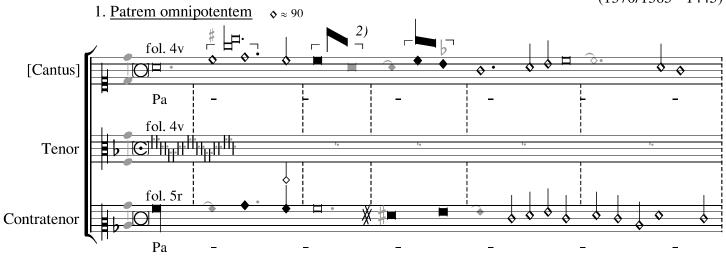
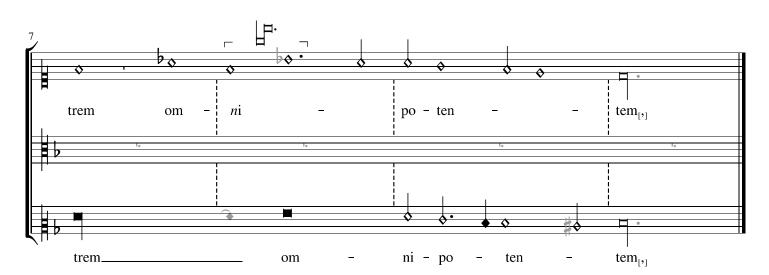
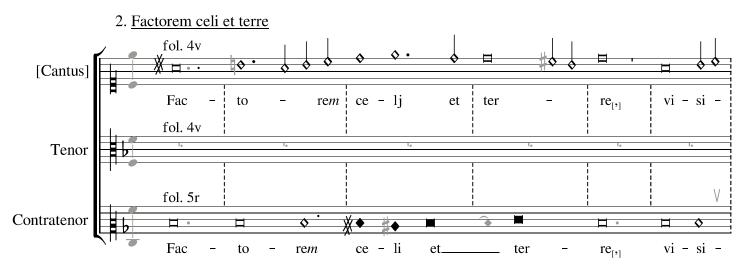
4.[Credo] Patrem omnipotentem

Missa "Alma Redemptoris Mater"

1) Leonel Power (1370/1385 - 1445)

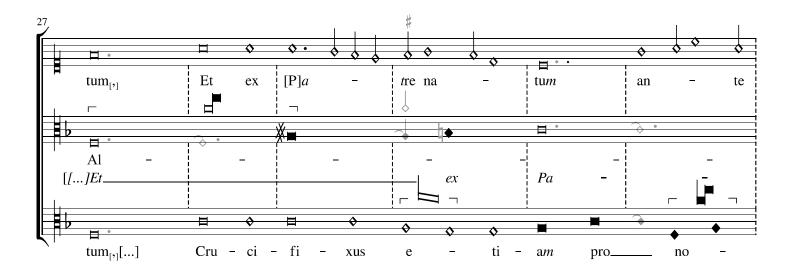


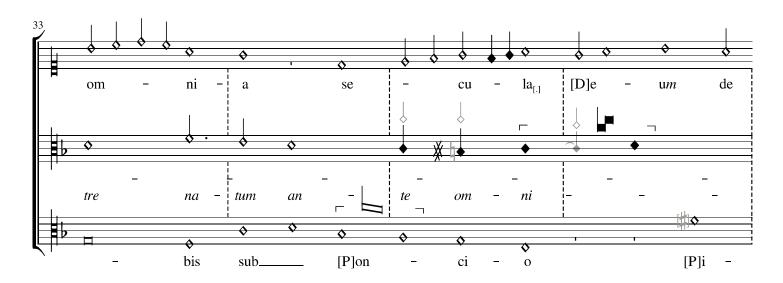


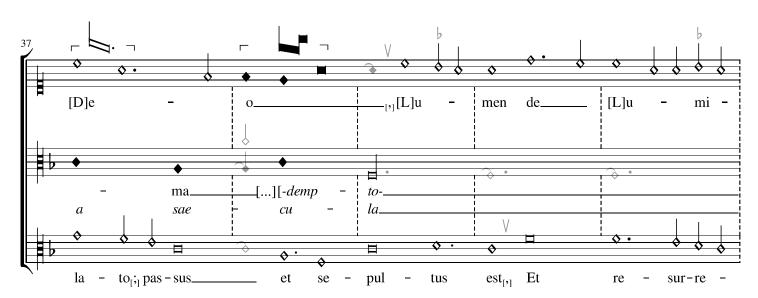


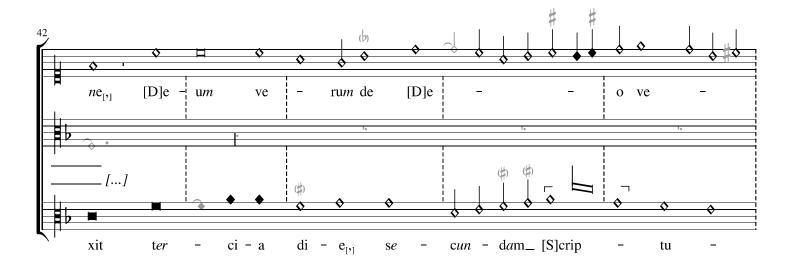


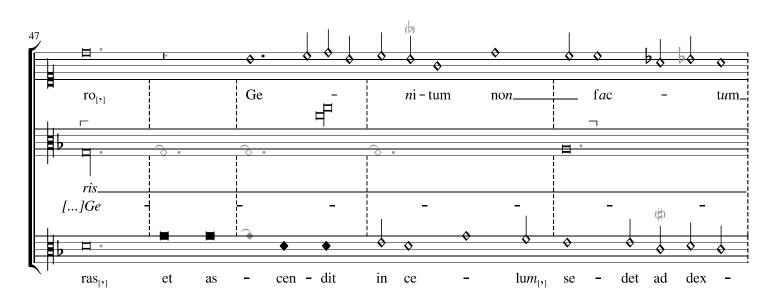
32

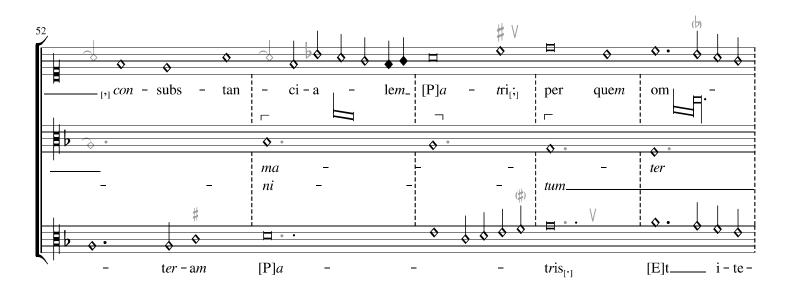


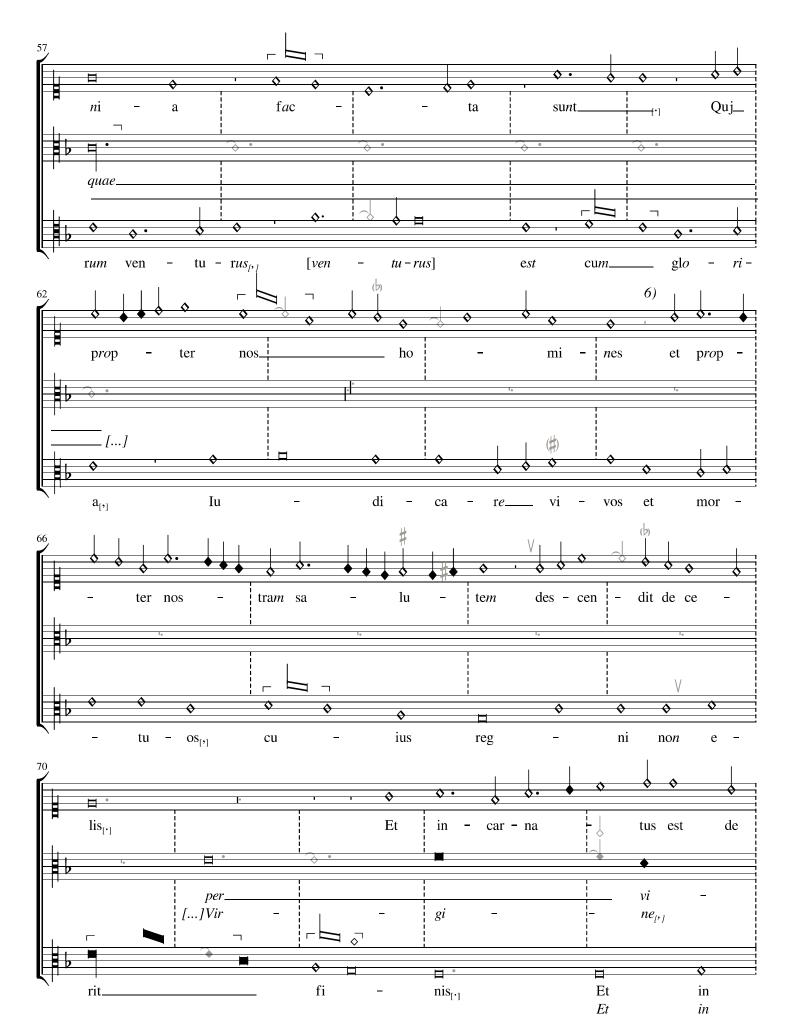


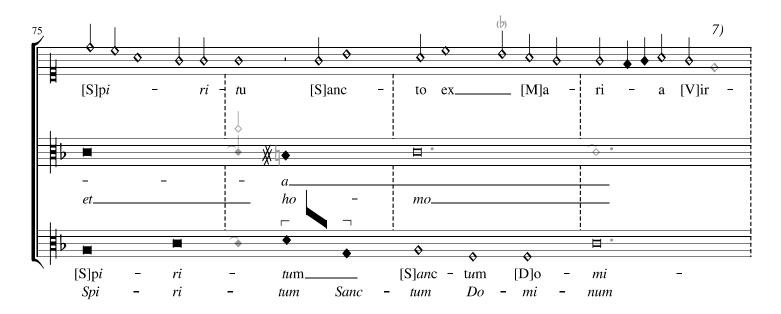


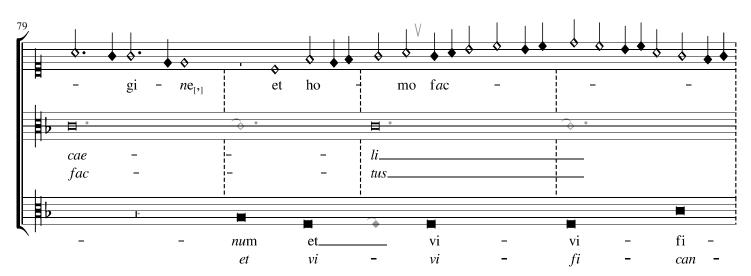


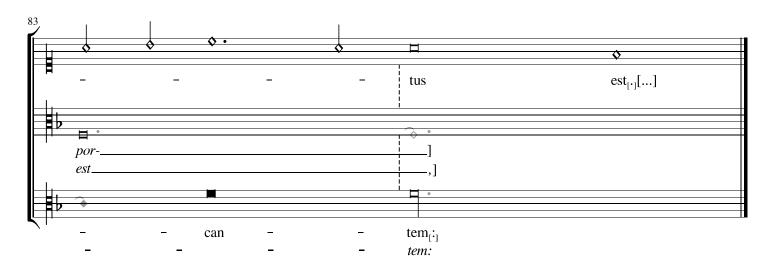




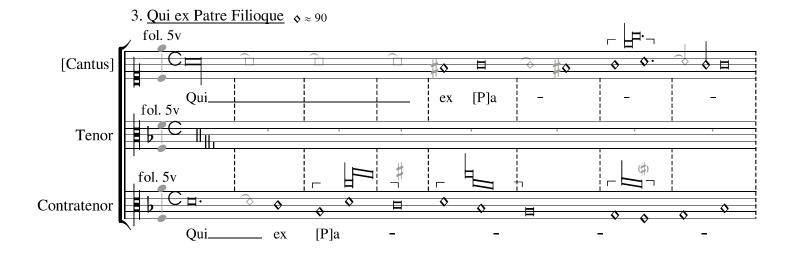


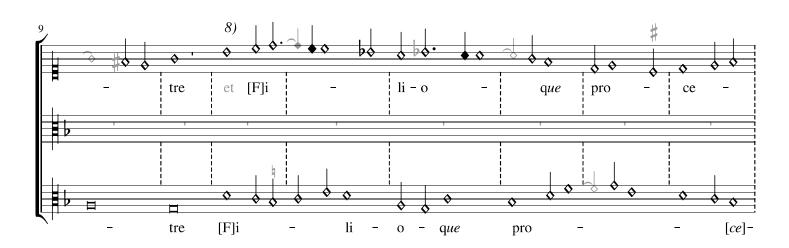


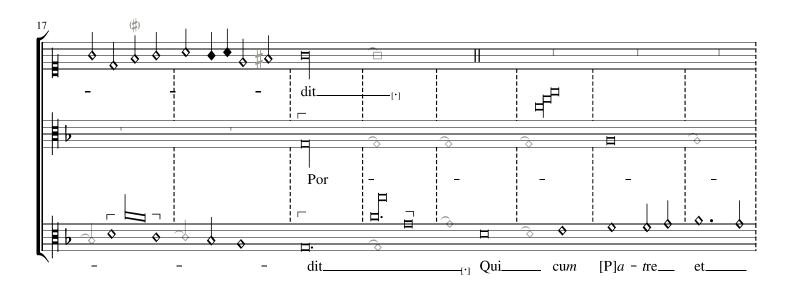


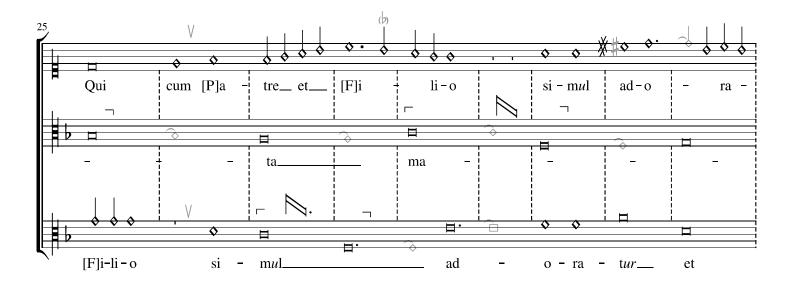


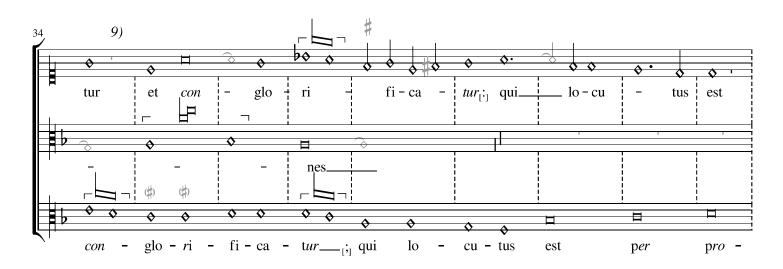
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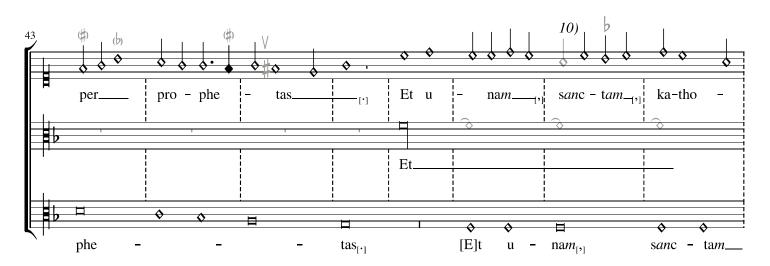




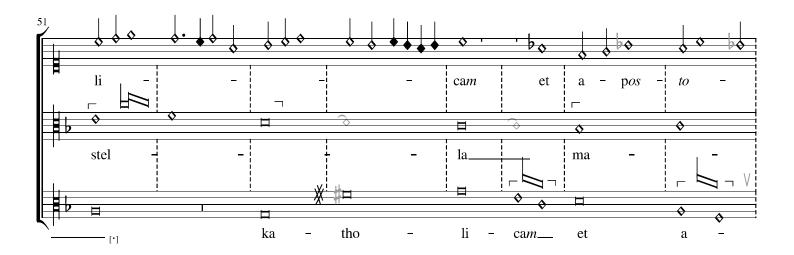


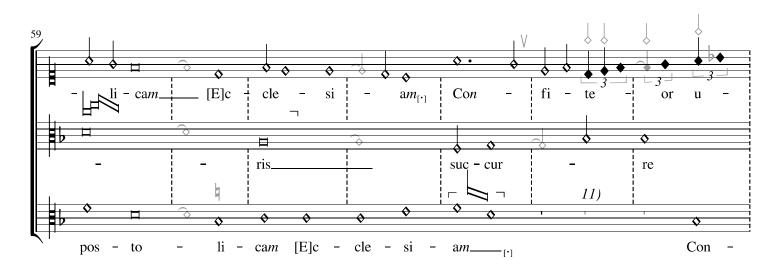


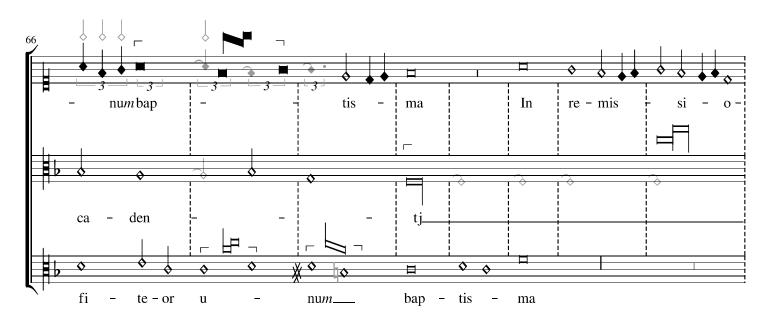




38 Edizione Matei







Edizione Matei 39



Edizione Matei

Critical Commentary

1) In this source the piece has been transmitted anonymously. In other sources Leonel Power is named as the composer. 2) The second note of the ligature has been misplaced on g. 3) This note was written as an e, likely through scribal error. 4) The text was originally written like this: yhû christû.1 5) This semibreve was written as a minim. With the emendation the alignment of the voices seems correct. 6) This rest was missing. 7) The semibreve was written as a minim. 8) Though it was written by the scribe, the et is most likely to be an error. The enclitic -que being synonymous and the correct text according to liturgical sources. 9) Here the rest had to be supplied. 10) The minim was written as a semibreve. 11) By working from end to beginning it occured that two semibreve rests had to be supplied. 12) The rest had to be added to align the voices correctly. 13) Here an additional semibreve f was written. In order to align the voices it had to be omitted. 14) Here the scribe notated a semibreve rest which had to be emended into a breve rest.

¹ See footnote 2) to Dufay's *Et in terra* from his *Missa Sancti Jacobi*, footnote 7) to Grossin's *Et in terra* and footnote 6) to Powers' *Et in terra* in the present edition.