



Jaap van Benthem (Editor)

JOHANNES TOUROUT

Ascribed and attributable compositions in 15th-century sources from Central Europe [TRT]

Vol. 2

Missa Sine Kyrie · Missa Tertii toni · Missa Fa-Ut 'Prolatio perfecta'

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Transmitted in Codex Trento 89, these three *Sine nomine* Masses, each for three voices, form a logical counterpart to the edition's first volume with two four-voice Masses from the same Codex.

There is no compelling evidence that the Masses in this volume are based on pre-existing material. In order to avoid any confusion between their shared '*sine nomine*' status, this edition will partly adhere to the names assigned earlier to them. *Missa Tertii toni* and *Missa Prolatio perfecta*. However, the *Fa-Ut* incipit in a second transmission of the *Prolatio perfecta* Mass has been added to its designation. Transmitted with a *Kyrie* that clearly not belongs to the other movements, the third '*Sine nomine*' Mass has been included under the name *Missa Sine Kyrie*.

As transmitted in Trento 89, these Masses were copied in Hapsburg territory during the 1460s as part of a repertory reflecting that of the Hapsburg Hofkantorei. The inclusion of *Missa Sine Kyrie* in Bohemian sources suggests that its attractive music, devoid of any contrapuntal complexity, may have been popular in Bohemian Utraquist circles; numerous *Kyriales* from the same area, including their Trope texts, provide a well-fitting opening for the Mass. The inclusion in this edition of a Mixolydian *Kyrie* with the Trope *Deus pater misericordie*, a substitute for the earlier and widespread transmitted *Lux et origo* Trope, gives an idea of how this outstanding composition might have functioned as something more than just an excellent and attractive piece of music.

Missa Tertii toni and the anonymous *Missa Fa-Ut 'Prolatio perfecta'* share not only relevant general stylistic

features as described in the first volume of this edition; a comparison between both Masses brings to light remarkable resemblances in melodic gestures, rhythmic patterns, contrapuntal layout and the structural function of cadences. These components turn out to be ideal ingredients to provide text to this musical complexity, generally supporting a most satisfying presentation of text. Underlining crucial messages by the emphasis of particular key-words or statements by a particular choice of intervals, voice ranges or contrasting hexachords, the music covers a wide range of emotions.

Pushing traditional boundaries through a combination of adventurous imagination and outstanding musical craftsmanship, the composer of *Missa Tertii toni* and *Missa Fa-Ut 'Prolatio perfecta'* decisively discovered new horizons.

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