

THE SI DEDERO MASS OF JACOB OBRECHT AND THAT OF ALEXANDER
COPPINUS: A COMPARATIVE STUDY (in 2 Volumes)

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The present thesis concerns itself with a detailed examination of two of the earliest masses of the Renaissance to be based on a sacred, and not secular, model. The course of investigation followed is that of an analysis first of the model--the Song-motet Si dedero by Alexander Agricola--and then of each of the two Masses--the Missa Si dedero of Jacob Obrecht and that of Alexander Coppinus. These works are analyzed on three levels; namely, thematic-linear, thematic-textural and harmonic. Comparative relationships existing between each derived work and the model have been stressed and observations regarding relationships between the two Masses have been made. There has been no attempt to compare the Obrecht and Coppinus works with respect to their individual or their national style characteristics, the prime concern being with those relationships bearing most directly upon the problem of parodistic borrowing.

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AND THAT OF ALEXANDER COPPINUS:
A COMPARATIVE STUDY

VOLUME I

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Chapter I

INTRODUCTION

PURPOSE

The parody mass has been defined as a type of sacred polyphonic composition based on the principle of variation, wherein "not only one voice of the model, but a full complex of its parts plus its patterns of entrances and intervallic relationships serves as point of departure."¹ The purpose of the present thesis is to examine an early phase in the development of parody technique, notably in two works based on sacred models that are among the earliest instances of this type.

In the fifteenth century, parody technique occurs sporadically and in incipient form in the mass literature. Its historical importance resides in the fact that in the sixteenth century it gains supremacy over the cantus firmus and paraphrase techniques of the earlier tenor mass. A survey of the output of the masters of the period confirms this statement. Thus, of Palestrina's 105 Masses, fifty-two employ the parody technique; of the remainder, thirty-four are paraphrase, eight tenor, five canonic and six free-composed Masses.² Similarly, approximately three-quarters of the Masses

of Lassus employ parody technique.³ Even more striking is the prevalence of this technique in the Masses of Clemens non Papa, fourteen out of fifteen of which are parody masses.⁴

A significant development in the history of the Renaissance parody mass is the shift from secular to sacred models at about the turn of the sixteenth century. Thus, at the very time when the parody mass as such was entering a period of growth and ascendancy over other types of mass composition, composers of parody masses were beginning to exhibit a preference for sacred over secular models. Walter Rubsamen deals with the early phase of this development, and provides ample evidence of such a shift.⁵ During the latter half of the sixteenth century, composers continue to display a marked preference for this type. Thus, of the parody Masses of Palestrina, all are based on sacred models.⁶ Victoria's preference for the genre is almost equally exclusive.⁷

Despite the prevalence of parody technique in sixteenth century mass composition, there exists no comprehensive account of this subject.⁸ Even exploratory studies in the field are as yet limited in number. Investigation of the parody mass based on sacred models has been even more restricted. Apart from Rubsamen's abstract and a recent article by Lockwood,⁹

references to parody masses on sacred models appear in studies not centrally related to this topic.

The present thesis--a detailed study of two specimens of the type--draws its justification, in part, from the foregoing considerations. A further source of interest resides in the fact that the two works in question are among the earliest in this repertory. The problem becomes, therefore, one of studying the parody mass in a stage of its development wherein novel practices are obscured by traditional elements of structure and design in which they are still rooted and with which they are closely intermingled. This thesis addresses itself to the task of dissecting the web of novel and vestigial elements in the two works under consideration.

The two Masses to be examined are the Missa Si dedero by the Flemish master, Jacob Obrecht (1450-1505), and a similarly named Mass by an obscure Florentine musician, Alexander Coppinus (1460-1527). The fact that both Masses are based on the same model--a not uncommon occurrence in the repertory of the parody mass--both invites and facilitates comparison of the two works. The model in question is the Song-motet Si dedero of Alexander Agricola (1446-1506), a work of sufficient prominence to have been published in Petrucci's Odhecaton of 1501.¹⁰

According to Rubsamen, who identifies the Agricola work as probably the first sacred composition to have served as model for parodistic elaboration in a polyphonic mass, the Missa Si dedero of Obrecht and that of another Flemish musician, Antonius Divitis (c. 1475-?), are the earliest works based on that model.¹¹ Although its date of composition is not known, the terminus post quem of the Obrecht Mass is 1505, the year of the composer's death. As for the Divitis Mass, Rubsamen believes that it may have been written in 1505-06, when Agricola and Divitis were both associated with the Burgundian chapel.¹² There is a possibility, however, that the Coppinus Si dedero, which is not mentioned by Rubsamen, might be an earlier work than that of Divitis since, according to D'Accone, it "may represent one of the direct results of Coppini's [sic] studies with that master [Agricola] during the early 1490's."¹³ For this reason, no less than for practical considerations,¹⁴ the Coppinus Mass has been coupled with that of Obrecht in the present thesis, which--because it deals with parodistic, or variational, forms, and because it is a comparative study--necessarily includes an analysis of the model.

The paucity and incidental nature of the literature relating to the parody mass on sacred models has been noted.

The body of the analytical commentary on the two Masses under consideration reflects this circumstance. Obrecht's compositional style as such has, of course, been the object of intensive investigation by such historians as Gombosi, Meier, Salop, and Sparks, among others. Of these, only Salop and Sparks, however, devote more than passing attention to the composer's Missa Si dederò.¹⁵ Discussion of the Coppinus Mass is confined to a single brief, if pertinent, analysis by D'Accone.¹⁶ The Agricola Song-motet has been more liberally dealt with in the analytical literature. It is discussed in studies by Gombosi,¹⁷ Hewitt,¹⁸ Lerner,¹⁹ and Picker.²⁰ In no instance, however, do the Si dederò compositions of Agricola, Obrecht and Coppinus, either individually or collectively, assume a central position as a topic of investigation.

For the various reasons enumerated above--namely, the historical importance of the parody mass on sacred models, the chronological primacy of the present group of works within that genre, and the incidental nature of existing commentary--an analytical study devoted exclusively to this group of compositions seems warranted. The present thesis devotes itself to this task.²¹

THE PROBLEM OF CLASSIFICATION

Although the line of demarcation between the classic fifteenth century cantus firmus mass, on the one hand, and the mature sixteenth century parody mass, on the other, is unequivocal, transitional masses of the period under consideration present a serious problem of classification. A survey of authoritative opinion regarding the classification of the Obrecht Missa Si dederò, for example, will illustrate this point.

As previously noted, Rubsamen considers this work to be a parody mass--or, to use his preferred term for works of this type, an "elaboration" mass. Lockwood, on the contrary, disclaims the presence of any parodistic elements, holding it to be of essentially "linear construction," in the tradition of the older cantus firmus works.²² Sparks adopts an intermediate position in regard both to this Mass and to other similar works of the period. He speaks of a hybrid type of "c.f.-parody structure," to which such works are, in his view, to be assigned.²³

Sparks offers the following working definition of cantus firmus techniques: "[The use of] any pre-existent melody...as

the basis of a new composition."²⁴ Parody, for the same author, involves the borrowing of "more than one voice of a pre-existent polyphonic work."²⁵ These definitions, based on the criterion of the number of voices borrowed, serve admirably to differentiate typical works in each category. Judged on this basis, and without consideration of other factors, Obrecht's Mass would have to be classified as a parody mass, since even the most cursory examination of it in comparison with the Agricola Song-motet reveals the presence of multiple--that is, simultaneous--quotations.

A more selective basis of judgment is that which evaluates the function of the borrowed material in relation to the structural plan of the work into which it is incorporated. In this perspective, a borrowed line which is used to provide the scaffolding of a mass movement, or movements, signifies the presence of cantus firmus technique. On the other hand, a formal design arising out of the disposition of successive extracts--whether exact, varied, or developed--from the full texture of the model, constitutes parody technique. According to these criteria, Obrecht's work would be designated as a cantus firmus mass, since certainly the prime constructional factor is its scaffolding cantus firmus.

It will be apparent from the foregoing that each of Sparks's definitions cited above--although seemingly contradictory--can, in fact, apply to the same work. In other words, a mass--such as Obrecht's Si dedero--may be based on a single pre-existent melody, in which that melody serves a primarily form-building function. The same mass, however, can also incorporate other voices of the model, some of which may serve as secondary cantus firmus elements. Still other voices, however, may constitute incipient parody elements by serving introductory, episodic, cadence-defining, linking, developmental, and other auxiliary form-building functions. Such is, in fact, the case in Obrecht's Mass. It is this circumstance that justifies Sparks's conjunctive classification.

Other writers have brought into play still other points of emphasis in their respective definitions of parody. Van den Borren speaks of it as a type of variation,²⁶ and Lenaerts stresses the harmonic dimension.²⁷ Lockwood summarizes what he believes to be the generally accepted understanding of the term "parody," its unit of procedure being the motive, and its skill and art residing "in the manifold transformations that composers could wrest from previously formed motivic constructions."²⁸

The present study accepts Sparks's premise positing the existence of a hybrid transitional type. It attempts to probe beyond his summary treatment of Obrecht's Missa Si dedero, seeking, however, to determine more precisely the extent to which each of the component techniques is present, and to examine certain aspects of their respective functions and interrelationships.

Such probing seems warranted in view of the discrepant observations found in the literature regarding the question of multiple borrowings in this Mass. Thus, Reese claims that "pre-existent voices are practically never borrowed all at once" in Obrecht's Si dedero.²⁹ On the other hand, Lockwood, who disqualifies the work as a parody mass, admits that it makes "some use of more than one voice" from its model.³⁰ At the same time, divergence of opinion as to the precise location of episodes of multiple borrowing exists among those who are prepared to classify the work as a parody mass. For example, Rubsamen finds that "in the Kyrie, but one motet voice is retained, whereas there is much literal borrowing in episodes of the Gloria."³¹ Sparks, on the other hand, writes as follows: "Hardly a measure of this movement [Kyrie I] is free of these quotations, and in some cases they occupy two voices besides the

tenor."³² Although mutually contradictory, these respective statements unite in refuting Reese's exception to his previously quoted statement, in which he cites Agnus Dei I as the sole movement containing a passage involving simultaneous quotation of three voices of the model.³³ At the same time, Reese's exception is equally at odds with Salop's designation of Agnus Dei III as an important example--in fact, the sole example in Obrecht's output--"of a truly structural use of the parody technique."³⁴

These, and other, inconsistent statements underline the need for an objective and comprehensive examination of borrowing processes--cantus firmus and particularly parody--in the Obrecht Mass. The Missa Si dedero of Coppinus, a work of rather similar construction, will be examined in like fashion.

METHOD AND ORGANIZATIONAL PROCEDURE

Because of the derivational relationship between Mass and parent work or model, the comparative method was deemed essential for the present study. Comparison must entail an examination not only of the extent of transfer of borrowed material, but also a study of the ways in which that material may--or may not--have been modified in transfer, and especially of the new functions it is called upon to serve in its new contextual situation. In fact, in his article on the parody mass, Lenaerts observes that a prime requisite in the study of that genre is the need to discover the means whereby the composer succeeds in enlarging "the model to the dimensions of the Mass."³⁵ Requisite to these several goals are: a) a detailed study of the constituent elements of the model; b) a detailed study of each of the derived works in terms of the borrowed material as compositional source. Such is the broad analytical plan that has been adopted in the present thesis.

Analytical exploration will take place at three levels: a) the thematic level in its linear or structural aspects--that is, in terms of cantus firmus organization; b) the thematic level in its textural aspects--that is, in terms of the motivic

organization of the model and of parodistic borrowings in the Masses; c) the harmonic level.

Exploration at the thematic levels requires little justification since it is at these levels that transference takes place most directly and perceptibly from model to Mass. It is this material above all, therefore, that calls for study in both its original and transplanted environments.

Harmonic connections between model and derivative work are more problematical, however, if in fact harmonic values other than mere interval combinations can be affirmed to exist at all in works of the period under consideration. Following the lead of authorities such as Lowinsky³⁶ and Salop³⁷, who do so affirm, the present writer has examined the Obrecht and Coppinus, as well as the Agricola, works for evidence of incipient tonality, notably in terms of cadence construction and of harmonic direction. Lenaerts's reminder that the logical terminus of parody lies in the field of harmony³⁸ has spurred this search. Obrecht's frequent borrowing of complete cadence passages, his restructuring of Agricola's cadence network in certain of the a3 movements, his large-scale planning of sequences in Et in terra--these and similar points of harmonic orientation noted in the ensuing analysis--appear to

justify this approach. The Coppinus Missa Si dederò provides similar evidence. It is in keeping with this line of reasoning that harmonic considerations are dealt with, in the case of each of the two Masses, first as a general stylistic element of the work in question, and subsequently in relation to parody technique as such.

It is this approach that explains why thematic-textural borrowings as such are dealt with most extensively in conjunction with harmonic and structural factors under the heading, "Function of Parodistic Borrowings." They are nevertheless discussed independently--if more cursorily--and their occurrences exhaustively tabulated under "Frequency of Parodistic Borrowings."

With appropriate adjustments, the three-fold analytical approach outlined above--namely, thematic-linear, thematic-textural, and harmonic--serves as a common basis for chapter organization both for the model and for each of the two derived works. Such relatively uniform chapter divisions facilitate the comparative overview.

In conclusion it may be stated that, of the various possible comparative relationships that exist within this closely interconnected group of compositions, those between the individual derived work and its model have been stressed.

Clearly, these are the relationships that bear most directly upon the problem of parodistic borrowing, which is the prime concern of this thesis. However, wherever relevant, other relationships within the group of compositions--for example, those between the two derived works viewed as offshoots of a common source--have also been explored as a means of shedding further light on current parody practice. In the latter type of inquiry, however, no attempt has been made to compare the two Masses systematically with respect to their individual or their national style characteristics. Such comparison lies beyond the scope of the present study. As a final point, it should be noted that, in the interest of efficiency of organization, comparative observations regarding the two Masses have been restricted to the chapter relating to the Coppinus Mass, that is to the last of the three analytical chapters of the thesis.

FOOTNOTES

¹Walter H. Rubsamen, "Some First Elaborations of Masses from Motets," Bulletin of the American Musicological Society, IV (1940), 6.

²Gustave Reese, Music in the Renaissance, Revised Ed. (New York: Norton, 1959), p. 472.

³Willi Apel, "Parody Mass," Harvard Dictionary of Music (2nd ed., 1969), p. 644.

⁴Reese, op. cit., p. 351.

⁵Rubsamen, op. cit., 6-9.

⁶Cf. Reese, op. cit., pp. 470-472.

⁷Ibid, p. 605.

⁸Hellmuth Christian Wolff, "Die Variationstechnik in den frühen Messen Palestrinas," Acta Musicologica, XXVII (1955), 70.

⁹Lewis Lockwood, "A View of the Early Sixteenth-Century Parody Mass," Twenty-Fifth Anniversary Festschrift (1937-1962), edited by Albert Mell, (Queens College, 1964), pp. 53-77.

¹⁰Ottaviano de'Petrucci, Harmonice Musices Odhecaton A, edited by Helen Hewitt (Cambridge, Mass.: The Medieval Academy of America, 1946), pp. 339-340.
In 1932, the Bolletino Bibliografico Musicale of Milan issued a facsimile edition of Petrucci's 1501 print.

¹¹Rubsamen, op. cit., 7.

¹²Loc. cit.

¹³Frank A. D'Accone, "Alessandro Coppini and Bartolomeo degli Organi: Two Florentine Composers of the Renaissance," Analecta Musicologica, IV (1967), 69.

¹⁴The Divitis Missa Si dederò, transcribed in William Nugent's "The Collected Works of Antonius Divitis" (Ph.D. Dissertation, North Texas University, 1970) was not available at the time of writing and was therefore not considered for inclusion in the present study.

¹⁵Arnold Salop, "The Masses of Jacob Obrecht (1450-1505), Structure and Style" (Ph.D. Dissertation, University of Indiana, 1959), pp. 126-128; Edgar H. Sparks, Cantus Firmus in Mass and Motet: 1420-1520 (University of California Press, 1963), pp. 262-263, 298-300.

¹⁶D'Accone, op. cit., pp. 69-71.

¹⁷Otto Gombosi, Jacob Obrecht: Eine stilkritische Studie (Leipzig: Breitkopf und Hartel, 1925), pp. 120-122.

¹⁸Hewitt, op. cit., p. 74f.

¹⁹Edward R. Lerner, "The Sacred Music of Alexander Agricola" (Ph.D. Dissertation, Yale University, 1958), pp. 145-150.

²⁰Martin Picker, editor, The Chanson Albums of Marguerite of Austria (Berkeley and Los Angeles: University of California Press, 1965), pp. 93-94; "The Chanson Albums of Marguerite of Austria," Annales Musicologiques, VI (1958-63), 183.

²¹The modern sources of the three works to be examined in the thesis which have been consulted by this writer are as follows:

Hewitt, op. cit., pp. 339-340;

Wolf, J., Werken van Jacob Obrecht Vol. III (England: Gregg International Publishers, 1968), pp. 1-54.

D'Accone, F., Music of the Florentine Renaissance Vol. II (American Institute of Musicology, 1967), pp. 81-117.

²²Lockwood, op. cit., p. 63.

²³Sparks, op. cit., p. 154.

²⁴Ibid., p. 1.

²⁵Ibid., p. 153.

²⁶ Charles van den Borren, "De quelques aspects de la parodie musicale," Bulletin de la Classe des Beaux-Arts (Brussels, 1938), 148.

²⁷ R.B. Lenaerts, "The 16th-Century Parody Mass in the Netherlands," Musical Quarterly, XXXVI (1950), 420.

²⁸ Lockwood, "On 'Parody' as Term and Concept in 16th-Century Music," Aspects of Medieval and Renaissance Music (New York: Norton, 1966), p. 574.

²⁹ Gustave Reese, op. cit., p. 201.

³⁰ Lockwood, "A View...", p. 63.

³¹ Rubsamen, op. cit., 7.

³² Sparks, op. cit., p. 300.

³³ Reese, op. cit., p. 201.

³⁴ Salop, op. cit., p. 126.

³⁵ Lenaerts, op. cit., 421.

³⁶ Lowinsky believes that "the idea that polyphonic composition was ever conceived within terms of 'pure modality' is sheer fiction." See Edward E. Lowinsky, Tonality and Atonality in Sixteenth-Century Composition (Berkeley and Los Angeles: University of California Press, 1962), p. 1.

³⁷ In a study of Obrecht's harmonic practice, Salop draws attention to evidence for harmonic awareness in the music of this period. He finds such evidence not necessarily in the tonic-dominant relationships stressed by Lowinsky, but rather in the characteristic of directed motion--the so-called "drive to the cadence"--discoverable in such elements as the bassus line and in certain strategically placed tritone relationships. A carefully balanced distribution of centers, such as is found in certain works of Obrecht, represents a still more sophisticated expression of such harmonic consciousness, according to Salop. See Arnold Salop, "Jacob Obrecht and the Early Development of Harmonic Polyphony," Journal of the American Musicological Society, XVII (Fall, 1964), 288-309, *passim*.

³⁸ Lenaerts, op. cit., 420.

Chapter II

BIOGRAPHICAL INFORMATION

ALEXANDER AGRICOLA

As a result of poor documentation and lack of archival material, modern scholars have as yet been unable to give a complete account of the life of Agricola. No record of his birth has been uncovered; however, from the information given in an anonymous Motet, it is believed that he was Belgian and died at the age of sixty.¹ As there are no records of his name after 1506, it is assumed that he was born in 1446.

Nothing is known concerning his early life, and information first becomes available in documents dating from between 1471 and 1474, at a time when he was evidently holding a post in the court of Galeazzo Maria Sforza, ruler of Milan. It is revealed that he married in Florence in 1470 and took a voyage with his family in 1474, apparently while on leave of absence.

He left the service of the Sforza between July, 1474, and March, 1475, becoming a singer of the canonic hours at Cambrai Cathedral in 1476. Little is known concerning his whereabouts between 1476 and 1491 except that for part of that

period he was in the service of the French Royal Chapel and in 1492 had gone to Florence without leave.²

In 1500 he entered the Burgundian Grande Chapelle, the court chapel of Philippe le Beau at Brussels, and during his stay there also went on travels with the Duke of Burgundy through Luxembourg, France and Spain. He died in late August of 1506 at Valladolid, probably during the state visit to Spain, the cause of death likely being cholera.

Agricola wrote both sacred and secular compositions. According to Lerner³ the works of undisputed origin are eight complete Masses, nineteen Motets, three Magnificats, two Lamentations, two Hymns, three independent Credo, and seventy-eight secular songs (excluding contrafacta). The Motets consist of both secular and sacred works, the former being Motet-chansons and secular Latin Motets, and the latter liturgically incomplete Motets, Motets for specific religious occasions and for the Blessed Virgin Mary. Of the eight Masses, four are based on a secular melody, one on a chant and three on no cantus firmus at all. Two of the independent Credo are based on a secular cantus firmus, and one on a chant.⁴

JACOB OBRECHT

Jacob Obrecht was born in Bergen op Zoom on November 22, 1450. About 1475 he was involved in choir work in Utrecht and from 1484-85 he was actively engaged in the training of singers at Cambrai. Accepting the position of singer at St. Donatian Cathedral in Bruges in 1489, he was promoted to succentor the following year. In 1492 he was appointed, through competition, as the musical director of the Cathedral of the Virgin at Antwerp. The events of his life from this time on are unclear until the year 1498, when he was appointed musical director of the Cathedral of St. Donatian at Bruges. Two years later he resumed his directorship at Antwerp. In 1504 he was appointed official singer to the Duke at the court of Ferrara. It was during this stay in Italy that he died in 1505 in Florence, presumably from the plague.⁵

The compositions by Obrecht include twenty-five Masses, twenty-two Motets and thirty-one secular songs.⁶

ALEXANDER COPPINUS

As was the case with Agricola, very little is known concerning the life of Coppinus. Although his actual place of birth is unknown, Frank D'Accone, who has so far been the only writer to deal with his life to any great extent,⁷ identifies him as a Florentine.

The first record of this composer appears in 1475, giving evidence that he was a student for the priesthood in the Order of the Servi di Maria. After initial training he was sent to Bologna, likely to study at the University there, and frequently travelled back and forth. In 1489 he ended these trips and remained in Florence where he became assistant organist at the parent house of the Servite Order--the Convent of Santissima Annunziata--and also taught singing to the novices, later being appointed to the Convent's chapel. It is quite likely that he was in contact with Isaac and Agricola, who were employed at the Annunziata the same time as he was, and possibly came into contact with the latter's Si dedero then. It could be that Coppinus studied composition with one of them.

As a result of Savonarola's attacks on polyphonic music, the singers were disbanded in 1493; the cause of professional

musicians was dealt another hard blow less than a year later with the expulsion of their patrons, the Medici. Coppinus's whereabouts are unknown from that time up to 1497 when he was given the position of organist and chaplain at the hospital of Santa Maria Nuova of Florence, shortly after which he resumed his post of organist at the Annunziata, while continuing with the hospital. In 1500 he assumed a third position, that of organist at San Lorenzo, the family church of the Medici. In addition to this he was also continuing his theological studies, being admitted as a master to the Florentine College of Theologians in 1502. As a result of the obvious difficulties of fulfilling all his duties satisfactorily a "great scandal" arose in 1503, during which San Lorenzo dismissed him "in order that our church be better served and also to remove this big expense for bad service..."⁸ His whereabouts between 1505 and 1509 are unknown.

In 1509 he was once more back at the Annunziata as singing teacher, and a few months later resumed organ playing there as well as at Santa Maria Nuova. During the next few years he made several trips on behalf of the Annunziata. By 1514 he had become provincial vicar of the Servite Order. Probably because of the commitments of this position, he

presumably gave up his organist's post at the Annunziata, but continued at the other church until 1516. He was made a deacon of the Florentine College of Theologians in 1517 and received his doctorate a few years later. After apparently travelling throughout Tuscany as a provincial vicar, he settled in Rome and in 1522 became a Papal singer. He died of the plague in the summer of 1527.

All the known works of Alexander Coppinus have been transcribed by D'Accone⁹--except for a canto carnascialesco of which only the cantus and tenor survive--and include seven canti carnascialesci a4, two canzonettas a4 and a3, three ballatas--two a3 and one a4--two sacred Motets a4, one a6, one textless Motet a6 and one Mass--Si dedero--a5.

The secular works are found in the Florentine Archives while the sacred compositions are found in two non-Florentine sources--a set of manuscript part books in the Landesbibliothek at Kassel (the Motet a6) and a choir book in the archives of the Milanese Cathedral, compiled under the supervision of Franchinus Gaffurius.

FOOTNOTES

¹The Motet and its translation are found in Lerner, "The Sacred Music of Alexander Agricola," p. 12. For a discrepancy regarding Agricola's origins, see Lerner, "The 'German' Works of Alexander Agricola," Musical Quarterly, XLVI (1960), 56ff. Further information concerning Agricola may be found in J. Delaporte, "L'Ecole polyphonique franco-flamande: Alexandre Agricola," Revue Liturgique et Musicale, XV (1932), 102-107.

²Concerning this recent information, see Martin Picker, "A Letter of Charles VIII of France concerning Alexander Agricola," Aspects of Medieval and Renaissance Music (1966), pp. 665-672.

³Lerner, "The German Works...", 60. In his thesis ("The Sacred Music..."), Lerner credits Agricola with two Lamentations, three Magnificats, eighteen Motets, eight Masses, three independent Credo and seventy-one chansons; he lists two Magnificats, one independent Credo and one Mass as being of disputed authorship.

⁴The complete works of Alexander Agricola are transcribed in Lerner, "The Sacred Music..."

⁵Further information on the biography of Obrecht may be found in Bain Murray, "New Light on Jacob Obrecht's Development-- A Biographical Study," Musical Quarterly, XLIII (1957), 500-516 and in Salop, "The Masses of Jacob Obrecht...", pp. vii ff.

⁶Two printed editions of Obrecht's works exist. One, edited by Johannes Wolf appears under the title Jakob Obrecht: Werken and was published between the years 1912 and 1921. A second edition, edited by A. Smijers and entitled Jacob Obrecht: Opera Omnia, was left incomplete because of the death of the author. Only three of the Masses, at the time of writing, have as yet to appear in print in the two editions.

⁷ D'Accone, "Alessandro Coppini and Bartolomeo degli Organi..." and "A Documentary History of Music at the Florentine Cathedral and Baptistery during the 15th Century" (Ph.D. Dissertation, Harvard University, 1960), pp. 67-70.

⁸ D'Accone, "Alessandro Coppini...", 42.

⁹ D'Accone, editor, Music of the Florentine Renaissance, Vol. II Collected Works of Alessandro Coppini, Bartolomeo degli Organi, Giovanni Serragli, and three Anonymous Works, Corpus Mensurabilis Musicae, XXXII (American Institute of Musicology, 1967).

Chapter III

THE SONG-MOTET SI DEDERO OF ALEXANDER AGRICOLASOURCE OF CANTUS FIRMUS

Although song-motets are generally said to lack a cantus firmus,¹ Agricola's Si dedero is definitely based on a plain chant melody. Helen Hewitt, in her discussion of the work, traces the source of this cantus firmus to the Completorii Libellus... of the Dominican Order.² This version, whose phrase divisions are those indicated by Hewitt in her citation of this melody,³ appears in Example 1.

Edward Lerner⁴ and Martin Picker⁵, however, suggest that a second version of the chant, located in the Antiphonale Sarisburiense of the thirteenth century,⁶ serves as the basis for this composition. Picker has shown that the phrase structure of the Antiphonale melody (Example 2)--a simplified version of that found in the Completorii Libellus--appears to match the cantus firmus of the composition much more readily than the latter melody.⁷ In keeping with his conclusion, it will therefore be considered as the version employed by Agricola. A comparison of the Antiphonale version with Agricola's

cantus firmus may be found in Example 3.

An examination of the discussion concerning the structure of the chant as given by Lerner and Picker reveals the presence of two criteria regarding its analysis.

Unlike Lerner's analysis which appears to be based on textual criteria, Picker's seems to follow cadence articulations in the Agricola Song-motet. Based on a consideration of melodic caesurae and textual grouping, Lerner incorporates the B¹ and returning A within a single section. This results in a four-sectional ground plan. Picker, on the other hand, divides the melody into five phrases according to its cadential treatment within the Motet, but does so implicitly rather than explicitly; he simply mentions in passing that the fourth phrase is that which embodies double counterpoint, from which we may infer that it is the musical phrase associated with the second "meis."

Lerner's and Picker's respective analyses are summarized and compared in Table 1. Since Picker's analysis is based on purely musical considerations and takes into account the evident phrase articulation at measures 52-54, his five-sectional ground plan has been adopted in the present study.

The text of Si dederō is from the 131st Psalm and in the liturgy is the Verse of the Respond "In pace in idipsum" from Psalm 4. Both are to be sung during Compline from the Saturday after Ash Wednesday to the Saturday before Passion Sunday:

Respond: "In pace in idipsum dormiam et
requiescam

Verse: Si dederō somnum oculis meis et
palpebris meis dormitationem.

Doxology: Gloria Patri et Filio et Spiritui
Sancto

Respond: In pace in idipsum dormiam et
requiescam."⁸

OTHER COMPOSITIONS BASED
ON THE SI DEDERO MELODY

In addition to the Agricola composition, Lerner cites two other polyphonic works which employ the Si dedero melody as cantus firmus.⁹ One is a Motet-chanson by Josquin entitled Que vous madame - In Pace. Que vous madame, which begins the piece, is followed by the Respond in the contratenor of the prima pars and by the Verse in the contratenor of the secunda pars. The other work, also by Josquin, is in Latin and includes the Respond, Verse and Doxology but lacks the final Respond. Like the Agricola composition, it is also liturgically incomplete.

THE PLACEMENT AND TREATMENT OF THE SI DEDERO MELODY
IN AGRICOLA'S COMPOSITION

Because of the prevalence of both imitation and paraphrase of the borrowed melody, there exists some difference of opinion with respect to the location of the cantus firmus in the Agricola work, the entire Song-motet being reproduced in Example 4. This is evident in the conflicting analyses of Lerner and of Picker.

Lerner writes that "the cantus firmus is not exclusively

in the tenor voice but shifts from the tenor to the superius,"¹⁰ preceding this with the statement that the shift to the superius occurs in the third section. This would seem to imply that in Lerner's opinion the cantus firmus is restricted to the tenor until the third section.

On the other hand, Picker states that "the separate phrases of the melody are presented like a cantus firmus in long note values, initially in the superius and later in the tenor." He also observes that the fourth phrase of the melody is "twice presented in double counterpoint ... in the superius and then in the tenor."¹¹

From the foregoing remarks one may reconstruct both Lerner's and Picker's plan of cantus firmus migration as shown in Table 2.

It is perhaps noteworthy that divergence of opinion occurs only in relation to sections I and IV. Closer study of the work suggests that, whereas in sections II, III and V the cantus firmus is confined to a single voice (either tenor or superius), in sections I and IV it is in fact present in two voices successively. This differentiation of cantus firmus technique serves to set off sections I and IV--namely those deriving from the A phrases of the plainsong melody--from

sections II, III and V, which constitute the B group. It also permits further differential treatment within the A group as such, in that successive treatment of the cantus firmus assumes the form of imitation in section I but forms part of an exchange in double counterpoint in section IV. In the light of the foregoing analysis, the plan of cantus firmus migration is given in Table 3.

It will be evident that this interpretation reconciles, as it were, the conflicting views of Picker and of Lerner with respect to cantus firmus placement in sections I and IV.

In a manner not uncommon during the latter half of the fifteenth century,¹² Agricola alternates between unornamented passages involving figural ornamentation on the other, in his presentation of the cantus firmus. For the most part, passages of the former type tend to occur in the opening portion of each section, whereas those of the latter type occur cadentially or post-cadentially. Examination of Example 3 reveals that this shifting pattern of cantus firmus design is followed implicitly in sections II and V (tenor) and in section III (superius), and is thus a feature common to each of the B segments of the cantus firmus. Sections I and IV, which follow a closely similar pattern, share as well in common a distinctive

pre-cadential elaboration of the descending fourth a'-e'--an interval that characterizes the A segments of the plainsong melody. Furthermore, this intervallic elaboration proves to be cumulative, growing as it does from not more than a double passing-note at measure 5 (superius), to a slightly more embellished version at measures 8-9 (tenor), to a considerably extended variational elaboration at measures 55-58 (superius) and again at measures 60-63 (tenor). This element of progressive pre-cadential ornamentation, in contrast to the unencumbered pre-cadential cantus firmus process of the remaining sections, constitutes a further compositional link between sections I and IV, enhancing their previously mentioned common feature of successive cantus firmus statement.

At this point, we may examine more closely--and in the context of their cadential elaborations--the interaction between the successive cantus firmus statements of both sections I and IV. In section I, as superius and tenor proceed successively in imitation, their respective cadential elaborations converge to a point of common cadential articulation at measures 13-15, as may be seen in Example 4. More complex is the process encountered in section IV, where the tenor counterpoint that accompanies the cantus firmus statement of the superius at

55-60 is transferred to the superius to form its post-cadential elaboration at measures 62-64. In this latter position, it forms an invertible counterpoint to the cantus firmus statement heard in the tenor during the last-mentioned group of measures.

As has been noted, alternation of unornamented and ornamented passages constitutes Agricola's basic method of cantus firmus treatment in this work. The fact that, despite such alternation, he avoids any sense of schematic--or, to use Sparks's term, "rational"--plan of cantus firmus design, is due to such modifications thereof as those discussed above. Other elements that serve to ensure flexibility of design are:

- a) flexibility of the plainsong melody itself--a quality evident in the variational inflections of its recurrent phrases;
- b) avoidance of rigidly uniform note lengths in most of the unornamented cantus firmus passages;
- c) rhythmic and melodic plasticity of the varied figures embodied in the passages of cantus firmus elaboration.

An analysis of the distribution and interrelationship of the motives located in the passages of cantus firmus elaboration sheds light on Agricola's compositional techniques. These motivic constructions are shown in Example 5.

Firstly, there is an economy of motivic material being

used. The passages of cantus firmus elaboration (Example 5a) are based almost exclusively on two motives, x and z, one or the other or both of which appear in each such passage. Motive y is incidental, appearing only once in the cantus firmus material. Motive j, a contrapuntal adjunct to motive z, is closely related to that motive both rhythmically and melodically. Furthermore, motives x and z have a close rhythmic-melodic interrelationship, the latter motive being an intensification of the former. This is clearly evident in superius IV, where motives x and z stand in overlapping juxtaposition, with enhanced reiterative effect. The relationship of motives x and z is also brought into sharper focus when the first note of motive x is heard as syncopated in relation to the tactus, as occurs in tenor IV and repeatedly in the non-cantus firmus voices.

Also worthy of note is the composite nature of motive z. Motive z comprises two overlapping constituents, l and m, which are rhythmically identical and which in at least one instance (tenor II) are melodic counterparts by inversion. This relationship of the inner constituents of motive z is further evidence of the economical use of motivic material that characterizes this work. A variant form of motive l, namely l¹,

occurs as well, and is a shortened version, both melodically and rhythmically, of 1. It occurs in ascending, descending and horizontal forms, as may be seen in tenor V, superius I and tenor II respectively. As a rhythmic unit, it occasionally serves as an adjunct to one or other of the prime motives x and z, as in tenor I, superius I and tenor II.

Thirdly, the principle of motivic variation plays an important part in this composition. The foregoing comments have provided various instances of this principle, as for example, the relationship between motives x and z, or the use of motive 1¹ in place of motive 1. The elegant and unstudied complexity of Agricola's variational treatment of motives is, however, best demonstrated in comparing the various forms of motive z as found in Example 5b. It will be recalled that segments I and IV of the Agricola work are elaborations of the related chant phrases A and A¹ respectively, and that segments II and V are, equally, elaborations of the related chant phrases B and B². These relationships account for the similar pitch position of the members within each pair. Thus, both the z motive of superius I and that of superius (and tenor) IV lie within the fifth, a'-d', whereas the motive of tenor II and that of tenor V lie within the fifth, g-d'. However,

modifications of rhythmic detail create affinities between members of disparate pairs, as when the z motive of superius I and that of tenor II share the common rhythmic pattern 1-m, while the z motive of superius IV and that of tenor V share the common rhythmic pattern 1¹-m. Concurrently, a constant shift in melodic detail ensures that no two forms of motive z are quite alike in contour. Thus motive z of superius I, with its gently curving motion through an ascending and descending third, differs from the direct rise and fall through a fifth that characterize the z motive of tenor II. Again, the z motive of superius IV, which shares the direct descent of the fifth with that of tenor II, differs from that of superius I and of tenor II, both in its substitution of the abbreviated 1¹ form in place of the longer 1 motive, and in its association with motive x. Other melodic nuances link motive z of tenor V with segments of superius I and superius IV respectively. The upward turn at the last note nevertheless endows it as well with a distinctive configuration. Sparks refers to a quality of "lively movement and brilliant and various detail" which, for him, typifies much of the music of this period.¹³ This quality is

well exemplified in Agricola's art of motivic variation.

CANTUS FIRMUS MATERIAL IN OTHER VOICES

Diffusion by Initial Imitation

It should be noted that Agricola uses the technique of initial imitation almost exclusively in this work. The unelaborated passages of the cantus firmus are, therefore, those primarily involved in the imitative process, since these passages generally occupy, as we have seen, the initial position within each of the cantus firmus sections. By the same token, the passages of cantus firmus elaboration--or at any rate those occurring in either medial or cadential positions in the various sections--are minimally involved in the process of imitation. As previously noted, these serve rather as a source for motivic reference and variation within the voices that surround the cantus firmus. They yield but the occasional moment of incidental imitation.

The following is an account of the passages of initial imitation in Agricola's Si dederò. The motivic aspects deriving from the passages of cantus firmus elaboration will be dealt with in the following section of this chapter.

Imitation is employed throughout all three voices in the

first section of the work as may be seen in Example 4. Here the contratenor presents anticipatory imitation of the cantus firmus in superius and tenor respectively.

In section II, anticipatory imitation again occurs in the contratenor, involving the first four notes of the second segment of the plainsong melody. These notes are heard with partial ornamentation at measures 16-18 and are followed at measures 18-21 by the four-note incipit--unornamented and in long note values--in the superius. The tenor, bearing the largely unornamented cantus firmus, closes the point of imitation with its entry at measure 20. Pervading imitation does not occur beyond this section.

In section III only tenor and superius are involved in imitation, the contratenor now assuming an independent role. As in section II, the incipit of the plainsong phrase concerned provides the material for anticipatory imitation, which now appears in the tenor from measures 37-40. Because this entry is followed at measure 40 by a largely unornamented cantus firmus whose notes are generally twice the rhythmic value established by the tenor incipit, the effect of augmentation is produced.

The contratenor is again independent in section IV, as

the two upper voices proceed in double counterpoint, each strand of which is a rhythmically activated elaboration of a different portion of the current chant segment. Upper voice imitation occurs, therefore, between the initial statement of the paired voices and their subsequent contrapuntal inversion. It does not occur within either of these presentations.

In section V, the concluding segment of the cantus firmus is present in the tenor, largely in semibreves. Imitation does occur between the remaining voices at measures 64-66, but does not involve cantus firmus material. Proceeding in parallel tenths, these voices present essentially new figural material, motive 1², in the sequential elaboration of which outlines of the cantus firmus are nevertheless traceable, as has been indicated in this Example.

In employing imitation in Si dedero, Agricola follows the conventional practice of the latter fifteenth century which, for the most part, reserved this device for compositions of modest proportions, such as the secular chanson and the sacred song-motet.¹⁴ The tendency to restrict imitation to the two upper voices, with but the occasional participation of the contratenor, again conforms with current usage. Less conventional is the borrowing, from the tenor motet, of the

device of cantus firmus--an element not commonly found in the song-motet.¹⁵ In his coupling of cantus firmus and of imitative procedures--and especially in his use of imitation as a means of spreading cantus firmus material beyond the confines of the tenor part--Agricola demonstrates the contemporaneity of his technical and musical conceptions.

Diffusion by Motivic Variation

An examination of the non-cantus firmus voices as presented in Example 6 reveals a structure based primarily on motives x and z, in either complete or fragmented form. Although occasionally presented in melodic and rhythmic forms comparable to their occurrence within the cantus firmus, these motives are generally varied through the creation of new relationships between constituent parts as the result of internal motivic re-combination.

Thus, among the five appearances of motive z as illustrated in this Example, only two are present in a form offered by the cantus firmus--i.e. consisting internally of motives l and m. In measures 10-11 of the contratenor, this version

is present as a counterpoint in parallel tenths to the superius of the latter voice at that point. This motive is also present in measures 40-41 of tenor III, although it here assumes a more independent role, serving as an active counterpoint to the stagnant superius and contratenor.

Although the melodic shape of motive z is maintained in the other three occurrences, it is varied rhythmically through: a) repetition of one of its constituent motives; b) shifting of the initial motive to a slightly later point; c) substitution of one of the component motives by some other previously heard in the cantus firmus.

In measures 26-29 of superius II, where two successive presentations of motive z are heard, motive x plays an important part in the substitution for internal motive m. Although already clearly established at the outset of this composition, this motive has its forthcoming importance for motive z heralded in measures 25-26. Alteration to the first instance of motive z is achieved through the inverted repetition at measures 26-27 of motive l¹ overlapping with motive x, which in turn serves as a link to the second appearance of motive z at measures 28-29. Here motive m is again replaced, this time not by two motives but one--motive x alone.

Although the melodic shape of the foregoing passage reveals a double presentation of motive z, it is also possible to analyze it in a manner which allows for the occurrence of three phrases, each of which consists of motives x and l (l¹). This would result in a quasi-sequential presentation of a pattern which melodically proves to be the inversion of motive z. This interpretation is indicated in the Example by means of dotted brackets.

The third instance of rhythmic alteration to motive z is found in superius V, measures 69-70. This version comprises, not motives l or l¹, but the final step of a four-step rising sequence of l². This culminating step is fused with motive m in the sense that m is heard as an ornamentation of the third and fourth notes of motive l².

Apart from the rhythmic permutations of motive z noted above, entirely new patterns occur as well. These result from yet other combinations of one or other, or both, components of z. Motive x and, in a few instances, the m-derived motive, j, are also used.

An example of a new pattern based on motive z can be seen at measures 73-74 of superius V. Both motives l¹ (in varied form) and m are employed, but departure from the original form of motive z is achieved through the inversion of l¹.

The resulting motive appears in a melodically similar form in measures 42-44 of tenor III where, in place of $\underline{1}^1$, the likewise descending motive \underline{x} is found, followed, as in the first case, by motive \underline{m} .

The sequential pattern found in measures 47-51 of contratenor III bears an interesting construction which may, in a general sense, be related to one of the internal motives of \underline{z} , namely $\underline{1}^1$. The passage in question commences with what appears to be an augmentation of $\underline{1}^1$, followed by an overlapping motive \underline{x} which leads immediately into the sequence. This new construction bears some melodic resemblance to motive \underline{z} -- particularly that of measures 69-70.

Motives established in the cantus firmus or their derivatives also occur uncombined. These appear in varied repetition in sequence and in isolated statement.

Varied repetition of a single motive can be found in measures 5-9 of contratenor I. Separated from the initial presentation of motive $\underline{1}^1$ by an overlapping passage in measures 6-7 which resembles rhythmically motive \underline{x} , $\underline{1}^1$ appears for a second time in a form which maintains the rhythmic characteristics of the first statement but is altered melodically, being of horizontal rather than diagonal contour. This second $\underline{1}^1$ is thereupon followed by the entire motive $\underline{1}$.

A second instance of motivic repetition, this time minimally varied, is located in measures 12-15 of contratenor I, where motive x is being treated in an almost sequential manner. The second presentation of that motive is separated from the first by a single note which is an octave above the final note of the initial motive x of this pattern.

An example of sequence is the treatment of motive 1² in measures 66-69 of superius V. Another sequence involving motive x occurs in measures 47-50 of tenor III. Although there is an imitative relationship between this voice and the contratenor, there is a difference in that the tenor lacks the dotted rhythmic pattern between the two presentations of motive x which would be identified as 1¹ augmented.

Finally, a motive may appear in isolation--that is, unattached to any other motive. Such incidental presentations are to be found in measures 30-33 of superius II, where two occurrences of motive 1¹ are separated by a measure through the interpolation of a rising scalar passage identified as motive j; in measures 71-72 of superius V, where motive m is heard shortly after its presentation in the preceeding measure; measures 37-40 and 45-46 of contratenor III, where motives 1¹, x and m are heard in isolated positions.

In summarizing the above examples, it can be said that, for the most part, motive z and its constituent parts, as well as motive x, provide the material for much of the non-cantus firmus voices. It is in the flexibility of distribution accorded these motives, and in their multiform variation by means of sequence, transposition, rhythmic and melodic permutation, as well as in the recombination of their constituent elements, that Agricola displays his keen sensibility for unified diversity within the voices serving as counterpoints to the cantus firmus.

HARMONIC ASPECTS

Vertical Sonorities--Consonant and Dissonant

In an article devoted to a study of harmonic formations in late fifteenth century secular music, Charles Fox shows that the essential, or non-ornamental, fourth is infrequently used in this repertory.¹⁶ Coining the term "non-quartal" to designate works that wholly avoid the essential fourth, Fox estimates that "about 25% of the three-part songs of the period were non-quartal."¹⁷ He finds a somewhat less restrictive use of the non-quartal technique of writing in a large number of the remaining works which he examined. Although not completely free of essential fourths, such works make only very occasional use of that interval.

In strictly non-quartal works, the influence of this principle is made evident in: a) the terminal cadence, where the fifth is not permitted to sound against the octave because of the resulting forbidden interval, therefore making $\frac{15}{8}$ or $\frac{8}{8}$ cadences mandatory; b) the preference of open-position first inversion chords ($\frac{10}{6}$) over those in close position ($\frac{6}{3}$), encouraging extensive passages in parallel tenths; c) except for these parallelisms and because of the impossibility of

having two consecutive $\frac{5}{3}$ chords (parallel fifths), a rather infrequent use of complete triads.

The intervallic structure of the Agricola work was examined in the light of these observations. It was found that, of the 133 three-part consonant sonorities, only four (3%) contain an essential fourth, while as many as eighty-one (60%) contain a tenth above the tenor.¹⁸ Furthermore of all consonant sonorities, about fifty-three per cent are incomplete triads.

The conclusion drawn therefrom is that, although not in pure non-quartal style, Agricola's Si dedero approximates that style closely. Since Fox notes explicitly that his observations do not apply to non-secular works of the period, it may be said that, with respect to at least this particular element of harmonic style, Agricola's work is closer to the secular songs of the period than to the repertory of religious music.

Example 7 illustrates some characteristic passages of dissonance in Agricola's Si dedero. The first item therein presents a rather interesting form of dissonance. The A in the contratenor, appearing on the last beat of measure 5 as a note two octaves below that in the superius at the beginning of the measure, is held over the bar line to create a consonant twelfth with the superius but a dissonant seventh with the

tenor. The A proceeds upward by step to form a $\frac{6}{4}$ chord (also a dissonant element), and is thereupon followed by c, which creates a consonant $\frac{10}{5}$ with the other two voices.

The second and third items of Example 7 may be interpreted as free "escape notes," contratenor f being the dissonant note in the former instance, contratenor d in the latter.

In the final item, correlation of each of the outer voices with the tenor voice yields a configuration that is consonant in intervallic terms (e-g and g-d'), even if dissonant when regarded as a three-part sonority (e-g-d').

Dissonance plays an important role at pre-cadential points, serving as a culminative element in the drive to cadence. Two such instances are quoted in Example 8.

Harmonic Progression

Again because of the high proportion of incomplete triads, analysis of root movement is not possible for the complete composition. The occasional passage of unequivocal triadic formation is, however, subject to such analysis, as in the following instances.

In addition to the considerable use of the then

conventional root progressions in seconds and thirds, progressions involving root motion by fourth or fifth are prominent as well. Two instances, one at measures 25-30 and the other at measures 66-69, are cited in Example 9. Still other instances of this progression are scattered throughout the work, notably at sectional cadences, with the exception of that of section III.

Finally, mention should be made of motivically embellished sustained harmonies such as appear in the instances cited in Example 10. Although harmonically static, these passages warrant attention in that they have an important bearing on harmonic colour and rhythm. Also, in at least certain instances, as at measures 44-45 and 53-54, they serve to accentuate the directional force of the harmony in question towards the ensuing chord. Each of the instances cited involves motivic embellishment of an extended dominant harmony that eventually resolves to tonic.

The Drive to the Cadence and Cadential Overlap

The drive to cadence--a term applied to passages which serve to emphasize the force of the cadence--is a characteristic

feature of style at this time and is achieved by rhythmic, melodic or harmonic means.¹⁹

The diverse procedures employed with regard to this technique in Agricola's Si dederò (Example 4) may be outlined as follows: a) displacement of accent as all the voices "hold over from one tactus into the next,"²⁰ to create a quality of rhythmic vitality and animation, as at measures 12-13, 32-33, and 73-74; b) rhythmic and textural fluency created by writing in parallel motion (parallel tenths or thirds) at some point in advance of the actual cadence measures, as at measures 10-11² in anticipation of the cadence at measures 14-15, at measures 25-29 and 32-33 (upper voices) in anticipation of the cadence at measures 34-35, and at measures 50-51 (outer then upper voices) in anticipation of the cadence at measure 52; c) use in the foregoing (as well as in other pre-cadential) passages of cumulative figures, such as sequence as at measures 25-29 and 66-70, and of generally varied motivic repetition as at measures 60-61 and 61-62; d) use of textural contrast, as at measure 12, where a short passage of more emphatic homophonic texture, while actually slowing down the general rhythmic motion, intensifies the accentual pulsations and accelerates the rate of harmonic rhythm as the phrase moves towards its cadence;

e) increase of dissonance at the pre-cadential measures, as at measures 13, 33-34, 74-75;²¹ f) frequent increase in rhythmic complexity in the pre-cadential measure, often in the form of cross-accentuation (i.e. increased microrhythmic diversity), as at measures 13, 31-34, and 50-52. In contrast to points a), b) and d) above, points c), e) and f) represent increased complexity of texture in the pre-cadential measures.

Such are the melodic, rhythmic and textural elements that create the drive to cadence in the present work. The melodic and harmonic elements of the cadences as such are, in general, those conventionally in use at that time. These elements will be subjected to detailed analysis at a later point, as will be their network of interrelationships.

One further aspect of cadence construction to be noted here is the fact that Agricola treats cadences in a way calculated to lessen, or obscure, the incisiveness of the cadential pause. This is achieved in two ways: a) through the extension of some one of the contrapuntal lines past the point of harmonic cadence; b) through the commencement of a new phrase in one voice as the others sustain their cadence tones. The former case is exemplified at measures 15 and 53, the latter at measures 35 and 64. In all cases, the contratenor

is responsible for this process of cadential overlap. At measure 14 of section I, the contratenor, instead of pausing like the other two voices, continues on, ornamenting its cadential note with motive x and then proceeding immediately into section II. In measures 53-55 of section III, the contratenor presents a scalic passage consisting of motives l and x, beginning with c and ending with f. Instead of being the first voice to introduce the following section it overlaps it, since the superius presents the cantus firmus at the middle of measure 54.

But if the foregoing devices serve to counteract the effect of cadential pause, their influence is in turn modified by other factors. Among these are the fact that: a) the cadence tone in each of the upper voices is, in most instances, stationary, thereby enhancing the punctuational effect of the cadence; b) a melodic rhythmic accent in the contratenor line in each of the cadence measures (for example, the neighbour-note a of measures 14-15, or the attack on g at measure 64) serves to isolate and to underscore the moment of cadential pause.



Classification and Analysis of Cadences

Because of the strong repetitional element in the chant melody, cadential recurrence is intrinsic to this work. Example 11 indicates the formulae present in the superius at the five melodic cadences of Agricola's Si dedero.²²

Despite a marked element of uniformity with regard to the cadential notes (marked with an "X"), a considerable degree of differentiation between formulae is present; this is achieved by such means as: a) pitch position of the cadence formula; b) pre-cadential interval; c) pitch of the pre-cadential note(s); d) pre-cadential durational values. Table 4 illustrates the diverse groupings of the various melodic cadences with respect to each of these criteria. The distribution of repetitional, variational and cumulative elements--indicated by "X"'s in the proper column--amongst the various cadences makes evident a fine balance of both similar and disparate elements.

The harmonic aspects of cadence are characterized by similar elements of formulaic repetition modified by variant detail in such a way as to create again a balanced scale of cadential values. Example 12 reveals common elements present in each harmonic cadence: a) conventional clausula vera

progression (sixth to octave) between superius and tenor;
 b) both the conventional suspension over the penultimate interval of the clausula vera and the contratenor fifth below the tenor at that point, each of which contributes toward the latent sense of dominant harmony; c) leading note progression in the clausula vera which is present without intervention of musica ficta in the group of cadences on c', and elicited through the use of musica ficta in two of the three cadences on g' (second and third)--an element which is again contributory toward the latent sense of dominant harmony.

Thus, of the three cadences (first, third and fifth) in which disjunct melodic motion in the pre-cadential interval animates the line, only the last is reinforced by the comparably animated rhythmic impulse (). In the first and second cadences, on the other hand, the more tranquil rhythmic values () offset the melodic impulse of the leap. Similar rhythmic-melodic reinforcements and counterbalances are observable in the remaining cadences of the set.

Also to be considered are cadential elements which are particular to those cadences resolving either on c' or on g'. In the former cadential group three elements will be considered: a) octave leaping contratenor; b) dissonance appearing in the

approach to the cadence; c) intervallic structure of the final chord of the cadence.

In the first cadence, the leap of the octave in the contratenor appears on the tactus without the intervention of a rest, while in the fourth cadence the octave leap occurs between tactus and after an intervening rest. The second element makes its presence known in the first cadence as accented passing notes in parallel thirds between tenor and contratenor and in the fourth cadence as a light and unaccented dissonance in the superius--both instances indicated in the Example by an "X". The $\frac{8}{5}$ disposition common to each of the c' cadences is the last of the three elements to be noted.

Three elements to be considered in the cadential group resolving on g' are: a) pre-cadential descent in the contratenor line; b) cadential strength, and c) intervallic structure of the final cadence chord.

The pre-cadential descent from e to d, which is common to the three cadences of this group, is deflected upward by step to e--following a short rest--in the second cadence, continues downward by step to C, with melodic variation, in the third cadence, and leaps downward by fifth to the finalis of the mode in the fifth cadence. The cadential progressions are

weak (deceptive cadences) in the second and third cadences; in the former it proceeds by rising step and in the latter by falling step (e-d-C). In the fifth cadence there is a strong cadential close involving the descent of a fifth in the contratenor, underlying the clausula vera progression in the two upper voices. The intervallic structure of the final cadence chord in the second cadence is $\begin{smallmatrix} 10 \\ 3 \end{smallmatrix}$, in the third cadence $\begin{smallmatrix} 10-12 \\ 3 \quad 5 \end{smallmatrix}$, and in the fifth cadence $\begin{smallmatrix} 15 \\ 8 \end{smallmatrix}$.

A hierarchy of cadential values is created by these harmonic elements of cadence structure. Thus, the strongest of the five cadences is clearly the terminal one, both in terms of the dropping fifth of the contratenor and of the intervallic structure (double octave and octave) of its closing sonority. Of the four internal cadences, the first and fourth are the strongest because of the implied V-I progression, although of the two, the latter is less affirmative owing to its weaker dissonance treatment and the delay in sounding the upper note of the octave-leaping contratenor part. Still weaker in cadential value are the second and third, both deceptive cadences. In these, the punctuational force is still further reduced by the cadential rest in the contratenor in the former instance, and by both the ornamental treatment of the

contratenor line and the absence of the leading note in the latter. Melodic-rhythmic values, as previously discussed, provide a further modifying element.

Brief mention may be made of cadences within the various sections of the work. Aside from a rather strong cadential formula in measures 45-46, the other internal cadences are well masked by Agricola. Of these, three of the more prominent instances will be examined here. These are the cadences at measures 9-10, 31-32 and 58-59. The second of these cadences appears to be strongest as it is a clausula vera, with the sixth to octave progression appearing between contratenor and tenor. The relative mildness of punctuational effect is achieved in various ways in each of these three cadences. In the first instance, the cadence occurs in the lower voices at the moment of entry of the superius line; furthermore, the contratenor continues in simultaneous rhythmic movement with the superius; also, the harmonic progression from measures 9-10 is by step (deceptive cadence) and no leading-note is present. In the second case, a strong cadence is avoided through the resumption of fast-moving notes in the superius following the sounding of the cadential note; also contributing to cadential weakness is the harmonic progression of a second

from measures 31-32. In the third cadence, this mildness is maintained through the continued movement in the contratenor following the cadence as well as the implication of a deceptive cadence in the sounding, in that same voice, of a in measure 59.

Thus, of the four internal cadences mentioned above, the strongest is that at measures 45-46, where a strong V-I progression is implied; further contributing to this strength is the pause on the cadential note in all voices, as well as a brief reference to the clausula vera, the interval of the sixth appearing between the last note in the contratenor of measure 45 (d') and the superius (b'). The second strongest is that in measure 31-32, also with clausula vera in outer voices.

An interesting final point is the importance granted the descending motive within the pentachord g-c as a cadential element. An examination of Example 4 reveals that the motive occurs in its most direct form at the internal cadence of section III at measures 45-46. However, it is already present at the closing cadence of section I at measures 14-15, where it has the expressive upper neighbour-note, a. It also occurs at the close of section IV in measures 64-65 and by inversion at the close of section III at measures 53-54. Still other

motivic references to the pentachordal outline, or rather to its triadic sublimite, occur at measures 22-23, 32, 35-37 and 58-59, in either contratenor or superius voices. Rhythmically, the motive generally assumes the form encountered elsewhere as motive m. Its importance as a linking--yet quasi-punctuational--element between sections or phrases is obvious. Furthermore, its firm delineation of the c pentachord--or, stated differently, of a C major center--is unmistakable. As such, it is one of the contributing elements to the sense of incipient tonality that characterizes this work.

Ground Plan as Defined by Cadences and Other Structural Procedures

The cadences of the plainsong fragment (Example 2) that serves Agricola as cantus firmus are c', g', g', c' and g'. Inspection of Table 5 reveals strict adherence to this sequence of cadence notes at the corresponding points in Agricola's composition, with the single exception that the terminal cadence of section III insists on a c rather than g. This is brought about through conversion of the upper voice clausula vera on g' into a deceptive cadence with contratenor at the fifth below.

Despite this alteration, Agricola's harmonic plan, as defined by the closing cadences of the five sections of his work, remains unmistakably Hypomixolydian, involving as it does that hovering fluctuation of centers that is so delightful a characteristic of the modal style. This quality is further enhanced by such elements as: a) insistence on c-centered interior cadences in all but the two outer sections; b) use of transient interior cadences on subtonic, supertonic and upper fifth; c) placement of the initial thematic entry of the work on d, a fourth below the finalis of the mode. The finalis asserts itself but tentatively at the close of section II, is evaded at the close of section III, and emerges as the governing center only in the closing cadence of the last section.

From the foregoing we conclude that periodic digressions from an initially established and subsequently recurrent center, such as characterize the system of functional, or tonal, harmony, are not present in this work. Traces of incipient tonality are nevertheless present--if not at the macroformal level, then in such interior details as the lengthy c-centered passage at measures 12-32²³ and again in section IV, as well as those noted in the preceding discussion of the harmonic aspects of this work.

Incipient Tonality

Summarizing the diverse traces of incipient tonality noted in this work, we observe that these were found in various details of harmonic progression, in the many elements that contribute to the drive towards cadence, in certain aspects of cadence interrelationship, as well as elsewhere in the design. At the same time, the basic harmonic plan as defined by the network of cadences remains characteristically modal.

In studying the harmonic aspects of the parody works based on this model, attention will be drawn to borrowings and elaborations of these restrictive stylistic components.

FOOTNOTES

¹Sylvia Kenney, "In Praise of the Lauda," Aspects of Medieval and Renaissance Music, p. 491; Hewitt, op. cit., p. 72.

²Completorii Libellus juxta ritum S. Ordinis Praedicatorum. (Rome, 1931).

³Hewitt, op. cit., p. 210.

⁴Lerner, "The Sacred Music of Alexander Agricola," p. 147.

⁵Picker, "The Chanson Albums....," 183.

⁶Antiphonale Sarisburiense, Vol. I (London: Plainsong and Medieval Music Society, 1901), p. 150.

⁷Picker, The Chanson Albums...., pp. 93-94.

⁸The Respond and Verse may be translated as "I will lay me down in peace and sleep" and "If I will give sleep to mine eyes or slumber to mine eyelids" respectively.

⁹Lerner, "The Sacred Music....," p. 146.

¹⁰Ibid, p. 150.

¹¹Picker, The Chanson Albums...., p. 94.

¹²Sparks, op. cit., p. 307 and Chapter X, passim.

¹³Ibid, p. 311.

¹⁴Ibid, p. 177.

¹⁵Ibid, p. 202.

¹⁶Charles Warren Fox, "Non-Quartal Harmony in the Renaissance," Musical Quarterly, XXXI (1945), 33-53.

¹⁷Ibid, 38.

¹⁸ Nine combinations of the tenth with other harmonic intervals were found. These are as follows:

10	10	10	10	10	10	12	15	17
1	3	5	6	8	10	10	10	10

¹⁹ See Sparks, op. cit., pp. 229ff., p. 465 n.12.

²⁰ Ibid, p. 220.

²¹ See above, p. 49.

²² Only the group of terminal cadences from the five sections of the Agricola work are under consideration in the present discussion.

²³ Only at measure 20 is there a momentary deflection towards g, if Picker's editorial sharp above the contratenor f in measure 19 is accepted. (See Picker, The Chanson Albums..., p. 464.) It will be noted that Hewitt avoids this musica ficta alteration. (See Hewitt, op. cit., p. 339.)

Chapter IV

THE MISSA SI DEDERO OF JACOB OBRECHT

TREATMENT OF THE CANTUS FIRMUS

The cantus firmus of Obrecht's Missa Si dedero appears in three different formats: a) segmented cantus firmus; b) tenor substitute in complete movements; c) auxiliary borrowing.

Segmented Cantus Firmus

In his article on parody technique, Lewis Lockwood identifies Obrecht's Missa Si dedero as being of undoubtedly linear construction, even though use is made of more than one voice from the model.¹ According to Arnold Salop, a principal compositional technique employed in presenting the single line of the cantus firmus is that of segmentation, in which "the borrowed melody is broken into individual segments, each of which is repeated a specific number of times, according to notated mensural or canonic directions, to underlay specific portions of the Mass."²

In keeping with the practice of writing Christe, Pleni, Benedictus and Agnus Dei II in reduced texture without cantus firmus,³ and again in keeping with the practice of subdividing the extended Et in terra and Patrem omnipotentem portions of the Mass, Obrecht's work is set up in four three-part movements and ten four-part movements. The latter comprise the two Kyrie, two subdivisions each of the Et in terra and Patrem omnipotentem, the Sanctus and Osanna, and the first and last of the Agnus Dei movements.

Borrowing the tenor of Agricola's Si dederò, Obrecht divides it in the manner noted above, always placing the segments in the tenor voice,⁴ and distributing them among the four-part movements so as to form a large-scale scaffolding for the total work. Each successive unit is assigned to a separate such movement with the exception of the last segment which is heard in both the first and third Agnus Dei. Extraneous to the scaffolding plan is the ostinato-like treatment of the combined first and second segments in the tenorless Christe; because of its reduced texture, this movement serves an episodic rather than a structural function within the over-all design of the Mass. The segments employed in these movements are notated in integer valor in Example 13; departures

from the Agricola tenor are indicated therein, and each of the nine segments labelled with the corresponding movement.

Except in Agnus Dei III and in the episodic Christe, these segments are treated proportionally. Thus in Kyrie I and II, Et in terra, Patrem omnipotentem and Osanna they are presented three times each in the proportions of 6:2:1, 2:1:1, 3:2:1, 6:2:1 and 4:2:1, in Qui tollis and Crucifixus four times in 6:2:2:1 relationship, in Sanctus six times in 4:2:2:1:1:2 proportion and in Agnus Dei I twice in a proportion of 2:1.

(The numeral 1 as included in these proportional relationships does not necessarily refer to a segment in integer valor but rather to that which bears the shortest rhythmic value in the movement concerned.) All of these presentations are non-transposing except for Sanctus (oscillation between c and d) and yet again the non-structural Christe (g, d; d, f, g). It should be noted that the Petrucci print⁵ of Obrecht's Si dedero presents each of the tenor segments in notation only once.

Appropriate repetitional signs indicate the number of statements required for each segment, while proportional signs specify the mensurational values proper to each statement. This notation, in the manner of a proportional canon, makes it possible to compress all of the components of the cantus firmus scaffolding

upon a single page of the print.

Tenor Substitute in Complete Movements

If the three-part movements serve primarily the function of providing contrast and local episodic relief by virtue of their reduced texture, they are, nevertheless, also entrusted with certain secondary structural functions within the large-scale design of the work. This is notably the case with the closing group of three-part movements, namely Pleni, Benedictus and Agnus Dei II. Unlike Christe, these near-terminal movements contain no reference to cantus firmus segments, although parody is especially prominent.⁶ Instead, each in turn presents the complete tenor, superius and contratenor of the Agricola model. In thus presenting complete lines in integer valor, rather than repeated segments in proportional augmentations, this group of movements embodies a secondary cantus firmus plan that stands in both a complementary and cumulative relationship to the basic scaffolding plan of the four-part movements.⁷

The voices of the Mass involved in this secondary group of cantus firmus statements are altus, discantus and bassus.

These follow the model very closely, the principal departures being found in the bassus of Agnus Dei II at measures 5-7 and at measure 51, as indicated in Example 14. Minor rhythmic alterations are found in the bassus at measure 7 and in the altus at measure 9 of Pleni, in both cases the dotted quarter note followed by an eighth note being changed to two quarter notes. So close, in fact, is the correspondence between these non-segmented cantus firmi and their source that, in each case, the dimensions of the movement are precisely those of the Agricola model.

An examination of the chart included in Table 6 will reveal both the basic scaffolding cantus firmus plan of the work, involving the distribution of the nine segments among the ten four-part movements, and the secondary cantus firmus plan of the near-terminal group of three-part movements. Christe, which shares with the other three-part movements their episodic but not their integrative function, is bracketed separately.

Auxiliary Borrowing

Even though in each movement there is only one voice

which serves as the supporting structure, either as a scaffolding cantus firmus or as a tenor substitute, material from the model is nevertheless present in the other voices at various points, either for only a few measures or for an extensive part of the movement. The more extended quotations appear only in those movements based on segmented cantus firmus and occur most notably in Qui tollis, Crucifixus and Osanna. More tentative use of this technique is detectable in Kyrie I and Et in terra. Since much of the time this supplementary quotation takes place during the tenorless passages of these four-part movements, these quotations may be regarded, in some sense, as "tenor substitute."⁸ At times, however, the tenor substitute and the cantus firmus proper overlap. In either instance, these auxiliary borrowings may be regarded as a further supplement to the primary and secondary cantus firmus plans outlined earlier.

In view of their decorative function, it need not be surprising that these auxiliary borrowings adhere less strictly to the model than do the cantus firmus borrowings discussed earlier. Departures from the model may be rhythmic or melodic and will be illustrated by a comparison between the different versions. The first instance to be discussed will be the

presentation of the complete superius of the Agricola work in the discantus of Crucifixus (Example 15).

In Crucifixus, the entire discantus up to measure 92 is concerned with a presentation, with certain modifications, indicated by "X"s, of the entire superius of Agricola's work. Sections I to III of the model are presented exactly, except for slight rhythmic variations--indicated by brackets--in measures 12-13, 40-42 and 45-46, as well as a rhythmic-melodic change in measure 47. Similarly in section V only a small change is made--the rhythm of measure 74 of the model. Section IV, however, shows an obvious departure from the Agricola superius in measures 55-57 (where the note d' is being elaborated) and measures 58-59 (where the note c' is ornamented). In addition to a slight rhythmic-melodic alteration in measures 54-55, a further modification occurs with the separation of the first and second parts of that section by a ten measure rest, from measures 60-69. In this movement the segmented cantus firmus is not present during the statements of sections I, II, IV² and V, but is during sections III and IV¹. Because the segmented cantus firmus is the governing voice in the movement, its presence necessitates alterations in the secondary voice should dissonant writing result otherwise--

witness the great number of changes in sections III and IV¹, especially the latter, as illustrated above.

The altus of Qui tollis and that of Osanna each present a considerable portion of the tenor as found in the model with modifications at certain points. In Qui tollis (Example 16), sections II, III, IV¹ and V are treated, the first four appearing consecutively without break until measure 35, where a freely composed passage interrupts and lasts until measure 82, at which point section V appears. At four points in the altus there is a departure from the model, two by rhythmic alterations and two by melodic. The former instances occur in measures 6-7 and 82-85, both cases showing a diminution of rhythmic values, in the last one there being a reduction of one-third followed by one-half of the original. The two melodic alterations are found in measures 25-26 and 29-30, the former instance involving the omission of a measure from the Agricola and the latter the substitution of a shorter, variant melodic outline. The segmented cantus firmus is not sounding when sections II, III¹ and V are presented but is found at measures 25ff during sections III² and IV, where there occurs the prolonged introductory pedal note g. As the cantus firmus line becomes active in the latter case, however, the altus proceeds freely, that is with

no--or with at best incidental and momentary--citation of the model.

The altus of Osanna (Example 17) presents sections I, II, III and V of the Agricola tenor, the first two appearing consecutively up to measure 16. As the cantus firmus segment enters in the tenor at measure 17, the altus proceeds freely to measure 37. During the remainder of the movement, the tenor is again silent at measures 37-49 and 57-61. During each of these interludes, the altus again quotes directly from the tenor part of the Agricola model, citing section III during the first interlude and section V during the latter. Rhythmic alterations are governed by the proportion 2:1 in measures 37-38 and 44-45, while melodic changes serve as elaborations in measures 11-12 (where there is also some diminution) and measure 65, as a rhythmic alteration of the model in measures 47-48--substituting the characteristic rhythm of Agricola's measure 33 for that of measure 51--and in measure 62, where there is a substitution of the motive from Agricola's measure 32 (transposed).

The preceding discussion has dealt primarily with alterations of the model, and only incidentally with the inter-relationship of the scaffolding and auxiliary cantus firmus

plans as found in the aforementioned movements. Table 7 traces the interconnections of these two cantus firmus systems in explicit detail. It may be noted that overlap occurs only in Kyrie I and Crucifixus. Also noteworthy is the evident symmetry in the interlocking of the two systems in the Osanna, Qui tollis and Et in terra movements. Apropos of the passages of free writing and of parodistic material, it should be pointed out that much of the free writing in this work does, in fact, incorporate parody quotation at the motive or phrase level. The analysis of such passages has, however, been reserved for the section entitled "Parodistic Aspects."

HARMONIC CONSIDERATIONS

Vertical Sonorities--Consonant and Dissonant

The types of vertical sonorities occurring in the Agricola work are also characteristic of the three-part movements and sections of movements in Obrecht's Missa Si dederò. These elements will be examined as they are found in the complete Benedictus, in the three-part section of Agnus Dei III (up to the tenor entry at measure 64), and in Pleni.

Of the 169 consonant three-part sonorities in Benedictus, sixty-eight (40%) are complete chords in root position without fourth, and five (3%) are complete chords in first inversion without fourth. Non-quartal incomplete chords total eighty-six (51%), of which fifty-four present the 3rd but lack the 5th, fourteen have the 5th but not the 3rd, seven have either the octave or unison, and eleven present a 6th (or 13th) above the bassus. Only ten chords (6%) are quartal. Of the seventy-three complete chords, thirty-seven contain the 10th above the bassus (51%).

In Agnus Dei III, forty-five of the 127 three-part consonant chords are complete (36%), with thirty-four in root

position, and eleven in first inversion; incomplete chords number seventy-four (58%), with fifty-seven having the 3rd but no 5th, nine the 5th but no 3rd, two with octave only, and six with a 6th above the bassus. Eight chords (6%) are quartal. Twenty-seven of the forty-five complete chords contain the interval of a 10th above the bassus (53%).

An even lower incidence of the essential fourth occurs in Pleni (Example 18), where, in a work containing 138 three-part consonances, only two instances were found--an incidence of only one per cent. This movement also serves as an excellent example of the use of parallel tenths--a further characteristic of the non-quartal style.⁹ Such parallelism is found in a total of twenty-five measures, representing thirty-two per cent of the seventy-six measures of that movement.

In summary, it may be stated that, as is true of Agricola's composition non-quartal style is closely approximated in representative three-part sections of the Obrecht Mass, since about half the consonant sonorities contain a tenth above the bassus, and between fifty and sixty per cent of the chords are incomplete, with quartal formations being rare.

Since non-quartal writing is not normally associated

with sacred music of the period,¹⁰ one would have to consider the possibility that Obrecht deliberately emulates the harmonic style of his model in these a3 movements. The foregoing observation is presented as an hypothesis. Its verification is beyond the scope of the present thesis, since this would require investigation of a representative sampling of other sacred works a3 by both Obrecht and his contemporaries.

With the exception of those deviations from triadic sonority mentioned in the foregoing discussion of the three-part movements and sections of movements, Obrecht follows contemporary norms in using the triad as basic sonority. Further departures from the latter do occur, however, in the form of dissonances, such as suspensions, passing tones, neighbouring tones and appoggiaturas, all of which are in general use in the period. There also appear dissonances which cannot be categorized; their occurrence within this composition, although infrequent, merits brief discussion.

An examination of Example 19 reveals six different types of interesting dissonance treatment; four of these are drawn from the Benedictus movement while the other two are found in Kyrie II and Christe respectively.

Although rare, instances of parallel fifths and sevenths

are found. Example 19a illustrates the latter, with the sevenths occurring in measure 70 between the altus and bassus (the intervals concerned are marked with an "X"). Another consecutive dissonance, this time involving a ninth moving to a seventh in contrary motion, is located in measure 65 of Benedictus (Example 19b), the intervals concerned being between discantus and bassus. Examples 19c and 19d show durational emphasis on upper neighbouring notes, in the latter case in what is later identified as the "consonant fourth" formula¹¹, and in the former case in a variant form thereof with active rather than static bassus. A leap of a fourth from a non-harmonic tone is found at the end of measure 74 of Benedictus (Example 19e); this same formula appears in the final measures of Agnus Dei III. A leap to and from a dissonant note is located in measure 22 of Christe (Example 19f); the note to which the dissonant b leaps is the same as that preceding it.

It can be seen, therefore, that even though dissonance treatment at the time of Obrecht is becoming stereotyped, there still occur brief passages in which may be found a rather free treatment of dissonance judged according to later norms. Understood, however, in terms of the prevailing modes of

intervallic, rather than of chordal, harmonic organization, these instances are both idiomatic and amenable to theoretical explanation.

Harmonic Progression

In order to avoid the pitfalls of ambiguous root extraction--a problem encountered in the Agricola chapter--the analysis of the harmonic progressions in Obrecht's Missa Si dedero will be confined to chords which are complete as vertical sonorities or in which the linear progression of one or more lines clearly defines a specific triad. The following detailed discussion of root movement is limited to two Mass movements--Kyrie II and Patrem omnipotentem. The results obtained, however, are closely similar in each, and may be taken as representative for the work as a whole.

Of the twenty-six chordal progressions in Kyrie II, root relationship of the 4th or 5th is found in fourteen instances (54%), that of the 3rd in seven cases (27%) and that of the 2nd five times (19%). Frequently there is oscillation between two notes as in nine cases of the category first mentioned, three of the second and two of the third.

In Patrem omnipotentem, of the 145 unambiguous progressions, root movement by 4th or 5th is located seventy-seven times (53%), by 3rd thirty-six times (25%) and by 2nd thirty-two times (22%). Oscillation between two notes occurs in thirty-eight instances in the first case, nineteen in the second and nine in the third.

The unusually high incidence, for this period, of root progression (and oscillation) by 4th and 5th are style elements wholly in accord with Obrecht's generally recognized "feeling for tonality, and his clear harmony."¹²

The Drive to the Cadence¹³

Salop notes two cadence-directed style elements which Obrecht inherits from his predecessors and contemporaries:¹⁴

a) cadence-directed bass line ("designed bass"); b) "tritone drive to the cadence" (direct or indirect). Both are illustrated in Example 20.

The first element--with "X" indicating the structurally important bassus notes--may be found in Kyrie I (Example 20a), Qui tollis (Example 20b) and Benedictus (Example 20c). In Kyrie I, the bassus line emphasizes the fourth and fifth of the

mode as it first rises sequentially from c in measure 62 to g in measure 67, whence it drops precipitously to d in measure 69, upon which note it hovers before leaping down a fifth to the final cadence note at measure 72. In Qui tollis, the finalis of the mode is reached by a step-wise progression from c through to G in measures 106-109.

Like that of Kyrie I, the bassus of Benedictus is a variant of the corresponding Agricola contratenor line. Thus, in place of Agricola's four-note motive, retained in Kyrie I, a more intensive three-note motive with upward-leaping fourth rises in sequence from c to g at measures 66-69. At measures 70-76, despite almost literal quotation of the model's contratenor part, the moderately strong forward impulse of that part is notably increased as a result of two slight, but telling, alterations. The first of these is the reiterative anticipation in dotted rhythm, at measure 71, of the neighbour-note embellishment of upper tonic at measure 72 (g-f-g). The other is the replacement of the e at measure 75 by a dropping fifth, g-c, thereby effecting a swift descent from upper to lower tonic by twice-descending leap (g-c; d-G). By means of these rhythmic-melodic changes, Agricola's elaborative insistence on upper tonic in contratenor, at measures 71-74, is both extended and

significantly enhanced, and his already cadence-directed line rendered more tensile and finely balanced.

The foregoing examples are concerned with single-line borrowings--in each instance a transplantation of some segment of the original contratenor line. It can be asserted that, in a sense, these are nevertheless instances of parody, since it is not the bare linear dimension of the borrowed element that is involved, but rather its harmonic function. As has been observed, it is the "drive to the cadence" that has been seized upon and is in various ways elaborated and enhanced by the borrowing composer. It is in this sense, and in keeping with Lenaerts's insistence upon the importance of the harmonic dimension in parodistic borrowings,¹⁵ that it seems justified to regard the present instances as examples of parody, rather than cantus firmus, technique. The fact, too, that in each case upper voices as well as bassus are involved in the borrowing process only serves to confirm this interpretation. Discussion of the complete texture of these passages has been reserved for a later section of the present chapter.

The tritone drive to cadence is expressed in Kyrie I (Example 20a), Qui tollis (Example 20b), Patrem omnipotentem (Example 21c), Osanna (Example 21d), Benedictus (Example 20c)

and Agnus Dei I (Example 20d). In Kyrie I, the tritone is heard between the c' in measure 70 and the f' sharp in measure 71, both in the discantus voice; also this relationship may be found between the bassus c of measure 70 and the f' sharp. The most extensive use of the tritone occurs in Qui tollis (measures 106-111) where there are four such instances. The first one appears between the two discantus notes c' and f' sharp in measures 106 and 108, the second between the bassus and tenor of measures 107-108, the third between tenor (and altus) and tenor of measures 110-111, and the last one between altus and discantus of measure 111. All ficta are inserted to avoid more direct tritones between the f' and the neighbouring b or e in a second voice. For instance, if the B in measures 108-110 of Qui tollis were altered instead of the f', the proximity of e would create a clearly audible tritone. Although tritones do exist when f' sharp is employed, they are fairly well hidden because of intervening chords. In Patrem omnipotentem, a tritone may be found between the bassus of measure 116 and the discantus of measure 117, and in Osanna between the discantus of measure 64 and that same voice in measure 66. Benedictus provides a close tritone between altus and discantus in measure 75 as well as a more distant one in the discantus of measures

74 and 75. In Agnus Dei I, the tritone is heard between the bassus of measure 57 and the discantus of measure 58.

Sanctus (Example 20e) provides, in addition to a tritone c"-f' sharp in measure 32, a diminished fourth within the cadence area in the discantus. The latter interval may also be found in measures 65-66 of Christe (Example 20f) in the discantus.

Aside from the cadence-directed bass line and the tritone drive to the cadence, other contemporary devices employed in achieving the "drive to the cadence" in this work are:

a) sequence; b) pedal; c) anticipatory cadence; d) increased rhythmic, textural and dissonantal activity. Examples of sequence have already been noted in discussing the cadence-directed bass line. In close emulation of the Agricola model, they may, in fact, be found in all three voices of measures 62-65 of Kyrie I and measures 65-69 of Benedictus, and in two voices in measures 66-69 of Pleni (Example 21f). A dominant pedal is sounded in the bassus of Christe in measures 61-66, effectively supporting the rhythmic activity and motivic accumulation in the upper voices. Anticipatory cadences--deceptive or other--occur in measures 110-111 of Qui tollis, measure 108 of Et in terra (Example 21b) and measures 134-135

of Crucifixus (Example 21e). Increased activity is found in measures 57-58 of Agnus Dei I; the preceding measures consist of slow half-notes and quarter-notes which evolve at measure 57 into eighth-notes. In measure 30 of Sanctus, an increase in activity begins gradually and intermittently, suddenly bursting forth at measure 32. In both cases, those sections preceding the increased activity move slowly harmonically, while the following rhythmic increase results in more rapid harmonic changes and a tendency toward more elaborate writing. Increased rhythmic and motivic activity also involving striking textural contrast occurs within the last dozen or so measures of Et in terra, while increase of dissonance is observable at the half-close at measures 65-66 in Benedictus, and before the final cadence at measures 74-75 in the same movement.

Classification and Analysis of Cadences

Of the fourteen final cadences in Obrecht's Si dedero, nine are in three parts (Kyrie I, Christe, Kyrie II, Et in terra, Sanctus, Pleni, Osanna, Benedictus and Agnus Dei II) and five in four parts (Qui tollis, Patrem omnipotentem, Crucifixus, Agnus Dei I and III). The a3 cadences are non-quartal in style while

those a4 contain the fourth in the final chord, this interval appearing four times between altus and discantus and once between tenor and discantus. In addition, a V-I bassus progression emphasizing the finalis of the mode (i.e. g) as well as a 4-3 suspension within the V harmony are present in all the terminal cadences.

In contrast to the uniformity of the final cadences, treatment of the pre-cadential progressions is diverse, encompassing such procedures as: a) strong I-V emphasis; b) emphasis upon IV and/or VI as pre-cadential harmony(ies); c) use of VII (subtonium) within the Mixolydian four-chord cadence. An examination of Example 21 will make it evident that in those pre-cadential progressions employing the same treatment there is even further variation present.

Instances of the first type may be found in Kyrie II (Example 21a) and Et in terra (Example 21b). The I-V emphasis, indicated by brackets, appears, in the former Example, in a simple, unelaborated and homophonic form, with the use of the tonic minor, whereas in the latter the tonic-dominant oscillation is found in a partially-imitative context.

Patrem omnipotentem (Example 21c) and Osanna (Example 21d) illustrate the second treatment. The IV and VI chords are

indicated by an "X". In Patrem omnipotentem the VI chord appears on a weak beat in relation to the tactus, and is created as a result of an imitative process. It is, however, the IV harmony--separated from the VI harmony by a passing note--which is of more importance here with regard to durational value, as it is held for one and one-half beats across the tactus. After the passing chord on III a third harmony appears which, however, lacks a triadic structure, thus making its harmonic analysis--which could be either IV or VI--ambiguous. In Osanna the first IV harmony is followed by a dominant minor concentration of two beats which leads into an ambiguous harmony (IV or VI); no imitation is present in this case.

Some clarification is needed concerning the third type of progression given above--that involving the subtonium. According to Lowinsky,¹⁶ there appears a new four-chord Mixolydian cadence in the fifteenth century in which a cross-relation occurs between the lowest and highest voices, resulting from the presence--within the one cadence formula--of the chord on lowered seventh of the mode as well as that containing the raised seventh. Lowinsky observes that the chord on the subtonium may, in modern terms, be classified as the subdominant of the subdominant, and proceeds by suggesting that in modal

polyphony this Mixolydian cadential formula fulfills the same function as the $IV-I_4^6-V-I$ progression of the major-minor system.¹⁷ Examples of this progression may be seen in Crucifixus (Example 21e) and Pleni (Example 21f). In the first case the bassus note f of the subtonium chord--indicated by an "X"--forms a cross-relation with the tenor f sharp in the following chord and later in the discantus, whereas in the second instance, this cross-relation is found between bassus and discantus in measures 74-75.

It seems clear from the foregoing observations that Obrecht's final cadences are anticipatory of later tonal practice. This is true both in the restricted sense that confines the term to the cadence chords as such and in the broader sense that includes the pre-cadential process as well.

In conclusion, the relationship of initial and final notes of movements may be briefly surveyed.¹⁸ In eight of the fourteen movements, initial and final notes are the same, providing further evidence of the composer's penchant for tonal integration. Of the remaining six movements, three have d as initial note and g as final, as in the model. Here, as in the other three movements, which use either c or f as initial note, rootedness in modal practice asserts itself.

Ground Plan as Defined by Cadences and Other Structural Procedures

Salop has demonstrated that, apart from the "designed bass" and "tritone drive to the cadence," many of Obrecht's Masses are progressive with respect to their harmonic organization in that modulatory excursions of various lengths are complemented by "periodic returns to the basic tonality in the course of a movement."¹⁹ An analysis of this type of harmonic organization, as it occurs in certain movements of the Missa Si dedero, will be presented at a later point in this chapter. In the two examples to be cited and analyzed here--namely the Christe and Et in terra movements--still other forms of cadential organization present in this work are examined. In the latter of these examples, large-scale sequence patterns serve as participatory elements in the design.

In the Christe movement (Example 22a), there appear eight structurally important cadences. These are associated with the ostinati of that movement, and are as follows:

d (measures 9-10), c (measures 13-14), A (measures 25-26), G (measures 29-30), A (measures 39-40), c (measures 53-54), d (measures 60-61), and G (measures 66-67). All but the last of these cadences involve a clausula vera, the lower note of which is assigned to the bassus. Only the last and strongest

assigns a V-I progression to the bassus, placing the clausula vera in the two upper voices.

An interesting symmetry is observable in the system of eight cadences listed above if the initial note of ostinato entry is taken into account as well. Thus, the first four cadences form a distinctive pattern of descent within the octave formed by the initial note of entry at measure 6 and the lower cadential G at measure 30, the pattern being g, d, c, A, and G. A converse pattern of ascending cadences, G, A, c, d $\overset{g}{\underset{G}{}}$, completes the cycle, extending from measures 30-67.

Interlocking with this cadential symmetry is an interesting balance in the disposition of the six statements of the ostinato theme. The first two of these--each a complete statement of section I of the Agricola tenor, each therefore comprising two phrases (I^1 and I^2) and together forming a total of four alternating phrases--are spread across the first thirty measures of the movement. In the latter half of the movement, only the first phrase (I^1) of the previous ostinato is used in four statements. This again involves, therefore, four phrases which are, however, repetitive rather than alternating.

A second type of organization is seen in Et in terra

(Example 22b), where there is a fluctuation of emphasis between c and g, with most of the measures devoting themselves to the former tonality. This harmonic centering on c begins right from the opening measures and is followed throughout the first segment and afterwards with a cadence on g only appearing as late as measures 51-52. Momentary cadencing on d at measure 13 and again at measure 18 serves only to confirm the dominance of c as prevailing center. The following tenorless section at measures 52-64 again stresses c, with a cadence on g at measures 64-65. A similar pattern is followed throughout the remainder of the movement, thus creating a large-scale five-fold oscillation between c and g across the total span of this ample movement.

In addition to this oscillation between centers a fourth apart, various broad tetrachordal and hexachordal sequences play an important role, serving to place in bold relief the tetrachordal design of this movement. The opening set of sequences, employing motives i, ii and iii, as illustrated in Example 22c,²⁰ confine their harmonic progression to the tetrachord c-f while in the second set, which consists of motives iv, v and vi, the discantus is confined to the hexachord a'-c' and the bassus to the tetrachord f-c, the latter

being harmonically complemented by the former. This emphasis is also made evident in the sequences employed during the second segment (motives vii-x)--the descending tetrachord b-f (extended) in the altus (motive ix) and the relationship of the fourth within each of the sequences in the bassus (for example, the G-c-f relationship of the first sequence step). The underlying harmonic plan of these sequential passages is given in Example 22d, and the relevant passages are quoted in Example 22e.

Salop has observed that "Obrecht appears to have taken a step toward the creation of a type of logic that operates throughout the length of a movement."²¹ Salop's observation has particular reference to the type of tonal design described in his article, an example of which--as found in the Benedictus movement of the Mass--is analyzed below.²² The foregoing analyses suggest, however, that the composer at times employed, in the large-scale planning of movements, procedures other than those examined by Salop.

Incipient Tonality

Procedures mentioned in the above sections which contribute

to a sense of tonality may be summarized thus:

- a) frequent oscillation between two roots a 4th or 5th apart;
- b) symmetrical cadential organization within a particular movement;
- c) use of a "designed bass," tritone or V pedal in the "drive to the cadence;"
- d) occasional emphasis on either I-V or IV and/or VI in the pre-cadential progressions;
- e) terminal cadences, all of which present a strong V-I bassus movement with accompanying clausula vera and 4-3 suspension;
- f) the use of large-scale planning of cadence relationships.

PARODISTIC ASPECTS

Frequency of Parodistic Borrowings

In the introductory chapter of this thesis, attention was drawn to the conflicting statements of various authorities regarding multiple--or simultaneous--borrowing in the Obrecht Missa Si dedero. Attention was also drawn to the corresponding need for verification of the relevant data through objective analysis.

All but one movement of this Mass were analyzed with respect to the presence of borrowed material other than that presented by the segmented cantus firmus. Random motivic citation was not included in the present analysis, the results of which are set forth in Tables 8 through 11.²³

Following compilation of the various tables, the number of measures involved in simultaneous borrowings was extracted for each of the movements. Borrowings involving but a single voice were not included. These figures were then related as a ratio to the total number of measures in each of the movements in question. The results, expressed in percentages, are given in Table 12.²⁴

It will be noted that, of the thirteen movements analyzed, simultaneous borrowings are absent or below five per cent in only three. Incidence of such borrowings stands at between approximately forty-five and ninety per cent in six of the remaining movements, and is not less than twenty-five per cent in four other movements. Illustrations of the process of literal borrowing will be found in Examples 20a, 21f, and of more elaborate variation of borrowed material in Examples 25c and 18.

It should be stressed that the foregoing figures do not include random motivic reference, which, although a prominent feature of this Mass, is less amenable to tabulation and quantification. Examples 23a, b and c illustrate the incidence and nature of this phenomenon.

In the light of the foregoing data, it may be asserted that simultaneous borrowing, which we have accepted as a criterion of parody construction, is a distinctive and pervading feature of Obrecht's Missa Si dederò.

Function of Parodistic Borrowings

The function of parodistic borrowing is to serve as an auxiliary form-building element. Its presence is made known in the introductory sections, the cadence-defining and terminal (coda-like) sections, the linking passages and episodes between cantus firmus segments and the developmental passages, with the result that a general unification is achieved.

Introductory sections. The important force at work within these sections is the motto theme (the opening theme of the Agricola work). However, instead of duplicating the opening measures of the model with regards to the pitch placement and the independent motivic characteristics of each voice, Obrecht alters the pitch interrelationships and assigns the motivic characteristics of the first voice entering to those which follow. In this composition, those movements employing motto reference are Kyrie I, Et in terra, Patrem omnipotentem, and Benedictus (Examples 24 a-d respectively).

In Kyrie I and Patrem omnipotentem imitation is involved

in three voices, while in Et in terra only the altus and bassus present the same melodic material (that of the contratenor) since, as mentioned above, the discantus contains the entire superius of the model. The motto involved in Kyrie I and Patrem omnipotentem is based on the opening tenor of the Agricola.

The voice relationship of contratenor-superius-tenor as found at the opening of the model is maintained in Patrem omnipotentem where it is, however, adapted to the four-part texture, becoming bassus-discantus-altus; the intervallic relationship of the upper eleventh followed by the lower octave is altered to become eleventh to fifth. In Kyrie I and Et in terra the voice order becomes bassus-altus-discantus with the intervallic relationships being fourth to fourth and sixth to fourth respectively. Self-repeating entries appear in both lower voices in Patrem omnipotentem; the second entry in the bassus repeats the first while that of the altus appears a fourth lower, its first note being the last note of the prior entry. The voice succession of this opening therefore becomes bassus-discantus-altus-bassus-altus. It is interesting to note that the redundant entry of the altus is an octave below that of the discantus, resulting in a feeling of return to the

intervallic relationship as found at the opening of the Agricola work. In Kyrie I there is a resemblance to a self-repeating entry in the bassus, again with overlap; however, its ending is altered in measures 8-9.

In Benedictus all three voices take part in motto reference. At measures 1-5 the altus--accompanied for three measures by a free counterpoint in the bassus--presents the opening five measures of the model's contratenor at the octave and with a motivic pattern in measure 4 drawn from the tenor of measure 9 of the model. The discantus, from measure 3 onwards, presents the superius of the Song-motet. The bassus completes the motivic reference by presenting the tenor of measures 6-10 of the model in the corresponding measures of the Mass movement, with only a slight rhythmic alteration in measure 9; the pitch placement is at the unison.

This imitative pattern is also followed in Qui tollis and Agnus Dei I; however, instead of the opening motives of Agricola section I, those of section II are presented (tenor and contratenor of the model, respectively).

In Qui tollis (Example 24e) the motto departs rhythmically from the tenor of the model because of a reduction of time values within that theme. The time interval between each entry

is two measures, the same as in the previous motto references and as in section II of the Agricola work. The order of voices is changed to bassus-altus-discantus, the initial note to c and the intervallic relationship to a fifth, as compared to the Agricola voice order of contratenor-superius-tenor, the initial note g and the intervallic relationship of an octave.

In Agnus Dei I (Example 24f), the plan employed in the non-cantus firmus voices is not that of through imitation at the opening, but rather of paired voices (as in Et in terra). The altus-discantus pair uses the complete theme (measures 16-20 of Agricola's contratenor) while the following bassus-discantus grouping (with free counterpoint to the bassus) uses the abridged form of the theme (i.e. with the first two measures lacking). The initial note and the time distance between altus and discantus correspond to that of the model, while the intervallic relationship becomes that of the unison rather than that of the original octave.

Cadence-defining and terminal (coda-like) sections. A distinctive feature of the closing section of Agricola's

Si dederō is the use of a four-step rising sequence on motive 1². Beginning at measure 65 of that composition, the sequence proceeds in tenths between discantus and contratenor.²⁵ Its final step, melodically embellished with motives m and x, extends from measures 69-73. A measure of more intensive rhythmic activity and of passing dissonance follows, still based on motive m. This leads into two cadential measures with characteristic suspension formula.

In the following analyses of the various movements of Obrecht's Mass, it will be demonstrated that some material from the closing section (section V) of Agricola's work is present in all but a very few of these movements. In conjunction with these analyses, consult Examples 25a-k.

The most extensive quotations occur in: a) Et in terra; b) the three a3 movements that appear toward the close of the Mass--namely, Pleni, Benedictus and Agnus Dei II; c) Agnus Dei III.

Of these, Et in terra employs the distinctive feature of double variation, thus expanding the twelve measures of Agricola's section V to twenty-five measures. The first variational statement, presented during a tenorless section, follows the design of section V, but with motivic variations

and with textural contrast involving a shift from duo to trio writing. The second variational statement achieves drastic textural simplification of the model through elimination of all but the harmonic skeleton of the sequence process, with a resulting homophonic texture. Variational treatment of the model is quite free after measure 100. The closing tenorless passage of four measures intensifies the imitative activity of the corresponding measures of the model.

Each of the a3 movements noted above quotes the complete texture and shape of the original. Each embodies, however, numerous variant details that provide interest but in no sense obscure the reference to the model.

Agnus Dei III follows a similar pattern, although, unlike the aforementioned movements, Agricola's tenor is quoted here not as tenor substitute but as cantus firmus segment. Furthermore, because of the presence of a fourth voice, its texture is fuller and more differentiated.

Movements that involve considerably freer treatment, but are nevertheless clearly based on the model passage, are Kyrie I, Qui tollis and Agnus Dei I.

In Kyrie I, Agricola's measures 62-66 are quoted a3, but with motivic variation in the upper voices, the original

contratenor being retained in the bassus unvaried. The tenor presents its final statement of Agricola's section I at measures 66-70. The accompanying free counterpoints establish contact with section V, however, through considerable use of motives x and m. Agricola's final cadence is quoted literally at measures 75-76.

In Qui tollis, the appearance of the final statement of the current cantus firmus segment is heralded by motive 1² at measure 104. The motive continues in two further measures of sequence which proceeds, however, at the interval of the third rather than at the second as in the model. The sequence is dissolved as the cantus firmus statement unfolds. Fragmentary references to elements of section V (as well as to other sections of the Agricola work) are integrated into the surrounding counterpoints as the cantus firmus moves to its close.

In Agnus Dei I, the last statement of the cantus firmus segment begins at measure 47. At measure 50, the bassus and discantus join the sequential process in tenths, but with variant details that destroy the sequence while creating a more fluent line. The last three measures of the two lowest voices are almost a direct quotation from the model.

Three further movements--Kyrie II, Patrem omnipotentem and Osanna--also reveal borrowings, although of a more tenuous nature. Some fifteen measures before the close of Kyrie II, there is a reminiscence of Agricola's sequential motive $\underline{1}^2$; it is heard only transiently and not as a sequence, but in conjunction with motive \underline{m} and in close canonic imitation between superius and bassus. There is no reference to Agricola's sequential process in the cadence area of Patrem omnipotentem, although sequential development is important earlier in the movement. Motives $\underline{1}^1$ and \underline{m} are present, however, during the last four measures in pitch positions suggesting the pre-cadential harmonies of the model in its last four measures. In Osanna, the reference to section V occurs in the altus, where its opening measures are heard antecedent to the appearance of the cantus firmus segment at measure 61. There is reference to neither a sequential process nor to the characteristic motive $\underline{1}^2$. An almost literal quotation of the original cadence appears, however, at the close of the movement.

The foregoing analyses demonstrate that, in five of the fourteen movements of this Mass, parodistic quotation of the closing section of the model is complete, although often varied. Progressively freer quotation occurs among six other movements,

in all of which the referential process is nevertheless clear, however fragmentary.

These facts support the inference that the composer has used parody technique to signalize the termination of movements--a procedure that parallels his frequent use of parodistic treatment of the motto theme at the opening of a number of movements.

Linking passages and episodes between cantus firmus segments. Because of the rather extensive presence of parodistic treatments in the linking passages and episodes between cantus firmus segments within various movements, it has been decided that an analysis of such elements be restricted to their occurrences within one particular movement, that of Et in terra. Of the four tenorless sections present, the first two contain the majority of parodistic elements; it is with these two sections that this discussion will be concerned. ²⁶

In the tenorless introductory section (measures 1-15), the imitative process in the bassus, altus and discantus of measures 1-11 is based on the motto theme. The discantus of measures 11³-16¹ presents measures 9-14 of Agricola's superius,

while at the same time the altus (measures 12⁴-16) contains incidental motivic reference, as shown in Example 26. The bassus (measures 12¹-16¹) follows measures 10-13 of the model, although Obrecht, in measures 13-14¹, simplifies the melodic form and alters the harmonic basis of measures 11-12¹ of the Song-motet.

The second tenorless section--i.e. the first interlude--is found in measures 46-64. The discantus of measures 48⁴-53 presents measures 32-35 of Agricola's superius while the accompanying altus (measures 48²-52) and bassus (measures 48²-51) incorporate incidental motivic references, and are at times in parallel motion. Measures 35-40 of Agricola's contratenor are presented in measures 52³-57 of Obrecht's bassus. In the presentation at measures 54-65 of measures 37-53 of the model's tenor in the altus, measures 40-45 of the Agricola are omitted and slight compressions and alterations occur. The discantus of measures 57-65 presents measures 40-50 of the Song-motet, which results in a compression from eleven to six measures. In measures 58-65 of the bassus, the first five measures move in parallel tenths with the corresponding measures of the discantus; the remainder of the bassus line is free. The mosaic-like arrangement and redistribution of borrowed materials,

as described above, are characteristic procedures in Obrecht's
 repertory of parody techniques.²⁷

Variational treatment. An earlier section of this chapter was devoted to an examination of intrinsic harmonic characteristics present in Obrecht's Missa Si dederò in an effort to isolate elements identifiable with his generally harmonic style. No attempt was made in that section to examine harmonic--and more especially cadential--interconnections between the Mass and its model as an aspect of parody technique.²⁸ The present section is concerned with this problem.

As has been noted earlier, each of the three-part movements other than Christe incorporates a single complete voice part of the Agricola work and is therefore identical in length with the model. Such correspondence is not present in the case of the four-part movements, which involve repetition of cantus firmus fragments. The three-part movements therefore offer the most efficient basis for comparing interconnections between the Mass and its model. Of these, Pleni and Benedictus

have been selected for detailed examination.

A comparison of the Agricola cadences and those of Obrecht's Pleni, which may be located in Examples 4 and 18 respectively, demonstrates that, with few exceptions, those of the latter mirror closely those of the former. Thus, the terminal cadences for each of the five sections of the Agricola work are reproduced in the Pleni movement, with the exception of that of section III (measures 52-53), where a new bassus line is provided against the upper voices of the model. Cadential correspondence is also clearly evident in the case of the cadences at measures 7-8, 45-46 and 58-59. Somewhat less explicit texturally is that at measures 9-10, where Obrecht realigns Agricola's lower voices in contrapuntal inversion, providing them with a strong supporting bassus. Motivic activation of the treble part and inversion of the pre-cadential interval from tenth to sixth result in a more full, and more mellifluous, texture at measures 19-20. Thus, of the twelve cadences of the model, no less than ten are either direct quotations or close variants of their respective prototypes. This represents, of course, a high incidence of cadential correspondence. The inescapable conclusion is that Obrecht's use of Agricola's tenor line as the basis of this

movement involves more than mere linear transplantation. Both harmonic quotation and harmonic variation--in at least the limited sense noted above--are present as well. Recalling the importance of the harmonic dimension in Lenaerts's definition of parody, it seems justifiable to regard Obrecht's preoccupation with cadential transference variation as an identifiable aspect of his parody technique.²⁹

Obrecht's treatment of cadential material, however, transcends mere quotation. It may involve, as it does here, planned organization and re-grouping of such material, thus constituting a more complex parodistic treatment of borrowed harmonic elements. The Christe movement examined earlier has already provided evidence of ground plan definition through cadential grouping. The restrictive nature of the ostinato principle in that movement, however, allowed for the borrowing of only two cadence forms, that at measures 9-10 of Christe (an inversion of Agricola measures 9-10) and that at measures 12-13 (based on Agricola measures 12-13). The Pleni can now be examined with respect to the grouping of its very much wider range of borrowed cadential material.

The opening passage (measures 1-14) reveals an interpolated cadence at measures 4-5, thus creating a rhyming

relationship with the cadence at measures 9-10. Two further cadences are present in this passage, namely that at measures 7-8, heightened by the Phrygian B flat, and the closing cadence on c (measure 14), in almost literal quotation from the model. Alternation of cadential centers--an element latent in Agricola's opening section--becomes the governing principle of this passage, as demonstrated in Example 18. Furthermore, the quite tenuous thematic connections of this group of cadences within the model are here fully developed. For example, the transference to the discant of the original contratenor motive at measures 9-10, and the motivic activation of the descending step at measures 7-8 of the Agricola, create complementary motivic relationships which are further enhanced by bassus parallelisms in tenths in each instance. Other motivic interconnections are indicated in this same Example.

In the succeeding passage (measures 15-37), the organizational principle is that of uniformity, rather than alternation, of cadential center. Each but the last linking cadence is formed about the clausula vera on g, each being, however, finely differentiated in weight and function. In adherence to this principle, two such cadences are interpolated, one at measures 28-29 (one of the strongest internal cadences of the movement)

and the deceptive cadence at measures 33-34. Also, a cadence on G at measures 31-32 displaces the original c cadence at that point, as does the cadence averted towards c at measures 34-35, the original deceptive cadence on g. Motive m, in either a pre- or post-cadential position serves as a connective among all but the last member of the group.

Quite apart from the continuous linear quotation in the altus, and the brief textural quotations at measures 19-20 and 24-25, the passage also involves parodistic development of two borrowed elements--a sequential and an imitative process. The former, presented in two stages that culminate in the strong authentic cadence at measures 28-29, represents a development of the sequential process of Agricola's section V. This latter passage, as reproduced in its full texture, but with incidental variational detail in the closing measures (measures 65-76) of the present movement, attains greater urgency and climactic emphasis as a result of the anticipatory sequences heard at measures 14-29. The imitative process, although touched upon earlier, dominates the writing after measure 29, both within the passage terminating at measure 37 and briefly at the beginning of the ensuing section.

Sequence provides the organizing principle of cadential

relationships within the next passage of the movement (measures 37-64), as may be seen in comparing the melodic sequential formula at measures 45-46 (c), 52-53 (g), 55-56 (a), 58-59 (c', in altus) and 63-65 (c', in discantus). From measure 46 on, the writing tends to be somewhat less active rhythmically, thus providing an episode of relief in relation to the preceding and ensuing sections. It concludes with a parody quotation a3 at measures 62-64, from which ensues the climactic parody quotation of the closing section at measures 65-76.

In contrast to the rather complex cadential re-organization in Pleni, Benedictus offers an instance of the transformation of Agricola's cadence network into a tonally unified plan by means of a few strategically placed cadential alterations. A comparison of Table 13 with Table 5 will clarify this point.

Unlike the Agricola work, which begins on d and ends on G, the Benedictus commences and terminates on G. Retaining Agricola's triple reference to g at the close of sections II, III and V, Obrecht reinforces these with three further references to the g center: a) at the beginning, where he harmonizes Agricola's entry on d' with the fifth below; b) at the opening of section II (measures 20-22); c) internally in

section III at measure 49.

References to the c center follow Agricola's general plan, but with a few significant changes that serve to create a different balance between the two centers and that also permit greater fluidity of transition. Agricola's momentary reference to G at measure 20 does not offset the virtually twenty measure stretch of c-centered writing from about measures 12-32. Obrecht reinforces Agricola's momentary deflection toward g at that point by creating two successive cadential processes on g, one at measure 20, the other at measure 22, and also by eliminating Agricola's internal c cadence at measure 23. These procedures serve to offset more securely the lengthy digression towards c imposed by the Gregorian theme itself and by Agricola's setting between measures 12 and 32.

At the close of section II, Obrecht replaces Agricola's G cadence--virtually his first decisive reference to that center--by a deceptive cadence on g (g/e), which is a tonally balanced procedure in view of the fact that this is his third, rather than first, reference to the g center, his two previous references having occurred at the very opening of the movement and at measures 20 and 22 respectively.

Obrecht's section III follows Agricola's plan for that

section, but reinforces rather than averts the g center as does Agricola by means of a sequential progression in dropping fifths in the bassus at measures 40-49: a-d, d-G; g-c, d-G.

Section IV centers on c as does the model, but with a bassus progression G-A rather than the imperfect cadential progression g-e at measure 59. Thus the return to the g center in the final section is prepared for.

The Pleni and Benedictus movements represent, then, parodistic adaptations of Agricola's scheme of cadences, and exemplify Obrecht's periodic returns to the basic tonality during the course of a movement as discussed by Salop.³⁰

FOOTNOTES

¹ Lewis Lockwood, "A View....," p. 63.

² Salop, "The Masses of Jacob Obrecht....," p. 94.

³ Reese, op. cit., p. 66.

⁴ Kyrie II presents its segment in canonic imitation at the fifth between altus and tenor. Of the two, the latter--despite its being the consequent (comes)--is the structural voice, since it presents the borrowed material in untransposed position.

⁵ Petrucci, Missarum diversorum autorum liber I (Venice, 1508). A facsimile of the complete tenor is found in Apel, Notation of Polyphonic Music (Cambridge, Mass.: The Medieval Acedemy of America, 1953), fasc. 40, p. 183.

⁶ Salop, in fact, discusses this type of movement under the heading of "Parody." He recognizes as well, however, the cantus firmus function of the borrowed part when he applies the rubric "tenor substitute in complete movements." This dual function of the cantus firmus is also recognized by Sparks, who admits to "the existence of a hybrid type--of a c.f.--parody structure." (Sparks, Cantus Firmus...., p. 154.)

⁷ Sparks, op. cit., p. 263.

⁸ They perform a more decorative function, however, than the tenor substitutes of the three-part movements examined earlier, in that they occur in movements dominated by the recurrent cantus firmus repetitions, whereas the three-part movements are, of course, free of tenor domination.

⁹ It should be noted, however, that this characteristic is not exclusive to that style. Salop observes that Obrecht's use of parallel 3rds and 10ths is "probably not equalled by any composers before or since." (Salop, op. cit., p.219.) This generalization has reference to the master's total output and not simply to works or passages a3.

¹⁰ Fox, op. cit., 36, n.11.

¹¹ Knud Jeppesen, Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century (New York: Prentice Hall, 1939), pp. 193-197.

¹² Reese, op. cit., p. 204.

¹³ Because of the need to restrict the topic, only final cadences of movements will be considered.

¹⁴ Salop, "Jacob Obrecht and the Early Development....," 304.

¹⁵ Lenaerts, op. cit., 410.

¹⁶ E. Lowinsky, "The Function of Conflicting Signatures in Early Polyphonic Music," Musical Quarterly, XXXI (1945), 242ff.

¹⁷ Ibid, 243.

¹⁸ The term "initial note," in the present context, refers to either the lowest note of the initial interval or sonority of the movement, or to the first note--in whichever voice--of its opening imitative entry. The term "final note" refers to the lowest note of the closing sonority of the movement.

¹⁹ Salop, "Jacob Obrecht....," 308.

²⁰ This Example also demonstrates the sequential process to which the motives are subjected.

²¹ Salop, "Jacob Obrecht....," 304.

²² See below, pp. 111ff.

²³ Tables 8 and 10 are concerned with either literal or slightly modified quotations; Tables 9 and 11 with more elaborately varied forms. Data relating to a4 movements (with the exception of Sanctus) are presented in Tables 8 and 9, whereas those relating to a3 movements are given in Tables 10 and 11.

²⁴ The percentages given in the Table are totals. The figures in brackets represent the individual frequency ratios for literal borrowings (at left) and for elaborate borrowings (at right).

²⁵See above, p. 40.

²⁶The third tenorless section (measures 85-95) commences with an intervallic imitation of the bassus in the altus at the 4th for four measures, followed by sporadic appearances of motives m and l¹ in discantus and altus. The final tenorless section (measures 106-109) treats motive m imitatively in discantus, altus and bassus respectively, followed by the final cadential measures.

²⁷Sparks, op. cit., pp. 300ff.

²⁸See, however, the observations concerning parody in the discussion relating to "the drive to the cadence" above, pp. 80ff.

²⁹These observations complement similar tendencies noted on pages 80ff, 89ff, 99ff and elsewhere in this chapter.

³⁰See above, p. 89.

Chapter V

THE MISSA SI DEDERO OF ALEXANDER COPPINUSTREATMENT OF THE CANTUS FIRMUS

In contrast to Obrecht's practice of drawing the cantus firmus for his Missa Si dedero from a single voice of the Agricola model and treating it in a structurally consistent manner, Coppinus makes use of both superius and tenor of the model as cantus firmus source in his Mass,¹ presenting them in a form which is either consistent with the original, or in elaborated or segmented form. Since the elaborated form of the cantus firmus holds a more prominent position in this Mass than the original or segmented forms, in that it serves as the exterior boundaries for the Gloria, Credo and Sanctus divisions, it will be identified as Primary Framework. Secondary Framework will refer to the presentation of selected segments of either tenor or superius of the model, treated as ostinati. Finally, the Tertiary Framework will have as its characteristic the quotation of a complete voice from the model. The cantus firmus framework is given in Table 14.

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Framework of Coppinus's cantus firmus structure corresponds to Obrecht's segmented cantus firmus in the sense that both supply the scaffoldings for the form-at-large. Three significant differences between the two Masses may be noted, however. The first pertains to the dimensions of the cantus firmus, the second to its relation to texture, and the third to its melodic fidelity to source.

With regard to the first point, it will be recalled that, in the Obrecht work, a single broadly-conceived and elaborately articulated statement of the scaffolding cantus firmus encompasses the total dimensions of the Mass. The Coppinus work, on the other hand, contains three statements of the scaffolding cantus firmus, each enframing a major liturgical division of the Ordinary as noted above. A glance at Table 14 reveals that the interval distribution of cantus firmus sections within the Gloria, Credo and Sanctus divisions is much more flexible and non-systematic in treatment than is the rigid distribution of the scaffolding segments in the Obrecht Mass. This is an interesting point since, according to Sparks, the scaffolding principle "represents an important and characteristic aspect of the rational trend in the late fifteenth century,"² and is normally characterized by highly

formalized and symmetrical patterns as in the Obrecht work. Coppinus's non-formalistic treatment of this principle is in keeping with his otherwise freer and more fanciful manipulation of the cantus firmus, as noted in relation to paraphrase below.

A second point of difference is more fundamental, relating as it does to textural integration. Obrecht's various augmentations of the cantus firmus segments ensure a sharp cleavage in textural values between cantus firmus and its surrounding counterpoints. Coppinus, in keeping with a more forward-looking contemporary practice, transfers his cantus firmus, for the most part, in integer valor, thereby attaining greater uniformity of texture.

Closely linked with the question of textural integration is the use in Coppinus, and the avoidance in Obrecht, of the technique of paraphrase. This represents the third point of difference between the two Masses with respect to the structural cantus firmus, and again points out the Italian composer's inclination toward "the irrational or fanciful tendency" within the current Northern style,³ as against Obrecht's strongly rational and formalistic bent.

Comparison of cantus firmus treatment in the two Masses

may be pursued by noting that ostinato technique dominates five of the thirteen movements of the Coppinus work, in which movements it provides the so-called Secondary Framework of cantus firmus structure. In sharp contrast, ostinato repetition of the theme--in integer valor, that is--occurs but once in the Obrecht Mass, in the Christe movement, where it obviously represents a quite transient and episodic feature of construction. If, however, the term ostinato is broadened to include repetitions involving proportional relationships of note values, it will be evident that this technique dominates the Obrecht Mass to an even greater extent than it does the Coppinus work. In this extended sense, in fact, ostinato represents the basic principle of cantus firmus construction in the Obrecht work, and regulates the formal plan of its fourteen movements.

Finally, the Tertiary Framework will be seen to resemble somewhat the structural plan found in Pleni, Benedictus and Agnus Dei II of Obrecht's Mass. Common to the two plans is the use of a complete voice part from the model. An essential difference, however, is that in the Obrecht work tenor is invariably omitted in the movements in question, whereby the borrowed part assumes the character of "tenor substitute." This condition is not always present in the Coppinus movements

based on the Tertiary Framework.

The following paragraphs present a detailed account of cantus firmus construction in the Coppinus Mass, within each of the three categories noted above.

Primary Framework

Contrasting with the strict adherence of the cantus firmus to the melodic and rhythmic characteristics of the Agricola tenor in Obrecht's Missa Si dederò, the cantus firmus in its role as Primary Framework within the Coppinus Mass is often characterized by free alterations to the original material through melodic elaborations (especially at the cadence), augmentation or diminution of certain notes, omission of rests which separate certain sections of the cantus firmus, truncation of these sections, and so on. The course of, and the alteration to, the cantus firmus acting as Primary Framework will be examined below.

The first movement to be discussed is Et in terra (Example 27). The cantus firmus makes its first appearance at measure 17 in tenor 1, with a slight rhythmic elaboration of the

cadential material (motive y) as found in measures 12 and following the model. With the statement of section II, beginning in measure 26, another type of elaboration is seen in the use of note augmentation, division of the phrase by rests and melodic-rhythmic elaboration, as seen in measures 28-31, 40-42 and 43-44 respectively. At measures 62-65 of section III, the interval from b-c' of the model is elaborated, preceded by a rhythmic augmentation of the opening notes of the phrase. Upon its resumption, this time in bassus at measure 78, the cantus firmus is joined by a parodistic presentation in tenor 2 of the corresponding Agricola superius. In measures 83-84 the cantus firmus migrates back to tenor 1 where it remains, while superius of the Agricola work is transferred from tenor 2 to cantus. The cantus firmus and the Agricola superius as presented in measures 78-91 of the Coppinus movement do not deviate rhythmically or melodically from their original form in the model.

In measures 1-9 of Qui sedes (Example 28), tenor 1 presents section IV of the tenor cantus firmus; against this, from measures 7-9, is sounded in cantus the parodistic quotation of the latter half of section IV of the model's superius. Sections IV and V of the cantus firmus are separated by

non-cantus firmus material, the latter section commencing at measure 49, in conjunction with the corresponding Agricola superius; at this point, in contrapuntal inversion of the original, the cantus firmus is transferred to cantus while tenor 1 sounds the model's superius.

In Patrem omnipotentem (Example 29), the tenor cantus firmus is stated in tenor 2, a canon at the fourth appearing with that voice in tenor 1 from measures 8-16. Following this statement of section I there occur nine measures of rest, from measures 16-25, after which the cantus firmus resumes with section II, this time in tenor 1, employing both augmentation and diminution from measures 26-40. Following the first half of section III, which extends from measures 53-62, there ensue thirty-six measures of rest, after which the remainder of that section is heard until its dissolution three measures later at measure 102.

In Et in spiritum (Example 30), the tenor cantus firmus appears in tenor 1 at measure 65; the cantus firmus is varied in measures 76-88 by augmentation of the opening long notes and elaboration of the succeeding material which is patterned according to the shape of measures 70-73 of Agricola's tenor.

In Sanctus (Example 31), cantus presents section I of

superius of the model as a three-fold ostinato, while tenor 1 presents sections I, II and III of Agricola's tenor as cantus firmus. A noteworthy point concerning the cantus firmus is the presence of a double statement of the first phrase of the Agricola tenor, the first one occurring from measures 1-8 and the second statement following immediately at measure 10 and leading into section II of the cantus firmus at measure 19, with the presence of some diminution and truncation; the second half of this latter section is postponed to the end of the movement. Following a brief interpolation during the course of the second ostinato statement, section III of the cantus firmus enters at measure 36. A free development extending from measure 45 to measure 54--at which point the last part of section II is heard--proceeds in conjunction with the third ostinato phrase of cantus.

In Hosanna (Example 32), the opening eleven measures of tenor 1 present an elaborated form of the opening of tenor section III. From measure 12 to the end, however, the cantus firmus is unvaried.

Secondary Framework

A second type of cantus firmus treatment in the Coppinus Mass is that involving the presentation of a single section from either superius or tenor of the model as an ostinato. The five movements in which this technique is found are Et incarnatus, Et ascendit, Sanctus, Pleni and Benedictus. The first section of the Agricola tenor is the source for the segments present in Et incarnatus and Et ascendit and its second section for the segment in Benedictus. The first and second sections of the superius voice of the model provide the ostinati for Sanctus and Pleni respectively. These segments are not restricted to a single voice throughout the Mass but appear in bassus, cantus, cantus, tenor 1 and bassus of Et incarnatus, Et ascendit, Sanctus, Pleni and Benedictus respectively. In those instances when the tenor ostinati are present, each segment is sounded four times, with a transposition scheme for Et incarnatus, Et ascendit and Benedictus as follows: d, g, d, g; g', f', d', g'; G, A, c, d respectively. The ostinati based on superius occur only three times each and are not transposed.

Pairing of movements is a noteworthy relationship within the set of five ostinato movements. Thus, the adjacent movements,

Et incarnatus and Et ascendit, constitute a pair not only in their sharing of a common three-part texture, but also in their sharing of the same ostinato theme, which effectively migrates from bassus in the first of these movements to cantus in the second. Pleni and Benedictus form a similar pair, not only with respect to their adjacency, but also with respect to their common four-part texture, to the common source of their similar ostinato themes and to the migratory pattern--from tenor in the earlier movement to bassus in the latter--of the ostinato. Sanctus stands apart from these paired movements both with respect to its full, rather than reduced, texture, and to its combination of Primary and Secondary Frameworks.

When compared to the model, the segments based on superius remain faithful to their source while those derived from tenor are altered to varying degrees. The segment is least changed in Et incarnatus, where only the final note is rhythmically varied, being reduced by half its value. In the following Et ascendit, the note in the fifth measure of the segment is diminished in value for the first two appearances, while in the third statement the final note is shortened as well; in the last presentation the first three notes are halved rhythmically. In Benedictus the fourth and fifth notes of the

segment are in diminution. The alterations discussed above are illustrated in Examples 33a-c. These ostinati act as cantus firmus in all movements mentioned above except Sanctus, where as previously noted, the Primary Framework holds this position.

Tertiary Framework

This framework involves the presentation of a complete voice from the model against mostly non-cantus firmus material. In the three movements employing this technique--Qui tollis and both Agnus Dei--superius is the voice being reproduced. In Qui tollis, this voice is found in bassus at the octave, while in the first Agnus Dei it is presented in cantus at the unison and in the second Agnus Dei in altus at the fourth. Aside from these differences in pitch placement, the melodic and rhythmic structure is identical to the superius voice of the Agricola work.

HARMONIC CONSIDERATIONS

Vertical Sonorities--Consonant and Dissonant

An examination of the consonant vertical sonorities in three part movements reveals a pattern of vertical formations rather different from that of the Obrecht work. The movement chosen to illustrate this point is Qui tollis. Of the 155 consonant chords in that movement, as many as seventy-four (48%) are incomplete. This represents a difference of only four per cent between the two types. By way of contrast, the difference between complete and incomplete formations in the a3 section of Obrecht's Agnus Dei III is as high as twenty-two per cent.⁴ Thus, in the Coppinus movement, complete and incomplete formations virtually counter-balance each other, whereas in that by Obrecht the latter dominate.

Furthermore, of the 155 three-part sonorities, as many as thirty-three (21%) are quartal. This represents an incidence of more than three times that found in Obrecht's Benedictus, for example, and as much as seven times more than that found in Agricola's Si dederō.

A further point is the marked difference in the use of

six-three parallelism--that is, of fauxbourdon-like treatment. In the Obrecht Mass, such passages are virtually non-existent, the only one found being a half measure of six-three parallelism in the three lowest voices four measures before the final cadence of Osanna (Example 21d). By way of contrast, the Qui tollis movement alone, in the Coppinus Mass, has three such passages, whether direct or sequentially embellished, as demonstrated in Examples 34a-c. This point is of particular interest in view of Fox's speculation that a contributing factor in the appearance of non-quartal style could well have been the disfavour into which the older fauxbourdon style had fallen toward the close of the fifteenth century.⁵

The conclusion drawn from the foregoing observations is that, unlike Obrecht and Agricola, Coppinus does not cultivate the non-quartal style in the present work.

Inspection of the complete work not unexpectedly reveals that the basic sonority is, as with Obrecht, the triad, even if--again as with Obrecht and other contemporaries--not all harmonic events are explicable in terms of triadic harmony. Dissonance treatment closely resembles that of Obrecht and Agricola in that, in addition to the more conventional passing dissonances of the period, occasional unprepared or freely

resolved dissonances occur. Thus, the leap to and away from a dissonant d in tenor 2 at measure 93 of Patrem omnipotentem (Example 35d), and the leap away from the unresolved g and to the dissonant c' at measure 30 of Et ascendit (Example 35f), recall procedures similar to those found in Agricola's Si dederō (Examples 7b, c and d) and in Obrecht's Mass (Examples 19c, e and f). It is passages such as these, for example, that are frequently subject to more rational explanation if interpreted in terms of intervallic, rather than of triadic or chordal, harmony. By way of illustration, Example 35f, which submits most uneasily to analysis in chordal terms, allows for more cogent explanation in terms of intervallic combinations of voices. Thus, the tenor notes a and g are respectively consonant and dissonant in relation to bassus, but bear the reverse relationship with respect to cantus. Similarly, the bassus note c is related to the surrounding d' notes as lower neighbour note, in the context of bassus-cantus interval formations. Nevertheless, the same bassus notes stand in reverse relationship to tenor, bassus d being, in this perspective, a suspended seventh that quickly resolves into the octave.

Formations that could be accounted for in either chordal or intervallic terms are the occasional dissonant passages

involving conjunct progressions in either parallel or contrary motion. The striking series of three parallel seconds in the inner voices at measure 16 of Et in terra (Example 35a) may be cited as an instance not unlike Example 19a in the Obrecht Mass. Similarly, the successive dissonances by contrary motion at measure 109 in Patrem omnipotentem (Example 35e) closely resemble those in Example 19b. Technically similar, but of denser sonority because of range, and further complicated by the use of an escape note in bassus, is the passage at measure 21 in Patrem omnipotentem (Example 35c).

Another noteworthy dissonance is the rhythmic stress in cantus at measure 19, on the harmonically dissonant note e' in Qui tollis (Example 35b). The procedure, which involves the use of an unprepared seventh between cantus and bassus, is analogous to the consonant fourth that occurs as an idiomatic formation in this and in other works of the period.⁶ An interesting instance of expressive ornamental resolution of a suspended seventh occurs in the final cadence of Sanctus (Example 35g).

In order to place the foregoing discussion of dissonance in perspective, it should be noted that--as is again true of the Agricola and Obrecht works--Coppinus writes in a prevaillingly consonant idiom in this work. Dissonance, when it does occur,

is preponderantly in the form of light and unobtrusive passing note formations--often single or in parallel thirds, sixths or tenths. More intensive dissonance of the type discussed above occurs relatively infrequently. Generally, as in almost all of the Coppinus Examples cited, such dissonance serves the purpose of pre-cadential intensification.

Harmonic Progression

This discussion, as in the chapter on the Obrecht work, will consider relationships between chords whose harmonic content can be recognized. In this light, Agnus Dei I and II and Agnus Dei III are to be examined.

In Agnus Dei I and II, of the ninety-seven progressions examined, forty-four (45%) contain root relationship of the fourth or fifth, twenty-seven (28%) of the second and twenty-six (27%) of the third. Oscillation by step between two notes is found occasionally.

In Agnus Dei III, of the seventy-three chords, forty-one (56%) are related by a fourth or fifth, eighteen (24%) by a second and fourteen (20%) by a third. Oscillation--often of motivic origin--occurs here as well.

It can thus be seen that in both cases the root relationship of the fourth or fifth predominates, occurring in about half the progressions examined. These ratios closely approximate those of the Obrecht Mass.⁷

D'Accone has commented on Coppinus's "feeling for chordal sonority and clear tonal progressions"--qualities which he identifies with "the tonal-harmonic precepts of Italian music" of the period.⁸ The foregoing statistics support this evaluation, if only in an abstract sense. More tangibly, the qualities to which D'Accone refers may be demonstrated by comparing briefly a fragment such as section I of Agricola's superius in the respective harmonizations of Agricola, Obrecht and Coppinus (Example 36).

Incidence of root progression by fourth or fifth in this Example is least in Agricola (22%), next in Obrecht (38%) and greatest in Coppinus (50%). Conversely, progression by third is greatest in Agricola (33%), next in Obrecht (23%) and least in Coppinus (10%). Root progression by step is roughly equal, being forty-four per cent in Agricola, forty per cent in Coppinus and thirty-eight per cent in Obrecht. More significant, however, is the controlled and directed movement of the individual bassus progressions--whether those of fifth, second or third--and of

the larger sweep of the bassus line, whereby c is unmistakably established as tonal center. It is this element of design that clearly differentiates his harmony from the pronounced modality of Agricola's setting, and even from Obrecht's harmonization which achieves tonal integration by quite other means, and with less fluency of line.

There is an element both of assurance and of subtlety in the circumscription by Coppinus of tonic center from the initial c in measure 1 to the cadential c in measure 6. Both the alternation of gentler and sharper melodic thrusts toward the repeated dominants in the intervening measures and the tapering recession from the last of these dominants serve to create a graceful bassus contour that clearly, yet unobtrusively, affirms the tonality. There is a further blending of purposefulness and elegance of tonal design in the continuance of the tapering process beyond the cadence at measure 6 to the A two measures beyond, as there is in the function of that A as preparatory harmony toward the modulatory cadence on d that follows at measure 10, and again in the function of that d as supertonic pivot toward the tonic cadence in the closing measures of the passage. Also, the natural ease with which various borrowed motives are interwoven into the unfolding pattern of the bassus line constitutes

further evidence of the composer's fluency of technique.

In contrast, Obrecht's more massively conceived--that is, less continuous and nuanced--bassus line comprises four separate phrases, each terminating with a characteristic agogic pause. The four respective terminal notes--c, g, d, c--form the large pillars of the tonal structure of this passage. The rhythmic emphasis of the agogic accents and the tonal strength of the terminal notes are sufficient to create a sense of tonal unity despite the rather high concentration of tonally ambiguous harmonies in the first two phrases.

The Drive to the Cadence

The foregoing discussion of the capacity of Coppinus to secure tonal cohesion within the phrase has rested on a demonstration of the directional elements of his bassus line. Some of the further techniques employed in achieving the drive to the cadence in the Coppinus work will now be examined. The first of these is the use of the tritone.⁹ Illustrations are drawn from measures 74-75 of Qui tollis, measure 64 of Qui sedes, measure 87 of Et in spiritum, measures 59-60 of Benedictus, measures 31-32 of Hosanna and measure 75 of Agnus Dei I and II.

(Examples 37a-f).

A noteworthy feature of these cadences is the close proximity of the constituent notes of the tritone. In no instance are these separated by more than two intervening chords. In fact, in the majority of cases, they are either separated by a single intervening chord or are immediately adjacent. As in the Obrecht cadences, which are similarly constructed,¹⁰ such proximity enhances the tensional effect of the tritone.

An additional means of achieving the drive to the cadence is the sequence. Such is the case in measures 65-70 of Agnus Dei I and II (Example 38a), where cantus presents the original sequential material from section V of the model, while tenor 1 and tenor 2 sound two different sequences and bassus a fourth sequence. Another instance where extensive sequencing is employed near the cadence is in Qui sedes, measures 50-54 (Example 38b), where the inner parts are actively engaged in this technique, tenor 1 presenting the original sequence of section V. The same can be said concerning measures 66-70 of Agnus Dei III (Example 38c), where tenor 1 and bassus are presenting sequences against altus and cantus which are sounding superius and tenor¹¹ respectively of section V of the model.

Each of the foregoing Examples involves its own distinctive

patterns of cross-relation (as demonstrated in the Examples), resulting from the enrichment of the original sequence process by means of additional sequence motives, whether new or derived. Since both integration and manipulation of a multipartite quotation from the model is involved, these Examples may be cited as instances of parody in the Coppinus Mass.¹²

Drive to cadence is also at times enhanced through the presence of rapidly moving homophonic chords, which results in rapid harmonic changes. Two such instances, drawn from Qui sedes and Et in spiritum, are given in Examples 39a and 39b respectively.

A further technique used is that of close imitation, as can be found in measures 99-103 of Et in terra (Example 40), where two imitative patterns are present, the first one consisting of an opening third followed by stepwise motion and the second rising stepwise motion.

In short, it is evident that the Coppinus Mass--like that of Obrecht--employs the diversified resources of the period that were used to achieve the "drive to the cadence." Moreover, the element of parodistic borrowing, referred to above, enters into his shaping of the drive to the cadence as a notable component of compositional design, as will be demonstrated in a pair of selected passages, each based on measures 6-14 of the model.

Reviewing briefly the elements contributory toward drive to cadence in the model passage,¹³ we note the following: a) the rhythmic flow and textural fluency of motive z, which proceeds in parallel tenths at measures 10-11; b) the sudden shift to the oscillating motion of motive y, supported by both homophonic texture and more rapid harmonic rhythm at measure 12; c) the accentual displacement caused by momentarily sustaining all voices across the tactus at measures 12-13; d) the pre-cadential intensification resulting from rhythmic activation of motive m as well as increased dissonance in measure 13.

Of the two variational adaptations by Coppinus of this passage (Examples 41a and 41b), each alters the interval shape of the phrase by creating a pronounced inner cadence on d at the fifth measure of the Examples quoted and by stressing the tritone relationship prior to that cadence. Otherwise, parodistic adaptation in Sanctus is the more literal of the two, containing as it does only one significant change apart from the general thickening of texture.¹⁴ That change is the slight intensification resulting from the rendering of motive z in canonic imitation rather than in parallel tenths. The variational treatment in Et in terra is, on the contrary, more radical and more subtle in nature. Here, motive z is introduced in an inner voice and

in transposition prior to the cadence on d. Motive x in cantus imitates the cantus firmus statement of that motive, producing consecutively the dissonance of fourth and of second with motive z in measure 20. Motive y now follows as it had done in the model, but now occupying the fifth and sixth measures of the passage, and thus usurping the position of motive z in the model. The homophonic texture of the model is rendered more chordal in character by means of the parallelism in sixths of motive y, as well as by the oscillating fifths in bassus. The prolonged d at measures 10 to 11 of the model is here doubled at the octave in altus, and now serves as sustaining tone within this chordal process rather than against the fluent rhythmic motion of motive z as in the model. A resumption of both rhythmic and imitative activity in the form of the latter fragment of motive z--namely, motive m--occurs at the close of measure 22; that is, in the sixth measure of Et in terra. This process dominates the seventh measure, which was originally devoted to the homophonic stability of motive y. Since motive y is still present in the cantus firmus of this measure, it is now drawn by rhythmic ornamentation into the prevailing texture. In more literal recollection of the model, motive x appears in sixths rather than thirds, however, in the eighth measure of this passage, leading into the cadence.

In the overall view, it may be said that, in Et in terra, Coppinus utilizes the resources of a short section, intensifying, rearranging and amplifying these in novel combinations with the cantus firmus. This passage has been analyzed in considerable detail, since it demonstrates admirably the extent to which parodistic processes may affect the shaping of both cadence-directed motion and of texture in the cantus firmus-parody mass of this period. Similar instances may be cited in Qui sedes (measures 1-16), Et in spiritum (measures 61-76) and Hosanna (measures 11-22), although restrictions of space prevent analysis of these passages.

Classification and Analysis of Cadences

In contrast to the Obrecht Mass in which cadences are restricted to three- or four-part harmony, the Missa Si dedero of Coppinus employs cadences in three-, four-, five- and six-parts.¹⁵ Therefore, of the thirteen final cadences in the Coppinus work, two are in three parts (Et incarnatus and Et ascendit), four in four parts (Qui tollis, Pleni, Benedictus and Agnus Dei III), four in five parts (Et in terra, Patrem omnipotentem, Sanctus and Hosanna) and three in six parts (Qui sedes,

Et in spiritum and Agnus Dei I and II). All are quartal except two (Benedictus and Et ascendit); of the eleven quartal cadences, seven contain the interval of the fourth between cantus and altus (as well as between tenor 1 and tenor 2 in six of those cases), two between tenor 1 and tenor 2, one between cantus and tenor 1 (as well as between altus and tenor 2) and one between altus and tenor 2. Eight final cadences contain the 4-3 suspension, one the 7-6 suspension and four contain no suspension. Eight of the cadences consist of a V-I progression, three have the progression VII-I and two IV-I. The obsolescent under-third ("Landini") cadence occurs in a number of instances, as in Patrem omnipotentem (measures 98, 103 and 104) and in Agnus Dei I and II (measures 19-20).

As in the Obrecht work, the Missa Si dederò by Coppinus includes varying harmonic approaches to the final cadences. Four such approaches are to be examined: a) I-V oscillation; b) emphasis on II as a pre-cadential harmony; c) emphasis on IV as a pre-cadential harmony; d) pre-cadential use of the subtonium. Cadential modulations to II or IV are not uncommon.

Of the four approaches, the tonic-dominant oscillation occurs most frequently. The examples chosen to illustrate this technique are measures 92-106 of Et in terra and measures 108 to

the end of Patrem omnipotentem (Examples 42a and 42b respectively). In Et in terra, this oscillation is heavily pronounced, bassus concentrating on an emphasis upon tonic and dominant roots in a lengthy modulatory passage to the subdominant center, c. Whereas the oscillation has the obvious harmonic function of emphasizing the current tonic center c, it is also of indirect motivic origin in that it provides the bass support to motive y presented as a harmonic entity in the upper voices at this point. The resultant angularity of the bassus line is evidence of the fact that Coppinus does not rely exclusively on fluency of the bassus line in creating tonal emphasis. Despite the present angularity, some linear interest is nevertheless present in the use of both motives x and 1² in elaborating the tonic-dominant oscillation. The whole of this passage, built around an extended post-cadential pedal point of seventeen measures on g,¹⁶ forms the approach to the final plagal cadence (c to G) heard during the last four measures of the extract. The extensive motivic quotations in the various voices are indicated in the Example.

The same type of bassus oscillation is again present in the closing measures of Patrem omnipotentem, and is again activated by a quasi-ostinato process--in this instance based on motive 1, against which a sequence of motive x is heard in the upper voices.

A quasi-canonic imitation of motive 1 in the upper voices anticipates the ostinato.

The emphasis on II as a pre-cadential harmony may be illustrated by measures 53-58 of Et incarnatus and measures 83-88 of Et in spiritum (Examples 42c and 42d respectively). In the first example, oscillatory insistence on II is created by the ostinato segment in bassus which, at this point in the score, alternates between the notes d and e as part of motive y. The resulting harmonic progression is II-I⁶. The substitution by Coppinus of a clausula vera cadence a3, in place of the original Burgundian cadence of the model, may be noted as an instance of parody by cadential variation. Et in spiritum presents not an oscillation but rather a tonicization of II in measure 84, with that harmonic emphasis extending into the entire next measure.

Emphasis on IV as a pre-cadential harmony may be observed in measures 38-43 of Et ascendit (Example 42e). This stress is achieved by means of durational value. Thus, the pre-cadential IV extends across three measures, with incidental embellishment by its lower neighbour, c (III). The substitution by Coppinus of a cadence on A, in place of the original cadence on c, may also be noted as should his use of clausula vera in place of the

Burgundian cadence type. These substitutions are further instances of his relatively free approach to the technique of parodistic transfer.

Pre-cadential use of the subtonium occurs in Et in terra (Example 42f) at measure 89.

All but three movements of the Coppinus Mass cadence on G, with the initial note being g in four of those ten cases. Of the other six, four begin on c, one on d and one on f. Of those not cadencing on g, two do so on A and one on c, with the initial note being g in all three cases.

These data suggest that Coppinus is less concerned than Obrecht with the question of tonal integration within the framework of a given movement.¹⁷ That he appears to be concerned, however, with large-scale grouping of movements in terms of cadential relationships is discussed elsewhere in this chapter.

It is evident from the foregoing analysis that, in several particulars such as texture, harmonic progression within the cadence proper and suspension usage, Coppinus employs a diversified range of terminal cadence forms in contrast with Obrecht's virtual uniformity of terminal cadence procedure.¹⁸ This difference appears to stem, in part, from a freer concept of parody treatment on the part of the Italian composer--as

suggested above--as against the more formal approach of the Flemish master.

With respect to the harmonies employed in approaching the cadence, both composers exhibit a similar range of technique that encompasses current resources as well as anticipates later tonal practice. The inclination of Coppinus to stress pre-cadential modulatory centers appears to stem from his tendency towards free adaptation of borrowed material and his inclination to provide that material with tonally-centered harmonic settings.

Ground Plan as Defined by Cadences and Other Structural Procedures

An examination of two movements based on transposing ostinato segments (Et incarnatus and Benedictus) reveals in each a different organizational plan, as seen in Examples 43a and b. In the first movement, the ground plan as regards initial, medial and final cadences for each of the four segments reads d-A-c, c-d-c, d-A-G, c-d-c, which would harmonically create a form A B A¹B; the concentration on c as the tonal center is departed from only in the third segment, where its dominant is stressed.

In Benedictus, the transpositional scheme as such has rather marked tonal definition, with the fourfold modulation

ostinato creating the ground plan G-G, A-A, c-c, d-d-G, the last two harmonies in the fourth ostinato occurring in the final two measures. The emphasized harmony is therefore G, with excursions to its second, fourth and fifth before returning once more to its center, the latter being reached through the addition of an extra note and hence an additional harmony, in bassus at measure 61.

Excursions away from and back to an established tonality are also evident in two rather extensive imitative and sequential passages found in measures 20-29 of Qui sedes and measures 44-53 of Patrem omnipotentem. An examination of Examples 43c and d will reveal that both passages are constructed of the same motivic material, only arranged differently. In Qui sedes a melodically descending pattern is employed, while in Patrem omnipotentem an ascending one. In both cases the resulting internal harmonic relationships differ; in the first movement the harmonic progression is c-f-g-c-d-c while in the second c-d-e-f-g-A-(G)-(c), with the roots in brackets referring to progressions occurring after the sequence. Thus, in both progressions the same tonal center c is departed from, in the first instance through IV, V, back to I, II, then returning finally to c again, and in the second instance passing by ascending step to VI, to V

after the sequence and finally to I (c). It is interesting to note, in the second passage, the use of the deceptive cadence, a technique which adds to the driving force of the sequences.

In general, it appears that the utilization by Coppinus of tonal resources is enframed within a smaller compass, and assumes less of the architectural proportions noted in Obrecht's Mass.

Incipient Tonality

Those procedures discussed above which contribute to the sense of tonality may be summarized as follows: a) predominance of root relationship of the fourth or fifth; b) controlled and directed movement of the individual bassus progressions; c) large sweep of the bassus line; d) use of the tritone; e) occasional use of II and IV as pre-cadential harmony; f) occasional use of I-V oscillation in approach to cadence; g) use of strong V-I cadential formula in eight of thirteen cadences; and IV-I formula in two cadences; h) excursions away from and back to the established tonality.

PARODISTIC ASPECTS

Frequency of Parodistic Borrowings

As in the corresponding part of the chapter on the Obrecht work, the frequency of parodistic borrowings in the non-cantus firmus voices in the Missa Si dederò of Coppinus has been tabulated in a manner which indicates the location of such borrowings in each of the movements concerned as well as their source. All movements except the two Agnus Dei have been analyzed in this way, the results being set forth in Table 15.¹⁹ The percentage ratios of simultaneous borrowings in each of these movements may be found in Table 16.²⁰

In contrast to Obrecht's preference for literal or slightly varied parodistic borrowings, a comparison of Table 16 with Table 12 reveals in the eleven Coppinus movements analyzed a much higher degree of and almost consistent preference for developmental and elaborative treatment, the rate of incidence of which reflects the latter composer's previously noted inclination towards free treatment of borrowed material and a preference for use of such material in episodic--that is, non-cantus firmus--passages.

Furthermore, the overall ratio of simultaneous borrowings is much higher in the Coppinus Mass, with eight of the eleven movements analyzed containing a ratio of seventy-four per cent or more, in contrast to only one of thirteen movements analyzed in the Obrecht Mass.

It may therefore be said that the rate of simultaneous borrowings is much higher in the Coppinus work than in that of Obrecht; elaborately varied and developmental borrowings far exceed literal or slightly varied borrowings in the Coppinus Mass, whereas in the Obrecht work the reverse is true.

Function of Parodistic Borrowings

Introductory sections. In contrast to the rather extensive use made of the motto reference in Obrecht's Missa Si dedero, the introductory sections within the individual movements of the Coppinus work employ diverse techniques.

Only one movement--Patrem omnipotentem--uses what could be described as literal motto reference (Example 44a). In this movement there is an almost exact duplication of the opening eight measures of the model; bassus, cantus and tenor 2 present contratenor, superius and tenor respectively of the Agricola work.

A slight melodic alteration does occur in measure 6 of bassus for harmonic reasons.

Instead of an exact duplication of the model in its opening measures as in Patrem omnipotentem, Coppinus prefers to institute the following changes in the introductory section of Agnus Dei III (Example 44b): the first entry in bassus is accompanied by tenor 1 in parallel rhythm and at times in parallel motion; the order of voice entries is changed from ct-s-t to b-a-c; the time interval between the second and third entries is shortened by one measure; the actual pitches and pitch relationships are altered from d-g'-g to f-d'-g'. Comparison of the altus and cantus entries of the Mass with the contra-tenor and superius entries of the model reveals that these are identical with regard to pitch placement and time interval.

The influence of imitative-type writing as found in the motto references is also made evident on a smaller scale in Qui tollis (Example 44c), where altus presents the opening of section I in a slightly rhythmically altered version beginning on c', followed in measure 2 by the cantus presentation of the complete first phrase of section I; at measure 3 the cantus firmus enters in bassus. The pitch relationship between these three entries is c'-f'-g, contrasting with the model's d-g'-g.

In the introductory section of Et in terra (Example 44d) this imitative relationship is treated rather loosely. Cantus presents, with elaboration, the opening tenor of section I against a freely composed altus; tenor 2 enters in measure 3 with the same theme but with new elaborations, and resembles not tenor but rather superius when the terminal note at measure 9 is taken into consideration. All three voices continue freely until once again imitation of the cantus firmus appears, this time in bassus at measure 16. The transitional function of this entry is evident in the fact that one measure later the cantus firmus appears in tenor 1. The pitch relationships between the cantus firmus imitations and the actual cantus firmus read g'-g-d-g. It is interesting to note the similarity between the bassus and tenor 1 entries of measures 16-17 and the opening two entries of the model.

In measures 1-6 of Et incarnatus (Example 44e), tenor 2 forecasts the appearance of the cantus firmus segment which is to appear in bassus at measure 7. This pre-imitation in diminution, which is sounding against a freely-composed altus, uses a paraphrased version of the superius cantus firmus.

Tenor 1 of Sanctus (Example 44f) presents, between measures 1 and 8, a statement of the complete tenor voice of section I of

the model, against which is heard a freely-composed bassus counterpoint in addition to tenor 2 and altus. Two measures before the end of this statement the superius ostinato appears, in relation to which the opening statement serves as introduction. A repetitional statement follows in tenor, at measure 10. Together, these three entries on g create a still further variant of the original expositional plan employed by Agricola in the presentation of his motto theme.

In Et ascendit, Pleni, Benedictus and Hosanna the cantus firmus begins immediately, resulting in the absence of introductory sections. Nevertheless, subordinate entries of the motto theme in Et ascendit again suggest a variational treatment of the expositional scheme of the model.

A rather short pre-imitation of the motto theme may be found in altus of Agnus Dei I and II, against which is heard a freely composed bassus (Example 44g). The statement is presented in free diminution, and assumes the character of a pre-imitational motive. A partial statement of the motto theme proper enters in tenor 1 at measure 6, forming the same imitative relationship with the cantus entry at measure 3 as obtained in the upper voices of the model.

In Qui sedes and Et in spiritum there is no forecasting

of the cantus firmus which is to follow. Each movement begins in non-imitative counterpoint.

Cadence-defining and terminal (coda-like) sections. It has been observed that Obrecht, in his Missa Si dederò, employs some distinctive material from Agricola's final section in virtually all of his movements. Quoted in varying degrees of faithfulness to the model, this material serves in each case as a thematic reminder of approaching cadential function, and as a pre-established structural means of realizing that function. Since Agricola's section V appears as part of the cantus firmus structure in only four of the Obrecht movements, the incorporation of material from that final section in non-cantus firmus parts poses a challenging problem of contrapuntal integration. This problem is resolved either by introducing the material in question during the course of the terminal non-cantus firmus passage or episode, or by presenting it in conjunction with whichever cantus firmus segment happens to form the basis of the movement in question. The latter procedure involves, of course, the exercise of considerable skill in the art of contrapuntal manipulation. In any case, these passages provide notable instances of the use of parodistic quotation as a cadence-defining--

and to that extent as a form-determining--resource.²¹

Unlike Obrecht, Coppinus restricts the introduction of parodistic material from Agricola's closing section to only those movements in which either tenor or superius of that section forms part of the cantus firmus structure of the movement. Even so, of the six movements in which this condition is present, only four--namely, Qui tollis, Qui sedes, Agnus Dei I and II and Agnus Dei III--introduce motive 1² in a sequential context towards the close of the movement in question, as may be seen in Examples 45a-d. In the remaining two movements of this group--Et in spiritum and Hosanna (Examples 45e and f)--motive 1² is but one of several motives quoted in the closing section. Not only is it not treated sequentially, but it is quickly engulfed by the chain of surrounding motives quoted from the earlier sections of the Agricola work. Also, it may be noted that such incidental reference to motive 1² occurs in other movements as well. From the foregoing it seems clear that Coppinus's scheme of cadential reference not only lacks the rigorous uniformity of Obrecht's treatment, but appears to be subject to quite random application.

The latter observation may be questioned, however, if the Mass by Coppinus is examined in the perspective of grouped

movements. Thus, if instead of merely being enumerated consecutively these movements were to be grouped as liturgical units, the following series would be obtained, the presence of the asterisk indicating those movements in which motive 1² appears pre-cadentially in sequential context:

a) Et in terra / Qui tollis^{*} / Qui sedes^{*}; b) Patrem omnipotentem / Et incarnatus / Et ascendit / Et in spiritum; c) Sanctus / Pleni / Benedictus / Hosanna; d) Agnus Dei I and II^{*} / Agnus Dei III^{*}.

It will be observed that these pre-cadential appearances of motive 1² are in the terminal and pre-terminal movements of the first and last groups respectively. In this perspective, it would seem that parodistic quotation of motive 1² in sequence is not, in fact, random, but is rather an element contributory towards large-scale definition of symmetry and design within this Mass.

Two further aspects of cadential reference at the level of macroformal organization may be mentioned here. Table 17 lists the movements as grouped above, noting both the section of the Agricola work which appears as terminal cantus firmus segment of the movement in question, and the tonal center upon which the movement closes. Also indicated in the Table is the presence or absence of total parodistic quotation of the cadence

proper in those movements using section V as terminal cantus firmus segment. Viewed in this perspective, the positioning of cantus firmus segments reveals the unsuspected function of assisting in the large-scale grouping of movements in such a manner as to yield either fixity or diversification of tonal centers within each group as needed. The nicety of creating further variety by harmonizing section I in c in Et in terra and the same section in A in Et incarnatus should be noted. A similar comment applies to the common use of section II in the Pleni and Benedictus movements, although other factors supporting diversification of center are present here. By way of contrast, it will be recalled that the final cadence in each of the fourteen movements of the Obrecht Mass is unrelentingly fixed on G.

As for literal quotation of the original cadence progression in movements using section V as terminal cantus firmus segment, the distributional pattern here appears to counterbalance the opposing claims of the grouping of movements, on the one hand, and of cadential contrast in juxtaposed movements, on the other.

Linking passages and episodes. It will be recalled that, in the Obrecht work, those passages serving as connectives between the proportionally treated cantus firmus ostinati contained both a high incidence of simultaneous--that is, parodistic--borrowings as well as sequential and imitative development of specific motives, whereas in those voices accompanying the segments only the latter were found at various points.

Such differentiation of material between non-cantus firmus and cantus firmus passages is not found in the Coppinus work, however. The Italian composer, who allows for a much freer treatment of borrowed material, as has been previously mentioned, presents both parodistic material and motivic development during cantus firmus and between cantus firmus passages alike, occurrences in the former passages being facilitated because of the structural plan of consecutive presentation rather than proportional segmentation of the cantus firmus.

In respect to the Coppinus Mass, therefore, the meaning of the term "episode", which in the Obrecht chapter referred only to passages connecting cantus firmus segments and not to cantus firmus passages (because of the latter's lack of parodistic material), has been extended to include all passages which include parodistic procedures. In the analysis of the episodic passages

below, however, distinction will be made between episodes in non-cantus firmus sections and those in cantus firmus sections.

The episode in non-cantus firmus sections will be examined in three stages, governed by degree of complexity:

a) as a connecting force between one cantus firmus statement and another; b) as one in a series of episodes which together connect one cantus firmus statement with another; c) as one in a series of episodes which do not connect cantus firmus statements.

Certain portions of the episodes to be discussed will be selected for detailed study.

The first stage may be illustrated by the episode occurring from measures 44-52 of Patrem omnipotentem (Example 46a) which joins the cantus firmus in tenor 1 based on Agricola tenor section II to that in the same voice based on Agricola tenor section III. This passage consists of a three-note sequence in bassus against which is heard, in tenor 2 and altus, an imitative and sequential development of two motives, the first of which, identified as motive g, can be traced back to the Agricola tenor at measures 58-59 and the second of which is a "Landini" formula-elaborated treatment of the same motive. A more complete analysis of this episode will be entered upon below in relation to a portion of the episodic passage in the

next illustration.

The episodic passage from measures 16-49 of Qui sedes shows the second stage of complexity, with change of texture and motivic concentration signifying change of episode. The passage begins rather freely, with a four-part section containing references to motives 1, x and 1². At measure 20 a new trio section is heard, consisting of a sequence in tenor derived from motive 1² against which is heard, in altus and cantus, a sequential and imitative development of motive g (heard in cantus at measures 19-20) and motive g elaborated (Example 46b), the latter two motives being identical to those discussed in the Patrem omnipotentem illustration above.

The technique of creating new motives by freely elaborating fragments previously heard allows for a much wider range of motivic material for developmental treatment than is used by Obrecht. Furthermore, Coppinus's sequential interchange of motives in Qui sedes, as well as his technique of cyclical reference, whereby similar materials are subjected to different forms of development from movement to movement, are procedures found only in his Mass and not in that by Obrecht. The formula for development of these two motives in the movements concerned is varied with regard to overall melodic shape and relationship

between imitations. In Qui sedes, the overall melodic shape is one of descent of an octave, whereas in Patrem omnipotentem it is one of ascent of a sixth. In Qui sedes, the melodic descent from c'' through a', g', e', d' and c' in cantus from measures 20-29 is achieved in a sequence consisting of motive g followed by its elaboration; in altus, the same descending interval relationship is present (f', d', c', a, g) but the order of motives is reversed, as shown in the Example. In Patrem omnipotentem, however, there is strict imitation at the fourth between tenor 2 and altus.

At measure 29, another episode which consists of a sequential and canonic treatment of motive 1² in tenor 1 and tenor 2 commences. This episode terminates with the presentation in measures 37-39 of cantus of the opening of section IV of Agricola's superius, compressed, followed by a sequence of the same and an increase in texture to five voices for the next episode. At measure 46 the texture is reduced to three voices for a passage which links this previous episode to the return of the cantus firmus at measure 50.

The third stage of complexity will be illustrated by measures 18-65 of Et in spiritum. Although the cantus firmus in tenor 1 terminates at measure 8, there does not follow a

reduction of texture until measure 18, at which point the episodic passage begins; this means that the episodic passage is not linked to the cantus firmus preceding it. The opening episode a2 is rather freely written, with sporadic motivic reference. This is followed at measure 26 by a passage a3 which develops motive y sequentially in cantus and in an elaborated and extended version in altus, with bassus in parallel thirds with the latter (Example 46c). Further episodes, which shall not be examined motivically, may be found in measures 33-38, 38-47, 47-52 and 57-65, with the cantus firmus resuming in tenor 1 at measure 65.

From the above analyses it has been shown how, in these episodic passages, Coppinus has been able to adapt material from the model in such a manner as to enlarge the model to the dimensions of the movement in question through the use of various developmental processes. A detailed account of how such processes are at work during the presentation of the cantus firmus will be made with reference to the Qui tollis movement a3, in which the complete superius of the model is presented in bassus at the octave transposition.

In Qui tollis (Example 47), the cantus firmus, commencing in measure 3, is introduced by motto reference in altus and cantus respectively. At measure 3, motive 1 is heard in altus

and is followed at measure 5 by motive x, which is in parallel thirds with bassus; against motive x appears in cantus a pattern combining motives 1 and x--a free combination and adaptation of the Agricola superius and contratenor of measures 28-29. From measures 7-10 of cantus there occurs a transposed version of the Agricola superius of measures 71-73 which is imitated in altus at the octave. Altus continues in parallel thirds with bassus in measures 10-11 and section I of the cantus firmus terminates with a reference to motive x in altus at measures 12-13.

There follows a brief a2 episode presenting motive 1² in cantus in a form as found in the Agricola superius of measure 26, followed by a sequence of the same motive, altus being in canon. At measures 16-18, cantus sounds the superius cadence as found in measures 33-35 of the model, against motive m in altus.

During section II of the cantus firmus, motive x is sounded in cantus at measures 18-19, motive m follows in altus at measures 20-21 and motive 1²--in a form found in the Agricola superius of measure 26--in cantus, followed by its sequence; altus proceeds in parallel tenths with cantus in measures 21-22. Motive x appears in cantus and altus of measures 22-24, leading

into a cadence. From measures 25-27 altus appears in parallel thirds with bassus, ending this parallelism with a change to motive m. At measure 27 cantus begins with motive x and proceeds in parallel tenths with bassus until measure 30, this parallel writing being influenced by the superius and contra-tenor construction of measures 27-30 of the model. Motive m follows at measure 30. Altus reappears at measure 32 with an anticipation of the third section of the cantus firmus in diminution, and is followed by motive 1² in cantus and motive m in altus, leading into a cadence in fauxbourdon style.

There follows a brief linking passage in which cantus presents a pattern consisting of motives 1² and x, which is imitated, with some elaboration, in altus of measures 37-40.

The third section of the cantus firmus enters at measure 40, with single presentation of motive x in altus and cantus. Measures 46-48 of altus consist of a free development of the Agricola superius of measures 55-56, using motives 1² and m; cantus accompanies this in thirds. In measures 49-51 there appears in altus a pattern consisting of motives m and x. This is followed in measures 52-59 of cantus by an interesting motivic variational technique in which there is a gradual melodically descending process--counteracted by a return to c'' after each step downwards--from c'' in measure 52 to e' in

measure 59, through the use of motives x, l² and m. In measures 55-59 altus presents, with an opening variant, measures 56-59 of the Agricola tenor. In measures 60-61 there follows oscillation-type writing in both voices, motivic reference being restricted to an appearance of motive x in cantus at measures 62-64.

In section V of the cantus firmus, altus proceeds in parallel thirds with bassus in measures 67-70 as occurred in the corresponding measures in the model, against which there sounds a fairly literal quote of the Agricola tenor transposed. A fauxbourdon passage follows at measures 71-73. The cantus firmus then proceeds to its conclusion, with motive l being sounded in augmentation in cantus at measures 74-75.

Summarizing the above detailed analysis, it may be seen that there occurs, during cantus firmus statements, both the development of individual motives and combinations thereof as well as parodistic appearances of material, either in elaborated form or in fairly faithful reproduction.

Variational treatment. It will be remembered that in the discussion of variational treatment with regard to the Obrecht

Pleni a3, a high incidence of cadential correspondence with the model was noted, with no less than ten of the twelve cadences from the model being either direct quotations or close variants of their respective prototypes.²² In addition, however, there also existed a much wider range of borrowed cadential material which was added for the sake of specific organizational procedures.

Agnus Dei I and II a5 (Example 48), which presents the superius voice of the Agricola work in cantus, has been chosen to illustrate the kind of variational treatment employed by Coppinus. A comparison of the Agricola and Coppinus terminal cadences for each of the five sections reveals a remarkably close harmonic relationship, with Coppinus retaining the root movement in Agricola if present, making more definite the sometimes rather ambiguous cadences of the Agricola work, or presenting a cadence closely related to that of the model. Thus, the cadence at measures 13-14 has as its root movement G-c in the Agricola and the closely-related movement of b-c in the Coppinus. Because of the lack of triadic writing there appears, at measures 34-35, an ambiguous cadence in the model; this cadence is clarified in the Coppinus through the presence of a completely triadic movement from d-G. The cadence at

measures 52-53 of the Agricola work contains the root movement d-c, which is also true of the Coppinus cadence at the corresponding measures. Another triadically incomplete cadence appears at measures 63-64 of the model, in that the final harmony of the cadence consists of an octave sounding c; Coppinus readily harmonizes the c with a complete triad. In the final terminal cadence at measures 75-76 the triad on d is followed by g's in all three voices. Coppinus once more creates a final complete chord having G as root.

Similar correspondences may be seen in the internal cadences. At measures 7-8 the triad g is followed by an incomplete triad A-a-c', which is departed from immediately with a leap down to F in contratenor. At these measures in the Coppinus work this passage is harmonized with the triadic progression G-A, thus excluding the F in the cadence. At measures 19-20 the root progression f to g, the latter triadically incomplete, is followed by Coppinus, who makes the last triad complete. The cadence at measures 31-32, whose progression reads b-c in Agricola is followed closely by Coppinus, who creates a G-c cadence. In measures 45-46 the ambiguous cadence in the Agricola is made more definite by a triadically complete G-A formula. The root progression g-a at measures 58-59 of the

model is retained by Coppinus.

In contrast to the rather strict motivic correspondence to the model as shown in the principle cadences of the Obrecht Pleni, Coppinus prefers, in Agnus Dei I and II, a much freer adaptation of the accompanying motives at those points. Thus, in measures 12-14 there is found, in tenor 2, an adaptation of the motive y figure found in the Agricola tenor at that point, against which is heard in bassus of measures 12-13 a variation of the corresponding contratenor voice. At the end of section II, measures 32-35 of tenor 1 present a varied version of the Agricola tenor; further instances of variation of motivic material at the cadences may be seen in the remaining terminal cadences as well, as indicated in the Example.

Additional cadential material does appear at various points in Agnus Dei I and II. For instance, a cadence is found in measures 5-6 of the movement where there was none in the model, and is motivically related to the one found in measures 9-10. Also there is a portion of the movement, from measures 39-49 where the clausula vera cadential formula, so prominent a feature of the five terminal cadences of the Agricola work, is exploited, as illustrated in the Example. However, it may be said that in general Coppinus does not by any means approach

the vastness of range of borrowed cadential material as was found in the Obrecht composition.

FOOTNOTES

¹D'Accone, "Alessandro Coppini....," 69.

²Sparks, Cantus Firmus...., p. 237.

³Ibid., p. 239.

⁴See pp. 75f above. The percentage difference given here incorporates the six per cent of quartal formations in Agnus Dei III, of which half are complete and half incomplete.

⁵Fox, op. cit., 48.

⁶Example 35a provides an instance of the consonant fourth, that is, of a fourth above bassus used to prepare a 4-3 suspension. Example 19d is a variant form of the same idiom as found in the Obrecht Mass.

⁷See pp. 79f above.

⁸Frank D'Accone, "Alessandro Coppini....," Analecta Musicologica, IV (1967), 71.

⁹The ensuing analysis is, of course, based on the assumption that editorial ficta alterations at the cited cadence points represent the actual performance practice of the period.

¹⁰See pp. 82ff above.

¹¹It may be noted parenthetically that the passage at measures 65-70 in Example 38a is a free contrapuntal re-structuring of that at measures 50-54 in Example 38b. This is true not simply in the sense that both are based on the same sequential passage of the model, but also in the sense that secondary motives introduced in the earlier passage reappear in the later. This process of cyclic transference of material from movement to movement of the Mass--a process often involving enhanced re-setting of the earlier passage--is an interesting extension of the parody technique that occurs occasionally in the Coppinus work.

¹² See footnote 11 above.

¹³ See pp. 51ff above, as well as Example 4.

¹⁴ The change from three- to five-part texture is, of course, implicit in all a5 movements.

¹⁵ The occasional division of one voice into two at the final cadence results in a harmony whose members exceed by one the number of voices present during the remainder of the composition.

¹⁶ Post-cadential pedal points are not infrequent in this work. Some are quite short; none as long as the extended pedal of Et in terra. The device is to be found in the following movements other than Et in terra: Qui tollis, Patrem omnipotentem, Sanctus, Pleni, Hosanna and Agnus Dei III. In his analysis of Josquin's Miserere, Reese observes that "terminal organ-points... are a trait of Josquin's style," and notes that these are "probably suggested by Italian influence." (Reese, op. cit., p. 248.)

Although internal pedal points resulting from proportional augmentation are, of course, intrinsic to Obrecht's cantus firmus structure in his Missa Si dederò, the post-cadential pedal point occurs but once in that work. It is also to be found at the close of the Qui tollis movement.

¹⁷ See p. 88 above.

¹⁸ See pp. 85f above.

¹⁹ In contrast to the organizational procedure followed in the corresponding Tables of the Obrecht work (Tables 8-11), the movements in Table 15 have been organized according to their sequence in the Mass in order to correlate more easily with the organization of Table 16. Furthermore, a separate Table for elaborately varied borrowings has not been included because of considerations of space--the extremely high rate of much activity would make such a Table impractical--and their occurrence has merely been indicated by an asterisk in Table 15.

²⁰ The percentages given in the Table are totals, with the figures in brackets representing individual frequency ratios for literal borrowings (at left) and for elaborate borrowings (at right). It is interesting to note that the second of the three groupings has an overall percentage ratio which is less than the first or third groupings. Also the third grouping has a slightly less overall ratio than the first.

²¹ See pp. 99ff above.

²² See p. 107 above.

Chapter VI

SUMMARY

With respect to style of writing, the preceding analyses have brought to light some similarities and differences between the two Masses by Obrecht and Coppinus based on Agricola's Si dedero. Comparison of the Obrecht Missa Si dedero with that of Coppinus was approached on three levels: a) treatment of the cantus firmus; b) harmonic considerations; c) parodistic aspects.

With regard to the first level, it was found that both composers employed as cantus firmus in each movement one voice which, in its role as a scaffolding, was constructed solely of material drawn from the Agricola model. However, varying methods of cantus firmus organization were found to exist between the two Masses. Obrecht preferred as his major organizational pattern a scaffolding consisting of an ostinato presentation--transposing or non-transposing, in proportional values or in integer valor--of segments of the Agricola tenor, one segment per movement. A second means of organization was that of the presentation, in integer valor, of one of the three Agricola voices complete, a procedure identified as "tenor

substitute." Coppinus, on the other hand, made use of a more diversified type of cantus firmus organization in that there existed three Frameworks, the first one consisting of an elaborate presentation of the Agricola tenor which, aside from the occasional migration, was restricted to tenor 1, the second being an ostinato--transposing or non-transposing and in integer valor--of selected segments of either superius or tenor of the model, and the third one quoting a complete voice from the Agricola work in integer valor and, in one case, transposed.

Regarding the second level, it was found that both works were written in a prevailingly consonant idiom, with the occasional dissonances being preponderantly light and unobtrusive. It was noted that root relationship of the fourth or fifth was predominant. Similarity was also noticed in the diversified resources and harmonic approaches used to achieve the "drive to the cadence." There existed, however, certain differences. Analysis showed that non-quartal style was cultivated in Obrecht but not in Coppinus. Secondly, more diversification in the terminal cadence forms was found in the latter work. Thirdly, Coppinus's bassus line was more fluent and sweeping than the less continuous and nuanced bassus line of the Obrecht Mass. Lastly, tonal resources in a specific movement were enframed

within a smaller compass in Coppinus, contrasting with the large architectural proportions employed by Obrecht.

Within the third level, Obrecht's preference for literal or slightly varied parodistic borrowings was noted, standing opposite Coppinus's almost consistent preference for developmental and elaborate treatment of such borrowings. Furthermore, there was, in the Coppinus work, a higher overall ratio of simultaneous borrowings. The strict adherence by Obrecht to procedures presented in the model was seen in the wide use of motto reference, literal motto reference being found only once in the Coppinus Mass, the latter composer preferring a much looser imitative relationship. A second instance of adherence to the Agricola occurred in the terminal sections of each movement of Obrecht's Missa Si dedero, in that distinctive material from Agricola's final section was found in virtually all cases, whereas Coppinus restricted this material to only those movements in which either tenor or superius of that section formed part of the cantus firmus structure of the movement. It was noted that parodistic borrowings in the Obrecht work were restricted to those passages serving as connectives between ostinati in those movements based on segmented cantus firmus; Coppinus, on the other hand, introduced freely-developed

parodistic material both between and during cantus firmus statements. Differences in motivic development within those episodes between statements were noted, two of the outstanding ones being the presence of sequential interchange of motives and the technique of cyclical reference in the Coppinus Mass, techniques not found in the Obrecht work. Finally, with regard to variational treatment, it was found that Coppinus did not approach the vastness of range of borrowed cadential material as was found in the Obrecht composition. In spite of the above instances, a thoroughly parodistic treatment was found not to exist in either work, since it was not until the sixteenth century that this type of writing came into fruition. These two works were found still to exhibit an interest centered around the cantus firmus principle, with the occasional quote or development of certain motivic formulae from the model serving as auxiliary form-building elements in their parodistic constitution.

No attempt was made in this thesis to treat the discussion of the Obrecht and Coppinus compositions as a comparison between the Netherlands and Italian sacred styles of writing, mainly because an investigation into the latter school has been restricted, until recently, to the secular forms of composition, a field

in which the concern of the Italians, evidently, was with the developing of such unique forms as the frottola. However, new light is being shed on this neglected area by such writers as Frank D'Accone, and it is hopefully only a matter of time until a true assessment of Italian sacred style will be made.

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THE SI DEDERO MASS OF JACOB OBRECHT
AND THAT OF ALEXANDER COPPINUS:
A COMPARATIVE STUDY

VOLUME II

BY

JOHN HOWIE NELSON

A Thesis Presented to the
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Master of Musical Arts

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TABLE 1

Antiphonale Sarisburiense.
Structural Analyses of Si dedero Chant
According to Lerner and Picker

Lerner				Picker			
Phrase No.	Text	Letter analysis	Location in Agricola	Phrase No.	Text	Letter analysis	Location in Agricola
1	Si dedero	A	m.1-15	1	Si dedero	A	m.1-15
2	somnum oculis meis	B	m.16-36	2	somnum oculis meis	B	m.16-36
3	et palpebris meis	B ¹ A ¹	m.37-64	3	et palpebris meis	B ¹	m.37-54
				4	meis	A ¹	m.54-64
4	dormitationem	B ²	m.65-76	5	dormitationem	B ²	m.65-76

TABLE 2

Agricola, Si dederō.
Cantus Firmus Migration
 According to Lerner and Picker

Lerner		Picker	
Section No. ^a	Voice	Section No.	Voice
I	tenor	I	superius
II	tenor	II	tenor
III	superius	III	superius
IV	superius	IV	superius/tenor
V	tenor	V	tenor

TABLE 3

Agricola, Si dedero.
Cantus Firmus Migration
According to Reconciliation of
Lerner and Picker Plans

Section No.	Voice	Location
I	superius/tenor	m.1-15
II	tenor	m.16-36
III	superius	m.37-54
IV	superius/tenor	m.54-64
V	tenor	m.65-75

TABLE 4

Agricola, Si dederō.
Comparison of Melodic Cadences

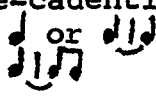
Common element	Cadence number				
	1	2	3	4	5
Pitch position of cadential formula--c	x			x	
g		x	x		x
Pre-cadential interval--					
rising leap of 4th (g-c')	x				
" " " 8ve (g-g')			x		
descending step (a'-g')		x			
" " " (e'-d'-c')				x	
" " " and rising leap					
of 4th (e'-d'-g')					x
Pre-cadential durational values--					
	x	x	x		
				x	x

TABLE 5

Agricola, Si dedero.
Harmonic Cadences

Section	Meas.No.	Initial note of Agricola	Interior cadence	Terminal cadence
I	1	d		
	8		A ^x	
	10		d ^x	
	15			c ^x
II	20		g	
	23		c ^x	
	32		c ^x	
	35			g ^x
III	40		A ^x	
	46		c ^x	
	53			g ^x /c
IV	55		f	
	59		c' ^x /e	
	64			c ^x
V	73		a ^x /f a'	
	76			g ^x

TABLE 6
Obrecht, Missa Si dederō.
Segmented and Tenor Substitute
Cantus Firmi Plans

Movement	Voices present	<u>Cantus firmus</u> voice	<u>Cantus firmus</u> being used	<u>Cantus firmus</u> treatment
<u>KYRIE</u>				
<u>Kyrie I</u>	discantus altus tenor bassus	x	Agr. tenor (sect.I ¹)	three non-transposing segments in 6:2:1* proportion
(<u>Christe</u>)	discantus altus bassus	x	Agr. tenor (sect.I, I ¹)	two transposing segments of sect.I (g,d), followed by three transposing segments of sect.I ¹ (d,f,g)
<u>Kyrie II</u>	discantus altus tenor bassus	x	Agr. tenor (sect.I ²)	three non-transposing segments in 2:1:1 proportion, with canon at 5th in altus for first two segments
<u>GLORIA</u>				
<u>Et in</u> <u>terra</u>	discantus altus tenor bassus	x	Agr. tenor (sect.II ¹)	three non-transposing segments in 3:2:1 proportion
<u>Qui</u> <u>tollis</u>	discantus altus tenor bassus	x	Agr. tenor (sect.II ²)	four non-transposing segments in 6:2:2:1 proportion

Table 6 (continued)

Movement	Voices present	<u>Cantus firmus</u> voice	<u>Cantus firmus</u> being used	<u>Cantus firmus</u> treatment
<u>CREDO</u>				
<u>Patrem</u> <u>omnipotentem</u>	discantus altus tenor bassus	x	Agr. tenor (sect.III ¹)	three non-transposing segments in 6:2:1 proportion
<u>Crucifixus</u>	discantus altus tenor bassus	x	Agr. tenor (sect.III ²)	four non-transposing segments in 6:2:2:1 proportion
<u>SANCTUS</u>				
<u>Sanctus</u>	discantus altus tenor bassus	x	Agr. tenor (sect.IV ¹)	six transposing segments (oscillating between c' and d' in 4:2:2:1:1:2 proportion)
<u>Pleni</u>	discantus altus bassus	x	Agr. tenor (complete)	<u>integer valor</u> presentation at unison
<u>Osanna</u>	discantus altus tenor bassus	x	Agr. tenor (sect.IV ²)	three non-transposing segments in 4:2:1 proportion
<u>Benedictus</u>	discantus altus bassus	x	Agr. superius (complete)	<u>integer valor</u> presentation at unison

Table 6 (continued)

Movement	Voices present	<u>Cantus firmus</u> voice	<u>Cantus firmus</u> being used	<u>Cantus firmus</u> treatment
<u>AGNUS DEI</u>				
<u>Agnus Dei I</u>	discantus altus tenor bassus	x	Agr. tenor (sect.V)	two non-transposing segments in 2:1 proportion
<u>Agnus Dei II</u>	discantus altus bassus	x	Agr.contra- tenor (complete)	<u>integer valor</u> presentation at unison
<u>Agnus Dei III</u>	discantus altus tenor bassus	x	Agr. tenor (sect.V)	single <u>integer valor</u> presenta- tion at unison

TABLE 7

Obrecht, Missa Si dederō.
Scaffolding (Segmented) and Auxiliary
Cantus Firmus Plans in Relevant Four-Part Movements

Scaffolding <u>cantus firmus</u> plan				Auxiliary <u>cantus firmus</u> plan		
Movement and voice	Source	Proportion	Measure number	Measure number	Source	Movement and voice
<u>Kyrie I</u> tenor	x		1-18	1- 4 5- 9	x Agr.motto theme (sect.I) transposed	<u>Kyrie I</u> discantus
	Agr.tenor (sect.I ¹)	6:1	19-41	10-16 17-40	xx Agr.superius (sect.II) (interpolations at m.32-35)	
	x Agr.tenor (sect.I ¹)	2:1	42-53 54-61	41-54 55-72	Agr.superius (sect.III) xx	
	x Agr.tenor (sect.I ¹)	<u>integer</u> <u>valor</u>	62-66 67-70			
	x		71-72			

Table 7 (continued)

Scaffolding <u>cantus firmus</u> plan				Auxiliary <u>cantus firmus</u> plan		
Movement and voice	Source	Proportion	Measure number	Measure number	Source	Movement and voice
<u>Et in terra</u> tenor	*		1-15	1- 4	*	<u>Et in terra</u> discantus
				5-16	Agr.superius (sect.I)	
	Agr.tenor (sect.II ¹)	3:1	16-45	16-48	**	
	*		46-64	49-53	Agr.superius (sect.II, closing meas.)	
				54-56	*	
				57-65	Agr.superius (sect.III)	
<u>Qui tollis</u> tenor	Agr.tenor (sect.II ¹)	<u>integer</u> <u>valor</u>	95-105	90-109	**	<u>Qui tollis</u> altus
	*		106-109			
	*		1-25	1- 2	*	
				3-15	Agr.tenor (sect.II)	
				16-25	Agr.tenor (sect.III ¹)	
	Agr.tenor (sect.II ²)	6:1	25-57	25-30	Agr.tenor (sect.III ² , modified)	
				31-35	Agr.tenor (sect.IV ¹)	
	*		58-69	36-81	**	

Table 7 (continued)

Scaffolding <u>cantus firmus</u> plan				Auxiliary <u>cantus firmus</u> plan		
Movement and voice	Source	Proportion	Measure number	Measure number	Source	Movement and voice
<u>Qui tollis</u> tenor (cont'd)	Agr.tenor (sect.II ²)	2:1	70-81			<u>Qui tollis</u> discantus (cont'd)
	x		82-89	82-89	Agr.tenor (sect.V)	
	Agr.tenor (sect.II ²)	2:1	90-101	90-114	xx	
	x		102-105			
	Agr.tenor (sect.II ²)	<u>integer</u> <u>valor</u>	106-114			
<u>Crucifixus</u> tenor	x		1-30	1-32	Agr.superius (sect.I and II)	<u>Crucifixus</u> discantus
	Agr.tenor (sect.III ²)		31-69	33-59	Agr.superius (sect.III and IV ¹)	
	x		70-84	60-69 70-85	x Agr.superius (sect.IV ² and V)	
	Agr.tenor ₂ (sect.III ²)		85-99	85-136	xx	
	x		100-109			
	Agr.tenor (sect.III ²)		110-123			
	x		124-128			
	Agr.tenor ₂ (sect.III ²)		129-136			

Table 7 (continued)

Scaffolding <u>cantus firmus</u> plan				Auxiliary <u>cantus firmus</u> plan		
Movement and voice	Source	Proportion	Measure number	Measure number	Source	Movement and voice
<u>Osanna</u> tenor	x		1-16	1-16	Agr.tenor (sect.I and II)	<u>Osanna</u> altus
	Agr.tenor ₂ (sect.IV ²)	4:1	17-36	17-36	xx	
	x		37-47	37-48	Agr.tenor (sect.III)	
	Agr.tenor ₂ (sect.IV ²)	2:1	48-56	49-57	xx	
	x		57-61	57-68	Agr.tenor (sect.V)	
	Agr.tenor ₂ (sect.IV ²)	<u>integer</u> <u>valor</u>	62-65			
	x		66-67			

TABLE 8

Obrecht, Missa Si dedero.
Incidence of Non-Cantus Firmus Borrowings
(Literal or Moderately Varied) in a4 Movements

Movement and structural plan	Location of borrowed material ^a			Source of borrowed material (Agricola) ^a		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Kyrie I</u>						
TS ^b 1 (1-18)		12-15			12-14 ⁺	
CF ^b 1 (19-41)	17-25 27-31 32-35 ^c 36-39		15-19 27-29 32-35	18-26 28-32 32-35		16-20 28-30 37-40 ¹
TS 2 (42-53)	41-54: 41-44 45-47 47-52 52-54	41-44	45-47 ^x 52 ⁴ -54 ²	40-53: 40-43 44-46 46-51 51-53	40-43 6- 8 ^x 51-53	51 ⁴ -53 ² 53 ² -55
CF 2 (54-61)		57-60	56 ² -58		45-49 ⁺	
TS 3 (62-66)	62-65	62-65	62-66	66-69	66-69	66-71
<u>Kyrie II</u>						
TS-1 (1- 4)		3-14			12-15 ⁺	
CF 1 (5- 6)		(canon with tenor)				
TS 2 (17-22)		22-26			12-15 ⁺	
CF 2 (23-28)		(canon with tenor)				
TS 3 (29-31)		27-31			12-15 ⁺	

Table 8 (continued)

Movement and structural plan	Location of borrowed material			Source of borrowed material (Agricola)		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Et in terra</u>						
TS 1 (1-15)	11 ³ -16 ¹		12-15	9-14		10-14
CF 1 (16-45)						
TS 2 (46-64)	48 ⁴ -53			32-36		
	57 ¹ -65	54-57 ² 58-65	52 ³ -57 ² 58-61 ^d	40-53	37-40 ¹ 45 ³ -53	35 ³ -40 ²
CF 2 (65-84)						
TS 3 (85-95)		86-91 ² *	85-90	66-70 ³ *		66-70
	90 ³ -96	92 ² -96	91 ³ -96	70 ³ -76	72-76	71 ³ -76
CF 3 (96-105)						
TS 4 (104-109)						
<u>Qui tollis</u>						
TS 1 (1-24)		16-25			37-46	
CF 1 (25-57)		24 ³ -29			45-51	
		31-35			55-59	
TS 2 (58-69)	59-64	62 ⁴ -65	58-64	54-59	57-59	53-59
	65-69	65-69	65-69	62-64 ^e	61-64	60-64
CF 2 (70-81)	76-82 ¹		79 ³ -81		32-35	33 ³ -35
TS 3 (82-89)		82-89			66-75	
CF 3 (90-101)						
TS 4 (92-105)						
CF 4 (106-114)	108-112 ⁴			66-67; 70 ³ -71; 33-35		

Table 8 (continued)

Movement and structural plan	Location of borrowed material			Source of borrowed material (Agricola)		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Patrem</u>						
<u>omnipotentem</u>						
TS 1 (1-30)		15-19 ^f			12-14	
		23-24	19-25			14-20
			26-31			21-26
CF 1 (31-75)	52-53 ^x				42-43 ^x	
		63-64	63-64		62-63	62-63
	68-70 ^x	67-69 ^x	66-68 ^{xg}		57-59 ^x	
TS 2 (76-85)	77 ³ -86			54-64		
CF 2 (86-103)						
TS 3 (104-108)						
CF 3 (109-118)						
<u>Crucifixus</u>						
TS 1 (1-30)	19 ³ -31			23-35:		
	19 ³ -22 ¹		19 ³ -22 ¹	23-26		23-26
	22 ¹ -24		23 ² -24 ¹	26-28		27
	24-25	24-25 ^x		28-29		28-29 ^x
	25-31	26-31	26 ⁴ -28 ²	29-35	30-35	30-32
CF 1 (31-70)	36-59			40-64		
TS 2 (70-84)	70-84			60-64		
	74-85		75-82	64-76		66-73
CF 2 (85-99)	86-92 ^x		86-91		66-72 ^x	46-51
	94-96 ^x				42-43 ^x	
TS 3 (100-109)	101-106	99 ⁴ -106 ^x		67-72		65 ⁴ -71 ^x
	107-108 ^x	107-108 ^x			73-74 ^x	72-73 ^{xh}
CF 3 (110-123)						
TS 4 (124-128)						
CF 4 (129-136)						

Table 8 (continued)

Movement and structural plan	Location of borrowed material			Source of borrowed material (Agricola)		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Osanna</u>						
TS 1 (1-16)		1-16 ²			6-35	
CF 1 (17-36)						
TS 2 (37-48 ²)		37-48			37-53	
CF 2 (48 ² -56)						
TS 3 (57-61 ³)		57-61			66-71	
CF 3 (61 ⁴ -65)						
TS 4 (65-67)	65-66	65-66	65 ⁴ -67	75-76	75-76	74-76
<u>Agnus Dei I</u>						
TS 1 (1-12)	3- 7 ^x	1- 5 ^{xi}				16-20 ^x
	9-11 ^{1x}	7- 9 ¹	7- 9 ¹		61-62	61-62
			9-11 ^{xj}		61-62 ^x	61-62 ^x
CF 1 (13-40)						
TS 2 (41-46)						
CF 2 (47-59)	51-53		50 ² -53	68-70		67-70
			57-59			74-76

Table 8 (continued)

Movement and structural plan	Location of borrowed material			Source of borrowed material (Agricola)		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Agnus Dei III</u>						
TS 1 (1-63)	10-17	14-17x	12-13	10-17		12-13/14-17x
	18-20	18-20x		18-20		18-20x
	23-26 ¹		23-26 ¹	24-26 ¹		23-26 ¹
	30 ⁴ -35		29-35	30 ⁴ -35		29 ³ -32
		34-37 ¹			55-59	
	37-38 ² x		37-38 ²		61-62 ² x	61-62 ²
	38 ⁴ -40x		38 ⁴ -40x		63 ³ -64	61 ⁴ -62x ^k
			48-51 ³			48-51 ⁴
	61 ⁴ -64		61-63	62-64		61-63
CF 1 (65-76)	65-71		65-71 ^m	65-71		65-71
	72-76		72-76	72-76		72-76

TABLE 9

Obrecht, Missa Si dedero.
Incidence of Non-Cantus Firmus Borrowings
(Elaborately Varied) in a4 Movements

Movement	Location of variation according to section	Mode of variation
<u>Kyrie I</u>	TS 1 (m. 1-18) ^a	imitative entries of motto theme in m.1-11
<u>Et in terra</u>	TS 1 (m. 1-15)	imitative entries of motto theme in m.1-11
	CF 1 (m.16-48)	sequentially developed motive <u>y</u> in altus
	CF 2 (m.65-84)	sequentially developed motive <u>m</u> in altus
	CF 3 (m.96-105)	homophonic texture (textural simplification of Agricola)
<u>Qui tollis</u>	TS 1 (m. 1-24)	imitative entries of Agr. m.20-29 in m.1-11
	CF 1 (m.25-57)	developmental process of motive <u>z</u> in m.43-58
<u>Patrem omnipotentem</u>	TS 1 (m. 1-30)	imitative entries of motto theme in m.1-13
	CF 1 (m.31-75)	developmental process of motive <u>mx</u> in m.31-44; homophonic texture in m.44-49; developmental process of various motives at m.51-69

Table 9 (continued)

Movement	Location of variation according to section	Mode of variation
<u>Agnus Dei I</u>	TS 1 (m.1-12)	imitative entries of Agr. m.16-20, developed in paired voices
<u>Agnus Dei III</u>	TS 1 (m.1-63)	imitative entries of motto theme in m.1-12; sequential process in which outer parts fill in 4th as found in Agr. m.23 ³ -24 ³ ; <u>ostinato</u> -sequential process based on Agr. m.55-59 in Obrecht bassus of m.53-57

TABLE 10

Obrecht, Missa Si dederō.
Incidence of Non-Cantus Firmus Borrowings
(Literal or Moderately Varied) in a3 Movements

Movement and structural plan	Location of borrowed material ^a			Source of borrowed material (Agricola) ^a		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Christe</u>						
IS ^b (1- 5)	1- 6x				6-10x	
OS ^b 1 (6-15)			6-15x		6-15x	
Int ^b (16-20)						
OS 2 (21-30)			21-31x ⁺		6-15x	
Int (32-35)		32-35x				1- 5x
OS 3 (36-41)			36-41x ⁺		6-11x	
Int (42-49)	40-50 ^c			40-50		
OS 4 (50-55)			50-55x ⁺		6-11x	
Int (55-56)						
OS 5 (57-61)			57-61x		6-11x	
Coda (61-67)						
<u>Pleni</u>						
IS (1- 5)			1- 5x		6-10x	
TS ^b (6-15)	12 ⁴ -14	6-10x 12-14	5- 8x ^d 12 ³ -14	12 ⁴ -14	12-14	6-10x/1-5x 12 ³ -14

Table 10 (continued)

Movement and structural plan	Location of borrowed material			Source of borrowed material (Agricola)		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Pleni (cont'd)</u>						
Int (16-19)						
TS (20-36)	23 ⁴ -25 ¹ 25-26	20-23 23-25 25-26 26-36	23 ⁴ -25 ¹ 25-26	69 ² -70 ³ 25-26	20-23 23-25 25-26 26-36	69 ² -73 ³ 25-26
TS (37-54)		37-54			37-54	
TS (54-64)	61 ⁴ -64 ¹	55-61 61 ⁴ -64 ¹	61 ⁴ -64 ¹	61 ⁴ -64 ¹	55-61 61 ⁴ -64 ¹	61 ⁴ -64 ¹
TS (65-76)	69 ² -73 ³ 75-76	65-69 69 ² -73 ³ 73-74 75-76	69 ² -73 ³ 75-76	69 ² -73 ³ 75-76	65-69 69 ² -73 ³ 73-74 75-76	69 ² -73 ³ 75-76
<u>Benedictus</u>						
TS (1-15)	1- 8 8-11 11-12 13-15	8 ² -11 ³ _x 6-11 _x 13-15	6-11 _x 13-15	1- 8 8-11 11-12 13-15	6-11 _x 13-15	8 ² -11 ³ _x 13-15
TS (16-36)	16-25 25-28 ₁ 28-30 ₁ 30-36	25-28 28-30 ₁	25-28	16-25 25-28 ₁ 28-30 ₁ 30-36	25-28 28-30 ₁	25-28
Int (35-39)						
TS (40-50)	40-50 50-53	50-53		40-50	51-53	

Table 10 (continued)

Movement and	Location of borrowed material			Source of borrowed material (Agricola)		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Benedictus</u> (cont'd)						
TS (54-64)	54-56			54-56		
	56-59	56 ⁴ -59		56-59	56 ⁴ -59	
	59-64	59-64		59-64	59-64	
TS (65-76)	65-69			65-69		
	69 ⁴ -70	69 ⁴ -70	69 ⁴ -70	69 ⁴ -70	69 ⁴ -70	69 ⁴ -70
	70-71			70-71		
	72-76	72-76	72-76	72-76	72-76	72-76
<u>Agnus Dei II</u>						
TS (1-13)	8 ² -9 ³	8 ² -9 ^{3e}	1- 8 ¹ 8 ² -9 ³		8 ² -9 ^{3x}	1- 8 8 ² -9 ³
	10 ² -11 ^{4xf}		9 ⁴ -11 ^{3x} 11 ⁴ -13			9 ⁴ -11 ^{3x} 11 ⁴ -13
TS (14-20)			14-20			14-20
TS (21-35)			21-26 ¹			21-26 ¹
	26 ¹ -27 ⁴		26 ¹ -27 ⁴	26 ¹ -27 ⁴	26 ¹ -27 ⁴	26 ¹ -27 ⁴
			28-30			28-30
	31-35	31-35	31-35	31-35	31-35	31-35
TS 35-55)			35-42			35-42
	42-45 ^{xg}		42-45	50-53 ^x		42-45
	45-46 ^x	45-46 ^x	45-46 ^{xh}			45-46 ^x
			46-53			46-53
		53-55 ^x	53-55 ^{xi}			53-55 ^x

Table 10 (continued)

Movement and structural plan	Location of borrowed material			Source of borrowed material (Agricola)		
	discantus	altus	bassus	superius	tenor	contratenor
<u>Agnus Dei II</u> (cont'd)						
TS (55-64)	62-64	60-64	55-59 60-64	62-64	60-64	55-59 60-64
TS (65-76)	71-76 ^j	71-76x	71-76	71-76x	71-76x	71-76

TABLE 11

Obrecht, Missa Si dederō.
Incidence of Non-Cantus Firmus Borrowings
(Elaborately Varied) in a3 Movements

Movement	Location of variation according to section		Mode of variation
<u>Christe</u>	Int.	3 (m.42-49)	sequential process in discantus m.40-50 of Agr. superius m.40-49
<u>Pleni</u>	Int.	1 (m.16-19)	sequential process based on motive <u>1</u> ² in discantus and bassus
	TS	2 (m.20-35)	sequential process in discantus and bassus m.20-24 of opening of motive <u>y</u>
	TS	3 (m.37-54)	homophonic texture with parallelism and quasi-canon in m.47-53
	TS	5 (m.65-76)	variational-sequential treatment of motive <u>1</u> ² in m.65-69
<u>Benedictus</u>	TS	1 (m. 1-15)	imitative entries of motto theme in m. 1-10
	TS	3 (m.40-53)	sequential- <u>ostinato</u> process in bassus
	TS	5 (m.65-76)	variational-sequential treatment of motive <u>1</u> ² in bassus and altus in m.65-69
<u>Agnus Dei II</u>	TS	5 (m.65-76)	motivic elaboration in discantus and altus in m.65-70; interchange between same voices in m.70-76

TABLE 12

Obrecht, Missa Si dederō.
 Percentage Ratios of Simultaneous Borrowings

Movement	Percentage	
<u>Kyrie I</u>	53%	(38/15)
<u>Christe</u>	0%	(0/0)
<u>Kyrie II</u>	0%	(0/0)
<u>Et in terra</u>	91%	(25/66)
<u>Qui tollis</u>	36%	(13/23)
<u>Patrem omnipotentem</u>	33%	(6/27)
<u>Crucifixus</u>	27%	(27/ 0)
<u>Pleni</u>	47%	(29/18)
<u>Hosanna</u>	3%	(3/ 0)
<u>Benedictus</u>	66%	(46/20)
<u>Agnus Dei I</u>	28%	(28/ 8)
<u>Agnus Dei II</u>	55%	(41/14)
<u>Agnus Dei III</u>	72%	(51/21)

TABLE 13

Obrecht, Missa Si dederō.
 Harmonic Cadences in Benedictus

Section	Meas.No.	Initial note	Interior cadence	Terminal cadence
I	1	d'/g		
	8		c'/a	
	10		d	
	15			c
II	20		g	
	32		c	
	35			g/e
III	40		A	
	46		c	
	49		G	
	53			g/e
IV	59		c'/A	
	64			c
V	73		a'/f	
	76		G	

TABLE 14

Coppinus, Missa Si dedero.
Cantus Firmus Frameworks

Movement	Voices in movement	Framework	
<u>GLORIA</u>			
<u>Et in terra</u>	cantus altus tenor 1 tenor 2 bassus	Agr.ten.I, II, III	Agr.ten.III (cont'd)
			Agr.ten.III (cont'd)
<u>Qui tollis</u>	cantus altus bassus	Agr.sup. (complete)	
<u>Qui sedes</u>	cantus altus tenor 1 tenor 2 bassus	Agr.ten.V Agr.ten.IV	
<u>CREDO</u>			
<u>Patrem omnipotentem</u>	cantus altus tenor 1 tenor 2	Agr.ten.I Agr.ten.II, III Agr.ten.I (<u>cf</u>)	
<u>Et incarnatus</u>	altus tenor 2 bassus	Agr.ten.I (4 transposing segments)	

Table 14 (continued)

Movement	Voices in movement	Framework
<u>Et ascendit</u>	cantus tenor 1 bassus	Agr.ten.I (4 transposing segments)
<u>Et in spiritum</u>	cantus altus tenor 1 tenor 2 bassus	Agr.ten.IV,V
<u>SANCTUS</u>		
<u>Sanctus</u>	cantus altus tenor 1 tenor 2 bassus	Agr.sup.I (3 non-transposing segments) Agr.ten.I, I, IIa, III, IIb
<u>Pleni</u>	altus tenor 1 tenor 2 bassus	Agr.sup.II (3 non-transposing segments)
<u>Benedictus</u>	cantus altus tenor 1 bassus	Agr.ten.II (4 transposing segments)
<u>Hosanna</u>	cantus altus tenor 1 tenor 2 bassus	Agr.ten.IIIa, IV, V

Table 14 (continued)

Movement	Voices in movement	Framework
<u>AGNUS DEI</u>		
<u>Agnus Dei I and II</u>	cantus altus tenor 1 tenor 2 bassus	Agr.sup. (complete)
<u>Agnus Dei III</u>	cantus altus tenor 1 bassus	Agr.sup. (complete at 4th)

TABLE 15

Coppinus, Missa Si dederō.
Incidence of Non-Cantus Firmus Borrowings

Movement and structural plan	Location of borrowed material (literal or moderately varied)					Elaborate Variation	Source of borrowed material (Agricola)		
	cantus	altus	tenor 1	tenor 2	bassus		superius	tenor	contratenor
<u>Et in terra</u>									
NCF ^a (1-16)						x			
CF ^a (17-25)			17-25			x		6-15	
CF (26-38)			26-38			x		16-28	
NCF (39-42)						x			
CF (43-48)	43-48 (s) ^b		43-48 (t)		43-48 (ct)		31-35	30-35	30-34
NCF (48-56)						x			
CF (56-65)	56-60 (s)		56-65 ^c (t) 62-64 ⁺ (t)			x	54-57	37-40	
NCF (65-77)						x			
CF (78-84)				78-84 (s)	78-82 (t)	x	40-46	40-44	
CF (83-91)	84-91 (s)		83-91 (t)		83-91 (ct)		46-53	45-53	45-53
NCF (91-106)						x			
<u>Qui tollis</u>									
NCF (1-3)						x			
CF (3-15)					3-15	x	3-15		
CF (16-36)					16-35	x	16-36		
CF (37-53)					37-53	x	37-53		
CF (54-64)		57-59 (t)			54-64 (s)	x	54-64	57-59	
CF (65-77)	67-70 (t)	67-71 ^x (ct)			65-77 (s)	x	65-76	66-69	67-70

Table 15 (continued)

Movement and structural plan	Location of borrowed material (literal or moderately varied)					Elaborate Variation	Source of borrowed material (Agricola)		
	cantus	altus	tenor 1	tenor 2	bassus		superius	tenor	contratenor
<u>Qui sedes</u>									
CF	(1-15)	5- 9(t)			5- 9(ct)			60-64	60-64
			1-9					55-59	
		10-14(ct)	10-15(t)					60-65	60-63
NCF	(16-49)					x			
CF	(49-57)	50-57(t)	49-57(s)		50-56 ⁺ (ct)	x	65-73	66-73	66-68;69-73
CF	(57-65)	58-65 ⁺ (s)	60-65 ⁺ (t)				73-76	74-76	
					59-65 ⁺ (t,ct)			73-74	75-76
<u>Patrem omni- potentem</u>									
NCF	(1-5)					x			
CF	(6-15)		8-16 ^x	6-15 ^d				6-15	
NCF	(16-25)								
CF	(26-43)		26-43			x		20-35	
NCF	(44-52)					x			
CF	(53-62)	60-62 ^e (s)	53-62(t)				62-64	37-46	
NCF	(63-99)					x			

Table 15 (continued)

Movement and structural plan	Location of borrowed material (literal or moderately varied)					Elaborate Variation	Source of borrowed material (Agricola)		
	cantus	altus	tenor 1	tenor 2	bassus		superius	tenor	contratenor
<u>Et incarnatus</u>									
NCF (1- 6)						x			
Ost ^a (7-16)					7-16 ^x			6-15	
NCF (17-22)						x			
Ost (22-30)		24-26(ct)		28-30(s)	22-30(t)		12-14	6-15	8-10
NCF (30-36)						x			
Ost (37-45)					37-45 ^x			6-15	
NCF (46-49)									
Ost (50-58)					50-58	x		6-15	
<u>Et ascendit</u>									
Ost (1- 9)	1- 9					x		6-15	
NCF (9-15)						x			
Ost (16-24)	16-24 ^x					x		6-15	
NCF (25-28)									
Ost (29-36)	29-36 ^x							6-15	
NCF (37-43)	37-43					x		6-15	

Table 15 (continued)

Movement and structural plan	Location of borrowed material (literal or moderately varied)					Elaborate Variation	Source of borrowed material (Agricola)		
	cantus	altus	tenor 1	tenor 2	bassus		superius	tenor	contratenor
<u>Et in spiritum</u>									
CF (1-8)			1-8					50-54	
NCF (9-18)									
NCF (18-56)						x			
CF (57-62)	57-62(s)		57-62(t)		61-62		49-53	48-54	
					63-66			45-46	
NCF (63-66)								47-54	
CF (65-75)			65-68 ^f			x		57-59	
	71-73(s)		68-75				62-64	60-64	
CF (76-88)			76-88 ⁺			x		66-76	
<u>Sanctus</u>									
NCF (1-10)						x			
Ost (7-18)	7-18(s)		10-18(t)				3-15	6-15	
CF (19-25)			19-25 ^e			x		20-30	
Ost (25-36)	25-33(s)	30-33(ct) ^g				x	3-15		10-15
CF (36-45)			36-45			x		37-46	
Ost (43-54)	43-54(s)				45-49 ^x (t)		3-15	6-10	
				49-54(t)	50-53(ct)			10-14	10-13
CF (54-57)			54-57			x		32-35	

Table 15 (continued)

Movement and structural plan	Location of borrowed material (literal or moderately varied)					Elaborate Variation	Source of borrowed material (Agricola)		
	cantus	altus	tenor 1	tenor 2	bassus		superius	tenor	contratenor
<u>Pleni</u>									
Ost (1-11)			1-11(s)		4-5(ct)		18-28		25-26
				5-9			60-64		
NCF (12-18)						x			
Ost (19-29)			19-29			x	18-28		
NCF (29-37)						x			
Ost (38-48)			19-29			x	18-28		
<u>Benedictus</u>									
Ost (1-12)					1-12	x		20-35	
NCF (13-16)	12-27 ^e					x		20-28	
Ost (17-28)					17-28 ^x	x		20-35	
NCF (29-34)			29-33 ⁺			x	18-21		
Ost (35-46)									
NCF (47-78)									
Ost (49-61)			50-53(s)		49-61(t)	x	18-20	20-35	
<u>Hosanna</u>									
CF (1-11)			1-11 ^h			x	40-53		
CF (12-16)			12-16			x		55-59	
CF (17-22)		19-21 ^e (s)	17-22(t)		17-21(ct)	x	62-64	60-65	60-64
CF (23-34)			23-34(t)		22-23(ct)	x		66-76	64-65

TABLE 16

Coppinus, Missa Si dederō.
 Percentage Ratios of Simultaneous Borrowings

Movement	Percentage
<u>Et in terra</u>	93% (11/82)
<u>Qui tollis</u>	89% (6/83)
<u>Qui sedes</u>	82% (27/55)
<u>Patrem omnipotentem</u>	57% (3/54)
<u>Et incarnatus</u>	53% (10/43)
<u>Et ascendit</u>	75% (0/75)
<u>Et in spiritum</u>	52% (10/42)
<u>Sanctus</u>	89% (40/49)
<u>Pleni</u>	85% (12/73)
<u>Benedictus</u>	74% (6/68)
<u>Hosanna</u>	75% (20/55)

TABLE 17

Coppinus, Missa Si dederō.
Grouping of Movements

Group number	Movement	Terminal <u>cantus firmus</u> segment of movement	Tonal center at close of movement	Presence of total parody quotation <u>a3</u> of cadence progression in movements terminating with section V
1	<u>Et in terra</u>	III	G	
	<u>Qui tollis</u>	V	g	no
	<u>Qui sedes</u>	V	G	yes
2	<u>Patrem omnipotentem</u>	III	G	
	<u>Et incarnatus</u>	I	c	
	<u>Et ascendit</u>	I	A	
	<u>Et in spiritum</u>	V	G	yes
3	<u>Sanctus</u>	III	G	
	<u>Pleni</u>	II	A	
	<u>Benedictus</u>	II	G	
	<u>Hosanna</u>	V	G	no
4	<u>Agnus Dei</u> <u>I</u> and <u>II</u>	V	G	yes
	<u>Agnus Dei</u> <u>III</u>	V	G	no

FOOTNOTES

Table 1 ---

Table 2 ^a In order to facilitate comparison of their respective analyses, Lerner's four sections have been adapted to Picker's five-sectional ground plan.

Table 3 ---

Table 4 ---

Table 5 ^{*} Clausula vera is present. If the lower note of the clausula vera is not the lowest note of the harmony, it is designated by a diagonal line followed by a letter(s) which represent(s) the lowest note(s).

Table 6 ^{*} The numeral 1 does not necessarily infer that the segment which is referred to is in integer valor; it simply indicates that segment which assumes the smallest proportion in the movement under analysis at the time.

Table 7 ^{*} Designated voice part is silent during measures specified.

^{**} Abandonment of auxiliary cantus firmus in designated voice in favour of free and/or parodistic material.

Table 8 ^a In all but a few instances, the discantus, altus and bassus voices of the Obrecht are to be correlated with the superius, tenor and contratenor voices respectively of the Agricola.

^{*} Correlations departing from the above generalization
^b The abbreviations "TS" and "CF" signify "tenorless section" and "cantus firmus section" respectively.

⁺ The borrowed material has been transposed.

^c Discantus proceeds in parallel tenths with bassus

^d Bassus proceeds in parallel tenths with discantus

^e The borrowed passage in Obrecht's discantus at measures 68-69 comprises measures 62-64 of Agricola's superius and measures 60-61 of his tenor part. The latter quotation precedes the former.

^f The first two notes of the Obrecht are augmentations of the corresponding notes of the Agricola.

^gMeasures 57-59 of the Agricola tenor are treated in imitation in bassus, altus and discantus.

^hVoice correspondence at this point is as follows: discantus-tenor; altus-contratenor.

ⁱThe borrowed contratenor passage is treated in imitation by altus and discantus.

^jVoice correspondence at this point is as follows: discantus-tenor; bassus-contratenor. The borrowed material at measures 9-11 is in invertible counterpoint with the same material as heard at measures 7-9.

^kVoice correspondence at this point is as follows: discantus-contratenor (as given) followed by tenor (as given); bassus is in tenths with contratenor-derived portion of discantus.

^mObrecht subjects the motives of Agricola's superius and contratenor lines to considerable variation and occasional transposition.

Table 9 ^a Measure numbers indicate entire extent of each section.

Table 10 ^a In all but a few instances, the discantus, altus and bassus voices of the Obrecht are to be correlated with the superius, tenor and contratenor voices respectively of the Agricola.^x

^bCorrelations departing from the above generalization

^bThe abbreviations "IS", "OS", "Int", and "TS" signify "introductory section," "ostinato statement," "interlude" and "tenorless section" respectively.

^cDiscantus at m.40-43 represents a rhythmic compression of Agricola's superius at m.40-50. The compressed phrase is heard in three descending sequential steps at m.40-50.

^dVoice correlation is as follows: altus (6-10)-contratenor (6-10); bassus (5-8)-contratenor (5-8).

^eAltus moves in parallel sixths with discantus.

^fDiscantus is in close canonic imitation with contratenor-derived bassus.

^gThe quoted phrase in discantus is heard during the three measures of silence in contratenor-derived bassus.

^hAltus, bassus and discantus proceed in close canonic imitation.

ⁱAltus moves in close canonic imitation with contratenor-derived bassus.

^jThe full six measures of this culminative cadence of the model are reproduced here, but with intricate interchanges in the upper voices, which may be represented as follows:

Obr.discantus-	Agr.t.	Agr.s.	Agr.t.	Agr.t.	Agr.s.	Agr.s.
" altus	- Agr.s.	Agr.t.	Agr.s.	Agr.s.	Agr.t.	Agr.t.
" bassus	- Agr.c.t.				

Table 11 ---

Table 12 ---

Table 13 ---

Table 14 ---

^a
Table 15 The abbreviations "NCF", "CF" and "Ost" refer to "non-cantus firmus," "cantus firmus" and "ostinato" respectively.

*Indicates additional presence of more radical variation of borrowed material within structural section concerned.

^bLetter in brackets indicates the voice of the Agricola work serving as source of material for the voice concerned in the Coppinus work.

^cIn augmentation

+Indicates presence of free paraphrase

xIndicates transposition

^dTenor 2 and tenor 1 are in canon

^eCompressed

^fVaried

^gSome alterations

^hVaried at cadence measures

Table 16 ---

Table 17 ---

Example 1.

The "Si dedero" Chant from the Completorii Libellus

Si de-de-ro som-num

o-cu-lis me-is

et pal-pe-bris

me-is

dormita-ti-o-nem

Example 2.

The "Si dedero" Chant from
the Antiphonale Sarisburiense

Si dedero sompnum o-cu-lis meis et pal-pe-bris

me-is dormita-ti-o-nem

Example 3.

Comparison of the Antiphonale Sarisburiense Chant
with the cantus firmus of Agricola's Si dederō.

Antiphonale Sarisburiense chant

This system contains three staves. The top staff is the Antiphonale Sarisburiense chant, consisting of a single line of six dotted notes. The middle staff is labeled 'Agricola superius' and contains a melody starting with a whole note, followed by eighth notes, and ending with a half note. A bracket labeled 'x' spans the first four measures. The bottom staff is labeled 'Agricola tenor' and contains a melody starting with a whole note, followed by eighth notes, and ending with a half note. A bracket labeled 'x' spans the first four measures, and a bracket labeled 'y' spans the last four measures. Measure numbers 8, 10, and 15 are indicated.

chant

This system contains two staves. The top staff is the Antiphonale Sarisburiense chant, consisting of a single line of six dotted notes. The bottom staff is labeled 'Agr. tenor' and contains a melody starting with a whole note, followed by eighth notes, and ending with a half note. A bracket labeled '2' spans the last two measures. Measure numbers 20, 25, and 30 are indicated.

chant

This system contains two staves. The top staff is the Antiphonale Sarisburiense chant, consisting of a single line of six dotted notes. The bottom staff is labeled 'Agr. tenor (cont'd)' and contains a melody starting with a whole note, followed by eighth notes, and ending with a half note. A bracket labeled '1' spans the first measure. Measure number 35 is indicated.

Example 3 (continued)

chant

Agr. superius

40 45 50

chant

Agr. superius (cont'd.)

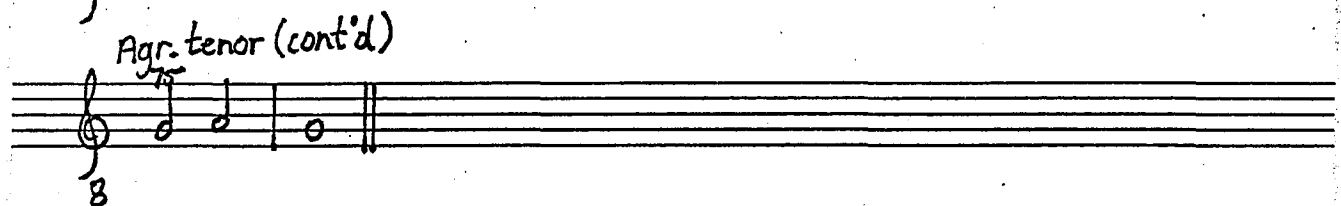
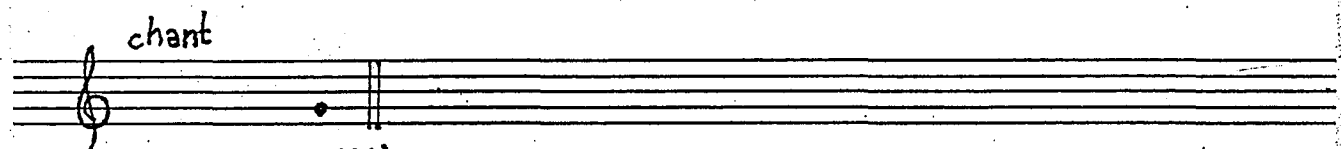
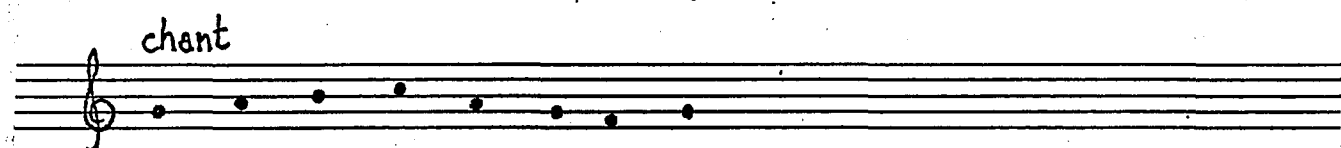
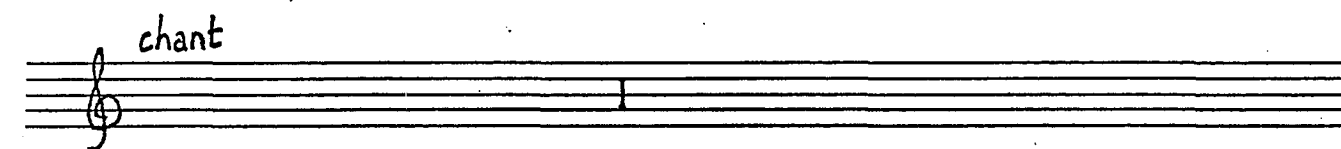
55 60

chant

Agr. superius

55 60

Example 3 (continued)



Example 4.

Agricola, Si dedero

Handwritten musical score for three voices: **superius**, **tenor**, and **contratenor**. The score is divided into **section I.** and **section II.**

Section I: Measures 1 through 10. The **superius** part begins with a rest, followed by a melodic line starting at measure 5. The **tenor** part has rests until measure 6, then enters. The **contratenor** part begins with a whole note in measure 1 and continues with a melodic line.

Section II: Measures 11 through 15. The **superius** part has a rest until measure 11, then enters. The **tenor** part continues its melodic line. The **contratenor** part continues its melodic line, with a measure rest indicated by a bracket in measure 15.

Example 4 (continued)

This musical score is for Example 4 (continued) and spans measures 20 to 31. It is written for three staves: Treble, Alto (8va), and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each containing three staves. Measure numbers 20, 25, and 30 are indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and phrasing slurs. The Alto staff is marked with an '8' indicating an octave shift. The Bass staff features a double bar line in measure 21, suggesting a change in the bass line or a section break.

Example 4 (continued)

Handwritten musical score for Example 4 (continued), measures 35-45. The score is written on three systems of three staves each. The first system (measures 35-37) includes a treble staff with a key signature change to one sharp (F#) and a common time signature, and a bass staff. The second system (measures 38-40) includes a treble staff with a common time signature and a bass staff. The third system (measures 41-43) includes a treble staff with a common time signature and a bass staff. The fourth system (measures 44-45) includes a treble staff with a common time signature and a bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 35-37: Treble staff (F#), Bass staff.

Measures 38-40: Treble staff, Bass staff.

Measures 41-43: Treble staff, Bass staff.

Measures 44-45: Treble staff, Bass staff.

Example 4 (continued)

This musical score is for Example 4 (continued) and spans measures 50 to 60. It is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#), and the time signature is 3/4. Measure numbers 50, 55, and 60 are indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and dynamic markings such as *p* (piano) and *b* (basso). A section labeled "section IV." begins at measure 55. The score features several slurs, ties, and dashed lines indicating phrasing and continuation across measures.

Example 4 (continued)

65 Section V.

75

Sectional divisions according to Pickar's implied ground plan

— = cantus firmus
 L = imitations of c.f. (initial)
 waw = imitations of non-cf material (initial)
 p-- = passages in double counterpoint

Example 5.

Agricola, Si dederō: Motivic Construction
of Cantus Firmus Voices

(a)

superius I

5

10

15

superius III

40

45

50

superius IV

55

60

X

Z

l

m

l'

j

Example 5 (continued)

[(a) continued]
tenor I

tenor II

tenor IV

tenor V

The musical score consists of five staves, each labeled for a different tenor part. The notation is written in a single system. The first staff, labeled 'tenor I', begins with a treble clef and a key signature of one flat. It contains measures 1 through 15, with a bracket labeled '1' spanning measures 10 to 12. The second staff, labeled 'tenor II', contains measures 16 through 30, with a bracket labeled 'x' under measures 18-20 and a bracket labeled 'y' under measures 28-30. The third staff, labeled 'tenor IV', contains measures 31 through 35, with a bracket labeled '1' under measures 33-35. The fourth staff, labeled 'tenor V', contains measures 36 through 65, with a bracket labeled 'x' under measures 58-60 and a bracket labeled 'z' under measures 62-65. The fifth staff, labeled 'tenor V', contains measures 66 through 75, with a bracket labeled '1' under measures 70-72 and a bracket labeled 'z' under measures 73-75. The score concludes with a double bar line at measure 75.

Example 5 (continued)

(b)

superius I

10

5th

m

z

superius IV

55

5th

m

z

tenor II

32

5th

m

z

tenor V

73

5th

m

z

Example 6.

Agricola, Si dederō: Motivic Construction
of Non-Cantus Firmus Voices

superius II₂₀

superius V

Example 6 (continued)

contratenor I

15

[illegible]

Example 6 (continued)

Handwritten musical score for Example 6 (continued). The score is written on four staves, with the first two staves containing musical notation and the last two staves being empty.

The first staff (treble clef) contains a melodic line with a half note, a quarter note, and a half note. Above the staff, there are markings: "X" above the first half note, "50" above the second quarter note, "I'" above the third half note, and a sharp sign (#) above the fourth quarter note. The staff ends with a half note.

The second staff (bass clef) contains a melodic line with a half note, a quarter note, and a half note. Above the staff, there is a marking: "I' aug." above the first half note. Below the staff, there are markings: "X" below the first half note, "X" below the second quarter note, and "I" below the third half note. The staff ends with a half note.

The third staff (treble clef) contains a melodic line with a half note, a quarter note, and a half note. Above the staff, there is a marking: "55" above the first half note. The staff ends with a half note.

The fourth staff (bass clef) contains a melodic line with a half note, a quarter note, and a half note. Above the staff, there is a marking: "b" above the first half note. Below the staff, there is a marking: "X" below the first half note. The staff ends with a half note.

Example 7.

Agricola, Si dederō:
Dissonances in Aggregate Chordal Formations

a) *superius*

tenor

contratenor

b) 31

c) 33

d) 75

#

Example 8.

Agricola, Si dederō:
Dissonances at Pre-Cadential Points

a) sup. 33 # 35

ten.

c.t.

b) 75 #

Example 9.

Agricola, Si dederō:
Root Movement by Fourth and Fifth

a) ^{sup.} 25 30

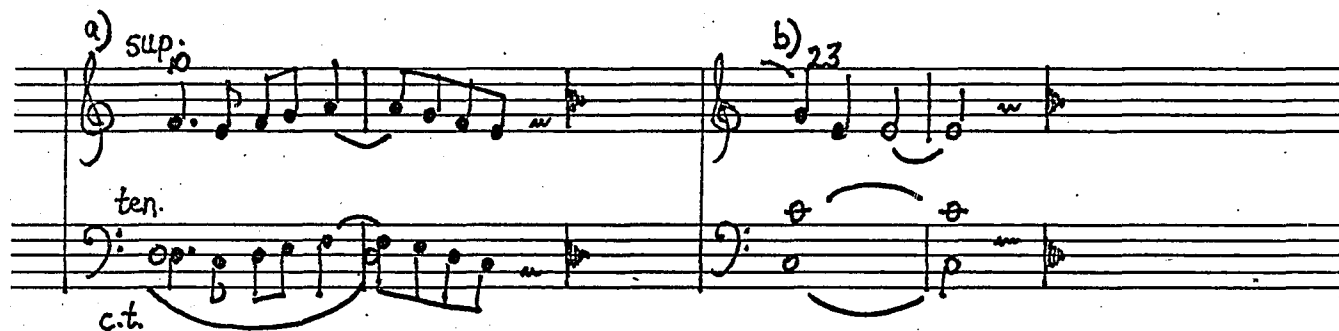
ten c.t. c f c f d A c G

b) 66

g c a d b e c' f

Example 10.
Agricola, Si dederō:
Motivic Embellishment of Sustained Harmonies

a) sup.
ten.
c.t.



c) 40



d) 44
e) 53



Example 11.

Agricola, Si dederō:
Cadential Formulae in Superius

The image displays five handwritten musical examples, numbered 1) through 5), each on a single staff. The notation is in treble clef and includes various intervals, accidentals, and phrasing marks.

- 1)** Features a 4th interval (labeled '4th' and '13') and a circled 'X' below the staff.
- 2)** Features a 2nd interval (labeled '2nd') and a circled 'X' below the staff.
- 3)** Features an 8ve interval (labeled '8ve' and '53') and a circled 'X' below the staff.
- 4)** Features a 2nd interval (labeled '2nd') and a circled 'X' below the staff.
- 5)** Features a 2nd interval (labeled '2nd') and a circled 'X' below the staff.

Example 12.

Agricola, Si dederō:
Terminal Cadences

Example 13.

Obrecht, Missa Si dederō:

Comparison of Tenor Segments with Agricola Tenor

Agricola

Obrecht

Kyrie I

Kyrie II

Et in terra

Qui tollis

Patrem omnipotentem

Example 13 (continued)

Handwritten musical score for Example 13 (continued), consisting of five systems of two staves each. The notation is in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals, along with measure numbers and section labels.

Measure numbers and section labels:

- 43
- 115
- Crucifixus
- 47
- 130
- (6)
- 55
- (barring in Wolf edition.)
- 22
- 62
- IV
- (7)
- Sanctus
- (8)
- Osanna

Example 13 (continued)

Handwritten musical notation on a single staff in bass clef. The notation includes several measures with notes and rests. Above the staff, there are handwritten annotations: "47 (A.D.I)" and "64 (A.D.II)" above a measure, "50 67" above a measure, "53 70" above a measure, and "# (A.D.III)" above a measure. Below the staff, there is a bracket spanning several measures with the Roman numeral "V" and the number "(9)" written below it. Below the bracket, the text "Agnus Dei I and III" is written.

Handwritten musical notation on a single staff in bass clef. The notation includes several measures with notes and rests. A bracket is drawn below the staff, spanning several measures.

Example 14.

Obrecht, Missa Si dederō:
Departures from Model in Tenor Substitutes

Agr. c.t. Agr. c.t.

Agnus Dei II bassus Agnus Dei II bassus

Agr. ten.

Pleni altus

Example 15.

Obrecht, Missa Si dederō:
Discantus of Crucifixus

(I) 5

10 (II) 15 20

25

30 #

(III) 40 45

50 (IV) 55

60

70

(V) 75 80 85

90 95

Example 16.

Obrecht, Missa Si dedero:
Altus of Qui tollis

Handwritten musical score for the Altus of "Qui tollis" from Obrecht's Missa Si dedero. The score is written on five staves in bass clef. It includes various musical notations such as notes, rests, and accidentals. Roman numerals (II), (III), (IV), and (V) are used to mark specific sections. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, and 95 are indicated. There are also circled 'X' marks above certain measures. The score ends with a double bar line and a final measure marked 95.

Example 17.

Obrecht, Missa Si dedero:
Altus of Osanna

The musical score is written in bass clef on a single staff with a key signature of one flat (B-flat). It consists of six systems of music. The first system is marked (I) and the second (II). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also several circled 'X' marks and bracketed sections indicating specific musical features or errors. The score ends with a double bar line.

Example 18.

Obrecht, Missa Si dedero:
Pleni

discantus

altus

bassus

parallel tenths

10

parallel tenths

15

Example 18 (continued)

Handwritten musical notation for measures 20-24. The system consists of a treble and bass staff. Measure 20 begins with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, and a half note C5, with a sharp sign above the staff. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 21 continues the treble staff with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The bass staff contains a half note D4, a quarter note E4, a quarter note F4, and a half note G4. Measure 22 shows the treble staff with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The bass staff contains a half note A3, a quarter note B3, a quarter note C4, and a half note D4. Measure 23 has the treble staff with a half note E6, a quarter note F6, a quarter note G6, and a half note A6. The bass staff contains a half note E4, a quarter note F4, a quarter note G4, and a half note A4. Measure 24 ends with the treble staff with a half note B6, a quarter note C7, a quarter note D7, and a half note E7. The bass staff contains a half note B3, a quarter note C4, a quarter note D4, and a half note E4. A bracket under the bass staff from measure 23 to 24 is labeled "parallel tenths".

Handwritten musical notation for measures 25-29. The system consists of a treble and bass staff. Measure 25 begins with the treble staff containing a half note F6, a quarter note G6, a quarter note A6, and a half note B6. The bass staff contains a half note F3, a quarter note G3, a quarter note A3, and a half note B3. Measure 26 continues the treble staff with a half note C7, a quarter note D7, a quarter note E7, and a half note F7. The bass staff contains a half note C4, a quarter note D4, a quarter note E4, and a half note F4. Measure 27 shows the treble staff with a half note G7, a quarter note A7, a quarter note B7, and a half note C8. The bass staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 28 has the treble staff with a half note D8, a quarter note E8, a quarter note F8, and a half note G8. The bass staff contains a half note D5, a quarter note E5, a quarter note F5, and a half note G5. Measure 29 ends with the treble staff with a half note A8, a quarter note B8, a quarter note C9, and a half note D9. The bass staff contains a half note A5, a quarter note B5, a quarter note C6, and a half note D6.

Handwritten musical notation for measures 30-34. The system consists of a treble and bass staff. Measure 30 begins with the treble staff containing a half note E9, a quarter note F9, a quarter note G9, and a half note A9, with a sharp sign above the staff. The bass staff contains a half note E6, a quarter note F6, a quarter note G6, and a half note A6. Measure 31 continues the treble staff with a half note B9, a quarter note C10, a quarter note D10, and a half note E10. The bass staff contains a half note B6, a quarter note C7, a quarter note D7, and a half note E7. Measure 32 shows the treble staff with a half note F10, a quarter note G10, a quarter note A10, and a half note B10. The bass staff contains a half note F7, a quarter note G7, a quarter note A7, and a half note B7. Measure 33 has the treble staff with a half note C11, a quarter note D11, a quarter note E11, and a half note F11. The bass staff contains a half note C8, a quarter note D8, a quarter note E8, and a half note F8. Measure 34 ends with the treble staff with a half note G11, a quarter note A11, a quarter note B11, and a half note C12. The bass staff contains a half note G8, a quarter note A8, a quarter note B8, and a half note C9.

Example 18 (continued)

Handwritten musical notation for Example 18 (continued), measures 35-40. The notation is written on two staves (treble and bass clef). Measure 35 is marked with a '35' above the staff. The music features a complex melodic line in the treble staff and a more rhythmic, chordal accompaniment in the bass staff. A bracket labeled 'parallel tenths' spans measures 36 and 37, indicating a specific intervallic relationship. The notation includes various note values, rests, and accidentals (sharps and naturals).

Handwritten musical notation for Example 18 (continued), measures 41-45. The notation is written on two staves (treble and bass clef). Measure 41 is marked with a '41' above the staff. The music continues with a complex melodic line in the treble staff and a more rhythmic, chordal accompaniment in the bass staff. The notation includes various note values, rests, and accidentals (sharps and naturals).

Handwritten musical notation for Example 18 (continued), measures 46-50. The notation is written on two staves (treble and bass clef). Measure 46 is marked with a '46' above the staff. The music continues with a complex melodic line in the treble staff and a more rhythmic, chordal accompaniment in the bass staff. The notation includes various note values, rests, and accidentals (sharps and naturals).

Example 18 (continued)

45

parallel tenths

50

55

parallel tenths

Example 18 (continued)

60

parallel tenths

65

parallel tenths

70

75 #

#

parallel tenths

Example 19.

Obrecht, Missa Si dederō:
Dissonance Treatment

Benedictus
a) discantus 70

altus

bassus

b) 65

c) 48

d) Kyrie II
discantus 12

altus

tenor

bassus

Benedictus
e) 74

f) christe
discantus 22

altus

bassus

Example 20.

Obrecht, Missa Si dederō:
The Drive to the Cadence

a) Kyrie I
discantus

altus
tenor
bassus

b) Qui tollis
superius

superius
tenor
altus
bassus

Example 20 (continued)

c) Benedictus

discantus

66

(b)

altus

bassus

70

#

75

#

This musical score for 'Benedictus' consists of three systems of staves. The first system has a treble staff labeled 'discantus' and two bass staves labeled 'altus' and 'bassus'. The discantus part begins at measure 66 and includes a key signature change to one sharp (F#) at measure 69, indicated by a '(b)' above the staff. The vocal parts follow the discantus. The second system continues the vocal parts, with the bass staff showing three sharp signs (# # #) at measures 70, 71, and 72. The third system shows measures 75 and 76, with a sharp sign (#) at measure 75. The score ends with a double bar line at measure 76.

d) Agnus Dei I

discantus

55

#

altus

tenor

bassus

This musical score for 'Agnus Dei I' consists of two systems of staves. The first system has a treble staff labeled 'discantus' and three bass staves labeled 'altus', 'tenor', and 'bassus'. The discantus part begins at measure 55 and includes a key signature change to one sharp (F#) at measure 58, indicated by a '#' above the staff. The vocal parts follow the discantus. The second system continues the vocal parts, with the bass staff showing a sharp sign (#) at measure 58. The score ends with a double bar line at measure 58.

Example 20 (continued)

e) Sanctus
discantus

30

tenor
alto
bassus

f) Christe
discantus

60

alto
bassus

65

alto
bassus

Example 21.

Obrecht, Missa Si dedero:
Pre-Cadential Progressionsa) Kyrie II

discantus 28 30 #

altus

tenor

bassus

b) Et in terra

discantus 105

altus

tenor

bassus

c) Patrem omnipotentem

discantus 115

tenor

altus

bassus

Example 21 (continued)

d) Osanna

discantus

65

#

altus
tenor

bassus

IV
V or VI

e) Crucifixus

discantus

135

#

altus
tenor

bassus

f) Pleni

discantus

66

70

altus

bassus

Example 21 (continued)



Example 22.

Obrecht, Missa Si dedero;
Ground Plan as Defined by Cadences
and Other Structural Procedures

a) Christe
discantus

alto

bassus

I'

I²

I'

I²

I'

I²

Example 22 (continued)

54^C d 61 # 67^C

I'

b) Et in terra

discentibus 10 15

artus tenor

bassus c

sequence of motives (i) ii) and iii)

sequence of motives (v) u) and vi)

51 # 64 #

sequence of motives vii) viii) ix) and x)

Example 22 (continued)

Measures 82-86. The score is written for two staves. Measure 82 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 83 continues the bass line. Measure 84 shows a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 85 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 86 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. The word "ritus" is written above the treble staff in measure 86. The word "g" is written below the bass staff in measure 84, and "c" is written below the bass staff in measure 86.

Measures 95-108. The score is written for two staves. Measure 95 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 96 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 97 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 98 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 99 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 100 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 101 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 102 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 103 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 104 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 105 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 106 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 107 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. Measure 108 features a treble clef with a sharp key signature and a bass clef with a series of eighth notes. The word "canonic imitation" is written above the treble staff in measure 98. The word "g" is written below the bass staff in measure 95, and "c" is written below the bass staff in measure 108.

Example 22 (continued)

c) Sequence patterns of *Et in terra*

The musical notation is organized into six systems, each containing two staves (bassus and altus). The notation is handwritten and includes various sequence patterns labeled i) through ix). The patterns are marked with brackets and numbers indicating the sequence length or measure number.

- i) bassus 16**: Sequence pattern in bassus, measures 16-17, marked with a bracket and '12'.
- ii) altus 16**: Sequence pattern in altus, measures 16-17, marked with a bracket and 'y'.
- iii) discantus 19**: Sequence pattern in bassus, measures 19-20, marked with a bracket and '12'.
- iv) discantus 31**: Sequence pattern in altus, measures 31-32, marked with a bracket and 'y variant'.
- v) bassus 31**: Sequence pattern in bassus, measures 31-32, marked with a bracket and 'x'.
- vi) bassus 34**: Sequence pattern in bassus, measures 34-35, marked with a bracket and '1'.
- vii) bassus 65**: Sequence pattern in bassus, measures 65-66, marked with a bracket and '1'.
- viii) bassus 74**: Sequence pattern in bassus, measures 74-75, marked with a bracket and '1'.
- ix) altus 65**: Sequence pattern in altus, measures 65-66, marked with a bracket and 'm'.
- x) bassus 75**: Sequence pattern in bassus, measures 75-76, marked with a bracket and 'y variant'.

Example 22 (continued)

d) Harmonic progressions of sequences of *Et in terra*

Handwritten musical notation for measures 16 through 46. The notation is written on two staves. The top staff is labeled 'adite.' and the bottom staff is labeled 'bas. c'. The top staff contains notes with Roman numerals (ii), (ii), and (iv) above them. The bottom staff contains notes with Roman numerals (i), (v), and (vi) below them. The notes are connected by lines, indicating a sequence of chords or a melodic line. The key signature is one flat (B-flat).

Handwritten musical notation for measures 65 through 83. The notation is written on two staves. The top staff is labeled 'adite.' and the bottom staff is labeled 'bas. c'. The top staff contains notes with Roman numerals (iv), (v), and (vi) above them. The bottom staff contains notes with Roman numerals (i), (v), and (vi) below them. The notes are connected by lines, indicating a sequence of chords or a melodic line. The key signature is one flat (B-flat).

Example 22 (continued)

e) Combination of sequential patterns in *Et in terra*
iii)

Handwritten musical score for Example 22 (continued), section e). The score is for three parts: *discantus* (treble clef), *altus* (treble clef), and *bassus* (bass clef). The *discantus* part features a melodic line with a bracketed section starting at measure 19, labeled "iii)". The *altus* part has a similar melodic line with a bracketed section starting at measure 19, labeled "ii)". The *bassus* part has a melodic line with a bracketed section starting at measure 19, labeled "i)". Below the *bassus* part, a bracket labeled "i) sequence" spans measures 19 to 24. Below this, a bracket labeled "c - f tetrachord" spans measures 19 to 24.

Handwritten musical score for Example 22 (continued), section e). The score is for three parts: *discantus* (treble clef), *altus* (treble clef), and *bassus* (bass clef). The *bassus* part features a melodic line with a bracketed section starting at measure 25, labeled "i) sequence".

Handwritten musical score for Example 22 (continued), section e). The score is for three parts: *discantus* (treble clef), *altus* (treble clef), and *bassus* (bass clef). The *discantus* part features a melodic line with a bracketed section starting at measure 31, labeled "iv)". Below this, a bracket labeled "a' - c' hexachord" spans measures 31 to 37. The *altus* part has a melodic line with a bracketed section starting at measure 31, labeled "iv) sequence". The *bassus* part has a melodic line with a bracketed section starting at measure 31, labeled "v)". Below this, a bracket labeled "vi)" spans measures 31 to 37. The *bassus* part also has a bracketed section starting at measure 37, labeled "ii) sequence".

Handwritten musical score for Example 22 (continued), section e). The score is for three parts: *discantus* (treble clef), *altus* (treble clef), and *bassus* (bass clef). The *discantus* part features a melodic line with a bracketed section starting at measure 40, labeled "iv) sequence". The *altus* part has a melodic line with a bracketed section starting at measure 40, labeled "iv) sequence". The *bassus* part has a melodic line with a bracketed section starting at measure 40, labeled "iv) sequence".

Example 22 (continued)

altus

bassus

ix)

ix) Sequence

ix) sequence

ix) Seq. + var.

viii)

viii) seq.

viii) seq.

viii) seq.

G = c tetrachord

73

viii) seq.

76 x)

79 x) seq.

(bassus)

viii)

Example 23.

Obrecht, Missa Si dederō:
Random Motivic Reference

a) Agnus Dei II

altus
bassus

b) Osanna

altus
bassus

c) Pater omnipotens

tenor
altus
bassus

Example 24.

Obrecht, *Missa Si dederō*:
Motto Reference

a) Kyrie I

discantus

altus

bassus

5 9

b) Et in terra

discantus

altus

bassus

5 10

c) Patrem omnipotentem

discantus

altus

bassus

5 10

Example 24 (continued)

d) Benedictus

discantus

altus

bassus

e) Qui tollis

discantus

altus

bassus

f) Agnus Dei I

discantus

altus

bassus

Example 25.

Obrecht, Missa Si dederō:
Cadence-Defining and Terminal Sections

a) Kyrie I

discantus Agr. sup. V 65-66

Agr. sup. V m. 66-69 (inversion of sequence motive)

65

altus

tenor Agr. ten. V 66-69 (motivically embellished)

Agr. sup. V 66-69 (octave transp.)

bassus Agr. ct. V m. 66-71

x (varied)

x (seq.)

70

#

C.F. Agr. T. m. 6-9

m (seq.)

cadence as at Agr. m. 75-76

b) Kyrie II

discantus 15

12

m

12

M

20

bassus

bassus in canon at octave with discantus

Example 25 (continued)

(c) Et in terra

disc. 25

90

Agr. s. V m. 70-76

altus

variant of 1' in sequence

Agr. s. V m. 67-70

bassus

Agr. ct. V m. 66-75

#

altus

95 - #

Agr. ct. V m. 72-76

tenor

E-E Agr. ct. II m. 20-29

Agr. s. V m. 66-69 (simplified sequence) 100

105

Agr. ct. V m. 66-69 (simplified sequence)

Example 25 (continued)

Handwritten musical score for measures 107-109. The score is written on two staves (treble and bass clef). Measure 107 contains a melodic line in the treble staff and a bass line in the bass staff. A bracket above the treble staff indicates a measure compression of Agr. s. m. 73-74. A bracket below the bass staff indicates a measure as at Agr. s. m. 73-74, octave transposition. Measure 108 continues the melodic and bass lines. Measure 109 ends with a cadence, marked with a double bar line and the text "cadence as at Agr. m. 75-76".

Handwritten musical score for measures 105-108. The score is written on two staves (treble and bass clef). Measure 105 is marked with a "discontus" label. Measure 106 is marked with an "altus" label. Measure 107 is marked with a "bassus" label. Brackets above the staves indicate measure groupings: 12 measures for measures 105-106, 12 measures for measures 107-108, and 12 (seq.) as at Agr. s. m. 66-67 for measures 109-110. A bracket below the bass staff indicates a measure as at Agr. ct. II m. 45-47. A bracket above the treble staff indicates a measure as at Agr. s. m. 29-35.

Handwritten musical score for measures 110-113. The score is written on two staves (treble and bass clef). Measure 110 is marked with a bracket above the treble staff indicating Agr. s. V m. 70-71. Measure 111 is marked with a bracket above the treble staff indicating Agr. s. II m. 33-35. Measure 112 is marked with a bracket above the treble staff indicating Agr. ct. II m. 26-27 (modified and contracted). Measure 113 is marked with a bracket above the treble staff indicating Agr. ct. V m. 74-76.

Example 25 (continued)

e) *Patrem omnipotentem*

discantus

altus

tenor

bassus

Agr. s. m. 74-76

Agr. ct. V m. 73-76 (slightly varied)

Agr. ct. V m. 73-74

Agr. ct. V m. 74-76

115

p

f) *Pleni*

discantus

altus

bassus

Agr. ct. V m. 65-66 (transposed)

Agr. s. V m. 66-76 (altered sequence motive)

C.F. Agr. ct. V m. 66-76

Agr. ct. V m. 66-76 (altered sequence motive)

70

65

p

in 10ths with disc.

x

discantus

bassus

75

p

in 10ths with disc.

x

Example 25 (continued)

g) Osanna

disjunctus

60

Altus

tenor

bassus

Agr. t. V, m 66-71 (occasional diminution)

S. f. Agr. t. IV m 59-63

x

z

65

z (elaborated)

fourth-order-like treatment of c-f

cadence as of Agr. m. 74-76

h) Benedictus

Agr. s. V, m 65-76

65

disjunctus

Altus

bassus

sequence

1st retrograde

16

Agr. ct. V m 66-69 (original sequence with altered motive)

Example 25 (continued)

Handwritten musical score for 'Agr. ct. V, m 70-76'. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The tempo/mood is marked '70'. The score includes various musical notations such as notes, rests, and dynamic markings. A bracket at the bottom indicates the section 'Agr. ct. V, m 70-76'. There are also some handwritten annotations like 'Agr. ct. V, m 71-76' above the staff.

Handwritten musical notation for the first system of 'The Rose Tree'. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/5. It contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bottom staff is in bass clef and contains four measures: a quarter note G2, a quarter note A2, a quarter note B2, and a half note C3. The notation is handwritten in ink on a five-line staff.

i) Agnus Dei I

i) Agnus Dei I

discantus

altus

tenor

bassus

c.f. Agr. b. I m 64-76

50

m

Agr. s. I m 68-70

m

Agr. ct. I m 68-70

Example 25 (continued)

Handwritten musical score for Example 25 (continued), first system. The treble staff contains a melodic line with a bracket labeled "x (as at Agr. s. m. 73)" and a "y" above it. The bass staff contains a corresponding line. A bracket at the end of the treble staff is labeled "Agr. s. II m. 73-4". A bracket at the end of the bass staff is labeled "Agr. ct. II m. 72-6".

Handwritten musical score for Example 25 (continued), second system. A bracket above the treble staff is labeled "Agr. s. II m. 75-76". The treble staff ends with a double bar line. The bass staff continues with a melodic line.

Handwritten musical score for Example 25 (continued), third system. The treble staff is labeled "j) Agnus Dei II" and "65. dissonance". The bass staff is labeled "bassus". A bracket above the treble staff is labeled "Agr. s. II m. 65-73 (alterad sequence motive)". A bracket below the treble staff is labeled "Agr. s. II m. 67-71 (motivically activated)". A bracket at the end of the bass staff is labeled "Agr. ct. II m. 65-76".

Example 25 (continued)

Handwritten musical score for Example 25 (continued). The system consists of two staves. The upper staff is marked with a measure number 70 and a bracket labeled "Agr. t. V. m 73-74". The lower staff is marked with a measure number 70 and a bracket labeled "m as at Agr. s. V. m 73-74". The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for Example 25 (continued). The system consists of two staves. The upper staff is marked with a measure number 75 and a bracket labeled "Agr. s. V. m 75-76". The lower staff is marked with a measure number 75 and a bracket labeled "Agr. t. V. m 75-76". The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for Example 25 (continued). The system consists of two staves. The upper staff is marked with a measure number 65 and a bracket labeled "Agr. s. V. m 66-69 (altered sequence motive)". The lower staff is marked with a measure number 65 and a bracket labeled "Agr. ct. V. m 66-69 (altered sequence motive)". The notation includes various musical symbols such as notes, rests, and accidentals. The system is labeled "K) Agnus Dei III" and includes the text "disg.", "altus", "tenor", and "bassus".

Example 25 (continued)

Agr. s. II. m. 71-76

75 #

Agr. ct. II. m. 71-76

Example 26.

Obrecht, Missa Si dederō:
 Linking Passages and Episodes in Et in terra

discantus

altus

bassus

motto theme

motto theme

motto theme

Agr. S I m 11-15

10

15

1

x

Agr. ct. m 14-15

Agr. ct. m 10-13

Agr S II m 32-36

46

50

x

z (variant)

Example 26 (continued)

The musical score is written on three systems of staves, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals.

System 1:

- Staff 1 (Treble): Contains a sharp sign (#) and a measure number 55. An annotation "Agr s III m 48-50 (50-53 in dia)" is written above the staff.
- Staff 2 (Bass): Contains a measure number 55. An annotation "Agr t III m 37-40" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".
- Staff 3 (Bass): Contains a measure number 55. An annotation "Agr t III m 37-40" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".

System 2:

- Staff 1 (Treble): Contains a measure number 60. An annotation "Agr t III m 45-53 (modified)" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".
- Staff 2 (Bass): Contains a measure number 60. An annotation "Agr t III m 45-53 (modified)" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".
- Staff 3 (Bass): Contains a measure number 60. An annotation "Agr t III m 45-53 (modified)" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".

System 3:

- Staff 1 (Treble): Contains a measure number 60. An annotation "Agr t III m 45-53 (modified)" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".
- Staff 2 (Bass): Contains a measure number 60. An annotation "Agr t III m 45-53 (modified)" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".
- Staff 3 (Bass): Contains a measure number 60. An annotation "Agr t III m 45-53 (modified)" is written above the staff. A bracket below the staff is labeled "Agr ct m 35-40".

Additional annotations include "x (as at 61-62)" and "m (sequence)" written above the staves.

Example 27.

Coppinus, Missa Si dederō:
Cantus Firmus of Et in terra

tenor I

I

16

20

γ elaborated

25

II

30

augmentation

35

40

45

melodic-rhythmic elaboration

50

55

III

60

augmentation

65

elaboration

Example 27 (continued)

Handwritten musical score for Example 27 (continued), consisting of three systems of staves.

System 1: Features a treble staff with a tempo marking of 80. The bass staff contains two parts: *tenor 2* (Agr sup 40-45) and *bassus* (cf) III. The *tenor 2* part begins with a whole note, followed by a series of eighth notes. The *bassus* part begins with a whole note, followed by a series of eighth notes.

System 2: Features a treble staff with a tempo marking of 85. The bass staff contains two parts: *tenor 1* (cf) and *bassus*. The *tenor 1* part begins with a whole note, followed by a series of eighth notes. The *bassus* part begins with a whole note, followed by a series of eighth notes.

System 3: Features a treble staff with a tempo marking of 90. The bass staff contains two parts: *tenor 1* (cf) and *bassus*. The *tenor 1* part begins with a whole note, followed by a series of eighth notes. The *bassus* part begins with a whole note, followed by a series of eighth notes.

Example 28.

Coppinus, Missa Si dederō:
Cantus Firmus of Qui sedes

The musical score is handwritten and consists of three systems of staves. The first system shows a vocal line in the treble clef with the annotation "cantus (Agr sup 55-59)" and a tenor line in the bass clef with the annotation "tenor I (cf) IV". The second system shows a vocal line in the treble clef with the annotation "altus 10" and a tenor line in the bass clef with the annotation "tenor I (cf)". The third system shows a vocal line in the treble clef with the annotation "cantus (cf) 50" and a tenor line in the bass clef with the annotation "tenor I V (Agr. sup 65-73)". The notation includes various musical symbols such as notes, rests, and clefs.

Example 29.

Coppinus, Missa Si dedero:
Cantus Firmus of Patrem omnipotentem

The musical score is written on four staves in bass clef. The first staff is labeled "tenor 1" and "tenor 2 (cf) I". It contains measures 1 through 10, with a fermata over measure 10. The second staff contains measures 11 through 15, with a fermata over measure 15. The third staff is labeled "tenor 1. II" and contains measures 16 through 35. It includes annotations for "augmentation" (measures 16-30) and "diminution" (measures 31-35). The fourth staff contains measures 36 through 55, with a fermata over measure 55. The fifth staff is labeled "III" and contains measures 56 through 60, with a fermata over measure 60.

Example 29 (continued)

A musical score for a single melodic line, likely for a piano or organ. The score is written on a single staff with a bass clef. The key signature is one flat (B-flat). The tempo is marked as 60. The score begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The first measure contains a triplet of eighth notes. The second measure contains a half note. The third measure contains a half note. The fourth measure contains a half note. The fifth measure contains a half note. The sixth measure contains a half note. The seventh measure contains a half note. The eighth measure contains a half note. The ninth measure contains a half note. The tenth measure contains a half note. The eleventh measure contains a half note. The twelfth measure contains a half note. The thirteenth measure contains a half note. The fourteenth measure contains a half note. The fifteenth measure contains a half note. The sixteenth measure contains a half note. The seventeenth measure contains a half note. The eighteenth measure contains a half note. The nineteenth measure contains a half note. The twentieth measure contains a half note. The score ends with a double bar line.

60

100

36

Example 30.

Coppinus, Missa Si dederō:
Cantus Firmus of Et in spiritum

Handwritten musical score for Example 30, featuring a Cantus Firmus in bass clef. The score is written on a single staff with several systems of empty staves below it. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations and measure numbers.

Measure numbers and annotations:

- 65 IV — slight variation —
- 70
- 75
- V augmentation
- 80
- 85
- elaboration
- see Agr. ten in 71-73

The score concludes with a double bar line and repeat dots.

Example 31.

Coppinus, Missa Si dederō:
Cantus Firmus of Sanctus

cantus (Agricola superius I ostinato) 5 1st ostinato

tenor I (Agr. ten) I varied

10 15

20 25 2nd ostinato

IIa diminution

Example 31 (continued)

Handwritten musical score for Example 31 (continued), measures 30-45. The score is written on three systems of staves, each with a treble and bass staff.

System 1 (Measures 30-34):

- Measure 30: Treble staff has a half note G4, quarter note A4, quarter note B4, and half note C5. Bass staff has a half note G3, quarter note A3, quarter note B3, and half note C4. A bracket labeled "elaboration" spans measures 30-31.
- Measure 31: Treble staff has a half note D5, quarter note E5, quarter note F5, and half note G5. Bass staff has a half note D4, quarter note E4, quarter note F4, and half note G4.
- Measure 32: Treble staff has a half note A5, quarter note B5, quarter note C6, and half note D6. Bass staff has a half note A3, quarter note B3, quarter note C4, and half note D4.
- Measure 33: Treble staff has a half note E6, quarter note F6, quarter note G6, and half note A6. Bass staff has a half note E4, quarter note F4, quarter note G4, and half note A4.
- Measure 34: Treble staff has a half note B6, quarter note C7, quarter note D7, and half note E7. Bass staff has a half note B3, quarter note C4, quarter note D4, and half note E4.

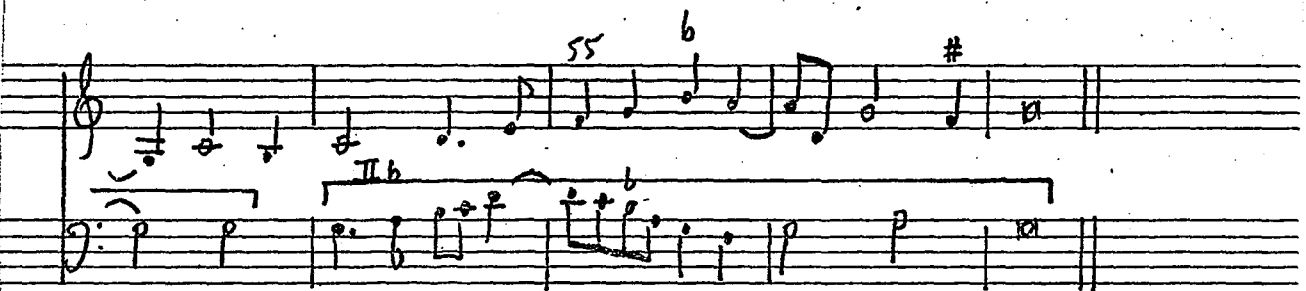
System 2 (Measures 35-40):

- Measure 35: Treble staff has a half note F7, quarter note G7, quarter note A7, and half note B7. Bass staff has a half note F3, quarter note G3, quarter note A3, and half note B3. A bracket labeled "III" spans measures 35-36.
- Measure 36: Treble staff has a half note C8, quarter note D8, quarter note E8, and half note F8. Bass staff has a half note C4, quarter note D4, quarter note E4, and half note F4.
- Measure 37: Treble staff has a half note G8, quarter note A8, quarter note B8, and half note C9. Bass staff has a half note G4, quarter note A4, quarter note B4, and half note C5.
- Measure 38: Treble staff has a half note D9, quarter note E9, quarter note F9, and half note G9. Bass staff has a half note D5, quarter note E5, quarter note F5, and half note G5.
- Measure 39: Treble staff has a half note A9, quarter note B9, quarter note C10, and half note D10. Bass staff has a half note A5, quarter note B5, quarter note C6, and half note D6.
- Measure 40: Treble staff has a half note E10, quarter note F10, quarter note G10, and half note A10. Bass staff has a half note E6, quarter note F6, quarter note G6, and half note A6.

System 3 (Measures 41-45):

- Measure 41: Treble staff has a half note B10, quarter note C11, quarter note D11, and half note E11. Bass staff has a half note B6, quarter note C7, quarter note D7, and half note E7. A bracket labeled "3rd ostinato" spans measures 41-42.
- Measure 42: Treble staff has a half note F11, quarter note G11, quarter note A11, and half note B11. Bass staff has a half note F7, quarter note G7, quarter note A7, and half note B7.
- Measure 43: Treble staff has a half note C12, quarter note D12, quarter note E12, and half note F12. Bass staff has a half note C8, quarter note D8, quarter note E8, and half note F8.
- Measure 44: Treble staff has a half note G12, quarter note A12, quarter note B12, and half note C13. Bass staff has a half note G8, quarter note A8, quarter note B8, and half note C9.
- Measure 45: Treble staff has a half note D13, quarter note E13, quarter note F13, and half note G13. Bass staff has a half note D9, quarter note E9, quarter note F9, and half note G9. A bracket labeled "free development" spans measures 43-45.

Example 31 (continued)



Example 32.

Coppinus, Missa Si dederō:
Cantus Firmus of Hosanna

Agr ten III elaborated

Handwritten musical score for 'Cantus Firmus of Hosanna' by Coppinus. The score is written on four staves in bass clef. The first staff is labeled 'Agr ten III elaborated' and contains measures 1 through 10. The second staff contains measures 11 through 15. The third staff contains measures 16 through 20. The fourth staff contains measures 21 through 25. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures marked with circled 'X' or 'O'.

Example 33.

Coppinus, Missa Si dedero:
Alterations in Cantus Firmus Segments

(a) Et incarnatus
bassus, (Agr. ten. I) 10

(b) Et ascendit
cantus (1st ostinato) (Agr. ten. I) 5

(3rd ostinato) 30

dim (4th ostinato) 40

(c) Benedictus
bassus, (Agr. ten. II) 5

Example 34.

Coppinus, Missa Si dederō:
Fauxbourdon-like Treatment in Qui tollis

cantus a) 33

altus

bassus 6/3 6/3 6/3 6/3 8/5

b) 67

6/3 6/3 6/3 6/3

c) 71

6/3 6/3 6/3 8/5

Example 36.

Coppinus, Missa Si dederō:
Comparison of Agricola, Obrecht and Coppinus Harmonizations

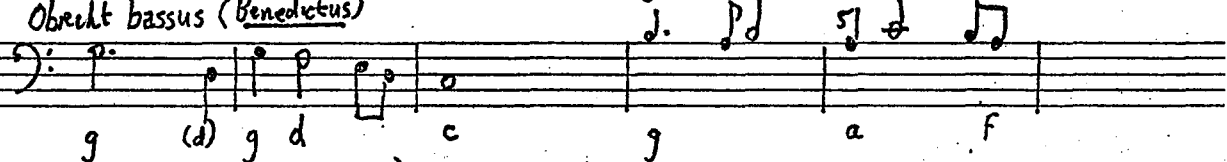
Agricola superius



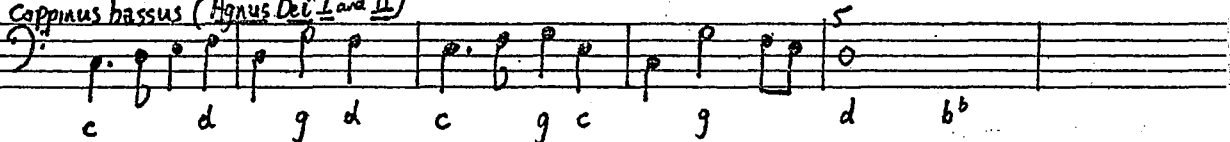
Agricola contratenor



Obrecht bassus (Benedictus)



Coppinus bassus (Agnus Dei I and II)



Example 36 (continued)

Musical score for Example 36 (continued), showing three staves with notes and fingerings.

Staff 1 (Treble Clef): Notes: C4, G3, F3, E3, D3, C3. Fingering: 10.

Staff 2 (Bass Clef): Notes: C3, A2, G2, A2, F2, C3, D3. Fingering: 10.

Staff 3 (Bass Clef): Notes: E2, G2, A2, F2, C#2, D2. Fingering: 10.

Staff 4 (Bass Clef): Notes: C2, G2, A2, (F)2, C2, D2. Fingering: 10.

Example 36 (continued)

Handwritten musical score for three staves. The top staff is a treble clef with a melodic line. The middle staff is a bass clef labeled "Agr." with a melodic line and notes labeled with letters and accidentals: B^b, A, g, c, A, A, G, c. The bottom staff is a bass clef labeled "obr." with a melodic line and notes labeled with letters and accidentals: g, c, e, c, A, G. The bottom staff is a bass clef labeled "Cup" with a melodic line and notes labeled with letters and accidentals: A, g, c, b^b, c. The score is handwritten and appears to be a draft or a study score.

Example 37.

Coppinus, Missa Si dederò:
The Drive to the Cadence
by means of the Tritone

a) Qui tollis

b) Qui sedes

c) Et in spiritum

d) Benedictus

e) Hosanna

f) Agnus Dei I and II

Example 38.

Coppinus, Missa Si dederō:
The Drive to the Cadence
by means of the Sequence

a) Agnus Dei I and II

65 centus (Agr. sop. II)

altus
tenor1

sequence (motive y pattern)
sequence

tenor2

bassus

sequence (var.) (motive 1 pattern)

70

12 12

Example 38 (continued)

b) Qui sedes

cantus (Apt. V) 50

altus

tenor

bassus

sequence on 12

sequence (varied) on 12

c) Agnus Dei III

cantus 65 (Apt. ten. V)

altus

tenor 1

bassus

sequence on 12

sequence on 12

sequence on 12

Example 39.

Coppinus, Missa Si dederō:
 The Drive to the Cadence by means of
 Rapidly Moving Homophonic Chords

a) Qui sedes

agr. sup. 73-75

60

cantus

altus

tenor 1

tenor 2

bassus

agr. t. 73-4

c G d G d G c A G d

agr. sup. 75-6

65

agr. ten. 75-6

agr. ct. 75-6

c d G

Example 39 (continued)

b) Et in spiritum

centus
2. centus
tenor
bassus

85

agr sup 73-75

agr t. 73-4

12

A d A d c d G A

agr sup 75-6

agr ten 75-6

agr b 75-6

b c d G

The image shows a handwritten musical score for a piece titled 'Et in spiritum'. The score is written on four staves. The first staff is for the 'centus' part, the second for '2. centus', the third for 'tenor', and the fourth for 'bassus'. The key signature has one sharp (F#). The first system of music spans measures 73 to 75. Above the first staff, there is a bracket labeled '85' and 'agr sup 73-75'. Below the first staff, there is a bracket labeled 'agr t. 73-4'. The second system of music spans measures 75 to 76. Above the first staff, there is a bracket labeled '12' and 'agr sup 75-6'. Below the first staff, there is a bracket labeled 'agr ten 75-6'. Below the second staff, there is a bracket labeled 'agr b 75-6'. The notes are written in a simple, handwritten style. The bassus part has some notes written below the staff, including 'A', 'd', 'A', 'd', 'c', 'd', 'G', and 'A'. The second system of music ends with a double bar line.

Example 40.

Coppinus, Missa Si dedero:
 The Drive to the Cadence
 by means of Close Imitation

Et in terra

The musical score is written for four parts: cantus, altus, tenor, and bassus. The title is Et in terra. The score is divided into two systems. The first system includes a 'cantus' part with a melodic line, an 'altus' part with a similar line, and 'tenor' and 'bassus' parts with harmonic support. The second system continues the melodic lines for the upper parts. Annotations include '100', '12', '12', '1', 'fig. sup. 32', 'based on 12', and 'x'.

Example 41.

Coppinus, Missa Si dederō:
Variational Adaptations in the Drive to the Cadence

a) Et in terra

The musical score is written for three voices: Cantus, Altus, and Bassus. It consists of two systems of three staves each.

System 1 (Measures 1-20):

- Cantus:** Starts with a whole note, followed by a series of eighth and sixteenth notes. A bracket labeled 'x' spans measures 18-20. A dashed line labeled 'tritone' connects a note in measure 19 to a note in measure 20.
- Altus:** Features a melodic line with various intervals. A bracket labeled 'Agr. 5. m. 7-8' spans measures 10-12. A bracket labeled 'z modified' spans measures 18-20.
- Bassus:** Includes a section labeled 'ten 1 (Agr. 5. m. 6-14)' and another labeled 'ten 2'. A bracket labeled 'Agr. ct. m. 7-8' spans measures 10-12. A bracket labeled 'x' spans measures 18-20. A bracket labeled 'A' spans measures 18-20.

System 2 (Measures 21-25):

- Cantus:** Continues the melodic line. A bracket labeled 'm' spans measures 21-23. A bracket labeled 'd (oscillating sixths)' spans measures 24-25.
- Altus:** Features a section labeled 'm. rhythm' and another labeled 'in sixths with altus'. A bracket labeled 'y ornamented' spans measures 21-23. A bracket labeled 'm. seq.' spans measures 24-25.
- Bassus:** Continues the melodic line. A bracket labeled 'm' spans measures 21-23. A bracket labeled 'm. seq.' spans measures 24-25.

Example 41 (continued)

b) Sanctus

Handwritten musical score for "Sanctus" in G major, measures 1-14. The score is written on four staves: Cantor (Cant.), Altus (altus), Tenor (tenor), and Bass (bassus). The Cantor staff has a circled 'x' and a 'z' above measure 14. The Altus staff has a sharp sign above measure 10. The Tenor staff has a circled 'x' and a 'z' above measure 14. The Bass staff has a circled 'x' and a 'z' above measure 14. The score includes various musical notations such as notes, rests, and accidentals. Handwritten annotations include '(Agr. s. m. 6-14)' under the Cantor staff, '(Agr. t. m. 6-14)' under the Tenor staff, 'Agr. ct. m. 9-10' under the Altus staff, '1' mirrored' under the Bass staff, and 'Agr. ct. m. 6-8 modified' under the Bass staff. A circled 'x' and a 'z' are also present above the Bass staff in measure 14.

Handwritten musical score for "Sanctus" in G major, measures 15-14. The score is written on four staves: Cantor (Cant.), Altus (altus), Tenor (tenor), and Bass (bassus). The Cantor staff has a circled 'x' and a 'z' above measure 15. The Altus staff has a circled 'x' and a 'z' above measure 14. The Tenor staff has a circled 'x' and a 'z' above measure 14. The Bass staff has a circled 'x' and a 'z' above measure 14. The score includes various musical notations such as notes, rests, and accidentals. Handwritten annotations include '15' above the Cantor staff, 'm' under the Altus staff, and 'Agr. ct. m. 12-14' under the Bass staff.

Example 42.

Coppinus, Missa Si dedero:
Pre-Cadential Progressions

a) Et in terra

The musical score is written for four voices: cantus, altus, tenor 1, and bassus. The first system (measures 90-94) shows the cantus and altus parts with various musical notations, including a sharp sign (#) above measure 90. The tenor 1 part has a flat sign (b) above measure 90. The bassus part has a flat sign (b) above measure 90. The second system (measures 95-99) continues the musical progression. Handwritten annotations 'x' and 'y' are placed above the staves, indicating specific musical phrases or intervals. Below the staves, there are handwritten notes 'G', 'c', and 'G' which likely refer to specific notes or chords.

Example 42 (continued)

Handwritten musical score for Example 42 (continued), measures 98-104. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time (C). Measure 98 has a fermata over the first two notes, marked with an 'x'. Measure 99 has a fermata over the last two notes, marked with '12'. Measure 100 has a fermata over the last two notes, marked with '100'. Measure 101 has a fermata over the last two notes, marked with '12'. Measure 102 has a fermata over the last two notes, marked with '1'. Measure 103 has a fermata over the last two notes, marked with '1'. Measure 104 has a fermata over the last two notes, marked with '1'. The bass line includes a 'G. C' marking under measure 98 and 'G C' under measure 100.

Handwritten musical score for Example 42 (continued), measures 105-111. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time (C). Measure 105 has a fermata over the last two notes, marked with '105'. Measure 106 has a fermata over the last two notes, marked with '106'. Measure 107 has a fermata over the last two notes, marked with '107'. Measure 108 has a fermata over the last two notes, marked with '108'. Measure 109 has a fermata over the last two notes, marked with '109'. Measure 110 has a fermata over the last two notes, marked with '110'. Measure 111 has a fermata over the last two notes, marked with '111'. The bass line includes a 'G' marking under measure 105.

Example 42 (continued)

b) Patrem omnipotentem

Handwritten musical score for the piece "Patrem omnipotentem". The score is written for four voices: cantus, altus, tenor, and bassus. The cantus part begins at measure 107 and features a melodic line with several measures marked with an 'x' above the staff. The altus part provides harmonic support with chords and some melodic movement. The tenor part has a more active, rhythmic line with many beamed notes. The bassus part provides a steady bass line, with some notes marked with an 'x' above the staff. The score is written on four staves, with the cantus staff at the top and the bassus staff at the bottom. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

cantus 107

altus

tenor

bassus

d G d G d G d G d G d G

Example 42 (continued)

c) Et incarnatus

Handwritten musical score for 'Et incarnatus'. The score is written for three vocal parts: Altus (soprano), Tenor 2, and Bassus (Aggr. ten.). The Altus part features a melodic line with a trill marked 'x' and a slur over a group of notes. The Tenor 2 part has a single note marked with a sharp sign. The Bassus part has a long note marked 'd (II)' and a series of notes marked 'e d e c d c' with '(II)' below them. The piece concludes with a 'c.v. cadence'.

d) Et in spiritum

Handwritten musical score for 'Et in spiritum'. The score is written for four vocal parts: Cantus (soprano), Altus (soprano), Tenor 1 (Aggr. ten.), and Tenor 2. The Cantus part has a melodic line with a slur and a trill marked '85'. The Altus part has a melodic line with a slur. The Tenor 1 part has a melodic line with a slur. The Tenor 2 part has a melodic line with a slur. The Bassus part has a melodic line with a slur. The piece concludes with a 'c.v. cadence'.

e) Et ascendit

Handwritten musical score for 'Et ascendit'. The score is written for four vocal parts: Cantus (soprano), Tenor 1 (Aggr. ten.), Tenor 2, and Bassus. The Cantus part has a melodic line with a slur and a trill marked '40'. The Tenor 1 part has a melodic line with a slur. The Tenor 2 part has a melodic line with a slur. The Bassus part has a melodic line with a slur. The piece concludes with a 'c.v. cadence'.

Example 42 (continued)

f) Et in terra

Handwritten musical score for the piece "Et in terra". The score is written on four staves, with the first staff containing the vocal parts and the lower staves containing the instrumental parts. The notation is in G major (one sharp) and 4/4 time. The first staff is labeled "cantus (Agr. sup. III)" and includes a measure number "90" and a sharp sign. The second staff is labeled "alto (Agr. III)" and includes a "P" dynamic marking. The third staff is labeled "tenor" and includes a "P" dynamic marking. The fourth staff is labeled "bassus" and includes a "P" dynamic marking. A circled note in the third staff is labeled "subtonium". The score is followed by several empty staves.

Example 43.

Coppinus, Missa Si dederō:
Ground Plan as Defined by Cadences
and Other Structural Procedures

(a) Et incarnatus

The musical score is presented in three systems, each consisting of a vocal line (treble clef) and a basso continuo line (bass clef). The basso continuo line is labeled 'bassus' and 'd'.

System 1: Measures 7 to 16. The vocal line has a cadence at measure 11. The basso continuo line has a cadence at measure 16. The label 'A' is placed below the basso continuo line at measure 11.

System 2: Measures 22 to 30. The vocal line has a cadence at measure 26. The basso continuo line has a cadence at measure 30. The label 'c' is placed below the basso continuo line at measure 22.

System 3: Measures 37 to 45. The vocal line has a cadence at measure 41. The basso continuo line has a cadence at measure 45. The label 'A' is placed below the basso continuo line at measure 37.

Example 43 (continued)

Handwritten musical notation for Example 43 (continued). The system consists of two staves. The upper staff is in treble clef and contains a single note with a measure number '50' above it. The lower staff is in bass clef and contains a continuous melodic line with measure numbers '50', '51', and '52' above it. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines.

b) Benedictus

Handwritten musical notation for the 'Benedictus' section. The system consists of two staves. The upper staff is in treble clef and contains a single note with a measure number '12' above it. The lower staff is in bass clef and contains a continuous melodic line with measure numbers '12' and '13' above it. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation for the 'Benedictus' section, continuing from the previous system. The system consists of two staves. The upper staff is in treble clef and contains a single note with a measure number '17' above it. The lower staff is in bass clef and contains a continuous melodic line with measure numbers '17' and '18' above it. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines.

Example 43 (continued)

Handwritten musical notation for Example 43 (continued), measures 35 to 46. The notation is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. The measure numbers 35 and 46 are written above the staves.

Handwritten musical notation for Example 43 (continued), measures 47 to 58. The notation is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. The measure numbers 47 and 58 are written above the staves.

Example 43 (continued)

c) Qui sedes

cantus

20

sequence 10

altus

sequence 10

ten 1

ten 2

bassus

c

f (IV)

25

g (IV)

c (I)

d (II)

c (I)

Example 43 (continued)

d) Patrem omnipotentem

Cantus

45

Sequence ②

[deceptive cadence]

Sequence ②

bassus

Sequence

c d

50

e f g

The image shows a handwritten musical score for a piece titled 'd) Patrem omnipotentem'. The score is written on two systems of staves. The first system includes staves for 'Cantus' (soprano), 'altus' (alto), 'tenor' (tenor), and 'bassus' (bass). The 'Cantus' staff begins with a treble clef and a key signature of one sharp (F#). The 'altus' and 'tenor' staves use a soprano clef (C4), and the 'bassus' staff uses a bass clef. The music is in common time (C). The first system covers measures 45 to 50. Measure 45 is marked with a '45' above the staff. A 'Sequence ②' is indicated in the 'Cantus' staff. A '[deceptive cadence]' is marked in the 'altus' staff. The 'bassus' staff has a 'Sequence' marked below it. The second system continues the music, with measures 50 to 54. The 'Cantus' staff has a '50' above it. The 'bassus' staff has 'e', 'f', and 'g' written below it, indicating the notes for the first three measures of the second system. The score is handwritten and appears to be a working draft.

Example 43 (continued)

Handwritten musical score for Example 43 (continued). The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The music is written in a single system. The top staff contains a melody with a slur over the first four notes and a fermata over the fifth. The middle staff contains a bass line with a slur over the first two notes. The bottom staff contains a single note with a slur. Below the staves are three sets of empty staves. The first set has three staves, the second has two, and the third has one.

Below the staves, there are three sets of empty staves. The first set has three staves, the second has two, and the third has one.

Below the first set of empty staves, there are three sets of empty staves. The first set has three staves, the second has two, and the third has one.

Below the second set of empty staves, there are three sets of empty staves. The first set has three staves, the second has two, and the third has one.

Below the third set of empty staves, there are three sets of empty staves. The first set has three staves, the second has two, and the third has one.

Example 44.

Coppinus, Missa Si dederō:
Motto Reference

a) Patrem omnipotentem

Handwritten musical score for "Patrem omnipotentem" by Coppinus, Missa Si dederō. The score is in G major and 4/4 time, featuring four vocal parts: cantus, tenor 1, tenor 2, and bassus. The first system shows the beginning of the piece with a "Motto Reference" section. The second system shows a more complex passage with a "10" marking above the cantus staff. The third system shows a "Motto Reference" section with a "10" marking above the cantus staff. The fourth system shows a "Motto Reference" section with a "10" marking above the cantus staff.

Annotations in the score include:

- cantus* (above the first staff)
- tenor 1* (above the second staff)
- tenor 2* (above the third staff)
- bassus* (above the fourth staff)
- Agr. sup.* (above the first staff, spanning measures 1-4)
- Agr. ten (ct)* (above the third staff, spanning measures 5-6)
- Agr. ct.* (above the fourth staff, spanning measures 1-4)
- Agr. ten. in canon with Ten. 2* (above the second staff, spanning measures 7-10)
- 10* (above the cantus staff, measure 10)

Example 44 (continued)

b) Agnus Dei III

Handwritten musical score for 'Agnus Dei III'. The score is written for four voices: cantus, altus, tenor, and bassus. The cantus part begins with a five-measure rest followed by a melodic line starting on a whole note. The altus part has a five-measure rest, then a melodic line with a 'see Agr. ct. (cf)' annotation. The tenor and bassus parts enter with a whole note and continue with a melodic line. The cantus part has a 'Agr. sup.' annotation above a five-measure rest.

c) Qui tollis

Handwritten musical score for 'Qui tollis'. The score is written for three voices: cantus, altus, and bassus. The cantus part begins with a five-measure rest followed by a melodic line. The altus part has a five-measure rest followed by a melodic line. The bassus part has a five-measure rest followed by a melodic line. The cantus part has a 'Agr. sup.' annotation above a five-measure rest. The altus part has a '(cf)' annotation below the first measure.

Example 44 (continued)

d) Et in terra

Handwritten musical score for three voices: cantus, altus, and tenor 2. The cantus part is in treble clef, altus in bass clef, and tenor 2 in bass clef. The music is in a common time signature. The cantus part features a melodic line with a fermata over the final measure. The altus and tenor 2 parts provide harmonic support with various intervals and a final cadence.

Handwritten musical score for three voices: cantus, altus, and tenor 2. The cantus part is in treble clef, altus in bass clef, and tenor 2 in bass clef. The music continues from the previous system. The cantus part features a melodic line with a fermata over the final measure. The altus and tenor 2 parts provide harmonic support with various intervals and a final cadence.

elaboration of Agr. sup. I

Example 44 (continued)

Handwritten musical score for Example 44 (continued). The score is written on four staves: cantus (Cant 15), alto (alt), tenor (ten), and bass (bass). The cantus staff has a sharp sign (#) and a fermata. The alto and tenor staves have a fermata. The bass staff has a fermata. A bracket under the bass staff is labeled "See Agr. Et. melody and ten. rhythm".

e) Et incarnatus

Handwritten musical score for "Et incarnatus". The score is written on two staves: alto (altus) and bass (bassus). The alto staff has a 12-measure rest, followed by a melodic line with a fermata. The bass staff has a melodic line with a fermata. A bracket under the alto staff is labeled "m (simplified)". A bracket under the bass staff is labeled "forecasts e-f segment".

Handwritten musical score for the final section. The score is written on two staves: alto (altus) and bass (bassus). The alto staff has a 12-measure rest, followed by a melodic line with a fermata. The bass staff has a melodic line with a fermata.

Example 44 (continued)

f) Sanctus

Handwritten musical score for the Sanctus section, measures 1-10. The score is written on three staves. The top staff is labeled "cantus" and contains a single note with a fermata. The middle staff is labeled "altus" and contains a melodic line with a fermata. The bottom staff is labeled "bassus" and contains a melodic line with a fermata. The tempo marking "Agr. ten. I" is written below the middle staff.

Handwritten musical score for the Sanctus section, measures 11-14. The score is written on three staves. The top staff is labeled "Agr. sup. I ostinato" and contains a melodic line with a fermata. The middle staff contains a melodic line with a fermata. The bottom staff contains a melodic line with a fermata.

Example 44 (continued)

9) Agnus Dei I and II

Handwritten musical score for Example 44 (continued), section 9) Agnus Dei I and II. The score is written on four staves, each with a vocal part label on the left:

- Cantus**: The top staff, featuring a melodic line with a fermata and a bracket labeled *Agr sup I* above it.
- altus**: The second staff, featuring a melodic line with a bracket labeled *preparation of motto* below it.
- ten1**: The third staff, featuring a melodic line.
- ten2**: The fourth staff, featuring a melodic line.
- bassus**: The fifth staff, featuring a melodic line.

The notation includes various musical symbols such as notes, rests, and brackets, indicating a complex polyphonic setting.

Continuation of the handwritten musical score for Example 44 (continued), section 9) Agnus Dei I and II. The score is written on four staves, each with a vocal part label on the left:

- Cantus**: The top staff, featuring a melodic line with a fermata and a bracket labeled *Agr sup I* above it.
- altus**: The second staff, featuring a melodic line with a bracket labeled *Agr ten 1* below it.
- ten1**: The third staff, featuring a melodic line.
- ten2**: The fourth staff, featuring a melodic line.
- bassus**: The fifth staff, featuring a melodic line.

The notation includes various musical symbols such as notes, rests, and brackets, indicating a complex polyphonic setting.

Example 45.

Coppinus, Missa Si dederò:
Cadence-Defining and Terminal Sections

a) Qui tollis

cantus 65

altus 72

bassus 79

Agr. sup V (c.f.)

70

75

Example 45 (continued)

b) Qui sedes

cantus 50 Agr. ten V

altus

tenor 1 *sequenza on 12*

tenor 2

bassus 12 12 12

55

Example 45 (continued)

Handwritten musical score for Example 45 (continued), measures 60-65. The score is written on five systems of staves, each containing four staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and accidentals.

Measure 60 is marked with a tempo of 60. A bracket labeled "12" spans the first two staves of this measure.

Measure 61 is marked with a tempo of 12. A bracket labeled "12 rhythm" spans the first two staves of this measure.

Measure 62 is marked with a tempo of 12. A bracket labeled "12 rhythm" spans the first two staves of this measure.

Measure 63 is marked with a tempo of 12. A bracket labeled "12 rhythm" spans the first two staves of this measure.

Measure 64 is marked with a tempo of 12. A bracket labeled "12 rhythm" spans the first two staves of this measure.

Measure 65 is marked with a tempo of 65. A bracket labeled "12 rhythm" spans the first two staves of this measure.

Example 45 (continued)

c) Agnus Dei I

Handwritten musical score for "Agnus Dei I", Example 45 (continued). The score is written for five vocal parts: cantus, altus, tenor 1, tenor 2, and bassus. The music is in G major (one sharp) and 4/4 time. The score is divided into two systems, with measures 65 and 70 marked at the beginning of the first and second systems respectively.

System 1 (Measures 65-70):

- cantus:** Starts with a whole rest, then a half note G4, followed by a quarter note A4, and a half note B4. A slur covers measures 65-70.
- altus:** Starts with a whole note G4, followed by a half note A4, and a half note B4. A slur covers measures 65-70.
- tenor 1:** Starts with a whole note G3, followed by a half note A3, and a half note B3. A slur covers measures 65-70.
- tenor 2:** Starts with a whole note G3, followed by a half note A3, and a half note B3. A slur covers measures 65-70.
- bassus:** Starts with a whole note G2, followed by a half note A2, and a half note B2. A slur covers measures 65-70.

System 2 (Measures 70-75):

- cantus:** Starts with a whole note G4, followed by a half note A4, and a half note B4. A slur covers measures 70-75.
- altus:** Starts with a whole note G4, followed by a half note A4, and a half note B4. A slur covers measures 70-75.
- tenor 1:** Starts with a whole note G3, followed by a half note A3, and a half note B3. A slur covers measures 70-75.
- tenor 2:** Starts with a whole note G3, followed by a half note A3, and a half note B3. A slur covers measures 70-75.
- bassus:** Starts with a whole note G2, followed by a half note A2, and a half note B2. A slur covers measures 70-75.

The score includes various musical notations such as notes, rests, slurs, and bar lines. The handwriting is in ink on a single page.

Example 45 (continued)

The musical score for Example 45 (continued) is presented on a system of four staves. The first staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. A measure number '75' is written above the staff. The second staff is also a treble clef, continuing the melodic line. The third staff is a bass clef, providing a harmonic accompaniment with chords and single notes. The fourth staff is a bass clef, continuing the harmonic accompaniment. The score concludes with a double bar line. Below the first system, there are four additional empty staves, each consisting of a single five-line staff.

Example 45 (continued)

d) Agnus Dei III

Handwritten musical score for Example 45 (continued), d) Agnus Dei III. The score is written for three voices: *cantus* (soprano), *altus* (alto), and *tenor I* (tenor). The *bassus* (bass) part is indicated but has no notes. The *cantus* part begins at measure 65. The *altus* and *tenor I* parts begin at measure 66. The *tenor I* part has a handwritten note "Agr. ten 66-9" above it. The score shows a series of chords and melodic lines, with a 12-measure rest indicated in the *altus* and *tenor I* parts.

Handwritten musical score for Example 45 (continued), d) Agnus Dei III. The score continues from the previous system, showing the *cantus* and *altus* parts. The *cantus* part begins at measure 70. The *altus* part has a 12-measure rest indicated. The score shows a series of chords and melodic lines, with a 12-measure rest indicated in the *altus* part.

Handwritten musical score for Example 45 (continued), d) Agnus Dei III. The score continues from the previous system, showing the *cantus* and *altus* parts. The *cantus* part begins at measure 75. The *altus* part has a 12-measure rest indicated. The score shows a series of chords and melodic lines, with a 12-measure rest indicated in the *altus* part.

Example 45 (continued)

e) Et in spiritum

The musical score is written for five voices: cantus, altus, tenor I (Agr. ten V), tenor II, and bassus. The notation is handwritten and includes various musical symbols and markings.

Measures 75-79:

- cantus:** Starts with a whole note, followed by a half note, and then a series of eighth notes. A slur covers measures 77-79. Markings include p^2 , m (abbrev.), and y .
- altus:** Features a whole note, a half note, and a series of eighth notes. A slur covers measures 77-79. Markings include y .
- tenor I (Agr. ten V):** Features a whole note, a half note, and a series of eighth notes. A slur covers measures 77-79. Markings include p^2 and y .
- tenor II:** Features a series of eighth notes. A slur covers measures 77-79. Markings include m and y .
- bassus:** Features a series of eighth notes. A slur covers measures 77-79. Markings include p^2 , m , and y .

Measures 80-84:

- cantus:** Continues with a series of eighth notes. A slur covers measures 82-84. Markings include y and m .
- altus:** Continues with a series of eighth notes. A slur covers measures 82-84. Markings include m .
- tenor I:** Continues with a series of eighth notes. A slur covers measures 82-84. Markings include y and m .
- tenor II:** Continues with a series of eighth notes. A slur covers measures 82-84. Markings include y and m .
- bassus:** Continues with a series of eighth notes. A slur covers measures 82-84. Markings include y and m .

Example 45 (continued)

The musical score is written on two systems of four staves each. The first system begins with a treble staff containing a melodic line with a sharp sign (#) and a slur. Below it are two piano accompaniment staves, and at the bottom is a bass staff with a melodic line and a figured bass line marked with '12'. The second system continues the piece, ending with a double bar line. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'.

Example 45 (continued)

f) Hosanna

Handwritten musical score for "Hosanna" (Example 45 continued). The score is written on five staves, each labeled with a vocal part: cantus, altus, tenor 1 (Agt. ten. II), tenor 2, and bassus. The notation includes various musical symbols such as notes, rests, and accidentals. Key markings include:

- Measures 25-30:** A bracket labeled "25" spans measures 25 through 30. A bracket labeled "30" spans measures 30 through 35.
- Rehearsal Markers:** "X" marks are placed below the cantus staff at measure 25 and below the bassus staff at measure 30.
- Section Markers:** A bracket labeled "Y" spans measures 30 through 35.
- Measure 32:** A bracket labeled "12" is placed below the bassus staff.

Example 45 (continued)



Example 46.

Coppinus, Missa Si dederō:
Episodes in Non-Cantus Firmus Sections

a) Patrem omnipotentem

Handwritten musical score for the episode "Patrem omnipotentem" from the Mass "Si dederō" by Coppinus. The score is written on four staves. The top staff is labeled "cantus" and has a treble clef. The second staff is labeled "altus tenor" and has a treble clef. The third staff is labeled "bassus" and has a bass clef. The fourth staff is also labeled "bassus" and has a bass clef. The music is in G major (one sharp) and 4/4 time. The first system of music spans measures 45 to 48. The second system spans measures 49 to 52. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and markings, including circled numbers 45, 49, and 50, and a circled "u".

Example 46 (continued)

b) Qui sedes

Handwritten musical score for the piece "Qui sedes". The score is written on five staves, labeled from top to bottom: cantus, altus, tenor 1 (tenor), tenor 2 (tenor), and bassus. The notation includes various musical symbols such as notes, rests, and accidentals. A measure number "20" is written above the cantus staff. A bracket labeled "Free elaboration of 12" spans the end of the tenor 2 staff. A bracket labeled "Sequence" spans the end of the bassus staff. The score is divided into two systems, with the first system containing measures 1 through 20 and the second system containing measures 21 through 25. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

Example 46 (continued)

c) Et in spiritum

Handwritten musical score for the section "c) Et in spiritum". The score is written on four staves, each with a different vocal or instrumental part. The first staff is labeled "cantus" and begins with a measure number "25". It features a melodic line with a fermata and a "y" marking. The second staff is labeled "altus" and contains a more complex melodic line with a "y var." marking. The third staff is labeled "tenor 2" and contains a melodic line with a "y var." marking. The fourth staff is labeled "basses" and contains a melodic line with a "y var." marking. The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. The bottom of the page shows several empty staves.

Example 47.

Coppinus, Missa Si dederō:
Qui tollis

Agr. sup. & ct. m. 27-30 freely combined and adapted

cantus

altus

bassus

Agr. sup. T

Agr. sup. m. 71-73 transposed

imitation

12 as at Agr. S. m. 26

12 sequence

canon

Example 47 (continued)

Handwritten musical score for Example 47 (continued), featuring three systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. Key annotations include:

- System 1:**
 - Top staff: *Agr. sup. cadenza m. 33-35* (with a sharp sign #), *1² as in Agr. sup. m. 26* (with a 20-measure rest).
 - Middle staff: *Agr. sup. II* (with a 25-measure rest).
- System 2:**
 - Top staff: *1² seq.* (with an 'x' marking), *25* (with a 25-measure rest).
 - Middle staff: *1²* (with an 'x' marking), *m* (with a 30-measure rest).
- System 3:**
 - Top staff: *Agr. ct. 28-30 transposed* (with a 30-measure rest), *m* (with a 30-measure rest).
 - Middle staff: *anticip. of Agr. III in diminution* (with a 30-measure rest).

Example 47 (continued)

The musical score is written in three systems, each consisting of three staves (treble, bass, and a lower bass staff). The notation includes various musical symbols and performance markings:

- System 1:**
 - Staff 1: Treble clef. Markings include "12", "fauxbourdon", "35", and a circled "X" above a bracket.
 - Staff 2: Bass clef. Markings include "m" and "X" above a bracket.
 - Staff 3: Bass clef. Markings include "X" above a bracket.
- System 2:**
 - Staff 1: Treble clef. Markings include "40", "45", and "12" above a bracket.
 - Staff 2: Bass clef. Markings include "X" above a bracket and "12" above a bracket.
 - Staff 3: Bass clef. Markings include "Agt. sup. III" and "Free development of Agt. sup. m 55-58" with a circled "X" above a bracket.
- System 3:**
 - Staff 1: Treble clef. Markings include "50" and "X" above a bracket.
 - Staff 2: Bass clef. Markings include "m" and "X" above a bracket.
 - Staff 3: Bass clef. Markings include "X" above a bracket.

Example 47 (continued)

Handwritten musical score for Example 47 (continued), featuring multiple staves with musical notation, dynamics, and performance instructions.

Staff 1 (Treble Clef): Contains musical notation with dynamics sf , p , and f . Above the staff are markings: x , x , p , m , and $x \otimes$.

Staff 2 (Bass Clef): Contains musical notation with dynamics p and f . Above the staff is a marking: x . A bracket labeled "Agr. ten. m. 56-59" spans a portion of the staff.

Staff 3 (Bass Clef): Contains musical notation with dynamics p and f . Above the staff is a marking: "Agr. sup. IV".

Staff 4 (Treble Clef): Contains musical notation with dynamics p and f . Above the staff are markings: p , 60 , and $x \otimes$.

Staff 5 (Bass Clef): Contains musical notation with dynamics p and f . Above the staff is a marking: "oscillation technique".

Staff 6 (Bass Clef): Contains musical notation with dynamics p and f . Above the staff is a marking: \otimes .

Staff 7 (Treble Clef): Contains musical notation with dynamics p and f . Above the staff is a marking: 65 . A bracket labeled "new variants of Agr. sup. m. 55-6 combined with other elements" spans a portion of the staff.

Staff 8 (Bass Clef): Contains musical notation with dynamics p and f . Above the staff is a marking: "more literal quote of Agr. sup.". A bracket labeled "Agr. c. m. 67-69 transposed" spans a portion of the staff.

Staff 9 (Bass Clef): Contains musical notation with dynamics p and f . Above the staff is a marking: "Agr. sup. V".

Example 47 (continued)

Handwritten musical score for Example 47 (continued). The score consists of two systems of three staves each. The first system contains measures 70 through 75. Measure 70 is marked with a '70' and a bracket. Measures 71-74 are marked with a bracket and the word 'fenzboudon'. Measure 75 is marked with a bracket and 'aug. 75'. The second system contains measures 76 through 78. Measure 76 is marked with a '76' and a bracket. Measures 77-78 are marked with a bracket and 'aug. 78'. The third system contains measures 79 through 81. Measure 79 is marked with a '79' and a bracket. Measures 80-81 are marked with a bracket and 'aug. 81'. The score is written in treble and bass clefs with various musical notations including notes, rests, and accidentals.

Example 48.

Coppinus, Missa Si dederō:
Agnus Dei I and II

The musical score is written on five staves, each with a label above it:

- cantus**: The first staff, featuring a treble clef. It contains a whole rest, followed by a whole note, and then a half note with a '5' above it.
- altus**: The second staff, featuring a treble clef. It contains a series of eighth and sixteenth notes, some beamed together.
- tenor 1**: The third staff, featuring a bass clef. It contains a whole rest.
- tenor 2**: The fourth staff, featuring a bass clef. It contains a whole rest.
- bassus**: The fifth staff, featuring a bass clef. It contains a series of notes, including a half note, a quarter note, and a half note, with a '12' above a bracket and an 'x' above another bracket.

Example 48 (continued)

Handwritten musical score for Example 48 (continued). The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music includes various notes, rests, and accidentals. Handwritten annotations include "10" above the first staff, "Agr. t. m 6-10" above the third staff, "Agr. ct. m 7-8" above the fourth staff, and "in thirds with cantus" above the fifth staff. A large "Y" is written at the end of the fifth staff.

Example 48 (continued)

15

Agr. Sup II m. 16-36

Free variation of Agr. Ct. 14-15

12

Example 48 (continued)

Handwritten musical score for Example 48 (continued). The score consists of five staves. The first staff has a measure number '20' above it. The second staff has a bracket labeled 'Agr. ct. 19-20' above it. The third staff has a bracket labeled 'Agr. t. 20-25 (partial paraphrase)' above it. The fourth and fifth staves contain musical notation with various notes, rests, and dynamic markings like 'm' and 'f'.

Example 48 (continued)

25

m

x

parallel 10ths with cantus as of Agr m 25-28

Example 48 (continued)

Handwritten musical score for Example 48 (continued). The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a measure number '30'. The second staff begins with a treble clef and a key signature of one sharp (F#). The second measure is marked with a measure number '35'. The third staff begins with a bass clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations, including 'm' and 'x' above notes, and 'F# 35' above a note in the second staff. The score is written in a clear, legible hand.

Example 48 (continued)

Handwritten musical score for Example 48 (continued), featuring five staves. The notation includes various musical symbols, accidentals, and performance markings.

Staff 1 (Treble Clef): Labeled "Agr. sup. III m 37-53" and "40". It contains a whole note, followed by a half rest, and then a half note with a slur.

Staff 2 (Treble Clef): Contains a whole note, followed by a half rest, and then a half note with a slur.

Staff 3 (Bass Clef): Labeled "Agr. ten. III m 37-40". It contains a whole note, followed by a half rest, and then a half note with a slur. The notation includes various musical symbols, accidentals, and performance markings.

Staff 4 (Bass Clef): Contains a whole note, followed by a half rest, and then a half note with a slur. The notation includes various musical symbols, accidentals, and performance markings.

Staff 5 (Bass Clef): Contains a whole note, followed by a half rest, and then a half note with a slur. The notation includes various musical symbols, accidentals, and performance markings.

Example 48 (continued)

45

50

paraphrase of Arden. m. 45-53

1

12

Example 48 (continued)

Agr. sup. IV m 54-64
55

Agr. tra 52-53

X

Example 48 (continued)

Handwritten musical score for Example 48 (continued). The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The score includes various musical notations, including notes, rests, and accidentals. Handwritten annotations include:

- 60* (written above the first staff)
- Agr ten 57-8* (written above the second staff)
- Agr et 58-60 elaborated* (written above the third staff)
- five phrases of Agr. t. n 59-64* (written above the third staff)
- Agr ten 62-4* (written above the third staff)
- parallel 3rds with ten 1* (written above the fourth staff)
- Agr et 63* (written above the fourth staff)

Example 48 (continued)

Agr. sup V m 65-76

65

Free variant of *Agricola tenor line*

sequence

Agr. ct. 64

sequence

Agr. ct m 66-70 slightly altered

Example 48 (continued)

Handwritten musical score for Example 48 (continued). The score is written on four staves. The first staff is in treble clef and contains measures 70 through 75, ending with a sharp sign (#). The second staff is in treble clef and contains measures 76 through 81, with a bracket labeled "Ag. rt 75" above measures 79-81. The third staff is in bass clef and contains measures 76 through 81, with a bracket labeled "Ag. ten 74-6" above measures 79-81. The fourth staff is in bass clef and contains measures 76 through 81, with a bracket labeled "parallel 10ds with cantus" above measures 79-81. The score includes various musical notations such as notes, rests, and accidentals.

SOURCES OF MUSICAL EXAMPLES

1. Hewitt, Harmonice Musices Odhecaton, p. 210
2. Antiphonale Sarisburiense, fol. 150
3. Antiphonale..., loc. cit.; Hewitt, op. cit., pp. 339-340, superius of m.3-8, 40-53, 54-64 and tenor of m.6-15, 20-35, 66-76
4. Hewitt, op. cit., pp. 339-340
5. Ibid., superius of m.3-15, 40-53, 54-64 and tenor of m.6-15, 20-35, 55-65, 66-76; superius of m.10-12, 55-57 and tenor of m.32-34, 73-75
6. Ibid., superius of m.18-37, 65-76, contratenor of m.1-15 and tenor and contratenor of m.35-56
7. Ibid., m.5-6, 30-32, 32-34, 74-76
8. Ibid., m.32-35, 73-76
9. Ibid., m.25-30, 66-69
10. Ibid., m.10-11, 23-24, 40-42, 44-45, 53-54
11. Ibid., superius of m.12-14, 33-35, 51-54, 62-64, 74-76
12. Ibid., m.12-14, 33-35, 51-53, 62-64, 74-76
13. Wolf, Werken van Jacob Obrecht, Vol. III; tenor of p. 4, m.67-70 of Kyrie I; p. 8, m.23-28 of Kyrie II; pp. 13-14, m.96-105 of Et in terra; p. 19, m.106-114 of Qui tollis; p. 25, m.109-118 of Patrem omnipotentem; p. 32, m.129-136 of Crucifixus; p. 34, m.21-23 of Sanctus; p. 41, m.61-65 of Osanna; p. 47, m.47-59 of Agnus Dei I; p. 54, m.64-76 of Agnus Dei III; Hewitt, op. cit., tenor of m. 9, 13, 16-20, 42-43, 47-49, 55-56

14. Wolf, op. cit., bassus of p. 48, m.5-7 of Agnus Dei II; bassus of p. 49, m.51 of Agnus Dei II; altus of p. 35, m.9 of Pleni; Hewitt, op. cit., contratenor of p. 339, m.5-7, p. 340, m.51 and tenor of p. 339, m.9
15. Wolf, op. cit., discantus of pp. 26-30, m.1-85 of Crucifixus
16. Ibid., altus of pp. 14-15, m.3-35 and p. 14, m.82-90 of Qui tollis
17. Ibid., altus of pp. 38-39, m.1-16, pp. 40-41, m.37-48, p. 41, m.57-67 of Osanna
18. Ibid., pp. 35-38, m.1-76 of Pleni
19. Ibid., p. 44, m.65, 74-75, 69-70, p. 43, m.48 of Benedictus; p. 8, m.12 of Kyrie II; p. 5, m.22-23 of Christe
20. Ibid., p. 4, m.62-72 of Kyrie I; p. 19, m.106-114 of Qui tollis; p. 44, m.65-76 of Benedictus; p. 47, m.54-59 of Agnus Dei I; p. 35, m.29-33 of Sanctus; p. 7, m.57-67 of Christe
21. Ibid., p. 8, m.27-31 of Kyrie II; pp. 13-14, m.104-109 of Et in terra; p. 25, m.114-118 of Patrem omnipotentem; p. 41, m.64-67 of Osanna; p. 32, m.132-136 of Crucifixus; p. 38, m.65-76 of Pleni
22. Ibid., bassus of pp. 5-7, m.6-67; discantus of pp. 4-5, m.1-6; discantus and altus of p. 5, m.5-6, m.9-10, m.13-14, m.23-24; pp.5-6, m.29-30; p. 6, m.35-36, 39-40, 53-54; p. 7, m.60-61, 66-67 of Christe; p. 9, m.9-10, 15-16, tenor of pp.9-11, m.16-55; bassus of p. 11, m.51-55; discantus of m.51-52; altus of m.52; discantus, altus and bassus of p. 12, m.64-65; tenor of p. 12, m.65-83; discantus, altus and bassus of m.82-83; altus and bassus of p. 13, m.86-88; discantus, altus and bassus of m.95-96; tenor of pp. 13-14, m.96-109; discantus and bassus of m.108-109, altus of m.109 of Et in terra; bassus of p. 9, m.16-18, p. 10, m.31-34, 34-47, p. 12, m.65-67, 71-73, 75-78; altus of p. 9, m.16-19, p. 12, m.65-67; discantus of p. 9, m.19-21 of Et in terra;

- harmonic progressions of pp. 9-11, m.16-46, p. 12, m.65-83 of Et in terra;
discantus, altus and bassus of pp.9-10, m.16-22; bassus of p. 10, m.22-27; discantus and bassus of m.31-39; discantus of pp. 10-11, m.40-48; altus and bassus of p. 12, m.65-73; bassus of m.73-82 of Et in terra
23. Ibid., p. 48, m.1-6 of Agnus Dei II; pp. 38-39, m.1-5 of Osanna; p. 21, m.31-35 of Patrem omnipotentem
 24. Ibid., p. 1, m.1-9 of Kyrie I; p. 9, m.1-10 of Et in terra; p. 20, m.1-13 of Patrem omnipotentem; p. 42, m.1-10 of Benedictus; p. 14, m.1-8 of Qui tollis; p. 45, m.1-10 of Agnus Dei I
 25. Ibid., p. 4, m.61-72 of Kyrie I; p. 8, m.15-20 of Kyrie II; pp. 13-14, m.85-109 of Et in terra; p. 19, m.102-114 of Qui tollis; p. 25, m.114-118 of Patrem omnipotentem; p. 38, m.65-76 of Pleni; p. 41, m.57-67 of Osanna; p. 44, m.65-76 of Benedictus; p. 47, m.47-59 of Agnus Dei I; p. 50, m.65-76 of Agnus Dei II; p. 54, m.65-76 of Agnus Dei III
 26. Ibid., p. 9, m.1-15, pp. 11-12, m.46-68 of Et in terra
 27. D'Accone, Collected Works of Alessandro Coppini...., tenor 1 of pp. 81-84, m.1-74; tenor 2 and bassus of p. 84, m.78-83; cantus and tenor 1 of pp. 84-85, m.83-91 of Et in terra
 28. Ibid., tenor 1 of p.88, m.1-14x; cantus of m.5-9; altus of m.10-12; tenor 1 of p. 90, m.49-57; cantus of m.50-57 of Qui sedes
 29. Ibid., tenor 1 and tenor 2 of p. 91, m.1-16; tenor 1 of pp. 92-95, m.26-102 of Patrem omnipotentem
 30. Ibid., tenor 1 of pp. 101-102, m.65-88 of Et in spiritum
 31. Ibid., tenor 1 of pp. 103-104, m.1-28; pp. 104-105, m.36-57; cantus of pp. 103-105, m.1-57 of Sanctus

32. Ibid., tenor 1 of pp. 110-111, m.1-34 of Hosanna
33. Ibid., bassus of p. 96, m.7-16 of Et incarnatus;
cantus of p. 97, m.1-10, p. 98, m.29-36, 37-43 of
Et ascendit; bassus of p. 107, m.1-13 of Benedictus
34. Ibid., p. 86, m.33-34, p. 87, m.67-70, m.71-72 of
Qui tollis
35. Ibid., p. 81, m.16 of Et in terra; p. 86, m.19-20 of
Qui tollis; p. 92, m.21-22, p. 95, m.93, 109 of Patrem
omnipotentem; p. 98, m.30-31 of Et ascendit;
p. 105, m.56-57 of Sanctus
36. Ibid., bassus of pp. 111-112, m.1-15 of Agnus Dei I and II;
Wolf, op. cit., bassus of p. 42, m.1-15 of Benedictus;
Hewitt, op. cit., contratenor and superius of p. 339,
m.1-15
37. D'Accone, op. cit., p. 87, m.74-77 of Qui tollis; p. 90,
m.64-65 of Qui sedes; p. 102, m.87-88 of Et in spiritum;
p. 109, m.59-61 of Benedictus; p. 111, m.31-34 of
Hosanna; p. 114, m.75-76 of Agnus Dei I and II
38. Ibid., p. 114, m.65-70 of Agnus Dei I and II;
p. 90, m.50-53 of Qui sedes; p. 117, m.65-69 of Agnus
Dei III
39. Ibid., p. 90, m.58-65 of Qui sedes; p. 102, m.83-88 of
Et in spiritum
40. Ibid., pp. 84-85, m.98-106 of Et in terra
41. Ibid., p. 82, m.17-25 of Et in terra; pp. 103-104, m.10-19
of Sanctus
42. Ibid., p. 85, m.89-106 of Et in terra; p. 95, m.107-112
of Patrem omnipotentem; p. 97, m.53-58 of Et incarnatus;
p. 102, m.83-88 of Et in spiritum; p. 98, m.38-43 of
Et ascendit; pp. 84-85, m.87-91 of Et in terra

43. Ibid., bassus of p. 96, m.7-16, 22-30, p. 97, m.37-45, 50-58; altus and tenor 2 of p. 96, m.10-11, 15-16, 25-26, 29-30, p. 97, m.37, 40-41, 44-45, 50, 57-58 of Et incarnatus; bassus of p. 107, m.1-12, p. 108, m.17-28, pp. 108-109, m.35-46, p. 109, m.49-61; cantus, altus and tenor of p. 106, m.11-12, p. 108, m.17, m.27-28, m.35, p. 109, m.46, m.49, m.59-61 of Benedictus; pp. 88-89, m.18-29 of Qui sedes; pp. 92-93, m.42-56 of Patrem omnipotentem
44. Ibid., p. 91, m.1-11 of Patrem omnipotentem; p. 115, m.1-8 of Agnus Dei III; p. 85, m.1-5 of Qui tollis; p. 81, m.1-9, pp. 81-82, m.15-21 of Et in terra; p. 96, m.1-7 of Et incarnatus; p. 103, m.1-14 of Sanctus; pp.111-112, m.1-10 of Agnus Dei I and II
45. Ibid., p. 87, m.65-77 of Qui tollis; p. 90, m.50-65 of Qui sedes; p. 114, m.64-76 of Agnus Dei I and II; p. 117, m.65-78 of Agnus Dei III; p. 102, m.73-88 of Et in spiritum; pp. 110-111, m.23-34 of Hosanna
46. Ibid., pp. 92-93, m.42-53 of Patrem omnipotentem; pp. 88-89, m.18-29 of Qui sedes; p. 100, m.25-32 of Et in spiritum
47. Ibid., pp. 85-87, m.1-77
48. Ibid., pp. 111-114, m.1-76

*In order to correspond with the numbering of measures in the Obrecht Missa Si dederò, each movement in the Coppinus Missa Si dederò has been numbered separately; this stands in contrast to D'Accone's through numbering of the major Mass sections Gloria, Credo and Sanctus.