

AN ANALYTICAL STUDY OF THE KNOWN SACRED WORKS  
OF HUBERTUS DE SALINIS

by

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B.Mus., University of Victoria, 1973

A THESIS SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS

in the Department

of

Music

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to the required standard

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UNIVERSITY OF VICTORIA

April 1975

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#### ABSTRACT

This thesis investigates the life and sacred works of Hubertus de Salinis, a relatively unknown composer who lived during the late fourteenth and early fifteenth centuries. It establishes the principality of Liège as the birthplace of Hubertus. Hubertus probably received his education in Liège and spent the early years of his career in south-west France; the remainder of his life was probably lived in northern Italy.

Hubertus' eight sacred works, all found in the manuscript Bologna, G. B. Martini Conservatoire, Q. 15, are analyzed according to rules of composition given by fourteenth and early fifteenth-century theorists. In particular, cadential structure and dissonance treatment have been considered in depth. Cantus firmus was found in two works while evidence of pairing was seen in two mass movements. It was seen from this analysis that Hubertus had a similar style to Liège contemporaries Lymburgia, Arnold de Lantins and Hugo de Lantins and in particular, Johannes Ciconia who lived somewhat earlier than Hubertus. The author concludes that Hubertus may have been one of the earliest composers of paired mass movements.

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A modern edition of the known sacred works  
of Hubertus de Salinis has been included in the Appendix.



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## PREFACE

Hubertus de Salinis is one of many little-known composers represented in the important early fifteenth-century manuscript, Bologna, Conservatoire G. B. Martini, Q 15. A study of this composer is necessary in order to further our knowledge of this invaluable source of early fifteenth-century music. Little is known about the life and works of Hubertus; this study will attempt to assemble and discuss what facts there are, and to provide a background to the understanding of Hubertus' music.

The present study will also include an analytical study based on an edition of Hubertus' known sacred works transcribed from the Bologna manuscript. These works consist of three motets, four mass movements, and one antiphon, all of which are in the Bologna manuscript. An analytical study of cadential structure and dissonance treatment forms a major part of the text. The mass movements are examined for possible pairing or cyclic ideas, and for the presence of cantus firmus. Text has not been included in the present study since it has little bearing on the analysis of Hubertus' counterpoint.

I wish to thank the many people who have assisted me in various ways during the preparation of this thesis. In the MacPherson Library of the University of Victoria, the music librarian, Mrs. Sandra Benet, and the Interlibrary Loan Office were particularly helpful. I am deeply indebted to the Graduate Faculty of the University of Victoria who gave me financial assistance for two years in the form of a Graduate Fellowship. Without this assistance I would not have been able to continue. I am grateful too, to the members of my advisory committee, Dr. Gordana Lazarevich, Dr. David Campbell, and especially Mr. Gordon Rowley, whose advice on matters of bibliography, notation, and format were invaluable. In particular I would like to express my gratitude to my supervisor, Dr. Christine Mather, who has given unselfishly of her time, energies, and ideas throughout the course of my work at the University of Victoria. Her encouragement and friendship have been valued greatly. Last but not least, I would like to thank my husband, Barrow, who has always displayed interest and enthusiasm for my work.

Chapter I  
HISTORICAL BACKGROUND:  
THE LIÈGE SCHOOL

The Liège<sup>1</sup> school of composition in the fourteenth and early fifteenth centuries produced many important composers including Johannes Ciconia (ca. 1335-1411), Johannes de Lymburgia (early fifteenth century), Arnold and Hugo de Lantins (early fifteenth century), Johannes de Sarto (early fifteenth century), Johannes Brassart (ca. 1405-ca. 1445), and Johannes de Gemblaco (early fifteenth century). Hubertus de Salinis probably belonged to this group. His known sacred works, which consist of three motets, four mass movements and one antiphon, are all found in the Italian fifteenth-century manuscript Bologna, Conservatoire G. B. Martini, Q 15 (olim 37) (hereafter cited as BL.) Only one secular work, a ballade En la saison, remains and may be found in the manuscript Chantilly, Musée Condé 1047 (Ch).

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1. "Liège was spelled with a grave accent until after World War I, when the spelling with the acute accent prevailed. The grave accent was again officially decided upon in 1946." Joseph Philippe, "Liège," Encyclopaedia Britannica, 14th ed., 24 vols. (Chicago: Encyclopaedia Britannica, 1970), XIII, 1080-81.

The manuscript Oxford, Bodleian Library Canonici Misc. 213 (O), an early fifteenth-century manuscript of Italian origin, the manuscript BL, and the Trent Codices 87, 92, and 93 (Tr 87, 92, and 93) are among the most important sources of Liège compositions. The only Hubertus work found in O, the motet Jhesu salvator - Quo vulneratus scelere, also appears in BL. The Trent Codices contain no known works of Hubertus. Hubertus' ballade En la saison is the only Liège composition in Ch, a manuscript originating in southwest France. It is possible, however, that other works by Hubertus exist as anonymous pieces in the above mentioned codices as well as in other manuscripts of the period. There appear to be no anonymous concordances of his known works which might give clues to the existence of other anonymous pieces by Hubertus. His style of composition is not unsimilar to that of other composers of the time, and this confuses the problem of identifying anonymous works as compositions of Hubertus. As a result, the known works of Hubertus may not necessarily be representative of his style.

The only study of Hubertus is that of Charles van den Borren in the musical encyclopedia, Die Musik in Geschichte und Gegenwart.<sup>2</sup> Van den Borren believes that

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2. Charles van den Borren, "Hubertus de Salinis," Die Musik in Geschichte und Gegenwart, 14 vols. and suppl., ed. Friedrich Blume (Kassel: Bärenreiter 1949- ),

Hubertus lived during the last quarter of the fourteenth century and the first quarter of the fifteenth and that he was a native of the principality of Liège. Because Liège was plundered and burnt to the ground by Burgundian troops in 1468<sup>3</sup>--presumably with the loss of many diocesan records--Van den Borren's assertion is impossible to prove. Examinations of remaining records have apparently not yielded the name of Hubertus. Antoine Auda omits him entirely from his exhaustive study La Musique et les Musiciens de l'Ancien Pays de Liège.<sup>4</sup> Other important studies by Eugene Droz<sup>5</sup> and José Quitin<sup>6</sup> also fail to include Hubertus.

In spite of the absence of Hubertus in these records, Van den Borren's reasons for believing Hubertus to be a native of Liège are plausible. He cites three factors which must be considered because of the dearth of information concerning this little known composer.<sup>7</sup>

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VI, 819-20.

3. Suzanne Clercx, "Lüttich," Die Musik in Geschichte und Gegenwart, 14 vols. and suppl., ed. Friedrich Blume (Kassel: Bärenreiter, 1949- ), VIII, 1285-95.
4. Antoine Auda, La Musique et les Musiciens de l'Ancien Pays de Liège (Bruxelles: Librairie Saint-Georges, 1930).
5. Eugene Droz, "Musiciens Liégeois du XVe Siècle," Revue de Musicologie (1929), 284-89.
6. José Quitin, "Les Maîtres de Chant de la Cathédrale Saint-Lambert a Liège, aux Xve et XVIe Siècles," Revue Belge de Musicologie VIII/1 (1954), 5-18.

The factors involved are: Hubertus' motet Psallat chorus - Eximie pater; the geographical implications of his name; and the inclusion of all of his known sacred works in the manuscript BL.

Hubertus' polytextual motet Psallat chorus - Eximie pater is dedicated to the patron saint of Liège, Saint Lambert, after whom the cathedral is named. The composer's name also provides us with biographical clues. Hubert, a name restricted locally in use, was most common in the Walloon part of Belgium to the southeast of Liège. In this same area, only 8.5 kilometres north of Liège, is the modern community of Slins which in the Middle Ages was named Salinis. Because Salinis was under the control of the chapter of the cathedral of Saint-Lambert in Liège, Van den Borren believes this village rather than one of several other villages of the same name in French and Walloon Belgium, to be the birthplace of Hubertus. Suzanne Clercx also mentions the motet Psallat chorus - Eximie pater and the name Slins as being reasons for Hubertus being Liègeois.<sup>8</sup>

Many Liège composers and others from the Low Countries lived in Italy at this time. Ciconia, a native Liegeois, spent much of his life in the Italian city of

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7. Van den Borren, "Hubertus de Salinis," 819-20.

8. Suzanne Clercx, Johannes Ciconia: Un Musicien Liègeois et son Temps, 2 vols. (Bruxelles: Palais des Académies, 1954), I, 71.

Padua. Because Hubertus' sacred works are found in manuscripts of Italian origin, that is in BL, O, and the manuscript Venezia, Biblioteca Marciana, Ital. IX, 145; it may be likely that he also lived in Italy. Although Van den Borren cannot find evidence that Hubertus was in Italy, this possibility should not be ruled out.

Gustave Reese, who mentions little about Hubertus, writes in a footnote "Latin Salinae is Castellane (Basse Alpes) or Seillars (Var)."<sup>9</sup> This possibility does not agree with Van den Borren's excellent arguments. In his inventory of the Chantilly manuscript, Gilbert Reaney writes

In spite of the lack of information in the Papal Archives, we must assume that Salinis belonged at some time to the Papal choir, though at first he seems to have been a minstrel, judging from the early Ballade in Ch.<sup>10</sup>

Both of these assertions lack substantiation and do not take into consideration the fact that Hubertus may have been at any number of Italian noble courts. In a study of the Chantilly ballade, Ursula Günther informs us that En la saison is a poem celebrating Olivier du Guesclin.<sup>11</sup> There were at that time several Oliviers in the du

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9. Gustave Reese, Music in the Renaissance, rev. ed. (N. Y.: W. W. Norton, 1959), 22.

10. Gilbert Reaney, "The Manuscript Chantilly, Musée Condé 1047," Musica Disciplina VIII (1954), 74.

11. For discussion see Ursula Günther, "Zwei Balladen auf Bertrand und Olivier du Guesclin," Musica Disciplina XXII (1968), 15-45.

Guesclin family, one of whom was the brother of Bertrand du Guesclin, the famous general. The tenor of the ballade is by Johannes Cuvelier, the supposed author of the Chronique de Bertrand du Guesclin. In the opinion of the present writer, Cuvelier also wrote the text of the ballade because of his connections with the du Guesclin family. In any case, En la saison must be an early work of Hubertus because Ch was compiled around 1390. Perhaps Hubertus was a student of Cuvelier at this time although this would be hard to prove without further evidence. The style of En la saison, a complicated mannerist ballade, is unique among the known works of Hubertus.

The texts of Hubertus' motets also suggest places where he may have lived. The dedication of the motet Psallat chorus --- Eximie pater to the patron saint of Liège, Saint Lambert, has already been mentioned. Erna Dannemann informs us that the text Si nihil - In precio is about the corruptions of the Papal court.<sup>12</sup> This leads her to suggest that Hubertus may have been in Rome or Avignon. Supporting these possibilities is the trope Gloria jubilacio, which celebrated the end of the Papal Schism in the year 1417.<sup>13</sup>

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12. Erna Dannemann, Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Guillaume Dufays (Strasbourg, 1936), new edition as Band 22 of Sammlung Musikwissenschaftlicher Abhandlungen (Baden-Baden: Verlag Valentin Koerner, 1973), 58.

From this assortment of facts and clues the most apparent course of Hubertus' life seems to have been that he was a native of Liège and lived his working years in Italy after a brief sojourn early in his career in the southwest of France. For this study it will be assumed that Hubertus was educated in Liège and, as a result, was influenced by his Liège predecessors and contemporaries.

The city of Liège is situated on the banks of the river Meuse where it is joined by the Ourthe. Liège was the capital of the bishopric of Liège, one of the ecclesiastical principalities of the Holy Roman Empire. This bishopric, established in the eighth century, was much larger than both the principality and the modern province.<sup>14</sup> Included in the ancient diocese were the areas now covered by the diocese of Liège, Ruremonde, Bois-le-Duc, Breda, Malines, Tournai, Namur, Luxembourg, and Cologne;<sup>15</sup> as a result the population included both Walloons and Flemish speaking people. The principality was founded two centuries after the bishopric by the

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13. Henry Bannister and Clemens Blume, Tropi Graduales: Tropen des Missale I, Vol. 47 of Analecta Hymnica Medii Aevi, 55 vols., ed. Guido Maria Dreves, Clemens Blume and Henry M. Bannister (Leipzig: O. R. Reisland, 1886-1922), 279-80.

14. Philippe, "Liège," 1080.

15. Auda, La Musique et les Musiciens de l'Ancien Pays de Liège, 11.

powerful bishop, Notger.

During the tenth century , Liège achieved an intellectual brilliance unrivalled in the west.<sup>16</sup> This "grand siècle" of intellectual activities started at the beginning of the reign of Eracle in 935. Each collegial church, each church of some importance, and each monastery in the city and principality had a school connected with it. Although these schools were intended primarily for the instruction of young men of the nobility training for the priesthood, they were opened to laymen during the bishopric of Notger (972-1008). At this time the Liège schools were flourishing and even attracted foreign students, a positive indication of their growing reputation. Among important schools in the city of Liège were those administered by the cathedral of Saint-Lambert and the abbeys of Saint-Laurent, Saint-Jacques and Saint-Gilles. Saint-Gilles was particularly venerated by Liège musicians because Goderon, a jongleur who founded the abbey, was considered to be their patron. Schools in the province of Liège included those at the abbey of Lobbes, called "la perle de la Principauté," the abbey of Gembloux, the abbey of Saint-Hubert, the abbey of Stavelot, the monastery of Sainte-Croix, and the monastery of Saint-Trond. Although these institutions produced many prolific composers

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16. Ibid., 24-44.

during the eleventh century, by the twelfth century the renown of Liège schools had paled somewhat and students were leaving in favour of the universities. The centre of intellectual activity had shifted to the University in Paris.

During the first quarter of the thirteenth century, Gauthier de Chauvency, doyen of Saint-Materne, established a college of eleven canons who were responsible for singing the offices and psalms of the daily hours.<sup>17</sup> By the end of the thirteenth century special provision was made for the use of high voices; at a meeting of the chapter of Saint-Lambert between the 13th and 19th of March, 1291, funds were appropriated from canonic prebends for the support of choirboys.<sup>18</sup> Thus the first choir-school in Liège was established. These boys were called duodeni, or dozerai in Walloons, so named because they were twelve in number.<sup>19</sup> Until the nineteenth century recruitment was solely from the poorer classés. At the time of admission the boys were between seven and eight years of age and they probably remained at the school until their voices broke. The

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17. Clercx, Ciconia, I, 5.

18. Antoine Auda uses the old calendar and cites date as 1290 while Suzanne Clercx corrects this and uses 1291. See Auda, La Musique et les Musiciens de l'Ancien Pays de Liège, 45; Clercx, Ciconia, I, 5.

19. Auda, La Musique et les Musiciens de l'Ancien Pays de Liège, 45-50; Clercx, Ciconia, I, 5-6.

chartulary of Saint-Lambert tells us that these choristers had to get up in the night to sing Matins and Lauds. During the time left free between the offices of the day, the boys studied music and other subjects. The usual method of correction for duodeni who made mistakes consisted of a beating with a cane or rod. A succentor was responsible for teaching music to these boys. The rector of the cathedral helped the succentor in teaching the children Latin, the Holy Scripture, and the chants of the office. The succentor's assistant, also called a succentor or custos chori, was chosen from among the older duodeni to take care of the books, to see that they were in proper order, and to ensure that the choristers were properly clothed. Suzanne Clercx suggests that this assistant may have hoped to become succentor himself at some later date.

The collegial church of Saint-Paul had a choir school before 1331.<sup>20</sup> By 1348, at the collegial church of Saint-Denis, the young choristers were provided with a room above the chapter for their use. In 1358 the chapter of Saint-Paul decided that it was no longer necessary for the duodeni to assist with every office; their duties were reduced to singing only on the most important feast days and on one extra day a month. Such a decision reflects the importance given to the education

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20. Ibid.

of these boys rather than the services they could render to the church. In 1382, Pierre Braibecon, canon of Saint-Denis, obtained a house for the duodeni on Sur-Meuse-en-Torrent, and endowed it with enough money for the upkeep of twelve poor boys.

By the end of the fourteenth century, many musicians who originally came from Liege churches eventually made their way to the Papal Chapel in Rome.<sup>21</sup> These musicians included Gilles de Lens, duodenus at Saint-Jean-l'Évangéliste; Henri Tulpin (or Tulpijn), canon of Notre-Dame de Tongres; Jacques de Romedinne from Saint-Jean; Pierre-Jean de Mirabello, canon of Saint-Lambert; Jean de Os and Nicolas olim Simon de Liège. Between the years 1420 and 1430 there appears to be no trace of Liège musicians in Rome. At this time the papal musicians seem to have been recruited from Rheims, from Tournai, and above all from Cambrai. In 1431, however, Jean Brassart, one of the better known Liège composers, joined the Papal choir. After a period which lasted only seven or eight months, Brassart was replaced by another native of Liège, Arnold de Lantins. Brassart obviously enjoyed a good reputation; the celebrated theorist Gafurius mentions him beside Dunstable, Binchois, and Dufay.<sup>22</sup>

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21. Clercx, Ciconia, I, 6; Droz, "Musiciens Liègeois," 284-89.

Another important Liège personage was Jacques de Liège (Jacobus Leodiensis), the theorist-author of the famous treatise Speculum Musicae, originally considered to be the work of Jean de Muris.<sup>23</sup> Jacques de Liège (ca. 1270-after 1330) was a student in Paris at the end of the thirteenth century, probably at the school of Pierre de la Croix. Sometime after 1330, Jacques, at an advanced age, wrote his Speculum Musicae in Liège. Jacques may have exerted a considerable influence on musical education in Liège at this time; he was one of many men living in Liège who had been elsewhere for their education and as a result probably imported new ideas. Many Liège clerks were attending French universities, especially Paris and Orleans. Other French influences came from those clergymen appointed by the Church: in 1325, of seventy-one canons in Liège, twenty-three were French and eighteen were Italian; four archdeacons out

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22. "Yet many such as Donstable, Binchoys, Dufay, and Brassart, allow a minim and semibreve dissonance." Franchinus Gafurius, Practica Musicae, translated and transcribed by Clement A. Miller as No. 20 of Musicological Studies and Documents, ed. Armen Carapetyan (Rome: American Institute of Musicology, 1968), 130.
23. Modern edition: Jacobi Leodiensis, Speculum Musicae, ed. Roger Bragard as No. 3 of Corpus Scriptorum de Musica (Rome: American Institute of Musicology, 1955). For explanation of attribution see Heinrich Bessler, "Studien zur Musik des Mittelalters I," Archiv für Musikwissenschaft VII (1925), 180; Roger Bragard, "Le Speculum Musicae du Compilateur Jacques de Liège," Musica Disciplina VII (1953), 59-104.

of eight were Italian. Between the years 1274 and 1390, out of nine prince-bishops only two were named by the cathedral while the remaining seven were appointed by the Pope. Of five prevosts, between 1325 and 1407, three were French and two were Italian. Liège, as a result, maintained a cosmopolitan population. Through some of these clergymen, the Liège musicians probably had access to many foreign courts.<sup>24</sup>

Although Liège enjoyed a century of intellectual ferment during the fourteenth century, Europe as a whole suffered a devastating depression brought on by famine, overwork of marginal lands, and recurring bouts with the Black Death.<sup>25</sup> The century opened with the brilliant spectacle of the Papal Jubilee of 1300-- Boniface VIII declared to the world that penitents who visited the basilicas of Saint Peter and Saint Paul for fifteen days during that year would be cleansed of their sins. This was perhaps the highlight of the century. By 1305 the period of "Babylonish Captivity" of the Papacy had begun with the Papal Court finally

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24. For the above figures the present writer is indebted to the discussions in the following: Auda, La Musique et les Musiciens de l'Ancien Pays de Liège, 63; Clercx, Ciconia, I, 7-8.

25. Robert E. Lerner, The Age of Adversity, in series The Development of Western Civilization; Narrative Essays in the History of Our Tradition from Its Origins in Ancient Israel and Greece to the Present, ed. Edward M. Fox (Ithaca, N. Y.: Cornell University Press, 1968).

settling down in Avignon in 1309. Between the years 1315 and 1317 the great famine spread across Europe to be followed in 1348 by the first wave of the Black Death which swept over Europe time and time again until the end of the fifteenth century. Added to these natural disasters was the Hundred Years War which broke out in 1337 and continued intermittently until 1453. The peasants of France and the Low Countries suffered most as their crops and homes were not infrequently destroyed by armies with "scorched earth" policies. During the occasional peace, the peasants were often at the mercy of bands of mercenaries temporarily unemployed. In 1378 the Papal Schism began and lasted until 1415.

It is no wonder that the faith of fourteenth-century man was severely shaken to the point where many men became flagellants--travelling groups of penitents who beat each other with whips--while others went to the opposite extreme, indulging in riotous and dissipated living. Johan Huizinga writes that "according to a popular belief, current towards the end of the fourteenth century, no one, since the beginning of the great Western schism, had entered Paradise."<sup>26</sup>

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26. Johan Huizinga, The Waning of the Middle Ages; A Study of the Forms of Life, Thought and Art in France and the Netherlands in the Dawn of the Renaissance (Garden City, N. Y.: Doubleday, 1954), 30.

## Chapter II

## DESCRIPTION OF THE MANUSCRIPTS

The known sacred works of Hubertus de Salinis appear in four manuscripts: Bologna, Conservatoire G. B. Martini, Q 15 (BL); Oxford, Bodleian Library, Canonici Misc. 213 (O); Venezia, Biblioteca Marciana, Ital. IX, 145 (Ven); and Strasbourg, Bibliothèque municipale, ms. 222 C. 22 (Str). As mentioned above, BL is the principal source and contains all the known sacred works. O duplicates the motet Jhesu salvator - Quo vulneratus completely, while Str contains a two-voiced version of the same motet. The troped Gloria, Gloria jubilacio, is also contained in Ven. This is the extent of the known concordances. A description of the manuscript sources follows below.<sup>1</sup>

Bologna, Conservatoire G. B. Martini, Q. 15

The Bologna Codex, one of the most important

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1. In the present study, the pieces in BL will be referred to by the arabic numerals added to the manuscript; pieces in O will be referred to by the numbers in Gilbert Reaney's inventory (see Footnote 8).

sources of music of the late Middle Ages, contains a large sacred repertory. Guillaume de Van has made an extensive inventory of this manuscript, listing concordances, pertinent dates, and dedications where possible, but unfortunately he does not describe the manuscript.<sup>2</sup>

Heinrich Bessler gives a short description of this manuscript in Die Musik in Geschichte und Gegenwart.<sup>3</sup>

The manuscript contains 325 works and was probably intended for practical use. It is a large quarto volume of paper with inserted parchment leaves, measuring twenty-eight by twenty centimetres (approximately eleven by eight inches.) Bessler suggests that the collection originated in Piacenza, a northern Italian city between Milano and Parma. Suzanne Clercx, however, believes that the manuscript comes from Padua for the following reasons: many Paduan composers are represented in BL; an illumination depicts Albano Micheli, a bishop of Padua, and his conqueror, Francesco Carrara; several motets are dedicated to various doges of Venice, a city closely connected politically and economically with Padua.<sup>4</sup> Whatever the precise origin of this

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2. Guillaume de Van, "An Inventory of the Manuscript Bologna Q. 15, (Olim 37), Musica Disciplina II/3-4 (1948), 231-57.

3. Heinrich Bessler, "Bologna, Kodex BL," Die Musik in Geschichte und Gegenwart, 14 vols. and suppl., ed. Friedrich Blume (Kassel: Bärenreiter, 1949- ), II, 95-99.

manuscript, both Bessler and Clercx agree that the manuscript was copied in northern Italy over a period of time beginning sometime after the death of Johannes Ciconia and ending definitely before 1440. It is most likely that the bulk of the manuscript was written around 1430.

It is interesting to note that of approximately forty-six composers contained in the manuscript BL, only five composers are represented by more compositions than those of Hubertus. These composers are Dufay, Zacarius, and three Liège composers: Lymburgia, Arnold de Lantins, and Ciconia. Like Hubertus, Johannes de Lymburgia remains virtually unknown except for the inclusion of forty-six of his works in BL. Bessler suggests that Lymburgia may have participated in the copying of this manuscript, thus explaining the inclusion of a large number of his compositions.<sup>5</sup>

Black notation prevails (with the exception of BL 109) with red coloration in the earliest pieces and hollow black coloration in the later pieces. Many of the works are embellished with illuminated initials, which, as Suzanne Clercx points out, have been cut out and carefully pasted in.<sup>6</sup> The codex is divided into three parts:

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4. Clercx, Ciconia, I, 68-69.

5. Bessler, "Bologna, Kodex BL," 96.

6. Clercx, Ciconia, I, 68-69.

Part I--mass settings; Part II--motets; and Part III--hymns, magnificats, and sequences. The mass settings include both paired and complete settings.<sup>7</sup>

Oxford, Bodleian Library, Canonici Misc. 213

This manuscript, an important repository of the works of Dufay, ranks with BL in importance as a source of music of the late Middle Ages. O contains a slightly earlier repertoire than BL, with an emphasis on secular rather than sacred works. An excellent inventory and description of this valuable manuscript has been made by Gilbert Reaney, who lists concordances, pertinent dates and occasions, dedications, and the location of works in modern editions where possible.<sup>8</sup>

The manuscript contains 326 pieces of which one piece is copied twice. One hundred eighty-seven of these works are rondeaux and rondeau refrains, while the remaining 138 works consist of mass movements, isorhythmic and non-isorhythmic motets, ballades, virelai, ballate, chansons, and laude. Two hundred twenty-seven

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7. See Charles Hamm, "The Reson Mass," Journal of the American Musicological Society XVIII/1 (Spring 1965), 5-21; and Philip Gossett, "Techniques of Unification in Early Cyclic Masses and Mass Pairs," Journal of the American Musicological Society XIX/2 (Summer 1966), 205-31.

8. Gilbert Reaney, "The Manuscript Oxford, Bodleian Library, Canonici Misc. 213," Musica Disciplina IX (1955), 73-104.

pieces, over two-thirds of the total number of pieces, are unica. These unica are predominantly rondeaux. In addition to mass movements, Q contains one unified mass ordinary in a setting by Arnold de Lantins and four paired mass movements.

Q is only slightly larger than BL, measuring 29.8 by 21.5 centimetres (approximately 11½ by 8½ inches). The manuscript is made of paper bound in white parchment and consists of 140 folios bound into ten fascicles. An incomplete index, containing letters E to X, is contained in four unnumbered folios preceding the fascicles. It is possible that part of the index, letters A to D, was there originally and is now missing. The notation is predominantly white, with a few exceptions, and there are twelve five-line staves to the page.

Reaney believes that Q was copied in Venice for the following reasons: Canonici was a Venetian; Q 14, a motet Et exultavit spiritus meus by Johannes de Quartis, bears the inscription "1436 mensis maii Venet"; Q 311, a rondeau refrain, Quant je mire vos douce portraiture by Arnold de Lantins, bears a similar inscription "1428 mensis martii Venetiis"; many compositions celebrate Venice, Venetians, or nearby towns such as Vicenza.<sup>9</sup> E. W. B. Nicholson, however,

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9. Ibid., 75.

believes that the manuscript had a Milanese origin because of the dialect used by the copiers of O.<sup>10</sup>

O contains a repertoire which spans about fifty years. The date given for the motet Et exultavit spiritus meus, May 1436, is the latest date found in the manuscript, while the date given for O 8, an isorhythmic motet Inclita persplendens, 1422, is the earliest.<sup>11</sup>

The earliest fascicle contains works of the early Franco-Burgundian chanson writers as well as four secular works each of Dufay and Binchois.

In addition to works of Dufay, the works of Binchois, Cesaris, Baude Cordier, Arnold de Lantins, Hugo de Lantins, Loqueville, and Jācobus Vide are liberally represented.<sup>12</sup> Many of the other composers, however, do not appear in other manuscripts. The composer's name frequently appeared in the upper margin, and in the process of binding many of these names were cut off. As a result sixty-two works remain completely anonymous. One wonders whether some of these anonymous unica may be works of Hubertus.

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10. Cited in Reaney, Ms. Oxford Canonici Misc. 213," 75.

11. Ibid.

12. For a list of composers in O see Reaney, "Ms. Oxford Canonici Misc. 213," 79-80.

Venezia, Biblioteca Marciana, Ital. IX, 145

The Gloria with the trope Gloria jubilatio is Hubertus' only known work contained in the famous fifteenth-century codex, Venezia, Biblioteca Marciana, Ital. IX, 145 (Ven).<sup>13</sup> The codex consists predominantly of anonymous works which include some Italian polyphonic laudae in addition to a small number of compositions from the early Netherlands school. This manuscript originated in the order of Somaschi of Santa Maria della Salute.

Strasbourg, Bibliotheque municipale, ms. 222 C. 22

Hubertus' motet Jhesu salvator seculi - Quo vulneratus scelere exists in three sources: BL, O, and in a two-voiced version in the manuscript Strasbourg, Bibliotheque municipale, ms. 222 C. 22 (Str), which was destroyed during the Franco-Prussian War of 1870.<sup>14</sup> A copy of parts of this manuscript was made by the

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13. For a brief description of contents see: Denis Arnold, Fabio Fano, and Mario Messinis, "Venedig und venezianische Handschriften," Die Musik in Geschichte und Gegenwart, 14 vols. and suppl., ed. Friedrich Blume (Kassel: Bärenreiter, 1949- ), XIII, 1391.
14. Kurt von Fischer, Handschriften mit mehrstimmiger Musik des 14., 15., und 16. Jahrhunderts, Vols. IV/3-4 of Repertoire Internationale des Sources Musicales, Series B, (München: G. Henle, 1972), 550.

indefatigable Edmond de Coussemaker in 1866.<sup>15</sup> Peter Gülke's description in Die Musik in Geschichte und Gegenwart<sup>16</sup> is based on the work of Coussemaker and Charles van den Borren.<sup>17</sup> Although Coussemaker's efforts preserved some of the contents, he apparently omitted markings in the margin and made numerous copying errors, both of which combine to reduce the usefulness of his work.

Str measured twenty-nine by twenty-one centimetres, a size which compares with BL and O. It was made up of 155 or 156 folios which were bound into two unrelated fascicles. The first part consisted of five treatises while the second part contained compositions and another treatise dated 1411. The manuscript contained at least 213 pieces of which at least 188 pieces

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15. Coussemaker published the following treatises from Str: Liber Musicalum of Philip de Vitry; De Musica Mensurabilis of Anonymous III; and De Minimis Notulis of Anonymous X. These appear respectively in Edmond de Coussemaker, Scriptorum de Musica Medii Aevi; Novam Seriem a Gerbertina Alteram, 4 vols. (Paris, 1864-76), (Hildesheim: Georg Olms, 1963), III, 35-46; 411-13; 413-15.
16. Peter Gülke, "Strassburg, Ms. 222 C22," Die Musik in Geschichte und Gegenwart, 14 vols. and suppl., ed. Friedrich Blume (Kassel: Bärenreiter, 1949- ), XI, 1437-38.
17. Charles van den Borren, "Le Manuscrit Musical M. 222 C. 22 de la Bibliothèque de Strasbourg (XVe siècle) brûlé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker," Annales de l'Académie Royale d'Archéologie de Belgique VII (1924), I, 343-74; II, 272-303, III, 128-96.

are found in other manuscripts contemporary with Str.

The edition of Hubertus' sacred music for the present study has been prepared solely from the manuscript BL. Concordances with the other manuscripts, however, are listed in the Critical Notes.

## Chapter III

AN ANALYSIS OF THE KNOWN SACRED WORKS  
OF HUBERTUS DE SALINIS

In order to discuss seriously the music of Hubertus de Salinis it is necessary to review the writings of contemporary theorists. Using their guidelines to composition, one can analyze Hubertus' works from the viewpoint of the early fifteenth century and avoid an anachronistic approach. For this study, the theoretical writings between the years 1325 and 1425 will be considered. A reasonably complete list of theorists and their writings appears in the appendix to J. A. Bank's study Tactus, Tempo, and Notation in Mensural Music from the Thirteenth to Seventeenth Century.<sup>1</sup> Indicated in Bank's "Conspectus of Authorities" are locations of the texts in modern editions and translations as well as the page numbers in Edmond de Cousse-maker's Scriptorum de Musica Medii Aevi<sup>2</sup> and Martin Gerbert's Scriptores Ecclesiastici de Musica Sacra

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1. J. A. Bank, Tactus, Tempo, and Notation in Mensural Music from the Thirteenth to Seventeenth Century (Amsterdam: Annie Bank, 1972), iv-ix.
  2. Edmond de Cousse-maker, Scriptorum de Musica Medii Aevi, 4 vols. (Paris, 1864-76), (Hildesheim: Georg Olms, 1963).

Potissimum.<sup>3</sup> The most important sections of theoretical writings between 1325 and 1425 are contained, translated in parts, in Hugo Riemann's famous study, the History of Music Theory.<sup>4</sup> Although much of Riemann's study has been corrected and brought up to date by the translator, Raymond H. Haggh, it still remains a work of a nineteenth-century scholar and the interpretation placed on some rules is now in doubt. Since Riemann's study was completed, many of the manuscripts, which were available only in the mistake-ridden copies of Gerbert and Coussemaker, have been recopied and re-edited. The authenticity and dating of various treatises have also been reconsidered.<sup>5</sup> The contents of Riemann's translations of quotations from theorists, although frequently incorrectly dated and misattributed, remain for the most part very useful. In order to avoid a study of a

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3. Martin Gerbert, Scriptores Ecclesiastici de Musica Sacra Potissimum, 3 vols. (San Blasianis, 1784), reproduced in facsimile (Styria, 1905), reprinted (Milano: Bolletino Bibliografico Musicale, 1931).
  4. Hugo Riemann, History of Music Theory: Books I and II, Polyphonic Theory to the Sixteenth Century, trans. Raymond H. Haggh (Lincoln: University of Nebraska Press, 1962).
  5. Haggh corrects many of these dates in footnotes and editorial comments. See also Heinrich Bessler, "Johannes de Muris," Die Musik in Geschichte und Gegenwart, 14 vols. and suppl., ed. Friedrich Blume (Kassel: Bärenreiter, 1949- ), VII, 105-15. Roger Bragard, "Le Speculum Musicae du Compileur Jacques de Liège," Musica Disciplina VII (1953), 59-104; VIII (1954), 1-17. Manfred F. Bukofzer, "Discantus," Die Musik in Geschichte und Gegenwart, 14 vols. and

magnitude inappropriate to the present work, the rules of composition from various theorists will be collected as a whole from Haggh's translation of Riemann's chapter on fourteenth and fifteenth century music.<sup>6</sup>

These rules apply, for the most part, to counterpoint between two voices. The rules are similar, with the occasional slight exception, in all the treatises although they are not necessarily complete in each case. The basic rules can be expressed as the following:

- I. Contrary motion between the two voices is desirable.
- II. The counterpoint ought to begin and end with a perfect consonance.
- III. The penultimate interval of a cadence should be an imperfect consonance.
- IV. For the sake of variety, perfect consonances should alternate with imperfect consonances.
- V. Parallel perfect consonances (that is, fifths and octaves) are forbidden.
- VI. Up to four parallel imperfect intervals are allowed before the counterpoint resolves to a perfect consonance.
- VII. Perfect consonances may be repeated at the same pitch. (Some theorists disagree with this.)

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suppl., ed. Friedrich Blume (Kassel: Bärenreiter, 1949- ), III, 559-78. Gilbert Reaney, "The Question of Authorship in the Medieval Treatises on Music," Musica Disciplina XVIII (1964), 7-17.

6. Riemann, History of Music Theory, 209-39.

- VIII. Hidden octaves and fifths are not allowed. (Some theorists do not forbid them).
- IX. An imperfect consonance must be as close as possible to its resolution:
- a) a minor third resolving to a fifth must become major.
  - b) a minor sixth resolving to an octave must become major.
  - c) a major third resolving to a unison must become major.
  - d) a major third resolving downwards to a fifth must become minor.
- X. It is preferable that an imperfect consonance move to its nearest perfect consonance.
- XI. Dissonances may be used in unaccented passing notes.

Although the terminology differs from treatise to treatise and most theorists do not mention dissonances specifically, most fourteenth-century theorists assign intervals to the following categories:<sup>7</sup>

Perfect consonances - unison, fifth and octave

Imperfect consonances - major third, minor third, major sixth, (minor sixth)

Dissonances - minor second, major second, fourth, tritone, (minor sixth), minor seventh, major seventh

This classification differs slightly from the theorists of a century earlier, the most notable of whom was Franco of Cologne. His classifications are as follows:<sup>8</sup>

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7. Ibid.

8. Oliver Strunk, Source Readings in Music History from

Perfect consonances - unison, octave

Intermediate consonances - fifth, fourth

Imperfect consonances - major third, minor third

Imperfect dissonances - major second, major sixth, minor seventh

Perfect dissonances - minor second, tritone, major seventh, minor sixth

The most significant difference between these classifications is the relative status of the perfect fourth which is considered consonant by Franco and dissonant by fourteenth-century theorists. Prosdocimus de Beldemandis, the famous early fifteenth-century theorist, wrote in his major work, the Tractatus de Contrapuncti, that the fourth was less dissonant than other dissonances and this is why it was considered by earlier theorists to be a consonance.<sup>9</sup> Many other theorists do not mention the fourth at all.

Franco's views concerning counterpoint also differ from those of many fourteenth-century theorists. In three-part writing it was not against his rules to use dissonances. In the Ars Cantus Mensurabilis, Franco

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Classical Antiquity Through the Romantic Era (N. Y.: Norton, 1950), 153.

9. "Scias tamen quod quarta et sibi equivalentes minus dissonant quam alie combinationes dissonantes, imo quodammodo medium tenent inter consonantias veras et dissonantias, in tantum quod, secundem quod quidam dicunt, ab antiquis inter consonantias numerabantur." Coussemaeker, Scriptorum, III, 195.

writes:

He who shall wish to construct a triplum ought to have the tenor and discant in mind, so that if the triplum be discordant with the tenor, it will not be discordant with the discant and vice versa. And let him proceed further by concords, ascending or descending now with the tenor, now with the discant, so that his triplum<sup>10</sup> is not always with either one alone.

This concept of part writing changed radically by the fourteenth century when it was considered that all voices must agree with each other. Franco stipulated that a consonance must be used at the beginning of every perfection in the metre as well as at the beginning and end of the counterpoint. This is a rule which the fourteenth-century theorists do not mention but which is quite widely followed by fourteenth-century composers. Franco's rules, therefore, must be considered where applicable.

The music of Hubertus follows the rules of counterpoint given above quite closely. A cursory glance at the music shows that contrary motion between two voices predominates, and that there are few parallel perfect consonances. The analysis will concentrate on rules II, III, IX, X, and XI.

Musica ficta and its application have always concerned the twentieth-century editor. The rules of

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10. Strunk, Source Readings, 155.

fourteenth- and fifteenth-century theorists are basically derived from harmonic considerations. The rules are:<sup>11</sup>

- I. The voices must follow the rules of solmization. (This eliminates melodic augmented and diminished intervals although sometimes harmonic considerations take precedence.)
- II. Mi contra fa - One may not use mi against fa if the intervals are to be perfect consonances. Eg. B-natural is mi in the hard hexachord while F is fa in the natural hexachord. Mi contra fa in this case results in a diminished fifth or tritone. To achieve the desired perfect consonance, the B must become fa in the soft hexachord therefore making it B-flat against F.
- III. The well known mnemonic "Una nota supra la semper est canendum fa." (Ex. 1).

Example 1. "Una nota supra la semper est canendum fa."

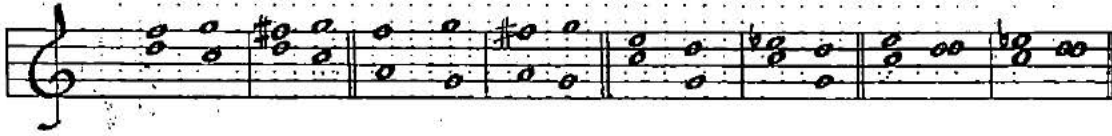


- IV. A major third expanding to a fifth must be changed to a major third; a minor sixth expanding to an octave must be changed to a major sixth; a major third contracting to a unison must be changed to a minor third; and a major third in which both voices descend to a fifth must be changed to a minor third. (Ex. 2).

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11. Collected from Riemann, History of Music Theory, 209-39.

## Example 2.



As mentioned above, sometimes some rules appear to take precedence over others. The following example from Prosdocimus' Libellus Monocordi illustrates this precedence.<sup>12</sup> (Ex. 3).

Example 3. Prosdocimus de Beldemandis, Libellus Monocordi, 254.



Prosdocimus obviously considers harmonic considerations to be most important in the use of musica ficta. Ficta is applied to lessen the distance between each progression. The avoidance of melodic tritones, frequently considered a forbidden interval, appears to be less important than the avoidance of harmonic tritones. The present writer attempted to follow the above rules of musica ficta in editing the known sacred works of Hubertus de Salinis.

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12. Coussemaker, Scriptorum, III, 256

Musica Ficta

There are many measures<sup>13</sup> in Hubertus' works which demand special attention with respect to the application of musica ficta. In many cases the editor must choose which rule to follow when rules contradict each other. The following measures in the motet Jhesu salvator-Quo vulneratus illustrate this problem. (Ex. 4).

Example 4. Jhesu salvator-Quo vulneratus, mm. 38-40.



In order to satisfy the rule that a third descending to a fifth must be minor, the E would have to be flattened. The presence of an E-flat would now cause a tritone to exist between Cantus I and Cantus II.

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13. For the purpose of this study the "measure" indicated by Mensurstrichen equals a breve in value.

A correction of the tritone would necessitate an A-flat which would in turn have to be followed by a B-flat. In preference to adding three flats, the measure has been left unaltered.

Other illustrations of the same problem are the following (see Appendix):

Salve Regina, mm. 31-33.

Gloria, BL 64-65, 144.

Gloria, BL 80, 107.

Another interesting problem occurs in the motet Si nichil-In precio. (Ex. 5).

Example 5. Si nichil-In precio, mm. 22-27.

The ficta notes applied in measure 22 need little explanation. They are governed by the rule that requires a sixth expanding to an octave and a third expanding to the fifth to be major. A problem, however, does occur in the next measure. Does one flatten the B in Cantus I

or sharpen the F to avoid the tritone? In most situations a B-flat would appear to be most desirable in order to lessen the difference between that interval and the next. This, however, would create a diminished third with the G-sharp in Cantus I. Therefore F-sharp appears to be the only possible alteration. Measure 24 also poses a considerable problem. The choice here appears to be between raising the G in Cantus I or lowering the B in the tenor to make a Phrygian cadence.

Because of the dissonance which would be caused between Cantus I and II and the tenor if the B were lowered, the present editor favours the G-sharp.

A similar problem to the above arises in the Gloria, BL 64-65. (Ex. 6).

Example 6. Gloria, BL 64-65, mm. 109-111.

The image shows three staves of musical notation. The top staff (Cantus I) contains a G-sharp. The middle staff (Cantus II) contains a B-flat. The bottom staff (Tenor) contains a B-flat. The notation shows a sequence of notes across three measures, with a tritone interval between the G-sharp in the top staff and the B-flat in the middle staff.

As can be seen, a G-sharp is desirable in the

first measure of Cantus II in order to avoid an harmonic tritone with Cantus I. The G-sharp, however, would result in a melodic interval of a diminished third with the following B-flat. If the B-flat were raised, it would create problems with the E-flat necessary in measure 111. The most desirable alternative is the addition of the G-sharp in Cantus II in order to achieve the necessary major third to fifth movement between Cantus I and the tenor. The B in Cantus II (m. 110) delays the resolution of the cadence and, as an ornamental dissonance, perhaps does not require flattening.

For additional illustrations of the above problem see the following:

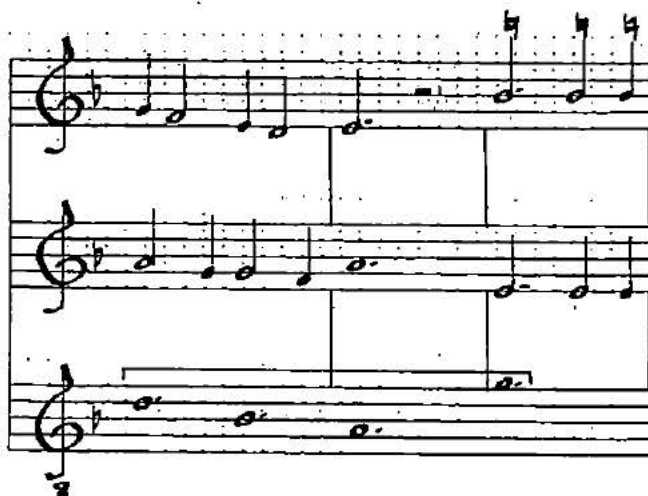
Gloria, BL 64-65, m. 148.

Credo, BL 66-67, m. 185.

Ficta notes frequently create cross-relations although ficta in the sources suggest that these cross-relations are not important. In some situations, however, they are virtually impossible to ignore.

(Ex. 7).

Example 7. Gloria, BL 64-65, mm. 188-189.



Without the addition of musica ficta, a melodic tritone, albeit broken by a rest, would result in Cantus I as well as an harmonic tritone between Cantus I and II in measure 189. Because of the rest separating the E and the B-flat, the melodic tritone is acceptable. As a result, the E in Cantus II, measure 189 would have to be flattened to accord with Cantus II. This E will now form a melodic tritone with the A in the preceding measure. This interval is unacceptable because of the absence of a rest separating the two notes. The present writer suspects that a careless scribe may have omitted the necessary rest. If one assumes, however, that this was not the case, the only alternative is to raise the B-flat in Cantus I.

The existence of a manuscript accidental sometimes causes a problem. Such an accidental frequently leads one to consider the question of when or where does a manuscript accidental exercise its effect and for how long.<sup>14</sup> It is impossible to answer this question accurately with regard to the manuscript BL since the use of manuscript accidentals in this manuscript is haphazard and inconsistent.

Example 8. Credo, BL 66-67, mm. 150-154.



The manuscript accidental occurs in the above example (Ex. 8), as an F-sharp in the tenor, forming the unusual melodic interval of a major seventh with

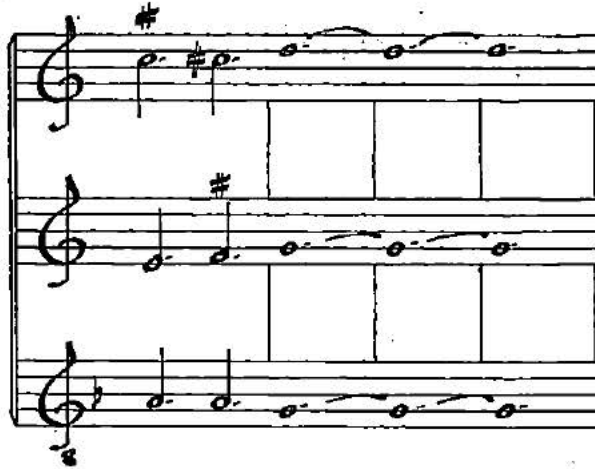
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14. For study of manuscript accidentals in the Old Hall Manuscript see Andrew Hughes, Manuscript Accidentals: Ficta in Focus, 1350-1450, No. 27 of Musicological Studies and Documents (Rome: American Institute of Musicology, 1972).

the preceding measure. Since the F in measure 153 is on the same staff in the manuscript as the sharp sign, it is probable that this F should be raised as well.

A similar instance arises in the following example where the scribe has probably inserted the accidental between the two C's in Cantus I instead of in front of them. (Ex. 9).

Example 9. Credo, BL 66-67, mm. 58-59.



A more interesting example occurs further on in the same Credo. (Ex. 10).

Example 10. Credo, BL 66-67, mm. 175-179.



Cantus I contains two manuscript accidentals, a B-flat and a G-sharp, creating a melodic diminished third and an harmonic dissonance in measure 177. The sharp in front of the G was probably intended to be put in front of the B in measure 178 in order to cancel the B-flat of measure 174. If this alternative is used, no musica ficta problems arise.

The editor must frequently decide, by means of musica ficta, whether a Phrygian cadence was intended by the composer. Such an example may be found in the same Credo. (Ex. 11).

Example 11. Credo, BL 66-67, mm. 160-161.



This cadence requires the addition of musica ficta in order to ensure the correct major sixth to octave movement. In this case, either the G may be sharpened or the B flattened. The first alternative is the ordinary major sixth to octave cadence while the second is a Phrygian cadence. Because of the great number of obvious Phrygian cadences in the works of Hubertus de Salinis, it was decided, perhaps arbitrarily, that this particular cadence should also be Phrygian. A similar instance, measure 4 of the Gloria, BL 80, was decided in favour of the other option because of the manuscript accidental C-sharp, a few measures earlier. (Ex. 12).

Example 12. Gloria, BL 80, mm. 1-5.



As can be readily seen from the above examples, many decisions concerning musica ficta, based on the present state of research into this problem, must be regarded as matters of individual judgement.

### Cadences

As mentioned above, Franco of Cologne believed that counterpoint should begin and end with a consonance, that is either an octave, unison, fifth, fourth, or third.<sup>15</sup> The third is not possible as a final consonance because the preceding imperfect consonance may only expand or contract to a perfect consonance; the fourth, because fourteenth-century theorists regarded it as a dissonance, may also be excluded as a final interval. The following are possible two-voice cadence-types.

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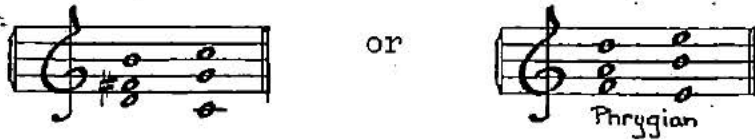
15. Strunk, Source Readings, 155.

Example 13. Two-voice cadence-types.



Cadences I and II may be joined to form the following three-voice cadences. (Ex. 14).

Example 14. Three-voice cadence-types.



Cadence-type IV is the most prevalent cadence in late fourteenth- and early fifteenth-century music. As may be seen in Table I below, Hubertus made frequent use of this type of Cadence.

TABLE I

CADENCES IN THE WORKS OF HUBERTUS DE SALINIS

Cadence-type	I	II	III	IV	Others	Total
<u>Psallat chorus-</u> <u>Eximie pater</u>	2	2		6	6	16
<u>Jhesu salvator-</u> <u>Quo vulneratus</u>	2			7	2	11
<u>Si nichil-</u> <u>In precio</u>				10	3	13
<u>Salve Regina</u>	6	1	7	8	13	35
<u>Gloria, BL 64-65</u>	13		11	15	13	52
<u>Credo, BL 66-67</u>	9	1	9	17	11	47
<u>Gloria, BL 80</u>	7	3	1	11	7	29
<u>Credo, BL 81-82</u>				14	8	22

In the works listed in Table I, cadence-type IV forms about 41% of the total cadences while the total of cadence-types I, II, III, and IV forms about 75% of the total number of cadences. The cadences classified as "other" form about 25% of the total.

All the final cadences in the eight works of Hubertus fall into the category of Cadence-type IV. A typical example is shown below. (Ex. 15).

Example 15. Gloria, BL 64-65, mm. 231-233.



There are five four-voiced cadence-types IV in the four-voiced motet Psallat chorus-Eximie pater. All have the contratenor doubled.

Psallat chorus-Eximie pater, mm. 25-26 (Ex. 16)

35-36, 44-45, 54-55, 63-64.

Example 16. Psallat chorus-Eximie pater, mm. 25-26.

The image shows a musical score for Example 16, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The score illustrates a cadence-type IV with a 7-6-8 embellishment, which is a characteristic feature of the Landini cadence. The music is divided into two measures by a vertical bar line. The first measure contains the main melodic line and its accompaniment, while the second measure shows the resolution of the cadence.

Thirteen examples of cadence-type IV have the familiar 7-6-8 or "Landini" embellishment of the Cantus:

Gloria, BL 64-65, mm. 79-80 (Ex. 17), 187-188.

Credo, BL 66-67, mm. 29-30, 125-126, 146-147, 185-186.

Gloria, BL, mm. 30-31, 80-81.

Credo, BL 81-82, mm 88-89.

Salve Regina, mm. 66-67.

Jhesu salvator-Quo vulneratus, mm. 5-6, 30-31.

Si nichil-In precio, mm. 44-45.

Example 17. Gloria, BL 64-65, mm. 79-80.

Musical score for Example 17, showing three staves of music in G major, measures 79-80. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music features a cadence-type IV resolution.

Two cadences of the cadence-type IV resolve to an accented dissonance which quickly descends to the cadence. (Exx. 18 and 19).

Example 18. Gloria, BL 64-65, mm. 7-8.

Musical score for Example 18, showing three staves of music in G major, measures 7-8. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music features a cadence-type IV resolution.

Example 19. Gloria, BL 64-65, mm. 109-110.

Another cadence of the same type extends its resolution into the next measure. (Ex. 20).

Example 20. Jhesu salvator-Quo vulneratus, mm. 44-46.

Approximately 12% of the cadences used in the known works of Hubertus are Phrygian cadences. A

typical transposed Phrygian cadence may be found in the motet Psallat chorus-Eximie pater. (Ex. 21).

Example 21. Psallat chorus-Eximie pater, mm. 31-321.

The image displays a musical score for Example 21, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a single system, divided into two measures by a vertical bar line. The first measure contains several notes, including a half note and quarter notes. The second measure shows a resolution of a cadence, with notes moving towards a final cadence. The notation includes various note values, stems, and beams, typical of a polyphonic setting.

An interesting resolution to a transposed Phrygian cadence occurs in the Credo, BL 66-67. At the resolution Cantus II forms a dissonant 6th with the tenor then ascends to the fifth. (Ex. 22).

Example 22. Credo, BL 66-67, mm. 155-156.



The Gloria, BL 80 contains two unusual resolutions of transposed Phrygian cadences. (Exx. 23 and 24).

Example 23. Gloria, BL 80, mm. 73-74.

Example 24. Gloria, BL 80, mm. 117-118.



The remaining three-voice cadences in the works of Hubertus can not be classified so easily. Most of these cadences involve a leap of a fourth probably to avoid the use of parallel fifths. For example, a cadence involving parallel fifths may be changed by resolving the voices on another note yet still retain the same sound. (Ex. 25).

Example 25.



Typical examples of this type are:

Gloria, BL 64-65, mm. 4-5, 34-35, 104-105,  
117-118 (Ex. 26), 144-145, 178-179, 221-  
222, 225-226.

Credo, BL 66-67, mm. 83-84, 176-177, 183-184.

Gloria, BL 80, mm. 57-58, 107-108.

Credo, BL 81-82, mm. 34-35, 93-94, 97-98.

Salve Regina, mm. 31-32, 44-45, 47-48, 95-96,  
115-116.

Psallat chorus-Eximie pater, mm. 37-38,  
40-41, 60-61.

Jhesu salvator-Quo vulneratus, mm. 38-39.

Si nichil-In precio, mm. 4-5.

Example 26. Gloria, BL 64-65, mm. 117-118.



Three four-voiced versions of the same type of cadence as Example 24 appear in the motet Psallat chorus-Eximie pater. (Ex. 27).

Psallat chorus-Eximie pater, mm. 37-38, 40-41,  
(Ex. 27), 60-61.

Example 27. Psallat chorus-Eximie pater, mm. 40-41.

Some cadences do contain parallel fifths which have not been avoided by a leap of a fourth. (Ex. 28).

Gloria, BL 64-65, mm. 113-114, 190-191 (Ex. 28)

Gloria, BL 80, mm. 15-16, 35-36, 104-105.

Credo, BL 81-82, mm. 75-76, 80-81.

Salve Regina, mm. 63-64, 135-136.

Psallat chorus-Eximie pater, mm. 10-11, 21-22,  
49-50.

Example 28. Gloria, BL 64-65, mm. 190-191.



Another type of cadence is a variation on cadence-type II which involves the expansion of a major third to a fifth. (Ex. 29).

Gloria, BL 64-65, mm. 151-152.

Gloria, BL 80, mm. 75-76.

Credo, BL 81-82, mm. 18.

Salve Regina, mm. 135-136.

Jhesu salvator-Quo vulneratus, mm. 18-19  
(Ex. 29).

Example 29. Jhesu salvator-Quo vulneratus, mm. 18-20.



The cadence found in measures 97 and 98 of the Credo, BL 81-82 (Ex. 30), represents quite a different cadence from those discussed above. Only one voice moves in a stepwise motion. There are a total of six instances of this cadence in the works of Hubertus.

Gloria, BL 64-65, mm. 34-35, 104-105, 225-227.

Credo, BL 66-67, mm. 92-93, 203-204.

Credo, BL 81-82, mm. 97-98 (Ex. 30).

Example 30. Credo, BL 81-82, mm. 97-98.



Most of these "other" cadences contain a third in the final harmony while cadence-types I, II, III, and IV do not.

#### Dissonance treatment

The works of Hubertus de Salinis are predominantly consonant. The dissonances considered here will be harmonic rather than melodic. Because the fourth is an inversion of the fifth and as such will appear often in three- and four-voice writing, it need only be considered when having the obvious function of a dissonance. As shown in the examples below (Exx. 31 and 32), the sixth occasionally acts as a dissonance. The seventh, tritone, second, and their compound intervals are not used extensively as accented or unaccented

dissonances, or as dissonances in suspension; of 1028 measures of the works of Hubertus examined, only 237 measures contain one or more of these dissonances.<sup>16</sup>

A dissonance occurs on the first beat of a measure in only twenty-four instances while forty-one accented dissonances occur on the second beat of a measure. Of the 237 measures with dissonances, 117 measures occur the measure before a cadence and 55 measures occur two measures before a cadence. The remaining 54 dissonant measures are found in the rest of the music. It may be deduced from these results that there is a definite increase in the use of dissonance towards the cadence. These dissonances, however, are usually confined to unaccented or passing dissonances.

Occasionally dissonances can be found at the beginning of a phrase rather than towards the end of it. Most phrases, however, begin with a consonance; of 184 *concenti* beginning in the measure following a cadence, that is, beginning a new phrase, eighty-six contain only perfect consonances. The remaining ninety-six *concenti* contain a third as well as the above consonances. The interval of a major sixth which resolves to the fifth can be found in eleven instances of *concenti* following a cadence, while a ninth moving to an octave may be found

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16. If BL 82 were completely legible, this number would have been 1173 measures.

only twice in these concerti.

Gloria, BL 64-65, mm. 185, 224.

Credo, BL 66-67, mm. 39, 87, 192.

Gloria, BL 80, mm. 119 (Ex. 31), 78.

Credo, BL 81-82, mm. 15, 36.

Salve Regina, mm. 34.

Jhesu salvator-Quo vulneratus, mm. 21, 60.

Si nichil-In precio, mm. 58 (Ex. 32).

Example 31. Gloria, BL 80, m. 119.



Example 32. Si nichil-In precio, m. 58.



Imitation

The use of imitation is not a strong feature of the sacred works of Hubertus. For the most part, it is limited to the occasional imitation of the previous measure or a sequence where a fragment is stated once more in the same voice at a lower or higher pitch. Rhythmic imitation combined with a general melodic imitation, although not common, is usually much more extensive, as illustrated in the following examples. These examples occur in textless sections of the motets Jhesu salvator-Quo vulneratus and Psallat chorus-Eximie pater. The motet Si nichil-In precio contains no textless sections as well as no extensive rhythmic imitation. (Exx. 33, 34, 35, and 36.)

Example 33. Jhesu salvator-Quo vulneratus, mm. 21-31.

Musical score for Example 33, measures 21-31. The score is written for three staves in treble clef, with a common time signature. The music features a melodic line in the upper voice, a supporting line in the middle voice, and a bass line in the lower voice. The melody consists of eighth and quarter notes, with some rests. The bass line is more active, featuring sixteenth and eighth notes. The score is enclosed in a rectangular box.

Musical score for Example 33, measures 32-41. The score is written for three staves in treble clef, with a common time signature. The music continues from the previous system, featuring a melodic line in the upper voice, a supporting line in the middle voice, and a bass line in the lower voice. The melody consists of eighth and quarter notes, with some rests. The bass line is more active, featuring sixteenth and eighth notes. The score is enclosed in a rectangular box.

Example 34. Jhesu' salvator-Quo vulneratus, mm. 45-55.

Musical score for Example 34, measures 45-55. The score is written for three staves in G major (one sharp) and 4/4 time. The first staff is the vocal line, the second is the alto line, and the third is the bass line. The music features a melodic line with several flats (b) and a bass line with a prominent eighth-note pattern.

Musical score for Example 34, measures 45-55. The score is written for three staves in G major (one sharp) and 4/4 time. The first staff is the vocal line, the second is the alto line, and the third is the bass line. The music features a melodic line with several flats (b) and a bass line with a prominent eighth-note pattern.

Example 35. Psallat chorus-Eximie pater, mm. 27-32.

Musical score for Example 35, measures 27-32. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines.

Example 36. Psallat chorus-Eximie pater, mm. 58-61.

Musical score for Example 36, measures 58-61. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines.

Example 37. Credo, BL 81-82, mm. 50-62.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line. The system concludes with a sharp sign (#) on the top staff.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line. The middle staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. The system concludes with a sharp sign (#) on the middle staff.

### Unifying factors

Several factors contribute to a compositional unity in the works of Hubertus. Imitation, although not prevalent in his music, contributes in a minor way to internal unity among individual pieces.

The presence of cantus firmus may be detected in at least two works: Salve Regina and the Gloria, BL 64-65.

In the Salve Regina, the cantus firmus appears almost note for note in Cantus I; only the first phrase of the chant is utilized. The remaining music is newly composed. In the following example, the asterisks mark cantus firmus. (Ex. 38).

Example 38. Salve Regina chant, Liber Usualis, 276.

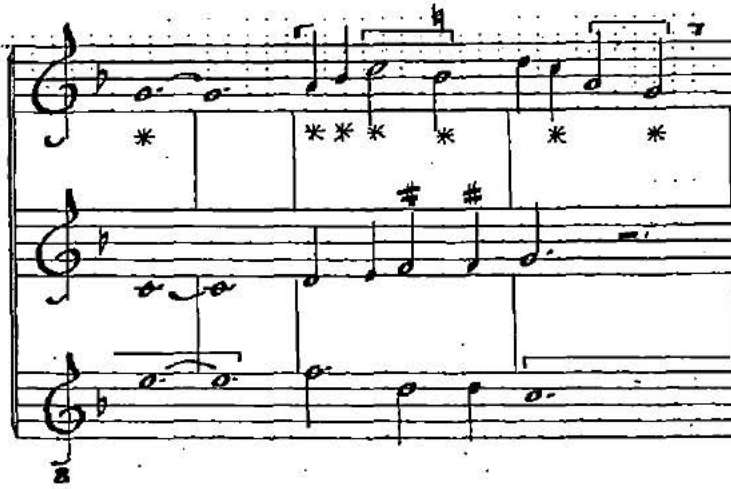


Salve Regina, mm. 1-9.

The first system of the musical score consists of three staves. The top staff is in treble clef with a 4/4 time signature and contains three whole notes, each marked with an asterisk (\*). A sharp sign (#) is placed above the staff, and a bracket spans the first two measures. The middle staff is in bass clef and contains a descending eighth-note line: G4, F4, E4, D4. The bottom staff is in bass clef and contains a descending eighth-note line: G3, F3, E3, D3. A sharp sign (#) is placed above the staff, and a bracket spans the first two measures.

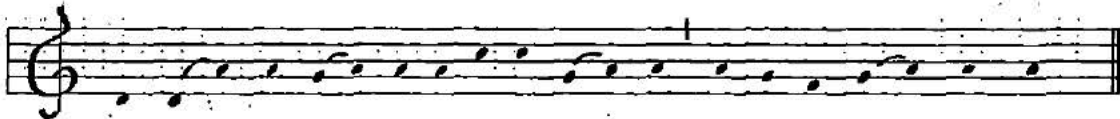
The second system of the musical score consists of three staves. The top staff is in treble clef with a 4/4 time signature and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The notes from G4 to G3 are marked with asterisks (\*). A sharp sign (#) is placed above the staff. The middle staff is in bass clef and contains a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The bottom staff is in bass clef and contains a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. A sharp sign (#) is placed above the staff.





Erna Dannemann contends that the Gloria, BL 80, has a cantus firmus taken from the second Gloria for semi-double feast days.<sup>17</sup> The cantus firmus supposedly appears in Cantus II. If this is the cantus firmus, it differs considerably from the treatment of cantus firmus in the Salve Regina and Gloria, BL 64-65. It leads the present writer to suspect that this chant is not the cantus firmus, if indeed one exists at all.

Example 40. Second Gloria for semi-double feasts,  
Liber Usualis, 51.

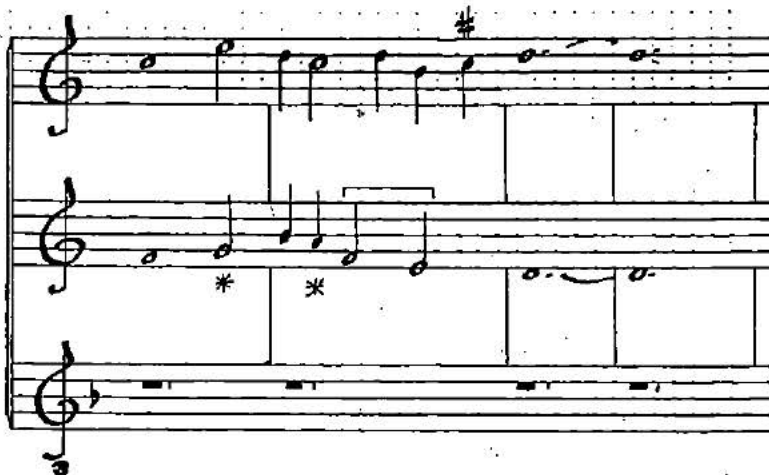


17. Dannemann, Die spätgotische Musiktradition, 83.

## Gloria, BL 80, mm. 1-12

Musical score for measures 1-12, consisting of three staves. The top staff is in treble clef with a 3/2 time signature, containing a whole note chord with a sharp sign. The middle staff is in treble clef with a 3/2 time signature, containing a whole note chord with an asterisk. The bottom staff is in bass clef with a 3/2 time signature, containing a whole note chord with a flat sign.

Musical score for measures 13-24, consisting of three staves. The top staff is in treble clef with a 3/2 time signature, containing a melodic line of eighth notes. The middle staff is in treble clef with a 3/2 time signature, containing a melodic line of eighth notes with sharp signs and asterisks. The bottom staff is in bass clef with a 3/2 time signature, containing a melodic line of eighth notes.



Another unifying technique is the use of repeated sections. Both Jhesu salvator-Quo vulneratus and Psallat chorus-Eximie pater have opening sections which are repeated exactly. (See Jhesu salvator-Quo vulneratus, mm. 1-11; Psallat chorus-Eximie pater, mm. 1-22). Both motets contain two sections without texts. In each work the two sections contain related material and contrast with the sections with text; probably these sections were intended for instrumentalists. (See Exx. 33, 34, 35, and 36). The third motet, Si nichil-In precio contains no such sections.

Charles Hamm suggests that Hubertus' Gloria and Credo, BL 64-67, and Gloria and Credo, BL 80-82, may be early examples of paired mass movements.<sup>18</sup> According to

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18. Charles Hamm, "The Reson Mass," Journal of the Ameri-

Hamm, the manuscript BL contains the largest number of paired mass movements of the early fifteenth century. Although these mass pairs do not utilize common tenors, Hamm considers that similar clef combinations, similar mensuration, the same number of voices and type of setting, the same final chord, may be unifying factors in early paired mass movements.

Table II compares the two possible Gloria-Credo pairs.

Of the two pairs considered, the Gloria and Credo, BL 64-67, agree in most respects; the clefs differ slightly but the biggest difference lies in the lack of cantus firmus in the Credo. The second pair, on the other hand differ considerably in mensuration and in the type of setting; they do however agree in clefs, number of voices and in the final chord. It appears to be most likely that the first pair is a true pair. A minor consideration, although not to be overlooked, is the fact that the copier of this section of the manuscript BL placed these movements together. Perhaps the scribe was aware of circumstances, musically and otherwise, which necessitated the proximity of these pairs. If one or both of these Gloria-Credo pairs are true pairs, Hubertus can be considered to be among the earliest composers to write paired mass movements.

TABLE II

POSSIBLE GLORIA-CREDO PAIRS

	Clefs	Mensuration	Voices	Setting	Final chord
<u>Gloria</u> , <u>BL</u> 64-65	c <sup>b</sup> , c <sup>b</sup> , c <sup>b</sup>	[C]	3	chorus-unus alternation	C
<u>Credo</u> , <u>BL</u> 66-67	C, C, C <sup>b</sup>	[C]	3	chorus-unus alternation	C
<u>Gloria</u> , <u>BL</u> 80	C, C, C <sup>b</sup>	[O]C	3	chorus-unus alternation	G
<u>Credo</u> , <u>BL</u>	C, C, C <sup>b</sup>	[C]CC	3	three voices continually	G

Hubertus' music, stylistically, differs little from that of his contemporaries and does not suggest that he was an innovator. As already discussed, Hubertus' did not use imitation extensively, nor did he use dissonance widely. Most of the texts, especially those drawn from the mass, are set syllabically, leaving little room for ornamentation and the resulting dissonances. The motets, however, are slightly more melismatic, yet never become florid.

With the exception of the four-voiced motet Psallat chorus-Eximie pater, all of the known works are three-voiced. The Salve Regina and the three mass movements shown in Table III all contain extensive sections for two voices. The following table shows the texted and untexted voices in each work

TABLE III

## TEXTED AND UNTEXTED VOICES

	With text	Without text
<u>Psallat chorus- Eximie pater</u>	2	2 (Tenor and Contratenor)
<u>Jhesu salvator Quo vulneratus</u>	2	1 (Tenor)
<u>Si nichil- In precio</u>	2	1 (Tenor)
<u>Salve Regina</u>	3	0
<u>Gloria, BL 64-65</u>	2	1 (Tenor)

	With text	Without text
<u>Credo</u> , <u>BL</u> 66-67	3	0
<u>Gloria</u> , <u>BL</u> 80	2	1 (Tenor)
<u>Credo</u> , <u>BL</u> 81-82	3	0

The untexted voices are slightly less active than the texted voices. In no instance, however, are there long drawn out notes in the tenor against florid passages in the Cantus.

Coloration in Hubertus' sacred works adds only a small degree of rhythmic complexity except in the Gloria and Credo, BL 80-82, where hollow red coloration is used in addition to red coloration. In general, Hubertus' use of coloration in the sacred works is restrained in comparison to that in his one known secular work and to that in the music of some of his contemporaries of the mannerist school.

As one of the earliest composers of paired mass movements, Hubertus' deserves recognition. If, as seems very likely, he was a member of the Liège school, he belongs to that significant group of composers who followed Ciconia and preceded Dufay and others of the illustrious Cambrai school. Together with his better-known contemporaries, Lymburgia, and Arnold and Hugo de Lantins, Hubertus' deserves a place in music history.

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Appendix  
EDITORIAL PRACTICE

This edition is based entirely on the manuscript BL. Measures are indicated by Mensurstrichen; each measure has the value of a breve. Where bar lines are indicated in the manuscript, a bar line appears through the staff in the edition. If a bar line is not used in the manuscript in all parts, then the bar line in the edition is only indicated in the appropriate staves. Similarly coronae are not added where they have been obviously omitted; the original Latin has been used except for abbreviations. The editorial musica ficta accidentals have been placed above the staff, following as closely as possible the rules given in Chapter III.

The sign  $\tau$  frequently appears after notes under coronae in BL. The sign is not, however, used consistently; they have not been put in the edition. It is not known what this sign means; perhaps it was used in connection with the pause to indicate a slight rest.

Ligatures are indicated by ; coloration has been indicated by  $\tau$  (3:2) and  $\tau$  (4:3).

In the critical notes a number is used after a

measure number to indicate whether the note in question is the first, second, third, or fourth note and so on. It does not indicate the beat upon which the note falls. If a note is tied over the bar line the note following it is called the first note. The following abbreviations have been used in the critical notes:

lig - ligature

lg - longa

br - breve

sb - semibreve

mn - minim

## MANUSCRIPT SOURCES

<u>BL</u>	Bologna, Conservatoire G. B. Martini, Q. 15.
<u>O</u>	Oxford, Bodleian Library, Canonici Misc. 213.
<u>Ven</u>	Venezia, Biblioteca Marciana, Ital. IX, 145.
<u>Str</u>	Strasbourg, Bibliothèque municipale, ms. 222 C. 22.

## CRITICAL NOTES

I. Gloria trope Gloria jubilacio

Sources: - BL 64-65, f. 62 verso-64 recto (black notation).  
Ven, f. 15 verso-19 recto (black notation).

Editions: No published editions.

Transcription: Based on BL.

Concordances:

Cantus I: BL: 1 chorus; 14 unus; 138 chorus; 159 unus; 219  $\tau$ ; 223  $\tau$ ; 227  $\tau$ .  
Ven: Cantus I switches parts with Cantus II (according to BL version) in measures 31-47; 66-85; 159-198; 218-2331 No key signature.  
4(1) no flat; 7(1-2) no lig; 20(1) no flat; 24(2) flat; 29(1-2) no lig; 30-31 lg colored; 40(1-2) no lig; 57-59(2) illegible; 64-65 lg colored; 74 two sb instead of br; 76(3-4) no lig; 77(4) D; 80 A sb, c sb, d-flat sb; 81 c sb, c sb; 82 d sb, c altered sb, c mn; 83 colored (B mn, A mn, B sb, A mn, G mn); 84 B lg; 95 mensuration sign  $\circ$  instead of coloration; 97 mensuration sign c; 109(4) no sharp; 133 unaltered br;

135(1-2) no lig; 164 two sb; 165(1-2) no lig; 173 colored (d mn, d sb, c mn, B mn); 174-175 lg colored; 178(2) altered sb and mn; 216-217 lg colored; 219  $\tau$ ; 223  $\tau$ ; 224(3) B; 227  $\tau$ .

Cantus II: BL: 1 chorus; 14 unus; 133 second mn should be sb; 138 chorus; 219  $\tau$ ; 222 br should be lg; 223  $\tau$ ; 227  $\tau$ ; 231 lg should be br.

Ven: No key signature. 9 two sb; 12-13 lg colored; 25(2) no flat; 27(2) flat; 36 G sb; A altered sb; a mn; 49(1-2) no lig; 57(3)-61(1) lig; 59(2) E; 63(2-3) no lig; 64-65 lg colored; 74(1) no flat; 91 c sb; 95 mensuration sign  $\circ$ ; 97 mensuration sing c; 99(3-4) no lig; 100 (2-3) no lig; 118-119 lg colored; 121(1-2) no lig; 123(1-2) lig; 127 (1-2) lig; 129(1) F altered sb, G mn; 130(2-3) no lig; 140 notes colored; 141(1-2) no lig; 155 br; 156(2-3) no lig; 157-158 lg colored; 162(4) colored (c mn, B mn); 186(2) mn; 194(3) G 194(4) A; 201(2-3) no lig; 202(2) E 213(1) flat; 223  $\tau$ ; 227  $\tau$ .

Tenor: BL: 219  $\tau$ ; 223  $\tau$ ; 227  $\tau$ .  
Ven: 1-3 no lig; 4(1-2) lig; 5-6 no lig; 7(1-2) lig; 11(1-2) lig; 12-13 no lig; 32-35 no lig; 34 two sb; 37-38 no lig; 40 no lig; 42-44 no lig; 44 two sb; 45-47 no lig; 68-69(1) no lig; 69 sb, altered sb, mn; 70-73 no lig; 70 lig; 75-76 no lig; 78(1-2) no lig; 79-80 no lig; 81(1-2) no lig; 83-85 no lig; 103-106 no lig; 108 two sb; 109-110 no lig; 109 lig; 113-116 no lig; 116 two sb; 117-119 no lig; 138-140 no lig; 139 two sb; 140 two sb; 141-142 no lig; 144-146 no lig; 144 two sb; 149-150 no lig; 151-153 no lig; 151 two sb; 156-158 no lig; 176-179(1) no lig; 176 two sb; 182-184 no lig; 186(1-2) no lig; 187-189 no lig; 188 two sb; 189 two sb; 190(1-2) no lig; 195 two sb; 196-198 no lig; 219  $\tau$ ; 223  $\tau$ ; 228-230 no lig; 228 lig.

II. Credo

Sources: BL 66-67, f. 64 verso-66 recto (black notation).

Editions: No published editions.

Transcription: Based on BL

Cantus I: BL: 3 ♯; 6 ♯; 12 chorus; 31 unus; 43 chorus; 62 unus; 79 chorus; 100 unus; 111 chorus; 129 unus; 141 chorus; 157 unus; 172 chorus; 202 ♯; 206 ♯.

Cantus II: BL: 12 chorus; 31 unus; 43 chorus; 43-48 badly blurred; 62 unus; 79 chorus; 100 unus; 111 chorus; 129 unus; 141 chorus; 157 unus; 172 chorus; 202 ♯; 206 ♯; 208 br should be lg.

Tenor: BL: 1-11 no rests; 43 erasure of rests; 129-140 no rests; m. 157 imperfect lg rest should be perfect; 202 ♯; 206 ♯; 213 ♯; 216 ♯.

III. Gloria

Sources: BL 80, f. 78 verso-79 recto (black notation).

Editions: No published editions.

Transcription: Based on BL

Cantus I: BL: 1 unus; 13 chorus; 22 unus; 28 chorus; 47 unus; 54 chorus; 63 unus; 71 chorus; 83 unus; 92 chorus; 98 unus; 101 chorus; 110 chorus.

Cantus II: BL: same chorus-unus alternation as Cantus I.

Tenor: BL: 1 lg rest missing.

IV. Credo

Sources: BL 81-82, f. 79 verso-81 recto (black notation).

Editions: No published editions.

Transcription: Based on BL.

Cantus I: BL:

Cantus II: BL: 60 two mn should be sb; f. 81 recto illegible.

Tenor: BL: f. 81 recto illegible.

V. Jhesu salvator-Quo vulneratus

Sources: BL 246, f. 220 verso-221 recto (black notation).

O, f. 81 recto (white notation).

Editions: Charles van den Borren, Polyphonia Sacra: A Continental Miscellany of the Fifteenth Century (University Park, Penn.: The Pennsylvania State University Press, 1963), 276-7. This edition is based on O.

Transcription: Based on BL.

Cantus I: BL:  
O: 4 lig; 39 br instead of lg.

Cantus II: BL:  
O: 9 lig.

Tenor: BL:  
O: 1-4 lig; 31-38 lig; 39-42 lig.

VI. Salve Regina

Sources: BL 262, f. 236 verso-237 recto (black notation).

Editions: Arnold Schering, ed., Geschichte der Musik in Beispielen (Leipzig: Breitkopf und Hartel, 1931), 26-7. This transcription has been transposed.

Transcription: Based on BL

Cantus I: BL: 33 ♯; 36 ♯; 97 ♯.

Cantus II: BL:

Tenor: BL: 97 ♯.

Contratenor: BL: 33 ♯; 36 ♯.

VII. Psallat chorus-Eximie pater

Sources: BL 276, f. 250 verso-251 recto (black notation).

Editions: No published editions.

Transcription: Based on BL.

Cantus I: BL: 39 ♯; 42 ♯.

Cantus II: BL: 39 ♯; 42 ♯.

Tenor: BL: at end of 11 measures repeat signs; 39 ♯; 42 ♯.

Contratenor: BL: at end of 11 measures repeat signs; 39 ♯; 42 ♯.

VIII. Si nichil-In precio

Sources: BL 301, f. 275 verso-276 recto.

Editions: No published editions.

Transcription: Based on BL.

Cantus I: BL:

Cantus II: BL:

Tenor: BL:

# Gloria, BL 64 - 65

f. 62<sup>v</sup> - 64<sup>r</sup>

[Cantus I] Et in ter-ra

[Cantus II] Et in ter-ra

Tenor Et in terra pax

pax ho-mi-ni-bus bo-ne vo-lun-

pax ho-mi-ni-bus bo-ne vo-lun-

-ta-tis Glo-ri-a ju-bi-

-ta-tis Glo-ri-a ju-bi-

17

—la—ci—o u—ni de—o et sim—pli—ci

—la—ci—o u—ni de—o et sim—pli—ci

23

ve—ro Chri—sti vi—ca—ri—o nos—tro sum—mo pon—

ve—ro Chri—sti vi—ca—ri—o nos—tro sum—mo pon—

29

—ti—fi—ci Lau—da—mus te

—ti—fi—ci Lau—da—mus te

Laudamus te

36

be-ne-di-ci-mus te a-do-ra-mus

be-ne-di-ci-mus te a-do-ra-mus

41

te glo-ri-fi-ca-mus te Lau-

te glo-ri-fi-ca-mus te Lau-

49

-det cho-rus ec-cle-si-e u-num Chri-sti vi-

-det cho-rus ec-cle-si-e u-num Chri-sti vi-

55

-ca-ri-um be-ne-di-cat glo-ri-fi-um

-ca-ri-um be-ne-di-cat glo-ri-fi-

60

-cet a-do-ret-que non du-bi-um

-cet a-do-ret-que non du-bi-um

66

Gra-ti-as ag-mi-ni-ti-bi prop-ter mag-nam

Gra-ti-as ag-mi-ni-ti-bi prop-ter mag-nam

Gra-ti-as ag-mi-ni-ti-bi prop-ter mag-nam

Gra-ti-as ag-mi-ni-ti-bi

74

glo-ri-a tu-am do-mi-ne de-

glo-ri-a tu-am do-mi-ne de-us rex

79

-us rex ce-les-tis de-us pa-ter om-ni-po-

ce-les-tis de-us pa-ter omni-po-

84

-tens Gra-ti-as ti-bi fe-ri-mus

-tens Gra-ti-as ti-bi fe-ri-mus

91

qui-a ex-clu-so schis-ma-te sa-cro de-

qui-a ex-cla-so schis-ma-te sa-cro de-

96

-di-sti pneu-ma-te... ve-rum pa-pam quem cre-di-

-di-sti pneu-ma-te ve-rum pa-pam quem cre-di-

101

-mus Do-mi-ne fi-li u-ni-ge-ni-

-mus Do-mi-ne fi-li u-ni-ge-ni-te Jhe-

8 Domine filii

109

-te Ihesum Chri-ste do-mi-ne de-us ag-nus de-

-sum Chri-ste do-mi-ne de-us ag-nus de-

114

-i fi-li-us pa-tris Fi-li pa-

-i fi-li-us pa-tris Fi-li pa-

122

-tris o-be-di-ens ag-nus de-i pu-

-tris o-be-di-ens ag-nus de-i pu-

pec-ca-ta mun-di mi-se-re-re no-bis  
 pec-ca-ta mun-di mi-se-re-re no-bis

Qui tollis

Qui tollis  
 ni-si me sanc-tis-si-me  
 Qui tollis  
 ni-si me sanc-tis-si-me

ni-si me sanc-tis-si-me cae-li et ter-rae, vis-i-bi-li-um et in-vis-i-bi-li-um, qui sedes ad dex-te-ra-ma-nu-sa-ru-m Pa-tris, qui cum Pa-tre et Spi-ri-tu Sancto si-mul ad-oras et con-glu-ti-mi-sas, qui exi-stis cum Pa-tre et Spi-ri-tu Sancto si-mul et con-glu-ti-mi-sas, qui exi-stis cum Pa-tre et Spi-ri-tu Sancto si-mul et con-glu-ti-mi-sas

147

qui tol-lis pec-ca-ta mun-di su-sci-pe

qui tol-lis pec-ca-ta mun-di su-sci-pe

suscipe

151

de-pre-ca-ti-o-nem nos-tram Tu tu-lis

de-pre-ca-ti-o-nem nos-tram Tu tu-lis

161

-ti de me-di-o schis-ma do-nan-te

-ti de me-di-o schis-ma do-nan-te

166

fla-mi-ne ut es-set pax et u-ni-o

fla-mi-ne ut es-set pax et u-ni-o

171

sub ve-ri pa-pe cul-mi-ne Qui se-des ad dex-te

sub ve-ri pa-pe cul-mi-ne Qui se-des ad dex-te

8 Qui sedes

178

-ram pa-tris mi-se-re-re no-bis quo-ni-am tu

-ram pa-tris mi-se-re-re no-bis quo-ni-

186

so-lus sanc-tus tu so-lus do-mi-nus  
-am tu so-lus sanc-tus tu so-lus do-mi-nus

193

tu so-lus al-tis-si-mus Jhe-su Chri-ste  
tu so-lus al-tis-si-mus Jhe-su Chri-ste

199

Pa-tris se-dens ad dex-te-ram so-lus sanc-  
Pa-tris se-dens ad dex-te-ram so-lus sanc-

205

-tus et do-mi-nus re-ge-que spon-sam

-tus et do-mi-nus re-ge-que spon-sam

210

dex-te-ram pa-pam nos-trum quem co-li-

dex-te-ram pa-pam nos-trum quem co-li-

216

-mus Cum sanc-to spi-ri-tu

-mus Cum sanc-to spi-ri-tu

Cum sanc-to spi-ri-tu

224

in glo-ri-a de-i pa-tris  
in glo-ri-a de-i pa-tris  
dei pa-tris

231

A-men.  
A-men  
A-men

Credo, BL 66-67

f. 64v-66r

[Cantus I]

[Cantus II]

Tenor

Pa-trem

Pa-trem

7

om-ni-po-ten-tem Fac-to-rem ce-li

om-ni-po-ten-tem Fac-to-rem ce-li

Fac-to-rem ce-li

17

et ter-re vi-si-bi-li-um om-ni-um

et ter-re vi-si-bi-li-um om-ni-um

et ter-re vi-si-bi-li-um om-ni-um

26

Et in vi-si-bi-li-um Et in u-num

Et in vi-si-bi-li-um Et in u-num

Et in vi-si-bi-li-um

33

do-mi-num Jhe-sum Chri-stum fi-li-um

do-mi-num Jhe-sum Chri-stum fi-

38

de-i u-ni-ge-ni-tum Et

-li-um de-i u-ni-ge-ni-tum Et ex pa

Et

46

ex pa-tre na-tum an-te om-ni-a se-cu-

-tre na-tum an-te om-ni-a se-cu-la lu-men

ex pa-tre natum an-te om-ni-a se-cu-la de-um de de-

52

-la de-um et de-o de-um ve-rum

de lu-mi-ne de-um ve-rum

-o lu-men de lu-mi-ne de-um ve-rum

57

de de-o ve-ro Ge-ni-tum non fac-

de de-o ve-ro Ge-ni-tum non fac-tum

de de-o ve-ro

Et in car-

de - scen-dit de ce - lis Et in car - na -

de - scen-dit de ce - lis Et in car -

- a fac - ta sunt qui propter nos ho-mi-nes

- a fac - ta sunt et propter nostram salu - tem

con - sub - stan - ti - a - lem pa - tri per quem om - ni -

- tum con - sub - stan - ti - a - lem pa - tri per quem om - ni -

83

-na-tus est de spi-ri-tu sanc-to ex ma

-tus est de spi-ri-tu sanc-to ex ma

-ha-tus est de spi-ri-tu sanc-to ex ma

91

-ri-a vir-gi-ne et ho-mo

-ri-a vir-gi-ne et ho-mo

-ri-a vir-gi-ne et ho-mo

98

fac-tus est Cru-ci-fi-xus e-ti-am pro no-bis

fac-tus est Cru-ci-fi-xus e-ti-am pro no-bis

fac-tus est

105

sub pon-ti-o pi-la-to pas-sus et se-pul-tus

sub pon-ti-o pi-la-to pas-sus et se-pul-tus

110

est Et re-sur-re-xit ter-ti-a di-e se-cun-

est Et re-sur-re-xit ter-ti-a di-

Et re-sur-re-xit ter-ti-a di-e

118

-dum scrip-tu-ras Se-det

-e et a-scen-dit in ce-lum se-

se-cun-dum scrip-tu-ras et a-scen-dit in ce-

136

Cuius regni non erit finis

os cuius regni non erit finis

his

131

rum venturus est cum gloria iudicare vivos

rum venturus est cum gloria

et mortu

133

lum se-det ad dex-teram pa-tris

det ad dex-teram pa-tris

ad dex-teram pa-tris

Et te

Et te

f:65v

141

Et in spi-ri-tum sanc-tum do-mi-num

Et in spi-ri-tum sanc-tum do-mi-num et

Et in spi-ri-tum sanc-tum do-mi-num et

148

et vi-vi-fi-can-tem qui ex pa-tre fi-li-o

vi-vi-fi-can-tem qui ex pa-tre fi-li-o

vi-vi-fi-can-tem qui ex pa-tre fi-li-o

154

que pro-ce-dit Qui cum pa-tre et fi-

que pro-ce-dit qui cum pa-tre et

o que pro-ce-dit Qui cum pa-tre

160

-li o si-mul a-do-ra-tur et con-glo-ri-

fi-li-o si-mul a-do-ra-tur et con-glo-ri-

166

-fi-ca-tur qui lo-cu-tus est per pro-phe-tas

-fi-ca-tur qui lo-cu-tus est per pro-phe-tas

172

et u-num sanc-tam ca-tho-li-cam

et u-nam sanc-tam et a-pos

Et u-nam sanc-tam ca-tho-li-cam et

80

Con-fi-te-or u-num bap-tis-

-to-li-am ec-cle-si-am Con-fi-te-or u-num bap-tis-

apostolicam ec-cle-si-am Con-fi-te-or u-num bap-tis-

86

-ma in re-mis-si-o-nem pec-ca-to-rum

-ma in re-mis-si-o-nem pec-ca-to-rum

-ma in re-mis-si-o-nem pec-ca-to-rum

192

et ex-pec-to re-su-re-xi-o

Et ex-pec-to re-su-rec-ti-o-nem mor-

Et ex-pec-to re-su-rec-ti-o-nem

97

-nem mortu-o-rum et vi-tam ven-tu-  
 -tu-o-rum Et vi-tam ven-tu-  
 mor-tu-o-rum et vi-tam ven-tu-

204

-ri se-cu-li  
 -ri se-cu-li  
 -ri se-cu-li

211

A men.  
 A men  
 A men.

Gloria, BL 80

[Cantus I] f. 78<sup>v</sup> - 79<sup>r</sup>

[Cantus II]

Tenor

Et in

Et

ter — ra pax ho — mi — ni — bus bo — ne

in te — ra pax ho — mi — ni — bus bo — ne

vo — lun — ta — tis Lau — da — mus

vo — lun — ta — tis Lau — da — mus

Laudamus

16

te be-ne-di-ci-mus te A-do-

23

-ra-mus te glo-ri-fi-ca-mus te gra-ti-as

Gratias

29

ag-mi-ni-ti-bi prop-ter mag-ram glo-ri-

-as ag-mi-ni-ti-bi prop-ter mag-ram glo-ri-

35

- am tu - am      domi - ne de - us rex ce - les

- am tu - am      do - mi - ne de - us rex ce - les

- am tu - am      do - mi - ne de - us rex ce - les

41

- tis de - us pa - ter      om - ni - po - tens

- tis de - us pa - ter      omni - po - tens

- tis de - us pa - ter      omni - po - tens

47

Do - mi - ne fi - li      u - ni - ge - ni - te Jhe - su Chri - ste

Do - mi - ne fi - li      u - ni - ge - ni - te Jhe - su Chri - ste

Do - mi - ne fi - li      u - ni - ge - ni - te Jhe - su Chri - ste

54

do-mi-ne de-us ag-nus de-i fi-li-us

do-mi-ne de-us ag-nus de-i fi-li-

8 Domine deus agnus

61

pa-tris qui tol-lis pec-ca-ta mun-di

-us pa-tris Qui tol-lis pec-ca-ta mun-di

8

67

mi-se-re-re no-bis qui tol-lis pec-ca-ta

mi-se-re-re no-bis qui tol-lis pec-ca-

8 Qui tollis peccata mundi

73

mun-di sus-ci-pe de-pre-ca-

-ta mun-di sus-ci-pe de-pre-

suscipe

79

-ti-o-nem nos-tram Qui se-des ad dex-te-

-ca-ti-o-nem nos-tram Qui se-des ad dex-te-

86

-te-ram pa-tris mi-se-re-re no-bis

-ram pa-tris mi-se-re-re no-bis

92

quoni-am tu so-lus sanc-tus tu so-lus  
 quo ni-am tu so-lus sanc-tus tu so-

Quoniam tu solus sanctus

Detailed description: This musical system consists of three staves. The top staff is a vocal line with lyrics 'quoni-am tu so-lus sanc-tus tu so-lus'. The middle staff is a piano accompaniment line with lyrics 'quo ni-am tu so-lus sanc-tus tu so-'. The bottom staff is a bass line. The key signature has two sharps (F# and C#). The time signature is 8/8. The system is numbered 92 in the top left corner.

99

do-mi-nus tu so-lus al-tis-si-mus  
 -lus do-mi-nus tu so-lus al-tis-si-mus

Tu solus altissimus

Detailed description: This musical system consists of three staves. The top staff is a vocal line with lyrics 'do-mi-nus tu so-lus al-tis-si-mus'. The middle staff is a piano accompaniment line with lyrics '-lus do-mi-nus tu so-lus al-tis-si-mus'. The bottom staff is a bass line. The key signature has two sharps (F# and C#). The time signature is 8/8. The system is numbered 99 in the top left corner.

107

Jhe-sum Chri-stum Cum sanc-to  
 Jhe-sum Chri-stum Cum sanc-to

Cum sancto spiritu

Detailed description: This musical system consists of three staves. The top staff is a vocal line with lyrics 'Jhe-sum Chri-stum Cum sanc-to'. The middle staff is a piano accompaniment line with lyrics 'Jhe-sum Chri-stum Cum sanc-to'. The bottom staff is a bass line. The key signature has two sharps (F# and C#). The time signature is 8/8. The system is numbered 107 in the top left corner. There are chord symbols 'C' and '6' above the piano accompaniment staff.

113

spi-ri-tu In glo-ri-a de-

-spi-ri-tu In glo-ri-a de-i pa-

B

118

-i pa-tris A-men,

-tris A-men.

A-men.

B

Credo, BL 81-82

f. 79<sup>v</sup>-81<sup>r</sup>

[Cantus I]

[Cantus II]

Tenor

[C] A A A

[C] A A A

[C] A A A

Pa- trem Pa- trem Pa- trem

5

am-ni-po-ten-tem

am-ni-po-ten-tem

am-ni-po-ten-tem

Fac-to-rem

Fac-to-rem

Fac-to-rem

12

ce-li et ter-re vi-si-bi-li-um om-ni-

ce-li et ter-re vi-si-bi-li-um om-ni-

ce-li et ter-re vi-si-bi-li-um om-ni-

19

- um et in-vi-si-bi-li-um et in u-num

- um et in-vi-si-bi-li-um et in u-num

- um et in-vi-si-bi-li-um et in u-num

28

do-mi-num Jhe-sum Chri-stum fi-li-um de-

do-mi-num Jhe-sum Chri-stum fi-li-um de-

do-mi-num Jhe-sum Chri-stum fi-li-um de-

35

- i u-ni-ge-ni-tum et ex pa-tre na-

- i u-ni-ge-ni-tum et ex pa-tre na-

- i u-ni-ge-ni-tum et ex pa-tre na-

43

-tum an-te om-ni-a se-cu-la de-um de-

-tum an-te om-ni-a se-cu-la de-um de

-tum an-te om-ni-a se-cu-la de-um

51

de-o lu-men de lu-mi-ne de-um ve-rum

de-o lu-men de lu-mi-ne de-um ve-rum

de de-o lu-men de lu-mi-ne de-um

58

de de-o ve-ro Ge-ni-tum non fac-

de de-o ve-ro ge-ni-tum non fac-

ve-rum de de-o ve-ro ge-ni-tum non fac-

66

-tum con-sub-stan-ti-a-lem pa-tri per quem om-ni-

-tum con-sub-stan-ti-a-lem pa-tri per quem om-

-tum con-sub-stan-ti-a-lem pa-tri per quem om-ni-

71

-a fac-ta sunt Qui prop-ter nos ho-mi-nes

-ni-a fac-ta sunt qui prop-ter nos ho-mi-nes

-a fac-ta sunt qui prop-ter nos ho-mi-nes

82

et prop-ter nos-tram sa-lu-tem de-scen-dit de ce-lis

et prop-ter nos-tram sa-lu-tem de-scen-dit de ce-lis

et prop-ter nos-tram sa-lu-tem de-scen-dit de ce-lis

90

Et in-car-na-tus est de spi-ri-tu sanc-

Et in-car-na-tus est de spi-ri-tu sanc-

Et in-car-na-tus est de spi-ri-tu sanc-

98

-to ex ma-ri-a vir-gi-ne et ho-mo

-to ex ma-ri-a vir-gi-ne et ho-

-to ex ma-ri-a vir-gi-ne et ho-mo

107

fac-tus est Cru-ci-fi-xus e-ti-am pro no-bis sub

-no factus est Cru-ci-fi-xus e-ti-am pro no-bis sub

fac-tus est Cru-ci-fi-xus e-ti-am pro no-bis sub

116

pon-ti-o pi-la-to pas-sus et se-pul-tus

pon-ti-o pi-la-to pas-sus et se-pul-tus

pon-ti-o pi-la-to pas-sus et se-pul-tus

123

f.80v

est Et re-sur-re-xit ter-ti-a di-e

est

est Et re-sur-re-xit ter-ti-a di-e

132

se-cun-dum scrip-tu-ras et a-scen-dit in ce-lum

se-cun-dum scrip-tu-ras et a-scen-dit in ce-lum

se-cun-dum scrip-tu-ras et a-scen-dit in ce-lum

132

se — det ad dex — te — ram pa — tris et i — te

- lum se — det ad dex — te — ram pa — tris Et i — te

146

- rum ven — tu — rus est cum glo — ri — a Ju — di — ca — re vi —

- rum ven — tu — rus est cum glo — ri — a Ju — di — ca —

153

- vos et mor — tu — os Cu — jus reg — ni non e —

- re vi — vos et mor — tu — os Cu — jus reg — ni non e —

161

-rit fi-nis Et in spi-ri-tum sanctum do-mi-

171

-num et vi-vi-fi-can-tem qui ex pa-tre fi-li-o-que pro-ce-

180

-dit qui cum pa-tre et fi-li-o si-mul a-do-ra-

f. str

-dit qui cum pa-tre

189

-tur et con-glo-ri-fi-ca-tur qui lo-cu-tus

192

est per pro-phe-tas et u-nam sanc-

205

tam ca-tho-li-cam et a-pos-to-li-cam ec-cle-si-

211

-am Con-fi-te-or u-num bap-tis-ma in re-mis-

Con-fi-te-or u-num bap-tis-ma in re-mis-

220

-si-o-nem pec-ca-to-rum Et ex-pec-to

-si-o-nem pec-ca-

228

re-sur-rec-ti-o-nem mor-tu-o-rem Et vi-

et vi-

239

- tam ven-tu-ri se-cu-

- tam ven-tu-ri se-cu-

240

- li A- men men

A- men men men

- li A- men men

Ihesu saluator - Quo vulneratus, BL 246f. 220<sup>v</sup> - 221<sup>r</sup>

[Cantus I]

[Cantus II]

Tenor

Jhe su

sal-va-tor se-cu-li

Quo vul-ne-ra-tus sce-le-

Ju-de tra-di-tus os-cu-lo re-dempti-o-ne

-re lan-ce-a dex-tro la-te-re la-vas-ti nos a

18 #

po-pu-li

cri-mi-ne

25

32 # #

sus-pen-sus est pa-ti-bu-lo san-guis qui di-

ma-nan-te un-da san-gui-ne pa-tri na-to pa-

38

-e ve-ne-ris fu-sas fu-to-ro an-se-ris  
-ra-cli-to sit ho-nor laus et glo-ri-

45

-a

52

ig-nem ex-tin-gue-re ve-ne  
e-jus-que ma-tri me-ri

59

The image shows a musical score for three staves. The top staff is a vocal line in G major, starting on a G4 note. The lyrics are: -ris, ne cre-mur, in-fe-ris. The middle staff is a vocal line in G major, starting on a G4 note. The lyrics are: -to, lux no-bis pax et gra-ti-a. The bottom staff is a bass line in G major, starting on a G2 note. The lyrics are: -to, lux no-bis pax et gra-ti-a.

-ris ne cre-mur in-fe-ris

-to lux no-bis pax et gra-ti-a

Salve Regina, BL 262f. 236<sup>v</sup> - 237<sup>r</sup>

[Cantus]

Tenor

Contratenor

Sal- ve re-

- ve re-gi-na mi-se-ri-cor-di-e

- ve re-gi-na mi-se-ri-cor-di-e

- gi-na mi-se-ri-cor-di-e

10

vi-ta dul-ce-do et spes

vi-ta dul-ce-do et spes

vi-ta dul-ce-do et spes nos

16

nos — tra sal — ve ad te cla — ma — mus

nos — tra sal — ve ad te cla — ma — mus

— tra sal — ve ad te cla — ma — mus ex —

23

ex — u — les fi — li — i e — ve ad te

ex — u — les fi — li — i e — ve ad te su —

— u — les fi — li — i e — ve ad te su —

29

su — spi — ra — mus ge — men — tes et fien —

— spi — ra — mus ge — men — tes et fien —

— spi — ra — mus ge — men — tes et fien —

35

-tes in hac la-cri-ma-rum va-le e-ja

-tes in hac la-cri-ma-rum va-le e-

42

e-ja er-go ad-vo-ca-ta

er-go ad-vo-ca-ta

49

-ta nos-tra il-las tu-os mi-se-ri-cor-des o-cu-

-ta nos-tra il-las tu-os mi-se-ri-cor-des o-cu-

56

o-cu-los ad nos con-ver-te et Jhe-

o-cu-los ad nos con-ver-te et Jhe-sum

-los ad nos con-ver-te et

62

-sum be-ne-dic-tum fruc-tum ven-tris tu-i

be-ne-dic-tum fruc-tum ven-tris tu-i no-

Jhe-sum be-ne-dic-tum fruc-tum ven-tris tu-i

69

no-bis post hoc ex-i-li-um os-ten-de

— bis post hoc ex-i-li-um os-ten-de

no-bis post hoc ex-i-li-um os-ten-de

[Cantus I]

76 C

Vir — go ma — ter ec — cle — si —

[Cantus II]

[C]

Vir — go ma — ter ec — cle — si —

80

— e e — ter — ne por — ta glo — ri — e

— e e — ter — ne por — ta glo — ri — e

85

ex — au — di pre — ces om — ni — um ad

ex — au — di pre — ces om — ni — um ad

90

te pi-e cla-man-ti-um O cle-

te pi-e cla-man-ti-um O cle-

O cle-

O cle-

O cle-

96

- mens Vir-go cle-mens vir-go pi-a

- mens Vir-go cle-mens vir-go pi-a

- mens

- mens

102

vir-go dul-cis o ma-ri-a es-to

vir-go dul-cis o ma-ri-a es-to no-

107

no-bis re-fu-gi-um a-pud pa-trem et

-bis re-fu-gi-um a-pud pa-trem et

112

fi-li-um O pi-a

fi-li-um O pi-a

O pi-a

O pi-a

128

om-ni-bus lau-dem tu-am ca-nen-ti-

Detailed description: This block contains the musical notation for measure 128. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes. The melody in the top staff is a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff has a similar melody: G3, A3, B3, C4, B3, A3, G3. There are some rests and ties in the bottom staff.

129

-git-sum-mus pa-ter o-ra pro-no-bis

Detailed description: This block contains the musical notation for measure 129. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes. The melody in the top staff is: G4, A4, B4, C5, B4, A4, G4. The bottom staff has a similar melody: G3, A3, B3, C4, B3, A3, G3. There are some rests and ties in the bottom staff.

118

glo-ri-o-sa de-i ma-ter quam e-le-

Detailed description: This block contains the musical notation for measure 118. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes. The melody in the top staff is: G4, A4, B4, C5, B4, A4, G4. The bottom staff has a similar melody: G3, A3, B3, C4, B3, A3, G3. There are some rests and ties in the bottom staff.

133

The musical score consists of five staves. The top two staves are vocal parts with lyrics: '-bus', 'O dulcis maria.', 'O dulcis maria.'. The bottom three staves are piano accompaniment with lyrics: 'O dulcis maria,'. The score is in G major (one sharp) and 4/4 time. The piano part features a simple harmonic accompaniment with a bass line and a treble line. The vocal parts are in a soprano and alto range. The lyrics are: '-bus', 'O dulcis maria.', 'O dulcis maria.', 'O dulcis maria,'.

-bus

O dulcis maria.

O dulcis maria.

O dulcis maria.

O dulcis maria,

Psallat chorus - Eximie pater, BL 276

f. 250<sup>v</sup>-251<sup>r</sup>

[Cantus I]

[Cantus II]

Tenor

Contratenor

Psallat cho

-rus in no-vo car-mi-ne or-ga

9

-ni—co cum mo-du-la-mi—ne

Ex—i—mi—

This system contains measures 9 through 12. The vocal line begins with a melodic phrase on the words '-ni—co cum mo-du-la-mi—ne'. The piano accompaniment consists of a bass line with chords and a treble line with chords and some melodic fragments. Measure 12 ends with the word 'Ex—i—mi—'.

5

-e pa—ter et re—gi—e rec—tor

This system contains measures 13 through 16. The vocal line continues with the words '-e pa—ter et re—gi—e rec—tor'. The piano accompaniment continues with a bass line and a treble line, providing harmonic support for the vocal line.

20

ma-gne pa-ter in  
 pi-e doc-tor e-gre-gi-e no-ga The-sum fi-

25

tu-o no-mi-ne  
 -li-um ma-ri-e

30

Cu—sto—di—nos sub  
pro fa—mu—lis hu—jus

35

tu o teg—mi—ne Sanc—te Lam—ber—  
ec—cle—si—e Sanc—te Lam—ber—  
Sanc—te Lam—ber—

41

-te

an

-te

-te

-te

-te

47

ge-li-ca cum mul-ti-tu-di-ne nos col-la-

rec-tam vi-am ce-le-stis pa-tri-e ut fru-a

53

sa sanc-to cum ag-mi-ne

mur c-ter-na re-qui-e

quod no-bis

58

quod no-bis

quod no-bis

quod no-bis

63

op — ta — tur

op — ta — tur

Si nichil - In precio, BL 301

f. 275-276

[Cantus I]

[Cantus II]

Tenor

Si ni-  
In pre-cio pre-ci-

5

-chil ac-tu-le-ris o-me-re si  
-um nunc est sen-sus pre-mi-um

12

ve-ne-ris Ta-men  
dat per par-ti-ci-pi-um lau-des

19

ple-nus lit-te-ris pre-su-mens de  
a-nun-cia-s oc-tres-se-si

24

fri-vo-la tu-a sci-en-ti-o  
ve-ne-ris cum tu-a pec-cu-ni-

31

-la cum pi-us ap-pa-re-as  
-a non ca-re-bis gra-ti-a

39

au-res nos-tra ex-e-as pi-e ta-tis  
 po-si-to per pro-bi-tas ge-nus for-ma

44

o-pe-ra non que-rit sed  
 dig-ni-tas vir-tus pre-si-di-um ti-bi-non

50

mu-ne-ra Ju-dex hu-ius se-cu-li  
 as-ti-te-rit nec tu-um si-bi e-li

58

qui terrena diligit,  
-gent contubernium.

The musical score consists of three staves. The top staff is a vocal line in G-clef with lyrics 'qui terrena diligit,'. The middle staff is a vocal line in G-clef with lyrics '-gent contubernium.'. The bottom staff is a piano accompaniment in C-clef. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: 'qui terrena diligit, -gent contubernium.' The word 'contubernium' is split across two measures: 'con-tu-ber-ni-' in the first measure and 'um.' in the second.

VITA

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.....	to .....
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