THE LIFE AND WORKS OF ANTONIUS DIVITIS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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Antonius Divitis (ca. 1475-ca. 1525) was born in Louvain, Belgium, and belonged to the generation between Josquin and Gombert. Divitis is listed in various sources as Antoine de Rycke, Le Riche, Davitz, Davtitz, and possibly Richardus Antonius, all of which mean "Anthony the Rich." His extant works include three complete masses, two parts of masses, three magnificats, five motets, two fragments (probably parts of motets) and one chanson.

The purpose of this study was to collect, transcribe, and collate all existing manuscripts and prints of Divitis' compositions as well as biographical information about the composer, and to analyze the compositions for information about his techniques, as well as those of his contemporaries. Only two compositions came to the investigator in modern notation, with the remainder in various manuscripts and printed editions by such notable printers as Attaingnant, Gardane, Giunta, Petreius, Petrucci, Rhaw and Rotenbucker, from the first half of the sixteenth century. All variants in the sources were recorded and, in several instances, included in this edition wherever they seemed to improve the musical readings.
Regrettably, the paucity of biographical information about Divitis accounts for only certain years of his life, to 1515, while knowledge about the remaining years including the time and place of his birth and death are still wanting. Information does exist, however, which places Divitis at the cathedrals of St. Donatien in Bruges and St. Rombaut in Malines, and in the royal chapels of King Phillip the Handsome and King Louis XII of France.

Chapter II is devoted to a discussion of notation and style, with appropriate comments concerning the editorial practices employed in this edition. Points of imitation, cadences, final chords, chordal progressions, voice doublings, melodic design, modes, key signatures, accidentals, parody techniques, and notational features are analyzed for the codifying of Divitis' rules for composing. Most of the compositions parody, to some degree, pre-existing models, and Divitis was remarkably consistent with regard to the manner in which he structured the borrowed material.

In the analysis of Divitis' contrapuntal practices, the use of imitation emerges as the principle technique. Nearly all of his compositions, as well as the sections of his compositions, begin with points of imitation. From the dissection of all points of imitation, some ten significant conclusions are put forth.

Chapters III through XVI offer detailed studies of
each composition, as well as conclusive evidence relative to two spurious works. Included with each analysis are numerous illustrations graphically showing the parodic techniques and melodic permutations.

Chapter XII offers a discussion of the sources for each composition, along with a summary of the variants resulting from the collation. Since most of the texts are liturgical and complete in the sources, it was not deemed necessary to discuss variants in the texts. The variants are, then, those of pitch and rhythm.

The overall style of Divitis must be considered conservative. To be sure, most of the techniques of the period were used, e.g., puzzle canons, imitation, proportional meters, pedal point, sequences -- all in a balanced mixture of polyphony and chordal passages. While the melodies are often pleasantly lyrical, they too often show a lack of imagination when compared to those of Josquin, Compare, and La Rue. The masses and magnificats reveal a substantial degree of rigidity, with the motets and the chanson considerably more liberal harmonically and structurally.
# TABLE OF CONTENTS

| LIST OF TABLES                  | Page iv |
| LIST OF ILLUSTRATIONS          | v       |
| Chapter                        |         |
| I. ANTONIUS DIVITIS            | 1       |
| II. NOTATION AND STYLE         | 9       |
| III. MISSA GAUDE BARBARA       | 23      |
| IV. MISSA QUEM DICUNT HOMINES  | 53      |
| V. MISSA SUPER SI DEDERO       | 68      |
| VI. THE MISSA DICTES MOY TOUTES VOS PENSEES AND AN ERRONEOUS MANUSCRIPT | 82      |
| VII. TWO MASS PARTS            | 84      |
| VIII. THE MAGNIFICATS          | 90      |
| IX. ISTA EST SPECIOSA         | 104     |
| X. GLORIA LAUS                 | 109     |
| XI. SALVE REGINA               | 116     |
| XII. DESOLATOR CONSOLATORUM    | 120     |
| XIII. PER LIGNUM               | 123     |
| XIV. SEMPER ERIS PAUPER        | 125     |
| XV. DA PACEM DOMINE           | 127     |
| XVI. FORS SEULEMENT           | 129     |
| XVII. SOURCES                 | 134     |
| BIBLIOGRAPHY                   | 145     |

iii


LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Distribution of the Modes</td>
<td>15</td>
</tr>
<tr>
<td>II. Summary</td>
<td>15</td>
</tr>
</tbody>
</table>
# LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Anonymous Motet, <em>Gaude Barbara</em>—Theme I, mm. 3-9, soprano</td>
<td>25</td>
</tr>
<tr>
<td>2.</td>
<td>Divitis' motives from the <em>Missa Gaude Barbara</em></td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>a. Kyrie I, mm. 3-9, soprano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Kyrie II, mm. 1-3, bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Kyrie II, mm. 21-24, soprano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Et in terra, mm. 1-5, tenor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>e. Et in terra, mm. 44-46, soprano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>f. Qui tollis I, mm. 1-4, alto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>g. Qui tollis II, mm. 4-6, bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>h. Patrem, mm. 1-4, alto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>i. Et iterum, mm. 1-5, tenor</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Anonymous Motet, <em>Gaude Barbara</em>—Theme II, mm. 1-6, alto</td>
<td>27</td>
</tr>
<tr>
<td>4.</td>
<td>Divitis' motives from the <em>Missa Gaude Barbara</em></td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>a. Kyrie I, mm. 1-5, alto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Christe, mm. 1-4, soprano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Christe, mm. 19-22, soprano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Patrem, mm. 36-39, tenor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>e. Patrem, mm. 74-77, bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>f. Crucifixus, mm. 8-10, bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>g. Sanctus, mm. 1-12, soprano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>h. Benedictus, mm. 14-16, bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>i. Agnus I, mm. 3-5, alto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>j. Agnus III, mm. 1-3, soprano II</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Anonymous motet, mm. 1-4, alto and mm. 3-6, soprano</td>
<td>30</td>
</tr>
<tr>
<td>6.</td>
<td>Kyrie I, mm. 1-5, alto</td>
<td>30</td>
</tr>
<tr>
<td>7.</td>
<td>Kyrie I, mm. 9:4-11, soprano</td>
<td>30</td>
</tr>
<tr>
<td>8.</td>
<td>Kyrie I, mm. 18-19</td>
<td>31</td>
</tr>
<tr>
<td>9.</td>
<td>Divitis, Kyrie I, mm. 1-5, alto</td>
<td>31</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Divitis, Christe, mm. 1-3, soprano and alto</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Divitis, Christe, mm. 6-8, soprano</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Divitis, Kyrie II, mm. 1-2, bass</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Divitis, Kyrie II, mm. 5-9, soprano</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Anonymous motet, Gaude Barbara, m. 93, tenor</td>
<td></td>
</tr>
<tr>
<td>15a.</td>
<td>Anonymous motet, Gaude Barbara--Theme I, mm. 3-9, soprano</td>
<td></td>
</tr>
<tr>
<td>15b.</td>
<td>Et in terra, mm. 1-6, tenor</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Anonymous motet, mm. 42-46, tenor</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Et in terra, mm. 26-30</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Anonymous motet, Gaude Barbara, mm. 60-63, tenor</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Et in terra, mm. 44-47, soprano</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Et in terra, mm. 18-20, alto</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>Qui Tollis I, mm. 1-4, alto</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Divitis, Kyrie I, mm. 1-7, soprano and alto</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>Divitis, Patrem, mm. 1-8, soprano and alto</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Patrem, mm. 30-31, soprano and alto</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>Divitis, Et resurrexit, final two measures</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>Divitis, Et in terra, mm. 1-3:1</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Divitis, Et iterum, mm. 1-3:1</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>Et iterum, mm. 13-15</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Et in Spirito, mm. 14-16</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>Anonymous motet, mm. 44-45, tenor and bass</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>Et in Spirito, mm. 22-23, tenor and bass</td>
<td></td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>32. Divitis, <em>Sanctus</em>, mm. 1-6:2</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>33. Anonymous motet, mm. 74-78, soprano</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>34. <em>Pleni sunt coeli</em>, mm. 1-6, tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35. <em>Benedictus</em>, mm. 8-12:2, soprano and alto</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>36. <em>Agnus Dei I</em>, mm. 18:4-19, alto and tenor</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>37. <em>Agnus Dei II</em>, mm. 12-16, soprano and alto</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>38. Richafort's motet, Theme I, mm. 1-5:1, tenor</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>39. Divitis' motives</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>a. Kyrie I, mm. 1-5:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. <em>Gloria</em> - <em>Et in terra</em>, mm. 1-5:3, alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. <em>Et in terra</em>, mm. 29:4-32, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. <em>Credo</em> - <em>Patrem</em>, mm. 1-5:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. <em>Sanctus</em>, mm. 1-13:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. <em>Sanctus</em>, mm. 1-4, tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. <em>Agnus Dei I</em>, mm. 3-8, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40. Richafort's motet, mm. 18-21, tenor</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>41. Divitis' motives</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>a. Kyrie I, mm. 15-17, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. <em>Christe</em>, mm. 4-6:1, tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. <em>Domine deus</em>, mm. 1-4:1, bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. <em>Osanna</em>, mm. 1-6, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. <em>Agnus II</em>, mm. 1-5, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42. Richafort's motet, <em>Pars II</em>, mm. 1-3, soprano</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>43. Divitis' motives</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>a. <em>Qui tollis</em>, mm. 1-3, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. <em>Et in Spiritum</em>, mm. 1-4, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44. Richafort's motet, mm. 1-9</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>45. <em>Qui tollis</em>, mm. 1-9</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>46. <em>Crucifixus</em>, mm. 3-5:3, tenor</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>47. <em>Et Resurrexit</em>, mm. 1-3:2, soprano</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>48. <em>Et in Spiritum</em>, mm. 15-17:1, tenor</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>49. <em>Et in Spiritum</em>, final three measures, bass</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>50. <em>Sanctus</em>, mm. 1-7:2, soprano and tenor</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>51. <em>Agnus Dei II</em>, mm. 35-37, soprano and alto</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>52. Agricola's motet, <em>Si dedero</em>, mm. 6-10, tenor</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>53. Divitis' motives</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>a. <em>Kyrie I</em>, mm. 1-6:2, alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. <em>Et in Terra</em>, mm. 1-6:3, alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. <em>Qui tollis I</em>, mm. 1-6:1, alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. <em>Patrem</em>, mm. 1-5, alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. <em>Et Incarnatus</em>, mm. 1-5, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. <em>Sanctus</em>, mm. 1-5, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. <em>Pleni</em>, mm. 1-5, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. <em>Osanna</em>, mm. 1-7, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. <em>Benedictus</em>, mm. 1-7:3, alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. <em>Agnus I</em>, mm. 1-5, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>k. <em>Agnus II</em>, mm. 9-13, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54. Two <em>Christe</em> motives</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>a. <em>Christe</em>, mm. 1-3:1, bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. <em>Christe</em>, mm. 6-9:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>55. Agricola's motet, mm. 71-74:1, soprano and alto</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>56. Agricola's motet, mm. 54-57:1, soprano</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>57. <em>Kyrie II</em>, mm. 1-4:2, soprano</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>58. Agricola's motet, mm. 61-64, soprano</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>59. <em>Kyrie II</em>, mm. 1-6, alto</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>60. Agricola's motet, mm. 70-72:1, bass</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>61. <em>Qui tollis I</em>, mm. 1-2, bass</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>62. Agricola's motet, mm. 37-40:2, alto</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>63. Qui tollis II, mm. 1-7, tenor</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>64. Gloria, final two measures</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>65. Et incarnatus, mm. 45-46, alto</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>66. Sanctus, mm. 18-20</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>67. Agnus Dei II, mm. 2-3, soprano</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>68. Agnus II, mm. 1-9:2, bass</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>69. Agnus II, mm. 30-31:2, alto I and II</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>70. Agnus Dei II, mm. 33-34, alto I and II</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>71. Divitis' motives</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>a. Mm. 1-2:2, alto II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Mm. 144-145:2, soprano I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Mm. 150-152:2, soprano I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Mm. 107-109, bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Mm. 220:4-222:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Mm. 96-98:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Mm. 240-241, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Mm. 34:4-36:2, soprano I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. Mm. 65:4-67:2, soprano I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. Mm. 1-4:2, bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>k. Mm. 9-10:3, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>l. Mm. 96-98:1, alto I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. Mm. 174:4-176, soprano II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>72. Credo, final four measures</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>73. Liber Usualis, p. 1612-2</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td>74. Divitis' motives</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>a. Et exultavit, mm. 1-4:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Quia fecit, mm. 1-4:3, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Quia fecit, mm. 1-5, tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Fecit potentiam, mm. 1-6, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Esurientes, mm. 2-4, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Sicut locutus, mm. 1-3, tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>75. Quia fecit, mm. 8-11</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>76. <strong>Liber Usualis</strong>, p. 210, Tone 5, motive no. 1 (intonatio)</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>77. Divitis' motive no. 1</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>a. Sicut erat, mm. 1-3, tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Et exultavit, mm. 1-3, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Fecit potentiam, mm. 1-4, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Esurientes, mm. 1-3:3, bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Sicut locutus, mm. 1-3:1, tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>78. <strong>Liber Usualis</strong>, p. 210, Tone 5, motive no. 2 (flexus)</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>79. Divitis' motive no. 2</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>a. Et exultavit, mm. 26-28, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Et exultavit, mm. 29-31, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Et exultavit, mm. 34:4-37, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Et exultavit, mm. 38-41, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Quia fecit, mm. 49:4-51:3, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Quia fecit, mm. 57-59, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Quia fecit, mm. 75-77:1, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Esurientes, mm. 169-175, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80. Mm. 166:4-168, alto</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>81. <strong>Ista est speciosa</strong> (15th-century melody)</td>
<td>107</td>
<td></td>
</tr>
<tr>
<td>82. Divitis, mm. 1-2, superius</td>
<td>107</td>
<td></td>
</tr>
<tr>
<td>83. <strong>L. U.</strong>, notes 3-6 (circled)</td>
<td>107</td>
<td></td>
</tr>
<tr>
<td>84. Divitis, mm. 15-17, tenor</td>
<td>107</td>
<td></td>
</tr>
<tr>
<td>85. <strong>L. U.</strong>, notes 7-11</td>
<td>108</td>
<td></td>
</tr>
<tr>
<td>86. Divitis, mm. 3-5, tenor</td>
<td>108</td>
<td></td>
</tr>
<tr>
<td>87. <strong>Gloris laus</strong> (verse 1), <strong>L. U.</strong>, pp. 586-587</td>
<td>110</td>
<td></td>
</tr>
<tr>
<td>88. Divitis' motives</td>
<td>112</td>
<td></td>
</tr>
<tr>
<td>a. Gloria laus, mm. 1-4:3, alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Gloria laus, m. 4, soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Gloria laus, mm. 9:4-10, alto</td>
<td></td>
<td></td>
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<tr>
<td>Figure</td>
<td>Page</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>d. Israel es tu, mm. 1-2, bass</td>
<td>1-2, bass</td>
<td></td>
</tr>
<tr>
<td>e. Israel es tu, mm. 4:3-7, tenor</td>
<td>4:3-7, tenor</td>
<td></td>
</tr>
<tr>
<td>f. Israel es tu, mm. 18-21, tenor</td>
<td>18-21, tenor</td>
<td></td>
</tr>
<tr>
<td>g. Letus, mm. 1-3:3, alto</td>
<td>1-3:3, alto</td>
<td></td>
</tr>
<tr>
<td>h. Letus, mm. 22-24, soprano</td>
<td>22-24, soprano</td>
<td></td>
</tr>
<tr>
<td>i. Flebs, mm. 1-8:2, soprano</td>
<td>1-8:2, soprano</td>
<td></td>
</tr>
<tr>
<td>j. Flebs, mm. 25-38, tenor</td>
<td>25-38, tenor</td>
<td></td>
</tr>
<tr>
<td>89. Sample motives (Letus, mm. 9-10, and Flebs, mm. 38-39) using notes 11-13 of the chant</td>
<td>11-13 of the chant</td>
<td>112</td>
</tr>
<tr>
<td>90. Israel es tu Rex, mm. 18-21</td>
<td>18-21</td>
<td>113</td>
</tr>
<tr>
<td>91. Flebs Hebraea, mm. 17:3-18</td>
<td>17:3-18</td>
<td>114</td>
</tr>
<tr>
<td>92. Adieu mes amours, mm. 1-3</td>
<td>1-3</td>
<td>116</td>
</tr>
<tr>
<td>93. Divitis' Tenor I, mm. 1-10</td>
<td>1-10</td>
<td>117</td>
</tr>
<tr>
<td>94. Divitis' motives</td>
<td>117</td>
<td></td>
</tr>
<tr>
<td>a. Mm. 1-6, Tenor II</td>
<td>1-6, Tenor II</td>
<td></td>
</tr>
<tr>
<td>b. Mm. 7-12, Tenor II</td>
<td>7-12, Tenor II</td>
<td></td>
</tr>
<tr>
<td>95. Salve Regina, L. U., p. 276</td>
<td>276</td>
<td>117</td>
</tr>
<tr>
<td>96. Divitis' motives</td>
<td>117</td>
<td></td>
</tr>
<tr>
<td>a. Mm. 1-6, soprano</td>
<td>1-6, soprano</td>
<td></td>
</tr>
<tr>
<td>b. Mm. 7-11, soprano</td>
<td>7-11, soprano</td>
<td></td>
</tr>
<tr>
<td>97. L. U., p. 276</td>
<td>276</td>
<td>118</td>
</tr>
<tr>
<td>98. Divitis, mm. 42-43, soprano</td>
<td>42-43, soprano</td>
<td>118</td>
</tr>
<tr>
<td>99. Mm. 127-128</td>
<td>127-128</td>
<td>121</td>
</tr>
<tr>
<td>100. Antiphon</td>
<td>1-4, alto</td>
<td>123</td>
</tr>
<tr>
<td>101. Divitis, mm. 1-4, alto</td>
<td>1-4, alto</td>
<td>123</td>
</tr>
<tr>
<td>102. Divitis, mm. 90:4-92, soprano</td>
<td>90:4-92, soprano</td>
<td>131</td>
</tr>
<tr>
<td>103. Divitis' cadence, mm. 91-92:2</td>
<td>91-92:2</td>
<td>132</td>
</tr>
</tbody>
</table>
CHAPTER I

ANTONIUS DIVITIS

Antonius Divitis (ca. 1475--ca. 1526) was born in Louvain, Belgium, and belonged to the generation between Josquin and Gombert. His extant works include three complete masses, two parts of masses, three magnificats, five motets, two fragments (probably parts of motets), and one chanson. Divitis is listed in various sources as Antoine de Rycke, Le Riche, Davitz, Davtitz, and possibly Richardus Antonius, all of which mean "Anthony the Rich." All of the musical sources, however, list the Latin form: Antonius Divitis.

Very little is known about the life of Antonius Divitis.1 The official records of the cathedrals of St. Donatien in Bruges and St. Rombaut in Malines account for the years 1501-1505 and represent the earliest information about this

1There are innumerable sources in which references, however brief, are made to the well-known composer Antonius Divitis. Unfortunately, most are redundant and offer little or no original information. Regrettably, the paucity of original information on the life of Antonius Divitis involves some five sources only. These few sources have formed the basis for this chapter dealing with Divitis' life. The many other references, by such notables as Ambros, Eitner, Fétis, Vannes, etc., are considered secondary sources and do not appear in the footnotes or bibliography.
composer. There are some fifteen entries dating from June 13, 1501, to June 13, 1505. Much of the data consists of such trivia as the recorded names of choir boys as they were admitted or as they were dismissed owing to the changing of their voices. These records, none the less, provide us with valuable facts regarding the birthplace and early years of Antonius Divitis. The two entries of June 13, 1501, record the arrival of Anthonius Rycke from Louvain and mention his being a clerk in the diocese of Liege. He was immediately placed in complete charge of three choirs and was to "instruct them in the art of singing both inside and outside the cathedral." Both entries mention that Divitis, a novice, was to be observed for his industry, diligence and moral character. The entry of June 30, 1501, relates that Divitis moved into the house formerly occupied by his predecessor, Alan de Groote, and that he inherited the supervision of the choir boys, who also lived there, along with certain materials that were being inventoried. On July 12,


3Ibid., p. 13.

4Idem.
1501, Divitis was pronounced and declared succentor with honors and the usual tasks. Toward the end of 1501 he was authorized to administer the holy sacraments, and on April 1, 1502, received, from his superiors, four bottles of wine in anticipation of the celebration of his first mass which was to take place on the following Sunday. The records of Divitis' first year at St. Donatien indicate that he was, indeed, a novice and undoubtedly a young man, born probably around 1475. Doubtless he had received some musical training prior to his coming to St. Donatien, but information as to when and where is wanting.

Divitis submitted his resignation to the authorities of St. Donatien on March 20, 1504, and announced his intention of moving to Zeeland. The move was never made, however, as he is listed on April 10, 1504, as "director of singing and the choirs" at the Cathedral of St. Rombaut in Malines; this was a post left vacant by the death of Denys Farys who had held the position since 1482. The cost of the move to Malines was evidently too great, for Divitis borrowed twenty-one florins from a Jacob Morelli of Middelburg and as a mortgage submitted certain articles of clothing. The records further show that he promised to repay Morelli within a year and redeem his clothes.

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5 Ibid., p. 14.  
6 Idem.  
7 Ibid., p. 3.  
8 Ibid., p. 15.
For Divitis to have reached the position at St. Rombaut after only four years is truly remarkable. That the post at the Cathedral of St. Rombaut offered great prestige is supported by the description of both the Cathedral and the city of Malines by Antonio de Beatis, secretary to the Cardinal Louis d'Aragon, who visited Marguerite of Austria, sister of Philip the Handsome, in 1517.

On July 5th, at Louvain; we had dinner at Malines, four leagues distant, a superb city, very large and well fortified. Nowhere have we seen streets more spacious and elegant. . . . Before the main church, St. Rombaut, which is very handsome, is a square longer and much larger than the Campo dei fiori in Rome. . . . A large number of canals, whose waters follow the movement of the ocean, traverse the city.9

Antonius Divitis, as a young man, was probably very ambitious, for he remained in Malines for only slightly more than a year. Sometime after June 13, 1505, Divitis resigned from St. Rombaut and on October 24, 1505, he is listed as a singer in the chapel of King Philip the Handsome, who was then in Brussels.10 A slightly later list of the personnel of the royal chapel, dated November 30, 1505, at Gand, confirms Divitis' service to King Philip.11

It is quite natural that Divitis should have become acquainted with young Philip the Handsome. Philip, the son


10Van Doorslaer, op. cit., p. 5.

11Idem.
of Maximilian I and Mary of Burgundy, whose possessions in the Low Countries he inherited in 1482, was educated at Malines under the guardianship of the widow of Charles the Bold, Margaret of York, who had retired there after her husband's death in 1477. The religious solemnities of Philip's court were not celebrated in the palace of Margaret of York at Malines, which lacked a chapel, but in the parish church of Saints Peter and Paul, or, on great occasions, in the collegiate church of St. Rombaut. Philip had become King of Castile through his marriage to Juana the Mad, daughter of Ferdinand V and Isabella. Preparations, therefore, were made to go to Spain, and the list of the household of the king was announced in October of 1505. It is not difficult, then, to understand the appeal that such a trip abroad would have for the young church musician, especially when it would be made in the company of a chapel that already boasted such names as Pierre de la Rue, Alexander Agricola, Marbriano de Orto, Nicole Mayoul and the organist Henri Bredemers.

That Divitis did accompany Philip to Spain is a certainty for he is listed as a member of the royal chapel in Orense on June 8, 1506, and in Valladolid on July 22, 1506.

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12Picker, op. cit.
13Idem.
14Idem.
15Van Doorslaer, op. cit., p. 5.
Unfortunately, the chapel of Philip the Handsome came to an abrupt end with his sudden death on September 25, 1506, in Burgos. The settlement of his estate was the immediate responsibility of Juana, his widow, who showed very little inclination toward legal duties. After Philip's death, it became apparent that Juana was insane, and she never ruled. A list of the chapel, drawn up in Burgos on October 11 at the request of Juana, fails to mention Orto, Agricola and a number of others. The name of Antoine Le Riche, however, is given.16

Following Philip's death, the chapel was dissolved and the members scattered in various directions. Some worked their way back to the Netherlands. As for Antonius Divitis, an account of his whereabouts for the next eight years is still wanting. Although it is possible that he remained in Spain for a while, it is highly unlikely, for he had no connections and probably knew very little about Spanish customs and language. Further reason to believe that Divitis did not remain in Spain is that no record of any activity or compositions has been found in Spain. Still, it remains unknown as to where and how his next few years were spent.

In 1515 Divitis is listed as a member of the royal chapel of Louis XII, King of France. Again we are faced with a lack

16Picker, op. cit., p. 69.
of information concerning the tenure of his service to the French king. Activity in the court of Louis XII (1498-1515) was indeed of importance in that compositions from this period were included in the earliest publications of the French printer Attaingnant (Paris, 1528-1549). Two compositions by Divitis, Magnificat Quinti toni and Gloria Laus et Honore, were published by Attaingnant in 1534.

At the funeral of Louis in 1515, the following members of his chapel were present:


Following the death of Louis XII, we are again faced with an absence of facts concerning the further existence of Divitis. He, along with other composers from the Low Countries, probably migrated to Italy. A Richardus Antonius is listed as a member of the choir of St. Peter's in Rome in 1526.18 Unfortunately, it has been impossible to ascertain whether or not this was actually Divitis. The name Richardus Antonius appears only once (1526) and no compositions, manuscripts, or prints bear this name. In support, however, a


number of Divitis' compositions both in manuscript and in print have been located in Italy, including St. Peter's (the Sistine Chapel). It is indeed unfortunate that more is not known about the life of this significant composer.
CHAPTER II

NOTATION AND STYLE

The compositions of Divitis were notated in the system customarily employed at the beginning of the sixteenth century. Since the problems of notation have been discussed at length in several recent studies, this chapter will not deal with notation in general, but rather with certain characteristics present in Divitis' music.

Three clefs are used; they are the C clef (found on all five lines of the staff, to make the use of leger lines unnecessary), the F clef on the third and fourth lines, and the G clef on the first (only once) and second lines of the staff. In the transcriptions below, the original clef, meter signature and first few notes of the old notation are included at the beginning of each composition. Modern clefs, i.e., the G clef on the second line and the F clef on the fourth line, are used exclusively in this edition as they are most familiar to the present-day performer. The transcriptions reflect faithfully the original pitches; for convenience, and to avoid leger lines, the octavating G clef (\(\text{\textcopyright}}\)) has been used for inner parts.
Key signatures assigned in the original manuscripts or publications have been retained without alteration in the present edition. The sources showed no partial signatures. In addition, there is no example of the repetition in the music of a flat already indicated in the key signature. In spite of the presence of occasional accidentals, there remains the need for the application of *musica ficta* or editorial accidentals.

Editorial accidentals have been applied conservatively in the present edition, taking into consideration the fact that many editions unfortunately show an over indulgence which sometimes obscures the characteristic modality of the period. Each harmonic phrase and its ultimate cadence have been studied and editorial accidentals have been employed accordingly, to render, when necessary, a successful modulation. With certain exceptions, usually discussed in the analysis of the composition, the following rules for the application of *musica ficta* have been generally followed:

1. A melodic tritone should be avoided.
2. Fifths, octaves, and twelfths must be perfect.
3. A third expanding stepwise to a fifth, or a sixth to an octave, should be major; a third contracting stepwise to a unison should be minor.
4. With certain melodic phrases, the old rule *una nota supra la semper est canendum fa* has been taken into account.
5. The rule of the subsemitonium modi should apply to all cadential formulas, and all final chords closing a composition or a section of a composition have been rendered major.

With three exceptions, all of Divitis' compositions use the meter signature tempus imperfectum diminutum (\(\frac{4}{4}\)) throughout. This signature has been retained in the present study with a reduction of 2:1 (\(\frac{4}{4} = \frac{2}{2}\)). Fors seulement, the only secular work, and the fragment Da Pacem Domine both show the signature tempus imperfectum (\(C\)) in the tenor only. Sicut erat, the final section of Magnificat Quinti toni, shows the signature tempus perfectum diminutum (\(\phi\)) in all four voices. There are also several passages in triple meter following the proportional sign \(\frac{3}{4}\) (\(\frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4}\)). These passages occur usually at the end of a composition or section.

Examples of coloration (blackened notes) appear consistently with the customary meaning. Also present are examples of hemiola and half-coloration. Passages in coloration, with the exception of those in minor color, are marked by broken brackets: \(\uparrow \quad \uparrow\). Minor color (\(\downarrow \quad \downarrow\)) is used interchangeably with the notation \(\downarrow \quad \downarrow\) and appears with such regularity that brackets are not used to mark this pattern. Further discussion of rhythmic patterns follows in the analysis of the compositions.
No significance, other than the usual mensural meaning, is attached to the ligatures. The ligatures used in Divitis' pieces are those commonly found in compositions of this period and need no further comment. In the present edition, ligatures are marked by unbroken brackets: 

Bar-lines, both single and double, are found in Divitis' works. Although the single bar-line is very rare, its function is the same as that of the double bar, that is, to mark the end of a section or composition. On occasion, the double bar is used interchangeably with the fermata to denote a pause or the close of a section.

In the musical sources not all of the voice parts are labeled. One finds, however, the following variety: superius, cantus, primus puer, secundus puer, discantus, altus, contra tenor, tenor (I and II), vagans, quinta pars, sexta pars, and bassus (I and II). Since this variation in terminology is used inconsistently and without apparent significance, voice parts are identified in the present edition by the modern designations, soprano, alto, tenor and bass.

Cadences, for the most part, demonstrate rhythmic, melodic, and harmonic patterns common to the compositions of the early sixteenth century. A typical soprano in a cadence reads as follows: . The tenor voice nearly always ends with a supertonic-tonic progression. Individual cadences are discussed later in the analysis of the compositions.
Some discussion of Divitis' harmony is perhaps appropriate here. Close examination of chordal passages and final chords in cadences fails to reveal any unique features that merit special attention. On the whole, the harmony is rather dull and often monotonous. Chordal passages seem to follow consistently the pattern of omitting the third from the first few chords, then adding the third to form complete triads in the final chords of the passages. Since the final chords in cadences are usually sustained, these chords were examined for voice doubling, preferred consonants, etc.

From a tabulation of the eighty-four final chords, certain characteristics are apparent: (1) all final chords have the root in the bass; (2) the final bass tone is usually approached from the interval of a fourth below or a fifth above; (3) the third and fifth of the final chord are almost never approached by leap; (4) the root is preferred in the outside voices (the soprano closes with the third in eight examples, with the fifth in eight examples, and with the root in the remaining sixty-eight examples). Further patterns are shown in the following tabulation:

1. 15 sections a 2
   all doubled root (no third or fifth)

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¹For the present purpose, a "final chord" may be either the last chord of an entire composition, a mass section or even a smaller musical subdivision.
2. 12 sections a 3
   a. tripled root (no third or fifth): 4
   b. doubled root and the fifth: 5
   c. doubled root and the third: 2
   d. complete triad: 1
   e. the third is never doubled

3. 43 sections a 4
   a. tripled root: 36
   b. tripled root and the fifth: 24
   c. tripled root and the third: 12
   d. complete triad (root doubled): 7
   e. the third and fifth are never doubled

4. 8 sections a 5
   a. tripled root: 5
   b. doubled root: 3
   c. complete triad: 7
   d. doubled fifth: 3
   e. doubled third: 1

5. 6 sections a 6
   a. quadrupled root: 1
   b. tripled root: 4
   c. complete triad: 5
   d. doubled fifth: 6
   e. doubled third: 1

The reader will note that the presence of the third in the final chord was not essential; in fact, it seems to have been avoided somewhat, its presence increasing with the number of voice parts. The root is obviously given the emphasis followed by the fifth and third in the order of preference. The complete triad is not present regularly except in the works a 5 and a 6.

Determining the modes of the compositions by Divitis and his contemporaries presents somewhat of a problem. Since the bass voice always ends on the final, it has been used here to
determine the mode. No distinction has been made between authentic and plagal. The modes used are shown in Table I, and Table II is a summary of the distribution of the modes.

**TABLE I**

**DISTRIBUTION OF THE MODES**

<table>
<thead>
<tr>
<th>Mode</th>
<th>Final</th>
<th>Signature</th>
<th>Transposed</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian</td>
<td>D</td>
<td></td>
<td></td>
<td>Missa Gaude Barbara</td>
</tr>
<tr>
<td>Dorian</td>
<td>D</td>
<td></td>
<td></td>
<td>Gloria Laus et Honor</td>
</tr>
<tr>
<td>Dorian</td>
<td>G</td>
<td>B♭</td>
<td>X</td>
<td>Salve Regina</td>
</tr>
<tr>
<td>Dorian</td>
<td>G</td>
<td>B♭</td>
<td>X</td>
<td>Desolator Consolatorum</td>
</tr>
<tr>
<td>Dorian</td>
<td>G</td>
<td>B♭</td>
<td>X</td>
<td>Da Pacem Domine</td>
</tr>
<tr>
<td>Dorian</td>
<td>G</td>
<td>B♭</td>
<td></td>
<td>Magnificat secundi thoni</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>G</td>
<td></td>
<td></td>
<td>Missa Super Si dedero</td>
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<tr>
<td>Mixolydian</td>
<td>G</td>
<td></td>
<td></td>
<td>Patrem</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>G</td>
<td></td>
<td></td>
<td>Magnificat octavi thoni</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>G</td>
<td></td>
<td></td>
<td>Semper eris pauper</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>G</td>
<td></td>
<td></td>
<td>Per Lignum</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>G</td>
<td></td>
<td></td>
<td>Fors seulement</td>
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<tr>
<td>Mixolydian</td>
<td>G</td>
<td></td>
<td></td>
<td>Pleni sunt coeli</td>
</tr>
<tr>
<td>Lydian</td>
<td>F</td>
<td>B♭</td>
<td></td>
<td>Magnificat quinti toni</td>
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<tr>
<td>Lydian</td>
<td>F</td>
<td>B♭</td>
<td></td>
<td>Ista est speciosa</td>
</tr>
<tr>
<td>Aeolian</td>
<td>A</td>
<td></td>
<td></td>
<td>Missa Quem dicunt</td>
</tr>
<tr>
<td>Ionian</td>
<td>C</td>
<td></td>
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<td>homines</td>
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**TABLE II**

**SUMMARY**

<table>
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<th>Mode</th>
<th>Total</th>
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<th>Transposed</th>
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<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lydian</td>
<td>2(both with B♭)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Aeolian</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ionian</td>
<td>1</td>
<td></td>
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</table>
Accidentals appear infrequently in the musical sources. The only accidentals found are B♭ and E♭ (no sharps or naturals). These have been retained faithfully in the present edition and are placed on the staff in front of the notes as they appear in the original source. Editorial accidentals are placed above the staff.

In the compositions by Divitis, certain broad principles of construction are evident. The style is, of course, polyphonic and belongs to the school in which the horizontal line is of primary concern, with the vertical aspect definitely of secondary importance. To be sure, the overall style includes chordal passages, cadences, and melodic idioms all of which are clearly the result of harmonic considerations. The chordal passages, however, are appropriately placed between polyphonic complexities and are used primarily for points of contrast. The counterpoint, for the most part, is the result of Divitis’ attempt to achieve melodic smoothness, equality among all voices, and the effect of linear independence. In this endeavor, he was, unfortunately, only partially successful. Often the harmony suffers because of Divitis’ persistence in following a particular diatonic linear design. At other times, smoothness is sometimes lost due to harmonic obligations.

In the analysis of Divitis’ contrapuntal practices, the use of imitation emerges as the principle technique. Nearly
all of his compositions, as well as the sections of his compositions, begin with points of imitation. While the dissection of all points of imitation fails to reveal sufficient repetitive features for codifying Divitis' rules for composition, several conclusions are possible:

1. Any voice may initiate a point of imitation and there is no prescribed order for the voices which present the subsequent replies. There are, however, several examples of replies in the following order: S - A - T - B.

2. The first reply or answer usually commences immediately, after a time lapse of only one-half to two measures, thus foreshadowing the stretto. In a point of imitation, replies usually start after varying distances, preventing the listener from predicting each entry. Emphasis is, therefore, placed on the counterpoint rather than the isolation and spotlighting of the subject.

3. The interval of reply is usually at the fourth, fifth, or octave, either above or below, although it may, and occasionally does, occur at any interval.

4. The interval of reply is usually varied within each point of imitation. An exception is found in the Benedictus of Missa Super Si Dedero where, commencing in measures 15 and 19, two points of imitation show all three replies at the octave (alternately below and above).
5. All voices may or may not imitate. Pairing is common and is often involved with antiphony.

6. The intervallic structure of the subject is usually retained in the reproductions (answers) regardless of the interval of reply. There are, however, occasional hints at tonic-dominant to dominant-tonic intervallic construction (tonal answer), a practice later associated with Baroque composers (see mm. 1-6 of Kyrie II in the Missa Quem dicunt homines).

7. Double and triple imitation are employed.

8. Examples of augmentation, diminution, and stretto are found.

9. The reply can occur in the same voice which represents the subject prior to its appearance in all of the other voices.

10. Imitation is employed much less in the motets and the one chanson than in the masses and magnificats. Otherwise no differences in technique are apparent.

Like those of his contemporaries, Divitis' melodies are primarily diatonic, with occasional skips. The tendency towards diatonic construction is shown by the preference for small skips and the subsequent decrease in frequency as the intervals become larger. The intervallic skips found in Divitis' compositions (all voices included) and the frequency of their occurrence are as follows:
1. Major and minor thirds: 2518
2. Perfect fourths: 1181
3. Perfect fifths: 974
4. Octaves: 219
5. Major and minor sixths: 42
6. Minor sevenths: 3

Intervals larger than fifths are used sparingly. There are no examples of major sevenths, ninths, or, in fact, any interval exceeding an octave. Further analysis of melodic skips produces peculiar results, the meaning of which is not clear.

1. Descending thirds are preferred to ascending thirds.
2. Ascending fourths are preferred to descending fourths.
3. Descending fifths are preferred to ascending fifths.
4. Ascending octaves are preferred to descending octaves.
5. Sixths and sevenths appear ascending only.

Since several melodic skips rarely occur in succession, no significance is attached.

In keeping with the common practices of this period, certain melodic patterns seem to be preferred while others are clearly avoided. While there are exceptions, the note following a skip usually progresses stepwise in a direction contrary to the skip: §. This pattern occurs far more often than the formula in which the note following the skip continues in the same direction: §.
When this pattern is used, the skip nearly always falls on a strong beat and is not syncopated. Skips involved in a syncopated pattern are followed by a diatonic interval progressing in a direction contrary to the skip. Occasionally two skips occur in succession. The two successive skips may progress in the same direction or in a contrary direction:

\[
\text{\texttt{\textit{The octave skip is found in the bass more than in all the other voices combined and is commonly in a syncopated pattern:}}}
\]

\[
\text{\texttt{\textbf{\textit{Eighth-note scale passages, both ascending and descending are common and need no further comment. The pattern}}}
\]

\[
\text{\texttt{\textbf{\textit{is very common, but never appears inverted:}}}}
\]

\[
\text{\texttt{\textbf{\textit{The cambiata pattern is found infrequently and never inverted:}}}}
\]

Sixteenth notes appear in groups of two and are used generally as passing tones to fill a melodic gap. Chromaticism is not used at all. Rests are employed between awkward, wide melodic skips and to allow for breathing.

The polyphony of the Divitis style rests essentially upon the simultaneous sounding of melodic lines. Melodies, then, form the basis for this style, with harmonies being the by-product of a great amount of linear independence.

To close the discussion of style, mention should be made of Divitis' use of the parody technique. While most of his
extant compositions parody, to some degree, pre-existing models, Divitis was remarkably consistent with regard to the manner in which he structured the borrowed material. In general, Divitis borrows freely, modifies the material, and completely avoids restrictive structuring in which the parodied material is presented according to a chronological scheme. Borrowed snatches from random spots in the model are used freely by Divitis. A borrowed motive from the interior of the model may be used several times throughout Divitis' work. His principal parodic technique, however, and practiced with consistency, is to borrow the opening or head motive of the model for the main connecting link, and have it serve as the opening subject for Divitis' composition, and, more often than not, also to start subsequent sections and subsections of the longer works, i.e., masses and magnificats. This practice is, then, a form of "motto" technique.

Parodying is restricted primarily to melodic borrowing and little interest is shown in retaining the harmonic designs of the model. However, conservative Divitis may have been with regard to variety, he did not seem to resist repeating a borrowed motive numerous times, with modifications. In parodying, Divitis seems to go only so far as to establish the source of the material (usually the first six to eight notes), thereby focusing the attention on his own use of the theme without paying too much homage to the parent composer.
Divitis never seems sufficiently enamored with any passage in a model to borrow the passage in toto. In fact, with the exception of the opening themes, he rarely allows any part of the model to rival his own material. Parodied material is, then, utilized primarily in points of imitation, with rhythmic and, to a limited degree, melodic permutation.
CHAPTER III

Missa Gaude Barbara

The Missa Gaude Barbara survives in Cambrai MS 3, f' 167-181, and is a parody mass, drawing conservatively on the entire polyphonic complex of its prototype, an anonymous motet in two parts \( a_4 \).\(^1\) The model, as well as a parallel work, Missa Gaude Barbara by Willaert, survives in Cambrai MS 124. The title obviously refers to Saint Barbara.\(^2\)

The Missa Gaude Barbara by Divitis draws freely from all four voices of the model, consistently using only portions of melodic phrases. Borrowed material is used throughout every section and subsection and is especially prominent at the beginning of each. Ten of the eighteen subsections begin with one or both of the two themes from the beginning of the model; these two themes are henceforth labeled Theme I and Theme II (see pages 25-29). After the Kyrie I, however,

\(^1\)See Chapter XVII, p. 134.

\(^2\)The oldest martyrology of the Latin Church in which the name "Saint Barbara" appears is the Martyrologium Romanum parvum, c. 700. There is no reference to St. Barbara contained in the authentic early historical authorities for Christian antiquity; neither does her name appear in the original recension of St. Jerome's martyrology. Veneration of the saint was common, however, from the seventh century. In the Greek and present Roman calendars the feast of St. Barbara falls on December 4. The Catholic Encyclopedia, II (New York, 1907), 284-285.
the work does not parody motives from the motet according to a chronological scheme. The basic technique used here is that of borrowing freely a melodic idea from any voice in any measure of the model, then altering it rhythmically (and at times melodically) to form new motives for use in the mass. Divitis frequently quotes one or two voices literally, but never all four voices at once. The skill and ingenuity with which Divitis spins out motives into long architectural phrases indicates, perhaps, that the composition is one of his later works and represents the most mature period of the composer.  

The primary material on which the Missa Gaude Barbara and its model are built is a motive built on two consecutive ascending fourths (Figure 1). This basic motive is subjected to a variety of rhythmical treatments and is embellished to produce the second of the two main themes used in both the model and the Missa Gaude Barbara (Figure 2). The two main themes upon which the anonymous motet is built together with representative motives subsequently derived by Divitis for the Missa Gaude Barbara are given on the following pages in Figures 1-4 (notice the prominence of the interval of a fourth).

3 An interesting feature of the notation is the placement of the meter sign at the beginning of each section and sub-section to correspond with the first pitch. Thus, it serves as an introductory custos.
Fig. 1--Anonymous Motet, *Gaude Barbara*--Theme I, mm. 3-9, soprano.

a. *Kyrie I*, mm. 3-9, soprano

b. *Kyrie II*, mm. 1-3, bass

c. *Kyrie II*, mm. 21-24, soprano
d. Et in terra, mm. 1-5, tenor

e. Et in terra, mm. 44-46, soprano

f. Qui tollis I, mm. 1-4, alto

g. Qui tollis II, mm. 4-6, bass

h. Patrem, mm. 1-4, alto
i. *Et iterum*, mm. 1-5, tenor

Fig. 2--Divitis' motives from the *Missa Gaude Barbara*

---

ii. *Kyrie* I, mm. 1-5, alto

---

b. *Christe*, mm. 1-4, soprano

---

c. *Christe*, mm. 19-22, soprano
d. Patrem, mm. 36-39, tenor

e. Patrem, mm. 74-77, bass

f. Crucifixus, mm. 8-10, bass

g. Sanctus, mm. 1-12, soprano

h. Benedictus, mm. 14-16, bass
I. Agnus I, mm. 3-5, alto

j. Agnus III, mm. 1-3, soprano II

Fig. 4--Divitis' motives from the Missa Gaude Barbara

**Kyrie**

The Missa Gaude Barbara, pitched a fifth lower than its model, begins (**Kyrie I**) with the soprano, alto and tenor quoting literally, for varying durations, the soprano, alto and tenor of the model. The soprano quotes for six and a half measures, the alto for three and a half measures, and the tenor for ten and a half measures.

At the beginning of the model, all four voices are involved in the imitation. Divitis chose, however, to parody only the three upper voices, ignoring the bass at the beginning of the model, and replacing it with a new bass of his own that is completely independent of the model.

In measure four, after quoting Theme II, the alto continues with material from Theme I in diminution.
Theme II

Fig. 5--Anonymous motet, mm. 1-4, alto and mm. 3-6, soprano.

Theme II

Fig. 6--Kyrie I, mm. 1-5, alto

In mm. 9:4ff of the soprano, the interval of the fourth is again prominent in two conjunct tetrachords, each of which is bordered by half notes.

Fig. 7--Kyrie I, mm. 9:4-11, soprano

Kyrie I, only nineteen measures in length, comes to an end with a cadence typical both for Divitis and his period.
The Christe, also short (twenty-four measures), has an interesting subject at the beginning of the soprano and alto. The material here is derived from notes 1-14 of the alto in mm. 1f of Kyrie I.

Fig. 8--Kyrie I, mm. 18-19

Fig. 9--Divitis, Kyrie I, mm. 1-5, alto

Fig. 10--Divitis, Christe, mm. 1-3, soprano and alto
As the soprano and alto reach a cadence in m. 3, the tenor and bass begin with material developed by the same technique. The tenor begins by imitating the soprano (notes 1-7 of the Christe) an octave lower, then continues by repeating notes 3-6 a third higher, but in exactly the same rhythmic pattern. Beginning simultaneously with the tenor, the bass is constructed from notes 8-15 of the alto in the example above (Figure 9). The second motive of the Christe, beginning at m. 6 (soprano), is again material taken from the basic alto theme at the beginning of Kyrie I (Figure 11).

![Fig. 11--Divitis, Christe, mm. 6-8, soprano](image)

While the soprano states this motive, the alto presents notes 11-15 of the alto from Kyrie I. The Christe then continues, utilizing freely composed material. The Christe comes to a close in A minor, whereas Kyrie I and Kyrie II close in D minor.

Kyrie II is likewise short, comprising only twenty-four measures. Although written for four voices, the lower and upper voices are paired, producing two duets. The lower voices begin, and are answered by the upper voices beginning
in m. 5. Each voice, with the exception of the alto, begins by stating one of the transformations of the opening motive of Theme I. The bass opens with the first three notes of the subject and then continues to ascend stepwise; the tenor imitates at the fifth above after one beat, varying the rhythm somewhat. In measure 5 the soprano enters with the first three notes of Theme I in augmentation and then returns to normal values for a continuation of this theme in slightly varied form. Notice that Divitis preserves the interval of a fourth in the first three pitches.

Fig. 12--Divitis, Kyrie II, mm. 1-2, bass

Fig. 13--Divitis, Kyrie II, mm. 5-9, soprano

Two measures later (m. 7f), the tenor imitates the soprano at the octave below for three notes only and then continues differently. Borrowed material, with one exception, is used only at the beginning of Kyrie II. After the opening motive is heard in the soprano, tenor, and bass, no further reference
is made to the model with the exception of a small motive drawn from m. 93 (tenor).

Fig. 14--Anonymous motet, Gaude Barbara, m. 93, tenor

This motive, in varying forms, appears seven times in the soprano and bass within the final fourteen measures. Divitis seems to have liked the motive, for he continued to use it throughout the Gloria as well.

Gloria

The Gloria begins with the words Et in terra, omitting the opening phrase Gloria in excelsis Deo, which was to be presented in plain song. This procedure was followed regularly in the masses by Divitis and his contemporaries. The Et in terra begins in chordal style with the tenor providing the main connection with the model. Divitis follows the melodic outline of Theme I of the model, but divides the long notes into several short repeated notes for a syllabic setting of the text.

Fig. 15a--Anonymous motet, Gaude Barbara--Theme I, mm. 3-9, soprano.
Although the tenor presents the primary parody, Divitis still manages to show some similarity to the model in the other three voices. In mm. 1ff., for example, the soprano and alto, built melodically on the interval of a fifth, show some resemblance to m. 50 (bass) of the model. The bass draws freely from m. 68 (tenor) and m. 74 (soprano) of the model. Following this opening passage, the *Et in terra* continues in chordal style and is, for the most part, freely composed. This simple chordal technique provides, in texture and style, a choice contrast to the polyphonic complexity found at the close of *Kyrie II*. The harmony here consists of open fifths for the first measure and complete triads thereafter.

With the words *gratias agimus* Divitis seems to be starting a new section. The alto presents a characteristic motive in measure 18, and the soprano imitates two measures later at the fifth. After pairing the upper parts, he pairs the lower voices briefly, with the tenor presenting a nearly literal quotation from measure 42 (tenor) of the model. Using again the technique of combining ideas and presenting several transformed motives together, Divitis closes the contrapuntal duets
and returns to a brief chordal passage in m. 30. Notice that the soprano and bass in mm. 28-30 present the motive from mm. 18-20 in parallel tenths.

![Fig. 16--Anonymous motet, mm. 42-46, tenor](image)

![Fig. 17--Et in terra, mm. 26-30](image)

The chordal passage beginning in m. 30 is very brief and is immediately followed by an elaborate treatment, in imitative counterpoint, of a motive found in m. 47 (tenor) of the model.
As the section increases in complexity and approaches a climactic close, a more embellished motive, itself a transformation of the opening subject, is borrowed.

![Musical notation]

Fig. 18--Anonymous motet, *Gaude Barbara*, mm. 60-63, tenor

![Musical notation]

Fig. 19--*Et in terra*, mm. 44-47, soprano

This motive serves as the primary closing idea for the *Et in terra*. It is presented first in mm. 44f (soprano), imitated in m. 46f (tenor) at the octave below, and returns again in m. 51f (soprano).

The *Qui tollis I* is a duet for soprano and alto and is short, comprising only twenty-five measures. In this duet Divitis uses two motives from preceding sections of the mass, mm. 18-19 (alto) of the *Et in terra*, mm. 15-16 (bass) of *Kyrie II*. In the *Qui tollis*, these motives are embellished and altered. Divitis may quote literally or he may treat the borrowed idea in his characteristic manner. The opening motive (alto) is actually a "mirror" idea derived from Theme I.
The soprano then imitates this subject at the fifth above, beginning in measure 3. In mm. 10ff, the soprano quotes literally, for four and a half measures, the model from mm. 74ff (soprano). Following an episodic passage, a second motive appears in mm. 16:4f (alto), and is imitated by the soprano in mm. 17:2f, at the fourth above. Qui tollis I closes with a third point of imitation—the motive is characterized by ascending eighth notes, and is stated first in the alto (m. 20) and then in the soprano (m. 21) at the octave above. This motive, used often by Divitis, also occurs in m. 15 (soprano) of Kyrie II and m. 44 (bass) of Et in terra.

Qui tollis II returns to four voices, and again demonstrates Divitis' skill as a composer. This remarkable sub-section contains a variety of techniques while using brief
ideas. For example, a cadence is reached after only four notes (two measures) in the tenor. Displayed within the fifty measures are numerous motives transformed parodistically and interwoven with contrapuntal complexity into examples of canonic imitation, antiphonal duets, chordal passages and, finally, new rhythms resulting from the proportio tripla used in the closing twelve measures.

The subsection starts by pairing the tenor and bass; their subject is taken from the beginning of the secunda pars of the anonymous motet. The bass, in a manner typical of Divitis, is freely composed for a few measures before parodying. In m. 4 the bass states the first four notes of the original Theme I, which are then imitated at the fifth by the tenor in m. 6. In m. 9 a chordal passage presents all four voices for the first time. After the first chord, the harmony here again shows complete triads. An antiphonal duet, pairing first the upper, then the lower voices, begins in m. 15. In m. 20 the soprano begins a new section for four voices by presenting a short motive again based on mm. 60-61 of the model (tenor), imitated by the tenor one beat later at the octave below. The alto and bass are freely composed and do not imitate. Measure 25 returns to the chordal technique, interrupted by an antiphonal duet, pairing first the lower, then the upper voices before returning to four-voice chords in m. 32. The duet draws material from m. 136 of the
prototype. In m. 41, freely composed material in triple meter (§ 3) provides a metrical contrast for the close.

Credo

The Credo begins with the words *Patrem omnipotentem*, omitting the phrase *Credo in unum Deum*. According to the liturgical custom of the period, these were presumably sung by a precentor. The upper voices are paired and present parodied themes, with a slight variation, from the anonymous model—the subjects here are altered slightly through repetitions of the first two notes. Compare this setting with that of *Kyrie I*.

![Fig. 22--Divitis, Kyrie I, mm. 1-7, soprano and alto](image)

![Fig. 23--Divitis, Patrem, mm. 1-8, soprano and alto](image)
Theme I, beginning in the alto as shown on the preceding page, closes with the five note motive d-c-f-g-a in mm. 7-8. This closing idea now serves as the principal theme of a new phrase beginning in m. 8 (tenor) and imitated in m. 9 (soprano) at the fifth above (a-g-c-d-e). Following a cadence and a quarter rest in all voices (m. 11), a chordal passage with complete triads produces a pleasant contrast. In m. 30, an antiphonal duet begins, pairing first the upper, then the lower voices, and finally returning to the upper voices in m. 40. The duet is interesting for its simultaneous parodying of the two basic motives. Measures 30-31 show the two motives from Theme I (alto) and Theme II (soprano).

\[\text{Soprano\hspace{1cm} Alto}\]

Fig. 24--Patrem, mm. 30-31, soprano and alto

In m. 41 the duet draws to a close with a motive from Theme I. The motive used for the duet continues to be heard for several more measures, however, as Divitis skillfully employs it throughout the abridging cadence which closed the duet, and, at the same time, initiates a new phrase for four voices. The motive, in part if not completely, is stated in the
soprano (mm. 41-44), tenor (mm. 42f), and bass (mm. 42f). In m. 46 the bass introduces a new subject which is imitated one measure later in the alto. In m. 57 there appears still another motive which is initiated by the alto and then imitated by the bass, tenor and soprano, each voice imitating after one measure. The Patrem closes with a statement, in parallel thirds, of the motive from m. 42 of the model.

Et incarnatus est, like the following two subsections, is very brief, comprising only twenty measures. Chordal in its entirety, the beginning is characteristically borrowed from mm. 121-123 of the motet, with the soprano being a literal quotation of the parent soprano. The harmony again demonstrates a procedure usually followed by Divitis; that is, the first chord of the chordal passage lacks either the third or fifth, but the succeeding chords show complete triads. There are four phrases in this subsection, with the last two being six measures in length (4+4+6+6).

The Crucifixus is a short duet for tenor and bass, possibly drawing upon m. 136 of the model. It is remarkable for the skill shown in developing a single motive throughout the entire duet. Divitis' sensitivity for length and balance is again noticeable. The duet (only 21 measures) begins with whole and half notes, which soon give way to more rapid notes; the movement increases in both motion and complexity and near the end attains a true feeling of climax.
The duet *Et resurrexit* pairs the soprano and alto and is based on the same motive as the *Crucifixus*. Here, the motive is varied by repeating the first pitch. This duet, more simply constructed and equally brief (20 measures), is somewhat perfunctory when compared with the *Crucifixus*. A second motive, related to m. 127 of the model, appears in m. 10f. It is first stated in retrograde motion, and then imitated at the fifth in m. 15 (alto) in direct motion. The duet closes with a typical cadence.

![Fig. 25--Divitis, Et resurrexit, final two measures](image)

*Fig. 25--Divitis, Et resurrexit, final two measures*

*Et iterum venturas*, the final subsection of the Credo, is of special interest. Its first two measures are almost identical with the beginning of *Et in terra*, the only difference being one of rhythm. As in *Et in terra*, the tenor provides the principal parody, presenting the basic motive from Theme I of the model, again varied rhythmically through repeated notes. The soprano, alto, and bass lack any great melodic significance, but retain the same identification
with the model as do their counterparts in *Et in terra* discussed earlier.

Fig. 26--Divitis, *Et in terra*, mm. 1-3:1

In m. 13 the chordal treatment of *Et iterum* reaches a cadence; the alto, however, continues through m. 14, providing a link with the opening of the next phrase.

Fig. 27--Divitis, *Et iterum*, mm. 1-3:1
Et in Spiritu is an antiphonal duet, pairing first the lower voices, then the upper voices, and returning again to the lower voices. The motive here is built on the interval of the fifth and is derived from m. 50 (bass) of the model.

Divitis' imagination is again apparent as he quotes, in the tenor and bass (m. 22), a motive from m. 44 (tenor and bass) of the model. Altering the material slightly, Divitis states the tenor, partially augmented.
The two final measures of the duet introduce material to be used in the following four-part polyphony. The motives in both voices are based on the beginning of the Et iterum. In m. 56 a new passage in triple meter provides a rhythmically exciting climax to this second longest subsection. This passage displays interesting harmonies and an abundance of passing tones and suspensions. After eight measures, the duple meter returns; long notes in chordal style give way to shorter notes and increased motion. Complex harmonies and an abundance of suspensions give the Et iterum an effective closing.

Sanctus

The Sanctus, designed to produce a pictorial concept of spiritual intensity, is remarkably effective. In the three lower voices, Divitis presents in augmentation the motive used so effectively in mm. 13-14 (bass and soprano) of Kyrie II and mm. 20-21 (soprano and alto) of Qui tollis I. The scalar motive begins in the bass and is imitated one beat later (alto) at the fifth, resulting in ascending parallel thirds that continue to build in intensity. It is the
soprano, however, that holds the key to this unique section. Here the basic subject is again presented, but this time in greatly augmented values. Divitis states the first pitch three times, making each note two measures in length; the result is five and one-half measures of the initial pitch.

Fig. 32--Divitis, Sanctus, mm. 1-6:2

The sustained pitch in the soprano has the effect of an inverted pedal, while the lower voices, moving in parallel thirds, provide continually changing harmonies. The approach to the cadence in m. 8 is marred by the dissonance occurring between the alto and tenor on the second beat of m. 7.

The Pleni sunt coeli is a duet for tenor and bass; its beginning is borrowed from m. 74 (soprano) of the model.

Fig. 33--Anonymous motet, mm. 74-78, soprano
The tenor opens and is imitated two measures later by the bass at the fourth below. After the opening motive, the material appears to be freely composed. This duet, displaying an abundance of linear vitality, is perhaps the most interesting of all the duets in the Missa Gaude Barbara, even bearing a certain resemblance to a two-part invention of J. S. Bach.

As the Missa Gaude Barbara nears a conclusion, Divitis seems to draw less from the model and, in turn, depends more upon his own resources. The Osanna is perhaps the most complex of all the movements for four voices. It begins with the soprano stating m. 105 (alto) of the model in retrograde, the tenor quoting from m. 136 of the model (tenor), and the alto presenting a new subject built on the characteristic interval of the fourth; this motive is further developed and presented as the basic theme in the following movement (Benedictus). Of special interest is the presence of numerous suspensions and dissonances. The 7-6 suspension continues to recur with regularity, e.g., measures 4, 6, 8, 13, 15, 17,
etc.; the 9-8 suspension appears in measures 6 and 11; the 4-3 suspension occurs mostly at cadence points such as the penultimate measure of the Osanna. The concluding eleven measures utilize material from m. 126 (bass) of the model and again present the favorite ascending scalar motif from mm. 20-21 of Qui tollis I, this time in the note-values of the model.

The Benedictus, like those in the other two masses of Divitis, is written for three voices (the tenor is tacet). It begins as a duet, pairing the alto and bass in close imitation at the fifth, while drawing from mm. 109-110 (soprano and tenor) of the model. As the soprano enters for the first time at m. 8, the bass drops out, allowing the Benedictus to continue as a duet. While the soprano states the paraphrased motive in augmentation, the alto imitates a fifth below in diminution.

![Fig. 35--Benedictus, mm. 8-12:2, soprano and alto](image)

The alto, in m. 15f, is a reprise of the soprano at the beginning of the Osanna (m. 105 of the model stated in retrograde motion). In m. 21 all three voices come together for
the first time and continue to the conclusion, embellishing, in imitation, material borrowed from measures 136 (alto) and 176 (soprano) of the model. The Benedictus closes with a cadence in which the alto takes the usual tenor ending: supertonic-tonic.

**Agnus Dei**

*Agnus Dei I*, a 4, starts in Durchimitation. The bass announces a subject based on Theme II of the model. The alto and tenor imitate at the unison, the soprano at the octave above. After this opening, *Agnus I*, comprising only twenty-six measures, becomes rather free in developing eighth-note scalar motives in parallel thirds. Some unusual and awkward voice-doubling, resulting in parallel unisons, occurs at m. 19 (alto and tenor).

![Figure 36](image)

**Fig. 36--Agnus Dei I, mm. 18:4-19, alto and tenor**

*Agnus II* is a duet, having the obvious purpose of providing contrast; it precedes the closing *Agnus III*, which is expanded to six voice-parts (4 + 2 + 6). The material used
in the *Agnus II* is almost completely independent of the model. This duet, like nearly all duets by Divitis, employs imitation; only the recurrence of the interval of a fourth identifies it with the anonymous model. For the most part *Agnus II* consists of eighth-note scale passages such as those in mm. 12-16. Notice the awkward dissonances in m. 13:2 which result naturally from the contrary motion.

![MIDI Notation](image_url)

Fig. 37--*Agnus Dei II*, mm. 12-16, soprano and alto

*Agnus Dei III*, a 6, not only serves as the climax of the mass, but also has features of the coda of a later period in that it presents a *potpourri* of thematic fragments encountered earlier in the mass. Three subjects are prominent in the movement. The motive from m. 128 of the model is found in mm. 1 and 5 (soprano I), m. 3 (alto I), and m. 9 (bass). Theme I appears in mm. 1 and 5 (soprano II), and in m. 3 (tenor). A third subject without parental origin is stated in mm. 1 and 5 (alto II) and in m. 3 (bass). The manner in which these are placed in the various voices, with the
subsequent imitation, reminds one of a triple fugue, i.e., a fugue with three subjects treated simultaneously.

meas. 1 2 3 4 5 6 7
Sop. I Sub. 1----------- Sub. 1-----------
Sop. II Sub. 2---------- Sub. 2----------
Alto I Sub. 1---------
Alto II Sub. 3--------- Sub. 3---------
Tenor Sub. 2---------
Bass Sub. 3---------

Triplets are used characteristically for the final seven measures. Displayed here is the greatest rhythmic complexity found in this mass. This texture, along with an elevated tessitura in all parts, contributes to the effect of climax felt so strongly in this movement.
CHAPTER IV

MISSA QUEM DICUNT HOMINES

Missa Quem dicunt homines, a 4, is a parody mass based on a popular motet by Jean Richafort.¹ The motet survives in Cambrai² and is, according to Reese, Richafort's most famous work (Josquin,³ Mouton, Morales, and Palestrina are among those who also based parody masses on this motet).⁴ The large number of surviving sources containing the Missa Quem dicunt

¹See Appendix.

²Pars I is printed in J. Hawkins, A General History of the Science and Practice of Music (1776), II, 476f, with an incorrect ascription to Willaert.

³Dr. Walter H. Rubsamen, in an article "Music Research in Italian Libraries, An Anecdotal Account of Obstacles and Discoveries" (Second Installment) in Notes, September, 1949, p. 569, refers to Biblioteca Ambrosiana (Piazza Pio X) Ms. mus. E 46 (inf.) as including masses by Divitis, Josquin, LaRue and Morales. Examination of this manuscript, however, fails to reveal any mention of Divitis. The initial mass in this manuscript is entitled Missa Quem dicunt homines and is ascribed to Josquin. In Osthoff's biography of Josquin, Vol. I, p. 199 and f.n. 34 of chapter 6, the author believes that this mass is by Divitis and not by Josquin, "according to a friendly communication by Dr. M. Antonowycz (Utrecht), on the basis of remaining notes by A. Smijers." Dr. Rubsamen now states that he believes that the Missa Quem dicunt homines in Ms. E 46 must be called anonymous. At any rate, the mass in Ms. E 46 is not the Missa Quem dicunt homines by Divitis.

homines indicates that this was also Divitis' most famous composition. The title of Richafort's motet comes from Matthew 16:13. Missa Quem dicunt homines, like Divitis' other extant masses, is based primarily on short motives which are treated in imitation. The five sections of the mass (ordinary) are divided into eighteen subsections, each of which—with the exception of Et incarnatus est—begins with imitative counterpoint (there is some question as to whether Et incarnatus est is really a subsection; it is separated from the preceding Patrem in the Marburg MS by only a fermata, whereas, a final longa and double bar appear in the Sistine MS). In these points of imitation, Divitis frequently withheld one voice, usually the bass, from the imitation for flexibility and to fill in the harmony as needed.

The Missa Quem dicunt homines is interesting for its conservative use of chordal passages. Chordal passages, used skillfully for purposes of contrast in the other masses, rarely appear in Quem dicunt homines, and are very brief, often consisting of only one chord repeated.

Each section ends in C major, as do both parts of the model. Several subsections end, however, in G major (the

5 The Missa Quem dicunt homines survives in five sixteenth-century collections.

6 Vulgate, Matthaeus 16:13: "Quem dicunt homines esse Filium homines?" (E. V. 16:13, "Whom do men say that I the Son of man am?").
dominant key); and, in these instances, the final chord is always a complete triad. This preference for a complete triad when ending on the dominant holds true even for the Et resurrexit, a 3 (his compositions or sections for three voices rarely close with a complete triad).

In the parody masses of this period, the opening theme of the model usually provides the main connecting link between the model and the parody mass. In this respect, the present work is no exception; however, whereas in both Missa Gaude Barbara and Missa Super si dedero the motive at the beginning of the model initiates more than half of the subsections, a different scheme is followed in Missa Quem dicunt homines. Here Richafort's opening theme appears only at the beginning of each of the main sections of the mass, not of the subsections; that is, this theme introduces the Kyrie I (Kyrie), Et in terra (Gloria), Patrem (Credo), Sanctus, and Agnus Dei (Agnus I) and is not used thereafter as an important subject (no subsections begin by using this opening theme). Otherwise, the parody technique followed by Divitis in the Missa Quem dicunt homines is very similar to that used in the other two masses; that is, motives are borrowed freely from every section of Richafort's motet but are not necessarily presented in the order in which they appear in the model. Richafort's opening theme, hereafter referred to as Theme I, is given below together with motives Divitis derives from it.
Fig. 38—Richafort's motet, Theme I, mm. 1-5:1, tenor

a. Kyrie I, mm. 1-5:1, soprano

b. Gloria - Et in terra, mm. 1-5:3, alto

c. Et in terra, mm. 29:4-32, soprano

d. Credo - Patrem, mm. 1-5:1, soprano
Five subsections begin with or feature motives borrowed from m. 18 (tenor) of Richafort's motet; they are: Kyrie I, Christe, Domine deus (Gloria), Osanna (Sanctus) and Agnus Dei II. These motives are as follows:
a. Kyrie I, mm. 15-17, soprano

b. Christe, mm. 4-6:1, tenor

c. Domine deus, mm. 1-4:1, bass

d. Osanna, mm. 1-6, soprano

e. Agnus II, mm. 1-5, soprano

Fig. 41--Divitis' motives
Two subsections, *Qui tollis* (conclusion of the *Gloria*) and *Et in Spiritum* (conclusion of the *Credo*), begin with a motive found at the opening of *Pars II* of the model.

![Fig. 42--Richafort's motet, Pars II, mm. 1-3, soprano](image)

a. *Qui tollis*, mm. 1-3, soprano

![Fig. 43--Divitis' motives](image)

b. *Et in Spiritum*, mm. 1-4, soprano

The *Kyrie* consists of the usual three short subsections, *Kyrie I*, *Christe*, and *Kyrie II*. Each is for four voices and begins in *Durchimitation*; each, however, uses different motives. *Kyrie I* uses Theme I, quoting literally the first eleven notes; the *Christe* borrows its opening motive from

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*Fig. 42--Richafort's motet, Pars II, mm. 1-3, soprano*

*Fig. 43--Divitis' motives*
mm. 16-20 of the model; and Kyrie II opens with the motive found in mm. 43-47 of the model. The imitation in Kyrie II is tonal--dominant-tonic in alto and tenor (first two notes) and tonic-dominant in soprano and bass. Kyrie I and Christe close in G major (the dominant key), while Kyrie II ends in C major.

Gloria

The Et in terra (Gloria), a 4, begins with the alto presenting the first twelve notes of Theme I. The soprano imitates this motive at the octave above after two measures, the tenor at the unison in m. 9 and the bass at the fifth below in m. 7. In mm. 20:4ff, the upper voices are paired in a duet using the favored motive from mm. 18ff of the model. Brief chordal passages in C major appear in mm. 14:4ff and mm. 37:4ff.

Domine deus is a trio with the tenor tacet. The bass begins by presenting the motive from mm. 18ff of the motet, and the soprano imitates at the fifth in m. 8. The alto is freely composed. This subsection is characterized by the use of eighth-note scalar passages in imitation, especially toward the end.

The Qui tollis, a 4, begins as a duet, pairing first the upper, then the lower voices. The beginning is based on the opening of Pars II of Richafort's motet, but Divitis simplifies the two motives somewhat and changes the order of the
presentation of the motives. Both composers pair the upper and lower voices. Richafort presents motive A (see below) in the upper voices and then has the lower voices imitate at the octave below; the same process is then repeated with motive B. Divitis, however, presents motives A and B in succession in the upper voices and then has the lower voices answer with both motives A and B. By presenting the motives in this order, Divitis alters and improves the harmonic progression.

In m. 13 a chordal passage brings together all four voices for the first time. At the phrase *suscipe deprecationes* (receive our prayer), Divitis repeats the chord of G major
in root position in a syllabic setting for three measures before going into the cadential progression. An unfortunate dissonance occurs in m. 42:4 (alto, tenor and bass) when two accented passing tones cause the notes b-c-d to sound simultaneously. The Qui tollis draws almost entirely on Pars II of the model; it comes to a close in C major with a fairly literal quotation of the final three measures of the motet.

Fig. 45--Qui tollis, mm. 1-9

Credo

The Credo, a 4, begins with the words Patrem omnipotentem (with the customary omission of the words Credo in unum Deum). The Patrem presents Theme I in part-grouping. The soprano and alto are paired in a duet for the first sixteen measures. In m. 17 the tenor enters and is imitated a fifth below by the bass in m. 18:3. The voices overlap briefly in a trio
in mm. 17-20, before allowing the duet to continue in the
tenor and bass.

At the words *Et incarnatus est de Spiritu sancto*, Divitis
introduces a chordal passage, with the soprano quoting, in aug-
mentation, the motive from m. 55 of the model. Here Divitis
achieves what might be considered pictorial symbolism.
Throughout the phrase *Et incarnatus* . . . *sancto*, referring
to the Holy Ghost, whole and half notes are used altogether.
With the words *Ex Maria Virgine*, referring to a human being,
a brief duet passage uses only quarter and eighth notes. The
following phrase, *Et homo factus est*, again referring to One
of the Trinity, uses whole and half notes only.

The *Crucifixus* is a duet for tenor and bass. The motive
at the beginning is borrowed from m. 33:4ff of the model.
After the opening imitation, the counterpoint is rather free
and lacks any features that merit further discussion. The
duet, however, does seem to be related to the following *Et
Resurrexit*, a 3 (the tenor *tacet*). This subsection, a duet
for the first thirty-three measures, opens with a motive very
similar to that at the beginning of *Crucifixus*.

![Fig. 46---Crucifixus, mm. 3-5:3, tenor](image)
The thin texture of the duet and trio provides a nice contrast to the thicker four-part texture of the following *Patrem* and *Et in Spiritum*.

*Et in Spiritum* employs the opening motive of *Pars II* of the motet; all voices take part in the initial point of imitation. After this opening, various motives from the motet are heard. In m. 15 (tenor) a variation of the motive used to begin the *Crucifixus* and *Et Resurrexit* appears.

*Et in Spiritum* closes in C major, with the bass repeating motive A from Theme I in diminution.
Sanctus

The Sanctus begins by presenting Theme I in augmentation, in the soprano, while the tenor states the same theme in diminution.

![Musical notation]

Fig. 50—Sanctus, mm. 1-7:2, soprano and tenor

In m. 5 the tenor presents motive B of Theme I and repeats it twice with slight rhythmic variations in mm. 7-11. The alto imitates in m. 6:3f, and the soprano follows with the same motive in m. 10:3f. While the three upper voices are presenting motive B, the bass imitates the soprano opening with a complete statement of Theme I in augmentation at the twelfth below. In m. 18 all voices pause at the fermata. At the words Dominus Deus Divitis sets off or emphasizes the words Dominus Deus (Lord God) by beginning a chordal passage which lasts for two measures and uses only the chord of C major in root position. The Sanctus then proceeds, using a short motive in ascending eighth notes, heard first in the soprano, and then imitated by each of the other parts.
The three succeeding subsections, constituting the remainder of the Sanctus, provide a great deal of contrast and variety. The Pleni sunt coeli is a duet for tenor and bass. The Osanna, a 4, is in triplets throughout and is especially interesting at the beginning. The two upper voices are heard together, the alto imitating the soprano at the fifth above, after one beat. This phrase is then imitated by the lower voices at the ninth below, thus producing a most unusual bitonal relationship between the two phrases.

The Benedictus, like those in the other masses by Divitis, is written for three voices only (the tenor is tacet). The soprano and alto begin. As the third voice (bass) enters, in m. 12, the soprano drops out. Thus, except for a brief overlap, the Benedictus is, in actuality, a duet until m. 19, where all three voices are united for the first time. This technique is identical with that used in the Benedictus of Missa Gaude Barbara.

Agnus Dei

The Agnus Dei is presented in three movements, each for a different number of voices—a 4, a 2, and a 5. As in the other two extant masses by Divitis, the phrase dona nobis pacem is reserved for the final movement only; likewise, all three masses omit the phrase miserere nobis in the final
Agnus Dei. Agnus Dei I opens by presenting Theme I in its entirety in each voice; although the following subsections include snatches of this theme, the complete theme is reserved for a more prominent position, the beginning of the Agnus Dei. Agnus II is a duet, pairing the soprano and alto. Of special interest is the sequence and imitation occurring in mm. 35-37.

![Fig. 51--Agnus Dei II, mm. 35-37, soprano and alto](image)

Fig. 51--Agnus Dei II, mm. 35-37, soprano and alto

Agnus Dei III, a 5, produces a climactic ending to the mass. It opens with motive B of Theme I in initial imitation at the tonic and dominant. With the words *dona nobis pacem*, a chordal passage, consisting of half notes exclusively, begins in pictorial symbolism. The mass comes to a conclusion with one final statement of motive B and closes with a complete C major triad.
CHAPTER V

MISSA SUPER SI DEDERO

The Missa Super Si dedero is based on Agricola's song motet\(^1\) (see also Missa Si dedero by Obrecht).\(^2\) It differs from Divitis' other masses in several respects. Of the three parody masses, Si dedero is the longest (by 251 measures); yet it is divided into only fourteen subsections, as compared with eighteen for both Gauda Barbara and Quem dicunt homines. Ten of the fourteen subsections are for four voices, two are a 3, one is a 2, and the final subsection is a 5. Eleven subsections begin with the opening motive from Agricola's motet, in one or more voices; only five, however, begin in Durchimitation. Several chordal passages show major chords in both root position and first inversion with the third doubled (a rarity in the compositions by Divitis). All but one of the subsections end in G major (Qui tollis I, a 3, ends in C major); only three final chords, however, contain the third (subsections 1, 2 and 14). It is apparent, then, that Missa Si dedero, with greater length and fewer subdivisions, presents less structural variety than the other masses.

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\(^1\)Printed in Harmonice Musices Odhecaton, ed. H. Hewitt, pp. 339-340. The motet is included in the Appendix of the present edition.

From this lack of tonal and stylistic contrast, together with the somewhat tyrionic construction of the harmony, we might conclude that Si dedero was Divitis' earliest mass. The title of the song motet refers to Psalm 132:4-5.3

Missa Super Si dedero, like the model, shows many short motives that are freely imitated. As in most parody masses of the period, the opening motive of the model is the most important and becomes the principal connecting link between the two works. Unfortunately, Divitis too infrequently uses Agricola's opening motive with very little imagination or variety. Shown below are several examples of the opening motive, as used by Divitis at the beginning of subsections. In the first four examples the alto introduces the motive; in six of the last seven, it is the soprano.

Fig. 52--Agricola's motet, Si dedero, mm. 6-10, tenor

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3Vulgate, Ps. 131:4-5, Si dedero somnum oculis meis, et palpebris meis dormitionem et requiem temporibus meis, donec inveniam locum Domino, tabernaculum Deo Iacob. (E. V., Ps. 132:4-5, "I will not give sleep to mine eyes, or slumber to mine eyelids, until I find out a place for the Lord, an habitation for the mighty God of Jacob.")
a. Kyrie I, mm. 1-6:2, alto

b. Et in Terra, mm. 1-6:3, alto

c. Qui tollis I, mm. 1-6:1, alto

d. Patrem, mm. 1-5, alto

e. Et Incarnatus, mm. 1-5, soprano
f. Sanctus, mm. 1-5, soprano

\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

h. Osanna, mm. 1-7, soprano

\[ \text{Music notation} \]

\[ \text{Music notation} \]

i. Benedictus, mm. 1-7:3, alto

\[ \text{Music notation} \]

j. Agnus I, mm. 1-5, soprano
The Kyrie is divided into the customary three subsections; only Kyrie I, however, paraphrases the opening of Agricola's motet. Motives are borrowed freely and presented in simple variations. The motive \( \text{\textbullet} \text{\textbullet} \) is expanded to \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \) and \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), and is heard throughout both Missa Super Si dedero and the model. The Christe, a 4, opens with three voices (bass, alto and soprano) presenting this motive (the soprano imitates the alto literally).

\[
\begin{array}{c}
\text{a. Christe, mm. 1-3:1, bass} \\
\text{b. Christe, mm. 6-9:1, soprano}
\end{array}
\]
Of special interest is a passage in the model, mm. 71-73. Close examination of this passage reveals that the motive used to begin the Christe (Fig. 54) is stated simultaneously, both in direct motion and in retrograde.

Soprano:

Tenor:

Fig. 55--Agricola's motet, mm. 71-74:1, soprano and alto

Kyrie II opens with the tenor imitating the soprano in a motive from m. 54:3 (soprano) of the model and the bass imitating the alto in a motive from m. 61 (soprano) of the model.

Fig. 56--Agricola's motet, mm. 54-57:1, soprano

Fig. 57--Kyrie II, mm. 1-4:2, soprano
The Gloria begins with the text Et in terra and omits the phrase Gloria in excelsis Deo, as was customary. At the beginning all four voices present the opening theme in Durchimitation. After the initiating point of imitation, the Et in terra offers the first genuine contrast in texture. It pairs the upper and lower voices in several duet passages, with chordal passages inserted between them. With the words Domine Deus rex celestis, the notes are lengthened into dotted halves and halves; similarly, whole notes are used for the words Jesu Christe. Qui tollis I, a 3, opens with the alto and tenor stating the opening theme of the model, while the bass presents a motive from mm. 71-72 of the model in retrograde.
In *Qui tollis II*, a 4, three voices present the often-used motive \( \text{-} \text{-} \text{-} \text{-} \text{-} \) in imitation while the tenor states mm. 37ff of the model in augmentation.
The cadence closing the *Gloria* lacks the usual elaboration present in the other masses by Divitis; note the parallel fifths in the soprano and alto.

![Fig. 64--Gloria, final two measures](image)

**Credo**

The *Patrem* (*Credo*) pairs the soprano and alto in a duet (mm. 1-24) and the tenor and bass in a duet (mm. 24-36). Each voice begins by presenting Agricola's opening motive. With the words *Et ex Patre natum* (m. 37) all four voices are heard in a chordal passage with the harmonic progression: tonic-subdominant-dominant. The subdominant chord is in first inversion and doubles the third (m. 39). The remainder of the *Patrem* alternates duets with simple chordal passages.

*Et incarnatus* is similar in style to the *Patrem*. It begins as a duet, pairing the upper voices in a statement of Agricola's opening motive. With the words *et homo factus est*, a chordal passage presents all four voices in half notes, after
which the two lower voices continue in a duet to another chordal phrase at mm. 32:3ff. In mm. 45:4ff, there occurs an awkward skip in the alto.

Fig. 65--*Et incarnatus*, mm. 45-46, alto

The *et incarnatus* continues in the same style, alternating duet passages with short chordal phrases. Contrast is provided through two passages in triplets. In mm. 143-144 hemiola occurs in all voices.

**Sanctus**

The *Sanctus* comprises four subsections and presents more textural variety and contrast than is found in the other sections; the four are *Sanctus*, a 4; *Pleni sunt coeli*, a 2; *Osanna*, a 4; and *Benedictus*, a 3. Whereas the settings of the *Sanctus* in the other two masses are unique in respect to style (augmentation, pedal tones, *etc.*, are employed), the present *Sanctus* continues in the same style as the preceding sections without any marked features customarily reserved for *Sanctus* sections. The upper and lower voices are paired in contrapuntal duets. The duet begins with the soprano
presenting Agricola's opening theme while the alto states a motive contrived by Divitis. This four-measure duet is imitated by the tenor and bass an octave lower in mm. 5ff. Measures 18-20 present a rather primitive cadence (note the parallel fifths, perhaps again the product of a novice).

![Figure 66](image)

**Fig. 66--Sanctus, mm. 18-20**

In m. 20 Divitis begins a duet, pairing first the alto and bass, then the soprano and tenor, combinations avoided in the other masses.

Agricola's opening motive provides a connecting link among the four *Sanctus* subsections; Divitis uses the motive to open each of the subsections. At the start of the first subsection, the soprano has the motive and is accompanied by a nonthematic alto; after four measures the tenor and bass imitate exactly at the octave below. Of the other three subsections, only the *Pleni, a 2*, presents the motive in imitation.
Agnus Dei

The *Agnus Dei* is divided into only two subsections, as compared with three in the other two masses. *Agnus Dei I*, a 4, presents Agricola's opening motive in *Durchimitation*, pairing the upper, then the lower voices. *Agnus II*, a 5, the closing movement, is somewhat more interesting and complex; yet, one often feels that Divitis lacked the skill at this stage to use as many techniques as are attempted here. The soprano, alto, and tenor open with Agricola's beginning motive in diminution.

Fig. 67--*Agnus Dei II*, mm. 2-3, soprano

The bass starts with a motive from m. 40 (bass) of the model, stated in augmentation.

Fig. 68--*Agnus II*, mm. 1-9:2, bass
In m. 9 the soprano presents the opening motive in its original values, and the tenor imitates an eleventh below; the soprano then repeats a variation of the motive a step higher and is imitated in the tenor (mm. 23ff) at the ninth below (this time the motive is a literal quotation from Agricola). On several occasions uncomplimentary dissonances and unfortunate parallel fifths occur as a result of Divitis' attempt to combine two motives not meant to go together.

Fig. 69--Agnus II, mm. 30-31:2, alto I and II

Fig. 70--Agnus Dei II, mm. 33-34, alto I and II
In m. 38 the soprano, alto II, and bass present a parody of all three voices from mm. 66ff of the model, while the alto I fills in with original passage work. The mass comes to a close with a cadence common for this period, with the tenor sustaining a dominant pedal point (on d') for the last five measures.
CHAPTER VI

THE MISSA DICTES MOY TOUTES VOS PENSEES

AND AN ERRONEOUS MANUSCRIPT

Professor Walter H. Rubsamten, in his article "Music Research in Italian Libraries: An Anecdotal Account of Obstacles and Discoveries" (Second Installment), in Notes (1949), Vol. VI, No. 4, p. 548, cites the manuscript Cappella Giulia XII.2 as containing masses and motets by Divitis, Festa, Fevin, Josquin, La Rue, Mouton, etc. Examination of this manuscript reveals that it does indeed show a mass ascribed to Divitis. Although no title appears in the customary position at the top of the folio, the words DICTES MOY TOUTES VOS PENSEES appear near the beginning of the Kyrie in the altus, thereby suggesting a parody of Loyset Compere's famous chanson of the same title.¹ Close analysis of the Missa DICTES MOY TOUTES VOS PENSEES and Compere's chanson confirms the parodied relationship between the two compositions, but leaves the investigator with new

¹Andrew C. Minor, "The Masses of Jean Mouton," 2 vols., unpublished doctoral dissertation, The University of Michigan, 1950. This study contains both Compere's chanson DICTES MOY TOUTES VOS PENSEES and Mouton's parody mass of the same title. Mouton's music, however, is not identical with the music of Capp. Giulia XII.2.
doubts owing to the many stylistic and compositional techniques clearly unlike those followed so consistently in Divitis' other masses. Further research yields the startling answer that the Missa Dictes moy toutes vos penseses, assigned to Divitis in the Cappella Giulia XII.2, is actually by Antoine de Fevin\(^2\) and not Divitis.

\(^2\)For further information regarding the Missa Dictes moy toutes vos penseses by Antoine de Fevin, see Edward Clinkscale, "The Works of Antoine de Fevin," 2 vols., unpublished doctoral dissertation, New York University, 1965. Although Dr. Clinkscale does not refer to the manuscript Cappella Giulia XII.2, he does cite several other sources that attribute the Missa Dictes moy toutes vos penseses to Fevin, thereby removing any further doubt as to the composer of this mass.
CHAPTER VII

TWO MASS PARTS

There exists, in addition to the three complete masses, an entire Credo, a 6, and a segment (Pleni sunt coeli) of a Sanctus, a 3. The two pieces are found in separate sources and are not related.

Credo

The Credo, a 6, is found in Munich, MS 6, and Jena, University Library, Chorbuch 4; in addition, a modern transcription by Justus Thibaut exists in Munich MS 747. This setting of the Credo (beginning with Patrem omnipotentem), is probably an independent composition and was never a section belonging to a full mass Ordinary. Divitis and his contemporaries usually divided the long text of the Credo into three or four segments for varying numbers of voices. For example, the Crucifixus is a 2 in all three of the complete masses by Divitis. Although this Credo is interrupted three times by pauses (fermatas or double bars), neither the texture nor the technique is altered, and the work remains a 6 throughout its entirety. The fact that the Credo exists in slightly differing versions in two separate manuscripts may also indicate that the work is complete as is.
If the Credo is a parody composition, the model has not been discovered. There is a good balance of imitative counterpoint and chordal passages. Although Divitis uses many short motives, one particular motive is altered several times and appears throughout the piece. Examples of this motive and its derivatives, always spanning the interval of a fifth, are shown below.

\[ \text{\footnotesize a. mm. 1-2:2, alto II} \]

\[ \text{\footnotesize b. mm. 144-145:2, soprano I} \]

\[ \text{\footnotesize c. mm. 150-152:2, soprano I} \]

\[ \text{\footnotesize d. mm. 107-109, bass} \]
e. mm. 220:4-222:1, soprano

f. mm. 96-98:1, soprano

g. mm. 240-241, soprano

h. mm. 34:4-36:2, soprano I

i. mm. 65:4-67:2, soprano I
Thick harmony results from the six voice parts, producing an abundance of dissonances and utilizing nonharmonic tones, i.e., passing tones, suspensions, anticipations, etc. One or more voices occasionally drop out for a few measures;
the texture, however, remains very thick and the writing, as a rule, produces full triads. Four "final" cadences occur at the three intermediary pauses and at the end of the piece. Three of these cadences are in G major, the tonic; the fourth cadence, at the pause closing the Crucifixus, is in D minor. An interesting pattern is present in these final chords—all three G major chords contain three roots, two fifths, and one third; whereas, the D minor chord contains two roots, two fifths, and two thirds. This practice of doubling the thirds in minor triads, but avoiding the doubled third in major triads is followed also in the chordal passages. Another characteristic formula is that as the texture grows thicker, the style becomes less melismatic. Divitis' duets are, as a rule, very melismatic. In the Credo, however, the melodies consist of short motives that are noticeably more disjunct and lack the usual smoothness that is present where the harmony is less complex. The work closes with an elaborate cadence containing sharp dissonances that result from Divitis' attempt to retain melodic independence and smoothness. (See Figure 72 on page 89.)

**Pleni sunt coeli**

A fragment, *Pleni sunt coeli*, a 3, exists in the Trium Vocum Cantiones Centum, volume VII, published by Johan. Petreius in 1541. Its text is a section of the Sanctus, but today we
have no means of determining whether Divitis ever set the remainder of the text to music. This serene setting, perhaps the most lyrical of all the works by Divitis, is very brief (twenty-four measures), and is simply constructed. Four short but similar motives are presented in imitation in all three voices except at the beginning where the bass is freely composed and does not join in the imitation of the first motive. The piece closes with I--II--V--I cadence. The third is present in the ultimate chord in all of the four cadences in this fragment.
CHAPTER VIII

THE MAGNIFICATS

There exists, among the extant works by Divitis, three settings of the Canticle of the Virgin Mary, *Magnificat Secundi thoni, Magnificat Quinti toni*, and *Magnificat Octavi thoni*.\(^1\) The text of the *Magnificat* is found in St. Luke 1:46-55. The *Magnificats* by Divitis, however, use only the odd-numbered verses, i.e., 47, 49, 51, 53, and 55, leaving the even-numbered verses to be intoned by a celebrant.\(^2\) Added as a final verse to all three *Magnificats* is the lesser Doxology (*Gloria patri et filio et spiritui sancto, sicut erat in principio, et nunc et semper et in saeculum saeculorum. Amen*). Each of Divitis' settings of the *Magnificat*, therefore, divides into six roughly equal musical sections.

Each of the *Magnificats* is based on one of the eight tones (or recitation formulae) used traditionally for chanting this Canticle. The titles *Secundi thoni, Quinti toni*, and *Octavi thoni*.

\(^1\) Composers in the sixteenth century sometimes composed a series or cycle of *Magnificats*, one for each of the eight tones. There is, however, no record of any other *Magnificats* by Divitis.

\(^2\) The verses as they appear in the Liber Usualis are assigned the numbers one through ten. If these numbers are applied, the verses used by Divitis would then be the even-numbered verses: 2, 4, 6, 8, and 10.
thoni identify the tones as those of the second, fifth, and eighth modes. The same compositional techniques are employed in all three compositions. The setting of each verse is introduced by a motive based on the intonatio (intonation) of the chant. As in the masses, the basic motive appears in a different rhythmical transformation in each verse. A process of embellishment or elaboration is also often used, especially at the beginning of the verses a2 and a3. In these points of imitation the motives are sometimes presented differently; that is, the tenor may begin by stating the intonation literally, with the alto and soprano imitating at staggered intervals with embellished but different versions of the motive. After the point of imitation at the beginning of each verse, the counterpoint is free with only occasional snatches of imitation. The mediation is seldom parodied. Two examples of a motive that may possibly derive from the mediant are found in the Magnificat secundi thoni, mm. 10ff (alto) and mm. 86ff (soprano and alto). As is the case in all of his compositions, Divitis was especially conscious of motion and rhythmic variety. The fewer the voice parts, the greater the embellishment. The duets are, therefore, the most florid, containing many melismas in eighth notes.

There is an obvious attempt to maintain a certain uniformity in style and length. For liturgical purposes, the six movements (verses) of each Magnificat are brief and almost
identical in length, assuming that the tempo remains constant throughout; for instance, the movements in the Magnificat Secundi thoni number 36, 35, 39, 34, 34, and 39 measures respectively.

In addition to the consistent symmetry within each Magnificat, a pattern of overall uniformity exists in regard to all three compositions. Although each Magnificat is written for four voices, the number of voice parts is varied from movement (verse) to movement as follows:

<table>
<thead>
<tr>
<th>Magnificat</th>
<th>Verse:</th>
<th>47 49 51 53 55 D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magnificat Secundi thoni</td>
<td></td>
<td>4 + 3 + 2 + 4 + 2 + 5</td>
</tr>
<tr>
<td>Magnificat Quinti thoni</td>
<td></td>
<td>4 + 4 + 2 + 4 + 3 + 4</td>
</tr>
<tr>
<td>Magnificat Octavi thoni</td>
<td></td>
<td>4 + 4 + 2 + 4 + 3 + 4</td>
</tr>
</tbody>
</table>

Notice that in each Magnificat verse 51 is set for two voices.

Syllabic style is used very sparingly and is usually reserved for words with several syllables such as principio or salutari. Much more interesting, however, is the use of chordal passages to bring into unmistakable prominence certain words such as spiritus or sanctum. The most striking example of this "word play" is the setting of the word divites: "the rich are sent empty away." This word, in obvious association with the composer's own name, is set syllabically and in chordal style in all three Magnificats and is the only word recognized in this manner.
Magnificat Secundi thoni

The Magnificat Secundi thoni survives in Jena University, Chorbuch 20 and in the Postremum vespertum officii opus, printed by George Rhaw in 1544.\(^3\) Constructed simply, it is probably the earliest of the three Magnificats; only one of the six final chords contains the third. Using the "motto" technique, Divitis borrows a single motive from the intonatio of Tone II. A variation of this motive introduces each of the first five sections. This motive, simple at first, is embellished and presented in several variations.

\[\text{Fig. 73--Liber Usualis, p. 1612-2}\]

\[\text{a. Et exultavit, mm. 1-4:1, soprano}\]

\[\text{b. Quia fecit, mm. 1-4:3, soprano}\]

\(^3\text{Liber Usualis, pp. 207ff.}\]
c. *Quia fecit*, mm. 1-5, tenor

\[ \text{Musical notation image} \]

\[ \text{Musical notation image} \]

d. *Fecit potentiam*, mm. 1-6, soprano

\[ \text{Musical notation image} \]

\[ \text{Musical notation image} \]

e. *Esurientes*, mm. 2-4, soprano

\[ \text{Musical notation image} \]

\[ \text{Musical notation image} \]

f. *Sicut locutus*, mm. 1-3, tenor

Fig. 74—Divitis' motives

Following the imitation of this motive at the beginning of each movement, the counterpoint is rather free, and points of imitation are infrequent. When themes are imitated, the answers are usually exposed and are obvious to the listener,
owing to the simplicity of the voices not involved in the imitation.

Fig. 75--Quia fecit, mm. 8-11

Passages in parallel thirds and sixths are abundant. The setting of verse six, *Fecit potentian*, a duet in melismatic style, provides a number of examples of Divitis' fondness for thirds and sixths. The duet is especially interesting for its modulation; it begins in F major but modulates to B♭ major, g minor, and d minor before ending in G minor. The two-voiced setting of verse ten, *sicut locutus*, is almost identical in style. This duet is in B♭ major for the most part, but modulates to G minor for the ending.

In the setting of the Doxology, *sicut erat*, a 5, the primary motive, imitated in the opening measures, is based on the simpler form of the *intonatio* of Tone 2 usually employed for chanting the psalms. Four voices are notated, with the fifth voice (alto II) being derived from the tenor according to the canon, *Fuga in Dyapenthe*. For a piece of
music in five parts, this section is remarkably transparent and simply constructed.

**Magnificat Quinti toni**

*Magnificat Quinti toni* survives in Jena University, Chorbuch 20 and in the *Liber Sextus*, printed by Attaingnant in 1534. Its melodic materials are drawn from the intonatio of the traditional Canticle. The primary motive employs the first five pitches of the formula (in the fifth mode) assigned for chanting the Magnificat. Using again the "motto" technique, Divitis begins each section with the primary motive, varied rhythmically as follows:

Fig. 76--*Liber Usualis*, p. 210, Tone 5, motive no. 1 (intonatio).

\[
\begin{array}{cccccccccccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot
\end{array}
\]

a. *Sicut erat*, mm. 1-3, tenor

\[^{4}\text*Liber Usualis*, pp. 210-211.\]
b. Et exultavit, mm. 1-3, soprano

c. Fecit potentiam, mm. 1-4, soprano

d. Esurientes, mm. 1-3:3, bass

e. Sicut locutus, mm. 1-3:1, tenor

Fig. 77--Divitis' motive no. 1

A second motive, which may possibly be related to the flexus of the chant, appears with frequent regularity.
Fig. 78—Liber Usualis, p. 210, Tone 5, motive no. 2 (flexus).

a. Et exultavit, mm. 26-28, soprano

b. Et exultavit, mm. 29-31, soprano

c. Et exultavit, mm. 34:4-37, soprano

d. Et exultavit, mm. 38-41, soprano
In the Magnificat Quinti toni, the style is primarily contrapuntal, with little chordal contrast. Numerous points of imitation feature short motives. At the beginning of the
first five sections, where the "motto" technique is used, all voices imitate the primary motive no. 1. In the sixth and final section, the Sicut erat (doxology), only the soprano and tenor imitate the "motto" motive. This Magnificat seems more cluttered, for voices are continuously entering and leaving. A new point of imitation often sets in before the preceding one has been completed, thus keeping the music constantly in motion and leaving an impression of thicker texture. The final chord of all four-voice sections contains the third. All sections end in A minor, with the exception of the second and final sections, which close in F major. The melodic structure is mostly diatonic, with only occasional skips. Highly unusual are the leaps of a fourth appearing in the alto, mm. 166:4-168.

![Fig. 80--Mm. 166:4-168, alto](image)

On the fourth beat of m. 168, an interesting dissonance appears as the pitches a, b\(\text{b}^{*}\), and c sound simultaneously, the c holding over from the third beat.

The final section, sicut erat (Doxology), represents the only example of tempus perfectum (diminutum) found in the
compositions by Divitis. This serene and lyrical setting of the Doxology offers an effective closing to the Magnificat.

Magnificat Octavi thoni

The Magnificat Octavi thoni, like the other two Magnificats, uses the "motto" technique; that is, each section is introduced by the same motive which is based on the intonatio, Tone VIII. Unlike the Magnificat Quinti toni, the primary motive appears in only two or three voices and not in all voices at the beginning of each section. Following the technique so commonly used in the masses, Divitis presents the main motive or theme in imitation, but withholds one voice in which he states a freely composed theme. This procedure not only permits a substantial amount of harmonic freedom, but is very necessary in certain situations where rhythmic motion is needed. An example is the beginning of the Magnificat Octavi thoni where Divitis presents the borrowed motive in augmentation. Starting with the theme in long notes, the piece is given a calm, peaceful beginning which allows the motion and intensity to build with each subsequent section, a practice followed in all three Magnificats. The long notes in three voices would appear drab, however, without the "free" voice which is designed to outline the G major harmony and produce sufficient motion.

5Liber Usualis, p. 212.
In each of the six sections, Divitis reserves one voice for a counterpoint that contributes rhythmical energy and flow. As a rule, an auxiliary theme contrived by Divitis is heard only once and is never repeated. By continually supplying new material, Divitis carefully prevents any one of his own themes from establishing itself as a "counter-subject" or rivaling in importance the plainsong motive. Only in the *Quia fecit* and *Esurientes* are the auxiliary themes by Divitis imitated.

The *Magnificat Octavi thoni* is distinguished by the frequent use of antiphony. In both the *Quia fecit*, a 4, and the *Esurientes*, a 4, the upper and lower voices are paired at the beginning in antiphonal duets. Of special interest is the *Esurientes* where, at the beginning, the plainsong motive is repeated identically three times. In the style of Divitis and his contemporaries, passages presenting the same motive antiphonally are rarely repeated more than once.

The three settings of the *Magnificat* present no unique features. As in all the compositions by Divitis, the meter is duple throughout, with the exception of the closing Doxology of the *Magnificat Quinti toni* which is written in tempus perfectum diminutum. Triples occur in the final seven bars of *Magnificat Octavi thoni* following the sign $\chi 3$. The practice of closing a piece with triplets, however, is
prevalent in the other works of Divitis and deserves no special mention. The *Magnificats*, using motives drawn from the tones specifically designed for the chanting of the *Magnificats* in the liturgy, represent perhaps the most lyrical of all the compositions by Antonius Divitis.
Ista est speciosa is a short motet for five voices and survives in two printed editions, Motetti novi e chanzoni franciose a quatro sopra doi, published by A. Antico in 1520, and Secundus tomus biciniorum, quae et ipsa sunt gallica, latina, germanica ex praestantissimis symphonistis collecta, et in Germania typis nunquam excusa, published by G. Rhaw in 1545. The motet is a puzzle canon in which only two voices, the tenor and soprano, are written out. The three remaining voices, discantus, altus and bassus, are to be derived from the tenor. Both publications give verbal Latin canons at the end of the tenor. These canons appear in association with four letters (T, D, B, A) indicating four voices (tenor, discantus, bassus, and altus).

T
D
B
A

The meanings of the canons, however, have to be determined.
The first clue is provided by the peculiar order in which the letters are presented. Ordinarily one would expect the letters to appear in the order of their pitch, D, A, T, B. Since, however, the letter "T" is placed on top (and the tenor voice written out), the suggestion is put forth that another meaning is attached to these letters. The order in which the letters appear, then, would indicate the order in which the voices will enter, *viz.*, T, D, B, A.

The next clue is provided by the upper canon, "Duo tempora pausabis," directing that the D (discantus), B (bassus), and A (altus) follow each other after rests "pausabis" of two breves "tempora." The lower canon, then, provides the remaining clue to the solution. The canon, Dyapanizando dyapenthe, indicates that voices are to be placed always "dyapanizando" at the interval of the fifth "dyapenthe." This canon was placed carefully between the two letters B and A, whereas the upper canon was placed between the letters T and D. The placing of these two canons thus suggests that the four voices be paired T + D and B + A. This means, then, that the canon Dyapanizando dyapenthe refers only to the bottom pair (B and A), and that these two voices are to begin at the fifth. Since this canon was placed below the other canon, a "fifth below" is the assumption.

By relating the upper and lower letters of each pair, the solution is clear—the bassus is to begin a fifth below the
tenor, and the altus a fifth below the discantus (the discantus obviously has to be placed an octave above the tenor). Rhaw publishes incipits of the tenor and three canonic voices which serve to prove the above solution correct.

Three Ista est speciosa melodies are known. Two appear in the Liber Usualis. A third melody was, according to Reese, much favored in the fifteenth century. Although Divitis' canonic melody in long notes with intermittent rests suggests a cantus firmus, there is apparently little or no relationship between the motives used in the motet and the three pre-existing Ista est speciosa melodies. Since both Divitis and La Rue accompanied Philip the Handsome on his voyage to Spain, one might also expect to find some relationship between Divitis' motet and La Rue's mass using the fifteenth-century tune referred to by Reese. No such affinity exists, however. The only possible connections between the

1 Liber Usualis, pp. 1211 and 1233.
2 G. Reese, Music in the Renaissance, p. 268.
3 It appears in the superius of an anonymous motet preserved in Trent MS 91 (cf. DTO VII, 69, No. 1204), in the Glogauer Liederbuch, and in the tenor of an anonymous motet in MS Munich 3154. The melody is used as a cantus firmus and comprises (by continually repeating) the entire tenor in Missa Quinque vocum by Pierre de La Rue. See P. de la Rue: Liber Missarum, ed. by A. Tirabassi, pp. 37ff.
motives employed by Divitis and the pre-existing tunes are as follows:

Fig. 81—*Ista est speciosa* (15th-century melody)

Fig. 82—Divitis, mm. 1-2, *superius*

Divitis' canonic tenor does seem to be slightly related to the melody in the *Liber Usualis*, p. 1211.

Fig. 83—*L. U.*, notes 3-6 (circled)

Fig. 84—Divitis, mm. 15-17, *tenor*
No further relationship can be established and the piece is apparently Divitis' own fabrication. With four voices involved in the strict canon, the polyphony is not particularly elaborate. Divitis skillfully uses the superius (the only voice not involved in the canon) to maintain motion and to enhance the harmony. The mood of the motet is rather solemn and placid. The work comes to a close with an unusual cadence caused by the canonic voices, which, finishing successively at two measure intervals, hold until all of the other voices have finished. With the completed voices holding for several measures the notes "a" and "e" (tonic and fifth) only, there cannot be the dominant - tonic progression that usually closes the five-voice compositions. The superius continues until all other voices have finished, then placidly moves from the root to the third to end the motet with a complete triad.
CHAPTER X

GLORIA LAUS

The motet *Gloria laus et honor*, a 6, survives in the *Liber decimus*, printed by Attaingnant in 1534. It is based on the processional *Hymn to Christ the King*, attributed to Theodulf, Bishop of Orleans, c. 821. Named after its refrain, this hymn for Palm Sunday is strophic and consists of five stanzas and a refrain. For his text Divitis begins with the refrain and then follows with the first three verses, thus creating a motet in four sections. In the original plainsong the melody for the first half of the stanza is repeated (with slight variation) for the second half (the refrain has its own melody). It is this melody used for the stanzas that supplies Divitis with motives (the motet makes no reference whatsoever to the refrain melody). Divitis lends variety to the motet by setting each section (stanza) for a different combination of voices. The first section is written for soprano, alto and bass; the second section, also a 3, calls for alto, tenor, and bass. The overall scheme is $3 + 3 + 2 + 6$. The counterpoint is remarkably free and the imitation not

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1*Liber Usualis*, pp. 586-587, Binchois and Richafort are other composers who used the *Gloria laus* chant as cantus firmi for motets.
strict. Throughout the first three sections (stanzas), the harmonic texture is rather thin, often consisting of two parts moving alone in thirds or in combination with a third voice of long sustained notes. Each section begins with a motive based on the six notes of the chant.

Fig. 87--Gloria laus (verse 1), L. U., pp. 586-587

a. Gloria laus, mm. 1-4:3, alto

b. Gloria laus, m. 4, soprano

c. Gloria laus, mm. 9:4-10, alto
d. *Israel es tu*, mm. 1-2, bass

```
\begin{music}
\begin{五线谱}
\end{五线谱}
\end{music}
```

e. *Israel es tu*, mm. 4:3-7, tenor

```
\begin{music}
\begin{五线谱}
\end{五线谱}
\end{music}
```

f. *Israel es tu*, mm. 18-21, tenor

```
\begin{music}
\begin{五线谱}
\end{五线谱}
\end{music}
```

g. *Letus*, mm. 1-3:3, alto

```
\begin{music}
\begin{五线谱}
\end{五线谱}
\end{music}
```

h. *Letus*, mm. 22-24, soprano

```
\begin{music}
\begin{五线谱}
\end{五线谱}
\end{music}
```
Two motives, derived from notes 11-13 of the chant, appear some twenty-four times.

The first presentation of the motive is the most elaborate in the motet (alto, mm. 1-4). As a countersubject to the alto, the bass imitates the soprano in a theme which finds the primary motive appearing after three introductory
notes by Divitis. The first section then continues by presenting a series of short motives in imitation; the motives are drawn from the cantus firmus and usually appear in only two of the three voices.

Israel es tu Rex, the second section of the motet (the text is stanza one of the hymn) opens with the alto and tenor imitating the bass in a less elaborate setting of the cantus firmus motive. The style is almost identical to that of the first section; that is, two voices frequently move in parallel thirds and the imitation is not very strict. Of interest is the bass in measure 7:3 where the word "Rex" is carefully placed under the upper note of an octave skip. Another noteworthy passage appears in the tenor, mm. 18-21, where variants of a motive taken from the cantus firmus appear concurrently in all three voices.

Fig. 90--Israel es tu Rex, mm. 18-21

Letus in excelsis, the third section (the text is stanza two of the hymn), is a duet, pairing the soprano and alto. After both voices present the cantus firmus motive to start
the duet, a series of short motives, based on the chant, are imitated. The duet is actually somewhat dull in comparison with Divitis' other duets. Until the final nine measures, it is always the soprano that imitates; therefore, it is the alto that is continually involved in presenting a countersubject. The alto, then, becomes more embellished than the plainer subject in the soprano. To maintain continuous motion, Divitis relies on syncopation rather than the usual eighth-note florid passages found in his other duets.

Plebs Hebraea, a 6, the closing section of the motet, begins by pairing the soprano and tenor, the alto and *quinta pars*, and the *sexta pars* and bass in three motives, each of which is imitated. Only the soprano and tenor present the primary *cantus firmus* motive. The harmonic texture of this section is understandably thick, with parallel thirds in abundance. Whereas the two and three part writing of the first three sections produce "open" harmonies in which the third of the triad is missing (the final chord of the first three sections lacks the third), complete triads are prevalent here. Of interest is the progression found in the bottom three voices in mm. 17:3-18.

![Fig. 91--Plebs Hebraea, mm. 17:3-18](image-url)
For the final forty measures, the tenor serves as a true cantus firmus tenor by presenting the motive twice in extremely long notes.

In summary, the motet is probably an early composition. There is little variation in style or harmony. The usual modulations are missing. All four sections end in D minor, although the third of the triad is present in only the final chord. The lyrical melodies that one comes to expect of Divitis are present, however, and the motet offers a certain amount of charm.
CHAPTER XI

SALVE REGINA

Salve Regina - Adieu mes amours, a 5, survives in Munich MS 34 and is perhaps the most eloquent of all the motets by Divitis. In this motet two pre-existing melodies are combined, the Marian antiphon Salve Regina\(^1\) and the chanson tune Adieu mes amours,\(^2\) both great favorites in this period.

The Adieu mes amours melody is entrusted to the Tenor I in long notes and appears in its entirety, with the exception of the final refrain which is omitted. The incipit Adieu mes amours is placed underneath the first five notes of the tenor. The first two phrases of the Adieu melody, somewhat altered, are stated at the beginning in Tenor II.

\[\text{Fig. 92--Adieu mes amours, mm. 1-3}\]

\(^1\)The Salve Regina melody used by Divitis is found in the Liber Usualis, p. 276.

\(^2\)Printed in Le Manuscript de Bayeux, Theodore Gerold (ed.), Strasbourg, 1921. See appendix after MSS.

116
After measure 11, the Tenor II becomes free and does not parody further.

A portion of the plainsong *Salve Regina* appears in the soprano, mm. 1-6, and is repeated, somewhat altered, in mm. 7-11.
After the parodying at the beginning of the motet, all voices are free except for the tenor which is allotted the melodically unaltered *Adieu mes amours* melody. One other segment of the soprano is worthy of mention. In m. 42 the soprano again parodies briefly a short phrase from the chant.
There is a fine balance of different kinds of texture--free and imitative polyphony, chords, and varied counterpoint sometimes paired, sometimes for three voices. Never once is the harmony cumbersome, or the motion retarded. When successive chords are used, the notes are quick and rhythmic. Divitis devotes a great deal of attention to the vertical aspect of the counterpoint, which results in an abundance of complete triads. Of interest is the progression of triads in root position: $d$ minor - $E^b$ major - $d$ minor in mm. 14-15. Triads in fundamental position are prevalent; therefore, the bass is disjunct, with regular skips of fourths and fifths. Although the melodic design is predominantly diatonic, a skip of an octave occurs with striking regularity--six times in the alto alone. The rare skip of a minor seventh is found in m. 53 (soprano). Carefully selected dissonances add a touch of harmonic elegance and devout intensity. Nonharmonic suspensions, including the 7-6 suspension are frequent (see mm. 11 and 50). The syncopation is subtle and effective without being too obvious. Apart from the tenor I and bass, the surrounding counterpoint is about equally distributed, with each voice maintaining a high degree of melodic independence. This somber, yet lyrical composition displays the cultivated skill of the mature composer.
CHAPTER XII

DESOlator CONsolatorum

The motet Desolator Consolatorum, a 4, survives in Bologna MS Q 70, f. 10. If the work is a parody, the model has not been discovered. Also wanting is the origin of the text. Lacking any one predominant theme and written in a style almost devoid of imitative counterpoint, perhaps the motet, text as well as music, was freely composed by Divitis. The work, divided into two almost equal parts, is rather uninteresting, owing to the lack of any stylistic contrast. Both parts begin as duets, pairing the upper and lower two voices in subjects that are presented only once and do not recur. For the most part, it must be said that the motet consists of a succession of two-voice passages, unrelated melodically, which alternate with rather dull chordal phrases using all four voices. It is in the chordal passages a 4 that Divitis demonstrates some skill as a composer. Here the harmony is rather full, frequently showing complete triads and, at times, being unusually dissonant. Suspensions and passing tones occur with regularity, e.g., mm. 64-65, mm. 67-68, m. 122, etc. Particularly dissonant is the short passage in triple meter (mm. 129-136). The polyphonic phrases,
mostly a 2, emphasize Divitis' fondness for parallel "thirds" and "sixths"; yet neither of the final chords closing the two parts of the motet is a complete triad (the third is missing in each instance). Although lovely harmonies are abundant, at times the writing is somewhat awkward, and the sound is not always pleasant. For instance, the close of the passage immediately preceding the section in triple meter (mm. 125-128) is weak and seems to wander aimlessly. Notice the parallel fourths between the alto and tenor in m. 127.

The last few measures of each of the two sections are interesting in another way. The passage at the end of the motet follows almost exactly, in all four voices, the pitches which close the first section. The resulting chord progressions are essentially the same, yet are assigned different meters: \(\frac{\mathbf{3}}{4}\) in Part I, coloration (triplets) in Part II. The closing cadence presents an interesting problem owing to the rhythmic alteration. There occurs, five measures from the
end, an extra semi-brevis, thus causing a $\frac{3}{2}$ measure. The $\frac{3}{2}$ measure is then followed (in all voices) by a succession of notes in coloration, thereby creating the following rhythm:

$$\begin{array}{c|c|c|c|c|c|c|c}
\frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2}
\end{array}$$

It is entirely possible that in actual performances, the closing measures did not follow the $\frac{3}{2} + \frac{2}{2}$ combination, but instead, simply continued in the pace (meter) and note values established by the $\frac{3}{2}$ measure.

$$\begin{array}{c|c|c|c|c|c|c|c}
\frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2} & \frac{3}{2}
\end{array}$$

In support of this theory, one might argue that the shortening of the note values, beginning with the coloration, actually causes an accelerated ending which would appear in opposition to the usual retardation associated with most endings. It seems unlikely that the tactus would be quickened for the final four measures.

To summarize, no connection has been established between Desolator Consolatorum and another composition. The work displays very little inventiveness and a minimum of imitation. For the most part, the text is set syllabically beneath melodic material that lacks the individual qualities customarily present in the other compositions by Divitis.
CHAPTER XIII

PER LIGNUM

The motet *Per Lignum*, a 5, survives in Bologna MS Q 19, and is based on the traditional antiphon.\(^1\) The work is polyphonic throughout showing no chordal passages whatsoever.

Following the parodistic technique used in the masses, Divitis elected to use the opening phrase of the chant as the main subject. This subject, recurring in all voices, is built on the first six notes of the chant.

\[\text{Fig. 100--Antiphon}\]

\[\text{Fig. 101--Divitis, mm. 1-4, alto}\]

The motet begins with a duet, pairing the upper two voices in close imitation of the main subject. The remaining three

\(^1\) *Liber Usualis*, p. 746.
voices enter at mm. 13, 14 and 15 with the main subject, again in close imitation, tenors I and II lacking the two "inserted" eighth-notes on the fourth beat of the initial measure. The bass, which presents the subject last (m. 15), has actually entered earlier at m. 9, again following the technique used so often by Divitis, of beginning a work with two voices in imitation while a third voice does not imitate, but freely fills in harmony as needed.

*Per Lignum* is particularly interesting for the joyous spirit which it radiates; here, Divitis has obviously attempted to express a feeling of exultation in setting the antiphon of redemption. "... Through the wood of the cross we have been saved, and through the Holy Cross we have been liberated; the fruit of the tree (in paradise) excluded us, the Son of God has redeemed us." The rhythm is lively throughout and the motion is never allowed to stop. In the other works Divitis separates individual points of imitation by cadences involving all voices, so that the music seems to pause intermittently. Such is not the case in *Per Lignum*. The work is kept in constant motion; as one voice cadences another continues to constantly deny any cessation in the motion. Although individual voices cadence melodically, there is no point at which all the voices cadence together. The work has a tranquil beginning and then constantly builds in intensity and motion, until it reaches a peak in triple meter.
CHAPTER XIV

SEMPER ERIS PAUPER

Semper eris pauper, a 2, together with Fecit potentiam, a 2, and Sicut locutus, a 2, is published in Diphona, by Rotenbucher in 1549.¹ Research has, for the present, failed to show any connection between either text or music of Semper eris pauper and another source; certainly the duet is not a part of a larger work that survives. The text is peculiar in that it apparently is directed at a person named Aemiliane "... Semper eris pauper si pauper es Aemiliane." Perhaps the work is a personal offering to a fellow clergyman.

The duet begins with the alto imitating the soprano at the fifth below. After the imitation at the beginning, the counterpoint is free and without significant motives that are imitated. The soprano consists, for the most part, of half-notes and whole-notes, while the alto is composed of notes of smaller values and is more embellished. Divitis again demonstrates his preference for lively rhythms. The two voices rarely move together with the same rhythm, yet create a feeling of motion that is maintained throughout.

¹Both Fecit potentiam and Sicut locutus are duets from Magnificat Secundi thoni and, therefore, do not appear in this edition as separate and independent compositions.
Although consonant thirds and sixths are prevalent, sustained passages of parallelism are noticeably absent. Syncopated rhythms are mixed with varied melodic motives to produce a lively duet of mellifluous charm.
CHAPTER XV

DA PACEM DOMINE

Da Pacem Domine, found in British Museum Add. MS 19583, is incomplete. The fragment, probably from a motet, is based on the traditional chant and prayer for peace.¹ The manuscript of one folio only bears, in addition to the name of the composer, the canon: *Ad minimam fuga in dyathessaron*, thus providing instructions as to how a second voice is to be derived from the one notated. A single *signum* is placed directly over the first note to indicate the starting point for the *comes*, meaning that an imitative voice will enter a fourth higher after the rhythmic interval of a *minim*. The *longa* and *breve* rests which precede the first note are meaningless without the remaining voices, presumably lost.

The notated voice follows very closely the traditional chant, but is substantially more ornate. The work is possibly based on a motet borrowing the same chant by Brumel.² Brumel's motet *a 4* is notated in only two voices, each bearing the simple canon: *In diatessaron*, again placing the imitative voices at

¹*Liber Usualis*, p. 1867.

²*Da Pacem Domine* by Brumel is printed in *Motetti nova e chanzoni Franciose*, published by Giunta in 1520. See Appendix.
the interval of a fourth. Both Divitis' and Brumel's motets use the text, complete and unaltered, from the traditional chant.
CHAPTER XVI

FORS SEULEMENT

Fors seulement, a chanson for five voices, represents the only secular composition among the extant works by Divitis.\(^1\) It is found in the Bologna MS Q 19. The cantus firmus based on the soprano of Ockeghem's Fors seulement is placed in the alto and is presented in augmentation, resulting in a composition of 111 measures, making this the longest work among the many settings of Fors seulement.\(^2\) The c.f. appears in its entirety and without repetition.

While the alto states the c.f. in long sustained notes, the other four voices present a series of motives in imitation. Only one of the motives, in notes of smaller values, is related to Ockeghem's Fors seulement tune, that is, taken from the c.f. Divitis contrived some eight motives which

\(^1\)Ockeghem's setting of the French rondeau cinquain "Fors seulement" provided cantus firmi for numerous secular chansons as did the song "L'homme arme" for masses. There are some thirty-five settings of "Fors seulement" dating from Ockeghem c. 1475 to A. Willaert c. 1540. For further discussion of the song "Fors seulement" and its use as cantus firmi, see Helen Hewitt, "Fors seulement and the c.f. technique of the 15th century," an unpublished paper read at the 1960 meeting of the American Musicological Society in Berkeley, California. A setting of "Fors seulement," a.4, by Jacob Obrecht is printed complete in A. W. Ambros, Geschichte der Musik, Vol. V, p. 29.

\(^2\)Hewitt, op. cit., p. 61

129
are imitated in three or four voices (alto excluded). The imitation is interesting for its structural variety. The work begins with three voices imitating a subject built on two ascending fourths, an interval highly favored by Divitis (see page 19); here, all three voices imitate at the octave while the bass once again functions freely. Subsequent imitation is at varied intervals including the second, third, fourth and fifth. Of special interest is the imitation occurring at the beginning of the second half of the chanson, m. 62; here, two motives are presented and each is imitated at a second above (or seventh below).

The rhythm in Fors seulement is not especially elaborate. As usual, Divitis maintains the motion through syncopation and eighth-note passages. Dotted values are present in almost every measure, with the dotted note often occurring on a weak beat.

The melodic structure of Fors seulement is primarily diatonic with few intervallic skips in excess of thirds and fourths. There is, however, one awkward skip of a minor seventh in the soprano, m. 103.

Harmonically, the chanson is somewhat less conservative than the masses, magnificats, and motets. Although there is less crossing of voices, there is more use of parallel thirds and sixths. The presence twice of Eb in the manuscript causes interesting chordal progressions: d minor -
c minor - Bb major in mm. 48-49, and d minor - Bb major -
c minor - d minor in mm. 18-21.

An unusual cadence occurs in mm. 91-92 where the
chordal progression is g minor - a minor - g minor. The
soprano presents the customary rhythmic and melodic pattern.

![Musical Example]

Fig. 102--Divitis, mm. 90:4-92, soprano

The penultimate note "c" cannot be raised to "c#," however,
because of the "c|" in the bass which progresses downward to
the tonic "g." To raise this "c|" to "c#" would cause a
leap of an augmented fourth. Further examination of the
harmony here, including all five voices, reveals a remark-
able chordal progression, not common to this period. On
the second and fourth beats of m. 91 there occurs the so-
called "sixth" chord usually associated with present day
jazz music; these chords are comprised of root, third, fifth
and added sixth, or in m. 91, Bb, d, f, g, and c, e, g, a, c,
respectively. Note also the 4-3 and 9-8 suspensions (soprano
and bass).
The text appears complete under the alto or cantus firmus voice only. The other four voices are introduced by the incipit Fors seulement and contain no further text. The work is, without question, one of the most charming of all the compositions by Divitis.

In summation, the overall style of Divitis must be considered conservative. It should be remembered, however, that his extant works consist mostly of masses and magnificats, and it was the tendency of his contemporaries to be more conservative in their masses and magnificats than in their motets, madrigals and chansons. Nevertheless, there is a notable preference for parodying in a rather conservative manner. To be sure, most of the techniques of the period were used, e.g., canons, imitation, proportional meters, pedal point, sequences—all in a balanced mixture of polyphony and chords. While the motives are usually pleasantly lyrical, they too often show a lack of imagination when compared to those of Josquin,
Compere and La Rue. Divitis' reluctance to employ open harmony often prevents motives from becoming distinctly creative, owing to the close harmony and frequent overlapping. If the masses and magnificats reveal a substantial degree of rigidity, they do demonstrate the technical skill and craftsmanship of Divitis. He possessed an acute sense of balance and skillfully presented short, melismatic passages of imitation a 2 along with chordal, syllabic passages a 4 to provide contrast with the polyphony. Divitis' use of imitation to begin large sections or subsections gives the compositions structural unity. The style is also interesting for the occasional introduction of melodic fragments into the bass voice. The works are to be greatly admired from the standpoint of construction and for their formal lyricism.
CHAPTER XVII

SOURCES

For the present edition, film copies of some thirty manuscripts and prints were collected. Eight of the sixteen extant compositions by Divitis were published by Attaingnant, Gardane, Giunta, Petreius, Petrucci, Rhaw and Rotenbucher in the sixteenth century. The Missa Quem dicunt homines appears in three different published collections and two manuscripts, all dating from the first half of the sixteenth century. Only two works, however, appear in modern notation. The Credo (Patrem), no. 4, was transcribed by Francois-Joseph Fetis (1784-1871); and a recent edition of the Missa Quem dicunt homines, no. 2, was edited by Lewis Lackwood and is published as volume 83 of Das Chorwerk. All known manuscripts and printed editions have been collected for collation.

Three duets, Pleni sunt coeli, Crucifixus, and Agnus Dei (with textual incipits only) from the Missa Quem dicunt homines were published as separate compositions by Gardane in 1543; and two duets, Fecit potentiam and Sicut locutus from the Magnificat secundi thoni were also published separately by Rotenbucher in 1549. Since these duets are
included as parts of the larger compositions to which they belong, they do not appear here as separate compositions.

All of the sources used in this edition contained complete texts and no special sources were necessary to supplement or complete fragmentary texts.

Listed below are the extant compositions by Divitis and the sources for each. The first source listed after each title was used for the present edition, with the remaining sources used for collation.

The Sources

No. 1 Missa Gaude Barbara, a 4.

Manuscripts:

Cambrai, Bibliothèque Municipale, MS 3.

Cambrai, Bibliothèque Municipale, MS 124.
This manuscript contains the anonymous hymn Gaude Barbara, a 4, after which Divitis' mass is modeled.

No. 2 Missa Quem dicunt homines, a 4.

Manuscripts:

Marburg/Lahn, Westdeutsche Bibliothek, MS 40091.
This manuscript was formerly in the Berlin Staatsbibliothek also as MS 40091. It was moved to Marburg during World War II.

Rome, Sistine Chapel, Codex 55.
This manuscript is slightly damaged, with numerous holes at critical points causing entire groups of eighth notes to be missing.

Early Prints:

Naples, Biblioteca Nazionale.
Missa nova a clarissimis musicis compositarum nec dum antea exceptis tribus aeditarum. Liber primus (4 v.)--Rome, G. Giunta, mag. 1522.
Vienna, Oesterreichische Nationalbibliothek.
Quintus liber tres missas continet, . . .
(4 v.)—Paris, P. Attaingnant, 1532.

Vienna, Staatsbibliothek, MS 71.
Three duos, Crucifixus, Pleni sunt coeli, and
Agnus Dei (incipit only), were published in
Il primo libro a due voci de diversi autori
novamente stampato et con ogni diligentia
corretto, Venice, A. Gardane, 1543.

Modern Edition:

Missa Quem dicunt homines, ed. Lewis Lockwood
(Das Chorwerk, Vol. 83, Wolfenbuttel, Moseler
Verlag, 1961).

No. 3 Missa Super Si dedero, a 4.

Manuscript:

Jena, Universitätsbibliothek, Chorbuch 7.

No. 4 Patrem Omnipotentem, a 6.

Manuscripts:

Munich, Staatsbibliothek, MS 6.

Jena, Universitätsbibliothek, Chorbuch 4.

Munich, Staatsbibliothek, MS 747.
This is a transcription by Justus Thibaut
(1774-1840).

No. 5 Pleni sunt coeli, a 3.

Early Print:

Jena, Universitätsbibliothek.
Trium vocum cantiones centum, a praestantissimis
diversarum nationum ac linguarum musicis com-
positae. Tomi primi. Nuremberg, J. Petreius,
1541.

No. 6 Magnificat secundi thoni, a 4.

Manuscript:

Jena, Universitätsbibliothek, Chorbuch 20.
Early Prints:

Munich, Staatsbibliothek, MS 175.
Postremum Vespertini Officii opus, cuius priores partes, iam antea typis nostris aeditae sunt. Magnificat octo modorum seu tonorum numero XXV. Quae commendationem habeunt, cum ex authoribus, tum ex ipsa harmonia. Wittenberg, G. Rhaw, 1544.

Bottingen, Universitatsbibliothek, MS V 2050.
Fecit potentiam, a 2 and Sicut Locutus, a 2, were published in Diphona amoena et florida, selectore Erasmo Rotenbuchero, boiaro. Nuremberg, J. Montanus and U. Neuber, 1549.

Munich, Staatsbibliothek, MS 92.
Fecit potentiam, a 2 and Sicut locutus, a 2, were published in Diphona amoena et florida, selectore Erasmo Rotenbuchero, boiaro. Nuremberg, J. Montanus and U. Neuber, 1549.

No. 7 Magnificat Quinti toni, a 4.

Early Prints:

Jena, Universitatsbibliothek.

No. 8 Magnificat Octavi thoni, a 4.

Manuscript:

Jena, Universitatsbibliothek, Chorbuch 20.

No. 9 Ista est speciosa, a 5.

Early Prints:

Vienna, Staatsbibliothek.
No. 10  Gloria laus, a 4.

Early Print:

Jena, Universitätsbibliothek.

No. 11  Salve Regina uber Adieu mes Amours, a 5.

Manuscript:

Munich, Staatsbibliothek, MS 34.

No. 12  Desolator consolator, a 4.

Early Print:

Bologna, Liceo musicale, MS Q 70.
Motetti de la corona. Libro primo (4 v.).
Venice, O. Petrucci, 17 aug. 1514.

No. 13  Per Lignum crucis, a 5.

Manuscripts:

Bologna, Liceo musicale, MS Q 19.

Brussels, Bibliotheque du Conservatoire de musique, MS XX. 16, 700. This is a transcription by Francois-Joseph Fetis (1784-1871).

No. 14  Semper eris pauper, a 2.

Early Prints:

Gottingen, Universitätsbibliothek, MS V 2050.
Munich, Staatsbibliothek, MS 92.

No. 15 *Da Pacem Domine, a 2* (Incomplete).

Manuscript:
London, British Museum, MS 19583.

No. 16 *Fors seulement, a 5.*

Manuscript:
Bologna, Liceo musicale, MS Q 19.

Variants

All known sources containing compositions by Divitis—whether manuscripts or prints—have been collected and examined. A comparison has been made in each instance where a composition exists in two or more different sources. The number of works found in more than one source is comparatively small, and consideration has been given to all sources. The source represented in the present study was chosen largely owing to the condition of the manuscript and the infrequency of errors. All of the sources used contained complete texts; no variation was noticed in the reading of these texts. The variants to be recorded, therefore, are found in the music, and the differences are those of rhythm and pitch. In several instances, variants seem to improve the musical readings and have been adopted in the present edition. Where this is the
case, the variants are bracketed and footnotes showing the displaced versions appear at the bottom of the page.

Some explanation concerning the system of abbreviations used here in identifying the variants is appropriate. A small letter "m" followed by a number signifies the number of the measure cited. An additional number, preceded by a colon, refers to the beat within the measure cited. For example, m. 4:3ff should be understood as signifying that the variant begins at the third beat of the fourth measure and continues for as long as the succeeding note values indicate. When the occasion requires, the first or second half of a beat is shown in like manner as, for example, m. 36:4:2. When the indication "ff" is omitted, only the beat or measure cited is in question. The abbreviations br., sbr., min., and smin. refer to brevis, semibrevis, minima, and semiminima, respectively.

No. 2 Missa Quem dicunt homines
Sistine Chapel, Codex 55

S
Et in terra, m. 53:4 ff, F dotted min.; m. 57:3, C, C min; Patrem, m. 47:3:2, G smin; m. 74, double bar in all voices; m. 88:3, G sbr missing; Et resurrexit, m. 11:4 ff, C, C, B min.

A
Et in terra, m. 31:4 ff, F sbr; m. 46:3, B smin; Patrem, m. 56:4 ff, E sbr; Et resurrexit, m. 27:3, A sbr; Benedictus, m. 32:4 ff, A dotted min, G smin; Agnus Dei I, m. 25, C, C min; Agnus Dei II, m. 39:2:2, D, E fusae.
T. Crucifixus, m. 28:2, C dotted min, B, A fusae; Pleni sunt coeli, m. 32:4 ff, D sbr; Osanna, m. 18, sbr rest.

B. Domine deus, m. 20, E min; Crucifixus, m. 9, D dotted sbr; m. 20, F, G, A min; m. 27:2, G dotted min; Et in spiritum, m. 64, F, E min, F sbr, C br; Sanctus, m. 33, E, F min, G sbr; Agnus Dei III, m. 15:1:2, F smin.

Giunta, Missarum decem a clarissimis musicis compositarum antea exceptis tribus aeditarum.

S. Et in terra, m. 17:3, A min; m. 53:4 ff, F dotted min; Patrem, m. 47:3:2, G smin; Et Resurrexit, m. 9:2 ff, G dotted min; Osanna, m. 23:3, G sbr; Agnus Dei II, m. 6:3, G min.

A. Christe, m. 1:4, G dotted sbr; Et in terra, m. 44:2 ff, G dotted min; Patrem, m. 63:3 ff, F min, F, E smin; Et Resurrexit, m. 27:3, A sbr; Et in Spiritum, m. 15:1 ff, G min, G, F smin; Osanna, 3/2; Benedictus, m. 32:4 ff, A dotted min, G smin; Agnus Dei II, m. 39:2:2, D, E fusae.

T. Kyrie II, m. 21:3 ff, breve rest; Patrem, m. 40:2 ff, G dotted min; Et in spiritum, m. 58:4 ff, A, A min; m. 60:3:2, D smin; Sanctus, m. 1:1 ff, G sbr, G min; Osanna, 3; m. 18, sbr rest.

B. Crucifixus, m. 20:1 ff, F, G min; m. 27:2 ff, G dotted min; Et in spiritum, m. 64, F, E min, F sbr, G breve; Sanctus, m. 33, E, F min, G sbr; Osanna, 3/2; Benedictus, (this is an error; the meter signature should be 4); m. 56:3, C min.

Attaingnant, Septimus Liber Viginti Missarum

S. Et in terra, m. 17:2, G min; Patrem, m. 47:3:2, G smin; Et resurrexit, m. 9:2, dotted min; Et in Spiritum, m. 15:1 ff, G dotted sbr; Agnus Dei I, m. 14, E blackened breve, D blackened sbr; Agnus Dei II, m. 18:4 ff, D sbr.
A  Et in terra, m. 44:2 ff, G dotted min; m. 46:3, B sbr; Patrem, m. 18, C, D min, E sbr; m. 56:4, E sbr; m. 69:3 ff, B, B min; Et Resurrexit, m. 20:1, D min; m. 27:3, A sbr; m. 47:3 ff, B dotted min, C smin; Et in spiritum, m. 12:4 ff, G sbr; Sanctus, m. 37 ff, G sbr, C Longa; Osanna, m. 17 ff, E dotted sbr, F smin, G sbr; Benedictus, m. 32:4 ff, A dotted min, G smin; Agnus Dei I, m. 25 ff, C, C min; Agnus Dei II, m. 39:2:2, D, E fusae; Agnus Dei III, m. 32 ff, G dotted longa, G breve.

T Kyrie II, m. 7:4 ff, D, C sbr; Qui tollis, m. 20:4 ff, C, E, sbr, D min, E dotted min, D, C fusae, D sbr; Patrem, m. 23:2, D min; m. 40:2 ff, dotted min; Crucifixus, m. 11:4 ff, D sbr; Osanna, m. 18:1, sbr rest; Agnus Dei I, m. 34:4, C min; Agnus Dei III, m. 31:3 ff, C, D sbr.

B Crucifixus, m. 20:1 ff, F, G min; m. 27:2 ff, G dotted min; Et Resurrexit, m. 31:2 ff, C dotted min; Et in spiritum, m. 58:3 ff, C sbr. min. rest; m. 64 ff, F, E min, F sbr, C breve; Sanctus, m. 33, E, F min, G sbr; Benedictus, m. 28, C, A min; m. 34 ff, G breve, min rest, G, F, E min; m. 49:1, A sbr; m. 59:1, A sbr.

Quinta Pars: Agnus Dei III, m. 15:1:2, F smin; m. 24:4 ff, D sbr.

Gardane, Il Libro Primo, 1543

Three duets, Crucifixus, Pleni sunt coeli, and Agnus Dei, from the Missa Quem dicunt homines were published in this collection, with only an incipit for identification. The variants in Gardane's edition correspond with those in the Sistine Chapel MS. Gardane's versions, without text and considerably more embellished, were perhaps intended for instrumental performances.

A Agnus Dei II, m. 39:2:2, D, E fusae.

T Crucifixus, m. 28:2, C dotted min, B, A fusae; Pleni sunt coeli, m. 32:4 ff, D sbr.
B Crucifixus, m. 9, D dotted sbr; m. 20, F, G, A min; m. 27:2, G dotted min.

No. 6 Magnificat Secundi thoni

Rhaw, Postremum vespertum officii opus, 1544

S m. 34:2, A min; m. 81:4, F min; m. 109:1:2, G smin; m. 152:4 ff,Eb min, Bb, A smin; m. 172:4 ff, A min, A, G smin; m. 192:2, C min, C, Bb smin; m. 207:3, G, F min.

A m. 84:4 ff, Eb sbr; m. 141:3 D, D min; m. 216:2, C sbr

T m. 21, F br; m. 22, F br; m. 47:2, F min, F, E smin; m. 122:4 ff, D min, D, C smin; m. 152:4 ff, Eb, A smin; m. 172:4 ff, A dotted min, G smin.

B m. 20:2, Eb min; m. 35:2, Eb min; m. 41:2, Eb min; m. 170:4 ff, D min, D, C smin; m. 172:2, Eb min; m. 207, D, D sbr.

Rotenbacher, Diphona, 1549

Two duets, Fecit potentiam and Sicut locutus, from the Magnificat Secundi Thoni, were published in this collection. The variants in Rotenbacher's edition are, with the exception of one note (soprano, m. 109:2), identical with those in Rhaw's edition published five years earlier.

S m. 81:4 ff, F min, F, G smin; m. 107:2, D min, D, E smin; E smin; m. 108:4 ff, A dotted min, G smin

T m. 152:4 ff, Bb min, Bb, A smin; m. 172:4 ff, A dotted min, G smin

B m. 170:4 ff, D min, D, C smin; m. 172:2, Eb min.

No. 9 Ista est speciosa

Giunta, Motetti nova e chanzoni franciole a quatro sopra doi
S m. 27:2, E sbr; m. 39, D breve.

Giunta labeled the voices S rather than D and C rather than A.

(In Rhaw's edition, the third *signum congruentae* is an error and is not to be considered.)
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Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedictimus.
Gratias agimus tibi
agimus tibi prop-ter man-

bi prop-ter mag-nam

agnam gloriam tu-am.

am tu-am.

Do-mi-ne

Do-mi-ne De-
Do - mi - ne De - us, Rex coe - le - stis, De - 
us coe - le - stis, De - us Pater
us omni - pot - ens.
us omni - pot - ens. Do - mi - ne_-
us omni - pot - ens. Do - mi - ne_
us omni - pot - ens.

Do - mi - ne_ Fi - li
Fi - li
Fi - li
Fi - li
Fi - li
Fi - li
Fi - li
Qui tol - lis pec -
Anostram. Qui

se-des ad de-xte-ram. Pá-tris,

se-des ad de-xte-ram. Pá-tris,

stram.

Qui se-

mi-se-re-re

mi-se-

-des ad de-xte-ram Pá-tris mi-

-des ad de-xte-ram Pá-tris
Quoniam tu solus sanctus,

Quoniam tu solus sanctus,

Quoniam tu solus sanctus,

Quoniam tu solus sanctus,

Tu solus Dominus.
so-lus Do-mi-nus. Tu so-lus Al-
so-lus Do-mi-nus. Tu so-lus Al-
so-lus Do-mi-nus. Tu so-lus Al-

-tis - si-mus, Je-su Chri-
-tis - si-mus, Je-su Chri-
-tis - si-mus, Je-su Chri-

-su Chri-ste, Je-su Chri-
-su Chri-ste, Chri-
-su Chri-ste, Chri-
Patrem omnipotentem, factorem coeli et
terrae, visibili-
et
um

invisibilium.
Et ex Patre

Et ex Patre

Et ex Patre

Et ex Patre
De-o, lumen de lumi-
ne, De-
ne,

De-um

De-um ve-rum de De-

De-um ve-rum De-o ve-

De-o ve-

ve-rum de De-o ve-ro.
Genitum non factum, consequentem contra substantiam.

Pa trium per quem omnia
descendit, descendit, descendit
ludem descendit. descendit
ludem descendit, descendit

Coe-lis, de coe-lis, de coe-

Coe - lis, de ARK _ __
Sis - de Coe -
J - lis, de coe -
K - lis, de coe -
I-carn-
in - car - na - tus est
...
Et resurrexit tertiam die, secundum Scripturam. Et ascendit in caelestium. Sedet ad exteram Patrem.
Et iterum venetus est cum gloriosa judica

---
vi-vos et mortuos: cu-

os- and mortuos:

os-

us re--ni

cu--
jus regni non e-rit fi-

- jus regni non e-rit fi -

jus regni non e-rit fi -

jus regni non e-rit fi -

nis,

n is,

n is,

nis, Et in Spiritu-

nis, Et in Spiritu-tum
Sanctum Sanctissimi Patris

et vivificant

et vivificant

per omnia saecula aeternae Amen
Iesu Christi natus est nobis de Deo
Sempiternum salvator um
Pro nobis autem redemptor mundi
Et Salvator noster Iesu Christus

Fili oque propter nos

Sempiternus Deus

Et Fili oque propter nos

Sempiternus Deus
-mul ad-o-ra-tur,
-mul ad-o-ra-tur,
-mul ad-o-ra-tur, et con-
-mul ad-o-ra-tur, et con-
qui lo-
glo-ri-ti-ca-tur:
-glo-ri-ti-ca-tur:
cu-tus est per Pro-
locu-tus est per Pro-
phes
phes
- tas. Et unam san-
- tas. Et unam san-
- ctam catholicam et
- ctam catholicam et
- ctam catholicam et
- ctam catholicam

a-postolicam Eccle-
a-postolicam
a-postolicam
a-postolicam Ecc-
a-postolicam
Ecclesiasticum

Confiteor

Unum baptisma remissio

Unum baptisma remissio

Unum baptisma remissio

Unum baptisma remissio

Unum baptisma remissio
- nem pec-ca-tor-rum.

Et ex-spe-c-cto re-sur-

- nem pec-ca-tor-rum.

Et ex-spe-c-t-o re-sur-

- nem pec-ca-tor-rum.

Et ex-spe-c-t-o re-sur-

- nem pec-ca-tor-rum.
Et vitam ven-
ueri

Et saeculo

Et saeculo
Sanctus,
Ive

ne di ctus

ne di ctus qui

ve nit

ve nit

qui

ve

qui

ve

nit

qui
Soprano

Alto

Tenor

Bass

Agnus

Dei

Agnus

Dei

Agnus

Dei

Agnus

Dei

Agnus
Miserere mei, Deus.
Soprano

Alto

Agnus Dei

tol-lis pec-ca

qui tol-lis pec-ca

munda

mi-se-re-re

munda

mi-se-re-re
Soprano I
A - - gnus De - i,

Soprano II
A - - gnus De - i,

Alto I
A - - gnus De - i,

Alto II
A - - gnus De - i,

Tenor
A - - gnus De - i,

Bass
A - - gnus De - i,
do - na no - bis, pa - cem,
do - na no - bis pa - cem,
MISSA QUÉM DICUNT HOMINES

Soprano

Alto

Tenor

Bass

Ky - rie e - le - i - son,
Et in terra pax homini-nibus

bonae voluntatis

bonae voluntatis.
-da-mus-te. Bene-di-cimus
Lau-da-mus-te. Bene-di-
-lun-ta-tis. Lau-da-mus-te. Bene-
da-mus-te. 15 Bene-di-
te. Ad-o-ra-mus-te.

Glori-fi-ca-mus-te
Glori-fi-ca-mus-te, glo-
Glori-fi-ca-mus-te, glo-
De - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.

De - us Pa - ter o - mni - po -

Orig.: JJJJJ; emendation after Giunta and Attainant.
Filium Paecatissimae

Soprano

Tris.

Alto Qui tol-lis pec-ca-ta

Tris.

Tenor Qui tol-lis pec-

Tris.

Bass

muni-di, misere-re no-

Ca-ta mun-di, misere-re no-
misericordia et misericordiæ
sanctus.

solum sanctus. Tu

solum Dominus. Tu

solum Altissimus, Jesus

solum Altissimus, Jesus

Jesus Christus

Jesus Christus

Christus
Cum Sancto Spiritu

Sancto Spiri-tu in glori-a Dei Pa-ra,
Cum Sancto Spiri-tu in glori-a Dei Pa-ra,
Cum Sancto Spiri-tu in glori-a Dei Pa-ra,
Cum Sancto Spiri-tu in glori-a Dei Pa-ra,
Patris. Amen.

Dei Patris. Amen.

Patris. Amen.
Soprano

Alto

Tenor

Bass

Patrem omnipotentem, factorem

Coeli et terram

Patrem omnipotentem factorem coeli et

Rae, visibili

Rae visibilium o
Et in "

visibi-

li-

um.

Et in unum

Dominum Je-

nis.
unicum Dominum Jesum

Christum, Filium Dei

unigeni

ilium Dei
Patre na-tum an-te om-ni-natum an-te om-ni-natum an-te om-ni
natum an-te om-ni
atum an-te om-ni-a
atum an-te om-ni-a
atum an-te om-ni-a
atum an-te om-ni-a
a sae-cu-la. De-um de De-
saecu-la. De-um de
saecu-la. De-um de
Deum de Deum de
Deum de Deum de
Deo, lumen de Deum de Deum de
Deo, lumen de lumine, Deum verum de Deo, lumen de lumine, Deum verum de
Deo vero. de Deo vero.
Deo vero. Genitum non

5) Orig: JJJJ; emendation after Giunta and Attaingnant
Genitum non factum, non factum, non

con substantia tempertutem, con substantia tempertutem,
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I'L 
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per-
N

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~~a-
a siT
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N&W
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-es,
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lies,
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0+0 L4I-I
sum

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-rril -Q
QU
ro-p+er
QLlI
ro Gpt
Pro-pfer
QLA
pro-per

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i1os o -Tn
pro
-
p erf mo-s
ran
sa
pro-
error-sronIsQ-lu-tern

Qui
pro-pter
nos
homi-
sunt.
Qui
pro-pter
nos
homi-

fa-cta sunt. Qui
pro-pter
nos
homi-
nes,
et
pro-pter
no-stram sa-

nes,
et
pro-pter
no-stram
sa-lu-tem
In carna tus est
de Spiritu San

de Spiritu San

de Spiritu San

Et homo

Et homo

Et homo

Et homo

factus est,

factus est,

factus est,

factus est.
Cunctus est.
Cunctus est.
est.

Tenor

Cunctus est.

Bass

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Cunctus est.

Cunctus est.
la to, sub Ponti-

sub Ponti-o Pi-

la to pas-sus

-to pas-sus, et sepul-tus

et sepul-tus est, pas-sus, et sepul-

cus et sepul-

-tus est, pas-sus, et sepul-

se-pul-tus est.

6) Orig. Comm; emendation after Giunta and Attaingnant.
7) Orig. Comm; emendation after Sistine Chapel Codex 55.
Soprano

Et re - sur-re - xit ter-

Alto

Et re - sur-

Bass

et - ti-a di -

re - xit ter - ti-a di -

e, se -

e, se -
cun -

cun - dum Scri - ptu -
dum Scri - - ptu -

8) Orig. J; emendation after Giunta.
Et ascendit in caelum: sedet ad dextram Patris.
est cum gloria ju- di-ca-re

ju-di-ca-re vi-vos

et mor-tu-os:

cu-jus re-gni non e-rit fi-

vi-vos et mor-tu-os,

cu-jus re-gni non e-rit

nis, non e-rit fi-nis, cu-jus

9) Orig.: I III; emendation after Attaingment.
et mortuos:

re-gni non e-rit fi-nis, non e-rit fi-nis.
Soprano

Et in Spiritum Sanctum, Dominum, et

Alto

Et in Spiritum Sanctum, Dominum, et

Tenor

Et in Spiritum Sanctum, Dominum, et

Bass

Et in Spiritum Sanctum, Dominum, et
tur, et con-glo-ri-fi-

- o-ra

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

- tur,

et con-glo-ri-fi-ca-

et con-glo-ri-fi-ca-

et con-glo-ri-fi-ca-

et con-glo-ri-fi-ca-

et con-glo-ri-fi-ca-

tur: qui locu-tus est per-

tur: qui locu-tus est per Pro-

tur: qui locu-tus est per-

tur: qui locu-tus est per-
remissionem pec-ør

et ex spe cto re sur-re cti-

re sur-re cti-o

to rum.

to rum.

to rum.

et ex spe

spe

spe

et cto re sur-re cti-

o-nem mor-

tu-

re sur-re cti-

cto re sur-re cti-o
Tenent mortuorum.

Et vitam mortuorum. Et vitam

Et vitam venturi saeculorum, et vitam venturi saeculorum. Amen.
Gsrnmen. _

_ eyeilificio Sistme _

r-

men.

11) Orig.: mies. ; emendation after Sistine

Chapel Codex 55, Guarda

and Altingenart.
(I) Original: [music notation]

12) Orig. [music notation]: emendation after Sistine Chapel Codex 55 Giunta and Attainant.
Pleni sunt coeli et terra, ple-
Soprano

Alto

Bass

Be - ne - di -
s
I
-A
./
pJ
J-
be-ne-d
lie-
F
1
v di
C+Las
lo
K-di
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-ctus, be
be-ne-di
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nit, qui ve-
nit in no-
mine Do-
quavit, qui ve-

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13) Orig.: ; emendation after Altamann.

14) Orig.: ; emendation after Sistine Chapel Codex 55, Giunta and

Attainment.
I, Agnus Dei, qui tollit peccata mundi, qui tollit peccata mundi, Agnus Dei i, qui tollis peccata mundi, qui tollis peccata mundi,
J.玷污者

muni - di:

muni - di:

qui tol - lis pec - ca - ta

misere - re

di: mi - se - re - re

re - re no - bis, mi -

muni - di mi - se - re - re
Soprano

Alto

De

agnus

qui tol·lis

agnus

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qui

i,

qui tol·lis pec·ca
tol - lis pec - ca - ta,
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15) Orig: ; emendation after Sistine Chapel Codex 55.
tol - lis pec - ca - ta mun -

di, mun -

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

di,

qui tol - lis pec - ca -
di:
quii tol -

qui tol - lis pec -
Cristi e-leison, Cristi e-leison, Cristi e-leison, Cristi e-leison,
Et in terra pax hominibus.

Nae voluntatis,

Bonaae voluntatis,
Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad

Beneficium diemus te. Ad
solum
Al - tis - si -

solum
Al - tis - si -

solum
Al - tis - si -

mus, Jesu

mus, Jesu

mus, Jesu

mes, Jesu

ste.

ste.

ste.

Cum Sancto

Cum Sancto
um et invisum
um et invisum

bibilium
bibilium

et
et

in unum
in unum

in unum
in unum
Es-sun, shun, R'ni - 3e FI 30 - SUM Chri-
num Je - sum Chri -
num Je - sum Chri -
num Je - sum Chri -
stum, Filium De-
stum, Filium De-
stum, Filium De-
stum, 35 Filium De-
ini-ge - ni-tum.
ini-ge - ni-tum.
Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus

Et ex Patre natus
Genitum non factum, con-
substantialem Patris: per quem omnia facta sunt: Qui pro
Qui propter nos homines,
Ho - mo fa - ctus est.

Ho - mo fa - ctus est.

Ho - mo fa - ctus est.

Ho - mo fa - ctus est.

Cruci - fi - xus e - ti - am pro - no - bis:  sub Pon - ti - o
Pae de - xl -

I.

Pae

ris.

ven -

or (73

fe

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"Mm I
-rus est
- rus est
cum gloria - ria - judica -
cum gloria - ria - ju -
-re vi - vos et - mors -
-di-ca - 3 (o'o) - re vi -
cujus re - gni
cujus re -
-tu - os:
vos et mor - tu - os:
Et in Spiritu Sancto.
et

et

Dominum, et

Dominum, et

vi-vi-

vi-vi-

vi-si-can-tem:

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-

vi-si-can-
-ra-tur, et con-glo-ri-fi-
Et unam sanctam

castam

Et

ctam

catholicam

castam

catholicam

castam

catholicam

et

catholicam

catholicam

catholicam
Confiteor

Confiteor

in remissionem

in remissionem

baptisma

baptisma

- o - nem

- missio o nem

in remissionem

in re-
Et expecto resurrectionem.
Et expecto resurrectionem mortuorum.
Domini

Deus

so

Sabbath,

us Sabbath,

Do minus

Do minus
な、

- san -

- na, 0 -

- na, 0 -

- na,
I

\textit{bene\-d\-ictus}

\textit{bene\-d\-ictus}
misereure re non bis,
Ca - sa - us

do - di,
Jecem, done bis pacem, done

cem, domina nobis pacem, done
cem, domina nobis pacem, done
cem, domina nobis pacem, done

cem, done dominobis pacem, done

cem, done dominobis pacem, done
is-Q
na-no-bis-pa-
cem, do-na-no-bis-pa-
cem, do-na-no-bis-pa-cem

do-na-no-bis-pa-cem.
CREDO

Soprano

Alto I

Alto II

Tenor

Bass I

Bass II

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potentem,

potentem,
potentem, potentem, factorem coelii et

fa\-cto\-rem coelii

factorem coelii et
ter-

visi-
terra, lieterra, visi-
etterrare, visi-

terrare,
rae, visibillum

bi lium omnium,

visibillum

bi lium omnium

bi lium omnium

omnium,
omnium
et
omnium
et
invisi
bilibili
omnium,
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um, et invisibilibium, invisibilibium.
Et in unum Dominum Jesus Christum
Dei unige

Filium Dei

Filium Dei

Filium Dei

Filium Dei

Filium Dei

Filium Dei

Filium Dei

Filium Dei

Filium Dei

Filium Dei

Filium Dei
Lumine, Deum verum
de
Lumine, Deum verum

de
Ne nimium non factum,

Deo vero.

Deo vero. Ne nimium non
ni-tum non factum, sub-stan-ti-a-lem
con - sub-stan-ti-a-
fa - ctum con - sub-stan-
con 65 sub-stan-
per
Pa - tri: per quem

- a - lem Pa - tri: Pa

-a - lem Pa
quem omnia facta

omnia facta

tri: facta

tri: Qui

Qui propter nos homo-

 Qui pro-

propter ho,
et nes, nos homines, et
propter nos homines, et
nos homines et
propter nostram salutem
propter nostram salutem
propter nostram salutem
propter nostram salutem
propter nostram salutem
scendit de coelis. Et

homo factus est. Et

lis, de coelis. Et

de coelis. Et

scendit de coelis. Et

lis, de coelis. Et

in carnatus est

in carnatus est

in carnatus est

in carnatus est

in carnatus est

in carnatus est
factus est.

factus est.

factus est.

factus est.

factus est.

Cru - ci - fi - xus e -

Cru - ci - fi - xus e -

Cru - ci - fi - xus
TIAM PRO NON

CI FICXUS

e ti am pro no

bis:

bis:

bis:

bis:

sub PON-TI-
Pas - sus, et se -
Pas - sus, et se -
To pas - sus, et se -
To pas - sus, et se -
To pas - sus, et se -
To pas - sus, et se -
Pul - tus est.
Pul - tus est.
Pul - tus est.
Pul - tus est.
Pul - tus est.
Pul - tus est.
Pul - tus est.
Pul - tus est.
Et resurrexit tertia die, secundum Scripturam.
Et ascending Scripturam ascendit
dum Scripturam et ascendit

dum

in coelum:

in coelum:
lum:
se-det ad
dex-te-ram

lum:
se-det ad
dex-te-ram

se-det ad
dex-te-ram

dex-te-ram Pa-tris. Et i-te-rum ventu-rus

Pa-tris. Et i-te-rum ven-

Pa-tris. Et i-te-rum ven-

Pa-tris. Et i-te-rum ven-
est cum glori-a
- tu - - - rus est cum
- rum ven - tu - rus est cum
glor-ri-a  ju - di - ca -
glor-ri-a  ju - di -
cum glor - ri-a  ju - di -
a  ju - di - ca -

vi-vos et mor-
re
ca-re vi-vos et mor-
ca-re vi-vos
re vi-vos et mor-
ju-di-ca-re
-tu-
-tu-
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-tu-
et mor-tu-
et mor-
et mor-
et mor-
et mor-
cu-
-cu-
-cu-
-cu-
cujus regni-
cujus regni-
cujus regni-
cujus regni-
cujus regni-
Cujus regni non erit

Notes on the image:
- The Latin text is sung in a polyphonic style, typical of Renaissance music.
- The music is for two voices, with a basso continuo in the background.
- The text is likely a religious or liturgical piece, given the use of Latin and the musical notation.
Sanctum, Dominum,

Sanctum Sanctum, Dominum,

Sanctum Sanctum, Dominum,

Sanctum Sanctum, Dominum,

Sanctum Sanctum, Dominum,

Sanctum Sanctum, Dominum,

Sanctum Sanctum, Dominum,
Canem: qui ex Patrem. 

Canem: qui ex Patrem filioque

qui ex Patrem filioque

qui ex Patrem filioque
-cup-tus est
-cu-tus est
-cu-tus est per Prop-
-cu-tus est per Prop-
-cu-tus est per Prop-
-cu-tus est per Prop-
Et u-
Et u-
Et u-
tas. Et u-
tas. Et u-
tas. Et u-
-phe-tas. Et u-
-phe-tas. Et u-
nunc sanctam cathol
nunc sanctam cathol
nunc sanctam cathol
nunc sanctam cathol
nunc sanctam cathol
dlcam et apost
ndcam et apost
dlcam et apost
dlcam et apost
dlcam et apost
dlcam et apost
nunc sanctam 

exspecto

exspecto

exspecto

exspecto

exspecto

exspecto

exspecto

exspecto

mor
tuo

mori
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mor
tuo

mor
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mori
tuo

mori
tuo
Et vitam venturi cultuli. Amen.
Pleni sunt coeli (SANCTUS)

Soprano:
Ple-

Tenor:
Ple-

Bass:
Ple-

(coeli, pleni)

(coeli, pleni)

(coeli, pleni)

(coeli, pleni)

(coeli, pleni)

(coeli, pleni)
Sine cordibus et porta coelestium; et terrestrium;

Sine cordibus et porta coelestium; et terrestrium;

Sine cordibus et porta coelestium; et terrestrium;
Gloria tibi plena et Deus Patris
et Spiritus Sanctus.
Gloria tibi
et extendens curas tuas
et extendens curas tuas.
Gloria tibi plena et Deus Patris
et Deus Patris
et Deus Patris
et extendens curas tua et extendens curas tua et extendens curas tua et extendens curas tua et extendens curas tua.
MAGNIFICAT SECUNDI THONI

Soprano

Alto

Tenor

Bass

Et ex turbate

Et ex susultate

Et ex turbat
1) Orig.: En. emendation after Rhaw.
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3) Orig.: ER; emendation after Rhaw.
et sanctum nomen, men et sanctum nomen, sanctum nomen et sanctum nomen Sanctum nomen,
Si sit in a-nes, di-misit

Si sit in a-nes, di-misit

Si sit in a-nes, di-misit in a-nes.

Si sit in a-nes, di-misit in a-nes.
I nostros, Abraham et seminie
I-er seminie in saecula la,
et seminie in saecula,
et seminie in saecula.

4) Orig.: E⁴; emendation after Rhaw and Rotenbacher.
5) Orig.: D⁴ D⁴; emendation after Rhaw and Rotenbacher.
si - cut e - rat in

- rat, e - rat in prin-
in prin - ci - pi - o

-prin - ci - pi - o et nunc et sem -
-ci - pi - o

-ci - pi - o et nunc, et sem -
-ci - pi - o et nunc, et sem -
et nunc et semper

per

et nunc

et nunc

et

sem
sae - c - cu - la, et

et in sae - c - cu - la, et

6) Orig. 101; emendation after Rham.
in saecula,
et saecula,
in saecula,
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Et exultavit spiritus meus.
spiritus me...
Deo salutari

Deo salutari

Deo salutari
Folf

\[\begin{align*}
\text{gnan,} & \quad \text{hi} \\
\text{gnan,} & \quad \text{hi} \\
\text{magn} & \quad \text{fre-cit} \\
\text{hi} & \quad \text{magn} \\
\text{qui} & \quad \text{fre-cit} \\
\text{qui po} & \quad \text{mi-hi} \\
\text{qui po} & \quad \text{magn} \\
\text{tens,} & \quad \text{qui po} \\
\end{align*}\]
igna qui potens,

qui potens, qui potens

est, et sanctum nomen est,
est, et sanctum nomen est,
cunctum eius, et sanctum men e- ius.
In his, implevit bo-

nus, bo-

nus

nus, bo-

nus

nus, implevit bo-

nis, bo-

nis

et di-

vites di-

vis

vis et di-

vites
sit, dimisit in a

-nes, di - mi - sit in a -

-nes, dimi - sit in a -

-nes, dimi - sit in a -

-nes, dimi - sit in a -

-nes, dimi - sit in a -

-nes, dimi - sit in a -

-nes, dimi - sit in a -

-nes, dimi - sit in a -
Si - cut lo - cu -

cus, si - cut

cus, si - cut lo - cu -

cus, si - cut lo - cu -
lo - cu - tus est
est ad Pa -
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et semini ius in saecula, et semini ius in saecula.
sae-cu-lo-rum, et in sae-cu-la sae-cu-
sae-cu-la sae-cu-lo-rum,
in sae-cu-lo-rum, et in sae-
sae-cu-la sae-cu-lo-rum,
et in sae-cu-
in sae-cu-la sae-cu-lo-rum
et in sae-cu-la sae-cu-lo-rum.
sae-cu-lo-rum. A
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I[nest], q[iui] t[ens] e[st], e[et] s[anctum nomen, s]anctum e[st, et] s[anctum nomen e]ius,
sanctum non men
sanctum non men
sanctum non men
sanctum non men
mens et ius
mens et ius
mens et ius
mens et ius

Soprano

Alto

Fe-cit po-

Fe-cit po-
sibi superbos, mente cor-dis
sibi superbos, mente cor-
disi sibi, mente cor-dis  su-
disi sibi, mente cor-dis  su-
disi sibi, mente cor-dis  su-

E su-riones,
E su-riones,
Si - cut lo - cu -
Si - cut lo - cu -
- - -
mi - sit in -
- - -
- - -
a - nes.
a - nes.
a - nes.
Si cut...
Ono - tres, Pater - tres

Ono - tres, Pa - tres

no -

no -

tres no -

stros, ad Pa -

stros, A -

tres no -

stros, A -

bra-ham et se - mi -

bra-ham et se - mi -

bra-ham et se - mi -

bra-ham et se - mi -

bra-ham et se - mi -

bra-ham et se - mi -

br -
ISTA EST SPECIOSA

Soprano

Alto I

Alto II

Tenor

Bass

ist

I

sta

I

sta

ist

I

sta

est speci o

I

sta

est speci
Ih - o - sa

I - sta est spe - ci - o - sa

I - sta est spe - ci - o - sa

I - sta est spe - ci - o - sa
inter filias, filias, osa

inter filias

Je - ru - sa - filias
Vide...
ple-nam car-ri-ta-te
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et dilectio
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-ne.
GLORIA, LAUS ET HONOR
Nor, hon or

-or ti bi sit hon-

et hon or,

or ti bi

honor or

sit, et honor

-hon or

or ti bi

-hon or

sit, et hon or

or ti bi

sit,

sit,

Rex Chri ste

-bi sit,

Rex
el es tu
es tu

Rex, Rex, Da

Rex, Da

vivdis, Da vivdis

vivdis et

et inclyta

inclyta
ad - sus - mus,

hym -

nisi, ad - su -

hym - 40

nisi,

ad - su -

nisi,

nisi, ad - su -

nisi,
ecce, ad sus, so mus

ecce, ti, bi, ecce, ti

ecce, bi, mus, ecce

ecce, ti
SALVE REGINA

Soprano:

Alto:

Tenor I:

Tenor II:

Bass:

SALVE REGINA, misericordiae:

A dieu mes amours

SALVE REGINA, misericordiae:
vitae, dulce cor-diae: vitae, dulce do,

et spes nostra, salve.

et spes nostra, salve.

ce - do, et spes no - ta, dulce - do, et spes no - stra
illos tu-os mis-eri cor-des o-
illos tu-os mi-se-ri cor-des
illos tu-os
illos tu-os mi-se-ri cor-des o-
cu-los
do-cu-los ad nos con-ver-
cu-los ad nos con-ver-
cu-los mi-se-ri cor-
Et Jesus, benedicatum fructum ventris.
bis,
no-bis, no-
no-bis post hac

post hac ex-si-li-um os
ex-si-li-um os-
-
-
hac ex-si-li-um ex-ten-
O dul-cis Vir-go,
O dul-cis Vir-go Ma-ri-a,
O dul-cis Vir-go,
O dul-cis Vir-go Ma-ri-a.
DESOLATOR CONSOLATORUM

Soprano

De so-la-

Alto

De so-la-

Tenor

Bass

De so-la-

rum con-so-

rum con-so-

rum con-so-la-
Miserere mei, Deus, in misericordia tua, et non in dureitate animae meae. Per suos sanctos angelos tuae misericordiae miserebus me et salva me a peccatis meis. Amen.
ran-ti-um, sa-lus o-mni-um
ran-ti-um, sa-lus o-mni-um
ran-ti-um, sa-lus o-mni-um
ran-ti-um, sa-lus o-mni-um
intes-pe ran-ti-um
intes-pe ran-ti-um
intes-pe ran-ti-um
intes-pe ran-ti-um
Be-a-te Clau-di be-ni-
Be-a-te Clau-di be-


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I - di - ges - so
sor con
455
hs

150 - I -
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De
-

fes - sor De - i

con fes-sor De - i

fes - sor De -

im plo ra a - pud

im plo ra a - pud

- i
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PER LIGNUM

Soprano

Alto I

Per

Alto II

Tenor

Bass

5

- li -

gnum -

cru -

- gnum -

cru -
cis, cru-
per sanctam
sanctam
sanctam

liber
liber
liber

liber
liber
liber
Libera
ti su-
mus,
nos Filius, Filius

nos Filius, Filius

duxit nos

- xit nos

- xit nos

nos Filius, Filius,

Dei

- lius Dei

- lius, Filius,
FA 

GLA 

LA 

FA 

DE 

FA 

LI 

US 

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LI 

US 

DE
redemptor meus et mea salutatio, qui salvavit me

redemptor meus et mea salutatio, qui salvavit me
De - mit nos, re - de - mit
re - de - mit nos, re - de - mit
De - mit nos, re - de - mit
SEMPER ERIS

Soprano

Sem - per e -

Alto

Sem - per e -

Ris pa - per si - per e - ris pa - per si pa - per es ae - pa - per es ae - mi - li -

mi - li - ane, ane Dan - tur o - Dan - tur

Is pes nul - lis nunc ni - o - pes nul - lis

si di - ti - bus, ex -
nunc nisi di-
ilium virtus pa-
vitiibus, diviti-
tur, part tur-
bus ex illi-
tur ex illi-
num virtus, virtus
lium virtus pa-
partitur supra-
tur,
spere in bemur, in bemur, in be-
ra re,
supera re in be mur,

supera re

in be mur, et

be mur

in to to va tes spe

in to to va tes spe

pa fei tur or

pa fei tur or be
DA PACEM DOMINE

CANON: Ad Minima Fuga in Dyathessaron
qui pugnet pro nobis

Deus noster,

Deus noster,

noster.
FORS SEULEMENT
meur-
se meur-
que meur-
mon las
mon las
meur-
mon las
Cœur, las coeur, mon las coeur,
mon las coeur,
mon las coeur,
las coeur, mon las coeur,
las coeur, mon las coeur,
coeur, car nul es poir
coeur, nul poir
coeur, nul es
mon las coeur, nul es
mon mal heur, car mon mal heur, car mon mal heur, car mon mal heur, car mon mal heur,
Qu'il n'est que par vos,

Qu'il n'est que par vos,

Qu'il n'est que par vos,

Qu'il n'est que par vos,

Qu'il n'est que par vos,

Qu'il n'est que par vos,
Qu'il n'est que par vos,
Qu'il n'est que par vos,
Qu'il n'est que par vos,
Qu'il n'est que par vos,
Qu'il n'est que par vos,
Qu'il n'est que par vos,
Qu'il n'est que par vos,
Jehannes Vok - Seu te, que suis, ne seu te.

Seu te, pour ce que.

Seu te, pour ce que.

Seu te, pour ce que.

Seu te, pour ce que.
que suis, pour ce,

que suis de vous

suis, pour ce

pour ce que suis,

pour ce que suis

pour ce que suis,
perdre bien,
suis per - dre bien,
per - dre bien, per -
per - dre, per - dre bien
per - dre bien
per - dre bien
GAUDE BARBARA
bis e - go di - co gra - ti - a, ga - de a, ga - de a, ga - de gau - de de b - e - go di - co gra - ti - a, ga - de a, ga - de a, ga - de gau - de gau - de
Tutti: gaude tu ti

41: gaude tu ti - bi, gaude tu

85: ti - bi si - ta - vit ip - sa

90: vi - ta
Ite, missa est.

Família tuam

Etiam familiam

Dant etiam

Ad gloriam Jesus sus ad gloriam

Ad gloriam
Pro nobis ex-pia-tum

ex-pia-tum

Pro nobis ex-pia-tum

Pro 185 ex-pia-tum

ex-ora, ex-pia-

ex-ora, ex-pia-

ex-ora, ex-pia-

ex-ora, ex-pia-

ex-ora, ex-pia-

ex-ora, ex-pia-

ex-ora, ex-pia-

ex-ora, ex-pia-

ex-ora,
QUEM DICUNT HOMINES

Soprano

Alto

Tenor

Bass

Queu dicunt homines esse

Queu dicunt homines esse

Queu dicunt homines esse

Quem dicunt homines esse

Quem dicunt homines esse

Quem dicunt homines esse
-xit ei, Be-atus es

-atus es si-

mon

di-xit ei, Be-

si-

mon Pe-

trus: qui a ca-

trus: qui a ca-

trus:

-eret san-

quis, san-

et san-

car et san-

quis

qui-a
Iesus non re-ve-lavit ti-bi, fed Pa-ter me-us qui in coe-

40 caro et san-guis non re-ve-

45 la-vit ti-bi,
fed Pater me-us qui in coe-
lis est, in coe-
Pater me-us qui in coe-
co-

do

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-

Et e-go di-
s. N"" I-a qu'-K
Pe esL-erI-
es--s
Pe
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Pe
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qui-a tu es Pe
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qui-a tu es Pe-trus: et
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Petræm aedificabo

hanc Petræm

eclesiæ meam

aeæficiæ

bo eclesiæ meam.
tu es filius Deus
es filius

aite

aite tu es filius

- I et simon

Dei et simon, simon,

us

-aite

pro te

pro te et ait il-li Je-

-mon pro te

et ait il-li Jesus,
et ait il - li Je-sus, Je-sus Pa - ter

et ait il - li Je-sus, Je-sus Pa - ter

di-xit me-us Pa- ter
di-xit me-us Pa - ter di-

di-xit me-us
Pater non de-si,
Pater non de-si,
Pater non de-si,
Pater non de-si,
Pater non de-si,

Pater non de-si, et filio tuo de-si, et filio tuo de-si, et filio tuo de-si, et filio tuo de-si.
lo - qua -ndo, lo -qua -ndo,
lo - qua -ndo, lo -qua -ndo,
lo -qua -ndo, con maestro,
lo -qua -ndo, con maestro,
lo -qua -ndo, con maestro,
SI DEDERO
ADIEU MES AMOURS

A Dieu, mes amours, a Dieu vous commandez, A Dieu, mes amours jusqu'au printemps. Je suis en soucy de quoy je vis-vray; La raison pour quoy, je vous la diray: Je nay point d'argent, viray je de vent? Se l'argent du roy ne vient plus sou-

vent, A Dieu, mes amours, a Dieu vous commandez.
DA PACEM DOMINE

Da pacem

Da pacem

Da pacem Domine

Da pacem Domine

Do mine in

Do mine in

Do mine in

Do mine in

Domine in diesbus nostri

Domine in diesbus nostri

Domine in diesbus nostri

Domine in diesbus nostri
qui - a _ non _ est
qui - a _ non _ est
qui - a _ non _ est
qui - a _ non _ est
ali - us qui pu -
ali - us qui pu -
ali - us qui pu -
ali - us qui pu -
pu - gnet, pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
pu - gnet pro _ no -
-bis nisi tu De-us nos-

- bis

ni-
si tu

De-us

ni-
si tu

De-

ni-
si tu

De-us

ni-
si tu De-us

De-us

De-

no-
ster

De-

no-
ster

De-

no-
ster

De-

no-
ster

De-

no-
ster

De-