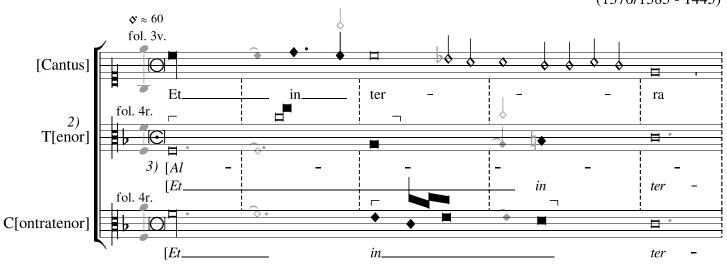
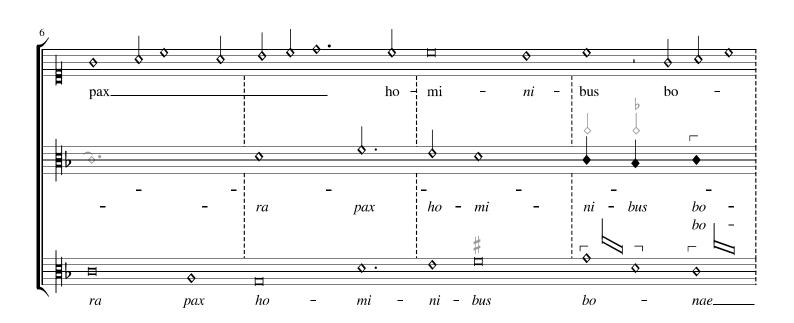
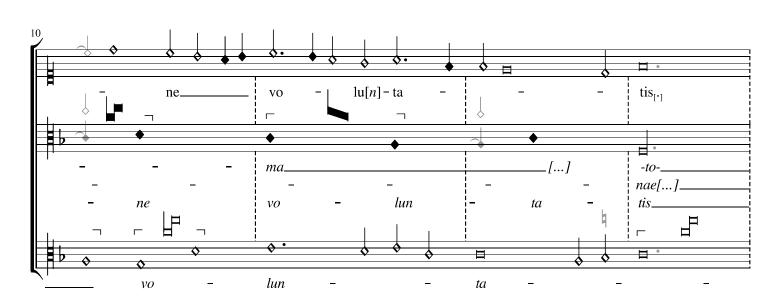


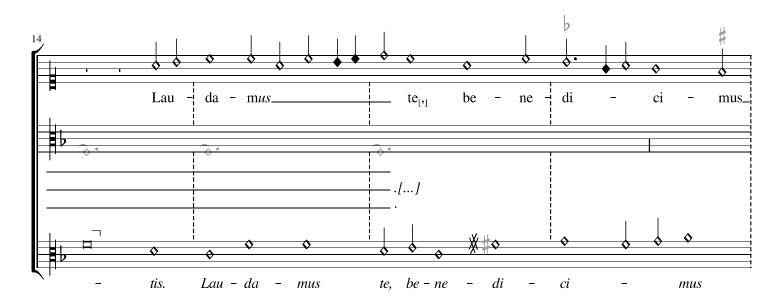
Missa "Alma Redemptoris Mater"

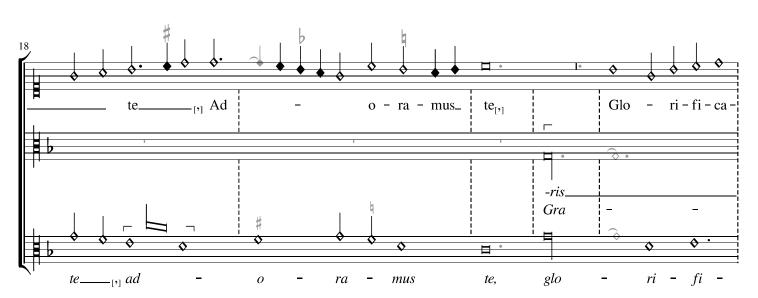
*1)* Leonel Power (1370/1385 - 1445)

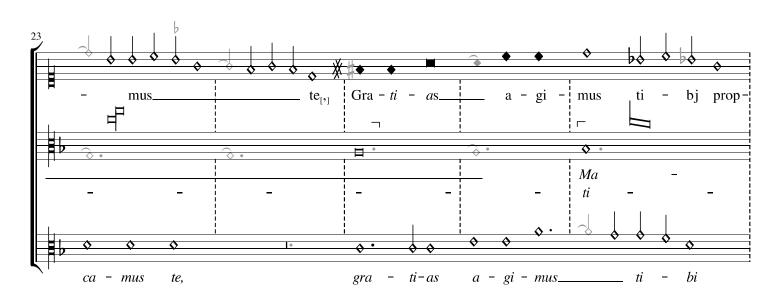




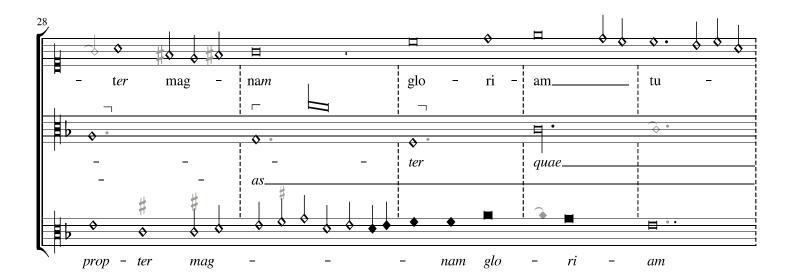


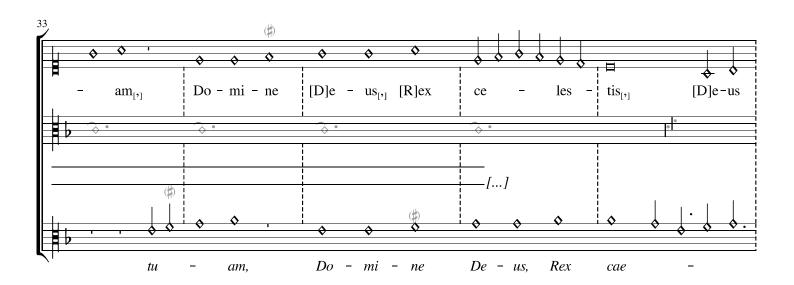


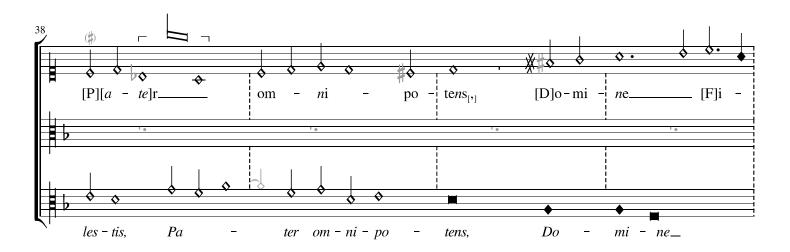




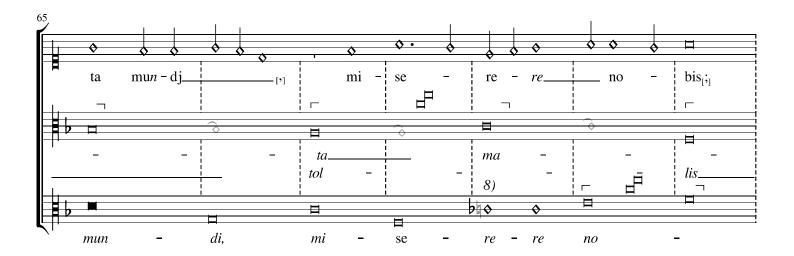
22

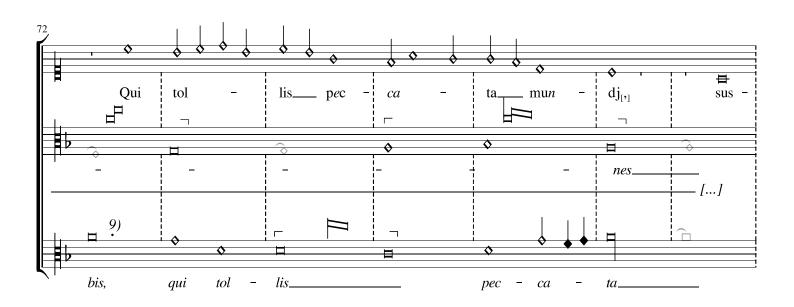


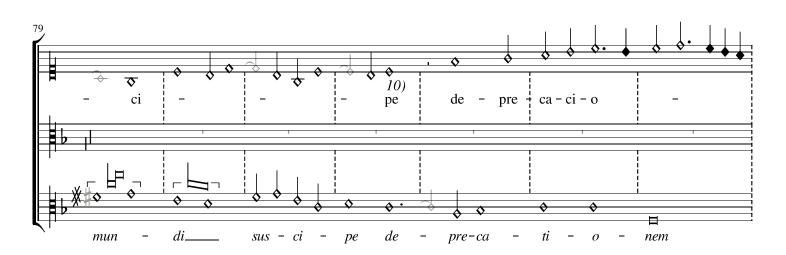


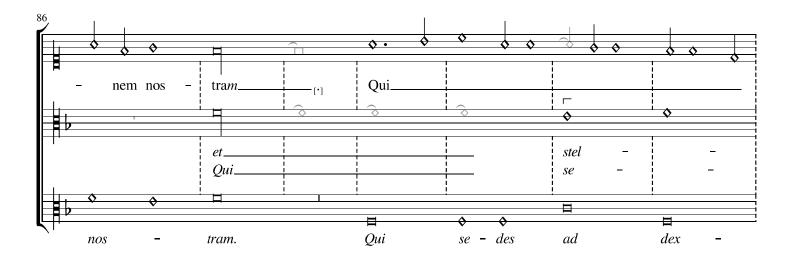


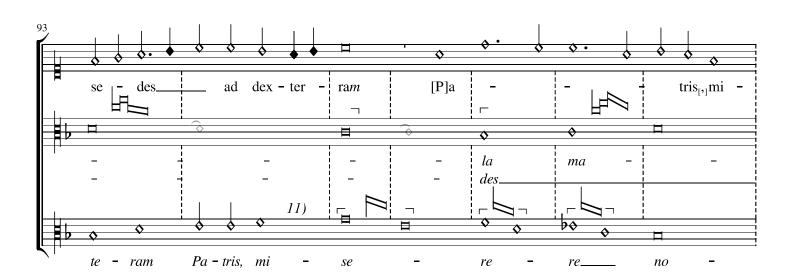


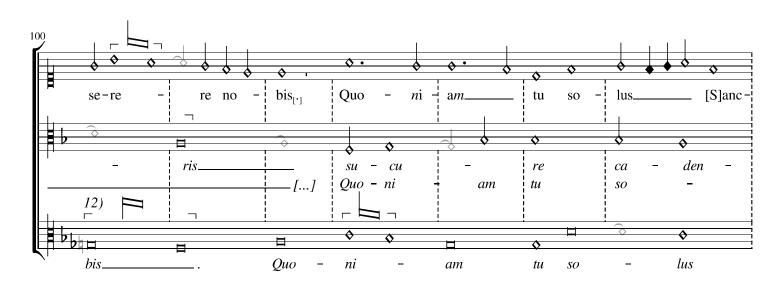


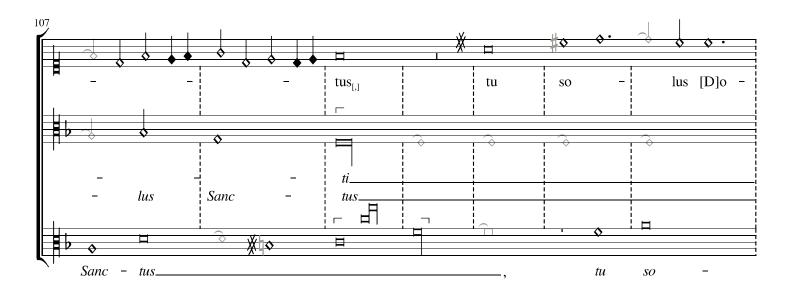


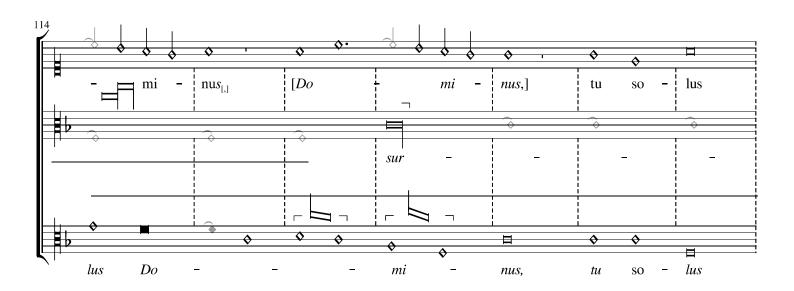


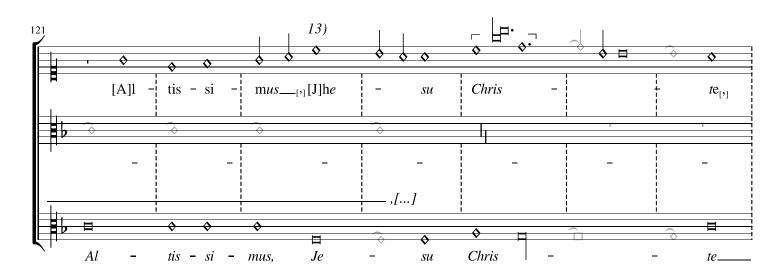


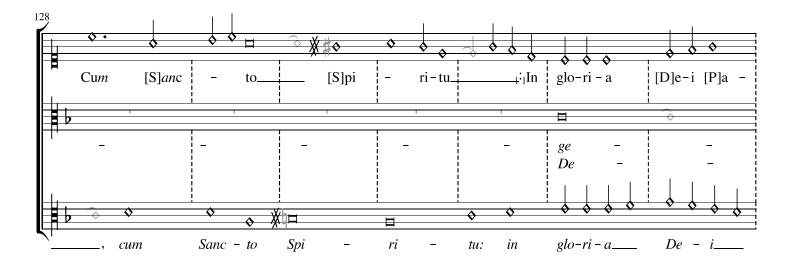


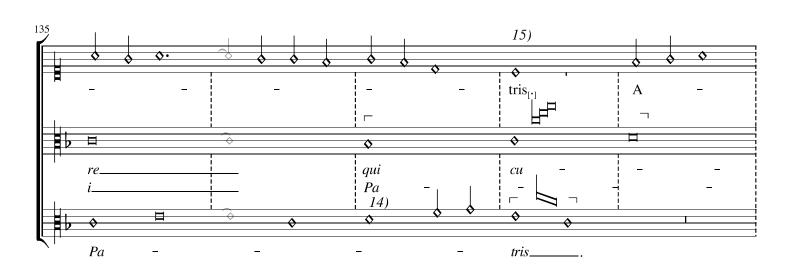


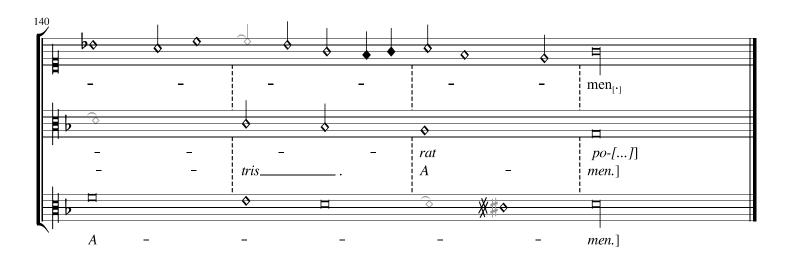












## **Critical Commentary**

- 1) In this source the piece has been transmitted anonymously. In other sources Leonel Power is named as the composer.
- 2) The *Tenor* is notated in half of the values needed to allign the voices correctly. This is a special notational feature of English sources.
- 3) Though no text was supplied for the *Tenor*, there are two possibilities. Either to sing the same text the other voices sing or to emphasize the *cantus prius factus* and choose the text of the original chant. Both versions are thought of in this edition. It must be pointed out that the scribal ligatures are not coherent with the neumes of the chant. Because of this some ligatures had to be broken down to add the necessary text.
- 4) The sign of *be molle* is placed a step to low between the lines. It most certainly is to affect the b a step above.
- 5) This temporal unit is too short. At first glance it seemed like a scribal error, but it occurs in both sounding voices. This is why it was retained. The only problem arises for the *Tenor* in counting his rest. After one failed attempt in rehearing it would have been possible for the *Tenor* to enter at the right point, why this was not emended..
- 6) The text was originally written like this: yhû xpriste.1
- 7) This semibreve was possibly forgotten through scribal error. By supplying it everything afterwards falls neatly into place.
- 8) The sign of *be molle* probably indicates a *caveat* not to sharpen the c, though it might have been done five notes beforehand as it was suggested by the editor.
- 9) The meaning of this dot is obscure.
- 10) The last syllable *-pe* is supplied twice, once written as *suscipe* and the second time under the last note of the phrase.

<sup>1</sup> See footnote 2) to Dufay's *Et in terra* from his *Missa Sancti Jacobi* and footnote 7) to Grossin's *Et in terra* in the present edition.

- 11) Here a semibreve rest is notated which needs to be omitted to make the voices fit.
- 12) The sign of *be molle* probably indicates a *caveat* not to sharpen the g (and consequently the following f) in order to have a *Landini clausula cantizans* to the following a.
- 13) The text was originally written yhû xpe.
- 14) Here the last line of the *Contratenor* is written without clef and sign of *be molle*.
- 15) The syllable -tris was slightly misplaced under the rest.