



Toulouse 94, fols. 47v-48

Steve de Sort

47

Pa - trem om - ni - po - ten - tem. fac - to - rem cae - li et ter - rae,

48

Contra tenor Patrem

48

Tenor Patrem factorem

10

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in unum

15

Et in unum

Et in unum

20

do - mi - num Je - sum Christum, fi - li - um de - i u - ni - ge - ni - tum.

25

Et ex pa - tre na - tum an - te om - ni - a sae - cu - la. De - um de de - o, lu -

Et ex patre

Et ex patre

30

men de lu - mi - ne, de - um ve - rum de de - o ve - ro. Ge - ni - tum, non factum

Genitum

Genitum

35 40

con-substan-ti-a-lem pa-tri; per quem om-ni-a fac-ta sunt. Qui prop-ter nos
 Qui propter
 Qui propter

45

ho-mi-nes, et prop-ter nostram sa-lu-tem de-scendit de cae-lis. Et
 Et
 Et

50 55

in-car-na-tus est de spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne: et
 incarnatus
 incarnatus

60 65

ho-mo fac-tus est. Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to
 Crucifixus
 Crucifixus

70

passus et se-pul-tus est. Et re-sur-re-xit ter-ti-a di-e, se-cun-
 Et resurrexit
 Et resurrexit



75 80

dum Scriptu - -ras. Et as - cen - dit in cae - lum: se - det ad dex - te - ram pa - tris.

Et ascendit

Et ascendit

85

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

Et iterum

Et iterum

90 95

et mor - tu - os: cu - jus re - gni non e - rit fi - nis. Et in spi - ri - tum san - ctum, do - mi -

Et in spi - ri - tum

Et in spi - ri - tum

100

num, et vi - vi - fi - can - - tem: qui ex pa - tre fi - li - o que pro - ce - dit.

105

Qui cum pa - tre et fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca -

Qui cum pa - tre

Qui cum



110

tur: qui lo-cu-tus est per pro-phe-tas. Et u-nam sanctam ca-tho-li-

Et unam

Et unam

 Musical score for measures 110-115. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: "tur: qui lo-cu-tus est per pro-phe-tas. Et u-nam sanctam ca-tho-li-". Below the piano staves, the words "Et unam" are written twice.

115

cam et a-posto-li-cam ec-cle-si-am. Con-fi-te-or u-num bap-tis-ma in re-

Confiteor

Confiteor

 Musical score for measures 115-120. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: "cam et a-posto-li-cam ec-cle-si-am. Con-fi-te-or u-num bap-tis-ma in re-". Below the piano staves, the word "Confiteor" is written twice.

120

mis-si-o-nem pec-ca-to-rum. Et ex-spec-to re-sur-rec-ti-o-nem mor-tu-o-rum.

Et exspecto

Et exspecto

 Musical score for measures 120-125. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: "mis-si-o-nem pec-ca-to-rum. Et ex-spec-to re-sur-rec-ti-o-nem mor-tu-o-rum.". Below the piano staves, the words "Et exspecto" are written twice.

130

Et vi-tam ven-tu-ri sae-cu-li. A-me

Et vitam

Amen.

Et vitam

Amen.

 Musical score for measures 130-135. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: "Et vi-tam ven-tu-ri sae-cu-li. A-me". Below the piano staves, the words "Et vitam" and "Amen." are written.

145

n.

 Musical score for measures 145-150. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: "n.".

Éditions de l'Oiseau-Lyre, 1956), 150–155, rejected Harder's suggestion that the triplum is related to Credo No. 1 in the Editio Vaticana. After marrying, Hanna Harder-Stäblein re-edited Sort's Credo in *Fourteenth-Century Mass Music in France* (American Institute of Musicology, 1962), 89–91, now using Apt 16bis, fol. 40, as her transcription source and placing Sort's Credo at the head of six Credo compositions in discant style.

Whichever presently available edition is preferable will not be argued here. Sort's Credo divides into 18 sections that tally with text incises. Triplum (the only texted part) is notated without accidental, contratenor and tenor with one-flat signature. Fourteen of the 18 sections end on G chords, three on A chords, one on F (three final chords with thirds). The texted triplum disports itself in the usual vivacious discant rhythms. Ranging over a tenth, (B–d'), the triplum is almost entirely syllabic and indulges in extended melisma only during the concluding Amen. The contratenor and tenor both move in much slower, usually ligatured notes.

After Sort, the earliest peninsular residing abroad for whom any claims to a surviving composition have been made is Rodrigo de la guitarra. Already mentioned above as having been a favorite instrumentalist at the Neapolitan court of Alfonso V the Magnanimous, Rodrigo de la guitarra was of Castilian origin. This fact comes to light in Alfonso's letter to Juan II of Castile dated July 30, 1417 (Archivo de la Corona de Aragón, Registro 2562, fols. 110v–111). As published in the sixth edition of Ramón Menéndez Pidal's *Poesía juglaresca* (Madrid: Instituto de Estudios Políticos, 1957), 223, this letter states that Alfonso is sending "his faithful household string player, Rodrigo de la guitarra, accompanied by Rodrigo's helper Diego, to John's court to do him reverence as John's vassal, and to serve him and entertain him with his art" (*el fiel ministrer de cuerda de nuestra cambra Rodrigo de la Guitarra, con su criado Dieguiello, de nuestra licencia va a vuestra cort por fazer a vos servicio e plazer de su oficio*). When after a delay Rodrigo de la guitarra did make the trip in August 1418, he and his entourage went with Alfonso's safe conduct (*salvoconducto*) protecting them and their baggage train laden with gold, silver, money, and clothing.

Earlier still while in the service of Alfonso V's father, Ferdinand I, Rodrigo de la guitarra had won the favor of the widowed queen Margarita de Prades (1386–1430), who after the death of her husband, Martín I (1356–1410), resided successively at Barcelona, Valencia, and Perpignan (to May 1416). From Perpignan she sent a letter dated December 30, 1415, to Archimbaud of Foix, recommending "Rodrigo de la Guitarra, instrumentalist to the king [Ferdinand I], who visits you to do you honor and reverence."

Out of regard and concern for me, I beg you to treat him with singular respect, for by so doing you will please me greatly.

Her letter of December 30, 1415, copied in Archivo de la Corona de Aragón, Registro 2355, fol. 83, reads thus (as transcribed in Martín de Riquer, *Jordi de Sant Jordi*, Universidad de Granada, 1955, 98):

Car cosí, Com Rodrigo de la Guitarra, ministrer del senyor rey, vage a vós per honor e reverència vostra, pregam vos que per sguard e contemplació nostra lo vullats haver en singular recomendació, e serà cose de que'ns complaurets molt . . . La Reyna Margarita. A nostre car cosí mossèn N'Arximbau de Foix, senyor de Nualles.

Thus early in his career—before accompanying Alfonso the Magnanimous to Naples, and being rewarded August 26, 1421 (registro 2571, fol. 175v), with the lucrative post of Castilian consul at Palermo—Rodrigo de la guitarra had already mingled with composers at the court of Foix.

If any composition by Rodrigo de la guitarra survives, Gilbert Reaney would have it to be a Latin ballade a 2, *Angelorum psalat tripudium*, copied at folio 48v in Chantilly manuscript, Musée Condé 564 (olim 1047). Discussing this work in his pathbreaking article, "The Manuscript Chantilly, Musée Condé 1047," *Musica Disciplina*, VIII (1954), 78–79, Reaney noted that the composer ascription "S. Uciredor is obviously another inverted name, this time Rodericus." According to Reaney, "it is one of the most recent and most complex works in the manuscript."

It is in fact the last work in the section comprising cantilena works à 2 and à 3. It seems that this piece is one of the few à 2, and indeed the complexity of the Cantus is such that a third voice would be a hindrance. On the other hand the distance between Cantus and tenor leads

n blandis br fans]n. no = III =

= no: : Retro mordēs ut ffera pessima :

The tenor is untexted after the words "Retro mordēs ut ffera pessima" in this *ne plus ultra* of rhythmic complexity by S. Uciredor = Rodericus. His *Angelorum psalat tripudium*, a ballade *a 2* in Chantilly, Musée Condé 564 (olim 1047), fol. 48v, is copied on six-line staves. In the present facsimile (lacking the tenor after meas. 50 in the transcription) R with an arrow points to a red note or sign in the manuscript.