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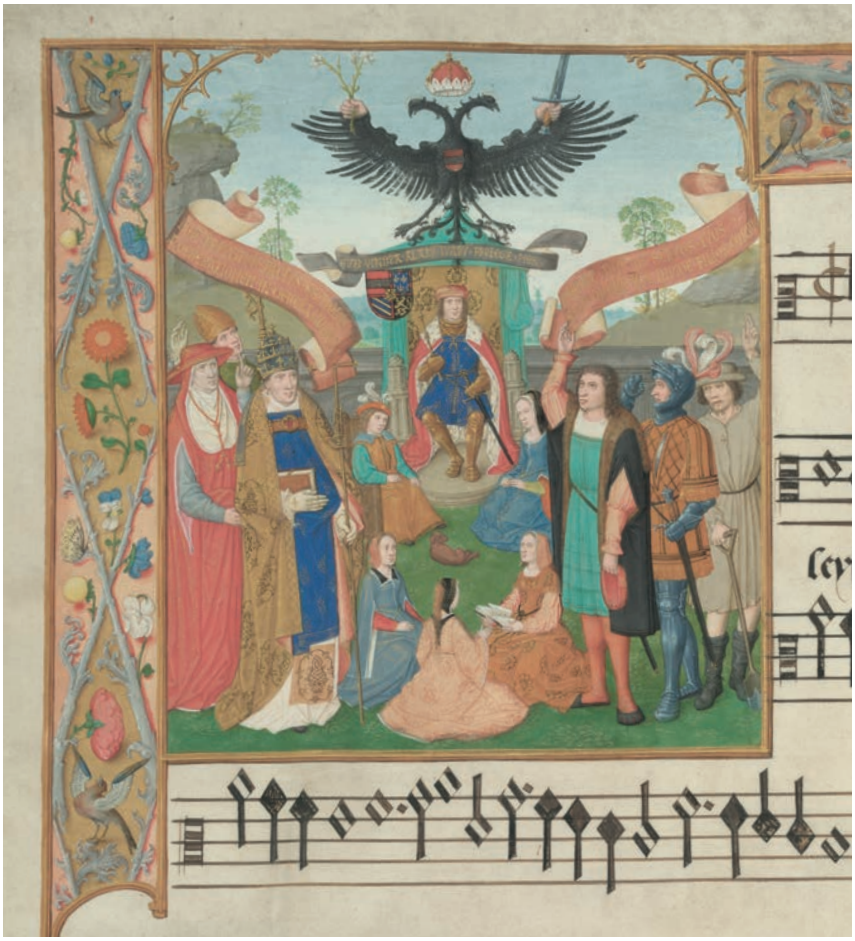
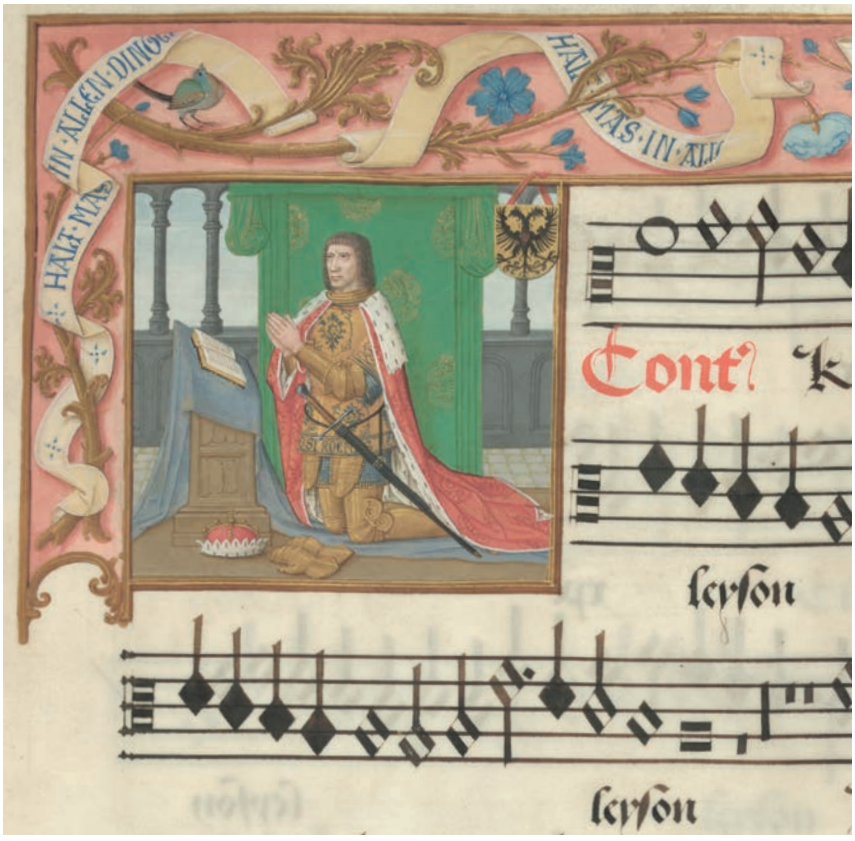
APPENDIX 1. FIGURES
AFBEELDINGEN

I.1. Mechelen Choirbook, fol. 1^{v}, opening miniature
Mechels Koorboek, fol. 1^{v}, openingsminiatuur



I.2. Mechelen Choirbook, fol. 17^{r}, detail
Mechels Koorboek, fol. 17^{r}, detail

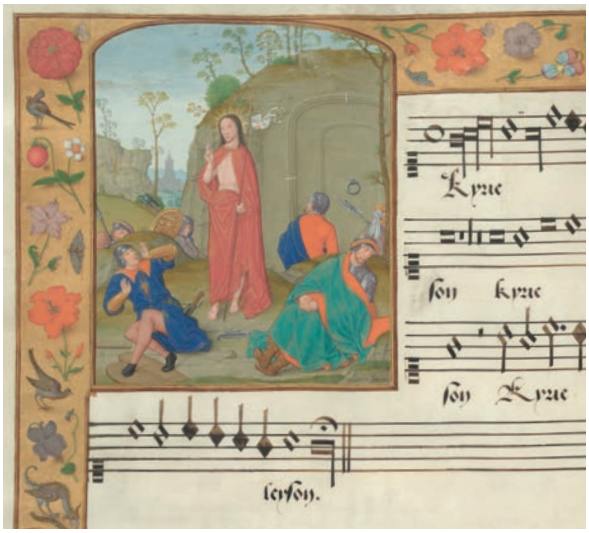


I.3. Mechelen Choirbook, front cover
Mechels Koorboek, voorplat

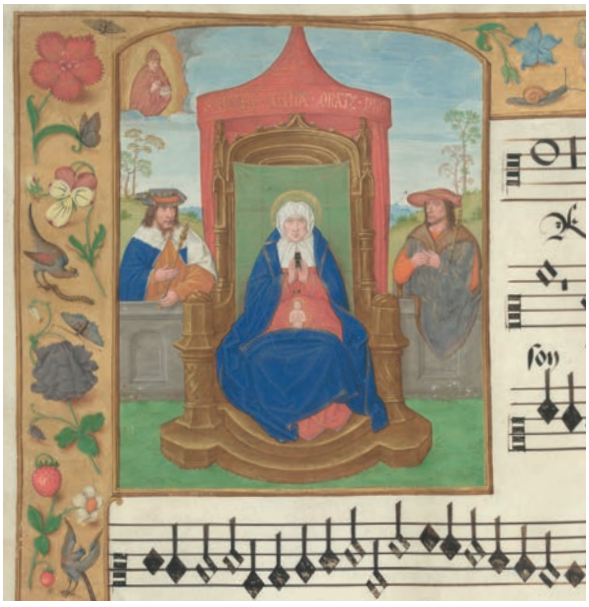


For more details of the binding, see http://idemdatabase.org/
Voor meer details van de band, see http://idemdatabase.org/

II.1. Mechelen Choirbook, fol. 16^{v}, detail
Mechels Koorboek, fol. 16^{v}, detail



II.2. Mechelen Choirbook, fol. 34^{v}, detail
Mechels Koorboek, fol. 34^{v}, detail



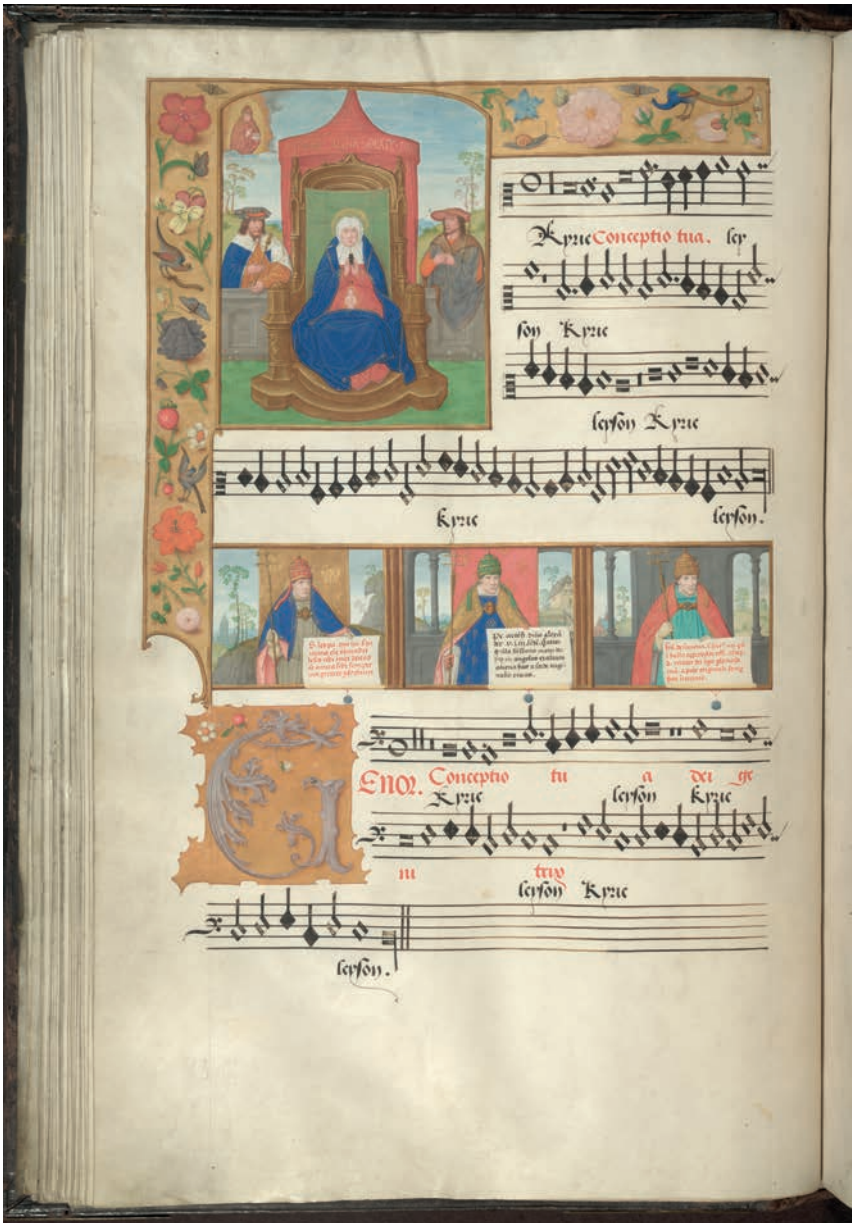
II.3. Vienna, Österreichische Nationalbibliothek, Cod. 1862, fol. 49^{v}
Wenen, Österreichische Nationalbibliothek, Cod. 1862, fol. 49^{v}

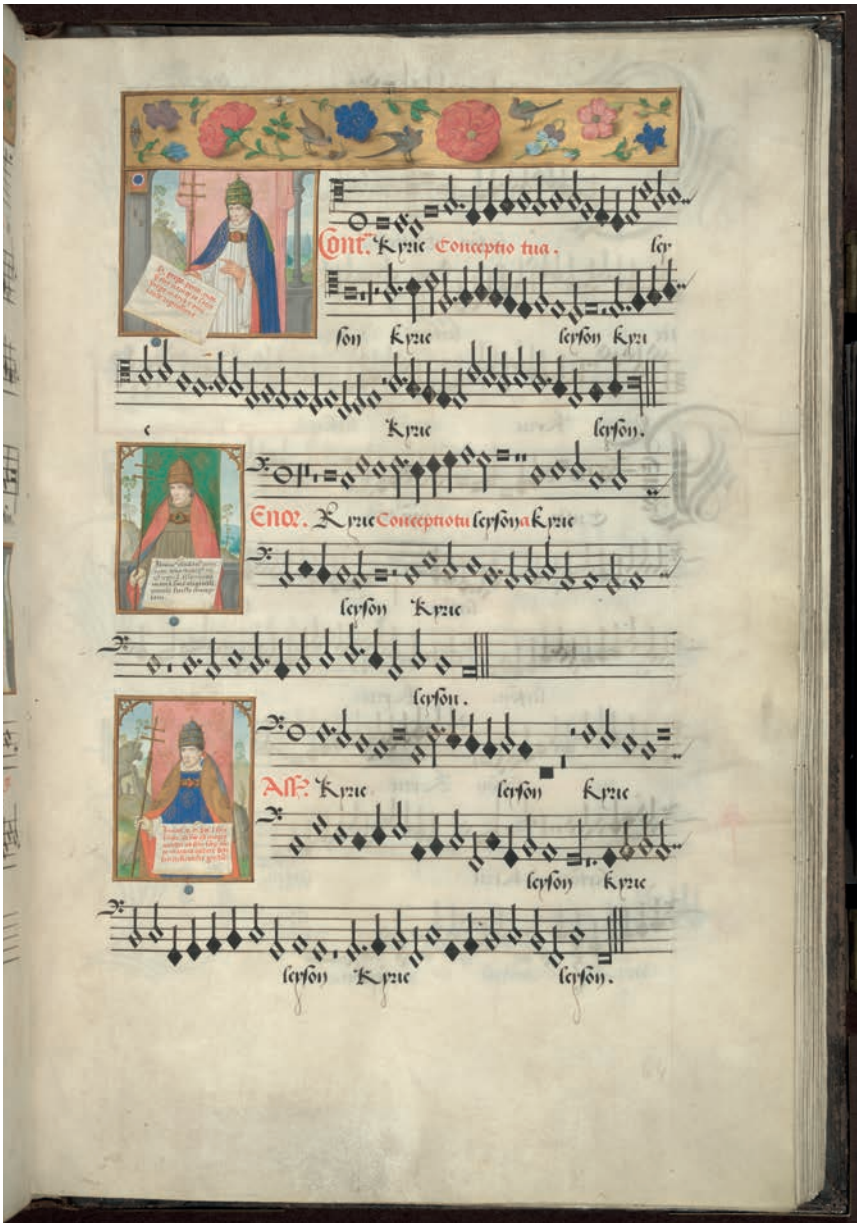


II.4. New York, Morgan Library and Museum, Ms. M.390, fol. 122^{v}

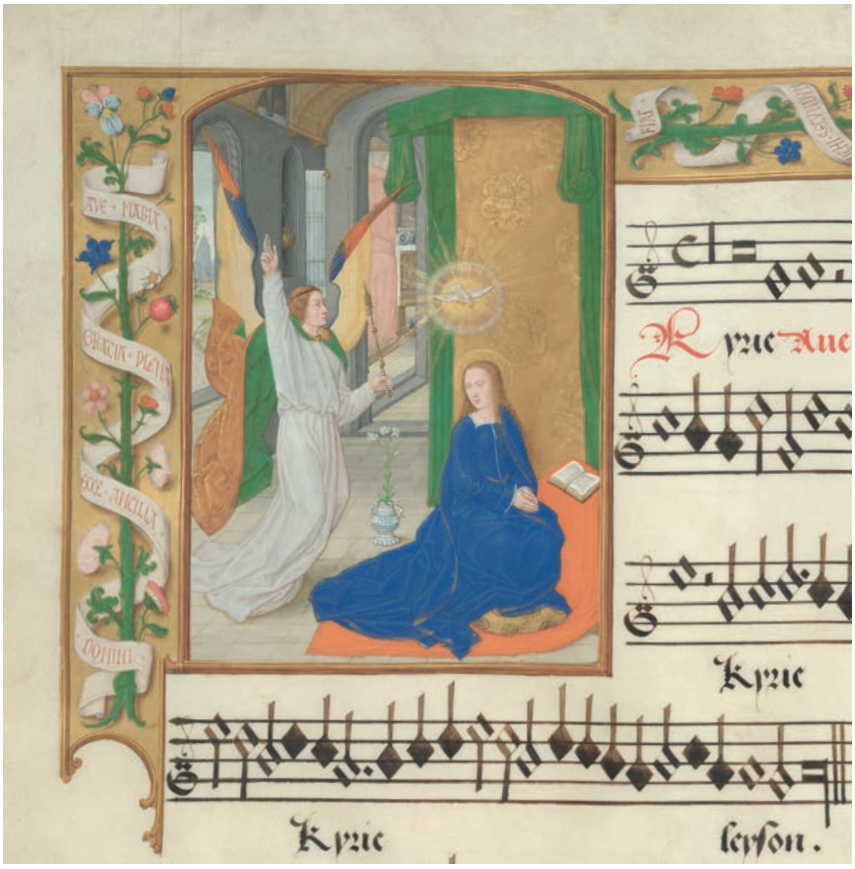


II.5. Mechelen Choirbook, fol. 34^{v} & 35^{r}
Mechels Koorboek, fol. 34^{v} & 35^{r}




Com. Kyrie Concepto tua. ly
son Kyrie leyson Kyri
Kyrie leyson.
Ant. Kyrie Conceptotu leyson a Kyrie
leyson Kyrie
leyson.
Ant. Kyrie leyson Kyrie
leyson Kyrie
leyson Kyrie leyson.

II.6. Mechelen Choirbook, fol. 49^{v}, detail
Mechels Koorboek, fol. 49^{v}, detail

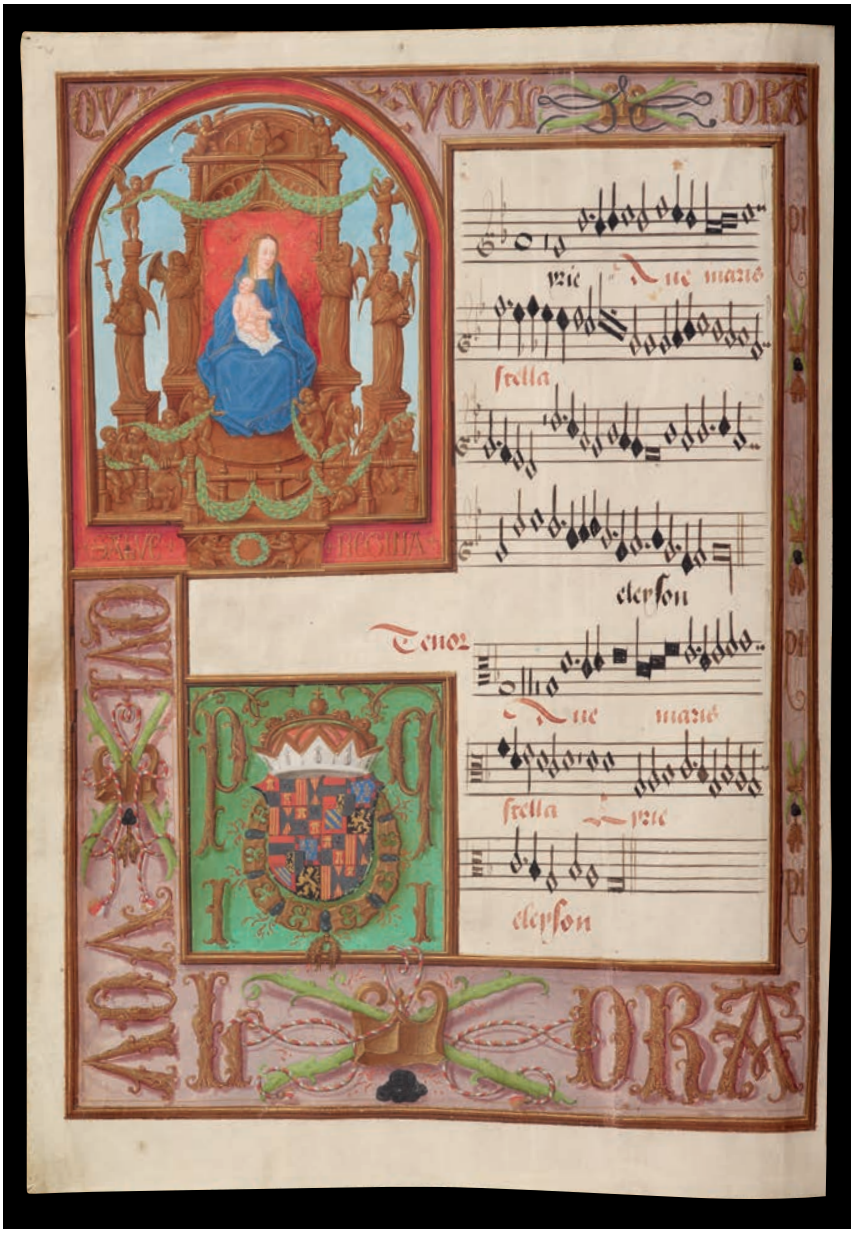


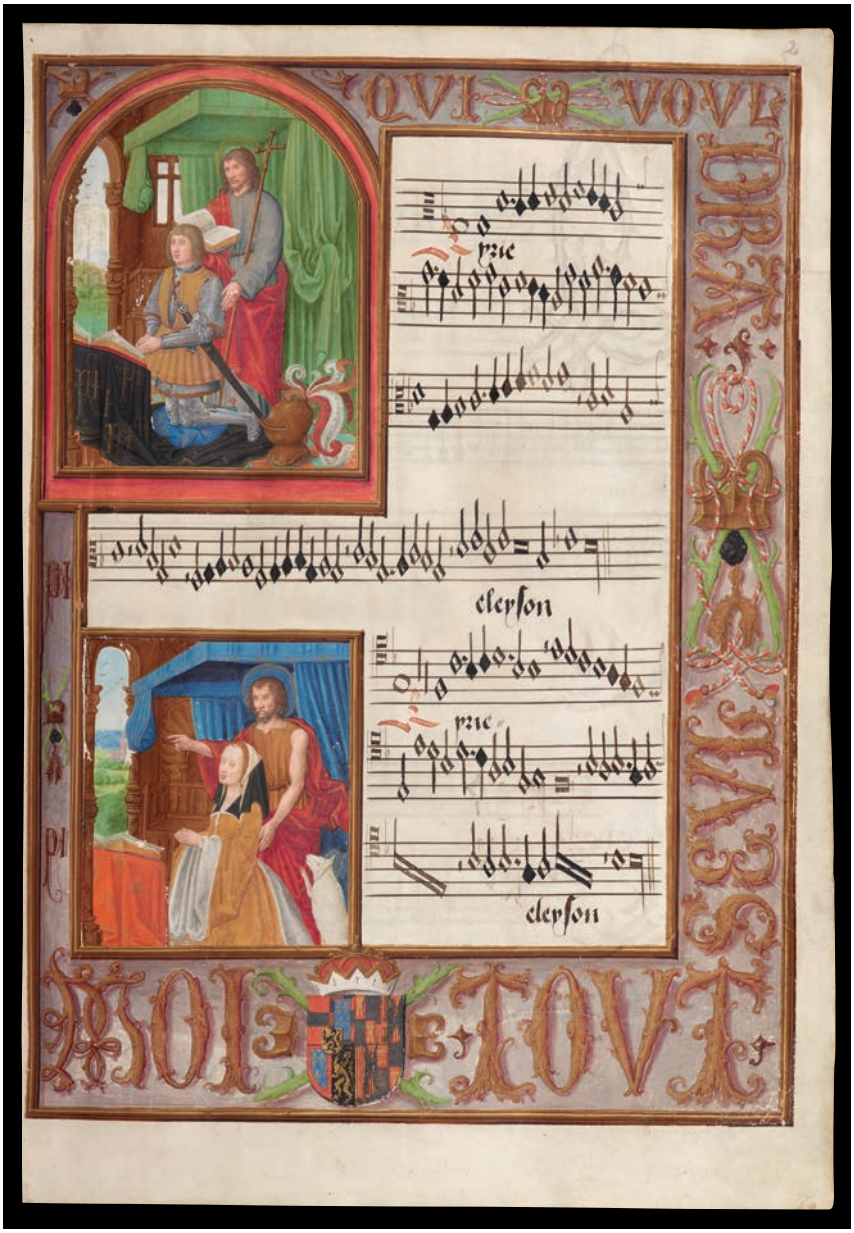
II.7. Ghent, Universiteitsbibliotheek, Ms. 74 ("Baudeloo Missal"), fol. 268^{v}: portrait of Pieter van Heetvelde

Gent, Universiteitsbibliotheek, Ms. 74 ("Baudeloo-missaal"), fol. 268^{v}: portret van Pieter van Heetvelde



II.8. B-Br 9126, fol. 1^{v} & 2^{r}

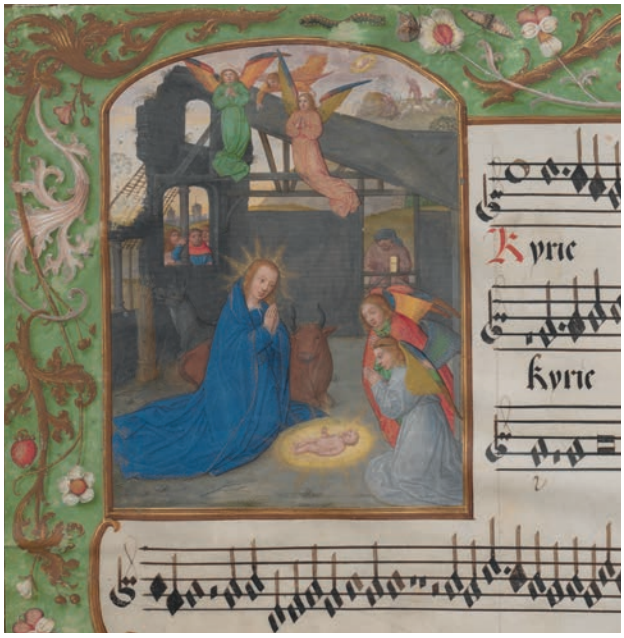



yrie
eleyson
yrie
eleyson

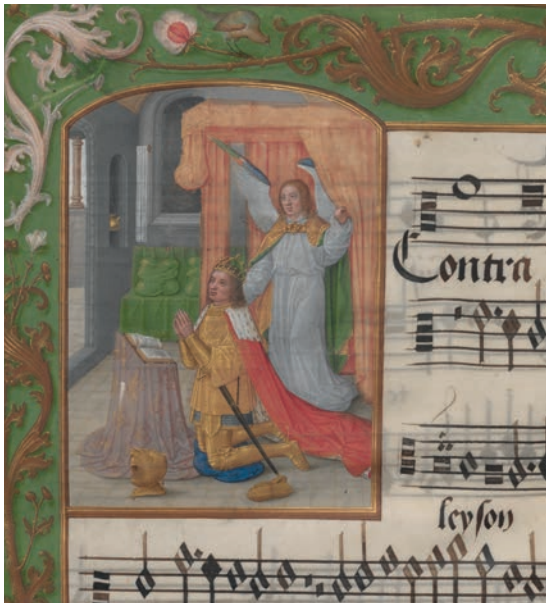
II.9. Cambridge, The Fitzwilliam Museum, Marlay cuttings, Fl. 5a



II.10. A-Wn 15495, fol. 1^{v}, detail



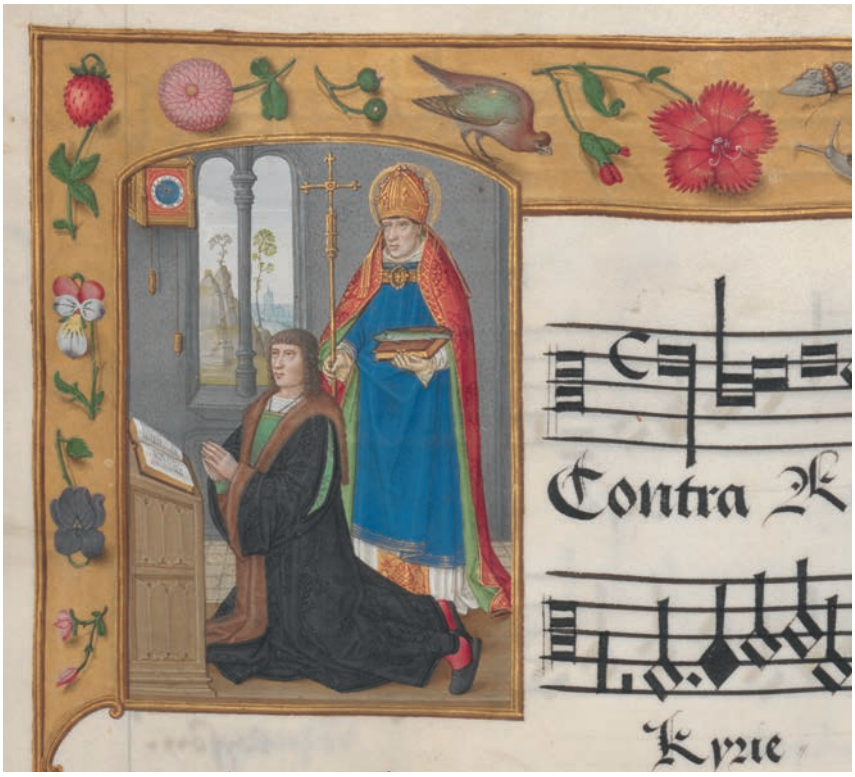
II.11. A-Wn 15495, fol. 2^{r}, detail



II.12. D-Ju 12, fol. 33^{v}, detail



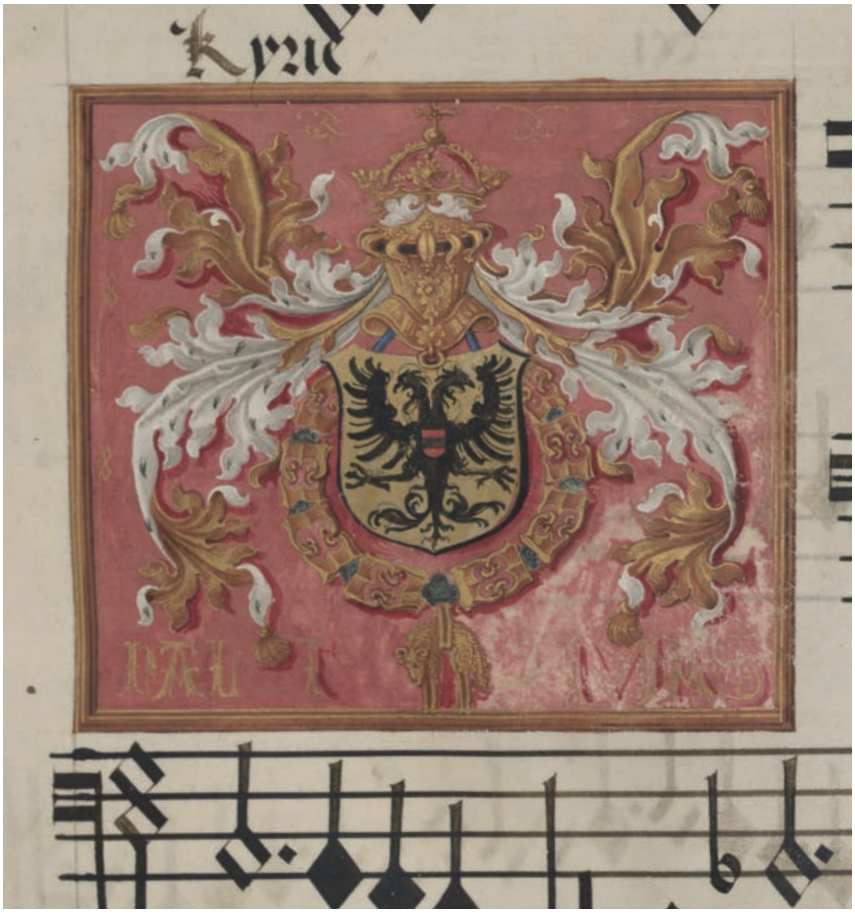
II.13. A-Wn 15497, fol. 10^{r}, detail



II.14. Chantilly, Musée Condé, Ms. 86, fol. 14^{v}-15^{r}



II.15. D-Ju 4, fol. 9^{r}, detail



II.16. Chantilly, Musée Condé, Ms. 86, fol. 25^{v}-26^{r}



II.17. Chantilly, Musée Condé, Ms. 86, fol. 107^{v}-108^{r}



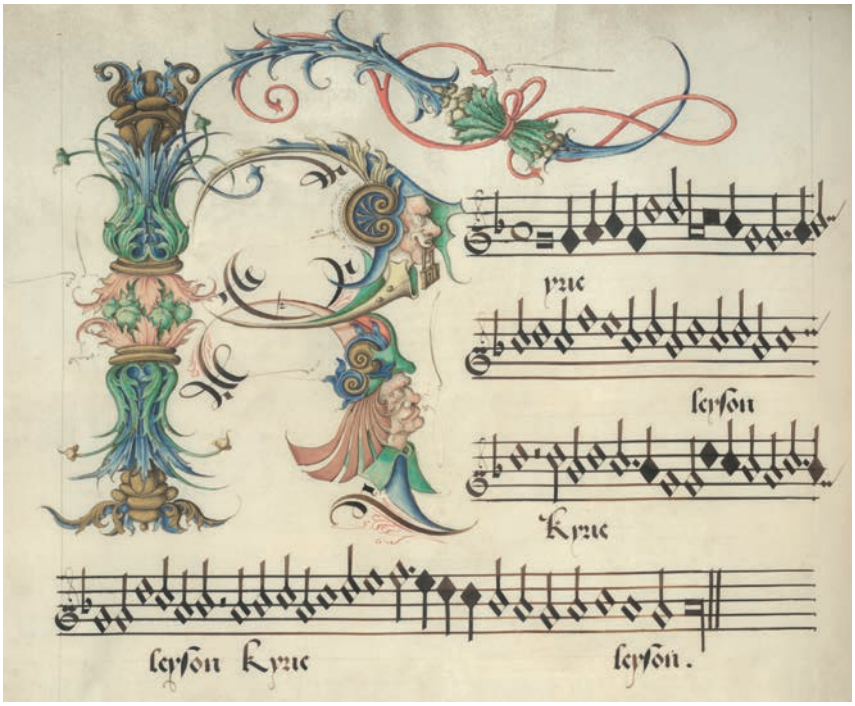
II.18. D-Ju 3, fol. 1^{v}, detail



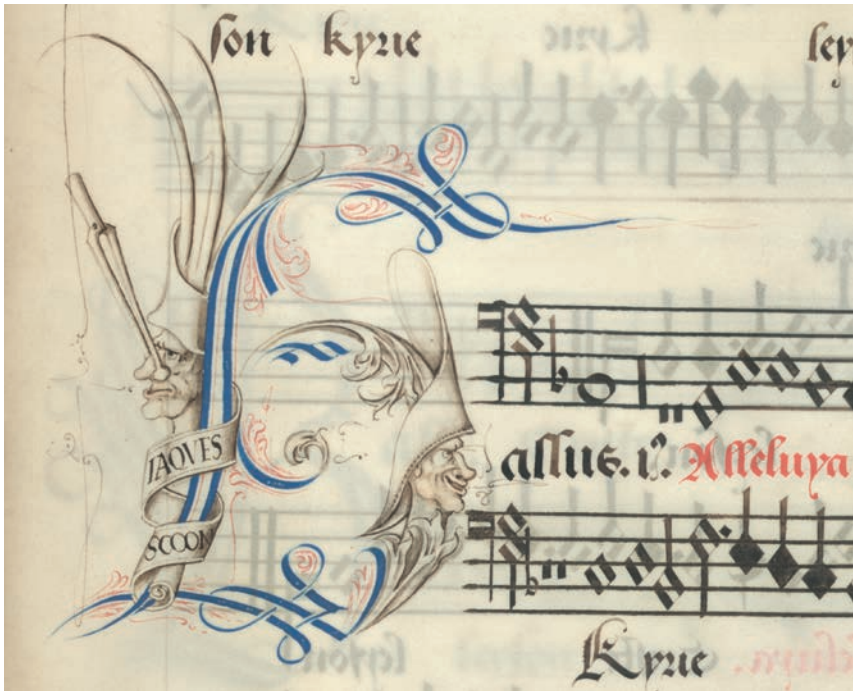
II.19. Mettingen, Draiflessen Collection (Tuliba), inv. no. Min 6:
The Virgin of the Seven Sorrows, miniature from a choirbook
Mettingen, Draiflessen Collection (Tuliba), inv. no. Min 6:
Onze-Lieve-Vrouw van Zeven Smarten, miniatuur uit een koorboek



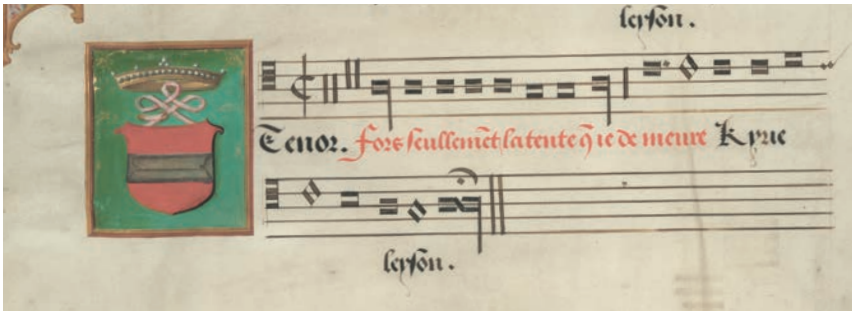
II.20. Mechelen Choirbook, fol. 63^{v}, detail
Mechels Koorboek, fol. 63^{v}, detail



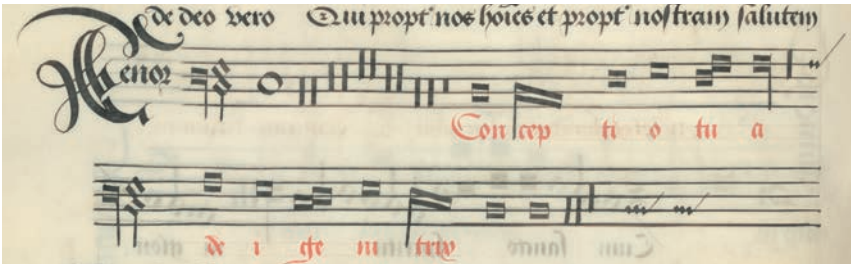
II.21. Mechelen Choirbook, fol. 96^{r}, *bassus primus* initial
Mechels Koorboek, fol. 96^{r}, initiaal bij de *bassus primus*



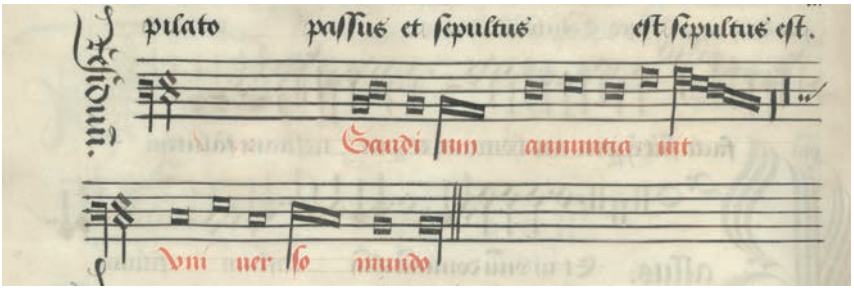
IV.1. Mechelen Choirbook, fol. 1^{v}, detail *(tenor primus)*
Mechels Koorboek, fol. 1^{v}, detail *(tenor primus)*



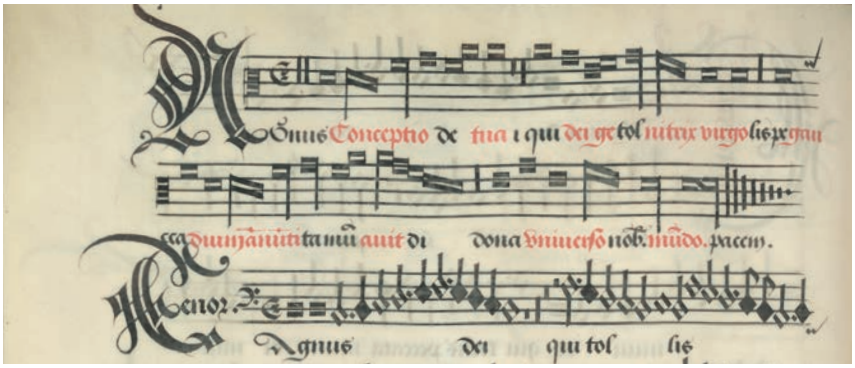
VI.1. Mechelen Choirbook, fol. 39^{v}, detail *(tenor primus)*
Mechels Koorboek, fol. 39^{v}, detail *(tenor primus)*



Mechelen Choirbook, fol. 40^{v}, detail *(tenor primus)*
Mechels Koorboek, fol. 40^{v}, detail *(tenor primus)*



VI.2. Mechelen Choirbook, fol. 47^{v}, detail *(superius)*
Mechels Koorboek, fol. 47^{v}, detail *(superius)*



APPENDIX 2. GATHERING STRUCTURE AND CONTENTS
KATERNENSTRUCTUUR EN INHOUD

GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST*	TEXT SCRIBE* TEKSTKOPIIST*
Pastedown									
Dekblad		[Blank] [Blanco]							
Endleaves Slotbladen		[Blank] [Blanco]				i			
		[Blank] [Blanco]							
		[Blank] [Blanco]				ii			
		[Blank] [Blanco]							
		[Blank] [Blanco]				iii			
		[Blank] [Blanco]							
		[Blank] [Blanco]				1			
1	1	[*Missa Fors seulle-ment*]	[Matthaeus Pipelare]	“Kyrie” I	T1: *Fors seullement latente que ie demeure.*			X	X
						2		X	X
				“Christe”				X	C5 (T1)
						3		X	X
				“Kyrie” II				X	X
						4		X	X
				“Et in terra”	T1: *Fors seullement.*			X	X
						5		X	X
				“Qui tollis”				X	X
						6		X	X
				“Patrem”	T1: *Fors seullement.*			X	X
						7		X	X
				Residuum				X	X
						8		X	X
				Residuum				X	X
						9		X	X
				“Sanctus”	T1: *Fors seullement latente*			X	X
						10		X	X
2				“Pleni” “Osanna”				X	X
						11		X	X
				“Benedictus”				X	X
						12		X	X

* D = discantus; C = contratenor; T = tenor; B = bassus

GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST	TEXT SCRIBE* TEKSTKOPIIST
				“Agnus” I	T1: *Fors seullement.*	13		X X	X X
				“Agnus” II		14		X X	X X
				“Agnus” III		15		X X	X X
		[Blank] [Blanco]							
		[Blank] [Blanco]				16			
3	2	[*Missa pascale*]	[Pierre de la Rue]	“Kyrie” I	T1: *Resurrexi et adhuc tecum sum alleluya alleluya alleluya.*	17		X X	X X
				“Christe”	T1: *Posuisti super me manum tuam alleluya alleluya.*	18		X X	X X
				“Kyrie” II	T1: *Mirabilis facta est scientia alleluya alleluya alleluya.*	19		X X	X X
				“Et in terra”	T1: *Pre timore autem eius exterriti sunt*	20		X X	X X
				Residuum	T1: *custodes et facti sunt velut mortui alleluya alleluya.*	21		X X	X X
				“Qui tollis”	T1: *Cito euntes dicite discipulis*	22		X X	X X
				Residuum	T1: *Quia surrexit dominus alleluya Alleluya*	23		X X	X X
				“Patrem”	T2: *Resurrexi et adhuc tecum sum alleluya posuisti super me manum tuam alleluya.*	24		X C2 (T2)	X C5 (T2)
4				Residuum	T2: *Mirabilis facta est scientia tua alleluya Alleluya Alleluya Alleluya Alleluya Alleluya Alleluya alleluya.*	25		X C2 (T2)	X C5 (T2)
				“Et resur-rexit”		26		X C2 (T2)	X C5 (T2)
				Residuum		27		X C2 (T2)	X C5 (T2)

* D = discantus; C = contratenor; T = tenor; B = bassus

GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST*	TEXT SCRIBE* TEKSTKOPIIST*
5				“Sanctus”	T1: *Postulavi patrem meum alleluya dedit mihi gentes alleluya in hereditatem alleluya.*	28		X	X
				“Pleni”		29		X X	X X
				“Osanna”	T1: *Et valde mane una sabbatorum veniunt ad monumentum orto iam sole orto iam sole orto iam sole alleluya.*	30		X	X
				“Benedictus” “In nomine”		31		X X	X X
				“Agnus” I	T1: *Vespere autem sabbati in prima sabbati venit maria magdalena et altera maria videre videre sepulchrum alleluya*	32		X	X
				“Agnus” III	T1: *Surrexit dominus alleluya alleluya alleluya alleluya.*	33		X	X
		[Blank] [Blanco]							
		[Blank] [Blanco]				34	a1		
	3	[*Missa Conceptio tua*]	[Pierre de la Rue]	“Kyrie” I	D: *Conceptio tua.* T1: *Conceptio tua dei genitrix* Ct: *Conceptio tua.* T2: *Conceptio tua*	35	a2	X X	X X
				“Christe” “Kyrie” II	T2: *Gaudium annuntiavit universo mundo. / dei genitrix virgo. gaudium annuntiavit universo mundo*	36		X X	X X
				“Et in terra”	T2: *Conceptio tua dei genitrix virgo Gaudium annuntiavit universo mundo*	37	a4**	X C2 (T2)	X C5 (T2)
				“Qui tollis”		38		X C2 (T2)	X C5 (T2)

** The leaf signature in pencil is preceded by a mark in brown ink which is unclear due to trimming.
Voor de bladsignatuur in potlood staat een markering in bruine inkt die onduidelijk is als gevolg van afsnijding.

GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST*	TEXT SCRIBE* TEKSTKOPIIST*
6				Residuum		39		X C2 (T2)	X C5 (T2)
				“Patrem”	T1: *Conceptio tua dei genitrix*	40		C2 (T1) X	C5 (T1) X
				Et incarnatus	T1: *Gaudium annuntiavit universo mundo*	41		C2 (T1) X	C5 (T1) X
				Et resurrexit	T1: *Conceptio tua dei genitrix virgo*	42		C2 (T1) X	C5 (T1) X
				Residuum		43		C2 (T1) X	C5 (T1) X
				“Sanctus”	T1: *Conceptio tua dei genitrix virgo virgo.*	44		X X	X X
				“Pleni”		45		X X	X X
				“Osanna” “Benedictus” “In nomine”	T1: *Gaudium annuntiavit universo mundo. / – / –*	46		X X	X X
				“Agnus” I	T1: *Conceptio tua dei genitrix virgo gaudium annuntiavit universo mundo mundo*	47		X X	X X
				“Agnus” III	D: *Conceptio tua dei genitrix virgo gaudium annuntiavit universo mundo.*	48		X X	X X
		[Blank] [Blanco] [Blank] [Blanco]				49			
7	4	[*Missa Ave Maria*]	[Pierre de la Rue]	“Kyrie” I “Christe”	D: *Ave maria / –* T: *Ave maria gratia plena dominus tecum benedicta tu. / –* Ct: *Ave maria / –* B: *Ave maria / –*	50		X X	X* X
				“Kyrie” II		51		X X	X X

* D = discantus; C = contratenor; T = tenor; B = bassus

** The cantus firmus text in the tenor is added in a hand not elsewhere found in Mech; it is a formal *textualis* as opposed to the cursive bâtarde scripts used by the Alamire scribes. It is perfectly plausible that this is Scribe X using another type of script in this one instance, but it is impossible to be certain about this.
In de tenor is de tekst van de cantus firmus toegevoegd door een hand die elders in Mech niet voorkomt. De letter is een formele *textualis* in tegenstelling tot de cursieve bâtarde die de Alamirekopiisten gebruiken. Het is zeer aannemelijk dat Kopiist X hier een ander lettertype gebruikt, maar dit is onmogelijk met zekerheid uit te maken.

GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST*	TEXT SCRIBE* TEKSTKOPIIST*
				“Et in terra”				X	X
						52		X	X
				“Qui tollis”				X	X
						53		X	X
				“Patrem”				X	X
						54		X	X
				Residuum				X	X
						55		X	X
				“Crucifixus”				X	X
						56		X	X
				Residuum				X	X
						57	b1	X	X
8				“Sanctus”				X	X
						58		X	X
				“Pleni”				X	X
						59	b3	X	X
				“Osanna” “Benedictus”				X	X
						60		X	X
				“Agnus” I				X	X
						61		X	X
				“Agnus” III				X	X
						62		X	X
		[Blank] [Blanco]							
		[Blank] [Blanco]				63			
9								X	X
	5	*Missa de sancta cruce quinque vocum*	[Pierre de la Rue]	“Kyrie” I	T: *Nos autem glori-ari oportet in cruce domini.*				
						64		X	X
				“Christe”				X	X
						65		X	X
				“Kyrie” II				X	X
						66		X	X
				“Et in terra”	T: *Nos autem. Glori-ari oportet*			X	X
						67		X	X
				Residuum				X	X
						68		X	X
				“Qui tollis”				X	X
						69		X	X
				Residuum				X	X
						70		X	X
				“Patrem”				X	X
						71		X	X

GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST*	TEXT SCRIBE* TEKSTKOPIIST*
10				Residuum		72		X X	X X
				“Et resur-rexit”		73		X X	X X
				Residuum		74		X X	X X
				“Sanctus”	T: *Nos autem glori-ari oportet in cruce domini.*	75		X X	X X
				“Pleni”		76		X X	X X
				“Osanna”		77		X X	X X
				“Benedictus”		78		X X	X X
				“Agnus” I	T: *Nos autem.*	79		X X	X X
11				“Agnus” III	T: *Ihesu cristi in quo est salus vita et resurrexio nostra per quem salvati et liberati.*	80		X X	X X
		[Blank] [Blanco]		Residuum	T: *ti sumus et libe-rati sumus.*	81		X	X
12	6	[*Missa de feria*]	[Pierre de la Rue]	“Kyrie” I “Christe”		82		C2 C2	X X
				“Kyrie” II		83		C2 C2	X X
				“Et in terra”		84		C2 C2	X X
				“Qui tollis”		85		C2 C2	X X
				“Patrem”		86		C2 C2	X X
				Residuum		87		C2 C2	X X
				“Crucifixus”		88		C2 C2	X X
				Residuum		89		C2 C2	X X
13				“Sanctus” “Pleni”		90		C2 C2	X X

* D = discantus; C = contratenor; T = tenor; B = bassus

GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST*	TEXT SCRIBE* TEKSTKOPIIST*
				“Osanna”				C2	X
						91		C2	X
				“Benedictus”				C2	X
						92		C2	X
				“Agnus” I				C2	X
						93		C2	X
				“Agnus” III				C2	X
						94		C2	X
		[Blank] [Blanco]							
		[Blank] [Blanco]				95			
14	7	*Missa quinque vocum supra alleluya*	*Petrus de [la] Rue*	“Kyrie” I	D: *Alleluya.* T: *Alleluya alleluya.* Ct: *Alleluya alleluya.* B1: *Alleluya.* B2: *Alleluya alleluya alleluya alleluya*	96		C2	X
								C2	X
				“Christe” “Kyrie” II	T1: *Allelluya alleluya. / Alleluya alleluya alleluya alleluya*	97		C2	X
				“Et in terra”	T1: *Alleluya alleluya alleluya alleluya.*	98		C2	X
				“Qui tollis”	T1: *alleluya alleluya alleluya alleluya*	99		C2	X
				“Patrem”	T1: *Alleluya alleluya.*	100		C2	X
				Residuum	T1: *alleluya alleluya*	101		C2	X
				Et resurrexit	T1: *Alleluya alleluya alleluya al*	102		C2	X
				Residuum	T1: *leluya alleluya alleluya alleluya alleluya alleluya alleluya alleluya.*	103		C2	X
15				“Sanctus”	T1: *Alleluya alleluya.*	104		C2	X
				“Pleni”		105		C2	X
				“Osanna”	T1: *Alleluya alleluya.*	106		C2	X
				“Benedictus”		107		C2	X

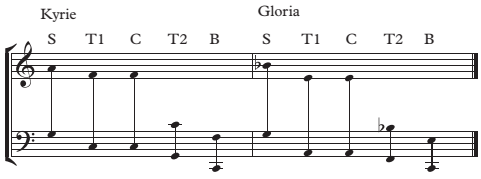
GATHERING KATERN	N.° NR.	TITLE TITEL	COMPOSER COMPONIST	SECTION DEEL	CANTUS FIRMUS*	FOL. FOLIËRING	LEAF SIG. BLADSIGNATUUR	MUSIC SCRIBE* MUZIEKKOPIIST*	TEXT SCRIBE* TEKSTKOPIIST*
16				“Agnus” I	T1: *alleluya alleluya alleluya alleluya*	108		C2 C2	X X
				“Agnus” III	D: *alleluya alleluya.*	109		C2 C2	X X
				Residuum	D: *alleluya*	110		C2 C2	X X
Pastedown Dekblad		[Blank] [Blanco] [Blank] [Blanco]							

* D = discantus; C = contratenor; T = tenor; B = bassus

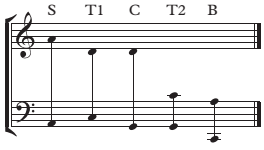
APPENDIX 3. MUSIC EXAMPLES
MUZIEKVOORBEELDEN

IV.1. Vocal ranges compared. a. Ockeghem, *Missa Fors seulement* (Kyrie and Gloria); b. Pipelare, *Missa Fors seulement*
Vergelijking van de stemtessituren. a. Ockeghem, *Missa Fors seulement* (Kyrie en Gloria); b. Pipelare, *Missa Fors seulement*

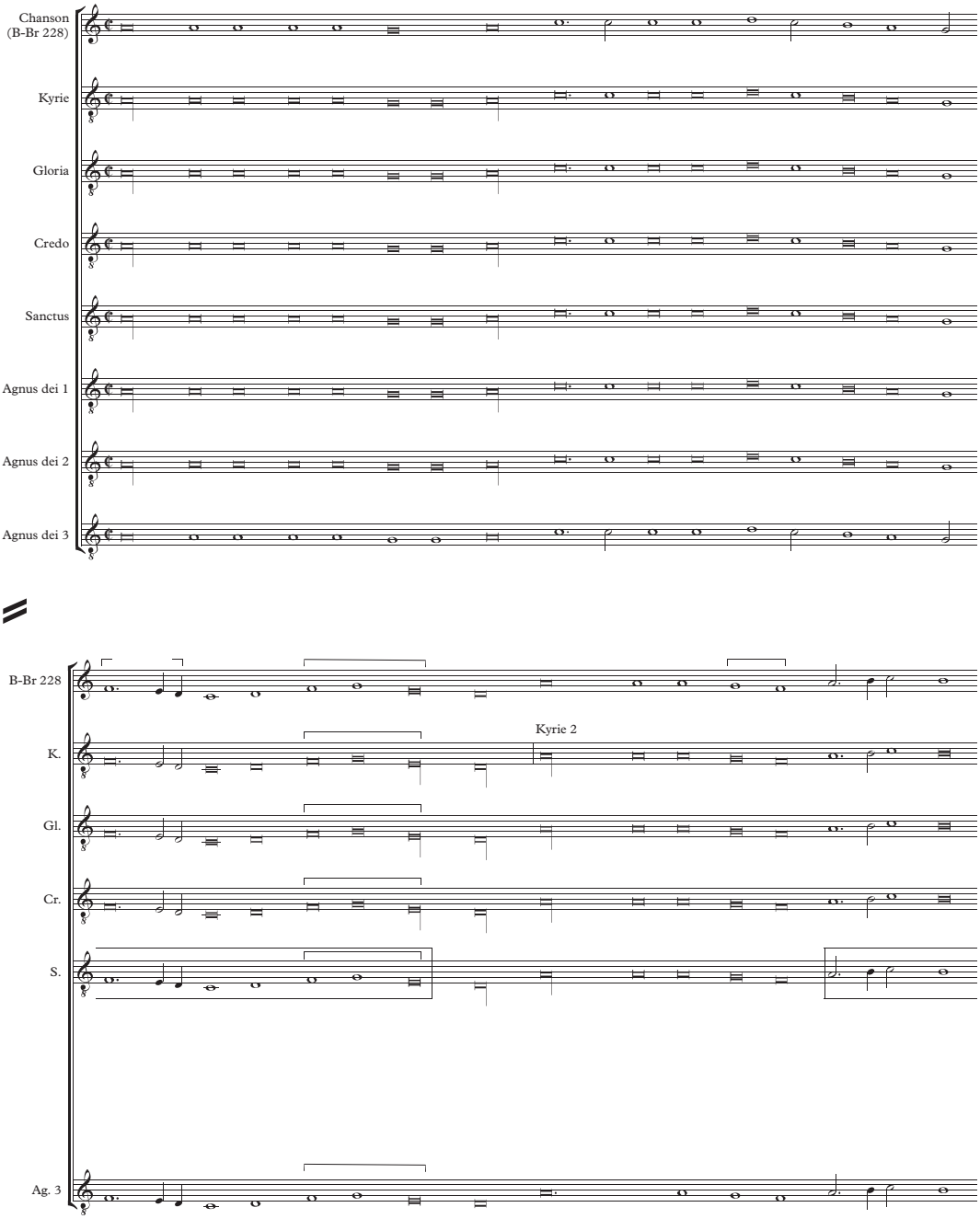
a.



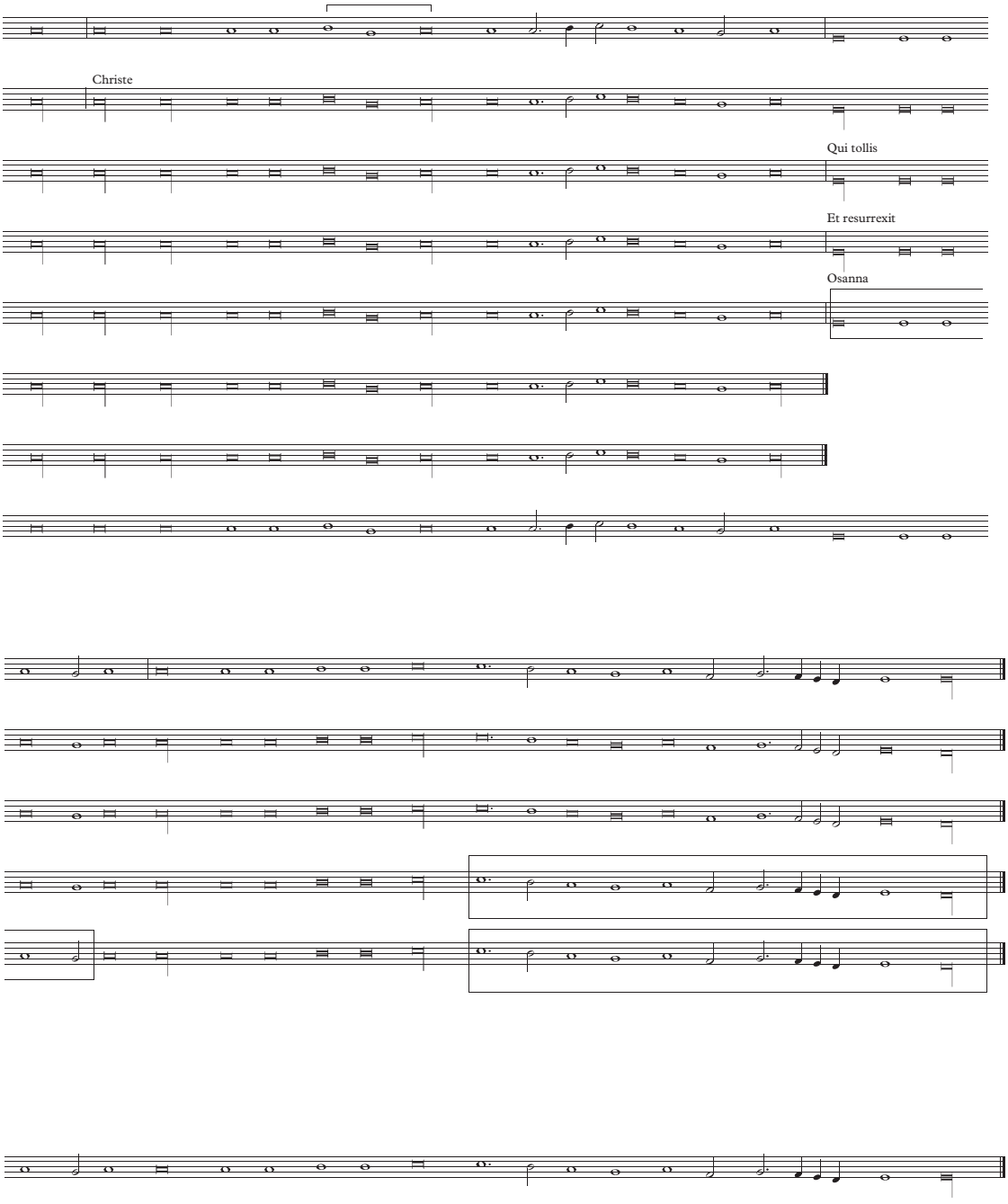
b.



IV.2. Cantus firmus plan. a. Tenor from Pipelare's *Fors seulement II* (B-Br 228); b. Pipelare, *Missa Fors seulement*

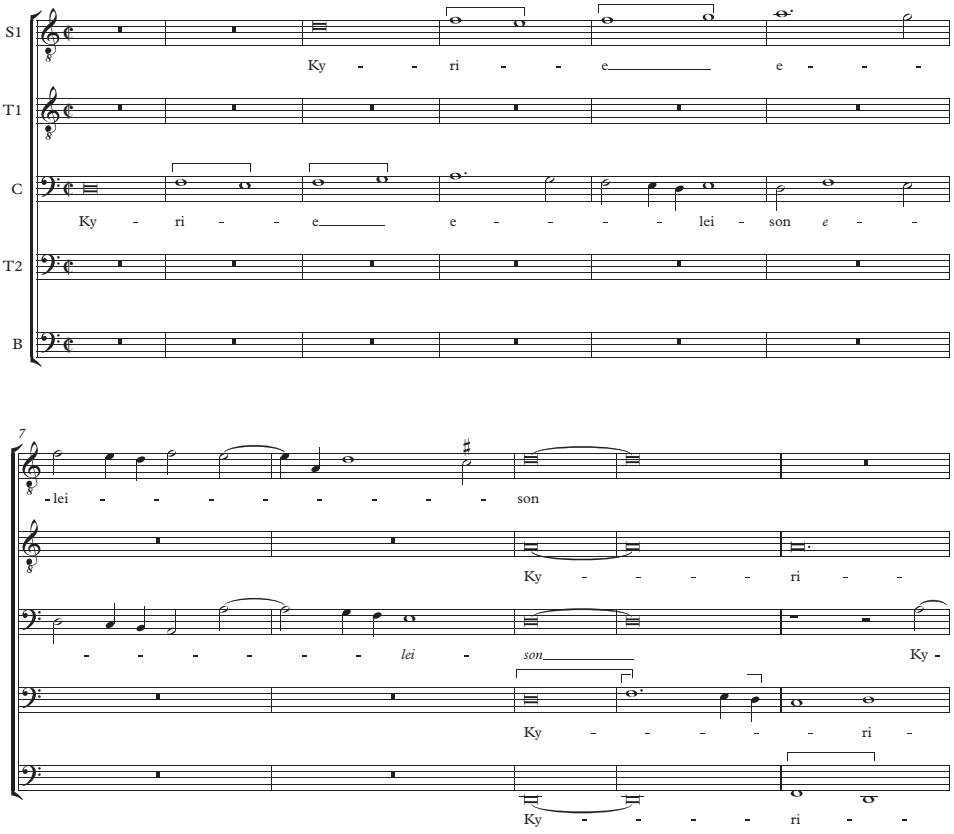


Overzicht van de cantus firmus. a. Pipelare, *Fors seulement II* (B-Br 228), tenor; b. Pipelare, *Missa Fors seulement*



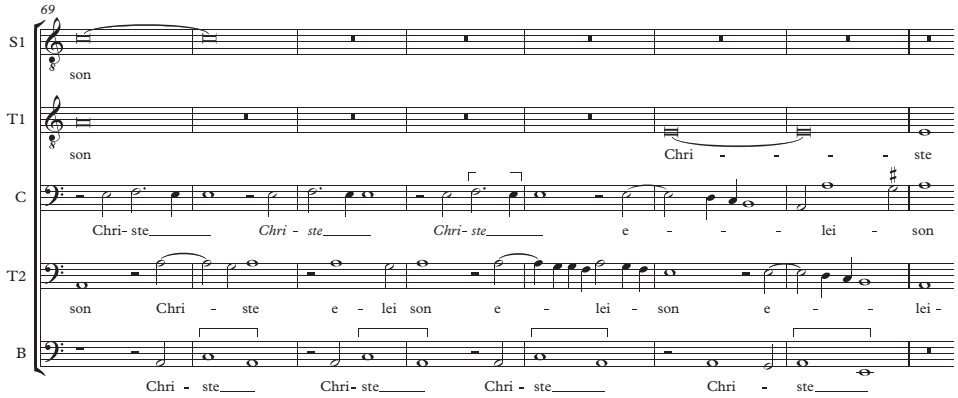
IV.3. Pipelare, *Missa Fors seulement*, Kyrie, bb. 1–11, showing head-motive

Pipelare, *Missa Fors seulement*, Kyrie, m. 1-11, hoofdmotief



IV.4. Pipelare, *Missa Fors seulement*, Kyrie, bb. 69–76 ("Christe")

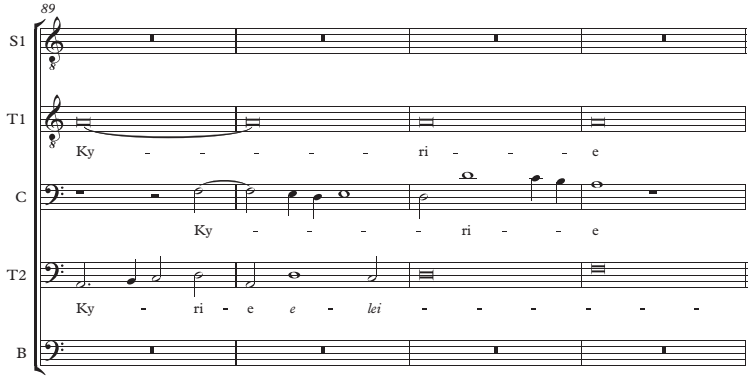
Pipelare, *Missa Fors seulement*, Kyrie, m. 69-76 ("Christe")



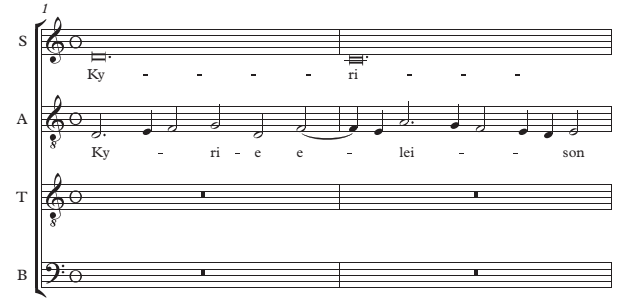
IV.5. Comparison with Josquin. a. Pipelare, *Missa Fors seulement*, Kyrie, bb. 89–92 ("Kyrie" II); b. Josquin, *Missa Hercules Dux Ferrarie*, Kyrie, bb. 1–2

Vergelijking met Josquin. a. Pipelare, *Missa Fors seulement*, Kyrie, m. 89-92 ("Kyrie" II); b. Josquin, *Missa Hercules Dux Ferrarie*, Kyrie, m. 1-2

a.

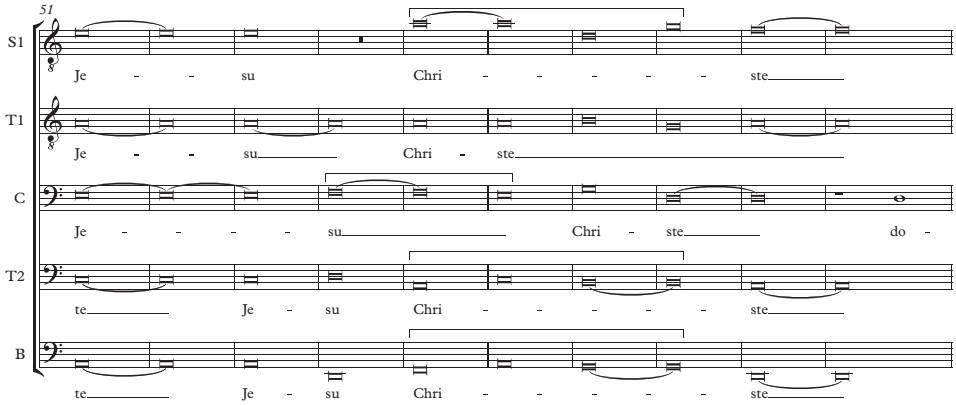


b.



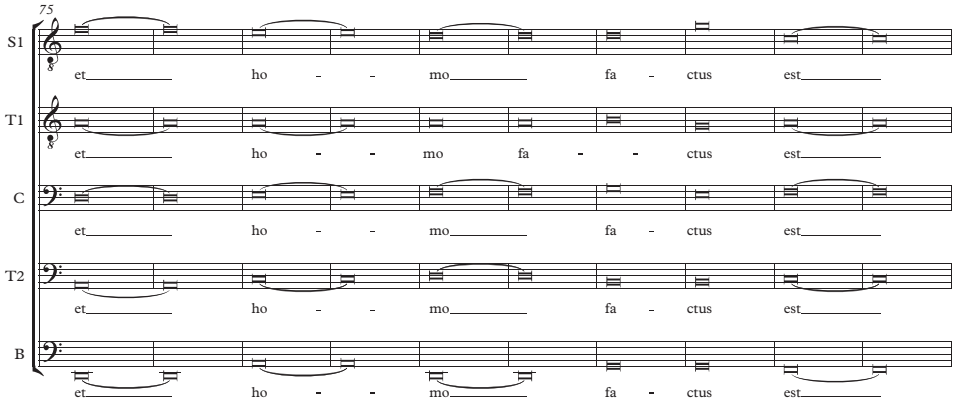
IV.6. Pipelare, *Missa Fors seulement*, Gloria, bb. 51–60

Pipelare, *Missa Fors seulement*, Gloria, m. 51-60

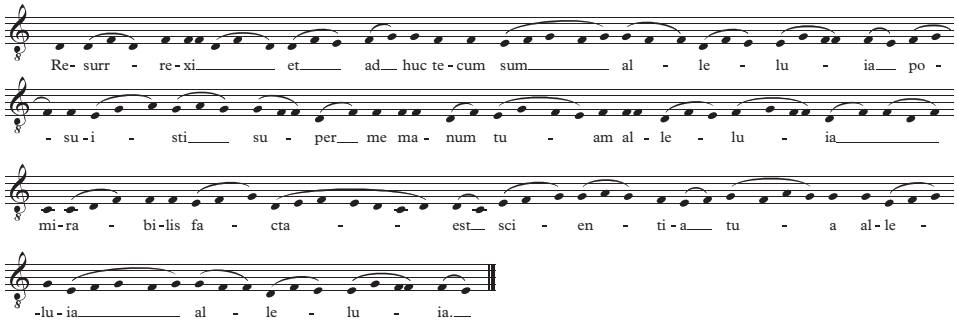


IV.7. Pipelare, *Missa Fors seulement*, Credo, bb. 75–84

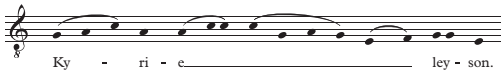
Pipelare, *Missa Fors seulement*, Credo, m. 75-84



V.1. The Easter introit *Resurrexi*, antiphon-section,
as transmitted in the *Graduale Pataviense*
De antifoon van de introitus voor Pasen *Resurrexi*,
zoals overgeleverd in het *Graduale Pataviense*

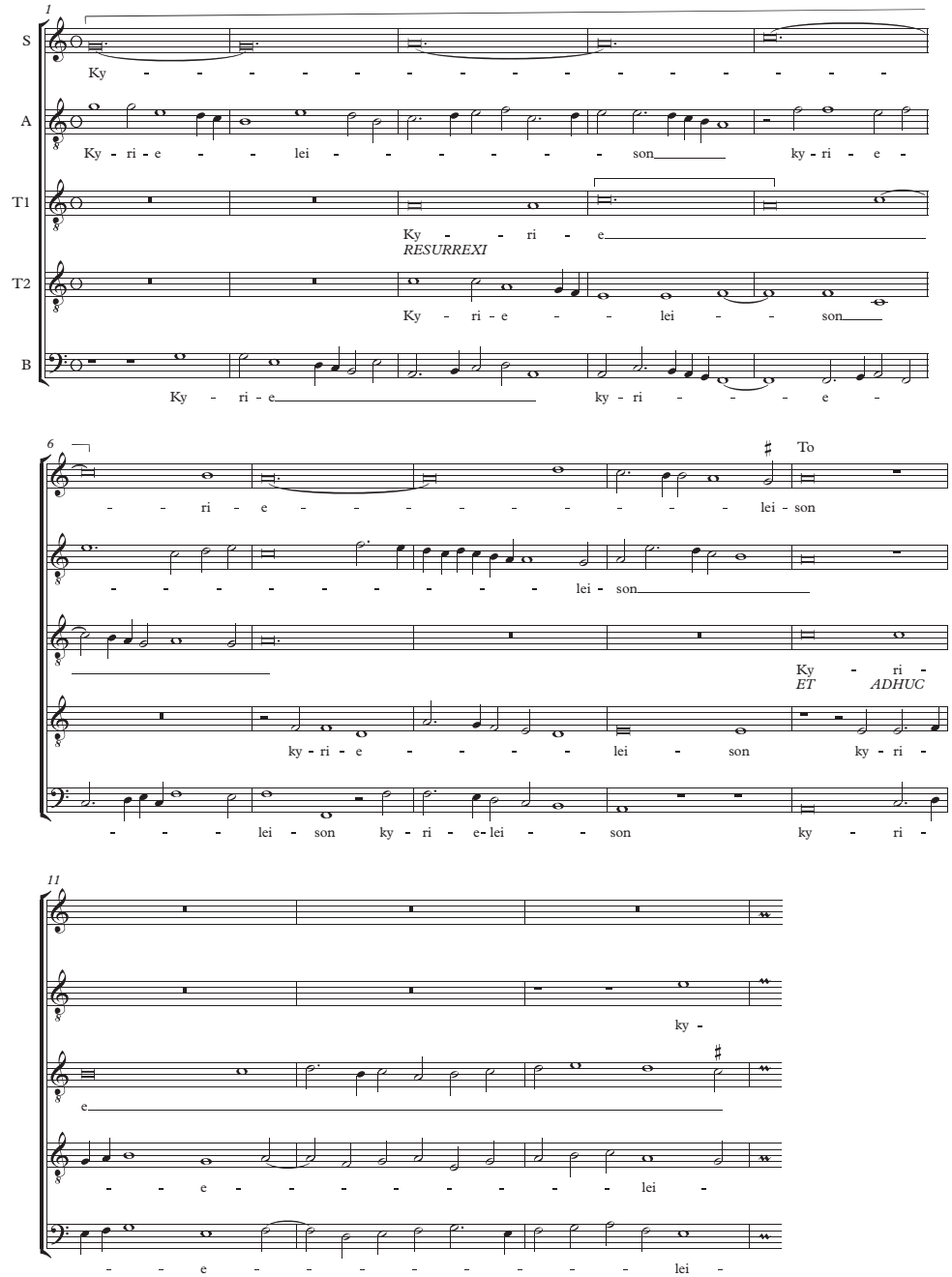


V.2. Gregorian Kyrie I, first section,
as transmitted in the *Graduale Pataviense*
Gregoriaans Kyrie I, eerste sectie,
zoals overgeleverd in het *Graduale Pataviense*

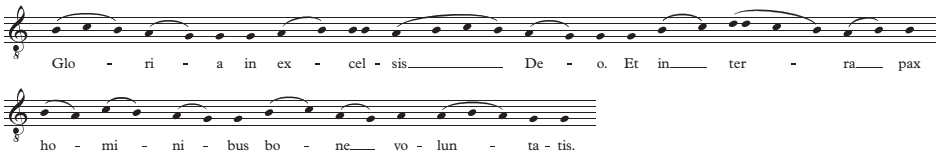


V.3. La Rue, *Missa pascale*, Kyrie, bb. 1–13

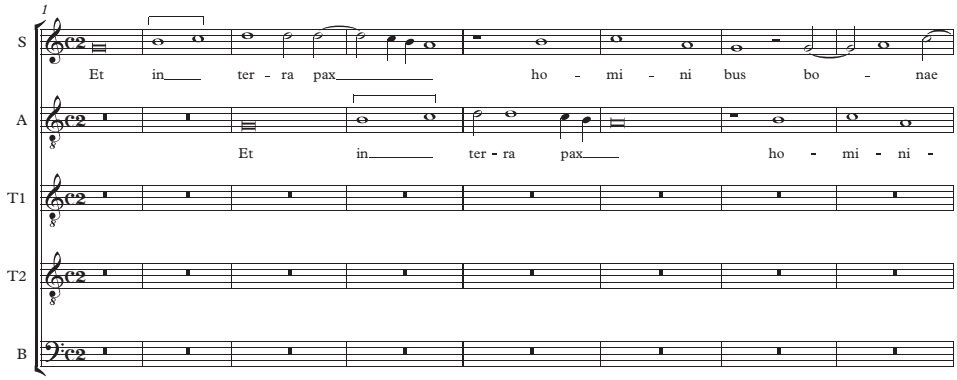
La Rue, *Missa pascale*, Kyrie, m. 1-13



V.4. Gregorian Gloria I, beginning,
as transmitted in the *Graduale Pataviense*
Inzet van het gregoriaanse Gloria I,
zoals overgeleverd in het *Graduale Pataviense*

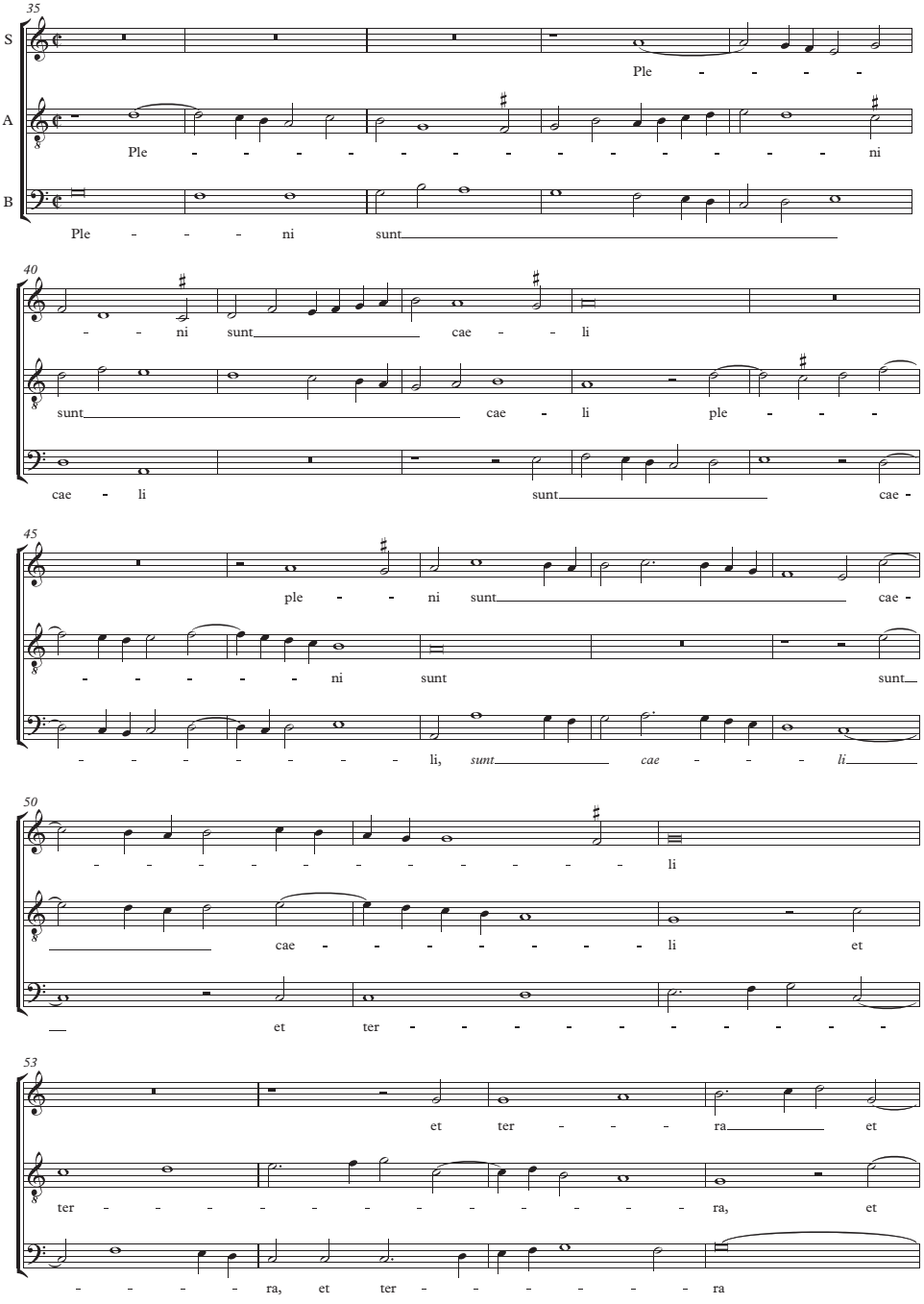


V.5. La Rue, *Missa pascale*, Gloria, bb. 1–8
La Rue, *Missa pascale*, Gloria, m. 1-8



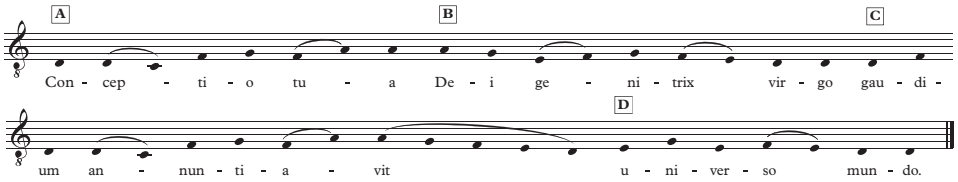
V.6. La Rue, *Missa pascale*, Sanctus, bb. 35–56

La Rue, *Missa pascale*, Sanctus, m. 35-56

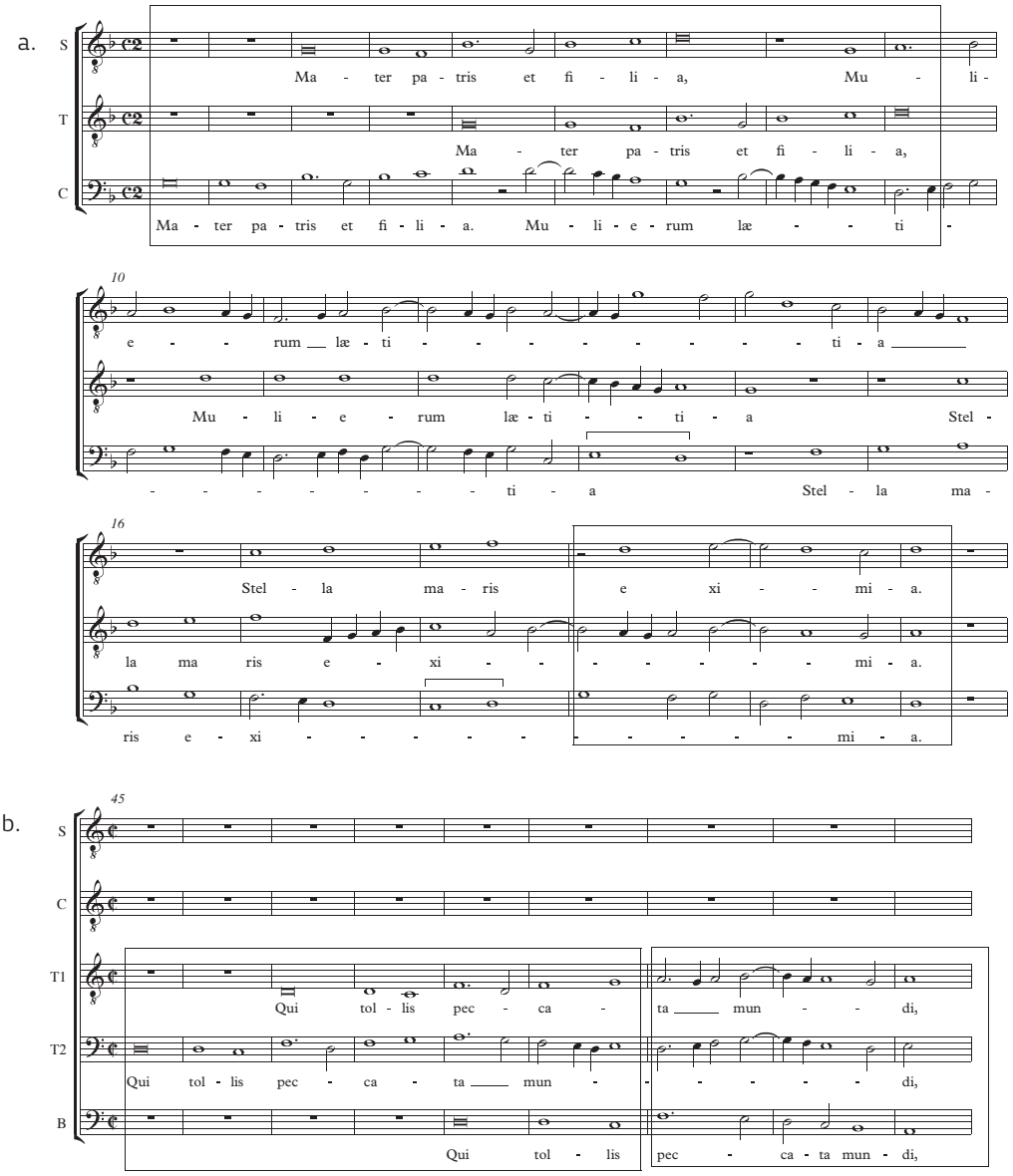


VI.1. Portion of *Conceptio tua* chant antiphon used by La Rue, with indication of the phrases

Gedeelte van de gregoriaanse antifoon *Conceptio tua* gebruikt door La Rue, met aanduiding van de afzonderlijke frasen



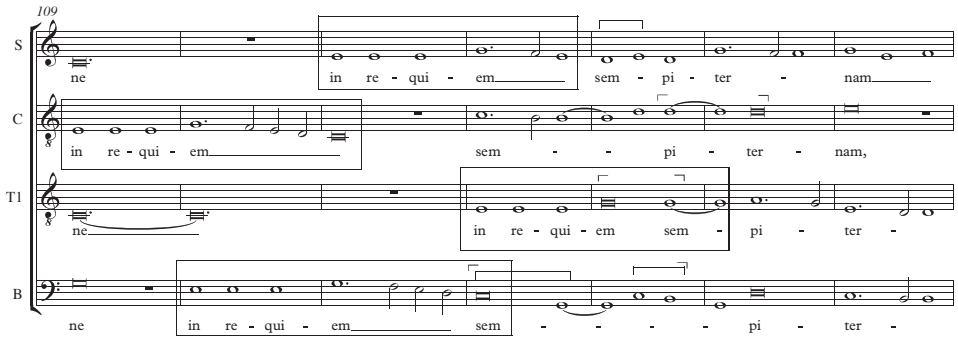
VI.2. Comparison of opening of Brumel, *Mater patris et filia* with opening of *Missa Conceptio tua*, "Qui tollis". a. Brumel, *Mater patris et filia*, bb. 1–21; b. La Rue, *Missa Conceptio tua*, Gloria, bb. 45–53
Vergelijking van de inzet van *Mater patris et filia* van Brumel met de inzet van de *Missa Conceptio tua*, "Qui tollis". a. Brumel, *Mater patris et filia*, m. 1-21; b. La Rue, *Missa Conceptio tua*, Gloria, m. 45-53



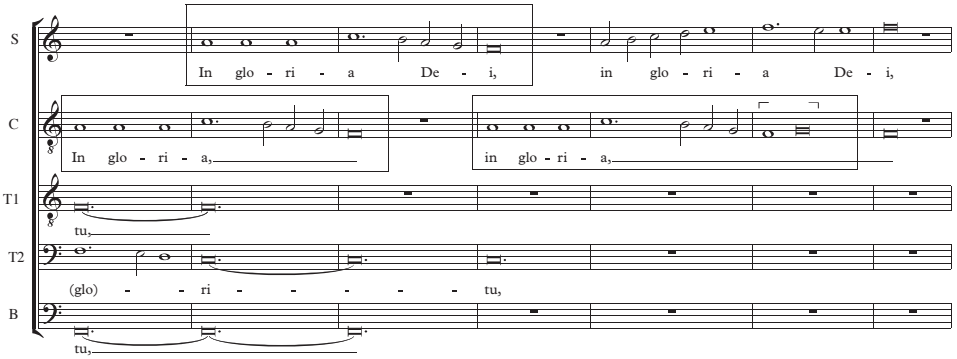
VI.3. Comparison of passage from the offertory of La Rue's *Requiem* with passage in final section of *Missa Conceptio tua*, Gloria. a. La Rue, *Requiem*, offertory, bb. 109–15; b. *Missa Conceptio tua*, Gloria, bb. 114–20

Vergelijking van een fragment uit het offertorium van La Rues *Requiem* met een fragment uit de slotsectie van de *Missa Conceptio tua*, Gloria. a. Pierre La Rue, *Requiem*, offertorium, m. 109-15; b. *Missa Conceptio tua*, Gloria, m. 114-20

a.

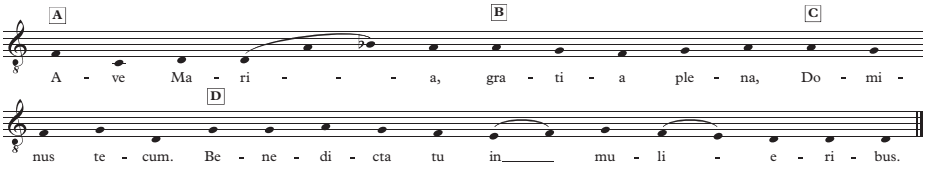


b.



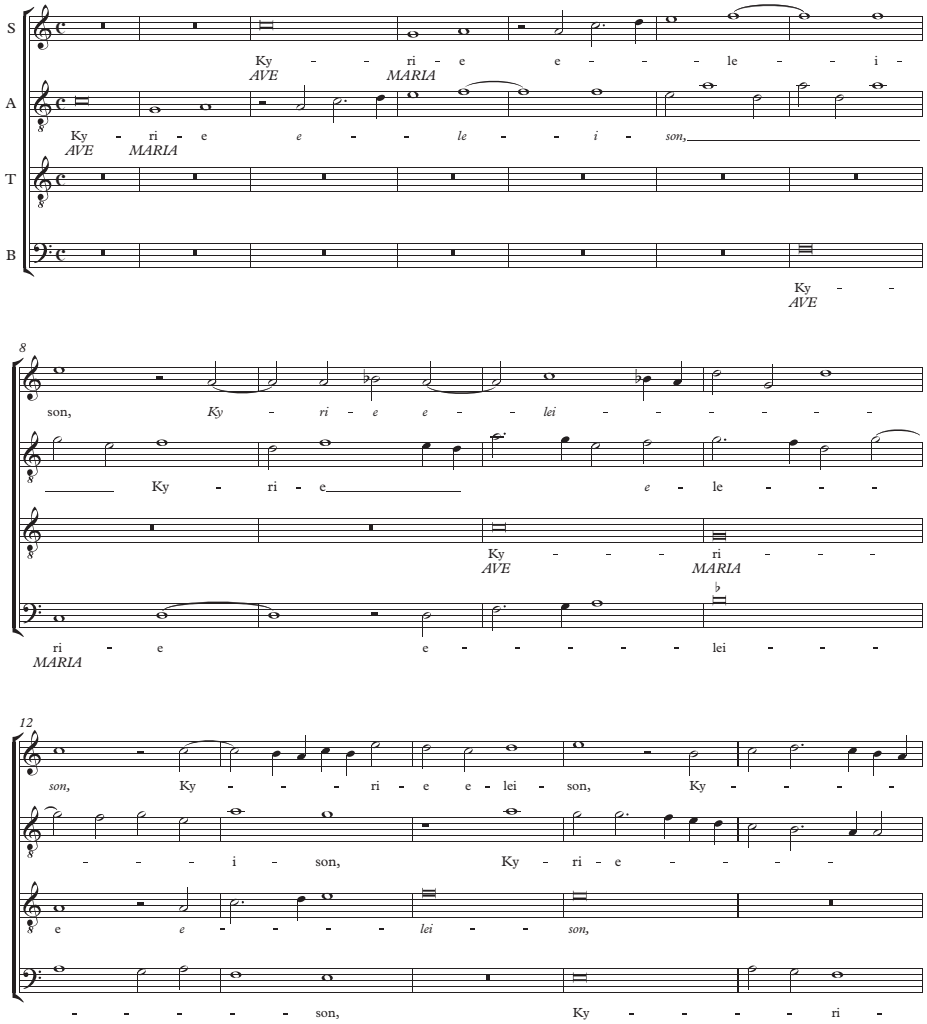
VII.1. *Ave Maria* antiphon (F-Pn lat. 15181, fol. 471[r])

Antifoon *Ave Maria* (F-Pn lat. 15181, fol. 471[r])



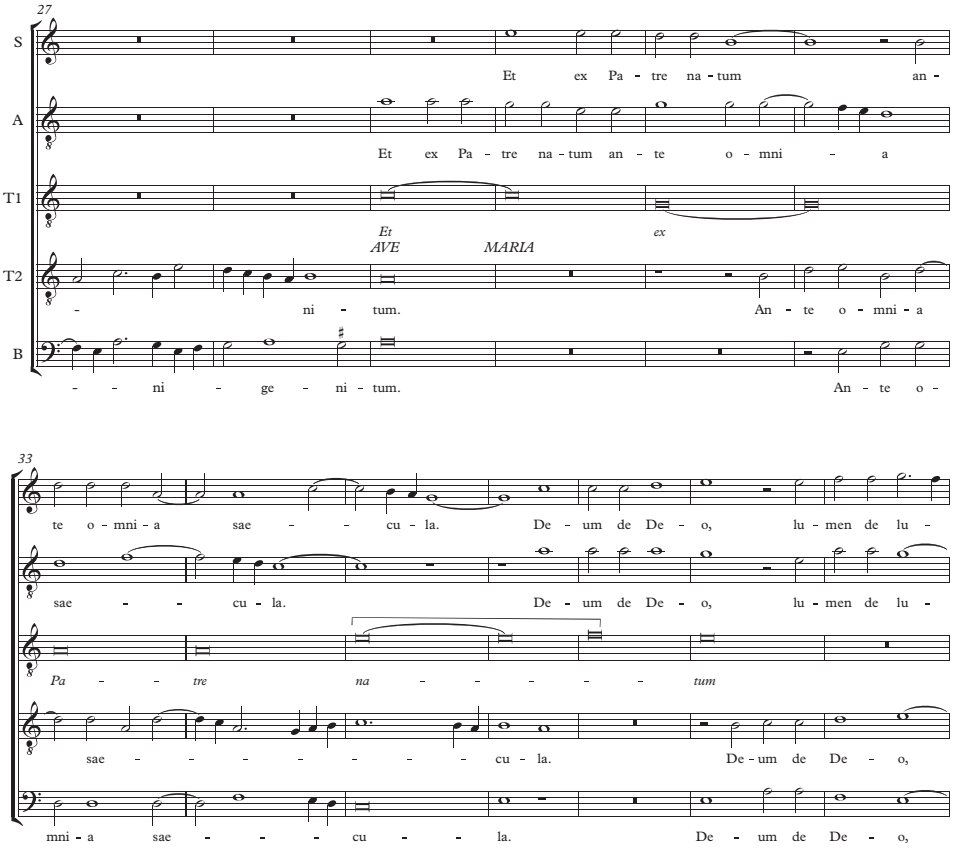
VII.2. La Rue, *Missa Ave Maria*, Kyrie, opening (bb. 1–16)

La Rue, *Missa Ave Maria*, begin van het Kyrie (m. 1-16)



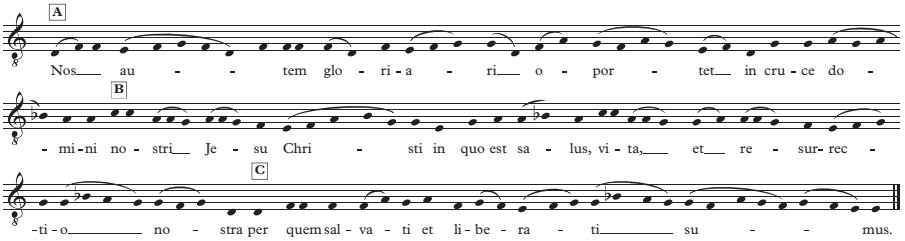
VII.3. La Rue, *Missa Ave Maria*, Credo, tenor primus entrance (bb. 27–39)

La Rue, *Missa Ave Maria*, Credo, inzet van de tenor primus (m. 27-39)



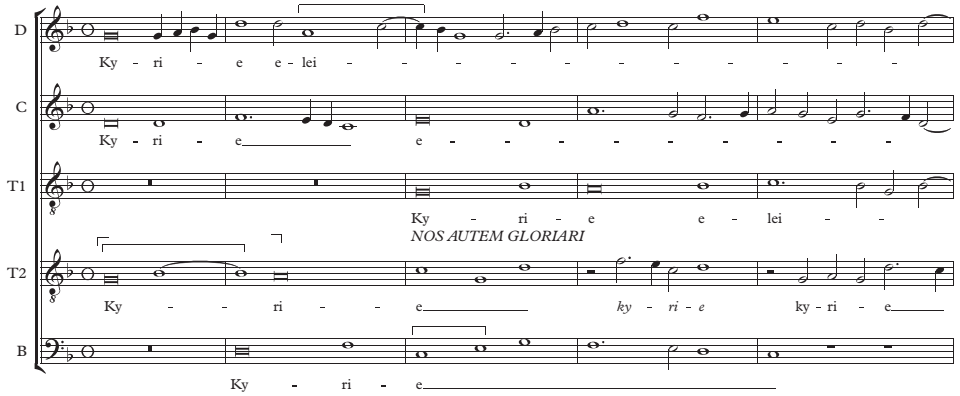
VIII.1. The introit *Nos autem gloriari*, as found in Paris, Bibliothèque Mazarine, Ms. 432 (Bruges, Sion Convent, 1505)

De introitus *Nos autem gloriari*, in Paris, Bibliothèque Mazarine, Ms. 432 (Brugge, klooster van Sion, 1505)



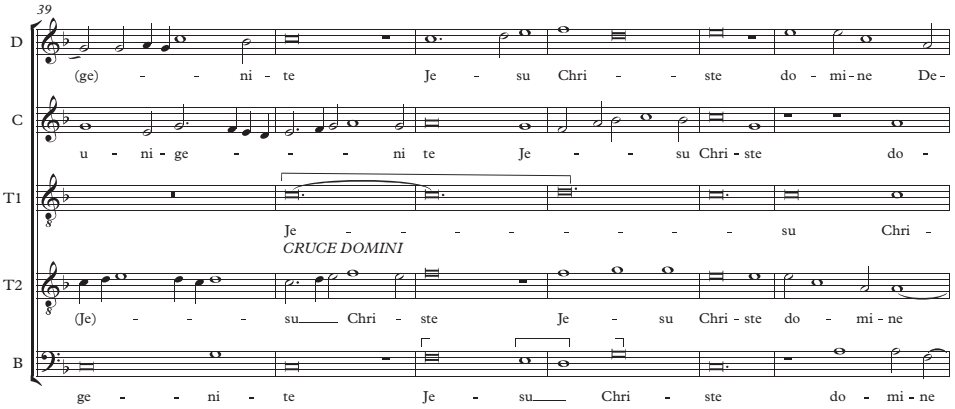
VIII.2. La Rue, *Missa de sancta cruce*, Kyrie, bb. 1–5

La Rue, *Missa de sancta cruce*, Kyrie, m. 1-5



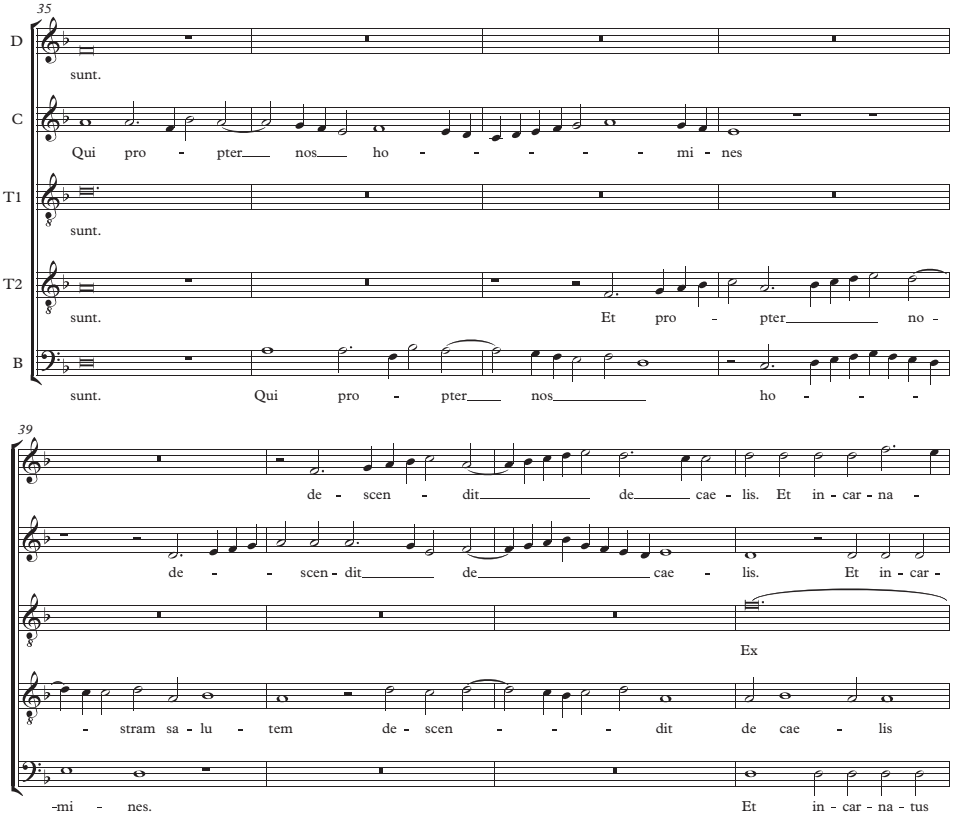
VIII.3. La Rue, *Missa de sancta cruce*, Gloria, bb. 39–44

La Rue, *Missa de sancta cruce*, Gloria, m. 39-44



VIII.4. La Rue, *Missa de sancta cruce*, Credo, bb. 35–42

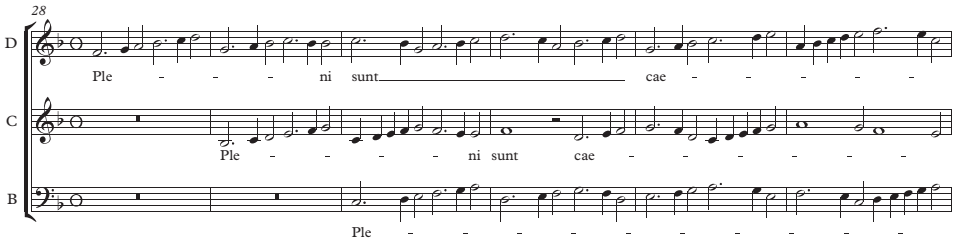
La Rue, *Missa de sancta cruce*, Credo, m. 35-42



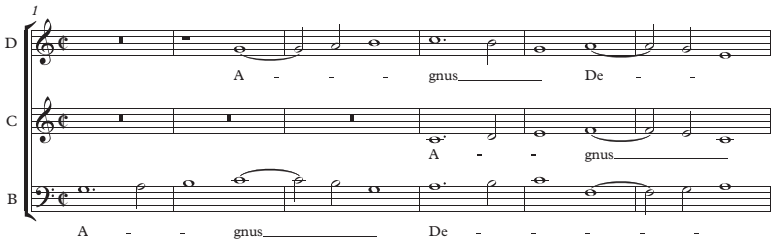
VIII.5. Comparison of La Rue, *Missa de sancta cruce*, “Pleni”, and Josquin, *Missa L’ami baudichon*, “Agnus Dei” II. a. La Rue, *Missa de sancta cruce*, Sanctus bb. 28–33; b. Josquin, *Missa L’ami baudichon*, “Agnus Dei” II, beginning

Vergelijking van La Rue, *Missa de sancta cruce*, “Pleni”, met Josquin, *Missa L’ami baudichon*, “Agnus Dei” II. a. La Rue, *Missa de sancta cruce*, Sanctus m. 28-33; b. Josquin, *Missa L’ami baudichon*, “Agnus Dei” II, inzet

a.

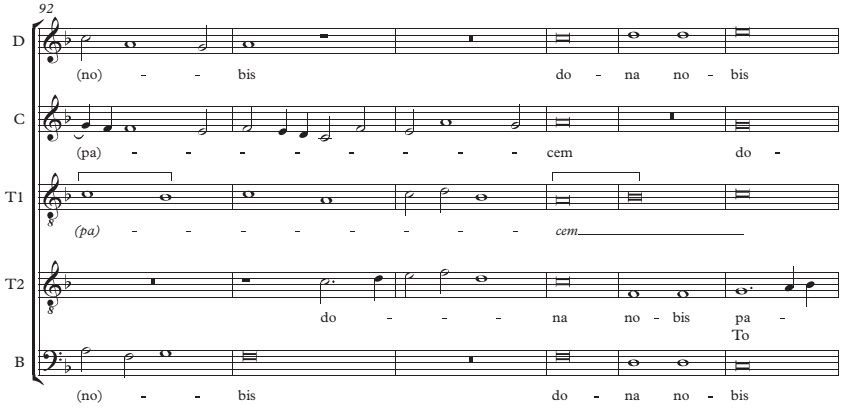


b.



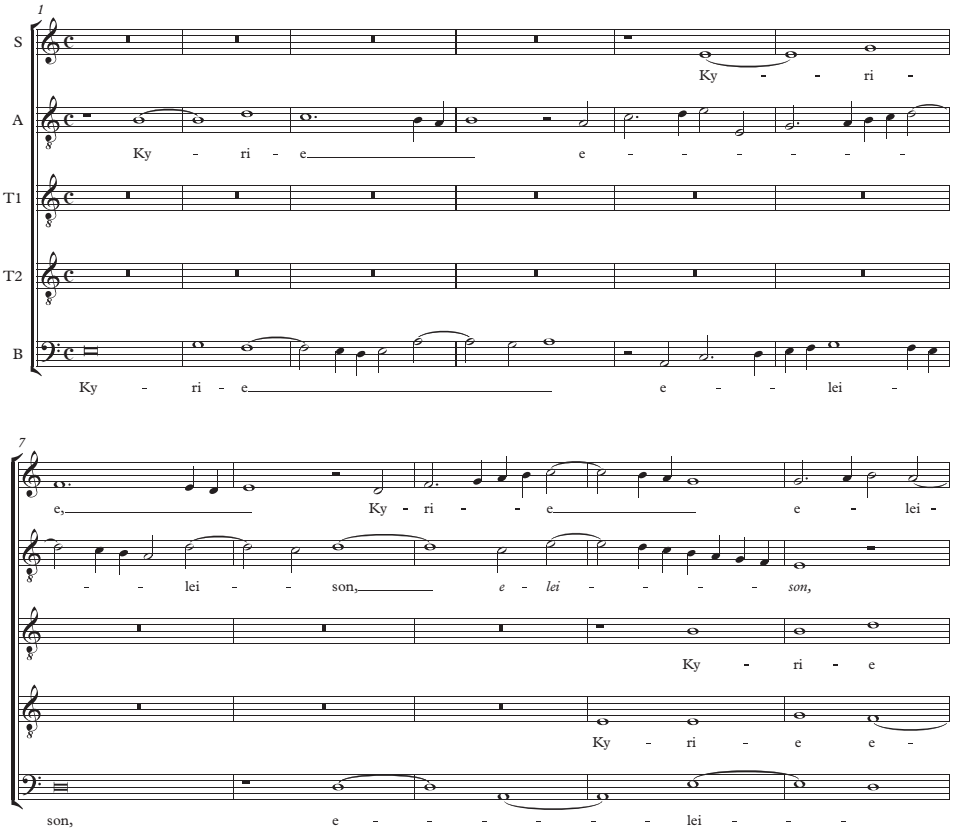
VIII.6. La Rue, *Missa de sancta cruce*, Agnus Dei, bb. 92–97

La Rue, *Missa de sancta cruce*, Agnus Dei, m. 92-97



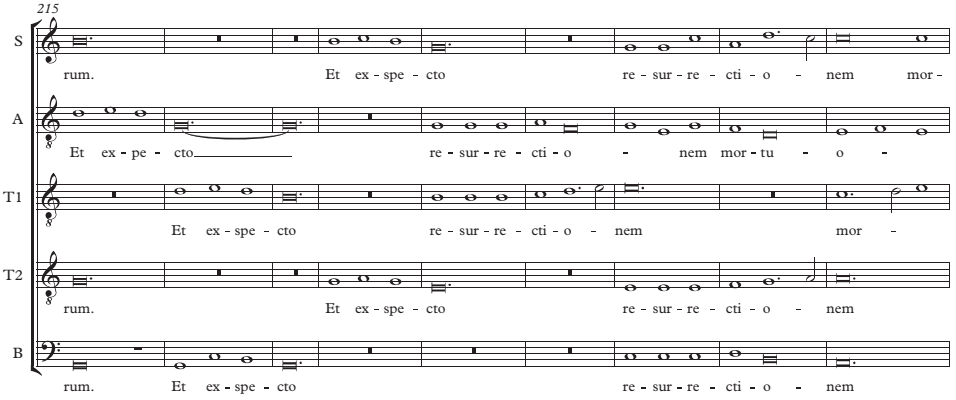
IX.1. La Rue, *Missa de feria*, Kyrie, bb. 1–11

La Rue, *Missa de feria*, Kyrie, m. 1-11



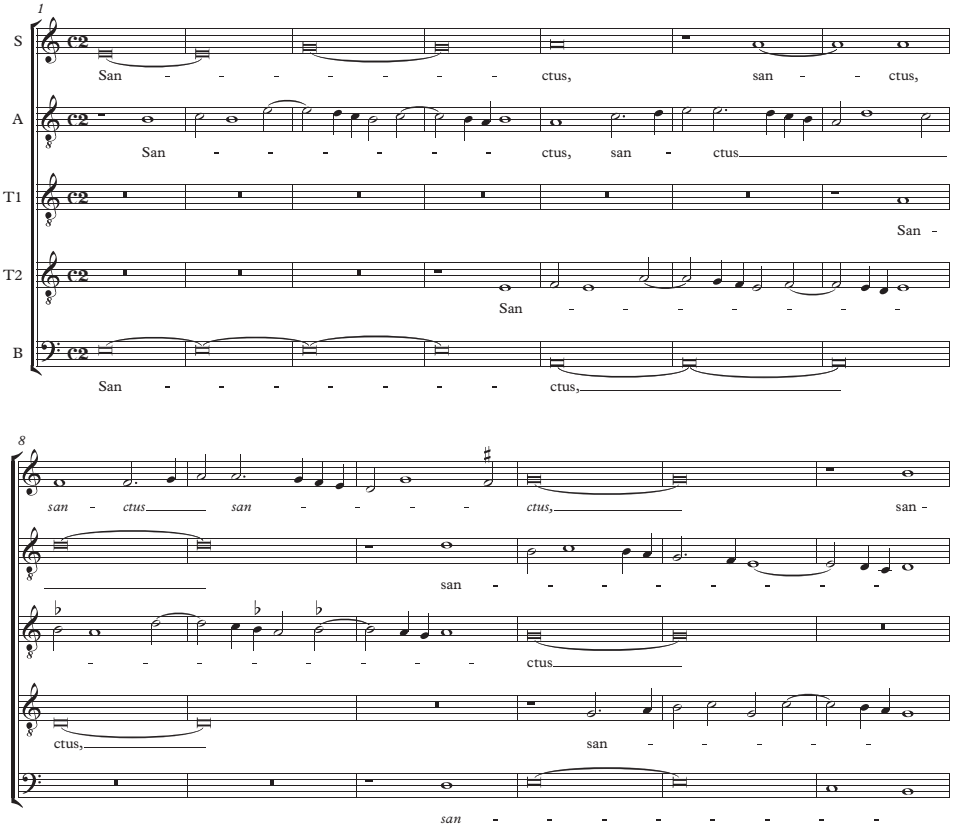
IX.2. La Rue, *Missa de feria*, Credo, bb. 215–23

La Rue, *Missa de feria*, Credo, m. 215-23



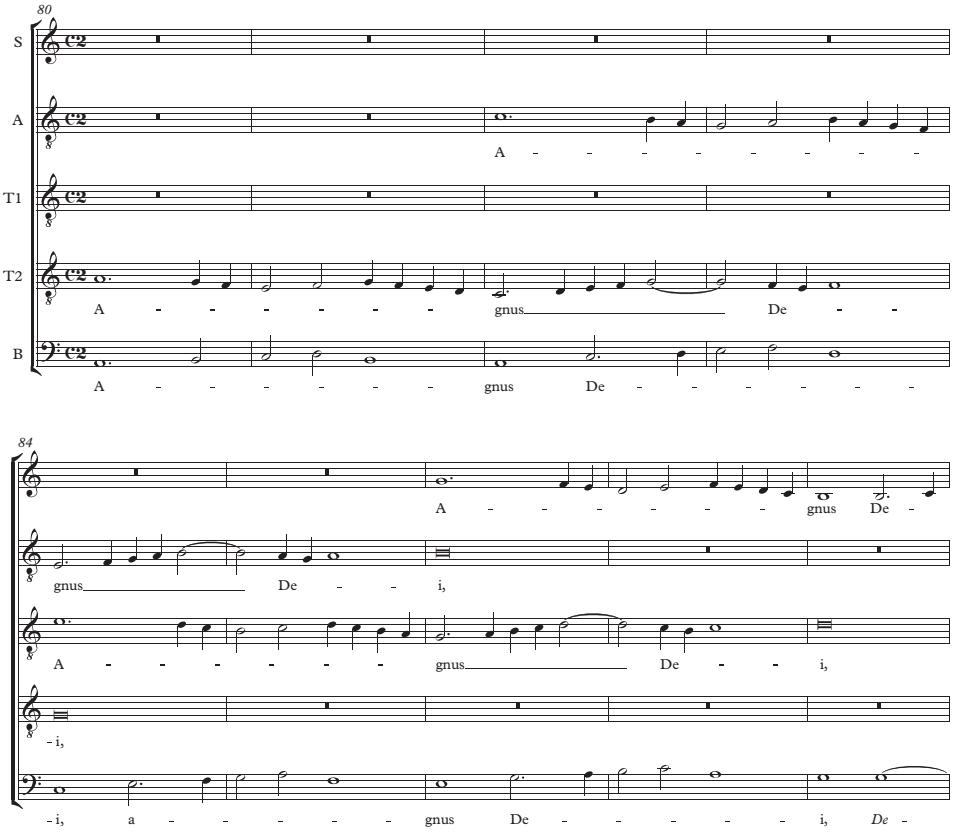
IX.3. La Rue, *Missa de feria*, Sanctus, bb. 1–13

La Rue, *Missa de feria*, Sanctus, m. 1-13



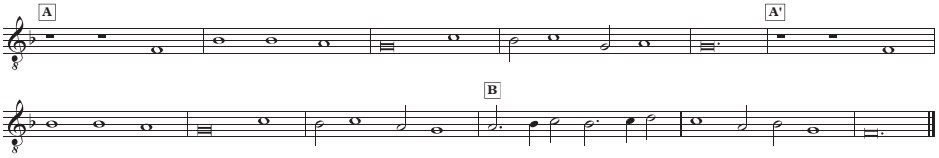
IX.4. La Rue, *Missa de feria*, Agnus Dei, bb. 80–88

La Rue, *Missa de feria*, Agnus Dei, m. 80-88



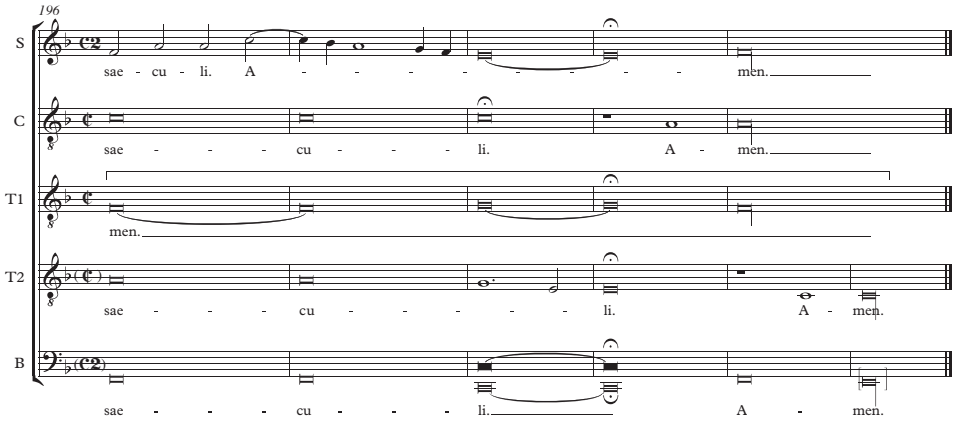
X.1. La Rue, *Missa Alleluya*, cantus firmus

La Rue, *Missa Alleluya*, cantus firmus



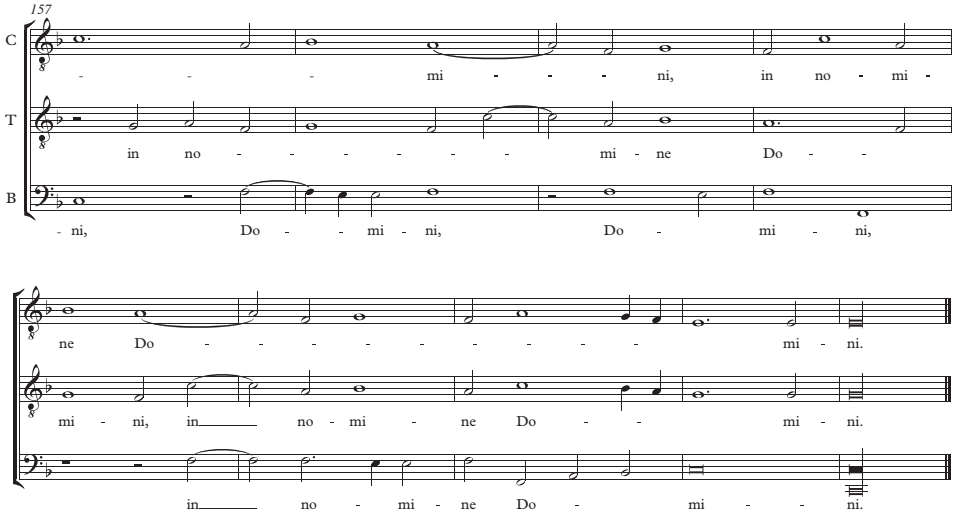
X.2. La Rue, *Missa Alleluya*, conclusion of Credo, bb. 196–201

La Rue, *Missa Alleluya*, slot van het Credo, m. 196-201



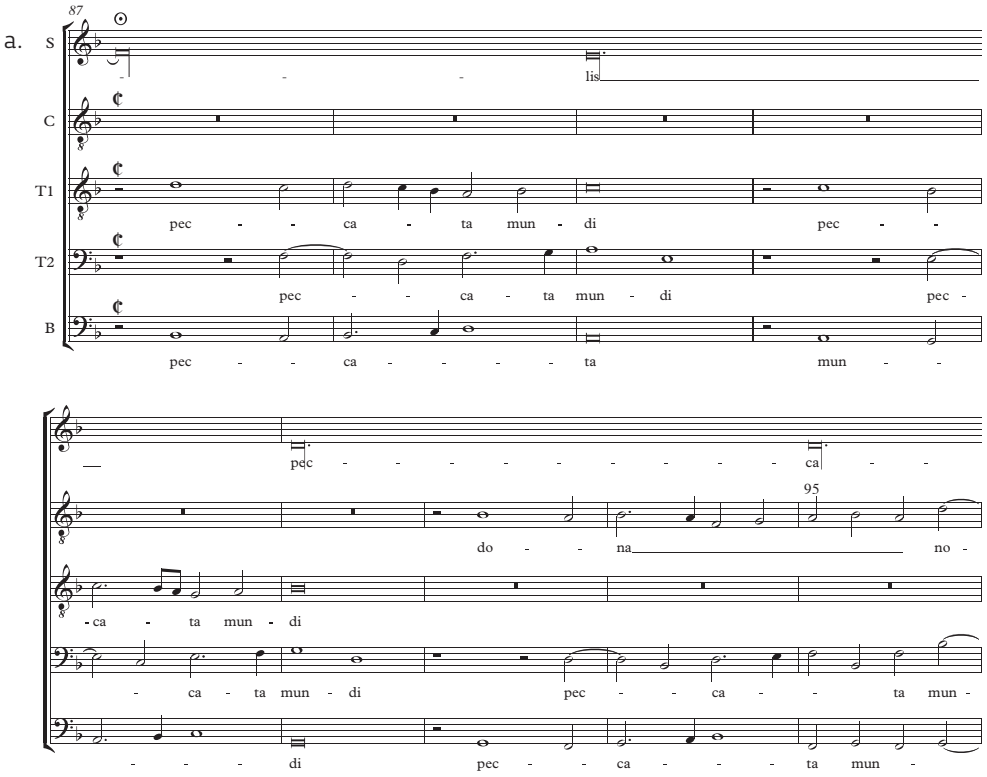
X.3. La Rue, *Missa Alleluya*, conclusion of "Benedictus", bb. 157–65

La Rue, *Missa Alleluya*, slot van het "Benedictus", m. 157-65

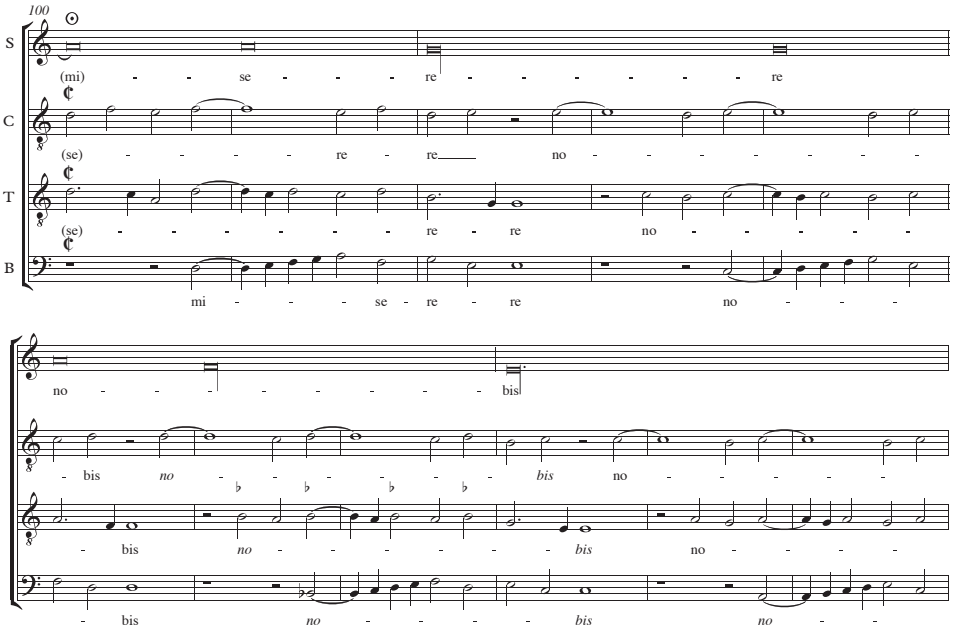


X.4. La Rue, *Missa Alleluya*, and Josquin, *Missa L'homme armé super voces musicales*, comparison of final movement. a. La Rue, "Agnus" II, bb. 87–95; b. Josquin, "Agnus" III, bb. 100–10

La Rue, *Missa Alleluya*, en Josquin, *Missa L'homme armé super voces musicales*, vergelijking van het laatste deel. a. La Rue, "Agnus" II, m. 87-95; b. Josquin, "Agnus" III, m. 100-10



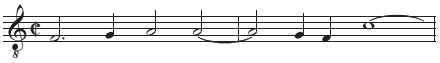
b.



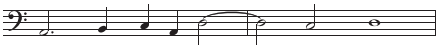
X.5. La Rue, *Missa Alleluya*, and Josquin, *Missa L'homme armé super voces musicales*, comparison of opening motive of final "Agnus". a. La Rue; b. Josquin

La Rue, *Missa Alleluya*, en Josquin, *Missa L'homme armé super voces musicales*, vergelijking van het beginmotief van het laatste "Agnus". a. La Rue; b. Josquin

a.



b.



APPENDIX 4. CONCORDANCES, EDITIONS, AND RECORDINGS
CONCORDANTIES, UITGAVEN EN OPNAMES

NO. NR.	TITLE TITEL	COMPOSER COMPONIST	CONCORDANCES CONCORDANTIES	TITLE / TENOR INDICATION TITEL / TENORINDICATIE	COMPOSER COMPONIST	EDITION UITGAVE	RECORDINGS OPNAMES
1	*Missa Fors seulement*	Pipelare	D-B 40091	*Fors seulement*	Pipelare	CMM 34/2	FB 2014
			D-BÜ 1601	Portion of Kyrie only Deel van Kyrie alleen	[Fragment; manuscript mutilated] [Fragment: handschrift gemutileerd]		
			D-Ju 2	*Fors seullement*	Matheus Pipelare +		
			D-Mbs C	*Missa Forseulement*	Pipe[la][re]		
			D-Mbs 510	-	-		
			D-W A Aug. 2°	*Fors seulement*	Pipe[la][re]		
			E-MO 766	*Fors seulement*	Pipelare		
			I-MOd Ms. Mus. X	-	PIPELARE		
			I-Rvat 16	*Fors seulement*	Pipe[la][re]		
2	*Missa pascale*	La Rue	B-Br 6428	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]	CMM 97/5	Naxos 1999
			B-Br 15075	*Missa pascale*	de la Rue		
			D-BÜ 1604	Portion of Sanctus only Deel van Sanctus alleen	[Fragment; manuscript mutilated] [Fragment: handschrift gemutileerd]		
			D-Ju 4	-	-		
			D-Ju 5	-	Petrus de la Rue		
			I-Rvat 34	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		
3	*Missa Conceptio tua*	La Rue	B-Amp Ms. M 18.13 A	[Fragments: manuscript mutilated] [Fragmenten: handschrift gemutileerd]	[Fragments: manuscript mutilated] [Fragment: handschrift gemutileerd]	CMM 97/2	Naxos 2014
			B-Br 6428	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		

NO. NR.	TITLE TITEL	COMPOSER COMPONIST	CONCORDANCES CONCORDANTIES	TITLE / TENOR INDICATION TITEL / TENORINDICATIE	COMPOSER COMPONIST	EDITION UITGAVE	RECORDINGS OPNAMES
			B-Br 15075	*Conceptio tua*	Petrus de la Rue		
			D-BÜ Kasten 1	Portions of Sanctus and Agnus only Delen van Sanctus en Agnus alleen	[Fragment; manuscript mutilated] [Fragment: handschrift gemutileerd]		
			D-Ju 4	*Conceptio tua*	-		
			D-Ju 5	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		
			I-Rvat 34	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		
4	*Missa Ave Maria*	La Rue	A-Wn 15496	*Missa super Ave Maria*	Petrus de la Rue	CMM 97/1	Musique 2005
			B-Amp Ms. M 18.13 A	[Fragments: manuscript mutilated] [Fragmenten; handschrift gemutileerd]	[Fragments: manuscript mutilated] [Fragmenten: handschrift gemutileerd]		
			D-HRD 9821	*Ex missa Ave Maria*	Pierde La rue		
			D-Ju 12	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		
			E-MO 773	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		
			F-CA 18	*Ave Maria*	-		
			I-CMac M(D)	*Ave Maria gratia plena*	Pierson de [la] Rue		
			I-Rvat 45	*Ave Maria*	Pe. de [la] Rue		
			I-Rvat Pal. lat. 1980-81	-	-		
			I-Rvat Pal. lat. 1982	-	P. De la rue		
			I-SUss 248	*Missa de annuntiatione maria*	Rue		
			P-Cug Ms. M.2	*Ave Maria gratia plena*	P. De la Rue		
			RISM 1516[1]	*Ave Maria*	P. dela Rue		
			RISM 1522	*Ave Maria*	Piere dela Rue		
5	*Missa de sancta cruce*	La Rue	A-Wn 15496	*Missa de sancta cruce*	Petrus de [la] Rue	CMM 97/3	Gaudeamus 2003

NO. NR.	TITLE TITEL	COMPOSER COMPONIST	CONCORDANCES CONCORDANTIES	TITLE / TENOR INDICATION TITEL / TENORINDICATIE	COMPOSER COMPONIST	EDITION UITGAVE	RECORDINGS OPNAMES
			B-Br 6428	*Missa de sancta Cruce*	Petrus de la Rue		
			B-Br 15075	*Missa de sancta cruce*	Rue		
			D-Ju 12	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		
			E-MO 766	*Missa de sancta cruce*	Petrus de la Rue		
			E-MO 773	[Manuscript mutilated] [Handschrift gemutileerd]	P. de [la] rue		
6	*Missa de feria*	La Rue	A-Wn 18832	"Agnus" II only, textless "Agnus" II alleen, tekstloos	-	CMM 97/2	Hyperion 1997
			B-Br 15075	*Missa de feria*	Petrus de la rue		
			D-Ju 5	-	Petrus de la rue		
			D-Mbs 260	"Agnus" II only "Agnus" II alleen	-		
			E-MO 766	[Manuscript mutilated] [Handschrift gemutileerd]	[Manuscript mutilated] [Handschrift gemutileerd]		
			E-MO 773	*Missa de feria*	p. de [la] rue		
			I-Rvat 34	*Missa de feria*	Pe de [la] rue		
			RISM 1545[6]	"Agnus" II only, contrafact "Agnus" II alleen, contrafact	PE. DE LA RVE		
7	*Missa Alle-luya*	La Rue	A-Wn 15496	*Missa super Alleluya*	Petrus de la Rue	CMM 97/1	Eufoda 1996
			D-Ju 12	*Alleluya alleluya*	Petrus de la Rue		
			E-MO 773	-	P. de [la] rue		
			I-Rvat 36	*Alleluya alleluya*	-		