

TrentC 88, Museo Provinciale d'Arte, Castello del Buon Consiglio, MS 88, ff. 411v-422v

Folio Information and Variants:

The following table provides direct reference between the edition and the source. The table lists staves and those indented on each folio, calligraphic initials and voice designations, clefs (for example, C1, F3), manuscripts accidentals and other information such as the inclusion of *puncti divisionis* (*pd*), *puncti perferctionis* (*pp*) and *signa congruentiae* (*sc*), erasures, other alterations and variants between the source and the edition.

[Guillaume Faugues]:*

Missa Le Seruiteur.

ff. 411v-422v

* The mass is attributed to Jo Obeghem (Ockeghem) centre top folio 411v. Attributed to Faugues by Tinctoris in his *Liber de arte contrapuncti*; see Albert Seay (ed.), Johannes Tinctoris, *Opera Theoretica*, Corpus Scriptorum Musica, Vol. 22, No. II, p. 143.

Modal Signatures: other than the variations included in the tables below, signatures for the voices are as follows: one flat- discantus; two flats- contratenor altus, tenor and contratenor bassus.

Contratenor bassus staves: six-line staves as follows: 413r- 5-7; 414r- 6-8; 417r- 7&8; 418r- 6-8; 419r- 8&9; extended leger-lines below main stave: 415r- 6&8; 416r- 7&8; 422r- 7.

Mensural signatures: frequently omitted as indicated in the edition.

KYRIE

Kyrie [I]/Christe (mm. 1-136)

<p>411v</p> <p>1 K [discantus]; C2</p> <p>2</p> <p>3</p> <p>4 22: <u>minima e</u> notated as <u>minima f</u> (m. 45,1); Tenor (of Kyrie [I]) starts 2/3 through this stave; C4; after 44: <i>pp</i> (m. 5, after 2)</p> <p>5 before 2: flat (m. 7,2); after 47: <i>pd</i> (m. 27, after 2)</p> <p>6 before 8: flat (m. 31,1); after 11: <i>pd</i> (m. 32, after 2)</p> <p>7 Contratenor (of Kyrie [I]) starts on this stave; C4; no mensural sign O</p> <p>8 after 43: <i>pd</i> (m. 27, after 2)</p> <p>9</p>	<p>412r</p> <p>1 Bassus (of Kyrie [I]) starts on this stave; C5; after 12: <i>pp</i> (m. 4); after 24: <i>pp</i> (m. 9); after 46: <i>pd</i> (m. 18, after 3)</p> <p>2 <u>C5 clef should read F4</u> (mm. 23,2-49)</p> <p>3 Discantus (of Christe) starts on this stave; C2</p> <p>4 before 43: flat (m. 109)</p> <p>5</p> <p>6 Contratenor (of Christe) starts on this stave; C4; mensural sign ϕ in left-hand margin; before 26: flat for note 27: (m. 66)</p> <p>7 between stave 6-7 in left-hand margin: Tenor Criste tacet; after 59: <i>pd</i> (m. 131, after 2)</p> <p>8 Bassus (of Christe) starts on this stave; C5; mensural sign ϕ in left-hand margin; 19: <u>semibrevis E</u> notated as <u>minima E</u> (m. 90,1)</p> <p>9 <u>C5 clef should read F4</u> (mm. 112-137)</p>
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Kyrie [II] (mm. 138-178))

<p>412v</p> <p>1 [discantus] C2; no one-flat signature</p> <p>2 one-flat signature resumes (m. 149, after 6) before 1: flat (m. 149, before 7)</p> <p>3</p> <p>4</p> <p>5 Tenor C4; after 5: <i>pd</i> (m. 140, after 2)</p> <p>6 before 29: flat (m. 168,1)</p> <p>7</p> <p>8 blank</p>	<p>413r</p> <p>1 Contratenor C4; no O mensural signature; after 11: <u>brevis a not notated</u> (m. 142, after 3)</p> <p>2 2: <u>minima g</u> notated as <u>semibrevis g</u> (m. 150,5)</p> <p>3</p> <p>4 22: <u>longa a</u> notated as <u>longa g</u> (m. 177)</p> <p>5 Contratenor bassus C5; after 2: <i>pd</i> (m. 138, after 2)</p> <p>6 27: <u>brevis D</u> notated as <u>semibrevis D</u> (m. 162,1)</p> <p>7 before 3: flat (m. 167, 1)</p> <p>8</p>
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GLORIA IN EXCELSIS DEO

Et in terra (mm.1-89)

<p>413v</p> <p>1 <i>D</i>[iscantus] C2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 36: <u>dotted semibrevis b notated as semibrevis b</u> (m. 72,2)</p> <p>6 before 41: flat (m. 86,4)</p> <p>7 Tenor C4; after 5: <i>pd</i> (m. 30, after 2); after 11: <i>pp</i> (m. 35); before 15: flat (m. 37,2); note 17: <u>semibrevis c notated as brevis c</u> (m. 39,2); notes 16 & 17 notated as <u>black notation</u> (m. 39, 1-2); after 36, after rest: <i>pd</i> (m. 49)</p> <p>8 before 18: flat (m. 69,1)</p>	<p>414r</p> <p>1 Contratenor C4; 1: <u>semibrevis c notated as dotted semibrevis c</u> (m. 1,1); 35: <u>semibrevis F notated as semibrevis E</u> (m. 9,5); indented on right-hand margin</p> <p>2 after 25: <i>pd</i> (m. 20, after 2); indented on right-hand margin</p> <p>3 indented on right-hand margin</p> <p>4 before 17: flat (m. 51,2)</p> <p>5 before 25: flat (m. 75,3)</p> <p>6 Contratenor bassus C5; after 7: <i>pd</i> (m. 28, after 2)</p> <p>7</p> <p>8</p>
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Qui tollis (mm. 90-289)

<p>414v</p> <p>1 <i>Q</i> [discantus] C2</p> <p>2 before 43: flat (m. 138,2)</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7 Tenor C4; <u>68 brevis rests should read 70</u></p> <p>8 before 37: flat (m. 260)</p>	<p>415r</p> <p>1 Contratenor C4; one-flat signature</p> <p>2 two-flat signature resumes (m. 119, after 1); before 10: flat (m. 125,1)</p> <p>3 before 41: flat (m. 195); before 57: flat (m. 211)</p> <p>4</p> <p>5</p> <p>6 Contratenor bassus C5</p> <p>7</p> <p>8 before 10: flat (m. 257, 1)</p>
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CREDO IN UNUM DEUM

Patrem (mm.1-87)

<p>415v</p> <p>1 <i>P</i> [discantus] C2 2 3 4 5 6 7 Tenor C4; before 1: <u>24 brevis rests should read 26</u>; after 3: <i>pd</i> (m. 29, after 2); after 11: <i>pd</i> (m. 34, after 2); before 13: flat (m. 38) 8 after 11: <i>pd</i> (m. 67, after 2); before 15: flat (m. 72,1); after 43: <i>pd</i> (m. 81, after 2)</p>	<p>416r</p> <p>1 Contratenor C3; after 9: <i>pp</i> (m. 3) 2 3 4 above 16 (m. 51,3) flat for note 8 (m. 52,2) 5 after 39: <i>pp</i> (m. 80) 6 Contratenor bassus C5; <u>before 1: 24 brevis rests should read 26</u> 7 after 44: <i>pd</i> (m. 42, after 2) 8 after 14: <i>pd</i> (m. 52, after 2); after 18: <i>pd</i> (m. 54, after 2); after 42: <i>pp</i> (m. 64); before 53: flat (m. 70,1)</p>
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Et incarnatus est (mm. 88-278)

<p>416v</p> <p>1 [discantus] C2; 42: <u>semibrevis g' notated as minima g'</u> (m. 109,3) 2 3 4 5 6 7 Tenor C4; <u>before 1: 57 brevis rests should read 59</u> 8 before 25: flat (m. 249)</p>	<p>417r*</p> <p>1 Contratenor C4 2 3 4 5 below 13: + sign for directions to left-hand margin correction: <u>brevis G and following brevis rest applicable; the following G-E-G brevis ligature is an error as this is a repeat of that already in the main body of the stave</u> 6 Contratenor bassus C5 7 before 44: flat (m. 246) 8</p>
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* Misnumbered as 418 and subsequently corrected

SANCTUS

Sanctus (mm.1-60)

417v	418r*
1 [discantus] C2; after 1: <i>pp</i> (m.1)	1 Contratenor C3; one-flat signature; after 20: <i>pp</i> (m. 7)
2	2 1: <u>semibrevis b not notated</u> (m. 15, after 3)
3	3 before 33: flat (m. 36,1); 35: <u>semibrevis b notated as semibravis c</u> (m. 36,3)
4	4 25: <u>dotted semibrevis c notated as dotted minima c</u> (m. 47,2); 26: <u>minima d notated as semiminima d</u> (m. 47,3)
5	5
6 blank	6 Contratenor bassus C5; after 3: <i>pd</i> (m. 3, after 2); after 19: <i>pp</i> (m. 9)
7 Tenor C4; after 15: flat (m. 19)	7 after 7: <i>pp</i> (m. 22); after 39: <i>pd</i> (m. 39, after 2)
8 after music on this stave: pleni tacet	8

* Misnumbered as 419 and subsequently corrected

Pleni sunt/Osanna [I]=[II] (mm. 61-175)

418v	419r
1 [discantus] C2	1 Contratenor C4; two-flat signature resumes; 1: <u>semibrevis c notated as dotted semibrevis c</u> (m. 61,1); <u>semibrevis C notated as dotted semibrevis C</u> (m. 71)
2	2 5: <u>white notated brevis g' read as black notation</u> (m. 80,2); 6: <u>white notated semibrevis f read as black notation</u> (m. 90,1)
3	3 Osanna starts $\frac{3}{4}$ through this stave
4 Osanna starts on this stave	4
5	5
6	6 Contratenor bassus C5; <u>28 brevis rests should read 26</u>
7 Tenor C4; Pleni tacet; Osanna starts on this stave	7
8	8 Osanna starts $\frac{1}{8}$ through this stave; after 18: <i>pd</i> (m. 148, after 2)
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Benedictus (mm. 176-255)

419v	420r
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1 [dsicantus] C2; 19-21, 23 & 28-30* 2 after 43: <u>8 brevis rests should read 11; (m. 225, 1-2) not transmitted in source</u> 3 4 at the end of this stave: Osanna ut supra 5 blank 6 blank 7 blank 8 blank	1 [Contratenor] C4; 8: <u>brevis d notated as brevis c</u> (m. 182) 2 3 4 at the end of this stave: Osanna ut supra 5 blank 6 Contratenor bassus C5 7 8 at the end of this stave: Osanna ut supra
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* 19: minima f notated as semiminima f, 20: minima e as semiminima e, 21: semibrevis f as dotted semibrevis f (m. 188, 1-3); 23: semibrevis e as dotted semibrevis e (m. 189,2); 28: semibrevis f as dotted semibrevis f, 29: minima e as semiminima e, 30) minima f as semiminima f (m. 192, 1-3)

AGNUS DEI

Agnus [I] (mm. 1-33)

420v	421r
1 [discantus] C2 2 after 1: <i>pp</i> (m. 14) 3 10: <u>minima d</u> notated as <u>semibrevis d</u> (m. 26,4) 4 blank 5 Tenor C4; after 5: <i>pd</i> (m. 4, after 2); before 15: flat (m. 8,2) 6 7 blank 8 blank	1 Contratenor C4; after 1: <i>pp</i> (m. 1) 2 3 4 blank 5 Contratenor bassus C5 6 7: <u>brevis C</u> notated as <u>brevis D</u> (m. 18) 7 8 blank

Agnus [II] (mm. 34-149)

421v	422r
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1 [discantus] C2	1 Contratenor C4
2 after 43: <u>semibrevis d not notated</u> (m. 86, after 3)	2
3	3
4	4
5	5 Contratenor bassus C5
6 blank	6
7 blank	7
8 blank	8

Agnus [III] (mm. 150-176)

422v

1 [discantus] C2; no O mensural signature; 35-38 & 40-41*; after 46: minima c' not notated (m. 161, after 2)
2 before 6: flat (m. 164,1)
3 last 9 values of Tenor at the end of this stave (mm. 173,3-175)
4 Tenor C4; before 16: flat (m. 165,1)
5 Contratenor C4; after 14: *pp* (m. 155)
6
7 before 34: flat (m. 163,1)
8 Bassus C5; no O mensural signature

* 35: minima f notated as dotted minima f; 36: minima g' as semiminima g'; 37: minima a' as semiminima a'; 38: minima b' as semiminima b'; 40: minima a' as dotted minima a'; 41: minima g' as semiminima g' (mm. 158,3-6 & 159,2-3)