

## CRITICAL COMMENTARY TO NOS 22-51

22. *Terribilis est* (Trent 91 ff. 137v-138r, unicum, DTÖ VII inventory no. 1251).

Text; Introit for the Dedication of a church (modern version: LU 1997 p. 1250, after which our version is largely punctuated and spelt). The chant is paraphrased in the Superius throughout, and the chant model used for underlay purposes is Grad Pat f. 168v. The main section of the text is from Genesis chapter 28 verses 17 and 22, and the verse is from Psalm 83, verses 1 and 2.

[Superius]; 1: the intonation has C clef on the middle stave line, and the m sign is om in all voices (cut-C is assumed) / 97: single custos instead of double / following 97: the verse intonation is given as C D F F F G G F followed by a single custos; all notes are virgas, and there are not enough notes for the required text (which is given merely as ‘Quam dilecta’ followed by an abbreviation).

Contra primus; 17: b ind before 1 / 60: likewise / 69: natural ind as sharp / 80-82: only one br r given (three are needed) / 89: lacuna follows 1 / 93: lacuna follows 2 / 96-97: uc / 103: 1 br / 106: likewise / 109: superfluous br D follows 1 / 111: superfluous br B follows 2 / 113,1-2: lacuna obscures note-tails here.

Tenor; 36: b ind before 33,1 / 75: b ind before 74,1.

Contratenor secundus; 49: 1 E / 78-79: these two notes are squashed in as a correction / 97: single custos instead of double.

Underlay; the polyphonic sections are fully texted in the Superius, and the lower voices have sectional incipits. Since the lower voices are largely non-imitative performers might try vocalising the first section instead of using the editorial text provided. Differences between the Trent 91 Superius texting and our own are as follows: 10-14: ‘iste’ under 15,2-16,2 / 35-41; ‘Dei’ under 35,1 / 45: ‘est’ om / 55: ‘-li’ under 61,3-62,2 / 80-83: ‘aula’ under 80,1-81,1 / 91: ‘De-’ under 86,1. The texting in the second half of the verse (98-124) is rather condensed. Also, the lower voices capitalise ‘est’ at measure 1.

Bibliography; Mitchell, ‘Trent 91; first steps...’ pp. 34-35. The Contra primus in this setting is almost dispensable: it may have been written last of all, and the three essential parts sound satisfactory by themselves apart from at 70-72. This was a frequently-set chant in the fifteenth century and Trent 90 gives four more settings copied consecutively (DTÖ VII inventory nos 817-820).

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23. *Locus iste* (Trent 91 ff. 138v-139r, unicum, DTÖ VII inventory no. 1252).

Text; Gradual for the Dedication of a church (modern version: LU 1997 p. 1251). Our version includes variants from Trent 91. The text is mostly taken from the apocryphal fourth book of Esdras, chapter 8 verses 21 and 24. The chant is paraphrased in the Superius throughout, and our chant model for underlay purposes is Grad Pat f. 168v. Trent 91 and Grad Pat both give ‘astant’ for LU 1997’s ‘adstat’, and also ‘chori’ instead of LU 1997’s ‘chorus’. Both variants have been retained.

[Superius]; 1: the intonation has C clef on the bottom stave line followed by a single custos, the m sign is om in all voices (cut-C is assumed), & a lacuna partially obscures 1,1 / 9: lacuna follows 1 / 37: 1 br / 46: 1 E / 49: 1 not dtd / 50: b ind before 48,1 / 72,2-75,1: uc due to lacuna / 87: single custos instead of double / 105: 1 dtd / 135: 1 uc / 138: 2 uc / 147: b ind before 146,1 / 158: 1 not dtd / 196: single custos instead of double.

Contra primus; this voice is grammatically inessential and may be omitted if desired. 35,2-36,2: this passage is written on a roughly drawn end-of-stave continuation / 53: natural ind as sharp following 47,1 / 81: superfluous sbr r follows 1 / 84: 1 dtd.

Tenor; 87: single custos instead of double / 157: 1 uc.

Contratenor secundus; 5,1: B natural, with natural ind by sharp / 15,1: lacuna obscures lig tail / 16,2: lacuna / 18,1-135,2: b sig om (after 135,2 a clef change at the start of a new stave restores the b sig) / 29: 2 E / 87: single custos instead of double / 133: 2 D / 168,1-170,1: this passage is written on a roughly drawn end-of-stave continuation / 178,2: natural ind below this note as sharp / 187: 1 F / 190: 1 E / 192: superfluous ligd sbr A sbr F follows 1.

Underlay; fully texted in the Superius, plus sectional incipits for the lower voices. Each of the lower voices has the word 'locus' after the initial voice-names, which is an error since the polyphony begins at 'a Deo'. Differences between the Trent 91 Superius texting and our own are as follows: 1: the intonation text ('Locus iste') is written in larger script than the rest of the texting / 7-18: 'factus' under 12,1-13,1 / 21: 'est' under 19,3 / 24-35: 'inestimabile' under 24-29 / 67: 'est' under 82-83 / 102-103: 'chori' under 105-108 / 135-144: 'exaudi' under 135,-138,1 / 158: '-ces' under 156,2-157,2 / 168-169: 'tuo-' under 171,2-172,1 / 178: '-rum' under 194,2-3. Syllabic features of the lower voices seem to prevent their effective vocalisation (see Tenor, 54-55 and the lower two voices at 96-100).

Bibliography; Mitchell, *op. cit.* pp. 34-35. There are no other settings of this chant in the Trent Codices.

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24. Alleluia Vox exultationis (Trent 91 ff. 139v & 140v-141r, unicum, DTÖ VII inventory nos 1253 & 1255).

Text; Alleluia which is no longer in use, formerly for the Dedication of a church and also Corpus Christi. In the south German Gradual London, British Library ms IB 15154 (hereafter IB 15154) it appears as the Alleluia in a set of Dedication Propers (ff. 59r-61r). The composite fifteenth-century chant ms St Gall, Stiftsbibliothek, Cod. Sang. 392 (hereafter StG392) gives the chant likewise (on pp.146-147). It is also found in Vienna, Österreichisches Nationalbibliothek ms 15.501 (the Kutteneberg Gradual, hereafter Kutteneberg) f. 113r, and additionally in the Choralis Constantinus Proper collection this Alleluia is used for Dedication purposes. The verse text is from Psalm 117 verse 15. Our chant model for underlay in the paraphrasing Superius is the IB 15154 version, and Trent 91 separates the Alleluia and its verse with an intervening hymn setting (no. 28, Urbs beata f. 140r) which is also for Dedication but otherwise has no immediate association with this piece.

[Superius]; 1: the intonation has C clef on the bottom stave line & is followed by a single custos, & the m sign is om in all voices (conj supplied as cut-C) / 28: sharp ind before 26,1 / 36,3-61: this passage (which is all on one stave) has an incorrect clef on the second line up. The correct clef is restored at the start of the verse section (62) / 61: single instead of double custos in all voices / 92: 1 om (conj supplied) / 202: single instead of double custos.

Contra primus; 56: 3 om (conj supplied) / 91: sharp ind above 84,1 / 102: rest given as 2 sbr rests / 110: 2 A / 202: single instead of double custos.

Tenor; 42-43: uc due to lacuna / 200-202: this passage is squashed in at the end of a stave.

Contra secundus; 72-73: uc due to lacuna / 107: likewise / 160: 1 G.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. A few comments on the Superius underlay and editorial repeats are needed; 23-61: rpts of 'Alleluia' are needed in all voices / Superius discrepancies: 8-14: '-luia' under 18,1-22,1 / 66-81: 'exulta-' under 69-74 / 170-178: '-culis' under 176-177,2.

Bibliography; Mitchell, *op. cit.* pp. 34-35. At least two more fifteenth-century settings of this chant survive: one is in Strahov (ff. 92v-93r) and the other is in Mu 3154 (no. 165, also found in Annaberg ms 1126). Three-voice performance of this setting is possible if the Contra primus is simply omitted in the first section and at 181-202, and if this voice is transferred to the Tenor line at 62-180. Vocalisation of the lower voices throughout is perhaps possible, despite the repeated Tenor and second Contra values at 181-182.

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25. Psallat ecclesia (Trent 91 ff. 144r-145r, unicum, DTÖ VII inventory nos 1259 & 1260).

Text; Sequence by Notker for the Dedication of a church (AH 53, p. 247). The chant (UP pp. 114-115, no. 65) is transposed a fifth up in the Trent 91 paraphrasing Superius. Our text is largely punctuated and spelt after UP, and our model for Superius underlay is the version of the chant in IB 15154, ff. 136r-136v. Alternatim verses are also supplied from this source; this setting is not completely alternatim as the two initial verses are both polyphonic.

[Superius]; 1: m sign om in all voices (cut-C is assumed) / 35: single custos in all voices / 50: likewise / 73-77: this passage is written on a short end-of-stave extension / 77: single custos in all voices / 88: likewise / 113: single custos in all voices except the Tenor / 130: single custos in all voices / 141: likewise.

Contra primus; this voice is inessential and its omission causes no problems. 17,2-18,2: not col / 33,2-35: uc due to lacuna / 44: 2 D / 60,2-62,1: uc due to lacuna / 91: 2 uc (looks like sbr rather than br) / 97: r om (conj supplied) / 115: 2 dtd / 116: 2 not dtd / 145: 1 A.

Tenor; 43: natural ind by sharp / 68: 1 is dtd-br / 114-115: uc due to lacuna / 162: single custos.

Contra secundus; 9: 1 G / 81-82: ms gives br D br D (emended for the sake of the texting) / 132: 2 uc (this note looks like D rather than C) / 143: 1 G / 145: 1 F / 153: 1 E.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. One of these incipits was originally misplaced: the verse 3a incipit ('Et lumine') was copied at the start of verse 2a (at 36) and then crossed out and replaced by the correct incipit. Also, the Superius at 78 gives 'Qua' for 'Quam'. Much of the underlay in this voice is self-evident, but in places Trent 91 has condensed texting and at 92-93 'prolem' is given above the preceding and following words.

Bibliography; Mitchell, *ibid.* pp. 34-35. There are no other settings of this chant in the Trent Codices. Vocalisation of the lower voices seems to be prevented by their occasional homophonic and syllabic features (see 1-5 and 79-81).

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26. Domine Deus in simplicate (Trent 91 ff. 141v-143r, unicum, DTÖ VII inventory nos 1256 & 1257).

Text; Offertory for the Dedication of a church (modern version: LU 1997 pp. 1252-153, after which our version is largely punctuated and spelt). The text is derived from Chronicles I, chapter 29 verses 17-18. Our chant model for underlay in the Trent 91 paraphrasing Superius is Grad Pat f. 169r-v. Paraphrase of the chant can be traced up to Superius, 225; the example below gives the ending of the Grad Pat chant which may be compared with the Trent 91 Superius at 197-225.

2.1. Grad Pat ending for the Domine Deus in simplicate chant;

Thereafter, the Trent 91 setting differs from the chant since the Superius at 226-238 rises and then works its way down towards a cadence on D. I have not yet seen a version of this Offertory chant which ends on D. The behaviour of the Trent 91 Superius is possibly best explained as follows; the composer seems to quote melismatic material related to the above example at 226-238, and therefore could have been working from a copy of the chant which featured a repeated final melisma which is not given in the Grad Pat version. This would be in line with traditions for this chant which specify an additional 'Alleluia' for Easter use (like the LU 1997 version cited above, which nevertheless still ends on F). Alternatively the D ending may be freely composed, with its final progression being the result of the composer being unwilling to treat the final F of the chant as significant for his paraphrase reworking.

[Superius]; 1: the intonation has C clef on the bottom stave line and is followed by a single custos; a lacuna obscures the intonation's first note. The m sign is om in all voices (cut-C is assumed) / 33-35: uc due to lacuna / 115: 2 D / 147: single custos in all voices except the Contra secundus / 160: 1 is br / 162-163: only one br r given / 164: 1 not dtd / 209: rest (which is written at end of stave) uc.

Contra primus: 41: 2 F / 51: 2 & 3 m m / 62: natural ind by sharp under 62,1 / 71: 1 dtd / 72-74: om (conj supplied) / 83-87,1: ms gives sbr r dtd-sbr upper G m upper F sbr C and sbr r / 101: natural ind by sharp / 109: 2 B / 172: natural ind by sharp under 173,1 / 173-175: uc due to lacuna / 182,3: likewise / 214: natural ind by sharp.

Tenor; 1: the b sig is only given once, on the first stave (1-36) / 11: 2 G / 51,2-53: om (conj supplied) / 109: 1 E / 216: 2 G / 217: 2 E.

Contra secundus; 1: b sig not given (conj supplied) / 40: 2 A / 52: 1 G (below) / 67: 1 E / 72: 1 & 2 are dtd-sbr & m / 78: 2 not dtd / 89: 1 dtd / 169: 1 not dtd.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. There are some text discrepancies in the Trent 91 Superius; 1-7: 'Deus' under 1-4 / 20-27: '-tate' under 25,2-3 / 122-127: 'ingenti' under 122-125,1 / 133-137: '-dio' under 137,1 / 148-160: 'Deus' under 148,1 / 164-171: 'Israel' given as 'Israhel' / 208: '-tem' under 235,2-3.

Bibliography; Mitchell, *op. cit.* pp. 34-35. The Contra primus in this setting is not dispensable, and there are no other settings of this chant in the Trent Codices. Vocalisation of the lower voices is perhaps not advisable in view of the repeated same-pitch values at Tenor, 102-104.

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27. Domus mea (Trent 91 f. 143v, unicum, DTÖ VII inventory no. 1258 - where the title is given incorrectly).

Text; Communion for the Dedication of a church (modern version: LU 1997 p. 1253, after which our version is punctuated and spelt). The text is from Isaiah chapter 56, verse 7 and Matthew chapter 7 verse 8. Our chant model for underlay in the Trent 91 paraphrasing Superius is the version in IB 15154, f. 61r.

[Superius]; 1: the intonation has C clef on the bottom stave line, notes 5 to 9 of the intonation are uc due to a lacuna, the intonation is followed by a single custos, and the m sign is om in all voices (cut-C is assumed) / 57,2-59: uc due to lacuna.

Contra primus; this voice is inessential and its omission causes no problems. 39: 2 B / 77: b ind before 76,1 / 82: 3 & 4 uc.

Tenor; 13: 1 br / 15: 1 dtd / 16: 2 not dtd / 18: 1 L.

Contra secundus; 5: 4 not col / 6: 2 not col (this note has a clumsily added angled tail) & 4 is m / 20: 1 D.

Underlay; full text in the Superius, with incipits at the start for the lower voices. There are a few Superius discrepancies; 11-15: 'vocabitur' under 11,2-15 / 24: 'Do-' under 21,1 / 25: '-mi-' under 32,2 / 31: '-nus' under 33,1 / 71: '-ti-' under 70,1 / 72-79: 'aperietur' given as 'apperietur' / 75-79: '-rietur' under 77,2-79.

Bibliography; Mitchell, *op. cit.* pp. 34-35. For another setting of this chant, see Mu 3154 no. 86. The lower-voice anticipation of the Superius at 41-43 seems to rule out the possibility of vocalised lower parts.

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## 28. Urbs beata Jherusalem (Trent 91 f. 140r, unicum, DTÖ VII inventory no. 1254)

Text; Vespers hymn for the Dedication of a church, presumably performed alternatim (modern version: AM p. 694). Our version of the text is largely based on AH 51 pp. 110-111, with variants incorporated from the text and melody as given in Spec p. 605 (see below). The Trent 91 Superius gives a version of the hymn melody which seems to be very simple, but this is not a good match with the version of the melody in Stäblein (no. 162, pp. 106-107). I have provided a reconstruction for the even-numbered chant verses with an explanation below.

[Superius]; 87: single custos in all voices.

Tenor; 1: m sign om / 33: 2 G, with ligature-end erased.

Contra; 1: m sign om / 3: 1 F, with ligature-end erased / 28: 2 uc.

Underlay; only the first-verse incipit is given for all voices, with 'Jherusalem' spelt as 'iherusalem'. Our version provides for an optimum performance, with all odd-numbered verses underlaid to the polyphony. This might never have happened in the period concerned; it is perfectly conceivable that a shorter version would have been more practical, perhaps with vocalised lower voices.

Bibliography; Mitchell, *ibid.* pp. 34-35. The presentation of the hymn melody in the Superius looks so straightforward that it is possibly better to provide the chant reconstruction below than to search for a nearest melodic match amongst chant sources (which still might have one or two notes different from the Trent 91 paraphrase). Most of the music below is taken from the Trent 91 Superius except for the notes at 'visio', '-dibus' and '-mite'. These phrase-endings are supplied from the reasonably close (but more elaborate) version of the hymn in Spec, p. 605. The four notes at 'celis' are my own invention based on the Trent 91 paraphrase. The existence of other settings of this hymn which seem to be based on variant melodies almost as simple as this one (Trent 91 f. 207v, Glogau no. 87 and a fragmentary one in Linz 529) seems to confirm that the Trent 91 composer might have had a chant model similar to the reconstruction.

## 2.2. Reconstruction of the hymn melody for no. 28;

1. Urbs be - a - ta Jhe - ru - sa - lem, di - cta pa - cis  
 vi - si - o, Que con - stru - i - tur in ce - lis vi -  
 -vis ex la - pi - di - bus, Et an - ge - lis co - ro - na -  
 -ta ut spon - sa - ta co - mi - te.

29. Rorate celi (Trent 91 ff. 126v-127r, unicum, DTÖ VII inventory no. 1239).

Text; Introit for the fourth Sunday of Advent (modern version: LU 1997 p. 353, with the verse ‘Celi enarrant’). Our version is largely punctuated and spelt using LU 1997, but the Trent 91 verse comes from the same source as the first section’s original text (Isaiah chapter 45 verse 8). Many sources give ‘eum’ instead Trent 91’s ‘eam’ at the end of the verse, but I have not emended this. Our chant model for the Trent 91 Superius paraphrase and the doxology is Grad Pat f. 4r; however Grad Pat uses the same verse as LU 1997 and its ‘seculorum Amen’ formula gives B as its highest note instead of C. I have altered this note to C at ‘seculorum’ since the setting’s Superius also uses C at a similar point in the verse (at 83). For other Introit settings which use parent text as verse material, see *Ex Codicis I/I & II/I*.

[Superius]; 1: the intonation has C clef on the bottom stave line and is followed by a single custos / 73: single custos / verse incipit following 73: Trent 91 gives an extra A at ‘o - ri - ‘ and the final two notes of this chant section have no lig.

Contra primus; 1: m sign om / 17: 1 A (emended to avoid consecutive fourths with the Superius) / 53: 1 not dtd / 66: b ind before 1 / 68: 1 is natural, ind by sharp above 67,1 / 71: 2 dtd / 73: single custos.

Tenor; 1: m sign om / 79: superfluous br lower F follows 1.

Contra secundus; 1: m sign om / 10: 1 G (below) / 79: 1 C (above).

Underlay; texted fully in the Superius, with sectional incipits in the lower voices. There are a few Superius text discrepancies. Intonation: ‘Rorate’ under the first-to-third notes / 1-5: ‘celi’ under 1-4 / 51: ‘-ra’ under 50, 3-4 / 63-65: ‘salva-’ under 67-69 / 68-73: ‘-torem’ under 71,3-73 / 87-92: ‘eam’ under 90,3-92.

Bibliography; Mitchell, *op. cit.* pp. 34-35. There are several other settings of this chant in mid-century sources; one in Trent 89 (ff. 184v-185r, published in *Ex Codicis II/II*, no. 1), two settings in Trent 90 (DTÖ nos 845 & 846), one in Strahov (ff. 13v-14r) and one in Spec (pp. 327-328). The Contra primus in the Trent 91 setting is almost dispensable; if this piece is sung without it the only discrepancy that arises is an exposed

fourth at 52. Also, the lower voices in the mostly non-imitative first section of this piece could easily be vocalised if performers wish to dispense with the editorial text provided.

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30. Salve sancta parens (Trent 91 ff. 119v-120r, unicum, DTÖ VII inventory no. 1233).

Text; Introit for BVM Masses (modern version: LU 1997 pp. 1263-1264, after which our text is largely punctuated and spelt). The 'Alleluia' at the main section's end makes this setting appropriate for BVM Masses during Easter. Our chant model for underlay in the monorhythmic Tenor cantus firmus is the version in Grad Pat, f. 170r, from which the editorially provided verse and doxology formula are also taken. The original source of the main-section text is Sedulius, Pascale Carmen Book 2, lines 63-64. The verse provided from Grad Pat uses a changeable text formula given in its modern version in LR p. 256 (where the wording varies for different feasts).

[Superius]; 1: the intonation has C clef on the middle stave line, it is followed by a single custos, and intonation notes 2-3 and 5-6 are uc due to lacunae / 26: 1 not dtd / 36: 4 uc / 37: 2 uc due to lacuna / 50: lacuna obscures 1.

Contra altus; 38: 4-6 uc / 40: 2-3 uc due to lacuna / 51,2-53,1: this passage is badly damaged by small lacunae / 54: 1 uc / 57,4: likewise / 60: 3 A / 61: 4 A / 62: 5 & 6 are sm sm / 63: 1 om (conj supplied) / 65: 4 & 5 uc due to lacuna / 72: 2 C.

Tenor; 1: the m sign given is before the clef / 73-82: due to lack of space, this passage is given at the end of the preceding stave (after the end of the Superius).

Contra bassus; 1: the b sig is consistently given as a two-flat sig with the flats on the bottom and third-up stave spaces, & the m sign is om / 24: p div follows 2 / 36: 2 br / 78: 2 & 4 uc / 80-81: lacuna obscures 80,6-81,2.

Underlay; texted fully in the Tenor, with the outer voices having incipits at the start. The Tenor texting is quite compressed, and strictly speaking the intonation is presented an octave higher than the rest of the chant in the Tenor. Performers may therefore wish to transpose the intonation an octave down.

Bibliography; Mitchell, *op. cit.* p. 34 & Sparks, E., Cantus Firmus in Mass and Motet (Berkeley and Los Angeles, 1963) pp. 193-194.

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31. Kyrie (Trent 91 f. 95r, unicum, DTÖ VII inventory no.1213).

Text; Tenor cantus firmus setting of the tenth-century MEL 39 Kyrie chant (modern version: LU 1997 p. 16). This setting is definitely alternatim since two Kyrie I sections are given. Our chant model for the Tenor underlay and the editorially supplied chant sections is Grad Pat ff. 184v-185r, where the melody has the destination 'Pascale'. Easter destinations are commonplace for this well-known chant, and the Trent 91 setting presents it in a slightly elaborated form – maybe in order to avoid the repeated C's that occur in the Kyrie I and Christe chant sections. There seems to be no way of avoiding the two consecutive editorial chant sections at the end, since the polyphony only sets the Kyrie IIa chant section.

[Superius]; 12: 4 D, & 5-7 uc due to lacuna / 16: 1 is br in both Superius and Tenor, & no custos is given in any voice / 26,3-27,2: uc due to lacuna / 31,2-32,3: likewise / 36: single custos in all voices, and rpt sign given in the Tenor which looks like two mirrored C's (no rpt is actually needed here) / 57: single custos in all voices / 82: single custos in Superius & Tenor.

Tenor; 24-27: uc due to lacuna / 37: m sign rptd, but given as cut-C instead of C2 / 40-44: uc due to lacuna / 48-53: uc due to lacuna.

Contra; 1: m sign given before stave / 7: 3 D / 18: m sign C2 given before new stave / 49-51: uc due to lacuna / 58: the downward tail on this L is straggly & might be a correction.

Underlay; 'Kyrie' and 'Xpe' incipits plus 'eleyson' are given in all voices.

Bibliography; Mitchell, *op. cit.* p. 34. Settings of the MEL 39 chant are fairly common in fifteenth-century sources; no. 36 sets the same chant, & for an alternatim setting from Trent 89 see *Ex Codicis II/II* pp. 32-34.

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32. Sanctus *tro.* Marie Filius (Trent 91 ff. 106v-107r, unicum, DTÖ VII inventory no.1224).

Text; Tenor cantus firmus setting of the probably fourteenth-century Sanctus melody THAN 29var, with the 'Marie Filius' addition making it appropriate for BVM Masses. The Tenor is sectionally monorhythmic in most of its panels, seems to have a few stepwise elaborative notes added, and is chiefly presented in decreasing values throughout. Our chant model for the Tenor cantus firmus underlay is the version in Grad Pat, f. 190r, to which the Trent 91 Tenor is reasonably close.

[Superius]; 10: single custos in all voices / 16: likewise / 17: 2 B / 21: 1 D / 37: 5 D / 38: 6 & 7 not col / 41: single custos in all voices / 64: likewise / 65: m sign om / 83: single custos in all voices / 119: 'ut supra' only ind by the instruction in the Tenor (see below, 111-119).

Contra primus; 1: m sign om / 13: 1 E / 26: 4 & 5 not col / 32: 1 is natural, ind by sharp before 31,3 / 42: m sign om / 42-44: uc due to lacuna / 54: 2 sbr / 65: m sign given as cut-C / 119: single custos.

Tenor; 1: the m sign is given before the stave / 31-40,2: none of these imperfect br are colored, which does not make sense under the *similis ante similem* rule / 72: cs above this note helps to indicate the rpt of last section of melody at end (see below) / 110: 1 D / 111-119: om, but a cs at 108, a single custos after 110 and an immediately following 'ut supra' instruction indicates that the ending of Osanna I should be used to complete this section. This is clarified by the cs in Osanna I at 72 which looks identical to the cs at 108.

Contratenor secundus; 1: the m sign is given before the stave, and the b sig is om throughout (conj supplied) / 7: 1 not dtd / 28-31,1: a lacuna obliterates these notes / 33,5-35,1: uc due to lacuna / 37,3-38,2: obliterated by lacuna / 45: Trent 91 gives m B m A sbr F m G m F sbr E / 48-50: col / 52,2-54,3: col / 57-59: uc due to lacuna / 79: 1 C (below) / 86: 1 G / 88: 1 not dtd / 110: 3 not dtd / 114-119: this final passage is written on a short end-of-stave extension.

Underlay; the Tenor has almost-complete texting, with the Superius having sectional incipits and the two Contras having less incipits than the latter. Most of the Tenor underlay seems self-evident apart from in its final section, where the texting is compressed.

Bibliography; Mitchell, *ibid.* p. 39. There is another cantus firmus setting of this chant in Spec (the Sanctus berúnské, pp. 336-337) which gives the Marie Filius trope and also the trope 'Benedictus qui venit qui nos a

morte redemit'. The Trent 91 Tenor scheme is as follows: its first and second sections are monorhythmic and use dotted breves. Its third section uses dotted breves followed by imperfect breves, the fourth section uses breves in C mensuration, and the fifth and sixth sections use breves in C2. The Osanna and Benedictus also share some repeated music. This piece seems to be quite badly copied in Trent 91; here and there, the lack of coloration where it would normally be needed (Tenor, 31-40) or the presence of color where it is normally not required (Contra secundus, 48 & 52) might imply the presence of further mensuration or proportional signs in the parent source which were ignored by the Trento scribe.

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33. Kyrie Dominicale (Trent 91 f. 103v, unicum, DTÖ VII inventory no. 1220).

Text; alternatim Superius paraphrase setting of the Kyrie chant MEL 151, which is probably tenth-century. The destination 'Dominicale' means 'for Sunday Mass'. Our chant model for Superius underlay purposes is the version in IB 15154, f. 145v; alternatim chant sections have also been provided from the same source, transposed an octave up. In Grad Pat the same chant is given as a Kyrie Dominicale 'in plenis officiis' (f.182v) but is a fourth higher than in IB 15154 and is less close to the Trent 91 paraphrase.

[Superius]; 1: the destination 'Dominicale' appears at the top of the page, and the m sign is given before the stave / 4-5,1: uc due to lacuna / 6,6-7,1: likewise / 7,3: likewise / 9: single custos in all voices / 12-15: uc due to lacuna / 23: single custos in all voices / 34: likewise / 35: m sign given before start of new stave / 37: 2 D.

Tenor; 5: rest given as m rest / 6: superfluous m G follows 1, squashed in against 6,2 / 19: 2 F / 31: uc due to lacuna.

Contra; 1: p div follows 2 / 4: 1 A / 28-32: uc due to lacuna / 38,1: likewise.

Underlay; 'Kyrie', 'Christe' and 'eleyson' are all given in the Superius. The lower voices also have incipits but omit 'eleyson' at section endings. The Superius at 10-12 gives 'Criste' for 'Christe'.

Bibliography; Mitchell, *op. cit.* p. 33. Both this setting and/or the following one may have been composed as a unit together with the Gloria Dominicale no.40.

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34. Kyrie Dominicale (Trent 91 f. 103v, unicum, DTÖ VII inventory no. 1221).

Text; alternatim Kyrie setting using the same chant as no. 33 above. Chant sections have been supplied from the same source as for no. 33.

[Superius]; 1: the m sign is given before the stave, with the destination 'aliud do[minica]le' below it / 1-8: uc due to lacuna / 15: single custos in all voices / 25: likewise / 31: uc due to lacuna / 34: single custos in all voices.

Tenor; 1: m sign om / 16: uc due to lacuna / 30: 1 uc due to lacuna.

Contra; 1: m sign om / 2: the pitch here is unclear (possibly G below rather than A?) / 36-40: this passage looks like a correction over erased matter / 53: single custos.

Underlay; ‘Kyrie’ / ‘Christe’ incipits and ‘eleyson’ are provided in all voices, with minor omissions.

Bibliography; Mitchell, *op. cit.* p. 33.

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35. Kyrie (Trent 91 f. 159r, unicum, DTÖ VII inventory no.1279).

Text; alternatim Superius paraphrase setting of the Kyrie chant MEL 68, which is probably tenth-century (modern version; GR 1973 p. 757). In Grad Pat (f. 177r) and some other fifteenth/sixteenth century sources this chant is given the destination ‘de Apostolis’. Chant sections (transposed an octave up) have been supplied from IB 15154 f. 147r, where the rubric ‘Item de Apostolis alius cantus antiquis’ is given. Unusually, the text ends ‘eleyson ymas’ (‘have mercy upon us’).

[Superius]; 1: the m sign is given before the stave / 11: single custos in all voices / 35: likewise.

Tenor; 1: m sign om / 35-36: a direct to G above is given with the clef change.

Contra; 1: m sign om, & 2 D.

Underlay; ‘Kyrie’ / ‘Christe’ incipits and ‘eleyson’ are provided in the Superius, and the lower voices have ‘Kyrie’ and ‘Christe’ only.

Bibliography; Mitchell, *ibid.* p. 33. The Touront Kyrie in Strahov (ff. 68<sup>bis</sup>r-69r) also paraphrases this chant, but only for the first two of its three sections. Should the chant sections provided for the Trent 91 setting prove too high-pitched to sing, these could be sung at their original pitch an octave lower.

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36. Kyrie (Trent 91 ff. 96v-97r, unicum, DTÖ VII inventory no.1215).

Text; alternatim and migrant setting of the MEL 39 Kyrie chant also used in no. 31. Chant sections are supplied from the same source as for the latter. This setting involves some free material; the chant treatment throughout can be summarised as follows.

1-14: Superius paraphrases Kyrie I chant very simply.

15-36: Christe chant given in the Tenor, almost monorhythmically.

36-55: free Tenor extension with some Superius-Tenor imitation.

56-93: Superius paraphrases Christe chant, with some values in O against cut-C in the lower voices.

93-104: free extension.

105-117: Superius paraphrases Kyrie II chant.

[Superius]; 1: the m sign is given before the stave / 1-3: uc due to lacuna / 14: single custos in all voices except the Contra secundus / 25: b ind before 25,2 / 38, 1 & 3: uc due to lacuna / 52,4-53,3: likewise / 65, 1-2: likewise / 80-85: likewise / 104: single custos in all voices / 105: the m sign is om, but another ‘O’ sign is arguably redundant here since the previous Superius section ends using O.

Contra primus; 12: 3 m / 48,3-49,3: uc / 56: 2 F / 105: 1 uc.

Tenor; 8-11: uc due to lacuna / 12,5-7: likewise / 29-30: likewise / 39-42, 45, 48-50 & 53-55: likewise / 73: natural ind as sharp before r in 71 / 87,1-2: uc due to lacuna.

Contra secundus; 8: p div follows 2 / 11: 2 B / 52,3-55: this passage is written on a short end-of-stave extension / 63: natural ind as sharp before rest / 103: 1 E / 115: p div follows 2.

Underlay; ‘Kyrie’ and ‘Christe’ incipits plus ‘eleyson’ are given in all voices.

Bibliography; Mitchell, *op. cit.* p. 33. As with some of the Dedication Propers given previously the Contra primus in this setting is almost dispensable, although my experiments at omitting it have proved unsuccessful. Because the Contra primus has some small values in the first Christe section, duple sections in this piece may be taken a little slower than is normally indicated.

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37. Kyrie (Trent 91 ff. 121v-123r, unicum, DTÖ VII inventory no. 1235).

Text; through-composed Superius paraphrase setting of the twelfth-century Kyrie chant MEL 171 (modern version: LU 1997 p. 40). This setting requires only one repeat, which is a repetition of 1-24 following the second section. The well-known chant was used for a variety of feasts in the fifteenth century. Our chant model for underlay in the paraphrasing Superius is IB 15154 f. 156v, where the melody is given as ‘item de Beata Virgine’.

[Superius]; 1: the m sign is given before the stave / 24: single custos in all voices, but this has been roughly corrected to double custos in the three lower voices by what is probably an additional hand / 38,2: scr corr from C with inverted “v” sign over notehead / 39: single custos, followed by a rpt sign, ‘ut supra’, 1-4 rewritten (to indicate rpt of 1-24) & another single custos / 55: single custos in Superius & Tenor, and no custos in either Contra / 78: single custos in all voices / 87: natural ind by sharp above 79,1 / 113: single custos in all voices / 129: single custos in Superius, no custos in either Contra, & the double custos in the Tenor is shakily written in, probably by the additional hand / 153: single custos in Superius & Tenor, & no custos in either Contra / 177,1: uc due to lacuna / 189-191: likewise / 196: double custos in the Superius, & single custos for the three lower voices.

Contra primus; 1: m sign om / 9: b ind before 9,1 / 39: 1-5 are rewritten following the custos to indicate rpt, with ‘ut supra’ & another single custos / 50: uc due to lacuna / 67: 2 & 3 A G / 86,1-2: uc due to lacuna / 92,2: likewise / 106: natural ind by sharp before 105,1 / 144: 2 dtd / 148: r unclear, possibly om / 161: 1 dtd / 186: 2 dtd / 190: 2 sbr / 195-196: 195,1-2 are m m, & are followed by notes which seem to be superfluous and not all compatible with a consonant & prolonged cadential decoration; sbr A plus ligd sbr lower D & A, plus ligd sbr B sbr G br A & L A. An emendation is provided.

Tenor; 1: m sign om / 28: b ind before 27,1 / 39: custos followed by ‘ut supra’, 1-4 rewritten to indicate rpt, and another single custos / 60-61: this passage is corrected by being written over partially erased notes, and the correction may be the work of the additional hand / 111: 1 br / 114: uc due to lacuna / 121-122,1: likewise / 178,1; likewise.

Contra secundus; 1: m sign om / 39: custos followed by ‘ut supra’, 1-6 rewritten to indicate rpt, & another single custos / 155: 1 G (below).

Underlay; ‘Kyrie’ & ‘Christe’ incipits and ‘eleyson’ are given in all voices, though with some inconsistency (‘Christe’ is given as ‘Criste’ or ‘Xpe’ at various points). ‘Kyrie’ is given additionally halfway through section 1 of the Tenor at 11, no doubt because the continuous texture of this piece makes sectional divisions confusing. At 25 in the Contra primus (the start of the second section) ‘Kyrie’ and ‘eleyson’ are also given by what might be the additional hand. The corrections to this piece either seem to indicate that the copy was checked at a slightly later date, or that it might have been used for singing. Our transcription allows for

double bars at section endings where they would not normally occur in fifteenth-century notation (i.e. with occasional ties and ligatures across double bars in the lower voices where needed).

Bibliography; Mitchell, *op. cit.* p. 33. The Contra primus in this setting is dispensable. There are many fifteenth-century settings of this chant including another in Trent 91 (ff. 50v-51r) which is part of a composite Mass cycle, and an extended setting in Trent 89 (published in *Ex Codicis II/II*, pp. 28-31) which seems to call for the *Cum iubilo* trope sometimes used with MEL 171.

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38. Gloria (Trent 91 ff. 99v-101r, unicum, DTÖ VII inventory no. 1218).

Text; Superius paraphrase setting of the eleventh-century Gloria chant BOS 24 (modern version: LU 1997 pp. 86-87, after which our version is largely punctuated and spelt). Our intonation and the chant model for underlay in the paraphrasing Superius are from Grad Pat ff. 176v-177r; the intonation is transposed an octave up. The Grad Pat version of the Gloria text for this chant has slightly different word-order from the conventional version at one point ('propter magnam tuam gloriam') and also has the added word 'Jhesu Christe *altissime*' at 189-201. Both of these changes are normal in (but not exclusive to) Germanic sources for this particular chant. In Grad Pat the '*altissime*' passage is given as an alternative to another insertion at this point which reads 'et Sancte Spiritus' and has a slightly longer melodic phrase than the one at 'Jhesu Christe *altissime*'. The IB 15154 version of this chant gives only the 'et Sancte Spiritus' addition, and like Grad Pat it has 'propter magnam tuam gloriam'. The chant was used for a variety of feasts in the fifteenth century; Grad Pat gives it as 'in summis festivitibus'.

[Superius]; 1: the m sign is om in all voices (cut-C is assumed, but C2 would do equally well) / 2: uc due to lacuna / 17, 21-22, & 48: likewise / 54: 1 G / 61-63: uc due to lacuna / 89: single custos in all voices / 109: clef change is given at the start of a new stave / 133: natural ind by b before 131 / 173: natural ind by b / 201: single custos in all voices / 236: b ind before 235 / 267: b ind before 266 / 275,2: scr corr from C, with erasure / 324: single custos in all voices / 375: single custos in all voices, but with untidy double custos following in the Superius & then the clef change / 417-419: uc due to lacuna.

Tenor; 2,2-3,3: uc due to lacuna / 18-19, 24-25, 60-61 & 82,2-83,1: likewise / 125: natural ind by sharp before 124 / 131: 1 dtd / 132: 2 not dtd / 197-201: this passage is written on a short end-of-stave extension / 202-426: for the remaining sections of this voice the b sig is omitted; horizontally or sectionally 'partial' signatures like this occur elsewhere in fifteenth-century polyphony so I have not reinstated it / 208: 1 E / 251: erased notes (which look like sbr B & br C) follow 1 / 260: b ind before 258 / 298: 1 D / 358: clef change occurs at the top of a new page, perhaps implying that the paper was cleffed before the notes were entered.

Contratenor; 28: 2 E / 122: the rest is poorly written, & looks like br r rather than sbr r / 169,1: ms gives dtd-m G sm A / 170: 3 & 4 are m m / 170,2-171: this passage is written on a short end-of-stave extension / 176: 2 A / 196: uc due to lacuna / 205: 1 C (below) / 259: 1 E / 260: 2 E / 360: 1 A.

Underlay; fully texted in the Superius. The lower voices only have a few sectional incipits. At 90 the Contratenor's 'Gratias agimus' incipit has been written in a hand which looks slightly different from that of the original copy. In view of the occasional appearance of anticipative and imitative entries in the lower voices I have texted these fully, but performers are free to experiment with vocalisation of some sections. Not all of the Superius texting in Trent 91 seems as chant-dependent as my own underlay; for example, 'te' (at 38) is given at the end of a phrase (41), and similarly 'Glorificamus te' (70-89) is stretched in Trent 91 so that it makes a more conventionally texted cadence formula than I have given. Because this setting barely

elaborates its chant at all (except for stepwise additions and clichéd cadence-points) here I resist the temptation to follow Trent 91 for Superius underlay rather than the chant model.

Bibliography; Mitchell, *op. cit.* p. 33.

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39. Gloria (Trent 91 ff. 101v-103r, unicum, DTÖ VII inventory no. 1219).

Text; Superius paraphrase setting of the tenth-century Gloria chant BOS 56 (modern version: LU 1997 pp. 26-27, after which our version is largely punctuated and spelt). Our intonation and the chant model for underlay in the paraphrasing Superius are from Grad Pat ff. 177r-177v; the intonation is transposed an octave up. As with Gloria no. 38 above, this setting has the textual addition ‘Jhesu Christe *altissime*’. This addition does not appear in some other sources for this chant, for example IB 15154 ff. 147v-148r. Grad Pat gives this Gloria the destination ‘de Apostolis’, which was one of its several fifteenth-century usages.

[Superius]; 1: the m signs are given before the staves in all three voices / 166,2-167,1: uc due to lacuna / 173: likewise / 186: single custos in Superius & Tenor / 219: superfluous (but erased) br E follows r / 275-276: uc due to lacuna / 281-284: these notes are om in the main copy, which has a crucifix-like sign at this point; the missing notes are given in the left margin with an identical sign as a reference-point, plus the texting ‘miserere’ underneath. The omitted notes are also repeated with the same sign at the end of the Superius, with the last two values ligd / 285-286,1: uc due to lacuna / 365 & 370-371: likewise / 378: 2 D.

Tenor; 152: 3 om (conj supplied) / 184: cor given over this note as well as over 185 / 262: p div follows 3 / 266: 1 br / 340, 353 & 355-356: uc due to lacunae / 362-3 & 365-367: likewise / 374: b ind before 373,1 / 382: uc due to lacuna.

Contratenor; 8: 2 not dtd / 69: 2 G (emended because of similar Contratenor at 335-336) / 103,1 & 105,2-106: uc due to lacunae / 136: 2 D / 152,1: uc due to lacuna / 174 & 177-179: likewise / 181,1-182: likewise / 212: likewise / 213,1: likewise / 241: 1 not dtd / 247: 2-5 are m m sm sm (emended for the sake of consonance) / 263: p div follows 2 / 270,2-271: uc due to lacuna / 298: likewise / 319-320 & 321,2: likewise / 333,2-334: likewise / 343,2-3: likewise / 354: 1 D, & 2 G (above).

Underlay; fully texted in the Superius, with the lower voices having sectional incipits. Due to the presence of short imitative and anticipative passages I have texted the lower voices, but the Contratenor cannot quite be made to carry full text (I omit ‘Qui tollis’ at 244-245). Small details of the Superius underlay differ from our partly chant-derived texting, as is the case with Gloria no. 38. In common with much of the Trent 91 copying, words such as ‘hominibus’ (13-21), ‘tibi’ (89-93) and ‘Spiritu’ (351-362) are given at the start of their respective phrases. How their syllables should be placed is not always clear despite my reference to a chant model.

Bibliography; Mitchell, *ibid.* p. 33.

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40. Gloria Dominicale (Trent 91 ff. 104v-106r, unicum, DTÖ VII inventory no. 1223).

Text; Superius paraphrase setting of the twelfth-century Gloria chant BOS 48 (modern version: LU 1997 pp. 49-50, after which our version is largely punctuated and spelt). Our intonation and the chant model for underlay in the paraphrasing Superius are from Grad Pat ff. 183r-183v; the intonation is transposed an octave up. As with nos 38 & 39 above, this Gloria setting has the textual addition ‘Jhesu Christe *altissime*’. Grad Pat entitles this chant ‘Dominicale maius’ (for greater Sunday feasts). As in Gloria no. 38 the word-

order at one point in the text is different from normal; ‘propter gloriam tuam magnam’. (This is a slightly different word-order from no. 38’s text at the same point, but nevertheless this order is also given in the Grad Pat version of BOS 48).

[Superius]; 1: the m sign is given before the stave, & the title ‘do[minica]le is given to the left of the Tenor opening / 4-5: uc due to lacuna / 47: 1 not dtd / 50: 2 br rests given instead of 1 / 119: single custos in all voices / 129,2-rest in 134: uc due to lacuna / 135,1: likewise / 158: single custos in all voices / 200-202: uc due to lacuna / 213 & 215: likewise / 238,2, 256-258, 265, 268,1 & 275,2-3: likewise / 277: single custos in Superius & Contratenor, & double custos in Tenor.

Tenor; 1: m sign om / 20-21,1, 32 & 35: uc due to lacuna / 41-44: likewise / 46: 1 F / 47: 1 not dtd / 57,2-61: uc due to lacuna / 79, 80,2 & 192-194: likewise / 228,1-2: likewise.

Contratenor; 1: m sign om / 6-7: ns / 31: 2 dtd / 32: 1 m, & 2 sbr / 48: 2 superfluous br rests follow 1 / 53-54: ns / 59 & 61-62: uc due to lacuna / 63: 1 om (conj supplied) / 64-67: this passage is copied a tone too high / 69: 2 B / 70: 1 & 2 C D / 79-80 & 81,2: uc due to lacuna / 90 & 92,1: likewise / 111: likewise / 112: 1 br / 121: 1 D / 122: om (conj supplied) / 134: 2 B / 140 & 147: uc due to lacunae / 157: 1 F / 163: 2 A (above) / 174: 1 not dtd / 178: pitch unclear (looks like E rather than D) / 203: 1 L / 231: 1 dtd, & 2 not dtd.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Passages of syllabic writing (144-149 & 218-222) are perhaps persuasive that all voices can carry text, although two Contratenor notes have to be split for this purpose. In certain passages the Superius texting is condensed, and ‘Christe’ is successively given in the Superius as ‘Xpe’ and ‘Criste’.

Bibliography; Mitchell, *op. cit.* p. 33. This setting was probably intended to be paired with either of the Kyrie Dominical settings nos 33 & 34.

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41. Gloria *tro.* Spiritus et alme (Trent 91 ff. 125v-126r, unicum, DTÖ VII inventory no. 1238 - where it is wrongly entitled ‘Veni sancte’).

Text; Superius paraphrase setting of the Marian trope normally associated with the Gloria chant BOS 23 (for the modern version of this Gloria without the trope see LU 1997 pp. 40-42, after which our main text is largely punctuated and spelt). Both the chant and the trope probably date from the eleventh century. Our version of the trope text largely follows that in Bent, M., Bent, I. & Trowell, B. (eds), John Dunstable: Complete Works (revised version of the Manfred Bukofzer edition, Musica Britannica VIII, London, 1970) pp. 16-20. The Trent 91 setting only uses the trope text apart from the words ‘Jhesu Christe’ before ‘Cum sancto Spiritu’. The Gloria chant insertions and our chant model for underlay in the Trent 91 Superius are from Grad Pat ff. 180r-181r. Here the chant begins on G, but transposition is necessary because the Trent 91 Superius at ‘Spiritus et alme’ begins on a different pitch from ‘Spiritus et alme’ in Grad Pat. Therefore the chant additions and the polyphony have differing flat signatures in our score since Trent 91 does not give a twin-flat signature for its Superius. In view of the chant being transposed, I have also added a ficta accidental at one point in the chant. Grad Pat entitles the chant ‘De Beata Virgine solemne Maius’ (i.e. for greater BVM feasts).

[Superius]; 1: the m sign is given before the stave / 7,2: corrected from F by erasure of a ligature-end / 27: single custos in all voices / 52 & 65: likewise / 70-111: b sig om (this passage is the last stave of the Superius part) / 78 & 91: single custos in all voices / 111: single custos in Superius & Tenor, & double custos in Contratenor.

Tenor; 1: m sign om, & the b sig has its flats more or less consistently given on the bottom and top stave spaces. I take this to mean a twin-flat signature throughout / 59,1-60,1: uc.

Contra; 1: m sign om, and the b sig is om up to 36,1 (the start of a new stave) where it is given as two Bbs an octave apart, and then on the final stave (106-111) as Bb and Eb. I take this to mean a poorly indicated twin-flat signature throughout, as insertion of a mere single-flat signature would create the need for several editorial E flats / 39: 1 F / 89: 1 C, and the C-G-D at 89-90 is given twice (firstly ligatured by itself, and secondly ligatured to 91) / 99: 1 F (below).

Underlay; fully texted in the Superius, with sectional incipits in the lower voices. ‘Primogenitus’ (28-36) is given as ‘Primo genitus’ in both upper voices, and merely as ‘Primo’ in the Contratenor. Otherwise there are a few Superius texting discrepancies; 27: ‘-te’ under 26,2 / 36: ‘-tus’ under 34,2 / 46: ‘Ma-’ under 47,1.

Bibliography; Mitchell, *op. cit.* p. 33. There are many other settings of this trope (by Ciconia, Dunstable, Bourgois and others – not all of which use the chant). Polyphonic settings from the thirteenth and fourteenth centuries also survive, plus a four-voice ‘cantus planus’ setting in Spec (pp. 541-542) and other Czech sources. Due to the presence of simple imitation in this unpretentious piece I have texted all voices fully.

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#### 42. Veni Sancte Spiritus, reple tuorum

- (i) Trent 91 f. 48v, anon. (DTÖ VII inventory no. 1174);
- (ii) Glogau no. 41, anon.

Text; Superius paraphrase setting of the Pentecost antiphon at Vespers before the psalm (modern version: LU 1997 pp. 1837-1838, which omits ‘Alleluia’ at the end). Our chant model for underlay in the Trent 91 paraphrasing Superius is Ant Pat f. 120r, which gives ‘Alleluia’ twice at the end like Trent 91.

- (i) Trent 91;

[Superius]; 1: the intonation has C clef on the bottom stave line / 106: 2 uc / 107: single custos in all voices.

Tenor; 1: m sign om / 29: 3-5 are sm sm m (emended using Glogau).

Contratenor; 1: m sign om / 1-3: ns / 47: b ind before 46 / 68: 1 not dtd / 68-70: ns.

Underlay; fully texted in the Superius plus opening incipits for the lower voices. Two Contratenor values have to be split to accommodate full texting. At 101-107 I have added an additional ‘Alleluia’ since this occurs in Glogau, and also because it seems to suit the closing melisma better than two Alleluias.

- (ii) Glogau;

[Superius]; 1: all three voices have majuscules at their start, ‘V’ for the Superius & ‘R’ for both lower voices. The Superius and Tenor have red majuscules and the Contratenor’s is blue. In the Superius the clef is given as a C clef on the bottom stave line with ‘g’ and ‘d’ on the third and fifth lines up respectively. The intonation is given in colored mensural notation: the first four notes are breves (instead of Trent 91’s longs), the eighth and ninth notes are a two-breve ligature, and the final intonation note (a long) has a cor over it but no custos following. The m sign is given above the stave at ‘reple’ in each voice, and there are red text extenders. / 10-11: ligd, & 11 is not dtd / 12,1: separate sbr in Glogau / 107: cor over 1 in each voice (which is in red in the Superius) but no custos in any voice. The L at 107 has red infill.

[Tenor]; 1: both the Tenor and Contratenor have the title ‘Veni sancte spiritus’ written above their staves. Both of these titles are overmarked in red and the Contratenor’s is also boxed in red. The clef is given as ‘f’ on the bottom stave line plus a C clef on the third line up & ‘g’ on the fifth stave line. Neither of the lower voices

has a b sig, and the Tenor m sign is in red. Text extenders are also in red. / 1-4: Glogau reads br C br G sbr G br C sbr D, with no lig / 14-16: no lig / 51: 3 br / 52: 1 sbr / 63-64: ligd.

[Contratenor]; 1: the m sign is overmarked in red, and the clef is given as ‘f’ on the second stave line up with a C clef above it on the fourth line / 20: 1 C (above) / 47: no b / 52: 1 A / 107: cor over 1, and this plus the L are overmarked in red.

Underlay; Glogau has a fully texted Superius plus the incipit ‘reple tuorum corda fidelium’ for both lower voices, and the Tenor unnecessarily repeats the ‘R’ given at the start as a majuscule. The repeated ‘r’ is overmarked in red. In the Contratenor the ‘e’ of ‘reple’ is overmarked in red and this word is followed by a red flourish. The Superius text has several extenders between syllables (which is generally the case with this source) and gives ‘Alleluia’ three times at the end instead of twice as in Trent 91.

Glogau gives few variants, but has legitimate differences in the Tenor at the start & in the lower voices at 51-52. Trent 91 is the preferable source since it gives lower-voice signatures.

Bibliography; EdM 85 pp. 68-69 (edition of Glogau version), and Mitchell, *op. cit.* p. 37. Other settings of this chant survive, such as no. 43 below and also the imitative Superius paraphrase setting in Trent 89, ff. 213v-214r (DTÖ inventory no. 651).

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43. Veni Sancte Spiritus, reple tuorum (Trent 91 ff. 117v-118r, unicum, DTÖ VII inventory no. 1230).

Text; Tenor cantus firmus setting of the same Pentecost antiphon used for a Superius paraphrase in no. 42. The chant as given in the Tenor is almost completely monorhythmic and seems unelaborated, and our chant model for underlay in the Tenor is the same as for no. 42.

[Superius]; 1: the m sign is given before the stave / 3: 1 uc / 5: 2 uc / 26,1-30: om (conj supplied) / 31: 1-3 A G F / 32: 1 uc, occurring at the end of a stave & perhaps looking perhaps like a compressed two-sbr E D lig / 34: uc due to lacuna / 54 & 85: likewise / 92: single custos in all voices.

Contra primus; 1: the m sign is given before the stave / 41: superfluous sbr E follows 1 / 73,2: uc due to lacuna / 88-89: ns.

Tenor; 1: m sign om / 29-44: the notes here are more or less obliterated by a large lacuna, but those that cannot be seen clearly are easily determined by reference to the chant and other settings of it / 80: uc / 81: 1 br / 85: 1 br / 87: rest om (conj supplied).

Contra [secundus]; 1: m sign om / 56: 1 G / 60: 2 F (above) / 61,2-64: om (conj supplied) / 66: 1 E / 76: 2 A / 81: 2 B.

Underlay; only the chant-carrying Tenor is fully texted, with the outer voices having the incipit ‘Veni Sancte Spiritus’.

Bibliography; Mitchell, *ibid.* p. 37. Apart from being quite badly copied in Trent 91, this piece is notable for two reasons. Firstly, it may have been written as a counterpart to the Superius paraphrase setting no. 42 (like the pair of Trent 91 Regina celi settings published in *Ex Codicis III* pp. 25-33). Secondly, it seems to need an unusual concentration of recta and ficta flats which could easily otherwise be provided by flat signatures. However, imposing these on the piece would ignore the fact that cadences occur where no flats seem needed (see 62-66 and 75-78). This setting therefore seems best left without editorial flat signatures.

As with some previous pieces in this collection, the Contra primus is grammatically inessential. However I feel that the piece is probably better with this voice, since in the three-part version a few exposed progressions without thirds occur.

44. Asperges (Trent 91 f. 49r, unicum, DTÖ VII inventory no. 1175).

Text; Superius paraphrase setting of the antiphon for Asperion at Mass outside Easter (modern version: LU 1997 p. 13 no.2, one of three chants used for this purpose). The main-section text is derived from Psalm 50, verse 9 and the chant is probably twelfth-century. Our text is based on the LU 1997 version, and our chant model for underlay in the paraphrasing Superius is the version in D21, ff. 1r-1v. This chant also survives in other Germanic and Czech sources (for example Lob f. 1r, where it is fragmentary due to a page-cut).

[Superius]; 1: the intonation has C clef on the bottom stave line, it is followed by a single custos, and the m sign is om in all voices (conj supplied as C2 since the preceding piece in Trent 91 - no. 42 in this edition - also uses C2) / 33: erasure follows 1 / 37: single custos in all voices, & single custos after the 'Miserere' chant passage / 52: single custos in all voices, and the chant passage following 52 has complete text & single custos at the end but incomplete notation; the continuation is supplied from D21 / 67: 1 br / 69-70: only one br rest given (2 are needed) / 84: single custos in all voices.

Tenor; 6: 1 F, squashed in as a correction / 47: 1 C.

Contra; 1-3: ns / 6: 1 om (conj supplied) / 74: 1 br.

Underlay; fully texted in the Superius, with partial texting & sectional incipits for the lower voices. To effect complete texting, only the first note in the Contra needs to be split.

Bibliography; Mitchell, *op. cit.* p. 37. There are many fifteenth-century settings of the Asperges (including the Binchois setting, one in Trent 89 and several at the start of Trent 90) but I have not found any others that use this particular chant.

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45. Ave Maria (Trent 91 ff. 124v-125r, unicum, DTÖ VII inventory no. 1237).

Text; Superius paraphrase setting of the Offertory for the fourth Sunday in Advent (modern version: LU 1997 p. 355, after which our version is punctuated and spelt). Our chant model for underlay in the paraphrasing Superius is the version in Grad Pat, f. 9r (which is pitched a fifth lower than the Trent 91 Superius). The text derives from Luke chapter 1, verses 28 & 42.

[Superius]; 1: the intonation has C clef on the bottom stave line, it is followed by a single custos, and the m sign is om in all voices (conj supplied as cut-C).

Tenor; 23: b ind above 22,2 / 119: clef change given at the start of a new stave / 136: 2 C.

Contratenor; 32: 1 B / 40: 1 C / 47: 1 F / 50: 1 F / 51: 1 D / 52: 1 F / 54: 1 G (below) / 151: 2 E / 168: 2 D / 189: single custos.

Underlay; fully texted in the Superius, with incipits at the start for the lower voices. The text in this setting is quite sparse, so giving all voices full text seems to pose no problems. There are a few discrepancies between the Trent 91 underlay and our own version; 35-37: '-tia' under 35-36 / 73: '-mi-' under 76,2 / 103: '-cta' under 106,1 / 106: 'tu' under 112,2 / 134-149: 'benedictus' under 134-142 / 178: '-tris' under 172,2-173,1 / 182: 'tu-' under 174,1 / 185: '-i' under 184,2.

Bibliography; Mitchell, *ibid.* p. 38.

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46. Recordare *tro.* Ave tu rosa

- (i) Trent 91 ff. 129v-130r, anon. (DTÖ VII inventory no. 1242);  
 (ii) Glogau no. 106, anon., with trope text *Ab hac familia*.

Text; migrant setting of the Offertory for the Seven Sorrows of the BVM (modern version without tropes: LU 1997 p. 1557). The chant was also used in the fifteenth century for other Marian feasts. Our model for underlay in the Trent 91 paraphrasing Superius & the chant-bearing portions of the Tenor is the version in Grad Pat, f. 172r. However, this version lacks the *Ave tu rosa* trope in Trent 91 (AH 49 p. 324, no. 61). Grad Pat instead gives the text of the *Ab hac familia* trope, which is given together with its Trent 91 *Ave tu rosa* equivalent in Göllner, Marie-Louise, 'Musical settings of the trope *Ab hac familia*' in Silagi, G. (ed), Liturgische Tropen (1985) pp. 89-106. Our version of the text follows that in Göllner. The two tropes given with this chant are interchangeable, and both texts appear in Neumarkt.

(i) Trent 91;

[Superius]; 1: the m sign is om in all voices (supplied as C2, as in Glogau) / 109: no custos given in any voice.

Tenor; 110-111: ns / 153: 2 A (corrected using Glogau).

Contra; all pitch discrepancies listed here have been corrected using Glogau. 62: 2 B / 65: 1 dtd, and no rest given in 66 (emended for the sake of consonance) / 87: b ind before 2 / 104,2-106,1: this passage is copied a tone too low / 110-111: ns / 127: 1 B / 179,2-181: uc due to lacuna / 183,2: likewise / 184,1-2: likewise / 190: 2 B / 202: 2 F.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Tenor uses the chant from 162-187, so texting this voice in at least that passage is desirable. Experiments in texting the rest of the lower voices result in only one note being split in each lower part. Regarding Superius texting, the word-to-note correlation is poor (partly because of the size of the Trent 91 text hand) and at 136-137 Trent 91 gives 'vera' instead of 'Virgo'. Other discrepancies; 1-13: 'Recordare' under 1-9 / 25-29: 'steteris' under 28,2-29,1 / 50-57: '-quaris' under 50-55,2 / 95-101: 'suam' under 99-101 / 162-173: here Trent 91 gives 'Ut te laudamus cum melodia', which should more properly belong in the Tenor at the next phrase of chant elaboration (173-187). Accordingly this text has been put into the Tenor, and the preceding line of the trope has been inserted into the Superius at 162-173 / 194: '-a' under 192,2 / 202-206: 'nobis' under 202-204,2.

(ii) Glogau;

[Superius]; 1: all three voices have majuscule 'R' at the start. The Superius majuscule is red and the lower voices have blue initials. All voices have red text extenders. In the Superius the clef is given as a C clef on the bottom stave line with 'g' and 'd' on the third and fifth lines up respectively. The m sign is given above the stave at the start in each voice, and each voice has m signs overmarked in red. / 11: 2 E / 43,2: no lig / 47-49: ligd / 54: 2 b, ind before 54,1 / 66-68: Glogau gives no lig at 66, & reads sbr F & ligd br E br D plus sbr C / 109: the only custos given is a single custos in both lower voices (which is overmarked in red in the Tenor, and is in red in the Contratenor). All voices have coronas overmarked in red with the Superius at 101 having three such signs in triangular formation over its single note / 113: Glogau gives sbr G sbr G / 125: likewise / 143: no lig / 166,2: Glogau gives sm G sm F / 173-187: in this group of rests the initial sbr rest is missing / 191,2-3: Glogau gives m F / 206: no custos in any voice, and cor over each note.

[Tenor]; 1: the clef is given as an F clef on the second stave line up with a C clef on the fourth line up above it / 29: no lig / 34: likewise / 42: 2 b / 44-46: no lig / 59-61: likewise / 61,2-62,1: ligd / 62,2-63,1: ligd / 63-64: no lig / 66: 2 F, & 3 not ligd / 67-68: ligd / 74-76: not ligd / 84-85: ligd / 98: no lig / 117,2: no lig / 139: 2 B / 165: Glogau gives sbr D sbr D / 176: likewise.

[Contra]; 1: the clef is given as an F clef on the third stave line up with a C clef on the top line above it / 16: no b / 30: no b / 31,2: Glogau gives sm G sm F / 41-42: ligd, & the b at 42 is ind before 39 / 45: ligd to 43-44

/ 53: no lig / 56,2: Glogau gives sm E sm D / 77: no lig / 78-82: ligd / 87,4: Glogau gives f A f G / 95: no lig / 96-97: likewise / 107,3-108: Glogau gives br D sbr D / 110-113: Glogau gives br D br D br E sbr E sbr E / 121-123: ligd separately from 120 / 143: 1 D / 152: 1 D / 156,3-4: Glogau gives dtd-m F sm G / 174,2: Glogau gives sm G sm F / 176: 2 E / 187: 2 C (below) / 190: 2 D / 199: 1 is col br & is ligd to 198; 199,2 is not ligd & is col sbr.

Underlay; the Superius and Tenor are fully texted, and the Contra has almost full text. The Tenor overmarks the 'e' of 'Recordare' in red. There are some horizontal extenders between syllables. In comparison with Trent 91, Glogau has minor differences with extended values owing to its use of a different trope text. It also adds a few small values and errors, for which reason Trent 91 is the preferable reading.

Bibliography; EdM 85 pp. 176-179 (edition of Glogau version), Göllner, *op. cit.* (edition of Trent 91 version) and Mitchell, *op. cit.* p. 38. Trent 91 appears to be the only known setting of the *Ave tu rosa* trope, but Recordare settings with *Ab hac familia* survive from the thirteenth century onwards. Later examples include the two-voice setting in Mu 3232a (f. 37r), the four-voice Touront setting in Trent 89 plus other sources, and the four-voice setting by Josquin.

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47. Descendit de celis *tro.* Missus ab arce (Trent 91 f. 130v, unicum. DTÖ VII inventory no. 1243, listed as 'Missus abacae').

Text; Superius paraphrase setting of just the first verse of the trope *Missus ab arce* formerly used with the Responsory Descendit de celis (modern version without trope: PM 1888 pp. 25-27, after which our main sections are punctuated and spelt). Descendit de celis was traditionally used at the first nocturn of Matins on the Nativity. Our chant model for underlay in the paraphrasing Superius is the version in Ant Pat, ff. 10r11r. Ant Pat gives both verses of the trope text in miniscule text under the melismata for the 'Tamquam' and 'Gloria' sections of the Responsory. (The former section, given as 'Tanquam' in Ant Pat, is replaced by the polyphony in our score. For the latter, see section F in the score). To sing the trope verses using Ant Pat, the chant ligatures in those passages have to be ignored. The Trent 91 setting can only use the first trope verse, since the second verse has varying numbers of syllables per line which make it virtually impossible to use with the polyphony.

The *Missus ab arce* trope had a long association with Descendit de celis, and settings survive from the thirteenth century. StG392 gives the Responsory and trope verses on pp. 18-20 in a similar format to that in Ant Pat; in StG392 the chant melismata remain ligatured and the trope verses are written in red at the top and bottom of p. 19. Our score retains the original pitch of the chant insertions. My reason for this is that the lengthy chant was possibly sung by the cantoris side of an ensemble rather than the decani or any polyphonists present.

[Superius]; 1: the m sign is om in all voices (conj supplied as cut-C) / 39: this note looks clumsily written & is at the end of a stave; it is possibly a correction / 69: b ind before 66,1 / 96: single custos in Superius & Tenor.

Tenor; 41: 1 not dtd / 63: 2 A / 67: 2 G.

Contra; 6-7: om (conj supplied) / 33: b ind under 29,1 / 41-42: ns / 48-49: uc due to lacuna / 54-55: likewise / 67-68: om (conj supplied).

Underlay; all three voices only have the incipit 'Missus ab arce', which is rather poorly written in the Superius and Contra. To effect full textung, only one lower-voice value needs to be split.

Bibliography; Mitchell, *op. cit.* p. 39.

48. Ecce Maria genuit (Trent 91 f. 131r, unicum, DTÖ VII inventory no. 1244).

Text; Superius paraphrase setting of one of the antiphons at Vespers for the Circumcision (modern version: LU 1997 p. 444, after which our version is punctuated and spelt). Our chant model for underlay in the Trent 91 Superius is the version in Ant Pat, f. 21v, where it is assigned to the Octave of the Nativity. Both the modern & Ant Pat versions are an octave and a fourth lower than the paraphrasing Superius here.

[Superius]; 1: the intonation has C clef on the bottom stave line plus b sig, it is followed by a single custos, and the m sign is om in all voices (conj supplied as cut-C) / 35,1-36,2: this passage is copied on a short end-of-stave extension / 36,3-71: b sig om.

Tenor; 29,1-30,2: uc due to lacuna / 55: 1 F.

Contra; 1: b sig om throughout (conj supplied) / 33: uc / 46: 2 A, & 3 om (conj supplied).

Underlay; fully texted in the Superius, with opening incipits for the lower voices. I have texted these, but since they are mostly non-imitative and non-syllabic they could just as easily be vocalised wordlessly. There are a few Superius underlay discrepancies; 41: ‘-cens’ under 39,2-3 / 60-61: ‘mundi’ under 64-65 / 65-66: ‘alle-’ under 67-68,1.

Bibliography; Mitchell, *op. cit.* p. 39.

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49. Da pacem Domine...in diebus (Trent 91 f. 118v, unicum, DTÖ VII inventory no. 1231).

Text; Superius paraphrase setting of a votive antiphon formerly used as one of the ‘suffragia’, sung as an addition to the Office Hours and intended as a prayer for peace. The chant does not appear in recent Solesmes liturgical books. Our chant model for underlay in the paraphrasing Superius is the version in Ant Pat, f. 138v. This is not particularly close to Trent 91 but serves adequately as a texting guide. For another chant source, see Mu 4303 f. 120v.

[Superius]; 1: the intonation has C clef on the second stave line up, it is followed by a single custos, & 1,1 is br / 39: single custos in all voices.

Tenor; 1: m sign om / 17,2-18: uc due to lacuna.

Contra; 1: m sign om / 4: 1 uc.

Underlay; fully texted in the Superius, and with opening incipits in the lower voices which are incorrect. The Tenor has ‘da pacem’ and the Contra has ‘da pacem domine’ (the intonation has this text, not the opening part-music). There are a couple of Superius texting discrepancies; 10-19: ‘alius’ under 10-12 / 3639: ‘noster’ under 37,3-39.

Bibliography; Mitchell, *ibid.* p. 39. This is the only setting of this text in the Trent Codices but others survive elsewhere, notably in Strahov (f. 258r) and a three-voice setting in SP B80 (ff. 233v-234r) which has its paraphrasing Superius given in two optional forms – firstly as a part with proportional signs and secondly in a more basic version.

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50. Alleluia Dies sanctificatus (Trent 91 ff. 136v-137r, unicum, DTÖ VII inventory no. 1250).

Text; Superius paraphrase setting of the Alleluia for the third Mass of Christmas (modern version: GR 1973 p. 49, after which our text is punctuated and spelt). Our chant model for underlay in the paraphrasing Superius is the version in Grad Pat, f. 13r, which has the destination 'Ad publicam Missam'.

[Superius]; 1: the intonation has C clef on the second stave line up, it is followed by a single custos, & the m sign is om in all voices (conj supplied as cut-C) / 41: single custos in Superius & Contra / 46: 1 not dtd / 62: 2 D / 80,2: this note is poorly pitched and looks like C rather than D / 132,1-2: no col, 1 is dtd-sbr & 2 is m / 150: 2 C / 160: uc due to lacuna / 176: single custos.

Tenor; 59: b ind before 58,2 / 113: ms gives br A instead of sbr G sbr A.

Contra; 36-37: written on a short end-of-stave extension; 36,1 is dtd-sbr, 36,2 is m, & is followed by a superfluous & ligd sbr B sbr C which I have replaced at 37 with br C / 60: b ind before 59,1 / 68: 2 sbr / 77:1 A / 111-113: ms gives ligd sbr A sbr B br G dtd-br lower D / 134: b ind before 133,1 / 155: 1 not dtd / 176: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits in the lower voices. Occasional syllabic movement in the Tenor and Contra (i.e. at 56-58) seems to be a good indication that full lower-voice text is needed. At 11-41 rpts of 'Alleluia' are needed in all voices. Superius discrepancies; 3-5: '-luia' om / 42-51: 'Dies' under 42-44 / 98-101: '-nite' under 99,3-101 / 111-116: 'Dominum' under 112-116 / 137: 'lux' under 139,1 / 138: 'ma-' (given as 'mag-') under 141 / 154: '-gna' (given as '-na') under 153,2 / 167: '-ram' under 175,2-176.

Bibliography; Mitchell, *op. cit.* p. 38. There is another three-voice setting of this chant in Strahov (ff. 93v94r) and also a setting included as part of a Nativity Proper cycle in Trent 88 (ff. 165v-166r). The Contra in the Trent 91 setting requires some emendation. Even so, its cadential behaviour at 30 seems clumsy. However, in this single instance leaving the Contra unadjusted seems better than emendation. In another instance (at 113) both lower voices seem to need emending.

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51. Verbum caro

- (i) Trent 91 ff. 135v-136r, anon. (DTÖ VII inventory no. 1249);
- (ii) Glogau no. 31, anon.

Text; Superius paraphrase setting of the Responsory for Vespers at the Nativity. This setting uses the same chant as Verbum caro no. 1 in our edition, which precedes this setting in Trent 91. For details of the chant and the chant model used for text underlay here (Ant Pat ff. 13r-13v) see no. 1.

(i) Trent 91;

[Superius]; 1: the m sign is given before the stave / 2-4: uc due to lacuna / 5: likewise / 46: om (supplied from Glogau) / 145: single custos in all voices / 168: cs above 1, which helps to indicate the repeat for the 'Gloria Patri' section (see below) / 172: direct to D given with this mid-stave clef change / 181,1: cs above 1, which helps to indicate repetition for 'Gloria Patri' (see below) / 210: single custos in all voices / 211-232: in accordance with the form of this setting, the portion of chant-carrying Superius that has to be repeated here is 146-167, which I have inserted (the cs at 168 indicates the end of the repetition). Trent 91 gives the 'et Spiritui' passage which should follow the insertion (233-243) followed by a direct to D & a single custos / 244-273:

the editorial addition here is the end of the ‘Gloria Patri’ section, supplied from 181-210 & indicated in the manuscript by the cs at 181,1.

Tenor; 1: the m sign is given before the stave / 77-81: 6 breve rests given (only 5 are needed) / 168: cs above 1 here as in the Superius, for repetition purposes / 184: cs above 1 for the same reason / 211-232: this passage is supplied according to the congruent signs given, as in the Superius / 233-248: in Trent 91 this passage is given with a cs over 247 & a double custos; no more music is given for the Tenor / 249-273: this passage is supplied from 186-210 in accordance with the repetition scheme.

Contra; 1: m sign om / 26,2-33: om (supplied from Glogau) / 40: not dtd / 61: the pitch here is unclear (this note looks more like C than D) / 115: 1 E (corrected using Glogau) / 125,2: uc due to lacuna / 167: cs above 1 here for repetition purposes as in the upper voices / 179: likewise / 194: 1 G (corrected using Glogau) / 211-230: this passage is supplied from 146-165 / 233-237: ms gives sbr r sbr D ligd sbr C sbr B br lower G br upper C br A (emended without reference to Glogau, since the latter does not give a ‘Gloria Patri’ section) / 239: 2 E / 242: cs above 1 to help indicate the repetition scheme / 244,3: this note is followed by a double custos and no more music is given for the Contra; the continuation is supplied from 182,2-210.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. There are some Superius discrepancies; 47: ‘-bis’ under 48,3-49 / 55-65: ‘gloriam’ under 53-62,1 / 85-86: ‘quasi’ under 82,2-83 / 8791: ‘Unige-’ under 85-89 / 92-95: ‘-niti’ under 93,3-95 / 142: ‘-te’ under 144,2 / 146-155: ‘In principio’ under 146-154 / 204: ‘-rat’ under 198,2 / 206-210: ‘verbum’ under 205-207,3.

(ii) Glogau;

[Superius]; 1: all three voices have a blue majuscule ‘V’ at their start, and there are red text extenders in each voice. In the Superius the clef is given as a C clef on the bottom stave line with ‘g’ and ‘d’ on the third and fifth lines up respectively. The m sign is given above the stave at the start in each voice; in the Superius it is red & in the Contratenor it is overmarked in red. / 43-46: ligd / 63: 2 B / 122,2-124,1: ligd / 139: no lig / 145: no custos in the Superius here, but see 145 & 210 in the Tenor / 168: no cs / 172: no clef change / 181-273: here (at the start of the last Superius stave) the clef changes to treble clef written as ‘g’ on the second stave line up with ‘d’ above it) / 181-183: no cs at 181, and at 181-183 Glogau gives dtd-sbr D m C m B m A br D sbr C / 200: not dtd / 201-202: Glogau gives sbr D br C sbr B / 208,3-209,2: Glogau gives dtd-sbr G m F m F m E / 210: all notes have coronas above them, and the only sectional divisions given are a red single custos in the Superius plus coloured single custos in the lower voices (see below). Superius measures 109-117 are recopied to indicate repetition, & no more Superius music follows.

[Tenor]; 1: b sig om in both lower voices, & the clef is given as an F clef on the bottom stave line plus a C clef on the middle line & ‘g’ on the top line / 19-20: no lig / 46-47: no lig / 47-48: ligd / 49: no lig / 114: no lig / 128-129: no lig / 129-130: ligd / 134: no lig / 168: no cs / 145 & 210: the Ls here in both lower voices are overmarked in red, and there is a cor above each likewise overmarked. Each lower voice also has a single custos at the end of each section. The Tenor’s is red and in the Contratenor the custos is overmarked in red. / 184: no cs / 191-192: no lig / 200: 2 E / 210: following this note measures 109-113 are recopied to indicate repetition. No more Tenor music follows.

[Contra]; 1: the clef is given as an F clef on the second stave line up plus a C clef on the fourth line up / 5: no lig / 14: Glogau gives A G / 38: 1 E, & the lig at 38-41 is unclearly written / 76: ligd to 72-75 / 81: Glogau gives (lower) D & F instead of F G / 112: 1 b / 127-133: ligd / 134-136: ligd separately / 137-140: likewise / 161-163: ligd / 164-165: ligd separately / 167: no cs / 179: no cs / 185,2: Glogau gives br G sbr G / 187-188: ligd / 189-190: ligd separately, & 190 is F / 196: 1 br, 191-196 are ligd, & Glogau gives another br D following 196 / 210: following 1, 109-118 are recopied to indicate repetition, but there are small differences here in the recopying: 112 is F & 115-118 are written as a single lig. No more Contra music follows.

Underlay; Glogau texts all three voices fully, with many horizontal extenders between syllables. At 176-179 Glogau reads ‘aput’ instead of ‘apud’ in all voices.

Glogau's omission of the lower-voice signatures is more in keeping with the nature of the chant than the Trent 91 version (the chant has no flat signature) but I suggest that some editorial flats throughout would be inevitable in either version - resulting in the 'major-minor' sound also found in a few other Trent 91 chant settings (for example the *Petre summe Christi* setting published in *Ex Codicis III*, pp. 51-54). Therefore the Trent 91 version seems preferable. Glogau also marks the sectional repeat differently (a feature not compatible with the performance order of either *Verbum caro* setting in Trent 91), and a plainchant 'Gloria Patri' would probably be necessary with the Glogau version. Otherwise there are only a few notational differences between the readings.

Bibliography; EdM 85 pp. 48-51 (edition of Glogau version), & Mitchell, *op. cit.* p. 38.

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES  
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