UNIVERSITY OF EDINBURGH THESIS

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PREVIOUS STUDIES

"Pierre de la Rue. As yet little is known of the work of
this composer, whose importance may well be considerably
greater than is generally assumed today, when his fame rests
mainly on his mastery of the 'intricacies of mensural
notation'. It was this comment which first aroused my
interest in La Rue's music, in 1933, and which has led
eventually to the writing of this short thesis. One might
understand, from this quotation, that until 1946 little or
no research had been undertaken upon the music of La Rue.
But this is not the case. A.Piranesi, as long ago as 1924,
set out a thesis 'La mesure dans la Notation Proportionelle',
which he himself transcribed. Piranesi's work has been
largely superseded by more recent research, and his trans-
scription of the magnificent manuscript collection of
La Rue's Masses, 'Liber Missarum' is awkward to read, owing
to the retention of obsolete clefs, the profusion of bar
lines, and the absence of information about his editorial
principles. But he was a valuable pioneer, and his 'Liber
Missarum' is still of great use, in the absence of anything
better.

S.J.Boubasson wrote a thesis, in 1937, on 'Pierre de la
Rue als Musenkomponist'. This important study contains a
detailed account of the known facts of La Rue's life, and
illuminates his style and the development by reference to
13 sources, the motet and the sacred motet 'O nata Lux
beatus'.
The Motets of Pierre de la Rue.

A critical and analytical study of all known sacred compositions of La Rue, excepting Masses, Magnificats and the Requiem.

PREVIOUS STUDIES

"Pierre de la Rue. As yet little is known of the work of this composer, whose importance may well be considerably greater than is generally assumed today, when his fame rests mainly on his mastery of the 'intricacies of mensural notation'". 1) It was this comment which first aroused my interest in La Rue's music, in 1953, and which has led eventually to the writing of this short thesis. One might understand, from this quotation, that until 1946 little or no research had been undertaken upon the music of La Rue.

But this is not the case. A.Tirabassi, as long ago as 1924, wrote a thesis 'La mesure dans la Notation Proportionelle', basing his arguments largely on seven Masses by La Rue, 2) which he himself transcribed. Tirabassi's work has largely superseded by more recent research, and his transcription of the magnificent manuscript collection of La Rue's Masses, 'Liber Missarum' is awkward to read, owing to the retention of obsolete clefs, the profusion of bar lines, and the absence of information about his editorial principles. But he was a valuable pioneer, and his 'Liber Missarum' is still of great use, in the absence of anything better.

W.H.Rubsamen wrote a thesis, in 1937, on 'Pierre de la Rue als Messenkomponist'. This important study contains a detailed account of the known facts of La Rue's life, and illustrates his style and its development by reference to 12 Masses, the Requiem and the Sacrament Motet 'O salutaris hostia'.

References to La Rue's life, music and style of composition are to be found in several other pre-1946 publications, including van der Straeten's great work 'La musique aux Pays-Bas' (1875-88), Leichtentritt's 'Geschichte der Motette' 1)

Harvard Anthology of Music, 1946; p. 226

2) This collection of Masses was eventually published, with introductory notes, in 1941 (P.de la Rue - Liber Missarum, ed.Tirabassi)
(1908), Feininger's 'Die Frühgeschichte der Kanons' (1937), and Pirro's stimulating and scholarly 'Histoire de la musique de la fin du XIVe siècle à la fin du XVIe' (1940).

Since 1936 La Rue has not escaped the great boom in musicological research. Previously unknown compositions, including motets, have come to light; there have been articles on his music in Periodicals, and four important books have dealt partly, or entirely, with his music.

'Pierre de la Rue - een Bio-Bibliographische Studie' was written in 1952, published 1954. In this important study, Dr. Jozef Robyns lists all known sources of information about La Rue's life, and all sources of the music known to him, including a thematic catalogue, with some musical examples. He analyses the 30 Masses and the Requiem in moderate detail, and deals briefly with some motets and chansons. He was unable to obtain photostats of some motets, for instance the settings of 'Salve Regina' at Munich; others, including 'Lamentations', he did not transcribe, presumably for lack of time. This is hardly surprising, considering that in the course of preparing his thesis he transcribed no less than 15 Masses, 19 motets and many chansons. It has unfortunately not been possible to see his transcriptions, but his 'Studie' has been of considerable value.

Gustav Reese, in his 'Music in the Renaissance' (1954), besides placing La Rue in historical perspective, describes briefly a number of his compositions, with illustrations.

A penetrating discussion of La Rue's style is to be found in H.C. Wolf's 'Die Musik der alten Niederländer' (1956).

Lastly, there is Rubsam's article in 'Die Musik in Geschichte und Gegenwart' (1949-), the fruit of all his pre-war and post-war researches. It includes pithy summaries of some motets.

All these books will receive further mention in the course of this study.

1) See Robyns, 'Pierre de la Rue - een Bio-Bibliographische Studie', p.5.
2) Ibid. p.131.
The flowering of musicology since the last War has induced a re-scrutiny of the contents of nearly every important library in Europe, in the search to find new masterpieces by Old Masters. It seems unlikely that many 16th century manuscripts can remain still undetected, and it is fairly safe to assume that nearly all La Rue's extant music has been brought to light. In the case of his Masses it seems probable that we do indeed possess most of those that he wrote, for the average number of extant sources for the 30 Masses and Requiem is over 5. Only four have survived merely in one source. But the position regarding the motets is quite different. For the 23 proper motets extant there is a total of only 40 sources - less than two sources per motet. The fact that three motets survive only in 16th century prints is further indirect evidence that many manuscripts must have been destroyed. We know the titles of two such motets. Van der Straeten notes that in a catalogue of the library of Philip II of Spain there is listed a motet Salve Jhesu by La Rue. He also points out that Zarlino praises two six-voice canonic motets of La Rue: Pater de coelis (which is extant) and Virgo prudentissima (which is not). (Yet another work found by Van der Straeten in a catalogue, but now lost is a Magnificat Terti Toni).

When one remembers that over 100 motets by Josquin have survived, it could well be possible that we now possess less than half La Rue's total output. If La Rue had ever travelled to Italy, one of the Italian printers would almost certainly have published a collection of his motets. This is no wild surmise, for the contemporary popularity of La Rue's Masses (which are in many ways more conservative works) is proved in that Petrucci's 'Misse Petri de la Rue' (1503) ran to six editions. This was quite exceptional.

On the other hand, we must be grateful to Luther and his Reformation printers for producing many sacred pieces by La Rue for the Protestant Church, many years after his

1) Van der Straeten, 'La musique aux Pays-Bas', Vol.8, p.354.
3) Zarlino, 'Istitutioni Harmoniche', p.204. (Van der Straeten incorrectly says 'Dimostrazione Harmoniche').
4) Van der Straeten, ibid. Vol.8, p.367.
death. Three important motets, Anima mea, Lamentations and Pater de coelis, survive only in these German prints.

PREVIOUS ESTIMATES OF THE MOTETS.

It is hardly surprising that little attention has been given to the motets of La Rue hitherto, since few have been available in print. At the time of writing, only the following can be seen in modern editions: O salutaris hostia; Salve Regina 'P' (incorrectly transcribed); Delicta Juventutis; part of Lauda anima (1801); Vexilla Regis; part of Considera Israel; Gaude Virgo (incorrectly transcribed). It will be seen that only Vexilla Regis, O salutaris hostia and Delicta Juventutis are printed intact; the first two of these, although of some importance, are extremely short.\(^1\)

Most modern writers have tended to be analytical rather than critical in their approach. Reese\(^2\) is guarded about expressing an opinion on the merits of the compositions he examines. Van den Borren, in his 'Geschiedenis van den Muziek in de Nederlanden' (1949) dismisses the motets in one short paragraph: "We zullen niet lang verwijlen bij de motetten en de magnificat's van Petrus de la Rue....", and mentions only O salutaris hostia and Vexilla Regis by name.\(^3\) Robyns also is analytical more than critical in discussing the motets,\(^4\) though he does admire (mistakenly) La Rue's great knowledge of the Bible, as exemplified in his choice of texts.\(^5\) Leichtentritt\(^6\) speaks enthusiastically of a number of motets (e.g. Proh Dolor! is "wahrlich ein grosses Meisterstück!"); unfortunately most of those he discusses are no longer accepted as La Rue's work.\(^7\)

That La Rue's motets achieved considerable popularity during and after his lifetime is evident from the wide variety of sources in which they are found, including German Protestant prints. Lauda anima appeared in a collection of Psalms in 1553 - 38 years after La Rue's death. J.C.Wolff's opinion\(^8\) that La Rue's music, apart from the Canons, was quickly forgotten after his death cannot be accepted, though it is true of his status in the following three centuries.

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1) For details of modern editions, see Appendix G
3) Geschiedenis, p.204
4) 'Studie', pp.129-139.
5) See p.13.
6) 'Geschichte der Motette', p.47
7) See p.19ff.
8) 'Die Musik der alten Niederlander', p.70.
It will be the object of this study to show that, while the extant motets of La Rue cannot compare, as a whole, in magnitude and inspiration, with the Masses, they are, nevertheless, of much more than academic interest, and compare favourably with those of his contemporaries, Josquin only excepted.

**BIOGRAPHY.**

Details of La Rue's life, such as are known, can be found in Rubsamen's MGG article and Robyns's book. The latter lists all known records relating to La Rue. Apart from checking likely sources of information about La Rue's brief visit to England in 1506, I have not attempted to unearth further biographical details.

The date and place of his birth are unknown; but his brother Jean was born in Tournai, and became a netmaker there, and Pierre's Will indicates that he too was a native of that city.

Of the early years of his life we know nothing. The style of his early compositions suggests that he may have studied with Ockeghem, and Josquin's famous 'Deploration de Jean Ockeghem' appears to confirm this possibility:

\[
\text{Accoustrez-vous d'abitz de deuil,} \\
\text{Josquin, Brumel, Pierchon, Compere,} \\
\text{Et plorez grosses larmes d'oeil:} \\
\text{Perdu avez vostre bon pere....1)}
\]

La Rue's name is to be found in a great variety of forms. The Christian name 'Pierre' is found as Petrus, Pierzon, Pierchon (as in the above verse), Pirson, Pierson, Piero and Pierazon. These may be coupled with the following variants of 'de la Rue': de larte, della Rue, de Rue, de Rue, de Rue, de Rue, de Rue, de Rue, de Rue, de Rue, de Rue, de Rue, de Rue and Ruelien. Other forms of his name include Petrus de Vico (la vic; vicamus), Petrus de Robore, Van Roode (Roo) and Petrus Loroe. Rubsamen does not believe that Pietrequin and other diminutive forms should be accepted as Pierre de La Rue.

In 1490 a tenor singer, Van der Straeten, was paid for

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2) Ibid. p.234.  
3) MGG.
his services in the choir of the Brotherhood of our Lady in 't Hertogenbosch. It is uncertain whether this man was our La Rue or not. In 1492 La Rue became a member of the Burgundian Court Choir of Maximilian. This choir was a picked body of the very best musicians of the day, and could not have had a better patron than Maximilian, who was a passionately keen amateur musician.\(^1\) The choir usually travelled with Maximilian, and in 1492 went to 't Hertogenbosch, where La Rue and seven others stayed for a year. La Rue became a member of the Brotherhood. In 1493 Maximilian became Emperor, and shortly afterwards his young son, Philip the Fair became Duke of Burgundy. Doorslaer records the choir's especial delight at this time in festival music, for example the ceremony for Philip's inauguration as Lord of Malines and the Pays-Bas in 1494. Frederick the Wise, who passed through Malines in August of that year, was so ravished by the music provided for him, that he wrote a special account of it in his journal. La Rue is recorded as taking part in the baptismal services for Princess Eleonora and Archduke Charles (later Charles V) in 1496 and 1500 respectively. Also there was Philip's wedding to Joan of Castile in 1496 — undoubtedly a festive occasion, requiring suitably festive music. Philip had been brought up with his sister Margaret, at Malines, by his aunt, Marguerite of York. He had always been delicate, always under the surveillance of the best doctors. Like his father he was a lover of music. He was given a chamber organ when 14, and later in life liked to have music wherever he went, and especially at meals.\(^2\) The Brussels MS 9126 was made to his order, possibly for the second journey to Spain. Under his care the Court music flourished. After his marriage he preferred the Palace at Brussels to Malines, and the choir accordingly spent most of its time there.

Shortly after his marriage Philip undertook, with his Court, a visit to Spain. Naturally his choir accompanied him. It included such eminent musicians as Agricola, Champion, Liegois, La Rue, and probably Caspar van Weerbecke. In all there were 14 singers, nine trumpeters, three musette players, two drummers and an organist (Henry Bredemers).

\(^1\)G. Van Doorslaer, 'La chapelle musique de Philippe le Beau', in Revue Belge d'archéologie..., 1934.
\(^2\)Ibid.
They left on 4th November, 1501, and travelled through France at a leisurely pace, reaching Paris on 24th November, and Blois on 13th December. Here a great welcome was provided by the French Court. Philip's musicians may have met Josquin and Antoine de Fevin. The Pyrenees were reached in January, but further stays at Vitoria, Burgos, Valladolid and Madrid resulted in their reaching Toledo only by 15th May. Here Philip's Court was received by Ferdinand, and Isabella of Castile. Here they stayed until 29th August, with much mutual entertainment and reciprocal admiration. The Netherlanders were doubtless impressed by the massive choirs and simple vocal style of the Spaniards, while the Spaniards must have been thrilled to have the opportunity of hearing the Netherlands singers, renowned throughout Europe for their skill in performance, and for the complex art of their music. The chief Spanish composer of church music at the Spanish Court was Anchieta; other important contemporary musicians included Penalosa, Escobar (in Seville) and Ribaflescha (in Valencia).

The winter was spent at Ocaña, and then the homeward journey began. Avignon was reached in March (1503), and Bourg in April. Here Philip became very ill, and was nursed by his sister Margaret, now married to the Duke of Savoy. Robert de Fevin was among the Duke of Savoy's musicians at this time. The service on Easter Sunday was sung by the Netherlands and Savoy choirs by turns.

By July, Philip was back on home soil, but he continued at once via Switzerland to Austria, meeting his father in Seefeld. The following Sunday, 17th September, a festive service was performed by both choirs in Innsbruck. According to a contemporary account, "Les chantres du roy et de Monsignore chantèrent la Messe, et jouèrent les orgues plaines de tous instruments comme dessus a este dit. C'est la plus melodieuse chose qu'on pourrait oyr". ¹

Eventually Philip returned to the Netherlands via Cologne and Louvain, reaching Malines on 9th November. He had been away almost exactly two years.

¹ Van Doorslaer, ibid.
La Rue remained in Philip's choir after this, and became its most prolific and illustrious composer. Also in the choir at this time were Agricola, Champion, de Orto and Divitis, all composers of standing, some of whom achieved fame outside their own country. Petrucci published a volume of Agricola's Masses in 1504, and one of de Orto's in 1505. The volume of La Rue Masses, dated 1503, is one of his earliest prints.

The following year (1504) on the death of Isabella of Castile, Philip and Joan were proclaimed King and Queen of Castile. Philip wished to visit his new domain, and accordingly the disastrous second voyage was undertaken. It ended in the premature death of Philip, which precipitated the latent madness in Joan. Although Pierre de la Rue had but recently been installed as Canon of Notre Dame, Courtrai, he again travelled in the choir. This time they went by sea.

The Court embarked on 4th and 8th January, 1506, and after several days of alternate storm and dead calm was shipwrecked on the coast of England! The main party, Philip included, came ashore at Portland, but the musicians' ship was carried on down the coast, and they finally landed at Falmouth.

Henry VII of England received Philip at Windsor with great friendliness and ceremony, and persuaded him to be his guest until the worst of the winter was over. There is an interesting contemporary account of their meeting, and Philip's subsequent stay. This gives no details of musicians or musical festivities, but undoubtedly in the course of three months the musicians of Philip and Henry must have met. Very probably they joined forces on occasion.

Philip's choir on this journey included Agricola, Liegois, de Orto and La Rue. Among contemporary English musicians were Fayrfax, Cornysh and Newark (Master of the Choristers of the Chapel Royal).

Philip and his retinue left England on 23rd April, and this time a fair wind carried them to Corunna in three days.

1) Memorials of King Henry VII, ed. Gairdner. An examination of all likely sources of information about musical events during this stay has unfortunately revealed nothing. Records of this period are particularly scanty. Works consulted include 'The Black Book of the Garter', ed. Anstis; 'History of the Order of the Garter', Ashmole; 'Annals of Windsor', Tighe and Davis; 'Inventories of St. George's Chapel', Bond; Calendar of the Patent Rolls - P.R.O.
What they did after this is less certain, but most of the summer was spent in Valladolid and Burgos. Philip, who had always been delicate, became unwell, and died of fever on 15th September, (according to Doorlaer) or 25th (Robyns), or 27th (Rubsamen, in MGG). This naturally caused much confusion. The choir was paid by Queen Joan on 11th October, (when, incidentally, La Rue's name appears on the payments list next to Anchieta's) and some of the choir returned with Joan to Malines, where a Requiem was sung for the dead King in August, 1507. But La Rue did not go with them, and we do not know his whereabouts until 1508, when he returned to Courtrai. Agricola (who was La Rue's senior by 20 years) died of the plague at Valladolid in October, 1506, and it is possible that La Rue also was laid low by fever for some time. If he had become attached to any large choir in Europe during this period, his name would most likely have come to light, recorded in a choir list.

During Charles V's minority, Margaret of Austria was made Regent of the Netherlands. In her turn she gathered famous artists and men of letters round her. La Rue became her favourite composer, and received various benefices and other marks of her esteem.

La Rue very likely met the English composers Fayrfax and Cornaysh at the celebrations in Lille, which followed the capture of Tournai from the French, by Maximilian, Charles V and Henry VIII, in September, 1513.

From 1514-16 La Rue belonged to the choir of Charles V, and accompanied him on his journeys through the Netherlands. After this, however, he withdrew to Courtrai, as resident Canon, and died there two years later, on 20th November, 1518.

OBSERVATIONS ON THE ABOVE.

By far the most important fact to emerge from this biography is that La Rue, as far as we know, never visited Italy. This was unusual amongst musicians of his day. Of his contemporaries, Josquin, Isaac, Agricola, Weerbecke, de Orto and Obrecht amongst others spent a period of their lives in Italy. This had two important consequences. First, La Rue was less influenced than many of his contemporaries by the comparatively simple, more declamatory style of

1) Paul Müller's article in MGG on Agricola.
composition. Secondly, not much of his music reached Italy, and little was published there. In all the Petrucci motet publications there is only one motet by La Rue (Salve Regina 'B'). There are, however, two compensating factors. Although La Rue may never have visited Italy, his two stays in Spain are of great importance, both for his influence on the Spaniards (whose musical style was remarkably similar to the Italian), and for their influence on him.  

A number of his masses and motets were printed in Germany between 1520 and 1567, which was some compensation for the scarceness of his music in Italian publications.

LA RUE AND THE REFORMATION.

It will now be as well to deal with compositions that cannot be accepted as La Rue motets. These fall into two main groups, the first of which - the Bicinia and Tricinia - may be conveniently discussed under this heading.

Luther's catholicity of taste in the music he collected for the Reformed Church is well known. 'Von Himmel hoch' and 'In dir ist Freude' are celebrated examples of secular melodies, snatched from the Devil, and pressed into the service of the church. But as well as having a delight in a 'good tune', Luther loved to participate in some complex piece of Netherlands polyphony, and his favourite composer was probably Josquin:  

"He is the master of notes, making them do what he wants, while other composers of song must do as the notes demand".  

"The music flowed to him joyful, willing, gentle and lovely, like the song of finches".  

That he admired La Rue's music is evident from the amount he was responsible for having published, directly or indirectly. Also we have his comment: "Ach wie feine Musici sindt in 10 Jahren gestorben! Josquin, Petrus Loroe, Finck et multi alii excellentes."  

The continuing popularity of La Rue's music in mid-16th century Germany must be attributed in no small measure to Luther's influence. Netherlands compositions were used in many churches. For example, the Heidelberg repertoire of 1544 contained seven Masses and one motet of La Rue; the Torgauer manuscripts contained many sacred works of Josquin and La Rue.

1) See p.24.
2) F.Blume, 'Die Evangelische Kirchenmusik', p.5f.
3) Ibid.
4) Ibid.
The Reformed liturgy, although encouraging services to be conducted in German, did not ban the use of Latin, which continued to be used widely. "It was not until the end of the century that German gained the upper hand in Protestant liturgical music".1)

Two firms were responsible for most of the La Rue motets printed at this time. The more important ones appeared in the collections of Montanus & Neuber, of Nuremberg, whilst others, mostly smaller works, including Bicinia and Tricinia (also the more substantial Magnificat Quarti Toni) were published by Luther's own printer, George Rhau (Rhaw), in Wittenberg. Often the original texts were found unsuitable for the reformed taste, and were replaced, or judiciously altered. For example, La Rue's Marian Antiphon, 'Ave Regina coelorum, ave Domina angelorum' (London and Vienna MSS) is printed by Rhau: 'Ave apertor coelorum, ave Domine angelorum', etc.

The Bicinia.

Among Rhau's publications, there are two books of 'Bicinia' (both 1545) and one of 'Tricinia' (1542). Montanus published a collection of Bicinia, compiled by a schoolmaster, Erasmus Rotenbucher, under the title 'Diphona Amoena et Florida' (1549). All these collections contain compositions for two or three voices by La Rue.

The Bicinia, or two-voice compositions, are an amazingly mixed assortment. They were intended for the schoolroom or the home, rather than for the church. Texts, sacred and secular, are in a variety of languages, as is indicated by Rhau's title: 'Bicinia, Gallica, Latina, Germanica....'

Composers included Netherlanders of several generations, as well as Germans. In style they range from homophonic simplicity2) to examples of extreme rhythmic complexity.3) Yet all (or nearly all) have one thing in common: they are not original compositions, but extracts from larger works.4)

The purpose of the Bicinia is clear: music-making for the amateur. This was a new concept, made possible only by the advent of printing, the manufacture of cheap paper, and the progressive simplification of musical

1) Reese, 'Music in the Renaissance', p.682.
2) e.g. No.22 of Fortus Musicus 74 (Rotenbucher's 'Diphona')
3) e.g. La Rue's Querite Dominus.
4) There is a detailed article on Bicinia in MQG by Hans Albrecht
notation over the last 120 years, from the fantastic complexities of 'mannered' notation in the late 14th century, to the largely standardised 'void' notation of the early 16th century, in which Tempus Perfectum and Proportions were becoming increasingly rare. A vast store of material was readily available to any enterprising publisher, namely the Duo movements that often occurred in settings of the Mass. Most Netherlands Masses had, by convention, two-voice movements for 'Benedictus qui venit' and 'In nomine Domini' sections of the Mass; also sometimes for 'Crucifixus', 'Pleni sunt coeli', and first or second 'Agnus Dei'. These are the most fruitful sources of Bicinia. It was indeed these Mass movements (and, more rarely, Magnificat and motet movements) that Rhau and others used when compiling their Bicinia collections. Rhau's prefaces provide a few points of interest amongst a great deal of verbiage.

In the Latin preface to Volume 2, Rhau dedicates the songs to Casparus Hemel, "a youth of great promise", with these objects: first, so that he may have some refined music in his library - "very exquisite music it is too". Secondly, it is easy to find one companion with whom to dispel mutual weariness from time to time, by singing these songs; "and I cannot see how beginners can be better exercised in singing than by these two-part songs being put before them. Furthermore, they fit extremely well on all instruments". They are the very best of their kind, as Caspar will agree when he has tried them. Then comes a very odd sentence indeed: "Lest we should publish any part that was mutilated, we have joined to each song its own words, because it seemed better to us than either writing no words at all, or making up different words." This is extraordinary, since in fact nearly all the Bicinia have texts entirely different from their originals. These substituted texts, incidentally, have an educational flavour, in that they are often pious exhortations. 'Frange esurienti' is an example where the interrogatory sentence of Isaiah 58.7 is turned into an exhortation: Deal thy bread to the hungry and bring the poor that are cast out into thy house. When thou seest the naked, cover him, and hide not thyself from thine own flesh". Another (previously anonymous) Bicinia of La Rue flatly refutes Rhau's assurance
that the texts have not been altered: 'Querite Dominus' (from Bicinia, Vol.2) is a text also from Isaiah - chapter 55 v6; but its authorship was discovered by comparing known two-voice Mass movements by La Rue with anonymous Bicinia in Rhau. 'Querite Dominus' is a contrafacta, derived from the Pleni sunt coeli of La Rue's great 'Missa L'Homme armé'.

Dr. Robyns's admiration for La Rue's knowledge of the Bible, as shown in the diversity of his texts would seem to be based on the incorrect assumption that Bicinia and Tricinia texts are the original ones.

I am convinced that all La Rue's Bicinia derive from other works of his, with the possible exception of 'Domini est terra'. Most of them occur only in the one source. An examination of all 30 extant Masses, the Requiem and the Magnificats has revealed the identity of nine of the 14 Bicinia.

The Tricinia.

Of the motets for three voices, only one, 'Sancta Maria', is of any considerable length. The authenticity of 'Si dormiero' is doubtful, and the remaining three are short movements, found only in Rhau's collection, 'Tricinia, tum veterum, tum recentiorum... of 1542. I have traced two of these to a Mass origin, and doubtless the third one ('Nos debemus') and many other Tricinia in the collection are also contrafacta. All three La Rue pieces are similar in style.

It is evident from Rhau's Preface that the purpose of the Tricinia was primarily educational. They are dedicated to the Senators of Wittenberg, whom Rhau unctuously praises for "your diligence and ardour in ensuring that your children should be properly educated, from their very cradles, as the saying goes, both in piety and the good arts ..."; also for giving them as teachers good, pious, learned, even friendly men (!). "From the bottom of my heart I congratulate your children on their good fortune ...".

1) 'Studie', p.129.
2) The texts are given under respective titles, pp.14-19.
3) The authenticity of this motet is in any case doubtful.
4) The collection of MS Bicinia, Vienna N.B.18832 is evidently a copy made from Rhau and Rotenbucher. All but one of its 89 pieces are anonymous in the MS.
5) Four with unaltered texts were known already.
6) I believe, from correspondence with Dr. Hans Albrecht, author of MGG article oh Bicinia, that this opinion is contrary to that generally held today.
In another sentence, he intimates both that these pieces are intended for the said children, and that the texts are not the original ones: these Tricinia have been specially prepared "for the sake of your children, for whom we have underlaid texts from the Bible ...." This, indeed, is obvious from the nature of the texts themselves; for they are in the same vein of aphorism as many Bicinia texts.

To examine these Bicinia and Tricinia as part of La Rue's motets would obviously give a false picture. They will therefore be discussed briefly and separately.

**BRIEF EXAMINATION OF BICINIA.**

**AMICUS FIDELIS.** Origin: Benedictus from Missa Tandernaken

Text: Ecclesiasticus 6.16. (A faithful friend is the medicine of life; and they that fear the Lord shall find him.)

**BENEDICTUS.** (Diphona amarna et florida, No.60)

Origin: Missa de Sancto Job.

**BENEDICTUS.** (Diphona amena et florida, No.61)

Origin: Missa Incessament. 1)

**DOMINI EST TERRA.** Origin unknown.

I have not been able to examine this work. It is mentioned in E. Loge's book, 'Eine Messe und Motettenschrift des Kantors Matthias Kräger .... '(1931). He regards it as spurious on grounds of style: "Die Hoffnung, in der Handschrift drei unbekannte Motetten Josquins sowie eine unbekannte Komposition P. de la Rue aufgefunden zu haben, erfüllt sich bei näherer Untersuchung leider nicht .... Nur soviel sei bemerkt, dass die genannten Motetten der Gombert-Zeit anzugehören scheinen". Certainly the incipit given by Loge does not look a typical La Rue beginning; it is too incisive and declamatory:

Equally, if by any chance it is by La Rue, it is unlikely to prove to be a contrafacta. It is too striking, and the words fit too well for it to be an obvious contrafacta from a Mass.

---

1) Robyns is inconsistent about this in his book. In the chronological list of Prints, p.54, he omits it altogether; on p.169 he derives it from Missa de Sancto Job; on p.159 it is included, correctly among the sources of Missa Incessament.
Dorian mode. Both voices start together, which is somewhat unusual. From bar 5 onwards, there is much imitation, though it is sometimes concealed, e.g. the entries in bars 11 and 13.

IN NOMINE. (Canon, 2 ex 1). This is derived from Missa Incessament.

LIBERTATEN. Origin: Benedictus of Missa Nunqua fue pena maior.
Text: source unknown. (May posterity be eager to cherish that liberty which our ancestors worthily acquired for posterity).

MISERERE. (Canon 3 ex 1). Origin: 'Pleni sunt coeli' of Missa Sancta Dei Genitrix.
Text: Psalm 56, v.1, and part of v.2. (Be merciful unto me O God: for man would swallow me up; he fighting daily oppresseth me. I will trust in thee.)
Although this piece is printed in Rhau's Bicinia, Vol.1, strictly speaking it is a Tricinium.

NE TEMERE. Origin unknown. Text: Ecclesiastes 5.2. (Be not rash with thy mouth, and let not thine heart be hasty to utter any thing before God: for God is in Heaven and thou upon earth: therefore let thy words be few.)
Phrygian mode. There are eight voice-leads in 40 bars. It has some sequenced triple microrhythm, e.g. Superior Vox 27-29.

NON SALVATUR. The music is identical with PLENI (q.v.).
Text: Psalm 33.16-19. (There is no king saved by the multitude of an host; a mighty man is not delivered by much strength. An horse is a vain thing for safety, neither shall he deliver any by his great strength. Behold the eye of the Lord is upon them that fear him, upon them that hope in his mercy. To deliver their soul in death, and to keep them alive in famine.)
NUM STULTUM EST MORTEM. Origin unknown.

(Is it stupid to fear death, the mother of quietness, from whom disease and sad poverty fly? She only presents herself to wretched mortals once; and there is not a soul to whom death has returned a second time. But all other diseases, and there are many, by turns oppress now one man, now another, three and four times.)

Transposed Dorian mode.

This piece has a number of unusual features, apart from the text. For the second line of words there is an exact repeat of music. It is written — most unusually — for two equal basses. One of the parts (Inferior Vox) is compelled to sustain a dotted Long at one point, shortly after which it retaliates with a wild series of octave leaps. These bear no relation to the text, of course, but can be related to the opening section, for the Superior Vox performs just such an octave leap at the repeat, Bars 12-1.

As so often with La Rue, there is far more development of motives than might strike the casual ear. Bars 32-36 are intimately related to bars 8 (through 12) to 5 (parts changing place). Much other material is derived from the opening bars. Superior Vox, in bars 26-29 virtually repeats its own part, 6-10. The many subsequent leaps of a 4th and of a 5th have their origins in the important span of a 4th in S.V.6-7 (beginning of the second phrase), and the vigorous end to the first phrase (S.V.4-5) respectively. From 35 onwards the music is packed with energetic sequence and powerful rhythmic impulse, including triple microrhythm, one part at odds with the other. Altogether it is an exciting morsel.

PLENI. Origin: 'Pleni sunt coeli' from Missa Incesament.
It is identical with 'Non salvatur' (q.v.). It has been necessary to insert an extra crotchet beat at bar 27, in order to conclude on a strong crotchet. This is rarely necessary in La Rue's music.

1) S.V. 36, 38, 39, 41, 44; I.V. 25, 26, 33, 37/8, 39, 40/1. 2) S.V. 52; I.V. 10, 13, 14, 31, 38, 45, 51, 53.
QUERITE DOMINUM. Origin: 'Pleni sunt coeli' from Missa L'Homme armé I (Petrucci, 1503).

Text: Isaiah 55.6-7. (Seek ye the Lord while he may be found, call upon him while he is near. Let the wicked forsake his way, and the unrighteous man his thoughts: and let him return unto the Lord, and he will have mercy upon him; and to our God, for he will abundantly pardon).

Dorian mode.

This is a splendid example of La Rue as a virtuoso of rhythm and ostinato. Macrorhythm is entirely sacrificed to microrhythm. There is also a fascinating prophecy of Bach's great 'Dorian' Fugue:

Even more coincidental is the fact that the only La Rue manuscript preserved in Leipzig is Missa L'Homme armé! ¹)

VIRGA TUA. Origin unknown.

Text: Psalm 23.4. (Thy rod and thy staff, they comfort me).

Dorian mode.

This is the only undoubted La Rue Bicinium whose source is not a German print. It is found in a manuscript now at Ratisbon. It is not altogether typical of La Rue's usual style, for the flow is often interrupted by Full Cadences. Usually he avoids these. There are no less than six halts in 65 bars. There are more notes of long value than usual.

Another interesting feature of this piece is its remarkable likeness to a Bicinium in MS Vienna N.3.18832 - No.9 in Hortus Musicus, Vol.28. Although the two pieces are seldom identical, their melodic lines and cadences are largely similar. Both pieces are for treble and tenor, and

¹) Leipzig, Univ.Bibl.,MS 51 (only tenor and bass parts)
begin and end on similar notes in both voices. 1)

I have not discovered a likely solution for the cause of
this 'parody'. Possibly the Vienna MS was intended for
instrumental use, and existing Bicinia were adapted for this
purpose, long phrases being shortened, rests inserted,
and so on. This might account for discrepancies between our
two versions.

EGO SUM PANIS VITAE. (Rau, Bicinia, Vol.2, No.69; anon.)

I quote this piece only because it occurs in a group
of La Rue Bicinia, and therefore may be his composition.
68 is 'Querite', 70 'Frango', 71 'Amicus'.

BRIEF EXAMINATION OF TRICINIA.

NOS DEBEMUS. Origin unknown.

Text: II Thessalonians 2.13. (But we are bound to give
thanks alway to God for you, brethren beloved of the Lord,
because God hath from the beginning chosen you to salvation
through sanctification of the Spirit and belief in truth,
whereunto he called you by our gospel to the obtaining of
(the glory of our Lord Jesus) Christ.)

Aeolian mode.

1) Here is a comparison of the two pieces:

Virga tua          Hortus Musicus 28, No.9

1-8 approximate closely to 1-6
8-15 to 6-10
16 Virga reaches a different cadence
17-24 Virga somewhat extends, but follows the 11-14
broad outline of HM.; both reach cadence on A.
25-32 Both begin with similar points (in opposite 14-20
voices); then both superius parts proceed similarly until the respective cadences,
which are on different notes.
33-43 After similar opening voice-leads, they 21-29
proceed somewhat differently, but to similar
cadences.
Virga now abbreviates:

44 approximates to 30
45 to 31
46 to 34
47 to 37/8
48 to 39
49/50 cadence approximates to 40/41
50-65 approximates closely to 42-54
The style of this piece is so typical of 3-voice Mass movements, and the words are so obviously a Reformation interpolation, that I have no hesitation in disclaiming it as a true motet. It is very imitative, and the last phrase is a repeat of the previous one.

**OMNES PECCAVERUNT.** Origin: Benedictus from Missa Inviolata.

Text: Romans 3.23-5. (For all have sinned, and come short of the glory of God; being justified freely by his grace through redemption that is in Christ Jesus: whom God hath set forth to be a propitiation through faith in his blood, to declare his righteousness ....)

The most interesting feature is the three parallel 7ths at the last cadence.

**SI ESURIERIT INIMICUS.** Origin: Benedictus from Missa Cum incanditate.

Text: Romans 12.20-21. (therefore if thine enemy hunger, feed him; if he thirst, give him drink: for in so doing thou shalt heap coals of fire on his head. Be not overcome of evil, but overcome evil with good.)

The movement is interesting in that it shows La Rue's frequent practice of developing a short melodic motive (the motive is first heard in discantus, bar 5).

**MALDECHEN : 'TRESOR MUSICAL'.**

The second class of inadmissable compositions is that in which the authenticity is questioned. Medieval and Renaissance scribes were not always careful to attach the correct composer's name to a composition. Sometimes they wrote no name at all. London B.M. MS Roy. 8 G VII and Brussels MS 228 (whose contents have a number of pieces in common) are both entirely anonymous, and the identity of their contents can be established only by comparison with other manuscripts or prints, where composers' names are given.

R.Van Maldoghem (1810-91) was a Belgian organist and composer. He studied with Fétis, and won the Belgian Prix de Rome for composition in 1836. After this, he settled in Brussels as a church organist, and began to take an interest in the old music manuscripts lying in the Brussels Royal Library. In due course, the fruits of his delvings began to appear in print as a collection of 16th century sacred
and secular compositions, called 'Trésor Musical'. No less than 29 volumes were issued in successive years. This might seem to be a magnificent achievement. Certainly these volumes provide a library edition of music, most of which cannot yet be found in any other printed form. Indeed, however black Maldeghem may now be painted, one cannot but be thankful to him for bringing to light many magnificent examples of 16th century polyphony.

There is however another side to this picture. Although Maldeghem may have had some talent for composition, he was, alas, "no scholar, but an amateur". \(^1\) Editorial standards and methods were naturally very different from those of today, but even so, Maldeghem's work was in many respects slipshod and arbitrary. Sources were seldom quoted, or only in the vaguest of terms, e.g. "de ma bibliothèque".\(^2\) His transcriptions are in unreduced note-values, and are frequently inaccurate. He did not, for instance, understand the significance of '0' as a time signature, and often miscalculated the values of rests, with devastating results on the harmony. His transcription of Salve Regina 'F' contains errors of both kinds, Maldeghem also substituted new texts for old, without giving any indication that he had done so.\(^3\) Furthermore, he apparently committed a far more serious crime; one which intimately affects this study.

It is known that many of his transcriptions (which can still be seen in his own handwriting: Brussels, Bibl.Roy. MSS II.1577 and II.1578) were made from Brussels MS 228, already mentioned as being entirely anonymous. In 'Trésor Musical', however, nearly all these works have composers' names appended, and in many cases the name given is Pierre de la Rue. Charles Van den Borren\(^4\) was perhaps the first person to draw attention to this. More recently Gustav Reese\(^5\) has brought the indictment up to date in the light of recent research. Here is a précis of the findings of these two articles:

\(^1\) Grove's Dictionary of Music and Musicians, 5th edn.
\(^2\) Trésor Musical, 19th year, p.23: La Rue, Salve Regina.
\(^3\) e.g. the original text of 'Cum coelum' was 'Si dormiero'; see p.91.
\(^4\) 'Inventaire des manuscrits qui se trouvent en Belgique'; (Acta Musicologica, 1933).
\(^5\) 'Maldeghem and his buried treasure'; (Notes IV, 1947/8).
<table>
<thead>
<tr>
<th>MS 228</th>
<th>title</th>
<th>Maldeghem's ascription:</th>
<th>confirmed?</th>
</tr>
</thead>
<tbody>
<tr>
<td>folio:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-2</td>
<td>Ave sanctissima</td>
<td>LaR, giving MS 228 as his source</td>
<td>No. Attaingnant print says Verdelot. Yes, by Brussels MS 11239 and others. Yes, by 'Basevi' MS (Florence MS 2439). Yes, by MS 11239 (others are anon). No.</td>
</tr>
<tr>
<td>3-4</td>
<td>Tous les regrets</td>
<td>LaR</td>
<td>Yes, by Basevi MS.</td>
</tr>
<tr>
<td>4-5</td>
<td>De L'oeil de la fille</td>
<td>LaR</td>
<td>Yes, by Odhecaton, two Italian sources and St. Gallen. No.</td>
</tr>
<tr>
<td>5-6</td>
<td>Ce n'est pas jeu</td>
<td>LaR</td>
<td>Yes, by Basevi MS (Robyns) No.</td>
</tr>
<tr>
<td>6-7</td>
<td>Secrets regrets</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>8-9</td>
<td>Trop plus secret</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>9-10</td>
<td>Autant en emporte</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>10-11</td>
<td>Il est bien heureux</td>
<td>Agricola</td>
<td>No.</td>
</tr>
<tr>
<td>11-12</td>
<td>Pourquoi non</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>12-13</td>
<td>Ce n'est tout un</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>13-14</td>
<td>Pour ce que je suis</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>14-15</td>
<td>Quand il survient</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>15-16</td>
<td>Je n'ay deuil</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>16-17</td>
<td>Mijn Hert altijt</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>17-18</td>
<td>Fors seulement</td>
<td>Pipelare</td>
<td>No.</td>
</tr>
<tr>
<td>18-19</td>
<td>Du tout plongiet</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>19-20</td>
<td>Revenez tous regrets</td>
<td>Agricola</td>
<td>No.</td>
</tr>
<tr>
<td>20-22</td>
<td>Je n'ay deuil</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>22-23</td>
<td>Deuil et ennui</td>
<td>Not printed</td>
<td>No.</td>
</tr>
<tr>
<td>23-24</td>
<td>Maria Mater</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>24-25</td>
<td>Dulces exuviae</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>25-26</td>
<td>Sancta Maria</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>26-27</td>
<td>Sous ce tombel</td>
<td>LaR</td>
<td>Yes, by MS 228. Anon.</td>
</tr>
<tr>
<td>27-28</td>
<td>Plus nuls regrets</td>
<td>Josquin</td>
<td>Yes, by MS 11239 (Basevi MS says De Orto). No.</td>
</tr>
<tr>
<td>28-29</td>
<td>Entree suis en pensee</td>
<td>Anon.</td>
<td>No. Van den Borren says it was composed for death of Maximilian in 1519, in which case it cannot be by LaR. No.</td>
</tr>
<tr>
<td>29-30</td>
<td>Vexilla regis</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>30-31</td>
<td>Dulces exuviae</td>
<td>not printed</td>
<td>Anon.</td>
</tr>
<tr>
<td>31-32</td>
<td>Fama malum</td>
<td>LaR</td>
<td>Yes, by MS 11239 (Basevi MS says De Orto). No.</td>
</tr>
<tr>
<td>32-33</td>
<td>Quant il advient</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>33-35</td>
<td>Proh dolor!</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>36-37</td>
<td>C'est ma fortune</td>
<td>LaR</td>
<td>No.</td>
</tr>
<tr>
<td>37-38</td>
<td>Las, helas</td>
<td>Anon</td>
<td>Anon.</td>
</tr>
<tr>
<td>38-39</td>
<td>Helas fault-il</td>
<td>LaR</td>
<td>No.</td>
</tr>
</tbody>
</table>
Maldeghem's ascription: confirmed?

39-40 Doleo super te LaR Yes, since the articles by Borren and Reese, in MSS in Florence and Rome.
(pt.4 of 'Considera')

40-42 Coeurs desoles LaR No.

42-43 Plusieurs regrets Josquin No.

43-44 Changier ne veux Anon. No.

44-45 Apres regrets LaR No.

45-46 Me faudra il LaR No.

46-47 Ti me fait mal LaR No.

47-48 Anima mea LaR No.

48-49 Pleine de deuil Anon, giving as source MS 228. Anon.

50-51 Pour ung jamais Anon. Anon.

51-52 Tous nobles coeurs Anon. Basevi MS says La Rue!

52-53 A vous mon autre Anon. Basevi MS says La Rue!

53-54 Vatens regrets Compère Yes, by MS 11239.

54-55 Sourdes regrets Compère Yes, by Basevi MS.

55-56 Pleine d'ennui Pipelare No. MS 11239 is anon; Basevi MS says Compère. Anon.

56-57 Si je sousspire Anon. Anon.

57-58 Mes chant's sont de deuil Not printed. Not printed.

58-59 Ce pauvre mendiant Anon. Anon.

59-60 O devots Anon. Anon.

60-61 Si je vous eslonge Not printed. Not printed.

61-62 Helas de vous Pipelare No (Odhecaton says Agricola).

62-63 L'heure est venue Anon. (Odhecaton says Agricola).

63-64 Despitant fortune Anon. Anon.

64-65 Je ne scay plus Anon. Anon.

65-66 Je ne dis mot LaR No.


67-68 Triste suis Anon. Anon.

Summary.
Maldeghem transcribed from MS 228, and published in 'Tresor Musical' altogether 57 compositions. These were ascribed as follows: La Rue 33; Pipelare 3; Compère 2; Agricola 2; Josquin 2; Anon 15.

Of those ascribed to La Rue, 10 are confirmed, 18 unconfirmed, 5 disputed.

Pipelare: one is confirmed, one unconfirmed, and one is disputed. Compère: both are confirmed.

Agricola: one is confirmed, and one unconfirmed.

Josquin: one is confirmed, and one unconfirmed.

Anon: 2 are by La Rue, 1 by Agricola; the rest remain anonymous.
Of La Rue's 10 confirmed pieces, 5 are confirmed by 'Basevi' MS (Florence) by Brussels MS 11239
1 by Odhecaton, St.Gallen 463-4, Bologna Bibl.Com.Q 17, Basel F.X.I-4,
Florence B 2442, Rome Vat.Lat.11953
It is the 'Basevi' MS which disputes two of La Rue's disputed compositions.
It is the 'Basevi' MS which provides the composer of two previously anon. La Rue compositions.

Conclusions.
Were Maldeghem's attributions really no more than inspired guesswork? If so, then it is remarkable that modern research has provided evidence conflicting with his conjectures in only five instances, while ten cases have been confirmed. Admittedly Marguerite of Austria (for whom MS 228 was made) greatly admired La Rue; and this must have been Maldeghem's only reason for connecting La Rue's name with the manuscript, unless, of course, he was in possession of an index, now lost.

The only source likely to have been examined by Maldeghem, out of those which have confirmed the ten instances of La Rue, was the Brussels MS 11239. If he had been acquainted with the Basevi MS, (as he could have been)1) it is surprising that he did not ascribe 'Tous nobles coeurs' and 'A vous non autre' to La Rue. But if he did not know the Basevi MS, quite apart from the four La Rue compositions that it confirms, what made Maldeghem ascribe 'Sourdes regrets' - correctly - to Compère?

Unless there is some positive evidence to the contrary, I am inclined to believe that an index existed, inside MS 228, or in a separate volume, at the time that Maldeghem was working on the manuscript. That six of the 61 compositions therein should conflict with other ascriptions is not inconsistent with such a theory. The motet 'Si dormiero'2)

1) L. de Burbure's 'Etude sur un manuscrit du XVIe siècle (a study of the 'Basevi' MS) was published in Brussels, 1882. See p. 91.
is ascribed in the 'Basevi' MS to La Rue, but elsewhere to Agricola and Isaac. The unconfirmed motets ascribed by Maldeghem to La Rue will be examined in an appendix, to see if their style justifies Maldeghem's attributions. The motets in question are these: 'Ave sanctissima Maria', 'Maria mater', 'Sancta Maria', and 'Anima mea'. ¹)

Finally, it must be mentioned that 'Trésor Musical' contains other sacred works by La Rue, not taken from MS 228: 'Magnificat Sexti Toni', 'Salve Regina "A"', 'Salve Regina "F"', and 'Gaudé Virgo'. Also there are three short movements ascribed to him, one of which ('In pace') is unconfirmed, and the other two, 'Si dedero' and 'Si sumpsero', are by Agricola and Obrecht respectively.

MOTETS THAT MAY BE THE WORK OF LA RUE.

'Si dormiero', whose music is identical with 'Cum coelum', printed by Maldeghem, has been mentioned already.

'Te decet laus' is a short anonymous motet, which is to be found in Rome, MS Cap.Sist., Codex 36. The rest of the contents of this manuscript are works of La Rue.

These two motets will also be examined in an appendix. ²)

THE DERIVATIONS OF LA RUE'S STYLE.

Ockeghem is generally regarded as a composer whose influence on succeeding generations was no less important than his own musical compositions. Whether La Rue studied with Ockeghem as a chorister at Tours, or as a young man, is not known; but La Rue's style of composition owes more to Ockeghem than to any other single composer.

Features of style common to Ockeghem and La Rue include long melismatic melodic lines, and contingent avoidance of well-defined motives, or 'tunes'; avoidance of voice-leading imitation, as a basic procedure; avoidance of clear-cut phrases and cadences; the use of 'modal diatonicism' in preference to chromatic tones or major and minor tonality; a delight in artifice, e.g. mensuration canons; and a preference for melancholy music.

A most important feature of La Rue's style, less typical of Ockeghem than of closer contemporaries, such as Obrecht and Agricola, is the considerable use of melodic and rhythmic ostinati, and sequence.\(^1\) Another characteristic of Obrecht to be found in La Rue's music, is the use of canon with a varying time-interval; whilst the so-called 'Isaac cadence',\(^2\) of parallel fifths is a prominent feature with La Rue also.

It is difficult to decide how much La Rue was influenced by the Spanish style of Anchieta and others, as a result of his visits. Rubsamens believes the Spanish influence to be considerable: "Die wichtigsten stilistischen Voraussetzungen für Rues Messenstil sind einerseits in Ockeghemischen Einfluss, anderseits in den allerdingen späteren spanischen Eindrücken zu erblicken.\(^3\) But Van den Borren speaks of La Rue composing in "splendid isolation"\(^4\) and Wolff stresses again and again that La Rue remained to the end a Gothic at heart: "Während schon Dufay 'italienisiert' war, und auch Josquin, Willaert, Orlando, Monte.... blieb de la Rue der spätgotischen Welt Nordfrankreichs und der Niederlande treu.\(^5\) Rubsamens traces, in his

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1) see p. 27, 32, 33.
2) Thus named by O. Gombosi in his 'Jacob Obrecht: eine stilkritische Studie'.
4) 'Geschiedenis', p. 200.
5) 'Die Musik der alten Niederländer', p. 67.
thesis, a development of style towards the Reservata art of the High Renaissance. Although he and Wolff agree that
the fusion of Netherlands style with Spanish produced
"the strongest precipitation"\(^1\) in the next generation,
Rubsamen goes much further, claiming that it is this fusion
in Spain, not Italy, which produced the first Reservata:
"Nicht die Italiener, sondern die Niederländer und Spanien
waren die ersten, die eine wirkungsvolle Synthese heraus
arbeiten."\(^2\)

Rubsamen gives an excellent summary of the style of
Spanish sacred music c.1500 in his Dissertation.\(^3\) Here is
a precis of his remarks:

1. The text dictates the phrases, which have clearly
defined cadences.
2. The style is basically homophonic, with much conductus.
The combined effect of the parts is more important than
the individual lines. Simultaneous entries of parts are
common; imitations are rare.
3. Small note-values are either ornamental, or occur in
several parts simultaneously.
4. Melodic shapes are either song-like, or declamatory
with repeated notes.
5. Suitable words are sometimes dramatised.

The style found in the majority of La Rue's motets
is the antithesis of these Spanish characteristics. The
text is seldom related closely to the music; cadences
usually overlap; the style is basically polyphonic;
individual parts are more important than the harmony
they produce; word-painting is infrequent.

'Delicta Juventutis' is the one motet which shows
undoubted signs of Spanish influence. It is less complex,
more homophonic than usual, with several clear-cut cadences.
The general mood is unusually restrained.

The motets 'O salutaris hostia' and 'Lamentations'
show Spanish characteristics, but are special cases. It is
the solemnity of the words, and their place in the Mass
that have required 'O salutaris hostia' to be homophonic.

---

1) Wolff, Ibid.
3) Ibid., p.15-18.
The rest of the Mass is particularly polyphonic and imitative. 1) Music for Holy Week, which included Lamentations, Miserere and Improperia, was by convention composed in a very simple style. However, the considerable amount of word-painting in La Rue's 'Lamentations' is perhaps a sign of Spanish influence. (Watkins 2) points out that La Rue's Lamentations contain the most word-painting of the Montanus collection.) 3)

THE INFLUENCE OF LA RUE IN SPAIN.

It is evident that the Netherlands musicians who visited Spain in 1502 and 1506 made a great impression on the Spaniards, who wasted no time in trying out some of the Netherlands' techniques. A motet such as Anchieta's 'Domine Jesu Christe', 4) written in the Spanish style, makes a striking contrast with the same composer's 'Salve Regina', 5) portions of which show unmistakable characteristics of the Netherlands. 6) A more telling comparison is between La Rue's 'Missa nunqua fua pena maior' and Penalosa's Mass of the same name, 7) whose Kyrie I is of a complexity rivalling anything that La Rue could produce. Penalosa's 21 bars contain no less than 57 dissonances, while La Rue, in 19 bars has a mere 31. The vigour of Penalosa's melodic lines, and indeed the whole appearance of the Kyrie is typical of Netherlands compositions. 8)

CHARACTERISTICS OF LA RUE'S MOTETS.

In the following discussion of the motets, transcribed note-values are quoted. Note-values have been quartered in all transcriptions. In quotations from 'Lamentations', tenor is the second highest voice in movements 4-18. I shall refer consistently to 'altus', not 'contratenor'.

Abbreviations: d. discantus; a. altus; t. tenor; b. bassus.

1) Robyns, 'Studie', p. 87.
2) G. E. Watkins, 'Three books of polyphonic settings of Lamentations of Jeremiah'.
3) See p. 45.
5) Ibid., No. 3.
6) For a comparison with other 'Salve' settings, see p. 85-89.
7) 'Monumentos de la musica Española', ed. Angles.
8) See Part 2, appendix B.
Melody, melodic contours and melodic ostinati.

When looking at a La Rue motet, one is struck by the complexity of the counterpoint. The reasons for this are firstly, all four voices are remarkably similar in activity and contour, though rhythmically very independent of one another. Secondly, the smaller note-values, quaver and semiquaver abound.

It is characteristic of La Rue that his melodies do not start with a striking rhythm or melodic shape: his tunes are not memorable. He favours motives which move stepwise, usually ascending, through the intervals of a 4th or 5th, e.g. Considera, pt.1 (asc.4th); Pater, pt.2 (asc.5th); Regina, pt.1 (asc.4th); Salve 'F', pt.1 (asc.4th); Sancta, pt.1 (asc.5th); Salve 'C' (desc.5th). Never is there a theme so forthright as Josquin’s ‘Domine, ne in furore’.

Apart from this slight tendency for initial motives to ascend (a characteristic of Plainsong melodies), the melodic lines do not display any marked tendency towards upwards leaps followed by downward step-motion, or vice versa. Runs of semiquavers, leaps of up to a 5th, and octave leaps are equally common ascending and descending. Small leaps are plentiful.

When a pattern of notes, spanning an interval, is repeated a number of times in close succession, it forms a melodic ostinato. These ostinati are an important feature of La Rue’s style. Sometimes La Rue becomes quite obsessed with a short motive. A parallel could well be drawn between this and Beethoven’s similar pre-occupations with germinal motives, for example the well known case of the 5th Symphony, the 4th Piano Concerto and the ‘Appassionata’ Sonata, all deriving some of their inspiration from a single rhythmic idea: \[ \begin{array}{c|c|c|c|c|c|c|c|c|c|c} \hline \hline & & & & & & & & & & \\
\hline \hline \end{array} \] . La Rue’s Salve Regina 'F' concerns itself a great deal with the interval of the 4th. Discantus gives it stepwise, bars 1–2. Tenor and bassus discuss it

stepwise, 14-15 (descending), and 19-20 (ascending). It is subjected to melodic ostinato treatment in altus:

\[
\text{(15-31)}
\]

After this, leaps and step motions of a 4th are to be found everywhere. Here is one more example, showing how these melodic ostinati are often associated with a continual return to a particular note, or notes; in this case D, and the 4th below, A.

\[
\text{(44-54)}
\]

It will be seen that every one of the top Ds receives emphasis, either from syncopation, or falling on a strong beat, or through being approached by leap. Pater de coelis, pt.1, bassus 5-39 is largely concerned with the juxtaposition of two 5ths: low G to D, and low A to E. Thus:

\[
\text{(44-54)}
\]

This is not a functional bass, but an ostinato, using the interval of the 5th for unifying purposes. Among many other examples\(^1\) the best is Sancta Maria, pt.1, whose bassus consists very largely of a four-note melodic ostinato:

\[
\text{(44-54)}
\]

In the instances quoted, the melodic ostinati have for the most part been independent of rhythmic patterns. Usually, however, they are combined with rhythmic ostinati, producing either true Sequence, or something closely allied to it.\(^2\)

Although small leaps occur frequently in the motets,

---

\(^1\) e.g.: Gaude, altus 7-17: interval of 4th, return to note A. Salve B, all parts, 37-42; Salve C, a.15-22: descents from note A; Salve D, t.63-78: interval of 6th, A to F, and G to E; also 3-note ostinato, t.89-96; Salve B, d.31-37; Considera, t.36-46: interval of 4th.

\(^2\) See p.32-33.
and octaves quite frequently, La Rue does not indulge in extravagant large leaps. Wolff is mistaken\(^1\) when he says "de la Rue weitgespannte Intervalle in seine Melodik einfügte", The example of a leap of an 11th which he quotes would seem to have been copied from a Maldeghem mistake; both Florence and British Museum sources have an ordinary octave leap at this point.\(^2\) I have compared La Rue leaps in the four-voice motets, excluding Lamentations (because that work is written in a specially restrained style), with the eight four-voice motets of Josquin, published in Chorwerk.\(^3\) There are 2338 bars of La Rue; 1663 of Josquin.

<table>
<thead>
<tr>
<th>Octaves</th>
<th>LaRue per 100 bars</th>
<th>Josquin per 100 bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Min.6ths</td>
<td>26</td>
<td>13</td>
</tr>
<tr>
<td>Maj.6ths</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>All 6ths combined</td>
<td>36</td>
<td>14</td>
</tr>
<tr>
<td>10ths</td>
<td>1 minor</td>
<td>1 mi., 1 ma.</td>
</tr>
<tr>
<td>7ths</td>
<td>2 minor</td>
<td>none.</td>
</tr>
</tbody>
</table>

All but one of La Rue's major 6ths (Vexilla 24-5) are ascending, as are all but one of his minor 6ths (Considera, 114). He is, however, less in conformity with Palestrina style than Josquin regarding the approach and leaving of octave leaps. Josquin usually approaches and quits from within.\(^4\) La Rue sometimes is less inhibited:

With the exception of the 'Delicta' example above, I have not found any two consecutive leaps in the same direction of a 4th or more. Salve C, a.43-46 is another rare example of continued upward movement, following a large leap. It will be noticed that four of these six flamboyant melodic progressions occur in altus (showing the old contratenor influence), none in tenor.

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1) See 'Die Musik der alten Niederländer', pp.106 and 121.
2) Wolff's comparison of the ecstatic activity of La Rue at this place (Considera, pt.1: 'mulierum') with the calm of Josquin at the same text in his 'Planxit autem David' is not altogether fair. In his examples, he has quartered La Rue note-values, but only halved Josquin's.
3) 'Ecce tu', 'Ave Christe', 'In principio', 'Dominus regnavit', 'De profundis', 'Domine me', 'O bone', 'Domine exaudi'.
4) An exception is: 'Domine me in furore', pt.2, 18-19.
The melodic lines of 'Lamentations' are more restrained, less melismatic than the other motets. There is only one large leap in the whole work, other than octaves, which are more frequent than usual. There are 4.5 octave leaps per 100 bars. Repeated notes are common in 'Lamentations', partly because of the presence of the plainsong intonation. Melodic ostinati are not common, but the last 'Jerusalem' section has some good examples, e.g. the continual return to high F in tenor (second highest voice), 697-716.

Three other melodic features, uncharacteristic of Palestrina, must be noted:

1. Palestrina has a few instances of, but surely nothing so pugnacious as

2. Leaps after four conjunct semiquavers can be found, e.g. Considera, 107/8, 109/10; Gaude 114/5.

3. There is one example of an upward leap from a first semiquaver: Lamentations, 726.

Melodic ranges.

Details of all ranges will be found in Appendix D. The biggest range found in any motet is the bassus of 'Laudate Dominum' - a 14th. Ranges of a 10th are to be found in all voices except tenor. Average ranges, calculated from all motets except 'Lamentations' are:

- Discantus: a ninth (9.3)
- Altus: a ninth (9.17)
- Tenor: an octave (8.6)
- Bassus: a tenth (10.83)

The average ranges for 'Lamentations' (whose altus is mostly lower than tenor, and which assumes some tenor characteristics) are as follows:

- Discantus: nearly an octave (7.8)
- Altus: nearly a seventh (6.8)
- Tenor: an octave (8.0)
- Bassus: an octave (8.5)

1) The large leap is a major 6th, bar 723. The 33 octave leaps are:

These figures are further evidence for what was already suspected, namely: 1. There is near equality among the voices of most motets.

2. The 'Lamentations' is more restrained than the average motet. (The altus of movement 12 has a range of only a 4th).

Rhythm.

Stresses, resulting from conflicts of macrorhythm and microrhythm are an accepted characteristic of 16th century Netherlands music. Reese, speaking of Isaac's chansons,1) says "Many examples of such rhythmic flexibility, as well as the type in which all the voices are accented simultaneously but not at regularly recurring intervals, may be found in the works of Isaac and his contemporaries. Rhythmic elasticity was to continue as one of the main characteristics of 16th century style".

La Rue was the supreme exponent of this rhythmic elasticity. It is the driving force, which gives tremendous impetus and vitality to his music. His supreme achievement in this respect is Missa L'homme armé (Petrucci, 1503), whose combined parts reach at times an amazing degree of complexity.2) Some La Rue motets, notably the Marian antiphons, also provide magnificently complex and exciting cross-rhythms, for example, bars 13-17 of 'Gaude Virgo':

<table>
<thead>
<tr>
<th>Quavers:</th>
<th>5 6 1 2 3 4 5 6</th>
<th>1 2 3 4 5 6 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Microrhythms:</td>
<td>Discantus</td>
<td>Altus</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The rhythms are built up out of groups of two or three quavers:

| Discantus: | 1 2 1 2 3 1 2 1 2 3 1 2 3 1 2 3 1 2 3 1 |
| Altus: | 1 2 1 2 3 1 2 1 2 3 1 2 3 1 2 3 1 2 3 1 |
| Tenor: | 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 |
| Bassus: | 1 2 1 2 3 1 2 1 2 3 1 2 3 1 2 3 1 2 3 1 |

1) 'Music in the Renaissance, p. 213.

2) See Part 2, appendix C for Kyrie II; also 'Querite Dominum'.
When La Rue's melodic lines lack rhythmic purpose, the total effect is very similar to the style of Ockeghem:

(Ockeghem, Missa Mi-Mi: 'Et incarnatus')

(La Rue, Salve 'F': beginning)

The great difference between the two composers is that Ockeghem seldom uses sequence or rhythmic ostinato, and seldom relates voice parts to one another with imitation (apart from occasional initial voice-leads), whereas La Rue frequently employs these devices.

Rhythmic ostinati.

La Rue delights in rhythmic ostinati. They are usually combined with melodic ostinati or melodic sequences. Here is a short independent example:

(Considera, 204-7)

Often the combined ostinati\(^1\) are small fragments, insignificant in themselves, but gaining effect by imitation in other voices, e.g. Salve 'F', 13-14.\(^2\)

Pater de coelis has many ostinati.\(^3\) There is a three-fold ostinato for three repetitions of "miserere nobis" in the canonic parts, and a different three-fold ostinato in bassus simultaneously, which also infiltrates into Quinta Vox. The other free part, altus, has a modified ostinato of

\(^1\) It will be as well to clarify the difference between combined melodic-rhythmic ostinato and Sequence.

Sequence: a pattern of notes that repeats itself at regular ascending or descending intervals.

Combined ostinato: a pattern of notes that repeats itself, either exactly, without moving at all, or at irregular melodic intervals.

\(^2\) See also Gaude, 62 for a similar passage.

\(^3\) Other examples include: Gaude, d.a & b. 56-59; d. & b. 124-6; b.154-8; Salve B, b.154-7; d.192-8; Regina, b.7-15; Considera, d.27-36, with ostinato support from lower three voices.
its own (88-102). In Part 2, quinta vox has a germ (bar 153), which produces several offspring. At bar 166, quinta vox gives the idea to bassus, which promptly repeats it at a different pitch. Later it is used in a modified rhythm in all voices except altus (ostinato in bassus), which is itself modified to yet another rhythm:

This appears in several voices, and is given ostinato treatment by bassus, between 187 and 209. Yet another similar melodic pattern is based on this rhythm in the upper voices, 196-209.

'Lamentations' has little of the rhythmic complexity characteristic of many other motets. However, the 'Jerusalem' movements, especially the 5-voice movement, 373-414, are much more vigorous than their neighbours. Even then, there is little sign of rhythmic or combined ostinati.

Sequence.

There are many examples of sequence in the motets. Like the ostinati, they vary greatly in length and importance. Even the homophonic motet 'O salutaris' has a small sequence (d. 29-33).

Some of the more interesting sequences are those where microrhythm conflicts with macrorhythm, e.g. Salve 'B', pt.2:

Sancta Maria, 43-50:

There are many examples of sequence in the motets. Like the ostinati, they vary greatly in length and importance. Even the homophonic motet 'O salutaris' has a small sequence (d. 29-33).

Some of the more interesting sequences are those where microrhythm conflicts with macrorhythm, e.g. Salve 'B', pt.2:

Sancta Maria, 43-50:

Lamentations' has no good example of sequence.

Imitation.

La Rue's use of imitation conforms neither with the practice of Ockeghem, nor with that of Josquin. Unlike

1) For some other examples of sequence, see Gaude, d.26-8; d.a.c. b.44-48; Salve B, all voices, 85-8; Salve C, d.61-4; d.a.c. a.105-6; b.111-4; Salve D, a.33-6; b.31-4.
Ockeghem, whose voice parts tend to be independent of one another, imitation is a basic characteristic of La Rue's music. Unlike Josquin, voice-leading imitation is not a prominent feature.

Voice-leading imitation.

That La Rue was aware of the technique and the possibilities of voice-leading imitation is evident, both from his own use of it in Bicinia and Tricinia, and from the music of his contemporaries, with which he must have been acquainted. That he did not employ the technique more frequently in 4-voice compositions must therefore be regarded as deliberate policy on his part. His preference was for more subtle, less obvious intermediate imitation.

Voice-leading will usually be found in the many long Duo passages, of which La Rue was fond, e.g. Considera, beginning of pts.2 and 3; Delicta, beginning of part 1; 28-9; 188-9; Salve 'F', 14-15; Gaude 17-18, etc.

Some motets begin with an imitative 'point': Salve 'C', Quis dabit, Laudate Dominum and Gaude Virgo, pt.2. O Domine Jesu must be included, though La Rue deliberately obscures the bass entry by giving it a preliminary note.

The opening of Regina coeli is one of a number of cases where three of the four voices have a point of imitation.¹) There are many instances of a pair of voices having a 'Point', while the others are independent.

Voice-leading imitation in the middle of a movement is exceptional.²)

The continuous presence of a plainsong intonation inhibits 4-voice imitation in 'Lamentations'.³) Between homophonic sections, there are many instances of 'points' in two or three of the four voices. Also, several of the introductory passages have similar imitation, e.g. 'Lameth' (87 - ). The 5-voice 'Jerusalem' movement begins with voice-leads in all parts.

¹) See also: Salve 'B', 7; 43; Salve 'D', 90; Salve 'E', 1;33; Quis, 19; O Domine, 17.;
²) See: Ave aperitor, 50; Considera 102; Lauda 66; Laudate 13; 67 (both repetitions of the beginning); O salutaris 29; Quis, 12; Sancta 100. Also Lauda 29 and 78 (a 3).
³) Examples are: / 319 and 324.
Intermediate imitation.

If examples of voice-leading imitation are few, the opposite is true of intermediate imitation. Instances of short motives permeating some or all the voice parts are so common that it will not be necessary to quote every instance. The most important result of this imitation is its unifying effect. Tenor is a frequent participant.

Here is one example from each motet:

**Ave apertor**

<table>
<thead>
<tr>
<th>d.45-6</th>
<th>d.42-3;45-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.42-3;45-6</td>
<td></td>
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<tr>
<td>t.47-8;</td>
<td></td>
</tr>
<tr>
<td>b.42-3</td>
<td></td>
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</table>

**Consider**

<table>
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<tr>
<th>(germ: a.105)</th>
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<tbody>
<tr>
<td>d.109; 111</td>
</tr>
<tr>
<td>a.110</td>
</tr>
<tr>
<td>t.107;108;111;112</td>
</tr>
<tr>
<td>b.110</td>
</tr>
</tbody>
</table>

**Da pacem**

| all: 18-21 |

**Delicta:** There is no good example a4. The ascending crotchets, d.75; a.74; t.77; b.75, 78 (deriving from t.67) may be considered either as voice-leads or intermediate imitation.

**Gauda**

<table>
<thead>
<tr>
<th>d.74; 77; 79; 80.</th>
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<tbody>
<tr>
<td>a.79</td>
</tr>
<tr>
<td>t. 78; 80</td>
</tr>
<tr>
<td>b.73; 76; 79; 81.</td>
</tr>
</tbody>
</table>

**Lauda**

| d.20 |
| a.20 |
| t.21 |
| b.21 |

**Laudate (Three parts already in canon) b. gives intermediate imitation, 86-8.**

**0 Domine**

| d. 62 |
| a. 59 |
| t. 58; 62 |
| b. 59 |

**0 salutaris**

| d. 18 |
| a. 17 |
| t. 18 |
| b. 17 |

**Pater**

| d. 182 |
| a. nil |
| sext. 180 |
| quint. 180( );191 |
| t. 178 |
| b. 182; 184; 187; 189 |

**Quis**

| d.95 |
| a.94 |
| t.96 |
| b.94 |
Regina coeli: There is no good example a4. The tenor cantus firmus (16-20) does produce, however:

Salva nos

Salve A: canonic 4 ex 1.
Salve B
Salve C
Salve D (Pt.2: a3)
Salve E (Pt.2: a3)
Salve F: There is no good example for 3 or 4 voices, though there is plenty of imitation in various pair combinations. However:

Sancta Maria

Vexilla Regis: None.

If intermediate imitation in all parts is common, imitation between two or three of the four parts is infinitely more so. Discantus and bassus indulge in intermediate imitation rather more frequently than the others; tenor is partially inhibited by the frequent presence of a plainsong, while altus still retains some of countertenor's former independence.
Lamentations: I can find no good example a4, except possibly the falling imitations, 221-3 (these could be regarded as voice-leads). The secundus altus and bassus imitations, 391-4, infect tenor at 393 with part of their motive. In general, parts are related by parallel movement.

Treatment of Cantus Firmus.

Details will be given in analyses of individual motets. La Rue's treatment tends to be free. In no motet does he use a C.F. in equal long notes. The tenor of 'Regina coeli' is the most restrained in this respect, and follows the present version of the plainsong (Liber Usualis, p.242) closely.

The plainsong of 'Salve nos', given in canon, is likewise preserved with little embellishment (though Dux cannot resist a short canter with bassus, when released from the canonic harness at the end).

The settings of 'Salve Regina' are varied. Salve 'B' is the most faithful to the plainsong melody. In some settings the plainsong 'migrates' from one voice to another; and in some it is at times difficult to decide which voice is holding the plainsong, and which voices are the imitators.

The ostinato bassus of 'Sancta Maria' appears to be a plainsong fragment.

In 'Lauda anima', all voices except altus hold the plainsong, which at times is highly ornamented.

The plainsong intonation is present in all 'Lamentations' movements, except some 'Jerusalem' sections. It is found in discantus, altus and bassus, and whichever voice sings the intonation in an introductory passage continues to do so in the subsequent main section. It permeates the free voices occasionally, and makes one temporary migration.

The individual voice parts.

From the above examination of melodic and rhythmic characteristics, a picture of the individual voices can be obtained.

1) For example, the beginnings of movements 10 and 18; also t.36, a.37, b.38, d.39; etc.
2) See the Duo passage, 614-620.
Discantus.

This voice is slightly more melodious and restrained than altus, though it can seldom be described as 'tuneful'.

In many motets it is evidently intended for male altos, not boys; e.g. 'Considera Israel': 'Delicta Juventutis': etc.

It occasionally holds the plainsong, e.g. 'Vexilla Regis', portions of Salve 'E', etc. It frequently pairs with altus for Duo sections. 'Delicta' contains many such pairings.

In 'Lamentations', the only feature of interest is that discantus regularly takes its turn at holding the plainsong.

Altus (Contratenor).

This voice still contains some of the old contratenor characteristics. It will be noticed that most of the extravagant leaps found in the motets occur in this part. A table of the comparative activity of the voices in four varied motet movements provides convincing evidence that the altus is indeed the liveliest voice; for in three of the four cases the altus has decidedly more quavers, semiquavers, and (in the case of 'Lauda anima') demisemiquavers than any other part. The exception is Salve 'E'. (The movements were chosen for their lack of rests, so that comparison should be reasonable). Altus often pairs with discantus, it less frequently participates in intermediate imitation than discantus and bassus, thus retaining a little of its former independence.

In 'Lamentations', altus drops below tenor at No.4, and never returns above it again. This is the more remarkable because as a result, tenor never 'holds' the plainsong at all. Doubtless there is a good explanation, unknown to me. Possibly this unusual layout may originally have been prompted by local circumstances, e.g. the requirements of a particular singer (or instrumentalist?). Examination of the relative activity of voice parts in various movements

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1) See p.27.
2) See p.29.
3) Salve E, pt.1; Considera, pt.4; Lauda, pt.1; O Domine: see Appendix E.
does not produce any concrete evidence that the roles of altus and tenor are interchanged, although this happens to be true of the first movement. 1)

Tenor.

This is the least active part, 1) the least given to energetic leaps, and the part with the smallest vocal ranges. 2) It is the most frequent holder of the plainsong. But although it less often uses ostinati than the other voices, its similarities to the other voices are more important than the differences. Intermediate imitation is an important similarity.

In 'Lamentations' it is the only part not to hold the plainsong. It is at least as active as any of the other parts. 1)

Bassus.

This part has the biggest ranges, including a 14th in 'Laudate Dominum'. 3) It favours the shortest note-values (semiquavers and demisemiquavers) less than the other parts. 1) It occasionally holds the plainsong, e.g. 'Lauda anima', 129-134. It often pairs with tenor.

The extent to which it acts as a functional bass depends firstly on the number of voices, and secondly on the degree of activity. In two-voice sections, and the three-voice motet and motet sections, it shows little harmonic responsibility, except at cadences. This is also true, to a lesser extent, of the more florid 4-voice motets, where it is more concerned with melodic line, ostinato and imitation, than in providing a solid basis for the other parts: cadences again excepted. At the other extreme, in 'O salutaris', the bass is very largely functional, and functional leaps of a 4th and 5th abound.

In 'Lamentations', bassus performs much more harmonic service than is usual in La Rue's music, especially when it is not holding the plainsong; e.g. the bass of No.6.

1) See Appendix E.
2) See Appendix D and p.29.
3) See Appendix D.
Voice parts: Equal parts and overlaps.

An examination of Appendix D shows that in many cases the altus and tenor parts are of similar range, though altus tends to have a wider span. For example, in 'Ave apertor', altus and tenor are almost equal, but altus has an upward extension of one note.

Overlapping of voice parts is not a prominent characteristic of La Rue's motets. There is probably less overlapping than in the generation of Dufay, when the contratenor twined itself continually round tenor; or in the generation of Palestrina, when the principle of voice-leading imitation, and in particular imitation by two or more equal parts produced frequent overlaps. None of La Rue's motets is for three or four equal voices. Good examples of motets with two equal, overlapping voices, are 'Salva nos', where altus and tenor are in canon at the unison; 'Quin dabit pacem', pt.1, (altus and tenor); and 'Considera Israel', pt.4.

Overlapping is most frequent between altus and tenor, but overlaps of isolated notes are quite common between discantus and altus. Overlaps between tenor and bassus are infrequent, and most examples are the result of the tenor C.F. descending very low, e.g. Salve 'B', 151. Three instances can be found in 'Delicta' (which has no plainsong). Occasionally altus may overlap with bassus.

There is little overlapping in 'Lamentations'. Such as there is results mostly from altus and tenor imitation at the unison.

Features of construction.

1. Repetition.

Some unifying factors, such as ostinati and use of C.F.s have been discussed already.

Rubsamen emphasises, both in his thesis and in MGG, the skill with which La Rue constructs his compositions.

1) e.g. Delicta, 3-4;11;13;27;172;194;222; and 225.
2) Delicta, 41;178; 230.
3) e.g. Delicta, 167;217 .
4) For example, his detailed analysis of Missa Cum Iocunditate.
Naturally such planning is more necessary in a complete Mass cycle than in a motet; nevertheless, many of the elements of construction, characteristic of the Masses, are to be found in the motets also.

Complete repetition of part of a movement is not common; antiphonal repetition by pairs of voices occurs occasionally, e.g. Salve 'F', 69-84.

The canonic motets, 'Pater de coelis' and 'Laudate Dominum' favour repetition. In 'Pater', nearly every phrase of the canonic tenor repeats, approximately or exactly. Often the repetition ends with an additional tail-piece; e.g. t.132-5; 138-43. The free parts sometimes indulge in repetition with the canonic parts; 105-18 are almost identical with 118-31. In 'Laudate Dominum', the opening canonic motive is immediately repeated, though the continuation is different. The free part (bassus) also repeats. There is a further repetition, beginning bar 67, followed by some ostinato, derived from the first repetition (19-21).

There is no sectional repetition in 'Lamentations', though there are two threefold phrase repetitions at the very end.1)

2. Canon.

La Rue's fame after his death rested largely on his skill as a writer of canon, and it is not surprising to find a number of canonic motets. These are: 'Da pacem', 4 voc. (4 ex 2); 'Laudate Dominum', 4 voc. (3 ex 1); 'Pater de coelis', 6 voc. (3 ex 1); 'Salva nos', 4 voc. (2 ex 1); 'Salve Regina "A"', 4 voc. (4 ex 1). None is a mensuration canon. They will be discussed in detail under their own names.2)

3. Variety.

Complex though many of these motets may be, La Rue is too competent a composer not to provide a variety of textures. A basically complex movement, like 'Gaude Virgo', pt.1, shows much ingenuity in providing variety. Although cadences usually overlap with new entries, no one part sings continuously for any great length of time, without

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1) Lamentations a. 708-10; a. & b. 710-12; all 712-16; d. & t. 717-20; a. & b. 720-723; all 723-726.

2) See pages 64, 75, 78, 80, 81.
a rest. The movement can be divided into clear sections in spite of the overlaps, and the voices are combined in various ways. Although there is no 4-voice homophony, the texture varies considerably, with places of comparative rest, (e.g. 13 and 29) between bursts of floridity.

The layout of voices in this movement is as follows:

1-7 d.a.b.
7-17 d.a.t.b.
17-22 t.b.
22-24 d.a.
25-35 d.a.t.b.
35-37 t.b.
37-39 d.a.
39-44 t.b.
44-47 d.a.b.
48-52 d.a.t.b.
52-53 t.b.
53-64 d.a.t.b.

For further analysis of this motet, see page 68.

4. Culminatory increased activity.

This stylistic characteristic, found also in Ockeghem (who delights especially in culminating dotted rhythms), and contemporaries, such as Josquin, Isaac, and Weerbeke, is frequently found in La Rue's motets.

Good examples of this can be seen in 'Ave apertor', 'Considera', pts. 1 and 3, 'Lamentations': many parts, Salve 'A', pts. 1 and 2, Salve 'B', pts. 2 and 3, Salve 'D', pts. 1 and 2, Salve 'E', pts. 1, 2 and 3, 'Sancta Maria', pt. 1, 'O salutaris'.

5. Two-voice sections.

It will be seen that in the above analysis of 'Gaude Virgo', there are a number of short sections a2. Many motets, however, 'Delicta', have long two-voice sections, and this is an important characteristic of La Rue's work (though by no means exclusive to him). Often one pair of voices is answered by the other, giving an antiphonal effect. In the first 50 bars of 'Delicta', there are only 4 bars of true 4-part writing; the rest is a2: discantus with altus, tenor with bassus. Most of the motets have some a2 writing,
e.g. 'Considera Israel', 16-26; 'Lauda anima', 110-23;
'Quis debit', 105-116; Salve 'C', 105-118; Salve 'F',
69-84; etc.

'Lamentations' contains a little a2 writing, e.g. 72-79;
614-20; 717-22.

6. Homophony and Fermatas.

Many of La Rue's contemporaries use fermatas quite
frequently in their compositions. In La Rue, however,
they are rare. 'O salutaris', as one would expect from its
homophonic style, is the only motet to contain several.
'O Domine Jesu' has one just before the final ornate cadence:
(bar 87). There is one in 'Considera Israel', bar 15, and one
in Salve 'E', 84.

True 4-voice homophonic passages are rare in La Rue,
although they can often be found in the music of his period.
Where they do occur, they tend to be constructional, rather
than descriptive. There are several instances, for example,
of sections of motets opening with a few homophonic chords.
On the whole, these are simply an extension of La Rue's
principle of varying the texture for the sake of contrast.
Cases where three out of the four voices move together are more
common; e.g. 'Gaude Virgo', 159-64, a.t.& b.

In 'Lamentations', homophony is used both constructionally,
and expressively. The section 'O vos omnes' is quite out-
standing in the latter respect (94-127), and there are many
simultaneous rests in all voices—a great rarity.

'O salutaris' is a homophonic motet, whose homophony
is directly associated with the solemnity of the words, and
of the place the motet occupies in the liturgy of the Mass.
Yet, as Rubsam en has pointed out, La Rue cannot resist a
little imitation.

Apart from 'O salutaris' and 'Lamentations', there is
some evidence that La Rue associates proper nouns, and words
of special importance, or melancholy, with less contrapuntal
complexity. As well as the two instances of 'Et Jesum'
mentioned in footnote 3 below, it is noticeable that

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1) For example, Obrecht, 'Parce, Domine', bar 10 (in Master-
pies of music before 1750; ed. Parrish & Ohl); Josquin:
0 bone et dulcissime, 37; Ave Christe, 75, 89 (Chorwerk);
Weerbecke: Ave verum, 27; Brumel: Ecce panis, 11, 33 (Tank
Amsterdam).
2) For example, Josquin: Dominus regnavit, 31-4; 54-9; 0 bone
et dulcissime, 88-91; Ave Christe, 68-71; 90-93; 99-106;
the words, 'Philippus' (Delicta, 212), 'Geth', 'ascalonis', 'montes Gelboe', 'Saul et Ionathan', 'leonibus' (Considera, 46, 51-3, 66, 131, 155) all have a good chance of being audible owing to their occurring simultaneously in several parts; and to the comparative simplicity of the part writing. Likewise the important difference between the Lord's treatment of the blind, (but righteous) and the sinner, is emphasized by initial homophony; (Lauda anima, 134, 156). The melancholy of 'Considera Israel', pt.4, and more especially 'Delicta Juventutis' is underlined by the comparative contrapuntal restraint. In spite of the lack of true homophony, 'Delicta' is decidedly homophonic in style.

Word-painting.

Opportunities for madrigalian word-painting are few in La Rue's motets. Marian Antiphons, Litanies, and prayers for peace are texts not likely to provide much suitable material. However, it is clear, from the number of opportunities missed, that La Rue was not interested in this technique. That he was perfectly capable of using it, is made vividly apparent in the one exceptional case: 'Lamentations'.

Some opportunities he ignored are: 'Vexilla Regis: 'suspensus'; 'voce magna clamans'; Lauda anima: 'disperdet' (turned upside down); Considera Israel: 'non sunt divisi'; 'velociores'; 'in excelsis tuis'. This does not imply any lack of expressiveness in his music. Salve 'B', for example, contains some wonderfully expressive melismas, for instance the drooping, four-fold sequence at the word 'lacrimarum'.

(Continued from previous page.)

2) In principio, pt.2, 102-3; 112-15; pt.3, 1-8 (Chorwerk); Weerbecke: Ave verum, 54-63; Verbum caro, 1-11; 16-20; Brumel: Mater Patris, 48-52 ('A.Bank' of Amsterdam).

3) For example, Ave apertor, 65; Delicta, 152{which, however, is also a 'solemn moment'}; Gaude, 121; Lamentations, many instances; Lauda, 2; 157; Salve C, 66 (Et Jesum); 119 (0 dulcis); Salve D, 74 (Et Jesum).

4) Gaude, 153; and Delicta 144 are the only other examples.

5) Rubsamens, Dissertation, p.56.

6) Another constructional technique, the development of short germinal motives, has been mentioned on p.33. See also p.68 (fn.1) and p.76.
But whether this sequence was intended to be descriptive of 'lacrimarum' in particular is uncertain. Very likely it was so intended. But a few bars later, the words 'eia ergo' - 'hasten therefore!' - are set to another beautiful, drooping, syncopated sequence, where one might have expected something more forceful, ascending. The whole question of word-painting is dependent on the underlay of words, and this is often highly conjectural in La Rue's motets.1)

'Lamentations' contain many examples of word-painting. There are many examples of the expressive use of the flattened 7th: a device often employed by Late Renaissance composers, including Palestrina. Thus most E flats in 'Lamentations' are connected with adversity, for instance 'non esset auxilium' (64); 'et non inventus est qui consolatus esset me' (159); 'adversum' (170); 'perditi' (262); 'ignem' (290); 'poenitentiam' (354); 'iracundiam' (580); 'miserationes' (618).

Upward octave leaps are used for 'gaudium' (222); 'levemus' (558-9); 'coelos' (571); enemy activity (513). Downward octave leaps are used for 'eiectiones' (367); the spanning of the universe by altus (504).

The third 'Hierusalem' movement (531-49) has many joyful octave leaps, both ascending and descending.

There is a burst of polyphonic activity for the word 'antiquis' (45-8). If, as is likely, 'Lamentations' is a late work, La Rue may be having a quiet laugh at his earlier florid style.

Major and minor triads, and choice of mode.

There is no evidence that La Rue in any way connected gaiety and sadness with major and minor; nor did he appear to choose a mode to suit any particular mood. The choice of mode seems to depend partly on the mode of any plainsong used, partly on his preference for Dorian, Aeolian and Phrygian to Mixolydian and Ionian. In an analysis of five contrasting motet movements,2) the most cheerful text (Lauda anima)
produced a majority of minor chords (its mode is aeolian), and the most melancholy text (Doleo super te) had a majority of major chords, even though its mode is phrygian. 'Lamentations', set in cheerful transposed ionian mode, has a predominance of major chords in the first movement.

Cadences.

Examination of final, and important intermediate cadences shows that, far from these being in any way stereotyped, there is tremendous variety. In the 22 motets, 168 cadences have been examined (only final cadences in the case of 'Lamentations'). Penultimate and final bars produced 61 different treble patterns, and 129 different treble-and-bass patterns. One 4-voice cadence occurs identically in four instances in 'Lamentations'; otherwise no identical cadences were found in four voices.

A comparison of La Rue's motet cadences with those of Josquin (in 'Chorwerk') shows that their treatment is very similar. Thus the favourite treble cadence with both is [image] (30 instances in La Rue), with its ornamental form [image] (19) in second place. Other cadence patterns [image] favoured by La Rue are: [image] (11), [image] (10), [image] (7).

It is noticeable that La Rue often uses one cadence formula several times in the course of a composition, as a structural key-stone. Cadence 'A' is used six times in 'Considera', seven times in Salve 'B'; cadence 'B' is used nine times in 'Lamentations'; cadence 'C' is used twice in Salve 'E', Salve 'F', and 'Quis dabit'. The effect is more striking when the motets are examined, as often there are a number of similar passing cadences, not included in these calculations.

Josquin's motets have a number of treble patterns not used by La Rue, and it is interesting that several of these
are based on the archaic 'lower third' cadence, e.g.:

(De profundis)  (O bone; In principio)

Some of La Rue's more expressive motets have drawn-out cadences, with one or two voices continuing after the others have finished. 1)

La Rue's avoidance of plagal cadences is a notable feature. Whereas Josquin prefers plagal cadences, and other contemporaries make frequent use of this kind, 2) La Rue, on the contrary, much prefers Perfect, or bass: supertonic to tonic. Of the 129 different treble-and-bass patterns, only 16 are plagal.

In no case does the bass leap above the tenor in the old countertenor fashion: 3)

Unlike Josquin, La Rue prefers bare fifths or octaves for his final chords. 'Lamentations' is a significant exception. In the 41 motet movements, excluding 'Lamentations', 36 final chords have no 3rd. 4) On the other hand, of the 32 final chords in 'Lamentations', 24 have the major 3rd. The 15 proper motets of Josquin in 'Chorwerk' produce 28 movements, of which only four lack a complete final triad. 5)

Counterpoint and Harmony.

1. Cadential Consecutive Fifths.

Although La Rue, unlike Obrecht, does not indulge in much parallel movement of voice parts, there are examples in the motets of consecutives of every degree. By far the most interesting of these is his use of cadential consecutive fifths.

1) e.g.: Considera, 113, 267; Lamentations, 328, 370, 650; O Domine, 89 (very extended); Salve, 34; Salve A, 136; Salve B, 155; Salve B, 25; Salve E, 134, 148.
2) See, for example, concluding cadences of, Josquin: Domine ne; Dominus regnavit; De profundis; O Virgo virginum; Ave Christe; Tu solus Dominum; Domine exaudi (all Chorwerk), etc.
3) But see Josquin: Ecce tu pulchra, 43/4 (Chorwerk).
4) Exceptions: Ave apertor; Lauda, pt.1.; Pater, pt.2.; Salva; Salve B, last movement.
5) These are: Domine exaudi, pt.3.; Ecce tu pulchra; Dominus regnavit, pts.1 & 2.
Consecutive fifths are sufficiently scattered over the music of Ockeghem for it to be clear that he felt few qualms in writing them.\(^1\) By La Rue's generation, however, they are less frequent. In the music of La Rue they are rare, except at the approach to cadences. This habit is not exclusive to him. Gombosi, for example,\(^2\) refers to Isaac's use of this mannerism, and even calls it an 'Isaac Cadence'. Louise Cuyler, however, in the lengthy Preface to her transcription of Choralis Constantinus, Book 3, does not mention this attribute of Isaac's; and from an examination of Isaac's and La Rue's motets, it would seem to be a much more common feature of the music of La Rue. In the 22 motets, I have found 28 examples of consecutive fifths, of which 22 are closely associated with a cadence.\(^3\) The most common form is There are many cases where consecutive fifths are avoided only by a portamento: but I can find no example of this:

For purposes of comparison, I have examined the first 100 pages of Choralis Constantinus, Theil I (D.T.0.) - about 3500 bars - which are equivalent to the bars in my transcriptions, and the first 50 pages of Choralis Constantinus, Book 3 (ed. Cuyler) - about 1250 bars: a total of about 4750 bars, compared with 3492 bars of La Rue. From this examination, it is clear that Isaac does employ this idiom, at times quite frequently; but less often, and less consistently than La Rue. Theil I, pages 7-106 produced 15 instances; Book 3, pages 57-106 produced only 2.\(^4\) 28 instances in La Rue's 3492 bars, compared with 17 in Isaac's 4750. The difference is at least appreciable; and it is noticeable that Isaac appears to resort less to cadential fifths in the more complex music of Book 3; whereas La Rue's cadential

\(^1\) e.g. there are at least 11 instances in Missa Mi-Mi (Chorwerk).
\(^2\) Otto Gombosi, Obrecht: eine stilkritische Studie.
\(^3\) These are: Considera, 52, 89; Da pacem, 12, 24; Delicta, 92, 197; Lamentations, 91, 638/9; Lauda, 1, 60; Quis dabit 15; Regina coeli, 59, 60; Salve A, 56, 64; B, 41, 58; C, 65, 135; D, 14; E, 54; F, 35, 96; Sancta, 65/6.
\(^4\) These are the instances I found; doubtless there are a few others: D.T.O. vol. 5, p. 11, line 2, bar 7/8; 23. 3; 24. 51/2; 25. 1; 25. 4; 28. 5, 3/4; 44. 3, 7; 49. 4, 3; 53. 3, 6; 53. 4, 5; 67, 2, 6; 68. 4, 5; 74. 1, 1; 82. 2, 6; 83. 2, 1; Cuyler (Bk. 3): 58. 2, 2; 68. 2, 8.
fifths are found equally in the simple style of 'Delicta Juventutis' and in the complex Salve Regina settings.

Examples of cadential fifths can be found in Josquin's motets; for instance, 'Domine, ne in furore,' has three, but they are much less common than in La Rue or Isaac.

2. Consecutive Thirds and Sixths.

Although passages of parallel thirds and sixths are not typical of La Rue's music, there are inevitably many short examples, of up to three or four bars length. Salve 'E', 111-117 is an instance of a duo passage that begins in thirds, and continues in sixths. Often, however, close imitation is preferred to parallel movement.

3. Consecutive Fourths and Fauxbourdon.

Short passages of parallel fourths are fairly frequent. If La Rue had delighted in the use of Fauxbourdon, there would have been many more instances; but once again, his preference for close imitation to parallel movement precludes any considerable use of this obsolescent style, and his use of Fauxbourdon closely matches that of Josquin.

Of true three-voice fauxbourdon I can find only four instances. 'Quis dabit', 92-4 is the best; the others are 'Considera', 157-60; 'Pater', 2-4; Salve 'C', 44-46. As in Josquin, there are a number of instances in four-part harmony, where three of the parts move in fauxbourdon-like fashion, for instance 'Pater', 23 (though the three voices in isolation form not $\frac{5}{3}$ chords, but $\frac{6}{4}$'s.); also 'Lamentations' 163-5, and 426-31 where the top three parts in isolation form a mixture of $\frac{5}{3}$'s and $\frac{6}{4}$'s (nine consecutive 6ths). There are a few instances of two voices moving in parallel fourths, which might be considered to have a fauxbourdon ancestry.

4. Other consecutives.

The more dissonant intervals seldom come in long runs of parallel movement. Even pairs of Unisons and

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1) Chorwerk edn., 14, 51, 124.
2) Gaude Virgo, 16- is a typical passage where close imitation is used, just preventing fauxbourdon.
3) e.g. Pater, 12: a. & sext. (3 consecutives); 236-8: a. & sext. (7); 246: quint. a t. (5); 247-9 (6); Ave apertor, 33 (5 consecua.); Lamentations, 102-4 (5); 136-145 (including 8 consecus.)
Octaves are much more rare than consecutive fifths. All the voice parts in 'Lauda anima', and altus especially, are so headstrong, that it is not entirely clear whether the four consecutive unisons printed by Montanus (bar 38 of my transcription) are intentional or not. 1) Another pair of consecutive unisons was printed by Montanus (bar 46 of my transcription). 1) Pairs of consecutive octaves occur in 'Lauda anima' 170/1 (I have altered a pair at 75/6), and 'Delicta',95. There are a few instances of consecutive octaves by contrary motion. 2)

Consecutive 2nds and 9ths occur mostly at cadences. 3)

Consecutive 7ths are more common than any of the above; again, they are often cadential. 4)

Josquin is not given to writing consecutive 7ths as extensively as La Rue. A number of consecutive Octaves can be found in 'Chorwerk' motets, e.g. 'Domine ne in furore', pt.1: 122; pt.2: 15.


In view of the energy and independence of the vocal parts, it is not surprising that there is much dissonance, and that it does not conform, for instance, to the practice of Palestrina. Examples can be found in the motets of most dissonance treatments cited by Jeppesen 5) as typical of early 16th century Netherlands composers, but untypical of Palestrina. Though few instances can be found of most individual types, yet their total effect is considerable. Furthermore, the not infrequent simultaneous use of two or more different dissonance treatments, each individually conforming to Palestrina usage, is liable to produce a degree of fierceness alien to the later master.

Dissonance treatments used by La Rue, but seldom or never employed by Palestrina include: 6)

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1) I have emended consecutive unisons in the transcriptions. See p.74.
2) e.g. Considera,88; Delicta, 179/180; Lauda, 104.
3) 2nds: Delicta,210; Lauda,51; Laudate,61,92,105; Quis,93; Salve C,111; 9ths: Salve B,211.
4) Ave apertor,86; Considera,252; Delicta,143; Gaude,36,38, many 44-47; Laudate,44; Regina,24; Salve C,43,117; B,103; F,39. (Three consec.7ths occur in Omnes peccaverunt,43).
6) Only a few instances of each treatment are listed. This section has been prepared in close consultation with Jeppesen's book, mentioned above, whose page numbers are quoted.
a) Dissonant third semiquaver, the movement continuing downwards (Jeppesen, p.124).  
\[ \text{\includegraphics[width=0.2\textwidth]{dissonant_third_semi.png}} \]

b) Dissonant third semiquaver, ascending (Jep. 133).  

c) Dissonant ascending semiquaver, after a quaver (Jep. 125).  

d) Accented passing-note semiquaver, on third quaver of bar (Jep. 143).  
\[ \text{\includegraphics[width=0.2\textwidth]{accented_quaver.png}} \]

e) Accented passing-note on first quaver of bar (Jep. 143).  

f) Quaver note-against-note dissonance (Jep. 156).  

g) Lower accented returning note (auxiliary) (Jep. 183).  
\[ \text{\includegraphics[width=0.2\textwidth]{lower_escaped.png}} \]

h) Upper accented returning note (Jep. 184).  

Portamento dissonance: La Rue was fond of this kind, especially at cadences. Often however, he uses a portamento as a consonance. As well as consonant step portamentos, one finds consonant portamento leaps of a third, of a fourth, of a fifth and an octave.

i) Dissonant ascending portamento semiquaver (Jep. 185).  


k) Dissonant descending portamento leap of a fifth (Jep. 188, quoting Gaude Virgo).

There are no instances of portamento dissonant leaps of a third or a fourth.

l) Upward leap of a third from a descending dissonant auxiliary (Jep. 189).  
\[ \text{\includegraphics[width=0.2\textwidth]{upward_third.png}} \]

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1) Quis, 111; Lamentations, 206; Pater, 17, 20; Sancta, 38, 39 (fierce).
2) Considera, 183; Lamentations, 301.
3) Considera, 2; Pater, 10 (sextus).
4) Laudate, 47.
5) Considera, 112, 142; O Domine, 32.
6) Lamentations, 576; Salve C, 64.
7) Salve C, 125.
8) Salve B, 144.
9) Considera, 3, 265, 267; O salutaris, 28/9.
10) Lamentations, 33, 34; Salva, 37/8.
11) Considera, 8.
12) Delicta, 218/9; Lamentations, 470.
13) Pater, 70/71.
14) O salutaris, 23.
15) Considera, 8/9 (qvr.); 14/15 (sqr.); Gaude, 8/9 (sqr.); Regina, 7/8 (qvr.).
16) Ave apertor, 38; Quis, 61, 63; Salve B, 151; Salve D, 89.
m) Downward leap of a third from an ascending auxiliary (Jep.201). 1)

n) Upward leap of a fourth from a descending dissonant auxiliary (Jep.202). 2)

a) Upward leap of a fifth from a descending dissonant auxiliary (Jep.206). 3)

I can find no instances of similar downward leaps of a fourth or fifth.

Cambiatas: As well as using 4-note cambiatas in Palestrina fashion, e.g. La Rue frequently uses a 3-note cambiatā [diagram] (or one where the 4th note does not rise one degree). His cambiatas are often not associated with syncopation. He likes to give them to bassus. Here are some examples:

[diagram]

There are no examples of ascending cambiatas.

La Rue's treatment of 2nd and 4th semiquavers, and the 2nd semiquaver after a quaver (\(\text{q}r\)) is often free. They must be regarded as ornamental dissonances. Here are some examples:

[diagram]

'Lauda anima' contains many irregular, unprepared dissonances 3).

Syncopation dissonance: La Rue's treatment of this is often unorthodox, judging by the music of Palestrina. The two

1) Considera, 247; Pater, 58; Salve C, 71; F, 92 (2 instances).
2) Lamentations, 377; O Domine, 78; Salvo B, 210, 214.
3) Salva, 22 (helped by another passing note).
4) Lauda, 1:9.
5) Lamentations, 687, 718t, 722b, 725a.
6) Salvo D, 24.
7) Salvo B, 68-70
8) e.g. 165, last qvr. in bassus; 167, last qvr. in discantus.
Some others I have taken to be misprints. Altus 53.3 is an unresolved dissonance.
chief causes of this unorthodoxy are:

1. Dissonant preparation. This is very common. ¹)

2. Casual resolution. There are a number of unorthodox resolutions. Although suspensions nearly always resolve on the note below, they sometimes do so on a succeeding semi-quaver, rather than the succeeding quaver: (Salve F,61/2). ²) There is an unresolved suspension in Salve B, d.153/4. The extreme dissonance of Salve F,91, last quaver, might be construed as an incorrectly treated suspension in the tenor; being prepared on the relatively strong beat, the dissonance struck on the weak beat and resolved on the strong.

The part counterpointing with the syncope often moves with the other to the resolution, without following Palestrina's usage (inserting an auxiliary: or proceeding by step up or down to reach the third above or below:

The majority of La Rue's suspensions do resolve on the succeeding weak beat, in Palestrina style. Portamento ornamental resolutions are common; (Salve A,8.). Ornamental resolutions involving leaps are rare. ⁴)

Double suspensions are quite common; ⁴-³ suspensions are found more often than ⁴-⁵. Examples of the former will be found between inner voices in 'Lamentations', e.g.103,142,164; also in 'Sancta Maria',109/110; Salve 'B',62, etc. An example of the latter is 'Lamentations',132/3.

There is a triple suspension, ⁷-⁶ in 'Lamentations',430. ⁹-⁸ ⁴-³

La Rue uses most of the various possible dissonant suspensions - ⁷-⁶, ⁴-³, etc. It is noticeable that there are many ⁹-⁸ suspensions, which sometimes combine with passing

¹) e.g. Lauda,76 d&t; 138 d&t; Delicta,148 d&t; 150 t&b; 204 t&b; Salve C,36 t&b, etc.
²) See also, Quis,115/6; Salve C,4/5; Salve B, 234/5t; 242/3t, etc.
³) Illustrations derived from Jeppesen,272-3. Examples of La Rue's unorthodox usage are, Lamentations,58,563; Salve F,96.
notes to give fierce dissonance.1)
Dissonant entries: These are common.2)

Time signatures.

Whereas in the Masses, La Rue makes considerable use of triple time and proportional time signatures, (for mensuration canons in some cases) there is little to be found of either in the motets. In this respect, the motets must be regarded as more progressive than the Masses. It seems to be a general characteristic that the main sections of any particular Mass are either all duple or triple; for instance, Missa de Sancta Cruce is basically a triple time Mass:

**KYRIE 0; Christe 0 (by convention); Kyrie 0**
**GLORIA 0; Qui tollis C3; Cum sancto 3**
**CREDO 0; Et resurrexit C2; Et iterum 3**
**SANCTUS 0; Pleni 0; Osanna 0; Benedictus (by convention) 0**
**AGNUS 0; Agnus 0**

Similarly, Missa Tous les regrets is a duple Mass.

Of the 31 Masses listed by Robyns,1) 16 first Kyries have 0 as time signature, 8 have C, 4 have 0, 2 have C2, one has 0 and C.

Of the 41 motet movements, (excluding Lamentations) on the other hand, 24 have 0, 9 have C2, and only 4 have 0. There is one proportional movement (Salve 'D', part 4), where three parts have C2 and the other has 0. Salve 'E', part 4, begins with three parts in 03 and one in 0, but the latter soon conforms with the others. That 0 and 02 are normally synonymous is confirmed by Salve 'E', part 2, where they appear simultaneously, without any distinction being evident.

'Lamentations' is entirely in 0.

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1) *e.g.* Salve F,53; Sancta,36,58; Quis habbit,138; etc.
2) *e.g.* Da pacem,9; O Domine,25; Salva,21; Sancta,74; etc.
3) 'Studie', pp.177-186.
TACTUS AND TEMPO.

The discussion of dissonance treatment was based on the assumption that similar note-values in the music of Palestrina and La Rue should be equated. Certainly the look of their untranscribed music is very similar; runs of semiminims, the occasional appearance of a pair of fusas, and so on. Also, it would seem that the two composers' treatment of dissonance is sufficiently similar to justify comparison on terms of parity of note-values. The question "At what speed was 16th century church music intended to be sung?" is one which modern musicologists have yet to solve satisfactorily. The most recent trend appears to be in agreement neither with the contemporary theorists, nor with 20th century musical practice.

Of the four discussions of Renaissance tempo that I have examined, three are in general agreement with one another. The most detailed study is Curt Sachs's 'Rhythm and Tempo' (1953). He says that "From the High Middle Ages on, a growing emancipation from the mere long-short alternation of metrical poetry... had led to the unavoidable introduction of shorter and ever shorter time values". New shorter note values will always tend to slow up already established ones, and thus the pulse unit will slow, until it loses its "kinetic power and musical usefulness"; whereupon the next shorter note value will become the unit of pulse. "Around 1500 the role of motor unit had devolved upon the minim...."¹) "The tactus had two beats in opposite direction, each one measuring between MM 60 and 80....the normal standard tactus....represented the two beats by minims and hence comprised a semibreve".²)

Reese, in 'Music in the Renaissance' (1954) apparently finds no inconsistency in quoting and subscribing to the above, while also quoting from Gafori's 'Practica Musicæ' (1496). Gafori says there that a semibreve should be equated with the pulse of a quietly breathing man. This may be taken as between MM 60 and 80. Reese also quotes from Tomkins's posthumous 'Musica Deo Sacra' (1668), where "we are told that a semibreve should equal two beats of the human pulse".

²) ibid p.219.
Jeppesen, in 'The Style of Palestrina and the Dissonance' (1946) is of the same opinion as Sachs: "It cannot be doubted that the semibreves were here"(in the music of Dunstable and Dufay)"of the same duration as the minims during the last decades of the 15th century and in the greater part of the 16th century ecclesiastical music.... Towards the close of the 15th century, the semibreve had to give place to the claims of the minim as the unit of time, which position it retained during the 16th century, so far as ecclesiastical music is concerned". 1)

The dissident opinion is that of Apel, in 'The Notation of Polyphonic Music, 900-1600' (1942): "The fundamental conception of tempo in 16th century music was the tactus, a unit of time measurement comparable to a slow to moderate beat, which was represented (in integer value) by the semibreve.... the tactus was a temporal unit equal to MM 48 more or less". He agrees, in a footnote, that he has chosen 48 merely as a convenient multiple of 2 and 3; elsewhere 2) he estimates the tactus as MM 50-60. "Such a tempo, that is semibreve equals MM 48, is indeed quite adequate for the major portion of the sacred music of the Flemish era". 3) Apel 3) and Sachs 4) are agreed that \( \bar{\} \) when found in all voice parts did not mean that the pace was to be twice as fast as in \( \bar{\} \), but only somewhat livelier. 5)

While Sachs, Reese and Jeppesen agree that "around 1500" or "towards the close of the 15th century" the minim replaced the semibreve as unit of pulse, they also accept, or ignore Cafori's statement of 1496 that the semibreve was at that time the unit of pulse. It is curious, too, that Sachs should fix on "around 1500" for the great change of pulse unit; for the change to shorter note values occurred in the generation of Ockeghem, and Ockeghem was dead by 1496. The facsimiles of Dufay's and Ockeghem's music in Apel's book well illustrate the change to shorter note values.

1) Ibid. p.111.
2) Apel:Notation of Polyphonic music, p.147
3) Ibid. p.191.
4) Sachs:Rhythm and Tempo, p.223
5) That some difference of tempo was intended is confirmed to some extent by Salve C, pt.1, the only motet movement in C time, for the semiquavers are given more melodic shape than usual, and have some small leaps.
Apel, as already stated, subscribes to a semibreve pulse of MM 50-60 for late 15th, and 16th century Flemish music. This is slower than a normal heart pulse, but such a figure can be justified on the grounds of complexity of style, forcing a slowing down of tempo.

Quite apart from Caforli’s statement, it would seem that a semibreve pulse (albeit a slow one of MM 50-60) is essential, if certain features of rhythm and metre are not to be lost. If a minim pulse of MM 60-80 is accepted, the time signature 0 loses all musical significance, since it is hardly possible to appreciate the relative stresses of semibreves moving at MM 30-40. Nor can one say that there should be a semibreve pulse for triple time, and a minim pulse for duple; for runs of semiminims are equally common in both, in La Rue’s works. Rhythm is the life-blood of La Rue’s music. At a minim pulse of MM 60-80, all the energy would be sapped from cross rhythms and ostinati such as this:

(Salve ‘E’, 97-104; triple microrhythms are bracketed; note-values are unreduced).

The English school of the late 16th century shows a further step in the evolution of notation. Runs of fusas become quite common,1) while a run of semiminims may well have one syllable to each note - an extremely rare occurrence in La Rue or Palestrina.2) It is not surprising therefore, that Byrd and Tomkins should have regarded the minim as unit of pulse.

In brief, I consider that in sacred music of the late 15th century, and most of the 16th century, a semibreve pulse should be observed, whose pace, depending upon the resonance of the building, and the complexity of the music, will vary between MM 50 and 70. In the more complex examples of late 16th and early 17th century English Polyphony, a minim pulse of MM 70-80 will be appropriate.

It is of some interest to see how far practical interpretations of recent years bear out this argument.

1) e.g. Byrd’s ‘Vigilate’, at the word “repente”.
2) e.g. Tomkins’s ‘O praise the Lord all ye heathen’, at the words “O praise ye the Lord our God”.

1) e.g. Byrd's 'Vigilate', at the word "repente".
2) e.g. Tomkins's 'O praise the Lord all ye heathen', at the words "O praise ye the Lord our God".
Here are some analyses of recordings. Naturally tempi vary more or less in the course of a movement, and metronome speeds are only approximate.

H.M.V. History of Music in Sound

Renaissance Singers (Howard):
Fayrfax: Verse I and Gloria from Magnificat Regale

Schola Polyphonica (Washington)
Dufay: Ave Regina coelorum S 66
Obrecht: Si oblitus fueris S 60
La Rue: Introit from Requiem S 80,
slowing to 46; 'Et tibi' ... S 69-72
Josquin: Sanctus from Missa L'Homme armé super voces musicales S 60
Josquin: Tribulatio et angustia S 46-56
Columbia Anthology of English Church Music

St. Paul's Cathedral
Fayrfax: Agnus Dei from Missa Albanus S 52-48

King's College, Cambridge
Gibbons: Hosanna to the Son of David S 48
Deutsche Gramophon's 'Archiv' series

Aachen Cathedral
Isaac: Proprium Missae in Dominica Laetare each of the three movements:S 60
Victoria: Vidi speciosam S 60
Palestrina: Stabat Mater S 58

Columbia History of Music (Pre-war recording,
under the direction of Sir R. Terry)
Palestrina: Sanctus from Missa Papae Marcelli
S 63
Palestrina: A Nunc Dimitis S 52

Miscellaneous recordings

Ely Cathedral (Howard)
Palestrina: Dies sanctificatis S 66
Victoria: O quam gloriosam S 63

Desoff Choirs, New York
Hosanna to the Son of David - Gibbons S 52

1) HLP 6 2) Col.LX 1283
3) EPA 37094 4) EPA 37142
5) Col.5711/2 6) RG 148
7) Classics Club, 36.
The Renaissance Singers (Howard)

Palestrina: Missa aeterna Christi munera

This has a wide range of tempi, ranging from S \( \text{MM 60} \) to \( \text{Minim 84} \):

| Kyrie 1 | S 46 |
| Gloria  | S 56 |
| Credo   | S 56-58, but slowing for 'qui pro nos homines' to S 42. |
| Et resurrexit: | S 53 |
| Sanctus | S 44, but increasing to 56 during the 'Pleni' |
| Benedictus: | S 42 |
| Hosanna: | S 60 |
| Agnus   | S 42 |

It will be seen that a number of movements are slower than my suggested Semibreve: 50-70, while only one is faster. However, the large majority fall within this range. None of the seven conductors apparently considers a minim pace of MM 60-80 to be generally suitable.

CHRONOLOGY OF THE MOTETS.

None of La Rue's motets can be dated exactly; nor is any manuscript known to be in his handwriting. Any attempt to date the motets is therefore empirical, based on external and internal evidence.

**External evidence.**
1. Association with historical events will give earliest or latest possible dates of composition.
2. Dated manuscripts or prints will give latest possible dates of composition.

**Internal evidence.**
1. Use of triple time is most likely to be found in early compositions, though little value can be placed on this by itself.
2. An elaborately planned work is likely to be a late one.\(^2\)
3. Madrigalian word-painting is likely to be a feature of late works.

\(^1\) RG 186.
\(^2\) See Rubsamten, Dissertation, p.25.
4. Complex counterpoint will be more characteristic of early works than late ones.

5. A profusion of melismas will indicate an early origin; a predominance of one syllable per note may indicate a late one.

6. Voice-leading imitation is likely to be found mostly in late works.

7. 3-voice motets are likely to be early works, as composition a4 was becoming the norm in the early 16th century.

8. A melody borrowed from a composer of the previous generation is more likely to be found in an early work than a late one.

9. Choice of text: the earliest known date of a psalm setting is 1507. 1)

10. Obsolescent techniques will mostly be found in early works; progressive features, such as incisive themes and repeated notes will tend to be found in late ones.

None of the motet manuscripts can be ascribed positively to the 15th century. The majority are described as "early 16th century" in the catalogues; but Rome, Cap. Sist. 42 is a notable exception. It has a crest of Pope Julius II, with the date 1507. Thus 'Regina coeli' was composed before that date. Doorslaer 2) suggests that Brussels MS 9126 must have been compiled between 1504 - owing to a reference in a La Rue Mass therein to "Philippus, Rex Castillie", and 1505 - in preparation for the second journey to Spain. This helps to date Salve 'F', and 'Gaude Virgo'.

Works known to have been composed before 1506 (the date of the second journey to Spain):
Salve Regina 'B' (published by Petrucci in 1505).

Works known to have been composed in 1506 or after:
Delicta Juventutis (because of its inclusion of a prayer for the soul of Philip the Fair).

Works considered to have been composed before 1506:
Da pacem, Gaude Virgo, Regina coeli, Salva nos, Salve Regina settings A,C,D,E,F; Sancta Maria, Vexilla Regis.

1) This is a motet of Brumel's in Rome, MS Cap. Sist. 42; see Reese, Music in the Renaissance, p. 262.
2) Doorslaer, La Chapelle musique de Philippe le Beau.
Works considered to have been composed in 1506 or after:
Considera Israel, 1) Lamentations, Laudate Dominum, O Domine, Pater de coelis, Quis dabit.

Works of doubtful date:
Ave apertor, Lauda anima, O salutaris.

Further elucidation will be found below, in the examination of individual motets.

1) Robyns is of the opposite opinion ('Studie', p.135).
CRITICAL AND ANALYTICAL EXAMINATION OF INDIVIDUAL MOTETS.

The object will be to give the overall picture, to emphasize special individual features, and to produce some critical estimation of each motet.

AVE APERTOR COELORUM (Ave Regina coelorum).

Text: Liber Usualis, p.241. Marian Antiphon. The original text is used in the Vienna and London manuscript sources, but a Reformed adaptation is supplied in the Rauh print (used for my transcription), removing all traces of Mariolatry: Ave apertor coelorum, ave Domine angelorum.... etc.

Mode: transposed Ionian.

There is a plainsong cantus firmus in tenor (whose origin I have been unable to trace), which permeates the other voices to a considerable extent.

The considerable amount of imitation, the unusually large amount of parallel part movement, the flexibility of the tenor, and the variety of voice combinations make this an attractive motet. It divides into two sections, the first tailing off to a subdued full close, the second (Valle, O valde) beginning in impressive homophony. The end is very active. 1)

No attempt has been made to examine all sources of all the motets; but comparison of the British Museum manuscript (Roy. 8 G VII) with Rauh's print (Symphoniae Jucundae) has shown two interesting cadential variants. In the first, at bar 26/7, altus, in BM Roy., has an archaic under-third cadence. In the second, bar 86/7, BM Roy. discantus and altus produce a cadence more reminiscent of the 18th and 19th centuries than of the 16th!

I consider it to be of early 16th century date, but whether before or after 1506 it is not possible to judge.

1) See p.42.
CONSIDERA ISRAEL.

Text: II Samuel, 1. 19-27, with an introduction:
Consider, 0 Israel, those who are dead; and an interpolation, bars 235-250: As a mother loves her only son, thus did I esteem you.

Notwithstanding Robyns's opinion to the contrary, there would seem to be much internal evidence to suggest that this is a late composition. It has been most carefully constructed:

part 1 a4, in the Aeolian mode, 115 bars, with its 15 bars introduction, and fermata cadence.

part 2 a3 in the Dorian mode, 45 bars.

part 3 a3 in the Phrygian mode, 49 bars.

part 4 a4 also Phrygian mode, 55 bars.

The expressive though simple nature of the music, often homophonic, often with long stretches of one syllable per note, is reminiscent of 'Lamentations'. There are fewer overlapping intermediate cadences than usual, and the music frequently 'stops for breath'. Important names - Ceth, ascalonis, Saul et Ionathas, etc. receive emphasis through simultaneous declamation in several voices.

The first movement begins with a solemn admonition by the bassus: "Considera Israel"; a cry which is taken up by the other voices. After the pause (bar 15), a fresh start is made: "The beauty of Israel is slain upon thy high places"; this is sung to a motive which climbs painfully upwards, eventually falling again to an overlapping cadence (bar 27). There is a powerful sequence for "super mortes tuos, super mortes tuos interfecti sunt". A variety of textures follow, mostly simple ones, with short a2 passages, until the vile casting away of Saul's shield produces an ecstatic outburst of semiquavers, running sequentially in thirds (91-96). The end of this movement is lively also, though again voices run mostly in pairs.

The second movement begins gloomily, but conventionally, with an imitative duo. When the third voice enters, occasional melismas are found between homophonic, note-repeating
passages. The end is ecstatic fauxbourdon, for "stronger than lions".

The third movement begins with a long duo, with many pairs of drooping quavers, descriptive of the daughters of Israel weeping. (But this is mood painting, rather than madrigalian word painting, for most of the droops occur on words other than "flete".) The sesquialtera part at the end is rather surprising, since such sections are usually associated with joyful words, such as "cum sancto spiritu". Perhaps the use of sesquialtera may be associated with any exalted emotional state, be it joy or grief.

The fourth movement, Doleo super te, achieved especial renown in La Rue's period, and appeared in several manuscripts on its own. The style is restrained and largely homophonic, with little use of semiquavers at first. Wolff has pointed out the ecstatic melisma, where Jonathan's love for David surpasses the love of wo...men. Later there is another outburst of activity across two sentences, associated with David's love for Jonathan, and his utterance, "how are the mighty fallen". But after this, the movement calms again, and ends with a most melancholy, drooping, imitative motive, and a drawn-out cadence.

This is a fine motet, whose pervading melancholy, with occasional outpourings of headlong melisma, admirably suits David's grief and anguish.

**DA PACEM.**

Text: Liber Usualis, p.1695 (Antiphon for Peace).
Mode: Dorian.
Canon, 4 ex 2, the upper voices being based on the plainsong (L.U.1695).

This short piece is of no practical significance. La Rue may have written it to demonstrate his skill in the art of canon, or possibly for instructional purposes. The plainsong is well suited to canonic treatment, and many of La Rue's contemporaries wrote canonic

1) See supra, p.29.
La Rue, however, was not content merely to write a canon based on a plainsong; it had to be a double canon, with very small time interval between dux and comes (transcribed crotchet). It is not at all surprising that the musical result is unsatisfying. The music lurches along awkwardly; consecutive fifths appear at every cadence; altus makes a dissonant entry at bar 9, and produces a most irregular ornamental resolution in bar 10. At bar 17, La Rue abandons the plainsong, and gives some pleasant close imitation in all parts, which, however, leads to a final consecutive fifth cadence. One wonders if perhaps the Canon was written as a caricature of all the other Da pacem canons, and of La Rue's own mannerism of cadential consecutive fifths.

DELICTA JUVENTUTIS.

Text: The opening words are taken from the Office for the Dead (Liber Usualis, p.1147: Psalm 25.7). The rest is not Biblical.

Remember not the sins of his youth, and his ignorance. Remember not what we are, O Lord, but according to thy mercy be mindful of him in the glory of thy greatness. Let the heavens be opened to him, which thing thou hast promised to those that believe in thee. Let the angels be placed next to him, and take thy servant into thy kingdom, O Lord, who has been marked by most sacred baptism, so that he may depart an earthly in this heavenly warfare, and that those heavenly angels of God may meet him, and lead him into the heavenly realm of Jerusalem.

Mayst thou take him up by thy favour; in thy word the heavenly kingdom has been promised. May he who chose Paul help him, through the death of Jesus Christ. May he intercede for him, who on the cross asked God that he should take away the sins of the whole world. May he pray for him, who promised to the robber, hanging on the cross, the joys of Paradise. From the store of his grace may he intercede on his behalf, he who sanctified all by his blood, the eternal propitiator; so that Philip, having put off this mortal flesh, may deserve to reach the glory of the heavenly kingdom.

Mode: Part 1, Aeolian; part 2, Phrygian.

1) There are some settings, for example, in Rhau's Ecinia.
This is the most austere of all La Rue's motets, and at first sight it seems to have little to commend it. For instance, it has little of the rhythmic vitality and ecstatic melismas of the early Marian Antiphons, and few rhythmic ostinati; while at the same time it does not possess the expressive simplicity and harmonic direction of the 'Lamentations.' There is no plainsong to bind it together, neither is there much voice-leading imitation a4. At first glance, it seems to consist largely of uninspiring duos.

A close examination reveals a surprisingly strong 'case for the defence.' In the first place, the motet has an usual been most carefully planned. The text is arranged in two movements, each ending on a hopeful note. Each movement therefore at least concludes a4, with some contrapuntal complexity, indicative of joy. Part 1 begins with many duos, but it is noticeable that these get steadily shorter as the movement proceeds, giving a feeling of increasing urgency. In part 2, the plan is somewhat different:

1. a long section of duos.
2. a polyphonic section a4, probably prompted by the text, which mentions the 'joys of paradise.'
3. more intercessional duos.
4. concluding section a4.

The important points to notice about the duos are:
1. They are imitative to an unusual degree. In the very first duo, for instance, every rhythmic figure of importance occurs in both voices, as do the majority of melodic ones. It is typical of La Rue that these imitations are often obscured by being buried in the middle of a vocal line, instead of emphasized by following a rest.
2. There is plenty of parallel movement, as a contrast to close imitation, e.g. 141-147; 81-3, and many shorter instances.
3. There are a number of expressive musical figures, e.g. the dolefulness of repeated notes. The pattern 'A', with its drooping semiquavers is much used throughout the motet. Another expressive pattern
involving repeated notes is: 

\[ \text{Note} \]

It is possible that the extravagant leaps of dis-
cantus 4-5 are descriptive of youthful sins and ignorance.
The repeating figures: \[ \text{Note} \] (95, 96, 99, 101) may be descriptive of 'leading' (perducant).

The passages of true homophony are carefully placed, to give emphasis to important words:
'Access' (21-3); 'in regnum (tuum)' (53-4); 'intercedat pro eo' (152-5); 'ut Philippus' (21-3). Also noteworthy are more florid passages, where parallel movement gives audibility to words, for instance 'per mortem Christi' (141-5).

As well as the patterns mentioned above, there are others which give a unifying effect to the motet. One, often found in the aeolian mode, is
\[ \text{Note} \]
This first occurs buried in altus, 3-5; then to bassus, 13-17; 33-6; 53-5. It does not appear in part 2, though the portion 'B' comes very frequently in both parts, often with expressive effect, thus:
\[ \text{Note 152-3}; \text{Note 58/9}; \text{Note 212-3}. \]

Many melodic shapes are based on the interval of the 4th, in particular E-A and G-C. Besides many leaps of a 4th, the following patterns are common: \[ \text{Note} \]

These recurring patterns do much to give unity and purpose to the whole motet.

1) See for example Sancta Maria, Considera, pt. 1, and the possible La Rue motet, Maria Mater.
2) See also 43-6; b. 49-50 (transposed); b. 86-93 (mel. ostinato); 87-8; t. 92-3 (transposed) b. 103-4; t. 105-6 (transpd.); d. 110-111, etc.
3) E.g. 'C': d. 90-91; t. 116-118; 'D': d. 24-5; d. 214-215.
'F': d. 60-61; d. 155-7. 'G': d. 85-7. 'H': d. 126-7; t. 38-9; d. 174-5; d. 222-3. 'I': t. 33-5; b. 39-40, t. 40-41; d. 43-5; d. 158-9; d. 172-3; a. 182. 'J': t. 48-9; b. 91-2; t. 161.
Although there is little voice-leading imitation a4, there is plenty of imitation by two or three of the four voices, either as voice leads, or as intermediate imitation. One duo does not repeat the music of another, but sometimes they have an affinity, for instance the three sections, 35-43, 43-48, 48-52. There is some development of short motives. 1)

Delicta Juventutis is therefore an unusual, experimental motet, which abhors many contemporary techniques, but which contains many telling and restrainedly expressive effects, some not immediately evident. Whether many of these would be appreciable in performance is doubtful; but La Rue, as a late Gothic, was probably more concerned with the reactions of an omniscient God than of a fallible human audience. The popularity of this motet in the 16th century is attested by its inclusion in a collection published by Ott, twenty years after La Rue's death.

GAUDE VIRGO.

Text: 15th century Prose, to be found in various manuscripts at St. Gallen. 2)

Plainsong: tenor is probably based on a plainsong melody; the first entry certainly gives that impression. The tenor is, however, at pains not to be restricted (except perhaps in range) by association with a plainsong; for much of the work it is as uninhibited and impetuous as the rest.

Mode: part 1, Aeolian; part 2, Dorian.

The tremendous vigour and independence of the part-writing, and the use of triple time in part 1 indicate an early date of composition. This is confirmed, to some extent, by its inclusion in Brussels MS 9126. 3) Ostinati and triple microrhythms abound. This is La Rue's method of expressing joyfulness. There is practically no easing up of this tremendous onward surge anywhere in part 1. Nearly

1) e.g. the expressive motive, a.58/9 (quoted on previous page) can be traced in a.63, thence to b.67-9 and d.68-9; from these are derived the imitations, b.70/1, t.71, d. & a.72/3.
3) See p.60.
every cadence overlaps with the start of a new motive, and even when it does not, as at bars 17 and 24/25, no time is lost before pressing on. Opportunities for madrigalian word-painting are ignored. 1)

By comparison, part 2, in 9/8 time, is almost languid. For eight bars, all movement is in crotchets, and even after that there is not nearly so much activity as in part 1. For much of the second movement, the tenor is concerned with the pattern of the opening bars:  

This motive is repeated at bar 73, and can be seen in passages such as 91-6; 113-5. Its total span - E to A is also in evidence, 118/9; 131/2 and 158/9. The full close at bar 90 establishes the new Dorian mode. A fresh start is made, a3; then two duos and another short passage a3 bring another halt, and a homophonic incipit (bar 121). In predominantly complex polyphony, the latter device is always telling in its effect. The motet ends with a short, typical sesquialtera passage. Part 2, far from being an anti-climax, is an admirable foil to part 1, and contains plenty to hold the attention, for example the bass ostinato, 65-82.

LAMENTATIONS IN GENERAL.

Much of the information in the following paragraphs has been taken from G.E. Watkins's thesis, 'Three Books of Polyphonic Settings of Lamentations of Jeremiah'. 2)

The Lamentations of Jeremiah are incorporated into the Office for Holy Week, because of the parallel between Christ's death - which Christ likened to the destruction of a temple, and the destruction of Jerusalem, bemoaned in the Book of Lamentations.

Each of the five chapters of Lamentations is written in a characteristic style, and each of the first four has an acrostic plan, every verse beginning with a different letter of the Jewish alphabet. These letters, Aleph, Beth, etc., are preserved in the Roman Catholic version, to show

1) e.g., altissimus: 39/40; pendenû: d.55, a.54; while the leaps in t.52, b.55/6 are motivic, not descriptive.
2) Microcard, Rochester Univ. 1954.
the original plan.

The non-scriptural exhortation: 'Jerusalem, Jerusalem, convertere ad Dominum tuum', was used as early as the 13th century.

The earliest polyphonic settings still extant are anonymous, but one may be by Dufay. Settings by Ockeghem and Busnois are lost.

Watkins examines the collections of 'Lamentations' printed by Montanus in 1549 (including La Rue, A.de Fevin, Sermsy and Segis), by Le Roy in 1557 (including A.de Fevin again, Carpentras, Festa and Arcadelt), and a setting by Morales, printed 1564.

The most important facts to emerge from Watkins's researches are: firstly, that all the settings are in a simple, mainly syllabic, often homophonic style; secondly, the verses used in the Montanus collection appear to have been chosen by the various composers at random, with no particular plan, and bearing no relation to the scheme laid down by the Council of Trent (1545-63). Of all the composers in the Montanus collection, La Rue is the most wayward in this respect; ten of his verses were not included by the Council of Trent. In addition, he seems to have been very careless about attaching appropriate initial letters to their respective verses, for only the first two are correct.

1 It would seem that, after getting No.3 wrong, La Rue gave up worrying, and proceeded in successive order from there onward.

Watkins points out that other music for Holy Week was equally, or more simple in style, for example the Fauxbourdon settings of 'Miserere' by Festa and Allegri; and the chordal 'Improperia' of Palestrina.

---

1) Apell's and Grove's Dictionaries of Music are wrong in including La Rue's name in the Le Roy collection (under the heading 'Lamentations').

2) Here are the relevant figures; verse numbers should properly tally with letters' place numbers.

<table>
<thead>
<tr>
<th>movement</th>
<th>verse</th>
<th>letter</th>
<th>place in Hebrew alphabet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
<td>Zay (Zain)</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>12</td>
<td>Lameth (Lamed)</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>17</td>
<td>Ain</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>15</td>
<td>Phe (Pe)</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>16</td>
<td>Zadi (Tsaddi)</td>
<td>18</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>Coph (Koph)</td>
<td>19</td>
</tr>
<tr>
<td>8</td>
<td>13</td>
<td>Res (Resh)</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>14</td>
<td>Schin</td>
<td>21</td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>Thau (Tau)</td>
<td>22</td>
</tr>
</tbody>
</table>
Two other general characteristics of note are:

1. Jerusalem movements tend to be set for the maximum number of voices.

2. All the compositions are in $g$ throughout.

THE 'LAMENTATIONS' OF LA RUE.

1. The Text.

La Rue has assembled his text (assuming it has not been tampered with by Montanus) from a variety of verses of chapters 1-4. Altogether there are 18 movements, which are collected into four groups - each ending with a 'Jerusalem' movement. The selection of verses has been planned to give each group a particular theme, and these in turn fit into an overall scheme. Thus:

**Group 1.** The happy days before the exile are remembered with sadness.

1: Chap.1 v.7; 2: 1.12; 3: Jerusalem....

**Group 2.** Present affliction: there is no comfort from God, or the prophets and priests.


**Group 3.** Jerusalem desecrated.


**Group 4.** Salvation lies in a return to faith in God.

15: 3.41-2; 16: 3.21-4; 17: 3.25-7; 18: Jerusalem....

La Rue has excised, or changed texts when they failed to fit into his scheme. For instance, the second half of 1.12, dealing with affliction and God's anger is omitted, being contrary to the theme of group 1. Likewise, in group 4, verses have been modified:

3.42 Bible A.V. ....therefore have I hope.

La Rue ....therefore in God will I hope.

2) continued.

<table>
<thead>
<tr>
<th>movement</th>
<th>verse</th>
<th>letter</th>
<th>place in Hebrew alphabet</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>15</td>
<td>Aleph</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>Beth</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>41</td>
<td>Gimel</td>
<td>3</td>
</tr>
<tr>
<td>(minus 22 equals 19)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>21</td>
<td>Deleth (Daleth)</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>25</td>
<td>He</td>
<td>5</td>
</tr>
<tr>
<td>(-22 equals 3)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3.42 Bible A.V. We have transgressed and have rebelled: thou hast not pardoned.

La Rue We have transgressed, and provoked thee to anger.

At the beginning of group 2, in ch.1, v.17, 'Zion' and the third person singular are replaced, with obvious effect, by the first person singular; and part of the verse is omitted.

2. The music.

The various aspects of the music having been discussed separately, little remains to be said. Although the 'Lamentations' is entirely untypical of the general style of La Rue, yet it must be considered among his finest work. The movements are compact, predominantly syllabic, often homophonic, or nearly so. There are many breaks in the flow, with rests in all parts. Bassus has more harmonic direction and stability than any other of his motets (though when it holds the plainsong it is inevitably cramped to some extent). The music is too homophonic to allow much voice-leading imitation. There is much expressive use of the flattened 7th, and there are many other examples of word-painting.1) The sudden change of range of the upper three voices, for the first 'Jerusalem' is an exciting dramatic stroke. Far more attention is paid to the declamation of the words than usual. The music is thus restrained and expressive, but by no means devoid of all complexity.

Unlike some of the other settings in the Montanus collection, the 'Jerusalem' movements are the most lively. Each of these is different. It is typical of La Rue that he avoids a grand finale. Group 2 is the longest, culminating in a five-voice 'Jerusalem'.

The plainsong is evident everywhere except the 'Jerusalem' movements. Apart from one temporary migration, it remains in one of three voices for a whole movement (and its introductory letter).2)

---

1) See p.45.
2) The plainsong is found in these voices:

1a. 2a. 3a. (Amendment of introductory letter plainsong?)

4a. 5b. 6d. 7a. 8b. 9d. 10:free
11d. 12a. 13b. 14d.
15a. 16:di-a.-d. 17:b. 18:free.
Two conundrums - why the tenor never 'holds' the plainsong, and why the tenor becomes a permanently higher part than altus at movement 4 - are probably inter-related; but I have been unable to discover a likely explanation. Here are the various ranges:

<table>
<thead>
<tr>
<th></th>
<th>Discantus, Nos. 1 &amp; 2</th>
<th>Altus 1 &amp; 2</th>
<th>Tenor 1 &amp; 2</th>
<th>Bassus 1 &amp; 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>4-18</td>
<td>4-18</td>
<td>4-18</td>
<td>4-18</td>
</tr>
<tr>
<td>Total</td>
<td>16th</td>
<td>11th</td>
<td>14th</td>
<td>11th</td>
</tr>
</tbody>
</table>

If altus and tenor had not changed places, altus total range would still have been an 11th, D to G, while tenor's would have been a diminished 12th, A to Eflat, i.e. smaller. Perhaps the altus was intended to be played by an instrument, which had a tenor C, but not the upper G. It is just conceivable that Montanus & Neuber inadvertently interchanged the two parts, and when the mistake was discovered, allowed them to remain, in view of their similar ranges.

LAUDA ANIMA MEA DOMINUM.

Text: Psalm 146. Part 1: verses 1-6; part 2: verses 6-10. (The final sentence, "Praise ye the Lord", is omitted).

Mode: Dorian.

Plainsong: Tonus Peregrinus (Liber Usualis, 168), modified. This raises several interesting points, which, however, I have considered to be outside the scope of this study. The normal chant for this psalm is a 'Tonus in directum', or very simple melody. One wonders why La Rue chose Tonus Peregrinus, which today is associated only with Psalms 113 and 114. It is noticeable that La Rue uses the modified form of melody, later found associated with the German Reformation Magnificat:

2) See Willi Apel, Gregorian Chant, p.213.
La Rue's association of joyfulness with contrapuntal complexity has already been noted. This text is probably the most unreservedly joyful of all that he set. When first transcribed, the first part in particular was impetuous and headstrong to a degree unusual even for La Rue. Voice parts careered about wildly, with little thought for their neighbours, producing many violent collisions which the guilty part made no attempt to justify. Altus especially left a trail of devastation: unresolved dissonances at bar 20, note 2; and 55.2; fierce passing dissonances at 48.3-4; 51.2-3; a row of consecutive octaves in 38; another at 46.3-4; an impossible passage, 85-86; and a crude accented passing note, plus consecutive 5ths at 60.3-4. It was obviously very important to decide which crudities were intended by La Rue, and which were merely the result of careless printing.

There are, in fact, six undoubted misprints, four likely ones, and at least two other possible ones. At the same time there are many undoubtedly intentional dissonances, notably in the final sesquialtera passage, and some of the altus dissonances mentioned already.

In view of the large number of undoubted misprints, I have given La Rue the benefit of the doubt in the four uncertain instances, and altered them.

When emended, the motet looks less extraordinary than before, though no less animated. It shows itself as a work of tremendous vigour and complexity, in which there is much imitation, often derived from the tenor's plainsong (e.g. the voice leads, 66-75). The plainsong's presence is announced firmly at the beginning, the first three notes trumpeting forth solo.

At times the tenor becomes very active; its contempt

1) t.20.2: C for D; a.85-86: this passage needs advancing by two quavers; a.104-109: a third too high - ink alteration on the print; a.104.2: dotted S for S; a.169.2: C for D; d.179.2: penultimate note missing.
2) Many more than usual; see editorial notes.
3) See, for instance, altus 7-12.
for the "princes" and "sons of men" is splendidly demonstrated in the octave leap, bar 44.

Part two has more contrast: some duo sections, some homophony (aptly applied to stress important words), some four-voice polyphony, and a sesquialtera ending. Altogether this is a fine, virile motet.

**LAUDATE DOMINUM, OMNES GENTES.**

Text: Psalm 117, with doxology:

Gloria tibi Domine
Qui natus est de Virgine,
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

This doxology is similar to that found at the end of many hymns in Liber Usualis:

Jesu tibi sit gloria
Qui natus est de Virgine,
Cum Patre et almo Spiritu,
In sempiterna saecula. Amen.

Mode: Dorian.
Canon: 3 ex 1.

Discantus is the Dux of the canon; altus follows at the 4th below, and two bars' distance. Tenor is an octave below discantus, and six bars distant; bassus is free.

It is a pleasing, short motet, showing once more La Rue's predilection for canons. The canon is not an ambitious one, for the phrases are sufficiently short to prevent much simultaneous sounding of all three canonic parts. At the end, discantus has seven free bars, in which to shepherd in tenor to the cadence. As in 'Pater de coelis', there is much repetition, or near repetition, and this gives valuable cohesion to the whole. Bassus admirably combines helpful imitation of the canon with occasional gay abandon. Its tremendous range (a 14th) suggests that it may have been intended for an instrument.

1) See p.44.
2) *e.g.*: d.1-, 13-, 57-, 67--; 19-, 73-, 77--; 88-, 97--; and 103 are derived from 81-. 
O DOMINE JESU CHRISTE.

Text: source unknown.

'O Lord Jesu Christ, Son of God, who didst deign to be born for me, to suffer, to die, and to rise again from the dead, as thou livest and art willing, have mercy upon us; and may thy mother, most Holy Mary, be our advocate when the hour of death comes. Amen.

Mode: Dorian.

The intercessional text is not similar to Josquin's motet of the same title.

The music contains many La Rue characteristics. After the initial voice-lead (which bassus obscures by having a preliminary note), there is plenty of further imitation - voice-leading and intermediate, though seldom a4. Also there are short duos, and one place of emphatic homophony (22: qui dignatus es). The last bars are increasingly dominated by a pattern deriving from a germinal motive:

\[
\begin{align*}
  &t.60 &; b.62 &; t.67 &; d.69 &; b.73; \\
  b.79 &; & d.80 &; b.83 &; t.85 &; a.89.
\end{align*}
\]

In style, it is less florid than the settings of 'Salve Regina' and 'Gaude Virgo', but not as reserved as 'Delicta Juventutis'. The only source is a Vienna manuscript. Possibly it was composed at about the time La Rue visited Innsbruck (1503).

O SALUTARIS HOSTIA.

Text: Liber Usualis, p.805.

Mode: Ionian, transposed.

This motet is found in 'Missa de Sancta Anna', where it replaces Osanna 1. Owing to its brevity, simplicity, and usefulness in the liturgy of the Mass, it has received more notice than any other motet of La Rue's. Leichtentritt

1) H.Leichtentritt, Geschichte der Motette, p.47.
praises its devotion, its concentrated gravity and its skilful sublimity; Van den Borren ¹) speaks of 'O salutaris' and 'Vexilla Regis' as "small masterpieces, rich in ringing beauty and expressiveness"; Pirro ²) also speaks of them jointly, as "musique dont la simplicité harmonieuse exhorte au recueillement..."; Reese mentions 'O salutaris' ³), and Rubsamen ⁴) regards it as an excellent example of La Rue's leanings towards Reservata. It has appeared in three publications (in various keys) in the last 70 years.

Without wishing to castigate this little piece, I would suggest that its intrinsic value has been overestimated. Its most notable feature is the homophony. This characteristic being in general alien to La Rue, it is both surprising and pleasing to find a whole movement written in homophonic style, the more so as the rest of the Mass from which it comes is "zeer polyfoon en imitatorisch, waartussen weinig homophone fragmenten te horen zijn", ⁵) Naturally, its slow and solemn chordal progressions are admirably suited to the text, and to its role as a 'sacrament motet'; but it is difficult to believe this is great music. The melody is restricted; the counterpoint dormant, apart from a few ornaments, and a series of voice-leads that are attractive, but in no way remarkable. Nor does there seem to be anything unusually appealing in the chord progressions; the succession of chords just before the third fermata (22-24), involving a diminished triad with doubled leading note, and a ⁶) on an up-beat quaver is unattractive.

'O salutaris' is a worthy and appropriate setting of the text, and is of some historical interest; but it is of small musical importance beside other motets of La Rue and his contemporaries.

¹) In his 'Geschiedenis', p.204
²) In his 'Histoire de la musique'.
³) In 'Music in the Renaissance', p.270.
⁴) In his Dissertation, p.56.
⁵) Robyns, 'Studie', p.87.
PATER DE COELIS. (for 6 voices).

Text: Litany (Liber Usualis, p.1675), and Compline Responses (L.U. 239).

Mode: Dorian.

Canon: 3 ex 1; Dux: tenor; Comes 1: Sexta Vox, at three bars' distance, and interval of the 5th;
Comes 2: discantus, at a further three bars' distance, and further interval of a 5th.

Described by Pirro as "d'une grandeur soutenue",¹ this is a fine, mature, if somewhat ponderous work. The canonic scheme is more ambitious than in 'Laudate Dominum', since the total time-interval is smaller, and the melodic interval of tenor-discantus is a 9th.

The motet has been carefully planned, with short passages for a wide variety of voice combinations, and a little true a6 writing in part 2. Although the lay-out of the canonic parts tends to produce entries working from the lower parts upwards, La Rue has been at pains to avoid making this a regular habit, and in one place has succeeded in producing several close entries in reverse order.²) The 'free' voices sometimes imitate the canon, e.g. following the tenor lead at bar 210, sometimes carry out independent imitation among themselves, e.g. b.62-5, quintus 65-8; but most frequently they follow independent, individual plans. Both bassus and altus get involved in independent ostinati; for instance in altus, 89-131, all five entries begin identically.

Many phrases of the canonic part repeat approximately or exactly.³) The part writing is vigorous, but not as complex as in some other motets. Bassus is too concerned with its ostinati to provide an effective harmonic bass. There are remarkably few violent dissonances.

¹) In his 'Histoire de la musique'.
²) (t.84, q.86); s.87, t.88, then b.88; d.90, s.91, then q.91, t.92, then b.92; d.94, s.95, then q.95, t.96, then b.96; d.98, s.99, then q.99.
³) Thus, in tenor, 4-10 is approx. 16-23; 28-33 is free; 36-41 is approx. 45-50; 51-56 is approx. 60-65; 71-77 is free; 84-7 is a 'germ', giving rise to 88-90, 92-95, 96-99 (the last two are identical). 105-112 is identical to 116-125. The same plan obtains in part 2, which has also a 50-bar sesquialtera ending.
QUIS DABIT PACEM.

Text: uncertain. Origin unknown. Only the title survives for this motet. I can find no Biblical text to fit this title. On the other hand, when this thesis was far advanced, I came across an Isaac chanson of this title, with text, which occurs in the same manuscript as La Rue's motet, and is printed in D.T.O. 1) I append the complete text of the Isaac chanson. 2)

Mode: Part 1, Aeolian; part 2, Phrygian.

The fact that this motet is textless in the only surviving source may indicate that it was used as an instrumental piece. It is a pleasant, unpretentious work, much less complex than the Marian antiphons, but embodying many familiar characteristics, and never sufficiently static as to become dull. There is much imitation, including a4 voice-leads at bars 1, 12, and 94. This figure is common:

The old fashioned appears, cadentially.

2) Isaac's text:

Quis dabit pacem populo timenti?
Si quid irati superi per urbes
Jusserint nasic iacet omnibus par?
Quem parem tellus genuit tonanti?
Plantus immensas resonet per urbes;
Nulla te terris rapiet vetustas.
Tu comes Phoebus, comes ibis astris
Ante nascetur seges in profundo
Vel fretum dulci resonabit una
Ante discedet glacialis urae
Et ponto vetito fruetur.

Quam tuas laudes populi quiescant,
Dive pax orbis medice, qui nostros
Casus in terris miseratus olim?
Maxima Phoebi soboles ex alto
Redde, laurenti, cita mors ex orbe,
Quam tulit secum miseris precatum
Undique pacem. Amen.
REGINA COELI.

Mode: Plainsong, Ionian, transposed; free voices, Aeolian.
Plainsong: Regina coeli, tonus solemnis (L.U. 242).

At the time of writing, I have been able to transcribe and examine only Part 1.¹ According to Dr. Robyns² Part 2 is of similar length and character.

There are several unusual features. The tenor proceeds for the most part in stately, long note-values, oblivious of the attendant accompanying voices. These are never so forward as to imitate the plainsong, although they copy each other's motives frequently. The fact that the tenor's plainsong is cast in a mode different from that of the other voices also emphasizes the difference between them, and produces some interesting conflicts of key. The employment of this technique indicates an early date of composition.

SALVA NOS.

Text: Antiphon for Compline (L.U.238).
Mode: Phrygian.
Plainsong: Salva nos (L.U.238).
Canon: 2 ex 1, at the Unison.

This short motet is of more historical than musical importance, since it shows La Rue using a device favoured by Obrecht—a canon with varying time interval.³ The canonic plainsong melody is decorated a little, and permeates the free voices to some extent, for instance, "Domine": d.7, a.8-10, t.6-8, b.7-9. Discantus is pleasingly melodic; its opening motive reappears at bars 16 and 19.

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¹ Owing to a mistake by the library authorities of the Vatican. Possibly the folios have been bound in the wrong order.
² In 'Studie', p.131.
³ See Reese, 'Music in the Renaissance', p.189. Dux (tenor) leads in bars 1-13 by 2 bars; 15-19 by 3 bars; 21-25 by two bars; 27-31 by 3 bars. Thereafter tenor is free.

Mode: Part 1 - Dorian.

Photostats of this motet were received after the present typescript was finished. It has not therefore been possible to quote from it in the examination of La Rue's style. Even now, only Part 1 has been forthcoming from the Vatican library.

It is evident from the first movement that 'Salve Mater' is a motet of maturity and importance. In style it resembles 'Delicta Juventutis' in many respects, notably its numerous duo sections (paired as usual discantus with altus, tenor with bassus), its comparative contrapuntal restraint, and its use of repeated notes, especially at voice-leads. The duos are highly imitative, and there is some repetition in these sections, which emphasizes their antiphonal effect. Bassus is somewhat more functional than in 'Delicta', for example in the passage 119-127 of 'Salve Mater':

There is some voice-leading imitation a4, for instance "consolatrix", 60-61, and more a3. Intermediate imitation can be seen, for instance in the use of the pattern: (121 onwards). There is also some interesting germinal development:

'Salve Mater' must be rated amongst the best of La Rue's motets.
SIX SETTINGS OF 'SALVE REGINA'.

Text and Plainsong: Marian Antiphon (L.U.243).

The text was a favourite with 15th and 16th century composers. It will be profitable to compare La Rue's technique with that of other contemporaries.¹)

Both internal and external evidence suggests that all six settings are early works, certainly pre-1506. They show a wide variety of plainsong treatments.

SALVE REGINA 'A'.

Two parts. The whole text is set.

Mode: Dorian.

Canon: 4 ex 1; part 1.: Discantus is Dux; Comes: altus, at the fifth below, and two bars' distance; tenor at the octave, and eight bars' distance; bassus at the 12th, and ten bars' distance. Part 2: Altus is Dux, followed by discantus, bassus and tenor. The time intervals remain 2, 3 and 10 bars respectively.

Naturally, in so strict a form as this, traces of the plainsong are but fragmentary. There are some hints at it, however, e.g. 'gementes', 37/8; 'misericordes' - best seen in altus, 70-72; the upward leap of a 4th at 'in hac lacrimarum', 48/9; and the 'upper mordent' shape of 'ostende', 116. Also there are more definite references: the incipits of both parts, for instance, and the passage "....ventris tui, nobis...."

The canon is absolutely strict; only one part is noted in the source. But although the working shows great skill, it cannot be considered a complete success. A number of contrapuntal inelegancies mar the motet.²) Perhaps it is best regarded as a study for the amazing 'Missa O salutaris hostia', all canon 4 ex 1.

¹) See pp. 86-89
²) e.g. 17, last quaver; 50, second crotchet; t.& b. 60-61; 64, first crotchet; 66, first crotchet; d.& a. 75.
SALVE REGINA 'B'.

Three parts. The whole text is set. Mode: Dorian.

This setting has the distinction of being the only motet of La Rue published in his lifetime. It is a work of contrasting textures and repeating patterns. Thus, in the first six bars tenor sings three notes (semibreves), while discantus, with two bars' rest, sings 16 notes. At the same time, the discantus opening two-bar pattern is repeated by bassus at the 9th below, and then returned to discantus. Also in the same six bars, we are given three contrasting voice combinations. This is typical of the whole motet. In part 2, the contrast in note values is particularly marked.

Sequences are common. Tenor holds the plainsong. Much of the melody can be clearly discerned, though tenor cannot always keep its high spirits in check, and bursts of activity result. From a comparison of all La Rue's Salve Regina settings, it would seem that the plainsong melody he used was not identical with the present-day version. For instance, the pattern for "ad te" (43-5) was evidently The plainsong permeates the other voices, especially discantus, to a considerable extent.

The end of the motet is notable for some unusual and expressive triplets (225-230), and a 5-quaver ostinato in discantus and bassus (238/9-242). With one or two exceptions however,¹ the music is expressive only of the general mood of the words.

SALVE REGINA 'C'.

Two parts. The whole text is set. Mode: Aeolian.

The texture of this setting is rather more complex, and more homogeneous than that of Salve 'B'. The plainsong, again basically in the tenor, is more frequently lost sight of in the long, ecstatic melismas. It is more compact, more fervent than Salve 'B'; and it is carefully constructed. For instance, the last three phrases of words - "O clemens: O pia: O dulcis Maria" - are planned as two sequential duos, related

¹) See p.44f.
by motive. Then the climactic "O dulcis Maria" begins in effective four-voice homophony, and becomes gradually more complex as the end approaches.

SALVE REGINA 'D': 'Vita par le regard'.

Four parts. Only alternate sections of the text (2,4,6,8) are set.

Mode: Dorian.

In this setting, La Rue has borrowed two melodies by Dufay: 'Par le regard' and 'Je ne vis oncques'. The former supplies the discantus for part 1; the latter the discantus for part 3. The reason for these particular songs being used in this way is that both sing the praise of women, and are therefore considered appropriate for inclusion in a motet addressed to the Virgin Mary. Ghiselin also used 'Je ne vis oncques' in a 'Salve Regina'. This song was indeed a favourite for incorporation into other men's works; Obrecht, Agricola, Josquin, and Brumel all make use of it.

The plainsong is in altus, but does not obtrude at all in the first three movements. Bassus is so attentive with imitation, that it might be described as an assistant plainsong holder. Bassus 45-51 and altus 49-55 are in canon. In part 4, the altus plainsong displays itself by proceeding in triple time, and in longer note-values than the other parts, which are in duple time.

Part 2 contains many fragments of imitation, and much triple microrhythm.

SALVE REGINA 'E': 'Vita dulcedo'.

Four parts. Only alternate verses of the text are set.

Mode: Parts 1, 2, & 3 - Dorian; part 4 - Aeolian.

Of all La Rue's motets, this is the most melismatic, the least concerned with the words. In the manuscript, the placing of the words often seems entirely haphazard.

The plainsong is treated with even less respect than it

1) See Pirro's 'Histoire', p.224.
is in Salve 'D', emerging from time to time in different voice parts. After beginning very solemnly in discantus, it does not even proceed as far as the vital downward 5th leap (between notes 3 and 4). There is no further sign of the plainsong until part 2, when traces can be found in altus. In parts 3 and 4 it is recognizable at the following places: 'Et Jesum' (altus); 'fructum ventris, nobis' (altus and bassus); 'O pia' (tenor).

The music abounds in characteristics of La Rue's early style.

SALVE REGINA 'F'.

Two parts. The whole text is set.
Mode: Dorian, transposed.

This setting, unlike the others, comes from Brussels, MS 9126. On the whole it is less melismatic than Salves B-E. It is carefully planned.

The plainsong can mostly be discerned, though it changes voices many times; thus, 'Et Jesum' - bassus, and altus (transposed); 'benedictum' - altus (transposed); 'fructum' - tenor; 'nobis' - altus.

The motet begins with many duo sections. Most of these in turn break new ground; but 70-76 and 77-83 are almost identical.

It is, perhaps, the most attractive of the six settings; among the early motets it is second only to Gaude Virgo.

SANCTA MARIA. (For three voices).

Text: uncertain; ? 14th century Prose.1)
Mode: Aeolian.

Only the first words of the text appear on the manuscript (as is the case with 'Si dormiero', from the same manuscript - see Appendix A.), so that the motet may have been copied for instrumental use.

1) See F.J. Mone,'Lateinische Hymnen', Vol.2, p.437:
Sancta Maria, virgo virginum,
Quae genuisti Dominum,
Triumphatorem zahuli,
Reparatorum saeculi;

etc.
The bassus is a melodic ostinato, which gradually gains urgency, until it finally breaks loose from its four-note stranglehold, at the final cadence of part 1. In part 2, it also dominates, but has a descending scalar figure as rival. The upper two voices are attractively imitative. The ostinato figures (which look like fragments of a plainsong melody) are decorated occasionally by the free voices; for instance becomes

Many forms of pleasing ostinato and sequence can be found. It is evidently an early work.

PASSIO DOMINUM: VEXILLA REGIS.

Texts: The Passiontide hymn, Vexilla Regis (L.U.459); and the title and two passages from the Gospel for Palm Sunday (i.U. 484):
The Passion of our Lord Jesus Christ according to St. Matthew.

And it came to pass (26.1) that Jesus...saith to his disciples (26.36), "My soul is exceeding sorrowful, even unto death"(26.38). But Jesus when he had cried again with a loud voice, yielded up the ghost (27.50).

Plainsongs: Vexilla Regis (approximating to L.U.459); intonations for the Chronista and Christus.

This is a sombre and moving composition. Discantus sings the famous Vexilla Regis melody (for once, La Rue has overcome the temptation to ornament itlavishly), while altus intones the passages from St. Matthew. Tenor and bassus sing the Vexilla words in restrained fashion, bassus moving mostly in the longer note values. After the tenor's first three notes, there is no imitation; indeed, nearly all La Rue's usual intricacies are absent. The music is like a solemn procession, magnificently descriptive of the opening words of the Vexilla Regis text:

The Royal Banners forward go,
The cross shines forth in mystic glow....

1) To be found in Pustet's 'Cantus ecclesiasticus sacrae historiae Passionis' (see Reese, ibid. p. 271 fn.)
2) BM MS Roy 8 G VII gives 'secundum Johannem', which is impossible.
La Rue's style compared with that of contemporary composers, with special reference to settings of 'Salve Regina'.

Immediately following 'Salve F', in Brussels, MS 9126, is a setting of 'Salve Regina' by Agricola, a colleague of La Rue, though some 20 years his senior. It is laid out in no less than nine movements, of varying lengths. This is a most interesting composition. It begins with two long duo sections. The first, of 18 bars, has two drooping sequences of fascinating rhythm, but no reference to the plainsong. The only aspect of these duos unlike La Rue's style is that the pairings are discantus with tenor, and altus with bassus. The second duo, 'misericordie', is related to the plainsong, and thereafter Agricola seldom loses sight of it. It remains in tenor for the rest of the first movement, but thereafter changes parts from time to time.

An examination of Agricola's contrapuntal texture provides a forcible reminder of the complexities of La Rue's; for although Agricola likes runs and arabesques, he seldom allows more than two parts this freedom simultaneously, and these are usually the two upper parts. The voice-part holding the plainsong proceeds mostly in decorous minims and crotchets (quartered values). At one place in part 1, the unfortunate bassus is continuously syncopated for 11 bars! In part 3 (Eia ergo), discantus and altus are very lively; there are 11 octave leaps in this movement. Part 4 (Et Jesum) consists of four homophonic chords, with plainsong in bassus. Part 5 is for three voices, and bassus holds the plainsong. The upper voices are florid, but not altogether independent.

If this can be accepted as intentional imitation in diminution, then it is indeed remarkable. I have found no parallel in La Rue's motets.

Other motets of Agricola (found in Maldeghem, for lack of another source) confirm that his contrapuntal texture is seldom as complex as La Rue's, though his voice-parts (mostly discantus and altus) have at times much the same

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1) This section is to some extent complementary to 'The derivations of La Rue's style', p.24ff.
2) Printed by Maldeghem, with many errors.
rhythmic flexibility. The motet 'Sancte Philippe' has many features of style in common with La Rue; intermediate imitation, ostinati (e.g. altus, 84-91), development of germinal motives; and there is even a very crude consecutive 5th cadence:

The joyful 3-voice motet 'Haec dies' gives further evidence that Agricola tends to make tenor and bassus less active than discantus and altus. The striking effect of the opening notes of bassus, and its subsequent entirely functional nature are quite unlike any La Rue bass part:

Obrecht spent much of his life in the same region as La Rue, but his motet style, as seen in the 6-voice 'Salve Regina', and one or two other motets is less complex than La Rue's. Parallel movement in 3rds and 6ths, and fauxbourdon are much in evidence in part 1, section 2. Obrecht's free use of the fusa can be seen in part 2, section 2: (undivided note values), and in the gay motet 'Factor orbis': Obrecht's whole approach is more direct and simple than that of La Rue, and his themes often have more character:

It is impossible to imagine La Rue writing the following:

Bassus and tenor are usually less active than the upper parts.
The 'Salve Regina' of La Rue's Spanish contemporary, ANCHIETA,\(^1\) provides instructive comparison. The music is divided into six movements, sections 2, 4, 6 (two movements), 7, and 9 of the text.

The plainsong is carried by discantus, but is not always detectable.

The contrapuntal style is significantly varied. Sometimes the music is slow and sustained, in the normal Spanish style. At other times, as in part 2, there are moments of activity, with cross-rhythms, and sequences, in one or two voice-parts.

The harmonic basis is mostly very solid; the upper voices move seldom by leap.

Clearly there is some Netherlands influence, which, however, is kept in firm check.\(^2\)

The 5-voice 'Salve Regina' of JOSQUIN is interesting, because it resembles the style of La Rue much more closely than do most of Josquin's motets. It must surely be an early work. Quinta Vox consists, from start to finish, of a rigid, two-fold ostinato. La Rue's predilection for ostinati has been stressed; but not even the ostinato in 'Missa Cum Iocunditate' is as strict as this. Besides this main ostinato, there are many lesser ones to be found, again rivalling La Rue in this respect. Thus, in the first 20 bars,\(^3\) bassus repeats a five-note ostinato seven times at various pitches. The voice-parts have the rhythmic freedom and melismatic shape of La Rue's melodic lines; for instance, altus 1-3:

\[\text{Discantus 61-5:}\]

Discantus is the main holder of the plainsong; but the preceding example shows that Josquin's treatment in this respect could be very like that of La Rue. The plainsong sometimes migrates temporarily, as at "Et Jesum" (to bassus), and often permeates the other voices. The ostinato consists of the first four notes of the plainsong, sung always to

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1) Printed in Elustiza's 'Antologia musical', No.3.
2) For a transcription see Part 2, Appendix D.
'Salve'. Voice-leading imitation is as frequent as in La Rue.

This motet is exceptional. Most of Josquin's motets show many qualities not found in those of Pierre de la Rue. Their themes are striking;¹ their melodies not unduly melismatic, but often syllabic, often with repeated notes; voice-leading imitation is common, if not a basic principle; the bass part has one eye on its harmonic duty; rhythms and textures are not unduly complex; the music is more susceptible to, and expressive of the words than is La Rue's music.

Yet though one may sometimes bemoan the lack of some of these features in La Rue's music, though one may yearn for a dynamic, syllabic motive and some clear voice-leads, yet there are innumerable subtleties of counterpoint, concealed perhaps from the uninitiated, but waiting to delight the ear of the patient and initiated listener.

La Rue has been compared with J.S. Bach.² Comparisons of this kind are liable to mislead, and at best are but half-truths; but the complexity of Bach's and La Rue's counterpoint might well be contrasted with the comparative simplicity and straightforwardness of that of Handel and Josquin; and it is perhaps true that some of the virtues that make Bach's music enduring are to be found in the music of Pierre de la Rue.

¹) See p.27.
²) See A.Tirabassi, Preface to 'Liber Missarum'; and Wolff's 'Die Musik der alten Niederländer', p.73.
APPENDIX A.

MOTETS WHICH MAY BE LA RUE COMPOSITIONS.

AVE SANCTISSIMA MARIA. (For six voices). Canon, 6 ex 3.

1. External evidence.

There are two 16th century sources:

a) Brussels MS 228, whose entire contents is unnamed.

b) A collection of motets printed by Attaingnant in 1534, which ascribes it to Verdelot, though the Contratenor part ascribes it to Claudin (de Sermisy) - a fact not previously noted.

Maldeghem, quoting for once MS 228 as his source, ascribes the motet to La Rue. But unless he had an index or catalogue this must have been pure guesswork.1)

Rubsamen and Reese are in disagreement. Rubsamens claims that La Rue's Parody Mass 'Ave sanctissima Maria' was composed before 1513 (it is based on the motet), and therefore the motet could not have been composed by Verdelot, whose first works cannot be dated with certainty earlier than 1520. Rubsamen concludes that La Rue is the most likely composer of the motet.2)

Reese upholds the attribution to Verdelot, chiefly on the grounds of a picture of musicians, two of whom may be Obrecht and Verdelot (thus indicating a comparatively early date of birth for Verdelot).

Neither of these arguments would seem to bear much weight.

Unfortunately no definite dates can be given for the births of either Verdelot or Sermisy. Reese gives 1540 as an approximate date for the death of Verdelot. Sermisy he dates c1480-1562. Thus neither composer can be positively ruled out, on the grounds that he was too young.

The known composers included in MS 228 are La Rue, Agricola, Compère and Pipelare. All are probably of an older generation than Verdelot or Sermisy. It is rather unlikely that in a manuscript devoted largely to the works of Pierre de la Rue, pride of place on folio 1 should be given to Verdelot or Sermisy.

1) See p.22.
2) See MGG, list of La Rue sources, sec.D: 'Wahrscheinlich' works.
On balance, the external evidence is entirely inconclusive, for the claims of La Rue and Verdelot (or Sermisy) cancel each other out. It must be admitted, however, that if Maldeghem had not ascribed the motet to La Rue, it is unlikely whether anyone would have questioned Attaingnant's principle attribution, to Verdelot.

2. Internal evidence.

Nothing definite emerges from an examination of the motet. A point slightly in favour of Verdelot is that composers much more commonly parodied the works of others than their own.\(^1\)

Inevitably the style of so severe a canon as this will be stilted. There are no features that can be taken as convincing evidence in favour of either La Rue or Verdelot. La Rue wrote complex canons; but so did Verdelot in his youth, if Maldeghem's ascription of 'Dignare', a pleasing canon, 4 ex 1, can be trusted. Verdelot's 4-voice motet 'Ave sanctissima Maria' shows he was acquainted with the text; also that he was capable of writing a consecutive 5th cadence (bar 89). His cadence technique is similar to La Rue's; though his motet in general show that he used voice-leading imitation much more regularly than La Rue did.

3. Conclusion.

For lack of any positive evidence against Verdelot, he would seem to be a stronger claimant to this motet than La Rue.\(^2\)

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1. External evidence.

This motet is found in the 'Basevi' MS in Florence, where it is ascribed to La Rue. In other sources, however, it is variously ascribed to Alexander (Agricola), and Isaac - in three sources; it is anonymous in two others.\(^3\)

Maldeghem discovered it, changed the words, gave it the title 'Cum coelum mutatur', and ascribed it to La Rue.

\(^1\) e.g.: Obrecht wrote 7 Parody Masses on the works of others; Josquin 5; Agricola 3; A.de Pevin 2 on motets of Josquin, 1 on a motet of his own.

\(^2\) Detailed comparisons of the motet with La Rue's 6-voice can be seen in Reese, ibid.269-70; M.Q.,Jly,1950: R.B. Lenaerts, '16th c.Parody Mass in the Netherlands;
2. Internal evidence.

The style of this motet is entirely consistent with La Rue's early style, and is reminiscent, for instance, of Sancta Maria, and of Salve 'B', part 2. There are rather crude ostinati (e.g. bassus, 47-50) and sequences, close imitations (e.g. discantus and tenor, 38/9-40) and cadential 5th cadences.

Isaac's 3-voice chansons in D.T.O.¹ among which is found this 'Si dormiero', are mostly more simple and songlike. But at least two are in a style very similar to 'Si dormiero': No. 42, page 112 (which has no title), and 'Relas', page 75.

3. Conclusion.

Isaac must be considered the more likely composer.

TE DECET LAUS. (For five voices). To be sung in place of 'Deo Gratias', at the end of the Mass.

1. External evidence.

The only source of this short motet is a manuscript of the Sistine Chapel in Rome, the rest of whose contents is two Credos, five Masses and the Requiem, all by La Rue. The motet comes immediately after 'Missa Ave sanctissima Maria'. This may seem to be strong evidence that 'Te decet laus' also is by La Rue, especially as the scribe has failed to add La Rue's name to several of the other compositions in the manuscript, which however are confirmed by other sources.

2. Internal evidence.

The style is not typical of La Rue. Discantus has a melody, probably a plainsong, which the lower four voices accompany in a very chordal manner. Bassus is more functional than is usual in La Rue, and the middle three voices move stiffly and angularly. There is some imitation towards the end which, although melodically untypical of La Rue, nevertheless shows some interesting germinal development.

2) (continued) BAMS 4 (1940): W.H. Rubsam, 'Some first elaborations of Masses from motets.
3) See Appendix G.
There are two intermediate fermatas, again untypical of La Rue, though more likely in a harmonic composition of this kind (as in ‘O salutaris’).

3. Conclusion.

The style is sufficiently unlike La Rue’s as to cast doubts on the likelihood of this being his work, in spite of the external evidence.

The anonymous motets of Brussels MS 228.

1. External evidence.

Quite apart from Maldeghem’s ascriptions, a sufficient number of pieces in the MS have been confirmed as La Rue compositions (12 out of 49) to show that some of the still anonymous compositions are likely to be his work.

If, as Van den Borren suggests,1) ‘Proh, dolor’ was composed for the death of Maximilian, in 1519, it cannot be the work of La Rue.

2. Internal evidence.

ANIMA MFA. (For four voices).

There are several features untypical of La Rue: three intermediate fermatas; key signature of two flats; a vocal entry that sounds like the work of a later composer (bar 38); and an upward leap after an upward run of semiquavers. I have seen no example of the latter in the motets; the leaps mentioned on page 30 are in the opposite direction to the runs.

I have not made a complete transcription.

1) See p. 20A.
MARIA MATER. (For five voices).

There is much internal evidence to suggest that this is an early composition of La Rue. Bassus 2 begins with a favourite motive of La Rue's, while tenor and discantus have another (compare with Sancta Maria). Bassus rapidly becomes obsessed with the notes of its opening. There are other ostinati, for example altus, 19-25. The melodic flow of the parts is very characteristic of La Rue. There are even some cadential consecutive 5ths.

SANCTA MARIA. (For four voices).

This is a fine motet. Near the end there is a beautiful sequence of portamentos, reminiscent of the descriptive madrigalisms for 'drooping', 'falling', or 'sleeping' of the English Elizabethan School.

Reluctantly it must be admitted that several features are not typical of La Rue's style. The tenor proceeds entirely in long note-values; and in other respects, for instance its melodic lines, its expressiveness, and its harmony, it does not ring quite true. Here, for example, is the final cadence:

a) Nowhere in La Rue's music have I seen a suspension like this first one.

b) Plagal cadences are rare in La Rue's music.

1) I refer to La Rue's 'Sancta Maria', not the motet of that name discussed on this page.
2) e.g. Byrd's 'Vigilate', the setting of the word 'dormiente'.
3) 16L; 33B; 15S; 2M.
4) See p. 47.
APPENDIX B.

SUMMARY OF TIME SIGNATURES, MODES, NUMBERS OF BARS, AND TEXTS.

Ave apertor  ¤ Ion.tspd.  87 Antiphon to BVM (LU 241)
Considera 1.  ¤ Aeol.  115 2 Samuel, 1.19-27
  2.  ¤ Dor.  45
  3.  ¤ Phr.  48
  4.  ¤ Phr.  58
Da pacem  ¤ Aeol.tspd.  25 Antiphon for Peace (LU 1695)
Deliata l.  C2 Aeol.  113 Psalm 25, plus non-Biblical text.
  2.  C2 Phr.  120
Gaude Virgo 1.  0 Aeol.  64 15th century Prose, in St.Gallen MSS.
  2.  ¤ Dor.  100
Lamentations  ¤ Ion.tspd.  727 Book of Lamentations, 1.7; 1.12; 1.17;
  2.15; 1.16; 4.11; 4.13; 2.14; 4.14; 4.15;
  4.12; 3.41; 3.21; 3.25. (Some in LU 515).
Lauda anima 1.  ¤ Aeol.tspd.  109 Psalm 146.
  2.  ¤ Aeol.tspd.  71
Laudate  C2 Dor.  107 Psalm 117, plus.
O Domine  ¤ Dor.  92 Source unknown.
O salutaris  ¤ Ion.tspd.  34 LU 805; 1658.
Pater de c. l.  C2 Dor.  131 Litany; Compline Responses: LU 1675, & 239.
  2.  C2 Dor.  152 except a.: ¤2
Quis dabit 1.  ¤ Aeol.  70 Source unknown.
  2.  ¤ Phr.  69
Regina coeli l.  ¤ t:Ion.tspd; d.a.b.:Aeol.  61 Antiphon (LU 242).
Salva nos  ¤ Phr.  38 Antiphon (LU 238).
Salve 'A' 1.  C2 Dor.  78 Marian Antiphon (LU 243)
  2.  C2 Dor.  59
Salve 'B' 1.  ¤ Dor.  91
  2.  ¤ Dor.  74
  3.  ¤ Dor.  77
Salve 'C' 1.  C Aeol.  66
  2.  ¤ Aeol.  70
Salve 'D' 1.  0 Dor.  26
  2.  C2 Dor.  36
  3.  0 Dor.  27
  4.  d:C2; Dor.  a:0; t:C2; b:C2
Salve 'E' 1.  ¤ Dor.  41
  2.  ¤; C2; ¤ Dor.  32
  3.  ¤ Dor.  62
  4.  ¤3; Aeol.  18
    ¤3; ¤; ¤3.
Salve 'F' 1.  0 Dor.tspd.  40
  2.  C2 Dor.tspd.  58
Sancta Maria 1.  ¤ Aeol.  69 14th century Prose. (Chevalier 'Repertorium
Vexilla  ¤ Aeol.tspd.  28 LU 459; LU 484.
APPENDIX C.

CLEF COMBINATIONS.

(Abbreviations - S:Soprano; MS:Mezzo-Soprano; A:Alto; T:Tenor; Bar:Baritone; B:Bass; SB:Sub Bass; t:Treble).

(A G-clef equivalent of the Soprano clef is used in 'Non salvatur').

<table>
<thead>
<tr>
<th>MS Bar</th>
<th>Da pacem.</th>
</tr>
</thead>
<tbody>
<tr>
<td>t MS Bar</td>
<td>Salve E,pt.2.</td>
</tr>
<tr>
<td>S A B</td>
<td>Considera,pt.3.</td>
</tr>
<tr>
<td>S T B</td>
<td>Sancta; Salve E,pt.2.</td>
</tr>
<tr>
<td>MS A T</td>
<td>Salve D,pt.2.</td>
</tr>
<tr>
<td>t MS A T</td>
<td>Gaude; Salve C,pt.1; Salve D,pts.1 &amp; 4.</td>
</tr>
<tr>
<td>t MS A Bar</td>
<td>O Domine; O salutaris; Salve C,pt.2; Salve D,pt.3; Salve E,pts.1,3,4.</td>
</tr>
<tr>
<td>t A T B</td>
<td>Lauda,pt.1.</td>
</tr>
<tr>
<td>S MS T B</td>
<td>Laudate.</td>
</tr>
<tr>
<td>S A A B</td>
<td>Lam.9 &amp; 18.</td>
</tr>
<tr>
<td>S A T B</td>
<td>Ave apertor; Salva nos; Regina; Vexilla; 1) Quis,pt.2; Considera,pt.1; Delicta; Lam.7,11,15,16; Salve B,pts.1 &amp; 3.</td>
</tr>
<tr>
<td>S A T Bar</td>
<td>Lam.4,5,6.</td>
</tr>
<tr>
<td>S T T B</td>
<td>Quis,pt.1; Considera,pt.4; Lauda,pt.2; Vexilla. 1)</td>
</tr>
<tr>
<td>S A T SB</td>
<td>Lam.8,12,14.</td>
</tr>
<tr>
<td>S A Bar SB</td>
<td>Lam.3,13,17.</td>
</tr>
<tr>
<td>A T B SB</td>
<td>Lam.1 &amp; 2.</td>
</tr>
<tr>
<td>S A T Bar B</td>
<td>Lam.10.</td>
</tr>
<tr>
<td>S A A T T B</td>
<td>Pater de coelis.</td>
</tr>
</tbody>
</table>

1) In the BM, London source, the combination is S T T B; in at least one of the Brussels sources (following Robyns) it is S A T B.
### APPENDIX D.

#### RANGES OF VOICE-PARTS.

<table>
<thead>
<tr>
<th>Title</th>
<th>Clefs</th>
<th>Discantus</th>
<th>Altus</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave apertor</td>
<td>SATB</td>
<td>c'-c''</td>
<td>g-d'' 12</td>
<td>e-a' 11</td>
<td>F-b.f1</td>
</tr>
<tr>
<td>Considera 1.</td>
<td>SATB</td>
<td>g-d'' 9</td>
<td>a-g' 7</td>
<td>o-d' 9</td>
<td>A-a 8</td>
</tr>
<tr>
<td>2.</td>
<td>ATB</td>
<td>b-c'' 9</td>
<td>f-f' 8</td>
<td>f-f' 8</td>
<td>F-b.f1</td>
</tr>
<tr>
<td>3.</td>
<td>SATB</td>
<td>e-e'' 8</td>
<td>b-b' 8</td>
<td>f-f' 8</td>
<td>c-c' 8</td>
</tr>
<tr>
<td>4.</td>
<td>STB</td>
<td>e-e'' 9</td>
<td>b-b' 8</td>
<td>f-f' 8</td>
<td>c-c' 8</td>
</tr>
<tr>
<td>Da pacem</td>
<td>MS.Bar</td>
<td>e-e'' 8</td>
<td>b-b' 8</td>
<td>f-f' 8</td>
<td>c-c' 8</td>
</tr>
<tr>
<td>Delicta</td>
<td>SATB</td>
<td>a-d'' 11</td>
<td>d-g'' 11</td>
<td>o-d' 11</td>
<td>G-a 9</td>
</tr>
<tr>
<td>Gaude Virgo</td>
<td>tMS.AT</td>
<td>c'-g'' 12</td>
<td>g-b' 10</td>
<td>g-a' 9</td>
<td>A-e' 12</td>
</tr>
</tbody>
</table>

### Lamentations — see below.

<table>
<thead>
<tr>
<th>Title</th>
<th>Clefs</th>
<th>Discantus</th>
<th>Altus</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lauda anima</td>
<td>tATB</td>
<td>c'-c''</td>
<td>d-a' 12</td>
<td>d-f' 10</td>
<td>F-b 11</td>
</tr>
<tr>
<td>Laudate</td>
<td>SMS.TB</td>
<td>c'-c''</td>
<td>a-g' 7</td>
<td>d-a' 7</td>
<td>D-c' 14</td>
</tr>
<tr>
<td>O Domine</td>
<td>tMS.AT</td>
<td>e-f'' 9</td>
<td>b-c'' 9</td>
<td>f-f' 8</td>
<td>A-d' 11</td>
</tr>
<tr>
<td>O salutaris</td>
<td>tMS.AT</td>
<td>d-c'' 7</td>
<td>b-g' 6</td>
<td>f-f' 8</td>
<td>F-b.f1 11</td>
</tr>
<tr>
<td>Pater de coelis</td>
<td>SAATTB</td>
<td>e-g' 10</td>
<td>c-d' 9</td>
<td>B-c' 9</td>
<td>D-a 12</td>
</tr>
<tr>
<td>Quis dabit 1.</td>
<td>STB</td>
<td>d-d'' 8</td>
<td>d-f' 10</td>
<td>e-e' 8</td>
<td>G-a 9</td>
</tr>
<tr>
<td>2.</td>
<td>SATB</td>
<td>c'-d'' 9</td>
<td>e-a' 11</td>
<td>e-a' 9</td>
<td>E-a 11</td>
</tr>
<tr>
<td>Regina coeli 1.</td>
<td>SATB</td>
<td>b-d'' 10</td>
<td>e-g' 10</td>
<td>f-a' 6</td>
<td>F-a 10</td>
</tr>
<tr>
<td>Salva nos</td>
<td>SATB</td>
<td>a-c'' 10</td>
<td>e-d' 7</td>
<td>e-d' 7</td>
<td>E-a 11</td>
</tr>
<tr>
<td>Salve 'A' 1.</td>
<td>SATB</td>
<td>a-d'' 11</td>
<td>f-g' 9</td>
<td>c-d' 9</td>
<td>F-g 9</td>
</tr>
<tr>
<td>2.</td>
<td>SATB</td>
<td>a-d'' 11</td>
<td>f-g' 9</td>
<td>c-d' 9</td>
<td>F-g 9</td>
</tr>
<tr>
<td>Salve 'B' 1.</td>
<td>SATB</td>
<td>a-c'' 10</td>
<td>e-g' 10</td>
<td>e-e' 10</td>
<td>F-a 10</td>
</tr>
<tr>
<td>2.</td>
<td>STB</td>
<td>a-d'' 11</td>
<td>e-e' 11</td>
<td>F-c' 12</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>SATB</td>
<td>c'-d'' 9</td>
<td>d-g'' 11</td>
<td>d-a' 8</td>
<td>F-g 9</td>
</tr>
<tr>
<td>Salve 'C' 1.</td>
<td>tMS.AT</td>
<td>g'-g'' 8</td>
<td>g-d'' 12</td>
<td>g-a' 9</td>
<td>A-c' 10</td>
</tr>
<tr>
<td>2.</td>
<td>tMS.AT</td>
<td>e-e'' 10</td>
<td>a-b' 9</td>
<td>a-g' 7</td>
<td>A-c' 10</td>
</tr>
<tr>
<td>Salve 'D' 1.</td>
<td>tMS.AT</td>
<td>e-g' 10</td>
<td>c-c' 8</td>
<td>f-g' 9</td>
<td>c-d' 9</td>
</tr>
<tr>
<td>2.</td>
<td>MS.AT</td>
<td>c'-c'' 8</td>
<td>f-g' 9</td>
<td>c-d' 9</td>
<td>A-c' 10</td>
</tr>
<tr>
<td>Salve 'E' 1.</td>
<td>tMS.AT</td>
<td>d-f'' 10</td>
<td>a-c' 8</td>
<td>f-f' 7</td>
<td>A-b' 9</td>
</tr>
<tr>
<td>2.</td>
<td>tMS.AT</td>
<td>e-f' 9</td>
<td>a-c' 10</td>
<td>A-d' 11</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>tMS.AT</td>
<td>c-f'' 11</td>
<td>e-b' 10</td>
<td>a-a' 8</td>
<td>c-d' 9</td>
</tr>
<tr>
<td>4.</td>
<td>tMS.AT</td>
<td>e-e'' 8</td>
<td>a-a' 8</td>
<td>g-a' 7</td>
<td>A-a 8</td>
</tr>
<tr>
<td>Salve 'F' 1.</td>
<td>SATB</td>
<td>d'-d'' 8</td>
<td>e-g' 8</td>
<td>f-d' 6</td>
<td>G-b 10</td>
</tr>
<tr>
<td>2.</td>
<td>SATB</td>
<td>d'-d'' 8</td>
<td>e-g' 8</td>
<td>f-d' 6</td>
<td>G-b 10</td>
</tr>
<tr>
<td>Sancta</td>
<td>STB</td>
<td>a-c'' 12</td>
<td>e-g' 10</td>
<td>A-c' 10</td>
<td></td>
</tr>
<tr>
<td>Vexilla</td>
<td>SA(T)TB</td>
<td>c'-b' 7</td>
<td>a-c' 6</td>
<td>d-f' 10</td>
<td>F-g 9</td>
</tr>
</tbody>
</table>

---

1) The ranges given are for the free voices, altus and quinta vox, the canonic tenor, and the free voice, bassus.
Lamentations - table of voice-part ranges (see also page 73).

<table>
<thead>
<tr>
<th>Movement:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discantus</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>8</td>
<td>8</td>
<td>9</td>
<td>7</td>
<td>9</td>
<td>9</td>
<td>5</td>
<td>9</td>
<td>6</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>7</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>Altus</td>
<td>6</td>
<td>6</td>
<td>7</td>
<td>6</td>
<td>8</td>
<td>7</td>
<td>5</td>
<td>8</td>
<td>6</td>
<td>8</td>
<td>6</td>
<td>4</td>
<td>8</td>
<td>9</td>
<td>5</td>
<td>9</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Tenor</td>
<td>7</td>
<td>6</td>
<td>9</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>9</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>7</td>
<td>10</td>
<td>6</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Bass</td>
<td>8</td>
<td>6</td>
<td>9</td>
<td>9</td>
<td>8</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>10</td>
<td>10</td>
<td>11</td>
<td>8</td>
<td>6</td>
<td>11</td>
<td>8</td>
<td>10</td>
<td>4</td>
<td>10</td>
</tr>
</tbody>
</table>

The average ranges of the parts, calculated from these figures are:

For motets excepting 'Lamentations':

- Discantus 9.3
- Altus 9.17
- Tenor 8.6
- Bassus 10.83

For the 'Lamentations' (calculated by individual sections, not the 'Lamentations' as a whole):

- Discantus 7.8
- Altus 6.8
- Tenor 8.0
- Bassus 8.5
APPENDIX E.

SOME COMPARISONS OF RELATIVE VOICE-PART ACTIVITY.

Four contrasting movements have been chosen, and three 'Lamentations' movements (each with the plainsong in a different voice). The figures quoted below are the total numbers of each note-value.

(Abbreviations - B:Breve; S:Semibreve; M:Minim; C:Crotchet; Q:Quaver; Sq:Semiquaver; Dsq:Demisemiquaver. They refer to transcribed note-values).

<table>
<thead>
<tr>
<th>Movement</th>
<th>B</th>
<th>S</th>
<th>M</th>
<th>C</th>
<th>Q</th>
<th>Sq</th>
<th>Dsq</th>
</tr>
</thead>
<tbody>
<tr>
<td>Considera Israel, part 4.</td>
<td>0</td>
<td>3</td>
<td>15</td>
<td>48</td>
<td>22</td>
<td>21</td>
<td>Discantus</td>
</tr>
<tr>
<td>(Doleo super te)</td>
<td>1</td>
<td>1</td>
<td>9</td>
<td>56</td>
<td>30</td>
<td>37</td>
<td>Altus</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>17</td>
<td>56</td>
<td>22</td>
<td>19</td>
<td>Tenor</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>15</td>
<td>57</td>
<td>18</td>
<td>11</td>
<td>Bass</td>
</tr>
<tr>
<td>Lauda anima, part 1.</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>108</td>
<td>86</td>
<td>67</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>92</td>
<td>126</td>
<td>96</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>109</td>
<td>70</td>
<td>43</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>10</td>
<td>84</td>
<td>76</td>
<td>55</td>
<td>-</td>
</tr>
<tr>
<td>O Domine . . . .</td>
<td>1</td>
<td>4</td>
<td>8</td>
<td>47</td>
<td>88</td>
<td>41</td>
<td>D.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>4</td>
<td>9</td>
<td>48</td>
<td>107</td>
<td>43</td>
<td>A.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>13</td>
<td>50</td>
<td>98</td>
<td>41</td>
<td>T.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>3</td>
<td>14</td>
<td>61</td>
<td>73</td>
<td>25</td>
<td>B.</td>
</tr>
<tr>
<td>Salve 'E', part 1.</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>27</td>
<td>41</td>
<td>21</td>
<td>D.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>5</td>
<td>3</td>
<td>29</td>
<td>25</td>
<td>11</td>
<td>A.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>29</td>
<td>33</td>
<td>9</td>
<td>T.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>2</td>
<td>9</td>
<td>22</td>
<td>26</td>
<td>4</td>
<td>B.</td>
</tr>
<tr>
<td>Lamentations 1.</td>
<td>0</td>
<td>1</td>
<td>23</td>
<td>58</td>
<td>51</td>
<td>18</td>
<td>D.</td>
</tr>
<tr>
<td>(Plainsong in altus)</td>
<td>0</td>
<td>2</td>
<td>18</td>
<td>68</td>
<td>43</td>
<td>18</td>
<td>A.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>2</td>
<td>9</td>
<td>82</td>
<td>67</td>
<td>40</td>
<td>T.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>4</td>
<td>22</td>
<td>55</td>
<td>58</td>
<td>17</td>
<td>B.</td>
</tr>
<tr>
<td>Lamentations 5.</td>
<td>0</td>
<td>1</td>
<td>10</td>
<td>39</td>
<td>28</td>
<td>14</td>
<td>D.</td>
</tr>
<tr>
<td>(Plainsong in bassus)</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>43</td>
<td>35</td>
<td>14</td>
<td>A.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>9</td>
<td>44</td>
<td>30</td>
<td>9</td>
<td>T.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>2</td>
<td>8</td>
<td>42</td>
<td>25</td>
<td>3</td>
<td>B.</td>
</tr>
<tr>
<td>Lamentations 14</td>
<td>0</td>
<td>2</td>
<td>9</td>
<td>12</td>
<td>10</td>
<td>8</td>
<td>D.</td>
</tr>
<tr>
<td>(Plainsong in discantus; more polyphonic mvt.)</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>29</td>
<td>33</td>
<td>10</td>
<td>A.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>24</td>
<td>42</td>
<td>15</td>
<td>T.</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>19</td>
<td>50</td>
<td>14</td>
<td>B.</td>
</tr>
</tbody>
</table>
APPENDIX F.

SOME COMPARISONS OF THE USE OF MAJOR AND MINOR TRIADS.

The same movements have been used as in Appendix E, except that only one 'Lamentations' movement has been examined. The harmony on each quaver has been labelled, major, minor, diminished or ambiguous. The number of bare octaves and fifths in the last group has also been noted. The results have been tabled in approximate proportions.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Major</th>
<th>Minor</th>
<th>Diminished</th>
<th>Ambiguous (Octaves or 5ths.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Considera Israel, part 4.</td>
<td>$\frac{1}{2}$</td>
<td>$\frac{1}{4}$</td>
<td>$\frac{1}{30}$</td>
<td>$\frac{1}{4}$ ($\frac{1}{5}$)</td>
</tr>
<tr>
<td>(Doleo super te)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrygian mode.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lamentations 1.</td>
<td>$\frac{1}{2}$</td>
<td>$\frac{1}{4}$</td>
<td>$\frac{1}{20}$</td>
<td>$\frac{1}{5}$ ($\frac{1}{11}$)</td>
</tr>
<tr>
<td>Ionian, transposed.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lauda anima, part 1.</td>
<td>$\frac{2}{7}$</td>
<td>$\frac{3}{7}$</td>
<td>$\frac{1}{30}$</td>
<td>$\frac{3}{16}$ ($\frac{1}{7}$)</td>
</tr>
<tr>
<td>Aeolian, transposed.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Domine</td>
<td>$\frac{1}{4}$</td>
<td>$\frac{3}{8}$</td>
<td>$\frac{1}{90}$</td>
<td>$\frac{3}{8}$ ($\frac{1}{7}$)</td>
</tr>
<tr>
<td>Dorian mode.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salve Regina 'E', part 1.</td>
<td>$\frac{1}{5}$</td>
<td>$\frac{1}{2}$</td>
<td>$\frac{1}{80}$</td>
<td>$\frac{1}{4}$ ($\frac{1}{8}$)</td>
</tr>
<tr>
<td>Dorian mode.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX G.

A LIST OF ALL KNOWN SOURCES OF PIERRE DE LA RUE'S MOTETS.

Much of this information is derived from Rubsamen's article in MGG, and from Josef Robyns's 'Studie'. Sources from which the present transcriptions were made are underlined. The letters 'BM' beside a 16th century printed source indicates that there is a copy in the British Museum.

1. Authentic motets.

AVE REGINA COELORUM. 4 voices.

London, BM. MS Roy.8.G.VII,f.9.(anon)
Vienna, Nat.Bibl.,Cod.15941 (lacks discantus).

Under the title: AVE APERTOR COELORUM:


CONSIDERA ISRAEL. 4 voices.

Part 4,'Doleo super te' also is found in
Maldeghem, Trésor Musical, 1883, Musique Religieuse,p.10.

DA PACEM. 4 voices.

Cantiones selectissimae.... Kriesstein, 1540, No.95.
Suavissimae et jucundissimae Harmoniae....Clemente
Stephani Buchaviense.... apud Theodoricum Gerlatzenum,
Nuremberg,1567, No.8.

DELICTA JUVENTUTIS. 4 voices.

Secundus tomus novi et insigni operis, Ott, Nuremberg, 1538,
No.35.(BM)
Das Chorwerk, No.11, 1931, ed.Blume.

GAUDE VIRGO. 4 voices.

Maldeghem, Trésor Musical, 1882, Musique Religieuse,p.7.

LAMENTATIONS. 4 voices.

Lamentationes Hieremiae Prophetae, Montanus et Neuberus,
1549, No.38-41.
LAUDA ANIMA. 4 voices.

Psalmorum selectorum... Montanus et Neuberus, Nuremberg, 1553, Tomus Tertius, No.32 (but discantus is No.28).


LAUDATE DOMINUM. 4 voices.

Kassel, L.B., MS Mus.4° 24, Ms 80.

O DOMINE IESU CHRISTE. 4 voices.

Vienna, Nat. Bibl., MS 9814.

O SALUTARIS HOSTIA. 4 voices.

Sources of 'Missa de Sancta Anna' (in which 'O salutaris hostia' replaces 'Osanna') 1):

Jena, UB, Chorbuch 7,f.1-16 (anon).
Montserrat, Abadia, MS 773, No.1, f.1-14 (anon).
Vienna, Nat. Bibl., Cod.15496, f.18-35.

Modern editions of 'O salutaris' :
C. Borde, Anthologie des maîtres religieuses anciens, 1895, No.93.

Performing edition published by A. Bank (Amsterdam).

PATER DE COELIS. 6 voices.

Liber selectarum cantionum... Würzburg, 1520.

QUIS DABIT FACEM. 4 voices.

Florence, Bibl. Naz. Centrale, MS XIX, 58, f.96v-98.

REGINA COELI. 4 voices.


SALVA NOS. 4 voices.

Munich, MS 326 (altus only).

Symphoniae juundae... Rhau, Wittenberg, 1538, No. 42.

SALVE MATER SALVATORIS. 4 voices.

Vienna, N.B. MS 15941 (lacks discantus).

SALVE REGINA. 4 voices. (Salve 'A'). 1)

Munich, Bayr. StB. MS 34, No.2.
Malboghem, Trésor Musical, Musique Religieuse, 1882, p.3.

1) The descriptive letters, 'A', 'B', etc., are editorial additions, for ease of identification.
SALVE REGINA. 4 voices. (Salve 'B').
Munich, Bayr.StB., MS 34, No.13
Regensburg (Ratisbon), BischofL Bibl., MS C 98 (anon).
Motetti Libro Quarto, Petrucci, Venice, 1505; f.8.

SALVE REGINA. 4 voices. (Salve 'C').
Munich, Bayr. StB., MS 34, No.14.

SALVE REGINA. 4 voices. "Vita par le regard". (Salve 'D').
Munich, Bayr.StB., MS 34, No.17.

SALVE REGINA. 4 voices. "Vita dulcedo". (Salve 'E').
Munich, Bayr.StB., MS 34, No.18.

SALVE REGINA. 4 voices. (Salve 'F').
Regensburg (Ratisbon), BischofL Bibl., MS C 98 (anon).
Maldeghem, Trésor Musical, Musique Religieuse, 1883, p.23.
J.Delporte, Supplement to 'La revue liturgique et musicale',
1931, No.6.
J.Delporte, Collection de la polyphonie classique, No.34.
Performing edition published by A.Bank (Amsterdam).

SANCTA MARIA. 3 voices.
Florence, Bibl.del Conservatorio, MS 2439, f.94V-96.

VEXILLA REGIS-PASSIO DOMINI. 4 voices.
Brussels, Bibl.Roy., MS 228, f.29V-30 (anon).
Maldeghem, Trésor Musical, Musique Religieuse, 1882, p.17.
H.Joachim, Die mehrstimmige Vertonung des Evangeliums,
Book 1, p.52.

2. Motets that may be works of La Rue.

AVE SANCTISSIMA MARIA. 6 voices.
A book of motets, printed by Attaingnant, 1534 (Verdelot,
except contratenor, which gives Claudin).
Schering, Geschichte der Musik in Beispielen, 1931.
Smijers, Treize livres de motets parus chez P.Attaingnant
111, 1934.
SI DORMIERO. 3 voices.
Florence, Bibl. del Conservatorio, MS 2439, f. 96v-98 (La Rue).
St. Gallen, Stiftsbibl. MS 530 (Organ tabl.). (Agricola).
Basel, UB. F IX 22 (Isaac).
Greifswald, UB. MS 4° 67 Eb 133 (Isaac).
Vienna, N.B. MS 18810 (Isaac).
Heilbronn, Gymnasialbibl. MS X 2 (only bassus). (anon).
Zwickau, Ratschulbucherei, MS 76/3 (anon).
Maldeghem, Trésor Musical, Musique Religieuse, 1883, p. 12,
under the title, CUM COELUM MUTATUR. (La Rue).

TE DECET LAUS. 5 voices.

ANIMA MEA. 4 voices.
Maldeghem, Trésor Musical, Musique Religieuse, 1882, p. 20.

MARIA MATER. 5 voices.
Maldeghem, Trésor Musical, Musique Religieuse, 1883, p. 7.

SANCTA MARIA. 4 voices.
Maldeghem, Trésor Musical, Musique Religieuse, 1883, p. 5.


AMICUS FIDELIS. 2 voices.
Secundus tomus biciniorum, Rhau, Wittemberg, 1545, No. 71 (BM).

BENEDICTUS. 2 voices.
Diphona amena et florida, Montanus et Neuberus, 1549, No. 60.

BENEDICTUS. 2 voices.
Diphona amena et florida, Montanus et Neuberus, 1549, No. 61.

DOMINI EST TERRA. 2 voices.
Königsberg (Kaliningrad), StB. MS 1740.

FRANCE ESURIENTI. 2 voices.
Secundus tomus biciniorum, Rhau, Wittemberg, 1545, No. 70 (BM).
IN NOMINE. 2 voices.
Diphona amoena et florida, Montanus et Neuberus, Nuremberg, 1549, No.62.

LIBERATAM. 2 voices.
Diphona amoena et florida, Montanus et Neuberus, Nuremberg, 1549, No.94.

MISERERE. 3 voices.
Bicinia.... Tomus Primus, Rhau, Wittenberg, 1545, No.77.

NE TEMERE. 2 voices.
Bicinia.... Tomus Primus, Rhau, Wittenberg, 1545, No.54
Vienna, N.B. MS 18832.(anon).

NON SALVATUR. 2 voices.
Bicinia.... Tomus Primus, Rhau, Wittenberg, 1545, No.72.

NOS DEBEMUS. 3 voices.
Tricinia.... Rhau, Wittenberg, 1542, No.10.

NUM STULTUM EST MORTEM. 2 voices.
Diphona amoena et florida, Montanus et Neuberus, Nuremberg, 1549, No.17.
Vienna, N.B. MS 18832
Hortus Musicus, Vol.27,No.5; Vol.74, No.4.

OMNES PECCAVERUNT. 3 voices.
Tricinia.... Rhau, Wittenberg, 1542, No.17.

PLENI. 2 voices
Diphona amoena et florida, Montanus et Neuberus, Nuremberg, 1549, No.59.

QUERITE DOMINUM. 2 voices.
Secundus tomus biciniorum, Rhau, Wittenberg, 1545, No.68 (anon).

SI ESURIERT INIMICUS. 3 voices.
Tricinia.... Rhau, Wittenberg, 1542, No.49.

VIRGA TUA. 2 voices.
Regensberg (Ratisbon), Bischof Bibl., MS B 220-222.
APPENDIX H.

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D.M.A. These letters, to be found at the end of some transcriptions, refer to the 'Deutsches Musikgeschichtliches Archiv' at Kassel, from whence many photostats of German prints were obtained.
APPENDIX J.

EDITORIAL METHOD.

Note-values have been quartered throughout. This has been done for two reasons:

1. It presents the singer with a slow crotchet pulse of MM 50-70,¹ and with note-values with which he is familiar.

2. By quartering note-values, it is easy to illustrate triple microrhythms and other rhythmic patterns, by joining stems.

Complete consistency in the joining of stems cannot be claimed. In the first transcriptions made, including 'Lamentations', no groups of quavers and semiquavers were linked across bar-lines. As the work of transcribing progressed, however, the importance of showing the rhythmic flexibility of the part-writing was increasingly felt, and links across bar-lines were made accordingly. Several interpretations are sometimes possible, and it could be argued that by giving one interpretation I have concealed others; but I consider that flexible rhythms and ostinati are so basic to this music, more perhaps in the music of La Rue than any other of his contemporaries,² that it is better to show one of several possibilities than none. In the original manuscripts and prints, owing to the absence of bar-lines, melodic and rhythmic patterns tend to show up more clearly than they do in modern notation.

The notation of the motets presented little difficulty of transcription. Ligatures were seldom complicated; coloration was mostly 'minor color'. The canonic motet 'Da pacem' was noted only in two parts; Salve 'A' was noted only in one part.

Ligatures are marked in the transcriptions thus: \[\text{r-----} \]
coloration thus: \[\text{r} \downarrow \]

If the notation was a simple matter, the underlay of the words, especially in the Munich and Vienna manuscripts, presented many problems. Often several solutions are possible.

¹ See p.57.
² Concerning Agricola, for example, see pp.86 and 87.
Musica Ficta: Editorial accidentals have been placed always above the notes to which they can be applied. The Dorian mode presented the most difficulties. The following principles were used as a basis:

1. a) Ascending scalar passages passing through B have B natural.
   b) Scalar passages with B as the highest note have B flat.
   c) Descending scalar passages have B flat.
   d) 

2. Where there is a sequential pattern using the interval of a 4th or 5th, this interval should be perfect if possible:

3. Simultaneous B flat and B natural must be avoided; e.g. if one part must have B flat, the others must conform.

4. Frequent alternations of B flat and B natural should be avoided.

5. A 'B' near a cadence on D or F will almost certainly be B flat; near a cadence on C or A it will most likely be B natural.

I have suggested sharpening many cadential leading-notes.

Prefatory staves show original clefs, time signatures and first notes.
EDITORIAL NOTES.

In view of Dr. W. H. Rubsamens's projected complete edition of La Rue's works, it was not felt necessary to supply editorial notes for the Bicinia and Tricinia.

Here is an example of the method that will be used to identify textual emendations:

53.a.2.d for E, b for a.
In bar 53, the altus second note was D, but has been emended to E; it was a breve, but has been emended to a semibreve.

Original note-values are referred to throughout.

AVE APERTOR.
26.a.5-8. BM Roy. has B, A, dotted m, mm.
42.b.3. BM Roy has no flat.
86.d. & a. a varied cadence in BM Roy (see p. 62).

CONSIDERA ISRAEL.
112.a.; b rest omitted.
159.b.2/3 clef to Bar.
204-5 For the sesquialtera section, note-values have been halved again. That sesquialtera, not tripla, is meant by the t.s. 3, is proved by the altus b rest at 204.
226.a.: BM Roy. has s, m, m, all F.
227.a. 1/2 clef to A.
233-41.a. Underlay changed.
266.a. BM Roy. has b rest.

DA PACEM.
1: a.2, b.2 Signum Congruentiae.
8.b.2.m for dotted m.
24.b.3 Sig.Con.
Two parts given (altus and bassus). Altus has the verbal canon, "Discantus in diatessaron"; bassus has "tenor in diatessaron".

DE LICTA JUVENTUTIS.
188.t.3 C for D.
210.t.1. E is doubtful, but possibly justified as being repetition of 207.t.3.
230.b.1. A for C.

GAUDE VIRGO.
The underlay of words in the MS is very haphazard, and I have made a number of alterations.
62.b.4 C for B.
64.b.1. Two notes in MS; the lower a 'full' black Long.
104.a.1. Two Longas in MS, joined by one stem.
LAMENTATIONS.

17/18.d. clef to T. Hereafter it will be assumed that clef changes occur at beginnings of bars unless otherwise noted.

33.d. clef to A.
38.b. The rule of one syllable to one ligature broken.
63.d.1. D for C.
  2. C for B
101.d.2. G for A.
143.a.2. D for E.
149. Altus drops permanently below tenor.
184.b.1  for .

231.a. clef to A.
300. Discantus incorrectly numbered '40'. (40' begins at bar 415).
316.a.2. A for C.
421.a. clef to A.
452.b. clef to SB.
494.b.1. A for G.
535.d. m rest for b rest.
542.b. clef to B.
555.b. clef to SB.
576.d.3. m for dotted m.
583.a.1. A for F (warning on print).
622.a. clef to A.
640.d.1. A for F.

LAUDA ANIMA.

20.a.2 C for A.
20.t.2 C for D.
37-38.a. All has been lowered a third. (37.a.1 C for A; 2 D for B, etc.)
46.t.5. B for C.
65.d. clef to S.
76.d.1. A for C.
85-86.a. All this passage adjusted; see MS transcription.
104.a. clef to T - noted in ink (i.e. original misprint).
104.a.2 Dotted s for s.
133.t.1 D is crude; but an alteration to E would make consecs. with bassus.
136.d.1 B for C. B is objectionable both harmonically, and for its contrapuntal effect with bassus.
140.a. clef to A.
161. t.s. 3 in each voice-part.
169.a.2 C for D.
179.d.2 omitted altogether in the print.

LAUDATE DOMINUM.

All four parts noted in part books.

3.d.1. Sig.Con.
7.d.1. Sig.Con.
29.a. A rhythmic variation of the canon.
33.b.1. A for G; emended on MS.
75.d.2. A for G; emended on MS.
101.d.1 Two Sig.Con.
O DOMINE.
78.b.2. E for F.
86.a.l. Sig.Con. incorrectly placed here, instead of 87.1.

O SALUTARIS
7.b.1. The lower note is 'full' black.

PATER DE COELIS.
All voice parts are noted.
108.sex.l. Sig.Con. used as a repeat sign. (The passage
108-118 repeats, 121-131. Rests have had to be added for
the two bars 119-120.)
147.a.-148. Long rest for s and b rests.
230-234 t.s. of 3 in every part; it must imply sesquialtera, not
tripla.
269.sex.3. Note missing, in print.
274.b. clef to SB.
279.d,sex.l. fermatas.
280.a,t,b. fermatas.
281.quint. fermata.

QUIS DABIT PACEM.
Nil.

REGINA COELI.
55.d.l. C for B.

SALVA NOS.
9.d.3/4 clef to MS.
22.d. clef to S.

SALVE REGINA 'A'.
Only one part is noted. On a separate stave, at the head of
the two pages, clefs, time signatures, rests and indicators
are given for the other voices. (Facsimile of the first page
is given in J.C.Wolff, 'Die Musik der alten Niederlander',
Tafel IV).
An interesting feature of the word underlay is that some
words besides being written out in full have their final
syllable written again under the appropriate note.
68.d.1 Sig.Con.
70.d.1 Sig.Con.
76.d.3. Sig.Con.
101.a.1. Note omitted in MS.
125.a.1. Sig.Con.
127.a.1. Sig.Con.
133.a.4. Sig.Con. (Incorrectly placed; it should be over
134.a.1).
SALVE REGINA 'B'.
42.d.1/2 clef to MS.

SALVE REGINA 'C'.
17.a.2-5 A very curious change of clef to S for these four notes. There is no need for a change. Possibly the scribe was copying from another MS, whose scribe had written the four notes too low, and had inserted the S clef to correct the error.
41. It has been necessary to make this a three beat bar, to bring out subsequent cadences on the first beat.

SALVE REGINA 'D'.
49.b.1/2 clef to Bar.
60.a.2/3 clef to S.
117.t.1 A is more likely; but B is possible, and therefore remains.

SALVE REGINA 'E'.
1-7.d. A comparatively rare ligature for this period - Max, dotted Long.
40.b.2. The lower note is 'full' black.
79-84.a. This is written Max. with fermata.
84.d.t.b. Fermatas as indicated.
135.t.2/3 t.s.:3.

SALVE REGINA 'F'.
21.d. There is a misleading prick of division between beats 1 and 2.
26.a.2. C for D.
3. D for C.

SANCTA MARIA.
Nil.

VEDILLA REGIS.
The present transcription is derived from Maldeghem, and has been checked against BM Roy 8 G VII.
5.e.4-6.e.4. BM Roy has 'Johannem'.
14.b.2. No flat in BM Roy.
19.t.5. No natural in BM Roy.
26. A three beat bar has been necessary.
26.a.2 BM Roy has B; clearly a mistake.
### APPENDIX L.

#### INDEX OF TRANSCRIPTIONS.

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