

Further, at the time this manuscript was prepared, Allaire had announced “A Companion Analysis and Discussion of the Modulations in the Motets by Claudin de Sermisy in CMM 52-7.” So far as I have been able to determine, this work was not completed, but seven musical examples for that text, examples that detail the hexachord structure in motets that appear in this volume, have survived, and they are appended here. Sharp eyes will notice that some of the accidentals above the staff in these examples differ from those in the edition. These examples reflect Allaire’s earlier thoughts on the modulations that are presented in their final form in this edition.

For their help in preparing this volume for publication and discussing the problems that it presented, I would like to thank the members of my practicum seminar at the Westfälische Wilhelms-Universität Münster: Christian Bornemann, Antje Brüggerhoff, Annika Dahms, Noemi H. Dietz, Christopher Filipecki, Gerhard Herfeldt, Beatrice Herrmann, Christina Hoffmann, Bora Kim, Yannic Köhler, Atilla Kornel, Charlotte Lagoda, Maria Metreveli, Marvin J. Rehr, Khira Sander, and Valerie Wismann.

I would also like to thank Barton Hudson and Frank D’Accone for their counsel on this volume, Leofranc Holford-Strevens for his expert advice on the English translations of the Latin texts, and the Österreichische Nationalbibliothek in Vienna for supplying a facsimile of the primary source.

Paul L. Ranzini
16 December 2013