

CRITICAL COMMENTARY TO NOS 1-21

1. Verbum caro

- (i) Trent 91 ff. 134v-135r, anon. (DTÖ VII inventory no. 1248);
- (ii) Kosice ff. 4v-6v, fragmentary and anon.

Text; Responsory for Vespers at the Nativity. Our chant model for underlay in the cantus firmus Tenor (Ant Pat ff. 13r-13v) is close to Trent 91. The modern version of the chant (for Nativity Matins only, LU 1997 pp. 390-391) gives a verse different from Trent 91 (Omnia per ipsum facta sunt). Ant Pat gives both verses for Nativity Matins and Vespers. Our text is largely punctuated and spelt after LU 1997, and the Tenor cantus firmus in this setting is almost monorhythmic and looks as though it is almost unelaborated. Ant Pat also specifies a repeat at 'et veritate' (which would be at 110-133 in the score). This is not possible in this setting since it would occur in the middle of a continuous section. With the complete repeats, the form of this setting is probably as follows.

Responsory: Verbum caro (1-47)
 cuius gloriam (48-99)
 Plenum...veritate (100-133)
 Verse: In principio (134-191)
 followed by a repeat of Plenum...veritate (100-133)
 Doxology: Gloria Patri (134-245)
 followed by a repeat of 1-133.

(i) Trent 91;

[Superius]; 1: m sign om in all voices (conj supplied) / 61,4: scr corr from col err / 99: no double custos in any voice / 133: single custos in all voices / 191: likewise / 230: 3 sbr / 241-242: uc.

Tenor; 15,1-18,1: these pitches copied a third too high / 97: 1 br / 176-181: lacuna partly obscures these notes / 188: 1 not dtd / 215: 1 om (conj supplied) / 242: 1 br: 245: single custos.

Contra; 31: 1 E / 48: superfluous br G follows 1 / 58: 1 D / 59: 1 E / 231: 1 dtd.

Underlay; full text only in the Tenor, with the outer voices having sectional incipits. Since the Contra is non-imitative and has no syllabic features, it could possibly be vocalised wordlessly. However I still remain to be convinced that the same can apply to the Superius, in view of the fact that the Kosice reading texts this voice.

Bibliography; Mitchell, 'Trent 91; first steps...' p. 9, and Gancarczyk, *op. cit.*, p. 234 (which illustrates one leaf of the Kosice reading).

(ii) Kosice;

[Superius]; 1: the title 'Sequitur de nativitate Christi Responsorium' is given above this voice, and the clefs given at the start (as far as are legible) are C clef on the bottom stave line with an alphabetic lower-case g clef on line 3 immediately above it: these are not easily visible on subsequent staves / 33: 2 B / 40-43: ligd / 45: 1 replaced by sbr r, & no lig / 60: erased copy of these 2 notes (with each a pitch too low) precedes 1 / 70: uc / 72: 3 squashed in as a correction, & not dtd / 76: erasures follow r / 78-80: err upward tail on this lig / 90: uc / 97: no sharp / 99: single custos only / 100-133: the clefs for this section (which is on f. 5v) are

almost cut off the page / 133: cor over 1 / 154,2-191: missing / 200: 1 F / 213: not ligd / 217-218: not ligd / 218,3: this note preceded by a crossed-out sbr A / 243-245: not ligd, & cor over both notes.

Tenor; written in rather cursive hufnagelschrift, of the type which ligates values with very thin pen-strokes. Not all of the Tenor survives in this source. After 79, measures 80-82 are given a third too high & 83-99 are missing. 100-133 are present, 134-191 are missing, & 192-245 are present but with the C clef on the middle line. The following ligature variations are offered with caution in view of this voice's cursive script. 1: initial C clef written like the Greek uppercase gamma / 29-31: ligd / 32-35: ligd / 36-39: ligd / 61: not ligd / 77-78: ligd / 102-103: ligd / 104-105: ligd / 121-122: ligd / 209-210: ligd.

Contratenor: Measure 1-7 are visible on f. 5r (which suffers from deterioration) but the continuation looks barely legible & is possibly not complete / 100-133: this is the next legible section in Kosice (on f. 5v) / 153: 1-2 are ligd sbr / 154: 2 om / 155-158: ligd / 168-174: ligd / 178-191: Kosice reads sbr r - br upper C - sbr A - dtd-br F - sbr lower C - sbr r - sbr G - br A - sbr G - sbr E - br D (last 3 notes ligd) - L lower C with cor - L upper D with cor; the rest of this voice is missing.

Underlay; Kosice has full Superius texting and sectional lower-voice incipits. In the Tenor some of these are in majuscules with the continuations in a smaller hand. What survives of this piece in Kosice is essentially quite close to Trent 91, and aside from the Tenor's chant notation a couple of additional small copying features seem to be Germanisms: the titling style 'Sequitur...' is a device also found in keyboard tablatures of the Paumann generation, and the initial paired Superius clefs plus the odd shape of Tenor clef are also features found in other central European sources. Kosice otherwise contains lieder and contrafacta of western pieces.

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2. Salve Regina (Trent 91 ff.85v-87r, unicum. DTÖ VII inventory no. 1203).

Text; Marian antiphon for Compline by Hermannus Contractus (d.1054). Many settings of the chant survive. Modern version: LU 1997 pp. 276-277, after which our version is largely spelt and punctuated. The chant is in the Tenor throughout, presented almost monorhythmically and with hardly any elaboration.

[Superius]; 1: m sign given to left of the staves in both this voice & the Contra / 50: 1-3 EDC / 151,2: lacuna / 152,2: likewise / 186-187 & 188,2-3: likewise / 215: 2 E / 216,1-2: lacuna / 240,2: scr corr from G / 258: single custos in all voices / 271 & 284: likewise.

Tenor; 1: m sign om / 6: b ind above 5,1 / 32: rpt sign after 32,1 & doubled lines of underlay at 1-32 (Salve Regina/Vita dulcedo, etc) indicates rpt of the Tenor's first strain as in the parent chant / 82-83: lacuna / 176: b ind before 174,1 / 185-186: this lig squashed in as a correction / 236: b ind above 235,1 / 271: rpt sign here indicates rpt of Tenor, 259-271 (again, as in the parent chant) / 311: single instead of double custos.

Contra; 34,1-2: lacuna / 35,2: likewise / 38: 1 A / 43-44: lacuna / 75-76 & 79-80: likewise / 89: 2 G / 170: erasures follow 1 / 211: superfluous br lower D follows 1.

Underlay; full text only in the Tenor, plus sectional incipits for the outer voices. The textural similarity with no. 1 invites a similar performance method (i.e. with text for at least the two upper voices, and since this was a well-known text the Contra also invites texting). At the Tenor, 82-84 Trent 91 gives 'fily' for 'fili'.

Bibliography; Mitchell, *op. cit.*, p. 8.

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3. Gaudeamus omnes (Trent 91 ff.120v-121r , unicum, DTÖ VII inventory no.1234).

Text; Introit for various occasions, commonly for the Assumption and other BMV feasts (modern version of the chant: LU 1997 p. 1556). Our chant model for the cantus firmus Tenor is Grad Pat ff. 162r-162v, which omits the word 'Marie' and has 'N' instead – indicating that the Introit was usable for other feasts. Grad Pat also follows the chant with optional psalm verses for the Visitation, the Assumption, and for one or many martyrs. Trent 91 gives two text verses which are alternatives. The first (Eructavit cor meum, Psalm 44 verse 2) is the one underlaid to the music in this edition. The second (Exaltata est sancta Dei genitrix, super choros angelorum ad celestia regna) is under the first verse in the Tenor. Note-splitting problems would arise if this verse was set to the music, so its presence is merely noted here. I do not know the text source for this verse (which appears several times in fifteenth-century Introit settings) but it dates back to the mid-ninth century or earlier in association with the Assumption. Further see Deshusses, J., Le Sacramentaire Grégorien (Freiburg, 1971) p. 654, & Hesbert, R-J., Corpus Antiphonarium Officii (6 vols, Rome, 1963-79), I, pp. 284-285.

[Superius]; 1: m sign om in all voices (conj supplied as cut-C) / 10: superfluous sbr r follows 1 / 27,1-2: lacuna / 28,3: likewise / 29,2-33,2: om (conj supplied) / 110,1-2: lacuna / 117: single custos in all voices.

Tenor; 34-53: ** (this passage is badly damaged by small lacunae) / 61: 1 om (conj supplied) / 100: lacuna / 118: doubled underlay here in the ms as described above / 149-end: doxology provided using the formula in Grad Pat ff. 162r-162v.

Contratenor; no discrepancies.

Text; full text only in the Tenor, plus sectional incipits for the outer voices. As with nos 1 & 2, the Superius can easily be texted and again Contratenor text seems workable for both polyphonic sections. At 51-53 the Contratenor rhythmically anticipates the Superius, which is surely a sign that some texting is needed.

Bibliography; Mitchell, *op. cit.*, pp. 8-9. This was quite a commonly-set Introit in the fifteenth century and the Trent Codices contain other examples by Dufay, de Sarto and others. In Trent 93 the de Sarto setting is copied as one of a group of four Gaudeamus settings.

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4. Kyrie Angelicum (Trent 91 f. 104r, unicum, DTÖ VII inventory no. 1222).

Text; Mass Ordinary, with the destination 'Angelicum' indicating preferred use on feasts of Archangels. Otherwise the chant used in the Tenor (MEL 18) is tenth-century and very well known. Our chant model for the almost unelaborated and almost monorhythmic cantus firmus is Grad Pat f. 176r, where it has the rubric 'in summis festivitibus 3'. This setting is alternatim, and chant sections from Grad Pat have been provided but without the usual D-ending Kyrie II section; since the polyphony ends on A, so perhaps should the chant insertions. Additionally, the two Kyrie II Tenor sections given (which both use the Kyrie II A-ending section) seem to prevent use of the D-ending section.

[Superius]; 1: title 'Angelicum' is given immediately above this voice / 30-32,2: lacuna / 53: single custos in all voices / 80: likewise / 104: cs above 1 with 'ut supra' indication in right margin, since the music stops at 105,1 this indicates closure by repeat of the previous Superius section-ending.

Tenor; 1: m sign om in both lower voices / 29: single custos / 36-47: this passage damaged by lacunae / 70-76: lacuna / 87-95: likewise / 95: rpt sign following 1 indicates rpt of music at 81-95; following the rpt sign, 70-71 are given again as a two-note lig (indicating the closing section of the chant) and these 2 notes precede a direct to A, a single custos, and no further notation.

Contra; 3: lacuna / 10: 1 G / 26,2: lacuna / 29: single custos / 39-40: lacuna / 43: likewise / 65: cs above 1 (see 107 below for the reason) / 80: divisi A (an octave & a fifth below) given with 1; since this would add to the voice-range it is not included in the score / 107: cs above 1 (indicating rpt of music for 65-80) followed by direct to D, single custos, and no further notation.

Underlay; all three voices have ‘Kyrie/Christe’ and ‘eleyson’. The initial word in the Superius is spelt Kÿrie, and the Tenor at 30 gives ‘Criste’ instead of the customary abbreviation ‘xpe’.

Bibliography; Mitchell, *op. cit.*, p. 9. There are many fifteenth-century settings of the same chant.

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5. O sapientia (Trent 91 f. 119r, unicum, DTÖ VII inventory no. 1232).

Text; Magnificat antiphon for Advent (December 17th). Modern version: AM p. 208, after which our text is punctuated and spelt. The chant-carrying monorhythmic Tenor of this setting seems to present a German-variant version of the melody (giving A C A at 42-44 where western versions might give A B A). Our chant model for the Tenor’s underlay (Ant Pat f. 5v) gives A B A at this point.

[Superius]; 1: m sign om in all voices (conj supplied as cut-C) / 28,2: lacuna / 29: 2 uc / 58: no custos in any voice / 69,3: lacuna / 75-76: om (conj supplied) / 81: single custos in all voices.

Tenor; 18: superfluous br D follows 1.

Contratenor; 10-12: ns / 13-15: likewise / 16-17: likewise / 42: 1 not dtd / 53: 1 dtd, & 2 not dtd / 56: lacuna / 70-71: likewise / 79: 1 br.

Underlay; all three voices only have ‘O Sapientia’ incipits. I am not entirely sure that the Contra needs the editorial full text provided, in view of its non-imitative nature. Perhaps this voice could equally well be vocalised wordlessly.

Bibliography; Mitchell, *ibid.*, p. 10. I only know of one other fifteenth-century setting of this chant: Glogau no. 30, which uses Superius paraphrase (published in EdM 85, pp. 47-48). Further regarding pairs of settings which use the same chant in Trent 91 and Glogau, see Leverett, *op. cit.*, II, p. 48.

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6. Alle Dei Filius (Trent 91 f. 94v, unicum, DTÖ VII inventory no. 1212).

Text; Alleluia trope for Easter traditionally associated with the ‘harrowing of Hell’. The chant and text are published in Labhardt, F. (ed) ‘Das Kantonale des Kartäusers Thomas Kreß; Ein Denkmal der Spätmittelalterlichen Musikgeschichte Basels’ (Publikationen der Schweizersichen Musikforschenden Gesellschaft Series II, vol. 20, Bern & Stuttgart, Haupt, 1978), p. 407, Example 2. In Labhardt’s example the chant begins on D (a tone higher than this setting’s cantus firmus Tenor) and the text starts ‘Triumphat Dei Filius’. We use a transposed version of this as our chant model and our text is also adapted from the latter.

[Superius]; 1: m sign om in all voices (conj supplied as cut-C) and the voices are copied in the unusual order Superius – Tenor – Contra primus – Contra secundus / 10: natural ind as b above 8,1 / 35-36: 1 br, & rpt sign given in all voices to indicate rpt of 1-36 / 38: superfluous br C follows 1 / 72: single custos.

Contra primus; 32,2: scr corr from col err.

Tenor; 1: no b sig given (which is slightly unusual for a cantus firmus melody that ends on F) but so few B's occur throughout that the need for a b sig is debatable / 65: 1 om (supplied from chant model previously cited).

Contra secundus; 57-58: om (conj supplied) / 69: 1 not dtd.

Underlay; all voices only have the incipit 'Alle Dei Filius'.

Bibliography; Mitchell, *op. cit.*, p. 10. For other settings of this chant (including a second one in Trent 91) see *Ex Codicis Tridentinis Series I/II*, p. 87.

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7. Magnificat Tone I

- (i) Trent 91 ff. 187v-188v, anon. (DTÖ VII inventory no. 1307);
- (ii) Strahov f. 305v, anon. and incomplete.

Text; canticle of BVM at Vespers (Luke chapter I, verses 46-55). Modern version: LU 1997 pp. 207-213, after which our version is largely punctuated and spelt). The editorial Tone I verses supplied are adapted from the Germanic-variant Magnificat formulas in Illing, C-H., Zur Technik der Magnificat-Komposition des 16. Jahrhunderts (Wolfenbüttel, 1936), p. 22. This setting seems to require a Tone I formula that ascends to C in its second half.

(i) Trent 91;

[Superius]; 1: b sig given before m sign, but this seems superfluous since it is only given once, and there are many Bs in this voice which do not require flats / 15: single custos in Superius & Tenor / 16: 'Duo' ind in both voices, & m sign rptd in Superius / 28: m sign given before clef / 38,1: a flat (presumably referring to this note) is given above 28,1 but seems to be superfluous / 58: 2 B / 59: 1 om, & 59,4 & 5 are both m (corrected using Strahov) / 65: m sign given before clef / 76: likewise.

Contratenor [altus]; 1: m sign given before clef; the voice-name 'Contratenor altus' only appears at the start of verse 6 (measure 28) & is preceded on f. 188r by the Contratenor for 1-15 and the [Contra] bassus for verse 6. Either one of these voices could be the regular Contra which takes part in all of the polyphonic verses. I prefer to give the continual Contra part to the altus, and to relegate the bassus to the only four-voice verse (verse 6), but a different scoring is of course possible. / 4: natural ind by b / 44: cor given under 1 / 65: m sign given before clef / 95: cor given under 1.

Tenor; 1: m sign given before clef / 20,5: lacuna / 21,2-3: lacuna / 23,4: uc / 25: 9-11 f f sm / 27: single custos / 28: m sign given before clef / 36: 1 b / 50-64: this portion of the Tenor is copied at the bottom of f. 188r due to lack of space; a slightly curving line given with the end-of-stave direct indicates the continuation / 65: m sign given before clef / 68: 1 uc / 76: m sign given before clef.

[Contra] bassus; 35: superfluous & erased br F follows 1 / 40: superfluous b precedes r / 59: 1 C (below).

Underlay; full text only in the Superius, with sectional incipits for the lower voices except for the Tenor in verses 6 and 12; these sections carrying cantus firmus are fully texted.

Bibliography; Mitchell, *ibid.*, p. 9 and Rutschman, C.J., Magnificats in the Trent Codices: A Critical Analysis (Ph. D. dissertation, Washington University, 2 vols, 1979), I, pp. 46-48. A feature of the Trent 91 reading is that the scribe gives B flats as accidentals in paraphrase / cantus firmus sections even where they would create structural diminished progressions. In performance these flats do not prove necessary, and elsewhere others seem necessary which the scribe has not supplied (i.e. at Superius, 2-3 & 89).

(ii) Strahov;

This copy is incomplete and occupies the last verso page of music in the ms. Only the Superius & part of the Tenor survive.

[Superius]; 1: no b, and clef not given after initial line of music / 4: 2 not dtd / 5: 2 A / 6: 5-6 col err / 7: Strahov reads sm G F - m E - dtd-m D - sm C C B / 15: no custos / 16: 'Duo' not ind in either voice, & m sign repeated as in Trent 91 / 17: 4-6 replaced by sbr G / 22,3: err upward tail erased on this note / 25: erased sm C follows 3, and 25,4 written over erasures / 26: r om / 27: no custos / 28: no b as in Trent 91 / 29-30: no lig / 35: superfluous br A follows 1 / 53,3-54,2: replaced by br A / 64: cor over 1, col divisi D under this note, & no custos / 67: 4-5 replaced by sm G / 68: 5-6 replaced by sm E / 73: 1-2 replaced by dtd-m A – sm GGF / 75: no custos / 111: likewise.

Tenor; 1: clef not given after initial line of music, & m sign om / 5: 1 not dtd, & 2 A / 12: no b / 13,3: scr corr from dtd-sbr / 15: cor over 1, & no custos / 16: 4-6 replaced by sbr G / 23-111: the rest of this voice is missing from Strahov.

Underlay; only the Superius is fully texted, and the Tenor has sectional incipits. Strahov gives a legitimate variant for 5-7, and otherwise (as is usual with shared readings between Trent and this ms) it gives some differing smaller values and also occasionally some simpler readings.

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8. Sedit angelus (Trent 91 ff. 146v-148r, unicum. DTÖ VII inventory no. 1262).

Text; one of the processional antiphons before Mass on Easter Sunday. The chant (Grad Pat ff. 82r-82v) is no longer in use, but the Grad Pat version is reasonably close to Trent 91's paraphrasing Superius and the small duet section where the Tenor uses paraphrase (237-250). Otherwise the short Tenor cantus firmus section at the end (423-449) is possibly not part of the original piece: see the Introduction regarding reasons for its likely inauthenticity. Our text is largely punctuated and spelt after the version of Sedit angelus in Marrocco, W.T. and Sandon, N. (eds) The Oxford Anthology of Medieval Music (Oxford, 1977), pp. 23-24. The Grad Pat version serves as our chant model for underlay purposes.

[Superius]; 1: m sign given before clef / 4: 1 om (conj supplied) / 57: 2 C / 58: 2 om (conj supplied) / 67: mid-stave clef change marked with direct-like sign above stave / 151-154,2: all of these notes have lacunae / 161: single custos in all voices / 162: clef change occurs at start of new stave / 201-202: lacuna / 210: clef change occurs at start of new stave / 236: single custos in all voices / 271: 1 br / 315: single custos in all voices / 322: 2 G / 385: 1 & 2 om (conj supplied) / 423-449: this final section has all of its voices copied at the bottom of f. 148r, with some compression due to lack of space; it may have been added a little after the main copying / 435: natural ind as b above 433,3 / 447,3-449: uc / 449: single custos in Superius & Tenor.

Contra primus; this voice only occurs in the four-voice section beginning at 423. Its only discrepancy is that the m sign is om.

Tenor; 1: m sign om / 31: 1 F / 124: 2 dtd / 125: 2 not dtd / 204: 3 F / 205: 2 D / 231-236: this passage squashed in on a slightly extended stave / 255: 2 A / 299: r given as sbr r / 361: 2 D / 417-422: this passage is given at the bottom of the facing page (f. 148r) due to lack of space; a rough drawing of a hand indicates the continuation.

Contra [secundus]; 1: m sign given before clef / 1-161: b sig om (conj supplied) / 15-18: ns / 135: superfluous sbr r follows 1 / 150-152: om (conj supplied) / 194: 1 C (below) / 212-236: b sig om / 231: 2 uc / 351: 3 F / 383: 2 E / 409: 1 C / 410: 2 G.

Underlay; texted fully in the Superius, with sectional incipits in the lower voices. Full text in all voices seems workable with only one editorial split note in the Contra parts. Since the Superius and Tenor are imitatively involved, full text for the latter seems necessary. There is less justification for full Contra text, but I feel that it is the only reasonable way to treat a texture that occasionally involves rhythmic imitation with upper voices (i.e. at 224-225).

Bibliography; Mitchell, *op. cit.*, pp. 10, 35 & 65. So far as I know, there appear to be no other fifteenth-century settings of this chant.

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9. *Christus resurgens* (Trent 91 ff. 148v-150r, unicum. DTÖ VII inventory nos 1264 and 1263; the sections are listed in the wrong order).

Text; one of the processional antiphons before Mass on Easter Sunday. The chant (Ant Pat ff. 57v-58r) is no longer in use, but the Ant Pat version is reasonably close to Trent 91's paraphrasing Superius and is used as our chant model for underlay purposes. Our version of the text is largely punctuated and spelt after Marrocco and Sandon, *op. cit.*, pp. 24-25.

[Superius]; 1: m sign om in all voices (conj supplied as C2) / 81: 1 br / 145: single custos in all voices / 166: b ind before 164,1 / 215: b ind before 214,1 / 246: clef change occurs at start of new stave / 301: b ind before 300,1 / 314-316: uc due to compressed copying.

Tenor; 24: 2 om (conj supplied) / 152: 1 D / 164: b ind above 162,1 / 179: 3 E / 328-338: this portion of the Tenor is given at the bottom of the facing page (f. 150r) due to lack of space, with a roughly-drawn pointing hand indicating the continuation / 338: following the double custos, 85-86 are written out again (with 86,2 not dtd) and another double custos plus the incipit 'quod enim', indicating the necessary rpt.

Contra: 1: L / 65,2: the dot for this note is given underneath the lig tail / 76: b ind before 74,1 / 129: 1 D / 138: 2 E / 161: b ind above r in 160 / 174,1: lacuna / 199: b ind above r in 198 / 212: b ind before 1 / 228: 1 G / 238: b ind before 237,1 / 257: 1 om (conj supplied) / 258: b ind before 1 / 338: following the double custos, 85-87 are written out again with another double custos plus the incipit 'quod enim', indicating the necessary rpt.

Underlay; texted fully in the Superius, with sectional incipits in the lower voices. The 'quod enim vivit' incipits in the first-section lower voices seems to have been added as something of an afterthought, to clarify the previously mentioned repeat instructions. Trent 91 gives 'Cristus' for 'Christus' at the start in all voices, and at 95-103 in the Superius 'vivit' is repeated unnecessarily. In view of the relative simplicity of the texture and comparatively wide spacing of some syllables throughout, full underlay in the lower voices seems to work well.

Bibliography; Mitchell, *ibid.*, p. 35. This appears to have been a rarely-set chant in the fifteenth century, but for another three-voice setting of the verse (*Dicant nunc Iudei*) see Trent 90 ff. 299v-300r. There are also two English settings in Ritson (ff. 120v-121r, by John Cornysh, and ff. 142v-143r). Both of these are only for two voices.

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10. Alleluia Tu es Petrus (Trent 91 ff.159v-160r, unicum. DTÖ VII inventory no.1280).

Text; Alleluia for the feast of Sts. Peter and Paul (modern version: LU 1997 p. 1520). Our chant model for text underlay in the paraphrasing Superius is Grad Pat f. 131r, which is close to the Trent 91 paraphrase. Our text is spelt and punctuated after LU 1997.

[Superius]; 1: intonation has C clef on second line up / 47: single custos in all voices / 52: br r instead of sbr r / 117: superfluous br D follows 1, within lig / 124: no custos, due to last few notes of voice being squashed in at the end of a stave.

Tenor; 1: m sign om in both lower voices / 44: 2 E / 50: 1 F / 73,2: small lacuna here.

Contratenor; 70: 2 E / 78: 2 G / 84: b ind above 1 / 104: cs over 1, probably to indicate simultaneous entry of all voices at 'Ecclesiam' here.

Underlay; full text only in the Superius, with sectional incipits for the lower voices. Several repeats of 'Alleluia' seem to be needed in the first section. As with no. 9, the relatively simple texture seem to make full text underlay work well.

Bibliography; Mitchell, *op. cit.*, p. 36.

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11. Tu es Petrus (Trent 91 f. 160r, unicum. DTÖ VII inventory no.1281).

Text; Communion for the feast of Sts. Peter and Paul (modern version: LU 1997 p. 1521). Our chant model for text underlay in the paraphrasing Superius is Grad Pat f. 131r-131v, which - again - is close to the Trent 91 paraphrase. Our text is spelt and punctuated after LU 1997.

[Superius]; 1: intonation has C clef on bottom line / 18,2-3: these notes written over an erasure / 44: 4 col err.

Tenor; 1: m sign om in both lower voices / 45-48: lacunae here / 49: single custos.

Contra; 5: 2 G / 17: 2 F / 18: 1 E / 44: 1 m.

Underlay; full text in the Superius, with sectional incipits for the lower voices. In such a short setting as this, full text underlay in all voices does not seem problematic.

Bibliography; Mitchell, *ibid.*, p. 36.

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12. Benedicta sit (Trent 91 f. 157v, unicum. DTÖ VII inventory no. 1276).

Text; Introit for the feast of the Trinity (modern version: LU 1997 pp. 909-910, after which our text is punctuated and spelt. Our chant model for text underlay in the paraphrasing Superius is Grad Pat f. 100r.

[Superius]; 21: 3 not dtd, and followed by sbr r / 35: single custos in all voices / 36: single custos at end of chant verse introduction / 39: single custos.

Tenor; 1: C clefs on both the middle line and fourth line up are given at the opening, and thereafter only C clefs the on middle line / 28: 5 F / 29: 2 F (below) / 33: 4 C.

Contra; 18: 3 G.

Underlay; fully texted in the Superius, plus sectional incipits for the lower voices. Full texted for all voices seems to work comfortably, and is almost definitely called for in the final three-voice section (36-39) since this begins homophonically. In the Superius, Trent 91 gives ‘confitebitemur’ for ‘confitebimur’ (14-18) & ‘tuam’ for ‘suam’ (31-35).

Bibliography; Mitchell, *op. cit.*, pp. 35-36 and Leverett, *op. cit.*, I, pp. 107-108 & II, p. 58. This was a commonly set Introit chant in the fifteenth century and there are other settings in Trent 88 (as part of a Trinity Proper cycle), Trent 90, Trent 92 & Trent 93. See the Introduction for the possibility that the Trent 88 and Trent 91 settings are related, and see Leverett, *loc. cit.* for the suggestion that Isaac’s setting of the same chant is related to the one here.

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13. Alleluia Benedictus es (Trent 91 f. 158r, unicum. DTÖ VII inventory no. 1277).

Text; Alleluia for the feast of the Trinity (modern version: LU 1997 p. 910, after which our text is punctuated and spelt. Our chant model for text underlay in the paraphrasing Superius is Grad Pat f. 100v.

[Superius]; 1: intonation has C clef on bottom line / 13,6: lacuna / 16: 1 sbr / 17: single custos in all voices / 39,2-43: these notes & rests are squashed in at the end of a stave, and 41,2 is om (conj supplied) / 76: cs in Superius helps to indicate homophonic entry of all voices at ‘in secula’ / 92: single custos.

Tenor; 6: 2 sbr (not col) & 3-4 both sm / 12,5-13,2: lacuna / 19: 2 D / 38-rest in 44: these notes & rests are squashed in at the end of a stave / 77: 1 D.

Contra; 1: ** / 3,2-5: lacuna / 6: 4 & 5 not col / 7: 2 B / 19-21: lacuna / 44,2-46: these notes are squashed in at the end of a stave / 54,2-56: these notes are written over an erasure, and a superfluous br C follows 55,3 / 56: 1 & 2 B C / 80: 1 sbr / 82: superfluous sbr r follows 1.

Underlay; fully texted in the Superius, plus sectional incipits for the lower voices. Some repeats of ‘Alleluia’ seem to be needed in the first section.

Bibliography; Mitchell, *ibid.*, pp. 35-36. This setting is likely to form a compositional pair with the previous piece, which precedes it in Trent 91. There is another setting of the same chant in Trent 88 (ff. 124v-125r) which is part of the Trinity Proper cycle in that ms.

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14. Alleluia Pasca nostrum – Epulemur (Trent 91 ff. 150v-151r, unicum. DTÖ VII inventory no.1266).

Text; twin-verse Alleluia for Easter Sunday. The modern version (LU 1997 p. 779) omits the second verse. Our chant model for the underlay in the paraphrasing Superius and the passages where the Tenor has chant paraphrase (24-37 & 64-85) is Grad Pat ff. 83r-83v. Our version of the first-verse text largely follows LU 1997.

[Superius]; 1: lacuna at ninth note of intonation / 14: 4 C / 15: 2 B / 16: single custos in all voices / 23: 3-4 uc / 26: this rests for this measure only stretch for 2 stave spaces instead of three / 41: single custos in all voices / 43: natural ind by b before 42, 1.

Tenor; 1: m sign om / 3: 3 G / 37: cs misplaced over 37,1 / 64: '3' not given here, but this is not absolutely necessary since sesquialtera is indicated merely by the presence of coloration.

Contra; 10: 4 E / 11: 4 E / 26: 3 & 4 F E / 32: 3 A / 70,1-2: lacuna / 84: 1 col err.

Underlay; fully texted in the Superius, and with partial Tenor underlay since this voice also participates in chant paraphrase. The Contra merely has sectional incipits. The Superius gives 'Cristus' for 'Christus' (37-41) and the Tenor and Contra both give 'azimis' for 'azymis' (66-70). Some repeats of 'Alleluia' seem to be needed in the first section. The duet passage at 17-23 is unusually widely spaced in range for the Trent 91 repertory, and the brief consecutive fifths in a duet passage (at 47) seem unavoidable.

Bibliography; Mitchell, *op. cit.*, pp. 35-36. For another setting see Trent 88 ff. 219r, which sets only the Alleluia and first verse. This occurs within a small set of Easter Propers on ff. 217v-220r.

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15. Pasca nostrum (Trent 91 f. 152v, unicum. DTÖ VII inventory no.1268).

Text; Communion for Easter Sunday (modern version: LU 1997 p. 781, after which our text is punctuated and spelt). Our chant model for the underlay in the paraphrasing Superius is Grad Pat f. 83v.

[Superius]; 1: the title 'Com[munio]' appears at the start of this voice, and the intonation has C clef on bottom line of stave / 27: r given as sbr r / 40: 2 C / 93: single custos in Superius & Tenor.

Tenor; 1: m sign om in both lower voices / 48: b ind above 46,1 / 69: 2 C / 71: 2 b.

Contra; 42: b ind before r / 49: 2 D / 83: 1 not dtd / 84: 2 dtd.

Underlay; fully texted in the Superius, with opening incipits for the lower voices. At 1, 'immolatus' is given as 'ymolatus' in all voices, and at 48-52 the Superius gives 'azimis' for 'azymis'. The homophonic opening invites full textung.

Bibliography; Mitchell, *ibid.*, p. 36. This piece is likely to be a compositional pair with the Easter Sunday Alleluia no. 15.

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16. Alleluia Ascendit Deus (Trent 91 ff. 153v-154r, unicum. DTÖ VII inventory no. 1270).

Text; Alleluia formerly for Ascensiontide, and no longer in use. Its text survives in modern liturgical books as the first of two Alleluia verses in Graduale Romanum (1973 reprint) p. 236, and as an antiphon for the feast of the Rosary (AM p. 1075). Our chant model for the paraphrasing Superius in Trent 91 is IB 15154 f. 26r.

[Superius]; 1: intonation has C clef on bottom line of stave / 13: single custos in Superius & Tenor / 93: superfluous sbr A follows 2, ligd to 93,3 / 94: 3 om (conj supplied).

Tenor; 2: 2 F / 7,2: lacuna / 68,3-4: likewise.

Contratenor; 9: 3 dtd / 12: 5 & 6 both sm / 56: 1 B / 80-81: these four notes are copied twice, with the B not being dtd in the first copying; the sign + over the first copying indicates the error.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Since the text is short, full underlay in all voices seems workable. At Superius, 28-42 Trent 91 gives ‘iubilacione’ for ‘iubilatione’, and ‘Alleluia’ seems to need a single repetition in the first polyphonic section.

Bibliography; Mitchell, *op. cit.*, pp. 35-36.

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17. Alleluia Caro mea (Trent 91 ff. 155v, unicum. DTÖ VII inventory no. 1273).

Text; Alleluia which is normally for Corpus Christi, with only the verse in Trent 91. Modern version: LU 1997 pp. 944-945, after which our text is punctuated and spelt. Our chant model for the underlay in the paraphrasing Superius is Grad Pat ff. 101r-101v, to which the Trent 91 setting is close. The opening Alleluia has also been supplied from Grad Pat.

[Superius]; 1: above the music is the following instruction: *Alleluia sicut nativitatis Marie Vigiliis festo*, meaning ‘this Alleluia is for both the Nativity of the BMV and St. Vigilius’s feast-day’. Vigilius (celebrated on June 26th) was Trento’s local saint / 14: 4 sm, & not dtd / 28: 3 duplicated err at the start of a new stave / 39: ‘3’ not given here, but this is not absolutely necessary since sesquialtera is indicated merely by the presence of coloration; see the notes to no. 14’s Tenor for another instance of the same scribal habit / 59: m sign om, but again the cessation of Superius coloration does not make the C2 sign essential here / 95,2-100,1: this passage is copied a third too high.

Tenor; 1: m sign om in both lower voices / 1-86: opening rests om.

Contra; 28: 2 E / 50: r om (conj supplied) / 55: 3 b, ind before 55,1 / 57: p div follows 2 / 64: 2 & 3 not col / 83: 2 D / 101: 2 F.

Underlay; full text in the Superius plus sectional incipits for the lower voices. The anomalies at measure 28 in both the Superius and Contra may indicate that this piece was copied from a small-page parent source with a page-turn at this point.

Bibliography; Mitchell, *ibid.*, pp. 39-40.

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18. Quotiescumque manducabitis (Trent 91 f. 156r, unicum. DTÖ VII inventory no. 1274).

Text; Communion for Corpus Christi (modern version: LU 1997 p. 950, after which our text is punctuated and spelt). Our chant model for the underlay in the paraphrasing Superius is Grad Pat ff. 101v-102r.

[Superius]; 1: the title ‘Com[munio]’ appears at the start of this voice / 35: natural ind as b before 34, 2 / 36: 1 D / 65-66: these three notes repeated err / 108: 1 om (conj supplied) / 109: 1 G / 111: 1 F.

Tenor; 1: m sign om in both lower voices / 9: ns / 11: ns / 16: superfluous sbr E follows 2 / 76-77: om (conj supplied).

Contra; 42: 1 E / 49: 2 F.

Underlay; full text in the Superius plus opening incipits for the lower voices. At 62-71 the Superius underlay is cramped and 'panem' (66-67) is given above the underlay line with the superfluous word 'hunc' added after it. Imitative interaction between the two upper voices and rhythmic imitation in the Contra (see 60-63) encourages full texting in all voices, despite two extended Tenor values having to be split (see 9-13).

Bibliography; Mitchell, *op. cit.*, p. 36. While this item and Alleluia Caro mea (no. 17) are both normally for Corpus Christi, differences in range and style seem to make them a scribal rather than a compositional pair.

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19. Alleluia Veni Sancte Spiritus (Trent 91 ff. 156v-157r, unicum. DTÖ VII inventory no. 1275).

Text; Alleluia for Pentecost (modern version: LU 1997 p. 880, after which our text is punctuated and spelt. Our chant model for the paraphrasing Superius is IB 15154 ff. 27v-28r. Although most of this setting uses simple chant paraphrase, both sections end with a sequential passage which is not chant-related.

[Superius]; 13: cs under 1 for no apparent reason / 25: single custos in all voices.

Tenor; 1: m sign om in both lower voices / 7: 1 G / 19: b ind before 18,1 / 76: 3 & 4 sm G sm A m B / 131: b ind before 129,2 / 144: b ind before 143,1.

Contra; 1: the erased verse incipit 'Veni Sancte Spiritus' appears below 'Alleluia' at the start / 79-81,1: lacuna / 124: b ind before 123,3.

Underlay; full text in the Superius plus sectional incipits for the lower voices. The relatively short text (which was well-known) and the short patch of three-voice imitation at 64-71 invite full texting in all voices. A repeat of 'Alleluia' seems to be needed in the first section.

Bibliography; there is also a setting by Dufay (Trent 88 ff. 117v-118r), which uses the same chant and is part of the Trent 88 'Missa de Spiritu Sancto' Proper cycle.

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20. Factus est repente (Trent 91 f. 153r, unicum. DTÖ VII inventory no. 1269).

Text; Communion for Pentecost (modern version: LU 1997 p. 1281, which has textual variants). Our text version is adapted from Grad Pat f. 97v, which also serves here as a chant model for the underlay in the paraphrasing Superius.

[Superius]; 1: the title 'de Sancto Spiritu Com[munio]' appears above this voice, and no m sign is given in any voice (C2 is assumed, since the very similar Communion setting no. 18 uses C2).

Tenor; 1: ns / 39: 2 B / 51: lacuna.

Contra; 1: ns / 14,1-15,2: lacuna, & 15,2 looks more like B rather than A / 56-59: om (conj supplied).

Underlay; full text in the Superius plus opening incipits for the lower voices. The Superius underlay at 11-18 is cramped. Full underlay is provided despite some lower-voice note-splitting being needed at the start, since the Communion setting no. 18 will also accept full underlay. These are likely to be a compositional pair and even share internal imitative material.

Bibliography; Mitchell, *op. cit.*, p. 36.

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21. Ecce virgo concipies (Trent 91 f. 83r, unicum. DTÖ VII inventory no. 1199).

Text; Communion for the fourth Sunday in Advent (modern version: LU 1997 p. 356, after which our text is punctuated and spelt). Our chant model for the underlay in the paraphrasing Superius is Grad Pat f. 5r.

[Superius]; 1: intonation has C clef on bottom line of stave / 59: 1 E / 67: 2 F / 69: 2 E / 71-73: this portion of the Superius is copied on a squashed-in and roughly drawn stave continuation.

Tenor; 1: m sign om in both lower voices.

Contra; 64: b ind before 1.

Underlay; full text in the Superius plus opening incipits for the lower voices.

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