



A STUDY OF THE CANTUS FIRMUS TREATMENT
IN THE MAGNIFICAT AND SALVE REGINA
OF MATTHAEUS PIPELARE

by

JOHN BYRON HOSKING
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

We accept this thesis as conforming
to the required standard

© JOHN BYRON HOSKING, 1976
UNIVERSITY OF VICTORIA
April 1976

All rights reserved. This thesis may not be reproduced in
whole or in part, by mimeograph or other means,
without the permission of the author.

ABSTRACT

Supervisor: Doctor Alejandro Planchart

This thesis is a study of the cantus firmus technique employed by the Flemish composer Matthaëus Pipelare (fl. 1500) in his single settings of the Marian canticle Magnificat and antiphon Salve Regina. Introductory material describes the composer's life, along with historical backgrounds to the Magnificat and Salve Regina settings. Contemporary settings of these two texts were examined, and their history itself traced, as a prelude to examining Pipelare's works. Having discovered that the only modern edition of both these works, a product of a doctoral dissertation by Ronald Cross in 1966 on Pipelare and his music, was quite unreliable as a transcription, recourse was made to the original manuscripts themselves on microfilm: Jena, Universitäts-Bibliothek MS Chorbuch 20, ff. 31^v-37^r (Magnificat) and München, Bayerische Staatsbibliothek MS 34, ff. 25^v-29 (Salve Regina), both films from the University of Toronto library. A second manuscript source for the Magnificat, Leipzig, Karl Marx Universitäts-Bibliothek MS Thom. 49, was unfortunately unobtainable, while a 1544 print of Georg Rhau containing this same work was available in a modern edition. Thus both works have been completely

transcribed and edited from an original source in order to have an accurate reading. In the course of transcribing the Salve Regina, the interesting feature of the presence of a canonic voice-part, indicated but not written out in the manuscripts, emerged; the canon has been resolved and a fifth voice-part added to complete Pipelare's setting. This voice is of great importance as it usually carries a second statement of the cantus firmus due to it being the comes of the tenor voice which is the dux of the canon, as well as completing the polyphonic structure of the music. Further, the plainsong used as the cantus firmus has been traced in an attempt to discover the sixteenth-century form of the chant which was used by Pipelare, since the chant repertoire has been restored since the sixteenth century to its early medieval form which often varies significantly from the form which was available to Pipelare and his contemporaries. The cantus firmus treatment by Pipelare has then been examined in view of it being the central structural element in the two works.



TABLE OF CONTENTS

Abstract	i
Table of Contents	iii
Preface	iv
CHAPTER I. BIOGRAPHY AND SOURCES	
Biography	1
Sources	6
CHAPTER II. MAGNIFICAT	
Introduction	9
Pipelare's Magnificat	16
CHAPTER III. SALVE REGINA	
Origin of the Antiphon	24
Source of the Cantus Firmus	26
Pipelare's Treatment of the Cantus Firmus	28
Canonic Treatment	31
CHAPTER IV. TRANSCRIPTIONS	
Commentary	33
Transcription of Magnificat	34
Transcription of Salve Regina	50
NOTES	68
SELECT BIBLIOGRAPHY	76

PREFACE

The Flemish composer Matthaëus Pipelare lived during one of the most prosperous periods in the history of Western music. Even granting the loss of much music from the Renaissance era, the enormous number of works which have survived provides a wealth of music of a considerable degree of artistic attributes. The names of men like John Dunstable (ca. 1385-1453), Guillaume Dufay (ca. 1400-1474), Johannes Ockeghem (d. 1495), Jacob Obrecht (1452-1505), Josquin des Prez (ca. 1440-1521), Henricus Isaac (ca. 1450-1517) and Pierre de la Rue (ca. 1460-1518) are often encountered in the music manuscripts of their period. But contemporary to the above-mentioned musicians there were many composers of high calibre whose names appear in the writings of their contemporary theorists, but who are all too often overshadowed by the above in the present day. Among the names of the northern-European or Flemish school of composers there is found that of Matthaëus Pipelare.

Pipelare was probably born during the latter half of the fifteenth century, perhaps in the town of Louvain. The only known accounts of his life place him in the service of one of the many religious houses which so greatly fostered sacred music in that day, the Illustrious Con-

fraternity of Our Lady at 's-Hertogenbosch, between 1497 and 1500. He was in all probability deceased by ca. 1520. It is evident from the extant records of the Confraternity that Pipelare was very highly thought of as a musician and the trainer of the boys of the choir; on one occasion he was provided with a bonus above his usual salary, which was apparently already the highest at 's-Hertogenbosch, for the sole purpose of preventing him from seeking his employment elsewhere. The appearance of Pipelare's name in Andreas Ornithoparcus' treatise Micrologus alongside the names of men of such stature as Ockeghem, Obrecht, Josquin, la Rue, Isaac, and Tinctoris, attests to his reknown as a composer whose works, to cite Ornithoparcus, "flow from the very fountain of art." Claudius Sebastiani also included Pipelare among those who were "leaders", who "knew how to sing, to compose, and to judge compositions."

Pipelare's extant works cover several important choral genres: nine complete Mass settings, one "Credo", nine motets including the Vespers canticle Magnificat and the Marian antiphon Salve Regina, and eight secular chansons. Within this collection of music, one can see a variety of styles which illustrates the development not only of Pipelare's personal style but that of the Renaissance in general. We feel that Pipelare is a composer whose works deserve to be better known. From among this selection of his works, we have chosen two settings of Marian texts, the Vespers

canticle Magnificat and the antiphon Salve Regina from the Office of Compline, which are of significance in several ways. Excluding only the settings of the Mass text itself, the Magnificat is the most prevalent single text set by sixteenth-century composers. Here then we have ample opportunity to compare Pipelare to his contemporaries; as one leafs through the manuscripts of the period, there are very few composers who are not represented by at least one setting of this canticle. The Salve Regina also enjoys great popularity among Renaissance composers; the extant settings of this antiphon, although far fewer in number than the canticle, are numerous enough that we are again able to see similarities between Pipelare and contemporaneous works. These two settings of Pipelare are also interesting in their contrast to each other: the Magnificat is much closer to the smooth Italian style of the sixteenth century than the more angular Salve which is certainly a Flemish composition; the Salve may very well pre-date the Magnificat as well. The canticle, probably a late work of Pipelare, is refined to such an extent that it does indeed take its place alongside settings by Pipelare's most celebrated contemporaries. In these two compositions we therefore see two distinct styles, illustrative of a general development in the compositional technique of their creator.

In the opening chapter of this thesis, the scant

biographical details of Pipelare's life are examined. These are chiefly contained within the records of the Illustrious Confraternity of Our Lady at 's-Hertogenbosch, but recourse is also made to the writings of Claudius Sebastiani and Andreas Ornithoparcus, two theoretical writers of the sixteenth century. The numerous variant spellings of Pipelare's name are discussed, with its possible derivation. From this discussion of his life, we turn to an account of the primary sources of the two works to be studied. These were available on microfilm in the case of the two manuscripts, Jena 20 and München 34, and a modern edition of the Rhau print of 1544. A third manuscript, a second source of the Magnificat, is a very rare one and was not available for consultation; it is housed in East Germany.

The second chapter is devoted to the Magnificat. The history of this canticle, both liturgical and musical, is traced as a background to the main study of the cantus firmus treatment by Pipelare in his setting. The actual chant of the Magnificat has altered since the sixteenth century, so we have found what we believe to be the form of the chant which was in use in Pipelare's day.

The tracing back of the older form of the chant was also necessary for the Salve Regina, which is the work detailed in the third chapter. Again a concise liturgical

history of the antiphon is presented, along with a description of the efforts involved in tracing the sixteenth-century form of this particular chant and text. This is followed by a discussion of Pipelare's treatment of the cantus firmus in his setting. The presence of the signum congruencie and the term Fuga denote a canon which must therefore be solved from the existing music. A fifth voice-part in two of the five sections of this work forms the actual resolution, this fifth voice acting as the comes to the tenor voice or dux of the canon.

The fourth chapter presents the transcriptions of the Magnificat and the Salve Regina from the original sources. The only modern edition of both these works, one by Ronald Cross, was found to be unreliable in view of the several errors it contains, as well as his resolution of the canon in the Salve Regina which is thought to be an incorrect resolution. It was therefore thought necessary to provide an accurate reading of these two works for the purposes of this thesis.

CHAPTER I

BIOGRAPHY AND SOURCES

Biography

The Flemish composer Matthaëus Pipelare lived the most productive years of his career around the turn of the sixteenth century. His reputation appears to have been rather extensive, judging from the few extant references of his only known employer, the Illustrious Confraternity of Our Lady at 's-Hertogenbosch, and two theorists who wrote within the century following his life. One of these, Claudius Sebastiani, organist at Metz, in his Bellum musicale, inter plani et mensuralis cantus regis of 1563, wrote of Pipelare as one of "the practical theorists, the Leaders of the others, who knew how to sing, and compose, and to judge compositions."¹ Andreas Ornithoparcus' treatise Musice active Micrologus, published in Leipzig in 1517, contains what is probably the first reference to Pipelare other than from the records of 's-Hertogenbosch. Ornithoparcus bitterly complains of incompetent musicians who flout their "wisdom", concluding:

Wherefore allow of no Componists, but those, who are by Art worthy to be allowed of: now such are Joan. Okeken, Joan: Tinctoris, Loyset, Verbonet, Alex: Agricola,

Jacobus Obrecht, Josquin, Petrus de Larue, Hen: Isaack, Hen: Finck, Ant: Brummel, Mat: Pipilare, Geor: Brach, Erasmus Lapidida, Caspar Czeys, Conradus Reyn, and the like: whose Compositions one may see doe flow from the very fountaine of Art. But least by laughing at these fellowes we grow angry, and by being angry grow to hate them, let us even let them alone, and return to Diminution.²

Fides itaque nec ulla prestetur componistis, nisi inveniatur arte probati. Quorum aut probata est auctoritas, ij sunt. Joannes Okeken, Joannes Tinctoris, Loyset, Verbonet, Alexander agricola, Jacobus Obrecht, Josquin, Petrus de larue, Henricus Isaack Henricus Fynck. Antonius Brummel, Matheus Pipilare, Georgius Brack, Erasmus Lapidida, Caspar Czeys, Conradus Reyn, et similes: quorum poemata ex artis radicibus emanare conspiciunt. Sed ne ex derisione ira consurgat, et ex ira odium, missum faciamus hec, ad diminutionem redeunt.³

Pipelare has been included in several reference works up to the present time; with entries which provide no further information other than the appearance of his name in Ornithoparcus.⁴ Commencing with the Trésor musical (1865) of Robert Julien van Maldeghem, Pipelare's place of birth is given as being Louvain.

Mattheus Pipelare: Born at Louvain towards the end of the 15th century. Several compositions of this artist are preserved in the Bibliothèque Royale at Brussels. A four-part Mass by this composer is found in the archives of the Pontifical Chapel at Rome, and carries the title: l'Homme armé. We found the chanson that we are publishing in a private library in Rome.

Mattheus Pipelare.
Naquit à Louvain vers la fin du XV^e siècle. Plusieurs compositions de cet artiste sont conservées dans la Bibliothèque royale de Bruxelles. Une messe à quatre voix de ce compositeur se trouve dans les archives de la chapelle pontificale à Rome, et porte pour titre: l'Homme armé. Nous avons trouvé la chanson que nous publions, dans une bibliothèque privée de Rome.⁵

Albert Smijers presents the most complete account of the life of Matthaëus Pipelare:

One looks in vain in Eitner and others for biographical details concerning this composer. From the accounts of the Illustrious Confraternity of Our Lady, it seems that Pipelare came to 's-Hertogenbosch from Antwerp through the efforts of Paulus van Rode, and in 1498, "the Wednesday before the third Sunday in Lent"..., was installed as choirmaster of the Confraternity; he stayed at 's-Hertogenbosch until the beginning of May, 1500.⁶

Three items in the records of the Illustrious Confraternity of Our Lady at 's-Hertogenbosch support Smijers' statement concerning Pipelare's arrival there.

(St. John's Day, 1497, to St. John's Day, 1498)
item. thus master Pouwels van Roy was sent by consent of the gentlemen of the chapter and of the sworn brothers to Antwerp, Bergen-op-Zoom, and several other places with a servant, in order to find a choirmaster for the boys and a good high-voiced singer, and the same Pouwels was away 2½ weeks with a servant, and in that time expended a total of 4 Rhenish guilders.

(Sint Jan 1497 tot S. Jan '98)
item alsoe meester Pouwels van Roy gesonden was by cousent van den heeren van den capittel ende den gemeynen geswoeren bruederen nae Antwerpen, Bergen ende meer anderen plaetsen met enen knecht, omne te crygen enen sangmeester voer die jongen ende enen goden boven senger ende uuyt was daerom dieselve Pouwels metten knecht 2½ weke ende daerenbynnen verteert tsamen 4 R. gl.⁷

item. thus, according to an old custom, the singers were given 2 pounds payment, in order that they might therewith celebrate with this and treat some singers who came here for St. John's Mass to be in the procession, and, since no singers came, the same singers wanted to have the 2 pounds for the entertainment of Pypelaer and Chrispiaenen, whom Pouwels van Rode had brought [to 's-Hertogenbosch] and who had been invited to Mr. Andries die Groet, which 2 pounds were given

over to Joesten the singer for safe-keeping, who made off with them and did not come back, so that the wine that was drunk there was not paid for, and which [sum] the priors by consent of the brothers have paid, which amounts to a total of 2 pounds, 28 stuivers.

item alsoe die sengers nae alder gewoenten des jaers eens te hebben plegen 2 libri paym. omne daermede te festiveren ende tracteren eenige sengers die alhier szt. Jansmisse egeen sengers comen en waeren, begeerden deselve sengers to hebben die 2 pont omne Pypelaer ende Chrispiaenen die Pouwels van Rode gehaelt hadde te tracteren, die tsaemen genoyt waeren tot her Andries die Groet, welke 2 libri zy Joesten den senger in bewaringe overgeven hadden, die daer mede wech was ende nyet en quam, alsoe datten wyn aldair verdroncken bleff staen onbetaelt, die de proesten by consent van de bruederen beloepen metten anderen 2 libri, 28 st.⁸

item. Matheus Pipelaere, our choirmaster, who came here the Wednesday ante Oculi ["Oculi" being the third Sunday in Lent, of which the Introit is "Oculi mei"] and has served 14 weeks, given 18 stuivers a week; this makes 12 guilders, 12 stuivers.

item Matheus Pipelaere onsz sangmeester, die alhier quam des Woensdachs ante Oculi ende gedient heeft 14 weken, ter weken gegeven 18 st., facit 12 gulden 12 st.⁹

Pipelare was obviously highly thought of at 's-Hertogenbosch; in the records for the following year (1490-1500), Pipelare is credited with 40 stuivers "above his salary, in order to keep him here."¹⁰ Pipelare was paid 18 stuivers a week as choirmaster of the boys, according to Ronald Cross the highest salary at 's-Hertogenbosch.¹¹

Pipelare's name appears eleven times in the records of the Confraternity, with nine variant spellings: Pypelaer, Matheus Pipelaere, Matheusz. Pippelaer, Matheus Pipelare, Matheussz., Master Matheus Pipelair, Matheussz. Pypeler,


Matheussz. Pypelair, and Matheussen Pypeler.¹² "Pipelare" has been considered the standard, as this form is sometimes written in the manuscripts as "Pipe" with la and re on a staff as hexachord syllables.¹³ Cross suggests that "Pipelare" is a pseudonym, derived from the Flemish word pipelaer, meaning "one who plays the flute and similar instruments"; he also is of the opinion that the "Matthew" is not Pipelare's baptismal name, nor his family name, but suggests that Pipelare is in fact the "son of Matthew."¹⁴

It seems that Pipelare came to 's-Hertogenbosch from Antwerp, but although Cross searched the Antwerp archives--state, city and Cathedral--no references pertaining to Pipelare's earlier life were found.¹⁵ Another musician with the same surname, "Johannes Pippelaere," appears in the Acta capitularia of St. Donatian's Church in Bruges, dated March 27, 1493.

. . . Jerome de Clibano, choirmaster of this church, two pounds gross, money of Flanders, and to master Johannes Pippelaere, tenor of this church, 30 solidis gros.

. . . Jeronimo de Clibano succentori huis ecclesie duas libras gross, monete Flandrie, et magistro Johanni Pippelaere tenoriste hujus ecclesie triginta solidis gross.¹⁶

A "Johannes Pippelart" was in the Papal Choir in Rome from October of 1499 through April of 1502,¹⁷ but if the records of 's-Hertogenbosch are correct in dating Pipelare's employment there through May of 1500, then this "Johannes" is not the Pipelare of 's-Hertogenbosch.

In certain of the Jena manuscripts, a cross is placed beside the composer's name to indicate that this particular composer is deceased. This sign follows Pipelare's name on the first folio of his Magnificat setting in Jena 20:¹⁸ pipe . Winfried Kirsch dates this manuscript ca. 1512-1520, and K. E. Roediger ca. 1512;¹⁹ assuming the scribe to have been correct in his placement of the cross, Pipelare in all probability was deceased by ca. 1520.

Sources

Pipelare's only surviving setting of the Vespers canticle Magnificat is extant in two manuscripts and one print:²⁰

Jena. Universitäts-Bibliothek. Chorbuch 20, ff. 31v-37r. [Jena 20]

Leipzig. Universitätsbibliothek. MS. Thom. 49/50, ff. 241r-242r, 258v-259v, 267r-268v, 287r-288v. [Leipzig 49]

Georg Rhau, Postremum Vespertini opus, Cuius priores partes. Wittenberg, 1544, ff. 47r-48v.

Kirsch²¹ assigns the date 1558 to Leipzig 49.

Jena 20 was probably copied at Malines [Mechelen],²² the site of the court of Marguerite of Austria (1480-1530), who served as regent of the Netherlands 1507-1530. The scribe of Jena 20 may very possibly be Pierre van den Hove (fl. 1496-1534),²³ more famous under his pseudonym "Alamire"

taken from the hexachord name for the A above middle C. Alamire was a singer and "escripvain et garde des livres" under Archduke Charles (nephew of Marguerite, who became Charles V, Holy Roman Emperor, in 1519)²⁴ at Malines from 1509 through 1514; remaining employed there under Marguerite as a singer-scribe until her death in 1530, finally leaving Malines in 1534.²⁵ Jena 20 consists of nineteen Magnificat settings; Leipzig 49 is a collection of sacred Latin works for four voices (discantus, altus, tenor, bassus). A fifth voice, the Vagans, was contained in Leipzig. Universitätsbibliothek. MS. Thom. 50, and is now missing;²⁶ thus the final polyphonic verse of the Pipelare Magnificat which is à 5 is incomplete in Leipzig 49. The Rhau print contains twenty-five settings of the Magnificat by composers including Morales (five settings), Adam Reneri (eight), Anton de Fevin (two) and Pierre de La Rue (one), followed by a setting of Psalm VI and an antiphon.²⁷

The Salve Regina setting of Pipelare is extant in only one manuscript, München, Bayerische Staatsbibliothek MS. 34, ff. 25v-29r. This manuscript, containing exclusively settings of the Salve Regina, was probably once owned by Raimund Fugger the Younger; in the 1566 inventory of Fugger's library, one of the manuscripts is described as "Liber Salve Regina divers. Author. (Josquin, Noe, Paulus) et alis."²⁸

The decorative capital letters at the start of each of the four polyphonic sections of Pipelare's setting are present only for the first section (ff. 25v-26r); the remaining folios have space left for the capitals. In each section the omitted discantus letter begins the text, whereas the other voices were to have had the voice designation written in, the underlay containing the full text. This is the same arrangement as was used for the Magnificat in Jena 20.

CHAPTER II

MAGNIFICAT

Introduction

The canticle Magnificat is comprised of verses forty-six through fifty-five of the first chapter of the Gospel according to Saint Luke, with the addition of the lesser doxology.

Magnificat anima mea Dominum;
Et exsultavit spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae: ecce enim
ex hoc beatam me dicent omnes generationes,
Quia fecit mihi magna qui potens est,
et sanctum nomen eius,
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam brachio suo; dispersit superbos
mente cordis sui.
Deposuit potentes de sede, et exaltavit humiles.
Esurientes implevit bonis, et divites dimisit inanes.
Suscepit Israel, servum suum, recordatus misericordiae
suae,
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula. 29

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

My soul magnifies the Lord,
and my spirit rejoices in God my Saviour,
for he has regarded the low estate of his handmaiden.
For behold, henceforth all generations will call
me blessed;

for he who is mighty has done great things for me,
 and holy is his name.
 And his mercy is on those who fear him
 from generation to generation.
 He has shown strength with his arm,
 he has scattered the proud in the imagination
 of their hearts,
 he has put down the mighty from their thrones,
 and exalted those of low degree;
 he has filled the hungry with good things,
 and the rich he has sent empty away.
 He has helped his servant Israel,
 in remembrance of his mercy,
 as he spoke to our fathers,
 to Abraham and to his posterity for ever.³⁰

Glory be to the Father, and to the Son,
 and to the Holy Spirit.
 As it was in the beginning, is now, and ever shall be:
 world without end. Amen.

This is the earliest Christian hymn, recited by Saint Mary
 after hearing the Angel Gabriel's announcement that she has
 been chosen by God to give birth to his Son. The text bears
 close resemblance to the Song of Hannah, in I Samuel 2,
 verses one through ten.

"My heart exults in the Lord; my strength is exalted
 in the Lord.
 My mouth derides my enemies,
 because I rejoice in thy salvation.
 There is none holy like the Lord,
 there is none besides thee;
 there is no rock like our God.
 Talk no more so very proudly,
 let not arrogance come from your mouth;
 for the Lord is a God of knowledge,
 and by him actions are weighed.
 The bows of the mighty are broken,
 but the feeble gird on strength.
 Those who were full have hired themselves out for bread,
 but those who were hungry have ceased to hunger.
 The barren has borne seven,
 but she who has many children is forlorn.
 The Lord kills and brings to life;
 he brings down to Sheol and raises up.

The Lord makes poor and makes rich;
 he brings low, he also exalts.
 He raises up the poor from the dust;
 he lifts the needy from the ash heap,
 to make them sit with princes and inherit a
 seat of honour.
 For the pillars of the earth are the Lord's,
 and on them he has set the world.
 He will guard the feet of his faithful ones;
 but the wicked shall be cut off in darkness;
 for not by might shall a man prevail.
 The adversaries of the Lord shall be broken to pieces;
 against them he will thunder in heaven.
 The Lord will judge the ends of the earth;
 he will give strength to his king,
 and exalt the power of his anointed."³¹

In Mary, then, was seen the fulfillment of the old covenant in this new beginning. The Magnificat divides into three parts: the first five verses form the "eschatological personification" of the Israelites, as Mary praises God her Saviour; the next three verses record God's past works for his people Israel; and in the final two verses, Mary sings of God's divine plan foretold in Abraham and now to be perfected in herself.³² In the Middle Ages, the canticle Magnificat came to be treated as a memorial of the Incarnation of our Lord.

The introduction of the Magnificat into the liturgy was defended by Niceta of Remesiana (d. after 414).³³ In the Rule of Saint Caesarius of Arles (470-543) the Magnificat is placed in the morning Office of Lauds; it is also assigned to this Office by Aurelian (ca. 540).³⁴ It was probably Saint Benedict Biscop (ca. 628-ca. 690) who first assigned the canticle to the evening Office of Vespers,³⁵ where it

replaced the Nunc Dimittis which was in frequent use before but no longer authorized at this time; the Nunc Dimittis later reappeared in the Breviary. In the Greek churches in the East, the Magnificat has always been a morning canticle.³⁶

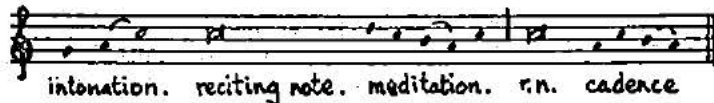
The placing of Mary's song in Vespers corresponds to the nature of the evening Office: Vespers was originally sung when the lamps were lit, this lighting signifying the Light, i.e. God made flesh in Christ's birth.³⁷ Vespers itself is the oldest of the eight daily Offices in the Roman church; it had its origin as part of the nocturnal vigil of the early Christians.³⁸

The Magnificat is written in the old Hebrew style of poetry, characterized by the device known as parallelism; the second half of each verse complements the first half (a technique found throughout the psalms), in one of two manners: synonymous (as in the tenth verse of the Magnificat) and antithetic (as in verses seven and eight). Noticing the poetic structure of the canticle, it is apparent how easily it adapts itself to the psalm tones as the most likely manner of singing the text.

The Roman rite provides eight tones for the Magnificat, similar to the eight psalm tones but more elaborate. Example 1 is the third canticle tone in its ferial form, as an illustration of the structure of the

tones.

Example 1. Magnificat Tone III (LU p. 208)



In the psalm tones, the intonation is sung only once, on the first verse of the text; in the Magnificat tones, however, the intonation is repeated for each verse. Of the liturgical items of Vespers, only the Magnificat and the hymns were set polyphonically.

The earliest extant polyphonic setting of the Magnificat is found in an English manuscript (Cambridge, University Library, MS. Kk. 1.6, f. 247) which dates from the latter half of the fourteenth century.³⁹ The setting is a strophic one, with the first verse (which is lacking) intoned to the canticle tone. The first polyphonic settings appearing in continental sources are by the English composer John Dunstable and his continental contemporaries Guillaume Dufay and Gilles Binchois;⁴⁰ the earliest known four-voice setting was composed by the early-fifteenth century Italian Johannes de Quadris.⁴¹ The extant manuscripts from this period contain numerous Magnificat settings; the largest collections are found in Bologna, Civico Museo Bibliographico Musicale, MS. Q. 15 [BL Q.15] (nine settings), Florence, Biblioteca Nazionale,

MS. Magl. XIX.112bis [Fl M XIX.112bis] (nine), Milan, Archivio del Duomo, Codex 2269 [Mid 2269] (twenty-four), Modena, Biblioteca Estense, Codex lat. 471 (A. X. 1.11) [Mod 471] (nine), München, Bayerische Staatsbibliothek, Mus. MS. 3232a [Müs 3232a] (eight), Prague, Národní Museum (olim Strahov-Kloster) MS. D. G. IV. 47 [Pra IV.47] (fourteen), Rome, Biblioteca Apostolica Vaticana, San Pietro, Codex B. 80 [RoV Pietro B.80] (fourteen), and Trent, Castello del Buon Consiglio, Codex 87 [Tr. 87] (twelve), Codex 88 [Tr. 88] (sixteen), Codex 89 [Tr. 89] (thirteen), and Codex 90 [Tr. 90] (thirteen).⁴²

In the settings from the early fifteenth century, the entire canticle is set polyphonically in a through-composed style, based melodically upon one of the eight canticle tones. Fourteen settings in this style are found in the manuscript Rome, Biblioteca Apostolica Vaticana, Cappella Sistina, Codex 15 [RoV Sist. 15], and eleven settings in Codex 44 [RoV Sist. 44].⁴³ Following the mid-fifteenth century, the settings are "alternatim", containing polyphony for the even-numbered verses, the remaining verses intended to be sung to the proper canticle tone; works in this form are prevalent in Tr. 87, 88, 89 and 90, Jena 20, the Rhau print, and the Eton Choirbook (Eton College, MS. 178). Although the practice of setting the even-numbered verses is more widely prevalent amongst the alternatim settings of the late fifteenth and sixteenth centuries,

several settings are extant in which the odd-numbered verses are supplied with polyphony, leaving the even-numbered verses to be sung to chant. Examples of this second form of alternatim settings are found in RoV Pietro B.80, where there are fourteen Magnificats, twelve of which are odd-numbered settings.⁴⁴ The alternatim settings continue throughout the Renaissance, and works by composers of the sixteenth century are in abundance in collections such as Jena 20 and the Rhau print. The Spaniard, Cristóbal de Morales (ca. 1500-1553), wrote sixteen settings of the Magnificat, two for each of the eight canticle tones: eight contain polyphony for the odd-numbered verses, and eight for the even-numbered verses. These works can thus be performed alternatim, or combined to form eight full polyphonic compositions.

Composers often wrote complete cycles of Magnificat settings, one for each of the eight canticle tones. This practice, which commenced during the Dufay period, arose simultaneously with that of large settings of complete Masses and cycles of hymns for the entire Church year.⁴⁵ In several of the sources where eight or more Magnificats are found together, it is quite common to find them arranged in order of the canticle tones, one or more settings for each canticle tone beginning with the first. This practice occurs in RoV Pietro B.80, RoV Sist. 15 and 44, and in the Rhau print.

Pipelare's Magnificat

Pipelare's Magnificat is an alternatim setting for four voices with verse four for three voices and verse twelve for five voices. It is probably one of his later works; in style, it is more Italianate than that of the seemingly earlier and more Flemish Salve Regina. Unlike the Salve, the Magnificat setting is in one mensuration throughout, tempus imperfectum cum prolatione minore.

Pipelare's setting is constructed around the third canticle tone, which permeates the entire setting. Cross⁴⁶ assumes that the Tone III as used by Pipelare is the solemn form found in the Liber Usualis, with the differentia ending on A; it is the contention of the present writer that the solemn form of Tone III in the LU is not the same as that used by Pipelare. The solemn form as it appears in the LU contains but minor differences when compared with the simple form: namely, two ligatures in the first half of the tone which are present in the solemn form but absent in the simple form. Example 2 shows the two forms of Tone III, with the two variant ligatures in the solemn form marked by asterisks.

Ex. 2. Magnificat Tone III (LU, pp. 208, 214)

The image shows two musical staves. The top staff is labeled 'simple' and contains a single melodic line with a bracket above the first two notes. The bottom staff is labeled 'solemn' and contains a single melodic line with two asterisks above the first two notes and a bracket above the first two notes.

The second of the two variant ligatures in the first half of the solemn form, A-C, is evident in verses ten and twelve of Pipelare's setting, but the first variant ligature, C-D, does not appear to be implied in the polyphony except in verse two (tenor, mm. 12-13). In verse two (c.f. in the discantus, m. 12), verse four (contratenor, m. 46), and verse six (discantus, m. 67) a rest occurs before the D, eliminating the possibility of a ligature between the previous C and this D; verses ten (contratenor, mm. 138-9; tenor, mm. 137-8) and twelve (tenor I, mm. 178-9) do not have a rest between the C and the D, but in these three instances the text underlay gives a different syllable to each of these two notes, suggesting that the c.f. used by Pipelare lacked a ligature between the C and D.

Carl-Heinz Illing⁴⁷ provides a copy of the eight Magnificat tones in two forms, the German and the Roman; Example 3 shows those of Tone III.

Ex. 3. Magnificat Tone III (Illing, p. 22)

German

Roman

The German tone is definitely not the one which Pipelare uses, primarily because the final note is G whereas the c.f. in Pipelare's setting clearly ends on A and never once suggests G as the ending; secondly because an inflection occurs in the middle of the reciting note of the second half of the German tone, clearly distinguishing it from the Roman: this inflection does not occur in Pipelare.

Some important observations may be made concerning the Roman Tone III as given by Illing. The most obvious is the absence of the B in the medial cadence of this tone, a note which is present in the third tone in the LU; B appears in verses two, four and six of Pipelare's setting--where, however, it replaces the A of the medial cadence. In verses ten and twelve the B is omitted, but the A is present. The B is probably present in verses two, four and six as a necessary part of the cadential formula of major sixth to octave being made with another voice (Examples 4, 5, 6).

Ex. 4. Pipelare, Magnificat, v. 2, mm. 12-13.

Musical notation for Ex. 4, showing two staves: Discantus (top) and Tenor (bottom). The Discantus staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The Tenor staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3. The notes are connected by a horizontal line, indicating a melodic line.

Ex. 5. Pipelare, Magnificat, v. 4, mm. 47-48.

Musical notation for Ex. 5, showing two staves: Contra. (top) and Bassus (bottom). The Contra. staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The Bassus staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3. The notes are connected by a horizontal line, indicating a melodic line.

Ex. 6. Pipelare, Magnificat, v. 6, mm. 68-69.

Musical notation for Ex. 6, showing two staves: Discantus (top) and Contra. (bottom). The Discantus staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The Contra. staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3. The notes are connected by a horizontal line, indicating a melodic line.

If contrapuntal necessity accounts for the presence of the B, then B is apparently not present as an integral note of the canticle tone. It would seem, therefore, most probable that it is the Roman tone as given by Illing that is employed by Pipelare, and not the form as it now appears in the LU. It is of interest that the A of the medial cadence is omitted in the first three polyphonic verses, but it is most obviously present in the final two verses of Pipelare's

music. In fact, it is in these two verses that Pipelare has provided the c.f. in the most straightforward manner: almost totally in equal note values in the tenor (verse ten contains the c.f. in the contratenor as well, in canon with the tenor), and unelaborated.

Pipelare uses the canticle tone as a c.f. considerably more extensively than other composers of his era.⁴⁸ C. J. Maas points out that in the Magnificat settings of Jena 20 the c.f. rarely occurs complete in every verse of the compositions, with Pipelare's Magnificat as an obvious exception; nevertheless, the settings in this manuscript display sufficiently extensive use of the canticle tones as c.f. to distinguish them from settings by contemporary German composers.⁴⁹ Orlandus Lassus was one of the few composers of the era who augmented the entire Magnificat tone in the tenor of each verse.⁵⁰ According to Maas, such treatment of the c.f. often replaces other compositional devices like changes in tempo, addition of voices, and canonic treatment--devices which are in evidence in the settings of Pierre de La Rue and, to a lesser extent, of Martin Agricola.⁵¹

In five of the six polyphonic verses of Pipelare's composition the canticle tone appears predominately in at least one voice. In verse four the c.f. lies in the contratenor, the top voice of this verse, and in verse six in the discantus, while it appears in the (first) tenor of

verse twelve. Even though verse four is a three-voice setting, the c.f. is still present.⁵² In verses two and ten the tone appears in two voices: discantus and tenor in verse two, and contratenor and tenor in verse ten.⁵³ The tone does not appear in its entirety in verse eight; in all the polyphonic verses except eight, the tone is predominant--almost free of melodic and rhythmic embellishments. Each phrase of the text is separated by numerous rests, a feature of Franco-Flemish compositions.⁵⁴ The predominance of the tone gives rise to certain characteristics in the music. The almost excessive repeated notes present in Pipelare's settings as in so many contemporary settings, stem from the reciting note, C, of the tone.⁵⁵ The presence of the reciting note obviously affects the harmonic structure of the polyphony, which centres around C until the tonality suddenly falls a minor third to the A of the final cadence in each verse. Each verse (except for verse eight which does not contain the c.f.) has a cadence on C approximately half way through, corresponding to the medial cadence of the tone. This medial cadence is not peculiar to Pipelare's work, but occurs in many settings of the period.⁵⁶ Practically every composer of a Magnificat based upon one of the canticle tones has referred to the initium in his setting,⁵⁷ and Pipelare is no exception. Even the one verse which does not contain the c.f. in its entirety, verse eight, includes

the initium in imitation at the beginning (Example 7).

Ex. 7. Pipelare, Magnificat, v. 8.

In verse two the c.f. is in the tenor voice, strictly imitated in the discantus at the octave at the distance of a dotted breve until m. 9. The tenor then abandons the c.f. for the next four measures, and completely omits the medial cadence of the tone. The discantus, however, contains the medial cadence (without the A) in m. 13, where the polyphony cadences on G. The bassus introduces a point of imitation on "in Deo", comprised of the repeated C of the tone, in m. 13, with which imitation the tenor and discantus continue canonically at the octave at the distance of a semibreve. This canonic writing breaks down at m. 19, following which measure both discantus and tenor elaborate the final three notes of the tone. In mm. 18-20 the bassus presents the second half of the tone complete, set to one word: "salutari."

In verse ten, the canticle tone is in canon at the fifth between the tenor and the contratenor.⁵⁸ The discantus begins with the incipit of the tone in imitation of

the tenor at the octave, the bassus presenting an ornamented version of the interval of the fourth from the incipit; both voices then continue with free material. The c.f. is presented in both tenor and contratenor with no elaboration, but the distance of imitation alters several times with the rests which divide the text into one and two-word segments. At the outset the contratenor follows the tenor at the distance of a dotted breve, which decreases to a breve in m. 138, increasing to the original distance in m. 141. The voices interchange in m. 144, the contratenor now leading the tenor at the distance of a semibreve which increases to a dotted semibreve in m. 148.

In verse twelve, the first tenor carries the unembellished c.f. in long note values. This verse only is à 5; the fifth voice, which has the same range as the tenor, is named Vagans in the Rhau print.

CHAPTER III

SALVE REGINA

Origin of the Antiphon

The original form of the text of the antiphon Salve Regina, shown in Example 8, was in use at the end of the eleventh century;⁵⁹ Dom Pothier credits Saint Bernard of Clairvaux with the authorship of the final three exclamations, "O clemens, O pia, O dulcis Maria," in the year 1146.⁶⁰

Ex. 8. Salve Regina text and translation.

Salve Regina misericordiae.
Vita, dulcedo et spes nostra, salve.
Ad te clamamus exules filii Evae,
Ad te suspiramus gementes et flentes
in hac lacrimarum valle.
Eja ergo advocata nostra
illos tuos misericordes oculos
ad nos converte.
Et Jesum benedictum fructum ventris tui
nobis post hoc exilium ostende.
O clemens, O pia, O dulcis Maria.

Hail, Queen of mercy.
Hail, our life, comfort and hope.
We, exiled sons of Eve, cry to you,
We sigh to you, sorrowing and lamenting
in this valley of tears.

Come then, our advocate,
 turn your merciful eyes towards us.
 And after our exile, show us Jesu
 the blessed Fruit of your womb;
 O gentle, O loving, O sweet Mary.⁶¹

This antiphon was used as a processional at Cluny ca. 1135 and in the Cistercian order was used as a daily processional chant since 1218, taking its present position at the close of Compline in 1251. The Dominicans introduced the Salve Regina in 1230, with the Franciscans doing likewise in 1249. From the fourteenth century until 1568 it ended Compline in all the Latin rites. Pope Saint Pius V placed it at the close of Vespers in the 1568 Breviary, but only in the Office from the Saturday after Pentecost through the Friday before Advent Sunday. In 1955 the Salve Regina was restored to Compline for the season from Trinity Sunday through the Friday before Advent Sunday.⁶² The Salve Regina was often used during the Renaissance as a separate evening service sung before the statue of Our Lady.⁶³

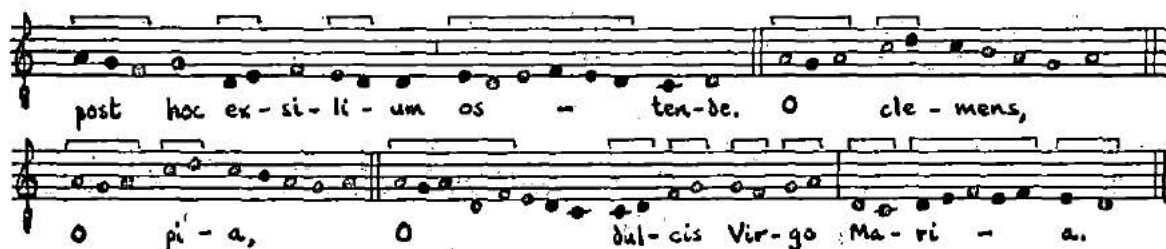
In the text in its present form (LU p. 276) there are two additions: "mater" is placed between "regina" and "misericordiae" in the opening phrase, and "virgo" is inserted following "dulcis" in the closing line. Prior to the sixteenth century, these two words were not a part of the text;⁶⁴ Peter Wagner and Johannes Maier both assign the official acceptance of these two additions to the Trent Breviary Commission which produced the 1568 Breviary, although Maier has found their presence--unofficially--in

Ex. 11. Salve Regina, "O pia" from VR p. 66.

There are two notes present in the VR version, the beginning A and the D five notes further on, which are not found in the LU version but which are present in Pipelare's polyphony. Both are treated as part of the c.f. by Pipelare: the opening A is written as a maxima, while the D is written twice as breves (mm. 168, 173). Example 12 shows the entire antiphon as it appears in the VR.

Ex. 12. Salve Regina, from VR pp. 65-66.

Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae;
 Vi - ta, dul - ce - do et spes no - stra, sal - ve. Ad te
 cla - ma - mus, ex - su - les fi - li - i He - me. Ad te su - spi -
 ra - mus, ge - men - tes et flen - tes in hac la - cri - ma - rum val - le.
 E - ja er - go, ad - ve - ca - ta nos - tra, il - los tu - os mi - se - ri -
 cor - des o - cu - los ad nos con - ver - te.
 Et Je - sum, be - ne - di - ctum fructum ven - tris tu - i, no - bis



The VR form of the Salve Regina as opposed to the LU form corresponds more closely to the c.f. of Pipelare's setting.⁶⁸ Since the chant has obviously altered since 1883, we have traced the Salve Regina chant to locate the early sixteenth-century form of this antiphon which would have been known to Pipelare. The melody as found in the VR (Example 12 above) is presented in exactly the same form by Pothier, who considers that it follows the oldest form; not until the seventeenth century do other melodies emerge.⁶⁹

Hermannus Contractus [Herman the Cripple, 1013-1054]⁷⁰ is the probable composer of the melody. According to Willi Apel, the Ratisbon edition of the Roman chant by Francis X. Haberl (1883) which we have taken for the Pipelare continued the "corrupt" version of the Editio Medicea of 1614, itself the last of the "reform editions" of the Renaissance which had begun with Guidetti's Directorium chori in 1582.⁷¹

Pipelare's Treatment of the Cantus Firmus

In the first polyphonic section of Pipelare's setting, written in tempus perfectum cum prolatione minore,

the corresponding portion of the Gregorian chant is placed in the tenor voice almost unelaborated, comprised principally of breves and semibreves. The chant is transposed up a tone from D to E, with the final note, E in the transposition, moving down a tone in the concluding cadence of the section to end on D. The chant melody on the first two words of this portion of the text, "Vita dulcedo," appears in the descantus in the first six measures, but after this the c.f. is confined to the tenor. The presence of the term Fuga above the tenor voice, along with a signum congruencie over the first note of the tenor, suggests that a fifth voice should be added in canon with the tenor; this fifth voice would therefore also contain the c.f.

The second polyphonic section is written à 4, and, like the remainder of Pipelare's setting, is in tempus imperfectum cum prolatione minore; there is no indication of a canonic voice. The c.f. is present in the discantus from the beginning, imitated strictly at the lower octave in the tenor at a distance of three breves; in m. 31 the distance augments to four breves on "suspiramus," and then the strict writing dissolves. Both discantus and tenor continue with the unembellished c.f. until "lacrimarum," when the tenor relinquishes the chant, the now-embellished c.f. concluding in the discantus voice alone.

The third polyphonic section is also written à 4,

but on the assumption that the signum congruencie appearing over the first note of the tenor in this section indicates the return of the canonic voice, this section is actually à 5. The proper chant appears in the tenor throughout this section, in equal-valued notes. The opening phrase, "Et Jesum," is written in transposed dorian on G, up a fourth from the dorian on D of the chant, but the remainder of the c.f. in this section is written in untransposed dorian in D (mm. 86 and following). The chant is also present in the discantus, commencing with the text "benedictum fructum ventris tui," in imitation of the contratenor; fragments of the c.f. are found in the contratenor in the following measures. The principal statements of the c.f. are slightly embellished, occasionally causing the omission of a note of the Gregorian melody.

The final section of polyphony is written à 5; the additional voice has the same clef as the tenor, and is placed immediately above the tenor voice in the manuscript. We have therefore designated the additional voice as the first tenor. The chant for this portion of the antiphon, "O pia," is in the second tenor throughout, written in maxima, longae and breves with only three semibreves. The discantus does not enter until m. 168, and is almost a perfect diminution of the second tenor; the complete chant phrase is present in the discantus at the octave above the

second tenor's statement of the c.f.

Canonic Treatment

We have previously drawn attention to the presence in the tenor voice of indications of a canon which must be realized by the performers. The signum congruencie is placed over the first note of the beginning ligature of the tenor, following a perfect breve rest; the direction Fuga is placed above the tenor voice. Cross has resolved this canon by adding a fifth voice, in effect a first tenor, which forms the comes of the canon, imitating the written (second) tenor a fourth higher at the distance of a semi-breve.⁷² The present writer has been unable to find any other solution, and therefore adopts this solution in the transcription; however, this resolution creates some very harsh dissonances with the bassus, contratenor and discantus in the final cadence of the first section.⁷³ Our transcription avoids these highly improbable dissonances.

The third polyphonic section of Pipelare's work also contains the signum congruencie over the first note of the tenor, but the inscription Fuga is not repeated. Cross has interpreted the signa congruenciarum which are present in all four written voices in m. 132 as requiring the return of the canonic fifth voice, which he accomplishes by imitating the existing tenor a fifth higher at the

distance of a breve, commencing in m. 134.⁷⁴ This resolution causes the comes to enter after seventy-two measures of rest; the present writer is of the opinion that the canonic voice should enter at the beginning of this section. Therefore, the resolution we have provided in the transcription commences in m. 65 with the interval of imitation a fifth above the dux and at the distance of a breve. This resolution holds good for the entire section. The signum congruencie in m. 64 over the first note of the written tenor thus serves the same purpose as that sign in m. 2 over the tenor, namely to show the dux of the canon which must be transposed up to produce the comes. The signa congruenciarum in all four written voices in m. 132 probably serve to indicate a point of coincidence in all the voices.⁷⁵ The designation Fuga over the tenor voice at the beginning of Pipelare's setting should probably be understood to apply to the third section of polyphony as well, where only the signum congruencie is repeated. Our resolution of the canon in the third section provides some important additions to the counterpoint in the form of supplying otherwise missing second voices in cadential patterns, as in mm. 94, 95, and 115-116. We have again altered the ending of the comes in the third section in order to avoid the unlikely movement of this canonic voice in the final cadence (mm. 151-153) which results from Cross's resolution.⁷⁶

CHAPTER IV

TRANSCRIPTIONS

The original voice part nomenclature has been retained. The original clefs have been replaced by the modern treble and bass clefs; the contratenor (alto) and tenor voices being very close in range--often identical--the contratenor voice sometimes reads as a tenor (C_{8}) in order to avoid excessive ledger lines.

The broken bar-lines are editorial, intended as a guide to the reader. The original note values have been reduced by half, so that the semibreve of the original is represented by a half-note in the transcription. The final notes of the sections, unmeasured longae in the original, are represented by whole notes with a fermata over each. Ligatures are designated by closed square brackets \lceil , black coloration by open square brackets \lfloor . Editorial accidentals are placed above the staff, and are active for the remainder of the measure in which they occur.

The text underlay follows the original sources, with specific syllabification generally being editorial. Editorial additions to the text, for example the repetition of words to accomodate a new musical phrase, are underlined.

Magnificat Tertii Toni

1. Magni-fi-cat a-ni-ma me-a Do-mi-num.

[Discantus]

2.

Et ex - sul - ta - vit
 Spi -
 Et ex - sul - ta - vit
 Et ex -

spi - ri - tus
 ri - tus me -
 spi - ri - tus me -
 sul - ta - vit spi -

me - ri -

me -

me -

me -

20

sa - lu - ta - ri - sa - lu - ta - ri - De - o

sa - lu - ta - ri - sa - lu - ta - ri - De - o

sa - lu - ta - ri - sa - lu - ta - ri - De - o

sa - lu - ta - ri - sa - lu - ta - ri - De - o

sa - lu - ta - ri - sa - lu - ta - ri - De - o

15

in De - o

in De - o

in De - o

in De - o

in De - o

10

3. Qui-a respexit humi-li-ta-tem an-cil-lae su - ac: ec-ce e-nim ex hoc
 be-a-tem me di-cent omnes ge-ne-ra-ti-o- nes.

Discantus tacet

4. 24
 Qui - a fe - cit,
 Qui - a fe - cit, fe -

28
 fe - cit mi -
 cit mi - hi

33
 Qui - a
 hi ma -
 ma -

38

fe - cit mi - hi
- gna qui po - tens est, qui po - tens
- gna qui po - tens est, qui po - tens

45

ma - gna qui po - tens est et san - ctum
est, qui po - tens est qui po - tens est, et san - ctum
est, qui po - tens est, et san - ctum

51

no - men e - jus.
no - men e - jus.
no - men e - jus.

5. Et mi - se - ri - cordia e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - um.

6. 57

Fe - cit

Fe - - - cit po -

Fe - cit po - - - ten -

Fe - cit

61

po - ten - ti - am in bra - chi -

- ten - ti - am in bra -

- ti - am in bra - chi - o

po - ten - ti - am in bra - chi - o

66

su - - - o

- - - chi - o su - o dis -

su - - - o dis - per -

su - o

71

dis - per - sit su - per -

per - - - sit su - per - bos

sit su - - per - - bos men - - te cor -

dis - per - sit su - - per - -

76

bos men - te cor - - dis su - i. #

men - te men - te cor - - dis su - - i.

- dis su - - i, su - - i.

bos men - te cor - - dis su - i.

7. De-po - su-it po-ten-tes de se - de, et exal - ta-vit humi - les.

8. 82

E - su - ri - en - - tes

E - su - ri - en - tes im - ple -

87

im - ple - - vit bo - nis im - ple - vit

- vit bo - nis, im - ple - - vit bo -

93

bo - nis, im - ple - vit bo -

- nis, im - ple - vit bo - nis, im - ple - vit bo -

99 #

nis.
nis.
E - su - ri - en - tes im-ple - vit,
E - su - ri - en - tes im-ple - vit bo - nis, im - ple-

105 #

im - ple - vit bo -
- vit, im - ple - vit bo -

110

et di - vi - tes, et di - vi - tes, et
et di - vi - tes et di - vi - tes, et di -
- nis.
- nis.

115

di - vi - tes, di -
- vi - tes di - mi -

120

- vi - tes di - vi -
- sit, di - mi - sit, in a -
et di - vi - tes
et di - vi - tes di - mi -

125

- tes di - mi - sit, di - mi - sit,
di - mi - sit, di - mi - sit, di - mi -
sit, di - mi - sit, di - mi - sit, di - mi - sit, di - mi - sit, di - mi -

130

di - mi - sit in a - nes.

- sit in a - nes.

- sit in a - nes.

- sit in a - nes.

9. Susce-pit Is-ra-el pu-e-rum su-um recordatus mise-ri-cordi-ae su-ae.

10. 133

Si - cut lo -

Si - cut lo -

Si - cut lo-cu-tus est

Si -

137

- cu - tus est ad pa - tres no - - stros,
 - cu - tus est ad pa - tres no -
 ad pa - tres no - stros
 - cut lo - cu - tus est ad pa - - tres, ad

142

no - - stros A - bra -
 - stros A - bra - ham et
 A - bra - ham
 pa - tres no - - stros A - bra - ham

147

- ham et se - mi - ni e - jus in sae - cu - la.
 se - mi - ni e - jus in sae - cu - la.
 et se - mi - ni e - jus in sae - cu - la.
 et se - mi - ni e - jus in sae - cu - la.

II. Glo-ri - a Pa-tri et Fi-li - o, et spi-ri-tu-i San-cto.

12. 152

Si - cut
Si - cut
Si - cut
Si - cut e - rat
Si - cut e - rat

157

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

in prin - ci - pi - o

164

prin - ci - pi - o,

prin - ci - pi - o,

et nunc, et sem -

in prin -

Detailed description: This block contains a musical score for measures 164 through 168. It features five staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (alto clef), a piano accompaniment line (bass clef), and a piano accompaniment line (bass clef). The lyrics are: 'prin - ci - pi - o,' in measure 164; 'prin - ci - pi - o,' in measure 165; 'et nunc, et sem -' in measure 166; and 'in prin -' in measure 167. The music includes various note values and rests.

169

in prin - ci - pi -

in prin - ci - pi -

per, et

- ci - pi - o

#

Detailed description: This block contains a musical score for measures 169 through 173. It features five staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (alto clef), a piano accompaniment line (bass clef), and a piano accompaniment line (bass clef). The lyrics are: 'in prin - ci - pi -' in measure 169; 'in prin - ci - pi -' in measure 170; 'per, et' in measure 171; and '- ci - pi - o' in measure 172. A sharp sign (#) is placed above the staff in measure 173. The music includes various note values and rests.

174

et nunc et nunc et sem - per, et nunc et sem -

Detailed description: This block contains a musical score for measures 174 through 178. It features six staves. The top staff is a vocal line with lyrics: '- o', 'et', 'nunc', 'et', 'nunc', 'et', 'sem -', 'per,'. The second staff is another vocal line with lyrics: '- o', 'et nunc', 'et', 'sem -'. The third staff is a piano accompaniment line with the word 'et' in the second measure. The fourth staff is a piano accompaniment line with lyrics: 'sem -', '-', '-', '-', 'per,'. The fifth and sixth staves are piano accompaniment lines. Below the staves, the lyrics 'et nunc et sem -' are written across the measures.

179

et sem-per, et sem - per - per, et sem - per nunc et sem - per - per

Detailed description: This block contains a musical score for measures 179 through 183. It features six staves. The top staff is a vocal line with lyrics: 'et sem-per,', 'et sem -', 'per -', 'per', 'nunc', 'et', 'sem -', 'per -', 'per'. The second staff is another vocal line with lyrics: '- per,', 'et', 'sem -', 'per'. The third staff is a piano accompaniment line with lyrics: 'nunc', 'et'. The fourth staff is a piano accompaniment line with lyrics: 'sem -', 'per'. The fifth and sixth staves are piano accompaniment lines. Below the staves, the lyrics 'et sem-per, et sem - per - per, et sem - per' are written across the measures.

185

et
 et in sae - cu - la
 sem - per
 et nunc et sem - per
 et nunc et sem - per

191

in sae - cu - la, et in sae -
 sae - cu - lo - rum. A - men,
 et in sae - cu - la sae -
 et in sae - cu - la sae -
 et in sae - cu - la sae -

198

- cu - la sae - cu - lo - rum, A - - - - men.

A - - - - - men.

cu - lo - rum, A - - - - - men.

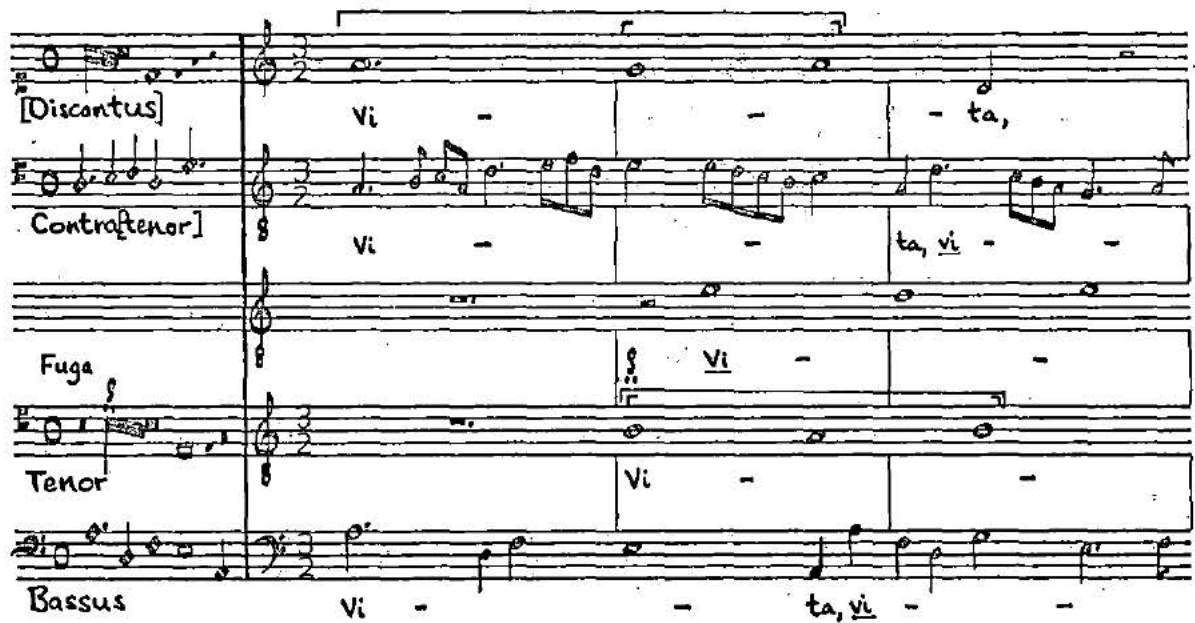
cu - lo - rum, A - - - - - men.

cu - lo - rum, A - - - - - men.

Salve Regina



Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae;



[Discontus] Vi - ta,

Contra Tenor] Vi - ta, vi -

Fuga Vi -

Tenor Vi -

Bassus Vi - ta, vi -

dul - ce - - # do, dul - ce - -
 - ta dul - ce - -
 - ta, dul -
 - ta, dul -
 - ta, vi - ta dul -

do, dul - ce - - do et
 - do et
 - ce - -
 - ce - - do
 ce - do dul - ce - - do

Musical score for measures 12-15. The score consists of six staves. The lyrics are: spes, et spes et spes et spes no-. A sharp sign (#) is present above the second measure. The word "do" is written below the first measure. The word "et" is written below the first and second measures of the bottom staff.

Musical score for measures 16-19. The score consists of six staves. The lyrics are: no - stra, no - spes no - stra, no - stra, sal - stra, sal - et spes no -. The word "no" is written below the first measure. The word "et spes" is written below the first and second measures of the bottom staff.

19 # #

stra, sal - ve.

stra, sal - ve.

ve.

ve.

ve.

stra, sal - ve.

Ad te clama - mus, ex - su - los fi - li - i He - vae.

22

A♭ te

A♭ te

A♭ te

A♭

Detailed description: This system contains measures 22 through 25. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 4/4 time with a key signature of one flat (B-flat major). The lyrics 'te' are repeated in the vocal parts across the measures. The piano accompaniment consists of chords and moving lines. A first ending bracket is shown above the vocal staves, spanning measures 23 and 24.

27

su - spi - ra -

su - spi - ra -

te

su -

Detailed description: This system contains measures 27 through 31. It features four staves: two vocal staves and two piano accompaniment staves. The lyrics 'su - spi - ra -' are repeated in the vocal parts. The piano accompaniment continues with chords and moving lines. A first ending bracket is shown above the vocal staves, spanning measures 28 and 29. A sharp sign (#) is placed above the final measure (31) of the system.

32

mus, ge - men -

mus, ge - men -

su - spi - ra - mus,

spi - ra - mus,

Detailed description: This system contains measures 32 through 35. It features four staves: two vocal staves and two piano accompaniment staves. The lyrics 'mus, ge - men -' are repeated in the vocal parts. The piano accompaniment continues with chords and moving lines. A sharp sign (#) is placed above the final measure (35) of the system.

38

tes et flen - -
- tes ge - -
ge - men - - tes et flen - - tes,
ge -

Detailed description: This block contains the first system of musical notation, measures 38 through 42. It features four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a second piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: 'tes et flen - -', '- tes ge - -', 'ge - men - - tes et flen - - tes,', and 'ge -'. There are various musical notations including notes, rests, and slurs.

43

- tes in
- men - - tes et flen - tes
flen - - tes in hac
men - tes et flen - - tes

Detailed description: This block contains the second system of musical notation, measures 43 through 47. It features four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a second piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: '- tes in', '- men - - tes et flen - tes', 'flen - - tes in hac', and 'men - tes et flen - - tes'. A sharp sign (#) is visible above the second 'flen' in the second staff.

49

hac la -
in hac la -
la - - cri - ma -
in hac

Detailed description: This block contains the third system of musical notation, measures 49 through 53. It features four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a second piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: 'hac la -', 'in hac la -', 'la - - cri - ma -', and 'in hac'.

mi-se-ri-cor - des o - cu - los ad nos con - ver - te.

E - ja er - go, ad - vo - ca - ta nos - tra, il - los tu - os

le. - - - - - rum val - - - - -

le. - - - - -

le. - - - - - val - - - - -

le. - - - - - rum val - - - - -

le - - - - -

le - - - - - rum, - - - - -

le - - - - - rum, le - - - - -

le - - - - - rum, le - - - - -

le - - - - - rum, le - - - - -

64

Et Je -

Et

Et Je - -

Et Je - - -

Et Je -

Detailed description: This block contains five staves of musical notation for measures 64 through 68. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The lyrics are distributed across the staves: the top staff has 'Et' and 'Je -'; the second staff has 'Et'; the third staff has 'Et' and 'Je - -'; the fourth staff has 'Et' and 'Je - - -'; and the bottom staff has 'Et' and 'Je -'. There are various musical notations such as notes, rests, and bar lines.

69

sum, be - ne -

Je - - - sum, be - ne - di - ctum

sum,

sum,

sum,

Detailed description: This block contains five staves of musical notation for measures 69 through 73. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The lyrics are distributed across the staves: the top staff has 'sum,' and 'be - ne -'; the second staff has 'Je - - -', 'sum,', 'be - ne -', 'di -', and 'ctum'; the third staff has 'sum,'; the fourth staff has 'sum,'; and the bottom staff has 'sum,'. There are various musical notations such as notes, rests, and bar lines.

75

di - ctum fru - ctum ven -

fru - ctum, fru - ctum, fru -

81

tris tu -

- ctum ven -

#

86

Handwritten musical score for measures 86-91. The score consists of five staves. The first staff is a vocal line with lyrics: "i, tris tu, - be - ne - di - ctum fru - ctum". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "be - ne - di - ctum fru - ctum". The fourth staff is a piano accompaniment. The fifth staff is a bass line with lyrics: "be - ne - di - ctum".

92

Handwritten musical score for measures 92-97. The score consists of five staves. The first staff is a vocal line with lyrics: "i, tu - i, - ctum ven - tris tu -". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "ven - tris tu -". The fourth staff is a piano accompaniment. The fifth staff is a bass line with lyrics: "- ctum fru -".

110

musical score for measures 110-115. The score consists of six staves. The vocal line (top staff) contains the lyrics: "bis, no - - - bis post". The piano accompaniment includes a key signature change to three sharps (F#, C#, G#) in measure 114. The bass line (bottom staff) contains the lyrics: "bis post".

116

musical score for measures 116-121. The score consists of six staves. The vocal line (top staff) contains the lyrics: "hoc" followed by a key signature change to three sharps (F#, C#, G#) in measure 117. The piano accompaniment includes a key signature change to three sharps (F#, C#, G#) in measure 117. The bass line (bottom staff) contains the lyrics: "bis post".

122

post hoc ex -

post hoc ex -

hoc

hoc

129

- si -

- si - li - um,

hoc

ex - si - - li - um

134

li - um ex - si -

ex - si -

ex -

si -

ex -

140

- li - um

- li - um,

- si - li - um

li - um

- si - - - - li - um

146

sten - - - - -
- - - - - sten -
sten - - - - -
sten - - - - -
- - - - - sten -
- - - - - sten -

151 # #

de.
- de.
de.
de.
- de.
- de.
o cle - mens,

154

Musical score for measures 154-158. The score consists of six staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment staves. The bottom staff is a bass line. The lyrics are: "O - - - - - pi - - - - -".

151

Musical score for measures 151-155. The score consists of six staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment staves. The bottom staff is a bass line. The lyrics are: "O - - - - - pi - - - - -".

165

Musical score for measures 165-168. The score consists of five staves. The top staff is a vocal line with lyrics '0' in the fourth measure. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'a,' in the fourth measure. The fourth staff is a vocal line with lyrics 'pi -' in the fourth measure. The fifth staff is a piano accompaniment. The lyrics 'a, pi -' are written below the staves.

171

Musical score for measures 171-174. The score consists of five staves. The top staff is a vocal line with lyrics 'pi -' in the fourth measure. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'a,' in the second measure and 'pi -' in the fourth measure. The fourth staff is a vocal line with lyrics 'pi -' in the second measure. The fifth staff is a piano accompaniment. The lyrics 'a, pi -' are written below the staves.

177 #

pi - a. pi - a. pi - a.

o dul - cis Vir - go Ma - ri - a.

NOTES

Chapter I

¹ "Practici theoricci, caeterorum Principes, qui canere et componere, et composita intelligere noverant." Cited and translated by Ronald Cross from Léon de Burbure, "Etude sur un manuscrit du XVI^e siècle contenant des chants à quatre et à trois voix," Mémoires couronnés de l'Académie Royale des sciences, des lettres, et des beaux-arts de Belgique, Tome XXXIII (1882), pp. 37-38, in Ronald Cross, Matthaeus Pipelare: A Historical and Stylistic Study of his Works (Ph.D. dissertation, New York University, 1961), pp. 6-7 [Hereafter cited as CrossD; all page numbers refer to Part I unless stated as Part II].

² Ornithoparcus, translated John Dowland, Micrologus (London: 1609; reprinted New York: Da Capo Press, 1969), Book II, chapter 8, p. 50.

³ cited in CrossD, p. 6. In the final word, "redeuntes," CrossD reads "v" for "u".

⁴ Johann Walther, Musikalische Lexicon oder musikalische Bibliothec (Leipzig: 1732; reprinted Kassel: Bärenreiter, 1953), p. 482.

Charles Burney, History of Music (London: 1789; reprinted New York: Dover, 1957), I, p. 740.

Ernst Ludwig Gerber, Neues historisch-biographisches Lexicon der Tonkünstler (1812-1814), ed. Othmar Wessely (Grag, Austria: 1966), III, col. 720.

A. W. Ambros, Geschichte der Musik, 3rd. ed. (1887-1911), III, pp. 259-260.

Robert Eitner, Biographisch-bibliographisches Quellenlexicon der Musiker und Musikgelehrten... (1899-1904; reprinted 1947), VII, p. 455.

Gustave Reese, Music in the Renaissance (New York: Norton, 1959), pp. 275 et al. [Hereafter cited as ReeseMR.]

⁵ Robert J. van Maldeghem, Trésor Musical, I, Musique Profane (1865; reprinted Vaduz: Kraus Reprint, 1965), p. VIII.

⁶ Smijers, "Meerstemmige Muziek van de Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch," Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, XVI (1940), p. 2, fn. 4, as quoted and translated in CrossD, p. 11.

⁷ Albert Smijers, "De Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch. Archivalia bijeengebracht," Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, XIII (1932), pp. 213-222, as quoted and translated in CrossD, p. 12.

⁸ CrossD, p. 13.

⁹ CrossD, p. 14.

¹⁰ CrossD, p. 17.

¹¹ CrossD, p. 19.

¹² CrossD, pp. 12-17, 23.

¹³ For example in Jena, Universitäts-Bibliothek, Chorbuch 20, f. 31v (Magnificat). [Jena 20]

¹⁴ CrossD, pp. 23-24.

¹⁵ CrossD, pp. 26-30.

¹⁶ As cited and translated in CrossD, p. 32.

¹⁷ CrossD, p. 34.

¹⁸ Jena 20, f. 31v.

¹⁹ Winfried Kirsch, Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts (Tutzing: Hans Schneider, 1966), p. 138 [hereafter cited as Kirsch].

K. E. Roediger, Die geistlichen Musikhandschriften der Universitäts-Bibliothek Jena (1935), as cited in Paul Bunjes, ed., Georg Rhau: Postremum vespertini officii opus, [Musikdrucke VI] (Kassel: Bärenreiter, 1970; St. Louis: Concordia, 1970), p. 363.

²⁰ An inventory dated 1566 was taken of the music library of Raimund Fugger the Younger, wherein is listed a Magnificat by Pipelare, tone not specified (see Richard Schaal, "Die Musikbibliothek von Raimund Fugger d. J.," Acta Musicologica, XXIX (1957), pp. 126-137, esp. p. 128 [hereafter cited as SchaalAM]). This work may or may not have been the same Tone III setting which has come down to us.

On the sources, see Kirsch, pp. 95, 99, 104, 142, 378; the Magnificat is without ascription in Leipzig 49. Cross makes no mention of the Leipzig source in either his dissertation or edition.

The Rhau print has been edited by Paul Bunjes, as volume 5 of the Musikdrucke series (Kassel: Bärenreiter, 1970; St. Louis: Concordia, 1970). All future references are to this edition, cited as BunjesR.

²¹ Kirsch, p. 142. On Leipzig 49, see also Hans Albrecht, "Chorbuch: II, Vom 16. Jahrhundert bis zum Ende der Chorbuchpraxis," Musik in Geschichte und Gegenwart, ed. Friedrich Blume (Kassel: Bärenreiter, 1949-), II, col. 1349.

²² C. J. Maas, Geschiedenis van het meerstemmig Magnificat tot omstreeks 1525 (Groningen: V.R.B., 1967), p. 134 [hereafter cited as MaasG].

²³ See Louise Cuyler, The Emperor Maximilian I and Music (London: Oxford University Press, 1973), esp. pp. 63-64. Also see Martin Picker, "The Chanson Albums of Marguerite of Austria: MSS. 228 and 11239 of the Bibliothèque Royale de Belgique, Brussels," Annales Musicologiques, VI (1963), pp. 145-285, esp. p. 145 [hereafter cited as PickerAM].

²⁴ Herbert Kellman, "The Origins of the Chigi Codex: The Date, Provenance, and Original Ownership of Rome, Biblioteca Vaticana, Chigiana, C. VIII. 234," Journal of the American Musicological Society, XI (1958), p. 18, who also dates Jena 20 within 1490 to 1530 (p. 19).

Alamire's dates are from Martin Picker, The Chanson Albums of Marguerite of Austria (Berkeley and

Los Angeles: University of California Press, 1965), p. 33 [hereafter cited as PickerCA]. For an account of Alamire's life and work, see also PickerAM, pp. 145-285; also G. van Doorslaer, Calligraphes de Musique à Malines, au XVI^e siècle (Malines: H. Dierickx-Beke Fils, 1929), pp. 8-14.

25 PickerCA, pp. 33-34. PickerAM, p. 155.

26 Kirsch, pp. 138, 142.

27 BünjesR, p. 359, lists the complete contents and repositories of this print.

28 SchaalAM, p. 128.

Chapter II

29 LU, p. 207.

30 English translation from the Revised Standard Version of the Bible.

31 Ibid.

32 M. E. McIver, "Magnificat," New Catholic Encyclopedia IX, p. 72.

33 Ludwig Eisenhofer and Joseph Lechner, The Liturgy of the Roman Rite, translated A.J. and E.F. Peeler, ed. H. E. Winstone (Edinburgh-London: Nelson, 1961), p. 66.

34 James M'Swiney, Translations of the Psalms and Canticles with Commentary (London: Sands, 1901), p. 655. Also Francis Procter and W. H. Frere, A New History of the Book of Common Prayer (London: Macmillan and Company, 1932), p. 402.

35 Ibid. Also Eisenhofer and Lechner, op. cit., p. 469.

36 M'Swiney, op. cit., p. 655. Also Bernard Reynolds, Handbook to the Book of Common Prayer (London: Rivingtons, 1904), p. 82.

37 Alec Robertson, Sacred Music (London: Max Parrish, 1950), p. 21.

38 Ibid.

39 Frank Ll. Harrison, Music in Medieval Britain (London: Routledge and Kegan Paul, 1958), p. 345; ReeseMR, p. 772. See also Kirsch, p. 91.

A fragment of the setting from Cambridge, Univ. Lib., Kk. 1.6, is printed in Harrison, op. cit., pp. 345-6.

40 Gustave Reese, Music in the Middle Ages (New York: Norton, 1940), pp. 421-422 [hereafter cited as ReeseMMA]. Settings by lesser contemporaries of these composers are found throughout the sources, along with numerous anonymous works.

41 Masakata Kanazawa, review of "Johannes de Quadris. Opera," ed. Giulio Cattin, in Journal of the American Musicological Society, XXVIII (1975), p. 364. An edition of Quadris' setting by Charles van den Borren is printed in Polyphonia Sacra (University Park, Pennsylvania: Pennsylvania State University Press, 1963), pp. 137-145. For additional information on Quadris see also Masakata Kanazawa, "Polyphonic Music for Vespers in the Fifteenth Century" (unpublished Ph.D. dissertation, Harvard University, 1966), I, pp. 93-94.

42 Kirsch, pp. 91-92. Of the listed manuscripts, BL Q.15, Fl.M.XIX.112bis, Mod. 471, MüS 3232a, RoV Pietro B.80, and Tr. 87, 88, 89 and 90 were all examined in microfilm by the present writer.

43 Josephus M. Llorens, Capellae Sixtinae Codices musicis notis instructi sive manu scripti sive praelo excussi (Vatican: Biblioteca Apostolica Vaticana, 1960), pp. 25-26, 90-91. Codex 15 was available in microfilm to the present writer.

44 One of the remaining two settings is a full polyphonic setting; the other is fragmentary, with only the discant voice of verses one and three extant (f. 213v). The only English Magnificat in which the odd-numbered verses are set is a fragmentary setting in Oxford, Bod. Lib., MS. Lat. liturg. a. 6 (Harrison, op. cit., p. 348).

45 ReeseMR, p. 59.

46 CrossD, pp. 123, 268; also in Matthaeus Pipelare. Opera Omnia, ed. Ronald Cross [Corpus Mensurabilis Musicae 34] (American Institute of Musicology, 1966), I, p. XVII. [Hereafter cited as CrossEd]

47 Carl Heinz Illing, Zur Technik der Magnificat-Komposition des 16. Jahrhunderts (Berlin: 1936), p. 22 [hereafter cited as Illing].

48 MaasG, p. 142.

49 MaasG, p. 135.

50 Paul Giuliana, "History and Development of Magnificat Settings in the Fifteenth and Sixteenth Centuries," (unpublished SMD dissertation, Union Theological Seminary, New York, 1950), p. 37 [hereafter cited as Giuliana]. In the Lassus setting, the c.f. is in the bass of verse one.

51 MaasG, p. 135.

52 Usually the c.f. appears only in verses employing all the voice parts, not in those verses which are solo, duet, etc.

53 The statement of the c.f. in the tenor of verse two omits the middle cadence.

Cross (CrossD, p. 123) apparently fails to notice the c.f. in the discantus as well as in the tenor of verse two, and further states that the c.f. is in the "superius" of verse four when in fact it is in the contratenor. In the same sentence he also does not mention that the c.f. is in the tenor and the contratenor of verse ten; the last of these two oversights is later corrected (CrossD, pp. 124, 126).

54 MaasG, p. 168, who singles out especially the settings of MS Verona, Bibl. Cap. DCCLVIII.

55 see Giuliana, p. 18.

56 see Giuliana, pp. 19, 31, 36.

57 see Giuliana, p. 15.

58 Cross (CrossD, p. 126) states that the interval of imitation decreases from a fifth to a third, from m. 144 to the end of this verse; Cross follows this in his transcription (CrossD, Part II, p. 43). This, however, creates extraordinary dissonances in mm. 17 and 18 of his transcription, and further is not present or indicated in any way in either Jena 20 or the Rhau print, the only sources consulted by Cross. Moreover, in his edition, Cross does not change the interval of imitation, and makes no comment in the commentary to the edition (CrossEd, I, p. 42).

Chapter III

59 Joseph Pothier, "Le Salve Regina," Revue du chant grégorien, (1902), p. 149 [hereafter cited as PothierSR].

60 PothierSR, pp. 147-148.

61 Cited from Peter Wagner, "Das Salve Regina," Gregorianische Rundschau, II (1903), p. 89 [hereafter cited as WagnerSR]. This text is as it appears in the St. Gall Codex 390 and the Salisbury Cathedral Codex. See also Johannes Maier, Studien zur Geschichte der Marienantiphon "Salve Regina" (Regensburg: Friedrich Pustet, 1939), p. 27 [hereafter cited as MaierSR]. The English translation is that of the present writer.

62 PothierSR, p. 150. Also "Salve Regina," New Catholic Encyclopedia, XII, p. 1002.

63 ReeseMR, pp. 80-81.

64 PothierSR, pp. 152-153.

65 WagnerSR, p. 88. MaierSR, p. 30.

Among the settings which I examined, one of two by Josquin included the second textual addition, "virgo" (Smijers ed., vol. 52, no. 95); this particular setting is not in Munich 34, but the other Josquin setting (Smijers ed., vol. 35, no. 48) is and it does not include "virgo" in the text of the polyphony.

66 CrossEd, I, pp. 56-64; Cross provides the chant alternatim sections from the LU version of the Salve Regina.

67 LU, p. 276.
Vesperale Romanum Juxta Ordinem Breviarii Romani,
 3rd. ed. (Ratisbonae), Friderici Pustet, 1883, p. 66
 [hereafter cited as VR].

68 I further compared both LU and VR chant forms to other available settings contemporaneous with Pipelare, and discovered that in those employing a c.f., the VR form always corresponds more closely to the c.f. than does the LU form.

69 PothiersSR, pp. 145-146, 150-151.

70 ReeseMMA, p. 127. Also Willi Apel, Gregorian Chant (London: Burns and Oates, 1958), p. 404 [hereafter cited as ApelGC].

71 ApelGC, pp. 280, 288.

72 CrossD, p. 133.

73 CrossEd, I, p. 57.

74 CrossEd, I, p. 62.

75 Signum congruenciae, literally "sign of agreement;" see Willi Apel, The Notation of Polyphonic Music 900-1600 (Cambridge, Mass: The Mediaeval Academy of America, 1953), p. 94.

76 CrossEd, I, p. 63.

SELECT BIBLIOGRAPHY

- Cross, Ronald. "The Life and Works of Matthaëus Pipelare." Musica Disciplina, XVII (1963), pp. 97-114.
- _____. "Matthaëus Pipelare, A Historical and Stylistic Study." Unpublished Ph.D. dissertation, New York University, 1961.
- Giuliana, Paul. "History and Development of Magnificat Settings in the Fifteenth and Sixteenth Centuries." Unpublished S.M.D. dissertation, Union Theological Seminary, 1950.
- Illing, Carl-Heinz. Zur Technik der Magnificat-Komposition des 16. Jahrhunderts. Berlin: 1936.
- Kanazawa, Masakata. "Polyphonic Music for Vespers in the Fifteenth Century." Unpublished Ph.D. dissertation, Harvard University, 1966.
- Kirsch, Winfried. Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts. Tutzing: Schneider, 1966.
- Maas, C. J. Geschiedenis van het meerstemmig Magnificat tot omstreeks 1525. Groningen: V.R.B., 1967.
- Maier, Johannes J. Die musikalischen Handschriften der k. Hof- und Staatsbibliothek in München. Erster Theil. [n.p.] 1879.
- _____. Studien zur Geschichte der Marienantiphon "Salve Regina". Regensburg: Friedrich Pustet, 1939.
- Mattfeld, Victor H. Georg Rhaw's Publications for Vespers. Brooklyn: Institute of Medieval Music, 1966.
- Meinholz, Josef. "Untersuchungen zur Magnificat-Komposition des 15. Jahrhunderts." Ph.D. dissertation, Cologne University, 1956.

- Pipelare, Matthaeus. Opera Omnia. Edited by Ronald Cross. Vol. I. American Institute of Musicology, 1966.
- Pothier, Joseph. "Le Salve Regina." Revue du chant grégorien, (1902), pp. 145-152.
- Reese, Gustave. "The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centres." Journal of the American Musicological Society, XIII (1960), pp. 68-78.
- Roediger, K. E. Die geistlichen Musikhandschriften der Universitäts-Bibliothek Jena. I, Notenverzeichnis. II, Textband. [n.p.] 1935.
- Wagner, Peter. "Das Salve Regina." Gregorianische Rundschau, II (1903), pp. 69-71, 87-90, 101ff.

VITA

Surname: HOSKING Given Names: JOHN BYRON

Place of Birth: NIAGARA FALLS, ONTARIO

Date of Birth: APRIL 8, 1950

Educational Institutions Attended, with Dates of
Entering and Leaving:

UNIVERSITY OF VICTORIA , B.C. 1968 to 1972

UNIVERSITY OF VICTORIA, B.C. 1972 to 1976

Degrees, Diplomas, Etc., Awarded, with Dates and Names
of Institutions:

B.Mus. 1973 University of Victoria

Honours and Awards:

Publications:

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis (the title of which is shown below) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis

A STUDY OF THE CANTUS FIRMUS TREATMENT IN THE
MAGNIFICAT AND SALVE REGINA OF MATTHAEUS PIPELARE

Author



John Byron Hosking

April 1976