Introduction

THIS fourth volume of the selected musical pieces from the Hren choirbooks presents a setting of the Ordinary by Jean Guyot de Châtelet (*c.* 1520–1588), a leading musician in mid-sixteenth century Liège active for a brief time at the Imperial court in Vienna: namely, a *Missa Pastores quidnam vidistis.*

The Mass is of the parody or imitation type, derived from a pre-existing polyphonic composition: specifically, Jacobus Clemens non Papa's (*c.* 1510/15–1555/56) five-part motet *Pastores quidnam vidistis.* Guyot's Mass forms part of the earliest stratum within Hren's choirbook repertory and serves as evidence that in the territories of Inner Austria compositions by esteemed masters — crafted approximately fifty years earlier — continued to be held in high regard.

HISTORICAL BACKGROUND

In 1521 the Habsburg territories were partitioned between Karl v and Ferdinand i, the grandsons of Maximilian i, thereby establishing the Spanish and Austrian branches of the dynasty. From the accession of Ferdinand i to the imperial throne in 1556, members of the Austrian line held the title of Holy Roman Emperor with near-unbroken continuity until the nineteenth century. Their tenure was marked by a strong dynastic commitment to Catholicism, which profoundly influenced Habsburg musical patronage during the early modern period. In this context the imperial *Kapelle* functioned as an audible emblem of imperial representation, authority, territorial power and religious devotion. Reflecting broader trends among sixteenth-century *Kapellen*, that of Ferdinand i was primarily sacred in orientation, under the direction of court preachers and predominantly consisting of clerical personnel.

Upon the death of Ferdinand i in 1564 the Habsburg territories were divided among his three sons: Maximilian ii, who succeeded as Emperor, was granted Upper and Lower Austria; Ferdinand ii received the County of Tyrol, with its *Residenzstadt* at Innsbruck along with Outer Austria; Karl ii was given Inner Austria, establishing his seat at Graz. The last-named territory comprised the archduchies of Styria and Carinthia, the County of Gorizia, the free city of Trieste and finally Carniola, a duchy extending over the territory of the major part of the modern Republic of Slovenia, with Ljubljana as its capital.[1]

Archduke Karl (1540–1590) was notable for his appreciation of music. His musical patronage is attested by a large number of works dedicated to him.[2] His wife, Maria of Bavaria, was similarly devoted to music; it is believed that she received instruction from Orlando di Lasso at the court of Munich and maintained her interest in his works after relocating to Graz, where Annibale Padovano became her musical tutor. Archduke Karl's preference for Italian, particularly Venetian, music is evident not only in the repertoire performed at the Archducal Chapel in Graz but also in his choice of musicians to serve there. Among the most notable Italians employed were Padovano, who held the positions of organist and later *Hofkapellmeister*, and Francesco Rovigo, who served as organist and music tutor to the Archduke's children.[3] This preference was motivated by both aesthetic and political considerations.

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1. For an introduction to the history of Inner Austria, see Alexander Novotny and Berthold Sutter, eds., *Innerösterreich, 1564–1619*, Joannea, 3 (Graz: Landesregierung, 1968).

2. See, for example, Robert Lindell, "The Wedding of Archduke Charles and Maria of Bavaria in 1571", *Early Music* 18 (1990): 257.

3. On the interest in Italian music at the Graz court, see Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967).

Aesthetically, Karl clearly favoured Italian — especially Venetian — music. Politically, against the background of the Counter-Reformation, he perceived Italian musicians as less likely than their northern counterparts to be influenced by Reformation ideas.

The influx of musicians from the Veneto gradually shifted the artistic connections of the Graz court from Munich, largely sustained by Maria's musical interests, towards Venice. These ties were further strengthened under the rule of Karl and Maria's son, Archduke Ferdinand II (1578–1637), who later became Holy Roman Emperor. Ferdinand continued to foster these connections by sending musicians from Graz, such as Georg Poss and Alessandro Tadei, to Venice.[4] Ferdinand was also the dedicatee of many musical works, several of which originated from Italy.

The music heard at the Graz court also permeated other significant musical institutions within Inner Austria. The Prince-Bishop of Ljubljana, Tomaž Hren (Thomas Chrön), was instrumental in introducing repertoire from Graz to Carniola. Serving as the Bishop of Ljubljana from 1597 to 1630 and closely connected to the Graz court, particularly during his tenure as Governor of Inner Austria from 1614 to 1621, Hren played a pivotal role in the musical life of the region. He was a great music-lover and personally curated the repertoire for his musical establishments at both Ljubljana Cathedral and the Co-Cathedral of Gornji Grad.

THE COMPOSER

Jean Guyot de Châtelet, as the toponym "de Châtelet" suggests, was born in the town of Châtelet, a provincial centre within the Principality of Liège, situated in the present-day Walloon Region, Belgium. This place of origin also contributed to the name, "Castileti", by which he was frequently identified. In his will, dated 1588, he stated his age to be sixty-six, which would indicate a birth year of 1521 or 1522. However, on the basis of this estimate, he would have been only twelve years old at the time of his matriculation at the University of Louvain in 1534, from which he graduated with a Bachelor of Arts degree in 1537. It was probably this implausibility that led Clément Lyon to imagine a ten-year discrepancy and suggest instead that Guyot was born in 1512.[5] In contrast, Bénédicte Even-Lassmann has contended that entry to university at the age of twenty-two is equally improbable, and has therefore posited a probable birth year of 1519 or 1520.[6]

Beyond the record of his graduation little is known about Guyot's career until 1546. Financial documents relating to his family's estate place him in Liège from approximately 1541, although specific details of his activities during this period remain elusive. In 1546 Guyot was appointed chaplain and succentor at the Collegiate Church of St Paul in Liège. By 1558 he had transferred to the Cathedral of Saint Lambert in the same city, first serving as *maître de chant* and later that same year becoming rector of the high altar at Saint Lambert. In 1559 he was required to assume the responsibilities of first precentor, although he successfully delegated these duties to his pupil Jean de Chaynée in 1561.

In 1563, Guyot sought and obtained permission to enter the service of Emperor Ferdinand I in Vienna and requested to be released from his position as succentor. He succeeded the recently deceased Pieter Maessens as *Kapellmeister*. However, his tenure in this post was short-lived, since Ferdinand I died the following year (1564). The succeeding emperor, Maximilian II, dissolved the existing chapel and established a new one (his own) under the direction of Jacobus Vaet.[7]

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4. For more on music at Ferdinand's court, see Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995).

5. Clément Lyon, *Jean Guyot dit Castileti: célèbre musicien Wallon du XVIe siècle, maître de chapelle de S.M. l'Empereur d'Allemagne Ferdinand 1er, né à Chatelet en 1512* (Charleroi: Delacre, 1876), 16.

6. Bénédicte Even-Lassmann, *Les musiciens liégeois au service des Habsbourg d'Autriche au XVIème siècle* (Tutzing: Hans Schneider, 2006), 112. Philippe Vendrix, on the other hand, places Guyot's birth date around 1515. Vendrix, "Guyot de Châtelet, Jean", in *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finscher, Personenteil, vol. 8 (Kassel: Bärenreiter; Stuttgart: Metzler, 2002), 316–317.

7. Vaet became Maximilian's *Kapellmeister* around 1 January 1554, shortly after Maximilian's unsuccessful attempt to recruit Jacobus Clemens non Papa (see below, p. XXVII). Michael Zywietz, "Vaet, Jacobus", in *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finscher, Personenteil, vol. 16 (Kassel: Bärenreiter; Stuttgart: Metzler, 2006), 1259.

Guyot subsequently returned to Liège, where he appears sporadically in surviving records; however, the precise nature of his activities remains uncertain. It is presumed that he devoted himself primarily to teaching, as evidenced by his association with Johannes de Fossa, who later succeeded Lassus in Munich. Guyot died in 1588, very shortly after drawing up his will.

Guyot did not produce a voluminous body of compositions. His extant works comprise two Masses, twenty-six motets, a Te Deum, and sixteen chansons, most of which were published by Susato and Gardano. It is of note that the *Missa Pastores quidnam vidistis* does not appear in catalogues of his works.

GUYOT'S FORGOTTEN MASS

As stated above, the model for the Mass is the five-part motet *Pastores quidnam vidistis* by the South Netherlandish composer Jacobus Clemens non Papa (*c.* 1510/15–1555/56), who spent his entire career in Flanders. Clemens's compositional output is notably extensive, and after his death his works were widely disseminated, particularly within German-speaking regions, where his influence was especially pronounced.[8] Evidence of Clemens's high standing within the Habsburg territories during his lifetime is found in a letter sent from Archduke Maximilian (later Emperor Maximilian II) in early 1553. Writing from Graz to Clemens's patron Philip III de Croÿ, Maximilian requested Philip to persuade Clemens to enter his service. Philip's response was unequivocal: he deemed Clemens wholly unsuitable for the position, describing him as a chronic drunkard and of most dissolute conduct ("un grant yvroigne et tres mal vivant").[9]

The Model

The motet *Pastores quidnam vidistis* was first published in two collections: *Evangelia dominicorum et festorum dierum*, vol. 1 (Nürnberg: Berg & Neuber, 1554), and *Liber primus cantionum sacrarum* (Leuven: Pierre Phalèse, 1554). It was later reissued in *Quintus liber modulorum*, a collection of Clemens's motets for five voices (Geneva: Simon Du Bosc, 1556). In addition to these printed sources, the work has been transmitted through numerous manuscript copies.[10] The text describes the biblical event in which shepherds announced the birth of Jesus:

> Pastores quidnam vidistis,
> annunciate nobis in terris?
> Natum vidimus,
> et choros angelorum
> collaudantes Dominum
> et dicentes:
> Gloria in altissimis Deo,
> et in terra pax hominibus
> bonae voluntatis.[11]

Like the majority of Clemens's motets, *Pastores quidnam vidistis* is structured in two distinct sections. This bipartite division is determined by the textual content, specifically the shift in speaker: the first section presents a question, while the second provides a response. Clemens also distinguishes the voices of the shepherds from those of the angelic choir, not as before, but by employing a change in musical texture. Notably, the passage

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It is not surprising that Maximilian chose Vaet, since this musician — like Maximilian himself — was an admirer of the works of Clemens non Papa; he composed the elegy *Continuo lachrimas* in his memory and also wrote a parody motet based on Clemens's *Pastores quidnam vidistis*. Elenn Scott Beebe, "Mode, Structure, and Text Expression in the Motets of Jacobus Clemens non Papa: A Study of Style in Sacred Music" (doctoral dissertation, Yale University, 1976), 380–382.

8. Clemens's influence can be seen, for example, in the motets of Orlando di Lasso. See Willem Elders, Kristine Forney and Alejandro Enrique Planchart, "Clemens non Papa, Jacobus", in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 6:29.

9. Henri Vanhulst, "Clemens non Papa 'grant yvroigne et mal vivant' (1553)", in *Beyond Contemporary Fame: Reassessing the Art of Clemens non Papa and Thomas Crecquillon*, ed. Eric Jas, Collection Epitome musical (Turnhout: Brepols, 2005), 17–25, especially 21–25.

10. See Jacobus Clemens non Papa, *Opera omnia*, vol. 4, ed. K. Ph. Bernet Kempers, Corpus mensurabilis musicae 4 (Rome: American Institute of Musicology, 1959), 42–49; and RISM Online catalogue (https://rism.online/). Clemens likewise used the motet *Pastores quidnam vidistis* as the basis for his own Mass of the same title. This composition was published under the heading *Missa cum quinque vocibus ad imitationem moduli Pastores quidnam vidistis* (Leuven: Pierre Phalèse, 1559).

11. In English translation: "Shepherds, what, pray, did you see, / tell us on earth? / We saw the newborn / and the choruses of angels / praising the Lord / and saying: / Glory to God in the highest, / and on earth peace to men / of good will."

"Gloria in altissimis Deo" moves away from po-lyphony towards a texture approaching homoph-ony. Although the motet does not employ strict homophony or homorhythm, certain passages may be characterized as examples of varied ho-mophony. However, in terms of textual setting the composition may be understood as compris-ing three parts: the opening question; the shep-herds' narrative in the middle; and the conclud-ing praise of the heavenly choir.

The text poses a certain degree of difficulty for the listener in terms of intelligibility. Clem-ens often sets short textual segments to music, extending them with a lengthy melisma at the end of each phrase. These units are frequently re-peated — often in varied form — and embedded within a dense contrapuntal texture. For exam-ple, the setting of the phrase "bonae voluntatis" extends across twenty-one bars. Additionally, the musical phrasing is marked by relatively weak cadences. Greater textual clarity emerges with the entrance of the celestial choir of angels: here, imitative counterpoint gives way to a notably animated homophonic texture and the rhythmic character becomes more declamatory.

Because of the similar melodic construction of the motifs within each phrase, the motet exhibits a notably unified character, further reinforced by its relatively static harmonic progression. Clem-ens's compositional style is characterized by rig-orous imitative counterpoint and extended me-lodic lines, with homophonic textures appearing only rarely. In the motet *Pastores quidnam vidis-tis*, however, Clemens occasionally diverges from his typical reliance on expansive counterpoint. This departure appears to be primarily moti-vated by the dramatic nature of the text and the narrative's dynamic qualities. Consequently, the text setting and its expressive content in *Pastores quidnam vidistis* lie behind in a somewhat more varied approach to compositional and technical treatment.

The Mass

When composing the opening of the Mass, Guyot adhered to conventional practice by employing melodic material drawn from the beginning of the model. He applied imitation in his treatment of the introductory motif: the ascending leap of a fifth is articulated in the upper two voices, while the leap of a fourth appears in the lower

three. In comparison with the model, the entries are distributed more evenly, and the motif itself displays increased melodic uniformity across the voices, although this consistency is somewhat lessened in rhythmic respects. The entirety of the first section of the Kyrie (Kyrie I) is permeated by imitative treatment of the afore-mentioned mo-tif, executed in a manner closely aligned with the stylistic idiom of the model.

The Christe section is modelled on the open-ing of the second section of the original compo-sition. The musical material is employed almost without alteration; however, the initial trio of voices is shifted to the lower three vocal parts, which are subsequently joined by the upper two voices. Upon the entry of the upper voices, the altus part — following a brief rest — also joins in, while the two lower voices pause and then re-enter as in the model. From the entry of the upper three voices up to bar 32, the Mass closely mirrors the passage found in bars 40–46 of the model. The alternation between groups of three and two voices recurs, albeit in a different con-figuration (c i, a, t and c ii, b). Beyond this point the melodic material is treated with greater free-dom.

The second Kyrie commences with a musical setting derived from the phrase "Gloria in altissi-mis Deo" found in the model. As in the preced-ing section, Guyot inverts the placement of the vocal parts, reassigning the upper voices to the lower registers and vice versa. A notable differ-ence, however, is the immediate use of a strict homophony reminiscent of the fauxbourdon style. In the first Kyrie movement the composer employs three distinct textural approaches, each articulated with clarity, thereby enhancing the movement's dynamism. The conclusion of the section, beginning at bar 54, is predictably mod-elled on the source material, with the music from this point closely mirroring that of the original composition.

Within the Kyrie, Guyot includes the opening motifs of all three main sections of the model, effectively underlining their respective textural identities. As in the model, the text is predomi-nantly set syllabically, culminating in a melismat-ic conclusion. Throughout the first movement the composer demonstrates a strong stylistic re-liance on the model.

At the outset of the second movement (Gloria) the musical material from the opening of the model remains discernible; however, the composer departs from it more substantially than in the Kyrie. Initially, the lower two voices enter, characterized by a leap of a third following a repetition of the second note and the initial characteristic rising interval, mirroring the first cantus part of the model. These are subsequently joined by the upper voices. Rhythmic alterations are particularly evident, yet even more striking is the melodic divergence in the upper voice, which enters with the text "bonae voluntatis". This entry almost gives the impression that the initial segment, distinguished by its characteristic leap, has been prematurely abandoned. But the contrapuntal treatment of the opening motif is in fact greatly extended, continuing up to the words "propter magnam gloriam tuam". Given the length of the Gloria text, phrases often lack extensive final melismata. This becomes evident in the setting of the four exclamations ("Laudamus te", etc.), where two phrases coalesce to form a single phrase — "Laudamus te" with "Benedicimus te", and "Adoramus te" with "Glorificamus te". To follow the use of the first motif the composer proceeds with the next motif from the model for the setting of the text "Domine Deus, Rex coelestis". The overall pattern of entries in the Mass remains the same as in the motet: the second cantus enters first, followed by the simultaneous entries of the first cantus and altus. The tenor then joins in with the same motif, immediately succeeded by the bassus. Significantly, the lower voices do not enter with the same text, a likely consequence of the extended nature of the movement's text. In the setting of "Domine Fili unigenite" the composer once again employs the model's second motif; however, on this occasion, the central upper voice enters after the others. In line with sixteenth-century compositional conventions for the Mass, the musical expression becomes more subdued at the words "Jesu Christe". Thereafter, the setting of "altissime"[12] introduces

musical material unrelated to the model. For the passage "Domine Deus, Agnus Dei", the composer returns to material from the beginning of the model's second part, thereby establishing a connection with the preceding two passages — both commencing with "Domine". However, the group of three voices (c i, a and b) is not answered by the pair (c ii and t) with the identical motif, but rather with a reworked version of the model's final motif. By means of this procedure Guyot signals the imminent conclusion of the first section. Up to that point the motif continues to be employed imitatively across all the voices, with only the highest voice exhibiting significant melodic deviation.

The second section of the Gloria (Qui tollis) derives its musical material from the corresponding segment of the model, i.e. its second part. The opening motif is readily recognizable within the Mass, since the vocal entries closely resemble those of the model, although the three upper voices exhibit a more intricate polyphonic texture. Each of the three movements commencing with the word "Qui" is constructed upon the same motif; however, the final one ("Qui sedes") aligns more closely with the penultimate motif of the model ("et in terra pax hominibus"), the two being markedly similar. The subsequent unit comprises three settings of the phrase "tu solus", each offering a different treatment of the second phrase from the model's second section. In the first setting the individual voices blend together; in the second imitation is employed across all the voices at a broader pace; and in the third the imitation becomes notably denser. The setting of the words "Jesu Christe" serves as a transition to the concluding portion of the Gloria; accordingly, it reinterprets the transitional passage of the model ("et dicentes"). The final two phrases ("Cum Sancto Spiritu" and "in gloria Dei Patris") are modelled on the closing two phrases of the original source.

Guyot divides the Credo into three principal sections: Patrem omnipotentem, Et incarnatus

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12. The provenance of the word "altissime" in the Gloria settings is not entirely clear. Cf. Keith Falconer, "Gloria", in *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finscher, Sachteil, vol. 3 (Kassel: Bärenreiter; Stuttgart: Metzler, 1995), 1485. This addition is also found in Guyot's other known Mass, *Missa Amour au cueur* a 8 (D-Mbs, Mus. ms. 46). The word also appears in Masses by various other composers: for example, *Missa Da pacem* by the Dutch composer Noel Bauldeweyn (born *c.* 1480), *Missa Dilectus meus* by the Portuguese composer Filipa de Magalhães (*c.* 1571–1652) and later, for example, in Johann Sebastian Bach's Mass in B minor (bwv 232).

est, and Et resurrexit. The first section, up to the words "Deum de Deo", is marked by a consistent alternation between the first and final motifs of the model. The remainder of this section is mainly based on melodic material derived from the model's second phrase. From the words "per omnia facta sunt" onwards the first cantus repeatedly presents a variation of this motif — mirroring a similar repetition found in the second cantus of the model. The second section, up to the words "Crucifixus", exhibits a more freely composed structure, relatively independent of the model. Nevertheless, its melodic treatment retains distinct allusions to the model, particularly through the use of ascending fifths and alternating notes. As the central portion of the Credo movement, this section is strongly characterized by a greater degree of homophony and the prevalence of longer note values. The setting of the text "Crucifixus pro nobis" constitutes a reworking of the model's second phrase, employing compositional techniques already observed in earlier movements. The conclusion of this segment remains closely aligned with the corresponding conclusion of the model. The final section of the movement is relatively expansive. Although certain passages initially appear to be independent of the model, closer analysis reveals their derivation from it — some motifs, for instance, appear in inverted form across individual voices. The closing phrase, "Et vitam venturi saeculi", is particularly striking, being set as a triple-metre transformation of the model's final phrase.

The Sanctus comprises four distinct sections: Sanctus, Pleni sunt coeli, Osanna and Benedictus. Such a division of the movement is uncommon in the second half of the sixteenth century, suggesting that the Mass may be dated approximately to the middle of the century. The first section (Sanctus) engages with the musical material introduced at the beginning of the model. Because of the nature of the text, this section is very melismatic. From the setting of the words "Dominus Deus Sabaoth" onwards, the writing becomes predominantly syllabic, with a melismatic ending. Initially, the composer employs a truncated version of the opening motif in a polyphonic texture — omitting the characteristic leap of a fifth or fourth and the changing note — before proceeding to the second motif of the model, which is delivered in close alignment with the original. In this connection the upper

three voices enter in close proximity, followed by similarly close entries in the lower two voices.

The second section (Pleni sunt coeli) is scored for the three upper voices (C I, C II and A) alone. Here, the composer first introduces the initial motif from the second part of the model, followed by a modified version of the second motif from the first part. Three distinct types of vocal entry are employed in this section: (1) separate entries of individual voices, (2) paired vocal entries followed by a third entry and (3) simultaneous entry of all three voices.

The Osanna returns to a five-part texture. It opens with the familiar opening motif taken from the model and continues with internal motifs already presented in the previous section, albeit there treated differently — for instance, the second motif of the model appears in inversion. The conclusion of this section constitutes a reworking of the model's ending.

The Benedictus is set for three voices — altus, tenor and bassus — and focuses on a treatment of the final two motifs of the model. The last motif is consistently introduced in two voices simultaneously, followed by the entry of the third.

The composer scored the final movement, Agnus Dei, for six voices, introducing an additional tenor to the original five-part texture.[13] This movement is quite extensive. It exhibits the most developed treatment of the original motifs, which appear in various altered forms: omitting the initial or middle segments; including numerous inserted notes; and occasionally employing inversion. The addition of a sixth voice facilitates a frequent division of the texture into two balanced groups of three voices, rather than the previous distribution of three and two. As in the preceding movements, the opening of the Agnus Dei resembles the corresponding opening of the model, while the conclusion mirrors the latter's final segment.

13. In the first half and middle of the sixteenth century composers often expanded the parts in the final movement or section of the Mass to create the final climax of an Ordinary cycle. As Pietro Cerone wrote in his treatise *El melopeo y maestro* (1613), in which he referred to music from the mid-sixteenth century and later: "And to conclude their work with greater harmony and greater sonority, composers usually write the last Agnus Dei for more voices". Quoted after Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton, 1950), 268.

Guyot drew extensively upon the musical material of his chosen model. Of particular significance are the opening segments of each of the model's three sections, as well as its conclusion. The individual motifs that Guyot appropriates are typically more clearly delineated at the outset of the movements than in the original motet. He not only expands these motifs and introduces new elements, but also tends to abridge them towards the conclusion, occasionally omitting certain melodic components. Moreover, Guyot frequently adopts the textural features of the model — most notably, the technique whereby three voices enter in close succession, followed shortly thereafter by two closely aligned entries — and accentuates them through repetition. He also lingers for a long time on certain harmonic areas that are only hinted at or distinctly transitional in the original. In addition, his setting exhibits an increased number of modulations and a certain audacity in the part-writing and treatment of dissonance, which is not so uncommon for a mid-sixteenth-century piece and appears to be intentional.

Given the considerable length of the Mass, coupled with its extensive textual content, Guyot had the opportunity to elaborate and develop the musical material in this manner. In comparison with the model, the part-writing in the Mass is somewhat less intertwined. Guyot's contrapuntal technique diverges from that of Clemens; thus even in passages more closely modelled on the original it remains evident that the work is not attributable to Clemens. While the precise date of composition remains unknown, the cumulative evidence suggests that this is a mature work by Guyot, most likely composed prior to his appointment at the imperial court in Vienna.[14]

NOTES ON PERFORMANCE

The Mass presented in this edition uses the high clefs, also known as *chiavette*: G2, G2, C2, C3, (C3)[15] and F3. Thus the standard interval of downward

transposition — a fifth or a fourth, for example — applies.[16] Its parts fall within the standard vocal range. The performance options, however, were not purely vocal. Indeed, it is almost certain that vocal parts were sometimes doubled on instruments, their use with voices being attested in the practice of the *Hofkapelle* and of other institutions in Inner Austria, including Ljubljana cathedral and the Gornji Grad co-cathedral.

The intonations for the Gloria and Credo sections of the Mass are as usual not written into the manuscript and are similarly not provided in the edition. However, liturgically correct performances would include plainchant intonations for the first four words prior to the beginning of the polyphony. Among the common chant incipits, the following two are suitable:[17]

Gloria[18]

Glo - ri - a ‿ in   ex - cel - sis De - o

Credo[19]

Cre - do   in   u - num   De - um

There is additionally a strong textual reason for including the plainchant intonation: without the first four words, the Gloria and Credo each begin in mid-sentence.

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14. Although Clemens's motet *Pastores quidnam vidistis* was first published in 1554, it may have circulated in manuscript copies earlier and could have served as a model for Guyot even before that year.

15. Additional tenor part in the Agnus Dei.

16. For more information on the transposition of pieces written in the high clefs, see, for instance, Andrew Parrott, "Transposition in Monteverdi's Vespers of 1610: An 'Aberration' Defended", *Early Music* 12 (1984): 490–516; and Andrew Johnstone, "'High' Clefs in Composition and Performance", *Early Music* 34 (2006): 29–53.

17. Chant intonations are supplied from *The Liber Usualis* (Tournai: Desclée, 1961).

18. Ibid., 46 (Gloria XI, transposed up a fourth).

19. Ibid., 71 (Credo IV, transposed up a fourth).