

of origin of the repertory preserved in the two great collections of sacred music of the fourteenth century, the Ivrea (Iv) and the Apt manuscripts.¹

In the beginning of this century Ludwig used, in a general way, a classification of French fourteenth century Mass pieces based upon certain similarities to other forms: the conductus, the motet, and the ballade.² These terms have been adopted by Bessler and other writers, although not always without reservation. Handschin, in particular, has objected to the use of "conductus-style" in Mass pieces, and prefers "discant-song" or "cantilena-style" to "ballade-style."³ The best criticism of the usual terminology is in the article, "Die Messe von Toulouse," by Hanna Harder (a pupil of Handschin),⁴ where the point is made that the three types stand rather near to each other in sound and

¹Inventories in H. Bessler, "Studien zur Musik des Mittelalters; I: Neue Quellen des 14. und beginnenden 15. Jahrhunderts," AFMW, VII (1925), 188ff. and 203ff. The music of Apt is transcribed (unreliably) in A. Gastoué, Le manuscrit de musique polyphonique du trésor d'Apt (XIVe-XVe siècle). (Paris, 1936). We shall use Bessler's numbering of pieces, which is according to the present sequence of gatherings.

²"Die mehrstimmige Musik des 14. Jahrhunderts," SIMG, IV (1902), 16ff. Also, later: "Die mehrstimmige Messe des 14. Jahrhunderts," AFMW, VII (1925), 417ff.

³Musikgeschichte, p. 211 (but see also Handschin's "Réflexions sur la terminologie," RHM, VI [1952], pp. 7ff., where he decides that "cantilena" is unsatisfactory). In his article, "Ars Nova" (MGG, I, col. 714), Bessler also adopts "cantilena." G. Reese (Music in the Renaissance [New York, 1954], p. 17) prefers "treble dominated."

⁴MD, VII (1953), 105ff.

over-all effect (in contrast to their "models"), and the terminology is apt to give a misleading impression of strongly separated types.

"Cantilena-style" is hardly objectionable. It indicates without confusion that style which has a solo vocal melody, ordinarily in the highest part, with one or more instrumental parts which serve purely as harmonic support. "Motet-style" is far more problematic. The typical fourteenth century motet has a tenor which consists of a plainchant melody set in isorhythm, and upper voices with different texts, rhythmically independent both of each other and of the tenor. The typical "motet-style" Mass composition has two upper parts in near-homorhythmic counterpoint with the same text sung simultaneously in both voices; these voices are placed over an instrumental tenor which is not a cantus firmus but a harmonic support, similar to the accompanying parts of the cantilena-style. "Conductus-style" is nothing else, of course, than the purely vocal homorhythmic discant which was, as we have seen, the traditional style of the Mass Ordinary for centuries. The conductus-Mass piece, however, is usually not based upon a liturgical cantus firmus.

Since "conductus-style" and "cantilena-style" give a clear picture of the musical texture, there is no reason why these useful terms should be discarded.¹ For the third category, however, perhaps

¹It should be pointed out, however, that the manuscripts are often ambiguous even in the matter of how many voices are supposed to be sung in the case of the Kyrie. One gets the impression that many of the lower parts which have "Kyrie" at the beginning of a line of music and "eleison" at the end are merely the result of a convention of writing and were actually intended for instruments. Cf. Harder, op. cit., p. 107.

"duet-style" would be preferable,¹ reserving "motet-style" for the compositions which are actually near to motets in character; i.e., which are constructed on a plainchant tenor in some sort of special rhythmic scheme, and/or with different (trope) texts in the upper voices.

The number of voices which have a text, which is the primary criterion for the conventional classification, is often much less significant than other factors. For example, the oldest "cantilena" Mass pieces are often in near-homorhythmic counterpoint. The Patrem of the Mass of Tournai (= Apt No. 48 and Madrid, Bib. Nac., MS V.^a 21-8, ff. 272-274) has the text in all three voices, but the version in Huelgas (No. 176) provides only the top voice with text.² Thus, the same piece is "conductus-style" in three sources and "cantilena-style" in another. Again, sometimes a composition which has the musical texture of a duet above a quietly-moving tenor will have the text in the top part only (e.g., the Sanctus of the Mass of Toulouse).³ A. Kreteff, in his study of the Mass composition in IV,⁴ decided that the usual classification

¹Similar to what is used by G. de Van in "Inventory of manuscript Bologna Liceo Musicale, Q 15 (olim 37)," MD, II (1948), 231ff., and proposed by Harder, op. cit., p. 108.

²Pub. in L. Schrade, Polyphonic music of the fourteenth century, I (Monaco, 1956), pp. 120ff.

³Ibid., pp. 134 f., and Harder, op. cit., pp. 120ff.

⁴Die mehrstimmigen Messkompositionen des Codex Ivrea (Dissertation: Munich, 1947). Unfortunately, the original dissertation was destroyed during World War II and there is only a brief summary available.

was almost useless because the various styles are often mixed in the same composition. He does not refer, of course, to varying number of voices with text, which very rarely happens, but to differing musical procedures in the course of a composition.

Iv contains twenty-five compositions (one monophonic) for the Ordinary, not counting two *Ite missa est*-motets, all probably dating from the first half and middle of the fourteenth century. There are significant differences from the older repertory, even if we discount the obvious factors of the new *Ars Nova* rhythm and the use of instrumental parts. The old organum style is entirely absent, just as it is in the Worcester pieces -- we remember that it was found only in a very few *Benedicamus* settings in Huelgas ---, and the purely vocal homorhythmic style with syllabic text setting, which was, as we have seen, the mainstay of the older repertory, is found in only three cases: the *Kyrie* No. 49, and the *Et in terra* settings Nos. 62 and 63. (No. 49, ascribed to "Chypre" in Apt No. 5, is still notated in score.) Also new is the attitude toward tropes. As we have seen, the greatest part of the older music for the Mass Ordinary was settings of tropes, either with or without the liturgical texts. Of the twenty-five compositions in Iv, none omit the liturgical text and only six are troped (seven if we count the *Gloria* No. 42, which has a motet-text in the middle voice). Further, we may notice the choice of categories: the movements with short texts (*Kyrie*, *Sanctus*, *Agnus*), which were so strongly favored before, now yield

first place to those with long texts. Iv has nine settings of the Gloria and ten of the Credo, but only four of the Kyrie,¹ two of the Sanctus, and none at all of the Agnus.

The new cantilena style is still rare. It is found in two settings of the Gloria (Nos. 25, with marking "Tenor bararipton"² in Apt No. 29, and No. 50) and two of the Credo (Nos. 52 and 60, the latter marked "de rege" and ascribed to "Sert" or "Serus" in Apt No. 46, "Sortes" in Trém No. 103, and "Sortres" in Barc C No. 3). To these we may add the two compositions in the manuscript which are for two voices only, Kyrie settings Nos. 27 and 77. We could also include the two-part Gloria No. 29, but the version in Apt (No. 12: "Depansis") is in three voices in duet style.

Three compositions are in four voices. The Sanctus No. 79 has a long trope in the highest part and three lower parts which have the Sanctus text with short tropes inserted. The Et in terra movements Nos. 44 and 47 have two vocal parts over instrumental tenor and contratenor, the first with motet-like lower voices which consist of a melody repeated

¹One of these is duplicated in the manuscript: No. 71a = No. 77.

²Both Bessler and Gastoué read "baralipton," but the fifth letter is clearly an "r." Perhaps from βαρὺ + ρίπτω (= "low-cast"). It is true that the range of the tenor (c-a) is rather low, but no more so than in many other compositions. The melodic line is that of a conventional instrumental accompanying part, with no readily discernible relationship to Byzantine music.

four times in different rhythms. The remainder of the compositions in Iv have two vocal parts over an instrumental tenor (four Gloria settings, six of the Credo, one Kyrie, and one Sanctus). Most of these are in simple duet style, but a few show characteristics of the motet: No. 42 has the Gloria text in one voice and a motet text in another; No. 68 has two different Kyrie tropes; the Et in terra No. 61 (Apt No. 28: "Loys") and the Patrem No. 59 (with marking "tenor Guayrinet") have isorhythmic tenors. The two *Ite missa est* compositions are motets by any standards.

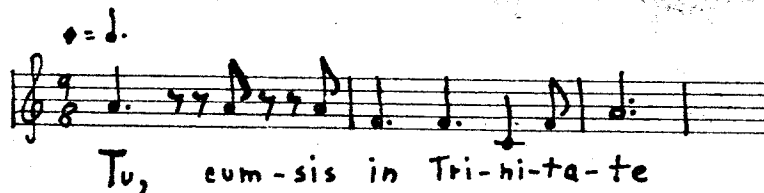
A closer examination of Kyrie No. 68 (Apt No. 1) will reveal some of the characteristics of the motet-style Mass piece in Iv. The tenor has a version of the "Orbis factor" melody (GR XI) although both upper voices have different tropes from this. The declamation unit is the semibreve, but there are frequent syllables on minus when preceded by semibreves. Each part is independent, with breve rests at the ends of phrases which do not coincide. There are short textless passages between the sections, all nine of the sections being composed, alternately with and without tropes. Frequent sequential patterns in the melodies are employed, and the untroped sections are all in hocket. In the following scheme, B = breve, (B) = breve rest, S = semibreve:

<u>mensuration</u>			<u>tenor</u> <u>melody</u>	<u>tenor rhythm</u>
Perfect time, major prolation	Kyrie I	troped	a	3 times BBBBBB(B)
	II		a	2 1/2 " BB BS BS BS
	III	troped	(a	same music as I in all voices)
Imperfect time, major prolation	Christe I		b	not isorhythmic
	II	troped	b	" "
	III		(b	same music as I in all voices)
Perfect time, major prolation	Kyrie IV	troped	a'	all B
	V		a'	BB, then all B+S
	VI	troped	c	5 times SSSBB(B)

The melodic style, in general, is the smoothest sort of conjunct movement, except in the hocket sections. It is, therefore, curious that a triadic pattern is used to emphasize the following words in the last Kyrie (top voice):¹

¹The only other place in this composition where a melodic line has a broken triad is in an unimportant occurrence of a hocket motive in Kyrie II which once takes the form g' e' c'. However, it is almost impossible that the above is anything more than a fortuitous coincidence; the composition was written centuries before musical theorists had evolved the concept of the three-tone chord as an entity in itself. Let us leave the question to those historians who have a taste for theological speculation.

Ex 4. From Kyrie VI, Apt No. 1 (Gastoué ed., p. 6)



Regardless whether they are cantilena-style, duet-style, or conductus-style, the settings of the movements with long texts, the Gloria and Credo, usually avoid extended melismas and set the texts phrase by phrase in a simple, economical manner. The separation of the text into particular phrases was a traditional one; e.g., 1. "Gloria in excelsis deo." 2. "Et in terra . . . voluntatis." 3. "Laudamus te." 4. "Benedicimus te." etc. Each "versus"¹ ended with a conventional cadence, often marked with single or double^{bar} lines in the manuscript. The challenge to the composers was to avoid monotony in the long succession of separate phrases. (It must be admitted that they did not always succeed in doing so.) The simplest (oldest ?) compositions cadence on the

¹ Johannes de Grocheo: "quasi versiculi." (E. Rohloff, Der Musiktraktat des Johannes de Grocheo [Leipzig, 1943], p. 64.) The traditional verses for all the parts of the Mass Ordinary are given in Wagner, Geschichte der Messe, pp. 18ff.

same tone in almost every phrase. For example, the Patrem "de rege" No. 60 has eighteen phrases averaging seven to nine longs each; only three cadence on A and one on F; all the rest on G. This composition shows other traits which lead one to believe it is probably one of the earlier pieces in the repertory: the text (highest voice only) uses semibreves varied by breves as declamation units (the mensuration is imperfect time with major prolation); the figure semibreve - minim - semibreve - minim occurs often once or twice in a phrase, but the minim never carries a separate syllable. The two lower parts consist entirely of breves and longs (strongly ligatured) except for one example of a ligature with opposite propriety. In contrast to the usual practice, the Amen section does not have faster and more complicated rhythms. Only the word "celis" is stretched out slightly (except, of course, the Amen), and there is only one example of hemiola (semibreve - semibreve - minim - minim within the value of a perfect breve) in the whole piece.

Although Apt was compiled in the early fifteenth century, it is an anthology encompassing pieces written throughout the fourteenth century.² Of thirty-four Mass pieces (not counting the later addition in white notation, St in terra No. 49), eight are found in Iv and one in

¹See, further, p. 67.

²The study of Apt by A. Elling (Die Messen, Hymnen und Kotteten der Handschrift von Apt [Dissertation: Göttingen, 1924]) has been unavailable to me.

Tour. All are in three parts except the Kyrie No. 11 by de Fronciaco,¹
the conductus-Patren No. 40 ("Bonbarde"; Pad No. 20: "Perneth"; Str
No. 8: "Prunet"),² both in four parts, and the two-voiced conductus-
Et in terra No. 8, the last possibly in an incomplete version in the
manuscript, as G. de Van has suggested, since it is the unique example
of a two-part conductus-Mass piece from France in this period.³

If we put aside for the moment the fourth gathering of the
manuscript, which has a somewhat later repertory than the others, we
find a collection analogous to Iv, but with much more emphasis upon the
cantilena style: thirteen out of twenty-three compositions (three also
in Iv). As in Iv, the conductus style is found in only three cases

¹Kyrie No. 11 is difficult to classify. There is one vocal
part over two instrumental, and an instrumental "triplum" above
(frequently crossing the vocal part) which has as much melodic activ-
ity as the main voice. Further, the tenor has a (non-isorhythmic)
plainsong melody (GR IX).

²"Bonbarde" is the French name for the shawm, but the present
case seems to refer to a person -- incidentally, the name in Apt is
in a different hand from the main one, and is apparently a later addi-
tion. There was a Conxes de la Bombarda who was a ministrer at the
court of Aragon in 1391, and who was probably the person referred to
as Bombardi in 1393. "Perneth" is probably the same as "Perrinet,"
composer of the Kyrie Apt No. 6, as Besseler suggested. (AFM, VII
[1925], 204.) An Arnau Perrinet, ministrer in 1413, and a Rino
Perrinet, ministrer de xalamfa in 1418 were at the Aragonese court.
(F. Baldelló, "La música en la casa de los reyes de Aragon," Anuario
Musical, X [1956], 49.) Note that "xalamfa" is Spanish for "bonbarde."
It is possible, however, that the "Perrinet" of Apt No. 6 may be
Pierre Fontaine, as Reese proposes. (Music in the Renaissance,
p. 13.)

³Review of the Gastoué edition, Acta, XII (1940), 65.

(one also in Iv). Thus, we see that the compositions with two vocal parts over an instrumental tenor has yielded favor to the type with one vocal part over two instrumental. Apt has only seven compositions of the former type (four of them also in Iv). Four are duet style (Nos. 10, 12, 30, 45), and three in motet style: Kyrie No. 1 (Iv No. 68, the piece we have analyzed above) and Sanctus No. 15 have two different tropes in the upper voices, and Et in terra No. 28 by "Loys" has a duet above an isorhythmic tenor.

The contents of the fourth gathering show that the very simple conductus-Mass was still cultivated at the end of the fourteenth century. Stylistically, the few examples here (Et in terra No. 37 by Susay,¹ Patrem No. 39, Patrem No. 41 by Jacobus Murrin, and the four-voiced Patrem No. 40 by Perneth already mentioned) vary from the extreme simplicity of Nos. 37 and 41 to the relatively more elaborate Patrem of Perneth, which is remarkable for its extensive use of hoquet. The seven cantilena pieces show the prevailing type in the late fourteenth and early fifteenth century. These pieces avoid the intricacies of some of the secular ballades of this period; mostly, they are simple, often syllabic settings of the text with unpretentious melodies of an almost

¹Possibly the Jehan de Suzay mentioned in the anonymous Règles de la seconde rhétorique as active in the early fifteenth century, or the Pierre de Suzay who was a singer at the French court in 1332. See A. Pirro, La musique à Paris sous le règne de Charles VI (1380-1422) (2nd ed.; Strasburg, 1958), p. 9, note 2.

popular flavor -- obviously functional music. The degree to which the secular song style was taken over into liturgical composition is striking. A cantus firmus is not used, the ecclesiastical modes are virtually obliterated by the use of accidentals and there is a decided tendency toward a kind of major-minor harmony. The phrases are apt to be rather brief (staying close to the text) and separated by rests, which often gives the impression of short-mindedness. Apt names the composers Jean Tapissier¹ and Pierre Tailhandier, and other manuscripts give also Johannes Graneti, Pellisson, and Saude Cordier² as the composers of pieces in this gathering.

There are no concordances with Iv here, but there are many with other manuscripts of the period, not only from Southern France, but also from parts of Spain, which had particularly close musical connections with the former shortly before and during the reign of King John I of Aragon (1387-1396).³ The following sources (in addition to Iv and Apt)

¹Real name Jean de Moyers; valet de chambre of John the Fearless in 1408. (Firro, op. cit., p. 29.) Composer of two Mass pieces and a Latin motet (written before 1417 because it is a prayer to the Virgin for deliverance from the schism), all published in G. Reaney, Early fifteenth century music, I ("Corpus mensurabilis musicae," II; Rome, 1955).

²From Reims according to the text of one of his ten French pieces, all of which -- together with his single Mass piece -- are published in Reaney, op. cit. See Besseler, "Cordier," MLL, II (1952), cols. 1665ff.

³See H. Anglés, "La música sagrada de la capilla pontificia de Avignon en la capilla real aragonesa durante el siglo XIV," Anuario Musical, XII (1957), 35ff.

preserve Mass compositions of this "Avignon repertory":¹

Barc: Kyrie, 2 settings of Et in terra

Barc B: Et in terra (also in Apt, Barc C, and Str), Agnus, Patrem (also in Apt, Str, and Barcelona-Gerona Fragments), and Kyrie (also in Apt, Ste-Genev, and EU₁)

Barc C:² Mass cycle (Gloria also in Apt, Barc B, and Str; Credo also in Iv, Apt, BF, Tren, and Toul), Kyrie, Et in terra (also in Apt and Str)

Barcelona-Gerona Fragments:³ Et in terra, 3 settings of Patrem (one also in Apt; another also in Apt, Barc B, and Str)

Gerona Fragment:³ Kyrie (also in Iv and Apt), Sanctus, Agnus (also in Toul)

Madrid, Bib. Nac., MS 1361:⁴ Patrem tenor (also in Iv and Apt), Agnus, Et in terra.

Madrid, Bib. Nac., MS V.^a 21-8:⁵ Patrem (also in Huelgas, Tour and Apt)

¹The American Institute of Musicology has announced a forthcoming edition by Hanna Harder of the Mass music from Avignon. Presumably, it will be based upon these sources. Unless otherwise stated, inventories may be found in Besseler, AFMW, VII (1925), 167ff.

²Inventory: Schrade, Polyphonic music of the fourteenth century, I, Commentary, 143ff. The Mass cycle is transcribed in I, 139ff.

³Gerona, Cathedral Archives, unnumbered fragments; and Barcelona, Bib. Central de la Disputación Provincial de Barcelona, MS 971. The latter contains two folios of the Barcelona-Gerona Fragment as well as Barc C, which used to have the MS number 946. Inventories, transcriptions and complete photographs in H. Harder and B. Stäblein, "Neue Fragmente mehrstimmiger Musik aus spanischen Bibliotheken," Festschrift Joseph Schmidt-Görg zum 60. Geburtstag, ed. D. Weise (Bonn, 1957) pp. 313ff.

⁴Inventory in Catálogo musical de la Biblioteca Nacional de Madrid, ed. H. Anglés and J. Subirá (3 vols.; Barcelona, 1946-51), I, 156f.

⁵Ibid.

Ste-Genev: Kyrie (also in Apt, Barc B, and Bu₁)

Bas:¹ Mass cycle (Kyrie, Et in terra, Sanctus, Agnus, Benedicanus), fragmentary

BF: Et in terra (also in Iv, Apt, and Pad), Patrem (also in Iv, Ant, Barc C, Toul, and Tren)

Toul:² Mass cycle without Gloria and with Ite missa est-motet (Patrem also in Iv, Apt, Barc C, BF, and Tren; Agnus also in Gerona Fragment)

In addition, a manuscript with fragments of Ordinary pieces which is now in the Library of Congress (Law MS 7: Br, XIV) may belong to this group.

From Northam France, besides the Machaut Mass, there are only the fragments CaB (with a Benedicanus and an incomplete Patrem) and CaC (an Agnus). The old index of Tren shows that it once contained a Kyrie, an Et in terra, and three settings of the Patrem (one of which, by "Sortes" was well-known in the Avignon repertory). TuB, a product of the French court in Cyprus in the fifteenth century, contains seven Gloria-Credo pairs, two other settings of the Credo, and a Mass cycle without Agnus. A few fourteenth century French Mass compositions were also in Str and Italian manuscripts.

¹Inventories in J. Chailley, "La Messe de Besancon et un compositeur inconnu du XIVe siècle: Jean Labelet," Annales Musicologiques, II (1954), 93ff. (with partial transcriptions); and Schrade, "A Fourteenth Century Parody Mass," Acta, XXVII (1955), 13ff. Concerning the composer Labelet, see Anglès, Anuario Musical, XII (1957), 35, note 1.

²Inventory in Schrade, Polyphonic music of the fourteenth century, I, Commentary, 135ff. Transcriptions, ibid., I, 132ff., and Harder, MD, VII (1953), 105ff.

For the first quarter and later of the fifteenth century the Italian manuscripts become the principal sources of French and Netherlandish music. All the types we have been discussing are still cultivated, and in somewhat more balanced distribution -- there is not the overwhelming preponderance of the cantilena style that was seen in ¹ Apt. In a few of the duet-style pieces the voices do not sing at the same time for most of a composition, but alternate, phrase by phrase, instrument (presumably) against voice. Rarely is there more than an insignificant overlapping of the end of one text-phrase with the beginning of another, but sometimes there is real telescoping: an Et in terra by Richard Loqueville (Q No. 143) has "Tu solus Dominus" simultaneously with "Quoniam tu solus sanctus."² It should be noticed that this procedure is different from the simple voice-exchange that we saw in Worcester Sanctus

¹ E. Dannemann, Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays (Strassburg, 1936), pp. 79ff., is a discussion of this music (but only of composers named in Fascicles V to VIII of Q). Unfortunately, neither her list on p. 80, nor G. de Van, "Inventory of manuscript Bologna, Liceo Musicale Q15 (olim 37)," MD, II (1948), 231ff. [BL, the principal source of Mass music], is entirely reliable concerning the total number of voices and the number with text for each composition.

² This piece is transcribed in Ch. van den Borren, Polyphonia sacra (Nashdam Abbey, Burnham, Bucks, 1932), pp. 134ff. Loqueville is known as the composer of five Mass pieces, two Latin motets, and five French songs. He was in the service of Duke Robert de Bar in 1410, and from 1413 until his death in 1418 he was maitre de chant at the cathedral in Cambrai, where he taught the young Dufay. (W. Rehm, "Loqueville," MGG, VIII [1960], cols. 1197ff.)

No. 58.¹ Here there is no strict imitation; each phrase is new, both in text and melody; although, of course, the principle of alternating vocal phrases is the same.²

Another new technique is to be observed: All three performance-types are sometimes alternated with unaccompanied vocal duets. This new concept of alternating sound-complexes is an important feature of Italian music of this period, and will be discussed later. There are examples by Hubertus de Salinis,³ Guillaume Legrant,⁴ Loqueville, and others.

The trend away from the use of tropes continues unabated. Of the one hundred and eight Ordinary compositions in EL which may be assigned with certainty to Northern composers, only thirteen have tropes. BU and O have similar proportions. This may be compared to the approximately thirty per cent in both Iv and Apt. The emphasis upon the Gloria and the Credo is stronger than ever. (It will be seen that these two

¹See p. 30.

²Concerning a much more extreme case of telescoping in an anonymous Gloria, see below, p. 388.

³Probably from Slins in the province of Liège, according to C. van den Borren ("Hubertus de Salinis," MGG, VI [1957] cols. 819f.) Composer of four Mass pieces, five Latin motets, and one French song. One Gloria has a trope celebrating the end of the schism and election of Pope Martin V in 1417.

⁴Lived in Mantua in 1419, and member of papal chapel 1419-1421. Composer of three Mass pieces, three French songs, and probably another French song which now exists in a keyboard arrangement in Bux; all are published in Reaney, op. cit. (Reaney, "Legrant," MGG, VIII [1960], cols. 476ff.)

phenomena are connected: throughout its history, the Credo was practically never troped.)

Aside from the composers previously mentioned, there are Mass compositions by Nicholas Grenon,¹ Jean Brassart,² Jean Legrant,³ Giles Velut,⁴ Etienne Grossin,⁵ Jean François de Gembloux,⁶

¹In service of Philip the Bold of Burgundy in 1385; in Paris at churches of St. Sépulcre and Notre-Dame 1399-1403; at cathedral of Laon in 1403, and cathedral of Cambrai in 1408-1409; in service of Duke of Berry and later John the Fearless in 1412; again in Cambrai in 1421; in papal chapel of Martin V in 1425-27; in chapel at Bruges in 1437; again in Cambrai in 1440; in service of Philip the Good of Burgundy in 1449. Composer of one Gloria, four motets, and five French songs. (W. Rehm, "Grenon," MGG, V [1956], cols. 813ff.)

²From Liège; papal singer for Eugene IV in 1431; a motet on death of Albrecht II in 1439; in service of Emperor Frederick III in 1443. Composer of ten Mass-Ordinary pieces, seven introits, nine motets, and one German sacred song. (J. Schmidt-Görg, "Brassart," MGG, II [1952], cols. 223ff.) A Joan Brasart was xandra capelle domini regis in Aragon as early as 1390. (Baldelló, loc. cit.)

³Probably younger than Guillaume. Composer of three Mass pieces and five French songs, all published in Reaney, Early fifteenth century music, II (1959).

⁴R. Hoppin has recently discovered a "Gillet Veluout" in the service of Charlette of Bourbon in Cyprus in 1411. Velut is known for two Mass pieces, two Latin motets, and four French songs, all published ibid.

⁵From Sens; at St. Merry in Paris in 1418; at Notre Dame in 1421. Composer of Mass cycle (without Agnus) and nine other Mass pieces, one motet, and two French songs. (W. Rehm, "Grossin," MGG, V [1956], cols. 956ff.)

⁶From Gembloux near Namur in diocese of Liège. Perhaps in the service of Philip the Bold in 1404. Composer of four Mass pieces, one motet, three French songs. (W. Rehm, "François," MGG, IV [1955], cols. 629ff.)

Jean de Limbourg,¹ Arnold and Hugo de Lantins,² Beltrame Feragut,³

Jean Bosquet,⁴ Jean Reson,⁵ Chierisy, "Tomas Fabri scolaris Tapisier,"⁶

"Lovanio" (Louvain), "Cameraco" (Cambrai),⁷ and finally, Binchois and

¹At St. Jean l'Evangeliste and at St. Paul in Liège from beginning of fifteenth century until after 1426; named canon of Notre-Dame de Huy in 1436. A connection with Italy revealed in motets for Vicenza, Padua, and the Venetian Giovanni Contarini; also by his large share of BL. Composer of forty-six pieces: one Mass cycle, six other Mass-Ordinary pieces, three pieces for Proper of Mass, sixteen motets, five laudas, five settings of the Magnificat, and four hymns. (Reaney, "Johannes de Limburgia," MGG, VII [1958], cols. 101ff.)

²Arnold was a papal singer for Eugene IV in 1431. Composer of a Mass cycle and seven other Mass pieces, two motets, a lauda, and fifteen French songs. Hugo (related?) wrote an epithalamium for Cleofe Malatesta di Pesaro in 1420, a motet for Francesco Foscari (after 1423), and a motet dedicated to St. Nicholas of Bari. Composer of six Mass pieces, five motets and seventeen French songs. (W. Rehm, "Lantins," MGG, VIII [1960], cols. 200ff.)

³From Avignon; maestro di cappella at the Duomo in Milan from 1425 until 1430; in service of René d'Anjou, ex-king of Sicily, in Aix in 1449. Motet for Francesco Malipiero and Vicenza in 1433 (in O, but BL has the same motet for Pietro Emiliano in 1409). Composer of four Mass pieces, one hymn, one Magnificat, and one French rondeau. (C. Sartori, "Matteo da Perugia e Bertrand Feragut i due primi maestri di cappella del Duomo di Milano," Acta, XXVIII [1956], 24ff.)

⁴Reaney identifies Bosquet with the Jo. de Bosco who was a papal singer in Avignon in 1394. (Early fifteenth century music, II, 1.) Known as composer of two settings of the Gloria (both published ibid., II, 4ff.)

⁵Composer of two Mass pieces, three other Latin liturgical pieces, and two French songs. All are published ibid., II. For a Mass cycle newly attributed to Reson, see below, p. 380.

⁶Only one composition, published ibid., I, 78ff.

⁷Perhaps the Jo. de Comeriacio who was associated with the papal chapel of Martin V in 1417, (C. van den Borren, Etudes sur le quinzième siècle musical [Anvers, 1941], p. 20; Reaney, Early fifteenth century music, II, 1.) Composer of one Patrem, published ibid., II, 14ff.