



BINCHOIS STUDIES

EDITED BY
ANDREW KIRKMAN
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OXFORD



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6



Wiser's Codices and the *Absconditus* Binchois

MARCO GOZZI

But above and beyond there's still one name left over,
And that is the name that you never will guess;
The name that no human research can discover . . .

T. S. Eliot, *Old Possum's Book*

The oldest Trent Codices (Tr 87 and Tr 92) are the most important repositories of the sacred works of Binchois. The first part of Table 6.1 reveals that only three of the known Ordinary sections are not preserved in those manuscripts. On the other hand, the more recent Trent Codices (Tr 90, 88, 89, and 91), copied mainly by Johannes Wiser, have very few ascriptions and the name 'Binchois' never appears. If we consider the Ordinary pieces in the perfectly ordered collection of Tr 93, copied by Wiser into Tr 90,¹ we observe that only five items in 132 are ascribable to Binchois, and these only by means of concordant sources.²

The pieces in the shared Tr 90/93 collection are almost all anonymous, but if we have only one concordant source for a composition, this frequently provides the name of the author. The *unica*, however, are in the majority. Is it possible that not even one of that large collection of Credos and Glorias was written by Binchois? Most likely there are some hidden pieces by the *absconditus* Binchois in Tr 93 and in the other later Trent codices.

A good case can be made that at least one piece in Tr 93 (and Tr 90) is by Binchois: a Sanctus 'Marie filius' (see Table 6.1 under the heading 'New attribution') that forms a pair with an Agnus (Kaye, no. 21), that is unique to Tr 92, fo. 197^v.

¹ Folios 261^v–282^r are copied by another, anonymous, scribe, Wiser's main collaborator.

² They are:

Kyrie no. 11 (Tr 93, fo. 101^v; Tr 90, fo. 70^v; MuEm, fo. 149^v; BU, fo. 14^v: *Binchois*);

Kyrie no. 10 (Tr 93, fo. 111^v; Tr 90, fo. 80^v; Tr 87, fo. 102^v; Ao, fos. 23^r and 55^v: *Binchois*);

Kyrie no. 9 (Tr 93, fo. 121^v; Tr 90, fo. 89^v; Tr 87, fo. 56^v: *Binchois*; Ao, fos. 25^v and 52^v: *Binchois/Bynchoys*; Q15, fo. 120, MuEm, fo. 49^r);

Sanctus no. 4a (Tr 93, fo. 338^r; Tr 90, fo. 267^r; Tr 92, fo. 90^v: *Binchois*; Ao, fo. 179^v: *Binchois*);

Agnus no. 4b (Tr 93, fo. 338^v; Tr 90, fo. 267^v; Ao, fo. 180^v: *Bynchoys*).

TABLE 6.1. The sacred music of Binchois

Work, no. in Kaye, voices	Main source	Final	Mensuration	Clefs	Signature	Cantus firmus	Remarks
Gloria 1a (3vv)	Tr92, 1 ^v	F	OΦOΦOΦOΦOΦOΦ	C ₄ F ₄ F ₄	bbb	none	Conc.: OX213, Ca6, Ca11, Q15. Paired in Tr87 with Kyrie 9 ('Illud Kyrie perinet')
Credo 1b (3vv)	Tr92, 87 ^v	F	OΦOΦOΦOΦOΦOΦ	C ₄ F ₄ F ₄	bbb	none	Conc.: Ca6, Car1
Gloria 2a (3vv)	Tr92, 78 ^v	C	Φ	C ₁ C ₃ C ₃	-bb	none	Conc.: Ao, 34 ^v , 66 ^v , and 70 ^v
Credo 2b (3vv)	Ao, 35 ^v	C	[Φ]; sup. O ₃ C	C ₁ C ₃ C ₃	-bb	none	Cited by Spataro in a letter of Dec. 1532 (see Blackburn <i>et</i> <i>al.</i> , <i>A Correspondence</i> , 589-90)
Gloria 3a (4vv)	Tr87, 25 ^v	G	alt. OΦC	C ₁ C ₃ C ₃ C ₄	-bbb	none	Conc.: Tr92, 25 ^v ; Ao (<2); many 3-voice sections and fermatas
Credo 3b (4vv)	Tr87, 27 ^v	G	alt. OΦC	C ₁ C ₃ C ₃ C ₄	-bbb	none	Conc.: Tr92, 27 ^v ; Ao, Car1; many 3-voice sections and fermatas
Sanctus 4a (3vv)	Tr92, 90 ^v	D	OΦΦO	C ₂ F ₃ F ₃	---	Sanctus XV in S	Conc.: Tr90, 267; Tr93, 338; Ao, 179 ^v
Agnus 4b (3vv)	Tr93, 338 ^v	D	O/ΦΦ	C ₂ C ₄ C ₄	---	Agnus XV in S	Conc.: Tr90, 267 ^v ; Ao, 180 ^v @
Sanctus 5a (3vv)	Tr92, 42	F	OΦΦOO	C ₄ F ₄ F ₄	-bb	Sanctus XVII in S	Low voices; conc.: Ao, 160 ^v @
Agnus 5b (3vv)	Tr92, 42 ^v	F	O/ΦΦ	C ₄ F ₄ F ₄	-bb	Agnus XVII in S	Low voices; conc.: Ao, 161 ^v ; Tr93, 361 (with another Agnus at the beginning)
Sanctus 6a (3vv) [feriale]	Tr92, 86	G	O	C ₁ C ₄ C ₄	-bb	Sanctus XVIII in S	Short. Conc.: Ao, 159 ^v
Agnus 6b (3vv) [feriale]	Tr92, 102	G	OΦO	C ₁ C ₄ C ₄	-bb	Agnus XVIII in S	Short. Conc.: Ao, Tr: C ₂ C ₄ C ₄ . Mensuration: in Ao C for Φ; in Tr Φ for O
Sanctus 7a (3vv)	Tr92, 30 ^v	F	OΦΦO	C ₁ C ₃ C ₃	-bb	none?	Ao, 181 ^v ; Ljub (frag.)
Agnus 7b (3vv)	Tr92 (X3)	F	O/ΦΦ	C ₁ C ₃ C ₃	-bb	none?	Ao, 182 ^v ; Tr88, 45 ^v ; Tr92, 7 ^v ; 95 ^v , 196 ^v ; Ljub (frag.)

Sanctus 8 (3vv)	Tr87, 33 ^v	G	OCO	C1 C3 C3	--b	Sanctus IV in S	Ox60 @, with Agnus text; Kovarik doubts authenticity
Kyrie 9 (3vv) [de angelis]	Tr87, 56 ^v	F	O (but O/Φ/O, etc.)	C1 C1 C3	--b	Kyrie VIII in S	9 sources: Tr87 (2); Tr90, Tr92, Tr93; Ao (2); Q15, MuEm, 'Pertinet' to Gloria 1a
Kyrie 10 (3vv) [Orbis f.]	Tr87, 102 ^v	D	OΦOO	C2 C4 C4	---	Kyrie XI	Ao, Tr90, 80 ^v ; Tr93, 111 ^v
Kyrie 11 (3vv) [Cunctip.]	Tr93, 101 ^v	A	OΦO	C2 C4 C4	---	Kyrie IV in S	Tr90, 70 ^v ; BU, 14 ^v ; MuEm, 149 ^v
Kyrie 12 (3vv) [BMV]	Tr87, 127 ^v	D	[O] Φ	C2 C4 C4	---Ao---	Kyrie IX	Two Kyrie and two Christe; no other Kyrie. Conc.: Ao, 57
Kyrie 13 (3vv) feriale	Tr87, 58 ^v	E	OΦOO	C1 C3 C3	-bb	Kyrie feriale (GS 9*)	Tr87, 128; Tr92, 208
Kyrie 14 (3vv)	Tr87, 129 ^v	G	Φ	C1 C3/4 C4	---	uniden. in T	Ao, 58 ^v
Gloria 15 (3vv)	Q15, 170 ^v	G	[O]	C2 C2 C3	--b	none	Unicum
Gloria 16 (3vv)	Tr92, 83 ^v	C	OΦOΦ	C1/2 C4 C4	-2b 2b	none	Unicum
Gloria 17 (3vv)	Tr87, 150	G	[O] CO	C1 C4 C4	---	none	Cari; Ao, 45 ^v ; Tr92, 122 ^v
Credo 18 (3-2vv)	Tr92, 40	G	[O]	C2 C4 C4	-bb	none	Unicum
Credo 'aversi' 19 (3-2vv)	Tr92, 3 ^v	F	alt. CΦ (ST) OΦC (CT)	C4 F4 F4	bbb	none	Cited by Tinctoris. Title from Ox213 index; Cari, Q15. In Ox213, Cari, and Tr92 paired with Gloria 1a
Sanctus 20 (3vv)	Ao, 147	G	COCCOCCO	C1 C4 C4	-bb	none	The only Binchois sacred piece with major prolation as initial signature
Agnus 21 (4vv)	Tr92, 197 ^v	F	OC	C1 C3 C4 C4	-bbb	Agnus in T	Paired with Sanctus <i>Marie filius</i> in Tr 93, fo. 353
Magnificat 22.1 toni (3vv)	Tr90, 332	D	OCO	C2 C3 C4	-bb	Magn. I in S	Attr. Dufay and Binchois in ModB; Binchois in BU; in SPB80 only odd verses; F112
Magnificat 23.2 toni (3vv)	Tr90, 328	D	OCO	C3 F3 F3	bbb	Magn. II in S	Conc.: ModB, F112, SPB80 (odd verses only). Kaye omits Tr90

TABLE 6.1. *cont.*

Work, no. in Kaye, voices	Main source	Final	Mensuration	Clefs	Signature	Cantus firmus	Remarks
Magnificat 24 3 toni (3vv)	ModB, 42	A	[O] CΦ	C1 C2 C3	---	Magn. III in S	Unicum. Fauxbourdon style
Magnificat 25 4 toni (3vv)	Tr87, 45 ^v	E	OCΦ	C1/2 C3 C4	---	Magn. IV in S	Unicum. Fauxbourdon style
Magnificat 27 8 toni (3vv)	ModB, 40	C	[O] CΦ	C2 C4 F3	--b	Magn. VIII (C) in S	Unicum. Only even verses
A solis ortus 28 (3vv)	Tr92, 139	A	O	C3 C4 F4	--2b A0 ---	in CT	Conc.: A0, 190 (anon.). Christmas hymn
Asperges me 29 (3vv)	Tr87, 124	F	O/ΦΦΦΦ	F2 F4 F4	b b b	in S	Conc.: A0, 165 ^v ; Tr92, 92 ^v (only S); Tr90, 2 ^v ; Tr93, 3 ^v . Antiphon
Asperges me 30 (3vv)	Tr93, 4 ^v	F	OΦC	C4 F4 F4	b 2b 2b Q15	in S	Conc.: Q15, Tr90, Tr92 (only T and CT), SPB80. Tr90/93: ---
Ave Regina 32 (3vv)	ModB, 73	D	O	C1 C4 C4	-b b	in S & T (only inc.)	Unicum. BMV antiphon
Beata nobis 33 (3vv)	Tr92, 90	G	O	C4 F4 F4	b b b	in S	Unicum. Hymn for Whitsun lauds
D4 pacem 34 (2vv fauxb.)	ModB, 53	D	[O]	C2 F3	--	in S	Short piece in fauxbourdon. Conc.: MuEm, 87 ^v
Deo gracias 35 (3vv)	Tr92, 86	D	O	C2 C4 C4	---	in T? Ite IX?	Unicum
Dixit sanctus 36 (3vv)	ModB, 52	F	[O]	C1 C3 C3	-b b	none?	Antiphon for S. Philip
Domitor Hectoris 37 (3vv)	A0, 166 ^v	F	ΦO	C1 C4 C4	--b	none	Unicum. Motet for the Holy Cross
Felix namque 38 (3vv)	ModB, 54	G	[O] C	C1 C4 C4	---	uniden. (Resp. 1 mode?)	Text for Nativity of the BVM.
Gloria, laus 39 (3-2vv)	Tr87, 140 ^v	D (A)	[O] O	F3 F5 F5; C4 F4	b b b; ---	in S	Conc.: A0, 9 ^v Processional hymn for Palm Sunday. 3vv refrain and three 2vv <i>versus</i>
In exitu 40 (2vv fauxb.)	Tr90, 346	D	[O] CΦC3	C2 C3 C4	b b b	in S tonus peregr.	Ps. 113. In ModB and Friz for 3vv and followed by Ant. 'Nos qui vivimus'
Inter natos 41 (3vv)	Tr87, 146	E	[O]	C1 C3 C4	---	in S	Ant. for lauds of St John Baptist. Unicum. Short

Inter natos 42 (3vv)	ModB, 55	E (D)	Φ	C2 C4 C4	----	in T?	Ant. for lauds of St John Baptist. Unicum. Long. Strange instrumental conclusion
Nove cantum 43 (4vv)	ModB, 70	G	[Φ] ΦΦ	C2 C4 C4 C4	-----	in T, unid. (= K14)	Fragm. of isorhythmic motet, written in 1431
Quem terra pontus 44 (3vv)	Ven145, 38 ^v	G	O	C4 F3 F4	----	in CT, uniden.	Hymn <i>BMV in Sabbato</i>
Salve sancta 46 (3vv fauxb.)	Tr93, 91 ^v	D	ΦΦ	C2 F3 F3	----	in S	Fauxb.; introit <i>BMV</i> . Conc.: Tr90, 62 ^v ; Tr93, 356; Ao, 8 ^v
Sancti Dei 47 (2vv fauxb.)	ModB, 53	E	Φ	C1 C4	--	in S (AS, 569)	Short antiphon for All Saints in fauxbourdon.
Te Deum 48 (2vv fauxb.)	ModB, 21	E	O3O	C1 C4	--	in S	In Seg a 4vv version (verses 1-6). Conc.: MII, Ver 757, SPB80
Ut queant 49 (2vv. fauxb.)	MuEm, 86	D	O	C4 or C2 F3	--	in S	Ven145, 37 ^v
Veneremur virginem 50 (3vv)	Ao, 168 ^v	F	[O]	C1 C3 F3	-bb	in T, uniden.	Unicum; long-note Tenor with c.f.
Veni creator 51 (2vv fauxb.)	Tr92, 25	G	[O]	C1 C3	-b	in S	Hymn for Whit Sunday. Unicum
Vox de celo 53 (3vv)	ModB, 51 ^v	E	[O]	C1 C3 C4	----	none?	Antiphon for St. Antony. Unicum
DOUBTFUL WORKS							
Gloria 54 (3vv)	Tr92, 34 ^v	F	OΦ	C1 C3 C3	-bb	none	In Ao, 162 ^v attr. Jo. de Clibano (more likely)
Beata mater 55 (3vv)	Tr87, 145 ^v	D	OΦΦ	C2 C4 C4	----	none	Attr. Dunstaple in ModB and MuEm; other conc.: Ao, OX 26
Beata dei genitrix 56 (3vv)	Tr90, 335 ^v	Bb	OΦO	C3 F3 F3	2b 2b 2b	none	Conc.: ModB (Dunstaple), Q15 @, Ao (<i>anglicus</i>), MuEm (Dunstaple)
Virgo prefulgens 57 (3vv)	Tr92, 195 ^v	C	[O] CO	C2 C4 C4	----	none	ModB, 132 ^v (Sandley)
NEW ATTRIBUTION							
Sanctus <i>Mariæ filius</i> (4vv)	Tr93, 353	F	OΦOΦO	C1 C3 C3 C4	-bb-	Sanctus IX (with trope <i>Mariæ filius</i>) in T	Conc.: Tr90, 280 (last piece of Ordinarium copied from Tr93)

TABLE 6.1. *cont.*

Work, voices	Main source	Final	Mensuration	Clefs	Signature	Cantus firmus	Remarks
NEW DOUBTFUL ATTRIBUTIONS (some by Feininger)							
1. Sanctus (4vv)	Tr93, 316 ^v	F	Φ O	C1 C3 C3 C4	-----	Sanctus XVII in T	Attr. Feininger. Conc.: Tr90, 246 ^v . Many cadences in F
2a. Sanctus 'flemmik' (4vv)	Tr88, 260 ^v	G	O Φ	C1 C3 C4 C4	-----	Sanctus IV in T	Attr. Feininger. Conc.: Strahov, Spec @. Subcontra tube?
2b. Agnus (4vv)	Tr88, 263 ^v	G	Φ	C1 C3 C4 C4	-----	Agnus IV (frag.) in S	Attr. Feininger. Conc.: Strahov. Paired with the preceding
3. Sanctus 'flemmik' (4vv)	Tr89, 81 ^v	G	O Φ	C1 C3 C4 C4	-----	?	Conc.: Strahov, 174 ^v ; Spec; associated by Mitchell with following G-C pair (4vv)
4a. Gloria ['Beata'] (4vv)	Tr89, 83 ^v	G	O Φ Φ	C1 C3 C3/4 C3/4	-----	Beata dei genitrix in T	Unicum. Attr. Feininger
4b. Credo ['Beata'] (4vv)	Tr89, 86 ^v	G	O Φ Φ	C1 C3 C4 C3/4	-----	Beata dei genitrix in T	Unicum. Attr. Feininger
5. Kyrie (3vv)	Tr93, 119	C	O Φ O	C3 F3 F3	---	Kyrie XII in S	Conc.: Tr90, 87; Ao, 57 ^v . Attr. Kovarik (p. 355)
6. Kyrie (3vv)	Tr92, 144	G	O Φ O	C2 C4 C4	---	none?	Attr. Dufay in index. Ed. Dufay i, no. 19. Attr. Strohm, <i>Rise</i> , 239, 245 n. 294
7. Kyrie (3vv)	Tr93, 113 ^v	F	O	C2 C3 C3	---	Kyrie Mel. 96 in S	Characteristic mensuration signs in the Christe section
8. Kyrie (3vv)	Tr93, 114 ^v	F	O	C1 C4 C4	---	Kyrie Mel. 96 in S	Christe identical with that of preceding piece
9. Kyrie paschale (3vv)	Tr93, 107	G	O Φ O	C1 C3 C4	-----	Kyrie IV in T & S	Conc.: Tr90, 76 ^v and 93 ^v . Long-note tenor. Ed. Kovarik
10. Missa 'La belle se' (3vv)	Tr90, 447	F	O Φ (Φ) O	C1 C3 C3	-b-b	'La belle' in T	Ed. Gozzi, <i>Il manoscritto</i> , ii, 27-51
11. Gloria, laus (2vv fauxb.)	Tr90, 354	G	[O]	C2 C5	---	in S, a tone lower	Unicum. Attr. Feininger. Ed. Gozzi, <i>Il manoscritto</i> , ii, 207

The Agnus

Agnus no. 21 is an unusual piece. Reinhard Strohm writes:

Binchois's Agnus for four voices . . . has a motet-like scaffolding of tenor and contratenor, with the tenor part predominantly in the higher register because of the high register of the plainsong it carries. This piece sounds very English; its attribution in the sole source is not necessarily reliable.³

There are only a few known works by Binchois with the cantus firmus in the tenor (see Table 6.1); these comprise two Kyries (Kaye, nos. 10 and 14), *Nove cantum melodie* (Kaye, no. 43), *Veneremur virginem* (Kaye, no. 50), perhaps the *Deo gratias* (Kaye, no. 35), and this Agnus (Kaye, no. 21).⁴ However, I believe that there are more works of this type by him dispersed among the anonymous repertory of fifteenth-century sources: it seems unlikely that Binchois never wrote masses or motets with borrowed tenors such as those by Dufay and Dunstable.

Example 6.1 provides reproductions in facsimile of the sections of the cantus firmus from Agnus 21, found in Tr 92 on fos. 197^v–198^r. The melody occurs not as discant paraphrase (as in many works of Binchois), but in the two lower voices, unembellished and in long notes. The example also includes a hypothetical reconstruction of the original plainsong melody from which the cantus firmus is derived. Not only the long-note tenor, but also a part of the contratenor (which in the middle, three-voice, section has the function of tenor), allow us to obtain a melodic line that is probably very close to the original. In its first invocation this melody resembles the Vatican Agnus XVII, but the conclusion ('miserere nobis') is closer to Agnus IX. The second invocation has no corresponding melody in modern liturgical books: the scarcity of formularies for the Ordinary in the Vatican Edition is belied by the large number of medieval monophonic tunes.⁵

Agnus no. 21 is structured as follows (with the form ABA):

Agnus Dei, four voices, *tempus perfectum*, c.f. in tenor I (A)

Agnus Dei, three voices, *tempus imperfectum*, c.f. in contratenor (B)⁶

³ Reinhard Strohm, *The Rise of European Music, 1380–1500* (Cambridge: Cambridge University Press, 1993), 247.

⁴ There is another Kyrie fragment (in Tr 87, fo. 230^v) with the chant melody (from Kyrie IX) in both discant and tenor; see Edward G. Kovarik, 'Mid Fifteenth-Century Polyphonic Elaborations of the Plainchant Ordinarium Missae' (Ph.D. diss., Harvard University, 1973), 414–16.

⁵ See the dissertations published under Stäblein's guidance: Margaretha Melnicki, 'Das einstimmige Kyrie des lateinischen Mittelalters' (Ph.D. diss., Universität Erlangen-Nürnberg, 1955); Detlev Bosse, *Untersuchung einstimmiger mittelalterlicher Melodien zum 'Gloria in excelsis Deo'* (Regensburg: Gustav Bosse, 1955); Tadeusz Miazga, *Die Melodien des einstimmigen Credo der römisch-katholischen lateinischen Kirche: Eine Untersuchung der Melodien in den handschriftlichen Überlieferungen mit besonderer Berücksichtigung der polnischen Handschriften* (Graz: Akademische Druck- u. Verlagsanstalt, 1976); Peter Josef Thannabaur, *Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11.–16. Jahrhunderts* (Munich: Walter Riecke, 1962); Martin Schildbach, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert* (Ph.D. diss., Univ. Erlangen-Nürnberg, 1967), with the reservations expounded by Kovarik, 'Polyphonic Elaborations', 9–11.

⁶ As pointed out by Kovarik, 'Polyphonic Elaborations', 344, in the middle section for three voices the contratenor part actually functions as a tenor, the one remaining tenor part functioning at this point as a contratenor.

Ex. 6.1. (a) Cantus firmus in Binchois, *Agnus Dei* (no. 21) from Tr 92, fos. 197^v–198^r; (b) reconstruction of the original plainsong

(a) Cantus firmus in Binchois style. The score shows a large decorated initial 'A' for 'Agnus dei'. The lyrics are: 'Agnus dei qui tollis peccata mundi mi se re re nobis'. The notation includes mensuration signs (C, H) and a mensuration line. Brackets 'x' and 'y' indicate specific rhythmic patterns. A [Superius] part is shown to the right, and a [Contra] part is shown below.

(b) Reconstruction of the original plainsong. It consists of three staves in G-clef with a flat key signature. The lyrics are: 'A - gnus De - i, qui - tol - lis pec - ca - ta mun - di: mi - se - re - re - no - bis.' The first staff is labeled with letters A', B, C, H. The second staff is labeled with C', b, C, H. The third staff is labeled [= Agnus 1].

Agnus Dei, identical with the first (A), but ending with the words 'dona nobis pacem'

In the first *Agnus* the tenor, without mensuration sign in the manuscript (see Ex. 6.1(a)), starts in *tempus perfectum diminutum* (Φ) while the other voices are in *tempus perfectum* (\circ); at 'miserere nobis' the mensuration sign of *tempus perfectum* (\circ) is indicated in the tenor as well.

This Agnus is a motet-like piece with the characteristic rhythmic differentiation of the voices: slow-moving lower voices and a fast-moving superius. This is how Kovarik describes it:

Although it uses a tenor cantus firmus, this Agnus has much the appearance of a discant melody plus slower-moving accompaniment. Most of the phrases are clearly marked by cadential formulas and rests in the discantus, and in several instances the contratenor fills in the gap before the re-entry of the top voice (mm. 10–11; 30–31). Occasional rests in the lower voices help to lighten the four-voice texture, the passage from m. 13 to m. 27 being a particularly good example of the varied sonorities achievable by this means. The bass register is not exploited—the bottom note is only C, the traditional lower limit of three-voice pieces in the early 15th century—but in other respects this Agnus seems to be a rather advanced work. One noticeable trait is the very extensive use of full sonorities: the third is present at the first cadence (m. 5), at the beginning of the second section (m. 35), and at numerous other conspicuous points. After the final cadence it is touched upon and left in a manner more reminiscent of Ockeghem, or even of Josquin, than of Binchois. Another significant point is the frequent use of semiminims, including their use as part of the Landini cadence figure (mm. 9, 12, 18)—an idiom not found in Binchois's other chant settings.⁷

The length of this quotation is justified by the extensive description provided, although Kovarik apparently did not detect the undeniable links with the above-mentioned Sanctus in Tr 93 and Tr 90. As it happens, the characteristics described by Kovarik correspond exactly to those of this Sanctus, in Tr 93, fos. 353–5 and Tr 90, fos. 280–2. The Sanctus is the last of the Ordinary pieces in the ordered shared repertory of the two sources.

The Cantus Firmi

Example 6.2(a) shows the cantus firmus of the Sanctus. The facsimile of the tenor voice on fos. 280–2 of Tr 90 bears a close resemblance to the tenor of the Agnus (Ex. 6.1(a)), especially in the sections labelled X and Y, which also use equal, or similar, durations.

If the Agnus in Tr 92 was similar to the Vatican Agnus XVII, this Sanctus resembles the Vatican Sanctus IX, but it has some peculiar characteristics. It has the Marian trope 'Marie filius' (a common trope among the monophonic and polyphonic sources of the fifteenth century) in the Benedictus,⁸ while the second part

⁷ Kovarik, 'Polyphonic Elaborations', 346–7.

⁸ Examples of this trope in the Trent codices are listed in Giulio Cattin, 'Testi tropati nei Codici Trentini', in Nino Pirrotta and Danilo Curti (eds.), *I codici musicali trentini a cento anni dalla loro riscoperta* (Trento: Provincia Autonoma di Trento, 1986), 130–7 at 134–5 (Sanctus, nos. 1, 3, 4, 6, to which should be added Tr 89, fo. 244^v and Tr 91, fo. 106^v). In addition there is the Sanctus 'Marie filius' by Arnold de Lantins in Q15, fos. 6^v–7^r, with cantus firmus in the tenor in even breves. The Marian trope 'Marie filius', almost as popular as the Gloria trope 'Spiritus et alme', is added in many European monophonic sources to the Benedictus of Sanctus IV and—with a different melody—of Sanctus IX; see Kovarik, 'Polyphonic Elaborations', 60 and Marco Gozzi, 'I manoscritti liturgici quattrocenteschi con notazione della Biblioteca comunale di Trento', *Fonti musicali italiane*, 3 (1998), 7–63.

Ex. 6.2. (a) Cantus firmus of four-voice Sanctus from Tr 90, fo. 280^r; (b) reconstruction of the original plainsong

Sanctus
 Sanctus Sanctus Sanctus Dominus Deus
 Sanctus Dominus Deus Sabaoth pleni sunt caeli et terra
 gloria tua
 Benedictus
 Chorus Dominus Deus qui venit in nomine Domini
 Amen

(b)

San - ctus, San - ctus, San - ctus Do-mi-nus De - us Sa - ba - oth.
 Ple-ni sunt ce-li et ter - ra glo-ri - a tu - a. O-san - na in ex - cel - sis.
 Be-ne - di - ctus Ma-ri - e fi - li-us qui ve - nit in no - mi - ne Do - mi - ni.
 O - san - na in ex - cel - sis.

of the first Osanna (on the words 'in excelsis') has the same melody as the corresponding part of the 'ultimum Osanna' (see segment F of the reconstructed plain-song in Ex. 6.2(b)). The Vatican Sanctus, on the other hand, resembles the incipit of the 'Sanctus' at this point.

With the exception of the two intonations of 'Sanctus' and 'Benedictus', the Sanctus chant appears only in the tenor, in long notes and without any embellishment. It has a clear structure determined by the rests, with words and brief phrases of the text provided with separate musical phrases (see Ex. 6.2(a)). Kovarik notes that this cantus firmus has elements in common with the version of Sanctus IX used by Arnold de Lantins in Q15, fos. 6^v–7^r.⁹

The Sanctus–Agnus pairs IX and XVII are both traditionally associated with Marian feasts in the so-called 'Italian' or 'Roman' kyriale (the most important and widespread of the standardized kyriales),¹⁰ and the trope 'Marie filius' clearly indicates that the Sanctus was intended for Marian feasts.

In spite of the discrepancy with the Vatican chant pairs, comparison between the two melodies (Exs. 6.1 and 6.2) allows us to perceive that the two Ordinary movements are based on cantus firmi derived from a Gregorian pair. A number of Agnus melodies derived from phrases of Sanctus IX appear, as Kovarik notes,¹¹ in plainchant sources, and although the cantus firmus of Binchois's Agnus is not identical with any of them, it is evidently the result of a similar procedure. Analysis of the melodic structure of the pair shows many phrases in common and strongly analogous points of construction (see Table 6.2).

I was able to find two manuscripts with a Sanctus–Agnus pair not too far removed from the hypothetical chant used by Binchois:¹² both come from north-eastern France. One is transcribed in Ex. 6.3: it carries the rubric 'De Beata Virgine', and includes the Benedictus trope 'Marie filius'. The pair is found in Paris, BNF lat. 842, fo. 199^v, the *missale plenum* of Jean de Bordone from Châlons-sur-Marne, dated about 1325 (with later additions). The other chant manuscript is a gradual from Reims, Saint-Denis (15th c.), now in Reims, Bibliothèque de la Ville, MS 266.¹³ In this source the Sanctus melody (fo. 86^v), though lacking the trope, more closely resembles the chant used by Binchois.

While the itinerant Burgundian court chapel apparently followed the usage of Paris, the fourteenth-century manuscripts that transmit the Parisian kyriale do not include the trope 'Marie filius'.¹⁴ Thus two hypotheses present themselves: either Binchois wrote the Sanctus–Agnus pair for another establishment,¹⁵ or,

⁹ Kovarik, 'Polyphonic Elaborations', 481.

¹⁰ See *ibid.* 63–6 and Table II.

¹¹ *Ibid.* 345.

¹² This discovery was made with the kind assistance of Raffaella Camilot Oswald of the Bruno Stäblein Archiv at Erlangen, and Thannabaur's and Schildbach's repertoires.

¹³ It is no. 357F in Thannabaur's repertoire.

¹⁴ On the liturgical practice of the court of Burgundy and the chant antecedents for Binchois's sacred music see Barbara Haggh's contribution to this volume, Ch. 1.

¹⁵ Haggh (above, Ch. 1) reminds us of Binchois's service under William de la Pole (earl of Suffolk) and of his benefices at St Donatian in Bruges, Sainte-Waudru in Mons, and Saint-Pierre in Cassel, as well as of contacts with colleagues active in other institutions.

Table 6.2. Melodic Structure of Sanctus–Agnus pair

[A] Sanctus	[B] Sanctus, Sanctus	[C] Dominus Deus	[D] Sabaoth
	[B] Pleni sunt celi et terra	[C] gloria	[D] [E] [F] tua Osanna in excelsis
[C'] Benedictus Marie	[B] filius, qui venit	[C'] in nomine	[D] [G] [B'] [F] Domini O- -sanna in excelsis
[A'] Agnus	[B] Dei, qui tollis	[C] peccata mundi	[H] miserere nobis
[C'] Agnus Dei qui	[b] tollis	[C] peccata mundi	[H] miserere nobis
[A'] Agnus	[B] Dei, qui tollis	[C] peccata mundi	[H] miserere nobis

more likely, the lost chant manuscripts of the fifteenth century were different from those of the previous century (particularly, as mentioned above, since the trope 'Marie filius' became widespread only in the fifteenth century). It seems fair to surmise that if a fifteenth-century Burgundian Kyriale actually used by the ducal chapel at this time were to turn up, its variants with the reconstructed chants of Exs. 6.1 and 6.2 would be insignificant.

The Sanctus

The Sanctus (edited complete as Ex. 6.5) is structured in two parts (D = Discantus; CT = Contratenor; T = Tenor; SC = Subcontra):

A. Incipit in plainchant (*Sanctus*)

1. *Sanctus, Sanctus* (D–CT: O; T: Φ ; SC: Φ); 30 breves in *tempus perfectum*
2. *Dominus, Deus sabaoth* (3vv, all O; SC tacet); 20 breves in *tempus perfectum*
3. *Pleni sunt celi* (D–CT: Φ ; T: Φ ; SC: Φ); 60 breves in *tempus imperfectum diminutum* (= 20 in *tempus perfectum*)
4. *Osanna in excelsis* (all O); 24 breves in *tempus perfectum*

B. Incipit in plainchant (*Benedictus*)

5. *Marie filius qui venit* (all voices in Φ); 72 breves in *tempus imperfectum diminutum* (= 24 in *tempus perfectum*)
6. *Osanna ultimum* (all voices in O); 28 breves in *tempus perfectum*

Ex. 6.3. Sanctus–Agnus pair from Paris, BNF lat. 842, fo. 199^v (*Missale plenum* of Jean de Bordone from Châlons-sur-Marne, c.1325)

San - ctus, San - ctus, San - ctus

Do-mi-nus... De - us Sa - ba - oth. Ple-ni sunt ce-li et ter - ra glo-ri - a tu - a.

O - - - san - na in... ex - cel - sis.

Be-ne - di - ctus Ma-ri - e fi - li - us... qui ve - nit in no - mi - ne Do - mi - ni.

O - - - san - na in... ex - cel - sis.

A - gnus... De - i, qui... tol - lis pec-ca - ta... mun - di: mi-se - re - re... no - bis.

A - gnus De-i... qui tol - lis pec - ca - ta mun - di: mi-se - re - re no - bis.

A - gnus... De - i, qui... tol - lis pec-ca - ta... mun - di: do-na no-bis... pa - cem.

The Sanctus (after the first chant intonation) starts with a duo for discantus and contratenor (six bars), and other duo and trio combinations occasionally alternate with the full-voice texture. The last eighteen bars, probably to be sung to the words 'in excelsis', duplicate the final section (bb. 77–94) of the *Osanna primum*.

Strohms's observation, quoted above, that the Agnus 'sounds very English', could also be made of the Sanctus. Kovarik, however, reminds us that the paired arrangement of Sanctus and Agnus in monophonic sources is foreign to English

practice;¹⁶ certainly no trace has been found of these cantus firmi in English sources.

The following summarizes the similarities between the Sanctus and the Agnus:

1. The two cantus firmi derive from a Gregorian pair.
2. The cantus-firmus treatment is identical.
3. The number of voices is identical.
4. The two movements use the same tone and the same clefs.
5. The corresponding voices have the same range in each movement.
6. In both movements there is an alternation between *tempus perfectum* and *tempus imperfectum*.

7. The unusual final cadence of the Agnus, with a postponed conclusion of the low voice, is also found identically at the end of the 'Pleni' section of the Sanctus (see Ex. 6.4).

8. Characteristic rhythmical patterns of Binchois—the underlying trochaic rhythms and the formula semiminim–semiminim–minim (see Peter Wright's discussion, Ch. 4)—can both be found in the Sanctus and in the Agnus (for the formula see the Agnus: Discantus, b. 50, and Sanctus: D, bb. 67, 82, 122; CT, bb. 53, 60, 108).

9. There is a recurrent motif (sometimes with a different initial note or embellished) in the upper voices of both pieces: $g'-a'-g'-e'$, with a' in syncopation (Sanctus, D: bb. 2–3, 91–2, 96–7, 102–3, 123–4, 155–6; CT: 14–16, 44, 51–2, 55, 74–6, 85–6, 149–50; Agnus, D: 21–3, 28–9, 61–2; CT: 10–11) or a fourth higher: $c''-d''-c''-a'$ (Sanctus: D, 4–5, 79–80, 143–4; Agnus: D, 39–40);¹⁷ the same motif is also widespread in another Sanctus–Agnus pair by Binchois (Kaye, no. 7a–b).

10. The general motet-like construction of both pieces.

11. The extensive use of full sonorities, with many thirds at numerous conspicuous points.

In the light of these considerations, I believe there is a strong probability that both the Sanctus and the Agnus are by Binchois.

Other Attributions

Concerning other possible attributions to Binchois in the collection of Ordinary pieces in Tr 93/90, it may be recalled that Kovarik proposed to attribute a Kyrie in Tr 93, fo. 119^r (also in Tr 90, fo. 87^r and Ao, fo. 57^v) to Binchois for the following reasons:¹⁸

¹⁶ Kovarik, 'Polyphonic Elaborations', 351.

¹⁷ Strohm, *The Rise*, 195 points out that Binchois's ballade *Ma dame que j'ayme* is built on the similar motif $a'-g'-e'$.

¹⁸ Kovarik, 'Polyphonic Elaborations', 355–8.

Ex. 6.4. Comparison of final cadences of (a) Binchois, *Agnus Dei* (no. 21) and (b) *Pleni section of the Sanctus* from Tr 93, fo. 353^r

(a)

(b)

1. It is the only *Kyrie* outside the known works of Binchois to utilize the mensuration pattern $\bigcirc \updownarrow \bigcirc$.

2. It is flanked in the Aosta manuscript by two other *Kyries* which are likewise anonymous in the manuscript but which are known through concordances to be works of Binchois.

3. In Ao the *Kyrie* sections are marked 'primum', and 'secundum et tertium', rubrics similar to those which occur in some of Binchois's other works.

4. It is similar in several respects (structure, cadences, etc.) to Binchois's tenor setting of *Kyrie XI* (Kaye, no. 10); here the *cantus firmus*—*Kyrie XII*—is, however, in the *discantus*.

5. The *cantus firmus* is French in origin.

I should like to mention here three other Kyries that have some characteristics related to Binchois (see also Table 6.1, under the heading 'New Doubtful Attributions'):

Kyrie (3vv) no. 7 in Table 6.1 (Tr 93, fo. 113^v and Tr 90, fo. 82^v), where the *Christe* section is prefixed by triple mensuration signs ($\Phi O \Phi$) in all voices, as in other Kyries by Binchois.

Kyrie no. 8 (Tr 93, fo. 114^v and Tr 90, fo. 83^v), in which the *Christe* is identical with that of the previous Kyrie (no. 7).

Kyrie paschale (no. 9) preserved in Tr 93, fo. 107^r (DTÖ, no. 1682), and also in Tr 90, fo. 76^v (DTÖ, no. 871) and fo. 93^v (DTÖ, no. 892), has some characteristics of the English long-note tenor style,¹⁹ as seen also in the Kyrie 'in simplici die' (Kaye, no. 14), and the 'English melodic opening' at the beginning of the discantus in section 3, very similar to the beginning of *Credo* (Kaye, no. 19), but a tone higher. The cantus firmus (Vatican I) is in the tenor, but is duplicated in the discantus at the beginnings of the odd-numbered sections. There is also the insertion of an extra semibreve, breaking up the regular pattern of triple metre, a feature observed by David Fallows in the psalm *In exitu* and in some of Binchois's songs,²⁰ but present also in the Kyrie *feriale* (Kaye, no. 13) and in the *Gloria, laus* of Tr 90, fo. 354 (perhaps also by Binchois; see below).

In connection with my search for the *absconditus* Binchois, Danilo Curti-Feininger has drawn my attention to the transcriptions of Laurence Feininger, and more particularly to the tables of contents for them, drawn up by Jeffrey Dean. In those tables seven anonymous pieces (mainly for four voices) are attributed by Feininger to Binchois. Among them is the *Sanctus* just described. They are (see also at the end of Table 6.1):

A four-voice *Gloria–Credo* pair in Tr 89, fos. 83^v–88^r (no. 4a/b)

A four-voice *Sanctus–Agnus* pair in Tr 88, fos. 260^v–264^r (no. 2a/b)

A four-voice *Sanctus* (XVII) in Tr 93, fo. 316^v and Tr 90, fo. 246^v (no. 1)

The four-voice *Sanctus* just discussed

The processional hymn *Gloria, laus et honor* in Tr 90, fo. 354^r (no. 11)

Feininger does not explain and justify his attributions; they must be based on his deep knowledge of the composer's style. The reliability of Feininger's attributions has been debated,²¹ but, like David Fallows,²² I believe that his musical expertise was far greater than had formerly been thought. It is of course dangerous simply

¹⁹ See the discussion in Kovarik, 'Polyphonic Elaborations', 859–61, with complete transcription of the Kyrie. See also Marco Gozzi, *Il manoscritto Trento, Museo Provinciale d'arte, cod 1377 (Tr 90) con un'analisi del repertorio non derivato da Tr 93*, 2 vols., Cremona: Turrus, 1992, i, 88. For the English long-note tenor style see Kovarik, 426–91.

²⁰ Fallows, 'Binchois', in *New Grove*, ii, 714.

²¹ See David Fallows, 'Dufay and the Mass Proper Cycles of Trent 88', in Pirrotta and Curti (eds.), *I codici musicali trentini a cento anni dalla loro riscoperta* (Trento: Provincia Autonoma di Trento, 1986), 46–59.

²² *Ibid.* 50.

to accept his attributions; nevertheless, a careful analysis of the pieces listed above may, I believe, add weight to some of his 'instinctual' attributions. Space here allows only for brief consideration of these pieces; a fuller treatment must await a longer study.

The four-voice pieces (nos. 1, 2, and 4 of the last section of Table 6.1) show strong stylistic analogies with the Sanctus–Agnus pair just analysed. To these it is possible to add a Sanctus (Tr 89, fo. 81^v; no. 3 of Table 6.1) in the same style. This piece is entitled 'flemmik' (or 'flemink?') in *Speciálník*, and is connected by Robert Mitchell,²³ as part of a putative cycle, to the following Gloria–Credo pair. The cantus firmus bears some limited resemblance to Sanctus IV.

We find the same attribution (or pseudo-attribution) to 'Flemmik' in the Sanctus of *Speciálník* that has a concordance with the first item of the Sanctus–Agnus pair of Tr 88. The piece is also in the Strahov codex (see no. 2a of Table 6.1). This attribution to 'Flemmik'—unknown to Feininger—is perhaps a generic designation meaning 'Flemish',²⁴ an adjective which would not be inappropriate for Binchois.

The Gloria–Credo pair (Tr 89, fos. 83^v–86^v; no. 4 in the Table) has a tenor cantus firmus in long notes derived from the Marian antiphon *Beata Dei genitrix* (not, as stated by Mitchell,²⁵ from the antiphon *Veni Sancte Spiritus* for the first two sections and the hymn *Veni creator* for the third section of each movement). Rhythmically and melodically the tenors of the two movements are identical, apart from some pauses at the beginnings of the *Patrem* and *Et incarnatus* sections of the Credo.

The presence of Binchois's works in Tr 89 (dated c.1460–5)²⁶ would not be surprising: other compositions by him, such as his *Te Deum*, are preserved in sources from the late fifteenth century.

The smaller liturgical repertory of Binchois, different in character from the Ordinary sections, presents other types of problems. As David Fallows points out, 'the very diversity of format in his smaller sacred pieces gives reason to suspect that more is buried in the anonymity of Trent codices 90 and 88'.²⁷ Feininger's attribution to Binchois of the *Gloria, laus et honor* (in Tr 90, fo. 354^r)²⁸ appears reasonable if we take into consideration the fact that the piece has the same general pauses as the *Gloria, laus* in Tr 87, fo. 140^v (Kaye, no. 39) and other distinctive characteristics of Binchois's homorhythmic pieces in fauxbourdon style with

²³ Robert J. Mitchell, 'The Paleography and Repertory of Trent Codices 89 and 91, together with Analyses and Editions of Six Mass Cycles by Franco-Flemish Composers from 'Trent Codex 89' (Ph.D. thesis, University of Exeter, 1989), 79.

²⁴ See W. Müller and F. Zarncke, *Mittelhochdeutsches Wörterbuch*, 3 vols., Leipzig, 1854–66, repr. Stuttgart: S. Hirzel, 1990), iii, 336 ('Vlaeminc' or 'Flaeminc' means 'Flemish').

²⁵ Mitchell, 'The Paleography', 79.

²⁶ Peter Wright dates the paper of Tr 89, fo. 81^r, to 1460–2 and the paper of fos. 83–6 to 1465: see 'Johannes Wisers Paper and the Copying of his Manuscripts', in Peter Wright (ed.), *I codici musicali trentini, nuove scoperte e nuovi orientamenti della ricerca* (Trento: Provincia Autonoma di Trento, 1996), 31–53 at 36.

²⁷ Fallows, 'Binchois', in *New Grove*, ii, 712.

²⁸ Modern edition in Gozzi, *Il manoscritto Trento*, ii, 207–9.

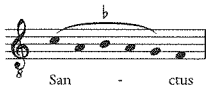
plainsong in the top voice.²⁹ Moreover it consistently cadences—to use Fallows's words in referring to *In exitu Israel*—in a manner that implies a lengthening of the last bar in a triple-time section to four beats.³⁰ The section of Tr 90 not copied from Tr 93, especially from fo. 328^v to fo. 352^v, transmits five pieces ascribable to Binchois thanks mostly to concordances with ModB, although three of these ascriptions are contradicted by other sources. It is probable that other works by Binchois are hidden in this section of Tr 90, and perhaps also in Tr 88 and Tr 89: likely candidates may be revealed by investigation.

While Feininger plainly had a good grasp of Binchois's style, all the works of debatable authorship discussed here should be checked (as Fallows remarks)³¹ in as methodical a manner as possible, perhaps with the aid of a computer. Only after such investigations will we be able properly to evaluate these and other potential attributions.

²⁹ Examples include *In exitu* (Kaye, no. 40, but Kaye overlooked the presence of this Psalm in Tr 90, fo. 346^v), *Salve sancta* (Kaye, no. 46), *Ut queant* (Kaye, no. 49), *Veni creator* (no. 51), and so on.

³⁰ Fallows, 'Binchois', 714. The same feature appears in the *Kyrie feriale* (Kaye, no. 13), and in the *Kyrie paschale* (no. 9 in Table 6.1) just discussed.

³¹ Fallows, 'Dufay and the Mass Proper Cycles', 55.

Ex. 6.5. Sanctus attributed to Binchois (Tr 93, fo. 353^r)

D
CT
T
SC

San
San
San

8

ctus,
ctus, San

16

San

23

ctus
ctus

Ex. 6.5. cont.

31

Do - mi - nus De - us

38

sa - ba - oth,

44

sa - ba - oth,

51

Ple - ni sunt ce - li et ter -

56

et ter
ra, et ter

61

ra glo ri a
ra glo ri

66

tu a
a tu a

71

O san na in ex
O san na in ex

Ex. 6.5. *cont.*

79

cel - sis
cel - sis ex - cel

Musical score for measures 79-86. It features a vocal line with lyrics 'cel - sis' and 'cel - sis ex - cel', and an instrumental accompaniment with piano markings 'p' and 'f'.

87

ex - cel sis.
sis.

Musical score for measures 87-94. It continues the vocal line with lyrics 'ex - cel sis.' and 'sis.', and the instrumental accompaniment.

95

Ma - ri - e
Ma - ri - e

Chorus
Be - ne - di - ctus

Musical score for measures 95-99. It includes a vocal line with lyrics 'Ma - ri - e' and 'Ma - ri - e', and a section labeled 'Chorus' with the lyrics 'Be - ne - di - ctus'.

100

fi - li - us
fi -

Musical score for measures 100-107. It features a vocal line with lyrics 'fi - li - us' and 'fi -', and the instrumental accompaniment.

105

qui ve - - -
li - us - qui ve -

111

nit qui ve - - -
nit -

118

nit in - no - mi -
in - no - mi - ne -

124

ne Do - - - mi - ni -
ne Do - - - mi - ni.

1) Tr 93: E

Ex. 6.5. cont.

131

O - san - na, O - san - na

138

na in ex - cel - sis, na in ex - cel - sis

145

cel - sis ex - cel - sis

152

ex - cel - sis

Part III



The Songs