

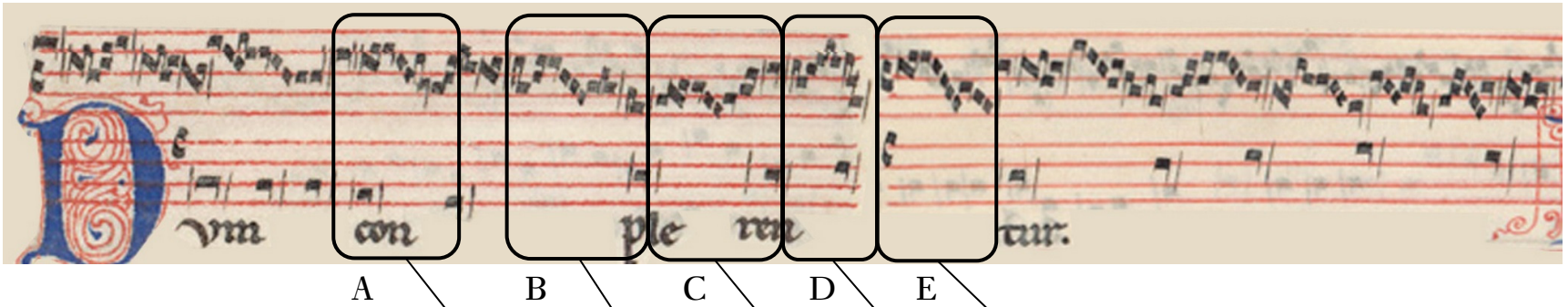
# O 10

W<sub>1</sub>

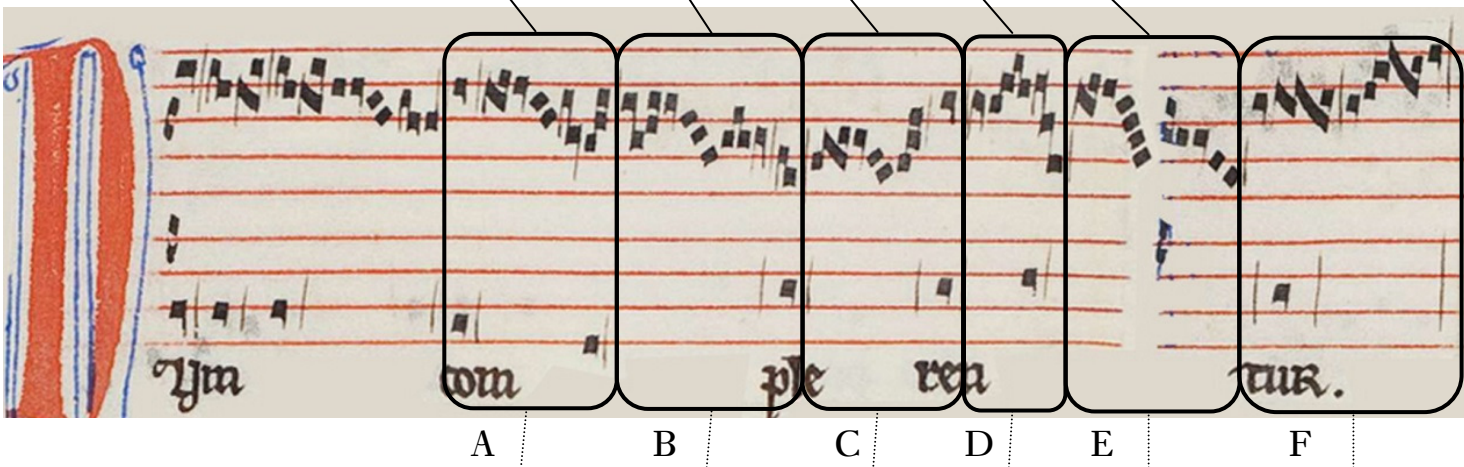


First sections of O10 and O11. In W<sub>2</sub> these two sections are identical. In W<sub>1</sub> on the other hand they are not only completely different from each other, but virtually unrelated to the versions in F and W<sub>2</sub>. In fact, the W<sub>1</sub> settings of O10 and O11 have so little in common with the F and W<sub>2</sub> versions that they are best viewed as independent works altogether.

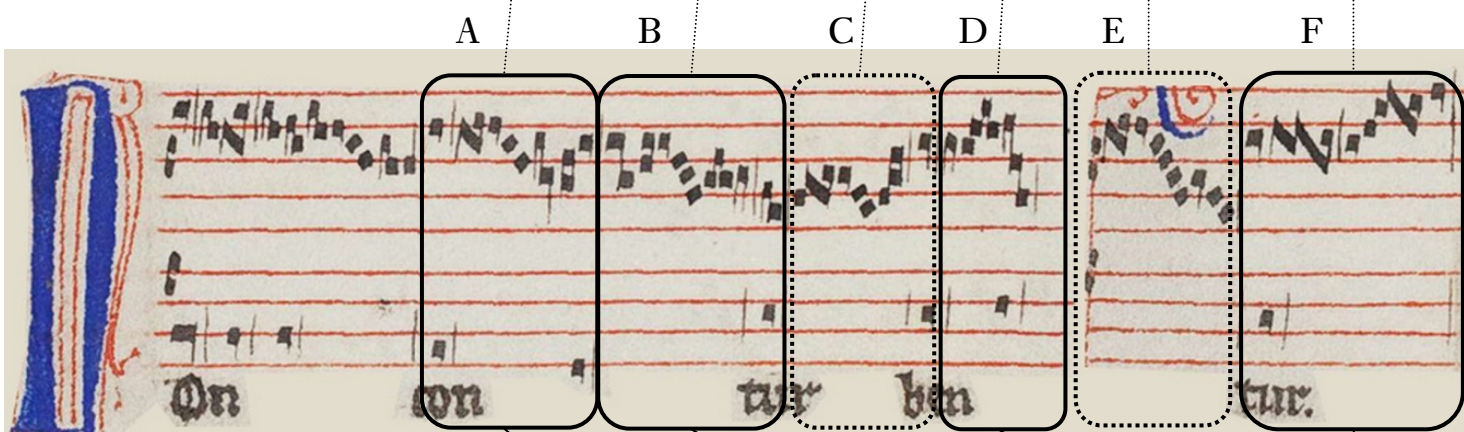
F



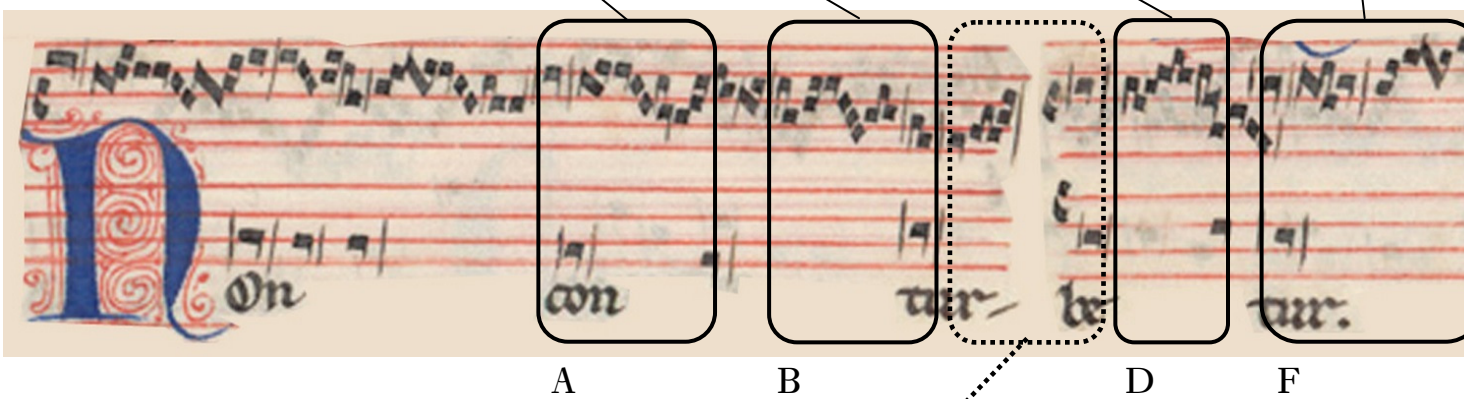
W<sub>2</sub>



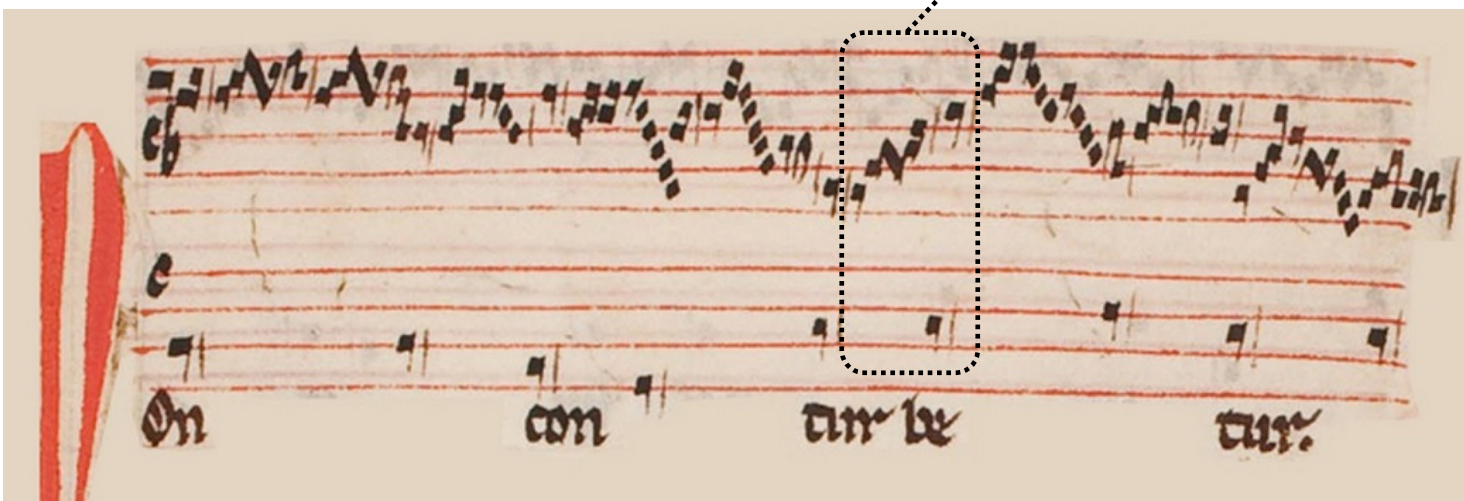
W<sub>2</sub>



F



W<sub>1</sub>



The W<sub>2</sub> versions appear to have been composed in a modular approach. One can identify six units, here labeled **A**, **B**, **C**, **D**, **E**, and **F**. In transmission these units are separated in various ways:

- (1) units **A** and **B** are divided by a five note motif in O10 and O11 in F;
- (2) unit **C** is not found in the F version of O11, where we find instead a unit from W<sub>1</sub>;
- (3) unit **E** is not found in the F version of O11 either, but is "inserted" in W<sub>2</sub>, thus serving to demarcate units **D** and **F**;
- (4) unit **F** is not found in the F version of O10.

Significantly, each of these units covers the distance between one plainchant note and the next.

# O 11