. 3-41.

composer is, albeit ephemerally, vacillating within differing modalities.

The second alignment is truly astonishing. A consensus of E-C-F-G takes place on the first tactus unit in m. 154; it

Ex. 2-52 Ockeghem, *Salve regina* (mm. 137-145)
Linear Cross-Relation

140 145

ven - ctum ven - ctum tu - ctum

Dsb2

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is succeeded immediately by an E-B-F-G ordering on the second tactus unit, which eventually resolves to an E-B-E-G alignment (m. 154), and finally to an E-G-B (the superius incurs a rest) arrangement (m. 155) (Ex. 2-53). Although sonorities such as

Ex. 2-53 Ockeghem, *Salve regina* (mm. 151-155)
E-C-F-G and E-B-F-G Consensus

155

bis post no - bis tu - i, bis post

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these are understandably absorbing, and are representative of Ockeghem's imaginative and frequently anomalous contrapuntal manipulation, it must be remembered that the vertical peculiarities are in all likelihood being brought about by the

linear movement of the voices rather than by some preconceived abstruse harmonic strategy.¹⁸⁷ The question which remains unanswered is whether such features are inherently part of his compositional style, or inadvertently aberrant.

Salve regina contains a simple 0-weight under third cadence (m. 230, Atb0)¹⁸⁸ which occurs near the conclusion of the work and which gains a portion of its strength due to its being antecedent to an intricate concluding passage of syncopated coloration in the superius, contratenor, and tenor voices (Ex. 2-54). The work shares the distinction among the motets, together with *Ave Maria* and *Intemerata Dei mater*, of including the addition of an extra (in this case, a fifth) voice in its final measure in the superius, resulting (reading

Ex. 2-54 Ockeghem, *Salve regina* (mm. 221-234)
Syncopated Coloration



Reproduced from Wexler, *Collected Works*, Third Volume, p. 17.

from the lowest sounding pitch to the highest) in a D-D-D-F-A final consensus. *Salve regina* contains a substantial number

¹⁸⁷For a study which examines harmonic strategy in the polyphony of the Netherlands school, see G. Peleciš, "Formoobrazovanie v muzyke J. Okegema i tradicii niderlandskoj polifoniceskoj skoly" (M.A. Dissertation, Moskovskaja Konservatorija, 1980). The author examines architectonic features in Ockeghem's music, and explores the harmonic aspects of polyphony, as well as the function of canon and imitation in his works.

¹⁸⁸The structural preparation begins in m. 226 (bassus) and m. 229 (tenor), respectively.

of parallel fifths, octaves, twelfths, and fifteenths. The preponderance of parallel intervals is made all the more interesting by the fact that in several cases, very little attempt was made to conceal them.¹⁸⁹

The final motet to be considered, *Ut heremita solus*, is perhaps the most peculiar of Ockeghem's compositions.¹⁹⁰

¹⁸⁹Parallel fifths occur between the superius and contratenor (m. 13, m. 16 [two sets], m. 21 [two sets], m. 36, m. 40 [two sets if *musica ficta* (B-flat) is applied in the contratenor], m. 55, mm. 60-61 [two sets], m. 63 [two sets; three sets would result if *musica ficta* (F-sharp) is not applied in the contratenor], m. 70 [two sets if *musica ficta* (C-sharp) is not applied in the contratenor], mm. 86-87, mm. 127-128, mm. 155-156, mm. 175-176, m. 181, mm. 187-188, m. 207, mm. 216-217 [with intervening rest in the contratenor], and mm. 231-232 [two sets]), superius and tenor (m. 28 [with intervening rest in the superius], m. 57, mm. 59-60 [with intervening rest in the tenor], m. 120, mm. 193-194 [two sets], mm. 197-199 [two sets; the second set includes two interceding notes in the tenor], and mm. 220-221 [with intervening rest in the superius]), contratenor and tenor (mm. 30-31 [two sets, with contiguous intervening rests in the tenor and contratenor, respectively], m. 48, m. 68, mm. 105-106, m. 147, mm. 199-200, and mm. 223-224), contratenor and bassus (m. 93), and tenor and bassus (mm. 38-39 [two sets], mm. 57-58, m. 64, mm. 77-78 [in writing à2], and mm. 153-154. What may be parallel fifths take place between the superius and contratenor in mm. 98-99 only if *musica ficta* (C-sharp) is not applied in the contratenor. What are arguably parallel fifths occur between the superius and contratenor in mm. 164-166; however, the length of protraction (covering three measures) most likely precludes this. What may be interpreted as parallel fifths take place between the contratenor and tenor in mm. 229-230. The ambiguity arises due to the inclusion of two interceding notes (one each in the tenor and contratenor, respectively). Parallel octaves occur between the superius and tenor (m. 26, m. 45, mm. 126-129 [two sets], and mm. 213-215 [with intervening rest in the superius and an interceding note in the tenor]), superius and bassus (mm. 101-103 [with one interceding note in the superius], and tenor and bassus (mm. 45-46). What are arguably parallel octaves take place between the contratenor and bassus (m. 27). The ambivalence is due to the placement of intervening rests in the bassus and contratenor, respectively. Parallel twelfths transpire between the superius and tenor (mm. 36-37, m. 49, and mm. 163-164 [with two interceding notes in the superius]), superius and bassus (mm. 21-22 [with intervening rest in the bassus], m. 28, mm. 38-39, mm. 113-114 [with intervening rest in the bassus], mm. 178-179, and mm. 213-215 [with intervening rest in the superius]), and contratenor and bassus (m. 39, mm. 100-102 [with two interceding notes in the contratenor], mm. 110-111 [with one interceding note in the contratenor], and m. 187). Parallel fifteenths occur between the superius and bassus (m. 15, m. 42, and mm. 208-209 [with two interceding notes in the superius]), and contratenor and bassus (mm. 163-164 and mm. 168-169 [each example accommodating an intervening rest in the contratenor]). See Wexler, *Collected Works*, Third Volume, pp. 13-17.

¹⁹⁰The often referred to "instrumental motet" of Ockeghem is truly an anomaly when juxtaposed with his remaining forty-one authenticated works. In fact, the fantastic nature of *Ut heremita solus* has led this author to question whether or not it is actually by Ockeghem. However, the testimony of Busnois' *In hydraulis*, together with the evidence of Crétin,

When the cadence data and linear procedures are examined, it is, relatively speaking, unquestionably one of the least contrapuntal works of Ockeghem, in that the horizontal manipulation truly appears to be subsidiary to the vertical.¹⁹¹ The motet contains an inordinate amount of voice-crossing between the contratenor and tenor parts; and, depending on the edition one is using, can generate difficulty when attempting to ascertain which of the two innermost voices, if any, are helping to define the cadence.¹⁹²

Ut heremita solus contains 160 cadences. Twenty-three are primary, while 137 are secondary. Nineteen of the primary cadences include the dissonant-suspension in their

is difficult to dismiss. The motet is anonymous in the manuscript sources. For information on the relationship between *In hydraulis* and *Ut heremita solus*, see Higgins, "In hydraulis Revisited," pp. 36-86; and especially Lindmayr-Brandl, "Ockeghem's Motets: Style As an Indicator of Authorship," pp. 499-520.

¹⁹¹The work often appears to have a "functional" bass, frequently at points penultimate to where imperfect consonance type cadences occur. See, for example, mm. 15-16 (Dsc1+*), mm. 58-59 (Gst1+*), mm. 61-62 (Ast2+*), mm. 65-66 (Gst1+*), and mm. 97-98 (Ast2+*). Measure numbering is according to A. Schering, ed., *Geschichte der Musik in Beispielen: dreihundertfünfzig Tonsätze aus neun Jahrhunderten* (Leipzig: Breitkopf & Härtel, 1931) pp. 44-48. In each of these cases, it is the bassus which assists in concluding the event either by ascending a perfect fourth (four cases) or by descending its inversion, a perfect fifth (one case) to the cadential pitch. As a result, the work is atypically non-linear and stylistically antithetical for Ockeghem.

¹⁹²Measure numbering in the editions of Schering and Wexler do not coincide given the level of reduction employed. The edition of Schering is somewhat cumbersome due to the 4:1 level of reduction used in the transcription. It is published in closed score (DATB; although the rendering functions more precisely as SAAB). However, one of its strengths is that lines of demarcation are employed for the innermost parts in order to aid the reader. *Ibid.*, pp. 44-48. The edition of Wexler employs a 2:1 level of reduction. It is published in open score (SATB). See Wexler, *Collected Works*, Third Volume, pp. 18-24. Wexler also includes exhaustive commentary on the motet, giving particular attention to the *resolutio* furnished by Petrucci, as well as Schering's interpretation with regard to the verbal canons associated with the correct rendering of the tenor: "I, the tenor, wait like a recluse each time on my long notes, until the event of mutation occurs, which I, bound in a hexachord, undertake with corresponding modification" (*ibid.*, p. xlvii; commentary, pp. xlv-xlviii).

construction, and six (m. 7, Gst1+*, m. 16, Dsc1+*, m. 53, Gst1+*, m. 57, Ast2+*, m. 62, Gst1+*, and m. 93, Ast2+*) are of the imperfect consonance variety.

Thirty of the 0-weight cadences include the dissonant-suspension, and fifteen of the secondary cadences are simple 1-weight cadences. The remaining ninety-two secondary cadences are simple 0-weight cadences. There are nine imperfect consonance type secondary cadences (m. 21, Csc0+*, m. 22, Asc1*, m. 121, Asc0+*, m. 133, Gsc0+*, m. 150, Gct0+*, m. 153, Ast1*, m. 160, Cct0*, m. 180, Cst1*, and m. 193, Asc0+*); five of these include the dissonant-suspension.

Three of the secondary cadences (and one additional event perhaps best described as cadence-like) warrant special consideration. The three cadences occur at m. 70 (Dcb0+), m. 126 (Ast1), and m. 160 (Cct0*). A fourth event (mm. 163-164) is an implied imperfect consonance type cadence; since it lacks relevant mitigating factors, it has not been included in the cadence data.

The implied cadence involves the superius and contratenor voices. Both ascend by perfect fourths (the superius from G to an imperfect consonance C, and the contratenor from B to E, respectively) while the bassus descends a perfect fifth from E to A. The occurrence, combined with a 7-6 dissonant-suspension taking place between the superius and contratenor, would to modern ears most likely sound cadential, in that an E-B-G consensus is succeeded by an A-E-C consensus. However, the suspension does not resolve to the required octave A-A (or, in the case of a potential imperfect consonance type

cadence, to the required C-A) negating the would be cadential event insofar as the two-voiced construct described in the treatises and echoed in contemporary writings is concerned. For the purpose of illustration, the conjectural pitch, structurally-defining voices, and weight have in the following example been furnished in brackets (Ex. 2-55).

The cadence at m. 70 (Dcb0+) is somewhat unusual, in that the 9-10 dissonant-suspension resolves to D solely in the bassus, while the contratenor introduces a rest at the point at which the completed resolution to the other D would have occurred. Nevertheless, this event qualifies as a cadence due

Ex. 2-55 Ockeghem, *Ut heremita solus* (mm. 157-168)
Conjectural Imperfect Consonance Type Cadence

The musical score is presented in two systems. The first system covers measures 157 to 160, and the second system covers measures 161 to 168. The voices are Superius, Contratenor, Tenor, and Bassus. The score includes various musical notations such as notes, rests, and bar lines. A bracketed annotation '[Asc0+*]' is present below the score.

[Asc0+*]

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to the context in which it occurs. The strict imitation à2 at the octave (mm. 69-72), within which a superius-contratenor dissonant-suspension 1-weight cadence on D (m. 70, Dsc1+) also occurs, draws attention (through contrapuntal recurrence) to

the cadence which immediately succeeds it (Ex. 2-56). This example is one of those instances whereby a combination of some assumptions about the relative importance of cadences in terms of the total number of voices stopping, combined with a limited degree of subjective interpretation with regard to the placement of each cadence within a given work, plays a substantial role. The balance between these two components, it will be recalled, was achieved only after having first examined cadences in the complete works of Ockeghem.

Ex. 2-56 Ockeghem, *Ut heremita solus* (mm. 66-71)
Dissonant-Suspension 0-Weight Cadence



Dcb0+

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The simple 1-weight cadence occurring between the superius and tenor voices at m. 126 (Ast1) is relatively uncommon. The sixth (B-G) expands to the octave (A-A) as anticipated, the superius ascending by step to A as required. However, the resolution of the tenor on A is prevented, since the subsequent note quoted in the *cantus firmus* tenor (i.e., *Ut heremita*) is not A but an imperfect consonance C, and it is not introduced until five measures later (m. 130). (The strict quotation of the *cantus firmus* perhaps explains why the tenor halts on B at this juncture, and never resolves to the required A.) Completing the cadence is the resolution on A of

the bassus voice (m. 126) after a semiminim rest, and in the corresponding octave (Ex. 2-57). The phenomenon cannot definitively be referred to as an imperfect consonance type cadence, as it is completed by a perfect consonance in the bassus voice. Additionally, neither of the structurally-defining voices (unless one accepts the prerequisite and protracted movement of the tenor to C as being structurally-defining) has migrated to an imperfect consonance.¹⁹³

Ex. 2-57 Ockeghem, *Ut heremita solus* (mm. 124-126)
Irregular Simple 1-Weight Cadence



Ast1

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The cadence at m. 160 (Cct0*) is an under third imperfect consonance type cadence. In this instance, the contratenor moves upward to C by way of an under third (B descending to A) embellishment, while the tenor moves to an imperfect consonance E. The bassus completes the cadential event by resolving to the second required cadencing pitch, having descended a perfect fourth to C (Ex. 2-58).

Additional characteristics of *Ut heremita solus* include five examples of relatively atypical linear movement (mm. 80-

¹⁹³This archetype is exceptional in that it was based on empirical rather than theoretical evidence. It is the only example of its kind in the study. It is not surprising nor unexpected that such an exception to the established rules for cadences would be located in *Ut heremita solus*.

81). Two of these take place in contrary motion between the superius and bassus, while two occur in contrary motion between the contratenor and bassus. The contrapuntal motion between the superius and bassus voices involves one instance of 7-5-3 and one instance of 14-12-10 movement; the motion between the contratenor and bassus involves two instances of 9-7-5 linear movement.

The examples in contrary motion are similar to those discussed above which occur in the rondeau *Ung aultre l'a* (11-

Ex. 2-58 Ockeghem, *Ut heremita solus* (mm. 157-160)
Under Third Imperfect Consonance Type Cadence



Cct0*

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9-7-5).¹⁹⁴ The fifth example involves both contrary and parallel (7-5-5) movement, and occurs between the superius and bassus. As a result, parallel fifths are produced (m. 81). Included among the examples are a pair of simple 0-weight cadences occurring between the superius and contratenor voices (Dsc0 and Asc0) (Ex. 2-59).

The motet contains two additional characteristics which are noteworthy. The first concerns a linear tripling (and deliberate focus upon due to prolonging) of perhaps the most unlikely of pitch degrees (B); this occurs amongst the

¹⁹⁴Cf. p. 88.

contratenor, tenor, and bassus in m. 19. While one of these is forced due to it being part of the *cantus firmus* on *Ut heremita*, the other two are choices, perhaps fashioned by the composer for purely aesthetic reasons (Ex. 2-60).

Ex. 2-59 Ockeghem, *Ut heremita solus* (mm. 77-84)
Atypical Linear Movement
(7-5-3 / 14-12-10 / 9-7-5 / 9-7-5 / 7-5-5)



Dsc0 and Asc0

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The second pertains to the substantial number of imperfect consonance type cadences included in the work. To this point we have seen several examples whereby one of the two structurally-defining cadential voices has cadenced on the defining pitch, the other voice has moved to an imperfect consonance, and a third, non-defining cadencing voice has resolved to the cadential pitch (although frequently within a different octave) made possible by the (ostensibly cadential) voice which instead has moved to the imperfect consonance. These events, while relatively uncommon when the complete works are evaluated in their entirety, nevertheless occur

frequently enough so as not to be considered anomalous. The question which remains unanswered, however, is why *Ut heremita solus* includes a substantially greater quantity of imperfect

Ex. 2-60 Ockeghem, *Ut heremita solus* (mm. 19-20)
Linear Tripling of Pitch Degree B



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consonance type cadences than any other work of Ockeghem.¹⁹⁵

Ut heremita solus contains a generous number of parallel unisons, fifths, octaves, twelfths, and fifteenths.¹⁹⁶

¹⁹⁵In the final analysis, 9/137 (6.6%) primary and 6/23 (26.1%) secondary cadences in *Ut heremita solus* are of the imperfect consonance type. When primary and secondary cadences for *Ut heremita solus* are tabulated aggregately, 15/160 (9.4%) are of the imperfect consonance variety.

¹⁹⁶Parallel unisons occur between the contratenor and tenor (mm. 18-19 [with two interceding notes in the contratenor]). Parallel fifths take place between the superius and contratenor (m. 28 [only if *musica ficta* (F-sharp) is not applied in the contratenor], m. 37, m. 43, m. 63, m. 75, m. 97, and mm. 160-161), superius and tenor (m. 67 [with two interceding notes in the superius]), superius and bassus (m. 81 [at the conclusion of 7-5-5 linear movement]), contratenor and tenor (m. 50 [with intervening rest in the contratenor], mm. 147-148 [with two interceding notes in the contratenor], mm. 148-149 [with two interceding notes in the contratenor]), contratenor and bassus (m. 98 and m. 177), and tenor and bassus (m. 43 [with three interceding notes in the bassus], mm. 144-145, mm. 145-146 [with two interceding notes in the bassus], mm. 157-158 [with one interceding note in the bassus], mm. 190-191 [with two interceding notes in the bassus as well as lengthy protraction], and mm. 191-192). What are arguably two examples of parallel fifths occur between the contratenor and bassus in m. 127 and m. 129; however, interceding notes in the contratenor (one in m. 127, and four in m. 129, respectively) accompanied by intervening rests in the bassus in both cases most likely negate this parallelism. A well-concealed parallelism (fifths, succeeded by twelfths which are arrived at by way of contrary motion) takes place between the superius and bassus in mm. 102-103. Parallel octaves occur between the superius and contratenor (m. 17 [with one interceding note in the superius] and m. 18), superius and tenor (mm. 10-11, mm. 30-31 [with three interceding notes in the superius], m. 51, m. 55, and mm. 156-157 [with four interceding notes in the superius]), superius and bassus (m. 77, m. 79, m. 88, and mm. 138-139), contratenor and bassus (m. 12 [with intervening rest in the contratenor], m. 62 [with two interceding notes in the contratenor], m. 77, m. 79 [two sets], m. 81 [with intervening rest in

Masses

There are fourteen mass cycles and one isolated mass section of Ockeghem which are undisputed.¹⁹⁷ The majority of these, including the *Credo Sine nomine*, are written in four parts. The exceptions are the *Missa Quinti toni* and the three-part *Missa Sine nomine*, each written in three parts; and the *Missa Fors seulement* and the five-part *Missa Sine nomine*, which are written in five parts.¹⁹⁸ Five of the fourteen mass cycles are based on a secular *cantus firmus* (the *Missae Au travail suis, De plus en plus, Fors seulement, L'homme*

the bassus], m. 166, and m. 190 [with intervening rest in the contratenor]), and tenor and bassus (mm. 18-19 and m. 133). What may be parallel octaves take place between the tenor and bassus in m. 104 and m. 106; however, two interceding notes in the bassus as well as a lengthy protraction may negate this parallelism. Parallel twelfths occur between the superius and bassus (m. 26, m. 28 [with one interceding note in the bassus], mm. 29-30 [with two interceding notes in the superius], and m. 163). Parallel fifteenths take place between the superius and bassus (mm. 103-104 [with three interceding notes in the superius]). A well-camouflaged parallelism (nineteenths, succeeded by twelfths due to a leap of an octave in the bassus) occurs between the superius and bassus in mm. 106-107 (with four interceding notes in the superius and an intervening rest in the bassus). See Wexler, *Collected Works*, Third Volume, pp. 18-24.

¹⁹⁷An important early study on the masses is C. van den Borren, *Études sur le XVe siècle musical* (Antwerp: De Nederlandsche Boekhandel, 1941) pp. 165-199. Additional stylistic analysis is furnished in R. L. Crocker, *A History of Musical Style* (New York: McGraw-Hill, 1966) pp. 156-169, p. 208, and p. 215; Reese, *Music in the Renaissance*, rev. ed., pp. 124-136; and Sparks, *Cantus Firmus in Mass and Motet 1420-1520*, pp. 138-190. For a remarkable inquiry, see F. Fitch, *Johannes Ockeghem: Masses and Models* (Paris: Honoré Champion, 1997). The work is a revision of the author's dissertation. See F. Fitch, "Masses and Models: The *Cantus Prius Factus* Masses of Ockeghem" (Ph.D. Dissertation, University of Manchester, 1995). The monograph argues convincingly for a plausible dating of some of the masses, gives considerable attention to structural devices beyond that of the *cantus firmus*, and questions the authenticity of at least one of the masses commonly attributed to Ockeghem (i.e., the *Missa Sine nomine* à 3).

¹⁹⁸The *Missa Fors seulement*, *Missa Sine nomine*, and the motet *Intemerata Dei mater* are Ockeghem's only five-voiced compositions. Although the three works are contained in the *Chigi Codex*, this is the unique source for the two five-part masses of Ockeghem. The *Missae Fors seulement* and *Missa Sine nomine* possess the distinction of having only three complete sections (*Kyrie*, *Gloria*, and *Credo*). It is very likely that Ockeghem did not set the *Sanctus* and *Agnus Dei* polyphonically for either of these masses, and that both were intended to be truncated works.

armé, and *Ma maistresse*); four (and presumably the *Credo Sine nomine* as well)¹⁹⁹ are based on a sacred *cantus firmus* (the *Missae Caput*, *Ecce ancilla Domini*, *Pro defunctis*, and *Sine nomine* à5); and five are apparently lacking a structural *cantus firmus* (the *Missae Cuiusvis toni*, *Mi-mi*, *Prolationum*, *Quinti toni*, and *Sine nomine* à3).²⁰⁰ At least nine (and conceivably ten) of the mass cycles, therefore, are based on a known secular or sacred *cantus firmus*.²⁰¹

All five of the secular *cantus firmus* masses of Ockeghem are based on melodies well known in their day. These are the *Missae Au travail suis*,²⁰² *De plus en plus*, *Fors seulement*, *L'homme armé*, and *Ma maistresse*. While the author and origin of the *L'homme armé* melody are not known for certain, there has been speculation which suggests that the *Missa Au travail*

¹⁹⁹It will be recalled that Picker suggests that the *Credo* chant is a paraphrase of *Credo I*, perhaps the *Patrem de Village* copied at Bruges in 1475-76. See Picker, *Johannes Ockeghem and Jacob Obrecht*, p. 25.

²⁰⁰Although a mass often lacks a structural *cantus firmus*, composers will frequently allude to (and sometimes quote) chansons which are unrelated to the tenor melody. See C. Reynolds, "The Counterpoint of Allusion in Fifteenth-Century Masses," *Journal of the American Musicological Society* 45, no. 2 (Summer 1992) pp. 228-260. Reynolds likens such conventions to Italian-humanist rhetorical practices.

²⁰¹The number is either nine or ten depending on whether one accepts Miyazaki's assertion regarding the *Missa Mi-mi* and the bergerette *Presque transi* (cf. ff. 27 above).

²⁰²Plamenac arranges the superius and contratenor parts of the *Missa Au travail suis* in accordance with their atypical placement in the *Chigi Codex*. (The superius and contratenor are apparently transposed in the manuscript, and as a result, occupy alternate positions.) Although one might assume this was accomplished on account of the tessituras of the superius and contratenor being similar, it is actually the two lowest parts of the mass (those whose placement in the manuscript is orthodox) which exhibit comparable tessituras. Perhaps the scribe (Alamire?) had other intentions. See Plamenac, *Collected Works*, First Volume, Plate IV (facsimile of the *Kyrie*) and pp. 30-41 (transcription of the mass). For a study on the arrangement and formation of the *Chigi Codex*, see F. Fitch, "The Structure of the *Chigi Codex*: An Enigma Resolved?", in *Johannes Ockeghem: Actes du XLe Colloque internationale d'études humanistes*, Tours, 3-8 février 1997, edited by P. Vendrix (Paris: Klincksieck, 1998) pp. 239-252. See also Fitch, *Johannes Ockeghem: Masses and Models*, pp. 140-158.

suis is based in part on a work of Barbingant. There is also evidence which proposes that the mass may derive a portion of its material from sources additional to Barbingant.²⁰³

The *Missae Ma maistresse* and *Fors seulement* are based on works by Ockeghem, while the *Missa De plus en plus* is based on the Binchois chanson of the same name. Concerning the *Missa Ma maistresse*, the work survives in only two sections (*Kyrie* and *Gloria*). It is possible that the mass was planned as a truncated work from the outset.²⁰⁴

Dates for the majority of Ockeghem's works are difficult to establish at best. Significantly, at least one scholar has discovered that the *Credo* of the *Missa Au travail suis* includes material quoted from the *Et incarnatus* of the *Credo Sine nomine*, a work thought by some to date at around 1470.²⁰⁵ If the *Credo Sine nomine* can be dated with a fair degree of assurance, then perhaps an approximate dating for the *Missa Au travail suis* may be ascertained as well.

²⁰³See van den Borren, *Études sur le XVe siècle musical*, pp. 169-172. For a related study, see K. M. Sorenson, "Derivation Techniques in the Chanson-mass *Au travail* of Johannes Ockeghem" (M.A. Thesis, Eastman School of Music, University of Rochester, 1973). The latter study examines the linear aspects of the mass, includes a transcription of the work (Appendix A), and provides numerous illustrations and diagrams detailing the melodic derivation (Appendix B).

²⁰⁴For an extraordinary inquiry regarding the possible reworking of the *cantus firmus*, see Fitch, *Johannes Ockeghem: Masses and Models*, pp. 98-115.

²⁰⁵Designated *Credo de Village* by E. Wickham. Wickham has recorded both works, and has discovered that a relatively lengthy segment of the isolated *Credo Sine nomine* is quoted in the central section of the *Missa Au travail suis*. See E. Wickham, inserted notes to *Ockeghem: Missa De plus en plus, 5 Motets* (England: Gaudeamus GAU 153, 1996) pp. [1-2]. The quoted material is carried in the superius of the *Missa Au travail suis* (mm. 59-65) and in tenor of the *Credo Sine nomine* (mm. 46-52). The material is cited a perfect fifth lower in the latter work. See Plamenac, *Collected Works, First Volume*, p. 35 (*Missa Au travail suis*); and Plamenac, *Collected Works, Second Volume*, p. 60 (*Credo Sine nomine*).

The *Missa Au travail suis* contains 228 cadences.²⁰⁶ Of these, fifty-nine are primary, while 169 are secondary. Fifty-one of the primary cadences include the dissonant-suspension, while eighteen of the secondary cadences contain this structural element. With regard to the remaining 151 secondary cadences, twenty-five are simple 1-weight cadences.

The mass contains but three imperfect consonance type cadences. One of these is primary, while two are secondary. These occur in the *Kyrie* in m. 7 (Acb0+*), in the *Credo* in m. 71 (Gsb1*), and in the *Agnus* in m. 16 (Act2+*).

The *Kyrie* contains two secondary cadences which warrant consideration. These occur in m. 5 (Dcb1) and m. 35 (Dsc0+). The simple 1-weight cadence occurring between the contratenor and bassus (m. 5) is interesting in that the bassus is delayed (through the intervention of a rest) by one semibreve before cadencing at the conclusion of the measure (Ex. 2-61).

The second example represents a relatively uncommon occurrence in the works of Ockeghem. The superius and contratenor expand to the octave and cadence on D. However, the contratenor suspends itself for one minim, resulting in what would in the conventional sense be termed a reversed (7-8) suspension (Ex. 2-62).

The *Gloria* contains four simple 0-weight cadences which warrant special mention. These occur in m. 47 (Dcb0), m. 55 (Dsb0), m. 121 (Asb0), and m. 124 (Gst0). The first two cases are similar to the example in the *Kyrie* (m. 5) described

²⁰⁶The distribution of cadences by section is as follows: *Kyrie* (24), *Gloria* (58), *Credo* (73), *Sanctus* (36), and *Agnus* (37) = 228.

above. In the first case (m. 47), the contratenor is delayed (through the intervention of a rest) by one semibreve before cadencing. In the second example (m. 55), it is the superius which is delayed (again through the intervention of a rest) by

Ex. 2-61 Ockeghem, *Missa Au travail suis* (Kyrie) (mm. 1-5)
Delayed Cadence

Ky - rie e - lei - son, Ky -

Ky - rie e - lei - son,

Ky -

Ky - rie e -

Dcb1

Reproduced from Plamenac, *Collected Works*, First Volume, p. 30.

Ex. 2-62 Ockeghem, *Missa Au travail suis* (Kyrie)
(mm. 31-35)
Reversed (7-8) Suspension

lei - son, e - lei -

- son, e - lei -

- son, e - lei -

lei - son, e - lei -

Dsc0+

Reproduced from Plamenac, *Collected Works*, First Volume, p. 30.

one breve before cadencing. The third 0-weight example is interesting in that the intervening rest in the superius (m. 120) precludes the cadence from being diminished. The rest is interpolated at precisely the point at which the dissonant-

suspension between the superius and bassus would have transpired. Since the pitch degree A (the eventual cadencing pitch) occurs immediately preceding the rest, it is difficult not to perceive the implied dissonant-suspension (Ex. 2-63).

Ex. 2-63 Ockeghem, *Missa Au travail suis* (Gloria)
(mm. 117-121)
Simple 0-Weight Cadence

The musical score for Ex. 2-63 shows four staves representing the voices: Superius (S), Altus (A), Tenor (T), and Bassus (B). The lyrics are 'a De-i Pa-tris A-'. The cadence occurs on the pitch degree A. The Tenor part has a semibreve rest before the cadence. The score is labeled 'Asb0'.

Reproduced from Plamenac, *Collected Works*, First Volume, p. 33.

The last example (m. 124, Gst0) likewise is similar to the first and second examples above, with one important distinction. The tenor is delayed, having acquired a semibreve rest before cadencing on pitch degree G. In this example, the rest occurs on the strongest segment of the tactus unit, and the cadence then occurs simultaneously between the superius and tenor, on the weakest division (i.e., the anacrusis) of the tactus unit immediately succeeding the rest (Ex. 2-64).

There is an interesting example of disjunct movement in the *Gloria* which takes place in the tenor (m. 21). After having completed a passage in minor coloration, the tenor leaps upward a minor seventh A-G, before continuing to ascend a whole step to A. Had the leap not occurred, parallel fifths (D-A and A-E) could have resulted between the tenor and bassus. Ockeghem's predilection for parallel fifths (as well

as unisons, octaves, twelfths, and fifteenths) would seem to indicate that such an avoidance was not a concern; or if it were, the potential parallelism could have been rectified by other means. Although such leaps are not unprecedented in his

Ex. 2-64 Ockeghem, *Missa Au travail suis* (Gloria)
(mm. 117-124)
Simple 0-Weight Cadence

Gst0

Reproduced from Plamenac, *Collected Works*, First Volume, p. 33.

works, they are, with the exception of cases in which rests have intervened between the notes included in the disjunct movement, fairly uncommon. It is possible that such angular maneuvering was perhaps fashioned by the composer for purely aesthetic purposes.

The Credo contains three 0-weight cadences (and one additional event which is cadence-like) which warrant discussion. Two of the three are simple 0-weight cadences, and occur in m. 19 (Esc0) and m. 205 (Atb0), respectively. The dissonant-suspension 0-weight cadence occurs in m. 170 (Bsb0+).

The first example, a superius-contratenor cadence on E (m. 19), is similar to the examples cited above in the *Kyrie* and *Gloria*, in that one voice (in this case, the contratenor)

delays its resolution by one semibreve through the intervention of a rest. The second example (m. 205) is very much like the first, with one voice (in this case, the bassus) delaying its resolution by one semibreve through the intervention of a rest. Both cadences are unusual in that they function slightly differently than "standard" 0-weight cadences, and both achieve the same goal upon their respective resolutions. The third example, however, is far more peculiar. The superius and bassus expand to an octave with the bassus delaying its resolution, though not through the inclusion of a rest (m. 170, Bsb0+). Rather, the bassus suspends itself against the superius in a manner similar to that illustrated in the *Kyrie* (m. 35) above, with one important distinction--the reversed (7-8) suspension expands to the octave and cadences on pitch degree B (Ex. 2-65).

Ex. 2-65 Ockeghem, *Missa Au travail suis* (*Credo*)
(mm. 165-170)

Reversed (7-8) Suspension on Pitch Degree B

The musical score for Ex. 2-65 shows four staves. The Superius staff (top) has a melodic line with a semibreve rest at measure 170. The Contratenor staff (second) has a similar melodic line. The Bassus staff (third) shows a reversed (7-8) suspension on pitch degree B, where the note is held for a semibreve before resolving. The Tenor staff (bottom) has a melodic line. The lyrics are: '...tur, qui lo-cu-tus est per pro-phetam'.

Bsb0+

Reproduced from Plamenac, *Collected Works*, First Volume, p. 37.

The event which is cadence-like occurs between the contratenor and bassus (m. 80). It resembles what would in the conventional sense be termed a 4-3 suspension; however,

the writing is à2 (negating any chance of a third voice formulating a 7-6 suspension with either of the two existing voices), and neither of the voices contract or expand in the anticipated manner. Rather, the contratenor moves upward a half step to F, while the bassus leaps downward a perfect fifth to the same pitch. For the purpose of illustration, the conjectural pitch and weight have been furnished in brackets (Ex. 2-66). While it may be inviting to refer to this event as a tonal cadence to some degree, the present writer is not

Ex. 2-66 Ockeghem, *Missa Au travail suis* (Credo)
(mm. 73-80)

Conjectural Cadence With Non-Defining Voices

[F--0]

Reproduced from Plamenac, *Collected Works*, First Volume, p. 35.

confident making such an assertion. If we are to abide strictly by the rules for cadences as described in the treatises, and subject such an event to the weight-scheme model, it might be possible to label this phenomenon as some type of a cadence on F occurring between the only two voices which are sounding, i.e., the contratenor and bassus. However, since neither of the two voices are structurally-defining insofar as the theorists and treatises are concerned, the best one could hope for is to categorize such an event as a conjectural simple 0-weight cadence on F, with structural voices undefined (e.g., "F--0"). It is precisely due to the

ambiguity of such a classification that the present writer chose not to include this particular event, nor others identical to it, in the cadence data.

The *Credo* includes some additional features which are noteworthy. There is a C-A-A-G consensus (reading from the bassus upward) which occurs in m. 207. The bassus employs the sub-bass clef, and is carrying middle C, while the tenor employs the bass clef, and resides on pitch degree A a tenth below middle C. The superius (G) and contratenor (A) are synchronous, sounding a major second apart on the second half of the second tactus unit. Pitch degrees G and A carried by the superius and contratenor, respectively, resolve to E almost immediately (though not simultaneously); however, the dissonance is still relatively pungent in context (Ex. 2-67).

Ex. 2-67 Ockeghem, *Missa Au travail suis* (*Credo*)
(mm. 206-208)
C-A-A-G Consensus



Reproduced from Plamenac, *Collected Works*, First Volume, p. 38.

There is also an interesting passage à2 written in real imitation²⁰⁷ in mm. 27-29 on the text *Deum de Deo*. It occurs initially (and at the unison) between the tenor and bassus,

²⁰⁷Real imitation may be described as an exact correspondence of all intervals, analogous to a real (as opposed to a tonal) answer in fugue.

and is continued (at the octave) between the bassus and contratenor (mm. 29-31) on the text *lumen de lumine*. As there are only two voices sounding at any one time, the imitation is isolated and stark (Ex. 2-68). Terse imitative excerpts of this nature are not uncommon in the works of Ockeghem, especially in writing à2 (notably in the *Requiem*), and to a lesser extent, in writing à3.

Ex. 2-68 Ockeghem, *Missa Au travail suis* (Credo)
(mm. 25-31)
Strict Imitation à2

The musical score for Ex. 2-68 shows a strict imitation à2 texture in four staves. The lyrics are: 'tum an-te om-ni-a sae-cula. De-um de De-o, lu-men de lu-mi-ne, De-um de De-o, lu-men de lu-mi-ne.' The score is in four staves, with the first two staves (superius and contratenor) and the last two staves (bassus and contratenor) each containing a single melodic line. The texture is strictly imitative, with the second voice entering at the octave of the first.

Reproduced from Plamenac, *Collected Works*, First Volume, p. 34.

The *Sanctus* employs prolonged reductions in texture which are observable particularly when contrasted with the *Kyrie*, a good portion of the *Gloria*, and distinctive sections of the *Agnus*.²⁰⁸ Although the *Sanctus* contains writing à3 and à4, there are segments which are explicitly à2; these continue uninterrupted as such for a good portion of the section, save

²⁰⁸The *Gloria* includes alternating sections of à2 writing as well, although most are not as protracted. These include the *Et in terra pax* (superius and tenor), *Qui tollis peccata mundi* (superius and bassus), and *Qui sedes ad dexteram Patris* (tenor and bassus). The *Credo* likewise consists of alternating sections of à2 writing. These include the *Qui propter nos homines* (tenor and bassus), *Et incarnatus est* (superius and contratenor), *Et resurrexit* (superius and tenor), *Et ascendit* (contratenor and bassus), *Et iterum venturus* (superius and contratenor), *Et in Spiritum Sanctum* (contratenor and bassus), *qui ex Patre Filioque procedit* (superius and tenor), *Et unam sanctam catholicam* (tenor and bassus), *Confiteor unum baptisma in remissionem peccatorum* (contratenor and bassus), and *Et exspecto resurrectionem mortuorum* (superius and tenor). Of these, only the *Qui tollis peccata mundi* (*Gloria*) and the *Et resurrexit* (*Credo*) approach the magnitude of elongation contained in the *Sanctus*. The opening of the *Agnus II* includes prolonged writing à2 which is moderately comparable to that found in the *Sanctus*.

for alternation with other pairings of voices. For example, the *Pleni sunt coeli* (superius and contratenor) and *gloria tua* (tenor and bassus) are à2 until *Osanna in excelsis*; at this point, the writing becomes à4 and is intentionally homophonic in order to emphasize the significance of the text. The *Benedictus* (superius and bassus), *qui venit in nomine Domini* (contratenor and tenor), and *in nomine Domini* (tenor and bassus) are à2 until the concluding *Osanna in excelsis*; at this juncture, writing à4 is reinstated, and the texture, perhaps in order to accentuate the relevance of the text, is homophonic.

The *Sanctus* includes a few examples of what this writer will refer to as "simultaneous" cadences. These frequently occur in works à4 or à5 when two pairs of two voices each cadence at precisely the same time on different pitches. Three such instances may be found in the *Sanctus*. The first takes place in m. 17 between the superius-contratenor and tenor-bassus (Esc1 and Ctb1), the second in m. 21 between the superius-contratenor and tenor-bassus (Fsc0 and Dtb0), and the third in mm. 21-22 between the superius-contratenor and tenor-bassus (Csc0 and Atb0). Although weights do not necessarily have to coincide in simultaneous cadences, it is interesting to note that they do so in these three cases.

The second and third instances of this phenomenon may be observed in the following example (Ex. 2-69). In this case two instances of simultaneous cadences transpire in close proximity. The *Sanctus* also includes an intriguing full measure rest (equal to one long) in m. 99. The long rest in

all parts succeeds *In nomine Domini* before commencing with the concluding *Osanna in excelsis*.²⁰⁹

The *Agnus* includes an interesting event which occurs at one of the most poignant moments in the mass. It occurs between the superius and tenor voices on the text *miserere nobis* (mm. 61-62). Although these two voices expand from a minor sixth to an octave, they do so only after simultaneous

Ex. 2-69 Ockeghem, *Missa Au travail suis* (*Sanctus*)
(mm. 20-22)
Simultaneous Cadences



Fsc0 and Dtb0
Csc0 and Atb0

Reproduced from Plamenac, *Collected Works*, First Volume, p. 38.

rests in all of the parts.²¹⁰ This is a relatively rare occurrence in the works of Ockeghem, whereby a sixth has expanded to an octave, and yet does not comprise a cadence. It is the context which again determines whether or not the event is cadential. The notes that accompany the text all halt at the conclusion of *miserere*, at which point a genuine 3-weight cadence (A--3) has transpired. The ensuing expansion

²⁰⁹Plamenac, *Collected Works*, First Volume, p. 40.

²¹⁰The *Agnus* undergoes a change of mensuration to *tempus perfectum cum prolatio imperfecta*, and incurs a change of proportion to *proportio dupla* (represented as O2 in Plamenac). Ibid., p. 41.

to the octave D-D between the superius and tenor (m. 62) which succeeds the rests continues the resolution of the text (on *nobis*) rather than terminating the segment (Ex. 2-70).

Ex. 2-70 Ockeghem, *Missa Au travail suis* (Agnus)
(mm. 59-62)
Expansion of Sixth to Octave (Non-Cadential)

The musical score for Ex. 2-70 shows five staves of mensural notation. Above the first staff, a bracket indicates '(H. = orig. H.)' and the number '60'. Below the first staff, a bracket indicates '3/1'. The lyrics 'mi - se - re - re no -' are written below each staff. The notation includes various mensural symbols and rests, with a vertical dashed line separating measures 59 and 60.

Reproduced from Plamenac, *Collected Works*, First Volume, p. 41.

Additional features present in the *Missa Au travail suis* include the characteristic descending Flemish signature in the *Kyrie* (superius, mm. 22-23), frequent alternation between textures à2, à3, and à4, sparing use of imitation, moderate usage of differing mensurations, and the intentional use of homophonic textures on salient texts. Emphasis of prominent texts takes place in the *Gloria* (*suscipe deprecationem, Jesu Christe*, and *Cum Sancto Spiritu in gloria Dei Patris*), *Credo* (*Et incarnatus est* and *cuius regni non erit finis*), *Sanctus* (*Osanna in excelsis*), and *Agnus* (*miserere*). The *Kyrie II* includes the addition of a fifth part (more properly, a split between voices) in its penultimate and final measures (mm. 37-38) in the bassus, the *Gloria* includes the addition of a fifth and sixth part in its concluding measure (m. 128) in the

barriphanus²¹¹ and superius, respectively, and the *Sanctus* twice includes the addition of a fifth part--at the conclusion of *Osanna in excelsis* (m. 51) in the superius, and again on the same text (m. 117) in the bassus.²¹² The *Missa Au travail suis* contains a plethora of parallel unisons, fifths, octaves, twelfths, and fifteenthths.²¹³

²¹¹The barriphanus occupies the position ordinarily associated with the tenor voice, while the lowest ordered voice (i.e., [bassus]) is given as the tenor in Plamenac. Ibid., p. 33 (for the addition of the fifth part in the barriphanus); and p. 32 (for the nomenclature employed for voices). This uncommon amalgamation may be due to the *Missa Au travail suis* being conceived SCBB. But see Fitch, *Johannes Ockeghem: Masses and Models*, pp. 140-158.

²¹²The bassus occupies the position ordinarily associated with the tenor voice, while the lowest ordered voice (i.e., [bassus II]) is given as the tenor in Plamenac. Ibid., pp. 39-40 (for the addition of the fifth part in the superius and bassus, respectively); and p. 38 (for the nomenclature employed for voices).

²¹³Parallel unisons occur in the *Kyrie* between the tenor and bassus (m. 9 [with intervening rest in the bassus] and m. 34; the set in m. 34 is explicitly part of the ascending melodic design). What could have been an additional set of unisons between the tenor and bassus is avoided through the use of contrary motion in the bassus (m. 35). Parallel fifths take place in the *Kyrie* between the superius and contratenor (m. 8, mm. 9-10 [two sets, with one interceding note in the superius; these may be rectified if *musica ficta* is applied to the C in the contratenor], mm. 22-23, m. 30, m. 31 [with one interceding note in the superius, and two interceding notes in the contratenor], and m. 36 [these may be rectified if *musica ficta* is applied to the C in the contratenor]), superius and tenor (m. 14 [with one interceding note in the superius]), contratenor and tenor (mm. 24-25, mm. 26-27, mm. 28-29, and mm. 34-35 [two sets; the sets in mm. 34-35 are explicitly part of the ascending melodic design]), contratenor and bassus (m. 34 [this set is explicitly part of the ascending melodic design]), and tenor and bassus (m. 31). What may be parallel octaves occur in the *Kyrie* between the contratenor and bassus (mm. 31-32); the ambiguity is due to there being an intervening rest in the contratenor. Parallel twelfths take place in the *Kyrie* between the superius and tenor (mm. 23-24 [with intervening rest in the superius] and mm. 34-35 [two sets; the sets in mm. 34-35 are explicitly part of the ascending melodic design]), and contratenor and tenor (mm. 16-17). Parallel fifths occur in the *Gloria* between the superius and contratenor (mm. 81-82 [three sets], mm. 108-110 [two sets], mm. 124-125 [two sets], and mm. 127-128 [these be rectified if *musica ficta* is applied to the C in the contratenor]), and tenor and bassus (m. 92). Parallel twelfths take place in the *Gloria* between the superius and tenor (mm. 126-127 [with one interceding note in the superius]) and superius and bassus (mm. 53-54 and mm. 79-80 [the latter set may be rectified if *musica ficta* is applied to the B in the superius]). Parallel fifteenthths occur in the *Gloria* between the superius and bassus (mm. 99-100 [in writing à2] and mm. 121-122). Parallel unisons occur in the *Credo* between the tenor and bassus (m. 14 and m. 54 [both examples occur in writing à2]). Parallel fifths take place in the *Credo* between the superius and contratenor (mm. 203-204), superius and bassus (m. 44 [with one interceding note in the superius] and

The *Missa De plus en plus*²¹⁴ is one of the more extensive works of Ockeghem. The secular *cantus firmus* mass²¹⁵ is one of two works of Ockeghem either based on or inspired by a work of Gilles Binchois (ca. 1400-1460).²¹⁶

m. 133 [with one interceding note in the superius]), contratenor and tenor (m. 46), contratenor and bassus (m. 30 [with one interceding note in the contratenor], m. 70, and mm. 204-205 [with intervening rest in the bassus]), and tenor and bassus (m. 19 [in writing à2] and mm. 160-161 [with two interceding notes in the bassus, and also in writing à2]). Parallel octaves occur in the *Credo* between the superius and tenor (m. 46 [with one interceding note in the superius] and mm. 147-148 [this set is explicitly part of the ascending melodic design], and contratenor and bassus (m. 34 [with one interceding note in the contratenor] and m. 78 [in writing à2; these octaves F to B-flat are particularly interesting in that the second set includes a manuscript B-flat in both parts]). Parallel twelfths take place in the *Credo* between the superius and tenor (mm. 92-94 [two sets; the first set includes two interceding notes each in the superius and tenor, the second set includes an intervening rest in the superius, and both sets occur in writing à2], mm. 95-98 [three sets; the first set may be rectified if *musica ficta* is applied to the B in the superius in m. 96], and mm. 100-101), and superius and bassus (m. 47 [with one interceding note in the superius]). Parallel fifths occur in the *Sanctus* between the contratenor and tenor (mm. 43-44). Parallel octaves take place between in the *Sanctus* between the superius and bassus (mm. 48-49) and contratenor and bassus (mm. 16-17). Parallel twelfths occur in the *Sanctus* between the superius and bassus (mm. 55-56 [these may be rectified if *musica ficta* is applied to the B in the superius] and mm. 60-61). Parallel unisons occur in the *Agnus* between the superius and contratenor (m. 28) [with one interceding note in the contratenor]). Parallel fifths take place in the *Agnus* between the superius and contratenor (mm. 3-4, mm. 21-22, and mm. 25-26 [two sets; the second set includes an intervening rest in the superius]), contratenor and tenor (m. 21 [with one interceding note in the contratenor; these may be rectified if *musica ficta* is applied to the G in the tenor]), and tenor and bassus (mm. 8-9). Parallel octaves occur in the *Agnus* between the contratenor and tenor (mm. 22-23 [with one interceding note in the contratenor]). Parallel twelfths take place in the *Agnus* between the superius and bassus (m. 19 and m. 53). Ibid., pp. 30-41.

²¹⁴For recent scholarship concerning scribal errors and corrupted readings, see van Benthem, *Masses*, II/1, p. 38. A comparison of text underlay contained in extant manuscripts is also provided (ibid., p. 39). See also Fitch, *Johannes Ockeghem: Masses and Models*, pp. [65]-78.

²¹⁵For a partial analysis of the *cantus firmus* procedure used in the *Missa De plus en plus*, see Reese, *Music in the Renaissance*, rev. ed., pp. 128-129.

²¹⁶The other, the expressive and poignant *Déploration sur la mort de Binchois*, is a ballade containing both French and Latin texts, and can be dated with a fair amount of certainty at c1460. The original title of the ballade is *Mort tu as navré/Miserere* (à4), and is contained in two manuscripts, *Dijon 517* and *Montecassino 871*. At this time it was quite customary for composers to set works polyphonically when paying homage or otherwise lamenting the death of fellow musicians. One additional example is the *Déploration sur la mort d'Ockeghem*, by Josquin Desprez. Some have conjectured that the first half is composed in the style of Ockeghem, while the second half is composed in the style of Josquin. The work pays

The Missa *De plus en plus* contains sections à3 and à2, an engaging passage in *proportio tripla* between the superius and contratenor in the Credo (set to the text *et invisibilium*), and includes the addition of a fifth part (more properly, a split between voices) in the bassus at the conclusion of the Kyrie (m. 47).²¹⁷ Van Benthem has shown a remarkable similarity between the melodic setting of the text *glorificamus te* in the Gloria of the Missa *De plus en plus* (mm. 28-32)²¹⁸ and the like-texted lines of the Missa Caput.

The Missa *De plus en plus* contains 404 cadences.²¹⁹ Seventy-five of these are primary cadences, and 329 are secondary cadences. Sixty-four of the primary cadences include the dissonant-suspension, while fifty-four of the secondary cadences include this structural element. Of the remaining 275 secondary cadences, sixty-two are simple 1-weight cadences.

The Missa *De plus en plus* includes four imperfect consonance type cadences. All are secondary cadences, and all include the dissonant-suspension in their construction. The imperfect consonance type secondary cadences occur in the Gloria in m. 177 (Csc0+*), in the Credo in m. 140 (Dsb0+*) and m. 226 (Gsc0+*), and in the Agnus in m. 9 (Csc0+*).

homage not only to Ockeghem--Josquin, Brumel, Pierchon (Pierre de la Rue) and Compère are mentioned as well.

²¹⁷Plamenac, *Collected Works*, First Volume, p. 58.

²¹⁸See van Benthem, *Masses*, II/1, p. xii. This might well be an example of Ockeghem's use of "stock melodic material" suggested by Picker in his review of W. Thein's seminal work. See Picker, *Notes*, p. 108.

²¹⁹The distribution of cadences by section is as follows: Kyrie (54), Gloria (79), Credo (119), Sanctus (78), and Agnus (74) = 404.

There are some features included in the *Missa De plus en plus* which are notable. One of these is a peculiarity rarely found in the masses of Ockeghem. The three most significant cadences included in the *Kyrie* occur on three different pitch degrees (m. 15, Cst3+, m. 28, Dst3+, and m. 47, Gst4+). The three cadences occur between the superius and tenor, and it is interesting that these occur (and in this sequence) on the fourth, fifth, and primary degrees of the mode in which the work operates (G 0-flat).

The *Gloria* is fairly discursive, and includes for the most part a dense polyphonic texture (alternating between writing à2, à3, and à4) interspersed with agitated homophonic passages occurring at key points in the text. Such contrasts may be seen when one compares the opening *Et in terra pax* (mm. 1-9) and the *Domine Fili unigenite* (mm. 50-59) with the *qui tollis peccata mundi* (mm. 73-86). The former two segments are written à2 between the superius and contratenor, while the latter excerpt is written à4, and employs a somewhat less contrapuntal texture despite containing two additional voices.

The *Gloria* includes a captivating passage à2 between the superius and bassus on the text *suscipe deprecationem nostram* (mm. 104-118). The excerpt is uncharacteristically repetitive (non-canonic) for Ockeghem (Ex. 2-71). The meandering between the two voices in this particular fashion is moderately aberrant, primarily when juxtaposed with his predominantly non-imitative and irrational contrapuntal technique.

The *Sanctus* employs sparing use of imitation. A few examples may be observed on the texts *Dominus Deus Sabaoth*

(mm. 38-40) and *Pleni sunt coeli* (mm. 52-54). There are other examples as well. In the former example, the imitation occurs

Ex. 2-71 Ockeghem, *Missa De plus en plus* (*Gloria*)
(mm. 103-122)
Counterpoint à2

The image shows a musical score for a counterpoint exercise. It consists of two systems of staves. The first system contains measures 103 through 110, and the second system contains measures 111 through 120. The lyrics are written below the staves. The first system's lyrics are 'di, sus-ci-pe de-pre-ca-ti-o-nem'. The second system's lyrics are 'no-stram Qui se-des ad Quo-ni-am po-stram Qui se-des ad'. The score is written in a style typical of 15th-century manuscripts, with a single key signature (one flat) and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The counterpoint is written for two voices, as indicated by the 'à2' in the title.

Reproduced from Plamenac, *Collected Works*, First Volume, p. 61.

between the superius and bassus at the octave below, and in the latter, it occurs between the contratenor and bassus at the fifth below. That Ockeghem wanted to preserve strict imitation at the fifth below may be seen through the addition of a manuscript B-flat in m. 54, which corresponds a perfect fifth below the F which occurred in the preceding measure. The *Missa De plus en plus* includes a substantial number of parallel unisons, fifths, octaves, twelfths, and fifteenths.²²⁰

²²⁰Parallel unisons occur in the *Kyrie* between the contratenor and tenor (m. 12), and tenor and bassus (m. 14). Parallel fifths take place in the *Kyrie* between the superius and contratenor (mm. 2-3 [two sets; the second set includes one interceding note in the superius] and m. 30), superius and tenor (m. 11, m. 20, m. 41, and m. 45), contratenor and tenor (m. 7), contratenor and bassus (mm. 17-18 [with one interceding note in the bassus]), and tenor and bassus (mm. 40-41 [with intervening rest in the bassus]). Parallel octaves occur in the *Kyrie* between the superius and contratenor (m. 22), superius and tenor (mm. 1-2 [with one interceding

note in the superius], m. 12, and m. 24 [with one interceding note in the superius, and two interceding notes in the tenor]), and tenor and bassus (m. 18 [with one interceding note in the tenor]). Parallel twelfths take place in the Kyrie between the superius and bassus (m. 13 and m. 26 [with one interceding note in the superius]). Parallel unisons occur in the Gloria between the superius and contratenor (m. 34). Parallel fifths take place in the Gloria between the superius and contratenor (m. 51 [with two interceding notes in the contratenor, and in writing à2], m. 62 [in writing à2], mm. 139-140 [with intervening rest in the superius], and m. 187), superius and tenor (mm. 128-129), superius and bassus (m. 34), contratenor and tenor (mm. 46-47 [two sets; the first set includes an intervening rest in the tenor, and the second set includes an interceding note in the tenor], and mm. 81-82 [with one interceding note in the contratenor]), contratenor and bassus (m. 26, m. 33 [two sets], mm. 77-78 [with two interceding notes in the bassus], mm. 119-121, m. 181 [with one interceding note in the bassus], and m. 187), and tenor and bassus (m. 46, mm. 98-99 [with two interceding notes in the bassus], and mm. 182-183 [with two interceding notes in the bassus]). What may be parallel fifths occur in the Gloria between the superius and bassus (mm. 156-157); the ambiguity is due to there being an intervening rest in the superius. Parallel octaves take place in the Gloria between the superius and contratenor (m. 12 [two sets; both sets include one interceding note in the superius, and both sets occur in writing à2], m. 39 [with one interceding note each in the superius and contratenor], and m. 46), superius and tenor (mm. 84-85 [with two interceding notes in the superius]), superius and bassus (m. 46 [with one interceding note in the bassus], m. 67, mm. 82-83, and m. 186 [with intervening rest in the superius]), and contratenor and bassus (mm. 164-165 [with one interceding note in the contratenor] and mm. 183-184 [with one interceding note in the contratenor]). Parallel twelfths occur in the Gloria between the superius and bassus (mm. 148-149). What may be parallel twelfths occur in the Gloria between the superius and bassus (mm. 178-179); the ambiguity is due to there being two intervening rests in the bassus. What may be parallel twelfths occur in the Gloria between the superius and bassus (mm. 183-184); the ambiguity is due to there being one interceding note in the superius, and an intervening rest in the bassus. Parallel fifths take place in the Credo between the superius and contratenor (mm. 12-13 [with two interceding notes in the contratenor], mm. 36-37, mm. 59-60 [with one interceding note in the contratenor], m. 81, mm. 149-150 [only if *musica ficta* (B-flat) is not applied in the superius], m. 216, and m. 243), superius and tenor (m. 233), superius and bassus (mm. 27-28 [with one interceding note in the superius], m. 177, mm. 180-181 [with one interceding note each in the superius and bassus, and only if *musica ficta* (B-flat) is applied in the bassus], and mm. 237-238), contratenor and bassus (mm. 228-229 [with two intervening rests in the contratenor]), and tenor and bassus (mm. 20-21, mm. 23-24 [with one interceding note in the bassus], mm. 115-117 [with intervening rest in the tenor], mm. 152-154 [with one interceding note in the tenor], and mm. 231-232 [with one interceding note in the bassus]). Parallel octaves occur in the Credo between the superius and contratenor (mm. 89-90, mm. 232-233 [with one interceding note in the superius, and an intervening rest in the contratenor], m. 244, and m. 247 [with intervening rest in the superius, and an interceding note in the contratenor]), superius and bassus (m. 55, mm. 102-103 [with one interceding note in the superius], and mm. 181-182 [with one interceding note in the bassus]), contratenor and bassus (m. 37 and mm. 114-116 [with one interceding note in the contratenor]), and tenor and bassus (mm. 123-128 [with two intervening rests each in the tenor and bassus] and mm. 141-142]). What could have been parallel octaves in the Credo between the superius and contratenor (mm. 248-249) are avoided through the inclusion of a rest in the contratenor (m. 248). Parallel twelfths take place in the Credo between the superius and tenor (mm. 109-110), and superius and bassus (mm. 228-231 [three sets; the first set includes one interceding note in the superius, and the second set includes

The *cantus firmus* material operating in the five-part *Missa Fors seulement* is distributed in whole or in part in all five voices of the mass. Migration and transposition of the

two interceding notes in the superius and an interceding note in the bassus)). Parallel fifteenths occur in the *Credo* between the superius and bassus (m. 73 [two sets]). Parallel unisons take place in the *Sanctus* between the superius and contratenor (m. 44 and mm. 82-83). Parallel fifths occur in the *Sanctus* between the superius and contratenor (mm. 28-29, m. 36, m. 47, mm. 57-58, m. 62, mm. 89-90, and mm. 138-139 [two sets]), superius and tenor (mm. 152-153), superius and bassus (m. 65 [with one interceding note in the bassus and in writing à2], mm. 132-133 [with one interceding note in the bassus], m. 183 [only if *musica ficta* (B-flat) is applied in the bassus; this set occurs in writing à2], m. 195 [in writing à2], and mm. 198-199 [in writing à2]), contratenor and tenor (mm. 112-115 [with one interceding note in the contratenor]), contratenor and bassus (mm. 135-137 [with one interceding note in the contratenor]), and tenor and bassus (mm. 24-25 [with two interceding notes in the tenor, and two intervening rests in the bassus]). What may be parallel fifths take place in the *Sanctus* between the superius and tenor (mm. 82-85); however, the length of protraction may preclude this parallelism. Parallel octaves occur in the *Sanctus* between the superius and tenor (m. 34 [with one interceding note in the superius] and mm. 87-89 [with two interceding notes in the superius]), superius and bassus (m. 44 [with intervening rest in the superius], m. 66 [in writing à2], m. 75 [in writing à2], mm. 75-76 [with intervening rest in the bassus, and in writing à2], mm. 106-107 [two sets], mm. 129-131 [with one interceding note each in the superius and bassus], mm. 188-189 [in writing à2], mm. 200-202 [with one interceding note each in the superius and bassus], and mm. 206-208 [three sets; the first set includes an intervening rest in the bassus, the third set includes one interceding note in the bassus, and all three sets occur in writing à2]), and contratenor and bassus (mm. 24-25 [with two interceding notes in the contratenor, and two intervening rests in the bassus], and mm. 86-88). Parallel twelfths take place in the *Sanctus* between the superius and bassus (mm. 26-27 [with intervening rest in the superius], m. 59, and m. 77 [with one interceding note each in the superius and bassus, and in writing à2]). Parallel unisons occur in the *Agnus* between the superius and contratenor (m. 13), contratenor and tenor (mm. 6-7 [with two interceding notes in the contratenor]), and tenor and bassus (mm. 1-2). Parallel fifths take place in the *Agnus* between the superius and contratenor (m. 26 [two sets; the first set includes one interceding note each in the superius and contratenor], m. 28, m. 38, m. 44 [three sets; the first set includes one interceding note in the contratenor], m. 45 [with one interceding note in the superius], mm. 46-47 [with one interceding note each in the superius and contratenor], mm. 88-91 [two sets; the second set includes one interceding note each in the superius and contratenor], and mm. 113-114), superius and tenor (m. 70), contratenor and tenor (m. 42; these may be rectified if *musica ficta* [F-sharp] is applied in the tenor), contratenor and bassus (m. 29 and mm. 37-38), and tenor and bassus (m. 31 [with one interceding note in the bassus], m. 33, and mm. 83-84 [with intervening rest in the bassus]). Parallel octaves occur in the *Agnus* between the superius and contratenor (m. 5 [three sets; the first set includes one interceding note in the superius], m. 29 [with one interceding note in the contratenor], and mm. 42-43 [with one interceding note each in the superius and contratenor]), superius and tenor (mm. 66-68 [with one interceding note in the superius]), superius and bassus (m. 36), and contratenor and bassus (mm. 11-12 [with intervening rest in the bassus]). Parallel twelfths take place in the *Agnus* between the superius and tenor (m. 45 [with two interceding notes in the superius]), and superius and bassus (m. 28). See Plamenac, *Collected Works*, First Volume, pp. 57-77.

cantus firmus likewise occurs throughout the course of the work.²²¹ The employment of more than one line from the original chanson as a structural *cantus firmus* (Ockeghem uses two and possibly parts of a third), though not without precedent, is relatively innovative for the time. The parody (or imitation) mass technique may be seen here in its earliest stages of development. It is interesting to note as well that the three sections of the mass (*Kyrie*, *Gloria*, and *Credo*) never incorporate the same voice-part designation.²²²

Cadences in the *Missa Fors seurement* number 422.²²³ Forty-three of these are primary cadences, and 379 are secondary cadences. Thirty-two of the primary cadences include the dissonant-suspension, while twenty of the secondary cadences include this structural element. Of the remaining 359 secondary cadences, sixty-two are simple 1-weight cadences.

The *Missa Fors seurement* includes eight imperfect consonance type cadences. Two of these are primary, while the remaining six are secondary. The imperfect consonance type primary cadences occur in the *Gloria* in m. 85 (Dsc1+*), and in

²²¹In the *Gloria* (*Et in terra*), the *cantus firmus* is transposed downward a perfect fifth and appears in the vagans. At *Domine Deus, Rex coelestis*, it then migrates to the tenor before eventually being transposed back to the pitch of the original chanson (upward a perfect fifth) at *Suscipe de precatorem nostram*.

²²²The voice-part designation is distributed as follows: *Kyrie* = superius, contratenor, tenor, bassus [I], bassus [II]; *Gloria* = superius, contratenor, tenor, vagans, bassus; and *Credo* = superius, secundus puer, tenor [I], tenor [II], bassus. Ockeghem's experimentation with differing combinations of voices is innovative for the time.

²²³The distribution of cadences by section is as follows: *Kyrie* (93), *Gloria* (177), and *Credo* (152) = 422.

the Credo in m. 157 (Acq2+*). The imperfect consonance type secondary cadences take place in the *Kyrie* in m. 25 (Dct0+*), in the *Gloria* in m. 20 (Fsq0+*), m. 29 (Dtq0*), m. 90 (Ecq0+*), and m. 112 (Dst1*), and in the Credo in m. 61 (Dcq0+*).

The *Missa Fors seulement* includes an interesting passage consisting of two overlapping 2-weight cadences (m. 117, Dst2 and m. 118, Acb2+) (Ex. 2-72). The second of the two cadences is more pronounced, as it contains the dissonant-suspension. Although overlapping cadences in the works of Ockeghem are not rare, such events which include two instances of two voices terminating are relatively infrequent.

Ex. 2-72 Ockeghem, *Missa Fors seulement* (Credo)
(mm. 115-118)

115 Overlapping Cadences

Dst2 and Acb2+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 74.

The *Missa Fors seulement* contains additional stylistic characteristics which are noteworthy. The mass contains a fair number of under third cadences, and includes several passages whereby the texture is reduced to $\grave{a}4$, $\grave{a}3$, and $\grave{a}2$. Passages $\grave{a}3$ and $\grave{a}2$ figure prominently in the *Credo*, although the *Gloria* contains two extended passages in writing $\grave{a}3$ as well.

The *Credo* includes the addition of a sixth part (more properly, a split between voices) in the contratenor at the conclusion of *passus et sepultus est* (m. 68). Only the five-voiced motet *Intemerata Dei mater* shares the distinction of including the addition of a sixth part (in its final measure in the contratenor); the remaining five-voiced work, the *Missa Sine nomine* à5, utilizes no more than five voices in any of its three sections. The *Missa Fors seulement* includes a considerable number of parallel unisons, fifths, octaves, twelfths, and fifteenth²²⁴.

²²⁴Parallel unisons occur in the *Kyrie* between the contratenor and tenor (m. 54 [with one interceding note in the tenor]), and tenor and quinta pars (m. 20). Parallel fifths take place in the *Kyrie* between the superius and contratenor (m. 7 [only if *musica ficta* (B-flat) is applied in the contratenor], mm. 40-41 [with two interceding notes in the contratenor], mm. 52-53, mm. 55-56 [with two interceding notes in the superius and one interceding note in the contratenor, and only if *musica ficta* (B-flat) is applied in the contratenor], m. 58 [with one interceding note in the contratenor], and mm. 64-65), superius and tenor (mm. 35-36, mm. 53-54 [only if *musica ficta* (B-flat) is applied in the tenor], and mm. 73-74 [with one interceding note in the tenor]), superius and quinta pars (m. 37 and m. 69), contratenor and tenor (mm. 21-22 and mm. 41-42), contratenor and quinta pars (mm. 14-15 [with intervening rest in the contratenor] and mm. 58-59), tenor and quinta pars (mm. 13-14 [with two interceding notes in the tenor, and one interceding note in the quinta pars], and mm. 23-24), and quinta pars and bassus (m. 13, mm. 23-24 [only if *musica ficta* (B-flat) is applied in the bassus], m. 61 [only if *musica ficta* (B-flat) is applied in the bassus], and m. 69). Parallel octaves occur in the *Kyrie* between the superius and quinta pars (mm. 13-14 [with one interceding note each in the superius and quinta pars], mm. 26-27, and m. 40), superius and bassus (m. 20 [two sets; the first and second sets include an intervening rest in the bassus]), contratenor and bassus (mm. 12-13), and tenor and quinta pars (mm. 39-40). Parallel twelfths take place in the *Kyrie* between the superius and bassus (mm. 40-41 [two sets; the first set is parallel only if *musica ficta* (B-flat) is applied in the bassus], mm. 59-60 [with one interceding note each in the superius and bassus], and m. 70 [with one interceding note in the superius]), and tenor and bassus (m. 37 [with one interceding note in the tenor, and only if *musica ficta* (B-flat) is applied in the bassus], and mm. 43-44 [with two interceding notes in the bassus]). Parallel fifteenth²²⁴s occur in the *Kyrie* between the superius and bassus (mm. 14-15 [with one interceding note in the superius, and two interceding notes in the bassus]), and contratenor and bassus (m. 44 [with one interceding note in the contratenor, and an intervening rest in the bassus]). Parallel unisons take place in the *Gloria* between the contratenor and tenor (mm. 108-110 [with one interceding note in the tenor, and an intervening rest in the contratenor]), contratenor and quinta pars (mm. 73-74 [with one interceding note in the quinta pars, and an intervening rest in the contratenor], and mm. 132-133), and quinta pars and bassus (m. 47 [with intervening rest in the quinta pars]). What could have been parallel

unisons in the *Gloria* between the tenor and quinta pars (m. 53) are avoided through the inclusion of a rest in the tenor. Parallel fifths occur in the *Gloria* between the superius and contratenor (m. 11, m. 18, mm. 26-27 [with one interceding note in the contratenor, and an intervening rest in the superius], mm. 35-36 [with one interceding note in the contratenor], mm. 53-54, mm. 101-102 [two sets; the first set includes one interceding note each in the superius and contratenor], m. 115 [with one interceding note in the contratenor, and only if *musica ficta* (B-flat) is applied in the contratenor], m. 121 [only if *musica ficta* (B-flat) is applied in the contratenor], and mm. 129-130), superius and tenor (m. 18, mm. 19-20, m. 28, mm. 45-46, mm. 49-50 [two sets; the first set includes one interceding note each in the superius and tenor], mm. 76-77 [two sets; the second set includes one interceding note each in the superius and tenor], m. 82, and m. 134), superius and quinta pars (mm. 32-33 [with two interceding notes each in the superius and quinta pars, and an intervening rest in the quinta pars], and mm. 124-125 [with one interceding note in the quinta pars]), contratenor and tenor (mm. 10-11, mm. 18-19 [with one interceding note in the contratenor], m. 34, and m. 52), contratenor and quinta pars (mm. 10-11 [with one interceding note in the quinta pars, and two interceding notes in the contratenor], mm. 17-18 [two sets; the first set includes one interceding note in the quinta pars and an intervening rest in the contratenor, and the second set includes one interceding note in the quinta pars], m. 35, m. 48 [with intervening rest in the contratenor and quinta pars], mm. 53-54 [with two interceding notes each in the contratenor and quinta pars], m. 128 [with two interceding notes in the contratenor], and m. 134 [with one interceding note in the contratenor]), contratenor and bassus (m. 26 [with one interceding note in the contratenor], mm. 32-33 [with one interceding note in the contratenor], m. 95 [with one interceding note in the contratenor], and mm. 99-100 [with one interceding note in the contratenor]), tenor and quinta pars (m. 13, m. 21, and m. 32 [only if *musica ficta* (B-flat) is not applied in the tenor]), tenor and bassus (m. 45 [only if *musica ficta* (B-flat) is applied in the bassus], and m. 51 [with one interceding note in the tenor]), and quinta pars and bassus (mm. 10-11 [two sets; the first set includes one interceding note in the bassus], m. 12 [with two interceding notes each in the quinta pars and bassus], m. 19 [with one interceding note in the quinta pars, and only if *musica ficta* (B-flat) is applied in the bassus], m. 21, m. 31 [with one interceding note in the quinta pars], mm. 78-79 [with one interceding note each in the quinta pars and bassus], mm. 80-81 [two sets; the first set includes three interceding notes in the quinta pars], mm. 98-99 [with one interceding note in the bassus, and an intervening rest in the quinta pars], mm. 101-102, m. 107, mm. 123-124, and mm. 133-134). Parallel octaves take place in the *Gloria* between the superius and contratenor (mm. 99-100 [two sets; the first set includes two interceding notes in the contratenor, and an intervening rest in the superius]), superius and tenor (mm. 107-109 [three sets; these are explicitly part of the ascending melodic design], and m. 132), contratenor and quinta pars (mm. 2-4 [two sets; the first set includes two interceding notes each in the contratenor and quinta pars], and mm. 106-107), contratenor and bassus (mm. 53-54 [three sets; the first set includes one interceding note in the bassus, and all three sets are explicitly part of the descending melodic design], mm. 72-73, mm. 77-79 [three sets; these are explicitly part of the ascending melodic design], mm. 92-93 [three sets; the second set includes two interceding notes in the contratenor, and one interceding note in the bassus], and m. 101), tenor and quinta pars [mm. 75-76 [with one interceding note in the tenor]), tenor and bassus (mm. 10-12 [two sets; the first set includes two interceding notes each in the tenor and bassus], mm. 23-24 [with one interceding note in the tenor, and an intervening rest in the bassus], mm. 76-77 [with two interceding notes in the tenor], and mm. 99-100 [two sets; these are explicitly part of the ascending melodic design]), and quinta pars and bassus (mm. 7-8 [with one interceding note in the quinta pars, and two interceding notes in the bassus], and mm. 27-28 [with one interceding note

in the quinta pars)). What may be parallel octaves occur in the Gloria between the superius and quinta pars (m. 48); the ambiguity is due to there being an intervening rest in the quinta pars. What may be parallel octaves take place in the Gloria between the contratenor and bassus (mm. 70-71); the ambiguity is due to there being two intervening rests in the bassus. Parallel twelfths occur in the Gloria between the superius and quinta pars (mm. 46-47 [two sets; the second set includes one interceding note in the superius, and an intervening rest in the quinta pars], mm. 69-70 [only if *musica ficta* (B-flat) is applied in the quinta pars], mm. 70-71 [only if *musica ficta* (B-flat) is applied in the quinta pars], and mm. 75-76 [two sets; the second set includes one interceding note in the superius]), superius and bassus (mm. 11-12 [two sets; the first set includes two interceding notes each in the superius and bassus], m. 47 [with one interceding note in the superius], mm. 51-52 [with two interceding notes each in the superius and bassus], mm. 76-77 [with two interceding notes in the superius], and m. 123 [with two interceding notes in the superius]), and contratenor and bassus (mm. 2-3 [with two interceding notes in the contratenor, and one interceding note in the bassus])). Parallel fifteenths take place in the Gloria between the superius and bassus (m. 16, m. 72, and mm. 106-109 [four sets; the first set includes two interceding notes each in the superius and bassus])). Parallel unisons occur in the Credo between the quinta pars and bassus (m. 195). Parallel fifths take place in the Credo between the superius and contratenor (m. 43 [two sets; the second set includes one interceding note each in the superius and contratenor], mm. 83-84 [with one interceding note in the superius], mm. 88-89 [two sets; the second set includes one interceding note in the contratenor], m. 117 [only if *musica ficta* (G-sharp) is not applied in the contratenor], m. 150, and m. 191), superius and tenor (m. 39), superius and quinta pars (m. 22 and m. 179), contratenor and tenor (m. 11 and mm. 52-53), contratenor and quinta pars (m. 5 [with one interceding note in the quinta pars], m. 6 [with intervening rest in the quinta pars], mm. 60-61 [two sets; the second set includes one interceding note in the quinta pars], m. 64, mm. 168-169 [only if *musica ficta* (B-flat) is applied in the quinta pars, and in writing à2], mm. 175-176 [two sets; the first set includes one interceding note each in the contratenor and quinta pars, and the second set includes one interceding note in the quinta pars], m. 176, and mm. 183-184), tenor and bassus (m. 29, m. 43, m. 103 [with one interceding note in the bassus], mm. 105-106 [with two interceding notes each in the tenor and bassus], mm. 164-165 [two sets; the second set includes one interceding note in the bassus], mm. 190-191 [with two interceding notes in the tenor], and mm. 192-193 [with one interceding note in the tenor]), and quinta pars and bassus (m. 19 [with two interceding notes in the quinta pars], m. 25 [with one interceding note in the bassus], mm. 96-97 [with two interceding notes in the quinta pars], mm. 152-153 [two sets; the second set includes one interceding note each in the quinta pars and bassus], mm. 180-181, and mm. 181-182). Parallel octaves occur in the Credo between the superius and contratenor (mm. 47-48 [with one interceding note in the superius]), superius and tenor (m. 40 [with one interceding note in the superius]), contratenor and tenor (mm. 11-12 [with one interceding note in the contratenor], and mm. 150-151 [with one interceding note in the contratenor]), contratenor and bassus (mm. 96-97 [with one interceding note in the contratenor]), tenor and bassus (m. 65 [with one interceding note in the tenor]), and quinta pars and bassus (mm. 75-76 [two sets, and in writing à2])). Parallel twelfths take place in the Credo between the superius and tenor (m. 10, m. 42, mm. 150-151, mm. 154-155, and mm. 189-190 [with one interceding note each in the superius and tenor]), superius and quinta pars (m. 5 [with one interceding note in the quinta pars], m. 62 [with one interceding note each in the superius and quinta pars], and m. 64 [with one interceding note each in the superius and quinta pars]), and superius and bassus (mm. 50-51 [with intervening rest in the superius], mm. 95-97 [with one interceding note in the superius], mm. 102-104 [two sets; the first set includes one interceding

The Missa *L'homme armé* is based on one of the more popular secular tunes of the day. The melody has served as the *cantus prius factus* for some forty odd masses, and has been attributed unconvincingly to Busnois or Ockeghem by theorists and scholars. Perkins has speculated, based on stylistic evidence presented in the *L'homme armé* masses of both composers, that the two may have met. The author has also conjectured that Ockeghem and Busnois may have shared compositional ideas.²²⁵

The Missa *L'homme armé* contains 403 cadences.²²⁶ Sixty-four of these are primary cadences, and 339 are secondary cadences. Forty-nine of the primary cadences include the dissonant-suspension, while thirty of the secondary cadences include this structural element. Of the remaining 309 secondary cadences, forty-one are simple 1-weight cadences.

The Missa *L'homme armé* includes nine imperfect consonance type cadences. Two of these are primary, while the remaining seven are secondary. The imperfect consonance type primary cadences occur in the Kyrie in m. 10 (Gsc1+*), and in the

note each in the superius and bassus, and the second set includes three interceding notes in the bassus and an intervening rest in the superius], m. 128 [with one interceding note each in the superius and bassus], mm. 192-193 [with one interceding note in the superius], and mm. 197-199 [with two interceding notes in the superius, and an intervening rest in the bassus]]. Parallel fifteenths occur in the *Credo* between the superius and bassus (mm. 26-27 [with one interceding note in the superius], and m. 35 [with one interceding note in the bassus]). What could have been parallel fifteenths in the *Credo* between the superius and bassus (mm. 64-65) are avoided through the inclusion of a rest in the bassus (m. 65). See Plamenac, *Collected Works*, Second Volume, pp. 65-76.

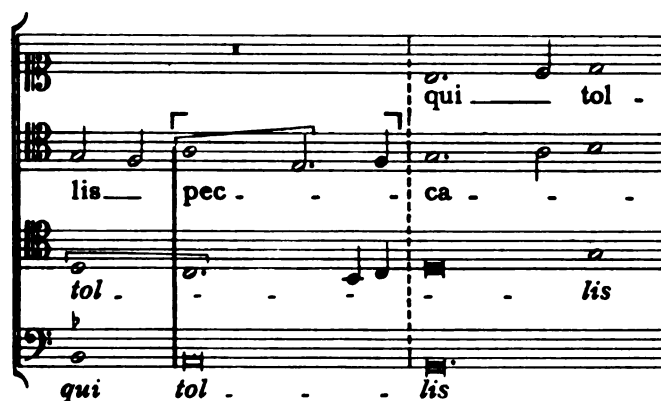
²²⁵See L. Perkins, "The *L'homme armé* Masses of Busnoys and Ockeghem: A Comparison," *Journal of Musicology* 3, no. 4 (Fall 1984) pp. 363-396.

²²⁶The distribution of cadences by section is as follows: Kyrie (41), Gloria (70), Credo (141), Sanctus (83), and Agnus (68) = 403.

Credo in m. 37 (Csc1+*). The imperfect consonance type secondary cadences take place in the *Kyrie* in m. 36 (Gsc0*) and m. 39 (Gct0+*), in the *Gloria* in m. 29 (Dtbl*), in the *Credo* in m. 29 (Csb1*) and m. 64 (Csb0*), and in the *Agnus* in m. 13 (Dcb0*) and m. 18 (Gsc0+*).

There are stylistic traits included in the *Missa L'homme armé* which warrant mentioning. For example, there are a number of under third cadences in the mass, with a fair number occurring at points which do not conclude major or ancillary sections. One such example takes place between the contratenor and tenor (m. 7, Act0) which, due to its positioning and emphasis, might appropriately be termed medial (Ex. 2-73). The simple 0-weight cadence sustains a moderate

Ex. 2-73 Ockeghem, *Missa L'homme armé* (*Agnus*) (mm. 7-8)
Under Third Cadence



Act0

Reproduced from Plamenac, *Collected Works*, First Volume, p. 113.
amount of stress given the change of direction (the G in the contratenor descends a major second to F and then ascends a major third to A) essential to the under third configuration.

The *Agnus I* includes the addition of a fifth part (more properly, a split between voices) on pitch degree D in its

final measure (m. 22) in the bassus, resulting (reading from the lowest sounding pitch to the highest) in a G-D-D-G-G consensus. The *Agnus II* is written à3, and is comprised of a pair of overlapping two-voiced segments (one each between the superius and contratenor and contratenor and bassus) before the texture is increased (beginning in m. 38) to writing à3. The *Agnus III* gains one flat in all of the parts, and the tenor carries the *cantus firmus* in augmented and protracted note values. The *Missa L'homme armé* includes a considerable number of parallel unisons, fifths, octaves, and twelfths.²²⁷

²²⁷Parallel fifths occur in the *Kyrie* between the superius and contratenor (mm. 3-4 [with one interceding note in the contratenor], mm. 10-11, m. 26 [with one interceding note in the contratenor], and m. 40), superius and tenor (mm. 18-19 and mm. 36-37 [with one interceding note each in the superius and tenor]), contratenor and bassus (m. 40), and tenor and bassus (mm. 11-12 [with two interceding notes in the bassus]). Parallel octaves take place in the *Kyrie* between the superius and bassus (m. 9, m. 12 [with one interceding note in the superius], and m. 40). Parallel twelfths occur in the *Kyrie* between the superius and bassus (mm. 10-11 [with one interceding note in the superius]). Parallel fifths take place in the *Gloria* between the superius and contratenor (m. 4, m. 93, m. 109, mm. 118-120 [two sets], and mm. 127-128 [with one interceding note each in the superius and contratenor]), superius and tenor (mm. 17-18, mm. 101-102, and mm. 138-139 [with one interceding note in the superius]), superius and bassus (m. 25 and m. 126), and contratenor and bassus (mm. 19-20 [with two interceding notes in the contratenor, and an intervening rest in the bassus], m. 25, mm. 74-77 [three sets; the second set includes one interceding note each in the contratenor and bassus], mm. 118-119, m. 128, and mm. 133-134 [with two interceding notes in the bassus, and an intervening rest in the contratenor]). Parallel octaves occur in the *Gloria* between the superius and contratenor (mm. 94-95 and mm. 101-102 [with intervening rest in the contratenor]), and superius and bassus (m. 86 [with one interceding note in the superius] and mm. 94-95). Parallel twelfths take place in the *Gloria* between the superius and contratenor (m. 60), and superius and bassus (mm. 136-137). Parallel unisons occur in the *Credo* between the contratenor and tenor (mm. 160-161 [with two interceding notes in the contratenor, and an intervening rest in the tenor]), and contratenor and bassus (mm. 47-48 [with one interceding note in the bassus]). Parallel fifths take place in the *Credo* between the superius and contratenor (mm. 2-3 [with two interceding notes in the contratenor], m. 17, m. 18 [with one interceding note each in the superius and contratenor], m. 32 [with one interceding note each in the superius and contratenor], mm. 49-50 [with one interceding note in the contratenor], mm. 63-65 [two sets], mm. 105-106 [with one interceding note in the superius, and two interceding notes in the contratenor], mm. 119-120, m. 140, m. 173 [two sets; the second set includes one interceding note in the superius], and m. 177), superius and bassus (mm. 47-48 [with two interceding notes in the bassus], mm. 61-62, m. 67 [with two interceding notes in the superius], m. 155 [with one interceding note in the superius], m. 168, and m. 172 [with one interceding note in the bassus]),

contratenor and tenor (mm. 21-22), contratenor and bassus (mm. 26-27 [with one interceding note each in the contratenor and bassus], mm. 36-37 [with intervening rest in the bassus], m. 51, m. 56 [two sets], m. 62 [two sets; the first set includes two interceding notes in the bassus, and the second set includes one interceding note in the bassus], m. 141, m. 144 [with two interceding notes in the contratenor], and m. 176), and tenor and bassus (mm. 161-162 [with two interceding notes in the bassus]). Parallel octaves occur in the *Credo* between the superius and contratenor (mm. 66-67 [with two interceding notes in the superius, and an intervening rest in the contratenor]), superius and bassus (m. 26 [with one interceding note each in the superius and bassus], m. 54, and m. 161 [with one interceding note in the superius]), contratenor and tenor (m. 142 [with two interceding notes in the contratenor]), and contratenor and bassus (m. 17, m. 121, and m. 161). What may be parallel octaves take place in the *Credo* between the superius and bassus (mm. 98-99); the ambiguity is due to there being an interceding note in the superius, and an intervening rest in the bassus. Parallel twelfths occur in the *Credo* between the superius and tenor (mm. 2-3, mm. 4-5, m. 81, m. 167 [with intervening rest in the superius], m. 174, and m. 175), superius and bassus (mm. 100-101 [with two interceding notes in the superius], m. 103 [with one interceding note in the superius], and m. 105), and contratenor and tenor (m. 102). Parallel unisons take place in the *Sanctus* between the superius and contratenor (mm. 61-62) and contratenor and bassus (mm. 34-35 [in writing à2]). Parallel fifths occur in the *Sanctus* between the superius and contratenor (m. 112 [in writing à2], mm. 114-115 [two sets; the second set includes one interceding note in the contratenor, and both sets occur in writing à2], and m. 121 [in writing à2]), superius and tenor (mm. 10-11 [with two interceding notes in the superius] and m. 22), superius and bassus (mm. 69-71 [two sets in writing à2] and m. 130 [in writing à2]), contratenor and tenor (mm. 14-15 [with one interceding note in the contratenor] and mm. 59-61 [with two interceding notes in the contratenor]), and contratenor and bassus (m. 29 [only if *musica ficta* (B-flat) is applied in the bassus], m. 33 [only if *musica ficta* (B-flat) is applied in the bassus], mm. 33-34 [with two interceding notes in the contratenor, and in writing à2], and m. 53 [with two interceding notes in the contratenor]). Parallel octaves take place in the *Sanctus* between the superius and contratenor (m. 14 [with one interceding note in the superius] and mm. 122-123 [with one interceding note each in the superius and contratenor]), and superius and bassus (m. 12). Parallel fifths occur in the *Agnus* between the superius and contratenor (m. 28 [with one interceding note in the contratenor], m. 60 [with one interceding note in the superius, and in writing à2], mm. 97-98, m. 116 [with one interceding note in the contratenor], and mm. 124-125), contratenor and tenor (mm. 77-78 [with two interceding notes in the contratenor]), and contratenor and bassus (m. 20, m. 34, m. 35 [with one interceding note each in the contratenor and bassus], m. 37, m. 44 [with intervening rest in the contratenor], mm. 105-106 [with one interceding note in the contratenor], and mm. 115-116)). Parallel octaves take place in the *Agnus* between the superius and contratenor (m. 27, mm. 59-60 [in writing à2]), superius and bassus (m. 9 [with one interceding note in the bassus], mm. 97-98 [with intervening rest in the bassus], and mm. 106-107 [with intervening rest in the bassus]), contratenor and tenor (mm. 21-22 [with two interceding notes in the contratenor], mm. 100-103 [with two interceding notes and an intervening rest in the contratenor], mm. 119-120 [with two interceding notes in the contratenor], and mm. 125-126 [with one interceding note each in the contratenor and tenor]), and contratenor and bassus (mm. 93-94 [with one interceding note in the bassus, and an intervening rest in the contratenor]). Parallel twelfths occur in the *Agnus* between the superius and tenor (mm. 109-110 and mm. 119-120), and contratenor and tenor (mm. 114-115). See Plamenac, *Collected Works, First Volume*, pp. 99-116.

The *Missa Ma maistresse* is based on one of four *bergerettes* penned by the composer. The mass is a truncated work, including only a *Kyrie* and *Gloria*. The *cantus firmus* occurs primarily in the contratenor and tenor of the mass, although segments of the *chanson* appear in other voices.

The *Missa Ma maistresse* contains 171 cadences.²²⁸ Eighteen of these are primary cadences, while 153 are secondary. Sixteen of the primary cadences include the dissonant-suspension, while eighteen of the secondary cadences include this structural element. Of the remaining 135 secondary cadences, twenty-seven are simple 1-weight cadences.

The *Missa Ma maistresse* includes three imperfect consonance type cadences, all of which are secondary. The imperfect consonance type cadences occur in the *Kyrie* in m. 3 (Fsc0+*) and m. 7 (Ftb0+*), and in the *Gloria* in m. 21 (Fst1*). There are two instances of under third cadences which occur in the *Gloria*. The first is a simple 1-weight cadence (m. 94, Ctb1), while the second is a simple 0-weight cadence (m. 118, Gcb0). The structural preparation for each occurs in their respective preceding measures (m. 93 and m. 117). The mass also includes a number of delayed cadences brought about by the inclusion of rests.

The *Missa Ma maistresse* contains some interesting stylistic characteristics. The *Gloria* includes terse imitation at the octave between the superius and contratenor (mm. 20-22). Perhaps more compelling is an explicit B-flat

²²⁸The distribution of cadences by section is as follows: *Kyrie* (52) and *Gloria* (119) = 171.

included in the superius (m. 35, second tactus unit). The manuscript accidental is especially interesting since the B is signed although the superius carries one flat in its system.

There is an extensive tenor-bassus *Duo* on the text *Domine Fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filius Patris* (mm. 37-57). The excerpt displays Ockeghem's proclivity for imaginative contrasts brought about through a reduction of texture. The passage includes numerous minims and semiminims, and would appear to require a formidable vocal technique in order to execute proficiently (Ex. 2-74).

Ex. 2-74 Ockeghem, *Missa Ma maistresse* (*Gloria*) (mm. 37-57)

Duo
Tenor-Bassus (*Duo*)

Tenor
Do. mi. ne Fi. li u. ni. ge. ni. te, Je. su Chri. ste. Do. mi. ne De. us, Ag. nus De. i, Fi. li. us Pa. tris.

Bassus
Do. mi. ne Fi. li u. ni. ge. ni. te, Je. su Chri. ste. Do. mi. ne De. us, Ag. nus De. i, Fi. li. us Pa. tris.

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The *Gloria* contains an interesting leap into a dissonance in the bassus in m. 20 between the superius and bassus. In

this passage, an imperfect consonance minor seventeenth (A-C) is followed by a minor fourteenth (D-C) (perhaps more conveniently thought of as a minor tenth moving to a minor seventh) as a result of the bassus having ascended a perfect fourth to D. The superius is carrying a C and then descends a minor third to A which results in a vertical sonority of a perfect twelfth (D-A). There is also a rare example of a cadence with "struck suspension" (m. 8, Fct0+), as well as one instance of 9-7-5-3 linear movement in contrary motion between the tenor and bassus in m. 65. Comprised of but two sections, the *Missa Ma maistresse* includes a fair number of parallel unisons, fifths, octaves, twelfths, and fifteenth.²²⁹

²²⁹Parallel unisons occur in the *Kyrie* between the contratenor and tenor (m. 31 [with intervening rest in the contratenor]). Parallel fifths take place in the *Kyrie* between the contratenor and tenor (m. 7, m. 11 [two sets, with one interceding note in the contratenor in each set], m. 22 [two sets], mm. 39-40, and mm. 43-44 [two sets]), and tenor and bassus (mm. 5-6, m. 7, m. 11 [with two interceding notes in the bassus], and m. 32 [with one interceding note in the bassus]). What may be parallel fifths occur in the *Kyrie* between the superius and contratenor (m. 31); the ambiguity is due to there being an interceding note in the superius and an intervening rest in the contratenor. Parallel octaves take place in the *Kyrie* between the superius and tenor (m. 28 and m. 41 [with two interceding notes in the superius]), superius and bassus (m. 31 [with three interceding notes in the superius]), and contratenor and bassus (m. 32 [with intervening rest in the bassus] and m. 43). What may be parallel octaves occur in the *Kyrie* between the contratenor and bassus (mm. 12-13); the ambiguity is due to there being an interceding note in the contratenor and an intervening rest in the bassus. Parallel twelfths take place in the *Kyrie* between the superius and tenor (m. 24) with two interceding notes each in the superius and tenor. Parallel unisons occur in the *Gloria* between the superius and tenor (mm. 89-90) with one interceding note in the tenor. Parallel fifths take place in the *Gloria* between the superius and contratenor (m. 12 [with one interceding note in the superius; these may be rectified if *musica ficta* is applied to the B in the contratenor], mm. 87-88 [with one interceding note in the contratenor], and m. 115), superius and tenor (m. 5 [with intervening rest in the tenor], mm. 9-10 [two sets, with one interceding note in the tenor], m. 13 [with one interceding note in the superius], m. 26 [with one interceding note each in the superius and tenor], mm. 65-66, m. 67-68, mm. 114-115, and mm. 127-128 [with one interceding note in the superius]), contratenor and tenor (m. 34 [with two interceding notes in the tenor] and mm. 117-118 [two sets; the first set includes one interceding note in the contratenor]), contratenor and bassus (mm. 4-5, m. 29, and mm. 90-91 [with intervening rest in the bassus]), and tenor and bassus (m. 34, m. 41 [in writing à2], m. 54 [with one interceding note in the bassus and an intervening rest in the tenor, and also in writing à2], and mm. 67-68).

Of the four sacred *cantus firmus* masses, two deserve special mention with regard to the respective plainchants upon which each is based. These are the *Missa Caput*²³⁰ and *Ecce ancilla Domini*.²³¹ While the *cantus firmus* upon which the *Missa Caput* is based is relatively secure, the plainsong upon which the *Missa Ecce ancilla Domini* is modeled (having once thought to have been based on the latter half of the antiphon

What may be parallel fifths occur in the *Gloria* between the superius and tenor (mm. 71-72); the ambiguity is due to there being an interceding note in the tenor. Parallel octaves take place in the *Gloria* between the superius and contratenor (mm. 63-64 [three sets; these are explicitly part of the ascending melodic design] and m. 119 [with one interceding note in the superius]), superius and tenor (m. 25 and mm. 63-64 [with one interceding note in the tenor]), contratenor and bassus (m. 3, m. 25, and mm. 125-126), and tenor and bassus (mm. 9-10 [with one interceding note in the bassus] and m. 124). Parallel twelfths occur in the *Gloria* between the superius and bassus (m. 3, m. 12, mm. 12-13, mm. 93-94, and mm. 123-125 [two sets]). Parallel fifteenths take place in the *Gloria* between the superius and bassus (m. 6, m. 23 [with one interceding note in the bassus], and mm. 128-129). See Plamenac, *Collected Works*, First Volume, pp. 117-123.

²³⁰For a detailed discussion of how the Sarum antiphon *Venit ad Petrum* was eventually discovered to be the source of the *Caput* melisma used by Dufay, Obrecht, and Ockeghem, see Bukofzer, *Studies*, pp. 226-230. The antiphon is located in the facsimile edition of W. H. Frere, ed., *Graduale Sarisburiense: a Reproduction in Facsimile of a Manuscript of the Thirteenth Century* (London: B. Quaritch, 1894) pp. 97-98. It is also reproduced in full in C. V. Palisca, ed., *Norton Anthology of Western Music*, 2nd ed., vol. 1 (New York: W. W. Norton, 1988) p. 176. For a comparative study of mensuration, *cantus firmus*, and phrase-structure within the three extant *Caput* masses, see R. Nowotny, "Mensur, *Cantus Firmus*, Satz in den *Caput*-Messen von Dufay, Ockeghem und Obrecht" (Thesis, München, 1970). The work includes musical examples, bibliographical references (pp. 186-192), and indexes.

²³¹For recent scholarship concerning scribal errors and corrupted readings, see van Benthem, *Masses*, I/2, p. 32. A comparison of text underlay contained in extant manuscripts is also provided (*ibid.*, pp. 32-35). Van Benthem posits that Ockeghem alludes in the Kyrie to another plainchant (i.e., *Ne timeas Zacharia, exaudita est*), this time placed in the bassus. Excursions into numerology, as well as the "Latin Natural Order Alphabet," are offered as possibilities that Ockeghem may have employed some type of musical signature (*ibid.*, pp. viii-x). Concerning the possibility that there may be structural connections between the *Missa Ecce ancilla Domini* of Ockeghem and the *Déploration sur la mort de Johan Okeghem* of Josquin des Prez, see J. B. van Benthem, "Rapports structurels entre la messe *Ecce ancilla Domini* de Johannes Ockegem et la déploration de Johannes Ockegem de Josquin des Prez," in *La musique et le rite sacré et profane: Actes du XIIIe Congrès de la Société internationale de musicologie, Strasbourg, 29 août-3 septembre 1982*, vol. 2, edited by M. Honegger and P. Prevost (Strasbourg: Association des publications près les Universités de Strasbourg, 1986) p. 161.

Missus est Angelus Gabriel) has recently been challenged by at least one scholar.²³²

The *Caput* mass employs primarily a D 0-flat pitch center, yet the *cantus firmus* operates within a G 0-flat framework.²³³ This frequently results in an extraordinary yet aesthetically pleasing succession of sonorities, the consequence of which is a relatively uncommon cross-relation.²³⁴ Because of the unusual bimodality brought about

²³²Bukofzer discusses the antiphon *Missus est Angelus Gabriel* and traces how portions of it were eventually identified as the plainsong presumed to have been used by Ockeghem for the *Missa Ecce ancilla Domini*. See Bukofzer, *Studies*, pp. 217-310. The antiphon may be found in the *Processionale monasticum: ad usum congregationis Gallicae, Ordinis sancti Benedicti* (Solesmes: E. Typographeo Sancti Petri, 1893) p. 246f; and in the *Antiphonaire monastique XIII^e siècle: Codex F. 160 de la bibliothèque de la cathédrale de Worcester* (Solesmes: Abbaye Saint-Pierre, 1922) p. 200. It is also reproduced in Plamenac, *Collected Works*, First Volume, p. xxxv; in M. Henze, *Studien zu den Messenkompositionen Johannes Ockeghems* (Berlin: Merseburger, 1968) p. 180; and in van Benthem, *Masses*, I/2, p. vi. Henze's essay is a revision of her dissertation (Ph.D. Dissertation, Berlin, Freie University, 1964). For a review of the work, see N. Boker-Heil, review of *Studien zu den Messenkompositionen Johannes Ockeghems*, by M. Henze, *Die Musikforschung* 25, no. 1 (Jan.-Mar. 1972) pp. 102-103. Van Benthem has recently discovered that the *Missa Ecce ancilla Domini* is based on a disparate version of the antiphon. See van Benthem, *Masses*, I/2, pp. vi-ix.

²³³For a discussion of the mixolydian *cantus firmus* within a dorian framework, see Bukofzer, *Studies*, p. 289. The application of *musica ficta* is discussed as well. For recent scholarship concerning the *cantus firmus* of the *Missa Caput*, see van Benthem, *Masses*, I/1, pp. viii-xiii. For a variant edition, see A. E. Planchart, ed., *Missae Caput* (New Haven: Yale University, 1964) pp. 53-97, and pp. 174-180. A facsimile reproduction of the *Missa Caput* may be found in G. Adler, ed., *Sech trienter Codices: geistliche und weltliche Kompositionen des XV. Jahrhunderts*, Dritte Auswahl, Erster Teil (Vienna: Artaria, 1912) pp. 49-57. The latter source contains sporadic collation, and ought to be used with caution. An excellent source-critical investigation may be found in R. Strohm, "Quellenkritische Untersuchungen an der *Missa Caput*," in *Datierung und Filiation von Musikhandschriften der Josquin-Zeit*, edited by L. Finscher (Wiesbaden: In Kommission bei O. Harrassowitz, 1983) pp. 153-176. The author investigates, through a filiation study, the seven extant sources that contain the *Missa Caput*. While the authenticity of Ockeghem's *Missa Caput* is not in question, the editions of Adler, Bessler, Feininger and Planchart, each ascribing another version of the mass to Dufay (rather than attributing it to an English tradition), are investigated.

²³⁴The primary reason for this is the linear cross-relation between F-natural and F-sharp which is brought about by the voice leading in two of the parts. For a plausible solution to the unusual modal implications of the work, specifically with regard to the "... potential conflict between *mi* and *fa* with respect to the note F..." (the conditions of which were brought about in part by the transposition of the melodic delineation

by the linear and vertical procedures, the mass expresses at times what may be termed an unworldly quality.

The *Missa Caput* contains 460 cadences.²³⁵ Fifty-seven of these are primary cadences, while 403 are secondary cadences. Of the primary cadences, fifty-one include the dissonant-suspension, while thirty-five of the secondary cadences include this structural element. Of the remaining 368 secondary cadences, seventy-one are simple 1-weight cadences.

The *Missa Caput* includes but one imperfect consonance type cadence. The lone example is a secondary cadence which occurs in the *Sanctus* between the superius and bassus (m. 140, Dsb0+*). Succeeding the completion of the 9-10 dissonant suspension, the bassus ascends by step to D. Rather than contracting to the octave D, the superius instead moves upward to the imperfect consonance (F) while the contratenor moves upward a perfect fourth (A-D), completing the imperfect consonance dissonant-suspension 0-weight cadence.

There are several examples of under third cadences in the *Missa Caput*. Two instances occur in the *Kyrie* between the

included in the original *cantus firmus*), see van Benthem, *Masses*, I/1, pp. x-xi. The author posits that the overall modality of the work is best understood when one considers a transposed hexachord system with ut on G, C, and D (ibid., p. x). Unfortunately, while ut on G and C (as well as F) are common, evidence for an ut hexachord on D is lacking at this time. The *Missa Caput* is also significant in that Ockeghem, by way of the canon *alterum caput descendendo tenorem per dyapason*, intends for the *cantus firmus* (tenor) to be placed in the bassus (ibid., p. xi). Although his exploitation of the very lowest limits of the human voice is undeniably characteristic, his propensity for exploring the extreme lower ranges of the gamut is, for this time period, imaginative. The present author wishes to thank Dr. Jeffrey Dean for his personal correspondence regarding the improbability of an ut hexachord on D in the *Missa Caput*.

²³⁵The distribution of cadences by section is as follows: *Kyrie* (38), *Gloria* (99), *Credo* (126), *Sanctus* (119), and *Agnus* (78) = 460.

contratenor and tenor (m. 10, Cct0 [structural preparation in m. 9] and m. 12, Fct0). Both examples are simple 0-weight cadences, and both events are persuasive. A third example occurs in the *Kyrie* between the contratenor and bassus (m. 20, Acbl). In this case, a 1-weight under third cadence has taken place, and the structural preparation has occurred in m. 19. Additional instances occur in the *Sanctus* between the contratenor and bassus (m. 205, Ccb0), with the structural preparation occurring in m. 204; and in the *Agnus* between the superius and bassus (m. 71, Gsb0), with the structural preparation occurring in m. 70. The mass includes several examples of delayed cadences similar to those described relative to other works; these occur through the inclusion of a semibreve or breve rest in one of the cadencing parts.

The *Missa Caput* includes additional features which are notable. The *Kyrie* includes a leap into a dissonance in the superius (m. 48). The leap of a minor third upward from E to G (each comprised of the value of a semibreve) in the superius results in a linear minor seventh A-G relative to the contratenor, which is sustaining an A (comprised of the value of a breve). Although the dissonance occurs on the weak part of the second tactus unit, it is nevertheless somewhat mordant in context.

Several of the sections include differing manuscript accidentals. For example, the *Kyrie* includes signed F-sharps and B-flats (in the superius and tenor voices, respectively). Although this might be expected in a work of Dufay whom on occasion employed such accidental relationships deliberately

(and frequently within close proximity one to another), in the *Missa Caput* the signed notes occur in part as a result of the corresponding G 0-flat *cantus firmus* functioning within a D 0-flat pitch center.

The *Gloria* contains a compelling F-sharp and F-natural linear cross-relation which takes place between the superius and contratenor (mm. 18-20). The cross-relation is prepared by a descending linear perfect fourth (B-natural to F-sharp) in the contratenor (with one interceding note G) in m. 19. This is succeeded by an F-natural in the superius (m. 20) which resides a linear diminished octave above the aforementioned F-sharp. The F-natural occurs at precisely the same point at which the contratenor has interpolated a rest (m. 20). The contratenor then ascends a minor sixth (F-sharp to D) following the rest (Ex. 2-75).

Ex. 2-75 Ockeghem, *Missa Caput (Gloria)* (mm. 15-20)
Linear Cross-Relation

The image shows a musical score for four parts: Superius, Contratenor, Tenor, and Bass. Measures 15 and 20 are marked. The Superius part has a rest in measure 20. The Contratenor part has a rest in measure 20. The Tenor and Bass parts have notes in measure 20. The word 'Laudamus' is written below the Tenor and Bass staves in measure 20.

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 39.

There is a consensus in the *Gloria* (m. 158) which takes place as a result of the linear component taking precedence over the vertical. The tenor and bassus proceed in contrary motion (in thirds) against the superius while the contratenor resides on pitch degree C. The consensus resolves to a closed position G-B-D verticality while the contratenor incurs a rest

before completing a delayed simple 0-weight cadence (with the tenor) on pitch degree B (m. 159, Bct0) (Ex. 2-76).

The *Credo* includes an interesting example of 7-9 linear movement between the superius and contratenor (mm. 139-140). Particularly noteworthy is that this occurs in writing à2 (Ex.

Ex. 2-76 Ockeghem, *Missa Caput (Gloria)* (mm. 156-159)
F-A-C-E Consensus

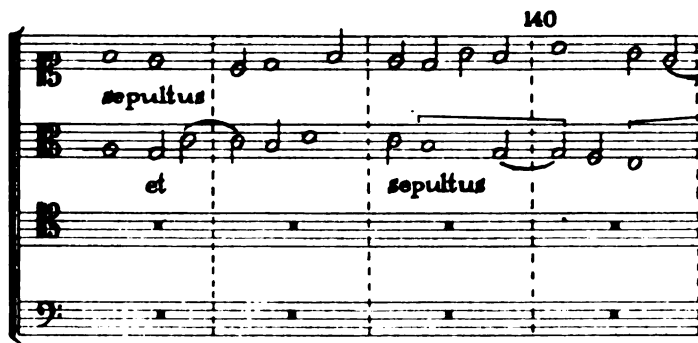


Bct0

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 42.

2-77). As will be observed in this excerpt, the breve in the contratenor sustains a G (beginning on the second half of the

Ex. 2-77 Ockeghem, *Missa Caput (Credo)* (mm. 137-140)
Linear Movement (7-9)



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 47.

second tactus unit in m. 139) a seventh below the superius. The superius ascends a major third F-A while the contratenor continues to reside on G (until the first half of the first tactus unit in m. 140). The ninth (G-A) resolves by way of a reverse suspension to a tenth (on *sepultus*); the dissonance in

writing à2 is more astringent than what might have been perceived in a more densely-textured (e.g., à3 or à4) segment.

The *Missa Caput* includes in the *Credo* a deliberate vertical minor second between the contratenor and tenor (m. 203). The dissonance occurs on the weak part of the beat (on the second half of the second tactus unit); interestingly, the event again transpires in writing à2 (Ex. 2-78). This example demonstrates an instance whereby the horizontal appears to take precedence over the vertical.

Ex. 2-78 Ockeghem, *Missa Caput* (*Credo*) (mm. 202-204)
Minor Second Consensus in Counterpoint à2



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 48.

There is an interesting B-D-B-D consensus (reading upward from bassus to superius) near the conclusion of the *Credo* (m. 244). The event is not cadential; what makes it engaging is that the superius, contratenor, tenor, and bassus all converge at this point on a breve (Ex. 2-79). The pitch degrees in this consensus are governed in part by the movement of the *cantus firmus*, which at this juncture resides on B-natural.

The *Sanctus* includes a vertical major second between the contratenor and tenor voices (m. 90). The dissonance occurs on the second half of the second tactus unit. This example is similar to the vertical minor second which transpired between

the same pair of voices in the *Credo* (m. 203) illustrated above; however, the example in the *Sanctus* is written à4 rather than à2. Consequently, it is cleverly disguised, and

Ex. 2-79 Ockeghem, *Missa Caput* (*Credo*) (mm. 239-244)
B-D-B-D Consensus



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 49.

is perceived as relatively less dissonant. The *Missa Caput* includes a substantial number of parallel unisons, fifths, octaves, twelfths, and fifteenthths.²³⁶

²³⁶Parallel fifths occur in the *Kyrie* between the superius and contratenor (mm. 25-26 [with two interceding notes in the superius, and an intervening rest in the contratenor] and m. 55), superius and tenor (m. 8 [with two interceding notes in the superius] and mm. 70-71 [with one interceding note in the superius]), contratenor and tenor (m. 9 [with one interceding note each in the contratenor and tenor; a second set is most likely negated due to an interceding note in the contratenor] and mm. 66-67), contratenor and bassus (mm. 61-62 [with intervening rest in the contratenor]), and tenor and bassus (mm. 52-53; these are most likely negated due to the inclusion of a "double bar" in the manuscript). What may be parallel fifths occur in the *Kyrie* between the superius and contratenor (m. 19; these may be rectified if *musica ficta* is not applied to the B in the contratenor). Plamenac suggests *musica ficta* (B-flat) in both the contratenor and bassus. Parallel octaves take place in the *Kyrie* between the superius and tenor (m. 19 [with one interceding note in the superius] and mm. 69-70 [with one interceding note each in the superius and tenor]), contratenor and bassus (mm. 3-4 and mm. 40-41 [with one interceding note in the contratenor]), and tenor and bassus (m. 61). Parallel twelfths occur in the *Kyrie* between the superius and bassus (mm. 5-6 [with one interceding note in the superius] and m. 66). Parallel unisons take place in the *Gloria* between the contratenor and tenor (m. 90, mm. 134-135 [with intervening rest in the contratenor], and mm. 140-141 [three sets; these are explicitly part of the ascending and descending melodic design]). Parallel fifths occur in the *Gloria* between the superius and contratenor (mm. 36-37, m. 39 [with one interceding note each in the superius and contratenor], m. 200, and mm. 202-203 [with intervening rest in the superius]), superius and tenor (m. 51), contratenor and tenor (mm. 22-23 [with one interceding note in the tenor, and an intervening rest in the contratenor], mm. 45-46, and mm. 207-208), contratenor and bassus (m. 141 [with one interceding note in the contratenor], mm. 157-158 [with one interceding note in the bassus]), and mm. 173-174 [with one interceding note in the bassus]), and tenor and

bassus (mm. 39-40 [with one interceding note each in the tenor and bassus], mm. 65-66 [with intervening rest in the tenor], mm. 141-142 [with one interceding note in the tenor], mm. 197-198, and mm. 204-205 [with intervening rest in the tenor]). Parallel octaves take place in the Gloria between the superius and tenor (m. 73 [with one interceding note each in the superius and tenor] and mm. 148-149), contratenor and bassus (mm. 84-85, mm. 87-88, and mm. 145-146 [with two interceding notes in the bassus]), and tenor and bassus (mm. 134-135 [with two interceding notes in the bassus]). Parallel twelfths occur in the Gloria between the superius and bassus (mm. 80-81, mm. 182-183 [with one interceding note in the superius], mm. 185-186, and mm. 191-192 [with intervening rest in the superius]), and tenor and bassus (mm. 86-87 [with intervening rest in the tenor]). Parallel fifteenths occur in the Gloria between the superius and bassus (mm. 208-209 [with intervening rest in the superius]) and contratenor and bassus (m. 75 [with two intervening rests in the bassus]). Parallel unisons take place in the Credo between the contratenor and tenor (mm. 241-242). Parallel fifths occur in the Credo between the superius and contratenor (m. 7 [with one interceding note each in the superius and contratenor], mm. 14-15 [with one interceding note in the contratenor], m. 94, mm. 135-136, and mm. 178-179), superius and tenor (mm. 30-31, mm. 39-40 [with one interceding note in the superius], m. 56, and mm. 159-160), contratenor and tenor (mm. 39-40 [with intervening rest in the contratenor], m. 51, mm. 183-184 [with two interceding notes in the contratenor, and an intervening rest in the tenor], mm. 206-207 [with two interceding notes in the contratenor], and mm. 246-247), contratenor and bassus (m. 71 [with one interceding note in the contratenor], mm. 183-184 [with one interceding note in the contratenor], mm. 212-213 [with intervening rest in the contratenor], and mm. 237-238), and tenor and bassus (mm. 227-229 [two sets; the first set includes one interceding note in the tenor]). What may be parallel fifths take place in the Credo between the superius and contratenor in m. 66 only if *musica ficta* (B-flat) is applied in the contratenor. What may be parallel fifths occur in the Credo between the contratenor and tenor (mm. 156-157; these may be rectified if *musica ficta* [F-sharp] is applied in the tenor). Parallel octaves take place in the Credo between the superius and contratenor (mm. 231-232 [with one interceding note in the superius]), superius and tenor (mm. 80-81 [with two intervening rests in the tenor] and mm. 253-254 [with one interceding note in the superius]), superius and bassus (mm. 216-217 [with intervening rest in the superius]), contratenor and tenor (mm. 150-152 [with intervening rest in the tenor]), and contratenor and bassus (mm. 29-30 [with one interceding note in the contratenor], mm. 37-38 [with two intervening rests in the contratenor], m. 43, mm. 146-148 [with one interceding note in the contratenor], mm. 151-152, mm. 159-160 [with two interceding notes in the bassus, and an intervening rest in the contratenor], and mm. 235-236 [with intervening rest in the contratenor]). Parallel twelfths occur in the Credo between the superius and contratenor (mm. 83-84 [two sets; the second set has one interceding note in the contratenor]), superius and bassus (m. 33 [with one interceding note in the superius], m. 43 [with two interceding notes in the superius], mm. 73-74 [two sets], mm. 75-76, mm. 77-78, mm. 186-187 [with one interceding note in the bassus, and an intervening rest in the superius], and mm. 222-223 [with intervening rest in the superius]). Parallel fifteenths take place in the Credo between the superius and bassus (mm. 79-80 [with one interceding note in the superius, and two intervening rests in the bassus]). Parallel unisons take place in the Sanctus between the superius and contratenor (mm. 90-91 [with intervening rest in the superius]), and contratenor and tenor (m. 19 [with one interceding note in the contratenor] and mm. 33-34). Parallel fifths occur in the Sanctus between the superius and contratenor (m. 13, mm. 45-46 [with one interceding note in the superius], m. 74, mm. 131-132, m. 142, mm. 172-173 [with one interceding note in the contratenor, and an intervening rest in the superius], mm. 174-175 [with two interceding notes in the superius], m. 183, and mm. 212-213), superius and tenor (mm. 46-47 [with one interceding

note in the tenor, and an intervening rest in the superius], m. 93, mm. 150-151 [with one interceding note in the superius, and an intervening rest in the tenor], mm. 157-158, and mm. 161-162 [with three interceding notes in the superius, and one interceding note in the tenor]), contratenor and tenor (m. 19, m. 43, m. 64 [these may be rectified if *musica ficta* is applied to the B in the tenor], mm. 65-66 [with one interceding note in the contratenor], m. 81 [with one interceding note in the tenor], m. 87, m. 90, mm. 148-149 [with one interceding note in the contratenor], and mm. 213-214), contratenor and bassus (mm. 180-181 [with one interceding note in the contratenor]), and tenor and bassus (m. 57 and m. 58 [each with one interceding note in the tenor, and both examples occur in writing à2], mm. 68-69 [with one interceding note in the tenor], mm. 81-82, mm. 154-156 [with two interceding notes in the tenor, and an intervening rest in the bassus], and mm. 204-205). Parallel octaves take place in the *Sanctus* between the superius and contratenor (mm. 216-217 [with intervening rest in the contratenor]), superius and tenor (m. 63), superius and bassus (mm. 154-155 [with intervening rest in the superius]), contratenor and bassus (mm. 24-25 [with intervening rest in the contratenor]), mm. 67-69 [with two interceding notes in the bassus, and an intervening rest in the contratenor], mm. 85-86, and mm. 207-208 [with intervening rest in the contratenor]). What may be parallel octaves occur in the *Sanctus* between the superius and contratenor (mm. 125-126); the ambiguity is due to there being one interceding note in the superius, and an intervening rest in the contratenor. What may be parallel octaves take place in the *Sanctus* between the contratenor and bassus (mm. 156-158); the ambiguity is due to there being one interceding note in the bassus, and an intervening rest in the contratenor. Parallel twelfths occur in the *Sanctus* between the superius and bassus (mm. 28-29, mm. 85-86, mm. 90-91 [with intervening rest in the superius], and mm. 207-208). Parallel unisons take place in the *Agnus* between the tenor and bassus (m. 41). Parallel fifths occur in the *Agnus* between the superius and contratenor (m. 117), superius and tenor (m. 28 [with one interceding note in the tenor; these may be rectified if *musica ficta* is not applied to the B in the tenor] and mm. 124-125 [with two interceding notes in the superius]), contratenor and tenor (mm. 29-30 [with one interceding note in the tenor, and an intervening rest in the contratenor], mm. 73-74; these may be rectified if *musica ficta* is applied to the F in the tenor, mm. 127-128, m. 133 [with one interceding note in the contratenor], and mm. 138-139), contratenor and bassus (m. 39, m. 53 [with one interceding note in the contratenor], m. 55, mm. 106-107 [two sets; the second set includes one interceding note in the contratenor], mm. 108-109 [with one interceding note in the contratenor], mm. 113-114, mm. 117-118 [two sets; the second set includes two interceding notes in the contratenor]), and mm. 132-133), and tenor and bassus (m. 23 [with one interceding note in the tenor], mm. 35-36 [with one interceding note each in the tenor and bassus], mm. 48-50 [four sets; the third set includes two interceding notes in the tenor, the fourth set includes three interceding notes in the tenor, and all occur in writing à2], mm. 72-73, mm. 113-114 [with intervening rest in the tenor], and mm. 131-132). Parallel octaves take place in the *Agnus* between the superius and contratenor (m. 13), superius and tenor (mm. 22-23 [two sets; the first set includes one interceding note in the superius], m. 24 [two sets; these are explicitly part of the descending melodic design], m. 40, mm. 71-72 [with one interceding note in the superius, and two interceding notes in the tenor], mm. 94-95, mm. 146-147 [three sets; the first two sets are explicitly part of the ascending melodic design, and the third set includes three interceding notes in the superius]), superius and bassus (m. 41 and mm. 102-103), contratenor and tenor (m. 39 and m. 63 [with intervening rest in the tenor]), contratenor and bassus (mm. 59-60 [with intervening rest in the contratenor], m. 70 [with intervening rest in the contratenor], mm. 113-114, and mm. 128-129 [with one interceding note in the contratenor, and an intervening rest in the bassus]), and tenor and bassus (mm. 20-21 [with one interceding note in the tenor, and two intervening rests in the bassus], m. 68 [with intervening rest in the

The *Missa Ecce ancilla Domini* is one of the more extended works of Ockeghem. (The *Missae Caput*, *De plus en plus*, and the *Requiem* have the distinction of being the only works which are more extensive.) The *Missa Ecce ancilla Domini* contains 484 cadences.²³⁷ Of these, eighty-three are primary cadences, while 401 are secondary. Seventy-six primary cadences include the dissonant-suspension, while forty-five secondary cadences contain this structural element. Of the remaining 356 secondary cadences, fifty-three are simple 1-weight cadences.

The mass includes twelve imperfect consonance type cadences. Four of these are primary (with all including the dissonant-suspension), while eight are secondary (with two including this structural element). The four imperfect consonance type primary cadences occur in the *Gloria* in m. 45 (Gsc1+*), in the *Credo* in m. 57 (Gst1+*) and m. 158 (Ccb1+*), and in the *Agnus* in m. 82 (Gst1+*). The eight imperfect consonance type secondary cadences take place in the *Kyrie* in m. 102 (Gst1*) and m. 106 (Csc1*), in the *Gloria* in m. 36 (Asc0*) and m. 56 (Csc0*), in the *Credo* in m. 64 (Fst1*), m.

tenor], and mm. 95-96). What may be parallel octaves occur in the *Agnus* between the contratenor and tenor (m. 66); the ambiguity is due to there being an intervening rest in the contratenor. What may be two sets of parallel octaves take place in the *Agnus* between the contratenor and bassus (mm. 36-37); the ambiguity is due to there being an interceding note in the contratenor (second set), and two intervening rests in the bassus. Parallel twelfths occur in the *Agnus* between the superius and tenor (m. 39 [with one interceding note in the superius] and mm. 69-70), superius and bassus (mm. 65-66 [with one interceding note in the superius], mm. 106-107 [with two interceding notes in the superius, and one interceding note in the bassus], mm. 124-125, and mm. 134-135). See Plamenac, *Collected Works*, Second Volume, pp. 37-58.

²³⁷The distribution of cadences by section is as follows: *Kyrie* (75), *Gloria* (112), *Credo* (151), *Sanctus* (84), and *Agnus* (62) = 484.

152 (Fct0*), and m. 238 (Gsc0+*), and in the *Sanctus* in m. 21 (Gcb0+*). With regard to the twelve imperfect consonance type cadences contained in the mass, six occur on G, three take place on C, two occur on F,²³⁸ and one takes place on A.

Ecce ancilla Domini contains an assortment of cadence types. Several of these are of the under leading tone or under third variety. This type of cadence occurs in the *Kyrie* (m. 105, Gst0), *Gloria* (mm. 132-133, Csc0, mm. 145-146, Cst0, and mm. 157-158, Dcb0), and *Credo* (mm. 159-160, Ftb0 and mm. 219-220, Cct0). There are other examples as well.

The mass features some interesting contrapuntal excerpts, including an engaging passage à2 which occurs in the *Gloria* at mm. 15-24. The excerpt in question occurs between the contratenor and bassus on the text *adoramus te, glorificamus te* (bassus) and *benedicimus te, adoramus te, glorificamus te* (contratenor). The segment contains but two brief rests (m. 19 in the bassus on the second half of a breve, and m. 19 in the contratenor on the second half of a different breve) and is severe in its magniloquence (Ex. 2-80).

The *Credo* contains a relatively extended imitative passage (mm. 15-19, in writing à2)²³⁹ between the contratenor and bassus. What makes this passage compelling is that it is

²³⁸The two cadences on F occur in the *Credo*, which has a *finalis* of C. This change of *finalis*, coupled with the addition of at least one flat in all of the parts, demonstrates that the *Missa Ecce ancilla Domini* undergoes a transposition of mode (from G 0-flat to C 1-flat, or transposed mode seven = mixolydian) in its central section. This apparent shift of polarity from G 0-flat to C 1-flat will be discussed at length in Chapter IV below.

²³⁹The imitation lasts for approximately four measures (mm. 15-19), while the passage à2 continues for an additional fifteen measures (mm. 19-33). See Plamenac, *Collected Works*, First Volume, pp. 87-88.

written in real imitation, and necessitates but one accidental alteration (m. 17, B-flat to B-natural in the contratenor) (Ex. 2-81). Passages such as these are generally reserved for works which are *a priori* structurally-conceived imitative works (e.g., *Prenez sur moi* and the *Missa Prolationum*).

Ex. 2-80 Ockeghem, *Missa Ecce ancilla Domini* (Gloria)
(mm. 14-26)
Counterpoint à2

Reproduced from Plamenac, *Collected Works*, First Volume, p. 82.

Ecce ancilla Domini includes at the completion of the *Christe eleison* (mm. 78-79) what would as early as the common practice period be referred to as a plagal cadence. The consensus F-A-C-F resolves to C-G-C-E, and precedes a change back to perfect time for the final *Kyrie eleison* (Ex. 2-82). While this event is clearly a cadence from the perspective of tonality, it lacks any analog in fifteenth century music.

There are occasional passages where deviation from the dense polyphonic construct occurs (e.g., in the *Gloria*, on the text *suscipe deprecationem nostram*, and in the *Credo*, on the text *Et iterum venturus est cum gloria, iudicare vivos et*

mortuos). Such excerpts notwithstanding, densely-textured polyphony as a result of and in consort with unrestrained linear movement predominates throughout most of the mass. The

Ex. 2-81 Ockeghem, *Missa Ecce ancilla Domini* (Credo)
(mm. 11-20)
Strict Imitation à2

ni. um. et in. vi. si. bi. li. um.
um om. ni. um et in. vi. si. bi. li. um.
Et in u. num Do. mi. num Je. sum Chri. stum,
in u. num Do. mi. num Je. sum Chri. stum.

Reproduced from Plamenac, *Collected Works*, First Volume, p. 87.

Ex. 2-82 Ockeghem, *Missa Ecce ancilla Domini* (Kyrie)
(mm. 71-79)
"Plagal" Cadence

lei. son. e. lei. son. e. lei. son. e. lei. son.

Ccb3

Reproduced from Plamenac, *Collected Works*, First Volume, p. 80.

Missa Ecce ancilla Domini contains a moderate number of parallel unisons, fifths, octaves, and twelfths.²⁴⁰

²⁴⁰Parallel unisons occur in the Kyrie between the contratenor and tenor (mm. 50-51); these are displaced in time by the value of a breve. Parallel fifths take place in the Kyrie between the contratenor and tenor (mm. 71-72), and contratenor and bassus (m. 105). Parallel fifths occur in the Gloria between the tenor and bassus (mm. 48-49 [four well-concealed

The two remaining masses that employ a sacred cantus *firmus* include the *Requiem* and the *Missa Sine nomine* à5. To this group may be added the single isolated mass section which likewise is based on a sacred cantus *firmus*, i.e., the *Credo Sine nomine*. The three works are interesting stylistically for distinctly different reasons.

The *Requiem* mass employs chants from the Office of the Dead,²⁴¹ and alternates between sections à2, à3, and à4. It contains five major divisions (*Introitus*, *Kyrie*, *Graduale*, *Tractus*, and *Offertorium*). The mass remains the oldest extant polyphonic *Missa Pro defunctis*, Dufay's not having come down

sets)). Parallel twelfths take place in the *Gloria* between the superius and bassus (m. 183). Parallel fifths occur in the *Credo* between the superius and contratenor (m. 12 and m. 55 [two sets; the latter example may be rectified through the application of *musica ficta* in the contratenor])). Parallel twelfths take place in the *Credo* between the superius and tenor (m. 83). Parallel fifths occur in the *Sanctus* between the superius and contratenor (mm. 9-10 [three sets]), superius and tenor (m. 18 and m. 87), and contratenor and tenor (mm. 58-59). Parallel octaves take place in the *Sanctus* between the superius and contratenor (m. 12 and m. 87), and superius and bassus (m. 18). Parallel fifths occur in the *Agnus* between the superius and contratenor (m. 21, m. 27, m. 56, m. 64, and m. 83), superius and tenor (mm. 87-88), and contratenor and tenor (m. 19). Ibid., pp. 79-98.

²⁴¹The plainsong intonations *Requiem aeternam* and *Te decet hymnus* may be found in the Benedictines of Solesmes, *Liber Usualis*, p. 1807. The chants for the *Offertory* are located in Frere, *Graduale Sarisburiense*, p. 232. For the *Si ambulem*, see the *Graduale sacrosanctae Romanae ecclesiae* (Tournai: Typis Societatis S. Joannis Evangelistae, Desclée & Socii, 1952) p. 137; and the *Graduale Triplex: seu Graduale Romanum Pauli PP. VI cura recognitum & rhythmicis signis a Solesmensibus monachis ornatum* (Solesmes: Abbaye Saint-Pierre, 1979) pp. 125-126. For a study on the structure and symbolism of the Old Dutch Song for the Dead, including portions ostensibly employed by Ockeghem, Obrecht, Josquin, Binchois, et al., see W. Elders, "Structuur, Tekenen en Symbool in de Oudnederlandse Dodenzang," in *Harmonie en perspectief: Zevenendertig bijdragen van Utrechtse musicologen voor Eduard Reeser*, edited by A. Annegarn, L. P. Grijp, and P. Op de Coul (Deventer: Sub Rosa, 1988) pp. 13-23. The work furnishes representative examples of the composers studied, and includes charts and tables. See also C. Goldberg, "Musik als kaleidoskopischer Raum: Zeichen, Motiv, Gestus, und Symbol in Johannes Ockeghems *Requiem*," in *Zeichen und Struktur in der Musik der Renaissance: ein Symposium aus Anlass der Jahrestagung der Gesellschaft für Musikforschung, Münster (Westfalen): 1987 Bericht*, edited by K. Hortschansky (Kassel, Germany: Bärenreiter, 1989) pp. 47-64. Goldberg's study concerns the *Sicut cervus* text of the *Tractus*, particularly with regard to "gestural or symbolic interpretation of the text" which he asserts is brought about through Ockeghem's use of intervals, imitation, *musica ficta*, and representative textures.

to us.²⁴² The *Requiem* functions within four pitch centers or tonal types throughout its course. The *Introitus* is written in F 0-flat, the *Kyrie* in F 1-flat, the *Graduale* and *Offertorium* in D 0-flat, and the *Tractus* in G 0-flat. This is the singular mass to contain more than two tonal types in its construction, and may be a primary reason why it was for a time judged by at least one scholar to be a composite.²⁴³

The notational intricacies of the *Requiem* are at times astonishing. A number of passages are straightforward and relatively uncomplicated (e.g., the *Introitus*, *Kyrie*, and *Tractus*); others, however, are contrapuntally complex and labyrinthine (e.g., the *Graduale*, and especially the *Offertorium*). The *Offertorium* (see below) is perhaps one of the most intricate mass sections of the fifteenth century from the standpoint of notation, containing passages in multiple proportions, mixed mensurations, and syncopated coloration.²⁴⁴

²⁴²For additional information concerning initial and subsequent performances of the Dufay *Requiem*, see D. Fallows, *Dufay* (London: J. M. Dent, 1982) pp. 78-79 and p. 82. Additional information on the mass is included as well. *Ibid.*, p. 55, p. 85, and p. 191.

²⁴³See E. Houghton, "Rhythmic Structure in the Masses and Motets of Johannes Ockeghem" (Ph.D. Dissertation, University of California at Berkeley, 1971). Houghton proposes that the five sections of the *Requiem* may not have been conceived as a unit. A contrary view may be found in M. Eckert, "The Structure of the Ockeghem *Requiem*" (Ph.D. Dissertation, University of Chicago, 1977). For a related study, see M. Eckert, "Ockeghem's Offertory: Mensural Anomaly or Structural Capstone?," *Abstracts of Papers Read at the Forty-Fourth Annual Meeting of the American Musicological Society* (1978) pp. 1-2. Musical ambiguity ("the ability of a musical work or passage to be understood in more than one sense") is the subject of a study by D. S. Krause. The author subjects the Ockeghem *Requiem*, among several other works, to differing analytical models. The role that ambiguity plays in the theories of Schenker, Meyer, and Narmour, is also examined. See D. S. Krause, "Musical Ambiguity in Analysis and Composition: Problems of Pattern, Value, Form, and Structure" (DMA Dissertation, University of Illinois, 1993).

²⁴⁴Interpretation of the rhythm is discussed in an article by M. Witte, "Ein missdeuteter Rhythmus in Ockeghems *Requiem*," *Die Musikforschung* 23, no. 4 (Oct.-Dec. 1970) pp. 431-433.

Cadences in the *Requiem* number 299.²⁴⁵ Ninety-four of these are primary cadences, and 205 are secondary. Eighty-six of the primary cadences include the dissonant-suspension, while thirty-five of the secondary cadences include this structural element. Of the remaining 170 secondary cadences, seventeen are simple 1-weight cadences. Somewhat interestingly, neither of the five sections which comprise the *Requiem* contain any imperfect consonance type cadences.

The *Requiem* includes some stylistic characteristics which warrant mentioning. For example, there are a moderate number of passages throughout the mass which include parallel $\frac{6}{3}$ or "fauxbourdon like" sonorities. Among these are segments from the *Introitus* (written entirely à3) and the *Tu suscipe proanimabus* from the *Offertorium*. The excerpt which takes place in the *Introitus* (mm. 84-86) is set to the text *votum in Jerusalem* (Ex. 2-83). The passage succeeds a homophonic and

Ex. 2-83 Ockeghem, *Requiem* (*Introitus*) (mm. 83-95)
Parallel $\frac{6}{3}$ Consensus



Ast2+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 84.

homorhythmic protracted segment in breves on the text *Et tibi reddetur*, and precedes a noteworthy 2-weight dissonant-suspension cadence between the superius and tenor (m. 89, Ast2+).

²⁴⁵The distribution of cadences by section is as follows: *Introitus* (34), *Kyrie* (35), *Graduale* (62), *Tractus* (68), and *Offertorium* (100) = 299.

The *Kyrie II* includes a strict canon à2 at the unison between the superius and contratenor (mm. 99-114). The canon continues uninterrupted for a total of sixteen measures. Although the texture is at this juncture à2, Ockeghem achieves variety by having the ninefold *Kyrie* alternate between sections à2 and à3, and (at its conclusion), à4.

The *Graduale* begins conspicuously with a leap of a minor seventh (D-C) almost from the outset. The leap occurs in the contratenor (mm. 2-3) and is made less strident by an instance of minor coloration which immediately succeeds the disjunct movement. The *Graduale* also includes one of the more expressive and gravely somber segments in fifteenth century mass composition. The passage in question begins à2 in the superius and contratenor on the text *Virga tua*, and continues for a total of ninety-six measures before the texture changes to à3 (through the addition of the tenor) and finally to à4 (through the addition of the bassus), concluding solemnly on the text *consolata sunt*. The texture of the *Graduale* is made weightier through the addition of voices; and, taken in conjunction with the serious nature of the initial *Si ambulem*, stands as one of the most poignant mass sections ever conceived.

The *Tractus*, written primarily à2 and à3, includes the addition of a fourth part (more properly, a split between voices) in the contratenor in m. 154 at the conclusion of the *Fuerunt mihi lacrimae meae* segment. This results (reading from the lowest sounding pitch to the highest) in a G-B-G-B final consensus. The *Tractus* also includes some remarkable

vertical sonorities on the text *Ubi est Deus tuus?* (the only segment of the *Tractus* written à4). The harmonic constructs contained in mm. 162-167 (and especially the events which occur in m. 164, and to a lesser extent, m. 166) are truly astonishing in context. The vertical alignments in m. 164 (reading from the bassus upward) consist of G-E-E-R / F-D-F-B-flat / G-D-D-B-flat / R-C-E-A / G-B-D-G / D-A-D-F and (m. 165) G-B-E-G. These are followed in m. 166 by an F-A-C-F consensus which is modified to D-A-C-F as the bassus descends a minor third F to D (Ex. 2-84).

The *Offertorium* is truly a *tour de force* with regard to the notational intricacies employed. Indeed, the contratenor in the *Rex gloriae* section contains several proportional changes, including two astonishing passages (one each in *proportio tripla* [mm. 9-12] and *proportio dupla* [mm. 19-24]). The superius, tenor, and bassus likewise employ proportional

Ex. 2-84 Ockeghem, *Requiem* (*Tractus*) (mm. 162-167)
Atypical Vertical Constructs



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 93.

signatures. The contratenor in the *Quam olim Abrahae* segment includes all four prolations (including a proportional change for each and a final *proportio dupla*) throughout its course. The superius, tenor, and bassus also include proportional signatures from the outset. *Sed signifer* remains entirely

within *tempus perfectum cum prolatio imperfecta*.²⁴⁶ The *Requiem* includes a significant number of parallel unisons, fifths, octaves, and twelfths.²⁴⁷

²⁴⁶See Plamenac, *Collected Works*, Second Volume, pp. 93-96.

²⁴⁷Parallel fifths occur in the *Introitus* between the superius and contratenor (m. 17, mm. 19-20, m. 33, and mm. 62-63), and superius and tenor (mm. 49-50 [these may be rectified if *musica ficta* (B-flat) is not applied in the tenor]). Parallel octaves take place in the *Introitus* between the superius and tenor (mm. 115-116 and mm. 117-118), and contratenor and tenor (mm. 33-34). Parallel twelfths occur in the *Introitus* between the superius and tenor (mm. 20-22 and mm. 33-35 [with one interceding note in the tenor]). Parallel fifths take place in the *Kyrie* between the superius and contratenor (mm. 115-116 [with one interceding note in the superius]), superius and bassus (m. 19, mm. 70-71, and mm. 85-87), and tenor and bassus (mm. 141-142). Parallel octaves occur in the *Kyrie* between the tenor and bassus (mm. 71-72 [with one interceding note in the tenor]). Parallel twelfths take place in the *Kyrie* between the superius and bassus (mm. 75-76). Parallel unisons occur in the *Graduale* between the contratenor and tenor (mm. 78-80 [three sets; these are explicitly part of the ascending melodic design]). Parallel fifths take place in the *Graduale* between the superius and contratenor (mm. 6-7 [these may be rectified if *musica ficta* is applied to the B in the superius], m. 46, mm. 62-63, mm. 108-110 [two sets; the first set includes one interceding note each in the superius and contratenor, the second set includes one interceding note in the superius, both sets are explicitly part of the ascending melodic design, and both sets occur in writing à2], mm. 144-145 [with two interceding notes in the superius, and in writing à2], and mm. 161-162 [in writing à2]), and superius and tenor (mm. 40-41 [with one interceding note in the tenor] and mm. 69-71 [two sets; these are explicitly part of the ascending melodic design, and the second set may be rectified if *musica ficta* is not applied to the B in the tenor]). Parallel octaves occur in the *Graduale* between the superius and contratenor (mm. 114-115 [these are explicitly part of the ascending melodic design, and occur in writing à2], mm. 134-135 [with one interceding note in the superius, and in writing à2], and mm. 165-168 [four sets; the first set includes two interceding notes in the superius and one interceding note in the contratenor, and all sets occur in writing à2]), and superius and tenor (mm. 73-75 [three sets; all are explicitly part of the ascending and descending melodic design]). Parallel twelfths take place in the *Graduale* between the superius and contratenor (mm. 16-17). Parallel unisons occur in the *Tractus* between the superius and contratenor (mm. 11-12 [these are explicitly part of the descending melodic design], mm. 13-14 [three sets; these are explicitly part of the ascending and descending melodic design], and m. 139 [these are explicitly part of the ascending melodic design]). Parallel fifths take place in the *Tractus* between the superius and contratenor (m. 25 [with two interceding notes in the contratenor]), mm. 125-126 [two sets; the first set includes one interceding note each in the superius and contratenor], mm. 156-157 [with one interceding note in the superius], and m. 159), and tenor and bassus (m. 64 [with one interceding note each in the tenor and bassus], mm. 80-81, mm. 94-95 [two sets; the second set includes one interceding note in the bassus], mm. 102-103 [with one interceding note each in the tenor and bassus], mm. 105-107 [two sets; both sets include one interceding note each in the tenor and bassus, and both sets are explicitly part of the ascending melodic design], m. 109 [with one interceding note in the bassus]), and mm. 165-166). What may be parallel octaves occur in the *Tractus* between the superius and tenor (mm. 150-151); the ambiguity is due to there being an interceding note and an intervening rest in the superius, and two intervening rests in the tenor. Parallel

The last of the sacred *cantus firmus* masses to be considered is the *Missa Sine nomine* à5. This mass as well as the five-part secular *cantus firmus*-based *Missa Fors seulement* are conceivably the earliest examples of masses written in more than four parts. The *Missa Sine nomine* à5 contains in the *Credo* the plainsong intonation *Patrem omnipotentem*.²⁴⁸ The *Kyrie* and *Gloria* of the *Missa Sine nomine* à5 are likewise based on a sacred *cantus firmus*.²⁴⁹

twelfths take place in the *Tractus* between the superius and bassus (mm. 156-157 [with two interceding notes each in the superius and bassus; these are explicitly part of the descending melodic design], and m. 157 [with one interceding note in the bassus; these may be rectified if *musica ficta* (B-flat) is not applied in the bassus]). Parallel unisons occur in the *Offertorium* between the superius and tenor (m. 80), and contratenor and bassus (m. 1). Parallel fifths take place in the *Offertorium* between the superius and contratenor (mm. 10-11 [with intervening rest in the contratenor] and mm. 102-103 [with two interceding notes in the superius]), superius and tenor (m. 8 [two sets; the first set may be rectified if *musica ficta* (B-flat) is not applied in the tenor], mm. 15-16 [with one interceding note in the superius], mm. 36-37, m. 44, mm. 48-49, mm. 57-58 [in writing à2], mm. 66-67 [with intervening rest in the superius], m. 69, m. 74 [with one interceding note each in the superius and tenor], m. 100 [only if *musica ficta* (B-flat) is applied in the tenor], m. 105 [only if *musica ficta* (B-flat) is applied in the tenor], m. 109 [with one interceding note in the superius], and m. 114 [only if *musica ficta* (B-flat) is applied in the tenor]), contratenor and tenor (m. 2, m. 27 [with two interceding notes in the contratenor, and an intervening rest in the tenor], and mm. 31-32), and contratenor and bassus (mm. 4-5 [with intervening rest in the contratenor], m. 12 [with one interceding note in the contratenor], and m. 19 [with two interceding notes in the contratenor]). What could have been parallel fifths in the *Offertorium* between the superius and tenor (mm. 127-128) are avoided through the inclusion of a rest in the tenor (m. 127). Parallel octaves occur in the *Offertorium* between the superius and contratenor (m. 32, m. 73, m. 79, and m. 105), superius and tenor (mm. 56-57), superius and bassus (m. 63 [two sets; these are explicitly part of the descending melodic design]), and tenor and bassus (mm. 10-11 [with three interceding notes in the tenor] and mm. 44-45 [with one interceding note in the tenor]). What could have been parallel octaves in the *Offertorium* between the tenor and bassus (mm. 81-82) are avoided through the inclusion of a rest in the bassus (m. 82). *Ibid.*, pp. 83-97.

²⁴⁸The plainsong intonation *Credo in unum Deum Patrem omnipotentem* encompasses the entire range employed by Ockeghem in the tenor of the *Credo*. It is quoted in its entirety by Urquhart in his recording of the *Missa Sine nomine* à5. See P. Urquhart, *Music of the Modes: Three Masses by Johannes Ockeghem* (Troy, New York: Dorian Discovery DIS 80152, 1996).

²⁴⁹The *Gloria* is not based on the same chant as is the *Credo* (i.e., *Credo I*). It is likely that the work is structured upon different mass ordinary chants for each of its three sections, and not on a single tune. Reese identifies the *Gloria* plainsong as *Gloria XV* and the *Kyrie* chant as *Kyrie XVI*. See Reese, *Music in the Renaissance*, rev. ed., p. 130.

Cadences in the *Missa Sine nomine* à5 number 228.²⁵⁰ Eighteen of these are primary cadences, and 210 are secondary. Fifteen of the primary cadences include the dissonant-suspension, while twenty-six of the secondary cadences include this structural element. Of the remaining 184 secondary cadences, twenty-eight are simple 1-weight cadences.

The *Missa Sine nomine* à5 includes five imperfect consonance type cadences. Two of these are primary, while the remaining three are secondary. The imperfect consonance type primary cadences occur in the *Kyrie* in m. 9 (Cst2+*) and in the *Gloria* in m. 38 (Dsqr1+*), while the imperfect consonance type secondary cadences take place in the *Kyrie* in m. 5 (Asqr0+*), and in the *Credo* in m. 28 (Gct0+*) and m. 108 (Gct0+*).

The *Missa Sine nomine* à5 in concision and procedure resembles a *Missa brevis*.²⁵¹ The *Credo* incorporates in the tenor voice a predominantly syllabic treatment of the *cantus firmus*. The constricted range of the *cantus firmus* in this section (it encompasses no more than a sixth) appends the already austere solemnity of the mass. The *Missa Sine nomine* à5 includes a substantial number of parallel unisons, fifths, octaves, and twelfths.²⁵²

²⁵⁰The distribution of cadences by section is as follows: *Kyrie* (37), *Gloria* (89), and *Credo* (102) = 228.

²⁵¹But see Fitch, *Johannes Ockeghem: Masses and Models*, pp. 119-120.

²⁵²Parallel fifths occur in the *Kyrie* between the contratenor and tenor (m. 6), and contratenor and quinta pars (m. 2). What could have been parallel fifths in the *Kyrie* between the contratenor and quinta pars (m. 7) are avoided through the inclusion of a rest in the contratenor. Parallel twelfths take place in the *Kyrie* between the superius and bassus (m. 5, mm. 9-10 [only if *musica ficta* (B-flat) is applied in the bassus],

The four-voiced *Credo Sine nomine* is the only isolated mass section of Ockeghem.²⁵³ It is likely that the work was conceived as such from the outset:

Here is an example of those polyphonic settings of single sections of the mass composed in connection with a plainsong Ordinary, which are preserved in great number particularly from a slightly earlier period, but which were cultivated and used until well into the 16th century. Thus, Ockeghem's *Credo* must be considered a representative of an older conception of the form of the mass.²⁵⁴

m. 10, and m. 11). Parallel fifths occur in the *Gloria* between the superius and contratenor (mm. 2-3, mm. 51-52, and mm. 55-56 [with two interceding notes in the superius, and one interceding note in the contratenor]), superius and tenor (mm. 35-36 and m. 69), contratenor and quinta pars (m. 55), and tenor and quinta pars (mm. 11-12). What could have been parallel fifths in the *Gloria* between the contratenor and tenor (m. 48) are avoided through the inclusion of a rest in the contratenor. Parallel octaves take place in the *Gloria* between the superius and tenor (mm. 26-27), and contratenor and bassus (mm. 19-20 [with one interceding note in the contratenor]). Parallel twelfths occur in the *Gloria* between the superius and bassus (mm. 19-20 [with one interceding note in the superius]), and contratenor and bassus (mm. 8-9 [two sets; the first set includes an intervening rest in the bassus]). Parallel unisons take place in the *Credo* between the superius and contratenor (mm. 16-17), contratenor and tenor (mm. 31-34 [with two intervening rests in the contratenor]), and quinta pars and bassus (mm. 110-111 [with intervening rest in the quinta pars]). Parallel fifths occur in the *Credo* between the superius and contratenor (mm. 50-51 [with one interceding note in the superius], mm. 100-101 [with two interceding notes in the contratenor, and one interceding note in the superius], and mm. 124-125 [with one interceding note in the superius]), contratenor and tenor (mm. 3-4 and mm. 118-119 [with one interceding note each in the contratenor and tenor]), contratenor and quinta pars (mm. 72-73, mm. 76-77, and mm. 85-86]), tenor and quinta pars (mm. 3-4, mm. 15-16, mm. 62-63 [with intervening rest in the quinta pars], and mm. 84-85 [with intervening rest in the quinta pars]), and tenor and bassus (mm. 55-56 [only if *musica ficta* (B-natural) is not applied in the bassus], and mm. 87-88). What may be parallel fifths take place in the *Credo* between the tenor and bassus (mm. 26-28 [with two interceding notes in the tenor, and two intervening rests in the bassus; however, the length of protraction may preclude this parallelism]). Parallel octaves occur in the *Credo* between the superius and quinta pars (m. 90). Parallel twelfths take place in the *Credo* between the superius and quinta pars (mm. 120-121), and superius and bassus (mm. 122-123 [three sets]). See Plamenac, *Collected Works*, Second Volume, pp. 77-82.

²⁵³The chant used as the *cantus firmus* is *Credo I*. It is contained in the *Graduale Romanum* (Desclée: Typis Societatis S. Joannis Evangelistae, Desclée & Socii, 1924) p. 59. Used as a structural device, the plainsong often migrates from voice to voice. For a detailed examination of *cantus firmus* migration in masses of the fifteenth and early sixteenth centuries, including an excellent analysis of the technique as applied in the masses of Ockeghem, see Sparks, *Cantus Firmus in Mass and Motet*, pp. 138-190.

²⁵⁴Plamenac, *Collected Works*, Second Volume, p. xxxii.

The *Credo Sine nomine* is atypical as far as the sacred output of Ockeghem is concerned, in that it contains multiple explicit E-flats and F-sharps, and includes a disproportionate number of cadences on pitch degrees other than the *finalis*.

The *Credo Sine nomine* contains 172 cadences. Twenty of these are primary cadences, while 152 are secondary cadences. Nineteen of the twenty primary cadences include the dissonant-suspension, with the final cadence (m. 216, Ast4) being the singular exception. Fourteen of the secondary cadences include this structural element. Of the remaining 138 secondary cadences,²⁵⁵ nineteen are simple 1-weight cadences.

The *Credo Sine nomine* includes five imperfect consonance type cadences. Two of these are primary, while the remaining three are secondary. The imperfect consonance type cadences occur in m. 19 (Cct1*), m. 32 (Gsc1+*), m. 34 (Gst0*), m. 63 (Cst1*), and m. 146 (Gst1+*).

The *Credo Sine nomine* contains a number of characteristics which are intriguing. The first of these includes a string of several parallel $\flat_3$, or "fauxbourdon like" sonorities occurring on the text *Et ascendit in coelum, sedet ad dexteram Patris* (mm. 93-100). The passage is interesting due to the extended duration of the excerpt as well as with regard to the number of $\flat_3$ sonorities employed (Ex. 2-85).

²⁵⁵Four simple 0-weight cadences deserve special mention due to the differing strengths of each relative to their respective contexts. The first occurs at m. 93 (Gsc0), concludes a solely two-voiced texture, and precedes a homophonic and fauxbourdon-like passage. The second and third occur at m. 118 and m. 194 (Gcb0 and Ctb0, respectively), and are relatively equal in strength. The fourth occurs at m. 208 (Dsc0), and is the most convincing of the four simple 0-weight cadences, probably due to it having occurred at precisely the same time as a change in proportion as well as near the conclusion of the work. Ibid., pp. 61-62, and p. 64.

A compelling excerpt takes place on the text *qui locutus est per prophetas*. The texture is homophonic, and the notation is comprised of a substantial number of breves in all

Ex. 2-85 Ockeghem, *Credo Sine nomine* (mm. 92-100)
Parallel ⁶/₃ Consensus



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 61.

voices in close proximity. There is at least one instance where these are sustained in all four parts simultaneously (mm. 158-159). The writing is intentionally homophonic in order to emphasize the significance of the text (Ex. 2-86).

Ex. 2-86 Ockeghem, *Credo Sine nomine* (mm. 151-163)
Sustained Homophonic Passage

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 63.

There is an interesting example of a cross-relation occurring between the bassus and superius in m. 33. The bassus carries an F-natural on the second half of the second

tactus unit. The superius sustains an explicit F-sharp on the second half of the third tactus unit, creating the linear cross-relation between F-natural and F-sharp (Ex. 2-87).

Additional distinguishing characteristics included in the *Credo Sine nomine* include two cadence-like events. The first occurs in mm. 114-115 ([Fct0]), and is brought about by a rest in the tenor (m. 115). The second takes place in mm. 149-150 ([Bbcb0]), and is brought about by a rest in the contratenor (m. 149). Although each is implied, neither of the events is

Ex. 2-87 Ockeghem, *Credo Sine nomine* (m. 31-35)
Linear Cross-Relation



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persuasive enough, nor include additional mitigating factors, so as to warrant being included in the cadence data.

There is an example of 5-7-9-11 contrapuntal movement in contrary motion between the contratenor and tenor (mm. 194-195), and an intriguing example of linear movement in the bassus (mm. 163-164), consisting of B-flat-C-D-F-sharp-G. (The corresponding rhythmic units are B-S-S-B-B, and the F-sharp is explicit.) There is also a delayed cadence between the superius and tenor (m. 30, Dst1), a C-G-B-flat consensus in m. 31 (in the tenor, contratenor, and superius voices, respectively) which immediately precedes a convincing imperfect consonance type cadence (m. 32, Gsc1+*), and an

implied phrygian cadence (twice transposed)²⁵⁶ between the contratenor and bassus in mm. 190-191 ([Dcb0+]). Although the contratenor resolves to D in m. 191, the bassus instead settles on this pitch on the preceding semibreve (m. 190) and then descends to B-flat rather than continuing to reside on the would be cadencing pitch (Ex. 2-88). It is interesting to note that the E-flat in the bassus (m. 190) is manuscript.

Ex. 2-88 Ockeghem, *Credo Sine nomine* (mm. 189-191)
Implied Phrygian Cadence

[Dcb0+]

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 64.

The *Credo Sine nomine* includes two cadences on pitch degree E-flat (m. 43, Ebst0 and m. 199, Ebcb0). The second of these cadences is particularly noteworthy. Although the E-flat in the bassus is manuscript, an accidental alteration (from E-natural to E-flat) must be applied in the contratenor. To elect not to do so would result in an interval of an augmented octave E-flat to E-natural (Ex. 2-89). Although cadences on pitch degree E-flat are quite rare in the works of Ockeghem, perhaps more absorbing is the fact that this degree

²⁵⁶A phrygian cadence in its natural (i.e., untransposed) position would occur on pitch degree E. The implied phrygian cadence between the contratenor and bassus in mm. 190-191 ([Dcb0+]) has been twice transposed upward two perfect fourths (first to A and then to D). The characteristic half-step configuration in a twice transposed phrygian construct occurs between pitch degrees D and E-flat.

in the *Credo sine nomine* resides a diminished fifth (i.e., A to E-flat) apart from the *finalis*.²⁵⁷

Ex. 2-89 Ockeghem, *Credo Sine nomine* (mm. 189-199)
Cadence on Pitch Degree E-Flat



Ebcb0

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 64.

The *Credo Sine nomine* incurs a striking proportional change near the conclusion on the text *Amen* (Ex. 2-90). The

Ex. 2-90 Ockeghem, *Credo Sine nomine* (mm. 200-218)
Proportio tripla

A musical score for a four-part setting (Soprano, Alto, Tenor, Bass) of a section from Ockeghem's 'Credo Sine nomine' (measures 200-218), labeled 'Proportio tripla'. The key signature has one flat (B-flat). The score shows a complex texture with many accidentals and ties. Measure numbers 200, 205, 210, and 215 are indicated at the top. The section concludes with a proportional change.

Dsc0

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 64.

proportional change begins at precisely the point where a simple 0-weight cadence between the superius and contratenor

²⁵⁷The modal construct of the *Credo Sine nomine* will be discussed at length in Chapter IV.

has occurred (m. 208, Dsc0) (Ex. 2-90). The effect of the change in proportion is pronounced, particularly when it is juxtaposed with the remainder of the work.

The *Credo Sine nomine* includes an inordinate number of parallel fifths--sometimes as many as three consecutive sets--occurring within the inner (i.e., contratenor and tenor) voices. Although it appears that little or no attempt was made to conceal them, it is nevertheless indeterminate whether such parallelisms are intentionally stylistic, or whether these are perhaps a compositional eccentricity. The *Credo Sine nomine* contains a significant number of parallel fifths, as well as a fair number of parallel octaves and twelfths.²⁵⁸

The two three-voiced masses, the *Missae Quinti toni*²⁵⁹ and *Sine nomine* à3, may date from the earliest of Ockeghem's

²⁵⁸Parallel fifths occur between the superius and contratenor (m. 8, m. 20, mm. 25-26, m. 29, mm. 86-87, mm. 88-89 [two sets], mm. 91-92 [these may be rectified if *musica ficta* is applied to the F in the contratenor], mm. 149-150 [with intervening rest in the contratenor], and mm. 195-196 [these may be rectified if *musica ficta* is applied to the E in the superius]), superius and tenor (mm. 38-39 and m. 147), contratenor and tenor (m. 4, m. 19, m. 20, m. 21 [with one interceding note in the contratenor], m. 23 [with one interceding note in the contratenor], mm. 28-29, m. 43, mm. 60-61, m. 70, mm. 160-161, mm. 167-168 [three sets], mm. 169-170, mm. 186-187, mm. 193-194, and m. 210), and tenor and bassus (m. 14, m. 33, mm. 126-128 [two sets; each set has one interceding note in the tenor], and mm. 144-145). What may be parallel fifths take place between the superius and contratenor (m. 151); the ambiguity is due to the interceding note in the contratenor. What may be parallel fifths occur between the tenor and bassus (m. 101 and m. 103); the ambiguity is due to the length of the protracted rest in the tenor (m. 102). What may be parallel fifths take place between the tenor and bassus (mm. 187-188); the ambiguity is due to the interceding note in the tenor (m. 188). Parallel octaves occur between the superius and tenor (m. 12 and m. 33), contratenor and bassus (mm. 58-59), and tenor and bassus (m. 44 [with one interceding note in the tenor]). Parallel twelfths take place between the superius and tenor (mm. 122-123 [two sets; the first set includes an interceding note in the superius]), superius and bassus (mm. 26-27 and m. 31), and contratenor and bassus (mm. 44). See Plamenac, *Collected Works*, Second Volume, pp. 59-64.

²⁵⁹For an interesting study on this mass and another work with a like title (attributed to Colinet de Lannoy), see R. Wegman, "An Anonymous Twin of Johannes Ockeghem's *Missa Quinti Toni* in San Pietro B 80," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 37 (1987) pp. 25-48.

(ca. 1440-1460?) creative periods. Although at least two scholars are not convinced that the *Missa Sine nomine* à3 is an authenticated work of Ockeghem,²⁶⁰ other scholars, including the present writer, accept that mass and the *Missa Quinti toni* as part of the Ockeghem canon. As K. Moll has conjectured,

While questions of dating are at this point extremely tentative, it seems reasonable on the face of things to assume that the old style of the *Missa Sine nomine* marks it as the earlier of the two masses, and that the *Missa Quinti toni*, with its more "advanced" conception of voices, is a later work. How much later can only be guessed, but it seems unlikely that Ockeghem (d. 1497) would have returned to three-voice writing late in his career, when he was experimenting with wholly new techniques in works for four and five voices. Nevertheless, the possibility of either or both masses being relatively late works should not be entirely discounted, given the composer's apparently pedagogical bent. A more plausible scenario, however, would place the *Missa Sine nomine* about 1450 and the *Missa Quinti toni* around 1460.²⁶¹

Particularly noteworthy are Moll's remarks regarding the old style. It will be recalled that the bergerette *Tant fuz gentement resjouy* was for stylistic reasons regarded by Wexler to be possibly the later of the four works in that genre.

Scholars have speculated that the *Missae Quinti toni* and *Sine nomine* à3 lack structural techniques such as *cantus firmus* or canon frequently found in fifteenth century mass

²⁶⁰See Fitch, *Johannes Ockeghem: Masses and Models*, pp. 177-178.

²⁶¹K. Moll, inserted notes to *The Two Three-Voice Masses* (New York: Lyrichord LEMS 8010, 1994) p. 4. Moll proposes that the *Missa Sine nomine* is written in the early fifteenth century "chanson" style, while the *Missa Quinti toni* is written in a "more progressive conception of voice function," the mid-fifteenth century (and later) "consolidated" style (*ibid.*, p. 3). Particularly engaging is his inquiry into the individual treatment of the third (ostensibly non-cadential) voice in both works (i.e., the contratenor in the *Missa Sine nomine* and the contratenor-bassus in the *Missa Quinti toni*, respectively), specifically with regard to the positioning of each relative to the tenor voice.

composition. If true, then both works could appropriately be classed as works that are based on freely-invented melodic material. While this is plausible (so far as has yet to be incontrovertibly determined) with regard to *cantus firmus* and canon, a recent inquiry suggests that both masses exhibit recurring singularities or "motto" beginnings:

... the recurring motives at the beginnings of each movement are conceived to reinforce the melodic profile of one or more voices, and also to create a characteristic initial counterpoint. These features, which are quite audible, allow the listener to identify the individual movements as belonging together (one must bear in mind that in the context of a liturgical service, the various sections of the Ordinary are dispersed). In the *Missa Sine nomine*, the motto is concentrated in the first five notes of the Superius (which are identical in each of the five movements) and in the tenor [sic], which provides an unvarying counterpoint with its first few notes. The Contratenor has similar motives at the beginnings of the *Kyrie*, *Sanctus*, and *Agnus*, but this voice is not present at all at the opening of the *Gloria* or the *Credo*. In the *Missa Quinti toni*, the Bassus has the most consistent motto--it descends by successive thirds at the beginnings of each movement. The Superius has a recognizable melodic profile for its first couple of measures, and the Tenor begins each movement on the same note. Although neither work is apparently unified in the deep sense imparted by the presence of a recurring preexistent voice, the *Missa Sine nomine* (literally "mass without a name"--indirectly substantiating its lack of a *cantus firmus*) and the *Missa Quinti toni* ("mass in the fifth mode"--also betraying no hint of a *cantus firmus* source, but confirming its modal consistency) nonetheless present an object lesson in the history of compositional styles as they developed in the 15th century. In fact, the circumstance of the pieces being freely composed probably heightens rather than diminishes the unique quality of their part writing, since the composer chooses not to avail himself of the predetermined (and inevitably recurring) set of contrapuntal choices implicit in a *cantus firmus*. Even the most casual listener can hardly fail to be struck by the vastly different sound worlds which the two respective masses inhabit. This is partially attributable to their being written in

dissimilar modes, each of which has its own particular character, yet other principles of composition also play a conspicuous role.²⁶²

It seems reasonable to this writer that a conscious attempt has been made to employ a device not unlike the motto technique as a structural foundation in both masses.

The *Missa Quinti toni* (literally, mass in the fifth mode) is interesting in that it remains virtually à3 throughout. The mass lacks the recurrent *Duo* sections that are frequently characteristic of Ockeghem. Although other masses often include extended passages consisting of reduced textures (e.g., from à5 to à4, à4 to à3, or à3 to à2, and which are often furnished in reduced score in the edition of Plamenac),²⁶³ the *Missa Quinti toni*, with a few notable exceptions, is written predominantly à3.²⁶⁴

The *Missa Quinti toni* contains 350 cadences.²⁶⁵ Forty-

²⁶²Ibid., pp. 2-3. Bukofzer acknowledges Dufay to be the precursor of the motto opening, suggesting it was the Burgundian who frequently began his masses with motto beginnings before allowing for the entrance of the tenor, and that Ockeghem developed the tradition by composing motto mass cycles without a structural *cantus firmus* (e.g., the *Missae Quinti toni* and *Sine nomine* à3). See Bukofzer, *Studies*, p. 224.

²⁶³There are sections of two-voiced writing which are not given in the Plamenac edition as *Duos*. For example, the *Credo* contains three separate passages of differently-voiced two-part writing. These occur between the superius and contratenor (*Et incarnatus*), the contratenor and bassus (*Et resurrexit*), and the superius and bassus (*Et ascendit*). The *Sanctus* includes passages of writing à2 between the tenor and bassus (*Pleni sunt coeli*), superius and bassus (*Et terra gloria tua*), tenor and bassus (*Benedictus*), and superius and bassus (*Domini*). The first half of the *Agnus II* includes writing à2 between the superius and tenor (*qui tollis peccata mundi*). See Plamenac, *Collected Works*, First Volume, pp. 6-7 and pp. 10-14.

²⁶⁴Although the *Missa Quinti toni* is à3, the work is scored for differing combinations of voices. For example, the *Kyrie*, *Gloria*, *Sanctus*, and *Agnus* are scored solely for superius, tenor and bassus. Portions of the *Credo* are likewise scored for superius, tenor, and bassus; however, from *Et incarnatus est* to *Et iterum venturus est*, the *Credo* is scored for superius, contratenor, and bassus.

²⁶⁵The distribution of cadences by section is as follows: *Kyrie* (33), *Gloria* (87), *Credo* (92), *Sanctus* (83), and *Agnus* (55) = 350.

six of these are primary cadences, and 304 are secondary cadences. Forty-two of the primary cadences include the dissonant-suspension, while twenty-six of the secondary cadences include this structural element. Of the remaining 278 secondary cadences, forty-seven are simple 1-weight cadences. Three of the simple 0-weight cadences occurring in the *Credo* are conspicuous due to their respective rhythms.²⁶⁶

The *Missa Quinti toni* includes four imperfect consonance type cadences. These are evenly distributed between the primary and secondary types. The imperfect consonance type primary cadences occur in the *Credo* in m. 18 (Fst1+*) and m. 29 (Ast1+*), while the imperfect consonance type secondary cadences take place in the *Gloria* in m. 155 (Fst0+*) and in the *Sanctus* in m. 44 (Cst0*).

There are some features included in the *Missa Quinti toni* which are noteworthy. For example, there is an instance of uncommon ascending linear movement in the *Gloria* which occurs in the superius (mm. 106-107). The superius carries a signature of one flat; as such, the ascending melodic movement outlines a phrygian mode once transposed. The phrygian pattern (A to A) consists of eight semibreves set to the text -nobis (Ex. 2-91).

The *Credo* includes a sustained F-C-A (reading from the bassus upward) consensus in mm. 57-59. The section in question occurs on the text *Qui propter nos homines et propter*

²⁶⁶The three simple 0-weight cadences occur between the superius and tenor in m. 155 (Cst0), m. 172 (Cst0), and m. 227 (Fst0). See Plamenac, *Collected Works*, First Volume, pp. 7-9.

nostram (Ex. 2-92). Interestingly, the excerpt is homophonic, yet is not homorhythmic. The rhythmic variety precludes the passage from being static.²⁶⁷

Ex. 2-91 Ockeghem, *Missa Quinti toni (Gloria)* (mm. 101-109)
Ascending Phrygian Mode (Once Transposed)



Reproduced from Plamenac, *Collected Works*, First Volume, p. 3.

The *Credo* includes an unusual ascending leap of a minor seventh (G-F) in the tenor (mm. 144-145). The leap is made all the more atypical due to the lack of rests between the two

Ex. 2-92 Ockeghem, *Missa Quinti toni (Credo)* (mm. 52-59)
Sustained Homophonic F-C-A Consensus



Reproduced from Plamenac, *Collected Works*, First Volume, p. 5.

notes constituting the disjunct movement. The three-voiced mass includes the addition of a fourth part (more properly, a split between voices) in the *Sanctus* in the superius (m. 86). The addition of the fourth part coincides with the conclusion of the *Pleni sunt coeli*. The *Missa Quinti toni* includes a substantial number of parallel unisons, fifths, octaves,

²⁶⁷For a study on rhythm in the large-scale works of Ockeghem, see Houghton, "Rhythmic Structure in the Masses and Motets of Johannes Ockeghem." A more general study may be found in E. Houghton, "Rhythm and Meter in 15th Century Polyphony," *Journal of Music Theory* 18 (1974) pp. 192-212.

twelfths, and fifteenths.²⁶⁸

²⁶⁸Parallel unisons occur in the Kyrie between the superius and tenor (m. 22 [these are explicitly part of the ascending melodic design]). Parallel fifths take place in the Kyrie between the superius and tenor (m. 28 and mm. 46-47 [two sets; the first set includes two interceding notes in the superius and one interceding note in the tenor, and the second set includes an interceding note in the tenor]), and tenor and bassus (m. 47). Parallel octaves occur in the Kyrie between the superius and bassus (m. 1 [these are explicitly part of the descending melodic design]), and tenor and bassus (mm. 21-22 [with intervening rest in the tenor], mm. 28-29, and m. 43). Parallel twelfths take place in the Kyrie between the superius and bassus (mm. 8-9 and mm. 36-37 [two sets; the first set includes an intervening rest in the superius]). Parallel unisons occur in the Gloria between the superius and tenor (m. 16 [with one interceding note in the superius], mm. 40-41 [these are explicitly part of the ascending melodic design], mm. 61-62, and mm. 142-143 [two sets; the second set includes one interceding note in the tenor]), and tenor and bassus (m. 122). Parallel fifths take place in the Gloria between the superius and tenor (m. 28 [these may be rectified if *musica ficta* is not applied to the E in the tenor], mm. 30-31 [with one interceding note each in the superius and tenor], mm. 34-35, m. 113, mm. 139-140 [with one interceding note in the tenor], and m. 158), superius and bassus (m. 146 [with intervening rest in the bassus]), and tenor and bassus (mm. 3-4 [with intervening rest in the bassus], m. 7 [with two interceding notes in the bassus], mm. 34-36 [with one interceding note each in the tenor and bassus], m. 52 [with one interceding note each in the tenor and bassus], mm. 118-119 [with one interceding note in the tenor, and an intervening rest in the bassus], and mm. 123-124). Parallel octaves occur in the Gloria between the superius and tenor (m. 153), superius and bassus (mm. 62-63 [with one interceding note in the superius] and mm. 71-72 [with one interceding note in the superius]), and tenor and bassus (m. 5 [with intervening rest in the bassus], mm. 24-25 [with intervening rest in the bassus], mm. 28-29, m. 43 [with one interceding note in the bassus], m. 48, mm. 60-61, and mm. 62-63 [with one interceding note in the tenor]). Parallel twelfths take place in the Gloria between the superius and bassus (m. 7 [with one interceding note each in the superius and bassus], m. 23, mm. 31-32 [with one interceding note in the superius, and an intervening rest in the bassus], mm. 40-42 [three sets; the second and third sets include one interceding note each in the superius and bassus, and are explicitly part of the ascending melodic design], mm. 122-123 [with intervening rest in the bassus], and m. 140 [with an interceding note in the superius]). Parallel fifteenths occur in the Gloria between the superius and bassus (mm. 151-152). Parallel unisons take place in the Credo between the superius and tenor (m. 164). Parallel fifths occur in the Credo between the superius and contratenor (mm. 87-88 [with intervening rest in the superius]), superius and tenor (m. 24 [with one interceding note each in the superius and tenor, and an intervening rest in the tenor], mm. 39-40, m. 41 [two sets], m. 65, m. 67 [with two interceding notes in the superius], mm. 143-144, mm. 233-234, and m. 238 [with one interceding note in the superius]), superius and bassus (m. 184 and m. 219), contratenor and bassus (mm. 101-102 [with three interceding notes in the contratenor, and two interceding notes in the bassus], and tenor and bassus (mm. 60-61, mm. 181-182 [with two interceding notes in the tenor], and mm. 206-207 [with two interceding notes in the tenor])). Parallel octaves take place in the Credo between the superius and tenor (mm. 55-56 [with two interceding notes in the superius] and mm. 197-198 [two sets; these are explicitly part of the ascending melodic design]), and tenor and bassus (m. 3, m. 26 [with one interceding note in the tenor, and an intervening rest in the bassus], mm. 39-40 [with intervening rest in the bassus], m. 49 [with one interceding note in the tenor], m. 150, m. 205, mm. 207-209 [two sets; the first set includes one interceding note each in the tenor and bassus, and an intervening rest in the tenor], and m. 215 [with one interceding note in the tenor])). Parallel twelfths occur in the Credo between the superius

The *Missa Sine nomine* à3 contains sections à2 in the *Sanctus* (*Pleni sunt coeli* and *Benedictus*) and in the *Agnus* (*Agnus II* = *Duo*). The absence of a bassus part accounts in part for the work possessing a relatively high tessitura, and the *a priori* à3 texture may suggest an early dating. Strict imitation is used sparingly, although there are some notable exceptions (to be discussed presently). Ephemeral canonic excerpts occur in four of the five major sections of the mass.

The *Missa Sine nomine* à3 contains 308 cadences.²⁶⁹ Eighty-nine of these are primary cadences, and 219 are

and bassus (mm. 18-19 [with one interceding note in the bassus, and an intervening rest in the superius], mm. 115-116, m. 120, mm. 123-124 [all in writing à2], mm. 134-135 [with two interceding notes in the superius], and m. 174. What may be parallel twelfths take place in the *Credo* between the superius and bassus (mm. 204-205); the ambiguity is due to there being an intervening rest in the superius. Parallel fifteenths occur in the *Credo* between the superius and bassus (mm. 111-112 [with one interceding note each in the superius and bassus, and also in writing à2]). Parallel fifths take place in the *Sanctus* between the superius and tenor (mm. 19-20, mm. 22-23 [two sets; the first set includes one interceding note each in the superius and tenor], m. 45 [with one interceding note in the superius], and m. 145 [with one interceding note in the tenor, and an intervening rest in the superius]), and tenor and bassus (mm. 54-55, m. 129, and m. 164). Parallel octaves occur in the *Sanctus* between the superius and tenor (m. 142 [with one interceding note each in the superius and tenor]), superius and bassus (m. 1 and m. 30), and tenor and bassus (m. 43 [with intervening rest in the tenor], m. 101 [with one interceding note in the tenor], and mm. 147-148). Parallel twelfths take place in the *Sanctus* between the superius and bassus (m. 67 [in writing à2], mm. 72-73 [in writing à2], mm. 145-146, mm. 148-149, mm. 153-154 [two sets; the first set includes one interceding note each in the superius and bassus, both sets are explicitly part of the melodic design, and both sets occur in writing à2], m. 155 [in writing à2], and mm. 162-163 [two sets; the first set includes one interceding note each in the superius and bassus]). Parallel fifteenths occur in the *Sanctus* between the superius and bassus (m. 71 [in writing à2]). Parallel unisons take place in the *Agnus* between the superius and tenor (mm. 13-14), and tenor and bassus (mm. 22-23). Parallel fifths occur in the *Agnus* between the superius and tenor (m. 66, mm. 88-89, and m. 91 [these may be rectified if *musica ficta* is applied to the B in the tenor]), and tenor and bassus (m. 8, m. 11 [with one interceding note in the bassus], and m. 43 [with one interceding note each in the tenor and bassus]). Parallel octaves take place in the *Agnus* between the superius and bassus (m. 1 and m. 4 [two sets]), and tenor and bassus (mm. 20-21). Parallel twelfths occur in the *Agnus* between the superius and bassus (mm. 90-91). See Plamenac, *Collected Works*, First Volume, pp. 1-14.

²⁶⁹The distribution of cadences by section is as follows: *Kyrie* (39), *Gloria* (66), *Credo* (93), *Sanctus* (75), and *Agnus* (35) = 308.

secondary cadences. Eighty-five of the primary cadences include the dissonant-suspension, while twenty-two of the secondary cadences include this structural element. Of the remaining 197 secondary cadences, thirty-two are simple 1-weight cadences. The mass includes a fair number of under third cadences, several of which are prominent. Two such examples occur in the *Sanctus* (m. 16, Gct0) and *Agnus* (m. 40, Gsc0), respectively.²⁷⁰

The *Missa Sine nomine* à3 includes two imperfect consonance type cadences. Both are secondary cadences. The imperfect consonance type secondary cadences occur in the *Gloria* in m. 27 (Gst0*) and in the *Sanctus* in m. 84 (Gst0*).

There are some imitative passages (some of which are canonic) included in the *Missa Sine nomine* à3 which warrant mentioning. The *Kyrie* includes a brief canon à3 which occurs at the unison between the three combinations of voices (superius and contratenor, superius and tenor, and contratenor and tenor). The *dux* is stated in the contratenor, is answered one measure later by the *comes* in the superius, which in turn is answered one measure later in the tenor (two complete measures after the introduction of the initial *dux*). The canon continues for a total of six measures (mm. 67-72). The *Kyrie* includes additional imitative passages as well; one such example occurs à2 between the superius and tenor (mm. 5-10).

The *Gloria* includes imitation at the unison between the superius and tenor (mm. 6-10). The tenor (*comes*) interpolates

²⁷⁰See Plamenac, *Collected Works*, First Volume, p. 25 and p. 29.

a rest in m. 8 (this is lacking in the *dux*) before proceeding in strict imitation at the unison until the middle of m. 10. Beginning in m. 10 and continuing through m. 12, the imitation between the superius and tenor is at the fifth below. The *Gloria* also contains imitation at the octave between the superius and tenor (mm. 57-65), and a pair of overlapping imitative passages à2 (mm. 69-81). With regard to the latter excerpt, the contratenor (*dux*) discontinues the strict imitation beginning in m. 73, while the superius and tenor continue in canon on the texts *Qui tollis peccata mundi* and *suscipe* (mm. 71-81).

The *Credo* migrates between canonic sections and relatively homophonic passages. For example, there is a strict three-part canonic excerpt which occurs between the contratenor, superius, and tenor (mm. 98-114) on the text *Et iterum venturus est cum gloria, iudicare vivos et mortuos*; this contrasts rather prominently with homophonic passages on the texts *Et ex Patre natum ante omnia saecula, Deum verum de Deo vero*, and *Et unam sanctam catholicam*, among others. Although the non-imitative segments are still somewhat contrapuntal, these may perhaps best be described more appropriately as agitated homophony, primarily when juxtaposed with Ockeghem's frequently florid style.

The *Sanctus* includes a brief canon à3 between the contratenor, superius, and tenor (mm. 23-27) on the text *Dominus*. The relatively terse *Agnus* includes succinct imitative passages as well. These occur in writing à2, and most frequently on the *qui tollis* texts included in the

threefold *Agnus*. Although none of the excerpts are particularly extended, the passage included on *qui tollis* in the *Agnus II* continues uninterrupted for several measures (mm. 49-56). The *Missa Sine nomine* à3 includes a substantial number of parallel unisons, fifths, octaves, and twelfths.²⁷¹

²⁷¹Parallel unisons occur in the *Kyrie* between the contratenor and tenor (m. 69 [with one interceding note in the contratenor]). Parallel fifths take place in the *Kyrie* between the superius and contratenor (mm. 54-55 [with one interceding note in the superius, and an intervening rest in the contratenor] and m. 71 [with one interceding note in the contratenor]), superius and tenor (m. 16), and contratenor and tenor (m. 14 [with one interceding note in the contratenor] and m. 74 [two sets; the first set includes an intervening rest in the contratenor]). Parallel octaves occur in the *Kyrie* between the superius and tenor (m. 12 [with one interceding note and an intervening rest in the superius, and three interceding notes in the tenor]). Parallel twelfths take place in the *Kyrie* between the superius and contratenor (m. 72 [two sets]). Parallel unisons occur in the *Gloria* between the contratenor and tenor (m. 44). Parallel fifths take place in the *Gloria* between the superius and contratenor (m. 45, mm. 62-63, mm. 94-95 [with intervening rest in the contratenor], and m. 150), superius and tenor (m. 2, m. 12 [with one interceding note in the tenor], mm. 29-30, m. 36, m. 39, and mm. 46-47), and contratenor and tenor (m. 9 [with one interceding note in the tenor] and m. 144 [with intervening rest in the contratenor]). Parallel octaves occur in the *Gloria* between the superius and tenor (mm. 133-134 [with two interceding notes in the superius]). Parallel twelfths take place in the *Gloria* between the superius and contratenor (mm. 22-23 [two sets; the second set includes an interceding note in the contratenor]). Parallel unisons occur in the *Credo* between the contratenor and tenor (m. 12 [with one interceding note in the tenor] and m. 21). Parallel fifths take place in the *Credo* between the superius and tenor (mm. 156-157 [with one interceding note in the superius], mm. 205-206, and mm. 225-226 [with one interceding note in the superius]), and contratenor and tenor (m. 51 [with one interceding note in the contratenor]). Parallel octaves occur in the *Credo* between the superius and tenor (m. 40 [with two interceding notes in the superius] and mm. 69-70 [with one interceding note each in the superius and tenor]). Parallel twelfths take place in the *Credo* between the superius and contratenor (mm. 75-76 [with one interceding note in the contratenor], mm. 86-87 [with one interceding note in the contratenor], and m. 120 [with one interceding note in the superius]). Parallel unisons occur in the *Sanctus* between the contratenor and tenor (m. 34 [with one interceding note in the contratenor] and mm. 133-134 [two sets; both sets are explicitly part of the ascending melodic design]). Parallel fifths take place in the *Sanctus* between the superius and contratenor (mm. 25-26 [with two interceding notes each in the superius and contratenor], m. 56 [with two interceding notes in the superius, one interceding note in the contratenor, and in writing à2], mm. 150-151 [these are explicitly part of the ascending melodic design, and occur in writing à2], and m. 181 [in writing à2]), superius and tenor (mm. 73-74), and contratenor and tenor (m. 87). Parallel octaves occur in the *Sanctus* between the superius and contratenor (mm. 64-65, mm. 131-133 [two sets; both sets are explicitly part of the ascending melodic design], and mm. 175-176 [with one interceding note in the superius, and in writing à2]), and contratenor and tenor (mm. 128-129 [with one interceding note in the tenor]). Parallel fifths take place in the *Agnus* between the superius and contratenor (mm. 34-35 [with one interceding note in the superius, two interceding notes in the contratenor, and in writing à2]). Ibid., pp. 15-29.

Rounding out our list of large-scale works are the Missae *Cuiusvis toni*, *Mi-mi*, and *Prolationum*. Each of these masses holds a unique place among the sacred works of Ockeghem (and indeed, in all of fifteenth century literature) for exceptional reasons. Because these masses are interesting from a theoretical as well as an historical perspective, special consideration will be given to each of them in turn.

The Missa *Cuiusvis toni*, while not the only work of its type composed during the fifteenth century, appears to have the distinction of being the earliest extant mass notated without clefs. Originally termed a *catholicon*²⁷² (and referred to as the *Missa ad omnem tonum*) by the sixteenth century Swiss theorist Glareanus in the *Dodekachordon* (1547), he contended that the Missa *Cuiusvis toni* (i.e., "Mass in any mode") should be able to be interpreted in any of what are commonly referred to as the four authentic medieval church modes.²⁷³ The work has proved to be a formidable challenge

²⁷²Another clefless composition of Ockeghem mentioned by Glareanus was celebrated in its day, namely, the rondeau *Prenez sur moi vostre exemple amoureux* (Copenhagen 291). It is a canon à 3 at the fourth above, and is eventually referred to by S. Heyden, *De arte canendi* (Nuremberg: Apud J. Petreium, 1540) as *Fuga trium vocum in epidiatessaron post perfectum tempus*.

²⁷³Cadence data for the Missa *Cuiusvis toni* has initially been rendered within a phrygian (E 0-flat) framework. This decision was based on having tested the mass against all pragmatic and theoretical modal constructs, and deducing that the work operates very successfully within an E 0-flat pitch structure. It may be that the mass was conceived as a phrygian work from the outset. Although the work can operate successfully in E 0-flat, it is this writer's contention that only after first examining the degrees upon which cadences occur in the complete works of Ockeghem will the proper foundation be laid in order to begin to understand the overall pitch-center construct of the Missa *Cuiusvis toni*. (This view will be explained in greater detail in Chapter IV.) Clef configuration for the determination of cadences within an E 0-flat *Cuiusvis toni* in Plamenac is as follows: superius employs baritone clef and notes are read an octave higher than written; contratenor employs G-clef and notes are read an octave lower than written; tenor employs soprano clef and notes are read an octave lower than written; and bassus employs mezzo-soprano clef and

and the subject of much debate among scholars, having been shrouded in mystery, examined, transcribed, performed, and recorded in a number of versions.²⁷⁴

The *Missa Cuiusvis toni* contains 373 cadences.²⁷⁵ Fifty-six of these are primary cadences, while 317 are secondary cadences. Forty-three of the primary cadences include the dissonant-suspension, while twenty-eight of the

notes are read an octave lower than written. See Plamenac, *Collected Works*, First Volume, pp. 44-56.

²⁷⁴One of the earliest modern attempts to decipher the cryptic *Missa Cuiusvis toni* [i.e., *Cujusvis toni*] was undertaken by A. W. Ambros, *Geschichte der Musik*, vol. 3 (Leipzig: F. E. C. Leuckart, 1893) pp. 177-178. Related commentary may be found in O. Kade, ed., *Geschichte der Musik*, vol. 5 (Leipzig: F. E. C. Leuckart, 1911) pp. [xv]-xvii. The following operative pitch centers are offered as possibilities: D and A (re), mi (E-), ut connexum (F, fa ut) and ut disjunctum (G-g). Kade asserts that in order for A, D or F to be the *finalis* (i.e., *Finaltöne*), editorial accidentals are required. For an introduction to the problems encountered and possible solutions for the *Missa Cuiusvis toni*, see J. Levitan, "Ockeghem's Clefless Compositions," *The Musical Quarterly* 23 (1937) pp. 440-464; and C. Goldberg, "Cuiusvis toni: Ansätze zur Analyse einer Messe Johannes Ockeghems," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 42, no. 1 (1992) pp. 3-35. Goldberg's essay describes the work as a true compendium of fifteenth century resources (e.g., homophonic texture, fauxbourdon, imitation, recitative and declamation, voice-part dramaturgy, and modal possibilities); however, his discussion of the *catholicon* as "... a kind of spatial superstructure within which ever new musical resources move like constellations" and the tonal order of the work as "... a symbolic demonstration of the reality of the universe" tends to darken rather than clarify the inner design and organization of the mass. For a recent edition, see G. Houle, ed., *Ockeghem's Missa Cuiusvis toni: In Its Original Notation and Edited in All the Modes* (Bloomington: Indiana University Press, 1992). Houle holds the traditional view that the *catholicon*, with the addition of editorial accidentals, can operate within the dorian, phrygian, lydian or mixolydian frameworks. The edition includes mensural notation with a text underlay based on the *Chigi Codex*. Urquhart is more skeptical, however, asserting that the *Missa Cuiusvis toni* will work most feasibly within the E 0-flat and A 0-flat contexts. See P. Urquhart, "The Myth of the *Missa Cuiusvis toni*," unpublished paper read at the 18th Medieval and Renaissance Music Conference, Royal Holloway and Bedford New College, Egham, Surrey, 1990. Additional information may be found in L. Perkins, "Modal Strategies in Ockeghem's *Missa Cuiusvis toni*," in *Music Theory and the Exploration of the Past*, edited by C. Hatch and D. W. Bernstein (Chicago: Carpenter Festschrift, 1993) pp. 69-79. The best and most authoritative editions of the mass remain those of Plamenac, *Collected Works*, First Volume, pp. 44-56; van Benthem, *Masses*, III/3 [re-mi] and III/4 [fa-ut] (pp. 1-21/1-21 and pp. 1-21 respectively); and D. Fallows, *Missa Cuiusvis toni: For Four Voices: Version in the Phrygian Mode* (London: Mapa Mundi, 1989) pp. 1-24.

²⁷⁵The distribution of cadences by section is as follows: Kyrie (20), Gloria (85), Credo (138), Sanctus (85), and Agnus (45) = 373.

secondary cadences include this structural element. Of the remaining 289 secondary cadences, thirty-one are simple 1-weight cadences.

The *Missa Cuiusvis toni* includes seven imperfect consonance type cadences. Three of these are primary, while the remaining four are secondary. The imperfect consonance type primary cadences occur in the *Credo* in m. 109 (E--2+*), m. 164 (Asc3+*), and m. 187 (Est4+*), while the imperfect consonance type secondary cadences take place in the *Kyrie* in m. 19 (Ast0+*), in the *Gloria* in m. 65 (Act0+*), and in the *Credo* in m. 135 (Act1*) and m. 142 (Act0*).

There are a number of characteristics present in the *Missa Cuiusvis toni* additional to those described by Goldberg in his essay²⁷⁶ which warrant mentioning. These include a fair number of under third cadences and "fauxbourdon like" excerpts, as well as the addition of a fifth part (more properly, a split between voices) in the *Credo* in its final measure (m. 187) in the bassus. Perhaps most strikingly, the mass includes a substantial number of cadences--the majority of which are primary--with structural voices undefined.

As has been shown repeatedly in this study thus far, it is not unusual to find secondary cadences with structural voices undefined in the works of Ockeghem. The *Missa Cuiusvis toni* contains four such instances as well. These occur in the *Credo* in m. 24 (E--0+), m. 30 (A--0), and m. 38 (A--0), and in the *Sanctus* in m. 39 (A--1). What is intriguing, however, is

²⁷⁶Goldberg, "Cuiusvis toni: Ansätze zur Analyse einer Messe Johannes Ockeghems," pp. 3-35.

that the mass includes eleven examples of primary cadences with structural voices undefined, and of these, no less than ten are greater than 1-weight. The eleven instances occur in the *Kyrie* in m. 24 (E--3), in the *Gloria* in m. 59 (E--3), in the *Credo* in m. 15 (A--2), m. 20 (A--2), m. 33 (A--3), m. 49 (E--2), m. 109 (E--2+*), m. 122 (A--1+), m. 167 (A--2), and m. 181 (E--3), and in the *Sanctus* in m. 33 (A--3).

The present writer would speculate that Ockeghem designed several significantly emphasized cadences in the *Missa Cuiusvis toni* in a particular fashion given the peculiar modal properties within which the work would need ostensibly to operate. To state it slightly differently, it is quite probable that the relatively substantial number of primary cadences with structural voices undefined was imperative in order to preserve a degree of commonality with regard to the varying modalities within which the *Missa Cuiusvis toni* ought to be able to be rendered. It is important to note, however, that whichever pitch center is employed for the mass, the weight of the cadences (as well as which voices remain structurally undefined) will not be altered, and that only the pitch upon which the cadences take place will change. The *Missa Cuiusvis toni* includes a substantial number of parallel unisons, fifths, octaves, twelfths, and fifteenth²⁷⁷.

²⁷⁷Parallel unisons occur in the *Kyrie* between the superius and tenor (m. 30 [with one interceding note in the tenor]). Parallel fifths take place in the *Kyrie* between the superius and contratenor (m. 6, m. 18, mm. 20-22 [two sets], and m. 29 [with one interceding note in the superius]), superius and tenor (m. 6 [with one interceding note in the superius]), and contratenor and tenor (m. 30). Parallel unisons occur in the *Gloria* between the tenor and bassus (m. 83 [with one interceding note in the bassus]). Parallel fifths take place in the *Gloria* between the superius and contratenor (m. 4, mm. 15-16 [with one interceding note in the

superius], mm. 23-24 [three sets], mm. 47-48, mm. 67-68, mm. 69-70, and m. 75), superius and tenor (m. 4 and m. 29), contratenor and tenor (mm. 20-21 [two sets]), contratenor and bassus (mm. 11-12), and tenor and bassus (mm. 12-13 [with one interceding note in the tenor], and m. 30 [with one interceding note each in the tenor and bassus]). What could have been parallel fifths in the *Gloria* between the contratenor and tenor (mm. 26-27) are avoided through the inclusion of a rest in the contratenor (m. 26). What could have been parallel fifths in the *Gloria* between the contratenor and bassus (m. 20) are avoided through the inclusion of a rest in the bassus. Parallel octaves occur in the *Gloria* between the superius and contratenor (mm. 3-4), superius and tenor (m. 8, m. 10, and mm. 83-84 [two sets]), and contratenor and bassus (m. 29). Parallel twelfths take place in the *Gloria* between the superius and bassus (m. 7 and m. 14). Parallel fifteenths occur in the *Gloria* between the superius and bassus (m. 15). Parallel unisons take place in the *Credo* between the superius and contratenor (mm. 5-6 [with intervening rest in the contratenor]), superius and tenor (m. 6). Parallel fifths occur in the *Credo* between the superius and contratenor (m. 31 [two sets; the second set includes one interceding note each in the superius and contratenor], mm. 68-69 [with one interceding note each in the superius and contratenor], m. 106, mm. 124-125, and m. 128), superius and tenor (m. 5, mm. 66-67 [with intervening rest in the superius], mm. 136-137, m. 140 [with two interceding notes in the tenor], and m. 163), contratenor and tenor (m. 31 [with two interceding notes in the contratenor], m. 146 [with two interceding notes in the contratenor], and an intervening rest in the tenor], and mm. 183-184 [with one interceding note each in the contratenor and tenor]), contratenor and bassus (mm. 4-5, mm. 28-29 [two sets; the second set includes one interceding note each in the contratenor and bassus], mm. 36-37 [with two interceding notes in the contratenor], mm. 40-42 [two sets; the first set includes one interceding note each in the contratenor and bassus], and mm. 86-87 [with intervening rest in the contratenor]), and tenor and bassus (mm. 59-60, m. 120, mm. 122-123, mm. 141-142 [with one interceding note in the tenor], m. 143, and m. 185). Parallel octaves take place in the *Credo* between the superius and tenor (mm. 2-3 [with one interceding note each in the superius and tenor], m. 4, m. 7 [with one interceding note in the superius], and m. 31 [with one interceding note in the superius]), and contratenor and tenor (m. 184 [with one interceding note in the contratenor]). Parallel twelfths occur in the *Credo* between the superius and tenor (mm. 84-85 [with one interceding note each in the superius and tenor]), and superius and bassus (mm. 137-138). What may be parallel unisons take place in the *Sanctus* between the contratenor and tenor (mm. 70-71); the ambiguity is due to there being an intervening rest in the contratenor (m. 71). Parallel fifths occur in the *Sanctus* between the superius and contratenor (m. 4, mm. 37-38 [with intervening rest in the contratenor], m. 67 [with one interceding note in the contratenor], m. 73, mm. 103-104, and m. 108 [with one interceding note in the superius]), superius and tenor (mm. 7-8 [with intervening rest in the tenor] and m. 13), superius and bassus (m. 93 [with two interceding notes in the bassus], contratenor and tenor (m. 9, m. 31, and mm. 46-47), contratenor and bassus (m. 31 [two sets; the second set includes one interceding note in the contratenor]), and tenor and bassus (m. 61 [with one interceding note in the bassus])). Parallel octaves take place in the *Sanctus* between the superius and contratenor (mm. 83-84 [with three interceding notes in the superius, and an intervening rest in the contratenor]), superius and tenor (m. 15), and contratenor and bassus (m. 22, m. 54 [with intervening rest in the contratenor], and mm. 63-64). Parallel twelfths occur in the *Sanctus* between the superius and contratenor (mm. 79-80), and superius and bassus (m. 21 and mm. 68-69 [with two interceding notes in the superius]). Parallel fifteenths take place in the *Sanctus* between the superius and bassus (m. 14). Parallel fifths occur in the *Agnus* between the contratenor and tenor (mm. 21-22), and tenor and bassus (mm. 6-7 [with one interceding note in the bassus] and mm. 42-43 [with three interceding

The traditional view maintains that the *Missa Mi-mi*²⁷⁸ is so named due to the outlining of the interval resulting from solmizing *mi* in the *hexachordum naturale* and *mi* in the *hexachordum molle*; that is to say, in the "natural" and "soft" hexachords.²⁷⁹ However, this interpretation is not without opposition, having been challenged by Gerald Abraham, who remarked,

The *Missa Mi-mi*, Ockeghem's supreme masterpiece, is freely composed and probably owes its name to the fact that every voice begins each movement with either E (*mi* in the 'natural hexachord') or B (*mi* in the 'hard hexachord').²⁸⁰

The characteristic interval of a descending perfect fifth (i.e., E-A) opens the mass, and recurs throughout the work (often in the bassus) as the strongest motto theme.²⁸¹ The *Missa Mi-mi* contains some remarkable passages (especially

notes in the tenor)). What could have been parallel fifths in the *Agnus* between the superius and contratenor (mm. 13-14) are avoided through the inclusion of a rest in the contratenor (m. 13). See Plamenac, *Collected Works*, First Volume, pp. 44-56.

²⁷⁸There are at least two other works which share this title and whose authorship can be identified with certainty. These are the masses by Mabrianus de Orto and Mattheus Pipelare, respectively. Additionally, Nicholas Gombert begins his *Missa Je suis desheriteé* (based on the Cadéac or Lupi chanson of the same name) with the identical motto theme, albeit transposed. For current scholarship regarding the mass and the models upon which it is ostensibly based, as well as imitative techniques employed, see Fitch, *Johannes Ockeghem: Masses and Models*, pp. 159-177.

²⁷⁹This assumption is valid only if one solmizes *mi* on the low A of a *hexachordum molle* that begins on the F below *gamma ut*.

²⁸⁰G. Abraham, *The Concise Oxford History of Music* (Oxford: Oxford University Press, 1985) p. 163.

²⁸¹The motto theme in the bassus of the *Kyrie* has been shown by B. Hudson to have been quoted by Obrecht in his *Missa Sicut spina rosam*. The head-motive is quoted in the *Kyrie*, *Sanctus*, and (in its entirety), *Agnus*. Additionally, Hudson asserts that the *Missa Sicut spina rosam* reveals stylistic traits characteristic of Ockeghem (due to the mass having been penned in memory of the composer), and in doing so, may hold a key to a plausible dating of the work. See B. Hudson, "Obrecht's Tribute to Ockeghem," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 37 (1987) pp. 3-13. See also Picker, *Johannes Ockeghem and Jacob Obrecht*, p. 70.

during the opening of the *Credo*)²⁸² and appears to incorporate, with a few notable exceptions, relatively little imitation throughout.²⁸³

The *Missa Mi-mi* contains 462 cadences.²⁸⁴ Seventy-nine of these are primary cadences, and 383 are secondary cadences. Seventy-one of the primary cadences include the dissonant-suspension in their construction, while forty-four of the secondary cadences include this structural element. Of the remaining 339 secondary cadences, fifty-eight are simple 1-weight cadences.

The *Missa Mi-mi* includes seven imperfect consonance type cadences. Three of these are primary cadences, while the remaining four are secondary cadences. The imperfect consonance type primary cadences occur in the *Gloria* in m. 147 (Acbl+*), in the *Credo* in m. 53 (Csc2*), and in the *Sanctus* in m. 42 (Csc1+*), while the imperfect consonance type secondary

²⁸²Note, for example, the extraordinary linear movement and treatment of dissonance of all four parts beginning with the superius-tenor cadence on A in m. 16 (Ast1+) leading to the superius-tenor cadence on C in m. 19 (Cst0+). The dissonances are brought about in part by a signed B-flat (within an E 0-flat work) in the tenor (m. 17) against linear E-naturals in the superius and contratenor, followed in close proximity by linear 8-7 (C-B) movement in the superius and tenor and vertical 7-8 (B-C) retardation in the tenor and bassus (m. 18). It should be noted that the numerals 8-7 and 7-8 refer to relationships of linear and harmonic intervals relative to the lowest sounding pitch (C) in context, and not to that of pitch degrees within E 0-flat (B = 5 and C = 6, respectively). It is also interesting to note that a shift in modal polarity toward the phrygian dominant (C = dominant in an untransposed E 0-flat) has occurred. See Plamenac, *Collected Works*, Second Volume, pp. 7-8.

²⁸³However, an interesting study suggests that the *Missa Mi-mi* may not be as freely composed as had once been thought, and that it contains hidden canons (both strict and free) which function somehow structurally in what the author refers to as "the progress of the voices." See I. Godt, "An Ockeghem Observation: Hidden Canon in the *Missa Mi-mi*?", *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 41, no. 2 (1991) pp. 79-85.

²⁸⁴The distribution of cadences by section is as follows: *Kyrie* (41), *Gloria* (123), *Credo* (138), *Sanctus* (77), and *Agnus* (83) = 462.

cadences take place in the *Gloria* in m. 130 (Ast0+*), and in the *Agnus* in m. 16 (Dsc0+*), m. 20 (Ast0+*), and m. 90 (Cst0+*).

The *Missa Mi-mi* includes some characteristics which warrant discussion. For example, there are instances of "hidden" imitation which occur throughout the mass. One such passage takes place in the *Credo*. The imitation occurs between the bassus (mm. 28-31) and the overlapping superius (mm. 30-33). The mass is also comprised of a number of homophonic excerpts as well as "fauxbourdon like" sonorities, and includes the addition of a fifth part (more properly, a split between voices) in the *Gloria* at the conclusion of the *Filius Patris* (mm. 62-63) in the bassus, and in the *Agnus* in its final measure (m. 123) in the superius. The *Missa Mi-mi* includes a significant number of parallel unisons, fifths, octaves, twelfths, and fifteenth.²⁸⁵

²⁸⁵Parallel unisons occur in the *Kyrie* between the contratenor and bassus (mm. 33-34 [with one interceding note in the bassus]). Parallel fifths take place in the *Kyrie* between the superius and contratenor (m. 10 [two sets]), superius and tenor (m. 29), superius and bassus (mm. 33-34 [with one interceding note each in the superius and bassus]), and contratenor and bassus (mm. 22-23 [with one interceding note in the contratenor]). What could have been parallel fifths in the *Kyrie* between the superius and contratenor (m. 42) are avoided through the inclusion of a rest in the superius. What could have been parallel fifths in the *Kyrie* between the superius and tenor (mm. 2-3) are avoided through the inclusion of a rest in the superius (m. 3). Parallel octaves occur in the *Kyrie* between the superius and bassus (m. 7), and contratenor and tenor (m. 33). What could have been parallel fifths in the *Kyrie* between the contratenor and bassus (mm. 8-9) are avoided through the inclusion of three notes in the contratenor and two rests in the bassus (m. 8). Parallel twelfths take place in the *Kyrie* between the superius and bassus (mm. 3-4 and mm. 28-29). Parallel unisons occur in the *Gloria* between the contratenor and tenor (m. 16 [with one interceding note in the tenor]). Parallel fifths take place in the *Gloria* between the superius and contratenor (m. 7, m. 10, mm. 48-49, m. 55, m. 78, mm. 79-80, m. 122, mm. 152-153 [two sets], m. 155, and mm. 158-159), superius and tenor (m. 14 [with one interceding note in the tenor], m. 58 [two sets], mm. 138-139 [with one interceding note in the tenor], m. 147, mm. 154-155 [with two interceding notes in the superius], and mm. 159-160), contratenor and tenor (mm. 20-21 [with two interceding notes in the contratenor], mm. 25-26 [with one interceding note in the tenor], mm. 49-50 [two sets; the first set includes two

interceding notes in the contratenor, and the second set includes one interceding note in the tenor], mm. 123-124 [with one interceding note in the contratenor], and mm. 144-145 [with three interceding notes in the contratenor, and an intervening rest in the tenor]], contratenor and bassus (m. 21, mm. 26-27, m. 35 [with two interceding notes in the bassus], m. 36 [with two interceding notes in the contratenor], m. 41 [with one interceding note in the contratenor], m. 61, and mm. 136-137), and tenor and bassus (mm. 54-55 [with intervening rest in the bassus], mm. 118-119, and m. 153). Parallel octaves occur in the *Gloria* between the superius and contratenor (m. 40 [with one interceding note in the superius], m. 49, and mm. 141-142 [with one interceding note in the superius]), superius and tenor (mm. 17-18 [with two interceding notes in the superius], m. 22 [with one interceding note in the superius], m. 53 [with one interceding note in the superius], m. 59, and mm. 158-159 [with three interceding notes in the superius]), superius and bassus (mm. 57-58 [with one interceding note in the superius] and mm. 76-77 [with one interceding note in the superius]), contratenor and bassus (mm. 77-78, mm. 110-111 [with one interceding note in the contratenor], and mm. 140-141 [with an intervening rest in the contratenor and bassus]), and tenor and bassus (mm. 8-9 [with one interceding note in the tenor, and an intervening rest in the bassus], and mm. 160-162 [with one interceding note in the tenor, and an intervening rest in the bassus])). What may be parallel octaves take place in the *Gloria* between the superius and tenor (mm. 25-26); the ambiguity is due to there being one interceding note in the tenor, and an intervening rest in the superius (m. 25). Parallel twelfths occur in the *Gloria* between the superius and tenor (mm. 121-122), and superius and bassus (m. 3, m. 7, mm. 28-29 [with two interceding notes in the superius], mm. 41-42, and mm. 158-159 [with two interceding notes in the superius])). Parallel fifteenths take place in the *Gloria* between the superius and bassus (m. 54 [with two interceding notes in the superius, and one interceding note in the bassus])). Parallel unisons occur in the *Credo* between the superius and contratenor (m. 95 [with intervening rest in the contratenor, and in writing à2], mm. 165-166 [with one interceding note each in the superius and contratenor, and an intervening rest in the contratenor]), and mm. 250-251 [two sets]), and tenor and bassus (mm. 51-52 [with two intervening rests in the tenor])). Parallel fifths take place in the *Credo* between the superius and contratenor (mm. 27-28 [with two interceding notes in the superius], mm. 32-33 [with intervening rest in the contratenor], m. 40, m. 43, m. 46 [with one interceding note in the superius], m. 51 [two sets, and only if *musica ficta* (B-flat) is applied in the contratenor], m. 102 [with one interceding note each in the superius and contratenor], mm. 126-127 [with one interceding note in the superius], mm. 140-141 [two sets; the first set includes one interceding note in the superius], m. 147, mm. 173-174, mm. 179-181 [with two interceding notes in the superius, and one interceding note and an intervening rest in the contratenor], mm. 202-203, and mm. 255-257 [two sets; the second set includes one interceding note in the superius]), superius and tenor (m. 15 [with one interceding note in the superius], mm. 45-46, mm. 81-82, m. 82 [two sets], m. 86 [with one interceding note in the superius], mm. 130-131, mm. 136-137, mm. 159-161 [with one interceding note in the tenor], mm. 163-164 [two sets], and m. 250 [with one interceding note in the tenor]), superius and bassus (m. 73, m. 79, and mm. 249-250 [with one interceding note each in the superius and bassus]), contratenor and tenor (m. 30 [with one interceding note in the tenor], mm. 58-59 [with one interceding note in the tenor], m. 138 [with one interceding note in the tenor], m. 151, mm. 174-175 [with one interceding note in the tenor], and mm. 252-253 [with two interceding notes in the tenor]), contratenor and bassus (m. 57, mm. 128-129, mm. 132-133 [with intervening rest in the contratenor], mm. 167-168, and m. 174), and tenor and bassus (m. 10, mm. 48-49 [with one interceding note in the bassus], mm. 135-136, mm. 170-172 [with two interceding notes in the bassus], mm. 227-229 [with one interceding note in the tenor], and mm. 251-252 [with one interceding note in the bassus])). Parallel octaves

occur in the *Credo* between the superius and contratenor (m. 17 [with one interceding note in the superius], mm. 17-18 [with one interceding note in the superius], and m. 38), superius and tenor (mm. 11-12 [with two interceding notes in the superius] and mm. 252-255 [seven sets; these are explicitly part of the ascending and descending melodic design]), superius and bassus (mm. 72-73 [with two interceding notes in the superius, and one interceding note in the bassus], and mm. 113-114), contratenor and bassus (mm. 35-36 [with three interceding notes in the contratenor, and an intervening rest in the bassus], mm. 239-241 [with intervening rest in the bassus], and mm. 246-247), and tenor and bassus (mm. 160-161 [with one interceding note in the tenor]). Parallel twelfths take place in the *Credo* between the superius and bassus (m. 49, mm. 76-77, mm. 83-84, and mm. 159-160). Parallel unisons occur in the *Sanctus* between the superius and contratenor (m. 62), superius and tenor (m. 58), contratenor and tenor (m. 4 [with one interceding note in the tenor]), and tenor and bassus (mm. 56-57 [two sets]). Parallel fifths take place in the *Sanctus* between the superius and contratenor (mm. 9-10 [two sets; the first set includes three interceding notes in the superius and one interceding note in the contratenor, and the second set includes one interceding note in the contratenor], m. 11, mm. 14-15 [with one interceding note in the contratenor], mm. 21-22, m. 22 [with one interceding note each in the superius and contratenor], m. 24, mm. 25-26 [two sets], m. 31 [with three interceding notes in the superius], m. 41 [with one interceding note each in the superius and contratenor], m. 54, and m. 59), superius and tenor (m. 22 [with one interceding note each in the superius and tenor], mm. 53-54 [with one interceding note each in the superius and tenor], m. 64, and mm. 90-91 [two sets; the first set includes one interceding note each in the superius and tenor]), and contratenor and bassus (m. 21 [with one interceding note in the bassus], m. 51 [with one interceding note in the contratenor, and an intervening rest in the bassus], m. 56 [with intervening rest in the bassus], and m. 57). Parallel octaves occur in the *Sanctus* between the superius and tenor (m. 10 [two sets; the second set includes one interceding note in the superius], and mm. 51-52), contratenor and bassus (m. 5, m. 57, and m. 62), and tenor and bassus (m. 10). Parallel twelfths take place in the *Sanctus* between the superius and tenor (mm. 17-18, m. 62, and mm. 95-96), superius and bassus (m. 53), and contratenor and bassus (m. 10). Parallel fifteenths occur in the *Sanctus* between the superius and bassus (mm. 5-6 [with one interceding note in the superius], and m. 61 [with one interceding note in the bassus]). Parallel unisons take place in the *Agnus* between the tenor and bassus (m. 22). Parallel fifths occur in the *Agnus* between the superius and contratenor (mm. 3-4 [with one interceding note in the contratenor], mm. 5-6 [two sets; the first and second sets include one interceding note in the contratenor], mm. 7-8 [with one interceding note in the contratenor], mm. 23-24 [two sets], mm. 56-57 [with one interceding note in the contratenor, and an intervening rest in the superius], m. 76, m. 94, and m. 117), superius and bassus (mm. 18-19 [two sets; the second set includes one interceding note in the superius] and m. 22 [with one interceding note in the superius]), contratenor and tenor (mm. 6-7 [with two interceding notes in the contratenor, and two intervening rests in the tenor], mm. 7-8 [with one interceding note in the tenor], m. 22, and mm. 83-84 [with two interceding notes each in the contratenor and tenor]), and contratenor and bassus (m. 6 [with two interceding notes in the contratenor], mm. 20-21 [with three interceding notes in the bassus, and two intervening rests in the contratenor], m. 26, m. 31 [two sets; the first set includes one interceding note in the bassus, the second set includes one interceding note in the contratenor, and both sets occur in writing à2], mm. 54-55 [two sets; the first set includes one interceding note in the contratenor, and the second set includes an intervening rest in the bassus], m. 59, and m. 98 [with intervening rest in the contratenor]). Parallel octaves take place in the *Agnus* between the superius and contratenor (mm. 52-53 [with two interceding notes in the contratenor, and one interceding note in the superius]), superius and tenor (mm. 119-122 [with one interceding note in

The *Missa Prolationum* is indisputably one of the most ingenious masses ever conceived. When considered in conjunction with *Prenez sur moi* and the *Missa Cuiusvis toni*, it is no wonder why such works have been the subject of extensive analysis, investigation, and scrutiny by musicologists and theorists alike. However, it should be emphasized that these compositions are highly atypical for Ockeghem, especially when juxtaposed with the remaining thirty-nine authenticated works, and that non-imitative linear counterpoint more frequently predominates.

The *Missa Prolationum* could aptly be termed a canonic mensuration mass,²⁸⁶ in that virtually all segments of the work contain double mensuration canons.²⁸⁷ Ockeghem notated

the superius]], superius and bassus (m. 57 [with one interceding note in the superius]), contratenor and bassus (m. 21 and m. 52 [with one interceding note in the contratenor]), and tenor and bassus (m. 19). What could have been parallel octaves in the *Agnus* between the superius and contratenor (mm. 59-60) are avoided through the inclusion of a rest in the superius (m. 60). Parallel twelfths occur in the *Agnus* between the superius and bassus (mm. 54-55 [with two interceding notes in the superius, and an intervening rest in the bassus], and mm. 101-102)). See Plamenac, *Collected Works*, Second Volume, pp. 1-20.

²⁸⁶The frequently referred to remark of Tinctoris (1477) that only music of the previous forty years deserved to be called music is the subject of an interesting study by C. Gottwald. The author investigates the development during the nineteenth century of the idea of the *avant-garde*. Music in the mid-fifteenth century was often defined in its own terms, often without direct reference to liturgical practice. Gottwald purports that with the assistance of the *cantus firmus*, composers were able "... to extend the proportions of Mass settings to a symphonic large-scale form," and that Ockeghem's use of canonic and *cantus firmus* techniques helped to introduce the concept of an absolute work of music. See C. Gottwald, "Johannes Ockeghem: Bericht über den Erzavantgardisten," in *Revolution in der Musik: Avantgarde von 1200 bis 2000*, edited by A. Riethmüller (Kassel, Germany: Bärenreiter, 1989) pp. 55-65.

²⁸⁷A partial analysis of the *Missa Prolationum* may be found in Reese, *Music in the Renaissance*, rev. ed., pp. 133-135. A compositional and structural analysis of the mass which emphasizes the principles one ought to follow when transcribing the work into modern notation is included in R. Vliegen, "Jugo seiki no fuge no giho: Joh. Ockeghem *Missa Prolationum*," *Geijutsu, Japan* 2 (1973) pp. 45-56. Vliegen includes illustrations, a facsimile, and musical examples. Regarding the performance practice and notation, see B. Simmons, "Johannes Ockeghem's *Missa Prolationum*: Performance Practice and Transcription" (D.M.A. Thesis, Case Western

only two of the parts, the others having to be derived from these according to their respective prolations and corresponding time intervals.²⁸⁸ Variety is achieved through the construction of the canons at differing intervals (from the unison to the octave); since many of the canons are not perceivable²⁸⁹ due to the length of the time displacement between *dux* and *comes*, what might have resulted in monotony is dexterously avoided.

The *Missa Prolationum* contains 599 cadences.²⁹⁰ Ninety of these are primary cadences, and 509 are secondary cadences. Eighty-three of the primary cadences include the dissonant-suspension, while forty-eight of the secondary cadences include this structural element. Of the remaining 461 secondary cadences, ninety-seven are simple 1-weight cadences.

The *Missa Prolationum* includes ten imperfect consonance type cadences. Three of these are primary, while the remaining seven are secondary. The imperfect consonance type primary cadences occur in the *Credo* in m. 67 (Ctb1+*), and in the *Agnus* in m. 75 (Csc1+*) and m. 81 (Gsc1+*). The imperfect

Reserve University, 1976).

²⁸⁸Plamenac transcribes all of the parts, and furnishes commentary as well as variant readings. See Plamenac, *Collected Works*, Second Volume, pp. xx-xxviii (commentary) and pp. 21-36 (edition). For editions additional to those of Plamenac and van Benthem, see M. Park, "The *Missa Prolationum* of Johannes Ockeghem: A Performing Edition" (M.A. Thesis, Kent State University, 1976); and D. Condon, ed., *Missa Prolationem* [sic] (Espoo, Finland: Fazer Music, 1992).

²⁸⁹Even in a work based on canonic writing and complex mensurations, Ockeghem frequently takes pains to conceal his strict imitative writing. Ironically, many of the aesthetic components inherent in his (ostensibly) non-imitative works result from one having discovered, after repeated hearings, passages of "hidden" imitation.

²⁹⁰The distribution of cadences by section is as follows: *Kyrie* (64), *Gloria* (176), *Credo* (185), *Sanctus* (69), and *Agnus* (105) = 599.

consonance type secondary cadences take place in the *Kyrie* in m. 121 (Ftb1*) and m. 123 (Dcb0+*), in the *Gloria* in m. 70 (Bbst0+*), in the *Credo* in m. 148 (Dst0+*), in the *Sanctus* in m. 49 (Cst1*), and in the *Agnus* in m. 66 (Csc1*) and m. 69 (Csc0+*).

The *Miss Prolationum* includes at least two events (brought about by two pairs of canons at the fifth above) which are seemingly cadential. These occur in the *Credo* between the *dux* (contratenor and bassus, m. 149, [Ccb1]) and *comes* (superius and tenor, m. 157, [Gst1]). Although the rhythmic component (dotted rhythms in contrary motion in both instances) prior to approaching the octave might persuade one to include these incidents as cadences, the characteristic patterns of third to unison or sixth to octave are lacking. As such, neither event has been included in the cadence data. The mass includes the addition of a fifth part (more properly, a split between voices) at the conclusion of the initial *Kyrie* in the tenor (m. 18). The *Missa Prolationum* includes a plethora of parallel unisons, fifths, octaves, and twelfths.²⁹¹

²⁹¹Parallel unisons occur in the *Kyrie* between the superius and contratenor (m. 1). Parallel fifths take place in the *Kyrie* between the superius and contratenor (m. 13 and m. 116 [only if *musica ficta* (B-flat) is not applied in the superius]), superius and tenor (m. 117), superius and bassus (m. 15), and tenor and bassus (mm. 6-7 [with one interceding note in the tenor]). What could have been parallel fifths in the *Kyrie* between the superius and contratenor (mm. 9-10) are avoided through the inclusion of a rest in the superius (m. 10). Parallel octaves occur in the *Kyrie* between the superius and tenor (mm. 4-5 [with one interceding note in the superius] and m. 124), contratenor and tenor (m. 10 and mm. 112-113 [with one interceding note in the contratenor, and an intervening rest in the tenor]), and contratenor and bassus (mm. 6-7 [with one interceding note in the contratenor], m. 10 [with two interceding notes in the contratenor], and m. 122 [with intervening rest in the contratenor]). Parallel twelfths take place in the *Kyrie* between the superius and tenor (mm. 52-53 and mm. 54-55 [these may be rectified if *musica ficta* (B-flat) is applied in the superius in m. 54; however, *musica ficta* may be required in both parts (B-flat in the superius and E-flat in the tenor) which would then authenticate the parallelism]), superius and bassus (mm. 110-111

[with one interceding note in the superius, and an intervening rest in the bassus]), and contratenor and bassus (mm. 25-26 [only if *musica ficta* (B-flat) is not applied in the contratenor], and mm. 27-28). Parallel unisons occur in the *Gloria* between the superius and contratenor (mm. 44-45 [with one interceding note in the contratenor, and two intervening rests in the superius]), contratenor and tenor (m. 104 [with one interceding note each in the contratenor and tenor], mm. 125-126 [with intervening rest in the contratenor], and m. 127 [with one interceding note in the contratenor]), and tenor and bassus (mm. 11-12 [with intervening rest in the bassus] and m. 131 [with intervening rest in the bassus]). Parallel fifths take place in the *Gloria* between the superius and contratenor (mm. 9-10 [with one interceding note in the superius], m. 40 [with one interceding note each in the superius and contratenor], m. 42, m. 50 [with intervening rest in the contratenor], m. 122, mm. 126-127, m. 130 [with one interceding note in the superius], and m. 137 [with one interceding note each in the superius and contratenor]), superius and tenor (m. 9 [with one interceding note in the superius], m. 25, m. 38 [with one interceding note in the tenor], m. 48 [with intervening rest in the superius], m. 52 [with intervening rest in the superius], m. 67, mm. 111-112 [with one interceding note in the tenor, and an intervening rest in the superius], m. 123, and m. 141), superius and bassus (mm. 113-114 [with intervening rest in the superius]), contratenor and tenor (mm. 4-6 [with one interceding note in the contratenor, and two interceding notes in the tenor], m. 19 [with intervening rest in the tenor], mm. 21-22 [with one interceding note in the tenor], mm. 32-33 [with one interceding note each in the contratenor and tenor], m. 48 [with two interceding notes in the contratenor, and one interceding note in the tenor], mm. 76-77 [with two interceding notes in the contratenor], mm. 120-121 [with one interceding note in the tenor, and an intervening rest in the contratenor], and m. 138 [with two interceding notes each in the contratenor and tenor]), contratenor and bassus (m. 11 [with one interceding note in the contratenor], m. 27, m. 54 [with intervening rest in the contratenor], m. 79, m. 111 [with one interceding note in the bassus], mm. 123-124 [with one interceding note in the bassus, and an intervening rest in the contratenor], and m. 135), and tenor and bassus (mm. 3-4 [with one interceding note in the bassus, and an intervening rest in the tenor], mm. 28-29 [with one interceding note in the tenor, and an intervening rest in the bassus], and m. 105). What could have been parallel fifths in the *Gloria* between the superius and contratenor (m. 128) are avoided through the inclusion of a rest in the superius. What could have been parallel fifths in the *Gloria* between the superius and tenor (mm. 8-9) are avoided through the inclusion of a rest in the superius (m. 8). What could have been parallel fifths in the *Gloria* between the contratenor and bassus (mm. 10-11) are avoided through the inclusion of a rest in the contratenor (m. 10). Parallel octaves occur in the *Gloria* between the superius and tenor (m. 2, m. 10, m. 27 [with intervening rest in the superius], m. 33 [with one interceding note each in the superius and tenor], and mm. 54-55 [with one interceding note in the tenor, and an intervening rest in the superius]), superius and bassus (m. 10 [with one interceding note in the bassus], mm. 52-53 [two sets; the first set includes one interceding note in the bassus, and the second set includes two interceding notes in the superius], mm. 57-58, m. 132 [with one interceding note in the superius, and two interceding notes in the bassus], m. 139 [with one interceding note in the superius], and m. 140 [with intervening rest in the bassus]), contratenor and tenor (mm. 109-110 [with intervening rest in the tenor]), contratenor and bassus (m. 12, m. 21 [with one interceding note in the contratenor, and an intervening rest in the bassus], m. 29 [with intervening rest in the contratenor], m. 35 [with one interceding note each in the contratenor and bassus], and mm. 122-123 [with one interceding note in the contratenor]), and tenor and bassus (mm. 99-100 [with two interceding notes in the tenor, and an intervening rest in the bassus], mm. 121-122 [with intervening rest in the bassus], and mm. 134-135 [with one interceding note in the bassus, and an

intervening rest in the tenor]). What may be parallel octaves take place in the *Gloria* between the superius and tenor (m. 19); the ambiguity is due to there being an interceding note in the superius, and an intervening rest in the tenor. What could have been parallel octaves in the *Gloria* between the superius and bassus (mm. 56-57) are avoided through the inclusion of a rest in the superius (m. 57). Parallel twelfths occur in the *Gloria* between the superius and tenor (mm. 29-30 [with intervening rest in the superius]), and superius and bassus (mm. 5-6 [with one interceding note in the superius, and an intervening rest in the bassus], mm. 38-39 [two sets; the first set includes two interceding notes in the superius], mm. 141-142, and m. 143). Parallel unisons take place in the *Credo* between the superius and tenor (m. 72), contratenor and tenor (mm. 57-58 [with three interceding notes in the tenor, and an intervening rest in the contratenor], m. 68, mm. 141-142 [three sets; these are explicitly part of the descending and ascending melodic design], and m. 160 [with one interceding note in the tenor]), and contratenor and bassus (m. 69). Parallel fifths occur in the *Credo* between the superius and contratenor (mm. 2-4 [two sets], mm. 5-6 [with two interceding notes in the contratenor], m. 43 [with intervening rest in the superius], m. 60 [with one interceding note each in the superius and contratenor], mm. 72-73 [only if *musica ficta* (B-flat) is applied in the contratenor], m. 85, mm. 99-100, mm. 140-141, mm. 147-148 [with one interceding note in the superius, and an intervening rest in the contratenor], m. 160 [with one interceding note in the contratenor], m. 163, m. 164, and m. 168 [with one interceding note in the superius]), superius and tenor (m. 32 [with two interceding notes in the superius, and one interceding note in the tenor], and mm. 42-43 [with one interceding note in the superius]), contratenor and tenor (mm. 3-4, mm. 38-39 [with one interceding note in the contratenor], m. 55, mm. 73-74, mm. 133-134 [with two interceding notes in the tenor], and m. 139 [with intervening rest in the contratenor]), contratenor and bassus (m. 29 [with two interceding notes in the contratenor, and one interceding note in the bassus], mm. 39-40 [with one interceding note in the contratenor], m. 75, and mm. 129-130 [with one interceding note in the bassus, and an intervening rest in the contratenor]), and tenor and bassus (mm. 2-4, mm. 39-40 [with three interceding notes in the tenor], m. 60, mm. 119-120 [with one interceding note in the bassus, and an intervening rest in the tenor], m. 145, and mm. 169-170 [two sets; the second set includes two interceding notes in the tenor]). Parallel octaves take place in the *Credo* between the superius and contratenor (mm. 84-85 [with two interceding notes in the contratenor, and one interceding note in the superius], m. 134, and mm. 144-145 [with intervening rest in the superius]), superius and tenor (m. 15 [with three interceding notes in the superius], mm. 58-59 [with one interceding note in the superius], mm. 59-60 [two sets; the first set includes an intervening rest in the tenor, and the second set includes two interceding notes in the superius, and one interceding note in the tenor], m. 68, and m. 128 [with one interceding note in the superius]), superius and bassus (m. 171 [two sets]), contratenor and tenor (mm. 136-137 [with intervening rest in the contratenor]), contratenor and bassus (mm. 55-56 [with one interceding note in the contratenor], mm. 56-57 [two sets; the first set includes an intervening rest in the bassus, and the second set includes two interceding notes in the contratenor and one interceding note in the bassus], m. 65, m. 120 [with one interceding note in the contratenor], mm. 127-128 [with one interceding note in the contratenor], and m. 134 [with one interceding note in the contratenor]), and tenor and bassus (m. 43, m. 55 [with two interceding notes each in the tenor and bassus, and an intervening rest in the bassus], mm. 62-63 [with two interceding notes in the tenor, and an intervening rest in the bassus], and m. 138). Parallel twelfths occur in the *Credo* between the superius and tenor (mm. 19-20), superius and bassus (mm. 4-6 [with intervening rest in the bassus], m. 107 [in writing $\dot{a}2$], mm. 133-134 [with two interceding notes in the superius, and an intervening rest in the bassus], m. 138, m. 140 [with intervening rest in the superius], and mm. 141-142 [two sets]), and contratenor and

Structurally-Defining Voices

Having examined a selected number of theorists, formulated an operating definition, and ascertained the

bassus (mm. 4-6 [with intervening rest in the bassus], and mm. 16-17)). Parallel unisons take place in the *Sanctus* between the superius and contratenor (mm. 19-20 [with one interceding note in the superius]). Parallel fifths occur in the *Sanctus* between the superius and contratenor (m. 19, mm. 31-32 [with one interceding note in the contratenor, and an intervening rest in the superius], m. 41, mm. 47-48, and m. 56), superius and tenor (m. 20, m. 66, m. 72 [with one interceding note in the superius], m. 76, mm. 119-120 [three sets; the third set includes one interceding note each in the superius and tenor], and m. 121 [with two interceding notes each in the superius and tenor; these are explicitly part of the ascending melodic design]), contratenor and tenor (m. 57 [with intervening rest in the contratenor]), contratenor and bassus (m. 86, m. 92 [with one interceding note in the contratenor], and m. 96), and tenor and bassus (mm. 21-22). Parallel octaves take place in the *Sanctus* between the superius and contratenor (m. 54), superius and tenor (m. 21 and m. 24), contratenor and bassus (m. 9, m. 12, and m. 17 [with one interceding note in the contratenor]), and tenor and bassus (mm. 19-20 [with intervening rest in the tenor], and mm. 45-47 [with two intervening rests in the tenor]). Parallel twelfths occur in the *Sanctus* between the superius and bassus (mm. 46-47 [with one interceding note in the superius], and m. 52 [with intervening rest in the bassus]). Parallel unisons take place in the *Agnus* between the superius and contratenor (m. 16 [with intervening rest in the contratenor] and m. 43), and contratenor and tenor (m. 84). What could have been parallel unisons in the *Agnus* between the tenor and bassus (mm. 65-66) are avoided through the inclusion of three intervening rests in the bassus (m. 65). Parallel fifths occur in the *Agnus* between the superius and contratenor (m. 8, m. 9, m. 10 [only if *musica ficta* (B-flat) is applied in the contratenor], m. 17, mm. 33-34, m. 35 [with one interceding note in the superius], m. 37 [with one interceding note each in the superius and contratenor], m. 41, m. 42 [with one interceding note in the superius], m. 58, mm. 67-68, and m. 78 [two sets]), superius and tenor (m. 2 and m. 20 [with one interceding note in the superius]), superius and bassus (m. 64), contratenor and tenor (m. 13 [two sets], m. 14, and mm. 69-70), contratenor and bassus (m. 9, m. 27 [with one interceding note in the contratenor], and mm. 81-82 [with two interceding notes in the contratenor, and an intervening rest in the bassus]), and tenor and bassus (mm. 67-68 [with two interceding notes in the bassus, and three intervening rests in the tenor], and m. 80 [with one interceding note in the tenor, and an intervening rest in the bassus]). Parallel octaves take place in the *Agnus* between the superius and contratenor (m. 10 [with one interceding note in the superius] and m. 61 [with one interceding note in the superius]), superius and tenor (m. 2 [with one interceding note each in the superius and tenor], mm. 82-83 [with one interceding note each in the superius and tenor], and m. 84), superius and bassus (m. 27 and m. 73 [with two interceding notes in the superius]), contratenor and bassus (m. 9 [with one interceding note each in the contratenor and bassus], mm. 76-77 [with one interceding note each in the contratenor and bassus], and m. 78), and tenor and bassus (mm. 57-58 and mm. 79-80 [with intervening rest in the tenor]). What may be parallel octaves occur in the *Agnus* between the tenor and bassus (mm. 71-72); the ambiguity is due to there being three intervening rests in the tenor. Parallel twelfths take place in the *Agnus* between the superius and bassus (m. 9 [with intervening rest in the superius], m. 70 [with intervening rest in the superius], mm. 76-77, and m. 78), and tenor and bassus (m. 70). See Plamenac, *Collected Works*, Second Volume, pp. 21-36.

criteria used for determining weighing and retention of cadences, we will now investigate and compare, from work to work, which voices are responsible for the structural preparation of cadences. Taking into account all two-voiced combinations feasible in the works of Ockeghem à2 to à5, we are left with the following ten voice-pair combinations: superius and contratenor, superius and tenor, superius and quinta pars, superius and bassus, contratenor and tenor, contratenor and quinta pars, contratenor and bassus, tenor and quinta pars, tenor and bassus, and quinta pars and bassus. The following table will help to illustrate the differing combinations of voices responsible for cadences in each of the works. Numerals within brackets adjacent to titles denote the number of cadences with structural voices undefined contained within a work. The total number of cadences occurring between each set of voice-pair combinations (including the number of cadences with structural voices undefined furnished in brackets) for the works has also been provided (Table 2-2).

Of the 6,589 cadences analyzed, the greatest number (1,451) occur between the superius and tenor voices. This may be explained in part as a result of the superius and tenor combination occurring in forty of the forty-two authenticated works (the exceptions being *O rosa bella* and *Prenez sur moi*, which lack a tenor). Perhaps more significantly, this number may be indicative of the treble-dominated style employed in several of Ockeghem's works.

The second most common combination is the superius and contratenor pairing, in which 1,175 cadences take place. This

Structurally-Defining Voices by Work

Work and Defining Voices	SC	ST	SQ	SB	CT	CQ	CB	TQ	TB	QB	TOTAL
<i>Aultre Venus estés</i> (à3)	6	4	-	-	7	-	-	-	-	-	17
<i>Baisiés moy dont fort</i> (à3)	-	10	-	5	-	-	-	-	6	-	21
<i>D'un autre amer</i> (à3)	7	6	-	-	4	-	-	-	-	-	17
<i>Fors seulement l'actente</i> (à3)	5	7	-	-	7	-	-	-	-	-	19
<i>Fors seullement contre</i> (à3)	7	12	-	-	14	-	-	-	-	-	33
<i>Il ne m'en chault</i> (à3) [1]	7	8	-	-	7	-	-	-	-	-	23
<i>J'en ay dueil</i> (à4)	13	1	-	4	4	-	5	-	4	-	31
<i>La despourveue</i> (à3) [1]	5	6	-	-	9	-	-	-	-	-	21
<i>L'autre d'antan</i> (à3)	2	4	-	-	6	-	-	-	-	-	12
<i>Les desléaulx</i> (à3)	1	10	-	-	6	-	-	-	-	-	17
<i>Ma bouche rit</i> (à3) [1]	10	11	-	-	7	-	-	-	-	-	29
<i>Ma maistresse</i> (à3)	7	18	-	-	14	-	-	-	-	-	39
<i>Mort tu as navré</i> (à4)	3	14	-	6	5	-	11	-	3	-	42
<i>O rosa bella</i> (à2) [1]	20	-	-	-	-	-	-	-	-	-	21
<i>Prenez sur moi</i> (à3)	14	-	-	10	-	-	15	-	-	-	39
<i>Presque transi</i> (à3)	3	18	-	-	15	-	-	-	-	-	36
<i>Quant de vous seul</i> (à3) [1]	1	10	-	-	7	-	-	-	-	-	19
<i>Qu'es mi vida</i> (à4) [1]	3	18	-	6	3	-	11	-	10	-	52
<i>Se vostre cuer eslongne</i> (à3)	3	9	-	-	8	-	-	-	-	-	20
<i>S'elle m'amera</i> (à4)	1	7	-	5	2	-	6	-	3	-	24
<i>Tant fuz gentement</i> (à3) [1]	8	10	-	-	4	-	-	-	-	-	23
<i>Ung aultre l'a</i> (à3) [1]	1	6	-	-	2	-	-	-	-	-	10
<i>Alma redemptoris mater</i> (à4)	24	13	-	17	8	-	18	-	14	-	94
<i>Ave Maria</i> (à4)	5	9	-	9	4	-	8	-	9	-	44
<i>Intemerata Dei mater</i> (à5) [1]	19	15	18	12	19	33	32	10	25	13	197
<i>Salve regina</i> (à4)	14	35	-	19	23	-	37	-	38	-	166
<i>Ut heremita solus</i> (à4) [1]	70	10	-	22	3	-	46	-	8	-	160
<i>Au travail suis</i> (à4) [3]	29	29	-	35	39	-	46	-	47	-	228
<i>Caput</i> (à4) [3]	98	91	-	51	52	-	83	-	82	-	460
<i>Cuiusvis toni</i> (à4) [15]	58	79	-	51	30	-	97	-	43	-	373
<i>De plus en plus</i> (à4) [3]	83	64	-	108	30	-	73	-	43	-	404
<i>Ecce ancilla Domini</i> (à4) [2]	130	74	-	65	33	-	114	-	66	-	484
<i>Fors seulement</i> (à5) [4]	40	41	50	48	24	58	56	24	41	36	422
<i>L'homme armé</i> (à4) [2]	86	31	-	103	46	-	97	-	38	-	403
<i>Ma maistresse</i> (à4)	14	31	-	19	15	-	50	-	42	-	171

<i>Mi-mi</i> (à4) [4]	62	139	-	52	40	-	89	-	76	-	462
<i>Prolationum</i> (à4) [3]	95	147	-	69	45	-	148	-	92	-	599
<i>Quinti toni</i> (à3)	4	151	-	81	-	-	2	-	112	-	350
<i>Requiem</i> (à2/à3/à4) [4]	102	87	-	18	29	-	17	-	42	-	299
<i>Sine nomine</i> (à3) [1]	80	148	-	-	79	-	-	-	-	-	308
<i>Sine nomine</i> (à5) [1]	19	23	33	29	12	32	28	16	20	15	228
<i>Credo Sine nomine</i> (à4)	16	45	-	29	22	-	37	-	23	-	172
TOTAL [55]	1175	1451	101	873	684	123	1126	50	887	64	6589

Table 2-2

number is likewise symptomatic of the control the treble has been entrusted with in the works. The third most emphasized combination is the contratenor and bassus pairing, responsible for 1,126 cadences. The fourth most common combination is the tenor and bassus (887 cadences), followed by the superius and bassus (873 cadences), and the contratenor and tenor (684 cadences). Rounding out the list are the contratenor and quinta pars (123 cadences), superius and quinta pars (101 cadences), quinta pars and bassus (64 cadences), and tenor and quinta pars (50 cadences). The significant decrease in the total number of cadences beginning with the seventh most emphasized (i.e., contratenor and quinta pars) voice-pair combination is due in part to there being substantially fewer works written which employ the quinta pars.

When voices responsible for the structural preparation of cadences are collated by genre, the results are interesting. The following table will help to illustrate the differing combinations of voices responsible for cadences in each of the three genres (i.e., chansons, motets, and masses and mass section). The total number of cadences occurring between the ten sets of voice-pair combinations (including the number of

cadences with structural voices undefined furnished in brackets) for each of the three genres has been provided as well (Table 2-3).

Structurally-Defining Voices by Genre

Genre and Defining Voices	SC	ST	SQ	SB	CT	CQ	CB	TQ	TB	QB	TOTAL
Chansons [8]	127	189	-	36	131	-	48	-	26	-	565
Motets [2]	132	82	18	79	57	33	141	10	94	13	661
Masses and Mass Section [45]	916	1180	83	758	496	90	937	40	767	51	5363
TOTAL [55]	1175	1451	101	873	684	123	1126	50	887	64	6589

Table 2-3

The masses, as might be expected due to the relative proportion of the works compared to the chansons and motets, contain the greatest number of cadences (5,363). The motets are responsible for 661 cadences, followed by the chansons with 565 cadences. Primary and secondary cadences for the chansons number 103 and 462, respectively; for the motets, eighty-three and 578, respectively; and for the masses, 890 and 4,473, respectively. Percentages for the total number of primary (1,076) and secondary (5,513) cadences apportioned by genre are as follows: chansons (primary) $103/6589 = 1.6\%$; chansons (secondary) $462/6589 = 7.0\%$; motets (primary) $83/6589 = 1.3\%$; motets (secondary) $578/6589 = 8.8\%$; masses (primary) $890/6589 = 13.5\%$; and masses (secondary) $4473/6589 = 67.9\%$ (100.1%).

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CHAPTER III

LINEAR PROCEDURES

Linear procedures in the works of Ockeghem were examined from three standpoints: 1) those processes which are predetermined in part by the inclusion of partial and like signatures; 2) those processes which are altered by the application of *musica ficta*; and 3) those processes which are modified by the addition of manuscript accidentals. The manipulation of these processes is frequently contingent upon the context, the second and third examples especially so. Therefore, a detailed examination of each procedure, together with representative examples, is necessary.

Partial and Like Signatures

The term "partial signature" is used in this study to signify works that fall into one of the following categories.²⁹² The first category (1) consists of works that

²⁹²There is an interesting study by R. H. Hoppin which examines the possibility that the use of partial signatures indicated pitch levels lying a fifth apart (i.e., the correlation between key signatures differing by one flat and voice ranges differing by a fifth). The author asserts that this would imply the use of two modes simultaneously, or at the least, the same mode being used in a transposed and untransposed position. The *Missa Ecce ancilla Domini* would appear to illustrate the latter, in that transposition of mode within one and the same work evidently existed at this time (i.e., the *Kyrie, Gloria, Sanctus* and *Agnus* are written in G 0-flat, whereas the [transposed] *Credo* is written in C 1-flat). The author rejects Lowinsky's methods of refutation, maintaining that his methods of adducing proof are unusual. See R. H. Hoppin, "Conflicting Signatures Reviewed," *Journal of the American Musicological Society* 9 (1956) pp. 97-117. For a related study, see R. H. Hoppin, "Partial Signatures and *Musica Ficta* in Some Early Fifteenth Century Sources," *Journal of the American Musicological Society* 6 (1953) pp. 197-215. There is an intriguing study penned by T. J. McGary on the chansons included in the *Ms. Esc. V.III.24*, Real monasterio de San Lorenzo del Escorial, Biblioteca y archivo de música, Madrid. The inquiry proposes that the works in this source containing partial signatures reflect the desire for greater cadential variety and a wider range of sonorities on

contain signatures differing in number²⁹³ in one or more parts, provided all parts remain in this condition for the entire course of the work. The second category (2a) consists of works that contain signatures differing in number and later change to signatures equal in number in all parts; or (2b) contain signatures equal in number in all parts and later change to signatures differing in number, possibly indicating a transposition. A number of works included in this category (e.g., the rondeau *La despourveue*, and the Missae *L'homme armé*, *Prolationum*, *Quinti toni*, and *Sine nomine* à5) frequently vacillate between these two (2a and 2b) components, and have been marked accordingly (2ab).

The following table illustrates all of the works, including major sections within works, where appropriate, that contain partial signatures (Table 3-1). Works included in the first category are marked with superscript one (1), while

final notes. McGary contends that the interplay of conflicting accidentals (i.e., simultaneous and synchronous cross-relations) was a feature of music of this period. He draws on Prosdocimo, and discusses the new cadence patterns brought about by the contratenor having assumed the role of a bass voice. See T. J. McGary, "Partial Signature Implications in the Escorial Manuscript V.III.24," *Music Review* 40, no. 2 (May 1979) pp. 77-89. Additional information may be found in W. Apel, "The Partial Signatures in the Sources Up to 1450," *Acta Musicologica* 10 (1938) pp. 1-13.

²⁹³The term "differing in number" requires explanation. In instances where a work à3 contains a part with one flat, yet the other two parts lack a signature; or when a work à3 contains two parts with one flat, and one part with either no flats or two flats; or when a work à3 contains a part with two flats, another with one flat, and still a third with no flats, the work is said to contain signatures differing in number. Each of these examples qualifies as a work with partial signature. Repetitive flats (i.e., signatures such as B-flat-E-flat-[B-flat], where B-flat is furnished twice in a number of editions for ease of transcription), are counted once in the list of works with partial signature. This was necessary in order to legitimize the signature of parts written in more than one flat. For example, a bassus with a signature of B-flat and E-flat is a part containing two flats (B-flat and E-flat), while a superius with a signature of B-flat and [B-flat] is a part comprised of one flat (B-flat).

works included in the second category are marked with superscript two (either 2a, 2b, or 2ab, respectively). No effort has been made to record all segments of every work by

Works With Partial Signature	Signature
<i>Aultre Venus estés</i> ¹ 0b's (S and C), 1b (T).	0-1 Flats
<i>Il ne m'en chault</i> ¹ 0b's (C), 1b (S and T).	0-1 Flats
<i>J'en ay dueil</i> ¹ 0b's (S, C, and T), 1b (B).	0-1 Flats
<i>L'homme armé</i> ^{2ab} 0b's (S, C, T and B) <i>Kyrie, Credo, Sanctus</i> (excluding <i>Osanna</i>), <i>Agnus I</i> and <i>II</i> ; 1b (C and B) <i>Et in terra to Benedicimus te</i> ; 1b (C) <i>Gratias agimus tibi to Filius Patris</i> ; 1b (B) <i>Osanna</i> ; 1b (S, C, T and B) <i>Agnus III</i> .	0-1 Flats
<i>Ma maistresse</i> ^{2b} 0b's (S and T), 1b (C), 1b (S, C and T).	0-1 Flats
<i>Mort tu as navré/Miserere</i> ¹ 0b's (S, C and T), 1b (B).	0-1 Flats
<i>S'elle m'amera/Petite camusette</i> ¹ 0b's (C, T and B), 1b (S).	0-1 Flats
<i>Sine nomine à</i> ^{5 2ab} 0b's (S, C, T, Q and B) <i>Kyrie, Gloria</i> ; 1b (T and B) <i>Patrem omnipotentem to Et resurrexit</i> ; 0b's (S, C, T, Q and B) <i>Et resurrexit to Amen</i> .	0-1 Flats
<i>La despourveue</i> ^{2ab} 1b (C and T), 2b's (S).	1-2 Flats
<i>Prolationum</i> ^{2ab} 1b (T and B) <i>Kyrie I</i> ; 1b (B) <i>Christe, Kyrie II</i> ; 1b (S and T) <i>Et in terra</i> ; 1b (S, C, T and B) <i>Qui tollis</i> ; 1b (T and B) <i>Patrem omnipotentem</i> ; 1b (S, C, T and B) <i>Et resurrexit</i> ; 1b (S, C, T and B) <i>Sanctus</i> ; 1b (T and B) <i>Osanna</i> ; 1b (S and B), 2b's (T) <i>Benedictus</i> ; 1b (S and T) <i>Agnus I</i> ; 1b (S and C) <i>Agnus II</i> ; 1b (S, T and B), 2b's (C) <i>Agnus III</i> .	1-2 Flats
<i>Quinti toni</i> ^{2ab} 1b (S and T), 2b's (B), <i>Kyrie I</i> and <i>II</i> , 1b (S, T and B) <i>Christe</i> ; 1b (S and T), 2b's (B), <i>Et in terra</i> ; 1b (S, T and B) <i>Qui tollis</i> ; 1b (S, T and B, and S, C and B) <i>Credo</i> ; 1b (S and T), 1 and 2b's (B), <i>Sanctus, Agnus</i> .	1-2 Flats
<i>Se vostre cuer eslongne</i> ¹ 1b (S and T), 2b's (C).	1-2 Flats

Table 3-1

signature category; rather, the works were evaluated in their entirety on an individual basis, and were included in the category that best exemplified the full-scale signature structure of each.²⁹⁴

The term "like signature" is used in this study to signify works that fall into one of the following two categories. The first classification (3) consists of works which contain signatures equal in number (or which lack a signature altogether) in all parts throughout the entire course of the work. The second group (4) consists of works which initially contain signatures equal in number in all parts, and which eventually incur an equivalent addition or deletion in all parts, possibly indicating a transposition.

The following table illustrates all of the works, including major sections within works, where appropriate, that contain like signatures (Table 3-2). Works included in the first category are marked with superscript three (3), while works included in the second category are marked with superscript four (4). Although every work need not be discussed individually with regard to the signature contained in each of their respective systems, some disparities exist which require additional clarification. Often these discrepancies are a result of the differing manuscripts in

²⁹⁴Unless otherwise noted, the editions of Plamenac (masses and mass section) and Wexler (motets and chansons) will be considered authoritative whenever conflicts arise with regard to multiple transcriptions of partial and like-signatured works. Due to the plausible neutrality of *Prenez sur moi* with regard to mode, the present writer has elected to be guided by the transcription of Droz, *Trois chansonniers français du XIV^e siècle*, pp. 1-2 (0-flats) (Table 3-2). Wexler transcribes the canon as a partial-signatured work in C 1-flat, with the two lowest parts receiving one flat each. See Wexler, *Collected Works*, Third Volume, p. 80.

which a work is collated. Other times, a scribal artifact or additional error frequently accounts for such inconsistencies.

Works With Like Signature	Signature
<i>Alma redemptoris mater</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Au travail suis</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Ave Maria</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Caput</i> ³ 0b's (S, C, T and B).	0 Flats
<i>De plus en plus</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Fors seulement</i> ³ 0b's (S, C, T, Q, B).	0 Flats
<i>Fors seulement l'actente</i> ³ 0b's (S, C and T).	0 Flats
<i>Intemerata Dei mater</i> ³ 0b's (S, C, T, Q and B).	0 Flats
<i>L'autre d'antan</i> ³ 0b's (S, C and T).	0 Flats
<i>Les desléaulx ont la saison</i> ³ 0b's (S, C and T).	0 Flats
<i>Ma bouche rit</i> ³ 0b's (S, C and T).	0 Flats
<i>Mi-mi</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Presque transi</i> ³ 0b's (S, C and T).	0 Flats
<i>Quant de vous seul</i> ³ 0b's (S, C and T).	0 Flats
<i>Qu'es mi vida preguntays</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Salve regina</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Tant fuz gentement resjouy</i> ³ 0b's (S, C and T).	0 Flats
<i>Ung aultre la</i> ³ 0b's (S, C and T).	0 Flats
<i>Ut heremita solus</i> ³ 0b's (S, C, T and B).	0 Flats
<i>Ecce ancilla Domini</i> ⁴ 0b's (S, C, T and B) <i>Kyrie, Gloria, Sanctus</i> (excluding <i>Dominus Deus Sabaoth</i> [1b (S and B)]), <i>Agnus</i> ; 1b (S, C, T and B) <i>Credo</i> .	0-1 Flats
<i>Requiem</i> ⁴ 0b's (S, C and T) <i>Introitus</i> ; 1b (S, C, T and B) <i>Kyrie</i> (excluding [C] in <i>Kyrie IIa</i>); 0b's (S, C, T and B) <i>Graduale, Tractus, Offertorium</i> .	0-1 Flats
<i>Baisiés moy dont fort</i> ³ 1b (S, T and B).	1 Flat
<i>Credo Sine nomine</i> ³ 1b (S, C, T and B)	1 Flat

<i>D'un autre amer</i> ³ 1b (S, C and T).	1 Flat
<i>Fors seulement contre</i> ³ 1b (S, C and T).	1 Flat
<i>Ma maistresse</i> ³ 1b (S, C, T and B).	1 Flat
<i>O rosa bella</i> ³ 1b (S and C).	1 Flat
<i>Sine nomine à</i> ³ 1b (S, C and T).	1 Flat
<i>Cuiusvis toni</i> ³ 0b's (S, C, T and B).	---
<i>Prenez sur moi</i> ³ 0b's (S, C and B).	---

Table 3-2

Aultre Venus estés contains a manuscript signature of one flat in the tenor.²⁹⁵ Due to B-flats being required in the other parts (specifically with regard to *mi contra fa* and in order to avert additional incongruous linear and vertical relationships), editorial flats have been added in the signature for the superius and contratenor in the editions of Jones and Wexler. Due to this stipulation, the partial-signatured rondeau is essentially F 1-flat in all parts.

The unique source for *Il ne me'n chault*, the *Laborde Chansonnier*, fol. lxxvj^v-lxxvij^r, contains one flat in the tenor, and, depending how one interprets the placement of the flat in the incipit, possibly one in the superius as well. Because of this apparent ambiguity, Wexler has opted not to include flats in the superius or tenor of his transcription.²⁹⁶ The rondeau contains six explicit B-flats

²⁹⁵Cod. 2794, Biblioteca Riccardiana, Florence, fol. 39^v-40^r (tenor = 40^r).

²⁹⁶Wexler maintains the following with regard to the system of *Il ne m'en chault*: "The flat in the signature at the opening of the superius and tenor is evidently a preplaced accidental intended to apply to the *b* semibreves in mm. 2 and 4 only. It no longer appears at the heads of subsequent phrases of these voices, beginning with the second half of m. 9 of the superius and with m. 14 of the tenor in the present edition." See Wexler, *Collected Works*, Third Volume, p. lxiix.

(three in the superius, two in the tenor, and one in the contratenor); additionally, Wexler has suggested editorial B-flat accidentals no fewer than twenty-nine times (eight in the superius, eleven in the tenor, and ten in the contratenor). As such, the chanson is unquestionably a G 1-flat work, and the two simple 0-weight cadences which occur on the third pitch degree of G 1-flat at m. 18 (Bbct0) and m. 19 (Bbct0) are in fact taking place on B-flat.

La despourveue, a rondeau à3, has a different signature depending on which source one elects to use in transcribing the work. The source on which the edition of Pease²⁹⁷ is based (*Chansonnier Pixérécourt*, fol. 155^v-156^r) includes two flats in the superius, and one flat each in the contratenor and tenor parts. The contratenor loses its signature (B-flat) from m. 25 to the end. Wexler bases his transcription on the *Laborde Chansonnier*, and transcribes the work with one flat in all parts. *La despourveue* has for the present study been included in the category that best characterizes its full-scale signature structure, namely, as a chanson with partial signature, and as an F 1 and 2-flat work.

The *Credo Sine nomine* is a representative example of a work with like signature. It satisfies the requirements of the first category for like-signatured works, in that it is comprised of a signature equal in number in all parts throughout the entire course of the work. The work is an A 1-flat *Credo*. The mass section includes one flat in the

²⁹⁷Pease, "An Edition of the Pixérécourt Manuscript," pp. 456-458.

superius, contratenor, and bassus parts,²⁹⁸ and although Plamenac transcribes two flats in the tenor part, van Benthem argues against this rendering.²⁹⁹

The *Missa Ecce ancilla Domini* satisfies the requirements of the second category for like-signed works. It initially contains a signature equal in number in all parts (0 flats) and then gains one flat in all parts (i.e., it incurs an equivalent addition) in the Credo. As such, the Credo is a C 1-flat mass section within an otherwise G 0-flat work.

²⁹⁸The Credo *Sine nomine* includes a repetitive flat (i.e., B-flat and [B-flat]) in Plamenac in the bassus.

²⁹⁹Van Benthem maintains that the two-flat signature in the tenor is a scribal artifact. See van Benthem, *Masses*, I/3, p. viii and pp. 1-9. Although there is a practical reason for the E-flat to be included in the tenor, it is not systematic. If the E-flat were not explicitly signed, the tenor would still sing E-flat when it is quoting the plainchant Credo I. It is also possible that the tenor should frequently be E-natural, specifically when it is not quoting Credo I. It is possible that Ockeghem, as well as the singers of the time, made an addition upon the original text. The signature E-flat could have been added to a particular staff of a manuscript in order to represent how pitch E in that staff would be sung. In such a scenario, a number of staves could have been affected, since Credo I is being quoted extensively in the tenor, and every E in Credo I (transposed) requires a flat. It is also possible that not all of the tenor staves that Ockeghem wrote had two flats originally, for there are a number of E-naturals that do not appear to require an E-flat in this part. The addition of the signature E-flat could have been a pragmatic alteration as opposed to a systematic one, and it could have been made by the composer as well as a singer in the transmission of the piece. Interrupted signatures, although common in the fifteenth century, are inherently unstable in transmission. Assuming the second flat included in the tenor of Plamenac (lacking in van Benthem) is a scribal artifact, the tonal type remains categorically A 1-flat throughout (once-transposed phrygian). See Plamenac, *Collected Works*, Second Volume, pp. 59-64. Although this tonal type is rare, it would have been highly implausible for Ockeghem to have included two flats in all of the parts, as an A 2-flat work would be synonymous with a B 0-flat tonal type twice transposed. This theoretical tonal type has already been shown not to exist in the works of Ockeghem, even when such a configuration remains in its natural (i.e., untransposed) position. The E-flats arise from the single flatward transposition of the *cantus firmus* (Credo I) which at its normal pitch is on E with B-flats (always *fa super la*, as the chant never rises to C) and is designated Mode IV in the *Liber Usualis*. It is likely that Ockeghem did not regard permutation one degree flatward as altering the fundamental mode. It is unfortunate that additional sources with which to compare the *Credo Sine nomine* are lacking. If this were not the case, such sources might well have furnished the tenor with one flat. I wish to thank Dr. Jeffrey Dean and Dr. Peter Urquhart for their personal correspondence and for bringing these important viewpoints to my attention.

The Kyrie, Gloria, and Agnus remain within G 0-flat. The Sanctus briefly gains one flat in the superius and bassus (beginning at Dominus, Deus Sabaoth). From Pleni sunt coeli to the conclusion of the Sanctus, none of the parts include any flats.

Musica Ficta of the two balance-defining voices, descends a part. *Musica ficta*³⁰⁰ is perhaps one of the most intriguing of linear procedures applied in the works of Ockeghem. A number of scholars, several with differing opinions on the subject, have wrestled frequently with the problems associated with the application of this procedure. It remains one of the least understood of processes, and is, therefore, one of the most difficult to analyze consistently and systematically.³⁰¹ A few examples of this technique will help to illustrate its application. The manipulation of *musica ficta* will also be

³⁰⁰Although an exhaustive analysis of *musica ficta* in the works of Ockeghem is beyond the scope of the present study, selected examples of this procedure will nevertheless be examined when warranted.

³⁰¹See K. Berger, *Musica ficta*. Berger proposes that "internal accidental inflections" are key to understanding the phenomenon of partial signatures. He suggests that "... differences between signatures might have been designed to fulfil some of these very functions" (ibid., p. 65). Additionally, Berger maintains that the function of partial signatures "... in the mode-defining part was to effect a transposition of the mode, while differing signatures in other parts should be considered to 'conflict' with that of the mode-defining one mainly in order to ensure perfect fifths against it" (ibid., p. 69). For related viewpoints, see P. Urquhart, "Canon, Partial Signatures, and *Musica ficta* in Works by Josquin DesPrez and His Contemporaries" (Ph.D. Dissertation, Harvard University, 1988); M. Bent, "Diatonic Ficta Revisited: Josquin's Ave Maria In Context," *Music Theory Online*, vol. 2, no. 6 (Sept. 1996) pp. 1-19, URL: <http://boethius.music.ucsb.edu/mto/issues/mto.96.2.6/mto.96.2.6.bent.tlk>; A. Hughes, *Manuscript Accidentals: Ficta in Focus, 1350-1450* ([Dallas?]: American Institute of Musicology, 1972); and P. Urquhart, "Three Sample Problems of Editorial Accidentals in Chansons by Busnoys and Ockeghem," in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, edited by J. A. Owens and A. M. Cummings (Michigan: Harmonie Park Press, 1997) pp. 465-481.

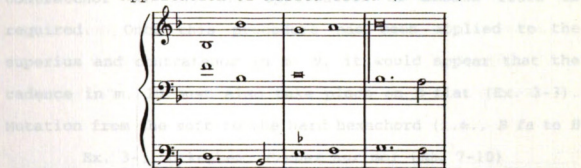
revisited throughout the remainder of this study in conjunction with an analysis of cadence, partial and like signatures, manuscript accidentals, and pitch structure.

The three-voiced rondeau *D'un autre amer*, a like-signatured work comprised of B-flats in all of the parts, contains an interesting passage beginning at m. 31. The tenor, one of the two cadence-defining voices, descends a perfect fifth (F to B-flat). It then ascends upward a whole step to C, before descending back to and cadencing (with the superius) on B-flat. The superius has prior to the cadence ascended an octave (B-flat to B-flat). It then descends a minor third to G, ascends a whole step to A, and then ascends a half-step and cadences (with the tenor) on B-flat. The contratenor, meanwhile, descends a major third from D to B-flat. It then ascends, through the application of *musica ficta*, a perfect fourth to E-flat,³⁰² before ascending a whole step to F, and then another whole step to G. At the instant the contratenor has assumed its position on G, the other two voices have formulated the cadence on B-flat (Ex. 3-1). The cadence on B-flat at m. 33, then, has occurred as a result of conditions which have been created by the preceding linear procedures of the superius, contratenor, and tenor.

³⁰²To avoid applying *musica ficta* would result in an ascending linear augmented fourth B-flat to E-natural in the contratenor, unless the B-flat in the contratenor were altered to B-natural (in order to generate the more congruent linear movement of a perfect fourth B to E). This would produce a vertical cross-relation of B-flats (in the superius and tenor) with B-natural (in the contratenor). Although feasible in certain contexts, it is most likely precluded in the present case due to the predetermined inclusion of a B 1-flat signature in all of the parts, and because there is no viable reason for mutating to the hexachordum *dur* in order to generate descending linear movement of a minor third D to B in the contratenor.

Quant de vous seul contains a passage where it would appear that *musica ficta* is necessary to preclude prohibited linear movement and vertical incongruity. It occurs in the superius and contratenor (mm. 18-19). Through the application

Ex. 3-1 Ockeghem, *D'un autre amer* (mm. 31-33)
Cadence on Pitch Degree B-Flat and
Application of *Musica ficta* (E-Flat)

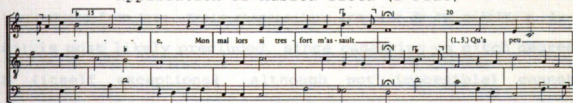


Bbst1

Reproduced from Droz, *Trois chansonniers français du XV^e siècle*, p. 73.

of *musica ficta* (B-flat) in the superius, a descending linear augmented fourth B to F (with one interceding note A) is avoided, and a vertical perfect fifth E-flat to B-flat (rather than an augmented fifth E-flat to B) is maintained (Ex. 3-2).

Ex. 3-2 Ockeghem, *Quant de vous seul* (mm. 14-21)
Application of *Musica ficta* (B-Flat)



Reproduced from Wexler, *Collected Works*, Third Volume, p. 83.

The E-flat is manuscript, suggesting it ought not to be altered. It seems rational to apply *musica ficta* in this case in order to prevent horizontal and vertical irregularities.

A compelling example of the application exists in the canonic rondeau *Prenez sur moi*. The edition of Droz contains

an under third cadence on B-flat in m. 10 between the superius and contratenor. Since the B-flats in both parts are mandatory in order to avoid an ascending linear augmented fourth F to B in the superius (m. 9) and a descending linear diminished fifth F to B (with one interceding note D) in the contratenor (m. 9), the application of *musica ficta* is required. Once this procedure has been applied to the superius and contratenor in m. 9, it would appear that the cadence in m. 10 must also take place on B-flat (Ex. 3-3). Mutation from the soft to the hard hexachord (i.e., B fa to B

Ex. 3-3 Ockeghem, *Prenez sur moi* (mm. 7-10)
Application of *Musica ficta* (B-Flat)

The musical score for measures 7-10 of 'Prenez sur moi' by Ockeghem is presented in three staves. The Superius part (top) has lyrics: '... mou . reux . Commen . ce . ment d'a . . .'. The Contratenor part (middle) has lyrics: '... reux . Commen . ce . ment d'a . . . mours est . . .'. The Tenor/Bass part (bottom) has lyrics: '... ce . ment d'a . . . mours est sa . vou .'. The notation includes various accidentals, including B-flats, which are the application of *musica ficta*.

Reproduced from Droz, *Trois chansonniers français du XV^e siècle*, p. 1.

mi) is most likely precluded, since cadencing on pitch degree B (itself exceptional, although not impossible) cannot realistically occur given the preceding linear event.

Ave Maria is one of the more complex works from the standpoints of harmonic structure and *musica ficta*. Performances of the motet frequently vary with regard to editorial accidentals. This is especially true concerning the linear or vertical usage of or disregard for pitch degree B-

flat.³⁰³ Although Ave Maria includes a system of A 0-flat, the necessity to employ B-flats at key points seems imperative.

Two intriguing instances of *musica ficta* are required near the middle of the motet in the superius. A manuscript B-flat (m. 23) has been furnished at the beginning of the measure, and the two (ostensibly) B-naturals that follow in the same measure must through the application of *musica ficta* be modified to B-flat (Ex. 3-4). The accidental alterations

Ex. 3-4 Ockeghem, Ave Maria (mm. 21-25)
Application of *Musica ficta* (B-Flat)

Reproduced from Wexler, *Collected Works*, Third Volume, p. 7.

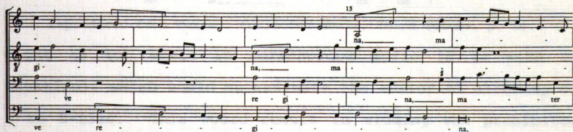
are required in order to prevent a vertical augmented eleventh F to B between the contratenor and superius, and to preclude a descending linear augmented fourth B to F (with two interceding notes A and G) in the superius (mm. 23-24). The

³⁰³It would appear that Ave Maria requires a number of B-flats to be supplied by the performer. The decision as to where one ought to apply *musica ficta* is problematical at best. For example, compare the recorded versions of A. Blachly, *Missa Ma maistresse*, *Missa Au travail suis*, *Motets & chansons* ([New York?]: Nonesuch H 71336, 1977) and P. Hillier, *Missa Prolationum*, *Marian motets* (Hayes, Middlesex, England: EMI CDC 7 49798 2, 1989) in the superius at mm. 39-40. While the former remains in *hexachordum molle* (B fa) and adds editorial B-flats (Wexler suggests this as well in his edition), the latter favors mutation to *hexachordum dur* (B mi) and chooses not to employ editorial accidentals. The B-flat in the bassus (m. 39) is manuscript. For further comparison, see the editions of A. Blachly, ed., "Ave Maria," score, 1991, p. 2; and Wexler, *Collected Works*, Third Volume, p. 7. I wish to thank Dr. Alexander Blachly for furnishing me with a copy of his transcription of Ave Maria, and for providing valuable insights into the structure of this motet.

possibility of applying *musica ficta* to the initial F (in order to alter it to F-sharp) in the superius in m. 24--and thus nullifying the need for the preceding alteration of B to B-flat--is implausible, since the contratenor contains a manuscript B-flat a perfect fifth below the F. A verticality of an augmented fifth B-flat to F-sharp is highly improbable in the works of Ockeghem.

Salve regina contains an interesting passage whereby the decision to apply *musica ficta* would appear to be ambiguous. The cadence is of the imperfect consonance type, with the structural preparation occurring between the contratenor and bassus voices (mm. 13-14, Acb0+*). The dissonant-suspension A to G in the contratenor (against the B in the bassus) would at first glance appear to require the application of *musica ficta* (G-sharp) before cadencing on A (unless the cadence were phrygian, where there would instead be a B-flat in the bassus and a G-natural in the contratenor) (Ex. 3-5). In this case,

Ex. 3-5 Ockeghem, *Salve regina* (mm. 12-16)
Application of *Musica ficta* (B-Flat)



Reproduced from Wexler, *Collected Works*, Third Volume, p. 13.

the contratenor, one of the two structurally-defining voices, ascends a perfect fourth to C while the resolution of the cadence on A takes place in the tenor along with the bassus, the second of the two structurally-defining voices. Since the

ascending linear movement G-sharp to C would necessitate a leap of a diminished fourth, it appears that the operation of *musica ficta* (the G-sharp in the contratenor) is in this instance precluded. However, the possibility of applying *musica ficta* (B-flat in the bassus) remains feasible.

By way of contrast, *Salve regina* contains a passage which is relatively more conclusive with regard to the application of *musica ficta*. It concerns the addition of a B-flat in the superius voice (m. 44) which is required given what would otherwise be an ascending linear augmented fourth F to B (with one interceding note G) (Ex. 3-6). The most prudent solution

Ex. 3-6 Ockeghem, *Salve regina* (mm. 42-44)
Application of *Musica ficta* (B-Flat)

The image shows a musical score for four voices: Superius, Contratenor, Altus, and Bassus. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are 'te cla - ma - te cla - Ad te cla - ma -'. The Superius voice has a B-flat in measure 44. The Contratenor voice has a G-sharp in measure 44. The Altus voice has a B-flat in measure 44. The Bassus voice has a B-flat in measure 44.

Reproduced from Wexler, *Collected Works*, Third Volume, p. 14.

might be to remain in *hexachordum molle* (B fa with no mutation), which would necessitate the editorial altering of B to B-flat. This would result in eluding the prohibited linear movement (i.e., F to B would now be modified to read F to B-flat).

As may be observed from the above examples, the application of *musica ficta* is governed by several factors. Determining precisely when and how to execute the procedure

judiciously is complicated by the lack of theoretical evidence for a defined limit with regard to how many accidentals can be added to a given work. As Picker has pointed out,

The fact that most solutions require extensive *musica ficta* does not in itself invalidate them; theorists did not establish a legal limit on how many unwritten accidentals can be implied in a piece. Otherwise, Edward Lowinsky would never have been able to offer his (admittedly controversial) theories of "secret chromaticism" and Willaert would not have been able to compose his *Quidnam ebrietas*.³⁰⁴

Particularly noteworthy is Picker's assertion that "... theorists did not establish a legal limit on how many unwritten accidentals can be implied in a piece." The implications in this statement are compelling and challenging, specifically with regard to the rondeau *Prenez sur moi* and the Missa *Cuiusvis toni*. The significance of the inclusion of accidentals in the sacred works is unknown at present. The Manuscript Accidentals of the manuscript are

An examination of the works reveals that manuscript accidentals are included often when there is a requirement to modify intervals (either linear or vertical). Other times, the accidentals are prescribed by the *cantus firmus*. There are also a few cases where reasons for adding a particular accidental remain elusive. While it is difficult to know specifically what constitutes a valid linear or vertical intervallic correlation in all cases (made all the more problematical whenever accidentals included in the various

³⁰⁴I am indebted to Dr. Martin Picker for his personal correspondence in the matter of *musica ficta*, and for bringing this important viewpoint to my attention.

manuscripts in which the works of Ockeghem are contained exhibit discrepancies),³⁰⁵ some generalizations may be made that, if not necessarily in accordance with fifteenth century theoretical practice, illustrate at the very least Ockeghem's manipulation of these correlations. An examination of manuscript accidentals in the complete works will help to interpret a number of these generalizations.

There are several instances where a manuscript B-flat or E-flat have been included in the works of Ockeghem, as well as a fair number of manuscript F-sharps. There are also nine examples whereby a manuscript C-sharp (and in one case, a manuscript G-sharp) has been employed. It is interesting to note that one finds the latter two accidentals (C-sharp and G-sharp) occurring solely in the sacred works. (Whether this is significant or not is unknown at present.) The following table illustrates all of the manuscript accidentals to be found in the complete works of Ockeghem (Table 3-3).³⁰⁶

An inspection of works with manuscript accidentals reveals that there appear to be specific conditions which warrant their inclusion in a given work. In several cases examined, accidentals were furnished in order to adjust various types of prohibited linear movement within a voice or voices. These would often include linear cross-relations, or

³⁰⁵In the present study, the author has refrained from presuming that scribes have maintained consistency from manuscript to manuscript with regard to manuscript accidentals included or excluded in the works of Ockeghem.

³⁰⁶When inconsistencies arose regarding accidentals for like works represented in more than one source, the manuscript which contained the accidental was for the purpose of analysis and discussion selected over that which did not.

melodic movement (ascending as well as descending) that included the interval of a tritone. In other cases, manuscript accidentals were provided to rectify a simultaneous cross-relation, or to circumvent a vertical incongruity.

Manuscript Accidentals	Bb	Eb	F#	C#	G#
Aultre Venus estés	-	-	-	-	-
Baisiés moy dont fort	-	3	1	-	-
D'un autre amer	-	-	-	-	-
Fors seulement l'actente	2	1	-	-	-
Fors seullement contre	-	1	-	-	-
Il ne m'en chault	6	-	-	-	-
Je n'ay duel	-	-	-	-	-
La despourveue	-	3	-	-	-
L'autre d'antan	-	-	-	-	-
Les desléaulx	-	-	-	-	-
Ma bouche rit	-	-	-	-	-
Ma maistresse	-	-	-	-	-
Mort tu as navré	-	-	-	-	-
O rosa bella	-	-	1	-	-
Prenez sur moi	-	-	-	-	-
Presque transi	-	-	-	-	-
Quant de vous seul	1	1	-	-	-
Qu'es mi vida	7	-	-	-	-
S'elle m'amera	-	-	-	-	-
Se vostre cuer	-	2	-	-	-
Tant fuz gentement	-	-	-	-	-
Ung aultre l'a	-	-	-	-	-
Alma redemptoris mater	2	-	-	-	-
Ave Maria	13	-	-	-	-
Intemerata Dei mater	-	-	-	-	-
Salve regina	1	1	-	1	-

Ut heremita solus	7	-	-	-	-
Au travail suis	19	-	-	-	-
Caput	8	-	8	3	-
Cuiusvis toni	-	-	-	-	-
De plus en plus	26	2	-	-	-
Ecce ancilla Domini	12	2	1	-	-
Fors seulement	11	-	-	2	-
L'homme armé	31	8	2	-	-
Ma maistresse	2	1	-	-	-
Mi-mi	12	-	-	1	1
Prolationum	5	3	1	1	-
Quinti toni	1	9	-	1	-
Requiem	23	6	-	-	-
Sine nomine à3	3	1	-	-	-
Sine nomine à5	3	-	-	-	-
Credo Sine nomine	-	4	2	-	-

Table 3-3

Among the twenty-two chansons of Ockeghem, *Aultre Venus estés*, *D'un autre amer*, *J'en ay dueil*,³⁰⁷ *L'autre d'antan*, *Les desléaulx ont la saison*, *Ma bouche rit*, *Ma maistresse*, *Mort tu as navré/Miserere*, *Prenez sur moi*,³⁰⁸ *Presque transi*, *S'elle m'amera/Petite camusette*, *Tant fuz gentement resjouy*, and *Ung aultre l'a* do not contain any manuscript accidentals. The remaining nine secular works contain examples of B-flats, E-flats, or F-sharps. Individual examination of these works,

³⁰⁷Both versions lack manuscript accidentals. The derived version, after Cod. Basevi 2439, Biblioteca del conservatorio Luigi Cherubini, Florence, fol. xxx'-xxxi' (*Jen nay deuil*), and Petrucci, *Canti C. N°. cento cinquanta*, fol. 93'-94' (*Je nay deul*), carry a signature of one flat in the bassus. See Wexler, *Collected Works*, Third Volume, p. xxi and pp. 67-69.

³⁰⁸The reader is reminded that *Prenez sur moi* is often referred to as a *catholicon*, and that this assertion is frequently based on false premises. See Dean, "Ockeghem's Attitude Towards Tonality," pp. 203-246.

as well as the motets and masses which include accidentals, will help to delineate some of the conditions for which they may have been furnished.

Baisiés moy dont fort contains three manuscript E-flats, and, depending on the manuscript used in the transcription, an explicit F-sharp (m. 28).³⁰⁹ The E-flats occur in the tenor (m. 11 and m. 27) and bassus (m. 34). Each appears to have been included for aesthetic purposes, as neither is required for reasons of *musica ficta*. But for these two instances, the work remains D 1-flat throughout.³¹⁰ Wexler suggests that the F-sharp is valid for the conclusions of the short strophe and refrain only; for the opening and closing refrains and full strophe, it is to be avoided for formal reasons.³¹¹

Fors seulement l'actente contains two signed B-flats and one signed E-flat. The manuscript B-flats occur in the superius and contratenor (m. 26 and m. 48, respectively). The manuscript E-flat takes place in the contratenor (m. 5). Although the signed B-flat in the superius (m. 26) is not required for reasons of *musica ficta*, it appears to elicit the application of the procedure (B-flat) in the tenor in the same

³⁰⁹Wexler and Newton base their transcriptions on the more reliable of the two sources containing the work, namely, Cod. Basevi 2439. Wexler includes the F-sharp at m. 28, while Newton does not. See Wexler, *Collected Works*, Third Volume, p. 60; and Newton, "Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, Manuscript Basevi 2439," p. 158.

³¹⁰The rondeau functions within D 1-flat (a transposed aeolian) rather than D 2-flat (a twice transposed phrygian). Although meandering linearly between two modes (in this case, moving flatward one degree) may be shown to occur in the works of Ockeghem, a study of linear and vertical constructs in the forty-two authenticated works confirms that there are no genuinely D 2-flat works written by Ockeghem.

³¹¹Wexler, *Collected Works*, Third Volume, p. 60ff. See also the commentary on *Baisiés moy dont fort*, p. 1x.

measure (Ex. 3-7). Although the present writer could be persuaded not to apply *musica ficta* in the tenor voice if the resulting interval were a diminished octave (B-natural to B-flat), the fact that the melodic movement takes place in the unison register, rather than in the octave (or a compound thereof) register, precludes this. Such dissonances in close register proximity are at best implausible.

The manuscript B-flat in the contratenor (m. 48) occurs most likely to circumvent the linear tritone F to B-natural (mm. 47-48).³¹² The manuscript E-flat in the contratenor (m. 5) is not obligatory for reasons of *musica ficta*. Interestingly, it succeeds by one measure repeated E-naturals

Ex. 3-7 Ockeghem, *Fors seulement l'actente* (mm. 20-30)

Manuscript B-Flat and
Application of *Musica ficta* (B-Flat)



Reproduced from Wexler, *Collected Works*, Third Volume, p. 62.

in the superius (m. 4), resulting in a pleasing linear cross-relation of E-natural and E-flat (mm. 4-5).

Fors seulement contre contains one signed E-flat. It occurs in the contratenor (m. 41). In this instance, the E-flat is imperative in order to maintain the melodic prerequisites of the *cantus firmus*. The *canon royal* has been placed in the contratenor, having been transposed downward a

³¹²The *cantus firmus* material is not a primary factor with regard to the linear movement of the contratenor to B-flat. Ibid., p. lxvi.

twelfth from its position as the *cantus firmus* in the tenor of *Fors seulement l'actente*.³¹³

Il ne me'n chault contains six manuscript accidentals, all occurring on B-flat. There are three in the superius (m. 2, m. 14, and m. 33), two in the tenor (m. 4 and m. 21), and one in the contratenor (m. 9). It is interesting to note that although the tenor, and conceivably the superius, carry one flat in their respective signatures, the scribe nevertheless elected to include five of the six manuscript B-flats in these two parts. This may be due to the rondeau discontinuing the one flat system in the superius and tenor beginning in m. 9.³¹⁴ While this would explain the two signed B-flats prior to the second system (e.g., those antecedent to m. 9 in Wexler), the reasons for retaining the remaining three examples are more difficult to rationalize.

The signed B-flats in the superius (m. 14 and m. 33), tenor (m. 21), and contratenor (m. 9) were probably added in order to perpetuate the G 1-flat modality of the work. With the possible exception of the signed B-flat in the tenor in m. 21 (a B-flat succeeding a strong medial cadence on D and including a cessation of motion in all three parts) which succeeds an F-natural in m. 20--thus preserving the linear perfect fourth--none of the remaining examples are required to

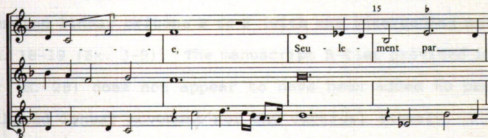
³¹³Ibid., p. lxxiii.

³¹⁴Wexler conjectures the following: "The flat in the signature at the opening of the superius and tenor is evidently a preplaced accidental intended to apply to the *b* semibreves in mm. 2 and 4 only. It no longer appears at the heads of subsequent phrases of these voices, beginning with the second half of m. 9 of the superius and with m. 14 of the tenor in the present edition." Ibid., p. lxix.

be explicitly signed, particularly when the application of *musica ficta* will suffice. It is the opinion of the present writer that the G 1-flat modality was intended from the outset given the flats initially prescribed in the superius and tenor parts of the manuscript, coupled with the evidence of the signed B-flats occurring after the point at which the systems lack flats in any of the parts. (Ex. 3-8)

La despourveue includes three signed E-flats. These occur in the contratenor (m. 4 and m. 15) and in the superius (m. 14). The signed E-flat in the superius (m. 14) has been included in order to avoid what otherwise would have been a descending linear tritone E-natural to B-flat (with one interceding note D) in mm. 14-15. This manuscript E-flat, as well as the signed E-flat in the contratenor in the succeeding measure (m. 15), elicits the application of *musica ficta* (E-flat) in the superius in m. 15; not applying it would result in an augmented octave (E-flat to E-natural) between the contratenor and superius (Ex. 3-8). Wexler provides editorial

Ex. 3-8 Ockeghem, *La despourveue* (mm. 12-15)
Manuscript E-Flat and
Application of *Musica ficta* (E-Flat)



Reproduced from Wexler, *Collected Works*, Third Volume, p. 70.

E-flats (and in more than one voice) throughout the course of the rondeau, noting that in two of the three manuscripts which contain the music for *La despourveue* (namely, *Cod. Magliabechi*

XIX.176, Biblioteca nazionale centrale, Florence, and the Chansonnier Pixérécourt) an E-flat is incorporated in the signature of the superius.³¹⁵ The signed E-flat in the contratenor (m. 4) likewise rectifies what otherwise would have been a descending linear tritone B-flat to E-natural (with two interceding notes G and F) in mm. 3-4, as well as an ascending linear tritone E-natural to B-flat (m. 4).

O rosa bella contains a manuscript F-sharp, possibly supplied by Dunstable or Bedyngham. The accidental occurs in the superius during the strongest cadence (m. 26, D--3) other than the final. The application of *musica ficta* is not required, and the F-sharp appears to have been furnished for purely aesthetic intentions.

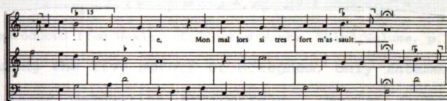
Quant de vous seul includes a signed B-flat and a signed E-flat. The manuscript B-flat occurs in the tenor (m. 28), while the signed E-flat takes place in the contratenor (m. 18). The E-flat in the contratenor necessitates the application of *musica ficta* (B-flat) in the superius (m. 18); not employing it would result in a simultaneous augmented twelfth in the contratenor and superius, as well as a descending linear tritone B to F (with one interceding note A) in mm. 18-19 (Ex. 3-9). The manuscript B-flat provided in the tenor (m. 28) does not appear to have been added to prevent prohibited linear movement nor any vertical anomaly.

The Spanish canción *Qu'es mi vida preguntays*, transcribed in Wexler from Montecassino 871, fols. 5^v-6^r, contains seven

³¹⁵Wexler, *Collected Works*, Third Volume, p. lxxiii.

manuscript B-flats. Four occur in the bassus (m. 7, m. 19, m. 32, and m. 35), while one each takes place in the superius (m. 16), contratenor (m. 11), and tenor (m. 17). The signed B-flats provided by Cornago in the superius and tenor are left unchanged by Ockeghem. The four manuscript B-flats in the bassus, as well as the single B-flat in the contratenor, were possibly furnished by Ockeghem.

Ex. 3-9 Ockeghem, *Quant de vous seul* (mm. 14-19)
 Manuscript E-Flat and
 Application of *Musica ficta* (B-Flat)



Reproduced from Wexler, *Collected Works*, Third Volume, p. 83.

The signed B-flat in the tenor (m. 17) prevents a linear augmented fourth F-B. The B-flats in the bassus in m. 7 and 19 are melodic in intent. Mutation from the *hexachordum molle* to the *hexachordum dur* does not appear to be warranted. The B-flat in the bassus in m. 32 prevents an ascending linear augmented fourth F-B (mm. 31-32). The B-flat in the bassus in m. 35 elicits the application of *musica ficta* (B-flat) in the contratenor, and in doing so, avoids the potentiality of a simultaneous augmented octave B-flat to B-natural (Ex. 3-10).

Se vostre cuer eslongne, transcribed in Wexler from the *Chansonnier Pixérécourt*, fol. 158^v-159^r, includes two manuscript E-flats. The accidentals occur in the superius (m. 2) and tenor (m. 9). Manuscript accidentals are lacking in the contratenor, which carries two flats in its signature.

The signed E-flats in the superius and tenor prevent descending linear augmented fourths E-natural to B-flat (with one interceding note in each example).

Ex. 3-10 Ockeghem, *Qu'es mi vida preguntays* (mm. 29-35)

Manuscript B-Flat and

Application of *Musica ficta* (B-Flat)



Reproduced from Wexler, *Collected Works*, Third Volume, p. 85.

Among the five motets of Ockeghem, only *Intemerata Dei mater* lacks manuscript accidentals. Wexler furnishes an explicit natural sign in the vagans on pitch degree B (m. 31). This sign immediately follows a suggested editorial F-sharp in the vagans in the preceding measure (m. 30). Employing an F-sharp in conjunction with a B-natural prevents a descending linear diminished fifth (F-natural to B). A second choice might be to employ an F-natural in conjunction with a B-flat, thus preventing what would otherwise result in a descending linear augmented fifth (F-sharp to B-flat).

Alma redemptoris mater contains two manuscript B-flats, both occurring in the bassus (m. 31 and m. 46). The signed B-flat in the bassus in m. 31 circumvents an ascending linear augmented fourth F to B-natural (with two interceding notes G and A) in mm. 30-31. The B-flat in m. 46 results in a tenor-bassus simple 1-weight cadence on B-flat, which is relatively uncommon in an untransposed C 0-flat work (Ex. 3-11). The B-

flat in the bassus is explicit, while the B-flat in the tenor is suggested by Wexler through the application of *musica ficta*, conceivably to prevent a simultaneous cross-relation and augmented octave between B-flat and B-natural (m. 46).

Ex. 3-11 Ockeghem, *Alma redemptoris mater* (mm. 42-47)
Manuscript B-Flat and Cadence on Pitch Degree B-Flat

The musical score for Ex. 3-11 shows five staves. The top staff is the Superius part, followed by Contratenor, Tenor, Bassus, and Bbtlb1 (Bass). The notation includes various pitch degrees and accidentals, with Latin lyrics written below the staves. The score is for measures 42-47 of Ockeghem's *Alma redemptoris mater*.

Bbtlb1

Reproduced from Wexler, *Collected Works*, Third Volume, p. 4.

Ave Maria includes thirteen manuscript B-flats. These occur in the superius (m. 13 and m. 23), contratenor (m. 17, m. 24, and m. 36), tenor (m. 8, m. 16, m. 31, and m. 35), and bassus (m. 4, m. 13, m. 35, and m. 39). The B-flat in the bassus (m. 13) is most likely employed to avoid an ascending linear diminished fifth B-F (mm. 13-14). This may elicit an E-flat in the bassus (with one interceding note C) one and one-half tactus units earlier in the same measure (Ex. 3-12). The B-flat in the superius in m. 23 is signed, but is not required to prevent prohibited linear movement or any vertical anomaly. The B-flat in the contratenor in m. 17 prevents an ascending linear augmented fourth F-B (with one interceding note G), while the B-flat in the contratenor in m. 24 may have been added for the same reason, as the outlining of an ascending linear augmented fourth F-B would have occurred

(again with one interceding note G) in mm. 23-24. The B-flat in the contratenor in m. 36 is most likely added to avoid what would otherwise have been a descending linear augmented fourth

Ex. 3-12 Ockeghem, *Ave Maria* (mm. 10-14)
 Manuscript B-Flat and
 Application of *Musica ficta* (E-Flat)



Reproduced from Wexler, *Collected Works*, Third Volume, p. 6.

B-F (mm. 36-37). The example in the tenor (m. 8) is not required to avoid any prohibited movement, while the B-flat in the tenor (m. 16), although not required to preclude prohibited movement (its presence does in fact bring about a simultaneous augmented fourth B-flat to E between the tenor and contratenor), elicits the application of *musica ficta* in the superius in order to avoid a simultaneous augmented octave B-flat to B-natural between the tenor and superius (Ex. 3-13).

The B-flat in the tenor (m. 31) is again not required for precluding any melodic or vertical aberration; however, the example in the tenor (m. 35) avoids an ascending linear augmented fourth F-B, and in so doing, remains congruous with the manuscript B-flat in the bassus in the same measure. The B-flat in the bassus in m. 4 appears not to be required other than for reasons of aesthetics, while the examples in the bassus in m. 13 and m. 35 circumvent ascending linear diminished fifths B-F (mm. 13-14 and mm. 35-36, respectively).

The final example, taking place in the bassus in m. 39, may have been furnished in order to avoid an ascending linear augmented fourth F-B.

Ex. 3-13 Ockeghem, Ave Maria (mm. 16-17)

Manuscript B-Flat and

Application of *Musica ficta* (B-Flat)

The musical score for measures 16-17 of Ockeghem's Ave Maria is shown. It consists of four staves. The lyrics are: 'cum; be - te cum; be - ne - di cum, - te -'. The notation shows a B-flat in the bassus part in measure 16, which is identified as a manuscript B-flat. The application of *Musica ficta* (B-Flat) is indicated in the bassus part in measure 17.

Reproduced from Wexler, *Collected Works*, Third Volume, p. 6.

Salve regina includes three manuscript accidentals. These include a manuscript B-flat in the superius (m. 196), a manuscript E-flat in the contratenor (m. 143), and a rare instance of a manuscript C-sharp, also in the contratenor (m. 9). The signed B-flat in the superius prevents an ascending linear augmented fourth F-B (mm. 195-196). The manuscript E-flat in the contratenor may have been added for purely aesthetic reasons. The resulting vertical construct (set to the text *fructum ventris*) in the bassus, tenor, and contratenor (C-A-E-flat), when taken in context with the preceding and succeeding verticalities, exhibit what may be described as an unworldly character. Such vertical peculiarities occur sporadically in the music of Ockeghem as a result of his frequent proclivity for innovative contrapuntal manipulation. The signed C-sharp in the contratenor is not required contrapuntally; however, it does

emphasize the cadence (m. 10, Dcb0) prior to the introduction of all four voices sounding simultaneously, and may likely have been provided by the performer had it not been signed.

Ut heremita solus includes seven manuscript B-flats. These occur in the bassus (m. 51, m. 58, m. 66, and m. 172), superius (m. 96 and m. 132), and contratenor (m. 132). The B-flats in the bassus (m. 51 and m. 58) prevent ascending linear augmented fourths F-B. The B-flat in m. 66 may have been added to avoid what would have been a simultaneous diminished fifth B-F between the bassus and contratenor. The B-flat in the bassus (m. 172) is not required to prevent any linear or vertical incongruity. The B-flat in the superius (m. 96) precludes disjunct movement upward a major sixth D to B-natural. The example in m. 132 prevents an ascending linear outlining of an augmented fourth F-B (with two interceding notes G and A) while simultaneously remaining congruous with a signed B-flat in the contratenor in the same measure.

Among the fourteen masses and isolated mass section of Ockeghem, only the *Missa Cuiusvis toni* lacks manuscript accidentals. This is most likely due to the *catholicon* being relatively neutral with regard to mode. Had the mass included manuscript accidentals, this would have presupposed a given pitch center (either above and beyond those that were planned a priori, or perhaps through restricting the work to one or, in the case of transposition, two modal frameworks) within which the work could ostensibly operate.

The *Missa Au travail suis* contains nineteen signed B-flats. These occur in the *Kyrie* in the tenor (m. 16),

superius (m. 24), and bassus (m. 24); in the Gloria in the contratenor (m. 28); in the Credo in the bassus (m. 33, m. 68, m. 78, m. 189, and m. 212), superius (m. 64, m. 116, and m. 164), and contratenor (m. 65, m. 78, and m. 190); in the Sanctus in the tenor (m. 36 and m. 75); and in the Agnus in the bassus (m. 62) and superius (m. 62). Curiously, the Missae Au travail suis and Sine nomine à5 are the only masses that contain exclusively signed B-flats. additionally, it

The B-flat in the Kyrie in the tenor (m. 16) is not required in order to rectify any linear anomaly, nor is it part of the *cantus firmus* upon which the mass is based. The B-flat in the superius (m. 24) may be elicited due to the B-flat in the bassus (m. 24). The signed B-flat in the bassus prevents an ascending linear augmented fourth (F-B) from occurring, and is concordant with the signed B-flat in the superius. perhaps to avoid outlining an ascending (albeit

The single signed B-flat in the Gloria (m. 28) prevents an ascending linear augmented fourth (F-B) from ensuing. The signed B-flat in the Credo in the bassus (m. 33) precludes a descending linear augmented fourth B-F (with one interceding note A) from taking place. The example in the bassus in m. 68 is not mandatory to correct a melodic or a vertical anomaly. The B-flats in the bassus and contratenor which occur in m. 78 (in writing à2) elude ascending linear augmented fourths, and are consonant with one another in close proximity. The remaining examples occurring in the bassus (m. 189 and m. 212) prevent an ascending linear augmented fourth and a descending linear diminished fifth (the latter including an intervening

rest), respectively. The first of three examples occurring in the superius (m. 64) does not appear to be required other than for aesthetic reasons. The latter two examples (m. 116 and m. 164) each prevent ascending linear augmented fourths (F-B) from occurring. The example in the contratenor (m. 65) may have been furnished in order to be concordant with the F-natural in the superius. The example in m. 78 avoids an ascending linear augmented fourth F-B; additionally, it remains congruent with the signed B-flat in the bassus in the same measure. The final example in the *Credo* (m. 190) also prevents an ascending linear augmented fourth F-B.

The signed B-flat in the *Sanctus* in the tenor (m. 36) is not mandatory for rectification; however, the B-flat in the tenor (m. 75) may have been provided so as to remain concordant with the descending F-natural in the contratenor voice, or perhaps to avoid outlining an ascending (albeit protracted) linear augmented fourth F-B (with one interceding note G) in mm. 73-75. The signed B-flats in the *Agnus* both occur in m. 62. The example in the bassus occurs first, and is probably furnished in order to be concordant with the F-natural in the contratenor. The B-flat in the superius is then elicited as a result of the initial B-flat in the bassus.

The *Missa Caput* includes several signed B-flats and F-sharps (eight of each), as well as three (and possibly four) signed C-sharps. One of the manuscript accidentals concerns a C-sharp in the *Kyrie* (m. 23). Although Plamenac elected not to include it, van Benthem, providing transcriptions of manuscript variants in his edition, opted for a signed C-sharp

in the contratenor voice. This forces the addition of an F-sharp in the superius on the next tactus unit in order to remain consonant (a perfect fourth above) with the contratenor. To choose not to apply *musica ficta* would bring about an augmented consensus (A-C-sharp-F) in conjunction with the tenor and (signed) contratenor voices (Ex. 3-14). In this instance, it seems reasonable to this writer to apply *musica ficta* if one opts to include the signed C-sharp. Conversely, one ought not to employ the procedure should the source containing the C-sharp not be chosen.

Ex. 3-14 Ockeghem, *Missa Caput (Kyrie)* (mm. 23-25)
 Manuscript C-Sharp and
 Application of *Musica ficta* (F-Sharp)



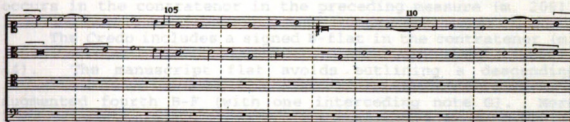
Reproduced from van Benthem, *Masses*, I/1, p. 2.

The *Missa Caput* includes a signed F-sharp in the Kyrie in the superius (m. 8) and a signed B-flat in the tenor (m. 11). The signed F-sharp is necessary to remain consonant with the B-natural in the tenor; to elect not to add the sharp would require both a vertical diminished fifth in the tenor and superius, and would require the superius having to leap upward into the dissonance. The signed B-flat in the tenor may have been furnished in order to remain congruous with the F-naturals which take place in the superius and contratenor in the same measure; however, neither of the F-naturals occur

simultaneously with the manuscript B-flat, and instead transpire two tactus units later.

There is an instance in the *Gloria* whereby the superius states a linear tritone before concluding with a signed C-sharp (mm. 107-108). The C-sharp resolves not to D, but rather by leap to an F-natural (after a breve rest has been interpolated). The diminished fourth C-sharp to F-natural is softened somewhat by the inclusion of this rest (Ex. 3-15). The signed C-sharp is particularly noteworthy, given that in the forty-two authenticated works of Ockeghem, there are only nine instances of this manuscript accidental; three of these are found in the *Missa Caput*.

Ex. 3-15 Ockeghem, *Missa Caput (Gloria)* (mm. 102-112)
Linear Tritone and Manuscript C-Sharp



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 41.

The *Gloria* includes two signed F-sharps in the tenor and contratenor in very close proximity. Interestingly, both accidentals occur in one and the same measure (m. 19). The reason for the signed F-sharps in both parts at this point appears to be due to the movement of the *cantus firmus*. The signed F-sharp in the tenor avoids an ascending augmented fourth (F-B), while the F-sharp in the contratenor prevents a descending linear augmented fourth from B to F (with one interceding note G). The F-natural in the superius in the

succeeding measure results in a resplendent cross-relation (F-sharp to F-natural) residing a diminished octave apart from the signed F-sharp.

The *Gloria* includes a signed F-sharp in the superius (m. 88) which comes about as a result of the B-natural in the *cantus firmus*. The F-sharp prevents what would have been a simultaneous diminished twelfth between the bassus and superius. The *Gloria* also includes two signed B-flats in the tenor voice (m. 37 and m. 210, respectively). The first example does not appear to be mandatory, while the second circumvents a vertical diminished fifth between the tenor and superius. Interestingly, the signed B-flat in the tenor (m. 210) creates a linear cross-relation with the B-natural which occurs in the contratenor in the preceding measure (m. 209).

The *Credo* includes a signed B-flat in the contratenor (m. 44). The manuscript flat avoids outlining a descending augmented fourth B-F (with one interceding note G). More intriguing, however, is the apparent hierarchy of prohibited movements displayed. Although the linear augmented fourth is rectified, the addition of the manuscript B-flat in the contratenor creates an immediate cross-relation with the *cantus firmus* B-natural in the bassus (Ex. 3-16). The present writer would speculate that modifying the *cantus firmus* was in this instance not an option. Given the choice of possible prohibited linear movement and forcing a cross-relation, the latter was perhaps more admissible.

There is a signed F-sharp in the tenor (m. 146) which is compelling. The consensus reads (upward from bassus to

superius) B-F-sharp-B-D; the F-sharp is necessary in order to agree primarily with the *cantus firmus* B-natural in the bassus (and subsequently with the doubled pitch degree of B-natural in the contratenor). Had the F remained unsigned, the result would have been a diminished fifth B-F as well as a diminished consensus B-F-B-D. As this also begins a new segment of text (*Et in Spiritum*), such a dissonance at this juncture in the mass would have been bold to say the least.

Ex. 3-16 Ockeghem, *Missa Caput (Credo)* (mm. 39-45)
Linear Cross-Relation



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 45.

The *Credo* includes a signed B-flat in the tenor (m. 201), as well as a signed F-sharp in the superius near the conclusion of the section (m. 247). The B-flat is not mandatory for reasons of rectification; however, it does elicit an additional B-flat through the application of *musica ficta* in the contratenor in the same measure. Both Plamenac and van Benthem transcribe the F-sharp as such in their editions. The accidental completes (reading from the lowest sounding voice upward) an A-A-C-F-sharp consensus. Since the F-sharp is explicit, this example confirms that diminished verticalities do exist in the works of Ockeghem.

The *Missa Caput* includes a signed F-sharp in the *Sanctus* in the superius (m. 9). The F-natural which takes place in

the preceding measure occurs directly before this F-sharp. It appears to be virtually imperative to sharpen the preceding F (m. 8); not to do so would bring about linear chromatic movement (F-natural to F-sharp) due to non-neutralization (Ex. 3-17). The quandary which arises in this example has to do with the preceding note. If the F-natural is sharpened, it agrees with the repeated (and explicit) F-sharp which follows. However, altering the note in m. 8 from F-natural to F-sharp results in a simultaneous augmented fourth C to F-sharp (in writing à2) against the contratenor. The question which remains is whether or not to sharpen pitch degree F in m. 8.

Ex. 3-17 Ockeghem, *Missa Caput (Sanctus)* (mm. 8-10)
Manuscript F-Sharp and
Application of *Musica ficta* (F-Sharp)

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 50.

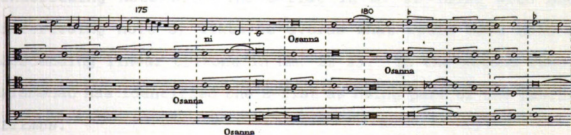
Plamenac suggests the application of *musica ficta* in the *Sanctus* in the tenor voice (m. 163, F-sharp). The writing at this point is à4. Although it is tempting to assume that one must apply an F-sharp in order to avoid the linear tritone F-

³¹⁶The D-natural in the contratenor which accompanies the F-sharp in the superius comes to a halt on a breve. This event would appear to constitute a simple 1-weight cadence between the superius and contratenor; however, as the sixth to octave or third to unison pattern is lacking, the present writer has, in order to remain consistent, elected to label this event as a cadence whereby the structural voices are undefined (D--1).

B, it must be remembered that Ockeghem intentionally includes such a linear relationship (in descending form) in the *Gloria* in the superius (mm. 107-108). Furthermore, the example in the *Gloria* occurs in writing à2.

There are two signed B-flats in the *Sanctus* in the tenor which are noteworthy. These occur in m. 181 and m. 219, respectively. The first example posits the question of whether *musica ficta* ought to be applied to the superius in order to coincide with the signed B-flat in the tenor (Ex. 3-18). If *musica ficta* is not applied to the superius, then a cross-relation (B-natural and B-flat) will occur between the superius and tenor, respectively. The second example (m. 219)

Ex. 3-18 Ockeghem, *Missa Caput (Sanctus)* (mm. 173-184)
 Manuscript B-Flat and
 Application of *Musica ficta* (B-Flat)



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 54.

appears not to be mandatory for reasons of melodic rectification; however, the signed B-flat does bring about a linear cross-relation (B-flat and B-natural) with the contratenor (m. 218).

The *Agnus* contains two signed C-sharps in the superius (m. 43 and m. 113, respectively), a signed F-sharp in the contratenor (m. 108), and a signed B-flat in the tenor (m. 141). The signed C-sharp in m. 43 occurs in writing à2. The explicit C-sharp in m. 113 is not required in order to prevent

any melodic or vertical irregularity. The F-sharp in m. 108 is furnished to be congruous with the B-natural in the tenor, and the B-flat in m. 141 is not required to elude prohibited linear movement or any vertical anomaly. The *Missa Caput*, along with the *Missa Prolationum*, are the sole works of Ockeghem containing signed B-flats, F-sharps, and C-sharps.

The *Credo Sine nomine* includes four signed E-flats and two signed F-sharps. The signed E-flats take place in the superius (m. 12 and m. 22) and bassus (m. 190 and m. 199). The signed F-sharps take place in the superius (m. 33) and bassus (m. 164).

The E-flat in m. 12 prevents a descending linear augmented fourth E to B-flat in mm. 12-13 (with one interceding note D). The E-flat in m. 22 (also with one interceding note D) likewise avoids what would have been a descending linear tritone in mm. 22-23. In the second case, Plamenac has identified the E-flat as being part of the *cantus firmus*.

The E-flat in the bassus (m. 190) intimates a phrygian cadence on D between the bassus and contratenor in m. 191; however, similar to Ex. 2-88 above, the bassus moves downward a perfect fourth to B-flat (with one interceding note D) in order to circumvent what would have been a descending linear tritone E-natural to B-flat (mm. 190-191), while simultaneously nullifying the would be cadence on D. The manuscript E-flat in the bassus (m. 199) elicits an E-flat through the application of *musica ficta* in the contratenor in the same measure. The accidental likewise circumvents a

descending linear tritone E to B-flat (with one interceding note C) in mm. 199-200 (Ex. 3-19).

Ex. 3-19 Ockeghem, *Credo Sine nomine* (mm. 189-209)
Manuscript E-Flat and
Application of *Musica ficta* (E-Flat)

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 64.

an ascending linear augmented fourth F to B-natural (with one interceding note G).

The *Gloria* includes signed B-flats in the superius (m. 126), tenor (m. 29 and m. 40), and bassus (m. 131 and m. 163). The example in the superius prevents an ascending linear augmented fourth F to B-natural (mm. 125-126). The example in the tenor (m. 29) averts a vertical diminished fifth (B-natural to F) with the superius. The remaining example in the tenor (m. 40) is interesting in that it creates (unless *musica ficta* is applied) a linear cross-relation (B-natural and B-flat) with the contratenor (m. 40). The B-flat in the bassus (m. 131) is introduced after several breve rests, and is not required to preclude proscribed linear or vertical movement. The final example in the bassus (m. 163) likewise is not mandatory; however, the preceding and succeeding F-naturals which occur in the contratenor (mm. 163-164) may have been a determining factor in the B-flat having been employed.

The *Credo* includes signed B-flats in the superius (m. 7, m. 82, and m. 177), contratenor (m. 17, m. 62, m. 79, and m. 234), and bassus (m. 162). There are also signed E-flats in the bassus (m. 166 and m. 176). The B-flat in the superius (m. 7) is necessary to avoid a descending linear diminished fifth (F-B). The writing is à2, and a B-natural in context would have been somewhat pungent at best. The example in m. 82 eludes what would have been a descending linear augmented fourth B to F (with two interceding notes A and G). The example in m. 177 is forced as a result of the manuscript E-flat occurring in the bassus (m. 176). Although not beyond

the realm of possibility, augmented fifths (in this instance, E-flat to B-natural) are understandably rare in the works of Ockeghem.

The B-flat in the contratenor (m. 17) is required to elude an ascending augmented fourth. The manuscript B-flat is preceded by a rest, and it occurs amidst a striking passage in *proportio tripla* (mm. 17-18). The example in m. 62 does not appear to be necessary to rectify a linear or vertical irregularity. The signed B-flat in m. 79 takes place in writing à2. It may have been added so as to remain vertically congruous with the F-natural in the superius. The B-flat in m. 234 is another example whereby disjunct movement upward a major sixth (D to B-natural) is circumvented; the leap upward begins in the preceding measure (m. 233) (Ex. 3-21). The B-flat in the bassus (m. 162) is not required to prevent prohibited linear movement nor any vertical irregularity.

Ex. 3-21 Ockeghem, *Missa De plus en plus* (Credo)
(mm. 233-235)
Manuscript B-Flat

The image shows a musical score for Ockeghem's *Missa De plus en plus* (Credo), measures 233-235. The score is in mensural notation with five staves. The lyrics are: 'bap - tis - ma in re - mis - si - o - nis u - num bap - tis - ma in re -'. A manuscript B-flat is indicated in the bassus staff at measure 234.

Reproduced from Plamenac, *Collected Works*, First Volume, p. 69.

The signed E-flats occurring in the bassus (m. 166 and m. 176) appear not to be required to circumvent any prohibited movement. The first example occurs in writing à2, and could

easily have remained unsigned. The second example makes sense linearly, especially since the superius includes a signed B-flat in the succeeding measure. However, this E-flat could also have remained unsigned (and *musica ficta* applied) as far as rectifying prohibited movement is concerned.

The *Sanctus* includes signed B-flats in the superius (m. 196) and bassus (m. 54, m. 173, and m. 189). The example in the superius (m. 196) prevents an ascending linear augmented fourth F-B, while the signed B-flat in the bassus (m. 54) is required in order to avoid a descending linear augmented fourth B to F (with one interceding note A). The signed B-flat in m. 173 is not required to rectify prohibited movement, while the final example in the *Sanctus* (m. 189) eludes what would have been an ascending linear augmented fourth F-B (with one interceding note G).

The *Agnus* includes signed B-flats in the contratenor (m. 67 and m. 103), tenor (m. 71), and bassus (m. 40, m. 85, and m. 103). The signed B-flat in the contratenor (m. 67) is not required for melodic or vertical rectification. The signed B-flat in the contratenor (m. 103) agrees with the F-natural in the superius, and is also congruent with a second signed B-flat (in the bassus) within the same measure. The lone example in the tenor is required in order to circumvent an ascending linear augmented fourth F-B (mm. 70-71). The example in the bassus (m. 40) appears to be aesthetic, and the signed B-flat in m. 85 is likewise not required for corrective reasons. The B-flat in the bassus (m. 103) remains as stated above congruent with a second signed B-flat in that measure.

The Missa *Ecce ancilla Domini*³¹⁸ contains twelve signed B-flats, two signed E-flats, and one signed F-sharp. The signed B-flats in the *Kyrie* occur in the superius (m. 9 and m. 71), contratenor (m. 16 and m. 24), and bassus (m. 108). The manuscript B-flats take place in the *Gloria* in the contratenor (m. 30) and bassus (m. 122), and in the *Credo* in the superius (m. 222). Signed B-flats occur in the *Sanctus* in the superius (m. 17) and bassus (m. 19 and m. 130), and in the *Agnus* in the bassus (m. 74). The signed E-flats take place in the *Credo* in the bassus (m. 129) and contratenor (m. 167). The signed F-sharp occurs in the *Sanctus* in the superius (m. 12).

The first of two B-flats in the *Kyrie* which occurs in the superius (m. 9) is not imperative for rectification; however, it does invoke a B-flat in the contratenor, and in doing so, elicits a phrygian cadence in the succeeding measure (m. 10, Ascl+). The second B-flat taking place in the superius (m. 71) is required in order to avoid an ascending linear augmented fourth F to B (with two interceding notes G and A). The accidental also prevents a vertical augmented eleventh F to B between the contratenor and superius (m. 72).

The B-flat in the contratenor (m. 16) appears to have been furnished in order to circumvent a descending linear augmented fourth B to F (with two interceding notes A and G). The conclusion of the descending fourth (F) begins a brief

³¹⁸*Ecce ancilla Domini* incurs an ephemeral signature change as a result of the addition of a manuscript accidental. This occurs in the *Sanctus* in the contratenor (m. 84, B-sharp). See Plamenac, *Collected Works*, First Volume, p. 95. Transcription of the Missa *Ecce ancilla Domini* is from Cod. a. M.1.2 (Lat. 457, VI.H.1), Biblioteca Estense, Modena, fol. 159^v-174^r. Variants are from the Chigi Codex, fol. 19^v-34^r.

passage in *proportio tripla*. The B-flat in the contratenor (m. 24) is required to prevent a descending linear diminished fifth F to B (with an intervening rest) in mm. 23-24 prior to the completion of the *Kyrie I*. The final example in the *Kyrie* takes place in the bassus (m. 108). It eludes what would otherwise be a descending linear diminished fifth F to B, and elicits a B-flat (through the application of *musica ficta*) in the superius.

The first of two signed B-flats in the *Gloria* occurs in the contratenor (m. 30). The purpose of this accidental is twofold. It prevents a descending linear augmented fourth B to F (with two interceding notes A and G) and precludes a vertical diminished fifth B to F with the superius (Ex. 3-22).

Ex. 3-22 Ockeghem, *Missa Ecce ancilla Domini* (*Gloria*)
(mm. 20-32)
Manuscript B-Flat



Reproduced from Plamenac, *Collected Works*, First Volume, p. 82.

The second example occurs in the bassus (m. 122). It is not mandatory for rectification. However, it appears to elicit a B-flat in the contratenor in the same measure, and if

invoked, would avoid in that voice an ascending linear augmented fourth F to B (with two interceding notes G and A).

The single manuscript B-flat in the *Credo* (m. 222) is required for congruency against a (signature imposed) B-flat in the tenor. It may also elicit an E-flat in the bassus. Curiously, this B-flat is signed even though the superius carries one flat in its system, and despite the accidental occurring on precisely the same line as is flatted on the staff. The first of two signed E-flats occurring in the *Credo* (m. 129) is required to avert a descending linear augmented fourth E to B-flat (with two interceding notes D and C). The second example (m. 167) also eludes a descending linear augmented fourth E to B-flat (with one interceding note D).

The first of three signed B-flats in the *Sanctus* takes place in the superius (m. 17). It permits vertical congruency with an F-natural in the contratenor, and may elicit a B-flat (through the application of *musica ficta*) in this voice on the preceding tactus unit. The B-flat in the bassus (m. 19) eludes a descending linear diminished fifth F to B, and allows for congruency against a prescribed B-flat in the superius in the same measure. The third example occurs in m. 130, and prevents a descending linear augmented fourth B to F (with two interceding notes A and G).

The unique F-sharp contained in the mass occurs in the *Sanctus* in the superius (m. 12). It eludes a descending augmented fourth B to F; however, it does so slightly differently, in that the F has been sharpened rather than the B having been flatted, the latter note necessarily remaining

natural in this context. The singular accidental occurring in the *Agnus* is a signed B-flat (m. 74). It prevents a descending linear diminished fifth F to B, remains vertically congruent with an F-natural in the *superius*, and may elicit (through the use of *musica ficta*) a B-flat in the *contratenor*.

The *Missa Fors seulement*³¹⁹ includes signed B-flats in the *Kyrie* in the *contratenor* (m. 32), *tenor* (m. 57), and *bassus* (m. 37). The *Kyrie* includes a signed C-sharp in the *quinta pars* (m. 76) as well. The *Gloria* contains signed B-flats in the *contratenor* (m. 52) and *tenor* (m. 19, m. 27, and m. 74). The *Credo* includes a signed C-sharp in the *contratenor* (m. 68), as well as signed B-flats in the *tenor* (m. 104), *quinta pars* (m. 167), and *bassus* (m. 104 and m. 149).

The first of three signed B-flats in the *Kyrie* (m. 32) is not required for rectification. The example in the *cantus firmus tenor* (m. 57) exudes an aesthetically agreeable verticality of B-flat to E (including an accompanying note G a minor tenth below the accidental in the *bassus*) with the *superius*. The B-flat in the *bassus* (m. 37) may have been furnished to agree vertically with the F-natural in the *tenor*; this accidental elicits a second (linear) B-flat in the *bassus*

³¹⁹Plamenac transcribes a manuscript B-sharp in the *Gloria* which has not been included in the table of manuscript accidentals. It appears to be a copyist's or other scribal error, and occurs in the *quinta pars* (m. 54). Plamenac suggests an editorial accidental of B-natural. See Plamenac, *Collected Works*, Second Volume, p. 68. Transcription of the *Missa Fors seulement* is from the *Chigi Codex*, fol. 45^v-53^r (i.e., *Missa Fors seulement*). Additional information may be found in Fitch, *Johannes Ockeghem: Masses and Models*, pp. 122-124. The application of *musica ficta* in the *Missa Fors seulement* (especially concerning the choices of Plamenac and Sparks regarding the "... conflict between B/B-flat") is discussed as well. *Ibid.*, p. 123 (including ff. 27).

as well as a B-flat in the contratenor, both in the same measure (Ex. 3-23).

The first of two signed C-sharps in the mass occurs in the concluding measure of the *Kyrie* in the quinta pars (m. 76). It may have been furnished purely for aesthetic reasons, and results in what might be referred to by modern ears as a "plagal" cadence. The root movement is upward a perfect fifth D to A as opposed to downward a perfect fourth D to A. The rationale for ascending rather than descending root movement may be pragmatic, as the D in the penultimate measure already descends below *gamma ut*.

The first of four B-flats contained in the *Gloria* (m. 19) occurs in the tenor. It prevents an ascending linear augmented fourth F to B, remains vertically congruous with an F-natural in the quinta pars, and may also elicit a B-flat in Ex. 3-23 Ockeghem, *Missa Fors seulement* (*Kyrie*) (mm. 30-38)
Manuscript B-Flat and
Application of *Musica ficta* (B-Flat)



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 65.

the contratenor and bassus in the same measure. The second example (m. 27) seems to be necessary in order to avoid an ascending linear augmented fourth F to B (with two interceding notes G and A) in mm. 26-27. The example in the contratenor

(m. 52) is necessary to remain congruent vertically with the F-natural in the tenor and superius, and linearly (after an intervening rest) with the bassus. The B-flat in the tenor (m. 74) is not required to prevent any prohibited movement; however, it may elicit a second B-flat in the same voice, as well as a B-flat (through the application of *musica ficta*) in the tenor and quinta pars.

The *Credo* contains the second of two signed C-sharps in the mass. It occurs in the contratenor (m. 68), and similar to the first such accidental, is furnished at a significant cadence. Besides being added for reasons of aesthetics, it occurs at the point (and in the precise voice) where the mass acquires the addition of a sixth part through the split of the contratenor voice.

The first two of four B-flats taking place in the *Credo* occur in the tenor and bassus (m. 104). The example in the bassus averts what would have been a descending linear diminished fifth F to B (with three interceding notes E, D, and C) in mm. 103-104. The manuscript B-flat in the tenor remains congruent with the signed B-flat in the bassus, and both accidentals are vertically compatible with F-naturals occurring in the superius and contratenor. The B-flat in the bassus (m. 149) precludes a vertical incongruity with the tenor (F to B); additionally, it prepares a dissonant-suspension 0-weight phrygian cadence between the bassus and quinta pars (m. 150, Aqb0+). The final signed B-flat takes place in the quinta pars (m. 167), and is not required to circumvent any linear or vertical incompatibility.

The Missa *L'homme armé*³²⁰ includes more manuscript accidentals than any other work of Ockeghem. The mass contains a signed B-flat in the Kyrie in the superius (m. 21), as well as three examples of signed B-flats in the bassus (m. 17, m. 21, and m. 29, respectively). The *Gloria* includes two signed B-flats in the superius (m. 10 and m. 41), a signed B-flat in the contratenor (m. 24), and a signed F-sharp in the superius (m. 133). Additionally, the *Gloria* includes three signed B-flats in the bassus (m. 8, m. 33, and m. 41, respectively), and a signed F-sharp in the bassus (m. 12).

The *Credo* includes signed B-flats in the superius (m. 18 and m. 177), a signed B-flat in the contratenor (m. 122), and four signed B-flats in the bassus (m. 36, m. 108, m. 169, and m. 176, respectively). The *Credo* includes one signed E-flat in the bassus (m. 176), and one signed E-flat in the tenor (m. 176). The *Sanctus* includes signed B-flats in the superius (m. 24, m. 53, and m. 98), contratenor (m. 38 and m. 84), and bassus (m. 11, m. 36, m. 43, m. 47, m. 54, and m. 135). There are signed E-flats in the contratenor (m. 36) and bassus (m.

³²⁰Plamenac transcribes a manuscript F-flat and B-sharp in the Kyrie which have not been included in the table of manuscript accidentals. The F-flat in the superius (m. 17) is most likely the result of a copyist's or other scribal error, while the B-sharp in the bassus (m. 25) is most likely intended to "naturalize" the B-flat which is furnished in the bassus in m. 21. The Missa *L'homme armé* also incurs five ephemeral signature changes as a result of the addition of manuscript accidentals. These occur internally (i.e., not at the beginning of systems) in the *Gloria* in the bassus (m. 12, B-sharp), in the *Credo* in the tenor [i.e., bassus II] (m. 160, B-flat), in the *Sanctus* in the superius, including the addition of the treble (G) clef (m. 20, F-flat), and in the *Agnus III* in the superius (m. 85, second B-flat) and bassus (m. 116, second B-flat). See Plamenac, *Collected Works*, First Volume, p. 99 (for manuscript F-flat and B-sharp); and pp. 100, 109, 110, 115, and 116 (for signature changes). Transcription of the Missa *L'homme armé* is from the *Chigi Codex*, fol. 35^v-45^r (i.e., Missa *L'homme armé*). Variants are from *Cod. 35*, Cappella Sistina, Biblioteca apostolica Vaticana, Rome, fol. 147^v-157^r.

36) as well. The *Agnus* includes signed B-flats in the contratenor (m. 5), superius (m. 19), and bassus (m. 11), as well as signed E-flats in the contratenor (m. 47, m. 52, and m. 123), and tenor (m. 124).

The signed B-flat in the *Kyrie* in the bassus (m. 21) is congruous with the F-natural in the superius. Additionally, it elicits a signed B-flat in the superius in the same measure. The first of two B-flats in the bassus (m. 17) is compatible with the F-natural in the contratenor, while the second accidental (m. 29) is not required to preclude any prohibited linear movement or vertical anomaly.

The first of two B-flats in the *Gloria* in the superius (m. 10) is not mandatory for rectification, while the second accidental (m. 41) is congruous with the F-natural in the contratenor as well as with the signed B-flat in the bassus. With regard to the second example (m. 41), it is difficult to know which signed B-flat (superius or bassus) elicited the other in this case (Ex. 3-24). The signed B-flat in the contratenor (m. 24) prevents what would have been a descending linear diminished fifth (F to B). Curiously, this B-flat is signed even though the contratenor carries one flat in its system, and despite the accidental occurring on precisely the same space as is flatted on the staff.

The signed F-sharp in the superius (m. 133) may be aesthetic. It may also elicit an F-sharp in the bassus in the same measure, or conversely, constitute a cross-relation (F-sharp and F-natural) with the bassus. The remaining B-flats in the *Gloria* occur in the bassus. The first example (m. 8)

succeeds an F-natural; as such, it is congruous linearly. Somewhat puzzling is the fact that this B-flat is signed even though the part carries one flat in its system, and again occurs on precisely the same space as is flatted on the staff. The B-flat in m. 33 is necessary to avoid a descending linear

Ex. 3-24 Ockeghem, Missa *L'homme armé* (Gloria) (mm. 40-42)
Manuscript B-Flats



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augmented fourth B to F (with two interceding notes A and G), while the example in m. 41 is congruous with the F-natural in the contratenor as well as with the signed B-flat in the superius. The signed F-sharp in the bassus (m. 12), while not required for rectification, may elicit an F-sharp (through the application of *musica ficta*) in the contratenor.³²¹

The first of seven B-flats in the *Credo* occurs in the superius (m. 18). It prevents a descending linear augmented fourth B to F (with one interceding note A), and may elicit a B-flat (through the application of *musica ficta*) in the tenor. The B-flat in m. 177 likewise occurs in the superius, is provided for congruency against the contratenor (F-natural),

³²¹Conversely, Dr. Peter Urquhart has argued convincingly for similar (in this case, a diminished octave) apparently anomalous simultaneities when such events result from judicious linear movement.

and may elicit a B-flat in the bassus in this, the penultimate measure. The example in the contratenor (m. 122) is compatible with the F-natural in the bassus, and may elicit a B-flat in the tenor in the same measure.

The first of four B-flats that occur in the bassus (m. 36) is furnished for congruity against the F-natural in the contratenor. The second example (m. 108) avoids a protracted descending linear augmented fourth B to F (with two interceding notes A and G) in mm. 108-109. The example in m. 169 also prevents a descending linear augmented fourth B to F (with one interceding note A), and may elicit (through the application of *musica ficta*) a B-flat verticality with the contratenor. The B-flat in m. 176 is necessary for congruity with the F-natural in the contratenor, and elicits a linear E-flat (with one interceding note C) in the same measure.

The remaining accidentals in the *Credo* are signed E-flats. Both examples occur in the same measure (m. 176). The E-flat in the tenor may have been elicited from the B-flat which occurred one tactus unit previously (it eludes an ascending linear augmented fourth B-flat to E), or it may have been forced by the signed E-flat in the bassus immediately preceding it. The E-flat in the bassus prevents what would have been a descending linear augmented fourth E to B-flat (with one interceding note C); however, this assumes that *musica ficta* has been applied to the B in the bassus (m. 177).

The first of three signed B-flats in the *Sanctus* which occurs in the superius (m. 24) is necessary to prevent an ascending linear augmented fourth F to B. This possibly

elicits a B-flat in the bassus as well. The example in m. 53 is not required for rectification. The last example occurring in the superius (m. 98) appears to be for artistic purposes, as it is not mandatory to preclude any prohibited linear movement or vertical construct.

The B-flat in the contratenor (m. 38) eludes an ascending linear augmented fourth F to B, while the B-flat occurring in the contratenor (m. 84) is again artistic rather than corrective. The first of six signed B-flats in the bassus (m. 11) may have been furnished to prevent disjunct movement upward a major sixth D to B (mm. 10-11). The B-flat in m. 36 circumvents a descending linear diminished fourth E-flat to B (with one interceding note C). This accidental also precedes an F-natural, thus preventing an ascending linear diminished fifth B to F. The B-flat in m. 43 eludes both an ascending linear augmented fourth F to B in mm. 42-43 (with one interceding note G) and prevents a vertical diminished fifth (B to F) with the contratenor. The B-flat in m. 47 may have been furnished to avert a vertical diminished twelfth with the superius, while the B-flat in m. 54 is not intended to correct prohibited movement, although it may elicit either a B-flat in the contratenor, or if *musica ficta* is not invoked, a cross-relation of B-flat and B-natural. The last example of a signed B-flat in the *Sanctus* (m. 135) prevents a vertical diminished fifth B to F.

The two signed E-flats in the *Sanctus* occur in the same measure (m. 36). The E-flat occurring in the bassus eludes what could have been a descending linear augmented fourth E to

B-flat (with one interceding note C), while the E-flat taking place in the contratenor is virtually forced as a result of the first E-flat. Taken in conjunction with the manuscript B-flat in the bassus (m. 36), this one measure contains three accidentals; such events are rare in the works of Ockeghem.

The first of three signed B-flats in the *Agnus* occurs in the contratenor (m. 5). Once again, what would appear to be prohibited disjunct movement upward a major sixth (D to B) is averted through the inclusion of this accidental. The B-flat in the superius (m. 19) precludes an ascending linear augmented fourth F to B (with two interceding notes G and A) in mm. 18-19. The B-flat in the bassus (m. 11) does not appear to have been added to avert any prohibited movement; however, there are two F-naturals in the succeeding measure (one in the superius, and one in the bassus after an intervening rest) which might have persuaded the composer to employ such an accidental.

The first of four signed E-flats occurring in the *Agnus* takes place in the contratenor (m. 47). It occurs in writing à2, and prepares the way for the grave *Agnus III*, a G 1-flat mass section in an otherwise G 0-flat work. It does not rectify prohibited linear movement, nor an irregular vertical construct. The E-flat in m. 52 (also in writing à2) avoids what would have been an ascending linear augmented fourth B-flat to E. The signed E-flat in m. 123 is in the opinion of this writer purely aesthetic, as is the final E-flat (m. 124). Neither preclude any prohibited linear movement or vertical anomaly. The latter example may elicit an E-flat in the

superius; however, the choice not to employ *musica ficta* at this juncture (and thus creating a relatively astringent augmented octave verticality of E-flat and E-natural between the bassus and superius) may be justified linearly, although perhaps less so vertically.

The *Missa Ma maistresse* includes two signed B-flats and one manuscript E-flat. The signed B-flats take place in the *Kyrie* in the bassus (m. 41) and in the *Gloria* in the superius (m. 35). The explicit E-flat occurs in the *Kyrie* in the bassus (m. 29).

The B-flat in the *Kyrie* (m. 41) may have been furnished for two reasons. By adding a manuscript B-flat in the bassus, it allows for congruency against the F-natural in the contratenor in the same measure. Secondly, the B-flat may have been supplied to insure that this note (which resides an octave higher than the ordained flat provided in the signature) is indeed flatted, given that in this F 1-flat mass, the signature presumably effects only that B-flat which occurs on the second lowest line of the bass clef, and not those which appear elsewhere.

The manuscript E-flat in the bassus (m. 29) likewise serves a twofold purpose. It prevents a descending linear augmented fourth E to B-flat (with two interceding notes D and C). Secondly, the E-flat assures vertical congruence of a perfect fifth with the B-flat in the tenor. The signed B-flat in the *Gloria* (m. 35) is perhaps purely aesthetic, or it may have been furnished in order to circumvent a descending linear augmented fourth B to F (with two interceding notes G and A).

The Missa *Mi-mi*³²² includes a signed C-sharp in the Kyrie in the superius (m. 8), as well as a signed G-sharp in the tenor (m. 7).³²³ The *Gloria* contains signed B-flats in the superius (m. 17), contratenor (m. 67), tenor (m. 43 and m. 68), and bassus (m. 26 and m. 138). The *Credo* includes signed B-flats in the tenor (m. 17) and bassus (m. 215, m. 237, and m. 254). The *Sanctus* contains signed B-flats in the tenor (m. 20 and m. 95).

The signed C-sharp included in the Kyrie (m. 8) may have been elicited as a result of the signed G-sharp in the tenor in the succeeding measure (m. 7). It is also possible that it was furnished purely for aesthetic reasons. Since this is the only instance of a manuscript G-sharp in the complete works of Ockeghem, additional references with which to compare such an event are lacking.

The signed B-flat in the *Gloria* (m. 17) prevents what would have been an ascending linear augmented fourth F to B (with one interceding note G). The B-flat brings about a vertical diminished twelfth (E to B-flat) between the contratenor and tenor. The signed B-flat in the contratenor (m. 67) is not required to impede prohibited movement;

³²²Plamenac transcribes a manuscript B-sharp which has not been included in the table of manuscript accidentals. It occurs in the *Gloria* in the contratenor (m. 58). The editor suggests an editorial accidental of B-natural. See Plamenac, *Collected Works*, Second Volume, p. 4. Transcription of the Missa *Mi-mi* is from the *Chigi Codex*, fol. 3^v-18^r (i.e., Missa *My my*). Variants are from *Cod. 41*, Cappella Sistina, Biblioteca apostolica Vaticana, Rome, fol. cxiiii^v-cxxxviii^r (i.e., Missa *Quarti toni*); and *Cod. 63*, Cappella Sistina, Biblioteca apostolica Vaticana, Rome, fol. xviii^v-xxviii^r (i.e., Missa *Sine nomine*).

³²³The signed G-sharp in the Kyrie of the Missa *Mi-mi* is the only such example in the complete works of Ockeghem.

however, it does precede by one measure a signed B-flat in the tenor (m. 68), thus avoiding a cross-relation of B-flat and B-natural. The B-flat in the tenor evades a descending linear augmented fourth B to F (with two interceding notes A and G) in mm. 68-69. The signed B-flat in the tenor (m. 43) creates a cross-relation between the preceding B-natural in the contratenor, unless *musica ficta* (B-flat) is applied in that voice (Ex. 3-25).

Ex. 3-25 Ockeghem, *Missa Mi-mi (Gloria)* (mm. 43-44)
 Manuscript B-Flat and
 Application of *Musica ficta* (B-Flat)

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 4.

The manuscript B-flat in the bassus (m. 26) does not rectify prohibited movement. However, it either elicits a B-flat in the tenor in the same measure, or (assuming *musica ficta* is not invoked) creates a cross-relation of B-flat and B-natural. The B-flat in the bassus (m. 138) does not appear to be required to prevent any linear or vertical irregularity.

The signed B-flat in the *Credo* in the tenor (m. 17) is imperative, as it prevents an ascending linear augmented fourth F to B (with one interceding note G). The manuscript B-flat in the bassus (m. 215) likewise circumvents an ascending linear augmented fourth F to B, and creates congruence with the F-natural in the superius in the same

measure. The example in m. 237 is required in order to avoid what would have been a vertical diminished fifth (B to F) with the tenor, as well as a vertical diminished twelfth (B to F) with the superius. This accidental most likely elicits (through the application of *musica ficta*) a B-flat in the contratenor (m. 237) as well. The B-flat in m. 254 may be required to elude what would have been a vertical diminished fifth (B to F) between the bassus and tenor.

The signed B-flat in the *Sanctus* (m. 20) is necessary to avert a tritone (F to B) between the contratenor and tenor. The B-flat elicits (through the application of *musica ficta*) an E-flat in the bassus as well. The signed B-flat in m. 95 prevents a descending linear augmented fourth B to F (with two interceding notes A and G).

The *Missa Prolationum*³²⁴ includes signed B-flats in the *Kyrie* in the tenor (m. 15), contratenor (m. 32), and bassus (m. 17). The *Kyrie* contains a signed C-sharp in the tenor (m. 104). The *Gloria* includes signed B-flats in the superius (m. 68) and bassus (m. 33), as well as a signed E-flat in the tenor (m. 31). The *Credo* contains a signed F-sharp in the superius (m. 64). The *Sanctus* and *Agnus* include signed E-flats in the superius (m. 63 and m. 40, respectively).

The signed B-flat in the *Kyrie* (m. 15) resides outside of the furnished system, and provides congruency with the F-

³²⁴Plamenac transcribes a manuscript B-sharp which has not been included in the table of manuscript accidentals. It occurs in the *Credo* in the contratenor (m. 61). See Plamenac, *Collected Works*, Second Volume, p. 29. Transcription of the *Missa Prolationum* is from the *Chigi Codex*, fol. 106^v-114^r (i.e., *Missa Prolacionum*). Variants are from *Cod. 11883*, Nationalbibliothek, Vienna, fol. 208^r-221^r (i.e., *Missa Sine nomine*).

natural in the superius. It also elicits a B-flat in the contratenor through the application of *musica ficta*. The B-flat in the contratenor (m. 32) is in agreement with the B-flat supplied by the 1-flat system in the bassus. The B-flat in the bassus (m. 17) resides outside of the signature, remains congruous with the F-natural in the contratenor, and elicits a B-flat in the superius in the same measure. The signed C-sharp in the tenor (m. 104) does not appear to be mandatory for linear or vertical reasons; however, its presence emphasizes the dissonant-suspension superius-tenor primary cadence occurring in the succeeding measure (m. 105, Dst2+) at the close of the *Christe*.

The first of two signed B-flats in the *Gloria* (m. 33) is congruous with the B-flat (supplied by the system) in the superius. The B-flat in the superius (m. 68) is preceded by an F-natural, and prevents what would have been a descending linear diminished fifth F to B (mm. 67-68). The signed E-flat in the tenor (m. 31) elicits an obligatory signed B-flat in the bassus (m. 33); the B-flat is necessary in order for the latter voice to remain strictly canonic with the tenor at the fourth below (Ex. 3-26).

The signed F-sharp in the *Credo* (m. 64) does not appear to be required on the basis of linear or vertical considerations. The signed E-flat in the *Sanctus* (m. 63) eludes an ascending linear augmented fourth B-flat to E (with an intervening rest). The E-flat also elicits (some twenty measures later) a B-flat in the *comes* (contratenor). The signed E-flat in the *Agnus* (m. 40) is interesting, in that it

is required in order to avoid a descending linear augmented fourth E to B-flat (with one interceding note C) in the superius (mm. 40-41), while simultaneously eliciting an E-flat verticality at the unison in the contratenor. The *Missa Prolationum* is the only work of Ockeghem to contain manuscript B-flats, E-flats, F-sharps, and C-sharps.

Ex. 3-26 Ockeghem, *Missa Prolationum* (*Gloria*) (mm. 31-34)
Manuscript E-Flat and Manuscript B-Flat



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 24.

The *Missa Quinti toni*³²⁵ contains a signed E-flat in the Kyrie in the tenor (m. 36). The E-flat is required to evade an ascending linear augmented fourth B-flat to E. The *Missa Quinti toni* contains a number of signed E-flats in the *Gloria*. One occurs in the superius (m. 8), two take place in the tenor (m. 27 and m. 93, respectively), and another occurs in the bassus (m. 52). The E-flat in the superius is required to avoid an ascending linear augmented fourth B-flat to E, while

³²⁵Plamenac transcribes two manuscript B-sharps which have not been included in the table of manuscript accidentals. These accidentals are intended to "naturalize" B-flats which are furnished in the signature. The first occurs in the *Gloria* in the bassus (m. 112), and the second takes place in the *Sanctus* in the bassus (m. 43). In both instances, the editor has included a parenthetical natural sign above the staff. See Plamenac, *Collected Works*, First Volume, p. 4 and pp. 9-10. Transcription of the *Missa Quinti toni* is from the *Chigi Codex*, fol. 115^v-125^r (i.e., *Quinti thoni*). Variants are from Ms. 5557, Bibliothèque Royale, Brussels, fol. 77^r-83^r (i.e., *Missa Sine nomine*).

the signed E-flat in the tenor (m. 27) averts a descending linear augmented fourth E to B-flat (with one interceding note C). *Musica ficta* must be applied to the E-natural (altering it to E-flat) in m. 28 in order to preclude an ascending linear augmented fourth B-flat to E in mm. 27-28. The manuscript E-flat in m. 93 is similar, except that the averted interval is in this case a descending linear diminished fifth (B-flat to E). The E-flat in m. 52 may have been furnished to remain vertically congruous with the B-flat in the tenor.

The *Credo* includes a signed B-flat in the superius (m. 201). The B-flat is explicit despite the fact that the superius carries a signature of one flat. The scribe may have included it so as to be certain it would be flatted, since it resides outside of the furnished 1-flat system. There is an example of a signed C-sharp in the bassus (m. 2). The accidental does not prevent prohibited linear movement nor any vertical incongruity. The *Credo* also includes a signed E-flat in the bassus (m. 233). It may have been provided to avoid what would have been a vertical diminished fifth E to B-flat between the bassus and tenor.

The *Sanctus* includes three signed E-flats.³²⁶ Two of these occur in the superius (m. 3 and m. 64, respectively), while a third takes place in the tenor (m. 117). The example in m. 3 prevents a descending linear augmented fourth E to B-flat (with one interceding note C). The second example occurring in the superius also avoids a descending linear

³²⁶The *Sanctus* incurs a change of signature as a result of the addition of a manuscript accidental in the bassus (m. 25, E-flat).

augmented fourth E to B-flat (with two interceding notes D and C). The final example (m. 117) prevents an ascending linear augmented fourth B-flat to E.

The *Requiem* includes signed B-flats in the *Introitus* in the superius (m. 26) and tenor (m. 28, m. 54, and m. 75). The *Requiem* also includes four signed E-flats as well as a signed B-flat in the *Kyrie*. The signed E-flats occur in the bassus (m. 3, m. 68, m. 134, and m. 151), while the signed B-flat takes place in the contratenor (m. 25).

The *Graduale* includes five signed B-flats. Two occur in the superius (m. 115 and m. 150), two take place in the contratenor (m. 97 and m. 162); and one occurs in the tenor (m. 61). Additionally, there is one signed E-flat; this takes place in the tenor (m. 62). The *Tractus* includes five signed B-flats as well as a signed E-flat. The signed B-flats occur in the tenor (m. 64) and bassus (m. 63, m. 88, m. 98, and m. 163); the signed E-flat takes place in the bassus (m. 64). The *Offertorium* includes signed B-flats in the superius (m. 134), contratenor (m. 21, m. 28, m. 43, and m. 112), tenor (m. 6 and m. 83), and bassus (m. 59).

The first of four explicit B-flats in the *Introitus* (m. 26) is not required for linear or vertical rectification. The accidental elicits a B-flat in the contratenor in the same measure. The example in the tenor (m. 28) averts a descending linear augmented fourth B to F (with one interceding note A) in mm. 28-29, while the example in m. 54 is not required in order to preclude prohibited movement. The last example (m. 75) circumvents an ascending linear augmented fourth F to B.

The single B-flat in the *Kyrie* (m. 25) occurs in the contratenor in writing à2, and may have been furnished to elude what would have been an ascending linear augmented fourth F to B (with three interceding notes G, A, and A) in mm. 23-25. Additionally, the B-flat (as a result of the accidental) descends a perfect fourth back to F (with two interceding notes A and G). The first of four signed E-flats occurring in the bassus (m. 3) is not required for rectification; interestingly, the accidental creates a vertical augmented fourth (E-flat to A) with the superius (m. 4). The E-flat in m. 68 prevents an ascending linear augmented fourth B-flat to E, while the E-flat in m. 134 creates congruity with the prescribed B-flat in the contratenor, and elicits an E-flat (through the application of *musica ficta*) in the tenor in the same measure. The last E-flat in the *Kyrie* (m. 151) avoids an ascending linear augmented fourth B-flat to E (mm. 150-151), and preserves vertical congruity with the B-flat in the contratenor.

The first of five manuscript B-flats included in the *Graduale* (m. 61) precedes the single manuscript E-flat found in this mass section (m. 62). It prevents what could have been an ascending linear diminished fourth B to E-flat (mm. 61-62). The B-flat in m. 115 takes place in writing à2, and is not mandatory for linear or vertical rectification. It elicits a B-flat in the contratenor (m. 115) as well. The B-flat in m. 150 also transpires in writing à2, is not required to prevent any prohibited movement, and likewise may elicit a B-flat in the contratenor in the same measure (Ex. 3-27).

The example in m. 97 occurs in writing à2, assures vertical congruity (B-flat to F) with the superius, and eludes a descending linear augmented fourth B to F (with two interceding notes A and G) in mm. 97-98. The B-flat in m. 162 assures vertical congruency (B-flat to F) with the superius, and preserves a descending linear perfect fourth B-flat to F (with two interceding notes A and G) in mm. 162-163.

Ex. 3-27 Ockeghem, *Requiem (Graduale)* (mm. 141-154)
 Manuscript B-Flat and
 Application of *Musica ficta* (B-Flat)



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 89.

The first of five B-flats in the *Tractus* occurs in m. 63. It transpires in writing à2, and is not required to rectify any prohibited movement. However, it anticipates a rare combination of a signed B-flat and a signed E-flat (the single manuscript E-flat included in the *Tractus*) in the succeeding measure (m. 64). The E-flat in the bassus is required to assure vertical congruency with the signed B-flat in the tenor. The E-flat elicits a B-flat (through the application of *musica ficta*), also in the bassus. If *musica ficta* is not applied at this point, the result would be a descending linear diminished fourth E-flat to B (with one interceding note D).

The B-flat in m. 88 eludes an ascending linear augmented fourth F to B. The accidental in m. 98 averts a descending

linear diminished fifth F to B (with an intervening rest) in mm. 97-98, and prevents an ascending linear diminished fifth B to F (with one interceding note D) in mm. 98-99. The final B-flat included in the *Tractus* (m. 163) is necessary to preserve a vertical congruency with the superius (B-flat to F). This is another example whereby a B-flat has precluded prohibited disjunct movement upward a major sixth D to B-natural. Interestingly, the fact that an intervening rest occurs prior to the signed B-flat does not seem to circumvent the necessity of requiring the manuscript accidental.

The *Offertorium* includes eight examples of signed B-flats. The first of these takes place in the tenor (m. 6). Its inclusion preserves congruity with an F-natural in the contratenor. The manuscript B-flat in m. 21 prevents a descending linear augmented fourth B to F (with two interceding notes A and G). The example in m. 28 eludes what could have been an ascending linear augmented fourth F to B in the contratenor (mm. 27-28), as well as a descending linear augmented fourth B to F (with two interceding notes A and G) in mm. 28-29 (Ex. 3-28).

The manuscript B-flat in the contratenor (m. 43) prevents a descending linear augmented fourth B to F (with two interceding notes A and G), while the example in the bassus (m. 59) does not appear to be required to rectify any prohibited linear movement or irregular verticality. The manuscript B-flat in the tenor (m. 83) preserves congruity with F-naturals in the contratenor and superius. The explicit B-flat in m. 112 is required to avert an ascending linear

augmented fourth F to B, while the signed B-flat in the superius (m. 134) transpires in writing à2, and likewise circumvents an ascending linear augmented fourth F to B.

Ex. 3-28 Ockeghem, *Requiem (Offertorium)* (mm. 27-32)
Manuscript B-Flat



Reproduced from Plamenac, *Collected Works*, Second Volume, p. 94.

The *Missa Sine nomine* à3³²⁷ includes manuscript B-flats in the Kyrie in the tenor (m. 9, m. 40, and m. 62). Neither of these three accidentals are mandatory to rectify any prohibited linear movement or vertical construct. The *Credo* contains an explicit E-flat in the contratenor (m. 24). The manuscript E-flat prevents a descending linear augmented fourth E to B-flat (with one interceding note D) and prepares a simple 0-weight phrygian cadence between the contratenor and tenor (m. 25, Dct0) (Ex. 3-29).

The *Missa Sine nomine* à5 contains a signed B-flat in the Kyrie in the quinta pars (m. 11), as well as manuscript B-flats in the *Gloria* in the quinta pars (m. 33 and m. 64). The

³²⁷Plamenac transcribes three manuscript F-flats which have not been included in the table of manuscript accidentals. These are most likely the result of a copyist's or other scribal error. The first occurs in the Kyrie in the superius (m. 11), while the second and third examples take place in the Gloria in the superius (m. 10 and m. 40, respectively). Plamenac suggests an editorial accidental of F-natural in the first two examples in order to negate the possibility of a performer employing an F-flat. Curiously, the editor does not suggest an F-natural for the third example (m. 40). See Plamenac, *Collected Works*, First Volume, pp. 15-17. Transcription of the *Missa Sine nomine* à3 is from *Cod. DCCLIX*, Biblioteca Capitolare, Verona, fol. 2^v-9^r. Variants are from *Ms. 33.346*, Bibliothèque du Conservatoire Royal de Musique, Brussels, [1]^v (Kyrie only).

explicit B-flat in the Kyrie is not required in order to circumvent any linear or vertical irregularity; however, it does elicit a simultaneous B-flat in the superius in the same

Ex. 3-29 Ockeghem, *Missa Sine nomine* à3 (Credo) (mm. 22-26)

Manuscript E-Flat

ni. ge. ni. tum. Et ex Pa. tre na. tum an. te om. ni. a. sac. cu. la. De.
 ni. tum. Et ex Pa. tre na. tum an. te om. ni. a. sac. cu. la. De.
 Fi. li. um De. i. Et ex Pa. tre na. tum an. te om. ni. a.

Dct0

Reproduced from Plamenac, *Collected Works*, First Volume, p. 20.

measure (Ex. 3-30). The signed B-flats in the *Gloria* (m. 33 and m. 64) are likewise not mandatory to prevent any linear prohibitive movement or vertical irregularity. The explicit

Ex. 3-30 Ockeghem, *Missa Sine nomine* à5 (Kyrie) (mm. 6-12)

Manuscript B-Flat and

Application of *Musica ficta* (B-Flat)

Cum Sancto Spiritu, in gloria Dei Patris.

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 77.

B-flat in m. 64 succeeds a protracted five-part homophonic excerpt on the text *Cum Sancto Spiritu, in gloria Dei Patris* and anticipates a simple 0-weight phrygian cadence (once transposed) between the quinta pars and bassus (m. 65, Aqb0).

CHAPTER IV

PITCH STRUCTURE

Having examined cadence and linear procedures in the works of Ockeghem, the attempt will now be to examine the cadential data (specifically, degrees upon which cadences occur) in each of the works in order to see which degrees, if any, are given priority. If prioritizing of pitch degrees upon which cadences occur is able to be determined, it will be interesting to note whether these prioritized degrees differ from work to work, and from mode to mode. The present writer is compelled to point out that various scholars have doubted whether there is much connection between the modal system and polyphony in general.³²⁸ As Powers has asserted,

There is neither logical nor historical warrant for adducing writings on mode by such as Aron and Glarean as evidence for how the matter might have been conceived or understood by the many composers whose works they cited so profusely, or by ordinary musicians of the period. Their work is not testimony to common knowledge: quite the contrary, as each made clear more than once during the course

³²⁸Various scholars have undertaken to describe what comprises a mode; others have questioned whether or not modes are real. Perkins argued that the modal system as defined by fifteenth and sixteenth century theorists actually contributed to those "elusive principles of structural order" around which the larger-scale compositions (such as masses) were conceived. See Perkins, "Mode and Structure," pp. 189-239. Powers, on the other hand, questions whether the term "mode" is accurate in discussing and analyzing Renaissance polyphony, asserting that "tonal types," rather than "modes" in the conventional sense, are better suited for discussing fifteenth and sixteenth century polyphony. See H. Powers, "Tonal Types and Modal Categories in Renaissance Polyphony," *Journal of the American Musicological Society* 34 (1981) pp. 428-470. Recent scholarship suggests that there are three basic "tonal" types in polyphony of this time: *ut* = "majorish," including lydian, mixolydian, ionian, and all of their transpositions; *re* = "minorish," including dorian, aeolian, and all of their transpositions; and *mi* = "phrygian," including phrygian and perhaps even locrian, and all of their transpositions. See C. C. Judd, "Modal Types and *Ut*, *Re*, *Mi* Tonalities: Tonal Coherence in Sacred Vocal Polyphony From About 1500," *Journal of the American Musicological Society* 45 (1992) pp. [428]-467.

of his treatise on polyphonic modality. Their work is creative and highly ingenious theorizing: how things ought to be regarded, not how they were regarded.³²⁹

Chansons

An analysis of cadences in the chansons reveals that some pitches are given priority over others. For example, in only ten of the twenty-two chansons examined, cadences occurring on the *finalis*--which for the purpose of this investigation is defined as the pitch upon which the final cadence in a given work results--outnumber cadences taking place on any other degree. Nine of twenty-two chansons emphasize a degree other than the *finalis* as being the primary pitch upon which cadences occur, while three chansons (*L'autre d'antan*, *D'un autre amer*, and *Fors seulement contre*) stress one other degree as being equal in importance with the *finalis*.

The following table will help to illustrate some of the differences and similarities with regard to pitch centers or tonal types in the chansons. The *finalis* and system (i.e., "0-flat," "1-flat," etc.)³³⁰ for each of the works have been

³²⁹H. Powers, "Is Mode Real? Pietro Aron, the Octenary System, and Polyphony," unpublished paper read at the Symposium *Modus und Tonalität* (Basel, March, 1991) p. 14. The second half of the fifteenth century saw some widely differing opinions on whether or not medieval modal theory should be restricted to chant. (Ibid. pp. 11-15 for a discussion of polyphonic modality as circulated and disputed among theorists of the fifteenth and sixteenth centuries.) The reader is also referred to Powers, "Tonal Types and Modal Categories," pp. 428-470. The theory of "tonal types" as modal categories actually originated with Siegfried Hermelink in his study of the compositional procedures of Palestrina.

³³⁰Two points of explanation are necessary. The present writer has deliberately refrained from employing the usual Greek geographical place names in the tables; however, because providing the conventional modal equivalents may help to clarify for some readers the use of the term "system" in the present context, the older parlance is given here: D 0-flat = dorian; E 0-flat = phrygian; F 0-flat = lydian; G 0-flat =

furnished at the right. Observations regarding the *finalis* and system, as well as supplementary commentary pertinent to the chansons, have likewise been provided (Table 4-1).

Chansons Ordered by *Finalis* and System

Chanson and Comments	<i>Finalis</i> and System
<i>Les desléaulx ont la saison</i> Most reliable source (<i>Dijon</i> 517) lacks manuscript accidentals. Tersest of Ockeghem's works (31 mm.).	D 0-Flat
<i>Quant de vous seul</i> Contains strict imitation, most notably between the superius and tenor. Considerable voice-crossing between contratenor and tenor, and one instance where the contratenor crosses both the superius and tenor.	D 0-Flat
<i>Qu'es mi vida preguntays</i> Disproportionate number (4:1) of 0-weight to 1-weight cadences. Bassus extends to the lowest end of the gamut (D below bass staff). Similar in style and range (especially the bassus) to the <i>Missa Trium vocum</i> of Tinctoris.	D 0-Flat

mixolydian; A 0-flat = aeolian; B 0-flat = locrian; and C 0-flat = ionian. Additionally, D 1-flat = transposed aeolian; E 1-flat = transposed locrian; F 1-flat = transposed ionian; G 1-flat = transposed dorian; A 1-flat = transposed phrygian; and C 1-flat = transposed mixolydian. Although there are no purely F 2-flat works of Ockeghem, there are works which gain a second flat in one or two of the parts (e.g., the *Missae Prolationum* and *Quinti toni*, among others). Since these works never gain more than one flat in all of the parts at any one time, they are in effect a hybrid between F 1 and F 2-flat works, and have been included in the table for F 1 and 2-flat works as such. (Due to the nebulous nature of F 1 and 2-flat, as well as pitch degree E-flat being an extremely rare pitch on which cadences occur in the works of Ockeghem [11/6589 or 0.2%], F 1 and 2-flat has not been included in the list of thirteen operative possibilities. However, the F 1 and 2-flat tonal type does seem to describe accurately the pitch centers of some of Ockeghem's works. As such, this tonal type has been retained for descriptive and comparative purposes.) Secondly, the two "systems" for any given pitch degree are that pitch degree lacking a signature, and that pitch degree with a signature of one flat. In other words, the two theoretical operative systems for "D" works are D 0-flat/D 1-flat; for "E" works, E 0-flat/E 1-flat; for "F" works, F 0-flat/F 1-flat, and so forth. The list of operative possibilities, then, consists of the following: D 0-flat/D 1-flat; E 0-flat/E 1-flat; F 0-flat/F 1-flat; G 0-flat/G 1-flat; A 0-flat/A 1-flat; B 0-flat (B 1-flat is highly unlikely, though theoretically possible); and C 0-flat/C 1-flat, for a total of thirteen possible tonal types (two systems for each pitch degree excepting B).

<i>Tant fuz gentement resjouy</i> Bergerette contained in one source, <i>Chansonnier Nivelles de la Chaussée</i>, fol. lvj^v-lvij^r. Three degrees (E, F, and A) other than the <i>finalis</i> contain cadences equal in number.	D 0-Flat
<i>Baisiés moy dont fort</i> One of three D 1-flat works of Ockeghem. Contains three manuscript E-flats and one explicit F-sharp (Cod. Basevi 2439). The sharp is lacking in <i>Ms. Ny kongelige Samling 1848, 2^o</i>, Det kongelige Bibliotek, Copenhagen.	D 1-Flat
<i>Mort tu as navré/Miserere</i> Only extant ballade of Ockeghem. Bassus contains one flat in signature throughout. <i>Dies irae</i> possibly paraphrased in tenor.	D 1-Flat
<i>S'elle m'amera/Petite camusette</i> Double chanson. Superius contains one flat in signature throughout. Contains fragments of imitation. Possibly the only secular work of Ockeghem originally conceived à 4 (Wexler, <i>Collected Works</i>, Third Volume, p. xcviij).	D 1-Flat
<i>Ma bouche rit</i> Bergerette is contained in seventeen sources (eleven anonymous). Treble-dominated style, and double leading-note cadence (mm. 45-46) may suggest an early work (Wexler, <i>Collected Works</i>, Third Volume, p. 74).	E 0-Flat
<i>Presque transi</i> Bergerette may be basis for author's <i>Missa Mi-mi</i>. Both works contain same <i>finalis</i> and system (i.e., E 0-flat). <i>Laborde Chansonnier</i>, fol. lxxvj^v-lxxvij^r more reliable than <i>Dijon 517</i>, fol. lij^v-liij^r (55^v-57^r).	E 0-Flat
<i>Aultre Venus estés</i> Cadences on fourth and fifth degrees equal in number. Flat is manuscript in tenor only. Wexler suggests editorial flat in superius and contratenor (Wexler, <i>Collected Works</i>, Third Volume, p. 59).	F 1-Flat

<i>La despourveue</i> Contratenor loses flat at m. 25, while superius (2) and tenor (1) retain flats in <i>Chansonnier Pixérécourt</i>, fol. 155^v-156^r, and in Pease.³³¹ <i>Laborde Chansonnier</i>, fol. lxj^v-lxij^r, gives one flat in all parts (Wexler, <i>Collected Works</i>, Third Volume, p. xx-xxi and p. 70). Rondeau is anonymous in <i>Laborde Chansonnier</i>, and is given as <i>La despourveue</i> in both manuscripts.	F 1 and 2-Flat
<i>Se vostre cuer eslongne</i> Superius and tenor contain one flat, contratenor includes two flats in signature throughout.	F 1 and 2-Flat
<i>L'autre d'antan</i> Contains a rare 1-weight cadence on B (m. 6, Bst1). Contratenor differs markedly in <i>Cod. Q 16</i>, Civico museo bibliografico musicale, Bologna, fol. lxxx^v-lxxxix^r (<i>La trentana</i>); and <i>Cod. 2856</i>, Biblioteca Casanatense, Rome, fol. 52^v-53^r (<i>Lauter dantan</i>).	G 0-Flat
<i>Ung aultre l'a</i> Contains an imperfect consonance dissonant-suspension 1-weight superius-tenor cadence on C, with the contratenor voice completing the cadence. Contains a structurally undefined 3-weight cadence on G, with the contratenor voice terminating at a time different from that of the superius and tenor.	G 0-Flat
<i>D'un autre amer</i> Contains two cadences on B-flat. Triadic; deliberate avoidance of cadences. <i>Ms. 5-I-43</i>, Biblioteca Colombina, Seville, fol. 51^v-52^r (j1^v-j2^r) includes an anonymous fourth (bassus) voice, possibly intended to substitute for the original contratenor (Wexler, <i>Collected Works</i>, Third Volume, p. lxiii).	G 1-Flat
<i>Fors seullement contre</i> Contratenor = superius of Ockeghem's <i>Fors seullement l'actente</i>.	G 1-Flat

³³¹Pease, "An Edition of the Pixérécourt Manuscript," pp. 456-458.

<i>Il ne m'en chault</i> Superius and tenor contain 1 flat in <i>Laborde Chansonnier</i> , fol. lxxvj ^v --lxxvij ^r . Signature lacking in Wexler.	G 1-Flat
<i>O rosa bella</i> Only work of Ockeghem written à2. <i>Ai lasso mi</i> penned either by Bedyngham or Dunstable.	G 1-Flat
<i>Fors seulement l'actente</i> Two versions of the rondeau exist. Minor variants with regard to notes; slightly more variants with regard to rhythm. Cadences in both versions virtually identical.	A 0-Flat
<i>J'en ay dueil</i> Two versions of the rondeau exist. Cod. Q 17, fol. 72'-73 appears to be the earlier version. May originally have been written à3.	A 0-Flat
<i>Ma maistresse</i> Superius and tenor lose their flats at couplet <i>Helas, de vous biens</i> . Only C 1-flat secular work of Ockeghem.	C 1-Flat
<i>Prenez sur moi</i> Canonic rondeau à3. Clefless composition. One of two such compositions of Ockeghem.	---

Table 4-1

Motets

An analysis of cadences in the motets reveals that pitch prioritizing occurs. In three of five motets examined (*Alma redemptoris mater*, *Ave Maria*, and *Ut heremita solus*), cadences on the *finalis* outnumber cadences taking place on any other degree. In the two motets where this is not the case, the fifth degree (*Salve regina*) and the third, fourth, sixth, and seventh degrees (*Intemerata Dei mater*) outnumber the *finalis*.

The following table will illustrate the differences and similarities with regard to pitch centers or tonal types in

the motets. The *finalis* and system for each of the works have also been furnished at the right. Observations regarding the *finalis* and system, as well as additional commentary pertinent to the motets, have been provided as well (Table 4-2).

Masses and *Credo Sine nomine*

An analysis of cadences in the masses reveals that pitch prioritizing does occur. In eight of the fourteen masses (fifteen including the single mass section) examined, cadences occurring on the *finalis* outnumber cadences taking place on any other degree. With regard to the six masses (*Mi-mi*, *Sine nomine* à5, *Ma maistresse*, *Prolationum*, *Quinti toni*, *Cuiusvis toni*) and one mass section (*Credo sine nomine*) where this is not the case, degrees other than the *finalis* are shown to be the most emphasized pitches upon which cadences occur. Degrees outnumbering the *finalis* in the Missae *Mi-mi* and *Sine nomine* à5 are the third, fourth, sixth, and seventh degrees; in the Missa *Ma maistresse*, the second and fifth degrees; in the Missa *Prolationum*, the second and fifth degrees; in the Missa *Quinti toni*, the fifth degree; in the Missa *Cuiusvis toni*, the fourth degree; and in the *Credo sine nomine*, the third, fourth, and seventh degrees.³³²

³³²It is interesting to compare the percentages for primary degrees upon which cadences occur other than the *finalis* by genre. In the final analysis, nine of twenty-two chansons (40.9%) emphasize a degree other than the *finalis* as being the primary degree upon which cadences occur, two of five motets (40.0%) emphasize a degree other than the *finalis* as being the primary degree upon which cadences take place, and six masses and one mass section (46.7%) emphasize a degree other than the *finalis* as being the primary degree upon which cadences occur. Eighteen of forty-two works (42.9%) stress a degree other than the *finalis* as being primary in importance. The extent to which each of these degrees are emphasized from genre to genre and work to work will be discussed in greater detail below.

Motets Ordered by *Finalis* and System

Motet and Comments	<i>Finalis</i> and System
<i>Salve regina</i> Most extensive of Ockeghem's motets. <i>Cantus firmus</i> paraphrased in tenor and (primarily) bassus. Contains five imperfect consonance type cadences, one of which is a dissonant-suspension 3-weight cadence (m. 174, Ast3+*).	D 0-Flat
<i>Intemerata Dei mater</i> Exceptionally low tessitura for a fifteenth century work, often descending to D and C below <i>gamma</i> ut. Excerpts from the author's chansons <i>Fors seulement l'actente</i> and <i>Presque transi</i> , as well as the Missa <i>Mi-mi</i> , are paraphrased. Busnois's <i>Je ne puis vivre ainsi tousjours</i> , and an anonymous (untexted) four-voiced chanson (ballad?) may also be paraphrased. Selected passages (e.g., <i>jubilando meremur</i>) highly melismatic. Employs sub-bass clef. ³³³ Contains two sets of overlapping cadences with lowest tones a perfect fourth apart (i.e., E-A and D-G) which are noteworthy.	E 0-Flat

³³³Milsom arranges the original superius, contratenor, tenor, vagans and bassus as AATBarB, while Wexler arranges the motet for low alto (i.e., countertenor), tenor, two basses and contrabass (i.e., sub-bass = F-clef on line five). See J. Milsom, ed., *Intemerata Dei mater* (London: Mapa Mundi, 1982) pp. 1-8; and Wexler, *Collected Works*, Third Volume, pp. 8-12. Transcription for both editions is based on the *Chigi Codex*, fol. 276^v-279^r. For the only other published transcription, see Smijers, "Vijftiende en zestiende eeuwse muziekhandschriften in Italië," pp. 3-11. The sub-bass clef is also used by Josquin in the motet *De profundis*. In the lower of his two settings, he uses the clef configuration MTBarSub (where Bar = C-clef on line five or F-clef on line three, and where Sub = F-clef on line five). According to Glareanus, Josquin intended the work to be performed at the written pitch level, prohibiting the potentiality for transposition. See H. Glareanus, *Dodekachordon*, translation, transcription, and commentary by C. A. Miller ([S.l.]: American Institute of Musicology, 1965); and Reese, *Music in the Renaissance*, rev. ed., p. 249. For a study which advocates performing the three five-voiced works of Ockeghem as well as the Missa *Trium vocum* of Tinctoris at pitch (and therefore precluding the necessity for transposition), see K. Kreitner, "Very Low Ranges in the Sacred Music of Ockeghem and Tinctoris," *Early Music* 14, no. 4 (Nov. 1986) pp. 467-479. Assuming the claims of Glareanus and Kreitner to be valid, and given the propensity of Ockeghem for writing beyond the lower limits of the gamut (frequently exceeding the limits of Josquin), it would seem perfectly feasible that *Intemerata Dei mater* be performed at pitch.

<i>Ave Maria</i> Tersest of Ockeghem's motets (44 mm.). Motet lacks a signature, yet appears to require a (transposed) phrygian cadence between the superius and bassus in the penultimate measure, eliciting the addition of a B-flat.	A 0-Flat
<i>Ut heremita solus</i> Frequent <i>cantus firmus</i> migration between tenor and contratenor. Inordinate number of voice-crossings and imperfect consonance type cadences. Note values and rhythmic configurations within a number of passages are uncharacteristically non-vocal. Motet atypically non-linear and stylistically antithetical when juxtaposed with remaining works.	A 0-Flat
<i>Alma redemptoris mater</i> Melismatic; opening of motet (<i>Alma</i>) especially so. Contains relatively high tessitura. Only C 0-flat work of Ockeghem. <i>Cantus firmus</i> transposed upward a fifth from original, and is paraphrased in contratenor throughout. Exceptionally dense texture; superius-tenor cadences relatively low in number.	C 0-Flat

Table 4-2

The following table will help to illustrate some of the differences and similarities with regard to pitch centers or tonal types in the masses. The *finalis* and system for each of the works have likewise been furnished at the right. Observations relevant to the *finalis* and system, as well as supplementary commentary pertinent to the masses, have been provided as well (Table 4-3).

Some general observations may be made with regard to the degrees upon which cadences take place in the chansons, motets, and masses. For example, the *finalis* is without exception the pitch upon which the greatest number of 4-weight

Masses Ordered by *Finalis* and System

Mass and Comments	<i>Finalis</i> and System
<i>Au travail suis</i> Credo quotes material from the <i>Et incarnatus</i> of the Credo <i>Sine nomine</i> .	D 0-Flat
<i>Caput Cantus firmus</i> paraphrased in <i>bassus</i> throughout. Includes explicit F-sharps due primarily to the linear movement of tenor and <i>bassus</i> voices. Contains twenty-one cadences (including four 1-weight) on B.	D 0-Flat
<i>Requiem</i> (<i>Graduale</i> and <i>Offertorium</i>) Includes a total of four cadences on B.	D 0-Flat
<i>Mi-mi</i> Possibly based on the author's <i>Presque transi</i> . Fourth degree outnumbers the <i>finalis</i> roughly 2:1 (111/54).	E 0-Flat
<i>Sine nomine</i> à5 Credo gains one flat in <i>cantus firmus</i> voice and <i>bassus</i> until <i>Et resurrexit</i> . Majority of cadences occur on the seventh degree; final cadence occurs on E. <i>Gloria</i> employs <i>gamma</i> clef.	E 0-Flat ³³⁴
<i>Requiem</i> (<i>Introitus</i>) Only F 0-flat work [i.e., section] of Ockeghem. Includes four explicit B-flats.	F 0-Flat
<i>Ma maistresse</i> One flat in all parts. Cadences occurring on the <i>finalis</i> are outnumbered by cadences occurring on the second and fifth degrees.	F 1-Flat
<i>Requiem</i> (<i>Kyrie</i>) Includes identical number of cadences on the <i>finalis</i> and second degree.	F 1-Flat
<i>Quinti toni</i> One and two flats throughout. Second flat always in <i>bassus</i> .	F 1 and 2-Flat

³³⁴The Credo contains a flat in the tenor [II] and *bassus* until *Et resurrexit* and *Et ascendit* (m. 58 and m. 61, respectively). The *Patrem omnipotentem* paraphrased in tenor [II] is from Credo I, and includes a flat in its original form. In the Credo a B-flat occurs but once in this voice (mm. 47-48), and is not involved in any cadential activity. The *Missa Sine nomine* à5 remains categorically an E 0-flat mass throughout. See Plamenac, *Collected Works*, Second Volume, pp. 80-81.

<i>Prolationum</i> Canonic mensuration mass. Contains one and two flats throughout. Cadences occurring on the <i>finalis</i> are outnumbered by cadences occurring on the second and fifth degrees.	F 1 and 2-Flat
<i>De plus en plus</i> Based on Binchois chanson. Cadences on the fourth and fifth degrees roughly equivalent. Segments of the <i>Gloria</i> (<i>glorificamus te</i>) are similar to the like-texted lines of the <i>Missa Caput</i> .	G 0-Flat
<i>Ecce ancilla Domini</i> (Kyrie, Gloria, Sanctus, Agnus Dei) Includes nineteen cadences on B.	G 0-Flat
<i>Requiem</i> (Tractus) Cadences occurring on the <i>finalis</i> outnumber cadences occurring on the fourth degree roughly 2:1 (29/15).	G 0-Flat
<i>L'homme armé</i> (Kyrie, Gloria, Sanctus, Agnus Dei I and II) Gloria (<i>Et in terra</i> to <i>Benedicimus te</i> in the contratenor and bassus, and <i>Gratias agimus tibi</i> to <i>Filius Patris</i> in the contratenor) gains one flat. From <i>Qui tollis</i> to <i>Amen</i> , the work is G 0-flat. Portions of the Gloria contain explicit F-sharps in bassus and superius. <i>Osanna</i> gains one flat in bassus.	G 0 and 1-Flat
<i>L'homme armé</i> (Agnus III) Gains one flat in all parts. Cadences occurring on the <i>finalis</i> outnumber cadences occurring on the fifth degree roughly 2:1 (15/8).	G 1-Flat
<i>Sine nomine</i> à3 Cadences on the first and fifth degrees significantly disproportionate to cadences on all other degrees.	G 1-Flat
<i>Fors seulement</i> Contains explicit B-flats in Kyrie, Gloria, and Credo. Credo includes explicit C-sharp (one of two in the mass) in cadence prior to <i>Et resurrexit</i> . Kyrie and Gloria employ gamma clef. Superius descends a fourth below c ¹ on occasion.	A 0-Flat

<i>Credo Sine nomine</i> Isolated mass section. Possibly paraphrases <i>Credo I</i> (<i>Patrem de Village?</i>)	A 1-Flat
<i>Ecce ancilla Domini</i> (<i>Credo</i>) Includes nine cadences on B-flat. Significant number of cadences on first, second, fourth, and fifth degrees relative to remaining degrees.	C 1-Flat
<i>Cuiusvis toni</i> Clefless composition. One of two such compositions of Ockeghem. Possibly conceived initially as a phrygian work.	---

Table 4-3

cadences occur. Secondly, the pitch centers around which the works gravitate may be classed according to various categories, or tonal types. There are, for instance, seven D 0-flat works, three D 1-flat works, five E 0-flat works, two F 1-flat works, four F 1 and 2-flat works, five G 0-flat works, five G 1-flat works, five A 0-flat works, one A 1-flat work, one C 0-flat work, one C 1-flat work, and two works (*Prenez sur moi* and *Cuiusvis toni*) that have either more than one pitch center or pitch centers that are undefined. There is also one work (the *Requiem*) which employs four pitch centers (D 0-flat, F 0-flat, F 1-flat, and G 0-flat), and two other works that include sections employing a different pitch center relative to their other sections (the *Missa Ecce ancilla Domini*, which includes a C 1-flat *Credo*, and the *Missa L'homme armé*, which includes a G 1-flat *Agnus III*).

Having classed the individual works into tonal types based in part on degrees upon which cadences occur,³³⁵ the

³³⁵The *finalis*, system, and cadential pitch structure profiles for each of the individual works are furnished in Appendix D.

attempt will now be to ascertain what the varying degrees of similarity and dissimilarity are within each. In order to determine analogous and disparate aspects, collation of all of the works into their respective pitch centers (i.e., those which included "like tonalities") was undertaken. This was accomplished by combining all of the works with similar tonal types into individual tonal type composites.³³⁶ Collation of individual works into composites resulted in the following twelve tonal types: D 0-flat, D 1-flat, E 0-flat, F 0-flat, F 1-flat, F 1 and 2-flats, G 0-flat, G 1-flat, A 0-flat, A 1-flat, C 0-flat, and C 1-flat.

The first set of works which are similar with regard to tonal type are the D 0-flat works. These include the chansons *Les desléaulx ont la saison*, *Quant de vous seul*, *Qu'es mi vida preguntays*, and *Tant fuz gentement resjouy*, the motet *Salve regina*, the Missae *Au travail suis* and *Caput*, and the *Graduale* and *Offertorium*³³⁷ from the *Requiem*. The composite data for D 0-flat works may be seen in the following table (Table 4-4).

An examination of the composite modal profile for the D 0-flat works discloses the following. The first (D/334) and fifth (A/257) degrees contain the most cadences.³³⁸ The

³³⁶Each of the composites includes statistics for all of the works in that tonal type combined into one set of figures.

³³⁷For a relevant study, see H. S. Powers, "Modal Representation in Polyphonic Offertories," *Early Music History* 2 (1982) pp. 43-86.

³³⁸At the primary level, the first (D) and fifth (A) degrees form some type of I and V relationship in a tonal sense. The secondary level would consist of the fourth (G), seventh (C), and second (E) degrees relative to the D 0-flat works. Although similarities may be observed when compared to prioritizing of degrees in music termed tonal, these levels are not analogous and ought not to be confused with the dominant and secondary dominant nexus within such music, since the first and fifth, and third,

fourth (G/169) degree is ranked third, with the seventh (C/126) and second (E/117) degrees roughly equivalent. The third (F/71) and sixth (B/53) degrees round out the list, ranking sixth and seventh, respectively. It may be seen that the third (F) degree is relatively unemphasized, and includes but seventy-one cadences. Additionally, the sixth (B) degree is the least represented degree. Interestingly, in all tonal types save one that include pitch degree B (and not B-flat) as

D 0-Flat Composite

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	204	95	52	120	166	49	101	787
1	76	17	13	41	62	4	20	233
2	22	4	6	6	15	-	4	57
3	15	1	-	2	14	-	1	33
4	17	-	-	-	-	-	-	17
Total:	334	117	71	169	257	53	126	1127
Pitch Percentages								
0	18.1	8.4	4.6	10.7	14.7	4.4	9.0	69.9
1	6.7	1.5	1.2	3.6	5.5	0.4	1.8	20.7
2	2.0	0.4	0.5	0.5	1.3	-	0.4	5.1
3	1.3	0.1	-	0.2	1.2	-	0.1	2.9
4	1.5	-	-	-	-	-	-	1.5
Total:	29.6	10.4	6.3	15.0	22.7	4.8	11.3	100.1

Table 4-4

a possible cadencing pitch, this degree is among the rarest of degrees upon which to form a cadence in the works of Ockeghem. (The single exception is A 0-flat, in which the second degree

seventh, and second degrees in the works of Ockeghem, do not function in a purely dominant or secondary dominant manner. Rather, it may be more fitting to consider these levels as polarities within the ebb and flow of the music that are entered and exited throughout the course of a work.

B/51 barely outnumbered the sixth degree F/50.)

One conclusion that may be drawn from this is that cadencing on B is rare regardless of which degree of the mode B actually is. In fact, out of a total of 6,589 cadences, there are only 260 cadences (4.0%) occurring on pitch degree B. Perhaps more importantly, several of these are the product of two-voiced writing.³³⁹

In the following example, taken from the *Missa Caput*, a phrygian cadence on pitch degree B occurs between the superius and contratenor. It is a dissonant-suspension 1-weight cadence, and it takes place within writing à2 (Ex. 4-1). Although the cadence on pitch degree B is rare, the event does not present any contrapuntal obstacles as the writing is à2.

Ex. 4-1 Ockeghem, *Missa Caput* (Agnus) mm. 88-98
Phrygian Cadence on Pitch Degree B (à2)



Bsc1+

Reproduced from Plamenac, *Collected Works*, Second Volume, p. 57.

When a cadence on pitch degree B results from writing in more than two parts, the difficulty can be seen by how Ockeghem is almost forced into the result. The following

³³⁹In counterpoint in more than two parts, cadencing on B frequently poses a problem, for it necessitates the inclusion of an accidental (most often an F-sharp). The problem does not exist in two-voice writing, for the third or sixth will contract or expand to the unison or octave B, respectively, and will not necessarily require a perfect fifth or twelfth above (F-sharp) the fundamental note B in its final consensus. In rare cases à3 where B as a cadencing pitch is tripled there would not be any call for an F-sharp.

example, taken from the *Missa Cuiusvis toni* when rendered as an E 0-flat (phrygian) work, will help to illustrate this. In this case, a rest has been interpolated in the third voice at the point where an accidental would most likely have had to occur (Ex. 4-2). Given the difficulty of cadencing on pitch

Ex. 4-2 Ockeghem, *Missa Cuiusvis toni* (Credo) mm. 174-181
Phrygian Cadence on Pitch Degree B (à3)

Bsc0+

Reproduced from Plamenac, *Collected Works*, First Volume, p. 52.

degree B-natural, it is not surprising that composers refrained from cadencing on this degree, and especially from writing B-mode works, to the extent that they did.³⁴⁰

³⁴⁰For an extraordinary example of a B-mode work, see the untitled work by Cornish in J. Stevens, ed., *Music at the Court of Henry VIII* (London: Stainer and Bell, 1962) pp. 46-47. (The title [*Consort VII*] is supplied by the editor.) It appears to be a study of how to create a B-mode work, and includes a required tritone jump for the final cadence F down to B. Otherwise tritones (harmonic or linear) are largely avoided. I wish to thank Dr. Peter Urquhart for bringing this work to my attention. There is a thought-provoking analysis of the Cornysh work in R. Woodley, *John Tucke: A Case Study in Early Tudor Music Theory* (Oxford: Clarendon Press, 1993) pp. 122-132. According to Woodley, although [*Consort VII*] begins and ends on B, the other pole is actually E (and not F); as such, the diminished fifth B to F is not structural to its tonality. With regard to the operation of B-mode works, I am at present guided by the compelling insights of Dr. Jeffrey Dean: "The quintessential B-mode composition of the fifteenth and sixteenth centuries is *Absalon fili mi*, ascribed to Josquin in an unreliable source but now argued by many scholars to be by Pierre de la Rue. The motet begins and ends (in its earliest and best source) on B-flat, but changes mode midway through from "major" (ionian/mixolydian) to "minor" (aeolian/dorian). One reading of the tonality is this: (1) B is the only note in the scale for which its two syllables *fa* and *mi* have different pitches; (2) therefore in singing any music one must always take care to be sure whether B is B *fa* (B-flat) or B *mi* (B-natural); (3) but in this work B (flat) is actually ut at the beginning and re at the conclusion." I wish to thank Dr. Jeffrey Dean for his personal correspondence regarding B-mode works. For background to conceptualization and compositional practice, see Dean, "Ockeghem's Attitude Towards Tonality," pp. 203-246.

In order to see if the data compiled for D 0-flat works is comparable to data collated for G 1-flat works (in that the scale configuration with regard to the *finalis* is the same, but simply transposed upward a perfect fourth), comparison of the data from both tonal types was undertaken (Table 4-5).³⁴¹ Since cadences for the D 0-flat data (1127) outnumber cadences for the G 1-flat works (432) almost 3:1, relative proportions will necessarily have to be taken into account. It will be interesting to ascertain whether such a comparison will help in determining whether tonal types which ostensibly constitute a transposition (e.g., D 0-flat and G 1-flat) are analogous.

A comparative analysis of the D 0-flat and G 1-flat data reveals the following. The first and fifth degrees in both tonal types rank first and second, respectively. Whereas the fourth degree is emphasized as third in frequency in D 0-flat, it is the second degree that ranks third in G 1-flat, with the fourth degree ranking fourth. Both tonal types have as the most suppressed pitches their respective third and sixth degrees (F and B in D 0-flat, and B-flat and E in G 1-flat).

One of the differences is the relative emphasis of the second degree in G 1-flat (ranking third) as opposed to the same degree in D 0-flat (ranking fifth). The present writer would assert that perhaps the second degree in G 1-flat (A) is as stressed as it is due to this degree being nearly synonymous

³⁴¹In addition to the D 0-flat and G 1-flat comparative profile, the E 0-flat and A 1-flat, G 0-flat and C 1-flat, A 0-flat and D 1-flat, and C 0-flat and F 1-flat comparative profiles will likewise be subjected to this analysis, since the half-step configuration with respect to the *finalis* of each profile is identical.

D 0-Flat and G 1-Flat Comparative Profile

Weight	D	E	F	G	A	B	C	Total
Raw Data								
0	204	95	52	120	166	49	101	787
1	76	17	13	41	62	4	20	233
2	22	4	6	6	15	-	4	57
3	15	1	-	2	14	-	1	33
4	17	-	-	-	-	-	-	17
Total:	334	117	71	169	257	53	126	1127
Pitch Percentages								
0	18.1	8.4	4.6	10.7	14.7	4.4	9.0	69.9
1	6.7	1.5	1.2	3.6	5.5	0.4	1.8	20.7
2	2.0	0.4	0.5	0.5	1.3	-	0.4	5.1
3	1.3	0.1	-	0.2	1.2	-	0.1	2.9
4	1.5	-	-	-	-	-	-	1.5
Total:	29.6	10.4	6.3	15.0	22.7	4.8	11.3	100.1

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	91	34	16	28	67	15	19	270
1	43	8	1	2	34	1	4	93
2	29	4	-	-	15	-	1	49
3	7	-	-	-	3	-	-	10
4	10	-	-	-	-	-	-	10
Total:	180	46	17	30	119	16	24	432
Pitch Percentages								
0	21.1	7.9	3.7	6.5	15.5	3.5	4.4	62.6
1	10.0	1.9	0.2	0.5	7.9	0.2	0.9	21.6
2	6.7	0.9	-	-	3.5	-	0.2	11.3
3	1.6	-	-	-	0.7	-	-	2.3
4	2.3	-	-	-	-	-	-	2.3
Total:	41.7	10.7	3.9	7.0	27.6	3.7	5.5	100.1

Table 4-5

with the fifth degree in D 0-flat (A) insofar as the primary purpose of this pitch within each of the respective tonal types is concerned. In other words, pitch degree A is the *cofinalis* in a D 0-flat framework, and the emphasis shown for the same pitch degree A in G 1-flat may be due to the significance of this degree in that tonal type which most closely resembles it--D 0-flat. With the exception of this minor difference, the two tonal types do appear to be analogous with regard to pitches upon which cadences occur, are similar in function as well as form, and do constitute an analog to transposition.

The next assortment of works which are similar with regard to tonal type are the D 1-flat works. These include the chansons *Baisiés moy dont fort*, *Mort tu as navré/Miserere*, and *S'elle m'amera/Petite camusette*. The composite data for D 1-flat works may be seen in the following table (Table 4-6).

An examination of the composite modal profile for the D 1-flat works reveals the following. The first (D/30) degree contains the most cadences, with the fifth (A/17) and fourth (G/15) degrees roughly equivalent. The second (E/8) and seventh (C/7) degrees are also comparable. As was the case with the D 0-flat data, the third (F/4) and sixth (B-flat/6) degrees round out the list, occupying the sixth and seventh positions, respectively, with regard to emphasis.

It is interesting to observe that B-flat as a cadencing pitch in the D 1-flat works (6/87 and ranked sixth) is substantially more likely to occur than B-natural as a cadencing pitch in D 0-flat works (53/1127 and ranked

seventh). This is somewhat unanticipated, given that when all of the works are taken into consideration, just the opposite is the case--with B-flat the more infrequent of the two pitch degrees upon which cadences take place. Indeed, the total number of cadences occurring on pitch degree B ($260/6589 = 4.0\%$) outnumbers the total number of cadences occurring on pitch degree B-flat ($145/6589 = 2.2\%$) approximately 2:1.

D 1-Flat Composite

Weight	D	E	F	G	A	Bb	C	Total
Raw Data								
0	18	7	4	13	10	5	7	64
1	8	1	-	2	6	1	-	18
2	-	-	-	-	1	-	-	1
3	1	-	-	-	-	-	-	1
4	3	-	-	-	-	-	-	3
Total:	30	8	4	15	17	6	7	87
Pitch Percentages								
0	20.7	8.1	4.6	14.9	11.5	5.8	8.1	73.7
1	9.2	1.2	-	2.3	6.9	1.2	-	20.8
2	-	-	-	-	1.2	-	-	1.2
3	1.2	-	-	-	-	-	-	1.2
4	3.5	-	-	-	-	-	-	3.5
Total:	34.6	9.3	4.6	17.2	19.6	7.0	8.1	100.4

Table 4-6

The next collection of works which are similar with regard to tonal type are the E 0-flat works. These include the chansons *Ma bouche rit* and *Presque transi*, the motet *Intemerata Dei mater*, and the Missae *Mi-mi* and *Sine nomine* à5. The composite data for E 0-flat works may be observed in the following table (Table 4-7).

An examination of the composite modal profile for the E 0-flat works uncovers the following. The fourth (A/209), seventh (D/188), and third (G/168) degrees contain the most cadences. The sixth (C/143) and first (E/114) degrees are fourth and fifth in emphasis, while the second (F/74) and fifth (B/56) degrees round out the list, occupying the sixth

E 0-Flat Composite

Weight	E	F	G	A	B	C	D	Total
Raw Data								
0	72	63	124	150	53	103	138	703
1	22	11	34	45	3	33	47	195
2	1	-	6	10	-	6	2	25
3	9	-	4	3	-	1	1	18
4	10	-	-	1	-	-	-	11
Total:	114	74	168	209	56	143	188	952
Pitch Percentages								
0	7.6	6.6	13.0	15.8	5.6	10.8	14.5	73.9
1	2.3	1.2	3.6	4.7	0.3	3.5	4.9	20.5
2	0.1	-	0.6	1.1	-	0.6	0.2	2.6
3	1.0	-	0.4	0.3	-	0.1	0.1	1.9
4	1.1	-	-	0.1	-	-	-	1.2
Total:	12.1	7.8	17.6	22.0	5.9	15.0	19.7	100.1

Table 4-7

and seventh positions, respectively, with regard to emphasis. It will be seen that once again, the rarest of degrees on which to formulate a cadence is B.³⁴²

One of the distinguishing characteristics of the E 0-flat

³⁴²It has frequently been expressed that the "dominant" of a phrygian modality is C, rather than B. This assertion is often based on the premise that within an E 0-flat framework, the pitch a perfect fifth upward from the *finalis* (B) lacks a genuine dominant above it (i.e., B to F is a diminished fifth), whereas the pitch five degrees upward from the prescribed dominant (C) does not (i.e., C to G is a perfect fifth).

tonal type concerns the fourth degree, which often receives primary emphasis, frequently outnumbering the *finalis* in some phrygian works.³⁴³ Interestingly, this feature is one that is not confined to the masses of Ockeghem.³⁴⁴ Perhaps more striking is that when works which have as their *finalis* E are examined, one can see that the first degree is but fifth in importance, being outnumbered by four other degrees.

There are other interesting idiosyncracies included in the E 0-flat works. The third degree receives a significant amount of stress, ranking third in frequency. It will be recalled that in the D 0-flat works, the third (F) degree was sixth in frequency, and was substantially outnumbered by the first (D) degree roughly five to one (334/71). As might be expected, the sixth degree is emphasized more so in the E 0-flat tonal type than was the case in the D 0-flat tonal type, due to cadences on C being far more common than on B.

In order to determine if the data collated for E 0-flat works is comparable to data accumulated for the single A 1-flat work (in that the scale configuration with regard to the *finalis* is the same, but simply transposed upward a perfect fourth), comparison of the data from both tonal types was undertaken (Table 4-8). Since cadences for the E 0-flat works

³⁴³The fourth degree outnumbers the *finalis* more than 2:1 (47/22) in the motet *Intemerata Dei mater*. In the chanson *Ma bouche rit*, the fourth degree outnumbers the *finalis* (5/4), while in the chanson *Presque transi*, the fourth degree is outnumbered by the *finalis* (5/4). The fourth degree in the Missa *Mi-mi* outnumbers the *finalis* roughly 2:1 (111/54), while in the Missa *Sine nomine* à5, the *finalis* is outnumbered by the fourth degree (42/29).

³⁴⁴See Urquhart, "Cadence, Mode, and Structure," pp. 84-85. The E 0-flat motets of Josquin are in Urquhart's study shown to favor the fourth (A) degree substantially as well.

E 0-Flat and A 1-Flat Comparative Profile

Weight	E	F	G	A	B	C	D	Total
Raw Data								
0	72	63	124	150	53	103	138	703
1	22	11	34	45	3	33	47	195
2	1	-	6	10	-	6	2	25
3	9	-	4	3	-	1	1	18
4	10	-	-	1	-	-	-	11
Total:	114	74	168	209	56	143	188	952
Pitch Percentages								
0	7.6	6.6	13.0	15.8	5.6	10.8	14.5	73.9
1	2.3	1.2	3.6	4.7	0.3	3.5	4.9	20.5
2	0.1	-	0.6	1.1	-	0.6	0.2	2.6
3	1.0	-	0.4	0.3	-	0.1	0.1	1.9
4	1.1	-	-	0.1	-	-	-	1.2
Total:	12.1	7.8	17.6	22.0	5.9	15.0	19.7	100.1

Weight	A	Bb	C	D	E	F	G	Total
Raw Data								
0	16	7	29	26	4	13	38	133
1	3	1	10	7	-	-	14	35
2	-	-	1	-	-	-	-	1
3	-	-	2	-	-	-	-	2
4	1	-	-	-	-	-	-	1
Total:	20	8	42	33	4	13	52	172
Pitch Percentages								
0	9.3	4.1	16.9	15.1	2.3	7.6	22.1	77.4
1	1.7	0.6	5.8	4.1	-	-	8.1	20.3
2	-	-	0.6	-	-	-	-	0.6
3	-	-	1.2	-	-	-	-	1.2
4	0.6	-	-	-	-	-	-	0.6
Total:	11.6	4.7	24.5	19.2	2.3	7.6	30.2	100.1

Table 4-8

(952) outnumber cadences for the A 1-flat data (172) more than 5:1, relative proportions will necessarily have to be taken into account. It will be interesting to ascertain whether such a comparison will help in determining whether tonal types which ostensibly constitute a transposition (e.g., E 0-flat and A 1-flat) are analogous.

A comparative analysis of the E 0-flat and A 1-flat data reveals the following. Both tonal types have stressed seventh degrees. This degree ranks second in E 0-flat (D/188), while it ranks first in A 1-flat (G/52). Secondly, the third and fourth degrees in both tonal types are among the strongest degrees as well. In E 0-flat, the third (G/168) and fourth (A/209) degrees rank third and first, respectively, while in A 1-flat, the third (C/42) and fourth (D/33) degrees rank second and third, respectively. Perhaps more intriguing is the fact that the two most suppressed degrees in both tonal types are analogous. In E 0-flat, the second (F/74) and fifth (B/56) rank sixth and seventh, while in A 1-flat, the second (B-flat/8) and fifth (E/4) likewise rank sixth and seventh. The two tonal types do appear to be analogous with regard to pitches upon which cadences occur, are similar in function as well as form, and do constitute an analog to transposition.

The next tonal type to be examined consists of the single F 0-flat work represented in the study. This includes the *Introitus*³⁴⁵ from the *Requiem*. The constituent data for the

³⁴⁵It may be argued that the four manuscript B-flats (one in the superius and three in the tenor) cause the *Introitus* in effect to be an F 1-flat mass section. However, numerous B-naturals are employed throughout the mass section, and this pitch degree remains natural more often than

F 0-flat mass section may be observed in the following table (Table 4-9).

An examination of the modal profile for the F 0-flat *Introitus* discloses the following. The *finalis* (F/13) is the

F 0-Flat Profile

Weight	F	G	A	B	C	D	E	Total
Raw Data								
0	6	3	5	-	4	5	1	24
1	2	2	-	-	-	-	-	4
2	3	-	1	-	-	-	-	4
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	13	5	6	-	4	5	1	34
Pitch Percentages								
0	17.7	8.8	14.7	-	11.8	14.7	2.9	70.6
1	5.9	5.9	-	-	-	-	-	11.8
2	8.8	-	2.9	-	-	-	-	11.7
3	2.9	-	-	-	-	-	-	2.9
4	2.9	-	-	-	-	-	-	2.9
Total:	38.2	14.7	17.6	-	11.8	14.7	2.9	99.9

Table 4-9

most emphasized degree. The third (A/6) degree is ranked second in emphasis, while the second (G/5) and sixth (D/5) degrees account for an equal number of cadences. The fifth (C/4) degree is ranked fifth in relevance, while the seventh (E/1) and fourth (B/0) degrees rank sixth and seventh, respectively. Particularly noteworthy is that in the F 0-flat

not, including antecedent to cadences. The *Introitus* remains primarily F 0-flat throughout. It is also interesting to note the change of signature from the *Introitus* (F 0-flat) to the *Kyrie* (F 1-flat). If both tonal types were indisputably analogous, a change in signature (one degree flatward) would most likely not have been required.

tonal type (a tonal type in which the present writer would speculate cadences ought ostensibly to take place on B-natural rather than on B-flat) cadences occurring on the fourth (B) degree are again significantly suppressed.

The next set of works which are similar with regard to tonal type are the F 1-flat works. These include the chanson *Aultre Venus estés*, the *Missa Ma maistresse*, and the *Kyrie* from the *Requiem*. The composite data for F 1-flat works may be seen in the following table (Table 4-10).

F 1-Flat Composite

Weight	F	G	A	Bb	C	D	E	Total
Raw Data								
0	19	37	21	19	34	20	8	158
1	12	9	4	3	13	7	1	49
2	5	-	1	-	-	-	-	6
3	4	-	-	-	2	-	-	6
4	4	-	-	-	-	-	-	4
Total:	44	46	26	22	49	27	9	223
Pitch Percentages								
0	8.5	16.6	9.4	8.5	15.3	9.0	3.6	70.9
1	5.4	4.0	1.8	1.4	5.8	3.1	0.5	22.0
2	2.2	-	0.5	-	-	-	-	2.7
3	1.8	-	-	-	0.9	-	-	2.7
4	1.8	-	-	-	-	-	-	1.8
Total:	19.7	20.6	11.7	9.9	22.0	12.1	4.1	100.1

Table 4-10

An examination of the composite modal profile for the F 1-flat works reveals the following. The fifth (C/49) degree is the most emphasized pitch, while the second (G/46) and first (F/44) degrees are the next two most stressed degrees.

With the first, second, and fifth degrees containing nearly the same number of cadences, the differences may be negligible relative one to another, yet appreciable relative to the remaining degrees. The next three degrees in order of magnitude are the sixth (D/27), third (A/26), and fourth (B-flat/22) degrees. Rounding out the list is the seventh (E/9) degree. It will be observed that in the F 1-flat composite, the three most stressed degrees (C, G, and F) are accompanied by a second tier, consisting of an additional group of three relatively stressed degrees (D, A, and B-flat). It is perhaps interesting to emphasize the fact that the F 1-flat tonal type includes twenty-two cadences on B-flat.

The next assortment of works which are similar with regard to tonal type are the F 1 and 2-flat works. These include the chansons *La despourveue* and *Se vostre cuer eslongne*, and the Missae *Prolationum*³⁴⁶ and *Quinti toni*. The composite data for F 1 and 2-flat works may be observed in the following table (Table 4-11).

An examination of the composite modal profile for the F 1 and 2-flat works uncovers the following. The fifth (C/249) degree is the most emphasized, with the second (G/193) degree

³⁴⁶A compelling example of a canonic work which employs a signature of two flats is the [Et in terra] of Hugo de Lantins, contained in *Canonici misc.* 213, Bodleian Library, Oxford, fol. 61^v. The superius and contratenor carry two flats; three flats (including one repetitive B-flat) have been furnished in the tenor by the editor. The work is in caccia style. The tenor sings in canon at the fifth below the superius. Explicit flats are applied on pitch degrees E, A, and D. The A-flat has been furnished presumably for the canon to proceed precisely with regard to intervals. The work may be found in C. van den Borren, ed., *Polyphonia Sacra: A Continental Miscellany of the Fifteenth Century* (London: The Plainsong and Mediaeval Music Society, 1932) pp. 118-122. The resolution of the canon is provided in the commentary on the work (*ibid.*, p. xxvi).

ranking second. The first (F/182) degree is the third most stressed degree, while the third (A/120) and sixth (D/120) degrees contain an equal number of cadences. The fourth (B-flat/73) and seventh (E-flat/53) degrees are the sixth and seventh most emphasized degrees, respectively.

F 1 and 2-Flat Composite

Weight	F	G	A	Bb	C	D	E(b)	Total
Raw Data								
0	102	148	89	62	156	95	47	699
1	48	40	29	10	82	21	6	236
2	7	5	2	1	9	4	-	28
3	13	-	-	-	2	-	-	15
4	12	-	-	-	-	-	-	12
Total:	182	193	120	73	249	120	53	990
Pitch Percentages								
0	10.3	15.0	9.0	6.3	15.8	9.6	4.8	70.8
1	4.9	4.0	2.9	1.0	8.3	2.1	0.6	23.8
2	0.7	0.5	0.2	0.1	0.9	0.4	-	2.8
3	1.3	-	-	-	0.2	-	-	1.5
4	1.2	-	-	-	-	-	-	1.2
Total:	18.4	19.5	12.1	7.4	25.2	12.1	5.4	100.1

Table 4-11

It is interesting to note that as was the case with the F 1-flat composite, the fifth (C), second (G), and first (F) degrees in the F 1 and 2-flat composite are likewise the first, second, and third most emphasized degrees. One possible conclusion that may be formulated from this is that the addition of the second flat appears to have little influence with regard to the primary, secondary, and tertiary pitches upon which cadences occur. A second inference which

may be drawn is that the third (A) and sixth (D) degrees in both tonal types remain virtually equivalent (A/26 and D/27 in F 1-flat, and A/120 and D/120 in F 1 and 2-flat). Thirdly, the fourth (B in F 0-flat and B-flat in F 1 and 2-flat) and seventh (E in F 0-flat and E-flat in F 1 and 2-flat) degrees in both tonal types remain suppressed relative to the remaining degrees.

The next collection of works which are similar with regard to tonal type are the G 0-flat works. These include the chansons *L'autre d'antan* and *Ung aultre l'a*, the *Missa De plus en plus*, the *Kyrie*, *Gloria*, *Sanctus*, and *Agnus* from the *Missa Ecce ancilla Domini*, the *Tractus* from the *Requiem*, and the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Agnus I*, and *Agnus II* from the *Missa L'homme armé*. The composite data for G 0-flat works may be seen in the following table (Table 4-12).

An examination of the composite modal profile for the G 0-flat works discloses the following. The first (G/379) degree is significantly more stressed than all other degrees. The fourth (C/250) and fifth (D/235) degrees are roughly equivalent. The second (A/164) degree is ranked fourth, while the sixth (E/65) and seventh (F/63) degrees are likewise comparable, albeit suppressed relative to the remaining degrees. Lastly, the third (B/44) degree is the least emphasized pitch.

Particularly noteworthy is the fact that the three most emphasized degrees in G 0-flat and D 0-flat (two non-analogous tonal types) are similar with regard to their rank ordering. The first degrees in both tonal types (G and D) are ranked

first, while the fourth and fifth (in G 0-flat) and fifth and fourth (in D 0-flat) are ranked second and third, respectively. The second, third, sixth, and seventh degrees in both tonal types are comparatively dissimilar. Pitch degree B is the least emphasized degree in both G 0-flat (B/44) and D 0-flat (B/53).

G 0-Flat Composite

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	216	130	43	169	170	56	48	832
1	101	29	1	56	56	9	11	263
2	29	5	-	19	7	-	3	63
3	17	-	-	6	2	-	1	26
4	16	-	-	-	-	-	-	16
Total:	379	164	44	250	235	65	63	1200
Pitch Percentages								
0	18.0	10.8	3.6	14.1	14.2	4.7	4.0	69.4
1	8.4	2.4	0.1	4.7	4.7	0.8	0.9	22.0
2	2.4	0.4	-	1.6	0.6	-	0.3	5.3
3	1.4	-	-	0.5	0.2	-	0.1	2.2
4	1.3	-	-	-	-	-	-	1.3
Total:	31.5	13.6	3.7	20.9	19.7	5.5	5.3	100.2

Table 4-12

In order to determine if the data collated for G 0-flat works is comparable to data assembled for C 1-flat works (in that the scale configuration with regard to the *finalis* is the same, but simply transposed upward a perfect fourth), comparison of the data from both tonal types was undertaken (Table 4-13). Since cadences for the G 0-flat data (1200) outnumber cadences for the C 1-flat data (190) approximately

G 0-Flat and C 1-Flat Comparative Profile

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	216	130	43	169	170	56	48	832
1	101	29	1	56	56	9	11	263
2	29	5	-	19	7	-	3	63
3	17	-	-	6	2	-	1	26
4	16	-	-	-	-	-	-	16
Total:	379	164	44	250	235	65	63	1200
Pitch Percentages								
0	18.0	10.8	3.6	14.1	14.2	4.7	4.0	69.4
1	8.4	2.4	0.1	4.7	4.7	0.8	0.9	22.0
2	2.4	0.4	-	1.6	0.6	-	0.3	5.3
3	1.4	-	-	0.5	0.2	-	0.1	2.2
4	1.3	-	-	-	-	-	-	1.3
Total:	31.5	13.6	3.7	20.9	19.7	5.5	5.3	100.2

Weight	C	D	E	F	G	A	Bb	Total
Raw Data								
0	33	27	7	21	27	13	9	137
1	13	4	-	8	8	3	2	38
2	5	1	-	2	2	-	-	10
3	2	-	-	-	-	1	-	3
4	2	-	-	-	-	-	-	2
Total:	55	32	7	31	37	17	11	190
Pitch Percentages								
0	17.4	14.2	3.7	11.1	14.2	6.8	4.7	72.1
1	6.8	2.1	-	4.2	4.2	1.6	1.1	20.0
2	2.6	0.5	-	1.1	1.1	-	-	5.3
3	1.1	-	-	-	-	0.5	-	1.6
4	1.1	-	-	-	-	-	-	1.1
Total:	29.0	16.8	3.7	16.4	19.5	8.9	5.8	100.1

Table 4-13

6:1, relative proportions will necessarily have to be taken into account. It will be interesting to ascertain whether such a comparison will help in determining whether tonal types which ostensibly constitute a transposition (e.g., G 0-flat and C 1-flat) are analogous.

A comparative analysis of the G 0-flat and C 1-flat data reveals the following. The first degree in both tonal types (G and C, respectively) is the most emphasized degree. The fifth degree in G 0-flat (D) is third in significance, while in C 1-flat, the fifth degree (G) ranks second. The fourth degree in G 0-flat (C) is somewhat more stressed than the fourth degree in C 1-flat (F). The second degree in G 0-flat (A) ranks fourth, while in C 1-flat, the second (D) degree ranks third, slightly outnumbering the fourth (F) degree by one cadence.

The data reveals that the first, second, fourth, and fifth degrees are the most stressed degrees in both tonal types, although the ordering of the four most emphasized degrees within each tonal type changes somewhat relative to each of the other degrees. Conversely, the third, sixth, and seventh degrees are in both tonal types suppressed relative to the remaining four degrees. The present writer would submit that the two tonal types do appear to be analogous with regard to pitches upon which cadences occur, are similar in function as well as form, and do constitute an analog to transposition.

The next set of works which are similar with regard to tonal type are the G 1-flat works. These include the chansons *D'un autre amer*, *Fors seulement contre*, *Il ne m'en chault*,

and *O rosa bella*, the *Agnus III* from the *Missa L'homme armé*,³⁴⁷ and the *Missa Sine nomine* à3. The composite data for G 1-flat works may be observed in the following table (Table 4-14).

G 1-Flat Composite

Weight	G	A	Bb	C	D	E	F	Total
Raw Data								
0	91	34	16	28	67	15	19	270
1	43	8	1	2	34	1	4	93
2	29	4	-	-	15	-	1	49
3	7	-	-	-	3	-	-	10
4	10	-	-	-	-	-	-	10
Total:	180	46	17	30	119	16	24	432
Pitch Percentages								
0	21.1	7.9	3.7	6.5	15.5	3.5	4.4	62.6
1	10.0	1.9	0.2	0.5	7.9	0.2	0.9	21.6
2	6.7	0.9	-	-	3.5	-	0.2	11.3
3	1.6	-	-	-	0.7	-	-	2.3
4	2.3	-	-	-	-	-	-	2.3
Total:	41.7	10.7	3.9	7.0	27.6	3.7	5.5	100.1

Table 4-14

An examination of the composite modal profile for the G 1-flat works reveals the following. The first (G/180) and fifth (D/119) degrees are the most emphasized degrees. The second (A/46) degree ranks third, while the fourth (C/30) and

³⁴⁷The *Gloria* (*Et in terra* to *Benedicimus te* in the contratenor and bassus, and *Gratias agimus tibi* to *Filius Patris* in the contratenor) gains one flat, the *Osanna* gains one flat in the bassus, and the *Agnus III* gains one flat in all of the parts. Although the structure of cadences in portions of the *Gloria*, the *Osanna*, and the brief *Agnus III* is similar relative to the remainder of the mass, the *Agnus III*, as a result of the addition of one flat in all of the parts, inhabits a very different sound world, particularly when juxtaposed with the *Kyrie*, the remaining segments of the *Gloria*, the *Credo*, and the *Sanctus* (excluding the *Osanna*). For an edition of the *Kyrie* and *Agnus III* furnished in closed score, see Davison, *Historical Anthology of Music*, pp. 76-78.

seventh (F/24) degrees are fourth and fifth in frequency. The third (B-flat/17) and sixth (E/16) degrees are virtually equivalent, ranking sixth and seventh, respectively.

The next assortment of works which are similar with regard to tonal type are the A 0-flat works. These include the chansons *Fors seulement l'actente* and *J'en ay dueil*, the motets *Ave Maria* and *Ut heremita solus*, and the Missa *Fors seulement*. The composite data for A 0-flat works may be seen in the following table (Table 4-15).

A 0-Flat Composite

Weight	A	B	C	D	E	F	G	Total
Raw Data								
0	111	46	46	108	71	43	88	513
1	42	5	10	35	12	5	17	126
2	15	-	-	4	2	2	-	23
3	2	-	-	1	4	-	-	7
4	7	-	-	-	-	-	-	7
Total:	177	51	56	148	89	50	105	676
Pitch Percentages								
0	16.4	6.8	6.8	16.0	10.5	6.4	13.0	75.9
1	6.2	0.7	1.5	5.2	1.8	0.7	2.5	18.6
2	2.2	-	-	0.6	0.3	0.3	-	3.4
3	0.3	-	-	-	0.6	-	-	0.9
4	1.0	-	-	-	-	-	-	1.0
Total:	26.1	7.5	8.3	21.8	13.2	7.4	15.5	99.8

Table 4-15

An examination of the composite modal profile for the A 0-flat works uncovers the following. The first (A/177) and fourth (D/148) degrees are the most emphasized degrees. The seventh (G/105) and fifth (E/89) degrees rank third and

fourth, respectively. The number of cadences on the least stressed degrees are similar, with the third (C/56), second (B/51), and sixth (F/50) ranked fifth, sixth, and seventh, respectively.

In order to see if the data collated for A 0-flat works is comparable to data compiled for D 1-flat works (in that the scale configuration with regard to the *finalis* is the same, but simply transposed upward a perfect fourth), comparison of the data from both tonal types was undertaken (Table 4-16). Since cadences for the A 0-flat data (676) outnumber cadences for the D 1-flat data (87) roughly 8:1, relative proportions will necessarily have to be taken into account. It will be interesting to ascertain whether such a comparison will help in determining whether tonal types which ostensibly constitute a transposition (e.g., A 0-flat and D 1-flat) are analogous.

A comparative analysis of the A 0-flat and D 1-flat data reveals the following. The first degree in both tonal types (A and D, respectively) is the most emphasized degree. The fourth degree in A 0-flat (D/148) ranks second, while the fourth degree in D 1-flat (G/15) ranks third. The fifth degree in A 0-flat (E/89) is ranked fourth in significance, while the fifth degree in D 1-flat (A/17) occupies the second position. The third and sixth degrees in both tonal types are suppressed. As one might anticipate, cadences occurring on pitch degrees B (in A 0-flat) and B-flat (in D 1-flat) are relatively sparse. It should be noted that of all tonal types that include pitch degree B as a cadential possibility, A 0-flat is the singular tonal type in which cadences on this degree

A 0-Flat and D 1-Flat Comparative Profile

Weight	A	B	C	D	E	F	G	Total
Raw Data								
0	111	46	46	108	71	43	88	513
1	42	5	10	35	12	5	17	126
2	15	-	-	4	2	2	-	23
3	2	-	-	1	4	-	-	7
4	7	-	-	-	-	-	-	7
Total:	177	51	56	148	89	50	105	676
Pitch Percentages								
0	16.4	6.8	6.8	16.0	10.5	6.4	13.0	75.9
1	6.2	0.7	1.5	5.2	1.8	0.7	2.5	18.6
2	2.2	-	-	0.6	0.3	0.3	-	3.4
3	0.3	-	-	-	0.6	-	-	0.9
4	1.0	-	-	-	-	-	-	1.0
Total:	26.1	7.5	8.3	21.8	13.2	7.4	15.5	99.8

Weight	D	E	F	G	A	Bb	C	Total
Raw Data								
0	18	7	4	13	10	5	7	64
1	8	1	-	2	6	1	-	18
2	-	-	-	-	1	-	-	1
3	1	-	-	-	-	-	-	1
4	3	-	-	-	-	-	-	3
Total:	30	8	4	15	17	6	7	87
Pitch Percentages								
0	20.7	8.1	4.6	14.9	11.5	5.8	8.1	73.7
1	9.2	1.2	-	2.3	6.9	1.2	-	20.8
2	-	-	-	-	1.2	-	-	1.2
3	1.2	-	-	-	-	-	-	1.2
4	3.5	-	-	-	-	-	-	3.5
Total:	34.6	9.3	4.6	17.2	19.6	7.0	8.1	100.4

Table 4-16

outnumber cadences on any other pitch degree, albeit by one ($B/51 > F/50$).

Further analysis reveals that the sixth degrees in both A 0-flat ($F/50 = 7.4\%$) and D 1-flat ($B\text{-flat}/6 = 7.0\%$) are roughly equivalent when relative proportions are taken into account. Perhaps more importantly, the fourth degree in A 0-flat ($D/148 = 21.8\%$) and the fifth degree in D 1-flat ($A/17 = 19.6\%$) are the second most stressed degrees within their respective tonal types. Because of this commonality of A and D in both tonal types, the polarities of each are similar with regard to function. The present writer would submit that the two tonal types do appear to be analogous with regard to pitches upon which cadences occur, are similar in function as well as form, and do constitute an analog to transposition.

The next tonal type to be examined consists of the single A 1-flat work represented in the study. This includes the *Credo sine nomine*. The constituent data for the A 1-flat mass section may be observed in the following table (Table 4-17).

An examination of the modal profile for the A 1-flat work discloses the following. The seventh ($G/52$) degree is the most emphasized degree, followed by the third ($C/42$) and fourth ($D/33$) degrees. The first ($A/20$) degree is ranked fourth in significance. Rounding out the list are the sixth ($F/13$), second ($B\text{-flat}/8$), and fifth ($E/4$) degrees, ranked fifth, sixth, and seventh, respectively.

The A 1-flat tonal type is highly atypical, in that it is the only tonal type to stress the seventh and third degrees as being first and second in frequency. Indeed, only one other

tonal type (F 0-flat) emphasizes the third degree as being second in significance, and in F 0-flat the seventh degree is ranked next to last, outnumbering cadences occurring only on pitch degree B. The present writer is compelled to speculate

A 1-Flat Profile

Weight	A	Bb	C	D	E	F	G	Total
Raw Data								
0	16	7	29	26	4	13	38	133
1	3	1	10	7	-	-	14	35
2	-	-	1	-	-	-	-	1
3	-	-	2	-	-	-	-	2
4	1	-	-	-	-	-	-	1
Total:	20	8	42	33	4	13	52	172
Pitch Percentages								
0	9.3	4.1	16.9	15.1	2.3	7.6	22.1	77.4
1	1.7	0.6	5.8	4.1	-	-	8.1	20.3
2	-	-	0.6	-	-	-	-	0.6
3	-	-	1.2	-	-	-	-	1.2
4	0.6	-	-	-	-	-	-	0.6
Total:	11.6	4.7	24.5	19.2	2.3	7.6	30.2	100.1

Table 4-17

as to whether pitch degree G actually is functioning as the seventh degree in A 1-flat, or as pitch degree G in another perhaps untransposed (e.g., E 0-flat?) tonal type. The question is not easily resolved, given the lack of representative A 1-flat data (only the *Credo Sine nomine*), and given that the tonal type which most closely resembles A 1-flat regarding the third degree being second in significance (F 0-flat) is non-analogous, and is likewise represented by a lack of representative data (the *Introitus* from the *Requiem*).

The next tonal type to be examined consists of the single C 0-flat work represented in the study. This includes the motet *Alma redemptoris mater*. The constituent data for the C 0-flat motet may be seen in the following table (Table 4-18).

C 0-Flat Profile

Weight	C	D	E	F	G	A	B	Total
Raw Data								
0	18	12	11	7	15	6	4	73
1	6	1	1	1	4	-	-	13
2	1	-	1	-	3	1	-	6
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	27	13	13	8	22	7	4	94
Pitch Percentages								
0	19.2	12.8	11.7	7.5	16.0	6.4	4.3	77.9
1	6.4	1.1	1.1	1.1	4.3	-	-	14.0
2	1.1	-	1.1	-	3.2	1.1	-	6.5
3	1.1	-	-	-	-	-	-	1.1
4	1.1	-	-	-	-	-	-	1.1
Total:	28.9	13.9	13.9	8.6	23.5	7.5	4.3	100.6

Table 4-18

An examination of the modal profile for the C 0-flat work reveals the following. The first (C/27) and fifth (G/22) degrees are the first and second most emphasized degrees. The second (D/13) and third (E/13) degrees contain an equal number of cadences. The fourth (F/8) and sixth (A/7) degrees rank fifth and sixth, respectively, while the seventh (B/4) degree rounds out the list, ranking seventh.

In order to see if the data collated for C 0-flat works is comparable to data accumulated for F 1-flat works (in that

the scale configuration with regard to the *finalis* is the same, but simply transposed upward a perfect fourth), comparison of the data from both tonal types was undertaken (Table 4-19). Since cadences for the C 0-flat data (94) are outnumbered by cadences for the F 1-flat data (223) more than 2:1, relative proportions will necessarily have to be taken into account. It will be interesting to ascertain whether such a comparison will help in determining whether tonal types which ostensibly constitute a transposition (e.g., C 0-flat and F 1-flat) are analogous.

A comparative analysis of the C 0-flat and F 1-flat data reveals the following. The first degrees in both tonal types are significant, ranking first in C 0-flat and third in F 1-flat, respectively. The fifth degrees are likewise stressed, ranking second in C 0-flat and first in F 1-flat, respectively. The second degrees are emphasized as well. In C 0-flat this degree (D/13) is ranked fourth, while in F 1-flat the second (G/46) degree ranks second in frequency.

The fourth degree in F 1-flat (B-flat/22) ranks sixth, whereas in C 0-flat, the fourth (F/8) degree ranks fifth. The sixth degree in F 1-flat (D/27) ranks fourth, while in C 0-flat, the sixth (A/7) degree ranks sixth. Both tonal types suppress their respective seventh degrees comparably (B/4 = 4.3% in C 0-flat and E/9 = 4.1% in F 1-flat). Because of these similarities, the present writer would submit that the two tonal types do appear to be analogous with regard to pitches upon which cadences occur, are similar in function as well as form, and do constitute an analog to transposition.

C 0-Flat and F 1-Flat Comparative Profile

Weight	C	D	E	F	G	A	B	Total
Raw Data								
0	18	12	11	7	15	6	4	73
1	6	1	1	1	4	-	-	13
2	1	-	1	-	3	1	-	6
3	1	-	-	-	-	-	-	1
4	1	-	-	-	-	-	-	1
Total:	27	13	13	8	22	7	4	94
Pitch Percentages								
0	19.2	12.8	11.7	7.5	16.0	6.4	4.3	77.9
1	6.4	1.1	1.1	1.1	4.3	-	-	14.0
2	1.1	-	1.1	-	3.2	1.1	-	6.5
3	1.1	-	-	-	-	-	-	1.1
4	1.1	-	-	-	-	-	-	1.1
Total:	28.9	13.9	13.9	8.6	23.5	7.5	4.3	100.6
Weight	F	G	A	Bb	C	D	E	Total
Raw Data								
0	19	37	21	19	34	20	8	158
1	12	9	4	3	13	7	1	49
2	5	-	1	-	-	-	-	6
3	4	-	-	-	2	-	-	6
4	4	-	-	-	-	-	-	4
Total:	44	46	26	22	49	27	9	223
Pitch Percentages								
0	8.5	16.6	9.4	8.5	15.3	9.0	3.6	70.9
1	5.4	4.0	1.8	1.4	5.8	3.1	0.5	22.0
2	2.2	-	0.5	-	-	-	-	2.7
3	1.8	-	-	-	0.9	-	-	2.7
4	1.8	-	-	-	-	-	-	1.8
Total:	19.7	20.6	11.7	9.9	22.0	12.1	4.1	100.1

Table 4-19

The next set of works which are similar with regard to tonal type are the C 1-flat works. These include the chanson *Ma maistresse*, and the *Credo* from the *Missa Ecce ancilla Domini*. The composite data for C 1-flat works may be observed in the following table (Table 4-20).

An examination of the composite modal profile for the C 1-flat works uncovers the following. The first (C/55) degree is the most emphasized degree. The fifth (G/37), second (D/32), and fourth (F/31) degrees are the next most stressed

C 1-Flat Composite

Weight	C	D	E	F	G	A	Bb	Total
Raw Data								
0	33	27	7	21	27	13	9	137
1	13	4	-	8	8	3	2	38
2	5	1	-	2	2	-	-	10
3	2	-	-	-	-	1	-	3
4	2	-	-	-	-	-	-	2
Total:	55	32	7	31	37	17	11	190
Pitch Percentages								
0	17.4	14.2	3.7	11.1	14.2	6.8	4.7	72.1
1	6.8	2.1	-	4.2	4.2	1.6	1.1	20.0
2	2.6	0.5	-	1.1	1.1	-	-	5.3
3	1.1	-	-	-	-	0.5	-	1.6
4	1.1	-	-	-	-	-	-	1.1
Total:	29.0	16.8	3.7	16.4	19.5	8.9	5.8	100.1

Table 4-20

degrees, ranking second, third, and fourth, respectively. The sixth (A/17) and seventh (B-flat/11) degrees are less stressed, ranking fifth and sixth in frequency. Rounding out the list is the third (E/7) degree, occupying the seventh position.

The *Credo* of the *Missa Ecce ancilla Domini* necessitates further examination. Since the *Credo* gains one flat in all parts, and the majority of cadences (including the greatest-weighted cadences) occur on pitch degree C, it is in effect a C 1-flat tonal type mass section. This is a particularly pertinent point, since this change in tonal type is confirmed within one and the same work. Although an analysis of the G 0-flat and C 1-flat comparative profile has already been undertaken, an individual comparison of data from the C 1-flat *Credo* with the remaining G 0-flat sections included in the *Missa Ecce ancilla Domini* (i.e., *Kyrie*, *Gloria*, *Sanctus*, and *Agnus*) may illustrate whether transposition of mode takes place in the works of Ockeghem (Table 4-21).

A comparative analysis of the G 0-flat and C 1-flat data included in the *Missa Ecce ancilla Domini* reveals the following. The first degrees in both tonal types (G and C) are the most emphasized degrees. The second, fourth, and fifth degrees in both tonal types (A, C, and D in G 0-flat and D, F, and G in C 1-flat) occupy the next three most emphasized positions, albeit in a slightly different arrangement. (The fourth degrees rank second and fourth in frequency in G 0-flat and C 1-flat, the fifth degrees rank third and second in frequency in G 0-flat and C 1-flat, and the second degrees rank fourth and third in frequency in G 0-flat and C 1-flat, respectively.) Both tonal types suppress their respective third and seventh degrees as well, with the third and seventh degrees in G 0-flat (B and F) and the third and seventh degrees in C 1-flat (E and B-flat) occupying the remaining two

Missa *Ecce ancilla Domini* Comparative Profile

Kyrie - Gloria - Sanctus - Agnus

Weight	G	A	B	C	D	E	F	Total
Raw Data								
0	56	32	20	53	47	18	14	240
1	26	11	-	14	15	3	2	71
2	7	1	-	4	1	-	-	13
3	4	-	-	1	-	-	-	5
4	4	-	-	-	-	-	-	4
Total:	97	44	20	72	63	21	16	333
Pitch Percentages								
0	16.8	9.6	6.0	15.9	14.1	5.4	4.2	72.0
1	7.8	3.3	-	4.2	4.5	0.9	0.6	21.3
2	2.1	0.3	-	1.2	0.3	-	-	3.9
3	1.2	-	-	0.3	-	-	-	1.5
4	1.2	-	-	-	-	-	-	1.2
Total:	29.1	13.2	6.0	21.6	18.9	6.3	4.8	99.9
Credo								
Weight	C	D	E	F	G	A	Bb	Total
Raw Data								
0	26	22	6	18	20	9	7	108
1	13	3	-	5	8	3	1	33
2	4	1	-	-	2	-	-	7
3	2	-	-	-	-	-	-	2
4	1	-	-	-	-	-	-	1
Total:	46	26	6	23	30	12	8	151
Pitch Percentages								
0	17.2	14.6	4.0	11.9	13.3	6.0	4.6	71.6
1	8.6	2.0	-	3.3	5.3	2.0	0.7	21.9
2	2.7	0.7	-	-	1.3	-	-	4.7
3	1.3	-	-	-	-	-	-	1.3
4	0.7	-	-	-	-	-	-	0.7
Total:	30.5	17.3	4.0	15.2	19.9	8.0	5.3	100.2

Table 4-21

positions, albeit in reverse order (sixth and seventh, and seventh and sixth, respectively). Because of these similarities, the two tonal types do appear to be analogous with regard to pitches upon which cadences occur, are similar in function as well as form, and do constitute an analog to transposition. The present writer would submit that this change in tonal type, established within one and the same work, does in fact constitute a transposition of mode.

Prenez sur moi and Cuiusvis toni

To this point, it will be observed that Ockeghem restricted his choice of pitch centers to the following twelve tonal types: D 0-flat, D 1-flat, E 0-flat, F 0-flat, F 1-flat, F 1 and 2-flats, G 0-flat, G 1-flat, A 0-flat, A 1-flat, C 0-flat, and C 1-flat. Taking into account seven diatonic pitch centers D through C, and two systems for each of these pitch degrees (excepting B, which can have but one system--B 0-flat),³⁴⁸ it becomes evident that Ockeghem made use of at least twelve tonal types.³⁴⁹ To this collection of twelve may now be added *Prenez sur moi* and the *Missa Cuiusvis toni*.

³⁴⁸There are no B-mode works of Ockeghem, as composers for the most part refrained from writing B-mode works at this time. The extraordinary example of Cornish previously cited is, of course, the exception that proves the rule.

³⁴⁹Four of Ockeghem's works are best classed as F 1 and 2-flat works. The fact that there are no works of Ockeghem in the E 1-flat (once transposed B 0-flat) and B 0-flat tonal types, and only one section of a work in F 0-flat, may be explained partially for contrapuntal reasons. For instance, E 1-flat and B 0-flat works are unlikely due to the lack of a perfect fifth degree relative to the *finalis* in either system (i.e., E to B-flat in E 1-flat and B to F in B 0-flat, respectively). Works written in F 0-flat pose a similar (though less insurmountable) problem. Although F 0-flat lacks a perfect fourth degree relative to the *finalis* in an F 0-flat system (i.e., F to B), it does have the benefit of possessing a perfect fifth degree relative to the *finalis* (i.e., F to C).

Prenez sur moi contains thirty-nine cadences, while *Cuiusvis toni* contains 373 cadences, for a ratio of slightly more than 9:1. In order to begin pitch-center determination (i.e., ascertaining which pitches might serve as the *finalis*), it is assumed that operative pitch centers within which *Prenez sur moi* and *Cuiusvis toni* can ostensibly operate are not known at present. Degrees upon which cadences take place have as a result been represented with numerals (1-7) rather than with pitch names (Table 4-22).

It will be recalled that Dean cautions us against employing the term *catholicon* in reference to *Prenez sur moi*, stating that the term "... has no currency in music theory independent of Glareanus, and he uses it to refer to precisely two compositions that are not only unlike any other music ever composed, but unlike each other."³⁵⁰ Given this important stipulation, data for *Prenez sur moi* and *Cuiusvis toni* will remain within their respective individual classifications. Comparative analysis between the two works (and of these two works individually against the twelve tonal types within which the works of Ockeghem may be classed) will be undertaken; however, the cadence data derived from both will not be collated into one set of figures.

An examination of the modal profile for *Prenez sur moi* discloses the following. The fifth degree is the most emphasized degree, slightly outnumbering cadences occurring on the first degree (twelve to ten). The next two most stressed

³⁵⁰Dean, "Ockeghem's Attitude Towards Tonality," p. 237.

Prenez sur moi and *Cuiusvis toni* Comparative Profile

Prenez sur moi

Weight	1	2	3	4	5	6	7	Total
Raw Data								
0	6	3	2	2	8	3	1	25
1	3	3	-	1	4	2	-	13
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	1	-	-	-	-	-	-	1
Total:	10	6	2	3	12	5	1	39
Pitch Percentages								
0	15.4	7.7	5.1	5.1	20.5	7.7	2.6	64.1
1	7.7	7.7	-	2.6	10.3	5.1	-	33.4
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	2.6	-	-	-	-	-	-	2.6
Total:	25.7	15.4	5.1	7.7	30.8	12.8	2.6	100.1

Cuiusvis toni

Weight	1	2	3	4	5	6	7	Total
Raw Data								
0	44	20	30	65	55	44	28	286
1	14	1	4	26	3	1	2	51
2	8	-	-	6	1	3	-	18
3	8	-	-	5	-	-	-	13
4	5	-	-	-	-	-	-	5
Total:	79	21	34	102	59	48	30	373
Pitch Percentages								
0	11.8	5.4	8.0	17.4	14.8	11.8	7.5	76.7
1	3.8	0.3	1.1	7.0	0.8	0.3	0.5	13.8
2	2.2	-	-	1.6	0.3	0.8	-	4.9
3	2.2	-	-	1.3	-	-	-	3.5
4	1.3	-	-	-	-	-	-	1.3
Total:	21.3	5.7	9.1	27.3	15.9	12.9	8.0	100.2

Table 4-22

degrees are the second and sixth, numbering six and five cadences, respectively. Rounding out the list are the fourth degree (with three cadences), the third degree (with two cadences), and the seventh degree (with one cadence). The ranking of degrees 1-7 for *Prenez sur moi* then, is as follows: fifth, first, second, sixth, fourth, third, and seventh.

An examination of the modal profile for *Cuiusvis toni* reveals the following. The fourth degree is the most emphasized degree, containing 102 cadences. The next most stressed degree is the first, numbering seventy-nine cadences. The third and fourth most emphasized degrees are the fifth degree (with fifty-nine cadences) and sixth degree (with forty-eight cadences), respectively. Rounding out the list are the third degree (with thirty-four cadences), the seventh degree (with thirty cadences), and the second degree (with twenty-one cadences). The ranking of degrees 1-7 for *Cuiusvis toni* then, is as follows: fourth, first, fifth, sixth, third, seventh, and second.

A comparative analysis of *Prenez sur moi* and the *Missa Cuiusvis toni* reveals the following. The first degrees in both works are the second most stressed degrees. The fifth degrees are also significant, ranking first in *Prenez sur moi* and third in *Cuiusvis toni*. The fourth degree is ranked first in *Cuiusvis toni*, yet is only the fifth most stressed degree in *Prenez sur moi*. The third and seventh degrees in both works are suppressed, ranking sixth and seventh in *Prenez sur moi*, and fifth and sixth in *Cuiusvis toni*. The sixth degrees in both works rank fourth in magnitude, while the second

degrees are dissimilar, ranking third in *Prenez sur moi* and seventh in *Cuiusvis toni*. With the exception of the significance of the first and fifth degrees and the suppression of the third and seventh degrees, it would appear that the two works are indeed quite unlike one another in function as well as form.

A number of scholars have transcribed *Prenez sur moi* in differing tonal types. The work has been transcribed in C 0-flat,³⁵¹ D 0-flat, G 0-flat,³⁵² and in C 1-flat as a work with partial signature,³⁵³ among others. Moreover, at least one scholar has affirmed that the rondeau cannot be realized in more than one tonality.³⁵⁴ Because of these disparate transcriptions and compelling opinions (see n. 132 above) with regard to *Prenez sur moi*, the rondeau will be subjected to seven diatonic pitch centers D through C (including two systems for each of these pitch degrees excepting B), and will be compared and contrasted with the twelve tonal types within which the works of Ockeghem are classed.

It will be remembered that the *Missa Cuiusvis toni* was originally termed a *catholicon* by the sixteenth century Swiss theorist Glareanus in the *Dodekachordon* of 1547. It was his contention that the *Missa Cuiusvis toni* (i.e., "Mass in any

³⁵¹See Droz, *Trois chansonniers français du XV^e siècle*, pp. 1-2.

³⁵²See Kade, *Geschichte der Musik*, vol. 5, pp. 18-19. The work is given as *Fuga trium vocum in Epidiatesseron*.

³⁵³Wexler transcribes the canon as a partial-signed work in C 1-flat, with the two lowest parts receiving one flat each. See Wexler, *Collected Works*, Third Volume, p. 80.

³⁵⁴Dean, "Ockeghem's Attitude Towards Tonality," p. 237.

mode") may be rendered in any of the four authentic medieval church modes. If recent scholarship is any indication, the traditional position of Glareanus continues to be advanced by a number of scholars. But what does this really mean? If Glareanus is in fact suggesting that the work can have as its *finalis* or first degree any one of four different pitch degrees, then what are these pitch names?

Modern attempts to interpret the mass in all four of the traditional modal frameworks (dorian, phrygian, lydian and mixolydian), whether remaining in their "natural" (i.e., untransposed) positions or not, have often proved cumbersome at best. A number of efforts have necessitated the addition of excessive editorial accidentals (those over and above the normative "rules" for fifteenth century *musica ficta*).³⁵⁵ Unfortunately, the inclusion of editorial accidentals has been difficult to circumvent, since without these the contrapuntal obstacles are at times insurmountable depending on the tonal type in which one attempts to render the work.

In order to ascertain whether operation of the *Missa Cuiusvis toni* within four different pitch centers derived from

³⁵⁵In point of fact, no fifteenth century theorist discusses rules for *musica ficta* in detail, nor lists them, because there are no such rules. (Possible exceptions to this axiom are *una nota supra fa* and *mi contra fa*.) In the context of any given rendering, then, it is difficult to ascertain at what point editorial accidentals become excessive. There are, of course, exceptions to the fundamental principles of solmization that call for the administration of an accidental; i.e., you know when a note needs to take an accidental when it becomes not possible to solmize the part readily without one. But whether or not this constitutes a rule is questionable. Ockeghem's purpose for composing *Cuiusvis toni* may in part be related to the principles of *musica ficta*, and it seems reasonable that in this work, more "editorial" accidentals than usual should be required. I wish to thank Dr. Richard Wexler for his personal correspondence in the matter of *musica ficta*, and for bringing this important viewpoint to my attention.

the degrees upon which cadences occur is feasible, the mass will be subjected to seven diatonic pitch centers D through C (including two systems for each of these pitch degrees excepting B), and will be compared and contrasted with the twelve tonal types within which the works of Ockeghem are classed. Pitch-center determination was begun by assuming that the first degrees of *Prenez sur moi* and *Cuiusvis toni* might be any one of seven pitch degrees D through C. Since we will assume that modal frameworks within which *Prenez sur moi* and *Cuiusvis toni* can ostensibly operate are not known at present, cadence degrees are again represented with numerals (1-7) rather than with pitch names (Table 4-23).

Cadences Ordered by Degree:
Prenez sur moi and *Cuiusvis toni*

Prenez sur moi

DEGREE	1	2	3	4	5	6	7	TOTAL
CADENCES	10	6	2	3	12	5	1	39

Cuiusvis toni

DEGREE	1	2	3	4	5	6	7	TOTAL
CADENCES	79	21	34	102	59	48	30	373

Table 4-23

To illustrate, if *Prenez sur moi* and *Cuiusvis toni* are rendered within D 0-flat, they would include ten and seventy-nine cadences on their respective first degrees (D). The fourth degrees (G) would include three and 102 cadences, respectively. In an E 0-flat *Prenez sur moi* and *Cuiusvis toni*, there are still ten and seventy-nine cadences on each of

their respective first degrees; however, the first degrees of each would now be E, and the fourth degrees would now be A. Similarly, an F 1-flat *Prenez sur moi* and *Cuiusvis toni* would contain ten and seventy-nine cadences on their respective first degrees; however those degrees would in such a scenario now be F. By subjecting the raw *Prenez sur moi* and *Cuiusvis toni* cadence data to each of these tonal types, one can begin to ascertain which operative possibilities are more feasible, at least with regard to cadences, than others. Such a comparison will help in determining which "versions" of *Prenez sur moi* and *Cuiusvis toni* may require extensive *musica ficta*.

In order to comprehend more definitively the overall modal/tonal organization of *Prenez sur moi* and *Cuiusvis toni* with regard to cadences, the following comparative table has been amassed. The table consists of both of the clefless works, as well as each of the tonal type composites garnered from the remaining forty authenticated works. Subjection of *Prenez sur moi* and *Cuiusvis toni* to thirteen conceivable tonal types, as well as comparatively to the twelve tonal types within which the works of Ockeghem have been categorized, may be undertaken using one and the same table (Table 4-24).

Subjecting *Prenez sur moi* to thirteen tonal types and comparing these theoretical possibilities against the twelve tonal types within which the works of Ockeghem have been classified reveals the following. In a hypothetical D 0-flat *Prenez sur moi*, the fifth (A) and first (D) degrees are first and second in frequency. The second (E) and sixth (B) degrees are the next most emphasized degrees, ranking third and

fourth, with the fourth (G) degree ranking fifth. The third (F) and seventh (C) degrees round out the list, ranking sixth and seventh, respectively.

Comparison with the composite D 0-flat data indicates that the first (D) and fifth (A) degrees are likewise the two

Cadences Ordered by Tonal Type and Degree

TONAL TYPE AND DEGREE	1	2	3	4	5	6	7	TOTAL
<i>Prenez sur moi</i>	10	6	2	3	12	5	1	39
<i>Cuiusvis toni</i>	79	21	34	102	59	48	30	373
D 0-Flat	334	117	71	169	257	53	126	1127
D 1 Flat	30	8	4	15	17	6	7	87
E 0-Flat	114	74	168	209	56	143	188	952
F 0-Flat	13	5	6	-	4	5	1	34
F 1-Flat	44	46	26	22	49	27	9	223
F 1 and 2-Flat	182	193	120	73	249	120	53	990
G 0-Flat	379	164	44	250	235	65	63	1200
G 1-Flat	180	46	17	30	119	16	24	432
A 0-Flat	177	51	56	148	89	50	105	676
A 1-Flat	20	8	42	33	4	13	52	172
C 0-Flat	27	13	13	8	22	7	4	94
C 1-Flat	55	32	7	31	37	17	11	190

Table 4-24

most stressed degrees; however, the degrees have reversed their positions in order of significance. Also of interest is that the fourth degree in a D 0-flat *Prenez sur moi* receives less stress proportionately relative to its *finalis* than does the fourth degree in the D 0-flat composite data relative to

its *finalis* (10:3 < 334:169). In order to illustrate the relative proportions more explicitly and to supplement the raw-numbered composites, cadence percentages have been provided (Table 4-25).

Cadence Percentages Ordered by Tonal Type and Degree³⁵⁶

TONAL TYPE AND DEGREE	1	2	3	4	5	6	7	TOTAL
<i>Prenez sur moi</i>	26	15	5	8	31	13	3	101
<i>Cuiusvis toni</i>	21	6	9	27	16	13	8	100
D 0-Flat	30	10	6	15	23	5	11	100
D 1-Flat	35	9	5	17	20	7	8	101
E 0-Flat	12	8	18	22	6	15	20	101
F 0-Flat	38	15	18	-	12	15	3	101
F 1-Flat	20	21	12	10	22	12	4	101
F 1 and 2- Flat	18	20	12	7	25	12	5	99
G 0-Flat	32	14	4	21	20	5	5	101
G 1-Flat	42	11	4	7	28	4	6	102
A 0-Flat	26	8	8	22	13	7	16	100
A 1-Flat	12	5	24	19	2	8	30	100
C 0-Flat	29	14	14	9	23	8	4	101
C 1-Flat	29	17	4	16	20	9	6	101

Table 4-25

Manipulating both tables in conjunction with one another reveals some interesting idiosyncracies. To illustrate, although the raw data for the fourth (G) degree in the hypothetical and composite D 0-flat *Prenez sur moi* appears to

³⁵⁶Percentage totals have not been furnished *pro forma*. Minor discrepancies in the final totals (e.g., 99, 100, 101, etc.) are due to percentages having been rounded off to the nearest whole number.

have increased substantially (e.g., from three cadences to 169 cadences), the requirement for cadencing on this degree increases relatively modestly (from 8% to 15%). Additionally, five out of thirty-nine cadences (13%) would have to occur on pitch degree B in a hypothetical D 0-flat *Prenez sur moi*, whereas fifty-three out of 1127 (5%) take place on this degree in the composite data for D 0-flat works. To state it another way, although the data has increased substantially (from thirty-nine to 1127 cadences), the requirement for cadencing on pitch degree B has decreased markedly (from 13% to 5%). The significance of the fourth degree, the antithetic emphasis of the fifth and first degrees, and the disparity with regard to pitch degree B, are determining factors in ascertaining whether *Prenez sur moi* can effectively operate within a D 0-flat framework. The present writer would for these reasons rule out D 0-flat as a possible operative framework within which *Prenez sur moi* can operate without the addition of editorial accidentals.

In a hypothetical D 1-flat *Prenez sur moi*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical D 0-flat and D 1-flat is identical (D). However, one of the major considerations involves the sixth degree, the one degree that does undergo a change (from B-natural to B-flat). In a D 1-flat *Prenez sur moi*, five out of thirty-nine cadences (13%) would need to occur on B-flat, whereas when compared with the composite D 1-flat data, only six out of eighty-seven cadences (7%) take place on B-flat. Although cadencing on B-flat is not insurmountable, it is interesting

to note that as the data is again increased appreciably, the potential for cadencing on a pivotal pitch degree--in this instance, B-flat--is decreased. If we know that cadencing on pitch degree B-flat within D 1-flat is less plausible when data for that tonal type is augmented, then perhaps the sixth degree of *Prenez sur moi* as B-flat is not feasible. This deduction is a deciding factor in ascertaining whether *Prenez sur moi* can effectively operate within a D 1-flat framework. The present writer would for these reasons rule out D 1-flat as a possible operative framework within which *Prenez sur moi* can operate without the addition of editorial accidentals.

When *Prenez sur moi* is rendered within an E 0-flat framework, this necessitates more cadences on pitch degree B (as the fifth degree in E 0-flat) than on any other degree ($12/39 = 31\%$). Although the first (E) degree is the second most emphasized degree in such a scenario, the second (F) degree in a phrygian tonal type (residing a tritone apart from the most emphasized [B] degree) being stressed as third in importance ($6/39 = 15\%$) seems unlikely. When the hypothetical E 0-flat *Prenez sur moi* is compared with the composite data for E 0-flat works, the second (F) degree shifts from third to sixth position, and is responsible for only seventy-four of 952 (8%) cadences. Additionally, the rank ordering of pitch degree B shifts from first to seventh, and the potential for cadences occurring on pitch degree B decreases substantially (from 31% to 6%) despite the fact that the overall data is increased by a factor of slightly greater than twenty-four (from thirty-nine to 952 cadences). The present writer would

for these reasons rule out E 0-flat as a possible operative framework within which *Prenez sur moi* can operate.

When *Prenez sur moi* is rendered within an E 1-flat framework, this requires the most emphasized degree to be B-flat, a degree which resides a diminished fifth apart from the *finalis*. Equally importantly, this necessitates twelve cadences (31%) having to take place on pitch degree B-flat. Works with which to compare a hypothetical E 1-flat *Prenez sur moi* are understandably lacking, given that such a pitch center (B 0-flat once transposed) is implausible. The present writer would for these reasons rule out E 1-flat as a possible operative framework within which *Prenez sur moi* can operate.

In a hypothetical F 0-flat *Prenez sur moi*, the fifth (C) and first (F) degrees are ranked first and second with regard to emphasis. The second (G) and sixth (D) degrees are the third and fourth most stressed degrees. Three cadences (8%) would have to occur on pitch degree B, a degree residing an augmented fourth apart from the *finalis*. When compared with the composite F 0-flat data, the results are informative. The first (F) degree in the composite significantly outnumbered the fifth (C) degree in the composite more than 3:1 (13/4), while the magnitude of the fifth degrees from the hypothetical (ranking first) to the composite (ranking fifth) is decreased (from 31% to 12%). Cadences on B-natural are reduced from three to zero, and the relevance of the third (A) degree is substantially increased (from 5% to 18%). Somewhat curiously, the second (G), sixth (D), and seventh (E) degrees remain virtually analogous. Due primarily to the shift in emphasis

of the fifth (C) degree from first to fifth, and to the necessity of three cadences having to occur on the fourth (B) degree (residing an augmented fourth apart from the *finalis*), the present writer is inclined to rule out F 0-flat as a possible operative framework within which *Prenez sur moi* can operate without the addition of editorial accidentals.

In a hypothetical F 1-flat *Prenez sur moi*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical F 0-flat and F 1-flat is identical (F). As was the case with F 0-flat, the fifth (C) and first (F) degrees are the two most emphasized degrees. The second (G) degree is third in emphasis, followed by the sixth (D), fourth (B-flat), third (A), and seventh (E) degrees. One of the major considerations concerns the fourth degree, the one degree that does undergo a change (from B-natural to B-flat) when altering F 0-flat to F 1-flat. Three cadences (8%) would be required to occur on B-flat, which is not implausible.

Comparison with the composite F 1-flat data indicates that the fifth (C) and first (F) degrees are stressed (ranking first and second in the hypothetical, and first and third in the composite). The second (G) and sixth (D) degrees are in the hypothetical ranked third and fourth, while in the composite these degrees are ranked second and fourth. The seventh (E) degrees in each are similar, ranking last. The third and fourth degrees (A and B-flat, respectively) are ranked sixth and fifth in the hypothetical, and fifth and sixth in the composite. Cadences occurring on B-flat number three (8%) in the hypothetical, while cadences taking place on

this degree number twenty-two (10%) in the composite. Because of these similarities, the present writer would assert that *Prenez sur moi* may operate feasibly within an F 1-flat framework.

In a hypothetical F 1 and 2-flat *Prenez sur moi*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical F 0-flat, F 1-flat, and F 1 and 2-flat is identical (F). Comparison of the hypothetical F 1 and 2-flat *Prenez sur moi* with the composite F 1 and 2-flat data reveals the following. The most stressed degree is the fifth (C) degree in both the hypothetical and the composite. The first (F) and second (G) degrees are stressed, ranking second and third (in the hypothetical) and third and second (in the composite). The third (A) and fourth (B-flat) degrees are likewise reversed in order of emphasis (sixth and fifth in the hypothetical, and fifth and sixth in the composite). The sixth (D) degree is comparable in both the hypothetical and the composite ($5/39 = 13\%$ and $120/990 = 12\%$, respectively).

Of particular interest are the cadences involving pitch degree E-flat. One cadence (3%) takes place on this degree in the hypothetical F 1 and 2-flat *Prenez sur moi*, while fifty-three (5%) occur in the composite data. Although the overall data is increased by a factor of slightly greater than twenty-five (from thirty-nine to 990 cadences), cadences taking place on pitch degree E-flat are increased negligibly (from 3% to 5%). More importantly, E-flat is the rarest pitch degree on which cadences occur in the works of Ockeghem ($11/6589 = 2\%$). Given that only thirty-nine total cadences take place in

Prenez sur moi, it seems highly unlikely that cadencing on E-flat (including with regard to this singularity) is feasible. The present writer would for this reason (albeit cautiously) rule out F 1 and 2-flat as a possible operative framework within which *Prenez sur moi* can operate without the addition of editorial accidentals.

When *Prenez sur moi* is rendered as a G 0-flat work, the fifth (D) and first (G) degrees are ranked first and second. The next most emphasized degree is the second (A) degree. The remaining degrees in order of frequency are the sixth (E), fourth (C), third (B), and seventh (F) degrees, ranked fourth, fifth, sixth, and seventh, respectively.

Comparison with the composite G 0-flat data reveals some differences with regard to the treatment of the first, fourth, and fifth degrees. The first (G) degree is more stressed than the fifth (D) degree in the composite (379/235); in the hypothetical G 0-flat *Prenez sur moi*, the fifth (D) degree is slightly more emphasized than the first (G) degree (12/10). It is important to note as well that the first and fifth degrees in the hypothetical are ranked second and first, whereas in the composite, these two degrees are ranked first and third. This indicates that the first and fifth degrees are comparably (though not precisely analogously) significant in the hypothetical and the composite; as such, this would seem to represent a congruity.

The second most stressed degree in the G 0-flat composite is the fourth (C) degree, while in the hypothetical rendering, the first (G) degree ranks second, with the fourth degree

ranking fifth. The second (A) degree in the G 0-flat *Prenez sur moi* ranks third, while in the G 0-flat composite data, the second degree ranks fourth. Percentages for the respective second (A) degrees are nearly identical (hypothetical = 15% and composite = 14%); as such, this would seem to represent a second congruity. Percentages for cadences occurring on pitch degree B are virtually analogous as well (hypothetical = 5% and composite = 4%). Due to the similarities tending to outweigh the disparities, the present writer would assert that *Prenez sur moi* may operate feasibly within a G 0-flat framework, possibly requiring editorial accidentals.

When *Prenez sur moi* is rendered as a G 1-flat work, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical G 0-flat and G 1-flat is identical (G). Comparison with the composite data for G 1-flat works reveals the following. The first (G), second (A), and fifth (D) degrees in both the hypothetical and the composite are the three most emphasized degrees, although the rank ordering of the first and fifth degrees is reversed. The second (A) degree remains the third most stressed degree in both the hypothetical and the composite. Two of thirty-nine cadences (5%) would need to take place on B-flat in the hypothetical. When compared with the composite G 1-flat data, it will be observed that seventeen of 432 cadences (4%) occur on B-flat. Given that the data for a hypothetical G 1-flat *Prenez sur moi* and the composite data for G 1-flat works are similar (specifically with regard to the first, second, and fifth degrees) and due to the fact that comparative percentages for

cadences occurring on the pivotal degree (B-flat) are analogous, the present writer would assert that the work may operate feasibly within a G 1-flat framework, possibly requiring editorial accidentals.

In a hypothetical A 0-flat *Prenez sur moi*, the fifth (E) degree outweighs the first (A) twelve cadences to ten. The third most stressed degree is the second (B) degree, while the sixth (F) degree is ranked fourth. Rounding out the list are the fourth (D), third (C), and seventh (G) degrees.

Comparison with the composite A 0-flat data indicates significant differences. The fifth (E) degree is ranked fourth rather than first, and this degree would account for 31% of all cadences in the hypothetical as opposed to 13% of all cadences in the composite. The second most emphasized degree in the composite is the fourth (D) degree rather than the first (A) degree in the hypothetical. Ranking third in the composite is the seventh (G) degree, while in the A 0-flat *Prenez sur moi*, the seventh (G) degree ranks seventh. More significantly, the percentage for cadences occurring on pitch degree B in the composite A 0-flat data is 8% (51/676); in the A 0-flat *Prenez sur moi*, the percentage for cadences taking place on this degree is a staggering 15% (6/39). To state it slightly differently, although the data is decreased by a factor of slightly less than seventeen from the composite to the hypothetical (from 676 to thirty-nine cadences), the necessity for cadencing on pitch degree B is nearly doubled (from 8% to 15%). The present writer would for these reasons rule out A 0-flat as a possible operative framework within

which *Prenez sur moi* can operate without the addition of excessive editorial accidentals.

In a hypothetical A 1-flat *Prenez sur moi*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical A 0-flat and A 1-flat is identical (A). One of the major considerations involves the second degree, the one degree that does undergo a change (from B-natural to B-flat) when altering A 0-flat to A 1-flat. The number of cadences that would need to occur on B-flat in an A 1-flat rendering is significant ($6/39 = 15\%$). Although cadencing on B-flat this frequently would not be considered beyond the realm of possibility within another flatward (e.g., F 1-flat) tonal type, such an aberration appears to be highly improbable particularly when juxtaposed with the number of cadences occurring on B-flat in the composite A 1-flat data ($8/172 = 5\%$). We again have a case whereby the data has been substantially augmented (from thirty-nine to 172 cadences), yet the relative percentages for cadences occurring on a pivotal degree with regard to the hypothetical and the composite have decreased (from 15% to 5%). The present writer would for this reason rule out A 1-flat as a possible operative framework within which *Prenez sur moi* can operate.

When *Prenez sur moi* is rendered within a B 0-flat framework, the following irreconcilable data results. The fifth (F) degree, residing a diminished fifth apart from the *finalis* (B), is the most stressed degree. (It has already been shown that two integral poles existing a tritone apart in one and the same work is at best implausible.) Although the

first (B) degree ranks second, the ten cadences (26%) occurring on this degree must have F-sharps furnished in order to maintain a perfect fifth (or twelfth) B to F-sharp congruency in conjunction with the non-cadencing third part, have several cases whereby pitch degree B is tripled, employ rests at junctures where F-sharps would otherwise be required, have the non-cadencing third part consist of imperfect consonances (perhaps D or G) in consort with the *finalis* throughout the course of the work, or occur solely within writing à2. The present writer would for these reasons rule out B 0-flat as a possible operative framework within which *Prenez sur moi* can operate.

In a hypothetical C 0-flat *Prenez sur moi*, the two most emphasized degrees are the fifth (G) degree and the first (C) degree, ranking first and second, respectively. The second (D) degree ranks third, with the sixth (A) degree ranking fourth. Rounding out the list are the fourth (F), third (E), and seventh (B) degrees, ranking fifth, sixth, and seventh, respectively.

Comparison with the composite C 0-flat data reveals the following. The first (C) and fifth (G) degrees are the two most stressed degrees, although the rank ordering is reversed (G and C in the hypothetical, and C and G in the composite). The second (D) degrees in both are stressed; however, this degree contains an equal number of cadences as does the third (E) degree in the composite data. The fourth (F) degree in the composite is slightly more stressed than is the case in the hypothetical, the relative percentages of each (9% and 8%)

being comparable. The seventh (B) degree remains the least stressed (albeit relatively analogous) degree in both the hypothetical ($1/39 = 3\%$) and the composite ($4/94 = 4\%$). Due to the similarities tending to outweigh the disparities, the present writer would assert that *Prenez sur moi* may operate feasibly within a C 0-flat framework, possibly requiring editorial accidentals.

In a hypothetical C 1-flat *Prenez sur moi*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical C 0-flat and C 1-flat is identical (C). Comparison with the composite C 1-flat data reveals the following. The first (C) and fifth (G) degrees are the two most stressed degrees, although the rank ordering is reversed (G and C in the hypothetical, and C and G in the composite). The second (D) and sixth (A) degrees in the hypothetical are ranked third and fourth in emphasis. In the composite, the second (D) and fourth (F) degrees are ranked third and fourth, respectively, and the percentages are analogous (17% and 16%).

One of the major considerations in a hypothetical C 1-flat *Prenez sur moi* concerns the seventh degree, which undergoes a change (from B-natural to B-flat) when altering C 0-flat to C 1-flat. Comparison with the composite C 1-flat data confirms that as the data is increased (from thirty-nine to 190 cadences), the relative proportion of cadences occurring on pitch degree B-flat increases moderately (3% to 6%). This signifies that cadences on B-flat ought to occur more often as the data is augmented, although cadencing on B-flat is antithetical and exceptionally uncommon in the works

of Ockeghem ($145/6589 = 2.2\%$). Given that comparative data with regard to the rank ordering of the remaining degrees is similar (though not precisely analogous) to that displayed in C 0-flat, the present writer would assert that *Prenez sur moi* may operate feasibly within a C 1-flat framework, possibly requiring editorial accidentals.

Subjecting *Cuiusvis toni* to thirteen hypothetical tonal types and comparing these theoretical possibilities against the twelve tonal types within which the works of Ockeghem have been classified reveals the following. In a hypothetical D 0-flat *Cuiusvis toni*, the fourth (G) degree is the most emphasized degree, while the first (D) degree ranks second. The fifth (A) and sixth (B) degrees rank third and fourth in order of significance, respectively. Rounding out the list are the third (F), seventh (C), and second (E) degrees, ranked fifth, sixth, and seventh, respectively.

Comparison with the composite D 0-flat data reveals that the most emphasized degree is the first (D) degree. The second most stressed degree is the fifth (A) degree, while the fourth (G) and seventh (C) degrees rank third and fourth in order of emphasis. The second (E), third (F), and sixth (B) degrees round out the list, ranked fifth, sixth, and seventh, respectively. Perhaps significantly, the first, fourth, and fifth degrees in both the hypothetical and the composite are the three most stressed degrees, although the rank ordering is slightly different (fourth, first, and fifth in the hypothetical, and first, fifth, and fourth in the composite).

In the hypothetical D 0-flat *Cuiusvis toni*, the ordering

of the remaining four degrees is sixth, third, seventh, and second; while in the composite D 0-flat data, the ordering of the remaining four degrees is seventh, second, third, and sixth. Perhaps more importantly, cadences on pitch degree B in the hypothetical number forty-eight (13%), while cadences on this degree in the composite number fifty-three (5%). When the data is substantially augmented (from 373 to 1127 cadences), the feasibility of cadencing on pitch degree B decreases considerably (from 13% to 5%). Although the first, fourth, and fifth degrees in the hypothetical and the composite are relatively congruous, the necessity of having to cadence on the sixth (B) degree this frequently ($48/373 = 13\%$) in a hypothetical D 0-flat *Cuiusvis toni* is inordinate. The present writer is inclined to rule out D 0-flat as a possible operative framework within which *Cuiusvis toni* can operate without the addition of editorial accidentals.

In a hypothetical D 1-flat *Cuiusvis toni*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical D 0-flat and D 1-flat is identical (D). The salient characteristics concern the sixth (B-flat) degree, on which forty-eight cadences (13%) would need to occur, and the seventh (C) degree, which accounts for 8% ($30/373$) of all cadences. The fact that comparative percentages for the seventh degree in the hypothetical and the composite equal 8% although the composite D 1-flat data is decreased markedly (from 373 to eighty-seven cadences) is perhaps significant.

Comparison with the composite D 1-flat data illustrates that only six cadences (7%) occur on pitch degree B-flat. In

the hypothetical D 1-flat *Cuiusvis toni*, forty-eight cadences (13%) take place on this degree. Given that cadencing on pitch degree B-flat is quite rare in the works of Ockeghem, and would need to be virtually doubled (from 7% to 13%) in the hypothetical, the present writer would rule out D 1-flat as a possible operative framework within which *Cuiusvis toni* can operate without the addition of editorial accidentals.

When *Cuiusvis toni* is rendered within an E 0-flat framework, the fourth (A) degree is the most stressed degree. The second most emphasized degree is the first (E) degree. Third and fourth in frequency are the fifth (B) and sixth (C) degrees, respectively. Rounding out the list are the third (G), seventh (D), and second (F) degrees. It is important to note that the three most stressed degrees in a hypothetical E 0-flat *Cuiusvis toni* are the fourth (A), first (E), and fifth (B) degrees, ranked first, second, and third, respectively.

Comparison with the composite E 0-flat data reveals that the most emphasized degree is likewise the fourth (A) degree. The seventh (D) degree is second in frequency, followed by the third (G) and sixth (C) degrees, respectively. Rounding out the list are the first (E), second (F), and fifth (B) degrees.

The positioning of the fourth (A) and sixth (C) degrees in the hypothetical E 0-flat *Cuiusvis toni* and the composite E 0-flat data as first and fourth in emphasis may represent a congruity. Percentages for both degrees are likewise not dissimilar (hypothetical = 27% and 13%, and composite = 22% and 15%). Curiously, the second and third most emphasized degrees in the hypothetical and the composite reside a perfect

fifth apart and are reversed in order of magnitude (i.e., E [second] and B [third] in the hypothetical and G [third] and D [second] in the composite).

Cadences occurring on pitch degree B in the composite rank last ($56/952 = 6\%$), whereas cadences taking place on the fifth degree in the hypothetical E 0-flat *Cuiusvis toni* increase proportionately as the data is decreased ($59/373 = 16\%$). In other words, significantly more cadences on B need to occur in an E 0-flat *Cuiusvis toni* than are necessary with regard to the composite data. Although this would appear to be problematical, it will be recalled that examples culled from the *Missa Cuiusvis toni* when rendered as an E 0-flat work confirmed that cadencing on pitch degree B can take place (frequently without the addition of accidentals) and that such events are often the product of two-voiced writing. When a cadence on pitch degree B results from writing in more than two parts, it was shown how Ockeghem is almost forced into interpolating a rest in the third voice at the point where an accidental would most likely have had to occur. A pertinent question to raise is whether Ockeghem would necessarily have had to resort to these means had the cadence occurred on any of the other six degrees. With the exception of cadencing on B (and perhaps B-flat and E-flat, foreign to this tonal type but not to the study), such contrapuntal gymnastics would in the opinion of this writer not have been required. This would indicate that an uncommon event is in fact occurring, and cadencing on pitch degree B qualifies as such an event. Taken in conjunction with the emphasis of the fourth (A), first (E),

and fifth (B) degrees in the hypothetical, the present writer would assert that *Cuiusvis toni* may operate feasibly within an E 0-flat framework, possibly requiring editorial accidentals.

When *Cuiusvis toni* is rendered within an E 1-flat framework, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical E 0-flat and E 1-flat is identical (E). This tonal type requires the third most emphasized degree to be B-flat, a degree which resides a diminished fifth apart from the *finalis*. Fifty-nine cadences (16%) occurring on pitch degree B-flat within a work whose *finalis* is E is highly implausible. Works with which to compare a hypothetical E 1-flat *Cuiusvis toni* are lacking, given that such a tonal type is improbable. The present writer would for these reasons rule out E 1-flat as a possible operative framework within which *Cuiusvis toni* can operate.

In a hypothetical F 0-flat *Cuiusvis toni*, the fourth (B) degree, residing an augmented fourth apart from the *finalis*, is the most stressed degree. The first (F) degree is second in frequency. The fifth (C) and sixth (D) degrees are ranked third and fourth, respectively. Rounding out the list are the third (A), seventh (E), and second (G) degrees, ranked fifth, sixth, and seventh, respectively.

Comparison with the composite F 0-flat data reveals that the first (F) and sixth (D) degrees are among two of the four most emphasized degrees in the hypothetical (ranking second and fourth) and in the composite (ranking first and fourth). Pitch degree B is imperative in the hypothetical (ranked first), accounting for 27% (102/373) of all cadences. In the

composite, cadences on this degree (ranked seventh) are entirely lacking, which given the lydian construct of an F 0-flat tonal type, is to be expected. The incongruity of the primary emphasis of pitch degree B in the hypothetical and pitch degree F in the composite is significant. The present writer would for these reasons rule out F 0-flat as a possible operative framework within which *Cuiusvis toni* can operate without the addition of excessive editorial accidentals.

In a hypothetical F 1-flat *Cuiusvis toni*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical F 0-flat and F 1-flat is identical (F). Although cadences occurring on the fourth (B-flat) degree are not insurmountable, it will be recalled that such events are improbable. In the hypothetical, pitch degree B-flat (ranked first) is imperative, accounting for 27% (102/373) of all cadences.

Comparison with the composite F 1-flat data reveals that the most emphasized degree is the fifth (C). The second (G) and first (F) degrees are ranked second and third in order of magnitude. The first and fifth degrees in the hypothetical and the composite are among two of the three most emphasized degrees. The fourth (B-flat) degree in the composite is ranked sixth, accounting for 10% (22/223) of all cadences. The disparity with regard to pitch degree B-flat in the hypothetical (first) and the composite (sixth) is irrefutable. The present writer would for this reason rule out F 1-flat as a possible operative framework within which *Cuiusvis toni* can operate without the addition of editorial accidentals.

In a hypothetical F 1 and 2-flat *Cuiusvis toni*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical F 0-flat, F 1-flat, and F 1 and 2-flat is identical (F). Comparison of the hypothetical F 1 and 2-flat *Cuiusvis toni* with the composite F 1 and 2-flat data reveals the following. The fourth (B-flat) degree poses similar problems as it did when the hypothetical was compared to the F 1-flat composite data. The rank ordering is unchanged for this degree (it remains first in the hypothetical and sixth in the composite); however, cadencing on this degree is decreased slightly (from 10% in F 1-flat to 7% in F 1 and 2-flat). The seventh (E-flat) degree accounts for 8% (30/373) of all cadences in the hypothetical, whereas the seventh degree in the composite accounts for 5% (53/990) of all cadences. Here is another case whereby the data has been augmented appreciably (from 373 to 990 cadences), yet the relative percentages for cadences taking place on a pivotal degree (in this case, E-flat) with regard to the hypothetical and the composite have decreased. The present writer would for these reasons rule out F 1 and 2-flat as a possible operative framework within which *Cuiusvis toni* can operate.

When *Cuiusvis toni* is rendered as a G 0-flat work, the fourth (C) degree is the most emphasized degree, followed by the first (G) degree. The fifth (D) and sixth (E) degrees rank third and fourth, respectively. The remaining degrees in order of frequency are the third (B), seventh (F), and second (A) degrees, ranking fifth, sixth, and seventh, respectively.

Comparison with the composite G 0-flat data reveals that

the first (G), fourth (C), and fifth (D) degrees are the three most emphasized degrees in the hypothetical and in the composite, albeit in slightly different order. In the hypothetical, the ordering is fourth, first, and fifth; in the composite, the ordering is first, fourth, and fifth. Although the seventh (F) degrees in the hypothetical and the composite occupy the sixth position, the remaining three pitch degrees (A, B, and E) are for the most part relatively incongruous.

The emphasis of the first and fourth degrees requires closer examination. The two most emphasized degrees are the fourth and first in the hypothetical, and the first and fourth in the composite. The fourth (C/102) degree in the hypothetical is relatively less significant than the first (G/379) degree in the composite. Although this assertion is somewhat bold given that these degrees in the hypothetical and the composite are ranked first, it is based on the fact that in the hypothetical, the fourth degree outweighs the first degree 27% to 21%, whereas in the composite, the first degree outweighs the fourth 32% to 21%. What this may suggest is that the fourth degree in the hypothetical may not be as critical as is the first degree in the composite. If such an assumption is plausible, then another degree must either be more critical (or perhaps equal in significance?) to the primarily emphasized degree within the hypothetical. The ramifications of such a potentiality are intriguing. Given the significance of the first and fourth degrees, as well as the relevance of the fifth degree (the latter ranked third in the hypothetical and the composite), the present writer would

assert that *Cuiusvis toni* may operate feasibly within a G 0-flat framework, possibly requiring editorial accidentals.

When *Cuiusvis toni* is rendered as a G 1-flat work, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical G 0-flat and G 1-flat is identical (G). The primary concern is the third degree, which now becomes B-flat. The third degree in the hypothetical G 1-flat *Cuiusvis toni* requires 9% (34/373) of all cadences to take place on B-flat, whereas the third degree in the composite requires 4% (17/432) of all cadences to occur on this degree. The data is increased slightly (from 373 to 432 cadences), yet the necessity for cadencing on B-flat is decreased substantially. The first (G), fourth (C), and fifth (D) degrees are relatively congruent; however, the requirement for thirty-four cadences (9%) to occur on pitch degree B-flat is improbable, especially given the decrease of B-flat cadences (from 34 to 17) when compared with the composite data. The present writer would for this reason rule out G 1-flat as a possible operative framework within which *Cuiusvis toni* can operate.

In a hypothetical A 0-flat *Cuiusvis toni*, the fourth (D) degree is the most stressed degree, accounting for 27% (102/373) of all cadences. The first (A) degree is the second most emphasized degree, followed by the fifth (E) and sixth (F) degrees, ranked third and fourth, respectively. Rounding out the list are the third (C), seventh (G), and second (B) degrees, ranked fifth, sixth, and seventh, respectively.

Comparison with the composite A 0-flat data reveals the following. The first (A) degree is ranked first, followed by

the fourth (D) degree. This is precisely the reverse of the hypothetical A 0-flat *Cuiusvis toni*. The third most stressed degree is the seventh (G) degree, containing 105 cadences. Rounding out the list are the fifth (E), third (C), second (B), and sixth (F) degrees, ranked fourth, fifth, sixth, and seventh, respectively.

Percentages for the hypothetical and the composite illustrate that the first degree in the hypothetical is responsible for 21% of all cadences, while the first degree in the composite is responsible for 26% of all cadences. Similarly, the fourth degree in the hypothetical is responsible for 27% of all cadences, while the fourth degree in the composite is responsible for 22% of all cadences. The first and fourth degrees are comparable regarding their respective percentages (hypothetical = 21% and 27%, and composite = 26% and 22%); as such, this represents a congruity. It would appear that the first and fourth degrees are imperative to the overall construct of the hypothetical and the composite. Also noteworthy is the correspondence of the fifth (E) degrees (ranked third in the hypothetical and fourth in the composite). Cadences occurring on this degree are more integral to the hypothetical since the composite has placed greater emphasis on its seventh degree than on its fifth (16% to 13%). Additionally, pitch degree B is ranked seventh in the hypothetical ($21/373 = 6\%$) and sixth in the composite ($51/676 = 8\%$). The present writer would for these reasons assert that *Cuiusvis toni* may operate feasibly within an A 0-flat framework.

In a hypothetical A 1-flat *Cuiusvis toni*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical A 0-flat and A 1-flat is identical (A). The primary difference concerns the second degree, which is now B-flat. This degree is ranked last in the hypothetical A 1-flat *Cuiusvis toni* ($21/373 = 6\%$), and occupies the sixth position in the composite ($8/172 = 5\%$).

Comparison with the composite A 1-flat data indicates that the ordering of degrees is significantly incongruous. For example, the first and fourth degrees, essential to the operation of the hypothetical A 0-flat *Cuiusvis toni* as well as to the works included in the composite A 0-flat data, are in A 1-flat ranked fourth and third in frequency. Secondly, the fifth degree, which was among the four most emphasized degrees in the A 0-flat hypothetical and composite, ranks last in the A 1-flat composite.³⁵⁷ Thirdly, the seventh (G) degree (ranking sixth in the hypothetical) is in the composite the most emphasized degree, accounting for 30% ($52/172$) of all cadences, which constitutes an aberration. This compels one to speculate whether pitch degree G is actually functioning as the seventh degree in A 1-flat, or perhaps as pitch degree G in another (perhaps untransposed?) tonal type. The present writer would for these reasons rule out A 1-flat as a possible operative framework within which *Cuiusvis toni* can operate.

³⁵⁷It should be noted that it is not necessarily imperative for the fifth degree within all tonal types to receive secondary (or even tertiary) emphasis in order for a work to function. This is certainly evident with regard to the E 0-flat, F 0-flat, A 0-flat, and A 1-flat composite cadence data.

When *Cuiusvis toni* is rendered within a B 0-flat framework, the following data results. The fourth (E) and first (B) degrees are the two most emphasized degrees. The fifth (F) degree, residing a diminished fifth apart from the *finalis*, is the third most stressed degree. Rounding out the list are the sixth (G), third (D), seventh (A), and second (C) degrees, ranked fourth, fifth, sixth, and seventh, respectively.

Percentages for the hypothetical B 0-flat *Cuiusvis toni* reveal the following. A substantial number of cadences occur on the fourth and first degrees. While not a problem with regard to the fourth (E) degree, over one-fifth of all cadences ($79/373 = 21\%$) would have to take place on pitch degree B. Secondly, the third most stressed degree is F, on which 16% ($59/373$) of all cadences would have to occur. The fifty-nine cadences occurring on pitch degree F are mandatory, given that F-sharp as a cadencing degree is not an option.³⁵⁸ The present writer would for these reasons rule out B 0-flat as a possible operative framework within which *Cuiusvis toni* can operate.

In a hypothetical C 0-flat *Cuiusvis toni*, the fourth (F), first (C), and fifth (G) degrees are ranked first, second, and third, respectively. The sixth (A) degree is the fourth most stressed degree. Rounding out the list are the third (E),

³⁵⁸Cadences on pitch degree F-sharp do not exist in the works of Ockeghem. One might cogitate the possibility (moving from the pragmatic to the speculative) of perhaps modifying the *finalis* from B-natural to B-flat in certain cases in order to preserve the perfect fifth B-flat to F-natural correlation. However, the plausibility of B-flat (or the enharmonic equivalent of A-sharp) as a cadencing pitch occurring within B 0-flat is infinitesimal.

seventh (B), and second (D) degrees, respectively.

Comparison with the composite C 0-flat data reveals the following. The first and fifth degrees are among two of the three most emphasized degrees in the hypothetical and the composite. The fourth (F) degree in the hypothetical C 0-flat *Cuiusvis toni* (ranking first) is substantially more emphasized than the corresponding degree in the composite (ranking fifth). The third degree is ranked fifth in the hypothetical and fourth in the composite, which perhaps signifies a degree of ancillary significance. The remaining three degrees (second, sixth, and seventh) do not exhibit any discernable similarities, except to say that pitch degree B is again one of the least stressed degrees, ranking sixth ($30/373 = 8\%$) in the hypothetical and seventh ($4/94 = 4\%$) in the composite.

Percentages for the hypothetical and the composite indicate a significant proportion of cadences occurring on the first (C) and the fifth (G) degrees. The first and fifth degrees in the hypothetical account for a combined 37% of all cadences, while the first and fifth degrees in the composite account for a combined 52% of all cadences. The emphasis of these two degrees is noteworthy, and represents a congruity. Due to the similarities tending to outweigh the disparities, the present writer would assert that *Cuiusvis toni* may operate feasibly within a C 0-flat framework, possibly requiring editorial accidentals.

In a hypothetical C 1-flat *Cuiusvis toni*, the rank ordering of the degrees is unchanged, since the *finalis* in a hypothetical C 0-flat and C 1-flat is identical (C). The

primary difference concerns the seventh degree, which is now B-flat. The seventh degree in a hypothetical C 1-flat *Cuiusvis toni* requires 8% (30/373) of all cadences to take place on B-flat, whereas the seventh degree in the composite requires 6% (11/190) of all cadences to occur on this degree.

Comparison with the composite C 1-flat data indicates the following. The first (C), fourth (F), and fifth (G) degrees are among three of the four most emphasized degrees in the hypothetical and the composite. The fourth (F) degree, which is integral (ranking first) in the hypothetical C 0-flat *Cuiusvis toni* and which ranked fifth in the C 0-flat composite data, is in the composite C 1-flat data ranked fourth (31/190 = 16%). The fourth degree in the C 1-flat composite data is significantly more comparable relative to the fourth degree in the hypothetical (16% to 27%) than is the fourth degree in the C 0-flat composite data relative to the fourth degree in the hypothetical (9% to 27%). Because of these similarities, the present writer would assert that *Cuiusvis toni* may operate feasibly within a C 1-flat framework, possibly requiring editorial accidentals.

Subjection of *Prenez sur moi* to thirteen tonal types and comparing these hypotheticals to the twelve tonal types within which the works of Ockeghem have been classed reveals the following. Tonal types within which the rondeau may ostensibly operate include F 1-flat, G 0-flat, G 1-flat, C 0-flat, and C 1-flat. Because the *finalis* is identical in G 0-flat and G 1-flat, and in C 0-flat and C 1-flat, operative

pitch centers include F, G, and C.³⁵⁹ The addition of moderate editorial accidentals may be necessary within the G and C operative pitch centers; additionally, the possibility of applying them cautiously when rendering the work within the F 1-flat construct cannot be excluded. Discerning how many to provide, as well as in which contexts, is one of the more perplexing problems when examining the works of Ockeghem.

Subjection of *Cuiusvis toni* to thirteen tonal types and comparing these hypotheticals to the twelve tonal types within which the works of Ockeghem have been classed reveals the following. Tonal types within which the mass may operate include E 0-flat, G 0-flat, A 0-flat, C 0-flat, and C 1-flat. Because the *finalis* is identical in C 0-flat and C 1-flat, operative pitch centers include E, G, A, and C. The addition of moderate editorial accidentals may be required within the E, G, and C operative pitch centers; additionally, the possibility of implementing them judiciously when rendering the work within the A 0-flat construct cannot be excluded. Discerning how many to furnish, as well as in which contexts,

³⁵⁹Perkins also contends that *Prenez sur moi* may be rendered within three pitch constructs (D, G, and C). However, the *finalis* for the first of the three realizations differs from those of the present writer (D, G, and C [Perkins] as opposed to F, G, and C [Atwell]). See L. Perkins, "Ockeghem's *Prenez sur moi*: Reflections on Canons, Catholica, and Solmization," *Musica Disciplina* 44 (1990) pp. 119-183. Dean has demonstrated that "... Ockeghem has composed the melody with prominent outlines of a fifth over the first, second, fourth, and fifth degrees above the final cadential goal, avoiding precisely those fifths that would turn out to be diminished in one of the three canonic voices; consequently a realization in any other tonality would involve diminished fifths that the composer seems to have taken trouble to exclude." See Dean, "Ockeghem's Attitude Towards Tonality," pp. 237-238. This assertion would appear to have a high degree of validity, especially when one considers Ockeghem's avoidance of diminished fifths. In the forty-two authenticated works, the present writer has discovered a plethora of instances whereby *musica ficta* ought to be applied in order to preclude ascending and descending linear diminished fifths.

is one of the more problematical quandaries when investigating the works of Ockeghem.

The present author would conjecture that the *Missa Cuiusvis toni* will operate successfully (and in this order of pitch-center priority based on an examination of cadence data, linear procedures, and pitch structure) within at least three pitch contexts--A, E, and C. Additionally, there is a strong possibility that the mass will function feasibly within an operative pitch center whose *finalis* is G. If the mass has been shown to operate within A (aeolian), E (phrygian), and C (ionian, or perhaps better thought of as a mixolydian once transposed given the C 1-flat possibility), then *Cuiusvis toni* may be rendered successfully within these three modalities. A purely mixolydian (G) reading with a relatively few changes of *musica ficta* (most notably F-sharp?) may also be plausible, although perhaps more problematical (and thus requiring relatively more editorial accidentals) than either an A, E, or C reading. Assuming that a G rendering is attainable (and this is by no means irrefutable at present), then A (aeolian), E (phrygian), G (mixolydian), and either C (ionian) or C 1-flat (once transposed mixolydian) are the four operative pitch centers within which the mass may effectively operate.

What may have been the motivation behind composing *Cuiusvis toni*? At present, the author is intrigued by the compelling speculation of Wexler:

... Ockeghem probably designed the mass to be an E 0-flat work since he had to fashion all of the cadences in such a way that they could be sung in the phrygian mode, in which cadences have a peculiar structure [owing to the lack of a

dominant]. Furthermore, we know Ockeghem wrote at least three masses with no discernable *cantus firmus*:³⁶⁰ *Mi-mi*, *Prolationum*, and *Cuiusvis toni*. Perhaps they were audition materials for the French court chapel. *Mi-mi* could have been a test of the ins and outs of solmization, *Prolationum* a trial with regard to the intricacies of mensural notation, and *Cuiusvis toni* an exercise in the application of *musica ficta* accidentals dependent upon the context. Given that possibility, it is perfectly feasible for one version of the mass to require more--even many more--accidentals than another.³⁶¹

In order to decipher incontrovertibly the complexities and intricacies of *Prenez sur moi* and *Cuiusvis toni*, it would appear that additional inquiry beyond the scope of the present study is necessary. As Urquhart has so eloquently stated,

It may be that the writing of *katholikon* canons of three or four voices was an exercise for composers and their students in the musical circles of the French royal court. The exercise could have derived from Ockeghem's earlier essays in modal manipulation, and was probably designed to force the composer to confront the restriction of melodic material in order to accomplish the polyphonic goals of diatonic canon. Calculated though it may seem to modern sensibilities, the goal of the *katholikon* canon was to maintain the diatonic collection of pitches by changing the mode of the imitated part, so that the singer might effortlessly 'discover and express the accidental flats and sharps' necessary, and create a work as much calculated to please the ear as the eye.³⁶²

³⁶⁰At least four masses lacking an explicit *cantus firmus* may readily be identified, namely, *Cuiusvis toni*, *Prolationum*, *Quinti toni*, and *Sine nomine* à3. Wexler includes *Mi-mi* among masses with no discernable *cantus firmus*, and this may eventually prove to be valid. At the very least, it seems reasonable to assume, given the recent work of Miyazaki, Picker and Thein, that Ockeghem may have derived a portion of material from a stock melodic vocabulary (e.g., *Presque transi*) in crafting the *Missa Mi-mi*.

³⁶¹I am indebted to Dr. Richard Wexler for his personal correspondence. Much of this material evolved out of a discussion following his paper on the authenticity of Ockeghem's motets at the Annual Meeting of the American Musicological Society, Philadelphia, 1984.

³⁶²P. Urquhart, "Calculated to Please the Ear: Ockeghem's Canonic Legacy," *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* 47 (1997) p. 90.

CHAPTER V

CONCLUSION

What may be learned from a study of cadence, linear procedures, and pitch structure in the works of Ockeghem? The investigation of manuscript accidentals and *musica ficta* revealed that in general, ascending and descending linear movement F to B and B to F (the often referred to *diabolus in musica*) is frequently avoided.³⁶³ Similarly, verticalities that include augmented fourths and diminished fifths (as well as their respective compounds) are in a number of instances systematically circumvented. Additionally, the ascending linear major sixth D to B is in every case precluded by the addition of a manuscript B-flat at points where a B-natural might have occurred.

Secondly, after identifying and collating over 6,500 cadences in the forty-two authenticated works,³⁶⁴ definitive pitch prioritizing may be observed. For instance, in two-thirds (8/12) of the tonal types in which the forty-two works have been classed, the *finalis* is the pitch degree upon which the majority of cadences occur. Secondary pitch centers are

³⁶³Other tritone relationships are also frequently circumvented. These most often include E to B-flat and B-flat to E, and (though more rarely) C to F-sharp and F-sharp to C, and G to C-sharp and C-sharp to G.

³⁶⁴This study has shown that more than 6,500 cadences, the conditions for which are defined in the theoretical writings of de Vitry, Aaron, Tinctoris, Gaffurius, and Zarlino, exist in the works of Ockeghem. It is the hope of this writer that these findings will help to dispel the often held assertion that Ockeghem avoids cadences in his works. For a register of every cadence examined in this study, see Appendices B (primary cadences) and C (secondary cadences), respectively. Cadences are organized by genre, type of work, *finalis*, measure number, cadencing pitch, cadence-defining voices, and weight.

also emphasized so that ancillary pitch prioritizing is able to be detected and classified. In a few cases these secondary pitch centers correspond to the *cofinalis* or reciting tone frequently associated with the medieval modal system.³⁶⁵ The following table (Table 5-1) will help to illustrate the primary, secondary, and tertiary pitch centers emphasized in the works of Ockeghem. Upper case letters refer to the primary pitch center, or *finalis*, lower case letters refer to the secondary pitch center for each of the tonal types, and letters which are bracketed refer to the tertiary pitch center. Cadences identical in number occurring on primary, secondary, or tertiary degrees have been rendered as well; this accounts for why F 0-Flat and C 0-Flat include four (as opposed to three) representative degrees in the table. Degrees for *Prenez sur moi* and *Cuiusvis toni* have again been represented by numerals rather than with pitch names.

To illustrate, a secondary pitch center (or *cofinalis*) of A may be observed within the D 0-flat tonal type. The dorian mode would likewise identify pitch degree A as its *cofinalis*. Regarding the G 1-flat (transposed dorian) tonal type, the secondary pitch emphasis occurs on pitch degree D, while the tertiary pitch center is defined as pitch degree A. The E 0-flat tonal type illustrates that pitch degree A is the degree

³⁶⁵This assumes, of course, that the modes in the middle ages and later were part of some preconceived system. As has been shown throughout the course of this investigation, there are a spate of writings which assert the contrary.

of primary emphasis,³⁶⁶ with pitch degree D as the second most emphasized degree. Interestingly, neither pitch degree (A or D) is the expected pitch for the *cofinalis* in a phrygian mode (it would be C). The F 1-flat tonal type emphasizes pitch degree C as its primary pitch center, pitch degree G as secondary in significance, and the *finalis* (F) as tertiary in

Primary, Secondary, and Tertiary Pitch Centers

TONAL TYPE AND DEGREE	1	2	3	4	5	6	7
<i>Prenez sur moi</i>	2	3	-	-	1	-	-
<i>Cuiusvis toni</i>	2	-	-	1	3	-	-
D 0-Flat	D	-	-	[g]	a	-	-
D 1-Flat	D	-	-	[g]	a	-	-
E 0-Flat	-	-	[g]	A	-	-	d
F 0-Flat	F	[g]	a	-	-	[d]	-
F 1-Flat	[f]	g	-	-	C	-	-
F 1 and 2-Flat	[f]	g	-	-	C	-	-
G 0-Flat	G	-	-	c	[d]	-	-
G 1-Flat	G	[a]	-	-	d	-	-
A 0-Flat	A	-	-	d	-	-	[g]
A 1-Flat	-	-	c	[d]	-	-	G
C 0-Flat	C	[d]	[e]	-	g	-	-
C 1-Flat	C	[d]	-	-	g	-	-

Table 5-1

magnitude. Curiously, the F 0-flat (lydian) tonal type does not emphasize pitch degree C as its primary, secondary, or tertiary pitch center; rather, F 0-flat stresses the *finalis*

³⁶⁶Pitch degree A is named for the fourth mode, the plagal phrygian. For a discussion of the authentic and plagal medieval church modes in theory and in practice, see D. J. Grout and C. V. Palisca, *A History of Western Music*, 4th ed. (New York: W. W. Norton, 1988) pp. 75-78.

(F) as its primary pitch center, and the third (A) degree as secondary in significance. The absence of pitch degree C is antithetical, as this degree is commonly identified as the *cofinalis* in an F 0-flat modality. The G 0-flat tonal type emphasizes the *finalis* (G) as its primary pitch center, and pitch degree C as secondary in relevance. Although pitch degree C is not the anticipated pitch for the *cofinalis* in a mixolydian mode (it would be D),³⁶⁷ this tonal type stresses pitch degree D as its tertiary pitch center. The C 1-flat (transposed mixolydian) tonal type confirms pitch degree G to be the secondary pitch center, while its tertiary pitch center resides on pitch degree D. Regarding the A 0-flat tonal type, the second most emphasized pitch degree (D) resides a perfect fourth above the *finalis* (A), while the tertiary pitch center is defined as pitch degree G. This tonal type in some respects resembles what is eventually referred to as an aeolian mode.³⁶⁸ What the findings seem to suggest is that Ockeghem appears to have exercised some type of system. Whether or not modal is the correct term employed to identify this procedure is debatable; however, the data indicates that a pitch scheme, which in some respects parallels the medieval modal system, is at work.

Thirdly, cadences most frequently take place (and in this

³⁶⁷Ibid., pp. 76-77.

³⁶⁸The term "aeolian" originates with Glareanus and his system of twelve modes. See H. Glareanus, *Dodekachordon* (Basileae: Basileae per Henrichum Petri mense septembri anno post Virginis partum, 1547). The treatise includes four additional modes, two each on pitch degree A and pitch degree C. The names for the added authentic modes are aeolian and ionian; for the plagal modes, hypoaolian and hypoionian.

order of frequency) between the superius and tenor, superius and contratenor, contratenor and bassus, tenor and bassus, superius and bassus, and contratenor and tenor. Cadences which include the quinta pars occur less frequently given that fewer works employ the vagrant voice. For those works which include the quinta pars, cadences most often take place (and in this order of frequency) between the contratenor and quinta pars, superius and quinta pars, quinta pars and bassus, and tenor and quinta pars.

The four most common pairings included in the chansons are the superius and tenor, contratenor and tenor, superius and contratenor, and contratenor and bassus. Primary emphasis is on the superius, contratenor, and tenor (e.g., the four combinations [ST CT SC CB] include two occurrences of the superius, three occurrences of the contratenor, two occurrences of the tenor, and one occurrence of the bassus). This indicates that a treble-dominated style exists to some extent in the chansons.

The four most common pairings contained in the motets are the contratenor and bassus, superius and contratenor, tenor and bassus, and superius and tenor. Intriguingly, equal emphasis is on the superius, contratenor, tenor, and bassus (e.g., the four combinations [CB SC TB ST] include two occurrences of the superius, two occurrences of the contratenor, two occurrences of the tenor, and two occurrences of the bassus). This indicates that the motets employ a less treble-dominated style than do the chansons, and that an equality of voices exists.

The four most common pairings included in the masses and mass section are the superius and tenor, contratenor and bassus, superius and contratenor, and tenor and bassus. Equal emphasis is on the superius, contratenor, tenor, and bassus (e.g., the four combinations [ST CB SC TB] include two occurrences of the superius, two occurrences of the contratenor, two occurrences of the tenor, and two occurrences of the bassus). This indicates that the masses and mass section employ a less treble-dominated style than do the chansons, and that an equality of voices exists. Additionally, the masses and mass section in general employ lower tessituras than do the chansons and (albeit to a lesser extent) the motets as evidenced through Ockeghem's manipulation of the *gamma* clef on occasion, and as exhibited through the differing combinations of low voices employed in some of the masses.

Fourthly, when degrees upon which cadences occur are collated by genre, it will be observed that in the chansons, motets, and masses, cadences on E-flat are exceedingly rare (Table 5-2 and Table 5-3). For example, only eleven cadences take place on this degree in the entire works of Ockeghem ($11/6589 = 0.2\%$), with none occurring at the primary level. What this signifies, at least in part, is that in works which include E-flats in their system, have E-flats interpolated as manuscript accidentals, or necessitate E-flats through the application of *musica ficta*, such occurrences are at best transitory. It is also possible that however ephemeral such incidents appear to be, these may assist in comprehending the

varying degrees of modal/tonal vacillation which occur throughout the course of a given work.

Primary cadences occurring on B-natural and B-flat are likewise infrequent ($2/1076 = 0.2\%$ and $10/1076 = 0.9\%$, respectively). Not surprisingly, the two cadences on pitch degree B take place in the *Missae Caput* and *Cuiusvis toni*. When the secondary level is included, cadences occurring on pitch degree B-natural are increased substantially ($260/6589 = 4.0\%$); however, cadences on pitch degree B-flat are increased modestly ($145/6589 = 2.2\%$) (Table 5-3).

4, 3, 2 and Dissonant-Suspension 1-Weight
Cadences Ordered by Genre and Degree
(Primary Cadences = 1076)

Genre and Pitch Degree	D	E/Eb	F	G	A	B/Bb	C
Chansons	32	6/0	10	22	19	0/1	13
Motets	16	9/0	3	15	28	0/0	12
Masses and Mass Section	176	63/0	97	245	154	2/9	144
TOTAL	224	78/0	110	282	201	2/10	169

Table 5-2

Simple 1-Weight, Dissonant-Suspension 0-Weight, and
Simple 0-Weight Cadences Ordered by Genre and Degree
(Secondary Cadences = 5513)

Genre and Pitch Degree	D	E/Eb	F	G	A	B/Bb	C
Chansons	97	34/1	43	92	89	8/25	73
Motets	119	69/0	39	100	132	47/4	68
Masses and Mass Section	880	385/10	408	944	751	203/106	786
TOTAL	1096	488/11	490	1136	972	258/135	927

Table 5-3

Perhaps significantly, the pitch degree which is least represented in the study (excluding E-flat, B-flat, B-natural, and E-natural) is F, accounting for 9% ($600/6589$) of all cadences (Table 5-4). The next least represented degree is C,

which accounts for 17% (1096/6589) of all cadences. The present writer would speculate that the relative dearth of cadences on pitch degree F is most likely related to the lack of flatward (as opposed to works that gravitate sharpward) aggregates in general. At the very least, it may explain in part the scarcity of flatward cadences (e.g, those occurring on F-natural, B-flat, and E-flat) which are modally or tonally associated within works whose *finalis* is pitch degree F.

Fifthly, Ockeghem prefers pitch degrees G and D in his works more frequently than any other degrees insofar as cadences are concerned (Table 5-4). This ought not to be surprising when one considers the significant number of works that have as their *finalis* either G or D, and the fact that a

Total Number of Cadences Ordered by Degree:
Chansons, Motets, Masses, and Mass Section

D	E/Eb	F	G	A	B/Bb	C
1320	566/11	600	1418	1173	260/145	1096
20%	9%/0%	9%	22%	18%	4%/2%	17%

Table 5-4

number of these are among his most extensive works. What is compelling is that the primary, secondary, or tertiary pitch degree in all twelve tonal types is either G or D. Additionally, both degrees are represented as two of the three most emphasized degrees in ten of twelve (83.3%) tonal types.

Sixthly, Ockeghem employs innumerable parallel intervals throughout his works. Indeed, a plethora of parallel unisons, fifths, octaves, twelfths, fifteenths, and nineteenths may be found in the chansons, motets, and masses. While these are

frequently concealed within the innermost voices, there are nevertheless countless examples whereby such measures have not been taken to camouflage these incidents. Furthermore, several parallelisms transpire in writing à2. While it may be convenient to conclude that such events are deliberate, it remains indeterminate whether these occurrences are intentionally stylistic or a compositional aberration.

Lastly, the canonic rondeau *Prenez sur moi* would appear to function successfully within three frameworks (F, G, and C), while the Missa *Cuiusvis toni* would appear to operate feasibly within three, and possibly four, pitch centers (A, E, either C or C 1-flat, and conceivably G). Representing the *catholicon* within a purely G (mixolydian) framework may be less feasible than an A, E, C or C 1-flat reading without the addition of editorial accidentals. The possibility of other more problematical and less plausible renderings (beyond that of a G representation) requiring the addition of extensive editorial accidentals cannot incontrovertibly be excluded.

This study has shown that an analysis of cadence, linear procedures, and pitch structure may help to some degree in delineating the frequently enigmatic compositional style of Johannes Ockeghem. It is the wish of the author that this investigation has helped to reveal, illustrate, and interpret a number of compositional anomalies and peculiarities included within the music of Ockeghem, and that this inquiry has shed some light on the potential operative pitch centers of *Prenez sur moi* and *Cuiusvis toni*. Lastly, it is hoped that this examination has aided in a clearer understanding of the

contrapuntal practice and linear manipulation of Ockeghem, and that his sacred and secular works be made more accessible as a result.

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