

sets of partbooks fit into this hierarchy? This paper will take the compositions of Pierre de la Rue – as the most prominent composer within the Habsburg-Burgundian court complex – as its point of departure in examining these questions, both as they are transmitted within the Alamire codices themselves as well as in non-Burgundian concordant sources.

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*Josquin's Missa Pange lingua Reconsidered:
Further Thematic Links with Music in the Alamire Manuscripts*

Despite its omission from Petrucci's printed trilogy of his masses, the authenticity of Josquin's *Missa Pange lingua* has rarely been disputed. Reckonings of its date of composition to the later years of his maturity have been replaced by in particular David Fallows' suggestion (2009) of one nearer to c.1510 when Josquin was based (from 1504 onwards) in Condé sur l'Escaut. It was widely circulated in northern Europe and Italy (Rome), with the earliest surviving sources dating from c.1515 onwards.

Besides questions concerning its historical origins and possible routes of transmission, including to the Alamire scriptorium at a relatively early stage, there are intriguing and particular thematic/structural aspects of this mass connecting closely with other early vocal polyphony that so far seem to have escaped notice. This paper examines a number of these aspects both within the authenticated oeuvre of Josquin himself and in relation to other sacred and secular polyphony circulating in Alamire and other early sources. In addition to one mass by Josquin especially, they include a mass by a Flemish composer that survives only in two Alamire choirbooks (copied c.1508/12 onwards), thereby opening up questions of compositional chronology. In considering these links, this paper aims to contextualise the *Pange lingua* mass and possibly throw further light on its origins and/or early history.