

**A Study of Early Sixteenth-Century English Music Fragments  
from the DIAMM Database**

In Two Volumes

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## **Abstract**

While the study of complete sources is very valuable, and has contributed greatly to what is understood of music history, the perspective they contribute is limited because they cannot reveal information about how music and music sources were most often used. The study of functional sources, more probably created for use, allows for more insight into how music was performed and understood, and how such sources were created, used and valued.

This study examines twelve fragmentary early sixteenth-century English sources from the Digital Image Archive of Medieval Music (DIAMM) database, constituting a sample of functional music sources in this period. The study of this sampling reveals information about how functional manuscripts were created, used and valued in England during this time period. Some of the fragments contain works with concordances. These concordances are compared using variant comparison, where differences in the versions of the work are considered and weighed. The comparative study of concordances provides insight into the transmission of the versions, scribal and performance culture, as well as into music culture in general. Overall, the study of this sampling of early sixteenth-century functional English sources provides a clearer understanding of the use of accidentals, scribes and scribal culture, performers, performance practice and music culture in England at this time, contributing to the understanding of music history.

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*Last but not least, thank you to the scribes and users of these sources, as well as to the book binders and collectors, all of whom left us unintentional clues; small but valuable windows into sixteenth-century English music culture.*

## **Introduction**

### **Statement of Thesis**

Our knowledge of music history is based on the study of period sources. This study first focused on complete sources, which are usually high-quality presentation manuscripts, not necessarily intended for use. While the study of these sources is very valuable, and has contributed greatly to what is understood of music history, the perspective they contribute is limited because they cannot reveal information about how music and music sources were most often used. The study of functional sources, created for use, allows for more insight into how music was performed and understood, and how such sources were created, used and valued.

Functional sources survive less often because they were of lower quality and of lesser value than the formal presentation manuscripts. For this reason, many functional sources that survive have survived by accident as fragments of the original sources, repurposed into book covers or box linings. The Digital Image Archive of Medieval Music contains many fragmentary sources in its online digital database. A study of eleven early sixteenth-century English fragments in this database, plus one outside source, constitutes a sample of functional music sources in this period, and reveals information about how functional manuscripts were created, used and valued in England during this time period. Specifically, the fragments provide a clearer understanding of the use of accidentals, scribes and scribal culture, performers, performance practice and music culture in England

during the early sixteenth-century, contributing to the understanding of music history.

## **Introduction and Literature Review**

This thesis examines sixteenth-century fragmentary English sources from the Digital Image Archive of Medieval Music (DIAMM).<sup>1</sup> DIAMM is a database of images of medieval music sources, several of which are fragmentary. The database presents images, the approximate date of each source, as well as a bibliography for each source. This information is often drawn from the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*.<sup>2</sup> In selecting fragments for this study, I considered only digitized sources, with images available on the DIAMM database. From there I narrowed the field down to include only sixteenth-century English fragments. From this group, I selected a smaller, more specific group: fragmentary functional sources from early sixteenth-century England. One of the fragments, Drexel 4183, does not appear in the DIAMM images, but is included because it originates from the same source as fragment MU MS 1005. The twelve fragments considered in this study are:

1. Ipswich, Suffolk Record Office. S1/2/403. (S1/2/403).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=375>.
2. London, British Library. Add. 70516 B. (70516 B).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=409>.
3. London, Westminster Abbey. MS 103. (MS 103).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=472>.

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<sup>1</sup>"Digital Image Database of Medieval Music." DIAMM, accessed September 2009 - June 2011, <http://www.diamm.ac.uk>.

<sup>2</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* (Neuhausen-Stuttgart: American Institute of Musicology, 1979).

4. Ripon, Cathedral Library. MS 20. (MS 20).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=583>.
5. Oxford, Bodleian Library. MS. Ashmole 1527. (Ashmole 1527).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=487>.
6. Dover, East Kent Archives Centre. NR/JB 6, music fragment as cover.  
(NR JB 6). <http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=3236>.
7. Winchester, Winchester College Warden and Fellows Library. W.C.M. 12845.  
(WCM 12845).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=61>.
8. London, Lambeth Palace Library. H890.L.35. (H890)  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=453>.
9. London, British Library. Add. 33989. (33989).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=390>.
10. Cambridge, University Library. Buxton MSS Box 96. (Buxton 96).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=332>.
- 11.<sup>3</sup> New York, New York Public Library. Drexel 4183, back paste-down.  
(Drexel 4183).  
Cambridge, Fitzwilliam Museum. MU MS 1005. (MU MS 1005).  
<http://www.diamm.ac.uk/jsp/DisplayImage.jsp?imageKey=198>.
12. Wells, Wells Cathedral. X4/34/3. (X4/34/3).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=583>.

These twelve fragments constitute a sample of functional sources, that is, sources that were probably created for use. This is in contrast to the quality of the most-studied manuscript sources, which tend to be high-quality presentation manuscripts, not necessarily intended for use, and certainly not intended for the same type of use as the more casual sources in this study. The fragments in this study range in quality from drafts, to high-quality functional manuscripts, and none

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<sup>3</sup> Drexel 4183 and MU MS 1005 are two halves of the same sheet and are often referred to as one source "Drex/MU MS." Drexel 4183 is not digitized on the DIAMM database.

of the fragments approach the level of presentation manuscripts. Drafts are distinguished by the casual and quick manner in which the music was notated, and by the quality and degree of scribal revisions; drafts are most useful to their creator, and may be unclear to other users. High-quality functional sources are manuscripts created with more care, which could be understood by users other than the main scribe.

The fragments in this study are all sections of larger manuscripts that have been re-purposed into book bindings, book covers, or, in one case, into the lining of a letterbox. Ker explains that re-purposing was part of the life-cycle of some manuscripts in this time period.<sup>4</sup> Individuals or institutions such as churches and monasteries would sell old manuscripts to book binders, who would then use the old manuscripts in the production of books. The fragments in this study were usually used as covers, flyleaves or pastedowns. It is significant to study fragmentary sources such as these, because they are musical sources that were preserved unintentionally; they are accidental witnesses to music history in England at this time, and thus they are a valuable source.

Although music fragments are valuable sources, they have often been passed over as research subjects in favour of complete or near-complete sources. Part of the reason that fragmentary sources have been overlooked appears to be in part because they present incomplete, anonymous and lower-quality manuscripts. Staehelin explains that anonymous works are often passed-over, in favour of works

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<sup>4</sup> N.R. Ker, *Fragments of Medieval Manuscripts Used as Pastedowns in Oxford Bindings, With a Survey of Oxford Bindings c. 1515-1620* (Oxford: Oxford Bibliographical Society Publications, 1954), vii, xvi.

where the composer is known.<sup>5</sup> Staehelin finds this regrettable, because by predominantly studying named pieces, scholarship unintentionally eliminates fragments and anonymous pieces from the scope of known music history. This is to say that the fact that most of the DIAMM fragments are anonymous should not detract from the validity of their study, because studying these fragments expands the scope of musicological study, and offers a slightly more complete picture of music history.

Along similar lines, Trowell explains that studying lower-quality manuscripts can be a valuable undertaking:

“In our romantic preoccupation with the music of great masters we keep our eyes too firmly fixed on very high-class polyphonic manuscripts which contain the music of the rich and powerful, so that we tend to neglect, perhaps, what more humdrum musical sources contain.”<sup>6</sup>

Here, Trowell is encouraging the study of “humdrum” sources, sources from outside the regular scholarly cannon. Trowell’s research on *faburden* reflects his belief in the value of the “humdrum,” and he refers to several incomplete and fragmentary sources.

Some scholars have pursued research on fragments, and their methodologies inform this study.<sup>7</sup> Bent has worked extensively with various groups of fragments. Her work on the *Lost Choirbook*, the *Saxilby Fragments*, as well as her article “New

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<sup>5</sup> Martin Staehelin, “Möglichkeiten und praktische Anwendung der Verfasserbestimmung an anonym überlieferten Kompositionen der Josquin-Zeit,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* XXIII (1973): 79-91.

<sup>6</sup> Brian Trowell, “*Faburden – New Sources, new Evidence: A Preliminary Survey*,” in *Modern Musical Scholarship*, ed. Edward Olleson (London: Oriol Press, 1980), 28.

<sup>7</sup> Literature pertaining to individual fragments is discussed in each fragment description. Many fragments are the subjects of very little research, and some fragments do not appear in any literature.

and Little-Known Fragments of English Medieval Polyphony,”<sup>8</sup> involve description, reconstruction and transcription of fragments, all of which are emulated here. Her paleographical and codicological methods of comparison, used to match the fragments, also informs this study. Fallows’ reconstruction of a collection of secular works is particularly relevant in methodology and in content, as he addresses a link between two fragmentary sources in this study, fragments X4/34/3 and Drex/MU MS. Additionally, Hughes’ work on the Worcester fragments informs this research, particularly in the reconstruction of sources, as well as in the organization, and presentation of transcriptions of partial sources.<sup>9</sup> The work of these scholars informs this research, which presents many interesting avenues of study.

Perhaps the most valuable research opportunity that these fragments present is the opportunity to study the use of accidentals and line signatures in functional sources. The use of accidentals and line signatures is considered through the period hexachord system.<sup>10</sup> This system organized pitches into interlocking six-note hexachords (see below), with assigned solmization syllables. These syllables were important tools. Singers used them to learn music, to “solmize” parts, and scholars used them and to identify and discuss musical issues.

Bent’s work on accidentals and *musica ficta* informs this study greatly. She explains that alterations using accidentals can be classified as melodic and

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<sup>8</sup> Margaret Bent and Roger Bowers, “The Saxilby Fragment,” *Early Music History* 1 (1981), 1-28; Margaret Bent, “A Lost English Choirbook of the 15th Century”, in *International Musicological Society: Report of the Eleventh Congress*, Copenhagen 1972, ed. Henrik Glahn, Søren Sørensen and Peter Ryom (Copenhagen: Edition Wilhelm Hansen, 1974), 257-62.

<sup>9</sup> Don Anselm Hughes, *Worcester Mediaeval Harmony of the Thirteenth and Fourteenth Centuries* (Worcester: Phillips & Probert Ltd., 1928).

<sup>10</sup> Jehoash Hirshberg, “Hexachord,” in *Grove Music Online. Oxford Music Online*, accessed June 13, 2011 <http://www.oxfordmusiconline.com>.

harmonic.<sup>11</sup> Melodic alterations include lowering Bb in a descending passage, raising it to B natural in an ascending passage, avoiding outlined and melodic tritones, following the *una nota super la, semper est canendem fa* axiom, raising leading tones at cadences, and raising the lower note in “re ut re” or “sol fa sol” configurations.<sup>12</sup> Harmonic alterations include adjustments that correct the consonance between two or more voices.<sup>13</sup> She explains that, according to period treatises, musicians in this period were expected to make melodic alterations on their own, without the incorporation of accidentals.<sup>14</sup> A study of the accidentals in these fragments allows for comparison of what period sources say was expected of singers, and what was actually expected of singers, with interesting results.

I studied each accidental in detail. The placement, spacing, sign (“B,” “b” or “#”), scribal hand, and function of every accidental of every fragment is catalogued in tables specific to each fragment. Melodic and harmonic functions are considered. Melodic alterations are easily identifiable within one part, and alterations are considered harmonic when there is no melodic justification for their inclusion. Some accidentals are considered redundant, such as those that re-state a pitch already accounted for in the gamut or line signature. In some cases, the function of accidentals is considered unclear, usually where the notation following the accidental is missing. This data is discussed with each fragment description, and is compared in the conclusion.

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<sup>11</sup> Margaret Bent and Alexander Silbiger, “Musica Ficta,” in *Grove Music Online. Oxford Music Online*, accessed May 30, 2011, <http://www.oxfordmusiconline.com>.

<sup>12</sup> Bent, “Musica Ficta;” Margaret Bent, “Musica Recta and Musica Ficta,” *Musica Disciplina* 26 (1972), 73-100.

<sup>13</sup> Bent, “Musica Recta,” 93.

<sup>14</sup> Margaret Bent, “Diatonic Ficta,” *Early Music History* 4 (1984), 27.

Bent also explains that line signatures in this period often serve to transpose the hexachord system.<sup>15</sup> The hexachord system is usually comprised of the recta hexachords on G, C and F, with Bb as an available pitch. The range of the regular gamut begins on G and extends to E three octaves above. A Bb line signature often transposes the hexachords so that they begin on C, F, and Bb, with Eb as an available pitch. Sometimes the range is also transposed, and instead of beginning on the G of the regular gamut, begins on C above or below.<sup>16</sup>

Regular and Transposed Hexachords				
Signature	Hard	Natural	Soft	“flat” available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb

### Range of the Regular Gamut

The musical notation shows two staves in 4/4 time. The treble clef staff begins on G4 and ascends to E7. The bass clef staff begins on G2 and ascends to E5. Solfège syllables are placed above and below the notes to indicate pitch: G (ut), A (re), B (mi), C (fa), D (sol), E (la), F (fa<sup>b</sup>), G (sol), A (re), B (mi), C (fa), D (sol), E (la), F (fa<sup>b</sup>), G (sol), A (re), B (mi), C (fa), D (sol), E (la).

Bent also explains that partial signatures, an arrangement seen in some fragments in this study, where one part of a work has a line signature and the others do not, is a common occurrence.<sup>17</sup>

<sup>15</sup> Bent, “Musica Ficta.”

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*

The study of the use of accidentals in these fragments has implications for the study of scribes, performers and musical understanding and organization in this period. Scribal practice and scribal contribution are explored, as accidentals appear most often in the hands of main scribes. Performance practice and skills of performers are studied, as some melodic alterations are marked, and as the inclusion of accidentals and line signatures reveals expectations of the musical understanding of performers. Questions about the period concept of musical organization are also raised, as line signatures sometimes present differing meanings, and explore variations of transposition.

The discussion of scribal practice also includes discussion of scribal hands, skill, emendation, correction and contribution, as well as notation. The discussion of performers and performance practice is also informed from other areas, such as from the discussion of users of sacred/liturgical and secular sources, level of difficulty of the music, variants and ornamentation, performance markings and lack thereof, as well as from the discussion of music notation.

The fragments in this study present sections of sacred, liturgical and secular pieces and the sample of music is mostly vocal, although three secular instrumental works also appear. The sacred and liturgical content often appear together, whereas the secular music is quite separate. These fragmentary sources, then, provide some insight into two cultural areas of music in this period:

sacred/liturgical, and secular music. The original purpose and use of the sacred, liturgical or secular sources are discussed, along with the social significance of the contents of the fragments. Content and layout contribute the most to these

discussions. The layout of the sources often suggests how they were intended to be used. Partbook layout, where parts of several works for one vocal type are collected together appears often in the fragments. Partbook layout suggests that at most a few singers could use that source at one time. Some choirbook layouts also appear, where all of the voices of a polyphonic work appear in one manuscript opening to facilitate group use, and some fragments present unique layouts that suggest that the original source was created for a specific use. Sacred, liturgical and secular content is significant because it indicates the purpose for which the manuscript was created. In the case of secular and liturgical sources, their content also has implications for period religious practice, as the content sometimes suggests localized religious practices or traditions.

The types and genres of music encountered are also considered. Motets number highly among the sacred pieces in the fragments, and are characterized by sacred Latin texts, polyphonic settings, use of imitation, and division into sections. Antiphon-like pieces are also seen, and consist of short, formulaic musical statements. The discussion of hymns, sacred polyphonic works set to a pre-existing hymn text, organized strophically, and in a declamatory style<sup>18</sup> is relevant to some fragments. Secular songs are also encountered, identifiable by their secular vernacular texts. Lastly, three textless secular instrumental works survive alongside one of the secular songs.

Significantly, three works presented in the fragments have known concordances: "Stabat Mater" by John Browne in fragment Buxton 96, "Thus Musyng

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<sup>18</sup> Warren Anderson, et al., "Hymn," in *Grove Music Online. Oxford Music Online*, accessed May 31, 2011, <http://www.oxfordmusiconline.com>.

in My Mynd” by John Newark in fragment Drex/MU MS, and “Sumwhat Musyng,” by Robert Fayrfax, in fragments X4/34/3 and Drex/MU MS. These concordances are studied using variant comparison, where differences in the versions of the pieces are weighed and compared. The study of variants reveals information about scribal practice, performance practice, and about the relationships between the versions of pieces in these sources. In studying scribal and performance practice, all variants can be considered. In studying the relationships between the sources, only variants that would most probably be transmitted from an exemplar to a copy are considered. In the study of transmission, variants are considered either to be non-transmittable and “soft,” or transmittable and “hard.” Soft variants comprise small ornaments and cadential ornamentation, differences spelling and underlay, and differences in accidentals. These variants are considered to be soft or non-transmittable because they are elements that scribes and performers could change freely; they probably do not represent direct copying from an exemplar. Hard variants, on the other hand, comprise more significant differences in pitch and rhythm which are not ornamental in nature, and which could probably be passed from exemplar to copy. In this study, the variant comparison of the versions of “Sumwhat Musyng” is most significant because that piece has the most surviving concordances. Consequently, discussion of “Sumwhat Musyng” comprises most of the discussion on variant comparison.

This study is organized into two volumes. Volume 1 presents research on linked secular fragments, as well as a study of concordances of “Sumwhat Musyng” by Robert Fayrfax and “Thus Musyng in My Mynd” by John Newark, using variant

comparison. Volume 1 also presents general conclusions. Volume 2 contains descriptions of the sacred and liturgical fragments. Tables concerning each fragment are presented alongside the descriptions, and transcriptions of the fragments are presented at the end of each volume. Taken together, this sample of functional sources yields information about the use of accidentals, the quality and purpose of the sources, scribal practice, sacred, liturgical and secular music, notation, performers and performance practice in early sixteenth-century England.

### **Introduction to Fragment Descriptions**

The general idea behind the examination of these twelve early sixteenth-century English fragments is that the study of functional sources can reveal information about the actual use of music and music sources in this period as well as the surrounding topics of scribes and scribal practice, performers and performance, and period music culture. By examining the music of the fragments, as well as other elements of the fragments, such as quality, markings, and social context, a broader picture of music history at this time is revealed. The twelve DIAMM fragments in this study are each discussed in turn in volumes one and two. Volume 1 deals with secular linked fragments, concordances and conclusions, and Volume 2 deals with sacred and liturgical sources.

Each fragment discussion begins with a thorough description of the fragment and its contents. Abbreviations “L4 M3,” meaning “line 4, measure 3” are sometimes employed. Some fragments present sections from more than one piece, each of which is examined in turn. The fragment discussions follow a basic format of describing the general qualities of the fragment, such as physical features, and then

discussing the scribal hands and quality of the source, scribes and scribal practice, the type of source and the music it contains, possible uses and users of the source, and performance implications. The exact ordering and emphasis of the discussions is informed by the content of each fragment, and the discussion moves from commentary on different elements towards a more pointed musical discussion. The early commentary is detailed, in the interest of contextualizing the fragment.

The “general” discussion, beginning each fragment description, typically lists the collection where the fragment is presently housed, its measurements, and a description of how it has been repurposed. Discussion of scribal hands and quality follows. These two topics are discussed together because the quality of the copying is directly linked to the quality of the manuscript, be it draft, personal copy, or higher-quality functional manuscript. Discussion of scribes and scribal practice follows. This section examines scribal habit and common practice, as evidenced by the fragment in question. If more than one section of a work or works survives on a fragment, each section is then discussed, with emphasis on the music they present and whether that music is sacred, liturgical or secular.

In the next section, the type of source, that is, whether the original source of the fragment was sacred, liturgical or secular is discussed. This discussion is important because it points to the intended use of the original source. Intended use of the fragments is typically discussed in another section, along with a discussion of the most probable users. The music of the fragments and of each individual musical section are studied, their level of difficulty is assessed, and other musical qualities and genre are discussed when appropriate. Accidentals are a significant topic in this

study, and their discussion comprises a significant section of each fragment discussion. The number, sign, placement, spacing and function of accidentals in each fragment are presented in a number of tables corresponding to the fragments. The implications of the accidentals and their placements etc. are discussed. The use of accidentals is usually relevant to performance practice, a topic which is also explored. The discussions of each individual fragment are detailed and thorough, allowing for clear contextualization of information, and presenting detailed data collected in Table 3.2 of the conclusion.

Parts of both volumes deal with concordances and variant comparison. Fragments Buxton 96, X4/34/3 and Drex/MU MS all present known works with concordances. The fragmentary versions are compared with the concordances, and variants between the sources are compared. The study of variants reveals information about scribal practice, performance practice, and about the relationships between the versions of pieces in the sources.

### **Introduction to Transcriptions**

All of the music presented in the fragments is transcribed into modern notation at the end of each volume. The transcriptions follow the manuscript fragments as closely as possible, and each part of each piece presented in the fragments is transcribed and labeled with the page and line numbers of the manuscripts. The rhythms and melodies of the pieces and parts are respected and transcribed as accurately as possible. Ligatures, which have no counterpart in modern notation, are transcribed into standard modern notation, and the notes involved are indicated with a dashed-line bracket. When logical mensuration signs

are present in the manuscript, they are followed. When no mensuration sign appears, which is common in these fragmentary sources, mensuration is deduced from the organization of the notation. The ratio of transcription is indicated in a table preceding each transcription. The voice-type and register of the parts are often unclear, so much of the music is transcribed into the tenor range, a range that is suitable to the male voice.

Other elements are also transcribed as accurately as possible. Accidentals in the transcriptions copy the placement and symbol (b, B, #) of the accidental, and when line signatures are prevalent in a part, they are transcribed as modern “key” signatures, using the accidental symbol seen in the manuscript (b, B). When line signatures do not appear on all lines of a part, that is reflected in the transcription, and instead of appearing at the beginning of the staves of the transcription, the signatures are included at the manuscript line breaks, indicated in the transcriptions. Text and text underlay are transcribed as closely as possible, but the text and the underlay are often unclear. Abbreviations in the manuscripts are silently expanded in the transcriptions, and square brackets [] are used to indicate missing text, while square brackets with an ellipsis [...] are used to indicate illegible text. It is best to consult the images of the fragments for the clearest impression of text and underlay. When the position or value of a note is not clear, it is marked with a question mark. Abbreviations for note values are sometimes used in text descriptions or labels: B = breve, S = semibreve, M = Minim, and SM = SM. Additional markings that are not relevant to the original musical source, such as the brown

notes and text of 33989, or the blue accidental and text of Buxton 96, are not included.

Errors, as well as missing sections of notation and text sometimes complicate the transcriptions. Missing notation is indicated by an ellipsis “...” and by blank bars. It is often unclear how much notation is missing. Some small errors, such as small rhythmic issues, are corrected in the transcriptions so that the music fits more logically into rhythmic units. These corrections are always identified. When a correction to an error is not obvious, the problematic area is still labeled as an error. Erased notes and text do not appear in transcriptions.

### **Transcriptions of Concordances**

The transcriptions of concordances follow the same methods as the other transcriptions, but with some different musical organization and additional labels. The voices of concordant parts of “Stabat Mater” by John Browne, “Sumwhat Musyng” by Robert Fayrfax, and “Thus Musyng In My Mynd” by John Newark are presented together in score format, which is most conducive to comparison. Music variants are indicated with a solid bracket and a capital letter. Variants of accidentals are indicated with a lowercase letter, and variants of spelling and text underlay are indicated with numbers. The variants in one work are counted first in voice 1, then in voice 2 and so on, and all of the variants and their weights are presented in Tables 1.4.1-10 of Volume 1.

## **Volume 1: Secular Linked Sources, Concordance Comparison, and Conclusions**

### **Chapter 1**

#### **Linked Secular Fragments**

**Cambridge, Fitzwilliam Museum. MU MS 1005. (MU MS 1005).**

**<http://www.diamm.ac.uk/jsp/DisplayImage.jsp?imageKey=198>.**

**Cleveland, Western Reserve University Library. CleveC D24 15b, in Spec.Coll. 3 Lge/ML431.D24. (CleveC).**

**Cleveland, Western Reserve University Library. CleveC D24 12V, in Spec.Coll. 3 Lge/ML431.D24.**

**New York, New York Public Library. Drexel 4183, back paste-down. (Drexel 4183).**

**Wells, Wells Cathedral. X4/34/3. (X4/34/3).**

**<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=583>.**

Some of the fragments in this study appear to be linked, and despite being separated amongst different library collections, may have belonged to the same original source. Fallows and Ward suggest that fragments X4/34/3, Drexel 4183, MU MS 1005 may be from the same original source.<sup>1</sup> These fragments are discussed in detail in their own sections. Fragment CleveC D24 15b and 12v,<sup>2</sup> fragments that are not main sources in this study, also appear to be linked, and the original source may also be spread out into additional fragments.

Dealing first with the fragments in this study, it is clear that Drexel 4183 and MU MS 1005 are the top and bottom halves of one folio. These two fragments are hereafter usually labeled as one fragment collection, Drex/MU MS. Fallows explains

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<sup>1</sup> David Fallows, "The Drexel Fragments of Early Tudor Song," *Royal Musical Association Research Chronicle* 26 (1993), 5-18; John M. Ward, "Joan qd John and Other Fragments At Western Reserve University," in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (New York: Pendragon Press, 1966), 832-55.

<sup>2</sup> Ward, 845.

this connection, and also suggests that X4/34/3 was not only part of that same source, but that they each present sections of the same version of the piece “Sumwhat Musyng.”<sup>3</sup> Fallows cites matching staff lines, layout, scripts and the continuation of the music from Drex/MU MS to X4/34/3 as evidence that all three fragments are part of the same original source, and that is certainly true of Drex/MU MS. There is, however, one major flaw with this theory that Fallows does not note: X4/34/3 is in a different mensuration. Drexel/MU MS is written in C time, whereas X4/34/3 is written in circle time. Stevens notes this difference, citing groupings of rests and lack of colouration as evidence.<sup>4</sup> Furthermore, transcription of X4/34/3 was only possible if interpreted in circle time, and the “O” symbol appears at the beginning of the V3 part of X4/34/3 4 R.

Fallows also cites the matching layouts of Drex/MUMS and X4/34/3 as evidence that the fragments are from the same source (see the following diagram). However, that “the music joins on exactly from the one [fragment] to the other,”<sup>5</sup> as Fallows notes, does not indicate that the fragments are from the same source, but instead indicates that there was probably a conventional layout for this piece. All of the concordances of this work split the piece into the same two halves, spread over two openings. So, the reason that the music on the fragments Drex/MU MS and X4/34/3 aligns is because the fragments are more or less complete folios, and each just happens to represent the folio that the other source is missing.

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<sup>3</sup> Fallows, 5.

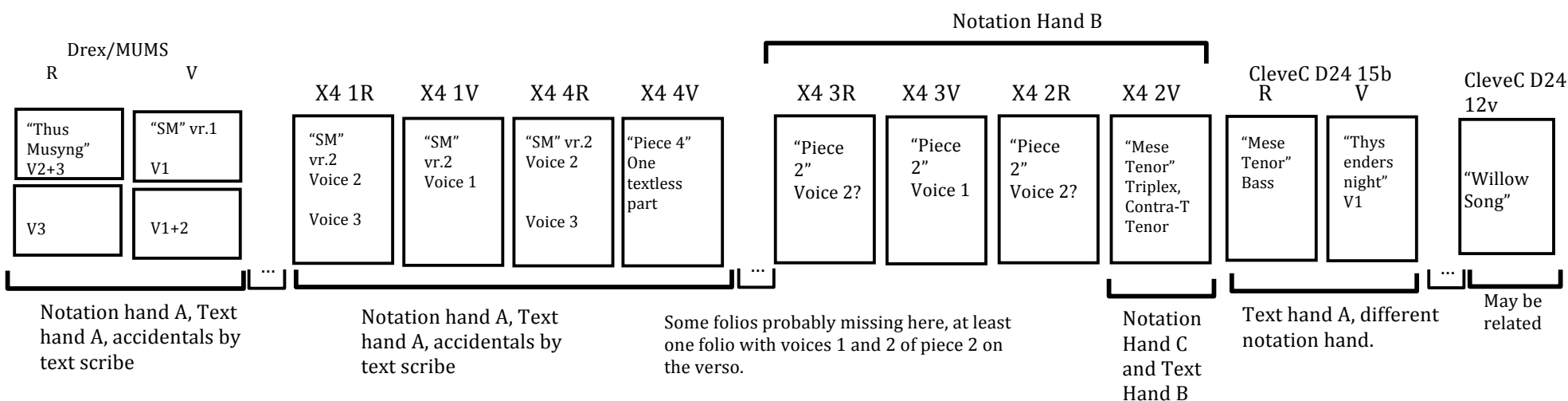
<sup>4</sup> John Stevens, ed., *Early Tudor Songs and Carols*, vol. 36, Musica Britannica (London: Stainer and Bell, 1975), 161.

<sup>5</sup> Fallows, 5.

## Linked Fragments Drex/MU MS, X4/34/3, and CleveC D24 15b

This diagram illustrates the possible layout of fragments X4/34/3, Drex/MU MS and CleveC D24 15b, and CleveC D24 12V, according to the work of Fallows and Ward, and further information brought to light by this thesis. The main developments from the thesis research include the suggestion of missing folios, the suggestion of the presence of different notation hands, and the observation that text hand A is also responsible for the addition of accidentals in many of the fragments.

### DIAMM folio labels, in an order that groups pieces together:



Fallows also notes that the stave lines and scripts of X4/34/3 and Drex/MUMS match, and I am mostly inclined to agree. The staves on both sources measure approximately 1.5 cm, with approximately 1.25 cm between each staff.<sup>1</sup> The paper of both fragments appears to have been prepared in the same way. In the text hand, letter forms are the same, as well as distinct loops or strokes on the letters d, y and h. Fallows suggests that the notation of Drex/MU MS and X4/34/3 are entirely a match; however, upon close examination of the notation of X4/34/3, it seems safer to suggest that the notation of Drex/MUMS and *part* of X4/34/3 match. Fallows suggests that X4/34/3 was copied in one notation hand, employing a “perplexing range of styles.” This “perplexing range” may, however, be explained by the presence of not one, but three notation hands in this source. These hands are discussed at length in the X4/34/3 section of this thesis. It is perhaps more accurate to suggest that X4/34/3 and Drex/MUMS could have been written, *at least in part*, by part by the same scribe.

There are still, however, many elements that connect Drex/MU MS and X4/34/3, including accidentals. In both sources accidentals are written in the ink of the text hand, probably by the text scribe. This points to a scribal practice where the notation scribe copied the notation but not the accidentals, and then the text scribe copied text and also copied or added accidentals. This unusual practice further links X4/34/3 and Drex/MU MS.

The shared notation hand in Drex/MU MS and part of X4/34/3, as well as the shared text hand, the congruence of the staff lines and the identical treatment of

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<sup>1</sup> These measurements were taken, at scale, from a computer screen.

accidentals indicates that X4/34/3 and Drex/MUMS could have belonged to the same book, or were at least probably prepared by the same people in the same way. However, given the difference in mensurations, X4/34/3 and Drex/MU MS are not part of the same work.

### **Cleveland Fragments**

Ward and Fallows also suggest that a fragment in the Western Reserve University Library, CleveC D24 15b, belonged to this same hypothetical original source.<sup>2</sup> Fallows once again cites matching layouts, and notation and text hands as evidence of their common origin. Ward observes that the recto of CleveC D24 15b contains the bassus part of the “Mese Tenor,” the first three parts of which appear on the last folio of X4/34/3 (see diagram).<sup>3</sup> It appears as though the verso of the fragment shares the same staff spacing and page preparation as the other sources, as well as text hand A. The notation hand of this fragment is similar to notation hand A used in Drex/MU MS and part of X4/34/3, but presents some significant differences, suggesting that the CleveC fragment may have been copied by a different scribe, all be it one with a very similar hand to that of scribe A.

Despite possibly being copied in a different notation hand, the text of CleveC D24 15b V does appear to be written in text hand A. Furthermore, the accidentals in this fragment appear to have been written by the text scribe. The image of CleveC is in black and white, so ink colour cannot strengthen this case, but the shape and form of the accidentals matches those of text hand A in the other sources. Given the

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<sup>2</sup> Fallows, 5; Ward, 853.

<sup>3</sup> Ward, 853. Unfortunately I have not been able to obtain an image of that side of the fragment, so comparison of the hands has not been possible.

presence of text hand A, the unusual practice of the text scribe writing the accidentals, as well as the congruence of the page preparation, it can be reasonably suggested that CleveC D24 25b is related to X4/34/3 and Drex/MU MS, and it is certainly probable that they all belonged to the same original manuscript. At the very least, they appear to have been created from similar materials in the same way, with a notation scribe common to two sources (Drex/MU MS and X4/34/3), and a text scribe common to all three.

Ward also suggests that fragment CleveC D24 12V may have belonged to the same source, noting that it is written in the same hand as CleveC.<sup>4</sup> An image of this fragment was not available, so further study has not been possible.

### **Possible Original Source: Order of Fragments**

Since the fragments in question share so many similarities, the probability that they belonged to the same original source is seriously considered in this study. Fallows suggests that these fragments represent an uninterrupted sequence of pages.<sup>5</sup> However, this cannot be the case (see diagram). First of all, Drex/MU MS and X4/34/3 do not present the same version of “Sumwhat Musyng,” so they cannot follow immediately in the sequence he suggests. Secondly, “Piece 2” in X4/34/3 is incomplete, suggesting that at least one folio is missing from the middle of that collection of fragments. A possible arrangement is presented in diagram1.

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<sup>4</sup> Ward, 853.

<sup>5</sup> Fallows, 16.

## **Possible Original Source: Quality and Original Function**

Fallows suggests that the possible original manuscript, encompassing all of these fragments, was a choirbook.<sup>6</sup> This is a logical suggestion, as many of the pieces follow standard choirbook layouts, presenting all of the parts of a work on one page opening so that many musicians performing different parts could read off of it at once.

The function of this original source is interesting because its quality and usability are mixed (see diagram for fragment contents). The pieces “Thus Musyng in My Mynd,” the two versions of “Sumwhat Musyng,” and “Mese Tenor” (at least the part in X4/34/3) are all usable. However, “Piece 2” has severe polyphonic alignment issues and “Piece 4” is incomplete and erased. Not all of the music that survives is usable,<sup>7</sup> and the quality of the copying is always clear, though not precise nor meticulous. It is as though the source was copied neatly enough to be legible and usable, but not so neatly as to constitute a formal document. It seems as though this source was created to be a functional manuscript of casual quality. The erased “Piece 4” of X4/34/3 contributes to the casual appearance of this source. It also appears as though another scribe, scribe B has added to the “Mese Tenor,” indicating that this was the sort of casual source that it was acceptable to mark in this way.

The inclusion of un-usable parts, as well as the casual creation of and additions to the collection suggest that the original source might have been a casual collection of pieces that was added to over time. A total of three or possibly four notation hands appear in this collection, as well as two text hands (see diagram),

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<sup>6</sup> Ibid., 6.

<sup>7</sup> The music of the Cleveland fragment has not been studied.

indicating that many scribes contributed to the construction of this collection. This is consistent with the idea that a collector – possibly a user himself – pieced together this collection. Perhaps he bought pieces in fascicles from the same workshop, which could explain the congruent page preparation throughout the source, or perhaps he had a collection of prepared pages that he used to expand his music collection, perhaps copying some of the parts himself. Either scenario could explain the different hands used throughout the source.

### **Possible Original Source: Music**

The collection of music in this possible source is very interesting. There are two versions of “Sumwhat Musyng” by Robert Fayrfax. The Drex/MU MS version is in C time, whereas the X4/34/3 version is in circle time, making for two distinct versions of the same work. Another work by Fayrfax, “Mese Tenor,” which may be instrumental, appears in X4/34/3, suggesting that, if a collector gathered these pieces together, he might have had a particular appreciation for the works of Robert Fayrfax. The inclusion of John Newark’s “Thus Musyng in My Mynd” immediately before “Sumwhat Musyng” could indicate that the collector grouped those pieces by the theme “musyng.” X4/34/3 also contains two instrumental works (“Mese Tenor” and “Piece 2”). The combination of secular song and instrumental works suggests that the collection could have been gathered with a court in mind, a setting for which these types of pieces are well-suited.

### **Possible Original Source: Use and Users**

While several of the pieces in this possible source are not usable, it is probable, given the quality and content of these fragments, that their original source

was probably intended for use. The owner of this source was probably associated with a secular music group, possibly a group of court singers or singers and instrumentalists, where performances of this and the other surviving works would have been appropriate. In support of this theory, “Sumwhat Musyng” and “Thus Musyng in My Mynd,” pieces that appear in these fragments, also appear in the Henry VIII manuscript, a manuscript associated with court music.<sup>8</sup>

### **Accidentals By Text Scribe A**

Significantly, these related fragments are the only sources in this study where the same scribe, distinct from the notation scribe, drew the notation and text. This indicates that there was some variance in the more common scribal practice seen in this study, where one scribe is responsible for text, notation and accidentals. This practice might also indicate that accidentals were not always considered to be part of the notation. The accidentals in the individual pieces and fragments are addressed in the individual fragment chapters. However, since text scribe A is responsible for the accidentals in several of these works and fragments, the habits of this scribe’s use of accidentals is studied here. Analysis of the placement, spacing and function of text scribe A’s accidentals is presented in Table 2.1.1.

Analysis of text scribe A’s accidentals indicates that he preferred to place accidentals in advance of the notes that they altered: eight accidentals are placed in advance whereas only one is placed just before the altered note. This placement might reflect scribal preference because there is no correlation between advance or “just before” placement and melodic or harmonic function, which is to say there is

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<sup>8</sup> John Stevens, ed., *Music at the Court of Henry VIII*, vol. 18, Musica Britannica (London: Stainer and Bell), xvii.

no other obvious reason for the “just before” placement of the accidentals.

Accidentals in these fragments are sometimes well-spaced, and sometimes poorly spaced, but in this case that is not an indication of two layers of copying, since all of the accidentals were added after the notation. Text scribe A may have been working from an exemplar, as is indicated by a line signature included part-way through each line in voice 3 of “Sumwhat Musyng” in X4/34/3. In other cases he may have been copying from an exemplar, or adding accidentals himself.

This analysis also indicates that text scribe A used both the single and double-looped flat signs. The double-looped signs are reserved for the lowest part of “Sumwhat Musyng,” voice 3. All other flat signs, all Bbs in many different registers, use the single-looped sign, which is to say that text scribe A seems to have used the signs to differentiate the lowest register from higher registers. Once again, many – but not all – melodic alterations are marked, suggesting a trend towards marking more melodic alterations while retaining the expectation that singers make some melodic alterations.

## **Conclusion**

Given the similarities of Drex/MU MS, X4/34/3 and CleveC D24, it is probable that they belonged to the same original source. If these fragments together do belong to the same original source, then it was a source with multiple contributors, and may have been a collection of works gathered over time. The content and quality of the fragments suggests that it may have been a collection of music associated with a court. The accidentals in these fragments, and by extension in their possible original source, are drawn by the text scribe. This is an unusual

practice compared with the other fragments in this study, where the same scribe often draws notation, text and accidentals. The text scribe appears to have preferred to place accidentals in advance of the notes that they alter, he used the single and double-looped flat signs to differentiate the lowest register Bb from the higher registers, and included some melodic alterations. The inclusion of some melodic alterations once again suggests a growing practice of marking alterations in functional parts.

## Volume 1, Chapter 1: Tables

Table 1.1.1									
Text Hand A accidentals, From Linked Sources X4/34/3, Drex/MU MS									
	Number of accidentals	Placement				Reason			
		Placed well in advance of altered note	Placed just before the altered note	Unclear	Signature copied within line	Harmonic alteration	Correcting TT or melodic issue	Signature, probably copied in melodic context from exemplar	Reason unclear
Accidentals Well-spaced,	1	1					1		
Accidentals Not Well-spaced,	5	2	1		1		3	2	
Accidentals, Spacing Unclear	11	5			6	1	3	6	1
TTs or Melodic Issue Not Altered	1								

## Volume 1, Chapter 2

**New York, New York Public Library. Drexel 4183, back paste-down.  
(Drexel 4183).**

**Cambridge, Fitzwilliam Museum. MU MS 1005. (MU MS 1005).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=298>**

The source Drex/MU MS is comprised of two fragments: Drexel 4183 and MU MS 1005. Drex 4183 is the top half of a folio, and MU MS 1005 is the bottom half.<sup>1</sup> This study treats these two fragments as one source. The recto of the original folio presents part of the piece “Thus Musyng in My Mynd” by John Newark, and the verso presents “Sumwhat Musyng” by Robert Fayrfax. This recto/verso labeling is supported by the layout of the fragments, but are incorrectly reversed in *Cambridge Music Manuscripts, 900-1700*.<sup>2</sup> Drex/MU MS many also belong to a larger network of fragments, including X4/34/3 in this study, all of which may have originated from the same source. These linked fragments and the possible original source are discussed in Volume 1, Chapter 1.

### **Drexel 4183**

Drexel 4183 is a paper paste down in Drexel partbook 4183. There is some confusion about the labeling of this fragment. Some sources indicate Drexel 4185, but the microfilm reel clearly presents this fragment as the back paste down of volume 4183. Drexel 4183 is not a DIAMM source, and has been examined on

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<sup>1</sup> David Fallows, “The Drexel Fragments of Early Tudor Song,” *Royal Musical Association Research Chronicle* 26 (1993), 5.

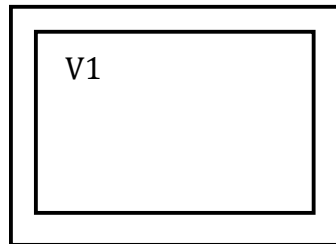
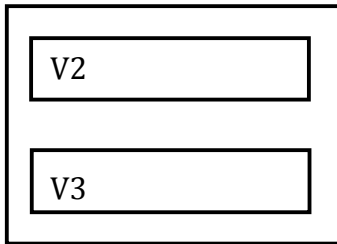
<sup>2</sup> Iain Fenlon, *Cambridge Music Manuscripts, 900-1700* (New York: Cambridge University Press, 1982), 123.

microfilm for the purposes of this study. The fragment measures approximately 145 X 180 mm,<sup>3</sup> and the layout of Drexel 4183 is as follows:

### Drexel 4183

Recto, "Thus Musyng in My Mynd"

Verso, "Sumwhat Musyng"



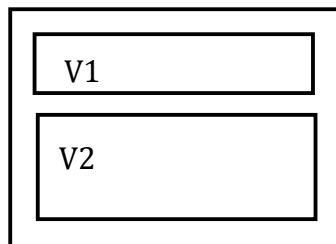
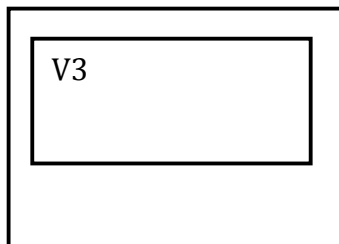
### MU MS 1005

MU MS 1005 is a small paper fragment, measuring 121 x 184 mm. It is currently housed in the Fitzwilliam museum. Fallows suggests that MU MS 1005 served as a pastedown in the Drexel Partbooks, in close proximity to Drexel 4183.<sup>4</sup> He speculates that MU MS 1005 was removed from or fell out of the partbook, and was then trimmed and sold.

### MU MS 1005

Recto, "Thus Musyng in My Mynd"

Verso, "Sumwhat Musyng"



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<sup>3</sup> Fallows, 15.

<sup>4</sup> Fallows, 6.

There is a discrepancy among scholars when it comes to dating this fragment. Warren suggests the late fifteenth century,<sup>5</sup> while Hamm<sup>6</sup> and Fenlon<sup>7</sup> suggest late fifteenth century or early sixteenth century. Warren and Hamm do not explain how they arrived at these conclusions. Fallows, however, suggesting that the version of “Sumwhat Musyng” preserved here is later than the version in BM 5465 (the Fayrfax MS), dates the fragment to after 1500. Stemmatic study of these concordances indicates that this could be true (see Volume 1, Chapter 4 on concordances). The exact dating of the source is not important. What is important is that it originates from the same approximate time as the other fragments in this study. Since Drexel 4183 and MU MS 1005 are two halves of the same leaf, this approximate dating applies to the combined Drex/MU MS source.

### **Drex/MU MS**

Both fragments clearly represent sections of the same folio, as indicated by matching page preparation and notation and text hands. This is discussed in the “Linked Fragments” section, Volume 1, Chapter 1.

### **Hand and Quality**

The notation in this source appears to be, as Fenlon stated of MU MS 1005, “informal” but still “professionally written.”<sup>8</sup> Fallows disagrees, writing that what appears on these fragments is “not a professional hand.”<sup>9</sup> Analysis of the fragments

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<sup>5</sup> Edwin Brady Warren, ed., *Robert Fayrfax Collected Works*, vol. 17/III, *Corpus Mensurabilis Musicae* (Oxford: American Institute of Musicology, 1959), 55.

<sup>6</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, vol. 1, *Renaissance Manuscript Studies* (Neuhausen-Stuttgart: American Institute of Musicology Hänssler Verlag, 1979), 126-7.

<sup>7</sup> Fenlon, 123.

<sup>8</sup> Fenlon, 123.

<sup>9</sup> Fallows, 6.

indicates that Fenlon is most likely correct: this source was probably penned by a professional scribe, writing in an informal way. Certain details indicate that the scribe was skilled, and therefore probably a trained and practiced professional. For example, the stems of upright minims start with a wide stroke, which tapers as the pen was turned in preparation for the angular first stroke of the note head. This nuance of the pen indicates that the scribe was somewhat familiar with drawing notation, perhaps “professional,” as Fenlon suggests. While the hand appears to be executed by an expert, the note heads of this fragment are not uniformly drawn, and many note stems are not straight, indicating that this manuscript was copied informally. That being said, the notation and text are very legible, and are still clearly presented. Part of fragment X4/34/3 shares this notation hand (see diagram 1 of “Linked Fragments” section).

The text of Drex/MU MS appears to be written by a scribe other than the notation scribe. The text scribe also appears to be responsible for the accidentals. The text, written in a cursive hand,<sup>10</sup> is informal. The spacing below the staves is approximate, and the writing is clear, but not immaculate. This text hand also appears in X4/34/3 and in CleveC D24 15b (not a fragment in this study).

Overall, the quality of the copying in these fragments – legible and clear without being of presentation quality – indicates that it was probably created as a functional manuscript.

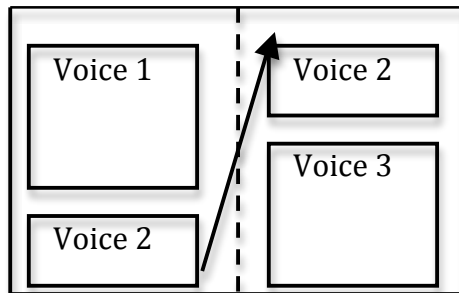
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<sup>10</sup> Fenlon, 123.

## Layout and Original Source

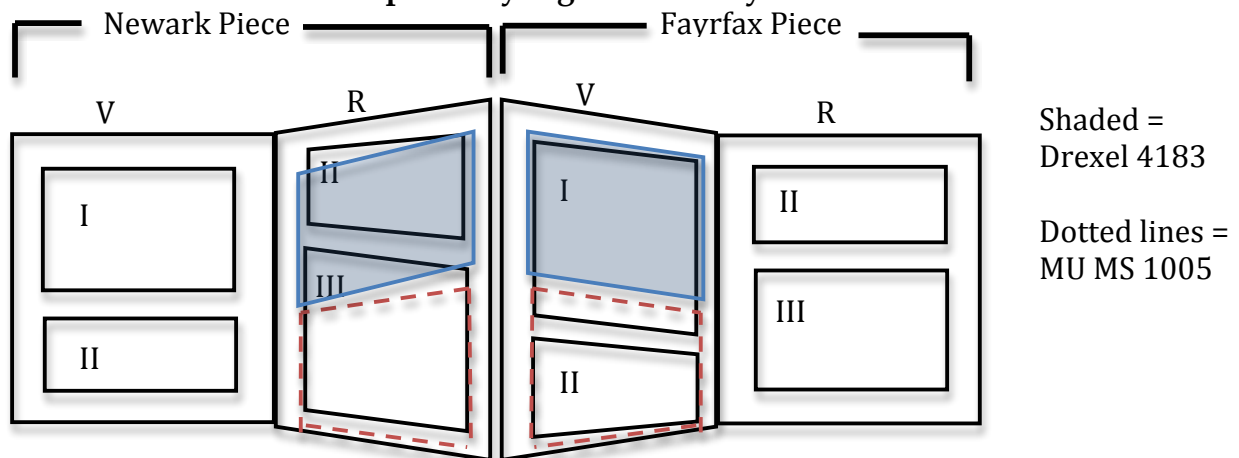
The layout of the original manuscript probably followed layout C, as described in *Music Britannica* vol. 36.<sup>11</sup>

### Layout C



Fallows identifies the same layout, and suggests the original document was a choirbook.<sup>12</sup> The original layout of Drex/MU MS was probably as follows:

### Layouts of Newark Piece and Fayrfax Piece in MU MS 1005. Both were probably organized in layout C.



<sup>11</sup> John Stevens, ed., *Early Tudor Songs and Carols*, vol. 36, *Musica Britannica* (London: Stainer and Bell, 1975), 154.

<sup>12</sup> Fallows, 6.

According to this layout, the Newark piece appears on the recto of the folio, and the Fayrfax piece on the verso. This is the inverse of Fenlon's indication,<sup>13</sup> an error that Fallows also notes.<sup>14</sup>

The instruction "ut vide," "see the other side," appears at the end of voice 1, line 1, of MU MS 1005. This instruction indicates that the rest of the piece was probably copied in the manuscript's next opening. This confirms that the layout was spread over two pages, probably in layout C seen above.

### **"Sumwhat Musyng" And "Thus Musyng in My Mynd"**

"Sumwhat Musyng" is a three-voice secular song by Robert Fayrfax, which appears in four known sources (see Volume 1, Chapter 4 on concordances). Drex/MU MS also presents part of "Thus Musyng in My Mynd" by John Newark. Both of these songs appear in the Henry VIII manuscript of music sung at the royal court indicating that these were highly regarded songs which were probably performed at the royal and other courts.<sup>15</sup> Both "Sumwhat Musyng" and "Thus Musyng in My Mynd" are fairly difficult pieces. The parts are somewhat independent, there are some fast-moving scalar passages, and colouration, a complicated shift in mensuration, is employed in both pieces. A strong performance of these works would require skilled and confident singers, such as would be found at court.

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<sup>13</sup> Fenlon, 123.

<sup>14</sup> Fallows, 15.

<sup>15</sup> John Stevens, ed., *Music at the Court of Henry VIII*, vol. 18, Musica Britannica (London: Stainer and Bell), xvii. Referring to: London, British Library. Add. 31922. (The Henry VIII Manuscript). <http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=1238>.

## **Accidentals**

As was discussed in the “Linked Fragments” section, the accidentals in the linked fragments X4/34/3, Drex/MU MS and CleveC D24 15b appear to have been added by the text scribe. This appears to be an unusual practice, as it does not appear in any other fragments in this study.

Drex/MU MS presents six accidentals (see Table 1.2.1) Four mark melodic issues, one marks a harmonic issue and one, a Bb in MU MS 1005 line 1 (M45), appears to have been included for what Prosdocimus called “causa pulchritudinus,” for beauty.<sup>16</sup> There are two instances where a melodic alteration is needed and not presented. The marking of some but not all melodic issues is again indicative of a common practice of marking melodic alterations in this period. The habits of the text and accidental scribe are discussed in more detail in the “Linked Fragments” section.

## **Drex/MU MS Use**

As was discussed in the “Linked Fragments” section, Drex/MU MS may have belonged to a functional source used at court, where skilled performers could perform these fairly challenging pieces. This fragment does not present any errors or corrections, suggesting that it was copied carefully, making it suitable for use.

## **Performance Practice**

The Drex/MU MS version of “Thus Musyng in My Mynd” presents a clue regarding the performance practice of users of this piece. A cadential extension appears in this source, in MU MS 1005 line 3, where the final note of the piece is

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<sup>16</sup> Margaret Bent, “Musica Recta and Musica Ficta,” *Musica Disciplina* 26 (1972), 96.

separated, *divisi*, into two notes. This indicates that more than one singer was expected to sing this part, and presumably other parts. Intriguingly, this extension does not appear in the Hen VIII manuscript version of this piece.<sup>17</sup> That the extension appears in one source and not another suggests that it may have been considered an optional decoration, which was written down in some cases.

### **Unusual Markings**

Significantly, in “Thus Musyng in My Mynd,” both Drexel 4183 (L2) and MU MS 1005 (L2) include a symbol “3.2” drawn below the notation. This symbol appears below notes of colouration, indicating the ratio of mensuration: 3 minims in the time of 2.<sup>18</sup> These or similar markings also appear in other fragments in this study, and are discussed in the conclusion.

### **Value**

The way that MU MS 1005 was cut indicates that the fragment was aesthetically valued. The fragment is centred over the musical staves, preserving the aesthetic value of the notation. Since the fragment could not serve as a functional source after this point, it is evident that it was cut in this way to preserve its aesthetic value. The value of aesthetics is also seen in Drexel 4183, L 2. There, a series of 12 rests are organized in an unusual way, creating a zig-zag pattern across the staff.

### **Conclusions**

Drex/MU MS is comprised of two fragments, two halves of the same original sheet. These fragments contain music suitable for court, probably intended for use.

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<sup>17</sup> “Thus Musyng in my Mynd,” in London, British Library. BM 5465. 24V-26R.

<sup>18</sup> Warren, 55.

As was discussed in the “Linked Fragments” section, Drex/MU MS may have belonged to a collection of music associated with a court. These two fragments, along with others discussed in the “Linked Fragments” section are distinct in that the one scribe, distinguishable from the notation scribe, wrote the text and accidentals. This different practice indicates that there was variation in the more common practice, where one scribe copied the notation, text and accidentals. As far as the accidentals are concerned, some mark melodic alterations, indicating that marking such issues may have been a growing practice at this time. Not all of the melodic issues are marked, however, indicating that musicians were still expected to make some alterations without markings. Finally, the *divisi* indication in the Newark piece indicates that it may have been common practice for two or more people to sing parts in that version of that work, and possibly in other works.

## Volume 1, Chapter 2: Tables

Table 1.2.1										
Drex/MU MS Accidentals										
				Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed but not included
<b>Sumwhat Musyng</b>	<b>Drexel 4183 V</b>	<b>V1<sup>19</sup></b>	<b>L2 M12</b>	Advance	Unclear	B	b	Text? (black and white image)	Melodic, descending line.	
			<b>L3 M22</b>	Advance	Unclear	C	#	Text?	Melodic, leading tone	
	<b>MU MS V</b>	<b>V1</b>	<b>L1 M45</b>	Advance	Unclear	B	b	Text	Unclear, “causa pulchritudinus”	
		<b>V2<sup>20</sup></b>				C	#		Leading tone	MU MS 1005 V L4 M11
<b>Thus Musyng<sup>21</sup></b>	<b>Drexel 4183 R</b>	<b>V3</b>	<b>L3 M9</b>	Advance	Unclear	B	b	Text? (black and white image)	Avoiding Cross Relation	
		<b>V3</b>	<b>L4 M11</b>	Advance	Y	B	b	Text?	Outlined TT	
	<b>MU MS 1005 R</b>	<b>V3</b>	<b>L3 M38</b>	Advance	Unclear	B	b	Text	Melodic and Harmonic	

<sup>19</sup> Measure numbers taken from comparative transcription of voice 1 of “Sumwhat Musyng”

<sup>20</sup> Measure numbers taken from comparative transcription of voice 2 of “Sumwhat Musyng”

<sup>21</sup> Measure numbers taken from comparative transcription of “Thus Musyng In My Mynd” concordances.

## Volume 1, Chapter 3

### Wells, Wells Cathedral. X4/34/3. (X4/34/3).

<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=610>

X4/34/3 is a four-folio collection of loose folio sections, probably originating from the same choirbook, as is discussed in the “Linked Fragments” section. The four fragments of X4/34/3 were re-purposed as endpapers in an ecclesiastical law book in 1581.<sup>1</sup> The fragments of music were removed from the book in 1880, and are now kept as loose sheets in a folder in the Well’s Cathedral collection. All of the folios have been cut along their outside edge, and the top outside corner has been clipped. The top, bottom and inside margins remain at least mostly intact, which is to say that most of the writing surface is preserved. Hamm dates these fragments to the early sixteenth century.<sup>2</sup> The fragments present two pieces by Robert Fayrfax, and fragments of two other unknown pieces. One of the Fayrfax pieces, “Somewhat Musyng,” is also presented in fragment Drex/MU MS, as well as in two other complete sources, and is studied in the “Concordances” section, Volume 1 Chapter 4.

### Foliation of Fragments

DIAMM presents the folios in the following order:<sup>3</sup>  
**Foliation of X4/34/3 in DIAMM (SM = “Sumwhat Musyng”)**

1R	1V	2R	2V	3R	3V	4R	4V
“SM” Voice 2	“SM” Voice 1	“Piece 2” Voice 2?	“Mese Tenor” Triplex Contratenor Tenor	“Piece 2” Voice 2?	“Piece 2” Voice 1	“SM” Voice 2	“Piece 4” One textless part
Voice 3	Voice 2	Voice 3?		Voice 3	Voice 2	Voice 3	

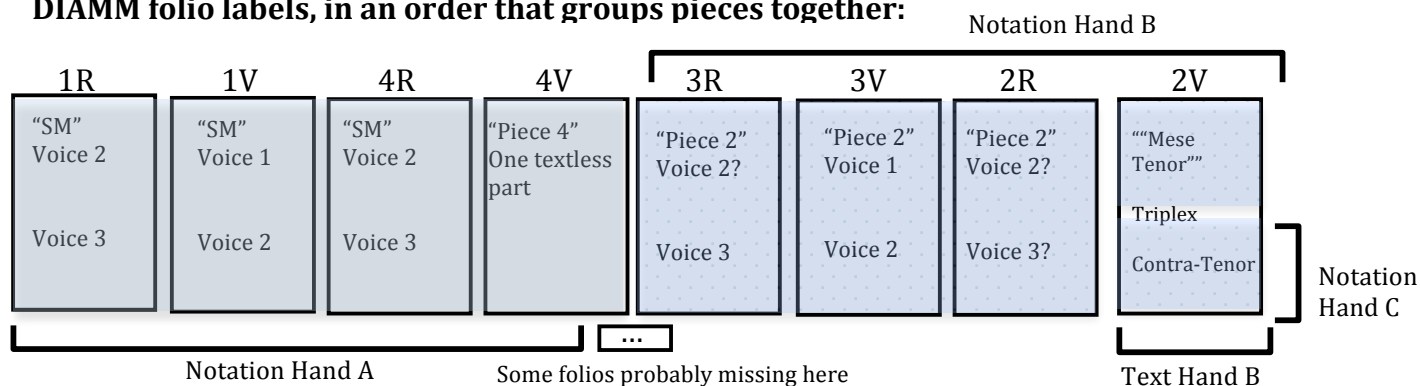
<sup>1</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, vol. 4, Renaissance Manuscript Studies (Neuhausen-Stuttgart: American Institute of Musicology Hänssler Verlag, 1979), 130.

<sup>2</sup> Hamm, 130.

<sup>3</sup> “X4/34/3,” DIAMM, accessed May 5, 2011, <http://www.diamm.ac.uk/jsp/DisplayImage.jsp?imageKey=1954>.

Unfortunately, the folios of X4/34/3 have been mislabeled. This is obviously not the original order, as the parts of pieces are not grouped together. A probable order follows, grouping the folios according to the works they present and according to their notation and text hands:

**DIAMM folio labels, in an order that groups pieces together:**



Fallows agrees with this arrangement of folios.<sup>4</sup> For the sake of simplicity, the DIAMM labels are used throughout this study. The possible placement of these pages in the context of a larger original source is explored in the “Linked Fragments” section, Volume 1, Chapter 1.

**Hands**

Contrary to the Census Catalogue indication that X4/34/3 was copied by a single scribe,<sup>5</sup> there are three notation hands and two text hands present in this collection of fragments (see diagram above). This discussion of the X4/34/3 fragments is organized according to notation hands.

<sup>4</sup> David Fallows, “The Drexel Fragments of Early Tudor Song,” *Royal Musical Association Research Chronicle* 26 (1993), 16.

<sup>5</sup> Hamm, 130.

## **Notation Scribe A and Text Scribe A**

Notation scribe A is responsible for the notation of the first section of the collection, encompassing folios 1R, 1V, 4R and 4V, the piece “Sumwhat Musyng” and the un-texted “Piece 4” (see diagram above). The notation is clearly written, but not meticulous or formal. The note heads combine the angular formation of the more formal style with the rounded note heads of the faster casual style. That being said, this hand is not a formal hand. The angular note heads differ in size, and are not always uniformly vertical. The note stems often curve slightly and are not of uniform length, and they are drawn with inconsistent pen weight. The notation is clear and legible but also casual, suggesting that notation scribe A’s contributions were intended to be functional. It is significant that in this section, the accidentals were not copied by the notation scribe, perhaps indicating that accidentals were not always considered part of the notation. Instead, accidentals were written by the text scribe.

The text of “Sumwhat Musyng,” the only texted piece in the span of notation hand A, appears to have been written by a different scribe, text scribe A. This is discernable because the angles and shapes of the notation and text do not match. This is especially true of shapes shared between the notation and text, such as the custos tails of the notation and long terminal strokes of letters, and the “3” symbol in the notation hand on 1V line 9 and the same shape serving as a thorn in the text hand on pages 1V and 4V. These similar shapes simply do not match. That, coupled with the fact that the notation and text are written in different inks, indicates that the notation and text of this section were copied by two different people. The text

hand itself is clear but not meticulous, again indicating that this source was probably intended to be usable, but was not intended to be a prized manuscript.

The text was certainly copied after the notation. This is evidenced by the fact that, while the text is quite evenly spaced beneath the stave, it intersects the staves when there is space to do so, and avoids intersection when the notes appear near the bottom of the staves. Significantly, the accidentals in “Sumwhat Musyng” appear to have been written by the text scribe, and were necessarily added after the notation was copied. This points to an interesting copying scenario, where the notation alone was copied, and the accidentals copied or added anew later on, along with the text. This indicates that there was variety and flexibility in the scribal practices of the time. The use of accidentals in this piece is discussed at greater length below.

### **“Sumwhat Musyng”**

Robert Fayrfax’s “Sumwhat Musyng” is a secular song that survives in three other sources: the Fayrfax Manuscript (Add. 5465), the Henry VIII Manuscript (Add. 31922) and in the Drex/MU MS fragment in this study.<sup>6</sup> The concordances are compared and discussed in Volume 1, Chapter 4. In X4/34/3, parts of this piece appear on folios 1R,1V, and 4R. “Sumwhat Musyng” is a three-part song of the type typically sung at court.<sup>7</sup> The song is fairly difficult, as the three voices do not always

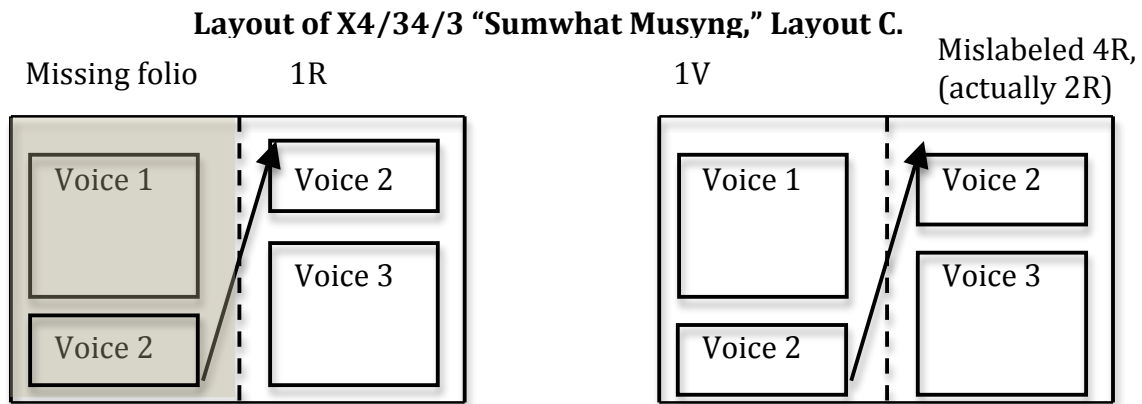
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<sup>6</sup> Source “Drex MU MS” is made up of two fragments from two different collections: New York, New York Public Library. Drexel 4183, back paste-down; Cambridge, Fitzwilliam Museum. MU MS 1005; Concordances of “Sumwhat Musyng” are found in: London, British Library, Add. 5465, fols. 33V-35R; London, British Library. Add. 31922, fols. 120V-122R.

<sup>7</sup> John Stevens, ed., *Music at the Court of Henry VIII*, Musica Britannica, vol. 18 (London: Stainer and Bell), xvii.

align homophonically, are sometimes set imitatively, and colouration, a complicated rhythmic technique, is used.

The layout of “Sumwhat Musyng” follows a typical layout of a three-voice piece, described in *Musica Britannica* as layout C.<sup>8</sup> The original layout probably spanned two openings. The first page of this layout is missing:



### “Sumwhat Musyng,” Line Signatures And Accidentals

The line signatures in “Sumwhat Musyng” are written by text scribe A. The voice 3 part of “Sumwhat Musyng” (1R L5-9 and 4R L 5-9) presents line signatures, in an unusual way. The flat signs do not appear at the beginning of lines, but rather a few notes in, suggesting that their regular placement within the music was copied from an exemplar. These signatures could be seen to be transposing since the part fits comfortably into the F and C hexachords without requiring the G hexachord of the un-transposed system.

There are three accidentals in this piece, written by text scribe A. They are poorly spaced amidst the notation, but in this case that does not suggest that they were later additions; in this case their poor spacing might be the result of the

<sup>8</sup> Stevens, 154.

notation scribe failing to leave spaces for them. Essentially, since all of the accidentals in this section were added after the notation, spacing is not an indicator of which signs were copied from an exemplar and which, if any, might represent later additions. That being said, the off-set Bb signature discussed above was probably copied; this explanation accounts for the unusual placement of the signature signs. It is clear then, that at least some of the signs were probably copied from an exemplar.

As has been the case in many of the sources in this study, in this piece, melodic issues are corrected with accidentals. The three accidentals (aside from the voice 3 line signature accidentals) make such modifications, and no melodic issues remain uncorrected. Once again, this indicates that the users of this fragment were not expected to make these corrections on their own, and that it was probably becoming a convention to mark such issues. As has also been the case in other fragments in this study, the single and double-looped flat signs are used to distinguish an element of the music. In this version of "Sumwhat Musyng," the double-looped sign appears only in the voice 3 part, only with the lowest B in the piece. The other Bbs in the higher parts use the single-looped sign exclusively. The separation of the two signs appears to also have been English convention in this period.

### **“Sumwhat Musyng,” Concordances and Mensuration**

Warren describes the X4/34/3 concordance of “Sumwhat Musyng” and compares the X4/34/3 version with the Henry VIII version.<sup>9</sup> He observes many differences between the versions, such as “missing” notes and rests, as well as shortages of beats. Stevens notes that these differences are best explained by the fact that the X4/34/3 version is written in circle time, whereas the Henry VIII version is written in C time.<sup>10</sup> The circle appears with the bass part on 1R, and again with the bass part on 4R; the only two instances where the beginnings of sections were preserved. Stevens also cites the configuration of rests and the absence of colouration as indications of the circle time mensuration of X4/34/3.<sup>11</sup>

Since two versions of this work survive in different mensurations, one is then presented with the interesting question of the true authorship of both the C and circle time versions. Did Fayrfax compose two versions of this song, or is one of the versions an adaptation made by another composer? The existence of these versions is relevant to the study of the concept of authorship in sixteenth-century England. Could another composer so alter Fayrfax’s piece, an act that would be met with disapproval in our age, and still consider the work to be that of Fayrfax alone? Whether these two versions were composed by Fayrfax or whether one is an adaptation by a different composer, they are both titled and ascribed the same way in these manuscripts, indicating that these different versions were still considered to be the same work. Further to this point, the version in the Fayrfax Manuscript is

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<sup>9</sup> Edwin Brady Warren, ed., *Robert Fayrfax Collected Works*, vol. 17/III, *Corpus Mensurabilis Musicae* (Oxford: American Institute of Musicology, 1959), 54.

<sup>10</sup> Stevens, 161.

<sup>11</sup> *Ibid.*

written entirely in a different transposition, but is labeled no differently. These differences in the music, with no differentiation in the titles, indicates flexibility in the period concept of “a piece.” It seems that there was not one definitive version of “the piece.” The presence of the circle time and C time versions in X4/34/3 also has performance implications, as it indicates that the two versions may have been performed alongside one another.

### **“Sumwhat Musyng,” Corrections**

Some corrections appear in the folios of X4/34/3. Starting with the pages of “Sumwhat Musyng,” on 1R line 6, a minim appears with a slash through the stem. The slash is written in the same ink as the notation, indicating that it was drawn close to the time the piece was copied, probably by the main scribe. If the slash is taken to be an erasure of the stem, making the note a semibreve, the timing of the phrase works out well.

Immediately to the right of this correction, a semi-minim and a dot, originally associated with the minim, have been thoroughly scribbled out. The ink of this marking matches that of the text, indicating that perhaps the text scribe made this musical correction. This type of alteration could be made by means of comparison with another exemplar, or the part may have been changed to suit personal preference, or to mimic another version the scribe had heard.

A specific correction to the text has been made in all three parts. The original phrase “Fortune doth wry all contrary *from* myn entent” has been changed to “Fortune doth wry all contrary *to* myn entent.”<sup>12</sup> Again, the word has been

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<sup>12</sup> Voice 1: 1VL2, Voice 2: 1VL7, Voice 3: 4RL5

thoroughly scribbled out, and since the ink colour of all of these corrections matches the text, the text scribe may be responsible. The Fayrfax Manuscript provides the text “from,” Henry VIII provides “For,” and that section does not survive in Drex/MU MS. In all of these variations, the meaning of the phrase, that fortune mocks the narrator by providing the opposite of his intent, is maintained.

The slashed stem correction by notation scribe A indicates that he reviewed his work after the initial copying. This indicates that he valued producing a correct, usable copy and that the manuscript was probably intended for use. The other corrections indicate that the manuscript was in fact used, and that it was the type and quality of manuscript that it was acceptable for users to mark and change.

### **“Sumwhat Musyng” Unusual Markings**

The symbol “3:2” appears in this source in X4/34/3 1V line 9, under a section of colouration in voice 2. Warren explains that these numbers constitute a proportional sign, indicating the shift into a breve being divided into three semi-breves whereas before it was divided into 2.<sup>13</sup> Warren points out that that the “3” symbol alone appears in the Henry VIII concordance of this piece. No such symbols appear in the “Sumwhat Musyng” concordances of the FF MS or the very short Drex/MU MS fragment. In X4/34/3, this symbol was created in an interesting way. The “3” appears to have been written by the notation scribe, and the “2” appears to have been added later by the notation scribe. This implies that the notation scribe, scribe A, considered the “3” symbol to be part of the notation, but did not consider

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<sup>13</sup> Warren, 55.

accidentals to be part of notation. These signs, as well as similar signs in other sources, are discussed in the conclusion.

### **Hand A, "Piece 4"**

Part of a fourth piece appears on page 4V. This part is scribbled out, so it was obviously problematic in some way. The ink used to 'erase' the part is congruent with the ink of the notation, indicating that perhaps the scribe crossed out his own work. The erasure of the part, possibly by the scribe, indicates that this part was not intended for use. This type of erasure also indicates that the manuscript was not highly valued, but was a casual manuscript, where such informal markings were acceptable.

It is interesting that scribe A is responsible for the very usable piece "Sumwhat Musyng" and for "Piece 4," which was apparently not suitable for use. X4/34/3 appears to have been part of a functional but very informal manuscript. Perhaps it served as a personal collection. It could have belonged to a court musician with a particular interest in Robert Fayrfax.

### **"Piece 4," Music**

The section of "Piece 4" that survives is textless and very disjunct, with many leaps. This is certainly not in keeping with the style of vocal music at the time, indicating that the part was probably composed for instruments. The placement of the music on the verso of a folio indicates that the part could have been the top voice of a three-voice part, in keeping with layout C used for "Sumwhat Musyng" and "Piece 2." However, the part on 4V is not very melodic, and does not present the

contour typical of a top voice. Since the part was crossed out, it was obviously unwanted or erroneous. Perhaps it is a lower voice, copied in the wrong place.

#### **“Piece 4,” Accidentals**

Two accidentals, both sharp signs, appear on this page. Since they are copied in the same ink as the notation, they appear to have been copied by notation scribe A. The sharp sign at the end of the piece is well-spaced, whereas the signs in lines 1 and 2 are not. This combination of spacings could indicate that the first two signs were added after the initial copying, in a second layer of additions.

The accidentals probably function harmonically, as there is no melodic reason for their inclusion. In the case of the second alteration, the F# on line 2, a melodic tritone leap from F# down to C is actually created and confirmed. Such a leap was only acceptable if it served the harmonic function of maintaining perfect consonances with other voices.<sup>14</sup>

#### **“Piece 4,” Line Signature**

The presence of seven melodic or outlined B-F tritones in this piece suggests that the part may have originally been written with a line signature, as a Bb line signature would eliminate these many tritones. It is also possible that the users of this part were expected to alter the tritones themselves, but no other piece in this study presents so many un-mitigated tritones while altering none with accidentals. It seems more probable, then, that a line signature has been trimmed away, or that the scribe erased his work before altering at least some of the tritones with accidentals.

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<sup>14</sup> Margaret Bent, “Diatonic Ficta,” *Early Music History* 4 (1984), 28.

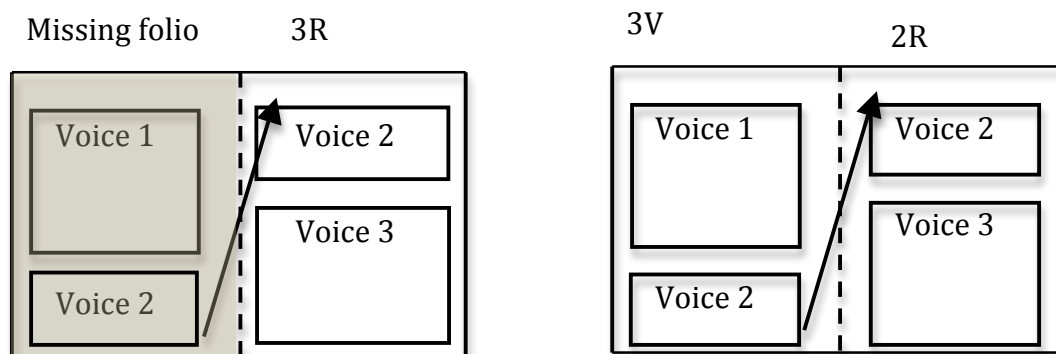
## **Hand B**

Scribe B is responsible for folios 3R, 3V, and 2R, which contain “Piece 2,” and the top three lines of 2V, which contain the triplex part of the “Mese Tenor” by Fayrfax (see diagram above). Hand B is more angular than hand A. In general, scribe B’s notes are smaller, and although the note stems are not uniform, they are straighter than those of scribe A. Once again this is a competent, legible, usable but not precisely executed hand. The quality of this hand is in keeping with that of hand A: it is of usable quality, casually produced, and probably intended for use.

### **“Piece 2”**

“Piece 2,” so called because it is unidentified and anonymous, and because it appears second in the order of DIAMM images, presents three voices of a textless piece. This piece is presented on 3R, 3V and 2R. Pages 2R and 3V present a return to C mensuration near the end of the surviving parts that functions polyphonically, linking these pages together as one piece. Although 3R does not contain this linking section, all three pages probably represent the same piece because they are all textless, they are all notated in hand B, and the layout supports this being the case. As with other pages in this source, strips of notation have been excised from the outer edges of the folios, leaving incomplete lines of music. Alignment of the parts is particularly challenging here, as there are many lacunae in each already fragmentary part. The layout is the same as “Sumwhat Musyng:”

### X4/34/3 "Piece 2" Layout



The surviving parts of piece 2 present several alignment issues. A caret indicating the inclusion of several missing notes is present in the lowest voice, but not in the other voices. This indicates that the scribe noticed and attempted to correct copying errors. His attempts at correcting the parts appear to have been unsuccessful, because the voices simply do not agree. They do, however, align beautifully at the very end, where the piece changes into C time. These alignment issues have implications for the use of this source, as this piece in its current state was certainly not usable. The inclusion of corrective carets also indicates that scribe B revised his work, attempting to make a functional copy.

Interestingly, the voice 3 section on 3R is labeled "Bassus." The use of this term is interesting because the layout of the music indicates that there were only three parts to this work, while the term "Bassus" was generally reserved for the lowest part of four-part works.<sup>15</sup> Perhaps the layout is more elaborate than it appears, perhaps some folios are missing and this is not really the same piece, or

<sup>15</sup> Owen Jander, "Bassus," in *Grove Music Online*. *Oxford Music Online*, accessed April 13, 2011, <http://www.oxfordmusiconline.com>.

perhaps the term “Bassus” is being used to describe the lowest voice of a three-part work.

Folio 2R presents the 3:2 symbol seen in other sources. Here, both symbols are drawn by the notation scribe. These symbols are further discussed in the conclusion of the thesis.

### **“Piece 2,” Use**

Given the alignment issues in “Piece 2,” it is safe to say that this piece could not have been successfully performed from this source. There is, however, some indication that use of this source was at least attempted. Additional dots, the type typically used for clarification of beat division, appear in the bass part in blue ink (2R L9). This is to say that another scribe, probably a user, attempted to clarify the notation, an act that was probably motivated by an attempt to perform the work.

### **“Piece 2,” Music**

The absence of text indicates that this piece could have been intended as an instrumental work.<sup>16</sup> The parts are much more disjunct than typical vocal music. All three of the lines contain many leaps and broken chord figures; traits which are much more suited to instrumental music. Furthermore, the bass part is unusually active, with many fast-moving notes that are difficult to sing in the low register.

In further support of the idea that “Piece 4” could be an instrumental work, the bass section on page 2R presents some melodic leaps that cannot be accommodated by the typical practice of hexachord solmization. At measure 30, a G-F leap appears, which cannot be accommodated in any hexachord. In measures

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<sup>16</sup> Fallows, 16.

84-5 and 101-2, leaps appear that require mutation from the hard C hexachord to the soft Bb hexachord. Mutation between these two hexachords is generally considered to be problematic.<sup>17</sup> These departures from standard practice indicate that there was some flexibility in the hexachord system at this time. These particular departures in this textless piece also support the idea that “Piece 2” could have been an instrumental work, because these leaps could be more easily accommodated in an instrumental work where solmization was not such a practical tool.

### **“Piece 2,” Line Signatures**

Both parts on page 2R, probably parts of voice 2 and voice 3, have Bb line signatures. The voice 2 part (2R and 3R) is marked with a single-looped flat sign, and the bass part (2R) with a double-looped sign. The voice 2 signature could be understood as transposing the hexachords, as the part fits very comfortably into the F and C hexachords, never requiring the G hexachord of the un-transposed gamut. Since this part is an internal voice, it is not possible to assess whether the range of the system was also transposed.

The line signature in the voice 3 part, probably the lowest voice given the layout, appears to transpose the hexachords by a fourth, but does not transpose the range of the gamut: the lowest note in the part is still low G, that of the regular gamut. Ebs appear many times in the part, suggesting that the hexachords are transposed, and that Eb is now the alterable pitch readily available in the gamut.

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<sup>17</sup> Andrew Hughes and Edith Gerson-Kiwi, "Solmization," in *Grove Music Online. Oxford Music Online*, accessed April 18, 2011, <http://www.oxfordmusiconline.com>.

<b>Regular and Transposed Hexachords</b>				
Signature	Hard	Natural	Soft	Recta "flat" available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb

Line 5 presents the Eb as part of the line signature, but in this case, the addition of the Eb into the line signature does not indicate further transposition of any kind.

Line 5 fits comfortably into the F and Bb hexachords, the natural and soft hexachords of the gamut transposed by only one flat. In the line 5 signature, the Bb seems to indicate transposition of the hexachords, while the Eb simply indicates the inclusion of Ebs in that line. This also appears to be the case with the Bb and Eb signature in voice 3, 3R.

As is the case with other fragments in this study, the line signature seems to apply only to the notes that actually appear on that line. In piece 2 of X4/34/3, high Bb is indicated with a single-looped sign; its inclusion was not assumed based on the low Bb signature. As is also seen in other fragments, these line signatures use different flat signs to differentiate parts and registers.

### **"Piece 2," Accidentals**

Scribe B included thirty-one accidentals in this piece. Six are well-spaced, suggesting that they were copied from an exemplar, while twenty-five are not well-spaced, suggesting that they were added later on. When accidentals are added after the initial copying, it is possible that they were added as was deemed necessary from use and performance. When the main scribe is responsible for these additions,

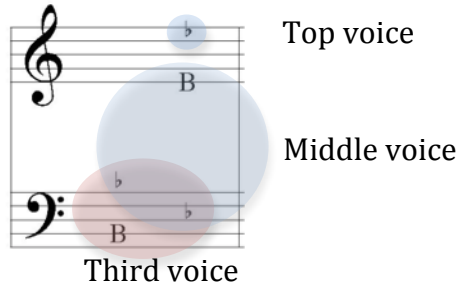
it may be speculated that he was a user of the manuscript. However, in this case, since the parts align poorly, it seems improbable that this copy could have been used at all, by scribe B or anyone else. It is more probable that scribe B added the poorly spaced accidentals after the initial copying, perhaps adding accidentals that he predicted would be useful or expected, or perhaps copying them from a different exemplar. Curiously, eleven of the poorly spaced accidentals appear to be harmonic in function. Such accidentals, if they did not result from performance issues, were probably copied from an exemplar, since they are difficult to predict without hearing the parts together. Perhaps scribe B was working from two exemplars. It is also possible that he copied the placement of accidentals from an exemplar where accidentals had been added after the initial copying, accounting for the awkward spacing of some of the accidentals. Poorly spaced accidentals appear well in advance of the note they alter twenty-three out of twenty-five times, which, if the scribe added these accidentals himself, suggests a scribal preference.

In "Piece 2," accidentals are used to indicate both harmonic and melodic alterations, once again indicating that marking melodic issues into functional sources was a common practice. One redundant accidental, an Eb, appears in 3R line 7, where the line signature already includes that note, indicating that singers sometimes needed further indication, beyond the line signature.

## **“Piece 2,” Signs and Register**

In “Piece 2,” the double-looped and single-looped flat signs are assigned to different registers:

### **Bb and Eb in X4/34/3 “Piece 2”**



The use of the single and double-looped signs to differentiate some element of the music appears to have been a common practice.

## **Hand C**

### **“Mese Tenor”**

“Mese Tenor,” a puzzle canon,<sup>18</sup> is written in both hands B and C. The complete triplex, contratenor and tenor lines of Fayrfax’s “Mese Tenor” are found on page 2V. The triplex is written in hand B, whereas the contratenor and tenor voices are written in hand C. An ascription to “Fairfax” appears in the bottom right corner, and this is the only known manuscript of this work. This piece is transcribed from this source in *The Collected Works of Robert Fayrfax*.<sup>19</sup>

<sup>18</sup> Ward, 853.

<sup>19</sup> Edwin Brady Warren, ed., *Robert Fayrfax Collected Works*, vol. 17/III, *Corpus Mensurabilis Musicae* (Oxford: American Institute of Musicology, 1959), 57.

### **“Mese Tenor,” Hands and Quality**

Notation hand C is identifiable by curved semibreves, which are “rain drop” shaped. The note heads of stemmed notes are very rounded, the stem protrudes from the right side, parallel lines taper to the right, and the stem and right boundary of the note head are drawn in one line. Some text appears in the bottom right corner of 2V, ascribing the piece to Fayrfax in a secretary hand, text hand B. This text appears after the tenor part, and was probably added after notation scribe C copied this part. The ink colour of the text and of scribe C’s notation match, and that, along with the sequence of copying, implies that perhaps scribe C was responsible for this text.

Since the parts of the “Mese Tenor” are written by two scribes, it is probable that they were written at different times. The triplex part, occupying the top of the page – a logical place to begin copying – and sharing notation hand B with the previous piece, was probably copied first. The other two parts, written in hand C, were probably added at a later time. This implies that “Mese Tenor” was left incomplete for a time, with only the first part written out. This scenario, coupled with the fact that another user later filled in the missing parts, indicates that this manuscript was a casual, functional manuscript, one that was acceptable to mark and to which music could be added. This manuscript, in its original form, may have constituted a personal collection that was expanded over time, and that was intended for use.

### **“Mese Tenor,” Music**

No text appears with the “Mese Tenor” puzzle canon, which could indicate that the piece was intended for instrumental performance. That being said, the parts are still singable, without the leaps and disjunct movement of “Piece 2” and “Piece 4” the probable instrumental works discussed above. Given the unusual structuring of the tenor in “Mese Tenor,” it is also possible that this piece is a sort of compositional exercise.

An inscription appears in the bottom right-hand corner, reading: “Fairfax. Tenor incipiendo in mese per naturam senaphe cum pausa de numero perfecto secundum phylosophum.” This text indicates that the tenor is to start on mese, or A. As per this explanation, the tenor part starts on A. It then ascends through the diatonic scale in longs, up to G, and then descends back down in breves. The result is a slow-moving tenor part, exploring the octave from A-A, in mirror form. The tenor is a traditional tenor line, moving in slow values, creating a framework for the upper voices. Because of the tenor’s ascending and descending pattern, it was probably not drawn from a pre-existing piece or chant, sources which typically use more melodic variation. The tenor line is not included in Bryden and Hughes.<sup>20</sup> This tenor instead seems to be an intentional exploration of the range of A-A.

The notation of the tenor part is unusual. The ascending section is written in longs, and the descending section in breves. This is unusual because in order for the piece to make sense, the ascending and descending sections need to take the same amount of time. Warren has regarded all of the notes as longs, a choice which results

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<sup>20</sup> John Rennie Bryden and David G. Hughes, *An Index of Gregorian Chant* (Cambridge: Harvard University Press, 1969).

in a tenor of the necessary length.<sup>21</sup> Here, the transcription follows that model, in the interest of re-creating a coherent work. Since the music only makes sense if all of the note values are counted as longs, it is as though the scribe used longs and breves as a means to divide the halves of the tenor part, re-enforcing the mirror-form, but probably not intending a difference in length of note.

The polyphony of the three parts aligns well. The music is not very complicated, and despite the lack of text, the parts align clearly and easily. Some syncopation and colouration complicate the work slightly, but overall it is a straightforward and manageable work. A *divisi* part is indicated in the triplex and contratenor lines, indicating that at least two musicians were expected to play or sing these two parts.

### **“Mese Tenor,” Accidentals**

The four accidentals in this piece appear in the contratenor voice, copied by scribe C. The alterations that are included serve harmonic functions. The accidentals are all well-spaced, suggesting that they were copied from the exemplar. The other parts contain no accidentals, and need none.

### **Original Source**

Assuming that these fragments all came from the same codex, a choirbook, as Hamm suggests,<sup>22</sup> it must have been an interesting book. It contained at least one well-copied usable piece (“Sumwhat Musyng”), one usable but less well-presented piece (“Mese Tenor”), one presentable but unusable piece (“Piece 2”), and one casually erased piece (“Piece 4”). The manuscript from which these sources

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<sup>21</sup> Warren, 19-20.

<sup>22</sup> Hamm, 130.

originated was evidently an unusual combination of pieces of varying quality. There are also three notation hands and two text hands present in these pages, suggesting that the pieces were collected over time. This indicates that this source may have constituted a functional personal collection; the owner could have made additions himself or paid scribes to add to his collection, with the intention of growing a usable collection of music. This scenario accounts for the differences in usability, the differences in hands, and the casual way the manuscript was treated. As is discussed in Volume 1, Chapter 1, other fragments survive, probably from the same original source.

## **Users**

As is discussed in the “Linked Fragments” section, given the quality and variety of hands in this source, it is probable that it constitutes a functional personal collection, and although not all of the pieces were usable, some do present evidence of use. Corrections in “Sumwhat Musyng,” and additional dots in “Piece 2” indicate that at least these pieces were used. In many of the works, scribal corrections indicate that the scribes reviewed their work, and they were intending to create functional, usable copies. Since X4/34/3 contains polyphonic works, the owner of this source was probably associated with a secular music group, possibly a group of court singers, where performances of this work would have been appropriate. The group would have needed to be quite skilled in order to execute “Sumwhat Musyng” and “Thus Musyng” in my mind, two fairly challenging works.

## **Conclusions**

### **Accidentals**

Once again, this source presents pieces where melodic alterations are marked, instead of being left to the discretion of singers, indicating that marking such issues in functional sources was a scribal practice in England at this time. This source also presents line signatures that transpose the hexachords but not the range of the gamut, and signatures that sometimes simply indicate the regular inclusion of a *recta* accidental. This indicates a flexible understanding of line signatures on the part of the composer and performers who had to interpret the signatures. As is seen in other fragments in this study, flat signs in line signatures and accidentals are used to differentiate elements of music, in this case register.

### **Music Culture**

This fragment presents some information about music culture in England. The inclusion of two versions of “Sumwhat Musyng,” one in C time and one in circle time, both ascribed to Fayrfax, indicates that the period concept of “a piece” was flexible. The inclusion of both of these works in the same source suggests that the two versions may have been performed alongside one another, and that different versions of pieces probably coexisted. The inclusion of instrumental works alongside vocal works in this collection suggests that they were performed together, perhaps allowing for some insight into music practices at court. The *divisi* line at the end of the “Mese Tenor” indicates that at least two people were expected to sing the parts, perhaps in turn suggesting a common performance practice and cadential decoration.

## **Scribal Culture**

Three notation scribes and at least two distinct text scribes copied works into this manuscript. This suggests that the manuscript was not copied directly from one exemplar. Rather, it seems more probable that different pieces were added at different times, from different exemplars and by different scribes. “Sumwhat Musyng” presents an interesting case where the text scribe appears to have copied or added all of the accidentals in that piece. This might indicate that the notation scribe did not copy the accidentals because he did not regard them as part of the notation *per se*. This practice also indicates that there was variation in scribal practice in England at this time. Notation scribes A and B revised their work and made corrections. This practice is seen in many of the fragments in this study. The prevalence of this practice indicates that revision was part of typical scribal practice, and that the scribes who practiced it valued creating a functional document, probably intended for use.

## **Quality and Use**

This collection of fragments probably belonged to one source. The pages and stave layouts match, and the fragments were probably bound together at one time, along with other folios of music. Other fragments, discussed in Volume 1, Chapter 1, may have also belonged to the same original source. The polyphonic music presented in the fragments suggests that the source was associated with a choir, and the inclusion of two known challenging court songs “Sumwhat Musyng” and “Thus Musyng in My Mynd” suggest that the source may have been associated with a skilled court choir.

The quality of the corrections and some of the scribal additions indicates that the original manuscript was of a casual quality, such that it was acceptable to mark and alter the document. Given the scribal corrections in this source, it seems that the music was intended to be functional. While the fragments do not present very much evidence of use, it appears as though at least “Sumwhat Musyng” and “Piece 2” were used, and the “Mese Tenor,” although it presents no markings indicative of use, was certainly usable. “Piece 2” and “Piece 4” are not usable. This combination of usable and unusable pieces supports the idea that these fragments belonged to a personal collection.

## Volume 1, Chapter 3: Tables

<b>Table 1.3.1</b>									
<b>X4/34/3, 1R and 1V, Accidentals (“SM” = “Sumwhat Musyng”)</b>									
<b>1R</b>	<b>Voice</b>		<b>Advance or Just Before</b>	<b>Well Spaced?</b>	<b>Note Affected</b>	<b>Sign</b>	<b>Hand</b>	<b>Reason</b>	<b>Needed But Not Included</b>
<b>SM</b>	<b>V2</b>	1R L3 M25	Ad	N	High B	b	Text	Mel TT	None
	<b>V3</b>	1R L5 M2	Ad/sig	Unclear	B	B	Text	“Una nota”\ signature	
		1R L6 <sup>23</sup> M8	Signature	H	B	B	Text	Signature	
		1R L7 M14	Ad/signature	H	B	B	Text	Signature	
		1R L8 M26	Ad/signature	N	B	B	Text	Signature	
<b>1V</b>	<b>V1</b>	IV L1 M49	Ad	N	B	b	Text	Descending melody	

<sup>23</sup> Most of the accidentals are listed by the bar of the note they alter. Flat signs that are probably line signatures are listed by where the accidental is found, because they could affect many notes.

<b>Table 1.3.2</b>									
<b>X4/34/3, 2R, Accidentals</b>									
<b>2R</b>	<b>Voice</b>		<b>Advance or Just Before</b>	<b>Well Spaced?</b>	<b>Note Affected</b>	<b>Sign</b>	<b>Hand</b>	<b>Reason</b>	<b>Needed But Not Included</b>
<b>P2</b>	<b>V2</b>	2R L2 M8	Ad	N	E	B	Scribe B (?)	Una nota	
	<b>V3</b>	2R L4 M32	Ad	N	High B	b	B	TT leap	
		2R L5 M39	Ad	N	E	b	B	Outlined TT	
		2R L5 M45	Ad	N	E	b	B	Unclear	
		2R L6 M49	Ad	N	High B	b	B	"Una nota," Melodic tt	
		2R L7 M59	Ad	N	High B	b	Hand B	Una nota	
		2R L7 M60	Ad	N	E	b	Hand B		
		2R L7 M62	Ad	N	High B	b	Hand B	"Una nota," outlined TT	
		2R L7 M64	Ad	N	E	#	b	Harmonic	
		2R L8 M65	Just Before	Y	E	b	b	Outlined TT	
		2R L8 M66	Ad	N	High B	b	Hand B	Melodic TT	
		2R L5 M43						Mel TT	Bb
		2R L9 M76	Ad	N	E	b	b	Harmonic	
		2R L9 M80	Ad	N	E	#	b	Harmonic	
		2R L9 M85	Ad	N	E	b	b	Unclear. May apply to missing caret.	

Table 1.3.3									
X4/34/3, 2V, Accidentals									
2V, Mese Tenor	Voice		Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed But Not Included
Mese Tenor	Triplex	2V L5 M6	Just Before	Y	F	#	Notation hand	Harmonic	
		2V L6 M13	Just Before	Y	F	#	Notation hand	Harmonic	
		2V L7 M14	Ad	Y	B	b	Notation hand	Harmonic	
		2V L8 M17	Just Before	Y	C	#	Notation hand	Harmonic	

Table 1.3.4									
X4/34/3, 3R, Accidentals									
3R	Voice		Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed But Not Included
Piece 2	V2	3R L1 M3	Ad	Hard to tell	E (high)	B	Hand b	Una nota	
		3R L1 M4	Ad	N	E (low)	b	b	Harmonic	
		3R L2 M9	Just Before	N	E (low)	b	B	Harmonic	
	<b>Bassus (Bb and Eb sig)</b>	3R L4 M26	Ad	N	E	#	b	Harmonic	
		3R L6 M41	Ad	N	B	b	B	Melodic TT	
		3R L6 M42	Ad	N	E <sup>24</sup>	#	B	Harmonic	
		3R L7 M51	Just Before	Y	E	#	B	Harmonic	
		3R L7 M56	Unclear (note missing)	N	E	b	B	Redundant	

Table 1.3.5									
X4/34/3, 3V, Accidentals									
3V	Voice		Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed But Not Included
P2	V1	3V L1 M13	Advance	N	E (? Clef missing)	b	B	Outlined TT	
		3V L2 M18	Advance	N	E	#	B	Harmonic	
		3v L4 M65	Advance	N	E	b	B	Una nota	
		3V L4 M71	Advance	N	E	#	B	Unclear	
		3V L6 M85	Advance	N	B	#	B	Raised third at cadence, probably. Harmonic.V2	
	V2	3V L8 M113	Advance	N	F (? Clef missing)	#	B	harmonic	
								Outlined TT	3V L9 M 127

Table 1.3.6									
X4/34/3, 4R, Accidentals									
4R		Voice	Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed But Not Included
SM	V2	4R L1 M58	Just Before	N	B (high)	b	Text	Una nota	
	V3	4R L5 M51	Unclear (missing note) /SIG	unclear	B	B	Text	Unclear Sig	
		4R L6 M54	Just Before/SIG	unclear	B	B	Text	Outlined TT, SIG	
		4R L7 M55	Just Before /SIG	N	B	B	Text	Unclear SIG	
		4R L8 M66	Just Before /SIG	unclear	B	B	Text	Unclear. Notes missing SIG	

Table 1.3.7									
X4/34/3, 4V, Accidentals									
4V			Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed But Not Included
		4V L1 M3	Just Before	N	F	#	Notation A	Harmonic	
<b>Piece 4</b>		4V L2 M7	Just Before	N	F?	#	Notation A	Harmonic (specifies F#-C TT)	
		4V L5 M28	Just Before	Y	F	#	Notation A	Harmonic	
								Melodic TT	4V L1 M3
								Melodic TT	4V L2 M7
								Melodic TT	L2 M12
								Melodic TT	L3 M 14-15
								Outlined TT	L5 M24
								Melodic TT	L5 M25
								Outlined TT	L5 M 26-27

## Volume 1, Chapter 4

### **Comparison of Concordances of “Sumwhat Musyng,” By Robert Fayrfax And “Thus Musyng in My Mynd” By John Newark**

**New York, New York Public Library. Drexel 4183, back paste-down.  
(Drexel 4183).**

**Cambridge, Fitzwilliam Museum. MU MS 1005. (MU MS 1005).  
<http://www.diamm.ac.uk/jsp/DisplayImage.jsp?imageKey=198>.**

**London, British Library, Add. 5465, fols. 33V-35R. (Fayrfax Manuscript).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=1237>**

**London, British Library. Add. 31922, fols. 120V-122R.  
(Henry VIII Manuscript).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=1238>**

**Wells, Wells Cathedral. X4/34/3. (X4/34/3).  
<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=610>**

Comparison of many surviving versions of a piece can offer insight into copying traditions, and into the manuscript copying lineage of the piece. If different qualities of manuscripts survive, use of accidentals in different qualities of sources can be studied. Variant comparison is a particularly useful tool because it allows for the copying relationships between the sources to be explored. In the case of “Sumwhat Musyng,” only four sources survive, and two are incomplete fragments. Two concordances of “Thus Musyng in My Mynd” by John Newark survive, one of which is a small fragment. Questions of transmission are challenging when dealing with fragments due to the incomplete nature of the information they present. Adding further challenge to the comparison, the incompleteness of the fragments means that while four sources of “Sumwhat Musyng” survive, there are no more than three sources that survive for any section of the piece. The two concordances of “Thus Musyng in My Mynd” are even more limiting. Nevertheless, the number of

concordances of these pieces is sufficient to warrant comparison, and their study is still worthwhile because they are witnesses of a much larger tradition. Since these concordances are the only known surviving examples of these pieces, they represent a large transmission lineage that cannot otherwise be studied.

Comparing the concordances can shed light on the transmission history of a piece, but the point of this study is not only that of classical philology, to search for and recreate the earliest and most accurate reading, but also to better understand scribal culture and practice, by examining the variants that arise between sources. In order to study both the transmission lineage and the scribal culture presented in these sources, variants have been studied in three groups. The first is comprised of text and spelling variants, the second is comprised of small music variants such as use of ligatures and accidentals, and the third is comprised of the most substantial music variants, those of pitch and rhythm. Use of accidentals in the concordances is compared according to similar methodology seen in the studies of the individual fragments.

### **The Concordances of “Sumwhat Musyng”**

The piece “Sumwhat Musyng” is commonly believed to have been a popular court song, due to its survival in the Fayrfax MS, the Henry VIII MS, as well as in the fragments Drexel 4183, X4/34/3 and MU MS 1005.<sup>1</sup> However, Fallows has discovered that Drexel 4183 and MU MS 1005 actually represent the same source.<sup>2</sup>

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<sup>1</sup> John Stevens, ed., *Early Tudor Songs and Carols*, vol. 36, Musica Britannica (London: Stainer and Bell, 1975), 161.

<sup>2</sup> David Fallows, “The Drexel Fragments of Early Tudor Song,” *Royal Musical Association Research Chronicle* 26 (1993), 5.

“Sumwhat Musyng” may still have been a popular song, but it actually only survives in four sources, not five.

Of the four concordances, only the Fayrfax Manuscript (BM 5465) and the Henry VIII Manuscript (BM 31922) present the complete work. These two sources are also higher-quality, carefully prepared sources that may not have been intended for use. Two fragmentary sources survive from lower-quality functional manuscripts: X4/34/3, dated to the early sixteenth century,<sup>3</sup> preserves part of voice 1, part of voice 2 and the entirety of voice 3 (see Table 1.4.10). Drexel fragment 4183 and MU MS 1005 are two physically separate fragments, housed in the New York Public Library and the Fitzwilliam Museum, respectively, but they are in fact two halves of the same folio from the same original source.<sup>4</sup> For this reason, in this study, Drexel and MU MS are considered together as one source, “Drex/MU MS.” As is discussed in the “linked fragments” section, X4/34/3 may have belonged to the same original source as Drex/MU MS, but the two fragment sets each present distinct versions of “Sumwhat Musyng” in different mensurations, so the versions of the piece in X4/34/3 and in Drex/MU MS are distinct, and are treated separately in this study.

The Fayrfax Manuscript is a manuscript of secular vocal works, dated to 1505.<sup>5</sup> The codex is entitled “The Fayrfax Manuscript,” not only because it contains the works of Robert Fayrfax, but also because it once belonged to a Yorkshire

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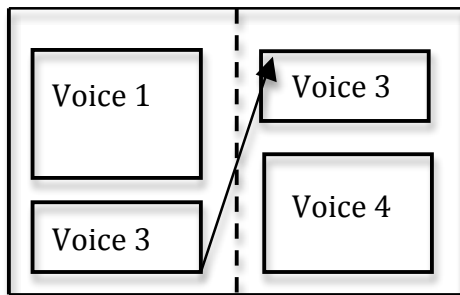
<sup>3</sup> “X4/34/3,” DIAMM, accessed May 5, 2011, <http://www.diamm.ac.uk/jsp/DisplayImage.jsp?imageKey=1954>.

<sup>4</sup> Fallows, 5.

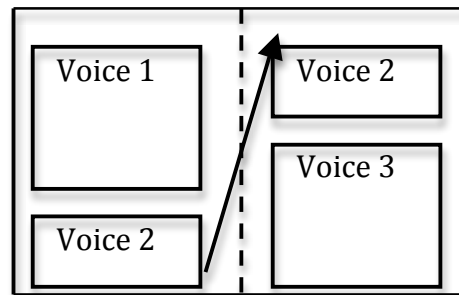
<sup>5</sup> Stevens, “Early Tudor,” 15.

branch of the Fayrfax Family.<sup>6</sup> This manuscript is of a high professional quality, and it may have been used at court.<sup>7</sup> The Fayrfax Manuscript version of “Sumwhat Musyng” is written with a Bb signature, which, compared with the other concordances, transposes the piece up by one fourth. The layout of the Fayrfax Manuscript also differs from the other concordances: It is copied in layout B while the others are copied in layout C.<sup>8</sup>

**Layout B, Faryfax Manuscript**



**Layout C, All Other Concordances**



These distinguishing features separate the Fayrfax Manuscript from the other sources in the copying lineage.

The Henry VIII Manuscript is a presentation-quality manuscript, which contains the type of music sung at the royal court.<sup>9</sup> The Henry VIII manuscript did not, however belong to Henry VIII. Rather, it is so named because it contains many of his compositions. Stevens dates the manuscript to between 1510-20.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid, 16.

<sup>8</sup> Ibid, 154.

<sup>9</sup> John Stevens, ed., *Music at the Court of Henry VIII*, vol. 18, Musica Britannica (London: Stainer and Bell), xvii-xviii.

## Comparison of Sources

The method of variant comparison, where differences in the manuscripts are compared, can be applied to the four concordances of “Sumwhat Musyng.” Through variant comparison, it is possible to examine relationships between the concordances. Where a significant variant, or difference, is shared between two or more sources, there is thought to be a transmittable connection. That is, the reason the two sources have a variant in common is that they copied it either from the same source, or from a similar source in a family of manuscripts, or that one copied it from the other, in an exemplar-copy relationship. The more variants two or more sources have in common, the more closely they are related. The more distinct or unique variants a source presents in comparison with the group, the more distant it is from the other sources in the copying relationship, or stemma.

Relationships are drawn between versions of pieces, and not necessarily between codices or whole manuscripts, because different pieces in a codex or manuscript were often copied from different exemplars.<sup>10</sup> This is to say that relationships exist between pieces more often than they exist between complete collections. Because a newer manuscript may contain an older version of a work, depending on which exemplar was used to make the copy, the dating of manuscripts is not usually a significant factor in studying the relationships between concordances. The dating of the sources is not particularly relevant, but the order of versions in the stemma, or transmission chain, is relevant. When seeking to

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<sup>10</sup> Margaret Bent, “Some Criteria For Establishing Relationships Between Sources of Late-Medieval Polyphony,” in *Music in Medieval and Early Modern Europe*, ed. Iain Fenlon (New York: Cambridge University Press, 1981), 298-9.

determine which version is the earliest in the stemma, consideration of the *lectio difficilior* can be helpful. *Lectio difficilior* is the more challenging sections of melodies that are altered over time and replaced with simpler variants. It is sometimes possible to speculate as to the placement of sources in the stemma based on which has these more challenging readings. Other times, the order of sources in the stemma, which is to say the direction of transmission, cannot be determined because there are not enough sources to show the development of layers of variants.

### **Method of Comparison**

In order to effectively compare the variants, transcriptions of each voice of “Sumwhat Musyng” were aligned in a score-like format. These transcriptions appear at the end of the volume. All three voices were examined for variants in spelling and text underlay, accidentals, ligatures and musical ornaments, and the most transmittable variants, those of pitch and rhythm. The transmittable music variants are the most significant. They are the most transmittable variants because notation was most probably copied directly from exemplar to copy, whereas spelling, underlay, accidentals, ligatures and ornaments were more flexible, alterable elements. This is exemplified in tables in Tables 1.4.1-10, where a great number of variants in spelling, text underlay, accidentals, ligatures and ornaments are presented. Such a great degree of variance suggests that these elements were alterable. This is to say that if a source presents a notation variant, it was probably copied from its exemplar; if it presents a spelling or underlay variant, the variant might reflect the exemplar, but it might also reflect the whim or habit of the scribe.

Transmittable music variants are termed “hard” variants, whereas the less-transmittable text and accidental variants are termed “soft.” While text and accidental variants are more flexible and less transmittable than pitch and rhythm variants, they still merit study, because while disagreement of text and accidentals does not preclude a close relationship between sources, a strong agreement can indicate a close copying relationship. Furthermore, certain text and accidental variants are more significant, and can be counted as hard variants.

### **A Problem With Variant Comparison**

In the case of the “Sumwhat Musyng” concordances, there is a definite problem with variant comparison: only three concordances of any one section survive (see Table 1.4.10 for an illustration of surviving sections). This is to say that there are at most three, and sometimes only two, surviving concordances to work with at any one point. This means that when one source, A, presents a reading different from the other two, B and C, it is impossible to discern whether source A is presenting a unique variant, or whether sources B and C share a variant. Due to this circumstance, it is not possible to prove familial relationships based on shared variants, because it cannot be proven that any variants are shared.

It is not possible to directly connect these sources based on shared variants, but it *is* possible to determine when sources *do not* share variants or familial relationships: a point of variance, where one source, A, is different from the other two, B and C, *does* indicate that sources B and C were *not* copied from A or A’s family, which would probably share A’s variant. In this way, the points of variance indicate a familial relationship between B and C, but indirectly. Their relationship is

proven, not by shared variants that stand out from the group, but rather by elimination of one source as a possible relation; at point of variance “X,” source A is unique and B and C are alike, therefore B and C were not copied from A, therefore B and C are more alike than A and B or than A and C. This connection is very general, and indicates something of an extended family relationship.

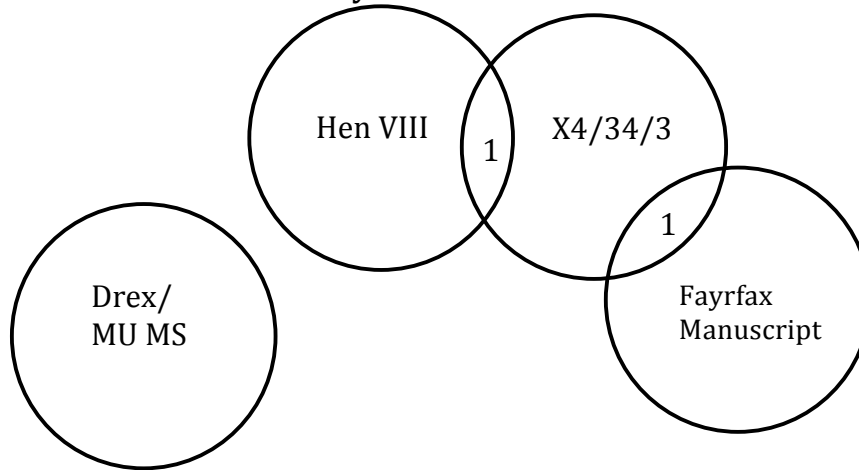
### **Text Variants: Spelling and Underlay**

General comparison of soft spelling and underlay variants does not present a significant number of agreements, and therefore does not indicate a close relationship between any of the sources. Spelling and underlay variants are marked in the comparative transcriptions with numbers, and appear in Tables 1.4.1-3. The high number of underlay and spelling variants indicates that these elements were flexible, and subject to scribal alteration.

There are, however, two specific hard text variants that can be weighed more heavily. They are more significant because they concern the omission of text. In variant 54 of voice 2, the Henry VIII version omits the words “ is my,” in the phrase “such is my chance,” while the Fayrfax Manuscript and X4/34/3 present the complete text. This variant indicates that Henry VIII was probably not the exemplar of any of the other sources, and that the Fayrfax Manuscript and X4/34/3 belong to the same broad family that shares that text. The other significant text variant is number 72 in voice 2. There, Henry VIII and X4/34/3 both repeat the text “Wellcome fortune,” while Fayrfax Manuscript states it only once. This variant distances the Fayrfax Manuscript from Henry VIII and X4/34/3, while linking Henry

VIII and X4/34/3 in a broad family that repeats this text. The relationships implied by these hard text variants can be expressed as follows:

**Variant Comparison: agreements at points of variance,  
hard text variants only.**



One hard text variant connects Henry VIII and X4/34/3, and one connects X4/34/3 and the Fayrfax Manuscript. The directions of transmission are unclear. A more complete picture of the relationships between these sources emerges as more variants are considered.

**Accidentals, Ligatures and Ornaments: Soft Music Variants**

Accidentals, ligatures and ornamentation are considered non-transmittable, or at least rarely transmitted manuscript elements, because, in the music culture of the time, they were the most alterable elements of the music. A singer might improvise a new cadential ornament, rhythmic variation, or *musica ficta* alteration, which a scribe might recall and add to his copy. Scribes may have even made small changes of this type of their own volition, such as adding dotted rhythms and ornaments. Cadential ornamentation as well as simple decorations within melodies,

such as passing or neighbour tones, were counted as ornamentation in this study. A great number of variants appear in accidentals, ligatures and ornaments, suggesting that they were flexible and subject to scribal alteration or emendation. None the less, as with spelling and underlay, strong agreement between these elements could indicate a relationship between the sources.

All four concordances use accidentals. All accidentals are identified in the comparative scores with lower case letters, and are listed in Table 1.4.4. The table compares the actual notes that are altered, regardless of where the actual accidental is placed. Although the Fayrfax Manuscript is in a different transposition, its use of accidentals can still be compared with the other sources, because the harmonic and melodic reasons for accidentals are still the same, but would occur one fourth higher. Table 1.4.4 indicates that the sources generally disagree about the inclusion of accidentals, and a particular accidental usually appears in only one source. This indicates that the application of accidentals was varied, and was subject to the discretion and habit of the scribe. For this reason, accidentals are not generally considered to be “hard,” transmittable variants.

That being said, as with the spelling and underlay variants, there are a few instances that merit closer inspection and perhaps heavier weighing. There are four instances where all three surviving sources present the same alteration, perhaps suggesting that the alteration was passed down in a copying lineage. Accidental variants h, k, l and m, seen in Table 1.4.4 are common to the surviving sources, and they all mark melodic alterations of the type that singers were often expected to alter without written indication. These alterations are technically unnecessary, so

their appearance in the concordances might indicate that they were copied from a related source earlier in the chain of transmission. They may have even been part of the original composition.

On the other hand, the accidentals may also constitute later additions according to common practice. It is helpful to consider these accidentals in the larger context of the sixteenth-century fragments studied in this thesis. 11/12 of the fragments studied here present melodic alterations, and 39% of accidentals in this study correct melodic issues that singers were supposed to have been expected to correct independently. This indicates that including melodic alterations in manuscripts was probably a common practice in England in this time. Many melodic alterations were being marked as a matter of course, so the four matching accidentals seen in the “Sumwhat Musyng” concordances could very possibly match coincidentally, reflecting this practice. Given that there was probably a trend towards marking melodic alterations in England at this time, the matching accidentals cannot be weighed too heavily, and, since it is quite possible that they were included coincidentally, they should not be considered evidence of shared lineage.

Ligatures and ornaments are also considered to be soft variants, subject to scribal alteration. Table 1.4.5 indicates that there is not a significant enough agreement of ligatures among any sources to suggest a close relationship. The same is also true of soft music variants (see Table 1.4.6). They appear in abundance, but given their number and ornamental style, seem to be the result of flexible ornamentation rather than transmitted variants. There is not enough of an

agreement between any two sources to indicate a relationship based on ornamentation.

### **Pitch and Rhythm Variants: Transmittable Music Variants**

Considering only the most transmittable text and music variants provides a clearer impression of source relationships. Here, the most transmittable music variants, variants of pitch and rhythm, are considered. Melodic variants that do not occur at a cadence can be considered more transmittable, because they are the least likely to have been changed by the scribe. Since changing these types of melodies was not part of the regular practice, it is more probable that they have been transmitted through copying. They are the variants that most probably indicate familial relationships.

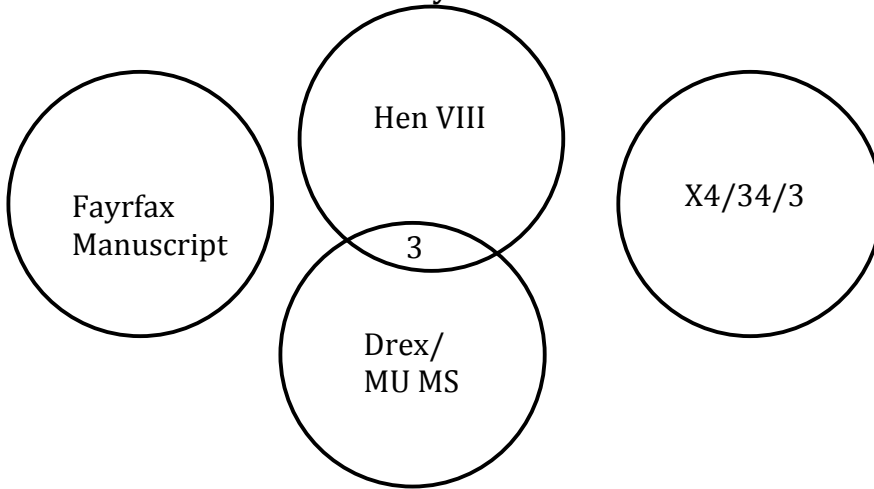
There are only three hard musical variants that involve three surviving sources, variants B, C and L,<sup>11</sup> (see Table 1.4.6 and transcriptions). The Fayrfax Manuscript has the unique reading every time:

<b>Concordances of "Sumwhat Musyng." Agreements at points of variance, considering non-cadential melodic variants only.</b>			
	Fayrfax Manuscript	Henry VIII	Fragment with the unique reading:
FF MS	X	X	3
Henry VIII	0	X	0
Drex/MU MS	0	3	0
X4	0	0	0

The three times that Fayrfax Manuscript has unique readings, Henry VIII and Drex/MU MS share a common reading. Considering only the hard variants, the sources appear to be connected as follows:

<sup>11</sup> Variant "L," seen in table 6, was observed and published in Stevens "Tudor Songs," 161.

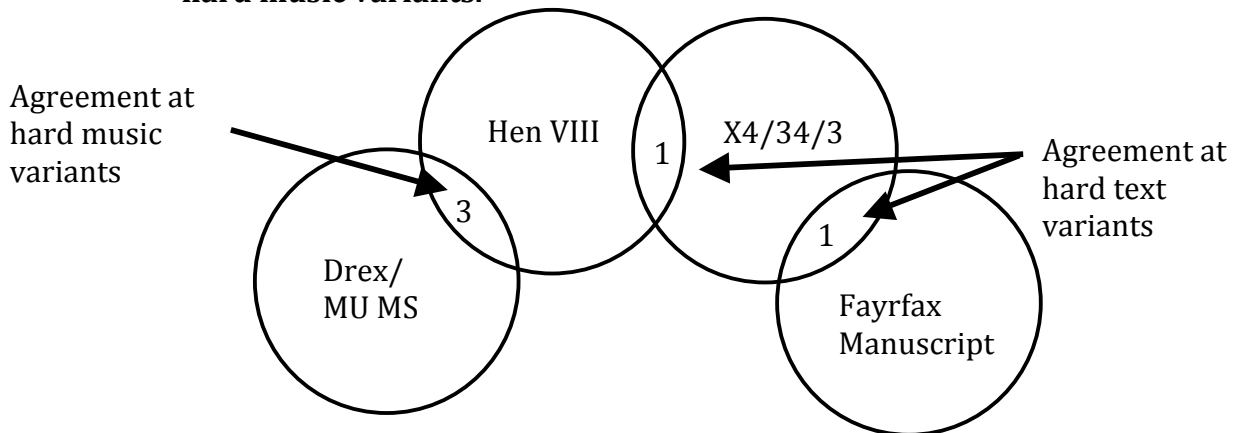
**Variant Comparison: Agreements at points of variance, hard music variants only.**



Only Henry VIII and Drex/MU MS show any kind of link. This indicates that Henry VIII and Drex/ MU MS belong at least to the same broad family, separated from the Fayrfax Manuscript family by hard variants.

If the data from the hard music and text variants are combined, the relationships appear as follows:

**Variant Comparison: Agreements at points of hard text and hard music variants.**



This analysis places the Fayrfax Manuscript version and the Drex/MU MS version at the ends of the stemma. Unfortunately, it is unclear which version is the earliest and would therefore belong at the head of the stemma.

Sometimes the older version of a piece can be identified by examining the *lectio difficilior*, the more challenging readings that can get omitted over time. The Fayrfax Manuscript presents the *lectio difficilior* at two out of three hard variants (B and C), suggesting that it presents the oldest readings at those points. At hard variant L, Henry VIII and Drex/MU MS have the more difficult reading. Variant L was counted as a transmittable variant since it appears in two sources and does not constitute cadential ornamentation (see transcription of voice 2). It is possible that the *lectio difficilior* at variant L indicates that the older version of that passage is presented in Henry VIII and Drex/MU MS. However, their readings are written in the style of ornamentation and may be a transmitted emendation of the simpler version presented in the Fayrfax Manuscript. The fact that the *lectio difficilior* of the three hard music variants is divided among sources means that in this case the *lectio difficilior* cannot be used as a dependable tool for organizing the stemma. The limited size of the sources does not afford enough information.

Although it is difficult to tell if it is the oldest version, the Fayrfax Manuscript version is certainly the most distantly related concordance of the group. It is separated from the other concordances by its different layout, its transposing line signatures, and because it is the only source to present unique hard musical variants. The Fayrfax Manuscript shares a text variant with X4/34/3. That the Fayrfax Manuscript and X4/34/3 are written in different mensurations does not

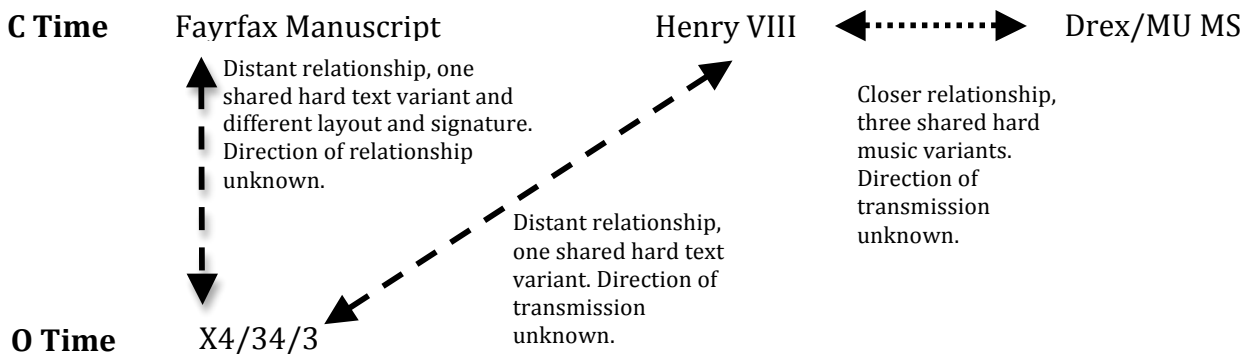
affect the text variant, because the similarity of texts at this point of variance suggests a relationship between the texts, and not necessarily between the music. The text of the Fayrfax family version was probably passed down to the circle time version, which might indicate that the circle time version was extrapolated from the Fayrfax family version.

X4/34/3 is an interesting source because it too is distant from the other sources, since it is written in circle time whereas the other versions are written in C time. Since it is no simple task to change the mensuration of a piece, this difference is certainly a transmittable variant, not readily alterable by scribes. This significant variant indicates that X4/34/3 probably belongs to a different branch of transmission than the other sources.

Still, the circle time branch and the C time branch share some qualities. X4/34/3 and Henry VIII, as well as X4/34/3 and the Fayrfax Manuscript share hard text variants. The fact that X4/34/3 is written in a different mensuration does not affect the text variant, because the similarity of texts at these variant points suggest a relationships between the texts, and not necessarily between the music. In each case, the variant could be common to an exemplar in the transmission chains of both the C time and circle time families.

The stemma, or chain of lineage, can be drawn as follows:

**“Sumwhat Musyng” Concordances, Stemma**



Since the directions of transmission are not clear, and since the *lectio difficilior* is not dependable in this case, it is not possible to draw strong conclusions about the sequence of the concordances in the transmission chain. This stemma indicates the distance or closeness of relationships, as is indicated by shared variants. Since there are not enough sources to indicate direction of transmission, the stemma can be read from right to left, or from left to right. Due to the incompleteness of the sources and the small number of sources, the picture of transmission is still quite unclear. That being said, this study still reveals something about the relationships between the sources, the closeness of those relationships, and provides insight into scribal practice and variation in sources.

**Comparison of Accidental Use**

The four concordances of “Sumwhat Musyng” present a rare opportunity to compare the use of accidentals in different qualities of manuscripts. The concordances survive in two lower-quality functional sources (X4/34/3 and Drex/MU MS) and two higher quality sources (Fayrfax Manuscript and Henry VIII).

The lower-quality sources were probably created for use, but the higher quality sources may not have been intended for use, or at least not for the same casual use as the lower-quality sources. Comparison of accidental use in these sources provides insight into whether lower-quality sources, intended to be functional sources, might reflect that intention and present accidentals in a way that is more helpful to performers. Specifically, accidentals in these sources are examined to see if the lower-quality sources place accidentals in advance of alterations that are difficult to anticipate more often, to make the source easier for singers to use. Accidentals in all four sources appear to have been written by a main scribe, so the study of the placement of accidentals in these different qualities of sources is also a study of scribal practice in different qualities of sources.

The following table presents the accidental placement and function of each source. The complete Fayrfax Manuscript and Henry VIII manuscripts are considered, even where no fragmentary source survives.

<b>Placement and Purpose of Accidentals in All Concordances of “Sumwhat Musyng”</b>				
		<b>Could Not Anticipate</b>	<b>Hard To Anticipate</b>	<b>Easily Anticipated</b>
<b>Fayrfax Manuscript</b>	<b>Just Before</b>	0	0	8
	<b>Advance</b>	0	0	8
<b>Henry VIII</b>	<b>Just Before</b>	0	0	2
	<b>Advance</b>	0	0	8
<b>Drex/MUMS</b>	<b>Just Before</b>	0	0	1
	<b>Advance</b>	1	0	0
<b>X4/34/3</b>	<b>Just Before</b>	0	0	5
	<b>Advance</b>	0	1	2

This comparison indicates that, while some sources show a scribal preference for advance placement or placement just before a note, all sources use both placements

to indicate accidentals that could easily be anticipated by singers. Drex/MU MS seems to present a correlation between advance placement and difficulty of alteration, but there are only two accidentals in that source, which is not enough to determine the standard for that source. There is no correlation between “anticipability” and placement in any of the sources, and there is nothing to indicate a trend specific to high quality and lower quality sources. The findings indicate that the presentation sources and functional sources treat and present accidentals in the same way, and that the scribes of the functional manuscripts did not write accidentals in a specific way to make the manuscript easier for singers to use.

The similarity of the treatment of accidentals in these functional and presentation sources is probably due to the fact that the main scribes appear to have been responsible for copying the vast majority of accidentals. The majority of accidentals were probably copied from exemplars, and some may have been added by scribes. Either way, most accidentals were written down by scribes, and not by musicians. This is to say that functional and presentation copies might treat accidentals in the same way because they were probably copied in the same way from similar sources, or were emended in the same way by scribes. Leanings towards advance or “just before” placement of accidentals in specific sources does not correlate with events in the music, and probably reflects scribal preference.

The sources follow the general practice of using the double-looped and single-looped flat signs in a differentiating way. In these sources, one symbol within one vocal part:

<b>Ficta Symbols Used in Specific Vocal Parts, in Concordances of “Sumwhat Musyng”</b>			
	<b>Voice 1</b>	<b>Voice 2</b>	<b>Voice 3</b>
<b>Fayrfax Manuscript</b>	B	B	b
<b>Henry VIII</b>	b	b	B
<b>Drex/MUMS</b>	b	X	X
<b>X4/34/3</b>	X	b	B (2) b(1)

This practice of using one symbol or predominantly one symbol per vocal part is also seen in fragment H890. This application seems to have been one of the ways of adhering to the common practice of using the two signs to differentiate some element of the music, be it part, octave, or altered note. The concordances also adhere to the practice of marking melodic alterations, supporting the idea that this was a growing practice.

#### **“Thus Musyng in My Mynd” Sources and Comparison**

Drex/MU MS and Henry VIII both present a piece by William Newark, “Thus Musyng in My Mynd.” Since only two concordances of this piece survive, variant comparison is not very revealing. The musical variants of the two sources, presented in Table 1.4.8, present no hard variants, only small differences in rhythm and decoration. The spelling and underlay variants are also all soft variants. This is to say that there are no significant variants that separate Drex/MU MS and Henry VIII. This indicates that at least the small section of Drex/MU MS that survives has a broad familial connection to Henry VIII, in that they are essentially the same. As with the concordances of “Sumwhat Musyng,” the concordances of “Thus Musyng in My Mynd” indicate no correlation between placement of accidentals and their function.

Both “Sumwhat Musyng” and “Thus Musyng in My Mynd” appear in both Drex/MU MS and in Henry VIII, and the comparison of variants in both pieces indicates a broad familial connection between the Drex/MU MS and Henry VIII versions of both pieces. This is to say that Henry VIII and Drex/MU MS share two concordances, and, based on variant comparison, those concordances appear to be connected, at least in a broad way. It is possible, given these connections, that the two *sources*, and not just the versions of pieces they present, may be related.

### **Conclusions**

The study of variant comparison and placement of accidentals in the concordances of “Sumwhat Musyng” and “Thus Musyng in My Mynd,” despite being limited by fragmentary material, reveal information about the stemmatic lineage and copying families of the sources, as well as about period scribal practice, performance practice and music culture at the time. The piece “Sumwhat Musyng” has the most concordances, and reveals the most information.

The three types of variants considered in the variant comparison of “Sumwhat Musyng” and “Thus Musyng in My Mynd,” namely spelling and underlay variants, soft music variants, and hard music variants, each reveal something about the transmission history of the sources, and about period scribal and musical culture. The spelling and text-underlay, accidentals and ligatures, and soft music variants of the concordances was widely variable, suggesting that these were flexible elements subject to scribal alteration or emendation. This speculation is possible because these variants are small, and given the high number of variants, less often transmitted and more often subject to alteration. These less-transmittable

elements do not agree in different sources in a significant way, and so they do not indicate relationships between sources. There are, however, two transmittable text variants in “Sumwhat Musyng,” concerning missing text, that indicate a relationship between Henry VIII and X4/34/3 and between X4/34/3 and the Fayrfax Manuscript.

Transmittable or hard music variants, consisting of significant differences in pitch and rhythm, reveal the most information about source relationships among the “Sumwhat Musyng” concordances. Unfortunately, there are no hard variants in the “Thus Musyng in My Mynd” concordances. The three hard music variants in the “Sumwhat Musyng” concordances link Drex/MU MS and Henry VIII. When the hard text variants and the hard music variants are considered together, a general impression of source relationships emerges (see Venn diagram above). This information can be organized into a stemma, also seen above. Since only general relationships were indicated by the variant comparisons, the stemma cannot definitively present the oldest and newest versions, or the directions of transmission. Although the study of “Thus Musyng in My Mynd” is quite limited due to the small size of fragment Drex/MU MS, variant comparison did link Drex/MU MS and Henry VIII in the same broad family; the inclusion of both “Sumwhat Musyng” and “Thus Musyng in My Mynd,” in Drex/MU MS and in Henry VIII might indicate a relationship between those collections.

The study of accidentals in these concordances supports findings from other fragments in this study that melodic alterations were often marked in sources, and that accidentals were generally written by a main scribe, and not by other users.

Comparison of accidental placement in the different qualities of sources indicates that among these concordances, there is no clear difference in the way that scribes placed the accidentals. This is to say that the musical content of the higher and lower quality sources appear to have been prepared in the same way, and that the main difference between the high and low quality sources is their appearance, and the degree of care that went into their preparation.

The mensuration of “Sumwhat Musyng” in fragment X4/34/3 and the transposition of the version in the Fayrfax Manuscript are significant, as they raise questions about how music was used and viewed in this period. The version in X4/34/3 is in circle time whereas the other versions are all written in C time. The C time version appears to have been the more common version, appearing in three distantly related sources. That a version in circle time survives indicates that different versions of pieces in different mensurations could exist contemporaneously, and that, since the C time and circle time versions are not identified differently in their sources, the concept of “a piece” was not limited by mensuration. The circle time version in X4/34/3 may even have been included alongside the C time version in Drex/MU MS in the same original source (see discussion in “Linked Fragments” section and X4/34/3 section).

The version of “Sumwhat Musyng” in the Fayrfax Manuscript is written with transposing line signatures, placing the entire piece one fourth above the other concordances. The survival of versions in two transpositions indicates different transpositions of pieces could exist. This indicates that as with mensuration, the concept of “a piece” was not linked to its transposition, and that transposition was a

flexible element of music in this period. The significant differences of transposition and mensuration, as well as the many smaller variants found between all of the sources suggests that there was not one definitive version of a work. The period conception of “a piece” appears to have been more general and less detail-oriented than the modern conception. This is probably partly due to the fact that it is impossible to transmit perfect copies, and also because the musical culture of the time was much more flexible in general, especially where accidentals, spelling, underlay and ornamentation were concerned.

This comparative study reveals some information specific to scribal practice, period performance practice and musical culture. Given the flexibility of spelling, underlay, accidentals, ligatures and ornamentation, scribes appear to have had a certain degree of liberty in altering or emending their copies. Comparison of the placement of accidentals in the sources indicates that the musical content of the higher and lower quality sources were, in these cases, prepared in much the same way. This indicates that, for the scribes of these high and lower quality sources, making accurate copies was important or assumed.

This study also suggests some period performance practices. The large amount of variance in ornamentation suggests that ornamentation was a regular and flexible practice among performers. Furthermore, the alteration of some, but not all melodic issues, indicates that performers still needed to be aware of the melodic rules of alteration. Also, as is seen in many of the sources studied here, this study indicates that musicians did not habitually mark musical sources.

## Volume 1, Chapter 4: Tables

These tables present the variants found in concordances of “Sumwhat Musyng” and “Thus Musyng In My Mynd.” Sections of fragmentary sources that do not survive are indicated with the abbreviation “FR DNS” for “Fragment does not survive.” If variants are noted and published and other sources, that is recorded in the “Published In” columns. Abbreviations are as follows: FF = The Fayrfax Manuscript, Hen = The Henry VIII Manuscript, Drex = Drexel 4183, MU MS = MU MS 1005, X4 = X4/34/3.<sup>12</sup>

### Variants In Concordances of “Sumwhat Musyng”

Voice	Variant	Spelling Variant	Underlay Difference	Published In:
Voice 1	1	FF : Hen, Drex	X	X
	2	Drex : FF, Hen	X	X
	3	FF : Hen, Drex	Y	X
	4	FF : Hen, Drex	Y	X
	5	FF : Hen, Drex	X	X
	6	FF : Hen, Drex	X	X
	7	Hen : FF, Drex	X	X
	8	FF: Hen: Drex	X	X
	9	Hen : FF, Drex	X	Fayrfax Collected Works <sup>17</sup> <sup>13</sup> (54-5)
	10	FF, Hen : Drex	FF: Hen, Drex	X
	11	FF : Hen : Drex	X	X
	12	FF : Hen : Drex	FF : Hen, Drex	X
	13	FF :Hen (Drex DNS)	X	X
	14	FF : Hen (Drex DNS)	X	X
	15	FF: Hen (Drex DNS)	X	X
	16	FF : Hen (Drex DNS)	X	Fayrfax Collected Works 17 (54-5)
	17	FF : Hen : Drex	X	X
	18	FF : Hen (FR DNS)	FF : Hen (FR DNS)	X
	19	FF : Hen (FR DNS)	FF : Hen (FR DNS)	
	20	FF : Hen (FR DNS)	X	X
	21	FF : Hen (FR DNS)	X	X
	22	FF : Hen : X4	X	X
	23	Hen : FF, X4	X	X
	24	X4 : Hen, FF	X	X
	25	X4 : Hen, FF	X	X
	26	FF : Hen (FR DNS)	X	X

<sup>12</sup> New York, New York Public Library. Drexel 4183, back paste-down; Cambridge, Fitzwilliam Museum. MU MS 1005; London, British Library, Add. 5465, fols. 33V-35R. (Fayrfax Manuscript); London, British Library. Add. 31922, fols. 120V-122R. (Henry VIII Manuscript).

<sup>13</sup> Robert Fayrfax and Edwin Brady Warren, *Robert Fayrfax Collected Works*, vol. 17 III, *Corpus Mensurabilis Musicae* (Oxford: American Institute of Musicology, 1959).

27	Hen : FF, X4	X
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**Table 1.4.2**

**Spelling and Underlay Variants In Concordances of "Sumwhat Musyng," Voice 2**

Voice	Variant	Spelling Variant	Underlay Difference	Published In:
V2	29	MU MS : FF, Hen	X	X
	30	FF : Hen : MU MS	X	X
	31	FF : Hen, MU MS	X	X
	32	FF : Hen, MU MS	X	X
	33	X	FF : Hen, MU MS	X
	34	Hen : FF, MU MS	X	X
	35	FF : Hen, MU MS	X	X
	36	FF : Hen : MU MS	X	Fayrfax Collected Works 17 (54-5)
	37	MU MS : FF, Hen	X	Fayrfax Collected Works 17 (54-5)
	38	MU MS : FF, Hen	X	Fayrfax Collected Works 17 (54-5)
	39	FF : Hen, MU MS	X	X
	40	FF : Hen : X4	X	Fayrfax Collected Works 17 (54-5)
	41	X4: FF, Hen	X	Fayrfax Collected Works 17 (54-5)
	42	FF : Hen (FR DNS)	X	X
	43	FF : Hen (FR DNS)	X	X
	44	FF : Hen : FF	X	X
	45	Hen : FF, X4	X	X
	46	FF : Hen (FR DNS)	X	X
	47	FF : Hen (FR DNS)	X	X
	48	X	FF : Hen : X4	X
	49	FF : Hen : X4	X	X
	50	FF : Hen : X4	Hen : FF, X4	Fayrfax Collected Works 17 (54-5)
	51	FF : Hen (FR DNS)	X	X
	52	FF : Hen (FR DNS)	X	X
	53	X4 : FF, Hen	X	X
	54	Hen : FF, X4	Word omitted	X
	55	FF : Hen	X	Fayrfax Collected Works 17 (54-5)
	56	FF : Hen (FR DNS)		
	57	X	FF : Hen : X4	Fayrfax Collected Works 17 (54-5)
	58	FF : Hen (FR DNS)	X	X
	59	FF : Hen (FR DNS)	X	X
	60	FF : Hen : X4	X	Fayrfax Collected Works 17 (54-5)
	61	FF : Hen, X4		
	62	X4 : Hen, FF	X	Fayrfax Collected Works 17 (54-5)
	63	Hen : FF, X4	X	Fayrfax Collected Works 17 (54-5)
	64	Hen : FF, X4	X	X
	65	Hen : FF, X4	X	Fayrfax Collected Works 17 (54-5)
	66	FF : Hen : X4	X	X
	67	X4 : FF, Hen	X	X
	68	X4 : FF, Hen	X	X
	69	Hen : FF, X4	X	Fayrfax Collected Works 17 (54-5)
	70	X4 : Hen (Xt in FF)	X	X
	71	X4 : Hen (Xt in FF)	X	X
	72	FF : Hen, X4	Word omitted	Fayrfax Collected Works 17 (54-5)
	73	X	Hen : FF, X4	Fayrfax Collected Works 17 (54-5)
	74	Hen : FF, X4	X	Fayrfax Collected Works 17 (54-5)

28	Hen : FF, X4	X	X
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<b>Table 1.4.3</b>				
<b>Spelling and Underlay Variants In Concordances of “Sumwhat Musyng,” Voice 3</b>				
<b>Voice</b>	<b>Variant</b>	<b>Spelling Variant</b>	<b>Underlay difference</b>	<b>Published in:</b>
V3	75	FF : Hen, X4	X	X
	76	Hen : FF, X4	X	X
	77	FF : Hen (FR DNS)	X	X
	78	FF : Hen	X	X
	79	X	FF : Hen (FR DNS)	X
	80	X	X4 : FF, Hen	X
	81	FF : Hen : X4	X	Fayrfax Collected Works 17 (54-5)
	82	FF : Hen	X	X
	83	Hen : FF, X4	X	Fayrfax Collected Works 17 (54-5)
	84	FF : Hen : X4	X	Fayrfax Collected Works 17 (54-5)
	85	FF : Hen : X4	X	Fayrfax Collected Works 17 (54-5)
	86	FF : Hen, X4	X	Fayrfax Collected Works 17 (54-5)
	87	FF : Hen, X4	X	X
	88	FF : Hen (FR DNS)	X	X
	89	FF : Hen (FR DNS)	X	X
	90	FF : Hen, X4	X	X
	91	FF : Hen, X4	X	X
	92	FF : Hen, X4	X	X
	93	FF : Hen, X4	X	Fayrfax Collected Works 17 (54-5)
94	FF : Hen (FR DNS)	X	X	
95	X	FF : Hen (FR DNS)	X	
96	FF : Hen : X4	FF : Hen, X4	Fayrfax Collected Works 17 (54-5)	
97	FF : Hen, X4	X	Fayrfax Collected Works 17 (54-5)	
98	FF : Hen : X4	X	X	
99	X4 : FF, Hen	X	Fayrfax Collected Works 17 (54-5)	
100	FF : Hen, X4	X	X	
101	FF : Hen (FR DNS)	X	X	
102	X4 : FF, Hen	X	X	
103	FF : Hen : X4	X	Fayrfax Collected Works 17 (54-5)	
104	FF : Hen : X4	X	X	
105	X4 : FF, Hen	X	X	
106	X4 : FF, Hen	X	X	
107	X4 : FF, Hen	X	X	
108	Hen : FF, X4	X	X	
109	Hen : FF, X4	X	Fayrfax Collected Works 17 (54-5)	

Table 1.4.4									
Accidentals In Concordances of "Sumwhat Musyng"									
Voice		Sources Where The Same Note Is Altered	Advance Or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Published In:
V1	a	FF: X						Unclear	Fayrfax Collected Works 17 (54-5) Musica Britannica 36 <sup>14</sup> (161)
		Hen: X							
		Drex: √	Advance	Y	B	b	A		
	b	FF: X						Leading Tone	Musica Britannica 36 (161)
		Hen: √	Advance	N	E	#	A		
		Drex: √	Just before	Y	E	#	A		
	b1	FF: X						Cross Relation	Musica Britannica 36 (161)
		Hen: X							
		Drex: √	Advance	N	B	b	A		
	c	FF: √	Advance	N	B	B	A	Redundant	X
		Hen: X							
		X4: X							
	d	FF: √	Just Before	Y	B	B	A	Redundant	X
		Hen: X							
		X4: X							
	e	FF: √	Just Before	Y	B	#	A	Maj. At cadence	X
		Hen: X							
		Drex: X							
	f	FF: √	"e" still applies					Maj. At cadence	X
		Hen: √	Just before	Y	F	#	A		
		X4: DNS							
V2	g	FF: √	Advance	N	E	B	A	"Una Nota Super La"	X
		Hen: √	Advance	N	B	b	A		
		X4: X							
	h	FF: √	Advance	N	E	B	A	Cross Relation, "Una Nota"	X
		Hen: √	Advance	N	B	b	A		
		X4: √	Advance	N	B	b	A		
	i	FF: √	Advance	Y	E	B	A	"Una Nota"	X
		Hen: √	Advance	Y? <sup>15</sup>	B	b	A		
		X4: X							

Table 1.4.4 Continued									
Voice		Sources Where The Same Note Is Altered	Advance Or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Published in:
	j	FF: √	Just Before	N	E	B	A	"Una Nota"	X
		Hen: X							
		X4: X							
	k	FF: X						Leading tone	X
		Hen: √	Just Before	Y	F	#	A		
		X4: X							
	l	FF: √	Just before	Y	E	B	A	"Una Nota"	X
		Hen: √	Just before	Y?	B	b	A		
		X4: √	Just Before	N					
V3	m	FF: √	Just before	Y?	E	b	A	Unclear	X
		Hen: √	Signature		B	B (sig)	A		
		X4: √	Advance	N	B	B	A		
	n	FF: √	Just Before	Y?	E	b	A	Outlined TT	X
		Hen: √	Advance	Y?	B	B	A		
		X4: √	Just Before	Y?	B	B	A		
	o	FF: √	Advance	Y	E	b (sig?)	A	"Una Nota," Outlined TT	X
		Hen: X							
		X4: X							
	p	FF: √	Advance	N	E	b (sig?)	A	Unclear	X
		Hen: X							
		X4: X							
	q	FF: √	Advance	Y?	B	B	A	Descending line	X
		Hen: √	Advance	X	B	b	A		
		X4:							
	r	FF: √	Just Before	Y?	E	b	A	Melodic TT	X
		Hen: X							
		X4: √	Just Before	Y?	B	B	A		
	s	FF: X						Unclear	X
		Hen: √	Advance	Y?	B	B	A		
		X4: √	Just Before	N					
	t	FF: √	Just Before	Y?	E	b	A	Cross Relation	X
		Hen: X							
		X4: X							
	u	FF: √	Advance	Y?	E	b	A	"una nota"	X
		Hen: X							
		X4: √	Just Before	Y?	B	b	A		

<b>Table 1.4.5</b>			
<b>Ligatures In Concordances of "Sumwhat Musyng"</b>			
<b>Voice</b>	<b>Ligature</b>	<b>Sources</b>	<b>Published In:</b>
V1	i	FF: Hen, Drex	X
V2	ii	FF : Hen, X4	X
	iii	Hen : FF, X4	X
	iv	FF: Hen, X4	X
V3	v	Hen : FF, X4	X
	vi	FF: Hen, X4	X
	vii	FF : Hen, X4	X
	viii	FF: Hen, X4	X

<b>Table 1.4.6</b>					
<b>Music Variants In Concordances of "Sumwhat Musyng"</b>					
<b>Voice</b>	<b>Variant</b>	<b>Fragments</b>	<b>Type</b>	<b>Hard, Soft</b>	<b>Published In:</b>
Voice 1	A	FF, Drex : Hen	Rhythm	S	Fayrfax Collected Works 17 (54-5)
	B	FF : Hen, Drex	Melody	H	X
	C	Hen, Drex : FF	Melody	H	X
	D	Hen, Drex : FF	Rhythm	S	X
	E	FF : Hen : Drex	Cadential Decoration	S	Fayrfax Collected Works 17 (54-5)
	F	FF, Hen : Drex	Rhythm	S	Fayrfax Collected Works 17 (54-5)
	G	FF : Hen, Drex	Rhythm	S	X
	H	FF : Hen, Drex	Cadential Decoration	S	X
	I	FF, Hen : MU MS	Rhythm	S	Fayrfax Collected Works 17 (54-5)
	J	FF : Hen : X4	Cadential Decoration	S	X
	K	FF : Hen (FR DNS)	Cadential Decoration	S	X
Voice 2	A	FF, MU MS : Hen	Rhythm	S	Fayrfax Collected Works 17 (54-5)
	L	FF : Hen, MU MS	Melody	H	Musica Britannica 36 (161)
	M	FF, MU MS : Hen	Rhythm	S	X
	N	FF, Hen : X4	Cadential Decoration	S	Fayrfax Collected Works 17 (54-5)
	G	FF: Hen (fragment DNS)	Rhythm (dotted)	S	X
	O	FF : Hen : X4	Cadential Decoration	S	Musica Britannica 36 (61)
	P	FF : Hen (Fr DNS)	Passing Notes	S	X
	Q	FF : Hen : X4	Cadential Decoration	S	X
Voice 3	A	FF : Hen (FR DNS)	Rhythm	S	X
	M	FF, Hen : X4	Rhythm	S	Fayrfax Collected Works 17 (54-5)
	R	FF: Hen, (DNS)	Melody (passing)	S	X
	S	FF : Hen (DNS)	Rhythm	S	X
	T	FF : Hen, X4	Rhythm	S	X
	U	FF, Hen : X4	Cadential Decoration	S	Fayrfax Collected Works 17 (54-5), Musica Britannica 36 (161)
	V	FF : Hen, X4	Cadential Decoration	S	X
	W	FF : Hen: X4	Cadential Extension	S	X

<b>Table 1.4.7</b>				
<b>Spelling and Underlay Variants In Concordances of “Thus Musyng In My Mynd”</b>				
<b>Voice</b>	<b>Number</b>	<b>Spelling variant</b>	<b>Underlay Variant</b>	<b>Published In</b>
2	1	X	FF: Drex	Musica Britannica 36 (160)
	2	X	FF: Drex	X
	3	FF: Drex	X	X
	4	FF: Drex	X	X
	5	FF: Drex	X	X
	6	FF: Drex	X	X
3	7	FF: Drex	X	X
	8	FF: Drex	X	X
	9	FF: MU MS	X	X
	10	FF: MU MS	X	X
	11	FF: MU MS	FF: MU MS	X
	12	FF: MU MS	X	X
	13	FF: MU MS	X	X
	14	FF: MU MS	X	X

<b>Table 1.4.8</b>					
<b>Music Variants in Concordances of “Thus Musyng In my Mynd”</b>					
	<b>Variant</b>	<b>Sources</b>	<b>Type</b>	<b>Hard/Soft</b>	<b>Published In:</b>
Voice 2	A	FF: Drex	Rhythm	S	
	B	FF: Drex	Pitch	M	Musica Britannica 36 (160)
	C	FF: Drex	Decoration (triplet)	M	Musica Britannica 36 (160)
	D	Drex: FF	“3:2” symbol	M	X
	E	FF: Drex	Decoration, Cadential Extension	S	
Voice 3	F	FF: MU MS	Rhythm	S	
	G	FF: MU MS	Rhythm	S	Musica Britannica 36 (160)
	H	FF: MU MS	Decoration, Cadential Extension	S	

<b>Table 1.4.9</b>									
<b>Accidentals In Concordances of "Thus Musyng In My Mynd"</b>									
<b>Voice</b>	<b>Accidental</b>	<b>Sources (one with accidental is first)</b>	<b>Advance or Just Before</b>	<b>Spaced</b>	<b>Note</b>	<b>Sign</b>	<b>Hand</b>	<b>Reason</b>	<b>Published In</b>
3	a	FF: Drex	Just Before	Y	E	b	A	"Una Nota," possible TT avoidance with V2	Musica Britannica 36
	b	Drex: FF	Advance	Y	B	b	A	Outlined TT	X
	c	Drex: FF	Just Before	Y	B	b	A	Outlined TT	Musica Britannica 36
	d	FF: DNS	Just Before	Y	B	b	A	"Una Nota," Outlined TT	X
	e	MU MS: FF	Advance	Y	B	b	A	Outlined TT	X



## **Volume 1, Chapter 5: General Conclusions**

The twelve fragments in this study constitute a sampling of functional sources from early sixteenth-century England. These fragments survived because they were re-purposed into other books or objects that survived. This is to say that the fragments have survived accidentally, and so offer a unique perspective into a functional quality of manuscript that was not often intentionally preserved. These functional sources can offer an impression of the use of accidentals, the quality of the sources, scribal practice, sacred, liturgical and secular music, notation, performers and performance practice in England in the early sixteenth century. The exact origins of the fragments within England are not known, so regional differences and trends cannot be accurately traced. Only generalizations about functional sources in England in the early sixteenth century are possible. Many of the conclusions presented here refer to tables “Accidentals in Early Sixteenth Century Repurposed Fragments from the DIAMM Database” (Table 1.5.1) and “Sixteenth Century Fragments from the DIAMM Database, Thematic Data” (Table 1.5.2).

### **Accidentals and Line Signatures**

The fragments in this study reveal a lot of information about the use of accidentals, the period understanding of the hexachord system, scribal practice, performance practice, as well as performance standards and expectations of performers. Information about the accidentals in each fragment is displayed in Table 1.5.1, “Accidentals in Early Sixteenth Century Repurposed Fragments from the DIAMM Database.” The information in this table is drawn from the tables in the fragment descriptions in Volumes 1 and 2.

**Table 1.5.1**

**Comprehensive Table of Accidentals in Early Sixteenth Century,  
Repurposed Fragments from the DIAMM Database**

	33989	NR JB 6	H890	Buxton 96	WCM 12845	Ashmole 1527	MS 103	Add. 70516	S1/2/ 403	Drex/ MU MS	X4/34 /3	MS 20	Total
Number of accidentals	9	24	28	1 (signature, so not counted)	4	5	5	3	10	6	38	5	137
Number of melodic alterations	3	7	6	0	3	2	2	1	5	5	15	4	53
Number of harmonic alterations	5	15	20	0	1	3	2	0	1	0	20	0	67
Number of alterations "reason unclear"	1	0	2	0	0	0	1	0	4	1	2	0	12
Number of melodic alterations, discernable from surviving part, not marked	0	4	20	4	0	1	0	0	3	1	9	3	42
Number of sharp signs	4	0	10	0	0	1	1	0	0	1	15	0	32
Number of single-looped signs	2	22	13	0	2	4	0	1	10	5	21	5	85
Number of Double-looped signs	3	2	5	0	2	0	4	2	0	0	2	0	20
Placed in advance	3	19	12	x (signature not counted)	2	4	2	1	5	6	27	2	83
Placed just before	5	5	16	0	3	1	3	2	5	0	10	3	53
Placement unclear	0	0	0	0	0	0	0	0	0	0	2	0	
Well-spaced	8	14	13	0	1	1	2	0	2	1	7	3	52
Not well-spaced	1	10	15	0	0	2	3	1	2	0	30	1	65
Spacing unclear	0	0	0	0	4	2	0	2	6	5	1	1	21
Redundant	0	2	0	0	0	0	0	2	0	0	0	1	5
Number of accidental hands	1	1	1	1 (later addition)	1	2 (both notation hands)	1	1	1	1	3 (2 are main hands of source )	1	X

Three accidental signs appear in these sources: the sharp sign “#,” the double-looped flat sign “B,” and the single-looped flat sign “b.” A flat sign indicates that the affected note is to be sung “fa,” a semitone above the note below it.<sup>1</sup> The affected note is sometimes called “soft.” The sharp sign indicates that the note is “hard,” meaning that there should be a whole tone between it and the note below it. In the regular hexachord gamut sometimes this translates into a “raised” pitch, such as F# or C#, but it may also indicate B natural (as in fragment 33989) or E natural (X4/34/3). The flat signs are also used in line signatures, which are considered in detail below. This sampling of fragments presents 137 accidentals (excluding line signatures),<sup>2</sup> 32 of which are sharp signs, 20 of which are double-looped signs, and 86 of which are single-looped signs.

<b>Accidentals Used in Fragments. Total: 137<sup>3</sup></b>		
Signs	Number of signs	Percentage of accidentals in study <sup>4</sup>
#	32	23%
B	20	15%
b	86	62%

Flat signs appear most often, which makes sense since Bb and Eb are common alterations; Bb is a recta note of the regular hexachord gamut, and Bb and Eb are

<sup>1</sup> Margaret Bent and Alexander Silbiger, "Musica ficta," in *Grove Music Online. Oxford Music Online*, accessed May 31, 2011, <http://www.oxfordmusiconline.com>.

<sup>2</sup> This table excludes signs that are clearly part of line signatures and appear at the beginning of lines, as well as signs that were probably copied from the exemplar's line signature but do not necessarily appear at the beginning of lines in the fragment (MS 20, X4/34/3).

<sup>3</sup> Data drawn from comprehensive accidentals table, Table 3.1.

<sup>4</sup> Rounded to the nearest full percentage.

often needed to avoid harmonic and melodic tritones. The single-looped flat sign is used most often, indicating that it was the preferred or more flexible sign.

Accidentals are generally used to indicate melodic or harmonic alterations, though sometimes the purpose they serve is unclear, or redundant. Melodic alterations include lowering Bb in a descending passage, raising it to B natural in an ascending passage, avoiding outlined and melodic tritones, and raising leading tones at cadences.<sup>5</sup> Harmonic alterations correct harmonic dissonances between parts. In this study, where there was no obvious melodic explanation for an accidental, it was counted as harmonic. When it was unclear what the intended effect was, usually due to missing notation, the accidental was counted as “unclear.” Redundant accidentals, accidentals that re-state an instruction already specified in a line signature or in the regular gamut, were also counted.

<b>Function of Accidentals Used in Fragments. Total: 138<sup>6</sup></b>		
Function	Number of Occurrences	Percentage Of Accidentals In Study
Harmonic	67	49%
Melodic	53	39%
Redundant	5	4%
Reason unclear	12	9%

Overall, the accidentals in these fragments are mostly used to mark harmonic alteration. The predominance of harmonic alterations makes sense because

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<sup>5</sup> Bent, “Musica Ficta;” Margaret Bent, “Musica Recta and Musica Ficta,” *Musica Disciplina* 26 (1972), 73-100.

<sup>6</sup> Data drawn from comprehensive accidentals table, Table 3.1.

harmonic alterations needed to be included in a manuscript since there was no way for singers to infer their inclusion from their part alone.<sup>7</sup>

The inclusion of melodic and redundant accidentals is particularly interesting. Redundant accidentals are mostly Bb alterations that reinforce the Bb in the line signature of that part. Melodic alterations correct melodic issues that were supposed to be evident to musicians, without markings. Redundant and melodic alterations are interesting because their inclusion is not strictly necessary. Singers were expected to make appropriate melodic alterations independently, and to adhere to the directions of line signatures.<sup>8</sup> Significantly, many more opportunities for redundant accidentals exist in the fragments than actually appear, and there are 42 instances where melodic alterations are needed but are not indicated (see Table 1.5.1). This is to say that out of a total of 95 melodic alterations called for in these fragments, 56% are marked, and 44% are unmarked. It is clear, according to these sources, that singers were actually expected to make their own alterations much of the time. Why then, were any of the melodic alterations included at all, and if some were included, why not all?

Someone, at some point, had to have added the accidentals, either in the exemplar, in an earlier exemplar in the copying lineage, or in the copies studied here. Accidentals probably came to be present in exemplars because previous singers or scribes had included them or added them; these were then passed down the copying lineage. This is to say that accidentals probably reflect what were or were foreseen to be performance issues. Not every melodic issue would pose a

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<sup>7</sup> Margaret Bent, "Diatonic Ficta," *Early Music History* 4 (1984), 28.

<sup>8</sup> Margaret Bent, "Diatonic Ficta," *Early Music History* 4 (1984), 27-8.

problem, and experience, memory and foresight could help to identify problem areas. Marking certain accidentals could be particularly helpful, but marking all possible accidentals would not be helpful; it would be redundant, and perhaps even insulting to musicians.

It appears then, that accidentals were initially included because they reflected or were thought to reflect challenging points in the part. As time went on, marking many but not all alterations appears to have been the scribal convention, as is evidenced in these fragments. The alteration of some but not all melodic issues might be a stepping stone in the movement from marking none or almost no melodic alterations, to marking all accidentals, which became commonplace in later years.

### **Placement of Accidentals**

The placement of accidentals in advance or just before altered notes varies among the fragments. Placement of accidentals appears to be unrelated to the type of alteration, either harmonic or melodic, which is to say that the placement of accidentals is not particularly relevant to the music. However, the placement of accidentals is relevant to the study of scribal practice as placement sometimes indicates a scribal preference, in turn indicating that scribes had some agency over the placement of accidentals. Scribal preference was probably informed by experience, indicating that certain scribes preferred to be forewarned of alterations, and place accidentals in advance, whereas others preferred the clarity of “just before” placement. NR JB 6 shows a strong preference for advanced placement, with 19/24 accidentals placed in advance of the notes that they alter (see Table 1.5.2).

Drex/MU MS presents 6/6 accidentals in advance, and X4/34/3 presents 27/38 accidentals in advance (the accidentals in X4/34/3 and Drex/MU MS were probably written by the same scribe, see Volume 1, Chapter 1). The implication of preference is particularly strong when the placement is repeated throughout different pieces, which may have been copied from different exemplars, as is the case with NR JB 6 and X4/34/3. The placement of accidentals in these and other sources might also be arbitrary some of the time, or it might suit the manuscript, fitting accidentals in advance or just before as space allowed.

### **Spacing of Accidentals**

Most sources present both well-spaced accidentals and poorly spaced accidentals. Well-spaced accidentals are probably copied from the same exemplar as the notation; their spacing implies that the scribe either included them right away, along with the rest of the notation, or knew to leave space for them to be added later on. Poorly spaced accidentals, on the other hand, have many possible explanations. All of the accidentals – correcting both melodic and harmonic issues – could be copied directly from the exemplar, copying their spacing and placement exactly, or scribes could have added alterations that they foresaw being useful in performance. However, this explanation does not account for harmonic alterations. Harmonic issues can only be seen if all of the parts are combined, and it is less probable that scribes commonly had the skill or the time to consider all of the parts together. The presence of poorly spaced harmonic alterations suggests that these accidentals were either copied from a different exemplar, or that they were added after their necessity was determined by performance.

While it is possible that some of these accidentals constitute performance additions, that possibility suggests that the main scribes, responsible for the addition of the accidentals, were also users of the manuscript, able to add accidentals as performance dictated their inclusion. This scenario seems improbable, because it suggests that most of the main scribes in this study were also users of the sources in this study. It seems most probable that a combination of all of these explanations occurred, in different combinations in different sources. The second layers of accidentals are probably comprised of additions from other exemplars, exact copying of placement and spacing from one exemplar, scribal emendation, and perhaps some performance additions as well, although given the consistency of the hands, performance additions seem to be the least probable source of these accidentals.

### **Use of Flat Signs**

Most fragments use both the single and double-looped signs, indicating that both were in common use in England in this period. Sometimes the two signs are used interchangeably (NR JB 6), but often they are used in distinct ways. The two signs are sometimes used to differentiate between Bb and Eb (33989, WCM 12845, and Add. 70516), to differentiate between octaves of either Bb or Eb (WCM 12845, X4/34/3, 33989 (differentiated between signature and accidentals), MS 20 (signature and accidentals)). The signs can be relegated to specific parts (H890) and in one source they differentiate between alterations in regular notation and sections of colouration (NR JB 6). Only two sources use both signs to alter the same register of note in one part (NR JB 6 and MS 20 (signature and accidentals)). This is to say

that it appears as though the common practice was to use the two flat signs to differentiate an element of the music, be it octave, Bb or Eb alteration, or parts of the notation system. The varied use of the two signs among the different sources indicates both flexibility and lack of consensus in the specific application of these signs.

When the two flat signs are used to differentiate octaves of Bb or Eb, the bottom octave is sometimes marked by the single-looped sign, and sometimes by the double-looped sign:

<b>Differentiation of Octaves With Single and Double-Looped Flat Signs</b>		
	Sign used in lower octave	Sign used in upper octave
WCM 12845	b	B
X4/34/3	b (altering E)	B (altering E)
	B (altering B)	b (altering B)
33989	B (signature)	b
MS 20	B (signature)	b

This division of signs is interesting because Bent reports that double-looped signs are often used for higher octaves, having grown out of the practice of marking higher octaves with two single-looped signs.<sup>9</sup> She notes that the manuscript evidence is inconsistent on this point;<sup>10</sup> this inconsistency is seen in this fragment study, where the single-looped sign is often used for the higher register of alterations. What is significant is the consistent differentiation of registers using the two signs. That appears to have been a common practice in this sampling, with little import placed on which symbol marks which register.

<sup>9</sup> Bent, "Musica Recta and Musica Ficta," 85.

<sup>10</sup> Ibid.

## Line Signatures

Seven of the fragments in this study present one or more pieces with line signatures (33989, NR JB 6, WCM 12845, Add. 70516, MS 403, X4/34/3 and MS 20), most of which are Bb line signatures, although “Bb + Eb” signatures appear in three sources (33989, MS 403, and X4/34/3, see Table 1.5.1). Consistently, the line signature seems to affect only the line upon which it is written, and not all octaves of that pitch. This is evident because some sources employ a line signature and accidentals for different octaves of the pitch (X4/34/3, 33989, WCM 12845). This is especially clear in fragment MS 20, where two octaves of Bbs are marked in the signature itself.

Bent explains that line signatures can be seen to transpose the hexachord system up by a fourth or down by a fifth. This changes the available hexachords from the recta options of G, C and F, with the note Bb available, to C, F and Bb, with the note Eb available. The range of the gamut can also be transposed.<sup>11</sup>

<b>Regular and Transposed Hexachords</b>				
Signature	Hard	Natural	Soft	Recta “flat” available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb

Several of the line signatures in these fragments transpose the hexachord system, while others serve varied purposes; some line signatures simply indicate the use of recta Bb, some line signatures transpose the hexachords but not the range of the gamut, and one hybridizes the ranges of both gamuts. Bent also explains that partial

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<sup>11</sup> Margaret Bent, “Musica Ficta.”

signatures, where lower parts to have signatures while the upper parts do not, is common.<sup>12</sup> This arrangement is seen in three fragments in this study.

Out of the seven fragments that include line signatures, six sources present transposing signatures (33989, WCM 12845, Add. 70516, S1/2/403, X4/34/3 and MS 20, see Table 1.5.1). The majority of the line signatures appear in internal voices, so it is not possible to determine the bottom limits of the gamut, to see if the line signature also transposed the range. However, the sources still indicate that more often, sources presented line signatures that transposed the hexachords from G, C and F by a fifth down or a fourth up, to C, F and Bb. Transposition is evidenced by the ways the melodies fit into the hexachords, favouring the C and F hexachords common to both sets, not using the G hexachord of the un-transposed gamut, using the transposed Bb hexachord, and employing Eb, the alterable recta note available in this transposition of the hexachord system. It appears then, that the common usage and function of line signatures, at least among these sources, is to transpose the hexachords, making different tonal combinations possible. The line signature in Fragment Add. 70516 has another use. In this fragment, the transposed Bb hexachord is needed, as well as the non-transposed G hexachord. This part appears to have been written across the span of the non-transposed and transposed hexachords, hybridizing both sets.

The transposition of hexachords must have affected the way that singers interacted with the part. This is because the solmization syllables transpose along with the hexachords, meaning that when a line signature transposes the hexachord

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<sup>12</sup> Ibid.

system, singers needed to be able to recognize this and adapt in order to effectively solmize and learn a piece. The prevalence of transposing line signatures in these fragments suggests that this was a skill that most users of these fragments, and perhaps singers in general, were expected to possess. The hybridized recta and transposed range seen in Add. 70516 certainly complicates the solmization process, requiring a lot of mutation between hexachords. Evidently, though, singers were expected to navigate this part.

Two line signatures in the sample, one each in 33989 and NR JB 6 do not transpose the hexachords. The line signature of the last line of 33989 presents a Bb and Eb signature whereas the rest of the part was written with a transposing Bb signature. The Eb in the signature of the last line does not further transpose the hexachords, but rather indicates use of the recta pitch Eb in that line, which also represents the final phrase of the piece. In NR JB 6 1V, the Bb signature appears to simply indicate consistent use of the recta pitch Bb, because the G hexachord of the non-transposed gamut is used, and there is no need for the Bb hexachord of the transposed gamut. These examples indicate another possible line signature meaning: inclusion of the accidental within the regular gamut, without transposition.

The line signatures of two bass parts in 33989 and X4/34/3 ("Piece 2," 3R) are particularly interesting, since the range of the bass parts reveals what the composer considered to be the bottom range of the gamut. Intriguingly, the line signatures in these sources transpose the hexachords, but do not transpose the range of the gamut. The lowest note of the regular gamut, G, is the lowest note of

these two parts. This is to say that these parts introduced the low Bb of the transposed gamut into the range of the regular gamut. This creates more musical opportunities because there is traditionally no low Bb in the regular gamut. By using the signatures to transpose the hexachords but keeping the same range, the composers of these works have created a sort of hybrid between the transposed and non-transposed systems. This demonstrates flexibility in the hexachordal system, and a clear and flexible understanding of the system on the part of these composers.

Bent explains that some pieces present partial signatures, where the lower voices of pieces sometimes have line signatures while the upper voices do not.<sup>13</sup> This is seen in fragments NR JB 6 (non-transposing), WCM 12845 (transposing) and X4/34/3 (transposing). In this period, where consonance and harmony were organized differently, that one part is signed and transposed and others not simply indicates that one part is written with a different set of pitches that are still combined consonantly.<sup>14</sup> In the case of a non-transposing signature, there is no difference between the repertoire of notes available to all parts; the signed part simply concedes preference to the Bb of the regular gamut.

### **Accidentals and Source Type**

The comparison of concordances, where the versions of the same piece appear in lower and higher quality sources, allows for the comparison of the use of accidentals in different qualities of sources. Comparison of accidental use in concordances of “Sumwhat Musyng” indicates that the high quality sources and functional sources treat and present accidentals in the same way, and that the

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<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

scribes of the functional manuscripts did not write accidentals in a specific way to make the manuscript easier for singers to use. Comparison of sacred, liturgical and secular sources indicates that there is also no distinction in the way accidentals are employed in these different types of sources. Overall, accidentals are treated in much the same way in all sources.

## **Notation**

White notation, black notation and franconian notation appear in this sample of fragments (see Table 1.5.2). All of the fragments in this study employ white mensural notation, the most common notation system of this period.<sup>15</sup> Ashmole 1527 employs both white and black mensural notation in two different pieces. This indicates that both types of notation were used contemporaneously, and that scribes and users, or at least the users of this source, were expected to be familiar with both systems. The two systems are very similar, the white system having developed from the black system, so fluency in both was probably easily achieved and not uncommon. Fragments H890 and NR JB 6 employ white mensural notation as well as franconian notation. In NR JB 6 the two notations are used for different sections of repeated antiphon-like lines, which is to say that the different notations may have been used to differentiate sections, possibly contrasting discant with composed polyphony. In H890, franconian notation is used for an entire tenor part, a common practice in this period. The presence of white mensural, black mensural as well as franconian notation in these fragments indicates that all three systems were in use

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<sup>15</sup> Ian D. Bent, et al., "Notation," in *Grove Music Online. Oxford Music Online*, accessed June 13, 2011 <http://www.oxfordmusiconline.com>.

in England in the early sixteenth century. Their presence in functional manuscripts indicates that singers were expected to be familiar with these types of notation.

Colouration appears frequently in these sources (see Table 1.5.2). 10/12 sources employ colouration, a means of changing the division of breves and/or semi-breves, which complicates the rhythm of a piece and increases the level of difficulty for performers. Colouration can be used to varying degrees, and some applications are simpler than others. That being said, since the majority of sources in this study employ colouration, and since the majority of sources present moderately difficult music in other ways, it appears as though the understanding and execution of colouration was a basic skill, generally expected of singers.

Bar lines and marks of congruence appear in several sources. By dividing pieces into clear sections, the composer or scribe provides clear places to begin or reference that make sense in each part. 5/12 sources employ bar lines, and 3/12 employ marks of congruence, special symbols that appear at the same point in different parts (see Table 1.5.2). Since bar lines and rehearsal markings eventually became commonplace in western music, these markings can be viewed as their precursors.

Another interesting feature of the notation of some fragments in this study is the recurrent “3:2” symbol and variations thereof, all of which appear beneath the notation (see Table 1.5.3). Warren explains that “3:2” is a proportional sign, used to explain the ratio of colouration in a source of Robert Fayrfax’s “Sumwhat Musyng.”<sup>16</sup> In this example, “3:2” indicates that the breve is now divided into three semibreves

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<sup>16</sup> Edwin Brady Warren, ed., *Robert Fayrfax Collected Works*, vol. 17/III, *Corpus Mensurabilis Musicae* (Oxford: American Institute of Musicology, 1959), 55.

instead of two, so three semibreves are to be sung in the time previously occupied by two semibreves. The “3:2” symbol, or “3” or “2” alone, appear a total of 21 times throughout the fragments NR JB 6, Buxton 96, MS 103, Drex/MU MS an X4/34/3. Eleven of the signs involve both the “3” and “2” symbols, and appear in sections of colouration (see Table 1.5.3). Two “3” signs appear, one each in Buxton 96 and one in MS 103, also associated with colouration. The “3” sign alone appears to indicate the same shift in mensuration as the “3:2” sign.

The “3” or “3:2” signs in Buxton 96, MS 103, Drex/MU MS and X4/34/3 are all logical, and express the change in the breakdown of the breve at sections of colouration. The eight “2” signs that appear in NR JB 6 are less clear. All eight signs appear beneath the second note of a COP ligature in circle time. The logical interpretation is that the second note of the ligature should be altered to occupy the time of two semibreves. In the context of the music, this makes sense 5/8 times, but 3/8 times this interpretation causes rhythmic problems, and it makes more sense, in the context, to interpret the note as one semibreve. It seems odd that the “2” indication would make sense some of the time, and cause problems in the music other times. This is especially odd because not every COP ligature is marked in this way, implying that the marked ligatures should all be interpreted in the same way. The three markings that do not work might be errors. Alternatively, my interpretation of their meaning might be incorrect. After all, one of the “incorrect” signs is written in a different hand, suggesting that it was important enough that it needed to be added later on. That being said, it seems quite clear that numbers written beneath notation are related to the mensuration or timing of the notation.

That being the case, I am not sure how all of the “2” signs in NR JB 6 could be interpreted as correct.

The way that these signs were drawn is significant. The fragment evidence shows that three number symbols are available: “2,” “3,” and “3:2.” As is seen in Buxton 96 and MS 103, the “3” symbol alone presents the same meaning as “3:2.” The “3:2” symbols in Buxton 96 are drawn by one scribe in one hand, confirming that “3:2” was a known symbol. This is significant because the “3:2” symbols in Drex/MU MS and X4/34/3 are drawn in two stages by two scribes; the “3” is drawn by the notation scribe and the “2” by the text scribe. The composite formation of the “3:2” signs in Drex/MU MS and X4/34/3 indicates that the notation scribe probably copied the “3” signs from the exemplar, considering it to be part of the notation. Later, while copying the text, the text scribe added the “2” symbol. The text scribe might have added the “2” because he was copying from a different exemplar, or because it clarified the “3” symbol. “3:2” certainly clarifies “three semibreves in the time of two,” whereas “3” alone presents less information. The addition of the “2” may simply reveal the text scribe’s preference for the “3:2” symbol.

### **Hands and Quality**

The study of the different notation and text hands in these sources reveals information about the quality of the sources, the education and skill level of the scribes, scribal practice, and the common notation and text styles of the time.

#### **Quality and Purpose**

The quality and intended purpose of the manuscripts can be revealed in the quality of the notation and text copying. The quality of copying in the fragments in

this study ranges from very casual drafting (33989), to fairly formal quality (MS 20). These fragments, falling short of presentation quality, were probably created as functional sources intended for use. The range of qualities of fragments in this study indicates that functional manuscripts existed in a range of qualities, and that there is a range in the quality of re-purposed sources. Specific purposes are discussed below.

### **Styles and Quality of Notation and Text**

Two main styles of drawing note heads are used. Three sources use curved note heads, three sources use angular note heads, and six sources use a combination of both styles (see Table 1.5.2), indicating that there were two main styles of note heads and a hybrid of the two used in functional sources produced in England during the early sixteenth century. Regional comparison of the styles is not possible because the origin of most of the fragments is not known. Most of the notation hands are executed quickly, with a familiarity that suggests that they were copied by professional or at least skilled scribes. The speed of copying is indicated by the length and shape of terminal strokes that record the momentum of the scribe's hand and pen, and in the consistent slant or curvature in lines, following the natural movement of the human hand. In the fragments in this study, the music notation was always copied before the text. This is evident because the text accommodates the rise and fall of the notation. Since this practice is so prevalent among the fragments in this study, it may have been a common practice.

Most of the text in the fragments is written in the secretary hand, a hand that was developed in this period.<sup>17</sup> The use of the earlier Gothic hand in the titles of fragment NR JB 6 indicates that other hands were still in use, but suggests that they were less common. Most of the text in the fragments was executed quickly. This is evident because, whereas higher quality sources present carefully formed letters of consistent shapes and sizes, evenly spaced beneath the staff, the fragments in this study do this only rarely (NR JB 6, Add. 70516). The terminal strokes of letters and words records the momentum of the hand, moving quickly, and the text is not uniform nor is it carefully spaced. The speed of execution indicates that the text hands belong to experienced scribes, possibly professionals, or at the very least composers or users who were familiar with writing text.

### **Scribes: Professionals, Users, and Amateurs**

Most of the hands seen in these fragments were probably written by professional scribes. This is evident because the text and notation are drawn clearly, familiarly and quickly, as is discussed above. Some fragments present some amateur attempts at notation (Buxton 96 verso, 33989 brown notes, H890 IV R), but experienced scribes wrote most of the content of the sources. This is to say that the production of functional manuscripts comprised part of the output of professional scribes.

While most of the notation in the fragments appears to have been copied by skilled scribes, two amateurs have left their mark on fragments H890 and Buxton

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<sup>17</sup> Hilary Jenkinson, *The Later Court Hands in England from the Fifteenth to the Seventeenth Century, Illustrated from the Common Paper of the Scriveners' Company of London, the English Writing Masters, and the Public Records* (New York: Ungar, 1969), 58.

96. In H890 IV R, an amateur scribe or scribe-composer appears to have filled in some vacant staves with a textless composition. The un-practiced appearance of the notation betrays his lack of skill. The verso of Buxton 96 presents a very interesting and very poorly penned section of notation in quasi-score layout. Surviving score layouts are very rare in this period, and this small sample may indicate that score layout was one of the ways in which musicians and/or composers envisioned their compositions in drafts. This is in keeping with what is known about the use of *cartellas* and tablets in the conceptualizing of polyphonic works.<sup>18</sup>

Both of the amateur scribes seen in this study appear to have taken advantage of vacant spaces in the manuscripts to practice notation and/or to record their ideas. These additional markings never interfere with the original music on the page, indicating that the original musical sources were respected. These additions also indicate that musical education was not always accompanied by scribal education; these amateur scribes had musical ideas, probably stemming from some kind of music education, but did not possess the training or skill to notate them well. The placement of these additions within pre-existing music manuscripts suggests that places for practice writing notation were rare.

In some cases, the main scribe appears to have also been the main user of the source. This appears to be the case with fragment 33989, with WCM 12845, where the layout is unusual, and with H890 where the unusual layouts, sacred content and consistent hand suggest that it may have been collected and copied by a cleric. In these cases, the main users of the sources also appear to have been the scribes. This

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<sup>18</sup> Jessie Ann Owens, *Composers at Work: The Craft of Musical Composition 1450-1600* (New York: Oxford University Press, 1997), 97.

indicates that not all music manuscripts were necessarily made by professional scribes, but that collectors, users or composers could also be skilled scribes.

### **Scribal Practice**

Recurring trends in the fragments suggest that there were common scribal practices regarding revision, the inclusion of elements of notation, text and accidentals, and regarding the number of scribes who worked on a functional copy. Most of the sources in this study have one main scribe who was responsible for all or the majority of the text, notation and accidentals. This suggests that in England in this period, functional sources were commonly copied entirely by one person. Sources X4/34/3 and Drex/MU MS are exceptions to this rule, as the text scribe of these sources appears to have been responsible for including the accidentals, and as two scribes contributed to the formation of the “3:2” mensuration indicators (discussed above). Ashmole 1527 is also an exception to this rule, as two scribes copied the two different works onto that one page.

Seven of the sources contain revisions, corrections or emendations by the main scribe, suggesting that reviewing or proofreading a copy was a common scribal practice. Some of the pieces still contain small errors, but small errors could probably be overcome in performance if singers were attuned and listening for their place in the polyphony. In some cases, however, such as in X4/34/3 “Piece 2,” the errors are so severe that the copy is not functional. This indicates that accurate copying was not always practiced, and that large-scale errors were not always corrected. In general, however, the presence of scribal revision indicates that the scribes generally valued creating correct and usable copies.

As is revealed in the concordance comparisons (see Volume 1, Chapter 4), it appears to have been common practice for scribes to have some freedom in spelling, text underlay, ligature use, accidental placement and inclusion, and in the inclusion of ornaments. Adding accidentals may have also been a common scribal practice (see Table 3.1). Fifty-two accidentals in these sources are well-spaced with the notation, suggesting that they were copied from the exemplar along with the notation. Sixty-five accidentals are poorly spaced, suggesting that they were added after the initial copying. 10/12 fragments contain poorly spaced accidentals, and most of these accidentals are written in the hand of the main scribe. This suggests that the main scribes often wrote accidentals after the initial copying, in a “second layer” of copying or emendation.

As is discussed above, placement of accidentals in advance of or just before the altered note sometimes suggests a scribal preference. Most sources combine advance and “just-before” placement, not favouring one particularly over the other. However, some sources show a strong preference. The consistent placement of accidentals in fragments NR JB 6, Drex/MU MS, and X4/34/3 suggests that scribes had some control over the placement of accidentals. It is also possible that the scribes of these sources simply copied the placement of the accidentals from their exemplars. In that scenario, the consistent placements might indicate the preference of the exemplar’s scribe.

### **Sacred, Liturgical, and Secular Sources**

Sacred, liturgical, and secular music appear in this sampling of fragments. The presence of these types of music in the sampling has implications for the study

of the proportion of these types of music in society at the time, as well as for the study of the treatment and value of sacred, liturgical and secular sources. The majority of sources in this study present sacred or liturgical music, whereas only two sources present secular music (see Table 1.5.2). This proportion might reflect the general proportion of sacred, liturgical and secular sources in society at this time. In the early sixteenth century, there was a greater demand for sacred and liturgical material because the great number of churches, chapels and monasteries in England required a great number of sacred and liturgical music manuscripts. Sacred and liturgical music could also be used at home or at court, creating another demand for such sources, and another source of re-purposed sacred and liturgical manuscripts. Overall, there was comparatively less demand for secular music manuscripts. The proportion of sacred/liturgical and secular music in this sample may reflect the proportion of those types of music manuscripts in England at this time.

On the other hand, while it is very probable that there were many more sacred sources than secular ones in this period, accounting for the proportion of those sources in these fragments, the proportion of these sources in this sampling may be skewed because sacred, liturgical and secular sources may have been treated differently. Many more sacred and liturgical sources survive in these fragments, so perhaps it was the tradition or general practice of churches and chapels, religious institutions, to sell their old manuscripts to book binders for added income. This practice may have been commonplace among religious institutions, which were already bound by so many common practices. Secular

sources, on the other hand, were owned by individuals, independent from one another, each with their own agency; they may not all have chosen to sell their old manuscripts to book binders, although, as evidenced by some sources in this study, some of them did. Some sacred and liturgical sources were also owned by individuals, complicating matters further. This is all to say that social factors may have influenced how many sacred and secular sources were re-purposed, and that since religious institutions and personal owners may have treated their manuscripts differently, the much greater proportion of sacred and liturgical fragments may not accurately reflect the proportion of sacred, liturgical and secular sources in circulation at the time.

### **Sacred and Liturgical Music**

Most of the sacred or liturgical pieces that survive in these fragments are parts of motets (see Table 1.5.2). While the overall form of the pieces cannot be reconstructed due to the fragmentary nature of the sources, it is at least evident that many of these pieces do have a clear form. Many of the parts are divided into sections using dividing lines or fermatas, indicating formal and clear divisions between sections of the work, as is expected in motets. Many of the parts present long sections of rest, and/or alternate slow-moving harmonically supportive sections with more active fast-moving sections, suggesting that imitation was often used. These observations provide insight into the style of music that was performed in England during this period. Not all of the sacred and liturgical pieces in this sampling are motets. NR JB 6 presents a series of antiphon-like pieces and H890 presents a hymn or hymn-like piece in strophic form. Still, this sampling suggests

that motets were more common than these other types of sources. A larger study would be needed to confirm this finding.

### **Users of Sacred and Liturgical Sources**

Most of the fragments in this study contain sacred and liturgical music. While some sources contain only sacred music, only one source, NR JB 6 contains only liturgical music. This is to say that the liturgical music in these sources is most often paired with another work from outside the liturgy. These pairings suggest that, for the users of the sources, the sacred content was associated with the liturgical content, suggesting a regional or personal celebration of the liturgy. Very little liturgical music from the Divine Office appears in this sampling. NR JB 6, which contains music for the Office, and 33989, which contains music that could be used in the Office, are the two sources in this study that contain music that was probably intended for monastic use. Music from the Office also appears in other sources (WCM 12845, Ashmole 1527, S1/2/403, MS 20), paired with non-liturgical texts, suggesting that the sources are not monastic. That only two fragments, NR JB 6 and 33989, were probably intended for monastic settings might suggest that monastic manuscripts were not typically sold to bookbinders for re-purposing. The “life cycle” of monastic manuscripts may have been different.

Most of the sacred and liturgical sources in this study were probably used in chapels or courts, where some flexibility in the celebration of the liturgy was acceptable. Most of the fragments in this study probably originated from partbooks of sacred and/or liturgical music that belonged to churches or chapels. These sources were probably not used in very official institutions, such as cathedrals,

where stricter adherence to liturgical practices was expected. The music of most of the sources is moderately difficult, suggesting that the majority of the sources were well-suited to chapels or courts with trained singers, but not necessarily with masterful singers.

### **Secular and Instrumental Music and Users**

Secular music was used in social settings outside of the church. Much of the secular music that survives from this period is thought to be music used at court. The two secular pieces seen in this study, “Sumwhat Musyng” and “Thus Musyng in My Mynd,” surviving in Drex/MU MS and X4/34/3,<sup>19</sup> are thought to be court songs because they appear in the Henry VIII manuscript, a manuscript associated with court music.<sup>20</sup> Fragment X4/34/3, like the Henry VIII manuscript, also contains instrumental works, which may also have been intended for use at court. The quality of the fragments suggests that they were intended for use, so it is possible that they were copies used by court musicians. These fragments could also have been part of personal collections. This seems particularly possible for fragment X4/34/3, which is laid-out unusually, and which presents two un-usable pieces. The ratio of vocal music to instrumental music in this sampling suggests that secular vocal music was much more common at this time, or was at least more commonly recorded in functional sources. The level of difficulty of the secular works “Sumwhat Musyng” and “Thus Musyng in My Mynd” is higher than many of the sacred works, indicating

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<sup>19</sup> Drex/MU MS and X4/34/3 may originate from the same source. See Volume 1, Chapter 1.

<sup>20</sup> John Stevens, ed., introduction to *Music at the Court of Henry VIII*, vol. 18, *Musica Britannica* (London: Stainer and Bell), xvii.

that court singers, or at least some secular groups, were among the most highly skilled singers.

### **Ornamentation, Style and Performance Practice**

The study of concordances (John Browne “Stabat Mater,” Robert Fayrfax “Sumwhat Musyng”) reveals something about performance practice, and about common ground between sacred, liturgical and secular music. Concordance comparison reveals that many of the melodic variants between sources are ornamental in nature. Ornamental differences occurred mostly at cadence points in the concordances studied here.<sup>21</sup> Ornamentation or decoration of other melodic points also occurred in the concordances. These decorations were usually comprised of passing motion or small rhythmic variations. Since the sources contained different variants, this suggests that ornamentation, especially at cadence points, was a common performance practice.

Cadential extension at the end of a piece appears to have been a common ornamentation. Three sources in this study, Buxton 96, Drex/MU MS and X4/34/3 present a certain type of extension, where the vocal part divides into a third or fourth and then returns to a unison on the original note after the final cadence:

#### **Cadential Extension**



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<sup>21</sup> Concordances of William Newark’s “Thus Musyng in My Mynd” are also studied, but present no variants, probably due to the small size of the Drex/MU MS fragments.

That this extension appears many times within the fragment sampling suggests that this extension was a known and used musical ornament. It is significant that the extension was used in both liturgical (“Stabat Mater,” Buxton 96) and secular music (“Piece 2” X4/34/3, “Thus Musyng in My Mynd” Drex/MU MS). The use of the same ornamentation in these two different types of music indicates that there was an overlap of musical style and performance practice between the two types of music. This might indicate that in terms of musical style and performance practice, sacred and secular music were quite similar, and that the main difference between the two groups is texts and intended functions.

It seems, then, that ornamentation was part of performance practice, and that ornamenting and decorating melodies was a skill that singers were expected to possess. The cadential extension ornament also indicates something more specific about performance practice. The use of *divisi* in this extension, as well as in the final cadence note of “Mese Tenor” in X4/34/3 is significant because it indicates that at least two singers were expected to perform one part of these works. Since *divisi* and the cadential extension appear to have been part of the ornamental repertoire, it can be extrapolated that it may have been common for at least two singers to perform one part of a polyphonic work.

### **Layouts Indicating Specific Uses and Users**

This sampling of fragments includes pieces mostly written in choirbook and partbook layout, traditional layouts used in this period, while the layouts of some fragments remain unclear (see Table 1.5.2). Departures from these conventional layouts suggest that certain fragments were created for specific uses. The unusual

organization of H890 suggests that the fragments may have been part of a personal collection, and the sacred and liturgical content suggests that the personal collection may have belonged to a cleric. Fragment WCM 12845 presents parts of one sacred and one liturgical work in an unusual column layout, and was most probably a personal practice sheet. Fragment 33989 has many characteristics that suggest that it could be a composer's holograph. This is to say that there appears to be a range in the functions of the manuscripts in this study, and therefore in the types of users as well.

### **Later Users and Value**

Some markings in some fragments appear to have happened long after the initial copying. Some of these later additions are musical, such as the brown notes in 33989, the music on the verso of Buxton 96, the accidental in Buxton 96, and the amateur notation added into H890 IV R. Other additions constitute sections of text, such as those found on the verso of Buxton 96, and on the verso of Add. 70516. These additions are all casually drawn, and are far more numerous than the possible performers' additions, discussed below.

It is significant that the fragments contain very few markings from period musicians, yet present several casual markings added long after the manuscripts were created, probably when they were no longer in use as music sources, and sometimes after they had been re-purposed (Buxton 96, 33989). This correlation between the passage of time and increase of markings suggests that the value of the manuscripts changed over time. At first, they were valuable functional sources, considered too valuable to mark. As time went on, perhaps as they fell out of use or

were re-purposed, their value changed and they were increasingly regarded as an acceptable place to record ideas or notes. It is significant, however, to note that very few later markings appear within the actual notation (33989), and that none of them effect or interfere with the notation; later users chose to write in blank spaces. This indicates that while the margins, blank staves and blank pages became acceptable writing material, the original music was still respected and not marked or vandalized.

In some cases, the aesthetic value of music notation appears to have continued to be valued. The notation sides (recto sides) of fragments 33989 and Buxton 96 were aesthetically valued over their blank versos and were used as visible covers. Similarly, the notation of fragment MU MS 1005 was valued: this fragment was cut for re-purposing as a paste down in such a way so as to preserve entire staves. The patterns of later markings and the thoughtful re-purposing of these fragments suggests that the music, or at least the notation of these fragments, was valued, at least by some individuals, long after the original manuscripts were created.

### **Performers, Performance Practice and Music Culture**

The fragments in this study reveal information about performance issues, performance practice, the skill levels of performers, and the period concept of “a piece.” This information is drawn from scribal markings and performers’ markings, as well as from the comparison of concordances.

#### **Markings and Performance Issues**

Certain markings in the fragments probably reflect performance issues. Courtesy clefs appear in fragments H890, MS 103, and X4/34/3. These clefs are redundant, serving only to remind musicians of the placement of notes on the staff. Similarly, redundant accidentals appear in sources NR JB 6, Add. 70519 and X4/34/3 (“Piece 2”), where a line signature has already specified alteration of a given note. The presence of these types of markings in these sources suggests that clef orientation and pitch alteration errors were common enough that reminders appear in a significant number of fragments.

### **Performers’ Markings and Performance Practice**

Performers’ markings are very rare in these sources, which suggests that marking musical sources was not a common part of performance practice or manuscript use. The general lack of markings by performers suggests that the music in these sources, if they were in fact used, were generally correct and usable, that performers did not generally mark parts, and that performers probably kept separate or mental notes about the music and performance decisions. After all, it was impractical to mark a source with personal markings that would not necessarily be understood or relevant to other performers, and that would potentially crowd and impede the understanding the original content.

While performers’ markings are rare in this sampling, there are a few instances where probable performance emendation appears, providing further insight into the concerns and needs of performers. In NR JB 6 III R, some breves are re-traced and clarified, and the mensural symbol “2” was added beneath the notation in a different hand. Some courtesy clefs were added to MS 103, and flat

signs were added to a section of H890 IV R. These markings might be performers' emendations and clarifications because they appear in hands other than those of the main scribes, and they clarify or improve the musical content in some way, making it more usable. It is significant that these markings are all concerned with clarifying the notated music; there are no personal notes to "pay attention here" or "listen for voice 1 here" as are commonly found in modern functional parts. These markings indicate that when performers marked sources, they appear to have concerned themselves primarily with markings that other users could understand, and that would improve the source for users in general. This practice makes sense since musical sources were expensive and often shared among a group of court musicians, or among the members of a choir.

### **Concept of "A Piece"**

According to concordance comparisons ("Stabat Mater," "Thus Musyng in My Mynd," "Sumwhat Musyng"), musicians performing the same piece were probably performing *versions* of the same piece. The concordances differ in ornamentation, and sometimes in more significant transmittable melodic differences. Most significantly, concordances of "Sumwhat Musyng" present one version of the work in a different transposition and one version in a different mensuration. These significant variants, plus the great number of differences in ornamentation, indicate that the period concept of "a piece" was quite flexible.

### **Skill Level and Expectations of Performers**

Knowledge of the skill levels of performers in this period is informed by knowledge of the degree of difficulty of the music. Most of the music in these

fragments is only moderately difficult, suggesting a common skill level that could be expected of singers at this time. A few of the works, namely the “Stabat Mater” in Buxton 96, “Sumwhat Musyng,” “Thus Musyng in My Mynd,” as well as the pieces in WCM 12845, and MS 103, are more difficult, incorporating more complex rhythms and faster-moving imitative lines. Some of the sources present challenging melodies that are not always easily solmized. Sometimes *disiuncta*, or an impassible breach between the hexachords occurs, so singers needed to be able to adapt to unusual leaps or melodic configurations. The most challenging works span the categories of liturgical and secular music, indicating that more experienced choirs existed in both sacred/liturgical and secular circles. Overall, however, most of the music is quite straightforward, and while a trained choir would still be needed to perform the pieces, musical mastery was not generally necessary. While it is possible that these fragments only represent examples of easier music of the time, it is more probable that these sources that survived accidentally actually represent the type and level of difficulty of music that was actually performed.

The study of accidentals indicates that while many melodic alterations were marked, singers were still expected to be able to recognize and alter melodic issues in pieces. Singers also needed a strong and flexible understanding of the hexachord system in order to interpret line signatures. Line signatures in these sources have various meanings, indicating that singers were expected to be able to interpret the correct meaning based on context. According to the fragmentary sources, musical literacy in two or more notation systems was also expected, and singers were expected to understand and execute rhythmic colouration. The use of *divisi* in some

parts suggests that at least two people were expected to sing at least some parts, and the study of concordances suggests that ornamentation was also among the musicians' skill set. All of this was expected to be executed without the help of personal markings in sources. Based on the evidence of these fragmentary sources, typical period musicians were skilled and adaptable, with good or at least practiced memories.

## Volume 1, Chapter 5: Tables

		33989	NR JB 6	H890	Buxton 96	WCM 12845	Ashmole 1527	MS 103	Add. 70516	S1/2/403	Drex/MU MS	X4/34/3	MS 20
Accidentals	Accidentals harmonic	√	√	√	X	Maybe	√	√	X	Probably (missing )	√	√	√
	Accidentals melodic	√	√	√	X	√	√	√	√	√	√	√	√
	New accidental not from exemplar	X	√	√	X	Unclear	√	√	X	Unclear	X	Unclear	X
	Accidental needed to make alteration (harmonic)	√	√	√	X	√	√	√	X	√	√	√	√
	Accidentals and text one hand, other than notation	X	X	X	X	X	X	X	X	X	√	√	X
	Accidental in another user's hand	X	X	X	√	X	X	√	X	X	X	X	X
	Accidental in advance	√	√	√	X	√	√	√	√	√	√	√	√
	Accidental just before	√	√	√	X	√	√	√	√	√	√	√	√
	Partial Signature	X	√	X	X	√	X	X	X	X	X	√	X
Signature non-transposing	√	√	X	X	X	X	X	X	X	X	√	X	

	33989	NR JB 6	H890	Buxton 96	WCM 12845	Ashmole 1527	MS 103	Add. 70516	S1/2/ 403	Drex/MU MS	X4/34/ 3	MS 20
Bb signature transposes	√	X	X	X	√	X	X	√	√	X	√	√
Double-looped B	√	√	√	√	√	X	√	√	√	X	√	√
Single-looped b	√	√	√	X	√	√	X	√	√	√	√	√
Sharp signs	√	X	√	X	X	√	√	X	X	√	√	X
Accidental obvious if not written	√	√	√	X	√	√	√	√	√	√	√	√
Well spaced accidentals	√	√	√	X	Unclear	√	√	Unclear	√	Unclear	√	√
Accidentals part of composition	√	X	X	X	X	X	X	X	X	Unclear	√	X
Low Bb, outside of gamut	√	X	X	X	√	X	X	X	X	X	√	X
Bb signature, other Bbs accidentals	√	X	X	X	√	X	X	X	X	X	√	X
Signature + redundant accidental	X	√	X	X	X	X	X	√	X	X	X	√
Bb Eb accidentals different signs	√	X	X	X	√	√	X	√	X	X	X	X
Bb 8ves accidentals different signs	√	X	X	X	√	X	X	X	X	X	X	√

	33989	NR JB 6	H890	Buxton 96	WCM 12845	Ashmole 1527	MS 103	Add. 70516	S1/2/403	Drex/MU MS	X4/34/3	MS 20
Notation, text, accidentals one hand	√	√ (most)	√	X	√	√	√	√	√	X	X	√
Bb signature	√	√	X	X	√	X	X	√	√	X	√	√
Bb and Eb signature	√	X	X	X	X	X	X	X	√	X	√	X
"B" and "b" sign used for same note same register	X	√	X	X	X	X	X	X	X	X	X	√
Accidentals poorly spaced	√	√	√	X	Unclear	No information	√	No information	√	No information	√	√
Differentiation of flat signs per part	X	X	√	X	X	X	X	X	X	X	X	X
Music												
High difficulty	X	X	X	√	√	X	√	medium	X	√	√	√
Colouration	X	√	√	√	X	√	√	√	√	√	√	√
Sacred, liturgical, secular	sac	sac	sac	sac	sac	sac	sac	Sacred (devotional)	dev sac	sec	sec	lit
Divisi	X	X	X	√	X	X	X	X	X	√	√	X
One syllable set to repeated pitch	√	X	X	√	X	X	X	√	X	X	X	√
Rests interrupt words	√	X	X	√	X	X	X	√ Melisma	√ Melisma	√	√	√ Melisma

		33989	NR JB 6	H890	Buxton 96	WCM 12845	Ashmole 1527	MS 103	Add. 70516	S1/2/403	Drex/MU MS	X4/34/3	MS 20
	Type	Motet	Antiphon-like	Hymn Responsory	Stabat mater	Respond / Verse	Motet	Mass	Motet, devotional	Motet	Song	Song and instrumental	Motet
Text	Composite	X	√	√	X	√	√	X	X	X	X	X	X
	Sacred	√	√	√	√	√	√	√	√	√	X	X	√
	Secular	X	X	X	X	X	X	X	X	X	√	√	X
	Liturgical	X	√	√	√	√	√	√	X	√	X	X	√
	Unique	√	X	Probably	X	X	X	X	X	No information	X	X	X
	Strophic	X	X	√	X	Possibly	X	X	X	X	X	X	X
	None	X	v	X	X	X	X	X	X	Unclear	X	√	X
	Refrain	X	X	X	X	X	√	X	X	X	X	X	X
Hand	Casual	√	√	√	√	√	√	√	X	√	√	√	√
	Formal	X	√	X	X	X	X	X	√	X	X	X	X
	Expert	√	√	√	√	√	√	√	√	√	√	√	√
	More than one	√	√	√	√	X	√	X	X	X	X	√	X
	Curved note heads	√	√	√	√	√	√	X	X	√	√	√	X
	Angular note heads	√	√	X	X	√	√	X	√	X	√	√	√
	Curved and angular	X	√	X	X	√	√	X	X	X	√	√	X
	Secretary	√	√	X	X	√	√	√	√	√	√	√	√
	Gothic	X	√	X	X	X	X	X	X	X	X	X	X
	Chancery hand	X	X	X	√	X	X	X	X	X	X	X	X
	Notes then text	√	√	√	√	√	√	√	√	No Information	√	√	√
	Draft/personal	√	X	X	X	√	X	X	X	X	X	√	√

		33989	NR JB 6	H890	Buxton 96	WCM 12845	Ashmole 1527	MS 103	Add. 70516	S1/2/403	Drex/MU MS	X4/34/3	MS 20
	Liturgical book	X	√	X	√	X	X	√	Possibly	Possibly	X	X	√
Notation	White mensural	√	√	√	√	√	√	√	√	√	√	√	√
	Black	X	X	X	X	X	√	X	X	X	X	X	X
	Franconian	X	√	√	X	X	X	X	X	X	X	X	X
	Colouration	X	√	√	√	X	√	√	√	√	√	√	√
	Bar lines	X	√	√	X	X	X	X	√	√	X	X	√
	Congruence signs	√	X	√	X	X	X	√	X	√	X	X	X
	Errors, not corrected	X	√	√	√	√	√	√	√	X	X	√	X
	correction	√	√	X	X	√	√	√	X	√	X	√	X
	Stem slash	√	X	√	X	X	X	√	X	X	X	√	X
	Courtesy clef	X	X	√	X	X	X	√	X	X	X	√	X
	Erasure	√	√	X	X	√	√	X	X	X	X	√	X
	Changes mensuration	X	√	X	√	X	√	√	√	X	X	√	√
	Ledger lines	X	X	√	X	X	X	X	X	X	X	√	X
	Scribal revisions	√	√	X	X	√	√	√	X	√	√	√	X
	Choirbook	X	X	X	X	X	X	X	√	√	X	√	√
Partbook	X	√	Possibly	Possibly	X	√	√	√	√	X	X	√	
Score	X	X	X	√	X	X	X	X	X	X	X	X	X
Unusual Layout	√	X	√	√	√	√	X	X	X	X	X	X	X
User	Scribe is user	√	X	√	X	√	X	X	X	X	X	X	X
	Cleric	Possibly	X	Possibly	X	X	X	X	X	X	X	X	X

		33989	NR JB 6	H890	Buxton 96	WCM 12845	Ashmole 1527	MS 103	Add. 70516	S1/2/403	Drex/MU MS	X4/34/3	MS 20
	Cathedral	X	X	X	X	X	X	Possibly	X	X	X	X	X
	Chapel choir	√	√	√	Possibly	Possibly	√	Possibly	X	√	X	X	Possibly
	Experienced choir	√	√	X	√	√	√	√	√	√	√	√	√
	Court	X	X	X	X	Possibly	Probably	X	Possibly	Possibly	√	√	Possibly
	Amateur	X	X	√	√	X	X	X	X	X	X	√	X
	Aesthetically valued	X	X	X	√	X	X	X	√	X	X	X	X
	Valued much later	√	X	Possibly	√	X	X	X	X	X	√	X	X
	Collector	X	X	√	X	X	X	X	X	X	Possibly	√	X
Other	3:2 symbol	X	"2"	X	√	X	√	"3"	X	X	√	√	X
	Re-purposed	√	√	√	√	√	√	√	√	√	√	√	√
	Paper/parchment	Paper	Paper	Parchment	Parchment	Parchment	Parchment	Paper	Parchment	Paper	Paper	Paper	Parchment

Table 1.5.3								
Variations of the “3:2” Symbol in Early Sixteenth Century Repurposed Fragments from the DIAMM Database								
Fragment		Location	Sign	Placement	Steps in drawing	Number of contributing scribes	Hand	Symbol makes sense in context?
NR JB 6		III R L1 M2	2		1	1	A	Y
		III R L1 M4	2	Second note of COP ligature	1	1	B	N
		III V L1 M2	2	Second note of COP ligature	1	1	A	N
		III V L1 M5	2	Second note of COP ligature	1	1	A	N
		III V L2 M20	2	Second note of COP ligature	1	1	A	Y
		III V L2 M24	2	Second note of COP ligature	1	1	A	Y
		III V L5 M104	2	Second note of COP ligature	1	1	A	Y
		III V L6 M124	2	Second note of COP ligature	1	1	A	Y
Buxton 96		L3 M42	3	Colouration	1	1	A	Y
		L4 M44	32	Colouration	1	1	A	Y
		L4 M46	32	Colouration	1	1	A	Y
		L4 M65	32	Colouration	1	1	A	Y
MS 103		L1 M9	3	Colouration	1	1	A	Y
Drex/MU MS	“Thus Musyng” By John Newark	Drex 4183 R L2 M8	3.2	Colouration	Probably <sup>22</sup> 2	Probably 2	Notation and text	Y
		Drex 4183 R L2 M10	3.2	Colouration	Probably 2	Probably 2	Notation and text	Y
		Drex 4183 R L2 M11	3.2	Colouration	Probably 2	Probably 2	Notation and text	Y
		MU MS 1005 V L3 M36	3.2	Colouration	2	2	Notation and text	Y
		MU MS 1005 V L3 M39	3.2	Colouration	2	2	Notation and text	Y
X4/34/3	“Sumwhat Musyng” by Robert Fayrfax	1V L9 M57 <sup>23</sup>	3.2	Colouration	2	2	Notation and text	Y
	“Piece 2”	2 R L2 M17	3.2	Colouration	1	1	B (notation hand of this section)	Y
		2 R L9 M79	3.2	Colouration	1	1	B (notation hand of this section)	Y

<sup>22</sup> Image is black and white, but given connection to MU MS 1005, signs are probably drawn in the same two-stage manner by two scribes.

<sup>23</sup> In X4/34/3 “Sumwhat Musyng” transcription.

# X4/34/3, "Sumwhat Musyng"

Robert Fayrfax

VI ?

V2 F

V3 F

Voice 1

Voice 2

Voice 3

And more mor - ning in re-mem - bryng the un-sted...

6

A has slash through stem me con-trar-y-ng what may I gese I fere...

11

rem - e - di - les is now to sease my woo-full ch(ance)

is now to sease my woo-full chance

18

IRL2 ...

with outt-yn - leyss and no re - dress me \_\_\_\_ doth

with dys-ples - ance...

24

IRL3

to \_\_\_\_ my gre-vans \_\_\_\_\_ and

IRL8

and

29

IRL4

no lo in this trance now in sub -

IRL9

no sur-ance of rem - e - dy... in thys trance now in sub -

34

stance such is my chance

to Dye

stance such is my chance

41

bown-dyn am I and that greyt-ly to

me thynke treu - ly bownd-yn am I and that grett-ly

46

be con-tent

be con... se - yng

se - yng

52

for-tune doth wry... to myn en-tent

playn-ly for-tune doth wry to myn en-tent

(playn) - ly for-tune doth wry all cont-rar - ye to myn en-tent...

57

to one in... well -

my lyffe<sup>3</sup> was lent to one en-tent it is nye spent well -

my lyffe was lent it is nye spent...

61

cum for-tune well-cum for - tune yet I ne went

cum for-tune well-com for - toun this I ne went thus to be

well-com for - tou

65

shent such is her wone. ...

shent but she it ment such is her wone.

but she it ment such is... her wone.

4RL3

4RL9

B

Detailed description: This is a musical score for three voices, likely soprano, alto, and bass. The score is written on three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 3/4 time. The lyrics are: 'shent such is her wone.' for the top voice, 'shent but she it ment such is her wone.' for the middle voice, and 'but she it ment such is... her wone.' for the bottom voice. There are performance markings: '4RL3' above the middle staff and '4RL9' above the bottom staff. A 'B' is written below the bottom staff. The score ends with a double bar line.

Triplex  
 Contratenor  
 Tenor

# X4/34/3, 2 Verso, "Mese Tenor"

Robert Fayrfax

Triplex L1 ...

Contratenor L5

Tenor L8

4

7 L2

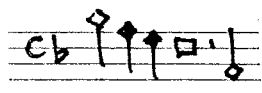
L6

10 L3

13 Clef change here

16

# X4/34/3, 2 Recto



44 L6

49

54 L7

59

64 L8

68

73 2RL9

Problems with notation.  
Does not fit neatly into breve units.

must mutate from soft Bb to hard C

79

3.2



# X4/34/3, 3 Recto

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of a single melodic line. The score is divided into measures, with measure numbers 6, 12, 17, 22, 27, 33, and 38 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Several measures are marked with a dashed line above them, indicating phrasing or breath marks. Specific ornaments are labeled: L1 (first line), L2 (second line), L3 (third line), L4 Bassus (fourth line, with a bass clef change), and L5 (fifth line). A measure at the end of the score is marked with L6 and a flat symbol (b). The score concludes with a sharp sign (#) at the end of the final measure.

43



48

L7



53

L8



60

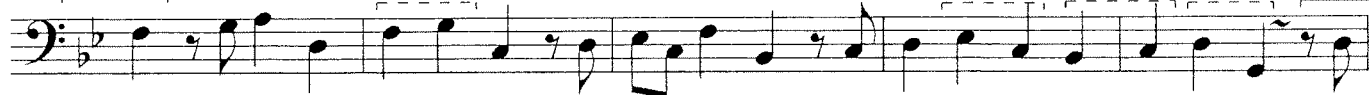


67

L9



72



Crossed out in MS. Custos indicates correction

77

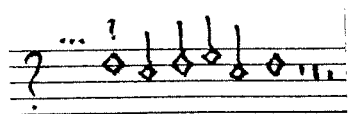
L10



82



# X4/34/3, 3 Verso



69

...

77

84

L7

89

99

... L8

110

120

... L9

130

...

V1 ?

V2 ?

V3 F

# X4/34/3, "Piece 2"

(Colouration section, the only section that works)

3V L5

2R L2 First note of V2 dotted, works better without dot.

3:2

2RL9

3:2

7

14

3V L6

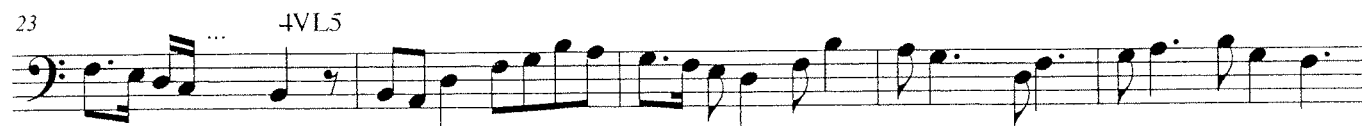
21

Musical score for measures 21-25. The score is written for three staves: Treble, Alto (marked with an 8), and Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of eighth and sixteenth notes with various rests and ties.

26

Musical score for measures 26-30. The score is written for three staves: Treble, Alto (marked with an 8), and Bass. The key signature has one flat (B-flat). The time signature changes to 4/4 at measure 26. The music includes eighth notes, quarter notes, and rests. There are ellipses (...) in the bass staff between measures 27 and 28, and a double bar line at the end of measure 30.

# X4/34/3, 4 Verso



# "Sumwhat Musyng," Concordances

Voice 1

Robert Fayrfax

BM 5465

BM 31922

Drexel 4183

BM 5465,  
FF MS

5-465 33VL1

Sum-what mu-syng \_\_\_\_\_ In re-mem-bryng the un-sted-fast-ness, this

BM 31922,  
Hen VIII

31922 120VL1

Sum-what mus-yng \_\_\_\_\_ in re-mem-bryng thun - sted-fast - ness

Drexel 4183,  
MU MS  
1005,  
X4/34/3

Drexel VL1 R

Sum-what mu-syng \_\_\_\_\_ in re-mem-bryng this un-sted-fast - nes

7 B B33VL2

worlde be - yng \_\_\_\_\_ of such we-lyng What may I gess

120VL2

this world be - yng of such wa-lyng what may I gesse \_\_\_\_\_

L2

this world be - yng of such wa-lyng what may I gesse \_\_\_\_\_

14 B

for un-kynd -

for un-kynd -

for un-kynd -

22 33VL3

ness with - out-en-less and no re - dress me doth a - vaunce with dis -

120VL3

7 8 9

nes with - out-yn-les and no re - dresse me doth a - vaunce with dys -

b Drexel VL4

8 10

ness with ou-tr-lese and no re - dress me doth a - vance with dys -

29 F

11 12 13

ple-saunce to my gre-vaunce and no su-raunce of

120VL4

11 12 13

ple-sance to my gre - vance and no su-rance of

Drexel VL5

8 12

ple - sans to me gre - vans and no su [ ]

37 G 33VL5

rem - e - dy lo In this traunce now in sub - stance such is my

14 15

120VL5

rem - e - dy lo in this trance now in sub - stance such is my

42

daunce<sup>16</sup> Will - yng to dye.

chance<sup>17</sup> wyll - yng to dye.

MUMS1005 VL1

dance<sup>17</sup> wyl - yng to dye.

48

me-thyn - kyth tru-ly<sup>18</sup> to be con-tent

Me-thynk trew - ly<sup>19</sup> to be con-tent

34VL1

121VL1

X4/34/3 IVL1

57

for - tune doth wry<sup>20</sup> All con-tra-<sup>21</sup>

for - tune doth wrye<sup>21</sup> All con-tra-

3-4VL2

121VL2

64 <sup>c</sup><sub>B</sub> <sup>I</sup>

ry for myn en - tent

ry From my en - tent

X4/34/3 1VL2

to myn en - tent

71 <sup>34VL3</sup>

to An en - tent it is ny spent well - cum for - tune well - cum for -

to An en - tent it is nye spent wel - cum for - tune

X4/34/3 1VL3

to one in... well - cum for-tune well-cum for -

76 <sup>B</sup> <sup>B<sup>d</sup></sup> <sup>34VL4</sup>

tune ye I ne went thus to be shent such

ye I ne went thus to be shent such

tune shent such

82

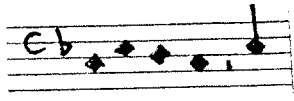
The image shows a musical score for three voices. The first voice has the lyrics "is her wone" and a performance marking 'e' above a bracketed section. The second voice has the lyrics "ys her wont" and a performance marking 'f' above a note. The third voice has the lyrics "is her wone." and an ellipsis "..." above the staff. The score includes treble clefs, a key signature of one flat, and a common time signature. The lyrics are written below the staves.

is her wone

ys her wont

is her wone. ...

BM 5465

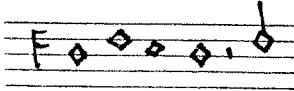


# "Sumwhat Musyng," Concordances

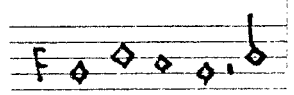
## Voice 2

Robert Fayrfax

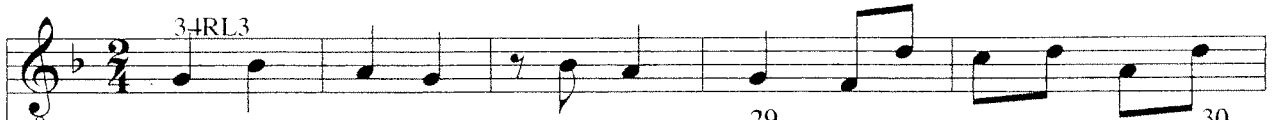
BM 31972



MUMS 1005



BM 5465,  
FF MS



Sum - what mus - yng and more <sup>29</sup> moren - yng In re - mem-bryng <sup>30</sup> the

BM 31922,  
Hen VIII



Sum - what mus - yng and more moren - yng in re - mem-bryng thun -

MU MS 1005,  
X4/34/3



Sum - what mu - syng and more mor - nyng in re - mem-bryng this



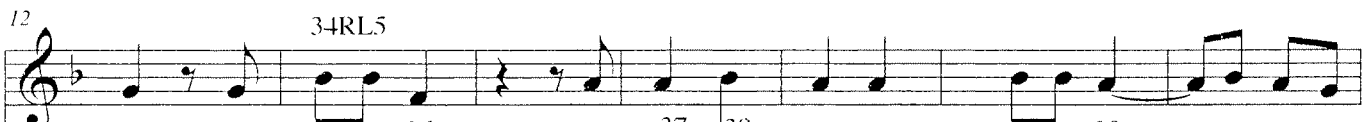
un - sted-fast-ness <sup>31</sup> this <sup>32</sup> worlde be - yng <sup>33</sup> of such <sup>34</sup> wej - yng <sup>35</sup> me con-tra-ry-



sted-fast - nes this world\_\_ be - yng\_\_ off such wal-yng me con-trar -



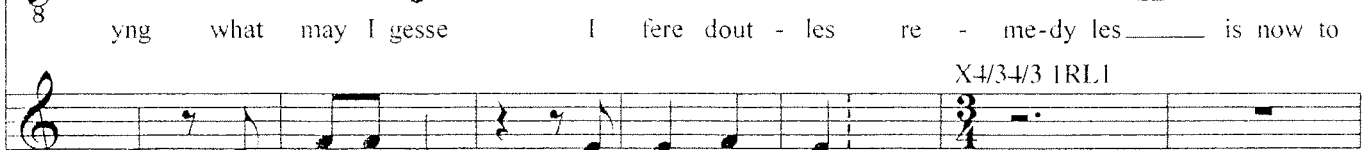
un - sted-fast-nes this world\_\_ be - yng\_\_ of such wa-lyng me cont-rar-y-



yng What may I gess <sup>36</sup> I fere <sup>37</sup> dout - less re - <sup>38</sup> me-dy-less <sup>39</sup> is now to



yng what may I gesse I fere dout - les re - me-dy les is now to



yng what may I gese I feyr doute - les les

19

34RL6

40 cess my 41 wo - full 42 chaunce for 43 un-kynd - ness with - out - yn - less 44 and

40 cess my wo - full chance for un-kind - nes with - out - yn - les and

IRL1 IRL2

sease my woo-full ch[] - - - with outt-yn-leyss and

25

34RL7

no re - dress 45 me doth 46 a - vauce with dis - ple - sance 47 to 48 my gret gre -

no re - dresse me doth a - vance with dis - ple - sance to my

121RL2 IRL3

no re - dress to my gre -

31

50 vauce And no sur - aunce of 51

gre - - - vance and no su - rance of

h N h

vans

37

G

3-4RL8

ii

8 rem-e-dy lo In this 52 traunce now In sub - staunce 53 such is my 54 daunce 55

121RL3

8 rem-e-dy lo in this trance now in sub - stance such chance.

1RL4

stance such is my ch[]

43

O

3-4RL9

35RL3

56 will - yng to dye 57 me-thynk-yth 58

121VL5

wyll - yng to dye me-thynk

1RL5

to Dye

51

P

59 tru - ly 60 bound - en were I and that 62 gret - ly to be con-tent

121VL6

iii

61

62

truw - ly Bound - on am I and that gret - ly to be con-tent

1VL5

bown - dyn am I and that greyt-ly to

57

j 35RL4

sa - yng ——— 63 playn - ly for - tune doth wry 64

se - yng ——— 121VL7 plan - ly for - tune doth wrye

playn-ly for-tune doth

63

35RL5 iv

All con-tra - ry for myn en - tent ——— my lyff was

all con-tra - ry - from my en - tent ——— my lyf was

to myn en-tent my lyffe<sup>3</sup> was

70

1

lent<sup>3</sup> to An en - tent ——— it is my spent

lent ——— to an en - tent ——— it is my spent

to one en-tent is mye spent

74

35RL6

69 Well - cum for - tune 72 yet I ne went thus

122RL2

wel - cum for - tune 70 wel - cum for - tune yet I ne went thus

4RL2

well-cum for-tune well - com for-toun 71

79

35RL7

to be 73 shent but she it ment such is her wone 74

122RL3

to be shent But she is ment such is her wont.

4RL3

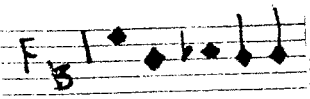
shent but is her wone.

85

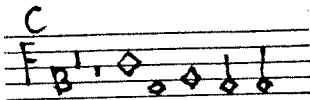
no fermata

Q

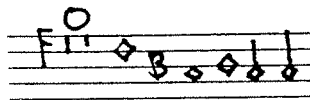
BM 5465



BM 31922



X4/34/3

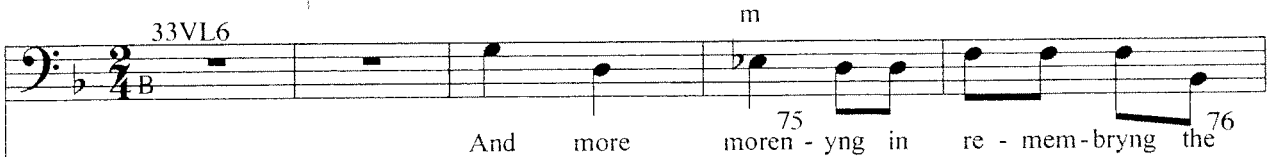


# "Sumwhat Musyng" Concordances

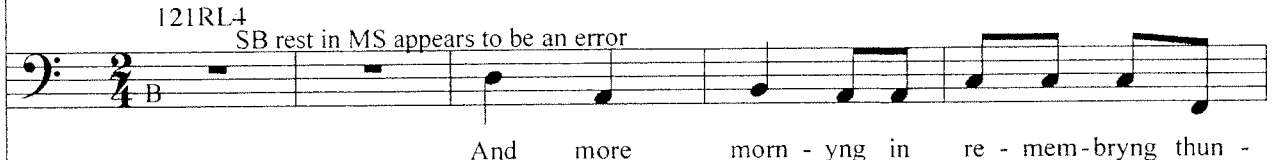
## Voice 3

Robert Fayrfax

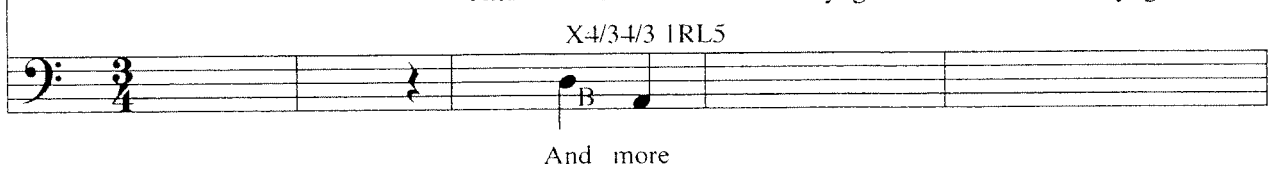
BM 5465  
FF MS



BM 31922  
Hen VIII



X4/34/3



6

A 33VL7 R M

un - sted-fast<sup>77</sup> - ness this worlde be - yng<sup>78</sup> <sup>79</sup> me con - tra - ry - <sup>80</sup>

sted - fast - nes this world be - yng me con - trar -

IRL5 ...

un-sted... me con-trar-y-ng

12

33VL8 S

yng what may I gess<sup>81</sup> I fere dout - less re - me - dy - less<sup>82</sup>

yng what may I gesse I fere dout - les re - me - di - les

gese

18

83 is now to cess my wo - full - chaunce 84 85 86

ys now to cese my wo - ful chance

IRL7

is now to sease my woo-full chance

24

with dis - ple - saunce 87 to my grete 88

with dis - ple - sance to my ...

with dys - ple-sance

31

89 gre - vance And no su-raunce of 90

IRL7

gre - vance And no su-raunce of

IRL8

gre - vance And no su-raunce of

37

p<sup>34RL2</sup>

re-me-dy lo In this traunce now in sub - staunce such is my daunce

re-me-dy lo in this trance now in sub - stance such is my chance

91 92 93

121RL8

43

34VL5 U

will - yng to dye me thynk-yth tru - ly

will - yng - to dy me - thynk - treu - ly

me thynke treu-ly

94 95 96 97

122RL4

4RL4

51

98 99

boun - den am I and that gret - ly

bound - on am I And that gret - ly

bownd-yn am I that grett-ly

98 99

q

58

q 34VL6

100 sa - yng 101 playn - ly for - tune doth wry All con - tra -

122RL5

se - yng plan - ly for - tune doth wry All con - tra -

q 4RL5 4RL5

(playn) - ly for - tune doth all cont-rar -

63

r vi t 35RL1

102 ry for myn en - tent 103 my lyff was lent

s 122RL6

ry from myn en - tent my lyf was lent

r s 4RL6

ye to myn en-tent...

70

vii viii

105 it is ny spent 106 well-cum for - tune 107

122RL7

it is ny spent wel-cum for - tune

4RL6 4RL7

it is nye spent... well-com for - tou

77

but she it ment such is her wone

But she is ment such ys her wont.

is her wone.

83

W X

87

no fermata on any note

# "Thus Musyng in My Mynd," Concordances

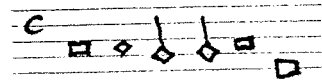
Voice 2

John Newark

BM 5465



Drexel 4183



BM 5465

8

5465 26RL5

A

B

1 to let it o - vyr - passe and thynk ther on no

2 3 4

Drexel RL1

Drexel R

Drexel 4183

8

to let it o-ver-pass and thynk there on no

8

5465 26RL6

C

i

E

more

3 3 3 3 3

5 (3:2 symbol) 6 (3:2 symbol)

more

3:2<sup>3</sup> 3:2<sup>3</sup> 3:2<sup>3</sup> 3 3

16

8

# "Thus Musyng in My Mynd," Concordances

Voice 3

John Newark

BM 5465

Drexel 4183

BM 5465

5465 25VL5

a

b

As so - len as stat - ly as strange to - ward me As

Drexel 4183,  
MU MS  
1005

Drexel RL3

As so - len as stay - tly as strange to - ward me as

10

5465 25VL6

8

I of a - quain - tance had ne - ver byn a - fore \_\_\_\_\_ where -

c

Drexel RL4

8

I of ... .. had nev - er been a - fore \_\_\_\_\_ Wher -

20

F

d

5465 26RL1

8

fore I hope to fynde A spe-ci-all re - me - dy To lett it

MUMS1005 RL1

Notation not discernable.

8

fore I hope to find a spe-cy-all re - me - dy

30

G

11

12

13 (3:2 symbol)

o-vyr-pass \_\_\_\_\_ and thinke there-on no more. \_\_\_\_\_

MUMS1005 RL2

MUMS1005 RL3

8

let it o-ver - pass and think there on no more \_\_\_\_\_

37 5465 26R1.2 b

14 (3:2 symbol)

## Early Sixteenth-Century English Music Fragments from the DIAMM Database

### Volume 2: Sacred and Liturgical Sources

#### Chapter 1

Ipswich, Suffolk Record Office. S1/2/403. (S1/2/403).

<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=375>

S1/2/403 is a collection of eight paper fragments, probably drawn from the same original source, with music on the recto and verso of each.<sup>1</sup> DIAMM suggests that the fragments were drawn from a sixteenth-century partbook, and were re-purposed as the lining of a letterbox. These fragments are physically the smallest in the study, and are comprised of one vertical strip, two circles (C1 and C2), one small rectangle as well as two pairs of horizontal strips (set H2 and set H3). C1 has the added complication of being cut across the gutter of an opening so that it preserves music from two pages, one each on either half of the circle. The halves of C1 are distinguished “Right” and “Left.” The fragments all present music notation with Latin texts, suggesting that they could be fragments from motets. This fragment collection is not listed in *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*.<sup>2</sup>

#### Hand and Quality

The notation and text of these fragments appear to have been written by one scribe. The notation is distinctive, presenting unusually shaped note heads that

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<sup>1</sup> “S1/2/403,” DIAMM, accessed June 5, 2011, <http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=375>.

<sup>2</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, Renaissance Manuscript Studies (Neuhausen-Stuttgart: American Institute of Musicology Hänssler Verlag, 1979).

combine characteristics of the angular and curved styles seen in this study. The notation appears to have been written with some care, as it is legible and neat, but the notes are inconsistently spaced, and are slanted. The text hand appears to have been written by the same scribe; the custos in the notation matches the shape of the letter “n” in the text, and the terminal stroke of the custos matches those of the letters with long terminal strokes. The text is written in a secretary hand, and like the notation, is clear but not exact. The text follows the contour of the notation, indicating that the notation was copied first, and then the text. The accidentals also appear to have been written by the same single scribe. Overall, the legible but less-than-perfect quality of the notation and text copying suggests that this manuscript was intended to be a functional, usable manuscript.

The functional quality of the source is also reflected in the ruling. The staves are not always straight. This is most evident in fragments H2 V and H3 V where the staves do not make a 90-degree angle with the margin line. This flaw further identifies this source as functional. Overall, the quality of the page preparation, notation and text copying is clear enough for a functional document, but lacks the care and precision of a more expensive presentation manuscript.

### **Texts, Original Source and Users**

This collection of fragments, probably originating from the same source, presents several Latin texts. Many of them are so fragmentary that they are not easily identified, while others are known devotional or liturgical texts (see Table 2.1.1). The combination of devotional and liturgical texts is interesting. The presence of liturgical texts, namely the Nicene Creed and Agnus Dei of the Mass as

well as the Antiphon “Beata Mater” from the Divine Office, connects the original source with both the Mass and Office. The devotional prayer “O Bone Jesu” also appears in this source, perhaps indicating that, for the users of this source, that prayer was incorporated into the celebration of the Mass or Office. While little can be said about the other, unidentified texts, it is at the very least significant that they are Latin texts, which suggests that they are sacred, devotional or liturgical as well. Use and users of this source are discussed below.

### **Music**

Because the music in these fragments is set to Latin texts, they are probably fragments from motets. Very little music survives in these fragments, but judging from what is presented, the music is not particularly challenging. The melodies move mostly in stepwise motion, and the rhythms are quite straightforward. There is some colouration, which complicates the rhythm and increases the level of difficulty, as well as line signature transposition, which complicates solmization, but overall this music appears to be quite manageable, and would require a trained, but not an especially skilled choir.

### **Unique Features**

The two sets of horizontal fragments, H2 and H3 (images 2 R and V, and 3 R and V) present the top margins of two pages, complete with titles and the first complete staff of music and text. The antiphon “Beata Mater” is correctly titled on fragment H2 V, but the other titles on these strips do not accurately reflect the texts. Fragment H2 R is titled “Sancta Maria,” but the text is definitely not drawn from that source. The same is true of fragment H3 V, where the title “Gaude Mater Christi

Lanie” does not reflect the text of the piece below. These titles appear to be inaccurate. They are written in the main scribe’s hand, and in the same ink as the rest of the notation and text, so they were probably copied along with the other material in the initial copying. Perhaps this mislabeling is a simple case of scribal error, or an error copied from the exemplar. Incorrect titles could certainly impede or at least confuse the use of this source, so the fact that they were not corrected might suggest that the source, or at least these pieces, were not used, or at least not heavily used.

A mark of congruence appears in H2 R line 2 (M15), indicating a point of alignment in the polyphony. This mark looks like a double-dotted question mark, similar to the congruence marking seen in H890. Since this type of marking is relevant to performance, its inclusion in the manuscript suggests that even if the fragments present some indications that the original source was not used, the source was probably at least *intended* for practical use.

Two headers appear to present proper names of individuals. C2 R, the fragment with the devotional text, is titled “Propter iorge nevton,” and H3 R is titled “De nomine [...] Nycolas Wode.” These titles may be indicating the names of composers. This specific labeling might indicate that these parts are *si placet* parts, additional parts added to an existing polyphonic work,<sup>3</sup> as was discussed in fragment H890.

## Corrections

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<sup>3</sup> Stephen Self, ed., *The Si Placet Repertoire of 1480-1530* (Madison: A-R Editions, Inc., 1996), viii.

A section of colouration in C1 Left side R is corrected to void notes by means of enlarged note heads that encompass the coloured note heads. In H2R line 1, a semi-minim is corrected to a minim in the same way. These corrections appear to have been made by the main scribe as they are written in the same ink as the rest of the fragment. This is to say that these corrections suggest scribal revision, that the scribe revised and corrected his work, and valued producing a correct copy. The aesthetic result of the corrections is not good, suggesting once again that this source was probably a functional source, but not a formal or presentation copy. The emphasis on producing a correct copy also suggests that this fragment was intended for use.

### **Accidentals and Line Signatures**

Five music fragments in the collection present the beginning of staves, and of those, three present line signatures (see Table 2.1.2). C1 Right V as well as C2 V present Bb signatures using the single-loop sign, and H2 R presents a Bb and Eb signature, using double-looped and single-looped signs respectively. The H2 R signature differentiates the Bb and Eb with different symbols, a practice that is also seen in other fragments in this study. Both the single and double-looped signs are both used for Bb signatures in this source, but due to the fragmentary nature of the sources, the reason for this is unclear.

Although the fragments are small, they contain enough notation to suggest that all of the signatures appear to be transposing. The music of the Bb signed sections fit into the F and C hexachords, with no need for the G hexachord of the

regular set. The “Bb+Eb” signature uses the F, Bb and Eb hexachords, indicating that the hexachord system has been transposed twice.

<b>Regular and Transposed Hexachords</b>				
Signature	Hard	Natural	Soft	“Flat” Available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb
Bb+Eb	F	Bb	Eb	Ab

It is significant that the line signatures transpose the hexachord system, and do not simply indicate alterations within the recta system, because transposition shows a more complex understanding of the system on the part of the composer, and an expectation of a more complex understanding on the part of singers.

Ten accidentals appear in this collection, although, due to missing clefs and notation, it is not always clear which notes they alter or for what reason. The accidentals are all single-looped flat signs, and appear to have been written by the main scribe. The single-looped signs are used for Bb alterations in different registers, as is seen in C1Right V and C2 V, and for probable Bb and Eb alterations in vertical strip R and C2 R. This is to say that in these fragments, there is no differentiation of flat signs between registers or pitches. This pattern of use is especially interesting in comparison with the line signature of H2 R where Bb and Eb are indicated with differentiating double and single-looped signs. Differentiation in the line signature but not in accidentals within the music indicates that two separate practices, views or treatments of alterations existed, one for signatures, and one for accidentals.

The spacing of the accidentals is not always clear, although it is evident that some accidentals are well-spaced while others are not. This might indicate two layers of copying, where the poorly spaced accidentals were added in revision. These accidentals might also constitute performance revisions, written by the same scribe, which may in turn suggest that the scribe was a user of the manuscript. However, since all of the accidentals appear in the same hand and in the same ink, it seems more probable that the poorly spaced accidentals constitute revisions by the main scribe, and less probably performance revisions where a different hand or ink might be expected.

Some of the accidentals are placed just before the note, and others in advance. These placements do not appear to have any special significance, as there is no correlation between placement and function or between placement and spacing or layer of copying. It is possible that the placement was copied from an exemplar, or that the scribe placed the accidentals wherever was convenient, without valuing one placement more than the other.

Seven of the ten accidentals correct tritones or melodic issues (see Table 2.1.3) that singers were supposed to be equipped to alter without indication.<sup>4</sup> The function of the other three accidentals is unclear due to missing notation. Three tritones went uncorrected: C2 Right line 5 (M53-4), and H2 R line 1 (M3 and M10). The tritone in C2 cannot be taken entirely at face value, because it may have been corrected by a line signature that is now missing. However, it can be said that once again, this source, like so many others, presents corrections for most if not all

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<sup>4</sup> Margaret Bent, "Diatonic Ficta," *Early Music History* 4 (1984), 27.

melodic issues, suggesting that there was an English practice of increasingly marking such instances. The fact that not all of the melodic issues were corrected indicates that singers were still expected to make some alterations.

### **Original Source**

The music and text of these fragments is written in one consistent hand and in one consistent ink colour. The pages are prepared in the same way, with 2 cm tall staves, spaced approximately 1.75 cm apart. This is to say that all of these fragments probably originated from the same source. DIAMM suggests that the original source was a partbook, but this is difficult to confirm since only small sections of pages survive. This means that it is not possible to reconstruct the layout of complete pages, which would yield more information about the original manuscript layout. That being said, the labeling on the tops of fragments H2 R and V and H3 R and V, which are the top recto and verso margins of a folio, support the idea that these fragments belonged to a partbook. This is because, in a partbook, a part could begin on the recto or verso of a folio, and a title would appear along with it, whereas in a choirbook, a section of a piece usually spanned an entire opening, and the title would most often only appear on the verso, at the beginning of the opening. The headers indicate that this fragment collection may have belonged to a partbook.

### **Use and Users**

This collection of fragments only presents evidence of one user: the scribe responsible for text, notation, accidentals and corrections. No evidence of other users survives, and the un-corrected title errors suggest that some of the pieces were not used, or at least not used regularly. Still, these fragments present only

small sections of the original source, and it is still possible that the original source was used. The quality of the copying, text underlay, as well as the presence of corrections and a mark of congruence all suggest that the source was intended for use.

The combination of liturgical and devotional texts suggests that the source was intended for use by a religious institution far enough removed from a big city or religious centre to have their own traditions and combinations of liturgical and devotional texts. Such a setting could include a church or chapel in a small town. The music presented in the fragments is not terribly challenging, but the institution that owned the manuscript would have needed a trained choir in order to perform the music. When the evidence is considered together, the most probable users of this source are a trained but not outstanding choir in a small town, far enough or secluded enough to have their own practices and traditions, but large enough to support at least a small choir. Alternatively, this source could have been used at court, where music for Mass, the Office and devotion would be part of daily life.

## **Conclusions**

The fragment collection S1/2/403 may have belonged to a partbook of religious music. Given the quality of the notation, text and text underlay, as well as the inclusion of corrections and congruence markings, the original source appears to have been intended for use. Corrections found in the fragments indicate the scribe revised his copy, as is the case in most of the fragments in this study. The content of the source, fairly straightforward polyphonic music for Mass, the Office and devotion, suggests that the source was intended for a small church or chapel,

although use at court cannot be excluded. The accidentals in this collection correct some, but not all, melodic issues, like most of the fragments in this study, suggesting that these fragments were reflecting an emerging English practice of habitually marking such alterations. That some melodic issues went uncorrected indicates that singers were still expected to make some alterations. There are no other correlations between accidentals and placement or spacing in this source, and the shapes of flat signs were not used to differentiate registers or pitches. The line signatures in these fragments all appear to be transposing, indicating that the composer of these works had a strong understanding of the complexities of the hexachord system, and that a similar understanding was expected of the users of this work.

## Volume 2, Chapter 1: Tables

Table 2.2.1					
S1/2/403, Fragments, Texts and Headings					
Fragment	Location in DIAMM images	Type of Text	Text	Heading	Heading Correctly Labels Text
Vertical Strip R	1R	X	Unidentified	X	X
Vertical Strip V	1V	X	Unidentified	X	X
Circle 1 Left R	1R	X	Unidentified	X	X
Circle 1 Right R	1R	X	Unidentified	X	X
Circle 1 Left V	1V	Liturgical	Nicene Creed	X	X
Circle 1 Right V	1V	X	Unidentified	X	X
Circle 2 R	1R	Devotional prayer	O Bone Jesu	Propter iorge nevtion	X
Circle 2 V	1V	X	Unidentified	X	X
Horizontal Strips 2 R	2R	X	Unidentified, but not Sancta Maria	Sacta Maria	No
Horizontal Strips 2 V	2V	Liturgical, Antiphon	Beata Mater	Beata Mater	Yes
Rectangle R	2R	X	Unidentified	X	X
Rectangle V	2V	X	X	X	X
Horizontal Strips 3 R	3R	Unidentified and Liturgical	Unidentified and Agnus Dei	De nomine __ Nycolas Wode	No
Horizontal Strips 3 V	3V	X	Unidentified	Gaude Mater Christi Lanie	No

Table 2.1.2		
S1/2/403, Line Signatures		
Fragment	Note(s)	sign
Vertical Strip R	No info	
Vertical Strip V	No info	
Circle 1 Left R	No info	
Circle 1 Right R	X	
Circle 1 Left V	No info	
Circle 1 Right V	B	b
Circle 2 R	No info	
Circle 2 V	B	b
Horizontal Strips 2 R	B, E	B and b
Horizontal Strips 2 V	X	
Rectangle R	No info	
Rectangle V	No info	
Horizontal Strips 3 R	B	b
Horizontal Strips 3 V	B (one line only)	b

Table 2.1.3								
S1/2/403, Accidentals								
		Advance or just before	Well Spaced?	Note affected	sign	Hand	reason	Alteration needed but not included
Vertical strip R	L5 M9	Just Before	Unclear	Probably B	b	A	Melodic TT	X
	L5 M10	Advance	Unclear	Probably E	b	A	Unknown (missing)	X
Vertical strip V	none							Unclear, clef unclear
Circle 1 L side R	L2 M7	Advance	Unclear	Probably E or B	b	A	Unknown (missing)	Unclear, clef unclear
Circle 1 R Side R	L2 M24	Just Before	Y	B	b	A	Unclear (missing)	X
	L3 M31	Just Before	N	B	b	A	Melodic TT	X
Circle 1 L Side V	none							Unclear, clef unclear
Circle 1 R Side V	L2 M25	Just Before	Unclear	E	b	A	Outlined TT	X
	L5 M42	Advance	Unclear	B	b	A	Unclear (missing)	
Circle 2 R	L3 M36	Advance	Unclear	Probably E	b	A	Probably outlined TT	X
	L4 M46	Just Before	N	Probably E	b	A	Harmonic	
							Melodic TT (if no Bb sig)	L5 M53-4
Circle 2 V	L4 M42	Advance	Y	B	b	A	Melodic TT or descending line	X
Horizontal strips 2 R	none							X
							Melodic TT	L1 M3
							Melodic TT	L1 M10
Horizontal strips 2 V	none							X
Rectangle R	none							Unclear, clef unclear
Rectangle V	none							Unclear, clef unclear
Horizontal strips 3 R	none							X
Horizontal strips 3 V	none							X

## Volume 2, Chapter 2

**London, British Library. Add. 70516 B. (70516 B).**

**<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=409>**

Add. 70516 is a collection of three fragments.<sup>1</sup> Fragment B is the only one that dates from the early sixteenth-century, and is the only one examined here. Fragment B is the top section of a folio, measuring 238 x 345 cm. The recto (arbitrarily labeled) presents the beginning of a part of a motet, “Adoro Te Domine,” and the verso is ruled but contains no notation. The recto is decorated, indicating that while 70516 B probably originated from a functional source, its original source was probably more formal than many of the other sources studied here. A column of discolouration in the centre of the fragment, as well as creases along the periphery of the fragment suggest that it was used to wrap the two cover boards and spine of a codex, but there is no surviving record of the codex.

### **Hands Quality**

The notation, text and accidentals in “Adoro Te Domine” appear to have been written by one scribe, scribe A. The notation, text and accidentals are all written in the same ink, and upward note stems are drawn on the same slant as the ascending strokes in many of the letters. The notation is drawn clearly. Note stems are fairly straight, notes are of a fairly uniform size, and they are all drawn with angular note heads. Once again, the notation copying is of a high quality, but is not meticulous. The text is also clearly written. The scribe used a secretary hand, and copied the text

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<sup>1</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, Renaissance Manuscript Studies, vol. 2 (Neuhausen-Stuttgart: American Institute of Musicology Hänssler Verlag, 1979), 97.

with careful attention to legibility and underlay. It is clear that the notation and text were written slowly, with care taken to ensure a pleasing appearance of the final product.

It is clear that the appearance of this folio was valued. The notation and text were carefully copied, and the header and left margin of the page are decorated with a series of interlocking loops and lines in two shades of dark ink. This is the only fragment in this study that presents any kind of decoration, and decoration certainly increases the aesthetic and monetary value of a source. Still, the quality is not perfect: the staff lines are not evenly spaced, the text is not ruled, and the note stems are not all the same length. This evidence taken together suggests that the original source was a high-quality functional manuscript intended for practical use.

### **“Adoro Te Domine,” Music**

The beginning of one part of the anonymous polyphonic piece “Adoro Te Domine” appears on the recto of this fragment. Sections of rest indicate that this music is a voice in a polyphonic work that probably employs imitation. The part is also clearly divided into sections, marked with long held notes and dividing lines. The music of this part moves with a gentle contour in mostly semi-breves, minims and semi-minims, making for an active part. The character of the part changes distinctly in line 7 (M47), the beginning of a new section, where mostly semi-breves and breves appear in a declamatory style, with many repeated notes, within a small range. This shift in style suggests either a homophonic section, or a shift in the function of the part into a more harmonically supportive role. The idea that this section could be part of a homophonic setting is consistent with the theory that this

part belongs to a Motet, as sections of homophony are often included in that genre. Since this piece is a polyphonic work, set to a Latin text, divided into distinct sections, including one possible homophonic section, it can appropriately be labeled a Motet, as Hamm suggests.<sup>2</sup> Hamm also suggests that this fragment represents a discantus voice. However, without the other voices, it is difficult to assess the compositional style. With the limited information provided in this one part, it seems safer only to suggest that this music is a voice from a motet.

The music of the part is moderately difficult, suggesting a general level of difficulty for the entire work. Melodic movement is mostly stepwise, and within phrases there is no leap greater than a fifth. The rhythm is quite straightforward, but is complicated slightly by some colouration and a mensuration change from circle time to C time *a la breve* in line 4 (M84). Solmization of this part is also challenging, as there are some instances where leaps fall outside of the hexachord configuration, resulting in *disiuncta* of the hexachords (L2 M 42-3, L3-4 M 69-70). Performers of this part would need to be trained, but this part would be manageable to most singers.

### **Text**

The text “Adoro Te Domine” is a sacred Latin text, but is not found in the Mass or Divine Office, and is therefore not a liturgical text. The text is devotional, for use in private prayer. It appears to be a version of the *Septem Precationes Sancti*

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<sup>2</sup> Hamm, 97.

*Gregorii de Passione Domini*,<sup>3</sup> and is found in the *Horae Ebobacenses*, a York primer.<sup>4</sup>

This fragment may have originally belonged to a primer, or to a collection of religious music that could have been used in devotion.

### **“Adoro Te Domine,” Errors**

There are two errors in “Adoro Te Domine” that are noticeable without the other parts of the polyphony. The errors appear at line 1 (M29) and line 1 (M51). Both appear before sections of rest, and both lack the value of one minim. In actuality, the minim value could be missing from somewhere earlier in the music, but only becomes apparent when a breve rest suggests the completion of a mensural unit. The fact that these errors are not corrected might indicate that this manuscript was not used. On the other hand, these rhythmic errors only involve a short note value, and a skilled musician, listening closely to the polyphony, would probably be able to align his part with the others in spite of these errors. This is to say that this part was probably still usable despite these small errors.

The fact that these errors remain might indicate that the scribe did not revise his work. This is surprising, given the aesthetic quality of the fragment, which suggests that it was a high-quality functional manuscript, and given the prevalence of scribal revision in the fragments in this study. While scribal revision appears to have been a common practice overall, perhaps this scribe did not habitually revise

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<sup>3</sup> Catholic Church, *Paradisus Animae Christianae, Lectissimis omnigeniae Pietatis delitiis amoenus: Studio & Opera Iacobi Merlo Horstii, Ecclesiae B. Mariae Virginis in Pasculo Pastoris* (Col. Agrippinae; Sumpt. Balth. ab Egmont, & Sociorum, 1670), 540-1.

<sup>4</sup> Catholic Church, “Adoro Te Domine,” in *Horae Eboracenses* (Durham: Andrews & Co., 1834), 81.

his copies, or perhaps his copy was accurate and the errors were copied from an exemplar.

### **Original Source**

Fragment 70516 B measures 238 x 345 mm, large enough to represent nearly an entire page of a partbook layout, or the top half of the folio of a choirbook layout. Unfortunately, not enough of the original source survives to confirm either layout. However, given the devotional content, it can at least be speculated that the original source contained sacred music, some of which was intended for devotion. Given the connection between the text “Adoro Te Domine” and the York Primer, discussed above, perhaps this fragment comprised part of a Primer.

### **Use and Users**

While this fragment does not present any direct evidence of use, it does appear to have been intended for use, and lack of marks of use does not preclude the possibility that the source was used but not marked. It is at the very least possible to speculate as to the type of user for which this source was intended. This fragment presents part of a moderately challenging polyphonic devotional work, which means that a trained choir was needed in order to realize the music. This scenario fits nicely into a court setting, where devotional music sung by a choir could be a common occurrence. This piece was probably not used in a church, chapel or monastery, since it has no place in liturgical services and is not associated with any liturgical texts.

## Accidentals

The section of “Adoro Te Domine” on this fragment presents a Bb signature, using a double-looped flat sign. The signature appears to have the effect of transposing the hexachord system down by a fifth, while retaining use of the transposed and un-transposed hexachords.

<b>Regular and Transposed Hexachords</b>				
Signature	Hard	Natural	Soft	Recta “flat” available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb

The part fits mostly into the C and F hexachords, at one point requiring the transposed Bb hexachord to accommodate the note Eb (L6 M124-5). At two points, however, leaps from E-A and from A-F appear, necessitating the use of the G hexachord (L2 M42-43, L3-4 M70-3). This is to say that the composer of this work appears to have used the Bb signature to access the transposed hexachords, but still continued to use the non-transposed G hexachords. This could be viewed as a sort of hybrid system, using qualities of the transposed and non-transposed hexachords.

Three accidentals appear in this fragment. The double-looped flat sign is used to alter two Bs, and the single-looped sign alters an E. In this fragment, the two flat signs are used in clear and distinct ways: The double-looped sign is used to mark the same Bb as the line signature, and the single-looped sign is only used to alter E. It appears as though these signs were intentionally associated with different notes. The spacing of the Bb accidentals is unclear because the spacing of the notation is

wide to begin with, so it is unclear whether the accidentals were added with the notation, in a second layer of copying, or after their inclusion was deemed necessary from use. The Eb accidental is poorly spaced, indicating that it was probably added after the initial copying, perhaps in revision, scribal addition, or perhaps as a performance addition. In any case, the accidentals do appear to be written in the same hand as the notation and text, so they were probably either included at the time of the initial copying, or soon after.

The two Bbs are redundant accidentals, as that pitch was already specified in the line signatures. They appear to be serving as courtesy accidentals. Since these specific Bbs were reiterated, while others remained unmarked, indicates that they are of special importance, or that they were commonly missed in performance. Perhaps these two Bbs held particular harmonic importance. One melodic alteration is seen in line 6 (M24), where the Eb corrects a melodic tritone. There are no other melodic issues that require alteration. These accidentals indicate that even though certain pitches were specified in a line signature, and that even though singers were supposed to have been expected to correct tritones without accidentals, courtesy accidentals and tritone corrections were still sometimes necessary or at least included. Tritone correction and other melodic corrections are seen commonly in this study of fragments, suggesting that marking such alterations may have been a common practice in early sixteenth-century England.

### **Verso**

The verso of this folio is almost entirely blank. It is ruled with staves, but contains no music. The fact that the verso of this folio is blank indicates that the

music on the recto may represent the last page of a book or section of a book. There is some indiscernible text in the right margin written in a different hand, hand B, and the words “Colloquia E vig[...]” appear inverted at the bottom of the page in yet another hand, hand C. The Since the fragment was wrapped around cover boards at some point, these markings must have been added before the folio was re-purposed, or after it was removed from the cover boards. Evidently this text was written with the page inverted. These markings do not appear to have anything to do with “Adoro Te Domine” on the recto of the fragment.

The types of the scripts are not clear due to the casual presentation and small size of the sample. The text of hand C is written clearly but casually, and the text of hand B is not legible, suggesting that, to these users, the verso of this fragment represented a surface where casual or informal notes could be recorded. Contrastingly, there are no markings on the recto, indicating that the surface with music notation was more valued and respected.

## **Conclusion**

Fragment 70516 B probably originated in a high-quality, functional book of sacred music, or perhaps as part of an English Primer. It is clear from the decorated margins that the appearance of the source was valued. This fragment is the only source in this study to present such adornment. The use of a devotional text “Adoro Te Domine” in this motet suggests that the original source may have been used by trained singers to perform the work at court. The line signatures in the piece appear to transpose the hexachord system, while retaining use of the un-transposed hexachords. Single and double-looped signs differentiate Bb and Eb, tritones are

corrected in the part, suggesting a growing practice of marking such alterations as a matter of course. Bb accidentals are also marked redundantly in the part, perhaps indicating Bbs of particular significance, or Bbs that were sometimes overlooked in performance. Either way, their inclusion suggests that singers sometimes needed additional markings in order to successfully execute a part. The markings on the verso of the fragment indicate that while the source began as an aesthetically and monetarily valued source, the source was later regarded as less valuable, as somewhere it was acceptable to write casual notes or text. Still, the recto of the fragment with the music notation remains unmarked and respected.

## Volume 2, Chapter 2: Tables

Table 2.2.1							
70516 B, Accidentals							
	Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Needed But Not Included	Reason
L2 M47	Just Before	Unclear	B	B	A		Redundant
L4 M85	Just Before	Unclear	B	B	A		Redundant
L6 M124	Advance	N	E	b	A		Melodic TT

## Volume 2, Chapter 3

### London, Westminster Abbey. MS 103. (MS 103).

<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=472>

MS 103 is a paper paste down from the codex F.2.15 in the Westminster Abbey collection.<sup>1</sup> The fragment measures 172 X 299 mm, and presents a near-complete Sanctus on one side, and a near-complete Benedictus on the other, written in one hand. These two sections of music probably represent two sections of one work. The fragment is slightly torn, and consequently some notes and text are missing. Notation from both sides of the fragment bleed through, and sections of notation are faded or bleached, at times obscuring the notation. Significantly, Curtis and Wathey date MS 103 to the last third of the fifteenth-century<sup>2</sup> whereas DIAMM dates the source to the early sixteenth century. Neither publication explains their method of dating. Curtis and Wathey's suggestion of the late fifteenth-century is, however, historically supported by the fact that the pairing of the Sanctus and the Benedictus stopped in the sixteenth century,<sup>3</sup> logically placing this pairing before that date. That being said, this source may still have originated in the early sixteenth-century. Whether the source dates from the late fifteenth century or the early sixteenth century, its inclusion in this study is appropriate because it originates from a time close to those of the other fragments in this study, the dating

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<sup>1</sup> "MS 103," DIAMM, accessed June 7, 2011, <http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=472>

<sup>2</sup> Gareth Curtis and Andrew Wathey, "Fifteenth-Century English Liturgical Music: A List of the Surviving Repertory," *Royal Musical Association Research Chronicle* (1994), 45.

<sup>3</sup> Richard L. Crocker and David Hiley, "Sanctus," in *Grove Music Online. Oxford Music Online*, accessed November 23, 2010, <http://www.oxfordmusiconline.com>.

of which are also approximate. This source does not appear in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*.<sup>4</sup>

## **Music**

The recto of the fragment presents a nearly complete part of a Sanctus setting, while the verso presents a nearly complete part of a Benedictus setting. Until the sixteenth-century, the Sanctus and Benedictus were traditionally set as a pair, comprising part of the mass,<sup>5</sup> and this practice appears to be reflected in this source.<sup>6</sup> The two sides of the folio probably constitute one piece. This piece qualifies as a motet as it a polyphonic setting of Latin text.

## **Original Source**

This fragment may have been cut from a partbook or choirbook layout. The fragment currently measures 172 X 299 mm. Since one entire part of both the Sanctus and Benedictus are nearly contained within the 172 mm height, if the original source was a partbook, it would only have needed to be slightly taller in order to contain the parts entirely. Another possibility is that the original source was a choirbook. Since the parts of the Sanctus and Benedictus are equally represented on the fragment, on either side of the folio, their original layout in a partbook could have followed layout D, as described in *Musica Britannica* vol. 36.<sup>7</sup>

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<sup>4</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* (Neuhausen-Stuttgart: American Institute of Musicology, 1979).

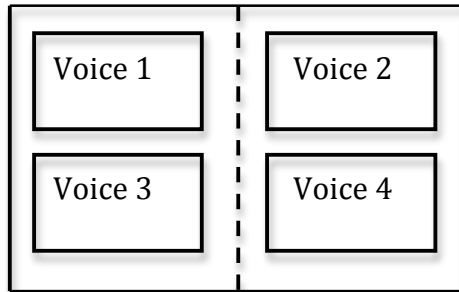
<sup>5</sup> Crocker, "Sanctus."

<sup>6</sup> Curtis, 45.

<sup>7</sup> John Stevens, ed., *Early Tudor Songs and Carols*, *Musica Britannica*, vol. 36 (London: Stainer and Bell, 1975), 54.

## Possible Original Layout of MS 103

Layout D



The Sanctus could be voice 2 from the recto, and the Benedictus could be voice 1 from the verso, with the Sanctus and Benedictus each spanning one opening. Either way, given the liturgical content of the fragment and its overall quality, it probably belonged to a codex of liturgical music for the Mass.

If the original source is a choirbook, then this Sanctus/Benedictus pair was probably set for four voices. This is indicated by the fact that the beginning of the Sanctus text is represented, and other layouts for three voices do not present the beginning of a part on the top of the recto page. Although the original number of voices in this piece cannot be definitively discerned, it is at least clear, given the long sections of rests on both sides of the fragment, that this piece is polyphonic.

### Hands and Quality

Both sides of the fragment are written in the same notation and text hands. The notation and text hands are presentable, but not immaculate, and due to the sparse text, there is not enough information to determine whether the text and notation hands belong to the same scribe. The accidentals were probably drawn by

the notation scribe. Many of them are well-spaced amidst the notation, and are drawn in the same ink. The notes are well-spaced and clearly written. The shapes of the note heads, however, are not uniform. Some are drawn in the more formal angular fashion, while others are formed in the more casual, faster single-stroke loop method. Stems differ in length, and are not often straight. The text is legible and evenly spaced below the staff. It is written clearly in a secretary hand, and is consistently spaced below the staves, despite the lack of ruling lines. The notation and text are certainly clear enough to be used, but not so neat as to constitute presentation manuscript quality. Judging by the quality of the copying, it seems fair to suggest that this manuscript falls within the spectrum of functional manuscripts, and that it was intended to be used. Some dots appear in the Benedictus in another hand, and are discussed below.

## **Sanctus**

### **Text**

The recto of the fragment represents nearly the complete text of the Sanctus. The following table presents the complete Sanctus text; bold text indicates text present on the fragment:

<b>Sanctus. Bold text appears on the Recto of MS 103.</b>
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<i>Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.</i>
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## **Music**

The music consists of very active melismas set to very sparse text in circle-slash time. The circle-slash symbol appears at the beginning of the part, indicating that the piece is mensurated in groups of three breves, and that the pulse is *a la breve*, where one breve equals approximately the time of one heartbeat. This is to say that the piece is quite fast-moving, with the modern equivalent metronome marking of approximately  $h(\text{breve})=70$  (average resting heart rate). Singing this work, with its long, fast-moving melismatic passages, at this pace would be challenging for any singer. This is a very demanding work, best undertaken by trained singers.

## **Sanctus, Interesting Markings**

There is an interesting configuration of rests in line 2. A semibreve rest is followed by eight breve rests, followed by a minim rest. This configuration is unusual because the rests begin on a strong beat, on the unit of the breve, where one would typically find a breve rest, and not a semibreve rest. The duration of the rests is correct, however, and they make rhythmic sense within the context of the part, so it appears as though this unusual organization was intentional. This organization, with the shorter value first, might be showing consideration for the singer. This organization may serve to “warn” the singer that their next entrance is not going to start “on the breve,” but within it, a more challenging entrance to execute, especially at the tempo indicated.

### **Sanctus, Error**

One error appears in this part. In line 6 measure 89, a dotted minim on F appears, but makes much better rhythmic sense if it is read without the dot. This is a small error that might not have even been noticed in performance. If singers were paying most of their attention to the ensemble, this quick note, rhythmically incorrect by a small margin, could easily be fitted into the surrounding polyphony. This small error probably did not affect the usability of the source. There are no other corrections, errors or erasures on this side of the fragment, indicating that the scribe(s) valued creating a correct, usable copy.

### **Sanctus, Accidentals**

The use of accidentals in this source is very interesting. The F# on line 4 (M43) adheres to the melodic rule that “re ut re” or “sol fa sol” (both solmizations can be applied to “G F G”) should be sung “fa mi fa.”<sup>8</sup> The sharp sign altering the F creates a semitone between F# and G, organizing those pitches into the relationship “fa mi fa.” The # sign is well-spaced amidst the notation, indicating that it was written by the main scribe, and probably that it was copied from an exemplar.

A Bb appears in line 4 measure 41, correcting a melodic F-B tritone. This flat sign is written above the notation, by the main scribe, indicating that it is probably a later addition, perhaps added out of necessity because singers failed to make the alteration on their own, or perhaps in a second layer of copying or scribal addition. The only other accidental in this part appears on line 5 (M63), and specifies Bb, in

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<sup>8</sup> Margaret Bent, “Musica Recta and Musica Ficta,” *Musica Disciplina* 26 (1972), 89.

keeping with the rule *una nota super la semper est canendem fa*.<sup>9</sup> These types of melodic alterations were not supposed to necessarily be included in manuscripts, as singers were supposedly expected to make such alterations on their own. The flat sign at line 5 measure 63 is well-spaced, indicating that it was probably copied from an exemplar, indicating that the supposedly “unnecessary” accidental was also present in the preceding source. There are no other melodic alterations required in this part.

### **Benedictus**

The Benedictus on the verso of the fragment is probably the second half of a polyphonic Sanctus/Benedictus set. Almost the entire text of the Benedictus is represented:

<b>Benedictus. Bold text appears on the Verso of MS 103.</b>
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<b>Benedictus qui venit in nomine Domini. osanna in excelsis. Benedictus</b>
--

Musically, the Benedictus is very melismatic and challenging, in keeping with the style of the Sanctus on the other side of the fragment. The cohesive styles of the Sanctus and Benedictus supports the idea that they are two components of one work. No mensuration symbol survives to indicate whether or not the piece is *a la breve* like the Sanctus, but this music would be challenging at any tempo. Use of colouration to change mensural organization complicates the music further, indicating that this music was intended to be sung by skilled singers.

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<sup>9</sup> Margaret Bent and Alexander Silbiger, "Musica Ficta," in *Grove Music Online. Oxford Music Online*, accessed May 31, 2011, <http://www.oxfordmusiconline.com>.

### **Benedictus, Corrections and Errors**

This side of the fragment presents some corrections and errors in the hand of the main scribe. In the middle of line 2 measure 15, a dotted breve appears that functions much better rhythmically without the dot. The dot is written in contrasting ink, which indicates that this alteration was made after the initial copying, probably by a user other than the original scribe. Although whoever added the dot did so in error, it nonetheless indicates that the original manuscript was used.

At the end of line 1 measure 10, the stem of a coloured minim has been slashed, indicating that the minim is to be treated as a semibreve, a correction that makes good sense in this context. This correction appears to have been written by the notation scribe. Fragments 33989, X4/34/3 and H890 present the same method of stem erasure, indicating that this was a common practice for functional manuscripts. A line extension at the end of line 5 constitutes another correction. These corrections by the main scribe indicate that he reviewed his work, and valued producing a correct, usable copy.

### **Benedictus, Interesting Markings**

Atypically, additional clefs appear within the Benedictus. G clefs appear three times in the part, once each on lines 2, 3, and 5. The clefs are always written in the “G” space determined by the F clef at the beginning of lines, and always within the music. The G clef on line and 3 is well-spaced, and was probably written by the main scribe at the time of the initial copying. The G clefs on lines 2 and 5 appear to have been added after the main copying was complete, as they are both poorly spaced

and written above the notation. The clefs are all shaped differently, suggesting that the two poorly spaced clefs might be later additions by different scribes.

<b>MS 103 V, Benedictus, Supplementary G Clefs</b>		
	<b>Well spaced</b>	<b>Hand</b>
<b>L2 M21</b>	No	A
<b>L3 M43</b>	Yes	B?
<b>L5 M65</b>	No	C?

The purpose of these additional clefs is unclear. The first two clefs precede the same melodic figure, suggesting that the clefs and the figure might be related:

**MS 103 V, Benedictus G Clef L2 M21**



**MS 103 V, Benedictus G Clef L3 M43**



Curiously, the clefs and the melodic figures do not appear to be strongly related. This melodic figure does not even contain the note G, the melody is not challenging, and the same figure appears at the end of line 4 measure 58 without a clef. Furthermore, the clef on line 5 appears before a different configuration of notes, a manageable melody that also does not contain the note “G.”

The purpose of these clefs is unclear. Perhaps they served as signposts, orienting the singer within the staff at challenging points in the polyphony. Whatever function they serve, performers probably found them to be useful, as two clefs were added after the notation was copied, and may constitute performers’

additions. The first clef, well-spaced and written by the main scribe, was probably copied from an exemplar, indicating that the users of the exemplar also found this marking helpful.

### **Benedictus, “3” Symbol**

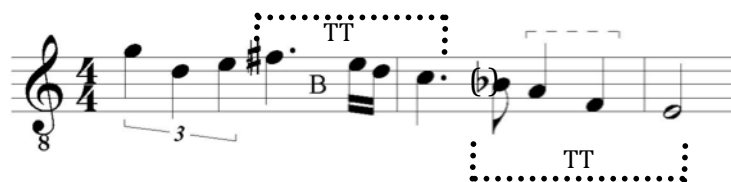
The symbol “3” appears in the main scribal hand beneath a group of coloured notes at the end of line 1 measure 9, seeming to specify that the colouration shifts the mensuration into 3. This symbol or a version thereof appears in fragments NR JB 6, Buxton 96, MS 103, Drex/MU MS and X4/34/3. These symbols are discussed in the conclusion.

### **Benedictus, Accidentals**

There are some very interesting accidentals on this side of the fragment. A Bb at the end of line 2 (M22) corrects an outlined tritone, which is a typical melodic application of musica ficta, and one that performers were expected to add on their own. This flat sign was definitely added after the notation was copied, as it appears beneath a note. It is written in the hand of the main scribe, suggesting that some elements were added in a second layer of copying or addition. The inclusion of this sign may indicate that singing B natural at that point was a common error.

This side of the fragment presents some interested harmonic alterations, including a very odd passage of music is presented in line 2 measures 12-13.

#### **MS 103 V, Benedictus, L2 M12-14**



The F# is spaced within the notation, indicating that it was probably copied from the exemplar in the initial copying. The “B” sign appears below the notation, and was probably added later, possibly in a second layer of copying or addition. Since there are no melodic reasons to include these alterations, these accidentals were probably included for harmonic reasons. These harmonic reasons must have been significant, as the inclusion of both F# and Bb create melodic problems. The F# creates anagogically accented tritone with the C natural, and the Bb creates a tritone with the E. The disorienting sound of this passage can be attributed to the fact that it spans two very distantly related hexachords in a short time span. The first part of the passage is written in the hard hexachord on D, outside of the regular gamut, and the last part is written in the soft hexachord of the regular gamut, with a small window in between to mutate through the natural hexachord of the regular gamut, on C:

**MS 103 V, Benedictus, L2 M12-14**

fa ut re mi re ut sol fa mi ut

Hard on D      Natural on C      Soft on F      Natural on C

This passage is a whirlwind of hexachords, and aside from the unusual accidentals, this passage is also unusual in that it presents unidirectional movement beyond an octave. This passage would certainly present a challenge to singers, and a skilled group would be required to execute and solmize this passage accurately.

## **Accidentals, General**

This fragment presents some interesting harmonic alterations, as well as some melodic alterations that singers were supposed to be able to make on their own. The inclusion of poorly spaced accidentals indicates that some accidentals were added in a second layer of copying or addition (see Table 2.3.1). There are no necessary melodic issues left unmarked. The presence of accidentals that indicate common melodic alterations indicates that either the group of singers who used this manuscript commonly made melodic errors, or that it was becoming more common to mark such accidentals as a matter of course.

All of the Bbs in this source are marked with the double-looped sign and there is no differentiation of flat signs between the Sanctus and Benedictus parts. There is also no differentiation of flat signs within the parts, but that is because only one octave of Bb is indicated in each part; there are not two Bbs in each part to differentiate. Accidentals in this source appear both in advance of the note that they alter, and just before it, and there is no correlation between the function of the accidental, scribe or sign and its placement. There is also no correlation between the spacing of the accidentals and these elements. In this source, the placement of accidentals in advance of just before notes appears to be arbitrary, and the spacing of the accidentals – that is, whether they were copied from the exemplar or added later – does not show any specific trends: harmonic and melodic alterations were both copied from the exemplar, and both types were also added later.

## **Use and Users**

This fragment presents parts of polyphonic liturgical music, probably belonging to a Mass cycle. The quality of the source suggests that it was created as a functional manuscript, and the dots and “G” clefs added in other hands suggest that the manuscript was actually used in the production of music. The music is challenging, both rhythmically and melodically, and the Sanctus is set to a fast *a la breve* tempo. The choir that sang this music must have been very skilled. A cathedral choir is a likely fit as original users of this source. The texts are the unaltered, official liturgical versions, and the music is complex, requiring a well-trained and well-supported choir, such as would be found at a cathedral. It is also possible that a court chapel could employ highly trained singers capable of performing this work. A small church is a less likely fit, as a smaller institution would probably be less able to support an expert choir.

## **Conclusions**

MS 103 presents most of a Sanctus and most of a Benedictus, which probably constitute a Sanctus/Benedictus pair from a Mass. This pairing was common in the late fifteenth century, so this fragment probably dates from that time. The fragment could have originally belonged to a choirbook or partbook, and is of functional quality. The accuracy of the notation in general, as well as the corrections, indicate that the main notation scribe was concerned with making a usable part. He revised and corrected his work to ensure its usability. The challenging level of the music indicates that the source probably belonged to a religious institution with a highly

skilled choir, perhaps a cathedral or court chapel. The accidentals in this fragment indicate that singers required melodic alterations to be marked, or that marking such alterations was becoming common practice.

### Volume 2, Chapter 3: Tables

<b>Table 2.3.1</b>								
<b>MS 103 Accidentals</b>								
		<b>Advance or Just Before</b>	<b>Well Spaced?</b>	<b>Note Affected</b>	<b>Sign</b>	<b>Hand</b>	<b>Needed but Not Included</b>	<b>Reason</b>
<b>Recto, Sanctus</b>	<b>L4 M41</b>	Just Before	No	B	B	A		Melodic TT
	<b>L4 M43</b>	Just Before	Yes	F	#	A		Harmonic
	<b>L5 M63</b>	Just before	Yes	B	B	A		Una nota, melodic
<b>Verso, Benedictus</b>	<b>L2 M13</b>	Advance	No	B	B	A		Harmonic
	<b>L2 M22</b>	Advance	No	B	B	A		Outlined TT

## Volume 2, Chapter 4

### Ripon, Cathedral Library. MS 20. (MS 20).

<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=583>

Fragment MS 20 is a section of a parchment folio that was re-purposed as a cover for a book of theological notes.<sup>1</sup> Creases around the periphery of the fragment indicate that it was wrapped around a cover board. The parchment fragment and the notes are still catalogued as the same source, MS 20, and belong to the Ripon Cathedral Library. In this study, “MS 20” refers specifically to the fragment. The fragment measures approximately 280 x 195 mm, and presents music on both sides. The verso presents part of a setting of the “Salve Regina,” whereas the text of the recto is indecipherable. The fragment is damaged and discoloured, and some markings on the verso are probably the result of page transfer. Hamm dates this fragment to the early sixteenth century, while Bent suggests that the fragment originated in the fifteenth century.<sup>2</sup> Neither author explains the reasoning behind these dates. As with fragment MS 103, the disagreement about the date of this source is not significant because either dating places the fragment in a small time period, close to the dates of the other fragments in this study. Since the dating of the sources in this study is approximate, it is reasonable to allow some flexibility in the inclusion of fragments, recognizing that not all of the fragments definitively date from after 1500, but that some may originate from slightly before that time.

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<sup>1</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, Renaissance Manuscript Studies, vol. 3 (Neuhausen-Stuttgart: American Institute of Musicology Hänssler Verlag, 1979), 108.

<sup>2</sup> Hamm, 108; Margaret Bent, “The Transmission of English Music 1300-1500: Some Aspects of Repertory and Presentation,” *Studien zur Tradition in der Musik: Kurt von Fischer zum 60* (1973), 76.

## Hands and Quality

Both sides of the fragment are copied in the same text and notation hands. While the shapes of the notation and text are very different, making comparison difficult, the size, ink colour, quality and style of the text and notation are consistent with each other, supporting Hamm's indication that this fragment was copied by a single scribe.<sup>3</sup>

The notation is clear. The note heads are angular, and the notes are well-spaced and are consistently sized. However, as is the case with many of the notation hands in this study, the note stems are not uniform, and the notation lacks the meticulous polish of a presentation manuscript. The text hand is also clear. It is written in a neat secretary script, fairly evenly spaced beneath the staff, although there are no ruling lines. The text sometimes follows the contour of the notation, indicating that the notation was copied first, and then the text. The underlay is also very clear. As with the notation, this hand is neat and clear, and while effort went into its execution, it is not of the highest quality. The quality of the notation and text copying are clear enough to be easily used, but not so immaculate as to constitute a presentation manuscript. This is to say that this fragment probably originated from a functional manuscript, intended for use.

This fragment presents no corrections, which is to say no evidence of scribal revision. This could either mean that the scribe did not review his work, or that he copied it so accurately that no revisions were necessary. Without other voices of the polyphony, it is difficult to determine the accuracy of this copy, so the reason for the

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<sup>3</sup> Hamm, 108.

lack of revisions is unclear. However, the lack of obvious errors does indicate that this manuscript was copied with care, and that creating a correct copy was valued. This in turn indicates that the manuscript may have been intended for use.

### **Verso, "Salve Regina"**

The verso of this fragment presents one part of a polyphonic setting of the text "Salve Regina." Dividing lines in the fragment indicate that this piece was organized into clear sections that follow the phrasing of the text. A polyphonic setting of the "Salve Regina," divided into clear sections, indicates that the original composition was probably a Marian motet, as Hamm suggests.<sup>4</sup> In further support of this point, the text "Salve Regina" was commonly used in motets in this period.<sup>5</sup>

Given the musical character of this part and its behaviour at cadence points, it is probably an internal voice. The music itself is quite challenging. There are several long melismas, and the part uses colouration and changes mensuration. Long sections of rests indicate that the work was probably imitative. This part, and by extension the complete work, appears to be best suited to a skilled choir.

### **Verso, "Salve Regina", Layout**

The surviving fragment measures 280 x 195 mm and each side presents sections of only one part. The bottom margin is preserved and is visible on the verso, indicating that the fragment was cut from the bottom of a folio. The fragment is small enough that it could represent the bottom section of a folio from a choirbook, presenting a section of a voice on either side. Alternatively, the fragment

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<sup>4</sup> Hamm, 108.

<sup>5</sup> Ernest H. Sanders, et al., "Motet," in *Grove Music Online. Oxford Music Online*, accessed May 9, 2011, <http://www.oxfordmusiconline.com>.

is large enough that it could represent the majority of a folio from a partbook, where part of one voice would also be presented on either side of the folio. Both layouts are possible, and both are congruent with the theory that the surviving part is that of an internal voice. Hamm suggests that the fragment is drawn from a choirbook, but does not offer an explanation.<sup>6</sup> Since the original layout of the folio is unclear, it is not possible to determine the original recto/verso sequence. The current recto/verso labels are arbitrary, and may or may not reflect the organization of the original source.

### **Verso, Text**

The "Salve Regina" is used in both liturgical and devotional services.<sup>7</sup> This setting of the "Salve Regina" uses an extended text, found in settings by late fifteenth/early sixteenth-century composers such as John Browne and William Cornysh.<sup>8</sup>

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<sup>6</sup> Hamm, 108.

<sup>7</sup> Henry, Hugh, "Salve Regina," in *The Catholic Encyclopedia*, vol. 13 (New York: Robert Appleton Company, 1912).

<sup>8</sup> Roger Bowers, "Browne, John (i)," in *Grove Music Online. Oxford Music Online*, accessed Jun 8, 2011, <http://www.oxfordmusiconline.com>; David Greer and Fiona Kisby, "Cornysch," in *Grove Music Online. Oxford Music Online*, accessed June 8, 2011, <http://www.oxfordmusiconline.com>.

<b>MS 20, Text Comparison</b>		
	<b>“Salve Regina,” Standard Version</b>	<b>Text of MS 20, Verso</b>
<b>Standard Text</b>	“Salve Regina”; mater misericordiae; Vita, dulcedo, et spes nostra, salve. Ad te clamamus exsules filii Euae. Ad te suspiramus, gementes et	... (Top of page missing, text does not survive)
	flentes in hac lacrimarum valle.	flentes in hac lacrimarum valle
	Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte,	(Long section of rests. Text probably presented in other voices)
	et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.	Et Jhesum Benedictum fructum ventris tui nobis post hoc exilium Ostende
<b>Extension</b>		O clemens virgo clemens virgo pia virgo dulcis O maria Exaudi preces omnium ad te pie clamantium O pia fundes preces tuum

The expansion of this text suggests that it was used in a liturgical setting with some flexibility, or that it was used in devotion, where more flexibility with texts was possible.

### **Verso, “Salve Regina,” Use**

Since “Salve Regina” is a text used in both liturgical and devotional services, this piece could have been intended for use in either or both.<sup>9</sup> In a liturgical setting, “Salve Regina” is used as an antiphon in the Divine Office, so it is possible that this piece was performed in a monastic setting, or in a celebration of the Divine Office open to laity in a church or chapel. “Salve Regina” can also be appended to the Mass, so this work may have been performed in that context as well. Alternatively or additionally, this music could easily have been performed in a devotional or liturgical service at court, where both types of services were common, and where

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<sup>9</sup> Hugh, “Salve Regina.”

skilled musicians were available. Wherever this piece was performed, it was probably somewhere where small deviations from official texts were acceptable. The expansion of the official text points to courts or smaller religious institutions as the most probable users. However, the institution would still need to be able to financially support a skilled choir.

### **Recto**

The recto of the fragment is very damaged, and many notes and most of the text are obscured. This damaged side appears to have been the outside of the cover, indicating that the book that this fragment covered appears to have been well-used.

### **Recto, Music and Text**

Part of one voice of a polyphonic piece is presented on the recto of this fragment. The music is texted, but the text is mostly indiscernible. Enough can be deciphered to confirm that it is not part of the "Salve Regina," but further identification or even transcription of the text is very limited.

The music of the recto is written mostly in breves and semi-breves, and presents many leaps, indicating that it may be a bass part. Unfortunately, the fragment is so damaged that analysis of musical behaviour at cadence points, which could lend further insight into the harmonic function of this part, is not possible. Long sections of rest confirm that this part belonged to a polyphonic work, and that the piece probably employed imitation. Long lines divide the piece into clear sections, indicating that it had a clear structure. Since this part appears to belong to a polyphonic work set to a Latin text, it could be part of a motet. The division of the work into sections, as well as the probability that imitation was used, also support

this idea. Hamm suggests that this music is part of the same motet presented on the verso,<sup>10</sup> but that is difficult to confirm since the text of the recto is so damaged.

Although the recto part is written in mostly two notation values, breves and semibreves, there are many leaps, colouration, and a mensuration change, so it is a fairly difficult part.

## **Accidentals and line signatures**

### **Line Signatures**

Line signatures appear on both sides of MS 20. On the verso, in the “Salve Regina,” the Bb signature begins at the end of line 6. Sometimes the line signature employs a single-looped flat sign, and other times a double-looped sign, with no apparent reason for this difference. In these signatures the scribe appears to have treated the two signs interchangeably.

The line signatures on the recto, lines 1-7 are particularly interesting. The clefs and line signatures of the recto were fortuitously preserved when they were folded over the coverboard. Consequently, the line signatures, unusually formed of *two* Bbs, are preserved. On the recto, a double-looped flat sign appears on the low B line, and a single-looped sign on the high B line:

### **MS 20 Recto Line Signature**



This is to say that in this case, the different signs differentiate the two registers of Bbs. This double-sign signature also indicates what is seen in other fragments, that one flat sign does not apply to all registers of that note. The line signature on the

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<sup>10</sup> Hamm, 108.

recto stops at line 8, where a new section of music, still appearing to be part of the same work, begins.

The line signatures on the recto and verso sides both appear to transpose the hexachord system. The signed section of the verso fits very well into the C and F hexachords, two hexachords of the transposed gamut, without ever requiring the G hexachord of the un-transposed gamut. The signed music of the recto fits very clearly into the three transposed hexachords: C, F and Bb. This is to say that the line signatures are not simply indicating the inclusion of the recta note Bb in the regular gamut, rather they are indicating that a different repertory of notes and hexachords are used in these parts.

### **Accidentals**

A total of five accidentals, all in the hand of the main scribe, appear throughout this entire fragment. Since they are all written by the main scribe, the accidentals were probably added at the time of the initial copying, or soon after. Most of the accidentals in this source are placed just before the note that they alter. There is no correlation between placement of accidentals and function, so the predominance of “just before” placement might indicate the scribe’s preference.

Four accidentals alter the note B, one alters the note E, and all of the alterations use the single-looped flat sign. This is to say that there is no differentiation of signs corresponding with the altered pitch. The spacing of most of the accidentals is not always clear because the notes are widely spaced to begin with, so it is generally unclear whether or not the accidentals were copied from an exemplar along with the notation. One accidental, the Eb in line 3 (M39) of the recto,

is poorly spaced, suggesting that it was added after the initial copying. This could be an addition resulting from use, or it could indicate that the main scribe added accidentals, or at least this one, in a second round of copying or in revision.

A redundant accidental appears in line 9 (M194) of the verso, indicating that performers sometimes needed courtesy accidentals in order to correctly execute a part. Once again, as in the other sources studied here, accidentals often correct melodic tritones, but once again, not all of the melodic tritones are corrected. Since this pattern is seen so frequently throughout these fragments, it probably points to an English convention of marking some or most of these issues, while leaving some but not all alterations up to singers.

### **Line Extensions**

A total of two line extensions appear on this fragment, on line 8 on the verso, and on line 7 on the recto. Both accommodate a longa, a long note, at the end of a section. It is possible that these extensions represent corrections, but given the similarity of placement and context of the two extensions, it seems more probable that they were copied from an exemplar, or that they were intentionally pushed into the margins in order to begin the next section at the beginning of a line. In this case, the line extensions indicate that this manuscript was copied and prepared with care and planning.

### **Use and Users**

MS 20 does not present any performers' markings or notes, which is to say that there is no definitive evidence that this sheet was actually used. That being said, the lack of markings does not preclude the possibility of use, because, as is seen in

this study, performers' markings in functional sources actually appear to be rare. The quality of the source suggests that it was created as a functional manuscript, so it is worth considering who may have used it, in what form, and under what circumstances.

Fragment MS 20 probably belonged to a functional-quality book of some kind, either in partbook or choirbook layout. The presence of what appears to be page transfer on the verso of this fragment suggests that it was part of a book or gathering. The music on the recto and verso sides appears to be fairly challenging, and would be best suited to a skilled choir. As discussed above, the "Salve Regina" text indicates that this work could have been intended for use in the Office, as a part of Mass or in a devotional setting, which suggests that it could have been performed in a monastic setting, in a church or chapel, or at court. The piece on the recto, probably a motet, may have also been suitable to such settings. Wherever this source was used or was intended to be used, it must have supported a skilled choir.

### **Conclusion**

MS 20 is a section of a folio from a choirbook or partbook that has been repurposed as a book cover. Use of the fragment as a book cover has caused some damage to the music it preserves, but a lot can still be gleaned from the study of this fragment. One scribe appears to have copied the notation, text and accidentals, and he has done so neatly and with care, but without approaching the quality of a presentation manuscript; the quality of the copying indicates that the original manuscript was probably intended for use. The music of this fragment includes a poorly-preserved piece, probably a motet, on the recto, and a better-preserved part,

probably from a motet setting of an extended form of the “Salve Regina,” on the verso. The “Salve Regina” motet could have been used as part of the Office, Mass, or in devotion, and is suited to performance in a church or monastery distant enough from religious centres to have some flexibility with text-settings, and large enough to sustain and support a choir. Alternatively or additionally, the piece could have been used at court. Little can be said about the purpose of the piece on the recto of the fragment, but it may have been suitable for such uses as well. The notation of both sides of the fragment is clear enough to reveal the placement of accidentals. Both sides present Bb line signatures that transpose the hexachord system, and the line signature on the verso, comprised of two Bbs, indicates that the indication of one Bb alone does not serve to alter the Bbs of another octave. As is the case with many fragments in this study, some, but not all melodic issues are corrected by accidentals, suggesting a shift towards generally marking such issues, while retaining the expectation that singers make some alterations.

## Volume 2, Chapter 4: Tables

Table 2.4.1								
MS 20, Accidentals								
		Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed But Not Included
<b>Recto</b>	<b>L3 M39</b>	Advance	N	E	b	A	Aggogically emphasized outlined TT	
							Melodic TT	<b>L8 M135- 6</b>
<b>Verso</b>	<b>L1 M6</b>	Just Before	Unclear	B	b	A	Outlined TT	
	<b>L3 M41</b>	Advance	Y	B	b	A	Outlined TT	
	<b>L5 M121</b>	Just Before	Y	B	b	A	Outlined TT	
							Melodic TT. Preceding accidental still applies	<b>L5 M 124</b>
	<b>L9 M 194</b>	Just Before	Y	B	b	A	Redundant	

## Volume 2, Chapter 5

Oxford, Bodleian Library. MS. Ashmole 1527. (Ashmole 1527).

<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=487>

Ashmole 1527 is the catalogue number of a chartulary in the Bodleian Library collection.<sup>1</sup> The music fragment in question is a trimmed parchment sheet, bound as the first folio of the codex. Since the fragment is what is of interest here, it is referred to as “Ashmole 1527.” The music is written on one side of the parchment, and fragments of two sacred polyphonic pieces survive: the first is inscribed “Cotterell,” and is written in black notation, in hand A. The second is inscribed “Cornysh,” and is written in white notation in hand B. The folio is damaged, and areas of discolouration and bleaching sometimes obscure the notation. The verso of the folio does not contain any music, and no image is provided on DIAMM.

### **Cotterell, “O Rex Glorioso”**

The first piece, occupying lines 1-4 is “O Rex Glorioso,” written by Cotterell. The name “Cotterell” is clearly inscribed at the end of line 4. Kisby suggests that the inscription may indicate Robert Cotterell (b c 1465 d before 1537), an English composer and Cambridge scholar.<sup>2</sup>

### **Cotterell, Hand and Quality**

The end of one part of the polyphonic work survives, written in black notation. One scribe, scribe A, appears to be responsible for the notation, accidentals and text of this piece. The notation hand is clear and large. The note heads are not

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<sup>1</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, vol. 2 (Neuhausen-Stuttgart: American Institute of Musicology, 1979), 273.

<sup>2</sup> Fiona Kisby, “Cotterell,” in *Grove Music Online. Oxford Music Online*, accessed October 29, 2010, <http://www.oxfordmusiconline.com>.

formed in the precise angular style found in presentation manuscripts, but are still more angular than the casual, rounded note heads of a fast, casual hand such as that found in fragment 33989. The stems are almost a consistent length, but are not quite uniform, and they angle consistently to the left. The hand is neat enough to indicate that this manuscript was professionally copied, but not neat enough to denote a presentation copy. The text was probably written by the same scribe, judging from the appearance of fermatas that match the curvature of rounded letters. The text is clear and legible, written in a secretary hand. The text is of comparable quality to the notation: it is clearly executed, but lacks the finesse of a presentation copy. Overall, the quality and presentation of this copy indicates that it was probably functional and intended for use.

### **Cotterell, Text**

The text of this piece is drawn from the antiphon “O Rex Glorioso,” which appears in the York Breviary.<sup>3</sup> The Breviary indicates that the primary assignment of this text is to Compline of Saturday night, before the first Sunday of Quadragesima. The breviary also specifies that the text is to be included in every Saturday Compline and every Sunday Prime in Quadragesima, in addition to the elements already required for the service. The Cotterell piece, then, sharing this text, represents a work intended for this liturgical function that would probably be used several times in the liturgical year. The specified use of this text indicates that the original source of this fragment was probably a book of liturgical music.

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<sup>3</sup> Catholic Church, *Breviarium Secundum Vsum Ecclesie Eboracensis* (1493), in Publications of the Surtees Society, vol. 1/71 (London: Spottiswoode and Co., 1871), 272.

Cotterell has made some adaptations to the liturgical text, repeating some phrases and probably setting one verse in plainchant in the practice of alternatim, where polyphony is alternated with plainchant. It was acceptable for composers to take such liberties, provided that all of the text was still included. Unfortunately, since the entire piece does not survive, it is unclear how much of the text Cotterell set. The following table compares the text of the York Breviary with that of the surviving section of Cotterell's piece. Highlighted text indicates differences between the two sources:

<b>Comparison of Breviary Text and Cotterell Text.</b> <b>Highlighted text indicates differences in texts</b>		
	<b>O Rex Glorioso. Complete text from York Breviary.</b>	<b>Text of Cotterell piece</b>
Antiphon	O rex gloriose inter sanctos tuos qui semper es laudabilis et tamen ineffabilis tu in nobis es domine et nomen sanctum tuum invocatum est super nos ne derelinquas nos deus noster sed in tremendo iudicio nos collocare digneris. Inter sanctos et electos tuos. Rex Benedicte.	os rex benedicte  (The beginning of the part has been trimmed away. Only the last "os" of "Inter sanctos tuos" survives. This implies that at least this last line of the antiphon was used.)
	Psalm (nunc dimitis)	Not included, possibly sung in plainchant
Verse 1	Rex benedicte tuos per prospera dirige servos. <b>Rex Benedicte</b>	Rex beneditce (tu)os per prospera dirige servos.
Verse 2	<b>Ut tergat miseras pia per jejunia culpas. Rex benedicte.</b>	Not included, possibly sung in plainchant
		<b>Inter sanctos et electos tuos</b>
		(Long section of rests)
		<b>Rex benedicte</b>
Verse 3	Atque colant pure solennia mistica pasche. <b>Inter Sanctos.</b> <sup>4</sup>	Atque colant pure solennia mistica pasche.
		<b>Inter sanctos et electos tuos</b>

This comparison indicates that verse 2 is absent from the part of the Cotterell work that survives. However, the church stipulated that all liturgical text must be included in order to be acceptable. Since it would be in a composer's best interest to compose usable works, it is probable that Cotterell's complete composition includes the

<sup>4</sup> Catholic Church, *Breviarum*, 272.

entire text. The absence of the verse from this part might suggest that it was sung in alternatim, and set to plainchant. The arrangement seen above fits this practice well, with the three verses alternating polyphony and plainchant. Use of alternatim would explain the absence of necessary text from this polyphonic voice.

Cotterell re-incorporates the phrases “Inter sanctos et electos tuos” and “Rex benedice.” This has implications for the form of the piece, which are discussed below.

### **Cotterell, Music**

“O Rex Glorioso” can aptly be described as a motet,<sup>5</sup> as it is a sacred polyphonic composition with Latin text. The music itself is quite straightforward. The rhythms and melody are quite manageable. Singers who sang from this manuscript would have needed a musical background and a functional, though not expert, knowledge of mensural notation. The most complicated aspect of this part are the repeated sections marked by incipits. Singers would need to be familiar with the practice of skipping from section to section, following the incipits, in order to use the part.

### **Cotterell, Form**

In the Cotterell piece, the lines “Inter sanctos et electos tuos” and “Rex benedice,” drawn from the antiphon text, are reincorporated and treated as refrains, each time repeating the same text and melody. Since the two lines appear in conjunction, they could also be considered together as one refrain, repeating text and music in between verses. The use of a refrain may indicate that Cotterell was

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<sup>5</sup> Fiona Kisby, "Cotterell," in *Grove Music Online*. *Oxford Music Online*, accessed October 29, 2010, <http://www.oxfordmusiconline.com>.

influenced by the Carol, a form that uses refrains. This work, however, cannot be considered a carol, because it is set to a liturgical text, and because the verses are not regular, and are set to different music.<sup>6</sup> This piece is best described as a motet, in the alternatim style with refrain.

### **Cotterell, Correction**

Despite the damage this fragment has endured, one erasure in the Cotterell piece is still obvious. It appears that the second semibreve of line 2 was not originally written as a semibreve. The stem of the original minim has been scratched away, taking a small section of the staff lines along with it. This type of erasure indicates that the error was detected after the ink was dry, possibly as a result of a confusing performance or rehearsal of the work. That it was corrected at all suggests that this source was intended for use. Since the correction does not involve scribal writing, it is unclear who made this correction, so it cannot be discerned if scribe A revised and corrected his work.

### **Cotterell, Accidentals**

This piece presents three accidentals: one Eb each in the two "Inter" incipits (L2 M19, L4 M41), and an Eb on the word "colant" (L3 M32). All three of the accidentals use the single-loop sign. There is no melodic reason for these alterations, which indicates that they were probably included for harmonic reasons, probably correcting harmonic tritones caused by a Bb in another voice. Judging from the style of the flat signs, and the ink colour, which is congruent with the text and notation, it appears as though the main scribe wrote these signs. The fact that the signs are

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<sup>6</sup> John Stevens and Dennis Libby, "Carol," in *Grove Music Online. Oxford Music Online*, accessed December 1, 2010, <http://www.oxfordmusiconline.com>.

well-spaced amidst the notation indicates that the scribe probably copied them from his exemplar. The presence of these accidentals, probably intended to ensure correct harmonies, is in keeping with the practice of including accidentals that performers would not be able to discern as necessary by seeing their part alone.<sup>7</sup> The placement of accidentals in advance or just before the altered note is inconsistent in this source, and there is no correlation between the purpose of the accidental and its placement, indicating that this scribe or his exemplar did not treat accidental placing in relation to the note with any particular significance.

### **Cornysh, "Suscipe Rosarium Virgo"**

A second piece, "Suscipe Rosarium Virgo," ascribed to Cornysh, occupies lines 5-7. The name "Cornysh" is barely discernable in the bottom right hand corner of the fragment. There are three known composers of this name who were active in the late fifteenth and early sixteenth centuries: John, William I and William II.<sup>8</sup> If more information was available about the origin of the original source, perhaps some connections could be drawn between this work and a specific Cornysh. As it stands presently, the specific composer is unknown.

### **Cornysh Piece, Hands and Quality**

This piece is written by scribe B, in a different hand than the Cotterell piece. The style, general appearance, size and notation format of hand A and hand B differ, as well as the angles and weight of pen strokes, indicating that the two pieces on this fragment were copied by two different scribes. The piece is written in white

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<sup>7</sup> Margaret Bent, "Diatonic Ficta," *Early Music History* 4 (1984), 28.

<sup>8</sup> David Greer and Fiona Kisby, "Cornysh," in *Grove Music Online. Oxford Music Online*, accessed November 26, 2010, <http://www.oxfordmusiconline.com>.

notation, with curved note heads. The presentation is neat and legible. However, the note heads are not of uniform size and shape, and the note stems differ in length and angle. The stems of the first notes have a small hook and concentration of ink at the top, where the scribe began his stroke. The hook and ink concentration indicate that the scribe hesitated when drawing these first several notes. The quality of the copying improves after the first half of the first line, and it is as though scribe B was an experienced scribe, but out of practice, regaining his confidence after the first several notes. The text is written in a small secretary hand, and is clearly spaced and written. The curvature of the descending strokes of the “g”s resembles the curvature of the note heads, indicating that the text and notation were probably written by the same person. The text follows the curvature of the notation, indicating that the notation was copied first, and then the text. Scribe B decorated some letters with red ink, affording them extra significance. The inclusion of decoration indicates that this manuscript was probably not a practice manuscript, and the lack of precision in the notation indicates that it was also not a presentation manuscript. The original source probably falls somewhere in between, probably serving as a functional manuscript.

### **Cornysh, Text and Liturgy**

This piece is partly set to a devotional text and to a liturgical prayer. The first part of the text is taken from the Rosary of the Hours, in the Sarum use, a sacred text that does not belong to the liturgy:

<b>Text of First Part of Cornysh Piece: From the Rosary of the Hours</b>
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Suscipe rosarium, Virgo, deauratum Iesu Christi compendium vita decoratum. Ave Maria. <sup>9</sup>
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The second part of the text is the well-known liturgical prayer, “Ave Maria:”

<b>Text of Second Part of Cornysh Piece: “Ave Maria”</b>
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Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus.
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A liturgical instruction follows this text, indicating that the piece ends with the “Ave Maria.” The text of this piece is an interesting combination of devotional and liturgical texts, and this particular configuration appears to be unique. Although this combination of texts may not appear in any other source that I have found, clearly, for the users of this manuscript, this piece and therefore this combination of texts figured into their religious observance.

The instructional text following the piece reads “versus sanctia dei genetrix,” indicating the inclusion of a Marian versus. This type of instruction is found in books for religious services, indicating that this source was used, or was intended for use in religious services by a religious group.

### **Cornysh, Music**

There are no known surviving concordances of this work. Rests within the part confirm that the surviving section is a part from a polyphonic work, and its

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<sup>9</sup> Catholic Church, *Hortulus Animae* (Lugduni; 1559), 119.

setting of Latin texts qualifies it as a motet.<sup>10</sup> The first line of the part has survived intact, and the last surviving line is followed by a liturgical instruction, so it is probable that the surviving music represents a complete part. If this is the case, it is a short work. Musically, the part is not too challenging. The rhythm is quite straightforward, the piece does not use colouration, and there are only a few fast-moving passages. This part would require trained singers, familiar with notation, but would not require an exceptional group.

### **Cornysh, Error**

There is an interesting correction in line 7 (M46-48). A confusing symbol appears, which might be an oddly drawn minim, but which is more likely two breve rests and a semibreve, superimposed (this appears sixteen symbols into line 7). The superposition of the two symbols indicates that one of them was an afterthought, added after the initial copying was complete, but it is unclear which symbol was written first. This correction could have arisen in response to a timing issue: the rhythm after this superimposition becomes off-set and the final held note does not begin on a breve unit. Probably, in an effort to add more units of time, either the rests or the semibreve were added. Unfortunately, the semibreve in question is damaged, so it is unclear whether or not it is written in the main scribe's hand. This correction, in the end, was in vain, as there are still not enough time units to completely fill the vacant space, and the end of the part is missing one semibreve.

Although the part still contains a rhythmic error, even if the correction arose out of a timing issue, the part still may have been usable. Some singers may have

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<sup>10</sup> Hamm, 273;

relied more on the musical context and other parts of the polyphony to orient themselves in their own part. Perhaps they listened more than they counted, and this error was not often noticed, so that one missing semibreve value was not enough to derail an entire composition. It seems improbable that one rhythmic error would be enough to render a piece of music unusable.

While it is unclear who executed the correction discussed above, it is clear that scribe B corrected an error in the text underlay in line 6. The word “fructus” was originally skipped over, but was later included in the line with the help of a placement caret. This correction indicates that scribe B did revise his work.

### **Cornysh, Accidentals**

Two accidentals appear in this piece, one sharp (L6 M25) and one flat (L7 M59), both on the note F. Both accidentals, written in hand B, are placed one note in advance of the note that they alter, and both accidentals appear to have been written after the initial copying, as they are written above the notation. This placement suggests that the accidentals were added in a second layer of copying, perhaps copied from another exemplar, or added by scribe B. These accidentals are written in the same ink as the notation and text, indicating that they were probably written by scribe B. The accidental signs are not relegated to registers or used to differentiate any element of the music, as they are in many fragments in this study.

The raised F functions as a leading tone to G, a melodic function that singers might have been expected to identify and execute without the accidental. The flat sign, the second accidental, indicates that the F in measure 59 is to be sung “fa.” This is an interesting specification, because the F, left unmarked, would already be sung

“fa,” and, as the highest note of a descending line, there is no reason for a musician to be inclined to raise it. However, an attentive singer might notice that in this case, singing F natural, F “fa,” would result in an outlined tritone from F down to B, and the singer might seek to correct this by singing Bb instead of B natural. Here, the flat sign is confirming that the melodic tritone is intentional:

**Cornysh Piece, Outlined Tritone confirmed by F flat.**



Since melodic tritones are generally considered to be musical flaws, they are usually corrected by accidentals, or they were expected to be corrected by singers. The fact that this melodic tritone is actually specified probably indicates that either the F natural or B natural – the two notes that make up the problematic interval – were required for harmonic reasons. Since harmonic consonance took priority over all other issues, a melodic tritone is allowed.<sup>11</sup>

There is only one place in this part that requires alteration where there is no accidental. A B should be altered to Bb at line 6 measure 34 according to the rule *una nota super la semper est canendem fa*. That it is not marked indicates that singers were depended upon to make the alteration.

**Original Source**

The pieces in this fragment present two liturgical texts, “O Rex Glorioso,” and “Ave Maria,” along with one devotional text, “Suscipe Rosarium.” This fragment,

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<sup>11</sup> Margaret Bent, “Musica Recta and Musica Ficta,” *Musica Disciplina* 26 (1972), 26.

despite its inclusion of a devotional text, is clearly tied to liturgical use, and probably originated in a book of liturgical music. Since parts of two pieces appear on this one page, the original source was probably a partbook of liturgical music. The use of both black and white mensural notations suggests that the two pieces may have been copied from different exemplars. The fair quality, decoration of initials and inclusion of liturgical instructions support the idea that this fragment may have belonged to a functional liturgical source.

### **Use and Users**

The contents and layout of the fragment indicate that it probably belonged to a partbook of liturgical and religious music. That a sacred text appears amidst two liturgical texts indicates a certain inclusive flexibility in the religious observance of the group that used this book. The quality of the fragment suggests that it was intended for use, but unfortunately it is difficult to determine how much this source was used. Its quality, accuracy and corrections indicate that it was intended for use, but there are no additional markings, no later additions that confirm that it was in fact used.

It is clear that both pieces on this fragment are polyphonic and required trained choirs for their performance. The group would need to be trained enough and experienced enough to read two similar types of notation. This probably meant that they were not unusually trained, as black and white notation were both used in this period, so most experienced singers were probably able to sing from either notation. The group who used this source was probably trained in a typical way, and was also in a position to sing music that took some liberty with the liturgy. An

English Cathedral could certainly support a choir capable of undertaking this music, but the flexibility with the liturgy would be unusual in this setting. A court chapel with a good choir is a more likely setting, or possibly a church dedicated to Mary. Both of these institutions had more latitude in their observances, and could organize more personalized services.

## **Conclusions**

The fragment Ashmole 1527 probably belonged to a partbook of liturgical or sacred music. The quality of the copying, as well as the accuracy and corrections of the music indicate that this fragment probably belonged to a larger collection, intended for use; it was well-made enough to be legible and useful, but not so well-made that it would have been too costly for normal use. The presence of two main hands, hand A and hand B indicates that two main scribes were responsible for the creation of this page. This is uncommon in this fragment sampling, where one main scribe is typically responsible for most or all of the content. The presence of two main hands on this page indicates that sometimes more than one scribe could contribute to a functional document in a significant way. Corrections also indicate that the scribes revised their work and valued producing functional copies.

The texts of the pieces as well as the liturgical instruction at the bottom of the page indicate that the original source probably belonged to a religious institution that had enough flexibility to include devotional materials alongside liturgical ones. A church or court chapel fits this description, and could easily have had a choir with enough skill to perform this music. The accidentals in this source once again indicate that accidentals were often copied or added in a second layer of contribution, that

harmonic alterations were commonly marked, and that despite some melodic alterations being marked in the parts, singers were still expected to make other alterations on their own.

## Volume 2, Chapter 5: Tables

Table 2.5.1								
Ashmole 1527, Accidentals								
		Advance or just before	Well Spaced?	Note Affected	Sign	Hand	Needed but not included	Reason
Cotterell Piece	L2 M19	JB	Unclear	E	b	A		harmonic
	L3 M33	Advance	Y	E	b	A		harmonic
	L4 M41	Advance	Unclear	E	b	A		harmonic
Cornysh Piece	L6 M25	Advance	No	F	#	B (main hand of Cor. Piece)		Melodic, leading tone to G
							L6 M 34	Melodic, Una nota super la
	L7 M59	Advance	No	F	b	B		Melodic, confirms TT

## Volume 2, Chapter 6

Dover, East Kent Archives Centre. NR/JB 6. (NR JB 6).

<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=3236>

NR/JB 6 is a volume of Borough court records. The volume is covered by two folios of parchment, presenting music on all sides. These are the fragments in question, which DIAMM dates to the early sixteenth century and which measure approximately 30 x 21.5 mm.<sup>1</sup> The fragments are numbered “III and IV;” images of fragments “I and II,” one folded leaf also serving as a cover, are not digitized,<sup>2</sup> and are not considered here. This source is not listed in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*.<sup>3</sup>

### Main Hand and Quality

Overall, these fragments point to an original manuscript source that was usable, but not prized, and which was legible, but not copied with great care. They could have been part of a functional document intended for use. The stem angles, note shapes, spacing, and ductus are consistent on all four pages, indicating that they were written by the same scribe, notation scribe A. The notation is drawn in a clear but casual hand; both curved and angular semibreve and minim noteheads are used, suggesting that uniformity was not required in this document, and little care is taken with the uniformity of note stems and shapes.

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<sup>1</sup> “NR/JB 6,” DIAMM, accessed June 8, 2011, <http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=3236>

<sup>2</sup> Ibid.

<sup>3</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* (Neuhausen-Stuttgart: American Institute of Musicology, 1979).

Two text hands (A and B) and one additional hand (C) appear in these fragments. Text hand A, appearing in the headers of folios III V and III R, the incipit of III V, and the label of L7 IV R, is a formal gothic-style hand. Notation scribe A may have also written the text of hand A, as the ink colours and the curvatures of vertical strokes in the notation and text hand A match. Text hand B appears predominantly on III V. This hand is the more common secretary hand, and is much more casual, and at times poorly executed. Even taking into consideration the difference in the style of the hand, the secretary hand contrasts very distinctly with text hand A and with the notation, suggesting that hand B was written by a different scribe, scribe B. Scribe B also appears to be responsible for the addition of the symbol “2” beneath a breve in III R line 1, and beneath some COP ligatures in III V. The significance of this symbol is discussed below. Some illegible text also appears in the left margin, also in text hand B. Scribe B’s additions are very casual, and at times difficult to decipher. Hand B is certainly of a much lower quality than notation and text hand A, suggesting that scribe B’s contributions may have been added later, and were probably not part of the original manuscript production. Evidence of a third scribe, scribe C, appears on line 3 of III R, where he has re-traced the lines of four breves. Scribe C’s clarification indicates that this fragment was probably used for performance.

As far as the original quality of the original manuscript is concerned, the casual appearance and attitude with which the notation was drawn suggests that the original source was a functional manuscript. The quality of the parchment, which is marked with several holes from the parchment-making process, and which

may have been re-used (see discussion of III R), indicates that the original source was a low-quality functional manuscript.

### **III R**

III R is the first fragment image of NR JB 6 included on DIAMM. It presents nine lines of textless music that changes mensuration often, and is marked with several long lines, indicating section breaks. Much of the surface of the entire parchment is marked with faint red and blue text, commonly found in rubrics of liturgical texts. The red and blue text is probably either residual ink left on the page after it was washed and reused, or transfer from a facing page, which would indicate that this fragment belonged to a liturgical book. If the parchment was re-used, that would again indicate that this is a low-quality manuscript. The words “Primus Tonus” appear at the top of the page, indicating that the following music belongs to the first mode. The indication of mode suggests that this fragment belonged to a liturgical book, as an indication of mode is most appropriate in a liturgical context.

The purpose of this music is unclear. The lack of custos – despite the end of the staves being preserved – implies a series of individual sections, not necessarily sung as a continuous piece. The melodic similarities of lines 1, 2 and 6, as well as lines 3 and 4 indicate that some of the lines are variations, and that this music, whether it is a continuous piece or a series of segments, was conceived of in one-line sections. There is black notation at the beginning of lines 7 and 8, which is organized in the same way as the black notation sections of IV V. This organization, discussed in III V, has implications for psalm-singing.

### III R, Music

Although much of the music of NR JB 6 is textless, it is still very probable that it is vocal music, and that it was sung to a text or texts. The liturgical connections presented in these fragments, namely the liturgical texts on III V, and the mode instructions on III R, III V, and IV R, as well as the many antiphon-like passages, all indicate that this source was probably used in a liturgical establishment, where sung, texted music was the status quo. The fact that no texts are indicated for some of the music suggests that either the music could be sung to many texts, perhaps psalms, or that the text was so familiar to the singers that it did not need to be included.

Given the complex mensuration of this music, it probably represents one part of a polyphonic work. Unfortunately, there are no rests in the music that would confirm the existence of other parts. The music fits into the range of one octave, from F-F. Curiously, this is not the range that is associated with the “primus tonus,” which would typically call for a range of D-D, or C-D (with the subtonium). Furthermore, the beginnings and endings of lines, and of partitioned sections within the lines, do not usually fall on the significant notes of mode 1: D or A. The connection of this music with the “primus tonus” is not obvious. However, if this is one part of a polyphonic work, it could possibly represent a setting of metrical psalm tones, a style of psalm-setting popular in England after 1558. Perhaps this music represents an internal voice. This is to say that perhaps this music does fit with mode 1, but does not fall on the expected notes because it is filling in

harmonies in an internal voice, which does not have to conform to the cadential behaviours of outside lines that tend to fall on those significant notes.

### III R, “2” Symbol

A number “2” appears beneath several notes of III R and III V.

“2” symbol in NR/JB 6								
<b>Location in fragment:</b>	III R	III R	III V	III V	III V	III V	III V	III V
	L1 M2	L1 M4	L1 M2	L1 M5	L2 M20	L2 M24	L5 M104	L6 M124
<b>Appears under this type of note:</b>	Breve	COP	COP	COP	COP	COP	COP	COP

The 3:2 symbol, or sometimes only the “3” on its own, are found in fragments NR JB 6, Buxton 96, Drex/MU MS, and X4/34/3. These symbols are said to indicate a mensuration of 3 in the time of 2.<sup>4</sup> It seems reasonable, then, to infer that the “2” on its own means something similar. Since these ligatures appear in circle time, it is reasonable to suspect that the “2” indicates that the second note of the COP ligature, is altered, and is worth 2 semibreves, or that the breve is imperfected and worth 2 semibreves. However, this option does not always make sense rhythmically, and no one option makes sense in every case. The meaning of the “2” is unclear.

It is interesting that one “2” sign, on III RL1 M4, is written in notation hand A, while all of the other “2” signs are written in the text hand and ink of text hand B. The “2” in line 1 of III R, is written in hand A, in the same ink as the notation, indicating that it was probably copied with the notation, and that it was probably copied from an exemplar. Scribe B’s “2” symbols are probably later additions, added

<sup>4</sup> Edwin Brady Warren, ed., introduction to *Robert Fayrfax Collected Works*, Corpus Mensurabilis Musicae, vol. 17/III (Oxford: American Institute of Musicology, 1959), 55.

*after* the initial copying, and may have been intended as clarifications, suggesting that the manuscript was a used, functional manuscript. The use of the “3:2” signs is addressed further in the discussions of other fragments, and in the conclusion.

### **III R, Use**

Scribe B’s later addition of the “2” signs, may constitute clarifications intended to make the source easier to use, which suggests that the manuscript was probably used or intended for use. Scribe C’s contribution on line 3 also has implications of use. Scribe C re-traced four faded breves near the middle of the line 3, serving to clarify the notation, which also suggests that the manuscript was used.

There is a correction in line 6 M130 where a minim B was initially written, and then corrected to a semibreve. The semibreve makes more rhythmic sense. The stem of the original minim can be seen faintly, and since the parchment is not damaged, scribe A probably noticed the error early and wiped away the ink when it was still wet, and wrote in a new note head. This indicates that scribe A noticed and revised his error early in the copying process. This is to say that even though the appearance of the notation is casual, the scribe valued producing a correct copy, was attentive to errors, and revised his copy. Since the production of a correct copy is most important in a functional source, this correction also suggests that the original manuscript was intended for use.

### **III V**

III V is organized in the same way as III R. There are a series of variation melodies, one line long, with no custos, indicating a series of short pieces. “Primus Tonus” appears at the top of this page as well. This page, however, provides an

additional clue as to the purpose of this music: text. An incipit, “exultavit” at the beginning of line 1 is written by scribe A. The rest of line 1, as well as lines 2, 3, 4 and 5 are filled with a much more casually written, much less legible text, written by scribe B. Significantly, the fourth line is filled with the abbreviation for “psalm,” “PS,” supporting the idea that this music, as was discussed in III R, is probably some sort of psalm-setting. The rest of the text is drawn from sections of liturgy:

<b>Text of NR JB 6 III V</b>	<b>Source of Text</b>
exultavit cor meum in deo salutare mee	Magnificat
quia viderunt oculi mei salutare tuum quod parasti ante faciem omnium populorum Lumen ad Revelationem gentium & gloria plebis suae Israell	Nunc Dimitis
Gloria patri & filio & spiritui sancto Sicut erat in pricipio & nunc & semper et secula seculorum Amen.	Gloria Patris
PS...	Psalm.
Pater noster qui es in celis sanctificetur	Pater Noster

It appears as though this page presents an antiphon-like piece, with a composite text, intended to be paired with a psalm, which would be sung to the music of line 4, the “ps ps ps ps” line. The last two lines are left entirely without text underlay, though perhaps they are meant to be sung to the rest of the Pater Noster text, which is partially copied on line 5. A setting like this could be incorporated into a Mass or Office, wherever a psalm is called for.

### **III V, Scribe B and the Purpose of the Text**

The majority of the text of III V is written in the casual secretary hand of text scribe B. Since this hand takes up the text after the gothic-style incipit “exultavit,” it was probably added after the incipit and notation were copied. Although the secretary text is evenly spaced beneath the staff, its alignment with the notation is very approximate and unclear, and the quality of scribe B’s contribution becomes quite poor towards the end of the text. Given the low quality of the copying and alignment, it seems that the text functioned as a reminder, rather than as a clear instruction. It is probable, then, that the group that sang from this sheet was familiar, or was at least expected to be familiar, with this work and its text.

Something of scribe B’s character comes through in line 4. There, the first few iterations of the abbreviation “PS” are fairly well executed, and then his form degrades until the abbreviation becomes a careless scrawl. Clearly, scribe B did not consider those abbreviations to be worthwhile, and clearly, if this manuscript was the type that could withstand that sort of carelessness, it was not a prized artifact, but was probably much less valued by the institution or individual who owned it.

### **III V, Music**

As in III R, the indication “Primus Tonus” is puzzling, as there is no consistent incorporation of the notes central to the first mode, D or A. Lines 1, 2, 3, 4, and 6 end on D, which seems promising, except that lines 5 and 7 end on E and F. The first section of most lines also end on A. While some of these terminations could be

connected with mode 1, the connection is not clear or consistent. Perhaps this part is also an internal voice, which would tend to carry the significant pitches less often.

Line 7 begins with a section of black neumes, a pattern which is also seen in III R, IV R and IV V of NR JB 6. These passages of black notes are 7-10 notes long, and always appear at the beginning of one-line musical segments, without custos. It is possible that these series of lines are antiphon-like compositions, intended to be paired with a psalm. These short passages of contrasting notation are the appropriate length for the differentiae pattern "Saeculorum Amen," a passage that serves to connect a psalm verse and antiphon. The categorization of "primus tonus" at the top of the pages III R and III V fits with this theory, as the mode of an antiphon is relevant, since it determines the psalm tone and differentiae that can be used with it. These melodies are appropriately classified as "antiphon-like," as they are not catalogued in Bryden and Hughes comprehensive study of antiphons.<sup>5</sup> That is, they are not antiphons, but they appear to be serving the same purpose. The fact that it is common practice for the differentiae to be written with the antiphon further supports the theory that these passages are antiphon-like, serving to frame or complement a sung psalm. The "antiphon-like" compositions may in fact be metrical psalm tones, a common style of setting hymns in this period. The sections of black notation might also indicate use of discant, a commonly used improvisatory technique, in alternation with composed polyphony written in the white mensural notation.

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<sup>5</sup> John Rennie Bryden and David G. Hughes, *An Index of Gregorian Chant* (Cambridge: Harvard University Press, 1969).

The groups of black notes in NR JB 6 probably indicate differentiae, but the reason for their colouration is unclear. Are they short segments of Franconian notation, or are they sections of colouration, indicating something about the mensuration or musical style of that section? In the transcriptions, I have interpreted the sections of black notation as colouration, indicating C time, in contrast to the circle time indication that follows. Alternatively, perhaps the colouration serves only to visually separate the differentiae. Without the rest of the polyphony it is not possible to tell what exactly this notation is indicating.

### **III V, Error and Usability**

An un-corrected error appears on III V. A dot appears after a semi-breve A and after a semi-breve G, in the circle time section of L7. The passage makes much better rhythmic sense if the dots are omitted, suggesting that their inclusion was erroneous. It is unclear whether the main scribe added these notes, or whether they were added later on. Regardless, because the error is small, it probably did not affect the usability of this source, because performers can easily overcome small rhythmic errors, using their musical ability to find their place in the polyphony. This is the only error that is discernable from examination of the fragmentary sources of NR JB 6, which is to say that the source appears to be largely correct, and therefore very usable.

### **IV R**

Folio IV is the bottom of a page, and IV R consists entirely of one-line segments, each beginning with a group of black notes. As is the case in III V, in IV R the mensuration of the lines changes consistently, and these lines are probably parts

of antiphon-like passages. The lines are also melodic variations. Curiously, the word “sevin” appears in front of the seventh line of the fragment, a coincidental placement, since the seventh line of the fragment was not originally the seventh line of the page. “Sevin” probably refers to the seventh mode, the significant notes of which are G and D. This line does not favour those notes particularly. Perhaps, though, as was suggested above, this line is an internal voice of a polyphonic work, in which case the lack of focus on key tones is understandable.

#### IV V

IV V presents what appears to be two parts of a polyphonic work. Lines 1-3 appear to be the end of one part: lines 1 and 3 have a custos, and line 3 ends before the end of the staff, and is marked with a separating line. Line 4, and all the lines thereafter begin with a Bb signature and are marked with a custos. Line 4 is also labeled in the left margin, and although the text is not discernable, combined with the other evidence, it probably indicates the beginning of a new part. Both parts change mensuration often, and are textless, and although it is unusual for two parts of the same work to be written in different line signatures, it is not unheard of.<sup>6</sup> Unfortunately, it is not possible to align the parts polyphonically, because, due to the lack of text and incompleteness of both parts, points of alignment are unclear, and all of my attempts have resulted in extreme dissonance.

Considering that the parts do not align easily, it is also possible that these two parts represent two parts from two different works for the same voice type, as would typically be found in a partbook. This layout could certainly account for the

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<sup>6</sup> Margaret Bent and Alexander Silbiger, “Musica Ficta,” in *Grove Music Online. Oxford Music Online*, accessed May 31, 2011, <http://www.oxfordmusiconline.com>.

different line signatures. The partbook layout seems even more probable when the rest of the music presented in these fragments is considered: the line-segments of III V and IV R are all written in the same range, and are variations of one melody, not separate polyphonic parts. A partbook seems to be a more suitable place for that type of organization.

#### **IV V, Correction**

Line 4, the beginning of the second part, presents a correction. 6 black neumes are compressed into the beginning of the line, overlapping the clef, Bb signature and circle time symbol. These notes resemble the sections of black notes found throughout the fragments, possibly relating to the differentiae of psalm-singing. Clearly, these particular black notes were added after the initial copying. These notes are much smaller than the other groups of black notes in this collection of fragments, so it is difficult to tell if they are written in the same hand. The notes are also enclosed in a box, seeming to indicate separateness from the rest of the line. Whatever these notes mean, it is at the very least clear that they are a later addition to the fragment, and that they correct a copying error. The fact that the error was corrected suggests that this fragment was used, or at least intended for use.

#### **IV V, Music**

The music of IV V is similar to that of the other pages. The range is narrow (one octave, C-C), and the melody is carefully constructed. The melody is mostly constructed in step-wise motion, there are few leaps greater than a third, and they are always properly resolved. The music of lines 4-9 are more interesting because of their Bb line signatures (discussed below in “accidentals” section). Typically, line

signatures serve to expand the range of pitches available by transposing the gamut of hexachords. Here, however, the range and pitches of the regular gamut are employed. The Bb signature, it seems, is not serving to transpose the hexachords, but is instead serving as an indication to use Bb, a note of the regular gamut, throughout.

Two groups of black notes appear on IV V. One group appears at the beginning of line 4, and another appears towards the end of line 8. These groups of notes probably serve the same purpose as in III V and IV R. The black notes could, and probably do represent differentiae, serving to connect a sung psalm with this music. This page could be presenting an antiphon-like piece, but spanning five or six lines, as opposed to the one-line pieces discussed earlier. The absence of text could indicate that this piece could be sung to many texts, perhaps psalms, or that the text was so well-known by the users that it did not need to be included.

### **Black Notation and Colouration**

The use of black notation and colouration in III R, III V and IV V is complex. While the meaning of the sections of black notation is not entirely clear, I have transcribed them as colouration, a shift into  $\frac{3}{4}$  time. This transcription choice is one possibility, and does not affect the theories about the function of the groups of notes, namely that they might be differentiae and/or sections of discant. Coloured breves and ligatures (also signifying breves) are also used often in III R, III V and IV V. Here the meaning of the notes is clear, and the colouration serves to clarify or change the value of the breve. These coloured notes appear in sections of circle time, and therefore indicate a shift from “breve = three semibreves” to “breve = two

semibreves.” The use of colouration creates complex shifting between values, and it occurs so often that a singer would have to be very skilled or very familiar with the music in order to execute the rhythm correctly. The frequent use of colouration coupled with the frequent shifts of mensuration make for a rhythmically complex work, which would certainly have required skilled singers.

### **Accidentals**

Many accidentals, mostly Bbs, appear in these fragments. All of the accidentals were written by scribe A. Tables 2.6.1- 4 outline the use of accidentals in these fragments. Some accidentals are well-spaced, indicating that they were probably copied from an exemplar, while some are not well-spaced, or have been written above or below the notation, indicating that they were probably added after the initial copying, perhaps in a second layer of copying or addition.

In IV V, redundant Bb’s appear within the music, despite already being specified in the line signature. This might be a type of courtesy accidental, indicating that although singers may have been trained to follow conventions like line signatures, errors were common enough to necessitate courtesy accidentals. These accidentals are part of the original copying. This is to say that they were probably copied from the exemplar, indicating that the use of courtesy accidentals predates the users of this manuscript.

Several accidentals serve to correct melodic issues, and there are actually no serious un-marked melodic issues. There are a few minor alterations that are necessary but that are not technically marked. These alterations concern cross-relations, where a Bb and unmarked B appear in close succession. Although the

cross relations are not specifically marked, the earlier accidental usually applies. Since the earlier accidental also serves to alter these notes, these technically un-marked melodic alterations are not counted as serious un-marked melodic uses.

It is interesting that many melodic alterations included in the manuscript are alterations that singers were supposed to be expected to do on their own. It appears as though the singers for which this document was intended were not expected to make those modifications themselves. In any event, their inclusion indicates that while singers were perhaps expected to know about such corrections, including reminders was still necessary in actual practice. Alternatively, these alterations might have been included out of growing common practice. All of the fragments in this study present melodic alterations, suggesting that the increased marking of these alterations may have been a trend or common practice in England at this time.

### **Signs**

Both the double and single-looped flat signs are used in this fragment. There is no registral difference in the use of signs: they both alter the same "B." There is, however, some distinction of use: the single-looped sign is used in sections of regular notation and colouration, while the double-looped sign is used only within sections of colouration.

### **Original Source and Use**

Folios III and IV, presented in the DIAMM images, probably belonged to a liturgical book of some kind. The staves of the two folios match, both folios are written by the same scribe, and the contents of the pages are laid out systematically. The liturgical text on III V, the antiphon-like passages on III V and

IV R, as well as the modal indications on III R, III V, and IV R all indicate that this source was intended for use in a liturgical setting. The modal indications “Primus Tonus” and “sevin” suggest use in a liturgical context, where modes were used to organize music for services and to pair psalms and antiphons. The “PS” abbreviations for “psalm” on III V and the apparent arrangement of many of the lines into antiphon-like pieces that could be paired with psalms, indicate a strong connection with psalm singing. Psalm singing is a part of the daily Offices as well as Mass, so it is possible that these pages once belonged to a book for either use. Since most of the pages are textless, the implication is that the users were either very familiar with the texts and did not need them to be written down, or that the music could be sung to a variety of texts, as would be the case with psalm-singing. Since the pages do not present clear differentiation of parts or layouts that imply different parts, these fragments were probably drawn from a partbook, where many pieces are written out for one voice only. Given the setting in which these pages were most probably used, their organization, liturgical content, and matching page preparation and notation hand, they were probably part of a larger collection, and probably belonged to a liturgical partbook.

The surviving fragments are mostly correct and usable. Melodically the music is not particularly challenging, using mostly step-wise motion and small leaps, and a one octave range. The rhythm of the music is generally also quite straightforward, except for the frequent changes in mensuration, which demand trained skill. The lack of specified texts implies that the users were very familiar with sacred and/or liturgical texts. Given these factors, it seems probable that this source was originally

intended for, and probably used at a monastery or church, where singers would be very familiar with sacred and liturgical texts, where they could be sufficiently trained in singing and notation, and where the musical modes were most relevant.

## **Conclusion**

The fragment folios of NR JB 6 appear to be sheets from a functional liturgical partbook. Corrections indicate that the main scribe revised his work, valued producing a correct copy, and that the manuscript was intended for use. Scribe C's clarification of breves also suggests that the manuscript was used. Given the fragments' liturgical contents, it is probable that these fragments were used at a monastery or church. Wherever it was used, the singers associated with that establishment must have been quite skilled in order to correctly navigate the colouration and mensuration changes in these works. The many accidentals present in the work suggest either that the singers who worked from this source made frequent melodic errors, or that the convention for marking melodic alterations was changing in England at this time, moving towards more frequent marking of melodic alterations.

## Volume 2, Chapter 6: Tables

<b>NR JB 6, III R, Accidentals</b>							
<b>III R</b>	<b>Note Affected</b>	<b>Placement</b>	<b>Sign</b>	<b>Well-Spaced?</b>	<b>Hand</b>	<b>Accidental Needed But Not Included</b>	<b>Reason</b>
<b>L1 M6</b>	Bb	Ad	b	N	A		Harmonic (affects 2 Bs in M7)
<b>L2 M24</b>	Bb	Advance	b	N	A		Melodic
<b>L4 M81</b>	Bb	Advance	b	Y	A		Melodic, Corrects TT
<b>L5 M104</b>	Bb	Advance	b	N	A		Harmonic
<b>L6 M130</b>	Bb	Advance	b	N	A		Harmonic
<b>L7 M152</b>	Bb	Advance	b	Y	A		Harmonic
<b>L7 M174</b>	Bb	Advance	b	N	A		Corrects outlined TT
<b>L8 M194</b>	Eb	Advance	b	N	A		Harmonic
<b>L8 M196</b>	Low Bb	Advance	b	N	A		Harmonic
<b>L8 M201</b>	Eb	Advance	b	N	A		Harmonic
<b>L8 M206 and 208</b>						Low Bb	Melodic (implied by previous Eb)

Table 2.6.2							
NR JB 6, III V, Accidentals							
III V	Note affected	Placement	Sign	Well-Spaced?	Hand	Accidental Needed But Not Included	Reason
L1 M15	Bb	Advance	B (colouration)	Y	A		Harmonic
L2 M31	Bb	Advance	B (colouration)	Y	A		Harmonic
L3 M64	Bb	Advance	b	Y	A		Harmonic
L4 M95	Bb	Advance	b	Y	A		Harmonic
L5 M 120	Bb	Advance	b	N	A		Harmonic
L6 M140	Bb	Advance	b (colouration)	N	A		Harmonic
L7 M 145	Bb	Advance	b (colouration)	Y	A		Melodic, outlined TT
L7 M160	Bb	Just Before	b	Y	A		Harmonic

Table 2.6.3							
NR JB 6, IV R, Accidentals							
IV R	Note Affected	Placement	Sign	Well-spaced?	Hand	Alteration Needed But Not Included	Reason
L1 M15	Bb	Just Before	b	Y	A		Melodic. Corrects descending TT
L1 M 25	Bb	Just Before	b	Y	A		Harmonic
L1 M 26			b			Bb	To avoid cross-relation with recent, marked Bb
L7 M 177	Bb	Just Before	b	Y	A		Melodic. Corrects ascending TT F
L7 M 178			b			Bb	Avoid cross-relation
L7 M 185	Bb	Just Before	b	Y	A		Melodic. Corrects Ascending TT
L7 M 187			b			Bb	Avoid cross-relation

<b>Table 2.6.4</b>							
<b>NR JB 6, IV V, Accidentals</b>							
<b>IV V</b>	<b>Note Affected</b>	<b>Placement</b>	<b>Sign</b>	<b>Well-Spaced?</b>	<b>Hand</b>	<b>Accidental Needed But Not Included</b>	<b>Reason</b>
<b>L4 - L9</b>	Bb Signature	Unclear	b	Y	A		Beginning of another voice or part
<b>L7 M174</b>	Bb	Advance	b	Y	A		Redundant. Reminder
<b>L9 M211</b>	Bb	Advance	b	Y	A		Redundant. Reminder

## Volume 2, Chapter 7

**Winchester, Winchester College Warden and Fellows Library. W.C.M. 12845.  
(WCM 12845).**

**<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=612>**

WCM 12845 is a parchment fragment belonging to the Winchester College Warden and Fellows Library, dated to the early sixteenth century.<sup>7</sup> This single folio of music measures 440 X 330 mm, and has been re-purposed as the wrapper for a survey book of Longload Manor, an estate owned by Winchester College. Hamm indicates that the original measurements of the fragment were approximately 540 X 400 mm, presumably accounting for trimmed margins, though no explanation of these figures is offered.<sup>8</sup>

Music appears on the recto of the folio, and the verso is mostly blank, presenting only the text “ Longlod: M:/Com: Eom/ 17,”<sup>9</sup> which relates to the contents of the survey book, and not to the contents of the fragment. The layout of this fragment is unusual, featuring three parts of two pieces into two columns on one page. The two columns of music on the recto present complete parts of two works. The left column presents the bass part of an anonymous “Domine Secundum,” and the bottom of the left column, as well as the right column contain two parts of a setting of “Peccantem Me,” by Dr. Robert Coopare. This work is followed by a spoken prayer. Both pieces belong to the third nocturne of the Office

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<sup>7</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, vol. 4 (Neuhausen-Stuttgart: American Institute of Musicology, 1979), 136.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

of the Dead.<sup>10</sup> The folio has been trimmed on the left side, obscuring and removing some notes and text, and complicating the transcription of the part.

### **Hands and Quality**

The notation, text and accidentals in this fragment all appear to have been copied by one scribe.<sup>11</sup> The scribe was careful and neat in his copying, and the text and notation are very legible and clear. The scribe used a combination of angular and rounded note heads, indicating that some notes were drawn quickly and casually. The notation, overall, is neat, but not formal. The text is also written by the notation scribe, evidenced by the matching curvature of short vertical lines in both the notation and text, as well as by matching ink. The text is written in a small and neat secretary hand. The text is not ruled, but is clearly aligned with notes. This careful alignment presents clear instructions to singers, and might indicate that this manuscript was intended for use. Overall, the quality of the notation and text hands is clear, but not beautiful. It is as though an experienced scribe has made quick work of this copy. The clarity of the copying makes the sheet usable and functional, but the apparent speed of execution diminishes the overall quality. The unusual layout of this source, the quality of the copying, as well as the fact that only one hand appears in the source might indicate that the scribe was also the primary user of this source, and that it may have constituted a personal practice sheet.

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<sup>10</sup> Catholic Church, *Liber Usualis* (New York: Desclée & Co., 1961), 1797-8.

<sup>11</sup> Hamm, 136.

### **Column 1, "Piece 1"**

A section of a vocal part of a polyphonic work occupies most of the left column of fragment WCM 12845. This section of music is probably from a motet,<sup>12</sup> as it appears to be a voice from a polyphonic work set to a Latin text. Rannie claims that the name of the composer "Pygott" appears on the folio, connecting this unique work with that composer.<sup>13</sup> Sandon agrees with the attribution, and lists this work in this fragment as one of Pygott's compositions.<sup>14</sup> However, while Rannie claims that "Pygott" is written on the manuscript, the name is not visible on the DIAMM images, and there are no other surviving copies of this work, and certainly none that ascribe this work to Pygott. The attribution of this work to Pygott may be incorrect. While it is possible that the name is faded and does not appear on the images, it might be more appropriate to say that the composer of this work is unknown. Because of the ambiguity surrounding the attribution of this work, in this study this piece is referred to as "Piece 1."

#### **"Piece 1," Text**

The text of "Piece 1" is a respond and verse, *Domine Secundum*, from the third nocturne of the Office of the Dead:

R: Domine secundum actum meum noli me judicare nihil dignum in  
conspectu tuo egi ideo deprecor majestatem tuam ut tu deus deleas  
iniquitatem meam

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<sup>12</sup> Hamm, 136.

<sup>13</sup> Alan Rannie, *The Story of Music at Winchester College 1394-1969* (Winchester: P. & G. Wells Ltd 1970), 2.

<sup>14</sup> Nicholas Sandon, "Pygott, Richard," in *Grove Music Online. Oxford Music Online*, accessed December 19, 2010, <http://www.oxfordmusiconline.com>.

V: Amplius lava me domine ab iniusticia mea et a delicto meo munda me quia tibi soli peccavi<sup>15</sup>

The text is classified as a respond, meaning that it was traditionally sung in a particular manner. The following table illustrates the traditional performance practice of responsories:

<b>Traditional Performance of Responsories<sup>16</sup></b>	
<b>Section</b>	<b>Sung by:</b>
Respond	Soloist
Respond	Choir
Verse	Soloist
Respond	Choir
Doxology	Soloist
Second half of respond	Choir
Respond	Soloist
Respond	Choir

The form laid out in the responsory in “Piece 1” differs from this traditional form, but also includes some elements of the traditional form.

<b>Form of <i>Domine Secundum</i>, “Piece 1” in WCM 12845</b>	
<b>Sections</b>	<b>Sung by</b>
Respond	Appears to be polyphonic, sung by a choir.
Verse	
Second Half of Respond, with same music as above	

While according to the traditional practice, several sections are missing, and while all of the music on the fragment appears to be polyphonic, the alternation of respond and verse is still present, as well as the repetition of the second half of the respond. This work, then, appears to be a departure from the previous form of the respond, setting the liturgical text in a new way, while retaining some elements of

<sup>15</sup> Catholic Church, 1798.

<sup>16</sup> Paul Frederick Cutter, et al., “Responsory,” in *Grove Music Online. Oxford Music Online*, accessed December 19, 2010, <http://www.oxfordmusiconline.com>.

the earlier practice. According to Cutter, the practice of setting the solo sections polyphonically and leaving the choir parts in plainchant was common until the sixteenth century.<sup>17</sup> Since that practice is not in place here, the dating of this work to the sixteenth century, after that practice died out, seems appropriate.

### **“Piece 1,” Music**

The music of this part is active, with many leaps and syncopations. The part is challenging, and would be best suited to a trained singer. Rests confirm that it is a polyphonic work, although the number of voices is unclear. The vocal type for this part is also unclear, as the clef has been trimmed away, there is no label, and no other voices survive to provide context. This is a challenging part, challenging enough that a singer may have been motivated to copy it onto a practice sheet.

### **“Piece 1,” Corrections**

This piece, copied and corrected by one scribe, presents an interesting correction, which suggests that the piece was intended for practical use. A multi-layered error appears on line 5, measures 36-39. A repeated dotted semi-minim figure appears to have been the catalyst to a chain of errors affecting the passage “ideo deprecor majestatem.” Fortunately, a correction of the passage, complete with music and text, appears at the end of the piece. This corrective restatement provides enough information for a singer to correct the error in line 5. Comparison of the error with the correction at the end of the piece indicates that the scribe, in copying line 5, notation first, skipped over several notes, probably confusing the dotted semi-minim figures:

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<sup>17</sup> Ibid.

**WCM 12845 L5, beginning M 36. Expansion of copying error.  
Shadow indicates skipped section.**



Text is also involved in the error, in several layers. The erroneous text appearing in line 5, “idecor” is probably the product of eyeskip, merging the two “de” words, “ideo,” and “deprecor” together. The scribe then probably went on to write “deprecor” under the wrong dotted semi-minim figure. He must have realized his error quickly, when there was no space for the next words. He crossed out “deprecor,” and wrote in the correct word, “majestatem.” At some point, he also added a corrective custos, indicating the beginning of the skipped segment of notation, which can be matched with the segment at the end of the piece. This correction indicates that the scribe valued creating a correct, usable part. It is interesting to note that the correction, especially the correction of “majestatem,” is not subtle, as one would expect from a formal manuscript, but is quite noticeable. This suggests that the manuscript was probably intended for informal use, and lends weight to the idea that this sheet could have been created for practice.

**Second Piece, Coopare**

The second piece on the fragment, “*Peccantem Me*,” begins at the bottom of column 1, and proceeds into column 2. This work can be considered a motet<sup>18</sup> as it is a polyphonic setting of a Latin text. The piece is clearly ascribed to Dr. Coopare, as

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<sup>18</sup> Hamm, 136.

“Dr. Coopare Bass” is written clearly at the beginning of the piece. “Dr Coopare” probably refers to Dr. Robert Coopare (also spelled Cooper, Coupar, Couper, and cowper) (b c1474; d 1535–40).<sup>19</sup> Coopare was an English composer and priest, who earned a Doctorate in music from King’s College, Cambridge. A bass part and tenor part of his piece appear on the fragment, so labeled. The bass part is written first, and begins at the bottom of column 1. The tenor part begins on line 5 of column 2. This layout is unusual, and is discussed below in the “use” section.

### Coopare, Text

The text of the Coopare piece is a respond from the third nocturne of the Office of the Dead.<sup>20</sup>

**R:** “Peccantem Me” quotidie, et non me poenitentem, timor mortis conturbat me: Quia in inferno nulla est redemptio, miserere mei Deus, et salva me.

**V:** Deus in nomine tuo saluum me fac, et in virtute tua libera me. Quia in inferno nulla est redemptio, miserere mei Deus, et salva me.

As in piece 1, the respond is not set in the traditional way, although some traditional elements remain.<sup>21</sup> The form of the piece, as far as can be discerned from the two surviving parts, is as follows:

<b>Form of Coopare Piece, “<i>Peccantem Me</i>,” WCM 12845</b>	
<b>Section</b>	<b>Sung by</b>
Respond	Bass and Tenor
Verse	Bass
Second half of respond, with same music as above	Bass and Tenor

<sup>19</sup> David Greer, “Cowper, Robert,” in *Grove Music Online. Oxford Music Online*, accessed December 20, 2010, <http://www.oxfordmusiconline.com>.

<sup>20</sup> Catholic Church, 1797.

<sup>21</sup> Cutter, “Responsory.”

The form is identical to that of "Piece 1." The alternation of respond and verse, as well as the inclusion of the second half of the respond are traditional elements. However, this setting is much shorter than the traditional organization. The fact that both pieces in this fragment are organized in this way suggests that this form was not unique, and may have been a known and used form in England at the times these works were composed. This piece is followed by a prayer from outside the Office of the Dead. It is copied without music, which suggests that it was intended to be spoken. The prayer is discussed at greater length below.

### **Coopare, Music**

Typical of bass parts in general, the bass part of this piece is quite slow-moving in comparison with the tenor part, and includes many leaps. The tenor part, in addition to being more active, contains many leaps and syncopations, and a fast-moving run of semi-minims in column 2 line 10 measures 58-9. These are challenging parts that one again may have merited extra practice, and may have even motivated a singer to copy out practice parts.

Since two parts survive, it is possible to infer information about the overall texture and construction of the piece. Since one of the parts is labeled "bass" there must have been at least three higher parts, and given the text-setting of the bass and tenor parts, the polyphony was probably written in imitation. The music of the tenor and bass is not imitative, but bass parts, needing to fulfill harmonic function, cannot always participate in imitation. However, the text is set imitatively in these parts, indicating that the other voices were probably set similarly, and free from the

functional, limiting movements of the bass voice, probably employed musical imitation as well.

### **Coopare, Errors and Corrections**

Some corrections appear in this piece. In column 2 line 7 measure 27, a minim on A has been fitted in near the end of the line. This unusual spacing indicates that the A was first skipped over in copying, and then added later on in revision. The scribe probably noticed his error soon after copying the passage or the work, as the correction is in his hand, with the same ink. A more obvious correction appears in column 2 line 5, the first line of the tenor part. There, the staff has been extended to accommodate three missing notes. Again, this correction was probably made soon after the part, or a section of the part, was copied, as the correction appears in the same hand and ink as the rest of the fragment. The presence of these corrections indicates that the scribe revised his work, and valued producing a correct, usable part.

This piece contains two possible errors. A semibreve rest appears in the bass part, in column 2 line 1 measure 68, which complicates the timing of the line. The music works much better without it, and appears this way in the transcription. Similarly, what appears to be an extra minim on the pitch A is written in the tenor part at the beginning of column 2 line 8 measure 31. The passage works much better without the extra minim, and appears this way in the transcription. A faint line can be discerned, striking through the note head of the minim, indicating that the scribe may have made an unclear attempt to cross out the note. Since this line is so unclear, it cannot be definitively considered corrective content. The fact that these apparent

errors remain suggests that the scribe was not meticulous in his copying and revisions, or that they appeared in his exemplar. Either way, these errors are small and could be overcome in performance by musicians listening for their place in the polyphony. This is to say that despite these small errors, the parts are still usable.

### **Liturgy**

Both “Piece 1” and the Coopare piece are settings of responsories from the third nocturne of the Office of the Dead.<sup>22</sup> Their pairing makes liturgical sense, as they would both need to be sung in the same Office. Rannie was correct in identifying these works as responsories for the Office of the Dead, but also states that the Coopre piece is music for Ash Wednesday.<sup>23</sup> The text of the Coopare piece has no connection to Ash Wednesday that I have found.

The fact that the arrangements of these texts in these works does not conform to the traditional performance of responsories might indicate that some flexibility in text setting in liturgical music was possible in the performance context. Furthermore, the similarity in their non-traditional forms suggests that an alternative format for setting responsories may have been in use at this time.

### **Prayer**

Three lines of text, another respond and verse, marked “R” and “V,” are written below the Coopare piece, at the bottom of column 2.

Line 1: V Peccauimus patribus nostris R Iniuste egimus iniquitas. Oremus.

Line 2: Exaudi quaesumus domine supplicum preces, et confitentium tibi parce peccatis, vt

Line 3: pariter nobis indulgentiam tribuas benignus, et pacem. [...]

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<sup>22</sup> Catholic Church, 1797-8.

<sup>23</sup> Rannie, 2-3.

Line 1 of the text is part of psalm 150, and lines 2 and 3 comprise part of a prayer from the litanies.<sup>24</sup> This text, then, is a spoken part of the liturgy. This text appears in conjunction with these two pieces for the Office of the Dead, but it is not an official part of that Office. It is, however, possible that it comprised part of the Office for the Dead for whomever or whichever group used this source. If this is the case, that would indicate flexibility in the organization of the liturgy, and perhaps regional variation in the Office of the Dead. This flexibility suggests that the source was used or associated with a small

### **Accidentals**

There are only four accidentals on the entire page of WCM 12845. One harmonic alteration appears in the Coopare piece, in the bass part, column 1 line 17 measure 42. There, an Eb is included to avoid a harmonic tritone with the Bb in the tenor voice. This accidental needed to be indicated because there is no way for a singer to anticipate it. As Bent explains, places must be marked where an erroneous first attempt would result without an accidental.<sup>25</sup> This rule appears to be widely practiced throughout the fragments.

The other three accidentals (one in “Piece 1” and two in the Coopare piece, see Table 2.7.1) indicate melodic corrections that skilled singers were supposed to know to correct on their own. In fact, all of the required melodic alterations are indicated. Once again, as is seen in other fragments, this might indicate that the users were not particularly skilled at making these corrections on their own, or it

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<sup>24</sup> Catholic Church, 840.

<sup>25</sup> Margaret Bent, “Diatonic Ficta,” *Early Music History* 4 (1984), 28.

might indicate that marking such alterations was becoming a common practice, and did not necessarily reflect the singers' skill or training level.

### **Coopare, Partial Line Signature**

The bass part of the Coopre piece has a Bb signature throughout, while the tenor part does not. This is a case of partial signatures, which Bent explains is not uncommon in this time period.<sup>26</sup> Line signatures can sometimes serve to transpose the range and hexachords of the gamut,<sup>27</sup> and this appears to be the case here with the bass part. Bent explains that the range can be transposed one fifth lower or one fourth higher,<sup>28</sup> moving the bottom of the range from G to C. In this piece, the line signature seems to transpose the range up by a fourth, as the perigee of the bass part is the C below middle C.

### **Transposition of gamut range in bass part of Coopare piece**



Line signatures can also indicate a transposition of hexachords:<sup>29</sup>

<b>Regular and Transposed Hexachords</b>				
Signature	Hard	Natural	Soft	"flat" available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb

<sup>26</sup> Margaret Bent, "Musica Ficta," in *Grove Music Online. Oxford Music Online*, accessed May 21, 2011, <http://www.oxfordmusiconline.com>.

<sup>27</sup> Margaret Bent, "Musica Recta and Musica Ficta," *Musica Disciplina* 26 (1972), 98.

<sup>28</sup> Margaret Bent, "Musica Ficta."

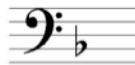
<sup>29</sup> Ibid.

It is difficult to tell if that is the case here, as the bass part is written mostly in the C and F hexachords, which belong to both the transposed and non-transposed gamuts.

### **Coopare, Use of Signs**

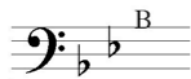
The Bb line signature of the bass part of the Coopare piece appears on every line of the part, and uses a single-loop flat sign.

#### **Bb Line Signature, Bass Part of Coopare Piece**



At one point, despite the flat signature, a high B is marked as flat, using a double-looped sign. This accidental indicates that unlike the modern key signatures that affect all octaves of a note, the line signature only affects or at least only specifies the alteration of notes on that specific staff line. The use of the double-looped sign is also significant, as it may indicate that the scribe was distinguishing octaves by using the single-loop sign for the low B and the double-looped sign for the high B. The scribe uses the single-looped flat sign to indicate Eb as well. He appears to have used the single-looped sign for the lower octave, and the double-loop for the higher, at least in this part.

#### **Registral use of flat signs, Coopare Bass part**



Bent describes this practice of registral differentiation of octaves with different flat

signs,<sup>30</sup> and this general practice is seen in many other fragments in this study, and appears to have been a common practice.

### **WCM 12845, Accidentals and Scribal Preference**

All of the accidentals in this fragment are written by the main scribe. Sometimes the spacing or lack of spacing of accidentals can indicate whether they were written as part of the initial copying, or were added later. It is not possible to draw such conclusions here because the scribe's notes are so widely spaced that it is not clear if accidentals were written at the time of copying or were added comfortably into the spaces afterwards. Fortunately, the placement of notes, either in advance or just before the altered note, is still clear. The scribe chose to include three out of the four accidentals just before the altered note, clearly associating the accidental with the altered note. Since the scribe may have been the primary user of this part, that placement probably indicates his preference for performance.

### **Original Source and Use**

#### **Layout**

The layout of a manuscript can often indicate its intended use. The layout of fragment WCM 12845 is unusual, indicating that it was probably created for a specific purpose. The fragment resembles a choirbook in that two parts of a piece are presented, but it also resembles a partbook in that two pieces are presented on a single sheet. Essentially, this fragment does not appear to be organized into either common format. A choir could not use it because it is too small, and does not present all the voices of a work, and while other voices could have been presented

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<sup>30</sup> Margaret Bent, "Musica Recta," 85.

on a facing page, choirbooks generally follow a different layout, in rows, not columns, and generally only one piece appears in an opening. A partbook, by definition, presents one type of vocal part from many works. WCM presents two voices of the Coopare piece, so it cannot have been a traditional partbook. Having ruled out partbook and choirbook, the case remains that WCM 12845 presents parts of two pieces of liturgical music, and a spoken prayer.

Perhaps WCM 12845 was a practice sheet. The music is challenging, and would need to be practiced. The music and text appear to have been copied quickly, with little concern for presentation, but paying attention to accuracy, revision for corrections, and text underlay. The quality and features of the fragment are consistent with a choir singer copying a part quickly, but with attention to accuracy, ensuring that the sheet would be usable. The two voices of the Coopare piece might have been included so that the singer could learn both parts, or so that two people could practice from the sheet, either at once or independently. However, if the fragment was to serve as a practice sheet, why copy the spoken prayer at the end of column 2, and why are there no personal markings? Perhaps the singer needed to learn the prayer as well, or perhaps its inclusion helped to contextualize the music within the service. As for the lack of performance markings, considering the other fragments in this study, which are functional sources but are generally unmarked, perhaps marking functional sources was not a common practice at this time.

Whether the fragment was created as a practice sheet or for some other specific purpose, it seems probable, given that it contains polyphonic religious works, that it was associated with a choir at a religious institution. The pairing of

texts for the Office of the Dead with a prayer from outside that Office suggests an atypical observance of the Office of the Dead. Such a departure from convention might take place at a monastery, church or chapel, or possibly at court, but would probably not occur at a more official institution such as a cathedral. The atypical pairing of texts and the challenging level of the music suggests that the group with whom this fragment was associated was probably a well-trained church or chapel choir. If the fragment was in fact a practice sheet, it probably belonged to someone in the church choir.

### **Conclusions**

W.C.M 12845 is a re-purposed manuscript sheet that may have originally been a practice sheet. The scribe may also have been the main user of this source, perhaps using it for consultation in practice. The casual execution, obvious corrections and peculiar layout, coupled with general accuracy and clear text underlay, indicate that WCM 12845 was an informal source, intended for use. The liturgical content indicates that it was probably intended for a religious institution, and the atypical treatment of the responsory texts and the inclusion of a non-standard prayer in the Office of the Dead indicates that it was probably associated with a monastery, church, chapel, court, or other institution distant enough from the official governing bodies of the church to have some degree of freedom.

The scribe reviewed his copy for errors, and made corrections, indicating that he valued producing a usable part, and that, as is seen in many other fragments, scribal revision was a common practice. Once again, accidentals mark melodic alterations, indicating that singers were perhaps not always adept at making

melodic changes, or that marking melodic changes was a common English practice in this period. The line signature in this fragment indicates that a Bb signature could sometimes transpose the range of the gamut up by a fourth and that a signature only affected Bb in one octave. Considering the main scribe to also be the most probable main user, the use of accidentals indicates that he preferred melodic alterations to be marked, and that he preferred accidentals to be placed just before the altered note.

## Volume 2, Chapter 7: Tables

Table 2.7.1							
WCM 12845, Accidentals							
	Location (column, line, measure)	Advance or Just Before	Well Spaced?	Note Affected	Sign	Hand	Reason
Piece 1	C1 L4 M29	Just Before	Unclear	B	B	A	Una Nota Super La
Coopare Bass	C1 L16 M20	Just Before	Unclear	High B	B	A	Melodic TT
	C1 L17 M42	Just Before	Unclear	E	b	A	Harmonic TT with Tenor
	C1 L16- C2 L4	Advance	Yes	Bb	b	A	Line Signature
Coopare Tenor	C2 L8 M42	Advance	Unclear	B	b	A	Melodic TT

## Volume 2, Chapter 8

**London, Lambeth Palace Library, H890.L.35. (H890).**

**<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=453>**

H890 is a collection of four parchment leaves, each with music on the recto and verso sides, totaling eight surfaces with notated music. The fragments belong to Lambeth Palace Library in London, and are dated to the late fifteenth or early sixteenth centuries. DIAMM indicates that the folios measure 195 x 300-310 mm. The folios have been trimmed down from their original size, and consequently some notes and clefs have been removed. H890 is not listed in RISM, and the folios are not the subject of any published literature. DIAMM describes the folios as raised back and front end papers, though the codex from which they were removed is not mentioned. Nothing more is offered in the The Lambeth Palace Library Online Catalogue,<sup>1</sup> nor in the catalogue the Lambeth Palace Library suggests, *Bibliotheca Musica-Liturgica*.<sup>2</sup> This source is not listed in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*.<sup>3</sup>

### **Hand and Quality**

The notation of H890 is written in predominantly one hand, notation hand A, written by scribe A. It strongly resembles the notation style of 33989, with rounded note heads, and with the stem and note head drawn in one stroke. This is a more casual style, which, due to economy of strokes, could be written more quickly than

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<sup>1</sup> "Lambeth Palace Library Online," Lambeth Palace Library, accessed February 12, 2011, <http://www.lambethpalacelibrary.org/content/9th-18thcentury>.

<sup>2</sup> Walter Howard Frere, *Bibliotheca Musico-Liturgica* (Hildesheim: Gg. Olms, 1967).

<sup>3</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* (Neuhausen-Stuttgart: American Institute of Musicology, 1979).

the angular formal style. The accidentals also appear to be written by this same scribe. The text is written in a casual secretary hand. The notation and text are written in the same ink, and with the same looping curvatures, indicating that they were both probably written by scribe A. The text is legible, but casually formed. The less-than-formal presentation of the notation and text indicates that the original manuscript to which these folios belonged was probably intended to be a functional, usable manuscript.

The folios of H890 present sacred and liturgical polyphonic music, with Latin texts. The presentation is generally clear, though far from the quality of a presentation manuscript. Folio IV R was copied more casually, indicating that the source from which these leaves were drawn was not a highly prized manuscript, but more probably a used, casual sort of manuscript. These folios are probably drawn from a functional manuscript, and evidence of use is presented within the music.

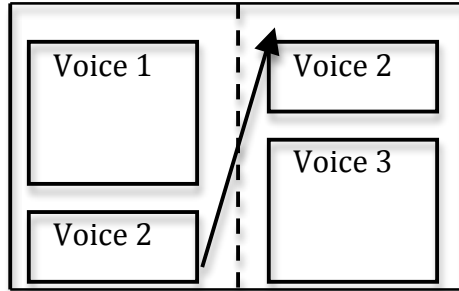
## **I R**

IR presents nine full lines of music and text, from two voices of a polyphonic work. The first three lines represent the last section of one voice, and lines 4-9 present the beginning of another voice, labeled "Tenor." The two parts align pleasingly, with the help of vertical lines of congruence, which look like modern bar lines. The layout of the second half of one voice on the top of the page, and complete tenor at the bottom indicates layout C commonly used in choirbooks.<sup>4</sup>

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<sup>4</sup> John Stevens, ed., *Early Tudor Songs and Carols*, vol. 36 *Musica Britannica* (London: Stainer and Bell, 1975), 54.

### Layout C



However, while IR appears to follow this layout, H890 in general does not adhere to common layouts, so it cannot be said with certainty that this page follows layout C. The similarity to layout C may be coincidental.

### I R, Music, Error and Use

The music of I R can be classified as a motet, as it is a sacred polyphonic composition with Latin text. The music of IR alternates between homophony and syncopation, and dissonances are carefully treated, appearing mostly as passing tones. The last three bars of the work, however, present unresolved dissonance that is probably the result of a copying error:

### H890 I R, Dissonance In Bars 123-125.

The image shows a musical score for two staves in 2/4 time. The top staff is in treble clef and the bottom staff is in bass clef. A light blue shaded region highlights bars 123, 124, and 125. Below the staves, the following numbers are written: 3 4 5, 7 7, 2 2, 3 1 2, 2 2. An ellipsis (...) is placed at the end of the top staff.

The highlighted area indicates the section of unresolved dissonances, probably resulting from a copying error in one of the parts. The top voice was probably miscopied a second down, because if the top voice is raised by a second, this preferable sonority occurs:

**H890 I R, M 123-125. Transposition at the second fixes dissonance.**

3 4 5 8 8 3 3 4 2 3 3 3

While parallel octaves, seen at the beginning of the shaded section, are not desirable, this result is still much more pleasing than the dissonance of the first option. So, then, the dissonance at this point was probably the result of scribal error, miscopying at the second. This type of error could easily have been noticed in proofreading, and the fact that it was not fixed indicates that the manuscript might not have been checked. This, in turn, indicates that the manuscript, or at least this piece, might not have been used, or at least not used regularly.

**I R, Text**

The text presented in IR is part of a processional, a liturgical text, “En Rex Venit.” This appears to be a rare text, but concordances do exist in at least two sources: the Inverness fragments, and Egerton 3307.<sup>5</sup>

<sup>5</sup> London, British Library. Egerton 3307; Stephen Allenson, “The Inverness Fragments: Music From a Pre-Reformation Scottish Parish Church and School,” *Music & Letters* 70 (1989), 1-45.

## IV

### IV, Music

IV presents a full page of music, set to the text of two hymns. It is unclear whether the music represents one or two parts. There is no repetition of text, which seems to indicate the presence of only one part. However, a clef change occurs at line 6, at which point the range changes from E-E (in lines 1-5) to low G-C (lines 6-12). These differences seem to indicate the beginning of a new part at line 6. This idea is further supported by the presence of a dividing line at the end of line 5, followed by an instruction. Furthermore, lines 1-5 use the double-looped flat sign whereas lines 6-12 use the single-looped sign, a distinction that this scribe seems to use to differentiate parts (see “accidentals” section below.) This is to say that this page appears to contain two parts. Unfortunately, the beginnings of the lines are missing, so any part label that may have existed is lost. Despite the lack of labels, it is evident that lines 1-5 and 6-12 are not two parts of the same work, as the bar lines of each section do not align. This is to say that the page does seem to present two parts, only not of the same work. This page appears to be written in a partbook-like layout, where many parts from different works are written consecutively.

A title or instruction at the top of the page reads: “pleynsong to contra.” This instruction is repeated again on line 5, after the end of a musical section or part 1, marked by a long dividing line. The full instruction on line 5 reads: “pleynsong to contra. Kriste et vyrtus nostra.” This instruction indicates an alternation between polyphony and plainsong. The instruction seems to indicate that the contra voice is to sing the plainchant “Kriste et Vyrtus Nostra” following part 1. Presumably, since

“Kriste et Vyrtus Nostra” does not appear on this page, the voice here presented is not the contra voice. This instruction itself is an interesting combination of English and Latin, which is uncommon in liturgical music sources of this period.

#### IV, Text

The text of IV is drawn from two hymns: “Salvatore Mundi Domine,” and “Deus Creator Omnium.”

Sources of Text in H890 IV			
		I Verso, text	Source of text
Part 1	L1	[te refor]mator sensu-	Hymn, Salvatore Mundi Domine, <sup>6</sup>
	L2	[-um vo]-tis precamur cordi-	
	L3	[-um] ut puri castis menti-	
	L4	[-bus] surgamus a cu-	
	L5	[-bi] libus	
	L5	Pleynsong to contra. Kriste et vyrtus nost[ia]	Instructions for the contra tenor to sing a plainchant, probably beginning “Kriste et vyrtus nostia.”
Part 2	L6	Christe rex unice Patris al-	Deus creator omnium, an ambrosian hymn <sup>7</sup>
	L7	-mi nate coeterne R	
	L8	Virtus nostra Domine at-	
	L9	-que salus nostra in	
	L10	eternum eleyson	
	L11	Ray	Unclear

The inclusion of hymns qualifies this music as liturgical, and the music of I R is accurately classified as a polyphonic setting of hymns. The plainsong remains unidentified, but it is at least clear that the plainsong was meant to be paired with part 1.

<sup>6</sup> “CANTUS: A Database for Latin Ecclesiastical Chant,” CANTUS, accessed April 13, 2011, <http://publish.uwo.ca/~cantus/>

<sup>7</sup> Warren Anderson, et al., “Hymn,” in *Grove Music Online. Oxford Music Online*, accessed April 12, 2011, <http://www.oxfordmusiconline.com>

#### **I V, Unusual Markings: Courtesy Clefs**

Three courtesy F clefs appear on this page, all in hand A: two on line 10, and one on line 12. The first and third courtesy clefs are well-spaced within the notation, indicating that they were probably copied from the exemplar during the initial copying. The second clef (L10), however, appears below the notation and is slightly smaller than the other two, two factors that indicate that it may have been added later on. These clefs simply re-state the clef of the staff, and probably serve to clarify the notation. Their presence could mean that these three particular areas were problematic for singers. The music following the clefs is, however, very straightforward, and consists of passages of step-wise motion, which are quite easy to sing. Perhaps something complicated is occurring in other voices at this point, such that the F clefs would be a helpful bearing to the singers of this part. Since two of the clefs are well-spaced and were therefore probably copied from the exemplar, they probably reflect a performance issue dating back at least as far as the exemplar, but possibly farther, to the exemplar's exemplar and so on. A similar use of G clefs is found in MS 103.

#### **II R**

##### **II R, Music**

II R presents three lines of a vocal part of a polyphonic work. The remaining six staves of the page have been left blank. The part begins with the Latin word "et," an uncommon way to begin a sentence, indicating that the page probably does not present the beginning of a part. The music itself could be considered a motet, as it is

a polyphonic setting of a Latin text. The music in this case is quite simple both melodically and rhythmically. Some colouration is used, but only on breves and longs, which are more simply adapted into colouration than faster-moving notes. This page does continue the music of I V because the texts do not match, and because the parts are in different mensurations.

### **II R, Original Sequence of Folios**

The ink of II R appears to be a lighter colour than the other pages of H890, but that could be the result of aging or exposure to light. However, the facing page in the current arrangement, I V, is not discoloured. This is all to say that the original sequence of pages appears to have been disrupted. That being said, these pages all appear to have belonged to the same original source, as their ruling and writing surfaces match, as well as their notation and text hands.

### **II R, Unusual markings**

Two Pairs of slashes, “//,” appear on this page, marking the ends of phrases. These slashes are not seen on any other page. They do not appear to be serving as marks of congruence, because vertical lines, seen on every page in this fragment, are already serving that purpose. The slashes cannot be meant to indicate repetition of text, because the second pair of slashes appears at the very end of the part. The purpose of the slashes is unclear, but is probably connected with the text, and, seeing as they are absent elsewhere, with this particular piece.

### **II R, Text and layout**

Since the text of this page starts partway through a vocal part, is difficult to identify, and remains unknown. It may be a rare or unique text, and it is at least

clear that it is a Latin sacred or liturgical text. Since the layout starts mid-way through a part, it seems to be implying choirbook layout, where many voices are presented in one opening. However, no part follows; the rest of the page is blank. The layout, and its purpose are unclear.

## II V

### II V, Music and Text

The music in II V is marked in C time, and the rhythm is quite simple. The music is characteristic of a bass part in that there are a lot of leaps, including functional leaps at cadences (L2 M 12, and L6 M 36-7). The text is entirely drawn from "Gloria In Excelsis Deo," which is a hymn and part of the greater doxology.<sup>8</sup> This is to say that it is a very common liturgical text.

While most of the clefs are obscured, the entire span of notation is preserved. A heading at the top of the page reads: "Bassus modos legens et iiii pars cantans cum omnibus quod Robertus holme[]," "reading in the bass way, fourth part singing with everyone that Robert Home[]." This heading is written in the same ink and in the same hand as the rest of the text, indicating that it was probably written during the initial copying, and that it was probably copied from the exemplar. This heading indicates that II V presents a bass part, one of four parts of a piece possibly written by Robert Holme[. "Singing with everyone" seems to indicate polyphonic singing, although "everyone" could also mean all of the bass singers, possibly indicating a change partway through the work from soloist to group singing.

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<sup>8</sup> Richard L. Crocker and David Hiley, "Gloria in excelsis Deo," In *Grove Music Online. Oxford Music Online*, accessed April 12, 2011, <http://www.oxfordmusiconline.com>.

This part, so specifically labeled, could alternatively be a *si placet* part, an additional part, possibly composed by Robertus Holme[], written to fit with a pre-existing composition. *Si placet* parts are most often a supplementary fourth voice, added to a three-voice piece.<sup>9</sup> The parts appear mostly between 1480-1530, and are often not written by the work's original composer.<sup>10</sup> Typically, the layout of an opening would indicate the voicings and parts. So, if a part needs a distinct label to be associated with a piece, that indicates that it could be a *si placet* addition. The instructions "fourth part singing with everyone else" could certainly group the first three voices together as "everyone else," while identifying the fourth part separately. If this is a *si placet* part, then it is a rare English example, as most surviving *si placet* parts from this time are Italian. It would be rarer still as an example that bears an explicit attribution "Robertus Holme[]." <sup>11</sup> Without the other parts, it is impossible to discern which is the correct meaning.

## II V, Error

Scribe A has copied the notation and text quite clearly, although there is an apparent notation error at the end of L5, M 32. If the M rest is eliminated, the timing is much improved. While this error alone is small, and could be overcome in performance, it is one of several errors that make this manuscript impractical for use.

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<sup>9</sup> Stephen Self, ed., *The Si Placet Repertoire of 1480-1530* (Madison: A-R Editions, Inc., 1996), vii.

<sup>10</sup> *Ibid.*, viii.

<sup>11</sup> *Ibid.*, viii, xi.

### **III R**

III R presents a part labeled “tenor 2,” written in Franconian notation, occupying the last 6 out of 9 staff lines on the page. The first three staves of the page are blank. The label seems to indicate that there were two tenor parts to this work. Whether they were concurrent or sequential is unclear.

#### **III R, Music and Text**

The music of III R, labeled “Tenor 2,” behaves like a typical tenor part, moving in slow values, mostly breves, written in Franconian notation, and progressing in steps and small leaps.<sup>12</sup> Ornamental minims are included at cadence points, which are indicated by clear lines of congruence. This might be the tenor part of a motet. Since I have not found a concordance of this text, I am inclined to conclude that it is uncommon or unique. It is, however, certainly Latin and, and certainly sacred or liturgical.

#### **III R, Unusual Markings**

Some marks appear above the tenor part: one illegible group in ink and one in pencil, reading “L b.” The pencil marks, “L b” might be a collector’s cataloguing marks, whereas the ink marks appear to be some sort of careless vandalism. Neither set of marks is carefully executed, which indicates that this fragment was considered low quality enough to be casually marked, even by collectors.

### **III V**

#### **III V, Music and Layout**

III V presents the beginning of a part, occupying the first 5 out of 11 lines on the page. The remainder of the page is blank. The part contains signs of congruence, resembling double-dotted question marks, which presumably serve to align the music of multiple parts. Similar marks are seen in 33989 and MS 403. The music is probably part of a motet, and is melodically and rhythmically straightforward. The melody moves mostly by step and the rhythm progresses simply, mostly in semibreves and minims. This is to say that the part is not challenging. Again, the layout is puzzling. There are clearly other parts to this work, yet the bottom half of the page is blank. This wasteful layout does not make sense for either a choirbook or a partbook.

### III V, Text

The text of III V is drawn from Ezekiel, chapter 1. This is a well-known, commonly used sacred text.

<b>Text of III V, H890</b>	
<b>Text of III V</b>	<b>Source</b>
L1: animalia ambulabant et re[] L2: juxta ea	Ezekiel 1:19
L2: Quo cum [] L3: bat spiritus illuc pariter L4: te elevaban L5: tris sequis tes en	Ezekiel 1:20

The same text appears on IV V. The concordance is discussed in IV V.

### IV R

IV R presents many different segments of music, from at least 4 different works, mostly copied by scribe A.

## H890 IV R

Lines		Order of copying
1 2 3	Piece 1. Tenor part, Franconian notation. "Ymnus" instruction. Scribe A.	1
4	Section 2. Crossed out, white mensural. Scribe A	2
5 6	Piece 2. Voice 1 of Hymn. Scribe A.	3
7 8	Piece 3. Textless piece. Scribe B.	6
9 10	Piece 2. Voice 2 of Hymn. Scribe A.	4
11 12	Piece 4. Tenor, Franconian. Scribe A. Accidentals and ornaments by Scribe C.	5

Piece 1, occupying lines 1, 2, and 3 appears to be three lines of a tenor part, possibly from a motet. It is written in hand A, and is notated in Franconian notation, which is common for Tenor parts, and behaves like a tenor part, moving slowly, mostly in breves, with leaps of a fifth or smaller, and with a lot of step-wise motion. The word "hymnus" appears in line 3, indicating the inclusion of a hymn. Lines 1, 2 and 3 share a text with III V, but the parts do not align. There are marks of congruence on each part, but even with these markers, the parts do not make sense together. Based on their shared texts, it is reasonable to infer that the two parts were intended to be sung together. However, when the parts are played together, the result is not acceptable, indicating that this part of the manuscript is not usable.

Section 2 is written in white mensural notation, in hand A. The line has been thoroughly crossed out in the same ink as the notation, suggesting that scribe A was the one who effectively erased the line. Section 2 is written in the same notation style and hand as piece 2, so it may be an attempt at another part of that piece. However, the crossed-out line does not align with either part of piece 2. That being said, the matching hands and notation styles of section 2 and piece 2 still connects these two parts. Perhaps, in writing section 2, scribe A copied an incorrect line, recognized his error quickly, crossed it out, and proceeded with the piece in the next section of the page. Alternatively, the crossed-out line could be music from another piece.

The two sections of piece 2, occupying lines 5, 6, 9 and 10, align very well, and both voices have two lines of text beneath each staff. This indicates that the piece is set strophically, an element that is congruent with hymns. Piece 3 might be the hymn referred to at the end of piece 1. The text of this piece seems to be rare or unique, as it has not been identified in another source.

Piece 3 is textless and is written in a different hand than the other pieces. It appears as though another scribe, scribe B, added this music after the initial copying. It appears as though scribe A left two blank lines between the two piece 2 voices, perhaps to separate them visually on the page. It seems that these lines were later filled in by an amateur scribe. The notation of piece 3 is informal, but without the quick-moving, assured lines of a master's casual scrawl. This notation is imprecise, shaky, and inconsistent. Note heads are shaped differently from one to the next, and some stems have been traced over more than once, indicating that the

scribe was unfamiliar with pen weight and the ductus of notation. Piece 3 appears to have been copied by an amateur. Further to this point, ledger lines are used for a group of ten notes in line 8. This configuration indicates lack of scribal experience, because a more experienced scribe would have transposed the passage down into the staff by using a different clef. Piece 3 is clearly the work of an amateur. That the fragment is marked in such a way indicates that, at the time these marks were made, it was considered to be a casual manuscript, where such additions were acceptable.

The last section of the page, piece 4, appears to be a tenor part, possibly from a motet. It is written in hand A, in Franconian notation. It does not align with any of the other music on the page. Curiously, it does present flat signs that were added after the initial copying, so it does appear to be a used, functional part. Three notes have been added to the end, in the same hand as the accidentals, hand C. Scribe C's notes appear to be a cadential ornament or extension, added after initial copying. Again, this suggests that the part was used.

#### **IV R, Use**

This page is the only one that is marked by other users. Given the confusing layout of the page, it seems an unlikely choice for use. However, perhaps it is the casual, pieced-together layout of the page that made marking it more acceptable. The concentration of markings on this page could indicate that, although the manuscript is of casual quality, it, or the music it contained, was still valued enough that it was not marked by other users. Why, though, is the evidence of use focused on this one page in a collection of eight pages? Perhaps there was a sort of “snowball” effect: perhaps when scribe B or C marked the page, it was marked as

less valuable, and so the next scribe hesitated less to mark it, as opposed to other pages.

The layout of IV R is very unusual. It presents many parts from many pieces, eliminating choirbook layout as a possibility. However, it also does not quite fit with partbook configuration, with many parts of different works organized together for one singer, because the page contains two parts of piece 3. What kind of use could explain a page that contains many parts of different works, and two parts of one work? Perhaps this page, and, in turn, this collection of fragments, represents a personal collection of music, used, at some point, by scribes A, B, and C. This could explain the unusual layout and the casual presentation. The intended use of this source is discussed further below.

#### **IV V**

IV V presents one part of a polyphonic work. The header reads “[ ] virginis veneram de [ ],” (the virgin, having come from [ ]). There is also a liturgical instruction at the end of the piece:

In vigilia undeci milia  
virginum // ad vespervas // Responsum regnum  
mundi// propitius // rex gloriose  
Regis in libro. in m lcddvi  
Vel bapt[...] totam

Given the header and the liturgical instruction, this piece appears to be a part of the feast of eleven thousand virgins. The instructional text instructs the user to sing this piece at vigils of the feast of the eleven thousand virgins, and at vespers of the purification of Mary. It is also to be sung with “Rex Gloriose,” which is found on page

1706 of an unnamed “libris.” This indicates that the user/s had access, or were expected to have access to this unnamed book.

The text of IV V is composed of two liturgical matins texts. A section of text at the beginning remains unidentified.

<b>Text in H890 IV V</b>	<b>Source</b>
deprecantur omnes divitos plebis	Cannot find source
adducentur regi virgines post eam proxime eius adducentur tibi in leticia et exultatione,	Feria Tertia, Matins <sup>13</sup>
Dico ego opera mea regi	Feria Tertia, Matins <sup>14</sup>

Following the notated lines, blank lines 7 and 8 are labeled “iia (secunda) pars pro p[is],” indicating that a second part, presumably the second part of the above work, was meant to be copied there. The label on line 7 is intact, but the label on line 8 is crossed out. Five notes appear, faded, at the beginning of line 7. These notes are consonant with the voice copied above, so they might represent the beginning of the second part. The notes are copied in hand A, but are faded, indicating that scribe A may have copied them with a different ink at a later time. The two “secunda” labels, the empty lines, and the fact that only the beginning of the second part is copied indicates that this manuscript was treated casually. It appears to have been thought of as a place where music could be recorded, but where it is not necessary to complete copies, or to organize the music in a usable way.

<sup>13</sup> Catholic Church, *Breuiarium Secundum Vsum Ecclesie Eboracensis* (1493), Publications of the Surtees Society, vol. 1/71 (London: Spottiswoode and Co., 1871), 783.

<sup>14</sup> *Ibid.*, 782.

## **Accidentals**

All of the accidentals in H890, except for those in the last section of IV R, were drawn by scribe A. This is true whether the accidentals are well-spaced and therefore probably copied from the exemplar, or not well-spaced, and probably added after initial copying (see Tables 2.8.1- 7).

### **Use of flat signs**

It is significant to note that one type of flat-sign, either the single or double-looped sign, was used within each part. The two never appear together in the same voice. However, since the layout is unclear, and since most of the part labels were removed when the margins were trimmed, it is not always possible to discern the register of the parts. This is to say it cannot be determined if the scribe used the single and double-loop signs in specific registers. What is clear, however, is that scribe A was very particular about his use of flat signs, and that he used one or the other very consistently within a single part.

## **Accidentals**

Many of the accidentals in H890 correct melodic tritones or other melodic issues. The presence of these alterations might indicate that singers often did not execute these alterations on their own, and needed the visual reminder. However, many melodic issues are also left unmarked (see Tables 2.8.1-7), suggesting that singers were still expected to make some unmarked changes. The alteration of some, but not all melodic issues could be indicative of an English convention of accidental use.

All of the accidentals except for the few in the last section of IV R, are written by scribe A. Some of the accidentals are well-spaced, suggesting that they were copied from the same exemplar as the notation, while others are poorly spaced, suggesting that they were added later on. The spacing of the accidentals suggests two layers of copying or addition. The second layer of poorly spaced accidentals may have been copied from another exemplar, or may have been added by the scribe, working from memory or with foresight. Alternatively, the second layer of accidentals could be performers' additions, recorded by scribe A. However, since much of the manuscript does not appear to have been used or usable, this makes use of the source unlikely, and performers' feedback about accidentals even less likely. The first two explanations, that the second layer of accidentals was copied from another exemplar or added by scribe A are more probable.

### **Placement of Accidentals**

An analysis of Scribe A's placement of flat and sharp signs reveals information about his preferences. In H890, well-spaced accidentals, probably copied from the exemplar, are most often placed just before the note that they alter. Accidentals that are not well-spaced, that scribe A probably added after the initial copying, are more often placed well in advance of the notes that they alter. This accidental placement indicates scribe A's preference for advanced placement, which serves warn performers of an upcoming alteration. The predominance of advanced-placement of accidentals in the second layer of copying suggests that scribe A, and probably other scribes as well, had more control over the placement of the second layer of accidentals.

### **Original Source, Purpose and Scribe A**

Although H890 has the appearance of a functional manuscript, and was probably intended to be a functional manuscript in some sense, the source does not present much evidence of use, and parts of it do not appear to be usable. Page IV R is the only page that is marked by other users. Furthermore, scribe A does not appear to have revised his copies, as many of the parts presented in these fragments contain errors that would make performance from this source difficult or impossible. Page IV R is the only section that indicates use. The fact that these many errors have not been revised or corrected suggests that much of the content of this source was not in fact used in the production of music. However, given that this source was created, it must have been functional or useful in some sense. It may have served a purpose for the collector, or may have served as an exemplar of music for a choir.

The unusual layout of H890, sometimes resembling a partbook, sometimes a choirbook, and sometimes leaving large sections of blank staves, indicates that the pieces or parts of pieces may have been copied from many exemplars, in a casual way. The empty staves on some of the folios indicate that perhaps pieces were copied onto loose gatherings or bifolios, and later bound or gathered together. It is possible that H890 was a personal collection, possibly compiled over time by the collector and scribe, scribe A. Given that much of the text is identifiable as liturgical or sacred, the collector of this source, possibly scribe A, may have been a cleric who collected music as he travelled, or as other clerics visited his parish, and who had a particular taste for motets and hymns.

Although the H890 fragments do not appear to have been particularly intended for use, they do still contain parts of liturgical and sacred polyphonic works, and it would be reasonable to think that the collection might have been at least associated with a choir. However, given the unusual layouts of the pieces, this source could not have been used in the usual way. Perhaps this collection served as an exemplar, a varied collection of pieces that could be copied, used, and probably corrected in performance.

Some of the texts in this source appear to be rare or unique. Their appearance alongside common liturgical texts suggests that they may have been incorporated into religious services along with the liturgical texts. The incorporation of non-standardized texts into religious services occurred more often in small communities, far from religious centres. It is possible, then, that H890 is a collection of liturgical and sacred music, compiled by the cleric of a small church. The music is generally quite straight-forward, suggesting that it was collected with a moderately-skilled choir in mind.

## **Conclusions**

H890 is a collection of four folios of fragmentary sacred music that may have constituted part of a cleric's collection. The uniqueness of some of the texts indicates that the music was probably associated with a small institution, and the general simplicity of the parts indicates that the music was probably originally intended and possibly collected for a trained but not masterful choir. The lack of revisions in the collection indicates that scribe A did not review and correct his work, in contrast with the scribal practice found in many of the other fragments in this study. The lack

of revisions also suggests that the source, or at least some pieces in it, may not have been expressly intended for use, and the errors left uncorrected would seriously impede the use of some pieces. The only evidence of use appears on IV R. Perhaps then, this specific source was not entirely intended for use in music production, but served as a varied collection and exemplar from which parts could be copied and corrected.

Evidence of later use speaks to the value of the manuscript. The collector's marking on III R, as well as the markings on IV R indicate that at the time of these additions, the manuscript was not a prized document. However, the markings are concentrated on page IV R, and do not interfere with the music originally written on the page, which indicates that later users, even if they felt that the manuscript could be marked, still respected the original content of the manuscript, and made their additions in blank staves and margins.

Scribe A's accidental practices indicate that he probably copied some accidentals from his exemplar(s) and added others himself. The ones added later, in the second layer of accidentals, appear most often in advance of the note that they alter, indicating the scribe's preference to be forewarned of alterations. Many melodic alterations are marked, indicating either that singers were not expected to make these alterations on their own, or that convention was shifting to generally include such alterations. Scribe A has used one type of flat sign per part, in keeping with the practice of differentiating the single and double-looped flat signs.

## Volume 2, Chapter 8: Tables

Part	I R	Placement	Sign	Well-Spaced?	Advance or Just Before	Scribe	Alteration Needed But Not Included	Reason
Tenor part	L4 M8	Bb	b	N	Advance	A		Harmonic
	L5 M27	Bb	b	N	Just Before	A		Melodic. Corrects ascending TT
	L6 M43	Bb	b	Y	Just Before	A		Melodic. Corrects descending TT
	L7 M68	Bb	b	N	Just Before	A		Harmonic (f follows soon in top voice)
	L7 M77						Bb*	Melodic TT
	L7 M81	Bb	b	N	Advance	A		Melodic. Outlined TT
	L8 101						Bb*	Melodic TT
	L8 M105	Bb	b	Y	Just Before	A		Unclear (context missing)
	L8 M108	Bb	b	Y	Just Before	A		Melodic. outlined TT

	I V	Placement	Sign	Well-Spaced?	Advance or Just Before	Scribe	Alteration Needed But Not Included	Reason
Part 1	L4 M48	Bb	B	N	Advance	A		Harmonic
	L4 M51	Bb	B	N	Advance	A		Melodic. Outlined TT
Part 2	L6 M73	B#	#	Y	Just Before	A		Harmonic
	L7 M85	B#	#	N	Advance	A		Harmonic
	L9 M106	Bb	b	Y	Just Before	A		Melodic (una nota super la)
	L7 M108						Bb*	Cross relation with M106 Bb
	L9 M109	Bb	b	Y	Advance	A		Harmonic
	L10 M125	Bb	b	Y	Just Before	A		Harmonic (matches L9 pattern)
	L11 M141	Bb	b	Y	Just Before	A		Harmonic (matches L9 pattern)
	L12 M149	B#	#	N	Just Before	A		Harmonic

Table 2.8.3								
H890 II R, Accidentals								
Part	II R	Placement	Sign	Well-Spaced?	Advance or Just Before	Scribe	Alteration Needed But Not Included	Reason
One Part	L1 M3	Bb	b	Y	Just Before	A		Harmonic
	L1 M4						Bb*	Cross relation
	L1 M5						Bb*	TT
	L2 M19	Bb	b	N	Just Before	A		Melodic. TT avoidance
	L2 M26	Bb	b	N	Advance	A		Unclear. Note is not preserved
	L3 M28	Bb	b	Y (line sig?)	Advance	A		Harmonic

Table 2.8.4								
H890 II V, Accidentals								
Part	II V	Placement	Sign	Well-Spaced?	Advance or Just Before	Scribe	Alteration Needed But Not Included	Reason
One Part	L1 M3	Bb	B	Y	Just Before	A		Harmonic.
	L2 M7	B#	#	Y	Just Before	A		Unclear. Redundant.
	L4 M20	Bb	B	Y	Advance	A		Melodic. TT correction
	L4 M24	B#	#	N	Advance	A		Harmonic
	L5 M28	Bb	B	Y	Just Before	A		Melodic. TT correction
	L5 M29						Bb*	TT correction
	L5 M30						Bb*	TT correction
	L7 M39	Bb	B	Y	Just Before	A		Melodic. Outlined TT correction
	L7 M40						Bb*	TT correction
	L8 M47	Bb	B	Y	Just Before	A		

<b>Table 2.8.5</b>			
<b>H890 III V,<sup>15</sup> Accidentals</b>			
<b>Part</b>	<b>III V</b>	<b>Alteration needed but not indicated</b>	<b>Reason</b>
<b>One Part</b>	<b>L1 M5-6</b>	Bb	Outlined TT
	<b>L2 M30</b>	Bb	Melodic TT
	<b>L2 M30-1</b>	Bb	Melodic TT
	<b>L3 M37</b>	Bb	Melodic TT
	<b>L4 M46</b>	Bb	Outlined TT and melodic TT
	<b>L4 M49-50</b>	Bb	Melodic TT
	<b>L4 M60</b>	Bb	Melodic TT

<b>Table 2.8.6</b>								
<b>H890 IV R, Accidentals</b>								
<b>Part</b>	<b>IV R</b>	<b>Placement</b>	<b>Sign</b>	<b>Well-Spaced?</b>	<b>Advance or Just Before</b>	<b>Scribe</b>	<b>Alteration Needed But Not Included</b>	<b>Reason</b>
<b>Piece 1, Tenor</b>	<b>L1 M24</b>	Bb	b	N	Just before	A		Melodic, "una nota super la"
<b>Piece 2</b>	<b>L4 M187</b>	B#	#	Y	Advance	A		Melodic. Leading tone to C
<b>Piece 3 voice 1</b>	<b>L5 M199</b>	B#	#	N	Advance	A		Harmonic. Breaks the "una nota super la" rule
	<b>L5 M206</b>	B#	#	N	Just before	A		Harmonic
<b>Piece 5, Tenor</b>	<b>L11 M256</b>	Bb	B	N	Advance	C		Harmonic
	<b>L11 M270</b>	Bb	B	N	Just before	C		Harmonic
	<b>L11 M273</b>	Bb	B	N	Just before	C		Harmonic

<sup>15</sup> There are no accidentals in III R.

<b>H890 IV V, Accidentals</b>								
<b>Part</b>	<b>IV V</b>	<b>Placement</b>	<b>Sign</b>	<b>Well-Spaced?</b>	<b>Advance or Just Before</b>	<b>Scribe</b>	<b>Alteration Needed But Not Included</b>	<b>Reason</b>
<b>One Part</b>	<b>L1 M8-9</b>						Bb	Melodic, TT leap
	<b>L2 M17-18</b>						Bb	Melodic, Outlined TT**
	<b>L2 M23</b>	B#*	#	N	Advance	A		Harmonic
	<b>L3 34</b>						Bb	Melodic, continuity with L2 motive
	<b>L5 M49</b>						Bb	Melodic. Continuity with L2
	<b>L5 M51</b>						Bb	Melodic. Continuity (B-A)
	<b>L5 M52</b>	F#	#	Y	Just Before	A		Harmonic
	<b>L5 M54</b>						Bb	Melodic. Continuity
	<b>L5 M57-8</b>						Bb	Melodic, TT leap
	<b>L5 M58</b>						Bb	Melodic. Continuity
	<b>L6 M62</b>	F#	#	Y	Just Before	A		Harmonic
	<b>L6 M63</b>	F#	#	Y	Just Before	A		Harmonic

## Volume 2, Chapter 9

**London, British Library. Add. 33989. (33989).**

**<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=390>**

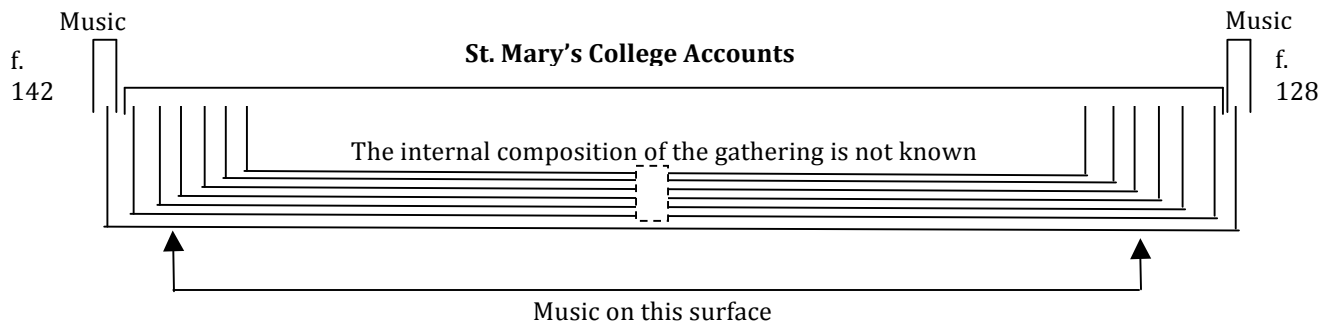
33989 is a fragment of notated music, written on one bifolio of paper, dating from the early sixteenth century. It measures approximately 582 x 424 mm, and is presented as two images on DIAMM. Image 1 is the top half of the sheet, and image 2 the bottom half. References are abbreviated from “Image 1 line 1.” to “I1L1.” The music and Latin text, written on one side of the bifolio, may be the bass part of a motet.<sup>1</sup> This fragment has been re-purposed, and used as a wrapper, or a sort of cover, for a gathering of the 1515 accounts from St. Mary’s College, in Suffolk.<sup>2</sup> This fragment, in its re-purposed position as the wrapper of a gathering, now appears bound in a codex of St. Mary’s College accounts that currently belongs to the British Library Additional Collection. 33989 is the catalogue number for volume V of the St. Mary’s College accounts, which contains this fragment. For the sake of simplicity, the fragment in question will be referred to as 33989.

These twelve folios of St. Mary’s accounts, and their musical “wrapper,” probably constitute one gathering of accounts, and are bound with another 171 folios, totaling 183 folios. This fragment wrapper constitutes the first and last folios in a gathering. This is evidenced by the fact that the split between gatherings is visible in image 1 on the DIAMM site. The 33989 gathering appears within the codex, and is constructed as follows:

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<sup>1</sup> Charles Hamm and Herbert Kellman eds., *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, vol. 1 (Neuhausen: American Institute of Musicology, 1979), 68.

<sup>2</sup> *Ibid.*



Given the bifolio's "outside" position, it is probable that the musical wrapper functioned as a cover at one time, protecting the collection of the 1515 accounts, as they circulated independently as a gathering or booklet, not yet bound with other folios. While it is not possible to know when exactly the accounts were bound in the 33989 wrapper, it was probably soon after the accounts were written, as they are the sort of documents that are best kept bound and organized. It is probable then, that 33989 was bound with the accounts in the year 1515 or soon after.

### **Hand A and Quality**

Three scribal hands appear in this manuscript, hand A, which is responsible for the original notation, text and accidentals, and hands B and C, which are responsible for later additions. Only the contributions of scribe A are relevant to the original quality of the source. Scribe A wrote or copied this part in white mensural notation. His unpolished notes are curved and uneven. These notes are drawn in as few strokes as possible, and are often comprised of a single stroke. This is to say that scribe A's method for drawing notes is certainly much faster than the formal method. Scribe A is also probably responsible for the text of this source, as it is copied in the same ink, and with curvatures that match the notation. The ductus of

his letters, written in a secretary hand,<sup>3</sup> tells a similar story as the notation; they are casually formed, sometimes unclear, and they were formed in a quicker manner than formal letters. The text underlay also lacks ruling lines, and is unevenly spaced below the staves. Overall, the notation and text are very casually drawn, and are at times so unclear that their meaning would only be obvious to the scribe (discussed below). This fragment appears to be a functional, but not high-quality manuscript. The possibility that this fragment is a composer's draft, and that scribe A is the composer is discussed below.

### **Hand B**

33989 presents evidence of a second hand, scribe, and user. Brown notes and some text appear written in hand B. Many inverted notes appear in image 1 around lines 2 and 3, sideways notes appear between lines 4 and 5 of image 1, and a total of 5 upright notes appear in image 2, beneath the fold of the page, between lines 3 and 4, and at the end of line 5. The notes are all poorly formed, as though they were drawn by an inexperienced amateur. Three words of inverted text appear in the top space of stave three, near the middle of the stave, in a secretary hand. The text reads something to the effect of "Johanes Gylbert Wad," someone's name; perhaps scribe B signing his work. Another section of inverted text, perhaps intended as text underlay, appears in line 3.

It seems most probable that the brown notes are later additions to scribe A's work. The placement of the brown notes seems to be determined by the position of

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<sup>3</sup> Hilary Jenkinson, *The Later Court Hands in England from the Fifteenth to the Seventeenth Century, Illustrated from the Common Paper of the Scriveners' Company of London, the English Writing Masters, and the Public Records* (New York: Ungar, 1969), 57.

the black notes; the brown notes appear in spaces between the black notes, and never interfere with the black notes. As written, the brown notes are not consonant with scribe A's bass part. Inverted, in retrograde, or taking scribe A's notes to be inverted or in retrograde, and aligning the parts at different points there is no consonant result. The inverted brown notes (read inverted and right-side up) also bear no resemblance to any section of the bass part, ruling out puzzle canon or imitation of the bass part as a possibility. These notes do not appear to serve a musical purpose, at least not in relation to scribe A's part.

The brown notes are also written in white mensural notation, and could be contemporaneous with the notation of hand A. The inverted notes are somewhat aligned with the black notation, and some of the brown notes are centered on staff lines or spaces. They appear to be an intentionally crafted musical line. However, their placement on the staff is often unclear, and, as written, they are not consonant with scribe A's bass part. Inverted, in retrograde, or taking scribe A's notes to be inverted or in retrograde, and aligning the parts at different points there is no consonant result. The inverted brown notes (read inverted and right-side up) also bear no resemblance to any section of the bass part, ruling out puzzle canon or imitation of the bass part as a possibility. These notes do not appear to serve a musical purpose, at least not in relation to scribe A's part.

The orientations of the brown notes reveal a more probable explanation of their purpose and origin. The orientation of the notes changes around the circumference of the page, suggesting that scribe B copied notes onto the staves with the page rotated in various orientations. The clear division of the notes in the

two halves of the page, and a concentration of activity around the binding seen in image 1, suggest that the brown notes and text were added after the folio was bound with the St. Mary's accounts. Variation in the notation suggests that scribe B was practicing notation and underlay in what was no longer a functional musical source. Scribe B was probably someone who was curious about music, with some musical knowledge, but not enough to compose a consonant harmony with the bass part. His scribal skills were clearly amateur.

### **Hand C**

One last hand appears in 33989. Hand C is responsible for the text "Hymn the First" written at the top of the bifolio, and for the text "Hymn the Second" Written at the bottom of the bifolio. This hand is certainly from a later period, around 1650,<sup>4</sup> which is to say that scribe C probably wrote on the fragment long after the accounts were bound. The piece is clearly not a hymn, as it is not set to a pre-existing hymn text, the text is not organized strophically, and there is only a small section that could be described as declamatory<sup>5</sup> (I1L4-5 M62 "summa sapiencia patris"). His second marking "Hymn the Second" might indicate that he considered the bottom of the folio to contain a second hymn, or that he expected a second hymn, or piece, to follow this piece. Whatever his specific intention, it is clear that he sought to clarify the music with labels, and he did so with a formal, well-executed, respectful hand. The identity of scribe C remains elusive, but it is clear that he was someone with

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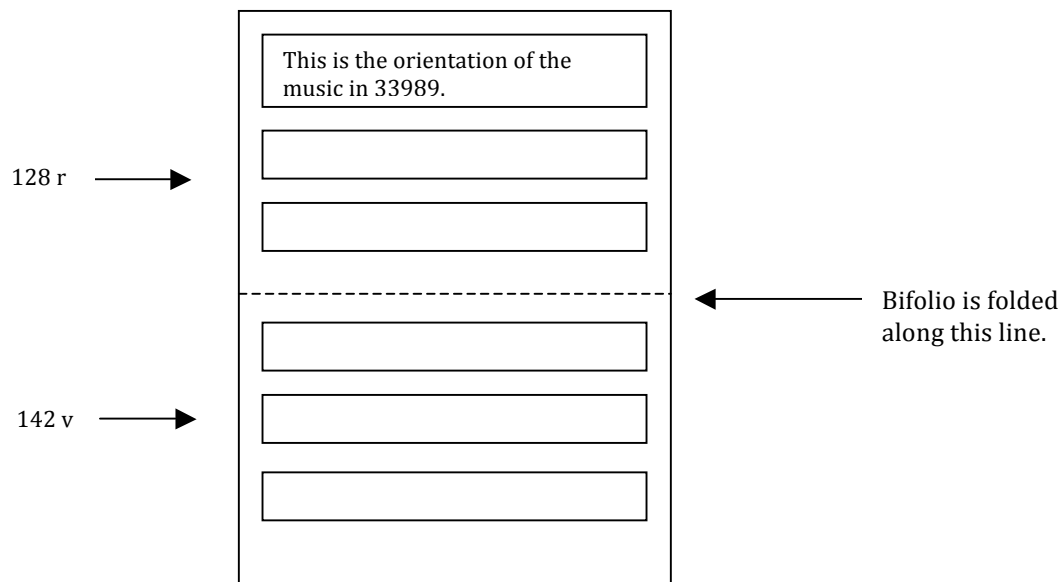
<sup>4</sup> Hand C matches the hand-style of a source from 1653-4 presented in *English Manuscript Studies 1100-1700*. Peter Beal and Jeremy Griffiths, *English Manuscript Studies, 1100-1700* (New York: B. Blackwell, 1989), 243.

<sup>5</sup> Warren Anderson, et al., "Hymn," in *Grove Music Online. Oxford Music Online*, accessed May 31, 2011, <http://www.oxfordmusiconline.com>

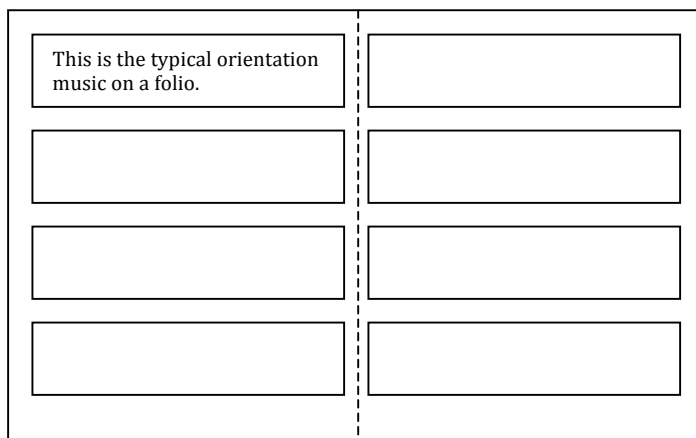
little knowledge of music, access to the St. Mary's accounts in the seventeenth century, respect for the source, and very nice handwriting. Madden, author of the *Catalogue of Additions to the Manuscripts in the British Museum*, seems to have taken the indication of "Hymn" literally, incorrectly describing the musical contents of 33989 as "two Latin hymns, or more probably two parts of one hymn."<sup>6</sup>

### Layout and Use

The layouts and original sources of manuscripts often indicate their intended use. In the case of 33989, it appears to have always been a loose sheet, with the music laid out top to bottom, with the page oriented as a tall rectangle.



<sup>6</sup> F. Madden, *Catalogue of Additions to the Manuscripts in the British Museum* (London: Trustees of the British Museum, 1964), 153.



A folio this large, containing only one part, might have belonged to a large partbook. However, partbooks were higher-quality manuscript. Furthermore, no stitching holes or creases remain, and the margins are uniform. If add 33989 had been part of a codex or gathering, it would have been stitched along the left side. Then, if this sheet had been removed, or cut out of the codex, some of the left margin would have been removed, leaving the bifolio with uneven margins, and possibly cutting off some of the staves and notes on the left. The margins of 33989 are even, and all of the staves and notes on the left side remain intact. It seems probable, given the size and quality of the fragment, and given that there is no codicological evidence that this sheet was bound in a gathering or codex, that 33989 was, at its very beginning, a loose sheet. This fragment's probable origin as a loose sheet is in keeping with the thought that 33989 could be a composer's draft, written on an available sheet.

### **Scribe A as Composer**

There are many elements that suggest that scribe A might be the composer of this work, and that 33989 might be a composer's holograph. The casual quality of hand A, as well as corrective content, scribal revision, and unclear text underlay

suggest that scribe A might have been the composer of this work, or at the very least, that he was the primary user of this manuscript.

Scribe A's note and letterforms are conducive to fast writing, something that is called for by the creative process of composing. Furthermore, scribe A's erasures are unclear and inconsistent, indicating that he was probably the primary user of this manuscript. Scribe A's methods of correction are varied. Scribe A uses a slash through the stem of notes to sometimes indicate the erasure of the entire note (I1L4, I2L4) and once to indicate the erasure of the stem only (I1L2). The dual meaning of this correction method would be confusing to anyone other than the main scribe. Scribe A also erased a minim at the end of I1L1 by scraping the note away, and re-writing a semi-breve over the erased area. However, scribe A did not erase the stem of the minim entirely, making for a confusing correction that would be obvious only to him. Scribe A's clearest erasure appears at the end of I2L2, where a breve was crossed out with an "x," and then wiped away while the ink of the note was still wet, indicating that this correction took place during the initial copying. It is evident, given these corrections, that scribe A valued creating a correct version of this part, and that he was not concerned about it being clearly understood by others.

A particularly interesting cluster of erasures that may constitute a composer's revision appears at the end of I2L2 (M124), encompassing 12 notes. Some notes have been erased/rubbed away, and another group of notes has been crossed out with long slashes across the entire group. This cluster of erasures presents two layers of correction. The notes that have been slashed through appear first on the staff, closest to the preceding notes.

### 33989, I2L2, First Erasure



They appear to be a first attempt, which was crossed-out and partially erased.

Another group of notes is drawn below the first attempt, overlapping the first

erasure:

### 33989, I2L2, Erasure



Scribe A, perhaps feeling that the second group of notes were not clear enough, so close to the first erasure, rubbed away what he could of his second attempt. At some point, scribe A had also written the last syllable of “altissimi” underneath either the first or second grouping, and did not bother to erase it. Scribe A then wrote out the second grouping a second time, this time at the beginning of I2L3. The “mi” of “altissimi” is aligned with a different note in this instance:

### 33989, I2L2, Final Appearance



This error and correction could be a copying error. The first layer of the correction bears a strong similarity to a group of notes in I2L1 M88. Perhaps the scribe mistakenly copied the notes of this nearby passage at the end of I2L2:

### 33989, I2L1 Passage (M 88)



### 33989, I2L2, First Layer of Correction



Another possibility is that perhaps scribe A was not copying at all. This correction might constitute a revision, a task that only a composer can undertake. It is possible that scribe A composed the first group of notes, and then reconsidered. While the passage at I2L1 and the first group of notes in the correction in question are similar, they are not exactly the same, and it could very possibly be that the scribe/composer was simply composing a similar passage. This first erasure could in fact represent a composer's revision. Scribe A could be a composer, and 33989 could be a holograph manuscript. The second erasure and the second copying of its notes could be accounted for by a desire to clarify the correct passage. Given the quality of scribe A's casual notation, the lack of clarity of his corrections, and this passage of revision, it seems probable that scribe A is the composer of this work, and, given the quality and appearance of the notation and text, that 33989 is probably a draft, or a working copy.

Not a lot is known about composition method in this period, and it may seem odd to suggest that a composer could have written a multi-voiced piece with the parts separated on different sheets. That being said, Jessie Anne Owens' analysis of

Rore's holograph partbooks indicates that this was in fact a compositional method.<sup>7</sup> In the case of 33989, the ☉ symbol would be useful in marking the same place in all parts, in order to keep track of the number of breves in each section. So, it seems that scribe A really could have been a composer who drafted or wrote his work directly into parts. Of course, it cannot be said with certainty that scribe A was the composer of 33989, or that 33989 is a holograph copy. However, given the evidence, this explanation does seem probable.

### **Text**

The text of the piece in fragment 33989 appears to be a unique sacred text about the Virgin Mary. The source of the text of 33989 remains unidentified. The fact that the text is unique indicates that this composition was probably intended for a regional group, and not for a cathedral or another official institution, which tended to favour official texts. Perhaps this fragment records a part from a Marian motet intended for a chapel choir.

### **Text Underlay and the Creative Process**

While text underlay is a flexible element of music in this period, and some ambiguity in text/notation alignment is common,<sup>8</sup> the underlay in fragment 33989 is sometimes very unclear. One of the least clear instances of text underlay appears in I1L4, at the text "viscera" (M51-52). This text appears beneath several rests, and, confusing things further, the word "virginis" appears beneath the word "viscera."

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<sup>7</sup> Jessie Ann Owens, "The Milan Partbooks: Evidence of Cipriano de Rore's Compositional Process," *Journal of the American Musicological Society* 37 (1984), 270-298.

<sup>8</sup> Charlotte Smith, *A Manual of Sixteenth-Century Contrapuntal Style* (Toronto: Associated University Presses, 1989), 14.

“iam veni per viscera  
virginis”

This is the only example of a double layer of text underlay in 33989. Clearly, text cannot be sung to rests, so the text must be meant to be sung to notes, although it is not clear to which ones exactly. Given the fact that the text is grouped tightly underneath this musical passage, it is reasonable to associate that text with that musical passage. Even so, this underlay is confusing and unclear.

The text underlay of the correction/revision on I2L2 , discussed above, reveals something about how scribe A thought about text underlay. In this revision, the same notes: CDADC, are erased, and then written out again. The syllable “mi” of “altissimi” appears beneath each group. What is interesting is that “mi” falls on the first C in the first attempt, and on the A in the second appearance. While this difference in underlay could represent a correction, considering scribe A to be the composer of the work, it might also indicate that, for him, the underlay of text was flexible.

The text underlay is set unusually in a few other places as well. On a few occasions, according to the written text underlay, repeated pitches are set to one syllable of text. This occurs on the words “suma” (I1L4, M12), “obumbrabitque” (I2L2, M118), “altissimi” (I2L3, M127), “assensum” (I2L4, M165) and at the very end of “amen” (I2L5, M167-168). This is unusual, as repeated pitches cannot be sung to one syllable, and may indicate a lack of precision taken with the text underlay of this draft. A similar lack of precision is seen in the text itself, where occasionally scribe A has repeated letters and groups of letters, and omitted others, presumably by accident: The grammatically necessary “tus” at the end of “expecta-“ is missing

(I1L3, M 40), the e of the word “eam” is repeated (I2L1, M90), the “mi” of “altissimi” is repeated (I2L2, discussed above), the “um” at the end of “tuum” is doubled (I2L3, M141), and “sum” is repeated after the word “assensum” (I2L4, M151).

Lack of clarity and precision of text underlay, and spelling could indicate that 33989 was a personal copy, the alignment and text of which was clear enough to the scribe/composer/primary user. The lack of clarity in text underlay and spelling is also consistent with the idea that 33989 is a composer’s draft. Such errors or misalignments could be easily made during the creative process, which for scribe A appears to have centered around the music, which is somewhat clear, and not the text, which is often unclear. That the text-setting is consistently unclear, and flawed with repeated notes, and text segments, while the notation is comparatively much clearer, indicates that scribe A wrote this draft with the music in mind, prioritizing musical composition over text-setting.

## **Music**

The Census Catalogue identifies 33989 as the bass part of a motet.<sup>9</sup> That it is a bass part is obvious enough, because the word “Bassus” appears in hand A at the top of the folio, and because the ambitus of notes certainly falls into the bass range at the bottom of the hexachord gamut. Several characteristics indicate that this piece could be classified as a motet, taking a motet to be a sacred polyphonic composition with Latin text. Given that it has a text, fragment 33989 is clearly part of a vocal work. Given that 33989 is a bass part, there must have been at least 3 other, higher

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<sup>9</sup> Hamm, 68.

parts, and possibly more, in keeping with the style of the motet at this time.<sup>10</sup> The text of 33989 is a unique sacred Latin text, which refers to the Virgin Mary. This qualifies the text as “Marian,” which is particularly relevant because Marian texts were commonly set in motets.<sup>11</sup>

In keeping with the convention of motet composition, 33989 is divided into sections. Three sections are marked off by means of a dividing line at I1L4 M59, and by means of a fermata in I2L3 M127. Also in keeping with motet convention, following the dividing line, the music changes to a declamatory style, conducive to homophonic setting.<sup>12</sup> Free imitation, indicated by fast-moving sections interposed with harmonically functional lines, also fits into the traditions of the motet. This type of transition, from melodic to harmonic movement, occurs quite clearly in the first phrase (I1L1, M9), on the phrase beginning “cuius adventum,” on the phrase beginning “secundum verbum” (I2L3, M140), and on the final phrase of the piece, “Amen.” Large segments of rests in the bass part, such as the 8 bars of rest at the very beginning, also indicate that imitation was used in this piece. Although only one part is known to survive, a case can be made that 33989 is the bass part of a motet.

### **Music, Level of Difficulty**

This part is quite complicated, alternating between fast-moving imitative sections and slower-moving sections of harmonic support. The part also incorporates colouration, shifts in mensuration that can be difficult to execute. Proper execution of this part would certainly require trained singers. The degree of difficulty of this

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<sup>10</sup> Smith, 11, 96.

<sup>11</sup> Sanders, “Motet.”

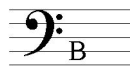
<sup>12</sup> Ibid.

music also indicates that the composer was skilled and had a strong musical background. Alignment of the parts, for the benefit of both the performers and the composer, is facilitated with three symbols “⊙” appearing amidst the text. While this symbol looks like the symbol for “circle dot” mensuration, in this case it appears to be serving as a mark of congruence. When “⊙” signs indicate circle-dot time, they usually appear within, above, or before the staff; here they appear amidst the text. Furthermore, the “⊙” signs do not make sense as mensural signs in this context because the notation fits best into C time, because the signs do not appear at the end of breve units where a change of mensuration makes most sense, and because the three signs appear quite close together on the top half of the page, with no indication of mensuration change away between the signs. The signs probably serve to align the parts, which would help singers to perform and rehearse a complicated work, and which would help a composer to compose it.

## Accidentals and Line Signatures

### Line signatures

Fragment 33989 uses a line signature on all lines except I1L1. The line signatures appear to transpose the hexachords, in keeping with Bent’s explanation of one possible meaning of line signatures.<sup>13</sup> I1L2 through 5 and I2L1 through 4 all present with single-loop Bb line signatures, using the double-looped B sign.




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<sup>13</sup> Margaret Bent and Alexander Silbiger, "Musica Ficta," in *Grove Music Online. Oxford Music Online*, accessed May 31, 2011, <http://www.oxfordmusiconline.com>.

The placement of these signatures can be quite casual. For example, the Bb signature of I1L2 is actually written on the low G line. However, this approximate placement is common in this period, and Bent indicates that the placement of accidentals can be casual and imprecise by modern standards.<sup>14</sup>

According to Bent's explanation, line signatures sometimes transpose the hexachords down a fifth or up by a fourth, placing the natural hexachord on F, the hard on C, and the soft on Bb.<sup>15</sup>

<b>Regular and Transposed Hexachords</b>				
Signature	Hard	Natural	Soft	Recta "flat" available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb

In this configuration, Eb is available as a recta note of the soft (Bb) hexachord, just as Bb is available in the non-transposed recta gamut. Eb is used in 33989, supporting the argument that this piece is written in transposed hexachords. Fragment 33989 makes use of hexachords on C, F and Bb (transposed hexachords), confirming that the Bb signature is transposing. While the G hexachord of the regular gamut could be employed, it is never truly necessary, again, supporting the idea that this piece was composed with the transposed hexachords in mind. Interestingly, 33989 uses the transposed hexachords, but without transposing the range of the gamut. The perigee of the bass part is still low G, the lowest note in the regular gamut. So, it seems that the range of the gamut was not necessarily altered

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<sup>14</sup> Ibid.

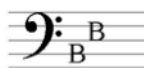
<sup>15</sup> Ibid.

by the signature, but rather that the signature changed the array of notes available within that same range.

Atypically, 33989 uses a note outside of the gamut. The one-flat line signature, with the “B” sign placed on the low B line, makes available “low Bb,” a note that is not available in the un-transposed recta system. Since G is still respected as the lowest note, in order to include low Bb, a hexachord beginning on the ‘fictitious’ low F is used, built on a pitch that is below the range of the gamut, and below the range of the piece. This break in convention, while it is not unheard of, still indicates that there was some flexibility or growth in the understanding and application of the hexachord system at this time.

Demonstrating further flexibility in the sixteenth-century signature and hexachord systems, the last line of the piece, I2L5 has a two-flat signature of Bb and Eb, with an interesting meaning.

### **Line Signature of 33989, I2L5**



The placement of this signature coincides with the last phrase of the piece: the closing “amen.” A one flat signature, as was discussed above, can transpose the hexachord system by a fourth, and a signature of two flats, Bb and Eb can transpose it twice.

Regular and Transposed Hexachords				
Signature	Hard	Natural	Soft	Recta "flat" available
0 flats	G	C	F	Bb
Bb	C	F	Bb	Eb
Bb + Eb	F	Bb	Eb	Ab

It seems improbable, however, that this signature denotes a new transposition of hexachords to Bb, F, and Eb. The notes used in this phrase fall into hexachords on Bb, and F, which are common to hexachords with a one-flat signature. Moreover, the phrase does not venture into the Eb hexachord.

33989, I2L5, M 148-52 Closing phrase

Bb Hexachord
F Hexachord

Aurally, the effect of the two-flat signature on the last line of the piece is simply movement into the Bb hexachord, the soft hexachord of the one-flat transposition, which uses Eb as an available note. Here, the signature seems to indicate inclusion of Eb without the implication of transposition. It appears, then, that in fragment 33989, line signatures have been employed in two different capacities. A one-flat signature was used to communicate transposition of hexachords, and in the two-flat signature, the first flat seems still to indicate transposition of the hexachords, while the second probably indicates use of the recta pitch Eb, and not a further transposition. This

dual use of signatures is significant because it indicates that there was flexibility within signature applications in England at this time. The very first line of 33989 stands out as the only line without a flat signature. Line 1 of 33989 fits nicely into hexachords on F, C and G, the regular, non-transposed hexachords, indicating that the absence of a Bb transposing signature was likely intentional.

### **Accidentals**

In addition to the line signatures, some accidentals appear within the actual notation. The accidentals are all written in hand A, in the same colour of ink as the notation and text. Accidentals are also always well-spaced with the rest of the notation, suggesting that they were copied or written at the same time as the notation. It is evident that the accidentals were written by the scribe A, and not by later users. Taking scribe A to be the composer, this could indicate that the included accidentals were considered to be part of the composition.

Nine accidentals, five flat signs and four sharp signs are included in 33989 (see Table 2.9.1). Two of the accidentals indicate tritone corrections, and one an *una nota super la* alteration. These alterations are interesting because they are both melodic alterations that singers were expected to be able to make on their own, without the indication of an accidental. That scribe A included them, possibly as part of his original composition, indicates that perhaps singers could not be depended upon to consistently adhere to these rules. These accidentals are probably a sort of courtesy accidental, put in place to ensure a performance more in alignment with the composer's creative vision. The inclusion of some accidentals correcting melodic issues may also reflect the common practice in this period, where some but not all

melodic issues tend to be marked into functional sources. This idea is explored further in other fragment discussions. At least five out of the nine accidentals are included for harmonic reasons, which is to say that there is no melodic reason for their inclusion discernable from this lone surviving part. If scribe A is the composer, then the fact that he included these accidentals indicates that he was cognizant of the other parts of the polyphony, while he was drafting this part.

The use of the two flat signs, “B” and “b” appear to be divided by register. Eb is indicated four times, which is not surprising since it is a recta note available within the transposed hexachords. Three out of four times, the double-looped B sign is used. The single-looped sign is used for the first occurrence at I1L2 M28, but there is no obvious reason why the different sign is used. Low Bbs, of course, do need to be specified with accidentals, because they are indicated in the line signature. Significantly, however, high Bb is indicated once, and a single-looped flat sign is used. This accidental indicates that high Bb was not necessarily indicated by the flat sign on low B. The sign itself also indicates that there may have been a practice regarding the registral use of flat signs. In this source, the low Bbs are indicated with the double-looped sign, while the high Bb is indicated with a single-looped sign.

### 33989, Use of Flat Signs



### More Common Period Use of Flat Signs



Bent explains that the registral separation of flat signs appears to be a common practice, although fragment 33989 departs from the more common use of the single-looped flat sign for the lower octaves, and the double-looped sign for the higher octaves.<sup>16</sup> It seems then, that there was some flexibility in the application of flat signs to differentiate register.

## **Conclusion**

This study of fragment 33989 has revealed that this re-purposed manuscript sheet may have been a composer's holograph of part of a Marian motet with at least four voices. Corrective content, casual notation and text hands, as well as casual text underlay are congruent with the theory that this fragment is a composer's draft. Some of the corrective content, as well as the casual treatment of the text indicates that if 33989 is a composer's holograph, the composer operated from music to text. The marks of other users reveal how the fragment was used and valued later on. Scribes B used the fragment as a place to practice notation, while scribe C sought to clarify its contents. Scribe C's careful markings indicate that the source was valued and respected, at least by this user, long after its creation, well into the seventeenth century. The unique Marian text indicates that this piece may have been intended for a chapel choir, outside of the stringent regulation of more official institutions. The *musica ficta* in this source is a rich resource. Transposing and non-transposing line signatures, and use of the low Bb outside of the gamut indicate that there was flexibility within the hexachord system. Corrected tritones indicate that singers could not necessarily be expected to make that correction every time, and suggest

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<sup>16</sup> Margaret Bent, "Musica Recta and Musica Ficta," *Musica Disciplina* 26 (1972), 85.

that indicating some melodic alterations might have been a common practice in England at this time. Lastly, registral use of flat signatures indicates that different signs may have been relegated to different registers in period practice.

## Volume 2, Chapter 9: Tables

<b>Table 2.9.1</b>						
<b>33989, Accidentals</b>						
	<b>Advance or just before</b>	<b>Well Spaced?</b>	<b>Note affected</b>	<b>Sign</b>	<b>Hand</b>	<b>Reason</b>
<b>I1L2, M28</b>	Advance	Y	E	b	A	Melodic TT
<b>I1L4, M55</b>	Just Before	Y	E	#	A	Harmonic
<b>I1L4, M55</b>	Just Before	Y	B	#	A	Harmonic
<b>I1L5, M63</b>	Just Before	Y	High B	b	A	“Una nota”
<b>I1L5, M66</b>	Advance	Y	E	B	A	Melodic TT
<b>I2L2, M100</b>	Just Before	Y	E	B	A	Harmonic
<b>I2L2, (erased, not in transcription)</b>	Advance	Y	C	#	A	Harmonic
<b>I2L2, (erased, not in transcription)</b>	Unclear, No note	N	G	#	A	Unclear
<b>I2L3, M116</b>	Just Before	Y	E	B	A	Harmonic

## Volume 1, Chapter 10

Cambridge, University Library, Buxton MSS Box 96. (Buxton 96).

<http://www.diamm.ac.uk/jsp/Source.jsp?sourceKey=332>

Buxton 96 is a single loose sheet of parchment.<sup>1</sup> Most of the bass part of John Browne's "Stabat Mater" appears on the recto. A concordance of this piece is found in the Eton choirbook, MS 178,<sup>2</sup> which is transcribed and published in the *Musica Britannica* series.<sup>3</sup> A small amount of music is written roughly on the verso, along with several pieces of text in various hands, many of which are not related to the music. The fragment measures 420 x 315 mm, is presently housed at the Cambridge University Library, and is dated to the late fifteenth or early sixteenth century.<sup>4</sup> This fragment has incurred some damage over time, and it appears to have been re-purposed as a loose cover. The top of the sheet, as well as the left side, have been trimmed away, and as a result, some notation and text were removed. The parchment is damaged in some areas, but the music and text remain largely intact.

### Repurposed as Book Cover

Although Buxton 96 exists presently as a loose sheet, it appears to have been re-purposed into a book cover at one time. The verso of the fragment contains the inscription "hic liber pertinet Manerio de Banyarde halle hadeston 1600," and "This

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<sup>1</sup> Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, Renaissance Manuscript Studies, vol. 4 (Neuhausen-Stuttgart: American Institute of Musicology Hänssler Verlag, 1979), 319.

<sup>2</sup> Eton, Eton College Library, MS 178.

<sup>3</sup> Frank LL. Harrison, ed., *The Eton Choirbook*, Musica Britannica, vol. 10 (London: Stainer and Bell, 1967), 43-53.

<sup>4</sup> Hamm, 319.

book belongs to Banyards hall in Bunwell.”<sup>5</sup> These inscriptions indicate that Buxton 96 was incorporated into a book that belonged to the manor of Banyards hall, located in Norfolk, around 1600.<sup>6</sup> A wide fold line is visible down the centre of the fragment, bisecting it into quarto-sized folios. The placement of the inscription on the verso of the folio indicates that that was the inside of the cover, while the recto of the fragment with the notation served as a visible decorative cover. The use of the music notation as the outside cover indicates that the notation was aesthetically valued, as it was chosen as the visible surface.

It certainly seems as though Buxton 96 was re-purposed into book cover, but it does not appear to have ever been bound. There is a crease down the centre of the sheet, but no stitching holes. This indicates that Buxton 96 probably wrapped a collection of folios or gatherings, but did not serve as a traditional bound cover. Further to this point, Buxton 96 does not appear to have been glued to cover boards. The inscription “hic libris” appears on the verso of the fragment itself, indicating that that surface, and not a cover board, was the inside of the book cover. It is most probable, then, that Buxton 96 served as a wrapper for folios or gatherings, much like the fragment 33989, except that it was never bound.

## **Recto**

The recto of Buxton 96 contains part of the bass voice of John Browne’s “Stabat Mater.”

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<sup>5</sup> Iain Fenlon, *Cambridge Music Manuscripts, 900-1700* (Cambridge England ; New York: Cambridge University Press, 1982), 115.

<sup>6</sup> *Ibid*, 115.

## Hands and Quality

### Hand A

Two hands, A and B are present on the recto surface of Buxton 96. Hand A is responsible for the notation, and for the text and staff lines on the recto, which all appear to be written in the same ink. Furthermore, the curvatures of the note heads match the curvatures of the letters. Scribe A appears to have been entirely responsible for the copying of the original document, and his contribution alone is considered in studying the quality of the original source. The notes are legible, and make musical sense. The notes are drawn with curved note heads – a more casual shape – but neatly, and with care. The stems are consistent lengths, and are always fairly straight and evenly spaced. The notation was probably written by an educated scribe, and was cleanly, but not meticulously executed.

The presentation of the text, also copied by scribe A, is also neat. It is evident that the text was copied after the notation, because when notes appear on or below the bottom line of the staff, the text is spaced farther away from the staff. The text is written in chancery hand, which was used often in sixteenth-century England.<sup>7</sup> The forms of the letters are clearly executed, indicating that scribe A was familiar with this hand. Several abbreviations were used, indicating either familiarity with Latin abbreviations, or careful copying from another source.

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<sup>7</sup> Hilary Jenkinson, *The Later Court Hands in England from the Fifteenth to the Seventeenth Century, Illustrated from the Common Paper of the Scriveners' Company of London, the English Writing Masters, and the Public Records* (New York: Ungar, 1969), 68.

Five letters of the Stabat Mater text are decorated with red ink, indicating that this source merited a certain level of formality, without approaching the quality of a presentation manuscript. Red decoration appears at several points in Buxton 96:

<b>Red Decoration in Buxton 96 Stabat Mater Text</b>		
<b>Location</b>	<b>Text</b>	<b>Significance of placement</b>
L2 M25	O	Metre change
L4 M64	Ad	Entrance after long section of rests
L5 M69	Per	Beginning of verse
L6 M84	Tergens	Beginning of verse
L7 M104, L8 M113, L9 M115	A-a-men	Final Amen

The red letters consistently indicate a significant moment in the text or the music, and they are all indicated in the Eton choirbook concordance. While this fragment falls short of the precise quality of a presentation manuscript, this fragment is copied clearly and neatly, with special attention to significant letters, suitable for a high-quality functional manuscript.

### **Recto, Hand B**

Hand B appears on the recto of Buxton 96, amidst the music and text. It is written in blue ink, in very thin lines, in a cursive hand dating from the seventeenth century, some one hundred years after the manuscript was originally written.<sup>8</sup> The consistent placement of scribe B's text between the staves confirms that it was added after scribe A's text and notation. Given the inscription on the verso of the fragment that indicates that it was re-purposed as the cover of a book in 1600, it is

<sup>8</sup> Hilda E.P. Grieve, *Examples of English Handwriting 1150-1750* (Essex: Essex Education Committee, 1974), 28.

also reasonable to infer that the seventeenth-century hand was added after the fragment was re-purposed. The fact that scribe B's additions are relegated to the top half of the folio support the idea that they were added after the folio was folded and serving as a cover, such that only one half could be exposed at a time.

### **Additions by Scribe B**

Some of scribe B's additions include three small sections of blue text appear between the staves, along with two erasures of comparable size. Scribe B also drew a C clef on line 2 and added a Bb line signature after the clef, both of which are incorrectly located.<sup>9</sup> The first segment of blue text, between lines 2 and 3, is the most legible. It reads "Robt. Chorye," the first word being an abbreviation for Robert or Robertus. This is could be scribe B's name, although Robt. Chorye's relationship to the manuscript is not clear.

Following the inscription "Robt. Chorye," again between lines two and three, there is an erasure, and then more text. This segment of text is very difficult to decipher. It is comprised of three words. The last two appear to be "in karoli," possibly having something to do with carols, or the name Charles.<sup>10</sup> More blue text appears between lines three and four. First, a partial erasure appears where the abbreviation "Ant," for antiphon can still be made out, followed by a long S and some other illegible letters. To the right of this erasure appears the last and longest segment of blue text. It begins "ant S" suggesting that perhaps the previous erasure was a first attempt at writing this text. It is unclear why the first attempt was erased. The text "ant S" appears to be an instruction regarding the inclusion of an antiphon,

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<sup>9</sup> Fenlon, 117.

<sup>10</sup> Dr. P. Merkley, in discussion with the author, April 15 2010.

where “Ant” indicates an antiphon, and the following text is likely an incipit of the appropriate antiphon. With that information, provided the singers could actually read it, they could look up the antiphon in another book, probably an antiphoner, and sing it following the Stabat Mater, or wherever the appropriate place may be. Unfortunately, the placement of this instruction does not seem to indicate when to sing the antiphon. The instruction appears mid line, in the middle of the piece, not at all where an antiphon would belong. It is interesting that scribe B chose to write this text amidst the lines, especially when there is a great deal of empty space at the bottom of the sheet. Perhaps he did not use the empty space because he was writing on the sheet while it was serving as a book cover, so that both halves of the folio were not available at once.

### **Scribe B, Identity and Manuscript Value**

It is unclear when exactly scribe B marked this fragment, but it is clear that he had some knowledge of music and liturgy. The inaccuracy of his musical additions and the strange placement of liturgical instructions suggest that he was not an expert in either area. His interest in the fragment is was probably not practical use, because if he was interacting with the fragment after it had been repurposed, then he was not dealing with a complete part, and probably did not have access to the other parts. No matter how scribe B actually used the fragment, his contributions, writing on the music about the music, indicates that Buxton 96 was still appreciated as a musical source in the seventeenth century, if only by this scribe. Scribe B’s identity is unclear, though he may have been a cleric, scholar or collector, interested in understanding or perhaps using this older music.

## **Recto, Text and Music**

The recto of Buxton 96 contains part of the bassus voice of John Browne's "Stabat Mater." A complete version of this piece survives in the Eton Choirbook, MS 178, folios 11V-14R. This piece qualifies as a motet as it is a polyphonic setting of a Latin text.<sup>11</sup> In this motet, the "Stabat Mater" text is more specifically set as a votive antiphon,<sup>12</sup> a type of piece typically sung at the end of compline.<sup>13</sup> This is to say that this piece was probably intended for use in the Office, and was probably used in a monastery. In support of this theory, there is a liturgical instruction at the end of the piece, suggesting that the manuscript probably belonged to a religious institution. The instruction, which is difficult to read, may indicate that music for the feast of Johannes Gualberti appears next in the liturgical order.

The music of Buxton 96 preserves approximately the last 60% of the bass part of this work. The bass part is at times imitative, presenting fast-moving lines, and other times functional and supporting, using leaps and long notes. The full polyphony is a well-constructed and sophisticated piece that Caldwell describes as "one of the great masterpieces of its period."<sup>14</sup> The six vocal parts are usually set imitatively, such that the parts rarely state text or rhythm in unison, increasing the difficulty of the piece. A strong performance of this complex work would have required a skilled choir.

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<sup>11</sup> Hamm, 319.

<sup>12</sup> John Caldwell and Malcolm Boyd, "Stabat Mater Dolorosa," in *Grove Music Online. Oxford Music Online*, accessed April 21, 2011, <http://www.oxfordmusiconline.com>; Fenlon, 114.

<sup>13</sup> Alex Lingas, "Votive Antiphon," in *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, accessed April 21, 2011, <http://www.oxfordmusiconline.com>.

<sup>14</sup> Caldwell, "Stabat Mater Dolorosa."

### **Recto, Accidentals**

The only accidental that appears on the recto of Buxton 96 is the Bb added in blue ink by scribe B. Scribe B may have intended it to serve as a line signature, or as a signature for the entire part. Bb line signatures appear in the Eton Choirbook concordance, so perhaps scribe B was copying the accidental from another concordance. The left edge of the staves is missing, so it is also possible that this source had Bb line signatures that are now missing. There are six tritone leaps from F-B or B-F in Buxton 96 that would be solved by Bb line signatures (see Table 2.10.1). It is also possible that singers were expected to alter these tritones on their own. However, since the left edge of the notation is missing, it is impossible to know whether these tritones were not actually tritones because of the preeminence of Bbs implied by a line signature, or whether singers were expected to alter them and include Bbs without written indication. Buxton 96 is transcribed without line signatures because there is no definitive evidence that they were present on the source.

### **Recto, Unusual Marking**

The symbol “3:2” appears in this piece, specifying a mensural shift in sections of colouration.<sup>15</sup> This symbol and its appearance, formation and meaning in this and other sources are discussed in the conclusion of the thesis.

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<sup>15</sup> Edwin Brady Warren, ed., introduction to *Robert Fayrfax Collected Works*, *Corpus Mensurabilis Musicae*, vol. 17/III (Oxford: American Institute of Musicology, 1959), 55.

## **Recto, “Stabat Mater” Concordance Comparison**

Browne’s *Stabat Mater* survives in part in Buxton 96, and in full in the Eton Choirbook, MS 178 in the Eton College collection. Buxton 96, as a source, is dated to the late fifteenth or early sixteenth century, and the Eton Choirbook is dated within that same window, more specifically between 1490-1502.<sup>16</sup> This is to say that the two sources are contemporary, but the versions of the piece that they contain may date from different times, and may hold different places in the copying lineage of the work. Comparing differences, or variants of these concordances can reveal how closely they are related in the transmission or copying lineage. Variant comparison can also shed light onto period performance and scribal practice. Only musical variants are considered in this comparison. In the study of transmission, variants are considered either to be non-transmittable and “soft,” or transmittable and “hard.” Soft variants comprise small ornaments and cadential ornamentation, and differences in accidentals. These variants are considered to be soft or non-transmittable because they are elements that scribes and performers could change freely; they probably do not represent direct copying from an exemplar. However, soft elements of notation, such as ligature use, must still be considered in the study of transmission, because strong similarities of soft elements may indicate a relationship between sources. Hard variants, on the other hand, comprise more significant differences in pitch and rhythm which are not ornamental in nature, and which are more likely to be passed from exemplar to copy. The fewer hard variants,

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<sup>16</sup> Hamm, vol. 4, 319; vol. 1, 214.

or significant differences, that two sources present, the closer their relationship in the copying lineage of the piece. A comparison of the Eton Choirbook version with the Buxton 96 version indicates that both copies are quite similar, with only a few major differences.

The two versions present some differences that are obvious and large, but that are actually soft variants. First, the notation of these two sources differs: the Eton Choirbook is written in black mensural notation, while the Buxton 96 version is written in white mensural notation. The fact that these sources are written in these different notations is not that significant because both types of notation were used in this period, and some scribes certainly had the knowledge and skill to transcribe one from the other. The different notations do not necessarily separate these two sources in the copying lineage, and this difference does not constitute a hard variant. Similarly, the concordances present the bass part in different layouts: the Eton Choirbook uses a choirbook layout, with many parts presented in one manuscript opening, whereas Buxton 96 presents the part, or most of it, on one sheet, suggesting a partbook layout. Again, these differences are not vital, as a choirbook or partbook layout could easily be adapted the one from the other. The difference in layouts is also a soft variant.

Hard musical variants hold more weight. While there are eight musical variants between the two versions, seven are soft variants, minor differences that were commonly altered by scribes, while only one is a hard variant, a distinct difference that separates the two sources (see Table 2.10.2). The hard variant occurs in Buxton 96 L4 M46 (variant D): it is an error. A semibreve and two minims

are written where three minims, or a semibreve and two semi-minims make more sense. The Eton choirbook presents a semibreve and two minims.

**Buxton 96 Recto, Browne Stabat Mater.  
Variant D (Hard) L4 M46. Buxton 96 presents a  
rhythmic error.**

The image displays two musical staves. The top staff, labeled 'Buxton 96', is in 4/4 time and features a triplet of minims. The bottom staff, labeled 'Eton 178', is in 4/4 time and features a semibreve followed by two minims. A blue vertical highlight covers the corresponding measures in both staves, showing the difference in rhythm. The Buxton version has a triplet of minims, while the Eton version has a semibreve followed by two minims. The letter 'D' is written above the first note of the Eton version.

That the Buxton copy contains errors that Eton does not indicates that Buxton 96 is either located later in the copying tradition that grew from the Eton version, or that it belongs to a separate branch of the copying tradition which presents this error.

Overall, however, the sources are very similar.

There are two significant similarities between the two sources that join them together in the same broad family. First, both sources use ligatures in almost an identical way, indicating that they both belong to a copying family that uses these ligatures. Second, the sources also present decorated letters in the same places, indicating that this is probably a shared familial trait.

**Concordances, Conclusion**

The general similarity of the versions of “Stabat Mater” in Buxton 96 and the Eton choirbook as well as their specific similarities in ligature use and letter decoration indicates that both versions belong to the same broad family that shares this general version of the piece and these specific traits. Significantly, the Buxton 96 version contains a hard variant, an error that Eton does not present, separating the

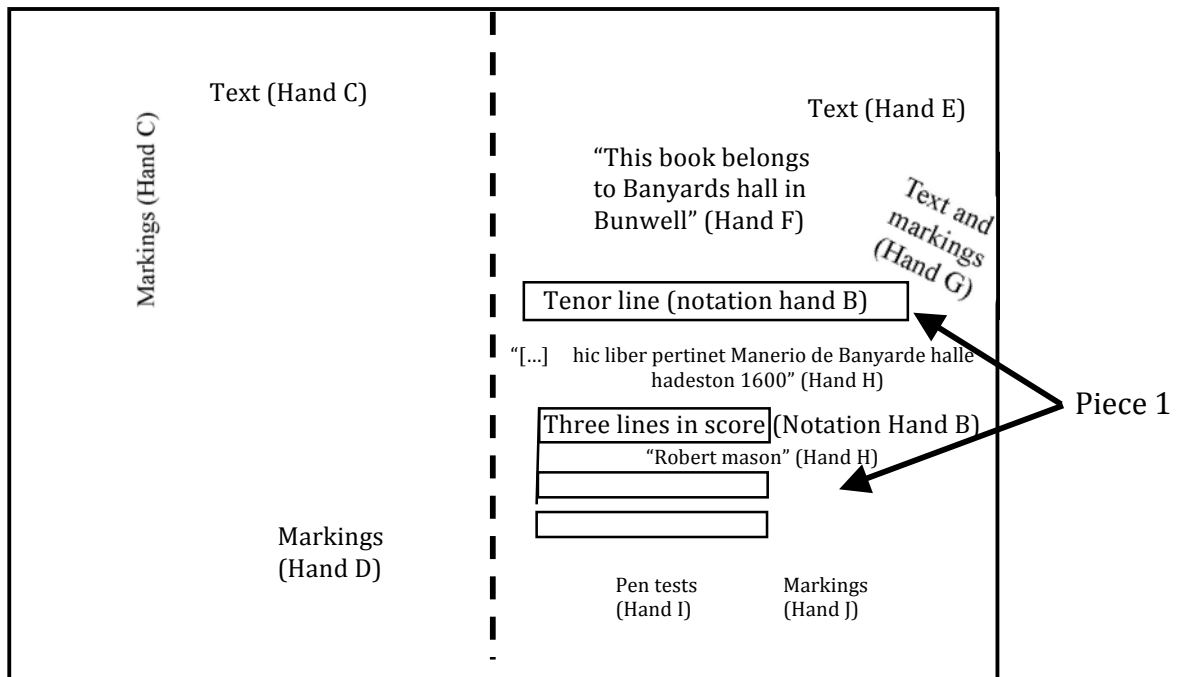
two versions in the copying lineage: Buxton 96 is either more recent in the copying tradition, or belongs to a separate branch of the copying lineage that presents the error variant D. It cannot be said definitively which is the earlier or later source.

Although the relationship of the two sources is vague, the variant comparison does reveal additional information about performance and scribal practice in England in the early sixteenth century: Several variants between the two sources were soft, ornamental in nature. This suggests that ornamentation was a common practice in the early sixteenth century, and that scribes were free to embellish works with ornaments.

### **Buxton 96, Verso**

The verso of Buxton 96 presents a whole host of different hands, markings, and a roughly written four-voice piece. The fold that runs down the centre of the sheet divides these casually-scrawled markings, and it appears as though they were written with the sheet oriented sideways, treating each side of the fold as a quarto sheet. The orientation of these markings indicates that they were added after the folio was repurposed into a book cover, when this orientation makes the most sense.

## Buxton 96, Verso Layout



The text and music appear in small sections in eight different hands (seven text scribes and one notation and text scribe), indicating that there were several users, and therefore several different interactions with the manuscript after it was repurposed as a book cover.

Two of the text segments have clear meanings pertaining to the use of this fragment as a book cover. Hand F indicates “This book belongs to Banyards hall in Bunwell,” and Hand H similarly indicates “[...] hic liber pertinet Manerio de Banyarde halle hadeston 1600,” specifying the year and “hadeston,” the town where Banyard Hall was located.<sup>17</sup> These inscriptions indicate that Buxton 96 was in fact re-purposed as a book cover in Banyards hall in the town of Hadeston in 1600. While these two markings are relevant to the source, the others are not. Perhaps

<sup>17</sup> Anonymous, *History and Antiquities of the County of Norfolk*, vol. 2 (Norwich: J. Crouse, 1781), 36.

these other markings, or some of them at least, constitute personal notes of some kind. If spare parchment or paper was not to be found, the back cover of a book might constitute a good place to scrawl some notes or ideas. The markings are concentrated on what would have been the inside of the back cover, indicating that when Buxton 96 was repurposed as a book cover, it was not glued to cover boards.

### **Verso, Piece 1**

The piece presented on the verso also presents the text “Lord now.” This could indicate that the piece is a rare vernacular setting of the *Nunc Dimitis*,<sup>18</sup> however, the text could also have been a different text with the same incipit. The staves appear to be drawn around the inscription “hic liber pertinet Manerio de Banyarde halle hadeston 1600,” which was probably added in or after 1600, so it is probable that the musical addition dates from after 1600. The music is presented on three staves, and is written in one hand. The short text underlay, “Lord now,” is written in the same hand and ink. Another segment of text appears between the staves, in hand H, reading “Robert Mason.” The name is placed clearly between the staves, associating it with the music, and perhaps indicating the composer.

The layout of this piece is very interesting and is best described as “quasi-score” layout, as only two of the voices are visually aligned. Their alignment appears to be intentional, because the two staves are connected with a line along the left side. The tenor part is written on its own detached staff, and the third upper voice is not written in score format, despite the presence of a third staff below the two connected staves. The “quasi-score” layout could be experimental or coincidental, or

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<sup>18</sup> Fenlon, 117.

it may represent a way of visualizing polyphonic music that was rarely recorded in a permanent way. Owens explains that in this period, composers appear to have used score layout and/or the *tabula compositoria* or *cartella*, to check the polyphonic alignment of their work.<sup>19</sup> The quasi-score layout seen in Buxton 96 might be an example of this practice.

### **Piece 1, Music**

The polyphonic alignment of “Piece 1” is problematic. There are either two or three short upper parts, written on two staves, and a much longer, slow-moving tenor part, notated on its own separate staff. The top voices appear to be organized as a score, with the voices stacked vertically, and a vertical line connecting two staves on the left side. The first sixteen notes presented in this score format makes musical sense, and even present some reasonably well-executed imitation using a “dotted semi-minim minim” pattern. At the seventeenth note of the top line, the same clef is re-stated and another vertical line is drawn through the staves. Taken as a third voice, and aligned at the beginning with the other voices, the part is consonant and even iterates the imitative dotted S M pattern. Piece 1 presents three short but functional parts. The tenor part, however, is problematic and creates undesirable dissonances with the upper parts in every way I have interpreted the alignment. Nevertheless, this section does appear to have been intended to be part of the same piece, given the continuity of the ink and the hand, and the presentation of these parts all together. The tenor part does not appear to have been drawn from a chant melody, as it does not match any of the sources indicated in the Byrden and

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<sup>19</sup> Jessie Ann Owens, *Composers at Work: The Craft of Musical Composition 1450-1600* (New York: Oxford University Press, 1997), 97.

Hughes catalogue of chant melodies.<sup>20</sup> Rather, it appears to be a newly composed line.

The music presented in Piece 1 is very short, and appears to be incomplete. Given the short length of the staves, also drawn by scribe B, it appears as though it was never intended to be complete. Given the amount of music presented, the unusual layout, the casual quality of the hand and the casual location of the manuscript record on the inside of a book cover, it is probable that Piece 1 is the work of an amateur. Perhaps it is a draft of the scribe's own composition, written out to check the alignment, or perhaps it is the result of an inexperienced scribe attempting to record a piece from memory.

### **Original Source: Roll vs. Partbook**

#### **Size**

The evidence provided in Buxton 96 indicates that it could have been either a loose sheet/roll or part of a partbook. The size of the original folio is the source of much of the debate. Buxton 96 presents the majority of the bass part of Browne's "Stabat Mater" and measures 420 x 315 mm. Since a complete concordance of Browne's "Stabat Mater" survives in the Eton Choirbook, it can be determined that 57% of the bass part is presented in Buxton 96. That leaves 43% unaccounted for. Assuming the spacing and size of notation characters in Buxton 96 to be consistent in this missing section, it is possible to calculate the space occupied by the missing section (calculations included in below). If the complete part was written on one folio, the folio must have measured approximately 726 x 386 mm. These estimations

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<sup>20</sup> John Rennie Bryden and David G. Hughes, *An Index of Gregorian Chant* (Cambridge: Harvard University Press, 1969).

differ from Fenlon's estimation of an original size of 625 X 400 mm.<sup>21</sup> Unfortunately, Fenlon does not explain how he reached these figures, however, both calculations suggest a large sheet.

### **Roll Vs. Partbook**

Fenlon suggests that Buxton 96 was an independently circulating roll, probably copied by a singer, intended to be used informally in personal practice.<sup>22</sup> Fenlon's argument is based on the fact that large codices of liturgical music are usually choirbooks, and that the layout of Buxton 96 is certainly not that of a choirbook. The fact that carefully copied music only appears on one side of the bifolio supports Fenlon's idea that this fragment was copied for informal use, since a formal copy of a Stabat Mater would probably have been part of a codex, and would probably have similarly copied music on the other side of the leaf. He also explains that rolls were not used for music in churches in this period,<sup>23</sup> so if Buxton 96 was a roll, it would have most likely been intended for personal use, for practice.

Fenlon also asserts that Buxton 96 is too old and too large to have belonged in a partbook. However, newer research indicates that partbooks were used as early as the late fifteenth century,<sup>24</sup> coinciding with the suggested date of this fragment. Furthermore, Fenlon's argument about the fragment being too large to be part of a partbook is simply not justified. While most partbooks were small, intended for use by one person at a time, church choirs sometimes made use of larger partbooks.<sup>25</sup>

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<sup>21</sup> Fenlon, 114.

<sup>22</sup> Ibid., 117.

<sup>23</sup> Dr. P. Merkley, in discussion with the author, April 15 2010.

<sup>24</sup> Stanley Boorman, et al., "Sources, MS.," in *Grove Music Online. Oxford Music Online*, accessed April 18, 2011, <http://www.oxfordmusiconline.com>.

<sup>25</sup> Dr. P. Merkley, in discussion with the author, April 15, 2010.

Buxton 96 – whether 726 x 386 mm or smaller – and by extension the rest of the partbook to which it may have belonged, could be used by about three or four people at a time, easily accommodating all singers of one voice-group of a choir.

The fact that no other partbook music appears on the verso of the page throws the partbook theory into question. Nevertheless, while there would probably be similar music on the verso of the sheet if it were taken from a partbook, that would not necessarily always be the case, because this fragment could represent the last page from a partbook. The vacant staff under the finished bass part supports this idea.

The quality of scribe A's copying has implications in this debate. In keeping with Fenlon's proposed scenario, it is possible that a singer copied this part. The note shapes are not the most formal, and the text spacing is not precise, indicating that the manuscript was not of the absolute highest quality. However, scribe A paid a lot of attention to the length and orientation of note stems, and took care in the formation and decoration of letters. If a musician was copying this part for personal use, why would he pay so much attention to the details of presentation and to the liturgical instruction in the bottom right-hand corner? Also, why choose such a large piece of parchment, one that would be difficult to handle and use in practice? The quality of the presentation and the awkward size of the bifolio weakens the "loose sheet for personal practice" theory. Furthermore, in a personal copy used for practice, one would expect personal markings of some sort: rehearsal markings, the user's notes to himself, or corrections of copying errors. Significantly, there is no corrective content in the notation or the text of Buxton 96, and there is a total lack of

contemporary personal notes or other personal evidence of use. The case for the loose sheet scenario is quite weak.

Overall, the partbook explanation seems more probable. The even height and spacing of the staves, careful attention paid to stem length and note spacing, and to letter formation and decoration all indicate that this was a carefully prepared, though afunctional, manuscript. While some aspects of the manuscript's preparation, such as the imperfect spacing of the text underlay, and the shape of the note heads are not consistent with the preparation of the most prized presentation copies, Buxton 96 still presents carefully prepared music and text, more suitable to a partbook than to a personal practice sheet. The fact that the verso does not contain similarly copied music does not weaken the partbook scenario, because Buxton 96 could quite possibly represent the last page of a partbook. While the size of the original folio could fit with both the roll and partbook theories, given all of the factors, it is most probable that Buxton 96 originally belonged to a large partbook.

### **Use and Users**

The liturgical function of the votive antiphon, set in Buxton 96, suggests that this piece was intended to be performed as part of compline, a Divine Office observed in monasteries. This suggests that the original source may have been a partbook of music for the Office. Since the music is quite complex, the original source probably belonged to a group with a well-trained choir, which could easily have been comprised of well-trained monks. Laity sometimes observed Offices, and it is also possible that this original source belonged to a church with a good choir.

The partbook explanation has interesting performance implications. If the choir no longer needed to stand together to sing from one book, there were some new options for the physical arrangement of the choir. The singers of one part probably stood together in small semi-circles around the various partbooks. These groups could stand near each other, as in the traditional choir arrangement, or they could be dispersed more widely throughout the church, creating a different auditory effect.

Other people have used this source in other ways. Scribe B marked it, perhaps in an attempt to clarify or study the music. Scribes C-J marked the verso of the fragment, sometimes recording information about the book that it covered, and other times perhaps treating it as a place to draft ideas in both musical notation and text. This fragment has served many different purposes for many different users.

## **Conclusion**

In the beginning, Buxton 96 probably belonged to a large partbook of sacred music for the Office. This large partbook was probably used by a skilled monastic or church choir, and since the partbooks could be physically separated, perhaps the sections of the choir were as well. While one accidental appears in the Buxton version, an in-depth analysis of accidentals is not possible because valuable information about line signatures has gone missing with the fragment's trimmed left margin. The "Stabat Mater" presented on Buxton 96 is a complex work, and this version is closely related to the Eton Choirbook concordance, separated most distinctly by an error in the Buxton 96 version.

Around the year 1600, this fragment was re-purposed into a loose book cover, apparently used to cover a book at Banyards Hall in Hadeston. It is probably after this point that scribe B marked the recto of the sheet, or the outside of the cover, with his seventeenth-century hand, leaving behind evidence of later appreciation of this musical source. Other hands marked the inside of the book cover, some inscribing information about the book, others perhaps treating the surface as a place to draft ideas or test pens. The recto of the fragment, or the inside of the book cover, also presents a small section of music that was probably composed or at least written down by an amateur scribe and/or musician. Significantly, this music, "Piece 1" presents two of the parts in a quasi-score layout, a format that is rarely survives from this period. This small piece may therefore offer insight into the way that musicians and composers thought about music in this period.

## Volume 2, Chapter 10: Tables and Calculations

Table 2.10.1							
Buxton 96, Accidentals							
	Advance or Just before	Well Spaced?	Note Affected	Sign	Hand	Reason	Needed but not included
L2	Signature?	N	B	B	B, Blue hand	Line Signature?	
						TT leap	L1 M9
						TT leap	L3 M40-41
						TT leap	L5 M72-3
						TT leap	L6 M79-80
						TT leap	L6 M88-9
						TT leap	L7 M94

Table 2.10.2		
Variants between concordances of Brown's "Stabat Mater." Buxton 96 and Eton Choirbook		
Variant	Type	Weight
A	Rhythmic	soft
B	Rhythmic	soft
C	Passing	soft
D	Rhythm/error	Hard, Buxton error
E	Ligature	soft
F	Accidental	soft
G	Passing	soft
H	Cadential extension	soft

## **Volume 2, Chapter 10: Calculations, Buxton 96**

Buxton 96 presents an incomplete Bassus part of John Browne's "Stabat Mater." Since a concordance survives in the Eton Choirbook, it is possible to calculate the amount of missing music, and the space that it probably occupied in the original source of Buxton.

### **Number of missing staves:**

The Buxton fragment is missing 248 character spaces from the beginning of the piece (with rests occurring in groups counted as .5).

248 missing characters ÷ an average of 43 character spaces per staff of the Buxton fragment = 5.8 missing staves, rounded up to 6

### **Percentage of the piece accounted for by missing staves:**

8 surviving staves + 6 missing staves = an total of 14 staves.

6 missing staves ÷ 14, the total number of staves = 43.  
43 % of the piece is missing.

### **Space accounted for by missing staves:**

6 missing staves x an average of 38.4 mm of vertical space occupied per staff = 230 mm of missing parchment, occupied by staves.

### **Probable amount of total parchment missing from the top of the folio:**

6 missing staves x an average of 38.4 mm of vertical space occupied per staff = 230 mm of missing parchment, occupied by staves.

230 mm of staves + 15 mm for the title + 20mm for space between top staff line and title + 41 mm for the header = 306 mm of total missing parchment.

### **Possible original height of Buxton 96:**

The fragment in its current state is 420 mm tall.

420 mm of surviving parchment + 306 mm of approximate missing parchment = an approximate total height of 726 mm.

### **Space missing from left margin:**

3.86 missing characters per line x 5 mm per character = 19 mm of space accounted for by notes alone.

19 mm for notes + 10 mm for the clef + 41 mm for the margin = 70 mm of estimated total loss from the left side of the fragment.

**Possible original width of Buxton 96:**

The width of the fragment currently measures 315 mm.

315 mm current width + 70 mm missing width = 385 mm approximate original width.

**Possible original dimensions of Buxton 96:**

726 mm tall x 385 mm wide

**Average character spaces per line**

One notation character – a note or rest – constitutes one character space. When rests appeared in groups, they were counted as .5 of a character space. Missing characters were counted in the Eton Choirbook concordance, published in *Musica Britannica*.<sup>26</sup>

Line	Number of missing characters,	Number of surviving character spaces	Total of character spaces per line
1	Line 1 cannot be counted, because not all of the notes are visible		
2	1	45	46
3	5	42	47
4	3	61	64
5	5	37	42
6	4	38	42
7	4	44	48
8	7	49	56
<b>Average:</b>	<b>3.86</b>		<b>43</b>

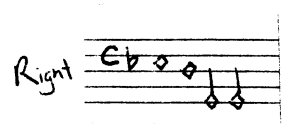
<sup>26</sup> Frank LL. Harrison, ed., *The Eton Choirbook*, vol. 10, *Musica Britannica* (London: The Royal Musical Association & The American Musical Society by Stainer and Bell, 1967), 43-53.

## Staff spacing

Staff spacing was measured from the top line of one stave, to the top of the staff below it.

<b>Staff</b>	<b>Measurement</b>
<b>1</b>	Cannot measure because top line is not clear
<b>2</b>	38 mm
<b>3</b>	40 mm
<b>4</b>	38 mm
<b>5</b>	38 mm
<b>6</b>	38 mm
<b>7</b>	39 mm
<b>8</b>	38 mm
<b>Average</b>	<b>38.4 mm</b>

Left 

Right 

# S1/2/403, Circle 1, R

Left side L1 ... Left side L2 ... Left side L3

10 ... Left side L4 ... Left side L5

20 Right side L1 ... Right side L2 ... Right side L3

31 ... Right side L4 ... Right side L5

41 ...

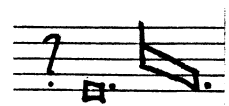
mus de

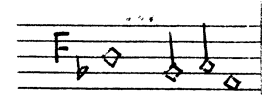
uum ge - ni

cu - la de - in-d[]



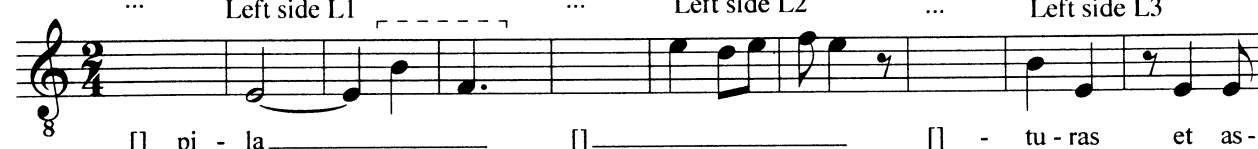
This circle spans the gap between pages. Two different parts are preserved on the left and right halves.

Left 

Right 

# S1/2/403, Circle 1, V

... Left side L1 ... Left side L2 ... Left side L3



8 [] pi - la ... [] - tu - ras et as -

11 ... Left side L4 ... Left side L5 ...



8 cen - dit in [] [] i - te - rum ven - tur - us

21 ... Right side L1 Right side L2 ... Right side L3



8 [] do [] O - san -

32 ... Right side L4 ...



8 na

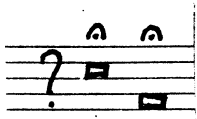
42 Right side L5



8 O3

This circle spans the fold in the folio, presenting sections of different pieces on each half

# S1/2/403, Circle 2, R



8 **L1**  
ije - su O ihe - su ffi - li ma - ri -

11 **L2**  
e  mi - se - ri - cor - di - a

22 **L3**  
 te

33  
O dul -

38 **L4**  
- - - - - cis ihe - su mi - se - re -

49 **L5**  
re \_\_\_\_\_



R ?  
V ?

# S1/2/403, Vertical Strip, R and V

Vertical strip, Recto

L1 ... L2 ... L3 ... L4 ... L5

[pri]n ci pio

10 ... L6 ... L7 ... Vertical strip, verso L1 ...

[e]t in prin ci p[] a

21 ... L2 ? ... L3

[] i at in []

32 ... L4 ... L5 ?

[] e la cio [] is ra [el]

42 ... L6 ? ... L7 ? ...

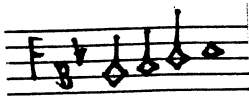
[se] cu lo rum

52 L8 ...

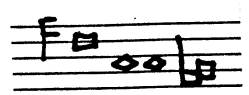
[se] cu lo rum

# S1/2/403, Horizontal Strips 2, Recto and Verso

R



V




... R L1



hu-mi-li-ta - tem nos - - - - -

7

ut supra R L2 ... Signature missing? ...



t[ram] qui i - ra ihe - sus ex -

14



el

20

... V L1

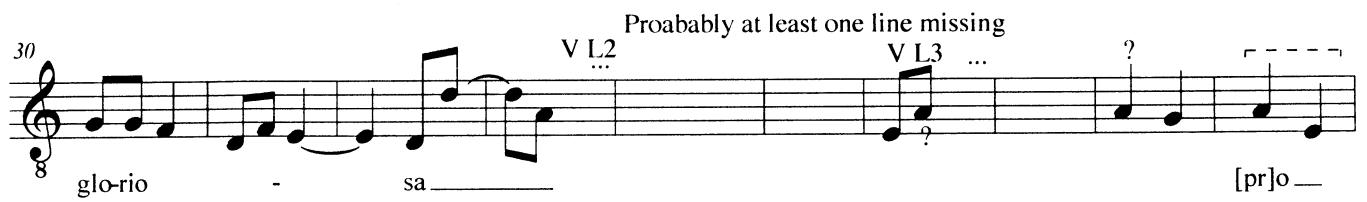


et in - nup - ta vir - go

30

Probably at least one line missing

V L2 V L3 ...



glo-rio - sa [pr]o

40



no - - - - - [bis]

R

V

# S1/2/403, Horizontal Strips 3, Recto and Verso

RL1

no - men dul - ce ihe -

7

su nos con - ser - vet si - mil - le

RL2 ...

13

ta mun

RL3

20

di Do - na bo - bis pa [cem]

RL4

25

?

31

om-ni-a fler - us no - bis lar - gire ce

VL1

37

los mo-re-a - mur re marie virgi []

VL2 ?

43

[] [...] dent

VL3

49

an - - ge

□

The image shows a single line of musical notation on a five-line staff with a bass clef. The key signature has one flat (B-flat). The melody consists of the following notes: a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. There are hyphens under the notes G2, F2, and E2. The word 'an' is written below the first two notes, and 'ge' is written below the last two notes. A dashed line is drawn above the notes from the second measure to the fourth measure. A square symbol is placed below the final note. The staff ends with a double bar line.

R ?  
 V ?

# S1/2/403, Rectangle, R and V

RL1 ? ? ? ... RL2

s[] stros

10 RL3 ? ? ... VL1 ...

15 ... VL2

18 ? ... VL3 ...

# 70516 B, Recto

8

16

24

Do - ro\_\_\_ te do - mi-ne ihe-su\_\_\_\_\_ cris -

29

Works better if C is a SB and not a M

- - - te fel - le et a-ce - to\_\_\_ po - ta -

36

L2

- te de-pre-cor te do-mi - ne ihe - su cris - te\_\_\_\_\_

43

L3

ut vul - ne - ra tu - a sint\_\_\_ re-me - dium\_\_\_ an - ni - me me - e a -

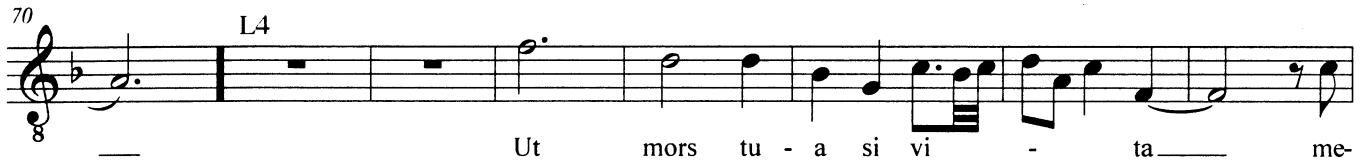
49

One M short

- do-ro te do - mi-ne ihe-su\_\_\_ cris - te

56  


62  


70 L4  


78  


86 L5  


96  


106  


116 L6  


125

Musical staff 125-134: Treble clef, key signature of one flat (B-flat), 8/8 time signature. The staff contains a melodic line with various rhythmic values including eighth and sixteenth notes, and rests.

135

Musical staff 135-144: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a melodic line with lyrics underneath. The lyrics are: re a - do - ro te do - mine ihe - su cris - te

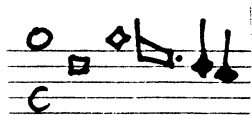
145

Musical staff 145-155: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a melodic line with lyrics underneath. The lyrics are: ... L7 ...

156

Musical staff 156-165: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a melodic line with lyrics underneath. The lyrics are: ...

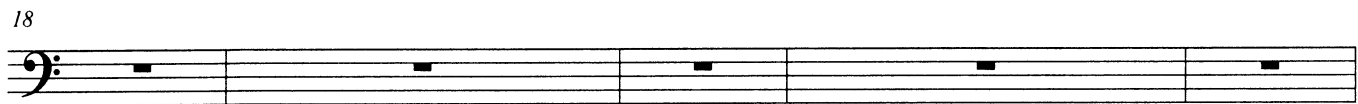
# MS 103, Recto



Sanc



tus



Do - mi - nus De



us Sa



[ba]



oth

47

ple

54

ni sunt ce

61

65

li et ter

69 L6

73

76

79

(Text not visible)

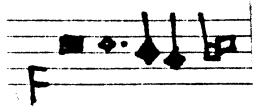
84



90



# MS 103, Verso



L1

[b]e

6

ne dic

L2

B works better not dotte

16

tus qui ve

22

... obscured

L3

nit

27

35

Osan

41

G

L4

47

na in ex

52

cel

58

L5

63

G

68

L6

sis

73

[be]

78

ne dic

83

[tus]



92

B

102

... L7 ...

113

B

123

Line extension

L8

...

130

...

139

B

147

...

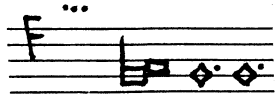
156

L9

...

Text is not discernable enough to transcribe.

# MS 20, Verso



... L1 ...



... flen - tes in hac la - cri - ma - rum

6 ... L2

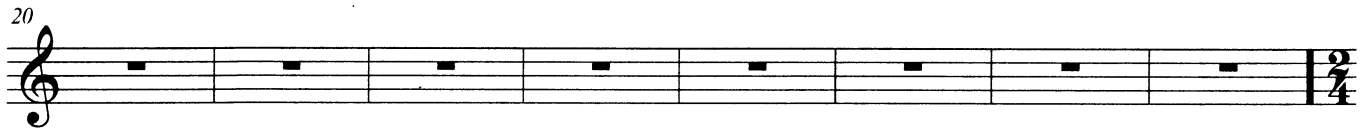


val - le

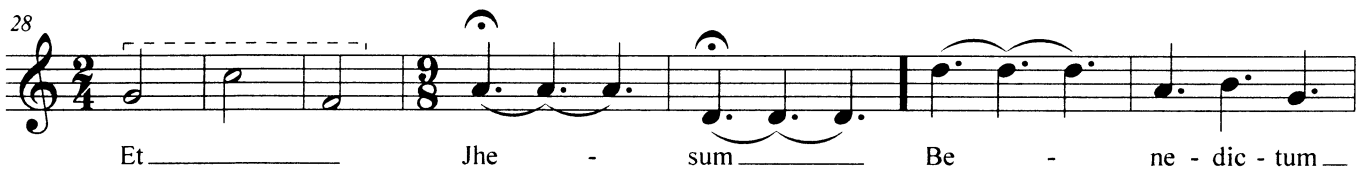
12



20



28



Et Jhe - sum Be - ne - dic - tum

35 L3



fruc - tum ven - tris tu - i no - bis post hoc ex -

40



- i - li - um Os - ten -

45 L4



50

de \_\_\_\_\_

56

64

72

80

88

96

O \_\_\_\_\_

105

L5

cle - - - mens vir - go

117  
cle - mens vir - go pi - mens - a vir - go

129 L6  
dul - cis O ma - ri -

140  
a Ex - au - di pre - ces

151  
om - ni - um ad te pi - e cla - man -

162  
ti

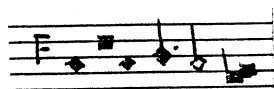
172  
um O

182  
pi - a fun - des

194  
pre - ces tu

# Ashmole 1527, Cotterell

## "O Rex Glorioso"



L1



os Rex \_\_\_\_\_ be - ne - dic -

6



- - - te - Rex - be - ne - dic -

11



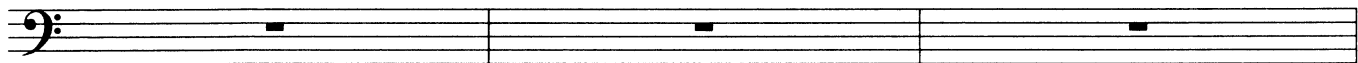
- te - os - pro-spe - ra - dir - ige - ser -

16

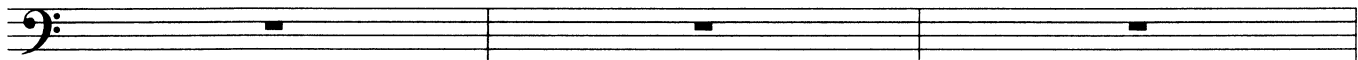


- - - uos - Inter \_\_\_\_\_

22



25



Connects back to "rex benedictus"

28



Rex \_\_\_\_\_ At - que - - co -

33



- lant - pu - re - so - lem - - na -

37

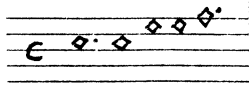
pas - che \_\_\_\_\_

Inter \_\_\_\_\_

L4 -----ut supra

# Ashmole 1527, Cornysh

## "Suscipe Rosarium"



8 L5

Su - sci-pe — ro - sar-ium vir - go — de-aur - a - tum —

6 B rest

Ihe - - - su — com - pen-

11

- di-um —

16 L6

vi - ta de - co - ra - tum — A - ve ma -

22

- ri-a — gra - ci - a — ple - na — do - mi - nus — te-cum be -

28

- ne-dic - ta — In mu - lie - ri - bus — et — be - ne -

34

- dic - tus fruc - tus ven-tris tu - i — Ihe - sus A [...]

40 L7

M 45 appears to be missing the value of I S

47

8

53

8

60

8





138

Musical staff 138: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff.

145

Musical staff 145: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff. The text "L7" and "..." are written above the staff.

156

Musical staff 156: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff.

166

Musical staff 166: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff.

177

Musical staff 177: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff. The text "L8" is written above the staff.

187

Musical staff 187: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff.

198

Musical staff 198: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff.

208

Musical staff 208: Bass clef, 2/4 time signature. The staff contains a sequence of eighth and quarter notes, with a slur over the first four notes and a dashed line above the staff. The text "L9" and "..." are written above the staff.

217.



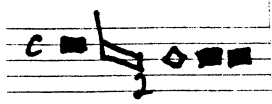
225



236



# NR JB 6, III V



L1

ex - ul - ta - vit \_\_\_\_\_ cor me - um in de - o sal-u-ta -

8 re mee qui - a vi - de - runt oc - uli mei sal - u -

16 ta - re tu - um quod parasti \_\_\_\_\_ an - te fa - ciem om - nium popu -

24 lorum lu - men \_\_\_\_\_ ad \_\_\_\_\_ re-ve-la-tio - nem. geni - tum \_\_\_\_\_ glo-ria \_\_\_\_\_ ple -

31 bis \_\_\_\_\_ suae isra - ell \_\_\_\_\_ Glo - ria \_\_\_\_\_ patri et fi - lio et

L2

L3

40 spi - ri - tui san - cto sicut \_\_\_\_\_ erat

49 in \_\_\_\_\_ prin - ci - pio \_\_\_\_\_ et nunc et

58 sem - per \_\_\_\_\_ et in secula se - culorum \_\_\_\_\_

67 L4

8 a - men PS PS

Detailed description: This staff contains measures 67 to 76. It begins with a treble clef and a common time signature. The melody consists of dotted half notes and quarter notes. A fermata is placed over measures 67-70. A repeat sign is at the end of measure 70. A first ending bracket labeled 'L4' spans measures 71-76. The lyrics 'a - men' are under measures 67-70, and 'PS' is under measures 71-72.

77

Detailed description: This staff contains measures 77 to 86. It continues the melody with dotted half notes and quarter notes. A fermata is placed over measure 86. A repeat sign is at the end of measure 86.

87

Detailed description: This staff contains measures 87 to 96. It continues the melody with dotted half notes and quarter notes. A fermata is placed over measure 96. A repeat sign is at the end of measure 96.

97 L5

8 2

Detailed description: This staff contains measures 97 to 105. It continues the melody with dotted half notes and quarter notes. A fermata is placed over measures 97-100. A repeat sign is at the end of measure 100. A first ending bracket labeled 'L5' spans measures 101-105. The time signature changes to 2/4 at measure 101 and 3/4 at measure 102. A '2' is written below measure 102.

106

8 2/4

Detailed description: This staff contains measures 106 to 114. It continues the melody with dotted half notes and quarter notes. The time signature changes to 2/4 at measure 106. A fermata is placed over measure 114. A repeat sign is at the end of measure 114.

115

8 3/4 2/4

Detailed description: This staff contains measures 115 to 122. It continues the melody with dotted half notes and quarter notes. The time signature changes to 3/4 at measure 115 and 2/4 at measure 116. A fermata is placed over measure 122. A repeat sign is at the end of measure 122.

123 L6

8 2

Detailed description: This staff contains measures 123 to 130. It continues the melody with dotted half notes and quarter notes. The time signature changes to 2/4 at measure 123 and 3/4 at measure 124. A fermata is placed over measures 123-126. A repeat sign is at the end of measure 126. A first ending bracket labeled 'L6' spans measures 127-130. A '2' is written below measure 124.

131

8 2/4

Detailed description: This staff contains measures 131 to 138. It continues the melody with dotted half notes and quarter notes. A fermata is placed over measure 131. A repeat sign is at the end of measure 131. A first ending bracket spans measures 132-138. The time signature changes to 2/4 at measure 138.

140 L7

Musical staff 140-149. Treble clef, key signature of one flat. Measure 140: 2/4 time, notes G4, Bb4, D5. Measure 141: 3/4 time, notes E5, D5, C5. Measure 142: 2/4 time, notes Bb4, A4, G4. Measure 143: 2/4 time, notes F4, E4, D4. Measure 144: 2/4 time, notes C4, Bb3, A3. Measure 145: 2/4 time, notes G3, F3, E3. Measure 146: 2/4 time, notes D3, C3, Bb2. Measure 147: 2/4 time, notes A2, G2, F2. Measure 148: 2/4 time, notes E2, D2, C2. Measure 149: 2/4 time, notes Bb1, A1, G1. A dashed line above the staff spans measures 140-149.

150

Musical staff 150-159. Treble clef, key signature of one flat. Measure 150: 2/4 time, notes G4, Bb4, D5. Measure 151: 2/4 time, notes E5, D5, C5. Measure 152: 2/4 time, notes Bb4, A4, G4. Measure 153: 2/4 time, notes F4, E4, D4. Measure 154: 2/4 time, notes C4, Bb3, A3. Measure 155: 2/4 time, notes G3, F3, E3. Measure 156: 2/4 time, notes D3, C3, Bb2. Measure 157: 2/4 time, notes A2, G2, F2. Measure 158: 2/4 time, notes E2, D2, C2. Measure 159: 2/4 time, notes Bb1, A1, G1. A dashed line above the staff spans measures 150-159.

161 Dots in ms do not make sense

Musical staff 161-170. Treble clef, key signature of one flat. Measure 161: 2/4 time, notes G4, Bb4, D5. Measure 162: 2/4 time, notes E5, D5, C5. Measure 163: 2/4 time, notes Bb4, A4, G4. Measure 164: 2/4 time, notes F4, E4, D4. Measure 165: 2/4 time, notes C4, Bb3, A3. Measure 166: 2/4 time, notes G3, F3, E3. Measure 167: 2/4 time, notes D3, C3, Bb2. Measure 168: 2/4 time, notes A2, G2, F2. Measure 169: 2/4 time, notes E2, D2, C2. Measure 170: 2/4 time, notes Bb1, A1, G1. A dashed line above the staff spans measures 161-170.

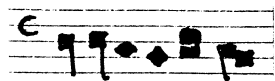
170 L8

Musical staff 170-181. Treble clef, key signature of one flat. Measure 170: 2/4 time, notes G4, Bb4, D5. Measure 171: 2/4 time, notes E5, D5, C5. Measure 172: 2/4 time, notes Bb4, A4, G4. Measure 173: 2/4 time, notes F4, E4, D4. Measure 174: 2/4 time, notes C4, Bb3, A3. Measure 175: 2/4 time, notes G3, F3, E3. Measure 176: 2/4 time, notes D3, C3, Bb2. Measure 177: 2/4 time, notes A2, G2, F2. Measure 178: 2/4 time, notes E2, D2, C2. Measure 179: 2/4 time, notes Bb1, A1, G1. Measure 180: 2/4 time, notes F2, E2, D2. Measure 181: 2/4 time, notes C2, Bb1, A1. A dashed line above the staff spans measures 170-181.

182

Musical staff 182-189. Treble clef, key signature of one flat. Measure 182: 2/4 time, notes G4, Bb4, D5. Measure 183: 2/4 time, notes E5, D5, C5. Measure 184: 2/4 time, notes Bb4, A4, G4. Measure 185: 2/4 time, notes F4, E4, D4. Measure 186: 2/4 time, notes C4, Bb3, A3. Measure 187: 2/4 time, notes G3, F3, E3. Measure 188: 2/4 time, notes D3, C3, Bb2. Measure 189: 2/4 time, notes A2, G2, F2. A dashed line above the staff spans measures 182-189.

# NR JB 6, IV R



L1



12

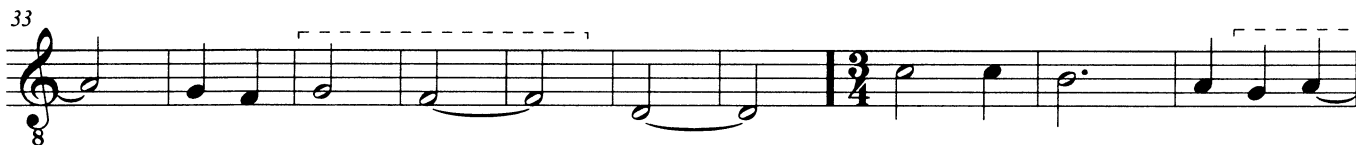


21



L2

33



43



54



L3

67



76



L4

89

8

98

L5

8

110

8

120

8

131

L6

8

143

8

152

L7

8

165

8

176

Musical staff 176-185: Treble clef, 8 flats. Measures 176-185. Measure 176: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter. Measure 177: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 178: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 179: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 180: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 181: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 182: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 183: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 184: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 185: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A double bar line is present after measure 180. A 2/4 time signature is written above the staff at the beginning of measure 181. Dashed lines above the staff indicate phrasing for measures 176-180 and 181-185. A slur is under measures 178-180.

186

Musical staff 186-190: Treble clef, 8 flats. Measures 186-190. Measure 186: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 187: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 188: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 189: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 190: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur is under measures 188-190.

# NR JB 6, IV V

The musical score consists of a single melodic line in treble clef. It begins with a common time signature (C) and a key signature of one flat (Bb). The score is divided into measures, with measure numbers 11, 20, 30, 39, 48, 60, and 69 indicated at the start of their respective lines. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamic markings include 'L1' at measure 11, 'L2' at measure 30, 'L3' at measure 48, and 'L4' at measure 69. The piece concludes with a double bar line and a final 2/4 time signature.



161

Musical staff 161-171: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a sequence of eighth and quarter notes, ending with a double bar line and a 3/4 time signature change.

172

L8

Musical staff 172-180: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a sequence of eighth and quarter notes, ending with a double bar line and a fermata over the final note.

181

Musical staff 181-189: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a sequence of eighth and quarter notes, ending with a double bar line and a 2/4 time signature change.

190

Musical staff 190-198: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a sequence of eighth and quarter notes, ending with a double bar line and a 3/4 time signature change.

201

L9 ...

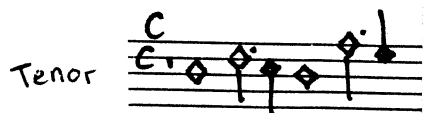
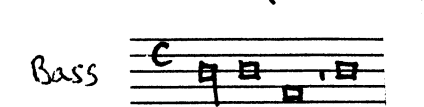
Musical staff 201-208: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, with a 3/4 time signature change at the beginning and end, and a 2/4 time signature change in the middle.

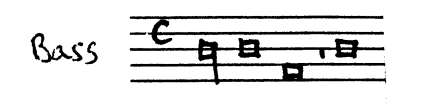

209

Musical staff 209-217: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a sequence of eighth and quarter notes, ending with a double bar line and a fermata over the final note.

218

Musical staff 218-226: Treble clef, key signature of one flat, 8/8 time signature. The staff contains a sequence of eighth and quarter notes, ending with a double bar line and a fermata over the final note.

Tenor  

Bass  

# WCM 12845, "Peccantem Me"

## Bass and Tenor Parts

Coopare

Tenor  


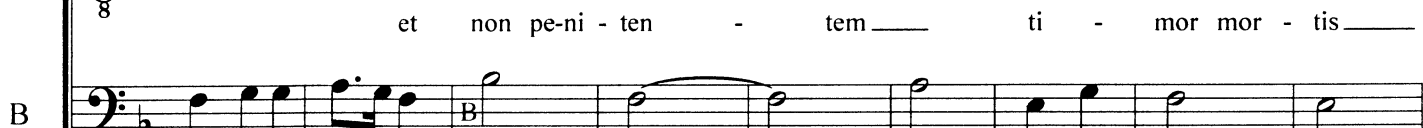
8 C2L5 C1L1 Pe - can - tem me quo - ti - di - e

Pe - can - tem me quo - ti - di - e

T  

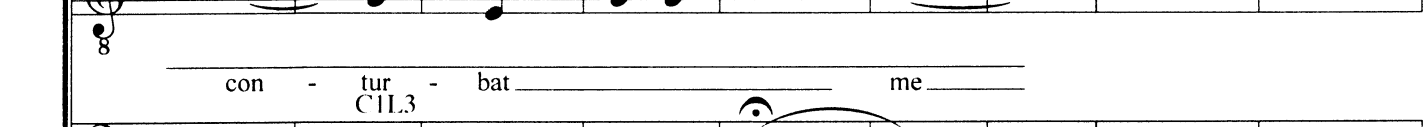
9 C2L6 C1L2 et non et

et non et

T  

18 C2L7 et non pe-ni - ten - tem ti - mor mor - tis

et non pe-ni - ten - tem ti - mor - mor - tis

T  

27 M on A removed C2L8 con - tur - bat me

con - tur - bat me

36

T

B

nul - la est re - dem - ti -

in in - fer - no null - a est re - demp - ti - o

45

T

B

mi - se - re - re - me - de - us - er sal - va -

mi - se - re - re - mei du - us er sal -

55

T

B

me -

me - De - us

64

T

B

S rest marked here, but much better without

in - no - mi - ne t - o sal - vum me

74

T

B

fac - do - mi - ne et

85

T

B

in vir - tu - te tu - a li - be - ra

96

T

B

(C2L10)

C2L3

me

106

T

B

ut supra

ut supra nul - la est re - dem

in in - fer - no



61  L9 ...  
am \_\_\_\_\_ Am - pli-us \_\_\_\_\_

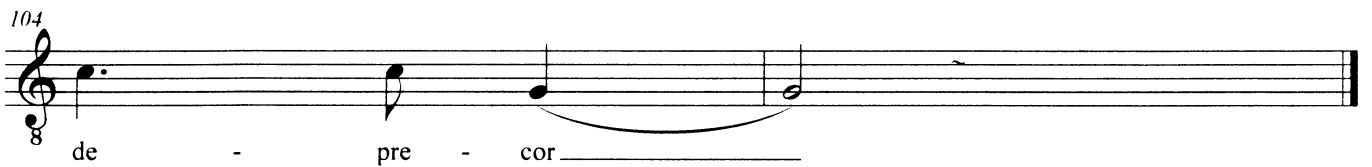
68  L10 ...  
la - va me \_\_\_\_\_ do \_\_\_\_\_ in-iu - sti - ci-

74  L11 ...  
a me \_\_\_\_\_ ab in-iu-sti - ci-a \_\_\_\_\_

81  L12 ...  
me \_\_\_\_\_ de-lic-to \_\_\_\_\_ me -

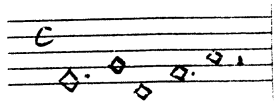
88  L13 ...  
o mun-da \_\_\_\_\_ me \_\_\_\_\_ qui - a ti-bi so - li pec-

95  L14 ...  
ca - - - vi \_\_\_\_\_ id - eo \_\_\_\_\_

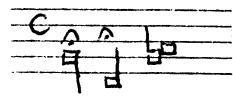
104   
de - pre - cor \_\_\_\_\_

# H890 I Recto, Two Voices


Top



Tenor



Part from top of page



8

L4

Eri \_\_\_\_\_ rex \_\_\_\_\_ ve - nit man - sue \_\_\_\_\_

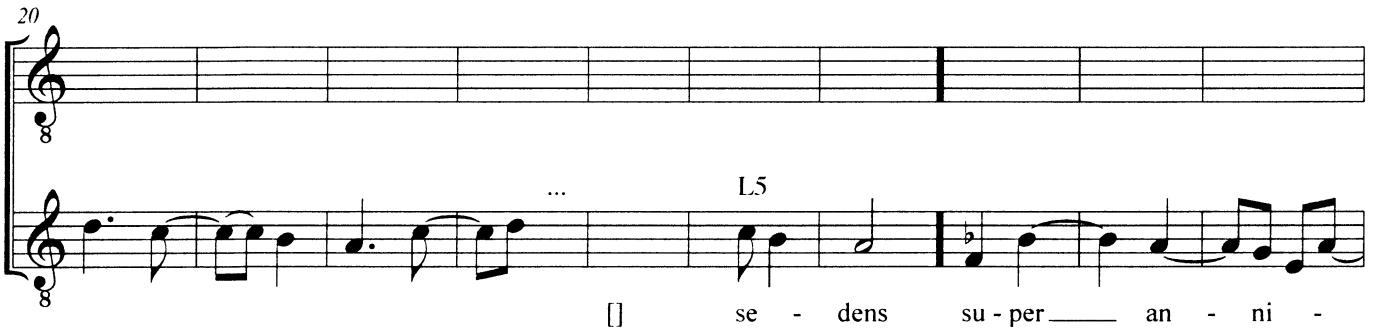
10



8

tus \_\_\_\_\_ ti - bi sy - on \_\_\_\_\_ fi-li-a \_\_\_\_\_

20



8

... L5

[ ] se - dens su - per \_\_\_\_\_ an - ni -

30




8

One S short

- ma - li - a \_\_\_\_\_ quem \_\_\_\_\_ ven - tur - am iam \_\_\_\_\_ prae - dixit \_\_\_\_\_

38



lec - tio pro - phe ta hic est quis

L6

48



e - dom ve - nit tri - ni - tas bor - ca ves - ti - bus in sco - la

L1

58



su - a for - mo - sus quo - diens vir - tu - ti -

66



bus no - mi - ne quis bell - i - to sic - ut

L7

75



in al - tis turr - i - bus hic est

L2

84

est il-lo qui ut ag - nus

lo qui ut ag - nus

92

in-fans mor - ti tra-ditur mors

in - fans mor - ti tra - di - tur mors

101

in - for - ma mor - su mor -

mor - tis in - fo - mor - su mor -

111

ti do - nans vi-ve-re. quon - dam

ti do - nans vi - vere ut quon - dam be - a -

End is dissonant, but correctly transcribed.

119

be-a-ti va - tes pro - vi - ser-unt pro - phe-ti

ti va - tes pro - vis - er - unt pro phe



M rest fits better than S rest

69



8 - te rex un - - - ce

75 L7 ...



8 pa - tris al[mi na] - te coe - - -

82 L8 ...



8 - ter - ne R

87



8 Vir

95 L9 ...



8 -

105



8 tus no - stra do - - mi -

114 L10 ...



8 ne - at - - que sa -

123



8 lus nos - tra In e -

132 L11 ...

8 ter num e ley

Detailed description: This musical staff begins at measure 132. It features a treble clef and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is placed over the C5 note. The staff continues with eighth notes D5, E5, F5, G5, A5, B5, and C6. A fermata is placed over the C6 note. The staff concludes with a quarter note G4 and a half note F4.

141 L12 ...

8

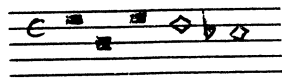
Detailed description: This musical staff begins at measure 141. It features a treble clef and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is placed over the C5 note. The staff continues with eighth notes D5, E5, F5, G5, A5, B5, and C6. A fermata is placed over the C6 note. The staff concludes with a quarter note G4 and a half note F4.

150

8 son

Detailed description: This musical staff begins at measure 150. It features a treble clef and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is placed over the C5 note. The staff continues with eighth notes D5, E5, F5, G5, A5, B5, and C6. A fermata is placed over the C6 note. The staff concludes with a quarter note G4 and a half note F4.

# H890, II Recto



8 L1  
et ius - ti - - - - -

7 8  
ci - am // et de - du -

15 8 ... L2  
cet to

22 8 ... L3  
mi-ra - bi - - - - -

29 8  
li - - - - - ter dex - te - ra //



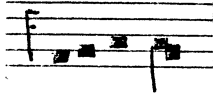
33  
8  
li - us pa - tris Qui

38  
8  
L7  
tol - lis pec - ca - ta mun - di mi - se - re -

42  
8  
L8  
re - no - bis qui tol - lis pec - ca - ta mun -

46  
8  
di - su - sci - pe de - pre - ca - tio [nem]

# H890, III Recto



Tenor

Qui e - van - - - ge - lis - tas. ve -

12

ri dog - ma - tis - tas \_\_\_\_\_ in - sig - ni - unt

24

... L2

gra[] \_\_\_\_\_ Tales \_\_\_\_\_ dum e - le -

36

git per quos \_\_\_\_\_ iam sic \_\_\_\_\_ e - git here - ses

48

... L3

et scis - ma - ta, \_\_\_\_\_ Q[] di \_\_\_\_\_ som - num dum

60

in \_\_\_\_\_ di - vi - so ill - us - tram \_\_\_\_\_

73

tres \_\_\_\_\_ fa - mi - ne, \_\_\_\_\_ A qui - bus - dam u[]

85

L4

for - mis tunc di - vi - sa ges - tus - que e - qua - li -

97 ... L5

8 a, fac - ie se - re [] lo - rum

109

8 ple - na ver - bi de - i nun - cia, Qui -

121 ... L6

8 bus dig - na ser - vum per sau - [rum] in/cum cir -

133

8 cum qua - que so - ri - te,

# H890, III Verso

7

L1

a - ni - ma - - - li - a - - - am - bu -

9

la - bant - - - et - - - ro - - - [ ] iux -

18

"??"

ta - e - a Quo - - -

27

L3 ...

cum - - - que [i] bat - - -

36

"??"

L4 ...

spi - ri - - - tus - - - il - luc - pa - ri - ter - - - [ ] - - -

45

te - e - le - va - ban -

53

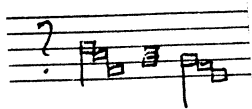
L5

tur - - - se - quen - tes - e -

61

um - - -

# H890, IV Recto



8 An - - - ni - - - ma -

12 8 - - - li - a - - - am - bu - la -

25 - - - bant - - - et - - - ro -

38 - - - te. - - - lux - - -

51 - - - ta - - - e - a, Quo - - -

63 - - -

76 *f* *E2* cum - - - que - - - i - - - bat - - -

89 - - - spi - - - ri - - - tus. - - -

"??"

102 Musical staff with notes and lyrics: Ill - uc pa - ri - ter et

115 Musical staff with notes and lyrics: ro - - - - - te

128 Musical staff with notes and lyrics: e - le - va - ban - - - -

147 Musical staff with notes and lyrics: ... L3 tur se -

154 Musical staff with notes and lyrics: quen - tes e - - - - um

166 Musical staff with notes and lyrics: ymnus Ex - - - ul - tet ce - lum

179 Musical staff with notes and lyrics: lau - dibus, L4 (crossed out in MS)

188 Musical staff with notes and lyrics: vos se-c[u] quo - rum

196  
8  
li ju - sti ju - di - ces et ve - ra mun - di lu - mi - na

204  
8  
pre - cep - to sub - di - tur sa - lus et lan - guor om - ni - um  
... L6

211  
8  
san - a - te e - gros m [ori] - bus. nos re - den - tes  
L7 Hand B

219  
8  
pre - ces supp - li cum  
vir - tu - ti - bus,  
Notation unclear

226 ...  
8  
L8 Hand B  
This G works better as a minim

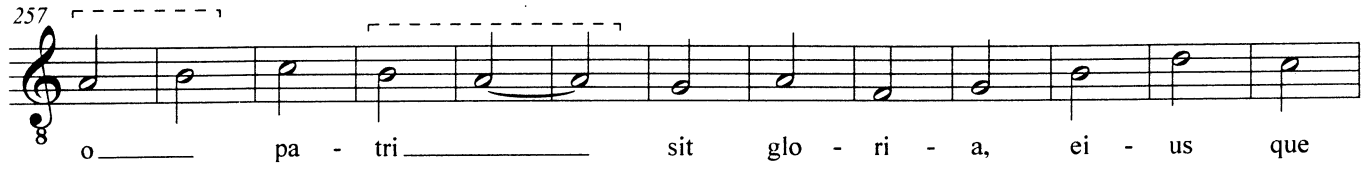
231  
8  
L9  
vos se - c[u] - li jus -

238  
8  
Quo - rum pre - cep -  
L10  
ti ju - di - ces et ve - ra mun - di lu - mi - na, vo - tis pe - ca -

247  
8  
L11  
to sub - di - tur salus et lan - gor om - ni - um, sa - na - te e -  
mur cor - di - um. au - di - te pre - ces sup - pli - cum De -  
gros mo - ri - bus. nos re - den - tes vir - tu - ti - bus,

Accidentals Hand C

257



o pa - tri sit glo - ri - a, ei - us que

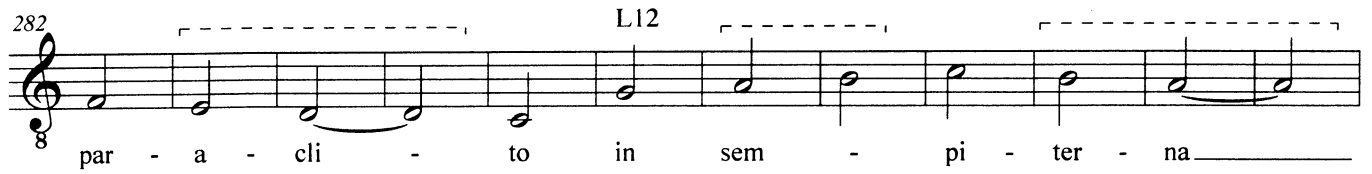
270



so - li fi - li o, cum spiri - tu

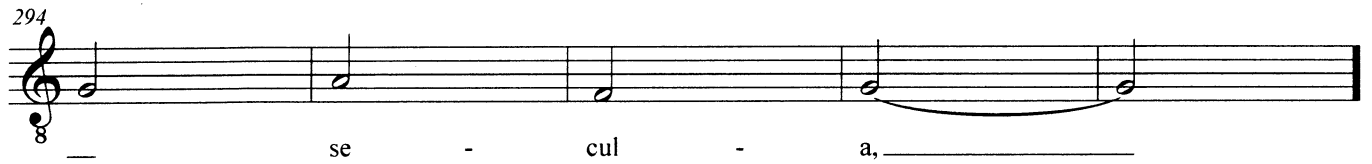
282

L12



par - a - cli to in sem - pi - ter - na

294



se - cul - a,

# H890 IV Recto, Hymn, Two Voices

VI

V2

8

Voice 1

L5

vos se - c[u] li ju - sti ju - di - ces et ve - ra  
quo - rum pre - cep - to sub - di - tur sa - lus et

8

Voice 2

L9

vos se - c[u] - li jus - ti ju - di - ces et ve - ra  
Quo - rum pre - cep - to sub - di - tur salus et lan -

8

mun - di lu - mi - na vo - tis pre - ca - mur cord  
lan - guor om - ni - um san - a - te e - gros m -

8

mun - di lu - mi - na vo - tis pe - ca - mur cor -  
gor om - ni - um sa - na - te e - gros mo - ri -

L10

14

... L6

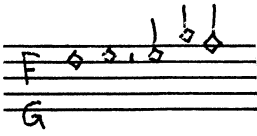
[i] - um. au - di - te pre - ces sup - pli cum  
[ori] - bus. nos re - den - tes vir - tu - ti - bus,

8

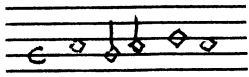
di - um. au - di - te pre - ces sup - pli - cum  
- bus. nos re - den - tes vir - tu - ti - bus,

# H890 IV V, Two Voices

Top



Secunda



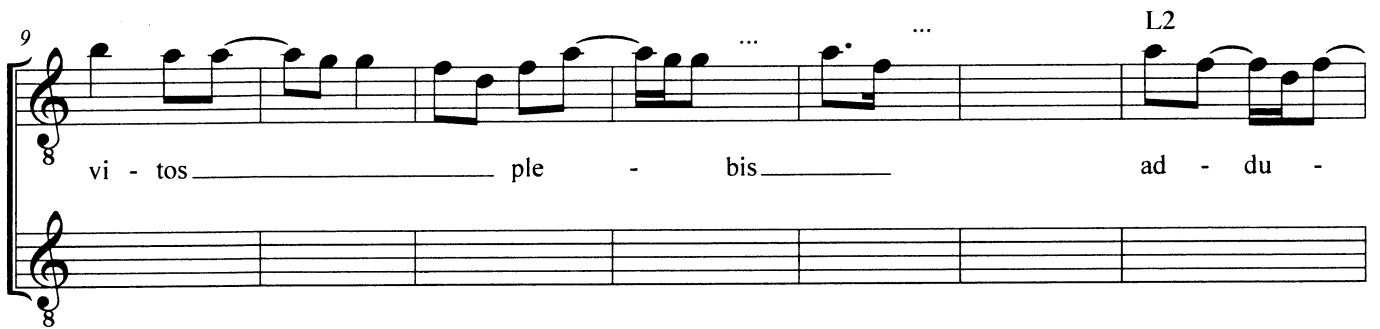
Part from top of page

Secunda Pars



De - pre - can - tur om - nes \_\_\_\_\_ di-

9



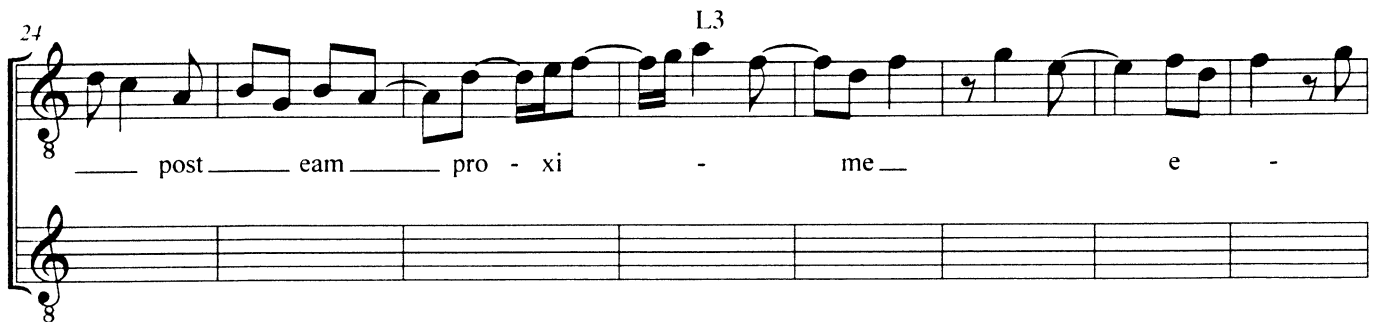
vi - tos \_\_\_\_\_ ple - bis \_\_\_\_\_ ad - du -

16



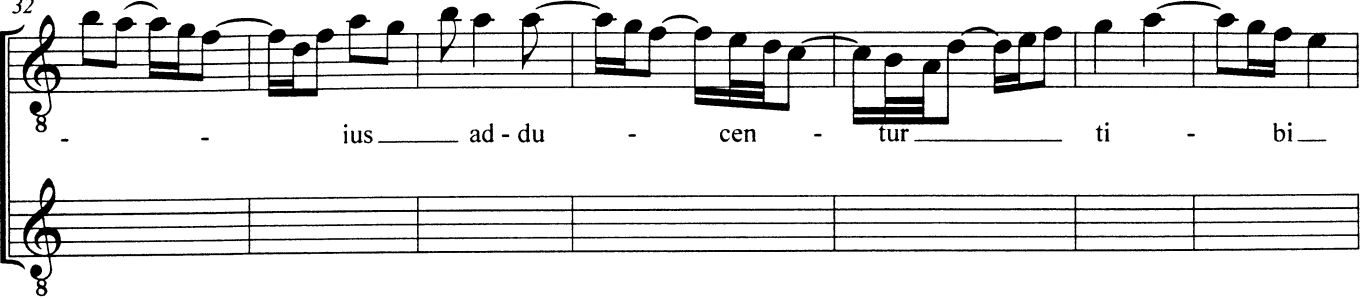
cen - tur re - gi \_\_\_\_\_ vir - gi - - - nes \_\_\_\_\_

24



\_\_\_\_\_ post \_\_\_\_\_ eam \_\_\_\_\_ pro - xi - me \_\_\_\_\_ e -

32 L4



ius ad - du - cen - tur ti - bi

39




in le - ti - ci - a et ex - ul -

47 L5



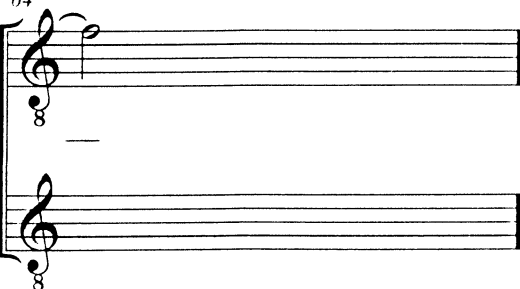
ta - tio - - - - ne, Di - co

55 L6



e - go o - pe-ra me - a re - gi

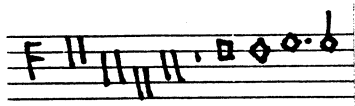
64



"

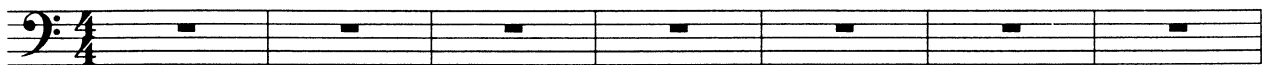
In vigilia undeci milia  
virginum // ad vespas // Responsum regnum  
mundi// propitius // rex gloriose  
Regis in libro. in m lceddvi  
Vel bapt[...] totam

# 33989



III I

Bass



8



se - pe pre - ci - e - - - bant pa-tres \_\_\_\_\_

13



et pro - phe - - - - -

17

II L2



- - - - - te cui - us ad - ven - tum su -

22



spi - ra - bant ex - cor - de clam - an -

27

II L3



- - - tes - quan - do ven-i - et il - le

31



- - - de-si - de - ra - tus - quan - do ap - pa - re - bit

36



- - - tam di - u ex - per - - - ta -

41

II L4

ve - ni do - mi-ne Ihe - su

47

iam ve - ni per vi-sce - ra  
vir-gi - nis

54

o - ri - ens ex - al - to

59

II L5

su - ma sa - pien-cia pa - tris

66

huis vi-scer - e nunc

72

dum pro -

78

I2 L1

mi - sus lae(?) virginis ce - le - stis pa-tr phus

84

ga - briel arch - an - ge - lus i - ta sa - lu - ta - vit

89

e - - - - e -

95

I2 L2

am spiri-tus re - cta illa te de -

101

scen - dit ob vi - bra - bit Ri - tvi - tus al -

107

I2 L3

tis fi - - - ni ad

113

hum - tis de - dit hoc re-spon - -

119

- sum fiat ni se-cun-dum ur-bun

125

I2 L4

- tunc in at ip - sam pu - e - lla si - ox pre-bems

131

- ass - en - sum sum



Buxton 96

Eton

# "Stabat Mater" Bass Concordances

John Browne

Buxton 96

Eton  
Choirbook

... L1

vid-ens fe-rre cri-min-o

6

sa null-um re-um cri-mi-ne

13

... L2

plebs tunc ca-nit cla-morosa fige

20

cru-ci-fige cru-ci-fige O quam gra-

A

26

vis il - la pe - - - na -

31

ti - - - pe - - - ne - - - ple -

36

na - - - com - mem - or - ans - - - prae - a - moe - na

41

iam ver - sa - - - In

Error in Buxton: SMM rhythm does not fit into mensuration

46



80

dul - ci - flue \_\_\_\_\_ Ter - gens in - gra -  
F

No Eb sig at this point

86

ta \_\_\_\_\_ in no - bis gra -  
L7

91

ta \_\_\_\_\_ per quem dan - do prae - li - ba -

96

ta  
G

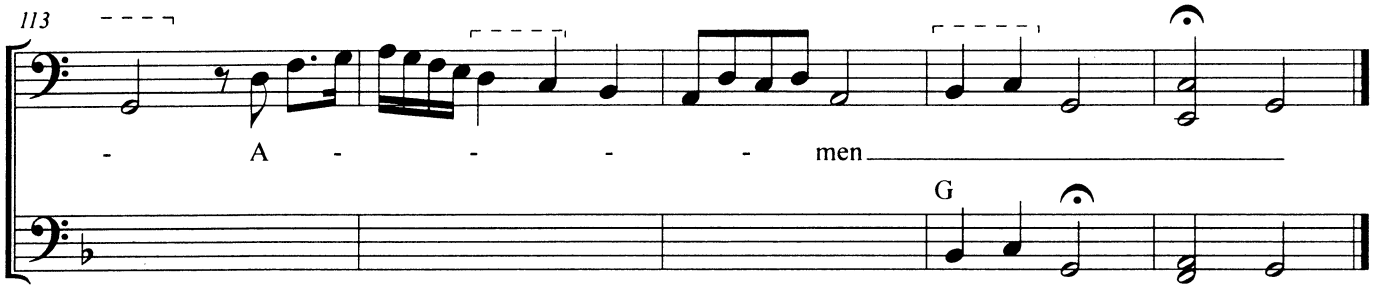
103

A \_\_\_\_\_  
A

108



113



Only variants in the Eton Choirbook are shown.

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