

FIRMINUS CARON

Missa Clemens et benigna

ed. Greg Swinford

Editorial commentary

Firminus Caron (fl. 1460–75) was a French composer, possibly from Amiens in Northern France, and one of the most successful composers of his time¹. Today, however, his music survives mostly in manuscripts copied in Italian cities during the second half of the fifteenth century.²

There are two extant sources of Caron's *Missa Clemens et benigna*, both copied in Northern Italy. The first—Trent, Castello del Buonconsiglio, Monumenti e Collezioni Provinciale, 1376 (formerly 89), referred to here as TrentC 89—was copied in Trent, probably during the 1460s. The second—Modena, Biblioteca Estense e Universitaria, MS a. M.1.13, referred to here as ModE M.1.13—was copied in Ferrara for the court of Duke Ercole d'Este I, probably during the 1480s.² This edition has been prepared from a facsimile³ of TrentC 89, ff. 378^v–388^r. In this transmission, the mass is without attribution, but the title *Clemens et benigna* does appear under the Tenor part of the first folio of the 'Gloria', 'Credo' and 'Sanctus' movements. The title and attribution both appear at the top of the first folio of the ModE M.1.13 transmission (f. 140^v). TrentC 89 was chosen because it is the earlier of the two sources—and is therefore chronologically closer to the date of composition—and because the only other edition⁴ of the mass (the presentation of which is extremely eccentric) is based upon ModE M.1.13. This edition was consulted in cases of ambiguity in the TrentC 89 transmission.

The 'Benedictus', which originally follows on directly from the "Hosanna" section of the 'Sanctus' on the same folio, has been separated into a separate movement in accordance with modern convention.

Note values have been halved throughout. Changes in time signature are editorial unless marked with the original mensuration sign either above the system or in a prefatory stave. A system of regular barlines has been employed for ease of performance and study, but it should be noted that the only barlines present in the source are those marking the ends of sections. Unless enclosed in square brackets, all fermata signs are present in the source. The final notes of sections, where written as a maxima in the source, are represented by a rectangular note-head. All accidentals on the stave are either manuscript accidentals or editorial interpretations of manuscript accidentals⁵, and all accidentals above the stave are editorial.

The source contains the entire mass text in the *Superius* part, but only the first few words of each section in the lower parts. A modern spelling and punctuation of the mass text has been adopted using the *Liber usualis*⁶ as a guide, as it is hoped that this will be more accessible to the modern performer. Where words that are not repeated in the mass text have been repeated here, they are separated by commas.

In order to make this edition useful to a variety of performers and scholars, a full text underlay has been realized where it is not present in the source, but editorial interventions have been marked as follows: syllables that are present in the source are presented in bold, syllables that

¹David Fallows: Caron, Firminus, *Grove Music Online*, URL: <http://www.oxfordmusiconline.com>

²Rex Eakins/Jason Stoessel: The Sources, *The Caron Web Site*. May 2005, URL: <http://www.une.edu.au/music/Caron/sources.html>

³*Codex Tridentinus 89* (Roma, 1969)

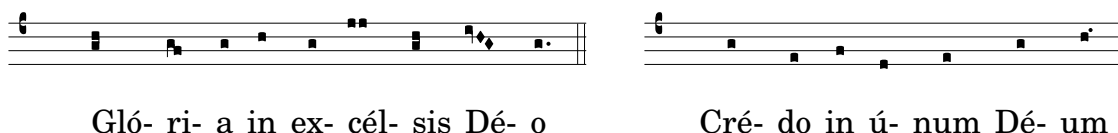
⁴James Thomson (ed.): *Les Oeuvres Complètes de Philippe (?) Caron* (New York, 1971)

⁵For a full analysis of manuscript accidentals, see my essay *The application of editorial accidentals in editions of late fifteenth-century sacred polyphony*, particularly Table 1.

⁶*The Liber usualis*, edited by the Benedictines of Solesmes (Tournai: Desclée, 1961)

are present in the source but have been placed editorially (usually as a result of a whole word, rather than a single syllable, being written under one note) are presented in normal text, and syllables that have been added editorially are presented in italics. It should be noted, however, that all placement of text in the original source is unclear to a certain extent; almost all of the text has been subject to editorial interpretation.⁷

It is usual to precede a performance of the ‘Gloria’ or ‘Credo’ with the appropriate intonation. I have not included these in the score as they are not present in the source, but two possible intonations (taken from the *Liber usualis*⁶) are given below.



It is hoped that by making editorial elements of the edition distinct from those present in the source, some flexibility in the realization of chromatic inflections and text underlay can be retained. The mass can be performed as it appears in this edition, but more experienced performers should feel free to experiment with changing chromatic inflections or text underlay where they are marked as editorial.

Editorial notes

Asterisks in the score refer to the notes below, which have been kept separate from the music in order to avoid a cluttered presentation.

Movt.	Voice	Bar	Note	Comments
Gloria	B	1		The text “Et in terra” has been omitted
Credo	T2	1		The text “Patrem” has been omitted
	B	1		The text “Patrem omnipotentem” has been omitted
	T1	59	1	♯ on D line before note in manuscript ⁵
	B	79	2	G in manuscript
	A	80	1	The text “fac” has been omitted (obvious scribal error)
	T2	94	3	D in manuscript
Sanctus	A	125	1	Fermata omitted
	T1	47	2	b on C line before note in manuscript ⁵
Benedictus	T1	52	3	E in manuscript
	B	19	3	F in manuscript
Agnus Dei	T2/B	1		The text “Agnus” has been omitted

⁷For more information on text underlay in this edition, see my essay *Text underlay in editions of late fifteenth-century sacred polyphony*.

KYRIE

[Superius]

[K]yrie

Contra[tenor altus]

Kyrie

Tenor

Kyrie

Cont[ratenor] bass[us]

Kyrie

A Ky - - - - -
T1 Ky - - - - -
T2 Ky - - - - -
B Ky - - - - -

A - - - - - ri
T1 - - - - - ri e
T2 - - - - - ri e e
B - - - - - ri - - -

A e e - - lei - - son. Chri - - -
T1 e - lei - - son. Chri - - -
T2 - - lei - - son. Chri - - -
B e - - e - lei - - son. Chri - - ste,

13

A
- - - ste, Chri -

T1
- - - ste, Chri - - -

T2
- - - ste, Chri - - -

B
Chri - ste, Chri - - -

17

A
- - - - - ste

T1
- - - - - ste

T2
ste, Chri - - -

B
ste, Chri - - - ste

21

A
e - lei - son.

T1
e - lei - son.

T2
ste e - lei - son.

B
e - lei - son.

25

A Ky - ri - e, Ky -

T1 Ky - ri - e, Ky -

T2 Ky -

B Ky -

30

A ri - e

T1 ri - e e -

T2 ri - e, Ky - ri - e e -

B ri - e, Ky -

34

A e - lei - son.

T1 lei - son.

T2 lei - son.

B ri - e e - lei - son.

GLORIA

[Superius]

Et in terra

Contra[tenor altus]

Et in terra

Tenor

Clemens et benigna

[Contra]tenor bassus

Et in terra

A Et in ter - - - ra

T1 Et in ter - - - ra pax

T2

B *

4

A pax ho - mi - ni bus bo - nae vo - lun - ta - -

T1 ho - mi - - ni - bus bo - nae vo - lun - ta - - -

T2

B

9

A tis. Lau - da - mus te. Be - ne - di - - ci - mus te.

T1 tis. Lau - - da - mus te. Be - - ne -

T2 Lau - - - - - da - - -

B Lau - - - - - da - - -

15

A - do - ra - mus te. **Glo - ri -**

T1 di - ci - mus te. A - do - ra - mus te. **Glo - ri -**

T2 - - - - - mus te. **Glo -**

B - - - - - mus te. **Glo -**

20

A - - - - - fi - - - ca -

T1 - - - - - fi - - ca -

T2 ri - - - - - fi - ca -

B ri - - - - - fi - - ca -

24

A - - - mus te. **Gra - ti - as a - gi - mus**

T1 - - - mus te. **Gra - ti - as a -**

T2 mus te. **Gra - ti - as**

B - - - mus te. **Gra -**

28

A ti - bi pro - pter ma-gnam glo -

T1 - gi-mus ti - bi glo - - - - - ri -

T2 a - gi-mus ti - - bi glo - - ri -

B ti - as a - gi-mus ti - - bi glo - - - - - ri -

33

A - ri-am tu - - - - - am.

T1 am tu - - - - - am.

T2 am tu - - - - - am.

B am tu - - - - - am.

38

A Do - mi - - ne De - us, Rex cae-le - stis, cae-le -

T1 Do - - - - - mi - ne De - us, Rex cae - le -

B Do - - - - - mi - ne De - us, Rex cae - le -

43

A *stis, De - us Pa*

T1 *stis, De - us Pa*

B *stis, De - us Pa*

47

A *ter om - ni - po - tens.*

T1 *ter om - ni - po - tens. Do -*

B *ter om - ni - po - tens.*

52

A **Do - mi - ne Fi - li u - ni - ge**

T1 *mi - ne Fi - li u*

B *Do - mi - ne Fi - li u - ni - ge*

56

A *ni - te Je - su Chri - ste.*

T1 *ni - ge - ni - te Je - su Chri - ste.*

B *ni - te Je - su Chri - ste.*

60

A
Do - mi - ne De - us, A - - - - gnus

T1
Do - mi - ne De - us, A - - - - gnus

B
Do - mi - ne De - us, A - - - - gnus De -

64

A
De - i, Fi - li - us Pa - - - - tris.

T1
De - i, Fi - li - us Pa - - - - tris.

B
- i, Fi - li - us Pa - - - - tris.

68

A
Qui tol - - - - lis

T1
Qui tol - - - - lis

T2
Qui tol - - - - lis

B
Qui tol - - - - lis

73

A *b b #*
 pec - ca - ta mun - di, mi - se - re - re no - bis.

T1
 pec - ca - - - - ta, Qui tol -

T2
 - pec - ca - - - - ta

B
 - pec - ca - - - - ta mun - - - -

77

A
 Qui tol - lis pec - ca - - - - ta mun - di,

T1
 - - - - lis pec - ca - ta mun - - - - di.

T2
 - mun - - - - - di,

B
 - - di, pec - ca - - - - ta mun - di,

81

A *# # #*
 sus - ci - pe de - pre - ca - ti - o - nem no - - - - stram. Qui

T1

T2

B
 sus - ci - pe de - pre - ca - - - - ti - o - - - - nem

85

A *se - - des ad dex - te - ram Pa - - - tris,*

T1 *Qui se - - des ad dex - te - ram Pa - - - tris,*

T2 *Qui se - - des ad dex - te - ram Pa - - tris,*

B *mi - se - re -*

89

A *mi - se - re - - re no - - - bis.*

T1 *mi - - - se - re - re no - - - bis.*

T2 *mi - - - se - re - re no - - - bis.*

B *- - - re no - - - bis.*

93

A *Quo - ni - am tu so - - lus san - -*

T1 *Quo - ni - am tu so - - lus san -*

T2 *-*

B *Quo - ni - am tu so - - lus san -*

97

A
- ctus. **Tu** so - lus Do - mi - nus. **Tu** so - lus al - tis -

T1
- ctus. Tu so - lus,

T2
Tu so - lus,

B
- ctus. Tu so - - - - - lus,

102

A
- si - mus, **Je - su** Chri - ste. **Cum**

T1
Je - su Chri - ste. **Cum**

T2
Chri - ste. **Cum**

B
Chri - - - ste. **Cum**

107

A
San - cto Spi - ri - tu, in glo - ri - a

T1
San - cto Spi - ri - tu, in glo - - - ri - a

T2
San - - - cto Spi - - - ri -

B
San - - - cto Spi - ri - tu, in glo - ri -

112

A De - - - i Pa - - tris.

T1 De - - - i Pa - - -

T2 tu, in glo - ri - a De - - i

B a De - - - i Pa - tris. A - -

116

A A - - - - - men.

T1 - - - tris. A - - - - - men.

T2 Pa - - tris. A - - - - - men.

B - - - - - - - - - - - men.

CREDO

[Superius] Patrem

Contra[tenor altus] Patrem

Tenor Patrem

Cont[ra]tenor] bassus Patrem

A Pa - - - - -

T1 Pa - - - - -

T2 *

B *

4

A trem om - ni - po - ten - tem, fa - cto-rem

T1 trem om - - ni - po-ten - - - tem, fa - cto-rem

T2

B

8

A cae - li et ter - rae, vi - si - bi - li - um om - - ni -

T1 cae - li et ter - rae, vi - si - bi - li - um om - - - ni -

T2

B

12

A um. Et in u - num Do - mi - num Je -

T1 um Et in u - num Do - mi - num Je -

T2 Et in u -

B Et in u -

17

A *sum Chri - stum, Fi -*

T1 *sum Chri - stum, Fi -*

T2 *num Do - mi-num Je - sum Chri - stum,*

B *num Do - mi - num Je - sum Chri - stum,*

21

A *li - um De - i u - ni - ge - ni -*

T1 *li - um De - i u -*

T2 *Fi - li - um*

B *Fi - li - um*

25

A *tum. Et ex Pa - tre*

T1 *ni - ge - ni - tum. Et ex Pa - tre*

T2 *De - i u - ni - ge - ni - tum. Et ex*

B *De - i u - ni - ge - ni - tum. Et ex*

29

A
na - tum an - te om - ni - a sae - cu - la. De - um

T1
na - tum an - te om - ni - a sae - cu -

T2
Pa - tre na - tum an - te om - ni - a sae - cu - la. De -

B
Pa - tre na - tum. De -

33

A
de De - o, lu -

T1
la. De - um de De - o, lu - men de lu - mi -

T2
- um de De - o, lu - men de lu - mi -

B
- um de De - o, lu - men de lu - mi -

37

A
- men de lu - mi - ne, De - um ve - rum de De - o ve -

T1
ne, De - um ve - rum de De - o ve - ro.

T2
ne, De - um ve - rum de De - o ve -

B
ne, De - um ve - rum de De - o ve -

41

A ro.

T1 Ge - - - - - ni-tum, non fa - -

T2 ro.

B ro. Ge - - - - - ni-tum, non fa - -

46

A Ge - ni-tum, non fa - - - - - ctum, con - substan -

T1 ctum, con - - sub - stan - ti - a - lem

T2 Ge - - ni - tum, non fa - ctum, con - substan -

B ctum, con - sub - stan - ti - a - lem Pa - -

51

A ti - a - lem Pa - tri: per quem om - ni - a fa - - cta sunt.

T1 Pa - tri: per quem om - ni - a fa - - cta sunt.

T2 ti - a - lem Pa - tri: per quem om - ni - a fa - - cta sunt.

B tri: per quem om - ni - a fa - - cta sunt.

55

A
 Qui pro - - - pter nos

T1
 Qui pro - - - pter nos

B
 Qui pro - - - pter nos

59

A
 ho - mi-nes, et pro-pter nostram sa-lu - tem

T1
 ho - - - mi - nes, et pro - pter no -

B
 ho - - - mi - nes, et pro - pter no - stram

63

A
 de - scen - - dit de cae -

T1
 stram sa - - lu - tem de - scen - dit de cae -

B
 sa - - lu - tem de - scen - - dit de cae -

67

A
 lis. Et in - car - na - - tus est de

T1
 lis. Et in - car - na - - tus est de

B
 lis. Et in - car - na - - tus est de

71

A Spi - - ri - tu San - - - - -

T1 Spi - - - - ri - tu San - - - - -

B Spi - - - - ri - tu San - - - - -

75

A cto ex Ma - ri - a Vir - gi - ne: et

T1 cto ex Ma - ri - a Vir - - gi - ne: - - - -

B cto - - - - ex Ma - ri - a Vir - gi - ne: et

79

A ho - - - - -

T1 et ho - - - - - mo

B ho - - - - - mo

83

A mo fa - - - - ctus est.

T1 fa - - - - ctus est.

B fa - - - - ctus est.

87 C

A Et re - - - sur - re - xit ter - - ti - a di -

T1 Et re - - sur - re - - - - - xit ter -

T2 Et re - sur - re - xit ter - ti - a

B Et re - - - sur - re - - - - xit ter - ti - a

91

A - e, se - cun - dum Scri - ptu - - - -

T1 ti - a di - e, se - cun - dum Scri - ptu - - - -

T2 di - e, se - cun - - - - dum Scri -

B di - e, se - cun - - - - dum Scri -

95

A - - ras. Et a - scen - dit in cae -

T1 ras. Et a - - - - - scen - dit

T2 ptu - ras. Et a - scen - dit in

B ptu - ras. Et a - scen - dit in

99

A
- lum: se - det ad dex - te - ram

T1
in cae - lum: se - det ad dex - te - ram

T2
cae - lum: se - det ad dex - te - ram

B
cae - lum: ad dex - te - ram

103

A
Pa - tris. Et i - te - rum ven -

T1
Pa - tris. Et i - te - rum

T2
Pa - tris. Et i - te - rum

B
Pa - tris. Et i - te - rum

108

A
tu - rus est cum glo - ri - a ju - di - ca - re

T1
ven - tu - rus est

T2
ven - tu - rus est

B
ven - tu - rus est

112

A
vi - - - - vos et mor - - -

T1
vi - - - -

T2

B
- - - - vi - - - - - - - - vos et mor -

116

A
- - - - tu - - - - os: cu - jus re -

T1
- - - - vos et mor - tu - os: cu - jus

T2
cu - - - jus

B
tu - - - - - - - - os:

120

A
- gni non e - - - rit fi -

T1
re - gni non e - - - rit fi -

T2
re - gni non e - - - rit

B
cu - - - - jus re - gni non e - - - -

124

A *nis.* **Con - fi - te - or** u - num ba -

T1 *nis.* **Con - fi - te - or**

T2 *fi - nis.* **Con - fi - te - or** u -

B *rit* *fi - nis.* **Con - fi - te - or** u - num

129

A - ptis - ma in re-mis - si - o - nem pec-ca -

T1 u - num ba - ptis - ma in

T2 num ba - ptis - ma in re -

B ba - ptis - ma in re-mis - si - o - nem

133

A to - rum. **Et** ex - pe -

T1 re - mis - si - o - nem pec - ca - to - rum.

T2 mis - si - o - nem pec - ca - to - rum. **Et** ex -

B pec - ca - to - rum. **Et** ex -

137

A - cto re-sur-re-cti-o-nem mor-tu-o-rum.

T1 - ex-pec-to re-sur-re-cti-

T2 - pe-cto re-sur-re-cti-

B - pe-cto re-sur-re-cti-

141

A - tu-o-rum. Et vi-tam ven-tu-

T1 - o-nem mor-tu-o-rum. Et

T2 - o-nem mor-tu-o-rum. Et vi-

B - o-nem mor-tu-o-rum. Et vi-

145

A - ri sae-cu-li. A-men.

T1 - vi-tam ven-tu-ri sae-cu-li. A-men.

T2 - tam ven-tu-ri sae-cu-li. A-men.

B - tam ven-tu-ri sae-cu-li. A-men.

SANCTUS

[Superius]

Sanc



Contra[tenor altus]

Sanctus



Tenor

Clemens et benigna



Contra[tenor] bassus

Sanctus



A

T1

T2

B



5

A

T1

T2

B

ctus, San - - - ctus, San - -

ctus, San - - - ctus, San -

San - - -

San - - -



11

A

T1

T2

B

ctus, Do - - - mi-

ctus, Do - - - mi -

ctus, Do - - - mi -

ctus, Do - - - mi - nus



16

A
nus De - - us Sa - - -

T1
nus De - - us Sa - - - ba - - -

T2
nus De - - - us Sa - - ba - oth, Sa -

B
De - - - - us Sa - - - - -

21

A
- - - - - ba - oth.

T1
oth, Sa - - - - - ba - oth.

T2
- - - - - ba-oth, Sa - - ba - oth.

B
- - - - - ba - oth.

27

A
Ple - ni sunt cae - -

T1
Ple - ni sunt cae - -

B
Ple - ni sunt cae - -

32

A
li et ter - - - ra glo - -

T1
li et ter - - - ra glo - -

B
li et ter - - - ra glo - -

37

A
- - ri - a tu - - - a.

T1
- - ri - a tu - - - a.

B
- ri - a tu - - - a.

42

A
Ho - - - san - - - na

T1
Ho - san - na, ho - - san - na

T2
Ho - - - san - - - na

B
Ho - - - san - - - na

47

A *na in ex*

T1 *in ex*

T2 *in ex*

B *in ex*

52

A

T1

T2

B

57

A *cel sis.*

T1 *cel sis.*

T2 *cel sis.*

B *cel sis.*

BENEDICTUS

[Superius]

Benedictus

Contra[tenor altus]

Benedictus

Tenor

Osanna 2

Contra[tenor bassus]

Benedictus

A
Be - ne - di - ctus qui

T1
Be - - - - - ne -

T2

B
Be - - - - - ne -

4

A
- ve - - - nit in no - - -

T1
di - ctus qui ve - nit in no - -

B
di - ctus qui ve - nit in no - - -

7

A
- mi - - - ne Do - - mi - ni.

T1
- - - mi ne Do - mi - - ni.

B
- mi - - - ne Do - mi - ni.

10

A
Ho - - san - - - - -

T1
Ho - san - - - na, ho - - san - - -

T2
Ho - - san - - - - -

B
Ho - - san - - - - -

14

A
na, _____ ho - san - - - - na

T1
na, _____ ho - san - - na, _____ ho - san - -

T2
na, _____ ho - - - san - na, ho -

B
na, _____ ho - san - - - - -

18

A
in ex - - cel - - - sis.

T1
- - - na in ex - cel - - - sis.

T2
san - - - na in ex - cel - - - sis.

B
- - - na in ex - cel - - - sis.

AGNUS DEI

[Superius]

Agnus
Contra[tenor altus]

Tenor

Contra[tenor] bassus

Agnus

Musical score for the first system of 'Agnus Dei'. It features four vocal parts: A (Superius), T1 (Contra[tenor altus]), T2 (Tenor), and B (Contra[tenor] bassus). The music is in 3/2 time with a key signature of one sharp (F#). The lyrics 'A - - - - - gnus' are written below the staves. The T2 and B parts have asterisks (*) above them, indicating they are silent.

Musical score for the second system of 'Agnus Dei', starting at measure 5. The lyrics are: 'gnus De - - i, qui tol - - - - -'. The vocal parts are A, T1, T2, and B. The T2 part has a sharp (#) above it in the second measure. The lyrics continue: 'De - - i, qui tol - - - - -'.

Musical score for the third system of 'Agnus Dei', starting at measure 11. The lyrics are: '- lis pec - ca - ta mun - - di, mi - se - re - -'. The vocal parts are A, T1, T2, and B. The lyrics continue: 'lis pec - ca - - ta mun - - di, mi - se - re - -'.

17

A *mi - se-re - - - re no - - -*

T1 *re no - - -*

T2 *re, mi - se-re - - - re no - - -*

B *- re, mi - se-re - - - re no - - -*

22

A *- - bis. A - - - gnus De -*

T1 *- - bis. A - - gnus De - -*

T2 *- - bis. A - - - gnus De -*

B *- bis, no - bis. A - - gnus De - -*

27

A *i, qui tol - - -*

T1 *i, qui tol - lis pec - ca - ta*

T2 *i, qui tol - - - lis*

B *i, qui tol - - -*

A - lis pec - ca - ta mun - di, mi - se - re -

T1 - mun - di, mi - se - re -

T2 - pec - ca - ta mun - di, mi - se -

B - lis pec - ca - ta mun - di, mi - se - re -

A re no - bis. A -

T1 re no - bis. A - gnus

T2 re - re no - bis. A -

B re no - bis. A -

A - gnus De - i qui tol - lis pec - ca - ta

T1 De - i, qui tol - lis pec - ca - ta

T2 - gnus De - i, qui tol - lis pec - ca - ta

B - gnus De - i, qui tol - lis pec - ca - ta mun -

A
mun - - di, do - na no - bis pa - - cem.

T1
mun - - di, do - - na no - - bis pa - cem.

T2
mun - - di, do - - na no - - bis pa - cem.

B
di, do - na no - - - - bis pa - - - - cem.