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THE MANUSCRIPT STRAHOV D.G.IV.47

BY

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THESIS

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY
SUPERVISION BY ROBERT JOSEPH SNOW

ENTITLED THE MANUSCRIPT STRAHOV D.G.IV.47

BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
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I. THE MANUSCRIPT: ITS CONSTRUCTION AND CONTENTS

The codex Strahov D.G.IV.47 is a late fifteenth-century music manuscript written in white mensural notation and preserved in the library of the former Strahov monastery. Once a house of the Praemonstratensian order, the monastery is now a cultural institution devoted to the preservation and cultivation of Czech arts and letters and is administered by the National Literary Academy.¹ The manuscript was first brought to the attention of the musicological world well over fifty years ago by Dobroslav Orel, who examined it during the preparation of his doctoral dissertation on the so-called *Speciálník* Codex, Ms. II.A.7 of the Museum at Hradec Králové.² The Strahov manuscript has, however, remained almost totally unknown despite the fact that Orel later dealt with it in two published articles, one in Czech and one in German,³ and the only other attention it has received is that accorded it by Dragan Plamenac, who discussed the German songs in it in a paper delivered at the International Musicological Congress in Cologne, in 1958,⁴ and certain other aspects of it in an article published in 1960.⁵

General Description

The manuscript consists of 307 numbered paper folios measuring 22 x 18 cm. and is bound in buckskin-covered wooden boards attached to the spine with metal hinges and provided with metal clasps. Nothing is known of its provenance or history. The style of the literary hand,

definitely Germanic, and the presence of three German songs and of hymns proper to the feasts of St. Procopius and St. Wenceslaus, as well as settings of various paraliturgical texts popular in Bohemia, suggest the eastern area of Silesia, near the Bohemian border, or Bohemia itself, as the probable place of origin.⁶

Foliation occurs in the upper right-hand corner of the recto side of each folio. Two errors were made when the foliation was entered. The first of these, which remains uncorrected, was the use of the number 68 twice in succession. The other consisted in the change from foliation to pagination beginning at fol. 100v and continuing through what is now fol. 123r. At this latter point the person entering the numbers realized his error and corrected his mistake so that the foliation now continues consistently and without further error from fol. 68^{bis} to the end of the manuscript. Folio citations given later always refer to the corrected numbering.

The manuscript also has received pagination, with these numbers being placed at the bottom of each page, in the center. In this numeration the numbers 91, 235, and 247 each occur twice and these errors remain uncorrected. The manuscript thus consists of 614 pages. Of these, 38 were lined but never received any music and nine remain totally blank. The manuscript originally contained perhaps as many as 17 other folios but these were cut or torn out before the foliation and pagination were entered.

On the basis of the arrangement of the contents, almost exclusively liturgical in nature, the manuscript may be divided into five distinct sections, each containing primarily items of the same kind.

Each section is composed of a varying number of fascicles consisting of a varying number of foldings, six being the number most frequently found.

Scribes

The majority of items in each of the five sections is in the hand of a single scribe, designated here as scribe 1, whose original plan for the arrangement of contents within each section is still evident. His work was continued by scribe 2, who not only inserted items on pages left empty by scribe 1, but also prepared several fascicles of his own. It was also scribe 2 who assembled and arranged the various fascicles into the form of the completed manuscript as we know it today. A small number of items in the hand of a third scribe, scribe 3, are to be found scattered throughout the manuscript; these undoubtedly were added after the manuscript had been assembled by scribe 2.

Two other hands occur in the manuscript, each limited to its own individual fascicle in section 2. These hands are closely related to each other in style but differ considerably from the three other hands mentioned above; they will be designated as hands 4 and 5. A sixth hand can also be identified in a textless fragment that was entered into the fascicle written by scribe 4. Unquestionably, the fascicles written by scribes 4 and 5 were prepared in a scriptorium different from that in which the other fascicles of the Strahov manuscript were copied. They perhaps were brought to the place where the remainder of the manuscript originated by some singer or composer when he entered

upon employment there.

Facsimiles 1 through 5 contain representative examples of the work of the five principal scribes. The confident and precise character of hands 1, 4, and 5 suggest that these scribes were professional copyists although the large number of notational errors to be found in the work of scribe 1 raises the question as to how knowledgeable he was musically. Scribe 2 probably was a singer or composer rather than a scribe and a number of corrections to the work of scribe 1 appear in his hand. Scribe 3 probably was a singer also; in any case, the crudity of his writing makes it evident that he was not a professional scribe.

First Section

The first section of the manuscript is devoted exclusively to Introit settings and extends from fol. 1 through fol. 46. These folios are grouped together into five fascicles, the first three of which each consist of a gathering of six foldings, the fourth of a gathering of two, and the fifth of a gathering of three. The first three fascicles constitute the original nucleus of this section and contain 36 Introits for the more important feasts of the temporal and sanctoral cycles of the liturgical year. Only 25 of these, however, are in the hand of scribe 1, who originally prepared these three fascicles. These are Nos. 2-8, 10-13, 15, 16, 18-22, 24, 26, 28, 29, 31, 32, and 35 of the complete inventory. With but two exceptions, these settings occur in exactly the same order as that required by the liturgical year, with the temporal and sanctoral cycles merged together.

Facsimile 1

de visitatione

Omnis sancta visitata dei misericordia
 Confitemur tibi ad te elizabeth salu
 Et laus tua in nullo placuit par
 Et tu sumus in filio spiritui quoque p
 ceptis igitur gram du et dicitur
 obvia cum fuisse pu vltis fuisse et
 et tu in fili quoque dicitur
 et sempiterna glori a in unitate p

Et Enot

Oratio

Antiphona

Antiphona

Strahov Ms. D.G.IV.47, 258v (515); notated by Scribe 1

Facsimile 3

Exultet o be rex gl
e lina qd dicit ut omnia p
m qd no q alle e a alle
lma alle lma dpm a pto pto pto pto
Exultet
a pto pto
64

Strahov Ms. D.G.IV.47, 32v (64); notated by Scribe 3

Facsimile 4

Zurica pper bone polumita
 Gravias agimus ti bi
 Domic Deus p' a 7' Dus p' a 7'
 tens Domic fili unigenite
 Tenor lauda te in d'um Officium fozel mi gortu
 anderste, ferngoff Eotao
 242

Strahov Ms. D.G.IV.47, 121v (242); notated by Scribe 4

Facsimile 5

[illegible]

265

Strahov Ms. D.G.IV.47, 132r (265); notated by Scribe 5

Fascicle 1 originally opened with two settings of De ventre matris meae, for the feast of St. John the Baptist, June 24, Nos. 2 and 3, and continued with Nunc scio, for the feast of Sts. Peter and Paul, June 29, No. 4, and Scio cui credidi, for the Commemoration of St. Paul, June 30, No. 5. The remainder of the fascicle is devoted to Introits from the Common of the Saints; these are arranged in a hierarchical order, according to the dignity of the category of saints on whose feasts they are to be used. First, there are two settings of Salve sancta Parens (Blessed Virgin), Nos. 6 and 7; and one setting each of Mihi autem (Apostles), No. 8; Statuit ei Dominus, No. 10; Laetabitur justus (Martyr-bishop), No. 11; Sapientiam sanctorum (Several martyrs), No. 12; and Os justi (Confessor, Abbot), No. 13. Between Nos. 9 and 10, on fol. 8v, occurs the textual incipit only of still another Introit from the Common of the Saints, In virtute tua (Martyr not a bishop).

In fascicle 2 the items in the hand of scribe 1 are Nos. 15, 16, 18-22, 24 and 26. No. 15, Gaudeamus omnes, is used on various Marian feasts and on those of several other female saints. No. 16, Rorate caeli, now used on the Wednesday of the Ember Week in Advent, and on the Fourth Sunday of that season, was, in the fifteenth century, often used on all four Sundays in Advent.⁷ Then, as now, it also was used for votive Masses of the Blessed Virgin in the period extending from the First Sunday of Advent through February 2, the feast of the Purification. Nos. 18 and 19, Puer natus est, are settings of the Introit for the Third Mass of Christmas. Nos. 20 and 21 are the Introit for Epiphany, Ecce Advenit, and No. 22, Suscepimus, is for the Purifica-

tion, February 2. The remaining items, Nos. 24 and 26, are settings of Resurrexi, for Easter Sunday.

Those Introits by scribe 1 in fascicle 3 are Nos. 28, 29, 31, 32 and 35. No. 28, Terribilis est, is from the Common of the Dedication of a Church and No. 29, Protexisti, is from the Common for feasts of One Martyr in Paschaltide. Nos. 31 and 32 are settings of the Pentecost Introit, Spiritus Domini, and No. 35, Cibavit eos, is for Corpus Christi, the Thursday of the week following Pentecost Week. Scribe 1 also intended to include the Introit for Ascension Thursday, Viri Galilaei, on fol. 27v, between Nos. 29 and 31, its proper place liturgically, and the Introit for Trinity Sunday, Benedicta sit, on fol. 32v, between Nos. 33 and 35, its proper place. This is evident from the presence of the textual incipits of these two Introits on the folios mentioned. No music has been entered on fol. 27v and the following three pages left empty by scribe 1. On fol. 32v, however, scribe 3 partially erased the incipit Benedicta sit Sancta Trinitas and added there and on the following page a setting of Spiritus Domini, for Pentecost (see Facsimile 3).

This survey of the original contents of these three fascicles reveals that undoubtedly the intent of scribe 1 was to provide a complete yearly cycle of Introits for the principle feasts of both the temporal and sanctoral cycles, arranged in the order in which they would be used during the course of the liturgical year. Certain details of the arrangement, however, raise several questions. Why do two Introits, Gaudeamus omnes, No. 15, fol. 13r, and Terribilis est, No. 28, fol. 25r, occur out of their proper liturgical

order? Why does the cycle begin with the feast of St. John the Baptist, June 24, instead of with Advent? Why were so many folios left blank by scribe 1? Why are a large number of Introits from the Common of the Saints, as well as a small number from the regular sanctoral cycle, not found here? The following hypotheses are offered as possible answers to these questions.

Scribe 1 intended to prepare a complete cycle of Introits for the church year. With this in mind he originally planned four fascicles, of which we have here only the first three. In each of these the first and last pages were originally left empty and were not intended to contain any music. In fascicle 1, fols. 1r and 12v were indeed left empty by scribe 1; the same is true of the last page of fascicle 2, 24v and of fascicle 3, 36v. The opening page of fascicle 2, 13r, however, contains the Introit Gaudeamus omnes, and the first page of fascicle 3, 25r, contains Terribilis est. These are the only Introits out of proper sequence and probably were added by scribe 1 only after he had abandoned his intention to prepare a fourth fascicle, where they would have occurred in their proper place in relation to the total cycle.

In regard to the order of the fascicles, the original intention of scribe 1 probably was that the fascicles follow each other in the sequence of 2-3-1 rather than in the sequence in which they occur here. Thus, assuming that Gaudeamus omnes, the first item in fascicle 2, is a later addition, the cycle of Introits would open with the Advent Introit Rorate caeli, 13v, and proceed through fascicle 2 with those for Christmas, Epiphany, Purification and Easter.

Fascicle 3 would have followed this fascicle, as it does now. If the opening item of this fascicle, Terribilis est, is also considered a later addition, we find this fascicle originally had as its first item Protexisti, fols. 26v-27r. This Introit is traditionally assigned to the Common of Saints for use on the feast of One Martyr in Paschaltide; thus, it occurs exactly at its correct place in regard to the liturgical year since the preceding fascicle closed with a setting of the Introit for Easter Sunday. The Introit Protexisti would have been used for the Feast of St. Mark on April 25 and for various martyrs whose feasts occur in Paschaltide, the most popular of which, in fifteenth-century Bohemia, was St. Adalbert, April 23.

The item that scribe 1 next wished to include was the Introit for Ascension Thursday, as can be seen from the textual incipit on fol. 27v, Viri galilei Quid admiramini. That he did not include a setting undoubtedly was because he did not have one available at the moment. The fascicle continues with two settings of the Pentecost Introit, after which is found the textual incipit only of the Introit for Trinity Sunday, Benedicta sit Sancta Trinitas, and concludes with a setting of Cibavit eos, for the feast of Corpus Christi. Thus, it was intended to contain all the additional material needed in Paschaltide, as well as settings of the Introits of the only two post-Paschaltide feasts of the temporal cycle that would have been called for by the liturgical practices of that time.⁸

The first important feasts of the sanctoral cycle that occur after Corpus Christi, which may be celebrated as early as May 24 and as late as June 21, are those of St. John the Baptist, June 24; Sts.

Peter and Paul, June 29; and the Commemoration of St. Paul, June 30. Significantly, fascicle 1 of the present arrangement of the manuscript originally opened with Introits for precisely these three feasts on fols. 1v through 4r. Therefore, it must be assumed that scribe 1 intended this fascicle to follow the fascicle concluding with Cibavit eos. Thus, the proper sequence of fascicles should be 2-3-1, rather than that which occurs in the manuscript.

That these conjectures are not only reasonable but probably correct is made more evident, perhaps, by Table 1, which presents in schematic form the contents of the three fascicles in their rearranged order. The Introits entered by scribe 1 are listed in the first column whereas column 2 contains suggestions as to which Introits he may have intended to enter, when settings of them became available, on the pages he originally left empty. The items entered by scribes 2 and 3 are indicated in columns 3 and 4, respectively, in order to show the manner in which they supplemented the work of scribe 1.

From the manner in which scribe 1 arranged the Introits in these three fascicles it is obvious that his original intention was to compile a complete cycle for the entire liturgical year. Whether or not he ever realized this intention through the preparation of the necessary additional fascicle it is impossible to say. Nevertheless, it is evident that the fascicle would have contained primarily the remaining Introits from the Common of the Saints: In medio, Sacerdotes tui, Justus ut palma, Clamaverunt justi, Multae tribulationes, Loquebar, Me exspectaverunt, Dilexisti and Cognovi.

Table 1

Folio	Scribe 1	Left blank by 1 for:	Scribe 2	Scribe 3
<u>Fasc. 2</u>				
13r	[Gaudeamus (15)]	_____		
13v-14r	Rorate caeli (16)			
14v-15r		Dominus dixit		
15v-16r		Lux fulgebit	Gaudeamus (17)	
16v-17r	Puer natus est (18)			
17v	Puer natus est (19)			
18r		Etenim sederunt		
18v-19r	Ecce advenit (20)			
19r	Ecce advenit (21)			
19v-20r	Suscepimus (22)			
20v-21r		Vultum tuum		Resurrexi (23)
21v-22r	Resurrexi (24)			
22v-23r		Resurrexi	Resurrexi (25)	
23v-24r	Resurrexi (26)			
24r		Resurrexi	Resurrexi (27)	
24v		_____		
<u>Fasc. 3</u>				
25r	[Terribilis est (28)]	_____		
25v-26r		Nos autem, Benedicite, Sancti tui <u>or</u> Exclama- verunt		
26v-27r	Protexisti (29)			
27v-28r		Nos autem, Benedicite, Sancti tui <u>or</u> Exclama- verunt		
28v-29r	Viri Galilaei (incipit only)			
29v		Nos autem, Benedicite, Sancti tui <u>or</u> Exclama- verunt	Spiritus Domini (30)	
30r	Spiritus Domini (31)			

28v-29r	Viri Galilaei (incipit only)			
29v		Nos autem, Benedicite, Sancti tui <u>or</u> Exclama- verunt	Spiritus Domini (30)	
30r	Spiritus Domini (31)			
30v-31r	Spiritus Domini (32)			
31v-32r		Spiritus Domini	Spiritus Domini (33)	
32v-33r	Benedicta sit (incipit only)			Spiritus Domini (34)
33v-34r		Item from sanctoral cycle		
34v-35r	Cibavit eos (35)			
35v-36r		Cibavit eos		
36v		_____	Salve sancta Parens (36)	
<u>Fasc. 1</u>				
1r		_____	Salve sancta Parens (1)	
1v-2r	De ventre (2)			
2v-3r	De ventre (3)			
3v-4r	Nunc scio vere (4)			
4r	Scio cui credidi (5)			
4v-5r	Salve sancta Parens (6)			
5v-6r	Salve sancta Parens (7)			
6v	Mihi autem (8)			
7r		Sacerdotes Dei, Intret <u>or</u> Salus autem	Mihi autem (9)	
7v-8r		Sacerdotes Dei, Intret <u>or</u> Salus autem		
8v-9r	In virtute tua (incipit only)			
9v-10r	Statuit ei (10)			
10v	Laetabitur justus (11)			
11r	Sapientiam (12)			
11v-12r	Os justi (13)			
12v		_____		Os justi (14)

Several other items from the Sanctoral cycle might also have been intended for inclusion here, such as the misplaced Gaudeamus and Terribilis est, on fols. 13r and 25r, as well as the Introit Confessio, for the feast of St. Lawrence, August 10, the only other important item that is unaccounted for.

The fourth and fifth fascicles of this section were prepared by scribe 2, whose principle of organization was a musical rather than a liturgical one. The first of these, consisting of two foldings, fols. 37-40, contains five Introits, Nos. 37-41, in the hand of this scribe, and in each of them the pre-existent chant occurs in a modernized form in the superius. In the other fascicle, however, which consists of three foldings, fols. 41-46, the six Introits given there, Nos. 44-49, all utilize the chant melody in the tenor in equal values and notated in its original neumes. That the intention of scribe 2 primarily was not to complete the cycle begun by scribe 1 but rather only to add those settings available to him can be seen from the fact that all but three of the 19 Introits he entered, either here or in one or another of the first three fascicles, textually duplicate items entered by scribe 1. Only No. 38, Etenim sederunt, for the feast of St. Stephen, December 26; No. 41, In medio, for the feast of St. John the Evangelist, December 27, and for Doctors; and No. 48, Nos autem gloriari, for feasts of the Holy Cross, May 3 and September 14, are settings of texts not to be found among the items already entered into the manuscript.

All five of the Introits entered by scribe 3 are textual duplicates. One entry by him appears in each of the first three fascicles

whereas the other two occur in succession, on the opening formed by the last page of fascicle 4 and the first page of fascicle 5, fols. 40v-41r. They are Nos. 14, 23, 34, 42 and 43 of the complete inventory.

Second Section

The second section of the manuscript contains, almost exclusively, Mass Ordinary items. It can be divided into five subdivisions, the first of which is composed of two fascicles, one a folding of six, fols. 47-58, and the other a folding of five, fols. 59-68. These two fascicles contain a total of 22 settings of the Kyrie, Nos. 51-67 and 70-74, and one Kyrie-Gloria pair, Nos. 68-69. Another setting of the Kyrie, No. 50, a later addition by scribe 2 on the verso of the final folio of the Introit section, belongs with this group of pieces.

The first fascicle, prepared by the scribe 1, opens with six Kyrie settings, Nos. 51-56, in the hand of the scribe, and continues with seven settings, Nos. 57-63, in the hand of scribe 2. The last of these, begun on the verso of the final folio of this fascicle, is completed on the recto of the first folio of the second fascicle, prepared by scribe 2. This fascicle continues with four more Kyrie settings, Nos. 64-67, and the Kyrie-Gloria pair, Nos. 68-69, all of which are also in the hand of scribe 2. It is interesting to note that here, as in the Introit section, scribe 2 has arranged his items on the basis of musical features. With but one exception, all the items he entered in the second fascicle, Nos. 64-69, utilize the pre-existent chant in the tenor in equal values and notated in the original neumes. The remaining five Kyrie settings in this fascicle, Nos. 51-56, 70-74, are in the

hand of scribe 3, who made no entries in the first fascicle. Fols. 50v and 51r in the first fascicle and fol. 68v, the final page of the second fascicle, are ruled but contain no music; all other pages in these two fascicles have received music.

The second subdivision of this section consists of three fascicles prepared by scribe 1. All are gatherings of six; one folio, however, has been removed from the third fascicle. The first fascicle, fols. 68bis-79, contains a complete Ordinary by Touront, Nos. 75-78 and 81, and an anonymous Gloria-Credo pair, Nos. 79-80, which occurs between the Sanctus and Agnus Dei of the Touront cycle. All pages in this fascicle were used by scribe 1. The second fascicle, fols. 80-91, opens with four anonymous settings of the Sanctus, Nos. 82, 84, 85 and 86, in the midst of which scribe 2 later added a setting of Salve festadies, No. 83. An anonymous Gloria-Credo-Sanctus-Agnus Dei cycle, Nos. 87-90, fills the remainder of this fascicle, with the conclusion of the Agnus Dei being notated on the recto of the first folio of the next fascicle.

The third fascicle of this subdivision, fols. 92-102, originally opened with three settings of the Alleluia of the Mass, Nos. 91-93, fols. 92v-95r. These are also in the hand of scribe 1 but it is evident from the number of staves to the page--eight, in contrast to the nine found in the remainder of this fascicle and in the two preceding ones--that these three items were copied at some previous time and inserted here for no specific reason. The sheets on which they are written form the four outer foldings of this fascicle. To these scribe 1 added two inner foldings, bringing the total to six, and then entered,

immediately after the Alleluia settings and without any attribution, a Kyrie and Gloria, Nos. 94 and 95, on fols. 95v-98r. The remaining nine pages of this fascicle, 98v-102v, were ruled by scribe 1 but received no music from his pen. Undoubtedly, his original intention was to add here the items needed to complete the cycle he began on 95v, which has been identified through concordance as the Missa Ayo visto lo mappa mundi, by Johannes Cornago. Two of these folios, 99v-100r, now contain, in the hand of scribe 2, the German song Kain mier ein trost, No. 97, and the final three, 101v-102v, contain the beginning of a Gloria, No. 98, also in the hand of scribe 2. Four pages, 98v-99r and 100v-101r, remain without music.

The third subdivision consists of a series of 17 folios, 103-119, the contents of which are all in the hand of scribe 2. The exact manner in which the sheets constituting these folios are folded together is not entirely evident from the microfilm of the manuscript. The first page contains the conclusion of the Gloria that scribe 2 began at the end of the preceding fascicle and the first opening has the beginning of a Credo that is paired with it. The following five items, Nos. 99-103, constitute a Mass-motet cycle by Philipi, complete except for the Kyrie. Five of the remaining items, Nos. 108, 104, 105, 107 and 109, form an anonymous cycle whereas No. 106 is an isolated setting of the Gloria. Three pages in this subsection have no music; two of these, 104v and 119v, are ruled, and one, 105r, remains completely blank.

The next two fascicles, fols. 120-131 and 132-139, constitute the fourth subdivision. Both of these stand apart from the remainder of

the manuscript in that each is written in a hand distinctively different from those encountered elsewhere in it. The first fascicle, a gathering of six, contains an anonymous Gloria-Credo-Sanctus-Agnus Dei cycle, Nos. 110, 112, 114 and 116, in the hand of scribe 4. Four other items have been added by scribe 2; these are two settings of the Sanctus, Nos. 113 and 118, an Agnus Dei attributed to Philippi ffrancis, No. 115, and a setting of the antiphon Lumen ad revelationem, No. 117. On fol. 123r there is a textless fragment of a tenor part, No. 111, in a hand not found elsewhere in the manuscript, that of scribe 6.

The second fascicle of this subdivision is now a gathering of only four foldings. It contains, on fols. 132r-135v and in the hand of scribe 5, the Kyrie, Gloria and beginning of the Credo of a cyclic Ordinary, Nos. 119, 120 and 122. On the immediately following folio, 136r, occurs the conclusion of the Hosanna I and all of the Benedictus from the Sanctus of the same cycle, No. 123. From this it is evident that two inner foldings on which were written the remainder of the Credo and the beginning of the Sanctus were lost before this fascicle was incorporated into the manuscript. The cycle concludes with the Agnus Dei, No. 124. The four remaining items of the fascicle, Lumen ad revelationem, No. 121; Israel es tu rex, No. 125; Jesus Christus, No. 126; and an incomplete Sanctus, No. 127, were all entered by scribe 2. The last page remains blank.

The final subdivision consists of three fascicles, each a gathering of six, and all items except for two added by scribe 2, Nos. 143 and 153, are in the hand of scribe 1. The first of these fascicles, fols. 140-151, contains an anonymous Gloria-Credo-Sanctus-Agnus

Dei cycle, Nos. 128, 130, 131, and 132; the Gloria, Credo and Sanctus of a cycle by Pullois, Nos. 133-135; and an unrelated piece for Christmas, Procedentem sponsum, No. 129.⁹ The second, fols. 152-163 contains an anonymous Mass-motet cycle that lacks the Kyrie, Nos. 136-141, and a troped Marian Offertory, Recordare virgo mater, No. 142. The last page of the fascicle also contains the first of the two additions made to this section by scribe 2, a setting of Salve festa dies, No. 143.

The final fascicle, fols. 164-175, opens with the Gloria, No. 144, of a Gloria-Credo-Sanctus-Agnus Dei cycle by Standly. The cycle, however, is interrupted by two settings of the Introit Gaudeamus omnes, Nos. 145 and 146, both of which probably were copied at some earlier time and inserted here as the second and third sheets of this fascicle when it was constructed. The Credo of the cycle, No. 147, begins on the verso of the folio on which the second of the Introit settings concludes and is immediately followed by the Sanctus and Agnus Dei, Nos. 148 and 149. This Agnus Dei is followed by an Agnus secundum by Pullois, No. 150, which belongs with the Pullois cycle in the first fascicle of this group and it, in turn, is followed by an Agnus tertium, No. 151, originally attributed to Standly, whose name later was crossed out, probably by the scribe who entered it. The remaining items are a setting of the Agnus Dei and two of the Sanctus by "Flemmik," Nos. 152, 154 and 155, and the other addition made by scribe 2, Nos. 153, Ascendo ad Patrem, the Magnificat antiphon for Ascension Thursday.

Third Section

The third section of the manuscript contains a great variety of items intended for use in the Office Hours, at Marian devotions, in processions and, optionally, at various places in the Mass liturgy. It consists of 82 folios, Nos. 176-257, that are grouped together into eight fascicles. The first of these, fols. 176-183, originally was a folding of six double sheets but the four last folios were torn out before the foliation was entered and thus it now consists of but two double sheets preceded by four single ones.

The first six of the nine items in this fascicle are in the hand of scribe 1 and are for the feast of Christmas. The first three of these, Nos. 156-158, are settings a 3 of the lessons from the first nocturn of the Matins of Christmas, each of which opens with the blessing, also set a 3, that was conferred upon those who sang these scripture readings. The next entry, No. 159, is a setting of a processional hymn for Christmas, Dies est laetitiae, and this is followed by two Office antiphons, O sapientia, No. 160, and Haec est dies, No. 161. The first of these is one of the great "O" antiphons that were used with the Benedictus and Magnificat at Laudes and Vespers on the last several days before Christmas. In the late Middle Ages the one given here commonly was used on December 24, as the last of the series, although in earlier centuries and again today it occurs as the first and is now assigned to December 17.¹⁰ The other antiphon, Haec est dies, was, in the fourteenth and fifteenth centuries, used in Vespers on two different feasts, that of the Annunciation, March 25, and that of Christmas.¹¹

Here it is obviously intended for use on Christmas, perhaps as the Benedictus or Magnificat antiphon or as an optional motet.

The remaining three items in this fascicle, Nos. 162-164, were all entered by scribe 2 and none pertains to the feast of Christmas. The first of these, O sacrum mysterium (= O sacrum convivium), is the Magnificat antiphon for Vespers of the feast of Corpus Christi and the second, O gloriosa regina, is a Marian item. The third is textless.

The second fascicle was prepared by scribe 2 and originally consisted of two foldings. The first two folios were torn out, however, before the foliation was entered and thus it now consists of only two single sheets, fols. 184 and 185, and contains only three items, Nos. 165-167, all for Paschaltide. The first of these, a fragment, appears on the top staff of fol. 184r and is the conclusion of the discantus part of a setting of the processional hymn Salve festa dies, the remainder of which must have been on the verso of the folio that originally preceded it, the second of the two folios torn from this fascicle. At the conclusion of this fragment there occurs a canonic inscription that reads "pausa unius temporis habebis secundum discantum super Salve dies." The second item, on fols. 184v-185r, is a setting of Vidi aquam, the ceremonial antiphon used during the aspersion of holy water before the principal Sunday Mass during Paschaltide. The third item, on fol. 185v, is another setting of Salve festa dies.

The third fascicle of this section, fols. 186-197, was prepared by scribe 1 and consists of six foldings. It contains 13 items, all but two of which are for Easter Sunday or Paschaltide, a fact which

explains why scribe 2 inserted the small fascicle prepared by him immediately before this one. This fascicle opens with three settings of the Marian antiphon Regina caeli, Nos. 168-170, in the hand of scribe 1, the third of which is troped at the final alleluia. These are followed by another setting of Regina caeli, a setting of Also heilig ist der tag, another of Salve festa dies and one of Alle dei filius, all in the hand of scribe 2. The remaining six items, Nos. 175-180, are again in the hand of scribe 1. The first four of these are, respectively, a setting of the Sequence, Alleluia, Sequence and Communion for the Mass of Easter. The fifth is a setting of the Sequence Lauda Sion, for Corpus Christi, and the sixth is a setting of Bonum vinum cum sapore, the first versicle of the Sequence from a late medieval Mass parody in honor of drinkers, the texts of which are somewhat in the tradition of the Carmina Burana.¹² The reason for the inclusion of this item here is not clear; it is not impossible, however, that this Mass parody was still used, perhaps during Easter week, for the celebration of a Feast of the Fools, since as late as 1435 the Council of Florence found it necessary to condemn such practices.¹³

The contents of the fourth and fifth fascicles are almost all Marian items and all are in the hand of scribe 1 except for a single entry, O speciosa facta est, No. 192, added by scribe 2 on the opening formed by the last page of the first of these fascicles and the first page of the second. The first fascicle, fols. 198-212, consists of a folding of seven double sheets and one single one, fol. 199, which occurs between the first and second foldings, at the begin-

ning of the fascicle. This fascicle probably consisted originally of only six foldings, fols. 200-211, and contained only eight items, Nos. 186-193, the texts of all of which were used as antiphons for Marian Office Hours. The first four of these, O generosa nata David, O lumen ecclesiae and two settings of O florens rosa, have poetic texts dating from the late Middle Ages, whereas the next three, Anima mea, Surge amica and Quam pulchra, are settings of texts taken from the Song of Songs. The last is a setting of Salve Regina.

The remaining six items, Nos. 181-185 and 194, constitute a separate group and can best be described as cantiones. They differ from the antiphons not only in the brevity of their texts but also in the voice combinations for which they are set. Three of them, Nos. 181, 182 and 185, are composed throughout for a textless lower part entitled contrapunctus and two texted discantus parts, one of which always begins a perfection later than the other and forms a canon at the unison with it for a considerable distance. Similar to these is No. 194, a four-part setting with two imitative discantus parts, and a textless contrapunctus and tenor. The other two, Nos. 183 and 184, are bipartite items, the second part of which seems to be a refrain which, in each item, is also set for a textless, lower contrapunctus and two texted imitative discantus parts. The first part of No. 183 also begins imitatively in the tenor and discantus parts. The fact that all of these items occur on the outer, seventh folding, fols. 198 and 212, on the single sheet, fol. 199, and on the recto side of the first folio of the six foldings containing settings of texts of Marian Office antiphons, fol. 200r, suggests that the outer folding and the single sheet were lat-

er additions to an original folio of six foldings.

The second of the two fascicles devoted primarily to settings of Marian texts consists of six foldings, fols. 213-224, and contains ten entries, Nos. 196-205, in the hand of scribe 1. The first of these is the only item with a German text that was entered by scribe 1, Meyn hrcz freyden ist; the reason for its inclusion here is not evident. The next eight entries are all Marian items, the texts of four of which, Nos. 198, 201, 202 and 203, are from the Song of Songs. The other four are settings of medieval poetic texts. One of these, Nos. 199, Ave virgo speciosa, is the Magnificat antiphon for Second Vespers from a rimed Marian Office¹⁴ and the music to which it is set is that of Barbingant's Der pfoben swancz. Another, No. 200, is a setting of Flos de spina, by Johannes Pullois, a poetic text often used as an antiphon in Vespers of Marian Offices in Advent.¹⁵ The two remaining items are No. 197, Alma redemptoris mater, which was still used as an Office antiphon in the fifteenth century, and No. 204, O intemerata et in aeternum benedicta, perhaps based on a Magnificat antiphon. The fascicle concludes with No. 205, O Deus in quantis aviis, the liturgical usage of which is not known.

The sixth and seventh fascicles of this section seem to have been prepared as a unit and contain a variety of items, all in the hand of scribe 1.¹⁶ The first of these, a folding of six, fols. 225-236, opens with three entries, Nos. 206-208, the text of each of which originally was entered only at the bottom of each page, at the conclusion of the contratenor part. The incipit of the first of these is illegible; the second reads O pastor aeterne. The text of the third, the

only one in which the text also has been underlaid in the superius part, opens with the words Ave gemma claritatis and is taken from a rimed Office antiphon for St. Catherine of Alexandria, November 25, the patron saint of scholars. The fact that the texts of all three of these items originally were entered only at the bottom of the pages and that the second of them also occurs in Munich 3232 (Schedel song book) with the text O beata Maria and in Trent 90 with the inscription De madame suggests that perhaps all three are contrafacta. The next two items, Nos. 209 and 210, the first of which has only an incipit, O rosa bella, and the other no text at all, also may have been destined originally to be contrafacta that for some reason or another never received their new texts.

Item No. 211, Natum infantulum, is a cantio for Christmas; it is followed by what probably is a freely composed Marian motet, Sancta Maria tu dulcedo. These, in turn, are followed by three motets, each of which is bipartite in structure, with the prima pars notated in tempus perfectum, the secunda pars in tempus imperfectum diminutum. The first of these, Adest dies celebris--In diebus illis, No. 213, is in honor of St. Augustine, August 28, which suggests that perhaps the manuscript was written for a cathedral where the canons followed the Augustinian rule. The second, Gaude flore virginali, is a Marian motet that utilizes part of a poem by St. Thomas Becket in honor of the seven heavenly joys of Mary.¹⁷ The third is a setting of the text of the Magnificat antiphon for Second Vespers of Corpus Christi, O sacrum convivium. That this item was intended for use as a motet and not as a Magnificat antiphon is evident from its lengthy bipartite structure and

from the fact that the chant melody traditionally used with the text is not incorporated into it, as it was in the other setting of it, No. 162. All three of these items were probably written for use in the Mass liturgy, either at the elevation during the Canon, during the distribution of Communion or at the conclusion of Mass. This is suggested by the fact that during the fifteenth century optional texts in honor of the Blessed Sacrament or the Blessed Virgin regularly were sung in the liturgy at the first two of these places and a motet in honor of the Blessed Virgin or of the saint whose feast was being celebrated normally concluded the service.¹⁸ The fascicle continues with a Marian item for Christmas, Natum jam collaudemus, No. 216, and concludes with the beginning of one for general use on Marian feasts, Nobis instat carminis, No. 217.¹⁹

The seventh fascicle, on the first page of which is notated the remainder of Nobis instat carminis, consists of five foldings and one single sheet, fols. 237-247, and contains nineteen complete items, Nos. 218-236. Thirteen of these are textless, which suggests that perhaps this fascicle was intended to contain primarily contrafacta. This conjecture is strengthened by several things. One is the identification of the music of one of the texted items, No. 221, Congratulamihi mihi, as that of the setting of Entrepris suis, by Bartolomeo Brolo. Another is the appearance of internal repeat signs not only in one of the textless items, No. 236, but also in the two lower parts of one of the texted ones, No. 220, Ornatam monilibus, even though the structure of the text in the superius does not permit a repeat at any point. The presence of these signs indicates that the music probably

was written originally for a secular text cast in one of the formes fixes; in these two instances the location of the repeat signs at about only one-fourth of the way through the pieces suggests that of the French ballade or German bar form. One of the texted items, Nos. 218, is for Christmas and three, Nos. 220, 221 and 222, are settings of Marian texts whereas No. 234, Nova instant cantica, is in honor of St. Nicholas and No. 235, Nunc instant collaudare, is for the feast of any bishop, whose name is to be inserted in the text at the point where the abbreviation N(omen) occurs.

The eighth and final fascicle of the third section consists of five foldings, fols. 248-251, all but the last two of which are in the hand of scribe 1. The first item, No. 237, Beati qui esuriunt, is in the form of a responsorial hymn and its text is derived from a cantio that is preserved only in Bohemian sources.²⁰ The content of the text and the fact that the following two items are in honor of St. Martin of Tours, November 11, suggest that perhaps this item also was intended for use on that feast. The text of the first of the two settings definitely in honor of St. Martin, Domine Deus noster, No. 238, is an oration written in the classic Roman form and style. This, coupled with the fact that the tenor part is in the style of a sixth-mode antiphon and is notated in equal values and consequently is probably a chant melody, makes it evident that the item likely was intended for use as a votive antiphon at special devotional services in honor of St. Martin, as a suffragium at the close of Office Hours or in the pre-Mass procession held on his feast. The text of the second item, Martinus nam pusillus, No. 239, contains biographical references and

is a cantio. It is set for two discantus parts, a tenor and a contra-tenor, all of which begin imitatively; stylistically it is related to the cantiones found in fascicle four of this section, Nos. 181-185 and 194.

The next item, No. 240, is textless except for the inscription fortune in the tenor and perhaps was intended to be a contrafactum. It is followed by Videte, videte, which definitely is a contrafactum and occurs in the Glogau song book with the text O intemerata. The text used here is Deuteronomy 32; 39-40, two verses from the Canticle of Moses, the beginning of which, Attende, caelum, et loquor, was used in the medieval Holy Saturday liturgy after the eleventh prophecy. The liturgical usage of the two verses given here is not known. No. 242, O flos florens, is identical with No. 189, in the fourth fascicle of this section. No. 243, Viminibus cinge, the tenor part of which is notated twice, once in regular mensural notation and once with the text placed directly on the staff on the appropriate lines or spaces in a manner reminiscent of the notation used in the Musica Enchiriadis, is a cryptic Latin piece with magical overtones; it perhaps was intended for use at a non-liturgical New Year's celebration. No. 244, Speciosa facta est, is a Marian item, perhaps a motet, the text of which is, in part, identical with that of No. 195.

The remaining items entered by scribe 1, Nos. 245-249, are all for Paschaltide. The first is a setting of the ceremonial antiphon Vidi aquam, three are settings of Salve festa dies and the last is the antiphon Regina caeli, the final alleluia of which has the same trope as does No. 170. The fascicle concludes with two extremely brief en-

tries by scribe 2, each of which is for only two parts. They perhaps were intended for use as responses to monophonic versicles; if this is the case, they probably would have been followed by an oration. The entire text of the first, No. 250, is "Maria mater gratiae," that of the second, "Ave Maria, gratia plena, Dominus tecum."

Fourth Section

The fourth section of the manuscript, fols. 258-286, is a collection of Office hymns and consists of three fascicles, the first two of which are composed of six foldings. The third originally was composed of five foldings but lost its last five folios before the foliation and pagination were entered and now consists of what seem to be five single sheets. The first two fascicles, fols. 258-269 and 270-281, are primarily the work of scribe 1, whose intention here, as with the Introits, was to compile a basic cycle for the entire church year. The third fascicle, fols. 282-286, was begun by scribe 2, who also made several entries into the two fascicles of scribe 1. The contribution of scribe 3 consists of one entry in each of the first two fascicles and two in the third.

The first fascicle opens with a setting, in the hand of scribe 1, of the votive antiphon Da pacem, No. 252, which probably was intended to serve as a kind of dedicatory item for this section. The next twelve items, Nos. 253-264, all but three of which are in the hand of scribe 1, are Office hymns and precede the basic cycle for the liturgical year, which begins only on fol. 264r with No. 265. The first of these is a setting of the even-numbered verses of the hymn Assunt festa

jubilea, for the feast of the Visitation of the Blessed Virgin, July 2, and the second is a setting of the even-numbered verses of Confessor Dei lucidus, here assigned to the feast of St. Procopius, July 8. The next two items, Nos. 255-256, are settings of the even-numbered verses of O sancta mundi Domina, for the feast of the Nativity of the Blessed Virgin, September 8. They are followed by another setting of the same hymn which was entered by scribe 2 and which remains textless. No. 258 is a setting of the even-numbered verses of the Christmas hymn Veni Redemptor gentium. Next occur four settings of Quem terra, pontus, aethera, Nos. 259-262, a hymn that has been used for many different Marian feasts during the course of its history and for which no specific assignment is given here. These are followed by the hymn Dies venit victoriae, No. 263, for the feast of St. Wenceslaus, September 28, the only hymn in the manuscript that provides a polyphonic setting for both the odd and even-numbered verses--all others call for the use of chant in alternation with the polyphonically set verses. The final hymn of this group, Quod chorus vatum, No. 264, entered by scribe 2, is for the feast of the Purification, February 2.

The basic cycle for the liturgical year begins on 264r, the right-hand page of the middle opening of the first fascicle of this section, with a four-part setting of the odd-numbered verses of Veni Redemptor gentium, the Vespers hymn for Christmas at that time. It continues with a four-part setting, optionally a 3, of the even-numbered verses of A solis ortus cardine, No. 266, for Laudes of the same feast, after which there occur two three-part settings of the even-numbered verses of Veni Redemptor gentium, and two of the odd-numbered verses of A

solis ortus cardine. The last of these, entered on fols. 265v-266r, is followed by an opening, 266v-267r, both pages of which were ruled but never received any music. Scribe 1 may have intended to enter here, when one became available, a setting of the Vespers hymn for Epiphany, Hostis Herodes impie, since the next opening contains two settings of the odd-numbered verses of the hymn for Vespers of Easter Sunday, Vita sanctorum, decus angelorum, Nos. 271-272. The final three pages of this fascicle, 268v, 269r and 269v, originally were left blank by scribe 1, who continued his cycle in the next fascicle with settings of verses from an Ascension hymn, Festum nunc celebre. The first two of these pages later were utilized by scribe 1 himself, who added here another setting of the odd-numbered verses of Vita sanctorum;²¹ the third page then was used by scribe 2 for another setting of Festum nunc celebre. Still later another addition was made by scribe 3, who entered on the lower half of fol. 269r and without regard for the established arrangement a setting of the third-mode melody usually associated with the hymn for Corpus Christi, Pange lingua gloriosi, but which here erroneously is provided with the textual incipit of the hymn Veni creator Spiritus.

The second fascicle, fols. 270-281, contains thirty-one items, Nos. 276-316. Twenty-one of these were entered by scribe 1 as part of his basic cycle, in addition to which he entered two items extraneous to it. Scribe 2 made seven entries, five of which are Office hymns, and scribe 3 made one.

The first three items in the fascicle are in the hand of scribe 1 and are settings of various verses of the Ascension hymn Festum nunc

celebre, Nos. 276, 277 and 279, in the midst of which, on fol. 271r, occurs the only item entered here by scribe 3, a setting of the odd-numbered verses of the Vespers hymn for Pentecost, Veni creator Spiritus, No. 278. These are followed, on 272r, by a setting in the hand of scribe 2 of the even-numbered verses of the same hymn. Perhaps these two folios, 271r and 272r, originally were intended for settings of one or another of the Paschaltide hymns from the Common of the Saints, such as Deus tuorum militum.

The next five entries, Nos. 281-285, are again in the hand of scribe 1. The first of these is a setting of the even-numbered verses of Veni creator Spiritus, the next three are settings of the odd-numbered verses of the same hymn and the last is a setting of the odd-numbered verses of the hymn for Vespers of Trinity Sunday, O lux beata Trinitas. The opening immediately following these items, fols. 274v-275r, was left empty by scribe 1; perhaps he intended to enter here later a setting of the Vespers hymn for the Sundays after Pentecost, Lucis creator optime. The first of these pages now contains another setting of the even-numbered verses of Veni creator Spiritus and the second a setting of the even-numbered verses of Pange lingua, the Vespers hymn for Corpus Christi, both in the hand of scribe 2. Next there occurs another setting of the even-numbered verses of the same hymn, No. 288, this one in the hand of scribe 1. It is followed by a setting of the even-numbered verses of Ave Catherina, No. 289, a hymn in honor of St. Catherine of Alexandria; it is the only hymn in the cycle that scribe 1 entered in the wrong place--the feast occurs on November 25. The next four items, Nos. 290-293, are settings of the

odd-numbered verses of Pange lingua. All four were entered by scribe 1 and they conclude the temporal section of the cycle.

The sanctoral portion begins on fol. 278r with a setting in the hand of scribe 1 of the odd-numbered verses of Exsultet caelum laudibus, No. 294, the Vespers hymn for the feasts of Apostles and Evangelists outside of Paschaltide, the contratenor secundus of which is ascribed to Dufay. At the bottom of the same page there occurs the first of the two extraneous items entered by scribe 1, Israel es tu rex, the first verse of the responsorial hymn, Gloria, laus et honor. The next page, fol. 278v, was ruled but contains no music. The sanctoral cycle continues on 279r with a setting of the odd-numbered verses of the Vespers hymn Ut quaeant laxis, No. 296, for the feast of St. John the Baptist, June 24. Immediately below it there occurs the other extraneous item entered by scribe 1, Procedentem sponsum, a Benedicamus Domino trope in the form of a cantio. The next page, fol. 279v, was left empty by scribe 1, who perhaps intended to enter here later a setting of Aurea luce, the Vespers hymn for the feast of Sts. Peter and Paul, June 29. It now contains a setting of verse 2 of Ut quaeant laxis, No. 298, in the hand of scribe 2, who also entered on the bottom three staves of this page and the next, 280r, a setting of the respond and verse of Gloria, laus et honor. The upper portion of fol. 280r contains, in the hand of scribe 1, a setting of Gaude visceribus, No. 300, a Marian hymn generally used on the feast of the Assumption, August 15, but often on other Marian feasts as well.

The next three items in this fascicle that are in the hand of scribe 1 are from the Common of Saints. These are Jesu corona virginum,

No. 301 (odd-numbered verses), for virgins; Iste confessor, No. 303 (odd-numbered verses), for confessors; and Urbs beata Jerusalem, No. 304 (second verse), from the Office of the Dedication of a Church. On the bottom of the page containing the first of these scribe 2 later entered a two-part setting of the verse of Gloria, laus et honor, No. 302, which is identical with the one he had entered earlier on fol. 137r, No. 125. The next item, No. 305, a later addition by scribe 1, is a setting of the even-numbered verses of the Vespers hymn for the feast of All Saints, November 1, Christe Redemptor omnium.²² The final item of the fascicle was entered by scribe 2 and is a setting of the even-numbered verses of Veni creator Spiritus.

The third and final fascicle of this section, fols. 282-286, contains ten items, Nos. 307-316, all but the last two of which are in the hand of scribe 2. The first three are settings of the odd-numbered verses of Vespers hymns from the Common of Saints: Deus tuorum militum (One Martyr in Paschaltide), Exsultet caelum laudibus (Apostles and Evangelists outside of Paschaltide) and Sanctorum meritis (Several Martyrs outside of Paschaltide). The fourth, No. 310, is a setting of the odd-numbered verses of the Vespers hymn for Trinity Sunday, O lux beata Trinitas, and the two following are settings of the odd-numbered verses of Ave maris stella, used at Vespers on many of the lesser Marian feasts. The next item, No. 313, is another setting of Exsultet caelum laudibus, this time of the even-numbered verses. No. 314, the last entry in the hand of scribe 2, is textless but on the basis of the chant melody that appears in a modernized form in the superius it can be identified as another setting of Sanctorum meritis.

In preparing this fascicle scribe 2 originally may have intended to complete the cycle of scribe 1 as well as to enter other settings of texts already included in it since three of the five texts for which he provided settings are not to be found in either of the first two fascicles. Scribe 3, however, again simply seems to have added whatever items happened to be at his disposal, in this instance two, Nos. 315 and 316. The first of these is a setting of the odd-numbered verses of Ave maris stella, a 4, erroneously given the incipit Ave Maria; the other is a setting of the even-numbered verses of Quem terra, pontus, aethera.

Fifth Section

The fifth and final section of the manuscript, fols. 287-306, is devoted exclusively to settings of the Magnificat and consists of two fascicles. The first of these, fols. 287-298, has six foldings and contains seven complete settings, Nos. 317-323, and the beginning of the superius part of an eighth, No. 324, all in the hand of scribe 1. The second, fols. 299-306, now a folding of five with the last two folios torn out, opens with the conclusion of a Magnificat and continues with three complete ones, all in the hand of scribe 1. These are followed by three more entries, Nos. 328-330, the last of which is incomplete; all are in the hand of scribe 2. That this fascicle also originally consisted of six foldings, the outer one of which was lost before the fascicle was bound into the manuscript, is evident from the fact that the superius for a verse 2 and part of a verse 4 on the last page of the first fascicle, fol. 298v, No. 324, and the incomplete

tenor part for verses 8 and 10 and the contratenor for verses 6 and 8 (verse 10 is a 2) on the first page of the second fascicle, fol. 299r, have been identified through a concordance as belonging to the same setting. Therefore, a folio must be missing, the recto of which would have contained the conclusion of the superius of verse 4, the tenor of verses 2 and 4, and the contratenor of verse 2 (verse 4 is a 2); on the verso there would have been the superius of verses 6, 8 and 10, and the beginning of the tenor part of verse 6. All parts of verse 12 are missing and one can only assume that these were never entered; logically they should have appeared on 299v, where instead, one finds the beginning of the next setting, No. 325.

The first ten of the eleven settings entered by scribe 1 are arranged in a systematic manner in two groups of five each. In each setting in the first group, Nos. 317-321, verses 2 and 8, 4 and 10, and 6 and 12 are set to essentially the same musical material. The third one, however, No. 319, is somewhat of an exception in that whereas the superius parts for verses 8, 10 and 12 are identical with those for verses 2, 4 and 6, the lower parts are not. The same exception should be noted for verse 8, a 2, of No. 320, the latter half of the lower part of which differs slightly from the latter half of the same part in verse 2. In each of the five settings in the second group, Nos. 322-326, each verse receives unique treatment. No. 325, however, might be an exception since settings for only three verses occur here, assigned respectively to verses 2, 4 and 6. One might conjecture that verses 8, 10 and 12 were to be sung to the same three settings and that this Magnificat occurs out of proper order but one might also maintain

that the settings for verses 8, 10 and 12 are missing because in every instance in which these verses were to be sung to the same music as were verses 2, 4 and 6, this fact was clearly indicated by the underlay of the full texts or at least of the incipits of both the texts beneath the one musical setting to which they belonged and this does not happen here.

Other principles of organization can also be detected. Within each of the two groups those settings that have the same sequence of mensurations for the various verses are grouped together and those settings that essentially are for three voices occur before those calling for four voices. Surprisingly, there seems to have been no attempt to arrange them, even within groups, according to the canticle-tone on which they are based.

The eleventh setting, in the hand of scribe 1, No. 327, stands outside the arrangement described above and probably was entered somewhat later but before the entries of scribe 2.²³ It is a 3 and verses 2 and 8, 4 and 10, and 6 and 12 share the same music.

The remaining three settings, Nos. 328-330, are in the hand of scribe 2. The first seems to provide music only for verses 2, 4 and 6 but, as in No. 325, verses 8, 10 and 12 may well have been sung to the same music. The second explicitly calls for this arrangement. The third is incomplete; the scribe simply stopped at the bottom of fol. 305v and never continued on 306r, the last folio of the manuscript. This setting, however, is preserved in its entirety in Trent 91, and there it has a separate setting for each of the six verses.

From this description of the contents of Strahov it is evident that the compilers succeeded in assembling in one manuscript polyphonic settings of almost all of the texts that would have been performed in this manner in the celebration of the liturgy in the Germanic areas during the latter half of the fifteenth century. The only missing item of any great importance is the Introit for Trinity Sunday, Benedicta sit, which at that time normally would have been used on all Sundays after Pentecost. Consequently, the Strahov manuscript is an excellent example of a late fifteenth-century polyphonic Liber Usualis and undoubtedly was used almost daily for several years toward the end of that century. Its withdrawal from use could have been prompted either by changing musical styles or by the even more drastic changes in liturgical practices and devotional attitudes that resulted from the triumph of humanism at the beginning of the sixteenth century. Probably it was prompted by both.

¹Památník Národního Písemnictví.

²Dobroslav Orel, "Der Mensuralkodex Spezialník" (unpublished Ph.D. dissertation, University of Vienna, 1914).

³Dobroslav Orel, "Počátky umělého vícehlasu v Čechách (The Origins of Polyphonic Art-Music in Bohemia)," Sborník filozofické fakulty university Komenského v Bratislave (Miscellany of the Faculty of Philosophy of the University of Bratislava), I (1922), 143-214; "Stilarten der Mehrstimmigkeit des 15. und 16. Jahrhunderts in Böhmen," Guido Adler-Festschrift (Vienna, 1930), pp. 87-91.

⁴Dragan Plamenac, "German Polyphonic Lieder of the 15th Century in a Little-Known Manuscript," Bericht über den siebenten internationalen musikwissenschaftlichen Kongress, Köln, 1958 (Kassel, 1959), pp. 214-15.

⁵Dragan Plamenac, "Browsing Through a Little-Known Manuscript," Journal of the American Musicological Society, XIII (1960), 102-11.

⁶Mrs. Jitka Snížková, of the Conservatory of Music in Prague, who kindly examined the manuscript in great detail for me and patiently answered many questions concerning its construction, has informed me that all of the identifiable watermarks in the manuscript can be traced to paper manufacturers active in south-eastern Germany in the last third of the fifteenth century, a fact that strengthens this assumption.

⁷That this was the practice in Bohemia can be seen from the fifteenth-century Kutteneberg Graduale, Ms. 15501 of the Austrian National Library. This manuscript gives but one basic formulary for use in all of Advent. This formulary contains only a single Introit, Offertory and Communion but provides several different lesson chants, some of which seem to have been intended for use on the Sundays of the season, others for Marian votive Masses.

⁸Toward the end of the Middle Ages the use of votive Masses on Sundays as well as on week days had become a common practice. Thus, the Mass for Easter Sunday was used generally also on the five Sundays immediately following Easter, that of Ascension Thursday on the Sunday following that feast, and the Mass of Trinity Sunday or sometimes that of Pentecost on all of the Sundays after Pentecost. Similarly, the Mass of the Fourth Sunday of Advent normally was used on all the Sundays of that season. See Adolph Franz, Die Messe im deutschen Mittelalter (Freiburg, 1902), p. 151. From this fact it is evident that the cycles of Mass Propers found, for example, in Trent Mss. 88 and 90 are essentially complete cycles in terms of fifteenth-century practice.

A movement to limit the use of votive Masses on Sundays and to restore the traditional formularies began at the very end of the fifteenth century. One of the most influential figures in this movement was the papal master of ceremonies, Johannes Burchardus, of Strassburg, whose important Ordo Missae appeared in 1502 and immediately received wide circulation; see Joseph A. Jungmann, The Mass of the Roman Rite, trans. by Francis A. Brunner (New York, 1951-55), I, 135-36. The early sixteenth-century cycles of Mass Propers such as that by Isaac and those found in some of the Jena manuscripts reflect this change in liturgical practice and probably were called forth by the need for settings of many formularies not in use in the preceding century.

⁹Only a textual incipit appears here; presumably it calls for the same text as that which appears in full in No. 297.

¹⁰Antiphonale Romanum (Rome, 1912), pp. 205-08.

¹¹See below, Chapter VI.

¹²The text of the entire parody is given in Franz, Die Messe, p. 755.

¹³Joannes Dominicus Mansi, ed., Sacrorum Conciliorum Nova et Amplissima Collectio, XXIX (Paris, 1904), 108.

¹⁴See Chapter XIII for details.

¹⁵See Chapter X for details.

¹⁶During the course of these two fascicles certain calligraphic features characteristic of scribe 1 undergo gradual changes until at the end of the second fascicle the hand is hardly recognizable as his. Three other items entered by him, Nos. 273, 305 and 327, also exhibit the same features as found at the conclusion of the second of these two fascicles. Because one can deduce from their location within the manuscript that these three items are later additions, one may assume that these two fascicles were written somewhat later than were the others he prepared.

¹⁷See Chapter X for details.

¹⁸Jungmann, The Mass of the Roman Rite, I, 133-34; II, 210, 214-16, 404-06 and 457-58. See also Jules Houdoy, Histoire artistique de la cathédrale de Cambrai (Paris, 1880), p. 87; and Frank Ll. Harrison, Music in Medieval Britain (London, 1958), p. 228.

¹⁹An alternate text, Stella caeli extirpavit, is given at the end of the tenor part.

²⁰Analecta hymnica, I, No. 13.

²¹See above, n. 16.

²²See above, n. 16.

²³See above, n. 16.

II. RELATED SOURCES

The total number of entries in Strahov is 330 but since one of these, No. 165, is a fragment and another, No. 111, consists of but a single voice-part the actual number of complete compositions is 328. Nine items, however, appear twice and thus the number of different complete works is only 319, 212 of which are unica. Consequently, the manuscript substantially adds to the repertory dating from about 1445-1485.

The remaining 107 different items are also preserved in one or more of 29 other manuscripts. As can be seen in table 2, the majority of the concordances exist in one or another of eleven manuscripts of south-German origin, conclusive proof that Strahov belongs to this tradition. There are almost no concordances in manuscripts known to be of Bohemian origin except, of course, for the Specialnik codex, and it can hardly be regarded as a typical Bohemian source. There is no real relationship, either, between Strahov and the manuscripts of Italian or French origin since most of the concordances found in these are limited to a few exceptional pieces that enjoyed unusually widespread popularity. Thus, it is evident that the compilers of the Strahov manuscript followed the normal practice of the time and assembled the music needed for the celebration of the liturgy of their church from sources most readily accessible to them.

Table 2

Manuscript	Total	Numbers
<u>German</u>		
Tr88*	37	7, 8, 11, 12, 13, 18, 29, 31, 93, 94, 95, 97, 98, 110, 112, 114, 116, 128, 130, 131, 132, 135, 152, 154, 188, 259, 265, 266, 273, 279, 281, 285, 288, 303, 315, 318, 320.
Tr90	24	8, 10, 26, 28 (twice), 30, 35, 59, 66 (=70), 86, 133, 134 (twice), 135, 145, 150, 189 (=242), 200, 207, 245, 274 (=290), 289, 304, 312, 326, 327.
Tr89	23	6, 36 (=42), 52, 76, 77, 78, 81, 86, 103, 104, 108, 136, 137, 138, 139, 140, 142, 155, 199, 289, 317, 319, 324.
Tr93	21	8, 10, 26, 28, 30, 35, 133, 134 (twice), 135, 145, 150, 175, 245, 260, 262, 268, 271, 284, 291, 300, 326.
Spec	14	53, 77, 78, 105, 135, 142, 154, 155, 182, 186, 199, 204, 233, 288.
Tr91	6	36 (=42), 82, 84, 163, 304, 330.
Sched	6	189 (=242), 199, 201, 207, 221, 241.
Glog	6	142, 177, 199, 221, 243, 307.
Tr87	4	133, 134, 135, 150.
Mu3154	3	17 (=146), 59, 268.
Bux	4	207, 221, 241, 288.
<u>Bohemian</u>		
Fran	1	53.
Prag	1	135.
<u>Italian-French</u>		

Tr91	6	233, 288. 36 (=42), 82, 84, 163, 304, 330.
Sched	6	189 (=242), 199, 201, 207, 221, 241.
Glog	6	142, 177, 199, 221, 243, 307.
Tr87	4	133, 134, 135, 150.
Mu3154	3	17 (=146), 59, 268.
Bux	4	207, 221, 241, 288.
<u>Bohemian</u>		
Fran	1	53.
Prag	1	135.
<u>Italian-French</u>		
Mod456	5	136, 137, 138, 139, 140.
Esc	1	207.
FMag112bis	1	315.
Ox213	1	221.
Q 16	3	163, 186, 221.
Per	2	163, 322.
Cas, FPan, P767, Pix, Ricc2, Sev, Ver	1	163.
Mi2269 (I)	2	141, 200.
B.80, CS15	1	200.

* For explanation of manuscript sigla, see page 486.

III. THE COMPOSERS

The majority of the items in Strahov appear there anonymously. Thirty-three, however, are attributed to one or another of seven composers, in addition to which the composers of twelve more entries can be identified through concordances. The composer represented by the largest number of settings is Johannes Touront. Ten items are ascribed to him, four anonymous settings can be attributed to him on the basis of other sources, and a fifth may possibly be his. Nothing is known about his life but in view of the origin of the two principal sources for his works--Strahov and the *Specialník* codex--one might conjecture that he was a Czech. He may have been blind since the most popular of his compositions, O gloriosa regina mundi, preserved in eleven manuscripts, is attributed to a "Cecus" in Codex 431 of the Biblioteca Comunale of Perugia. Those ascribed to him in Strahov include a Mass Ordinary cycle, Nos. 75-78 and 81; O generosa nata David, No. 186; O florens rosa, No. 188; Nova instant cantica, No. 234; and two textless items, Nos. 233 and 236. The four items appearing anonymously in Strahov but attributed to him elsewhere are Recordare virgo, no. 142; O gloriosa regina mundi, No. 163; a setting of the hymn Pange lingua, No. 288; and Ave virgo gloriosa, No. 182. No. 322, a Magnificat that is anonymous in Strahov, may also be by him since it is ascribed to "Cecus" in Perugia Cod. 431, the source that designates his O gloriosa regina mundi in the same manner.

A Mass-motet cycle, Nos. 99-103; an alternate setting for the first invocation of an Agnus Dei, No. 115; and a Regina caeli, No. 171, are indicated as being by a certain Philipi, Philipi ffrancis or simply Phi. Nothing at all is known of this composer; perhaps he is identical with the Phillipon of the Specialnik Codex, whom Orel identifies with Basiron.²

Five items are ascribed to Johannes Pullois, whose name appears as pilois Johannes in Strahov, a relatively well-known composer who spent a number of years in the Papal Chapel. Four of these are Mass Ordinary items, Nos. 133, 134, 135 and 150, and the fifth is a setting of Flos de spina, No. 200. A sixth item, O pastor aeterne, No. 207, has been identified through concordances as a contrafactum of his chanson De madame, which appears in one source with the text O beata Maria.³

Standly, an obscure English composer previously known only from a Mass Ordinary in Trent 88 and one or two motets, is represented in Strahov by another Mass Ordinary, items Nos. 56, 144, 147, 148 and 149. An Agnus tertium No. 151, also was attributed to him originally but his name has been crossed out here, seemingly by the scribe who entered it. The stylistic discrepancy between this item and the others attributed to Standly make it unlikely that it is a work of his.⁴

Two settings of the Sanctus, Nos. 154 and 155, and one of the Agnus Dei, No. 152, are ascribed to a composer simply called "flemmik," a designation which undoubtedly is an indication of national origin--flemish--rather than a proper name. The two Sanctus settings also occur in both the Specialnik Codex and Trent Ms. 88, in the latter of

which the Agnus also appears, paired with the first of the Sanctus settings. In Specialnik the Sanctus settings are both attributed to "flemmik" but they, as well as the Agnus Dei, appear anonymously in Trent Ms. 88.

Two items, Nos. 168 and 169, settings a 3 and a 4, respectively, of the antiphon Regina caeli, are attributed to Batty (Batten?), another composer about whom nothing is known. A three-part Sanctus attributed him in Specialnik also appears anonymously in Prague Ms. VI.C.20a, fol. 94r. Orel and Plamenac have suggested that he might possibly be identical with the H. Battre, several of whose works appear in the final fascicle of Trent Ms. 87.⁵ This is not impossible although there are considerable stylistic differences between the two settings of Batty and those of H. Battre. The Batty items are in a style approaching that of the early Josquin generation and must date from about thirty years later than those attributed to H. Battre in the Trent manuscript.

One textless two-part item is ascribed to a "watlin frew," who has been identified by Plamenac as Walter Frye.⁶ Another of Frye's works, O florens rosa, appears twice in Strahov, Nos. 189 and 242, anonymously both times.

Dufay's name also appears in Strahov, where it is spelled duffay. It occurs, however, neither at the top of the page on which the composition it accompanies is entered--Nos. 294, a four-part setting of the hymn Exsultet caelum laudibus--nor at the superius or tenor part but rather at the beginning of the contratenor secundus, immediately after the designation of this voice-part. Plamenac has examined this item in detail and convincingly shown that only the contratenor secundus

can be attributed to Dufay.⁷

The composers of five other works have been identified on the basis of attributions found only in other manuscripts. Barbingant is represented by No. 199, Ave virgo speciosa, a contrafactum of his popular Der pfoben swancz, and Bartolomeo Brolo by No. 221, Congratulamini mihi, a contrafactum of his Entrepris suis par grant lyesse. Nos. 94 and 95 have been identified as the Kyrie and Gloria of the Missa Ayo visto lo mappa mundi by Johannes Cornago and No. 82, which appears as an isolated Sanctus in Strahov, proves to be from a complete cyclic Ordinary by Johannes Vincenet in Trent Ms. 91. Thus, 45 of the 319 different compositions in Strahov (as well as one voice-part of another) can be definitely assigned to a composer, leaving a total of 274 anonymous ones.

¹Peter Gülke, "Johannes Touront," MGG, XIII, 592-93.

²Orel, "Der Mensuralkodex," p. 90.

³Peter Gülke, "Johannes Pullois," MGG, X, 1955-57.

⁴Peter Gülke, "Standly," MGG, XII, 1171.

⁵Flamenac, "A Little-Known Manuscript," p. 103; see also Orel, "Der Mensuralkodex," p. 292.

⁶Flamenac, "A Little-Known Manuscript," pp. 104-07; see also Sylvia Kenney, Walter Frye and the "Contenance Angloise" (New Haven, 1964), p. 28.

⁷Flamenac, "A Little-Known Manuscript," pp. 107-08.

IV. MASS PROPERS

Sixty of the items in the Strahov manuscript are Mass Propers. All originally appeared anonymously but a modern hand has written the name of Touront above No. 142, the Offertory Recordare virgo mater. Also, with but a single exception, all concordances are anonymous. The one exception is the concordance to the above-mentioned Offertory that occurs in Hradec Králové Ms. II.A.7, the so-called Speciálník Codex, where this item is ascribed to Touront. The attribution of this item to Touront in this manuscript can be accepted as correct because it is one of the principal sources for this composer's music. Since Dobroslav Orel examined the Strahov manuscript during the course of his study of the Hradec Králové codex it was probably he who entered Touront's name above the same item in Strahov.¹

According to one writer there is a possibility that six of the Strahov Propers, Nos. 9, 11, 12, 13, 29 and 31, are the work of Dufay. These six items also appear in Trent Ms. 88 and are among the large number of Mass Propers there that Laurence Feininger believes to have been composed by him. His arguments, briefly set forth in the preface to his edition of these settings, Monumenta polyphoniae liturgicae Sanctae Ecclesiae Romanae, Series II, I, are based on stylistic considerations.² They are not totally convincing, however, and it is safer to consider these items as anonymous. Thus, only a single item, No. 142, can, with confidence, be attributed to a composer.

The actual number of musically different settings of Propers is only 57 since two items appear twice and a third is a contrafactum. No. 2 is nothing more than a corrupt version of No. 3, one setting of the Introit Gaudeamus was entered once by scribe 1 (No. 146) and again by scribe 2 (No. 17), while No. 42, a 4, Ecce advenit, entered by scribe 3, is a contrafactum of No. 36, a 3, Salve sancta Parens, entered by scribe 2.³

Thirty-six of these 57 different settings are unica. Of the 21 which are also preserved in one or more additional sources, the concordances for 18 occur exclusively in one or another of the five later Trent manuscripts, Nos. 88, 89, 90, 91 and 13, while concordances for the other three also occur in Berlin Ms. 40098 (Glogau song book), Munich Ms. 3154 or Hradec Kralove Ms. II.A.7.

The vast majority of the sixty entries, fifty, in fact, are Introits, 26 of which were notated by scribe 1, 19 by scribe 2 and five by scribe 3. The remaining ten items are one Offertory, two Communions, three Sequences and four Alleluias, all of which were copied by scribe 1.

Each of the settings utilizes in some manner, in one voice or another, the chant melody traditionally associated with each of the texts. In 44 of the 57 musically different settings it occurs in a modernized form in the superius or, if the superius is silent briefly, in the contratenor, which is then the uppermost sounding voice. In two settings it occurs in the tenor with a similar treatment while in nine it appears in the tenor in equal note-values. In the latter case it is sometimes notated in its original chant form, sometimes all

in breves in what might be described as white chant notation. In either case each individual note represents a durational value equal to that of the tactus of the other parts. Finally, in two instances, the chant is used in a modernized form in one voice in one section of the setting and in another voice in another setting, sometimes in a transposition.

A detailed presentation of the facts on which these summary statements are based is given in Table 3. Here are indicated the items entered by each scribe, which items are unica, the sources for the concordances for the others and the manner in which the chant is utilized in each setting. Unless otherwise indicated (A = Alleluia, S = Sequence, O = Offertory, C = Communion), all items are Introits. The sign * indicates that the item is given in transcription in Appendix I, the sign # that it has been published in Monumenta polyphoniae liturgicae Sanctae Ecclesiae Romanae, Series II, I.

An examination of all the Mass Propers reveals certain significant differences between most of those entered by scribes 1 and 2. Before discussing the various stylistic aspects of the contributions of each scribe, however, a few comments need to be made concerning basic approaches common to all the settings in their use of pre-existent material. For the moment, therefore, it will be sufficient to state that the items entered by scribe 1 date, for the most part, from about 1440 to 1460 while those by scribe 2 were probably written between about 1455 and 1475 (see below, pp. 60-64). Thus, the Mass Propers date from two different style periods; those copied by scribe 1 are of the middle to late Dufay-Binchois period whereas most of those copied by

Table 3

Scribe 1		Scribe 2		Scribe 3		Concordances	Chant in:	
Unica	Others	Unica	Others	Unica	Others		Sup. mod.	Tenor mod. equal
2=3		1*					x	
3=2							x	
4							x	
5*							x	
6						Tr89	x	
7*						Tr88	x	
8#						Tr88, 90, 93	x	
10*		9*				Tr90, 93	x	
11(c)#						Tr88	x	
12#						Tr88	x	
13#						Tr88	x	
15				14			x	
16*							x	
18		17=146				Mu3154	x	
19						Tr88		x
20*							x	
21*							x	
22							x	
24				23			x	
26*		25				Tr90, 93	x	
28		27*				Tr90, 93	x	
29						Tr88	x	

[illegible]

scribe 2 are representative of the early Busnois period and the transitional stage leading to it.

As mentioned above, the pre-existent material is treated in three different manners. The most frequent, by far, is that in which the chant is modernized, that is to say, reshaped according to the prevailing melodic style, and placed in the superius.⁴ The procedure by which this was done, whether the composer was of the Dufay or Busnois generation, was a relatively simple one. First, the basic musico-textual phrases were separated from each other by the insertion of rests; occasionally, these basic phrases were themselves subdivided into smaller phrases when the textual syntax permitted. Then, simultaneously with the modernizing of the chant in the superius, the tenor was added. Only after these two parts were completed was the contratenor written.

In reworking the chant the composer usually, but not always, retained all the notes of the original; if any notes were omitted it was generally from cadential passages. For the most part only slight modifications were made in the chant at the beginnings of phrases, with more extensive ones often being introduced as the phrases progressed. Also, the notes of the original chant were usually allotted longer durational values than were the notes added by the composer. The result of all these changes was a melodic line that was completely contemporary in style yet obviously patterned on a chant melody.

In adding the tenor to the modernized chant in the superius the composer generally observed two principal rules. The first of these was that the tenor should always cadence at the octave below the su-

perius at the end of each phrase. The other was that each phrase, other than the initial one, preferably should begin with an interval other than that of the octave, usually a third or a sixth, between the superius and tenor. The interval between the superius and tenor at the beginning of the initial phrase generally was an octave, sometimes a fifth. The decision as to which of these two intervals to use here does not seem to have been influenced by the degree of the scale occupied by the first note of the superius, even though that pitch was but rarely that of the final of the mode. See, for example, transcriptions 2 and 12 (Strahov Nos. 5 and 39), both of which are settings of the Introit Scio cui credidi. The first note in the superius of each setting is an a', the fifth of the mode of the chant, yet in the first of these the tenor is an octave below it, in the other a fifth. Illustrations of the other points made above can be found in any of the transcriptions in which the chant is modernized and in the superius.

The text usually appears in full in the superius of settings utilizing the chant in that voice part. It is never underlaid in full in a lower part in a setting of this kind; no more than a brief identifying incipit is ever given for a tenor or contratenor part. In a few instances the text of the superius is incomplete (Nos. 39, 40, 41) or only an incipit is present (Nos. 9, 11, 38) while one setting is completely textless (No. 23). These exceptions undoubtedly are the result of nothing other than scribal carelessness.

The normal performance practice of most of the items in this style calls for the use of a chant intonation and in every instance

but two in which this is the case the intonation is notated immediately before the beginning of the superius part. Often it appears without a clef sign. When this situation occurs sometimes it must be read as if it had the same clef sign as the superius part but frequently it must be read as if notated with a tenor or some other clef. In any case, it probably was sung by the singer who performed the chant-bearing superius. The two exceptions occur in Nos. 31 and 40. In each of these the intonation immediately precedes the tenor part but in both instances it must be read as if it had the same clef sign as does the superius part. In Nos. 15, 23, 24 and 27 the intonation inadvertently has been omitted whereas in No. 142 the composer treated the traditional incipit polyphonically.

In the 11 settings which utilize the chant melody in the tenor two different types of treatment occur. In two settings, Nos. 16 and 36 (=42), the chant is used in a modernized form in the tenor and it is interesting to note that both of these are in four parts.⁵ Here a procedure analogous to that used when the chant was to be placed in the superius was followed. The phrases were separated by rests and reworked to bring the melodic line into conformity with the style of a tenor part of the time and the superius was added in such a way that it usually cadenced at the octave above simultaneously with the tenor phrases. In No. 16, transcription 6, the superius has brief rests after its cadences with the tenor whereas in No. 36 (=42) it continues its movement without any interruption.⁶ On the basis of harmonic style one can assign these two pieces to about 1455-1460.

In the remaining nine settings, Nos. 18, 26, 30 and 44-49, the chant appears in the tenor without any changes whatsoever. All note values are equal and no rests are inserted to articulate the phrases. All the composer did to prepare his basic framework was to compose the superius above it.⁷

Two different approaches in the writing of the superius can be found in the settings of this type. In the stylistically earlier examples the superius usually cadences at the octave above the tenor at the end of each of its phrases in one of two ways. If the penultimate note of the tenor phrase is a step higher than the ultimate note the superius usually has a 7-6 suspension-resolution figure or similar melodic pattern over the penultimate note and then moves to the octave above the ultimate note. If, however, the ultimate and penultimate notes occur on the same pitch, the 7-6 suspension-resolution or similar figure in the superius occurs over the antepenultimate note of the tenor, provided it has the necessary 2-1 melodic relationship with the penultimate note, and the cadence concludes at the penultimate note of the tenor. The superius then rests over the ultimate note of the tenor phrase. Examples of this can be found in No. 26, transcription 9, measures 10-11, 16-17, 28 and 31-32. An example of the manner in which the superius may be treated when a phrase of the chant does not cadence in a 2-1 stepwise fashion either at the ultimate or penultimate note can be seen in measures 22-23 of the same setting. In settings with this kind of treatment the original phrases of the chant melody are delineated by means of these cadences, both through the melodic line of the superius and the harmonic constructs that result from the relation-

ship between the superius and tenor.

A different treatment is used in three of the settings that have the chant in the tenor in equal values. In Nos. 47, 48 and 49 the composer deliberately negated or at least obscured the cadential implications of the various chant phrases by the manner in which he constructed his other voice parts. Never do the other voices harmonically or melodically cadence simultaneously with the tenor phrases. See, for example, No. 48, transcription 14. Significantly, the three settings in which this kind of treatment is used are stylistically the most recent of the settings and probably date from about 1470-1475.

Strahov No. 46, transcription 13, has both kinds of cadential treatment. In measures 7-8 and 20-21 there occurs the type of treatment described above as typical of the earlier settings while in measures 15-16 the cadence is obscured in a manner typical of the later settings.

The situation in regard to text is more complex in this group of settings than it was in those that used the chant in the superius. In Nos. 16 and 42 (=36), both of which are a 4 and use the chant in a modified form, the text occurs only in the superius whereas in No. 36 (=42), a 3, no more than the incipit appears but it is found in both the superius and tenor.⁸ Also, in No. 18, the only setting a 4 that uses the tenor in equal values, the text appears only in the superius. It should be noted that this setting is of the same style as Nos. 16 and 36 (=42).

The remaining eight items that have the chant in the tenor in equal values, Nos. 26, 30 and 44-49, are all a 3 and in a slightly

later style than the others. In each of these the text appears in full in the tenor, in addition to which it also appears in full in the superius of No. 49 and partially in the superius of No. 30. It is interesting to note that in the stylistically most advanced items, Nos. 44-49, the tenor is given in its original chant notation while in all the other settings it is notated in white breves.

In only six of the 11 settings with the chant in the tenor, all of which are Introits, is there the customary soloistic intonation and, surprisingly, this intonation is assigned to the superius in every instance but one. The exception is No. 36, where it occurs before the beginning of the tenor part, even though in No. 42, the contrafactum of this setting, it occurs in the superius.⁹ In the remaining five items, Nos. 18, 26, 45, 46 and 47, polyphonic treatment begins with the initial note of the chant.

The two settings in which the chant is used in more than one voice and in a transposition as well as at the original notational level are No. 176, the Alleluia Pascha nostrum, and No. 179, the Sequence Lauda Sion. In the first, transcription 17, the chant is always used in a modernized form. In the respond it occurs in the superius at the original notational level, in verse 1 a portion is transposed and in verse 2 it migrates. Verse 1 opens with two-part writing between the superius and contratenor and continues with two-part writing using the contratenor and tenor and in both of these sections the chant appears in the higher-sounding voice. In the next two-part section, using the superius and contratenor, part of the chant used in the preceding section is repeated in the superius at a fourth below the notational

level at which it normally would appear. In the concluding three-part section it appears in the superius at the correct level. In verse 2 the chant, except for a very brief migration to the upper voice, occurs in the contratenor, which here is essentially a true middle voice because it but rarely moves below the tenor. Undoubtedly, the use of the chant in the contratenor in verse 2 and its brief appearance in a transposed position in the superius in verse 1 was prompted not by a desire for variety of treatment but simply by the excessively high range of the chant, which extends up to an a' notationally.

Whenever the chant appears in the highest-sounding voice in this setting this voice part and the tenor form the basic structural framework and are related in the manner described above in the discussion concerning the use of the chant in the superius. When, however, the chant appears in the contratenor in a three-part section this relationship often is transferred to the contratenor and superius and these constitute the basic framework to which the tenor is then added. See, for example, measures 65, 81-82 and the final measure of the transcription of this item, No. 17 in Appendix I.

In No. 179, transcription 18, the chant occurs only in the two lower voices and because of its essentially syllabic character it was subjected to a minimal amount of modification, much of which was restricted to the cadences of the various versicles. In the second pair of versicles it is quoted with no changes whatever except for the insertion of one semibreve rest.¹⁰

In the first two pairs of versicles the chant is assigned to the contratenor at its normal notational level. In the remaining versicles

it appears in the tenor, transposed either to the lower fifth or the upper fourth. Here, as in No. 176, this movement of the chant material from one voice to another and its transposition undoubtedly was prompted by considerations of range for it is precisely those versicles with a higher range that appear at the lower fifth, those with a lower range that are raised a fourth and those with a middle range that are untransposed and assigned to the contratenor. It is interesting to note that in versicles 1-2 and 3-4, where the chant appears untransposed and in the contratenor, the final note of the chant, g, is used as the fifth, not the root, of the ultimate chord. By means of this treatment the composer brought these two pairs of versicles into tonal conformity with those in which the chant was transposed down a fifth or up a fourth and in which the final of the chant, now a c rather than a g, always served as the root of the final chord.

On the basis of melodic and harmonic features those settings entered by scribe 1 can be assigned to the years about 1440-1460. Three-part settings in the style of the Burgundian chanson predominate and give an admirable view of the evolution of this compositional approach. In several items in this style the tenor frequently moves in parallel sixths with the superius, the contratenor in fourths, and only the skillful use of anticipations and suspensions in one or the other of the upper voices disguises the harmonic simplicity of these pieces. In other settings the tenor again moves to a great extent in parallel sixths with the superius but the contratenor tends to avoid parallel movement and freely crosses below the tenor. In what must be the most recent of the settings in this style the tenor also tends to avoid par-

allel movement with the superius except at cadences and the contratenor appears below the tenor with great frequency and often moves by leaps of a fourth or fifth.

The two principal harmonic cadential formulae used are the VII⁶-I and octave-leap cadences. These basic harmonic constructs are melodically ornamented in the various ways usual in this type of writing. Of particular interest in this regard is the use of the "under-third" melodic formula in the contratenor when it does not appear simultaneously in the superius. This figure normally is found in the superius alone or in both the superius and contratenor but rarely in the contratenor only. An example of its use in this manner may be seen in Strahov No. 10, transcription 5, measure 11 of the original contratenor; other settings in which it occurs are Strahov Nos. 3(=2), 8 and 22.

Several of the settings, including some of those also found in Trent Ms. 88, closely approximate the style of Dufay. Most of the other items differ from these primarily in their use of a simpler, less fluid and supple melodic line in the superius; also, parallel fifths occasionally can be found in them.

Imitation occurs in only three of the items in this group. In two of these, Nos. 3 (=2) and 32, both of which are Introits, it occurs but briefly. In the third item, however, No. 179, the Sequence Lauda Sion, imitation occurs at the beginning of six pairs of versicles and usually all three voices participate, even if only for two or three notes. In a few of the Introits there are short passages in two parts only (Nos. 4, 8, 11, 12, 13 and 15), and in three of the four

Alleluias in the manuscript (Nos. 91, 92 and 176) there are to be found rather lengthy sections of two-part writing. In two items, Nos. 11 and 22, there is a brief section in a different mensuration or proportion; both of these are Introits.

The four settings a 4 entered by scribe 1, Nos. 7, 16, 18 and 142, date from about 1455-1460. Although the melodic configuration of the superius parts of these items is not too different from that of many of the other items entered by the same scribe, they lie outside of the Burgundian chanson style by virtue of their thicker texture and the use of a second, lower contratenor part that often functions as a true bass even though it does not yet descend into the lower ranges. See, for example, transcriptions 3 (Strahov No. 7) and 6 (Strahov No. 16). Imitation is absent from Nos. 7, 16 and 18 but occurs with considerable frequency in No. 142, sometimes with all four voices participating.

A few of the items entered by scribe 2, Nos. 17 (=146) and 27, transcription 10, for example, are in the style of many of those in the hand of scribe 1. The majority of them, however, exhibit features more characteristic of the Busnois generation and must date from about 1465-1475. In these settings an equally florid type of writing tends to be used in each of the parts (with the exception, of course, of those items in which the tenor states the chant in equal values), and parallel tenths and sixths between any two of the voices occur with considerable frequency. Imitation is used occasionally and in one setting, Strahov No. 1, transcription 1, there is a long melismatic passage in one voice against notes of long duration in the other two. The total range is extended downward and in many of the items there is much use

of non-quartal harmony.¹¹

Three new cadential formulae also are to be found.

Example 1

a) "Authentic"	b) "Deceptive"	c) "Plagal"

those typical of the earlier period but the use of the lower range as well as the parallel tenths between the superius and contratenor in measure 8 are characteristic of the later period.

The four items entered by scribe 3 are not particularly distinctive and belong to the transitional period.

¹See above, p. 1.

²Laurence Feininger, ed., Monumenta polyphoniae liturgicae Sanctae Ecclesiae Romanae, Series II, I (Rome, 1947).

³The nature of the relationship between the two pieces can be seen by comparing them with their two concordances in Trent Mss. 89 (242v-243r) and 91 (215v-216r). In both of these sources the piece appears a 4 and with the text Salve sancta Parens. A contrafactum is possible here because the chant melodies associated with the two texts are themselves essentially identical, that of Salve sancta Parens being no more than a slightly modified version of Ecce advenit, the original of the two plainsong settings.

⁴For a detailed discussion of this manner of treating a chant melody in a polyphonic setting in the second quarter of the fifteenth century see Edgar H. Sparks, Cantus Firmus in Mass and Motet, 1420-1520 (Berkeley and Los Angeles, 1963), pp. 43-65.

⁵For a discussion of this type of treatment in the second and third quarters of the fifteenth century see ibid., pp. 65-68 and pp. 191-92.

⁶The first seven measures of this item, as found in Trent Ms. 89, are printed ibid., p. 192.

⁷A discussion of this type of treatment appears ibid., pp. 91-93 and pp. 193-94. Among the fifteenth-century theorists who treat of it are Guilielmus Monachus, De preceptis artis musice (C.E.H. Coussemaker, ed., Scriptorum de Musica medii aevi, Nova series, Vol. III, p. 293 and p. 295) and Johannes Tinctoris, Liber de arte contrapuncti, Lib. II, Cap. 21 (Coussemaker, Scriptorum, Vol. IV, pp. 130-31).

⁸The full text appears in the superius in both of the concordances in the Trent Mss.

⁹The intonation precedes the superius in both of the Trent concordances.

¹⁰These statements are based on a comparison made with the version of the melody common to fifteenth-century chant manuscripts such as the Kutteneberg Graduale and St. Gall Ms. 546, not with the version found in the Solesmes editions.

¹¹For a discussion of non-quartal harmony in secular music in the latter half of the fifteenth century see Charles Warren Fox, "Non-Quartal Harmony in the Renaissance," Musical Quarterly, XXXI (January, 1945), 33-53.

¹²For more detailed information concerning the use of these and other cadences of the early Renaissance see Robert W. Wienpahl, "The Evolutionary Significance of 15th Century Cadential Formulae," Journal of Music Theory, IV (November, 1960), 131-52.

V. MASS ORDINARIES

Eighty-eight of the entries in Strahov are Mass Ordinary items but because one Kyrie is entered twice (66=70) the number of different compositions is only 87. Twenty-nine of these entries are plainsong settings that utilize a chant melody in some manner or other whereas 54 belong to one or another of the 16 musically unified cycles that are represented in the manuscript by one or more items. The five remaining entries do not seem to be based on a chant melody nor have they been identified as members of a cycle.

Settings Based on Plainsongs

Twenty-two of the plainsong items are Kyrie settings, one is a Gloria, five are settings of the Sanctus and one is an Agnus Dei. Table 4 indicates which of these were entered by each scribe, which are unica, the sources in which concordances for the others may be found, the cantus firmus for each, the voice-part(s) in which it occurs and the manner in which it is treated. The underscoring of an inventory number indicates that the item is troped whereas an asterisk after a number indicates that the item appears in transcription in Appendix I. In the column headed Cantus Firmus the siglum MEL refers to the catalog of medieval Kyrie melodies by Margareta Melnicki, Das einstimmige Kyrie des lateinischen Mittelalters;¹ BOS indicates the catalog of Gloria melodies by Detlev Bosse, Untersuchung einstimmiger mittelalterlicher

Table 4

<u>Scribe 1</u>		<u>Scribe 2</u>		<u>Scribe 3</u>		<u>Concordances</u>	<u>Cantu</u>
Unica	Others	Unica	Others	Unica	Others		
51*	<u>52</u> <u>53</u>	50				Tr89 Spec, Fran	MEL 1 MEL 2 MEL 4 MEL 4 MEL 1 MEL 1 MEL 7 MEL 2 MEL 3 MEL 4 MEL 1 MEL 1 MEL 4 MEL 1 MEL 1 MEL 1 MEL 1 MEL 1 BOS TH 3 p. 1 TH 3 p. 1 TH 3 p. 1 TH 1 TH 4 (XV)
54		<u>57</u>	59			Tr90, Mu3154	
55		60					
		61					
		<u>62</u>					
		<u>63</u>					
		64					
		<u>65</u>					
			66=70			Tr90	
		67					
		68					
					70=66	Tr90	
				<u>71(a4)</u>			MEL
				<u>72(a4)</u>			MEL
				73			MEL
				<u>74</u>			MEL
		<u>69(G)</u>					BOS
85(S)*(a4)							TH 3 p. 1 TH 3 p. 1 TH 3 p. 1 TH 1 TH 4 (XV)
		113 (S)					
		118(S)					
		127(S)					
			154(S) (a4)			Tr88, Spec	
		115(A)					

Table 4

<u>Scribe 3</u>		Concordances	Cantus Firmus	Chant in:			
onica	Others			Sup. mod.	Tenor mdd.	Sup. equal	Tenor equal
<u>71(a4)</u> <u>72(a4)</u> <u>73</u> <u>74</u>	70=66	Tr89 Spec, Fran	MEL 126			x	
			MEL 39 (I)	migrating			
			MEL 48 (II)		x		
			MEL 48 (II)	migrating			
			MEL 18 (IV)			migrating	
			MEL 171 (IX)	migrating			
			MEL 78 (V)	x			
		Tr90, Mu3154	MEL 39 (I)	x			
			MEL 111	migrating			
			MEL 39 (I)				x
			MEL 48 (II)	migrating			
			MEL 78 (V)	x			
			MEL 18 (IV)				x
		Tr90	MEL 48 (II)				x
			MEL 18 (IV)	x			
			MEL 18 (IV)			x	
			MEL 171 (IX)				x
		Tr90	MEL 18 (IV)	x			
			MEL 48 (II)	x			
			MEL 78 (V)	x			
			MEL 18 (IV)	x			
			MEL 78 (V)	x			
			BOS 23 (IX)				x
			TH 32, var, p. 118 (XVII)	migrating			
			TH 32, var, p. 118 (XVII)				x
			TH 32, var, p. 118 (XVII)				x
		Tr88, Spec	TH 185	x			
			TH 49 (IV)	migrating			
			(XVII)				x

Melodien zum "Gloria in Excelsis Deo;"² and TH signifies the Sanctus catalog compiled by Peter Josef Thannabaur, Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts.³ The roman numerals in parentheses in the same column are the numbers assigned to these melodies in all the various current editions of the Graduale Romanum and Liber Usualis. Unless otherwise indicated (G = Gloria, S = Sanctus, A = Agnus Dei), the items are Kyrie settings.

All of the settings based on plainsong are anonymous except for No. 154, attributed to "flemmik," and an alternate setting of the first invocation of an Agnus Dei, No. 115, which is ascribed to Philippi francis. The majority also are unica, suggesting that many of them are the products of musicians active at the place where Strahov was compiled. Almost all exhibit the same general compositional approach, stylistic features and methods of cantus firmus treatment as do the Mass Propers and, as before, settings entered by scribes 1 and 3 are in a somewhat earlier style than those entered by scribe 2, many of the entries of scribe 2 utilize the chant in the tenor in equal values and it is interesting to note that all but one of the settings of this kind entered by him, No. 61, have the plainsong notated in its original neumes.⁴

Only a few settings stand apart from the others by reason of the rather free manner in which the pre-existent material is treated. One of these is the first of the Kyrie settings entered by scribe 1, No. 51, transcription 19. Here the chant melody, appears in the opening section in a modernized form in the superius but the treatment is ex-

tremely free and the chant is clearly identifiable only in the first nine or ten measures and in the last three or four. The remaining five or six internal measures do not seem to utilize it at all. The second section begins with the chant clearly present in the tenor in long notes but once its identity has been established the composer makes almost no further reference to it. The final section is probably freely composed although certain motives found in both the tenor and superius may have been derived consciously from the chant melody; see, for example, measures 6 and 7 of the tenor part of this section, the motive of which may have been based on notes 4 through 9 of the original chant for this Kyrie.

Two other interesting examples are Nos. 85 and 154, both of which are four-part settings of the Sanctus. In each of these the pre-existent material moves rather freely between the tenor and superius and appears in long notes as well as in a modernized form. No. 85, transcription 20, serves as an example of this kind of treatment.

A limited number of chant melodies is utilized in this group of items. This is particularly true of the Kyrie settings, 19 of which are based on one or another of only five different plainsongs drawn from the more ancient and widely used portion of the Gregorian repertory. One of these, MEL 39 (I), serves as the basis for three settings, Nos. 51, 59 and 61, none of which is troped. This chant melody traditionally was reserved for use on Easter and the immediately following Sundays and undoubtedly the three Strahov settings based on it also were intended for use on the same occasions.

The formal structure of the chant melody is AAA-BBB-CCC', with C'

differing from C only through the use of a few introductory notes. This form is reflected in the polyphonic settings. Two of these, Nos. 51 and 59, each consist of three sections and each section utilizes respectively a single statement of A, B and C. In No. 51 the mensuration of the sections is C, ϕ and O whereas in No. 59 all are notated in ϕ . No. 61 consists of four sections, the fourth of which is a setting of C', and here the mensurations used are Kyrie (A): O, Christe (B): ϕ , Kyrie (C): O and Kyrie ultimum (C'): O.

Five other Kyrie settings, Nos. 52, 53, 62, 65 and 71, utilize MEL 48 (II), which during the later Middle Ages most frequently was used for the greater feasts of the temporal cycle and sometimes also on the principal Marian feasts. In current liturgical books it has the form of AAA-BBB-CCC', with C' differing from C only in that it contains a repeat of the initial phrase. Its original form, however, must have been AAA-BBB-C'C'C'. This is evident from the earliest tropes written for use with this melody. In them the texts to be inserted into the final three Kyrie invocations all have the same number of syllables and this number calls for form C' rather than C.

Four of the five polyphonic settings based on this chant melody, Nos. 52, 53, 62 and 65, are each composed of three sections, the first of which always uses A, the second B and the third C'. In No. 52 all three sections are notated in O and in No. 53 all are in ϕ . Nos. 62 and 65 both have their three sections notated respectively in O, ϕ and O. No. 71 differs from the other four in that it has two settings for each section: A¹ (a 4): C; A² (a 3): O; B¹ (a 4): C; B² (a 3): O; C'¹ (a 2): C; and C'² (a 3): O.⁵

All five of these settings are troped. The text for Nos. 52, 62, 65 and 71 is Fons bonitatis,⁶ in addition to which No. 52 has a second text, Sacerdos summe,⁷ given at the end of its tenor part. The text of No. 53 is Virginitatis amator.⁸ In the late Middle Ages Fons bonitatis generally was sung at Masses in honor of the Holy Trinity and thus the polyphonic settings with this trope probably were intended for use on the Sundays after Pentecost since in the fifteenth century a votive Mass in honor of the Holy Trinity usually was celebrated on those days. During the same period Sacerdos summe was used at the first Mass of a newly-ordained priest⁹ and Virginitatis amator was one of the tropes used on the greater Marian feasts.

That these liturgical assignments were followed in Bohemia in the fifteenth century can be seen from a manuscript Graduale of the period that was written for use in Kuttenberg, a city located a few miles east of Prague. This manuscript, preserved in Vienna at the Austrian National Library where it has the call number 15501, has on fols. 3v-7r a large number of tropes, all of which are to be used with the same melody, MEL 48 (II).¹⁰ These are arranged in proper liturgical order and are assigned to the principal feasts of the temporal cycle, beginning with Christmas, and to the more important Marian feasts. Among them one finds Fons bonitatis with the inscription "Sancta Trinitate," Virginitatis amator with the heading "De BMV quando placet" and Sacerdos summe with the designation "Novi Sacerdotis in Prima Missa."

In all troped Kyrie settings in Strahov the text of but a single invocation is given for each of the three sections. Thus, the texts of all the tropes in Strahov (and the same generally is true of those

found in similar fifteenth-century polyphonic manuscripts such as the Trent codices) consist of but three rather than nine versicles.¹¹ Even in No. 72, which has two settings each for A, B and C', the same versicles from Fons bonitatis are underlaid in each of the two settings in each section. The texts of the tropes that are used in Strahov with MEL 48 (II) are given below. It should be noted that the Christa versicle of Virginitatis amator differs substantially from all three of those found in the original; it is, in fact, largely taken from the Christe trope of Fons bonitatis.

Fons bonitatis

Kyrie, fons bonitatis, pater ingenite
 a quo bona cuncta procedunt, eleison.
 Christe, unice Dei patris genite,
 quem de virgine nasciturum mundo mirifice
 sancti praedixerunt prophetae, eleison.
 Kyrie, ignis divine, pectora nostra succende,
 ut digni pariter proclamare possimus semper, eleison.

Sacerdos summe

Kyrie, sacerdos summe, hunc novum respice
 sacerdotem solemnizantem, eleison.
 Christum hodie in altari cernite
 tali specie sicut vere die parasceves
 pro nobis peependit in cruce, eleison.
 Kyrie, qui tibi novum elegisti sacerdotem,
 fac ipsum hodie corpus tuum digne tractare, eleison.

Virginitatis amator

Kyrie, virginitatis amator inclite,

pater et creator Mariae, eleison.

Christe, hagio gigas fortis gemine,

quem de virgine nasciturum mundo mirifice

sancti praedixerunt prophetae, eleison.

Kyrie, qui incarnatus de Mariae ventre natus

sub nostra specie corpus elegisti Mariae, eleison.

Six entries, Nos. 54, 64, 66 (=70), 67, 70 (=66) and 73, utilize MEL 18 (IV). The tropes Cunctipotens genitor and Rex virginum traditionally were used with this melody but none of the Strahov settings based on it contains any indication calling for these or any other tropes. Neither are any liturgical assignments given unless, perhaps, the puzzling inscription found in the superius of No. 70, "Summum," was intended to designate one.¹² On the basis of traditional usage one may assume that these settings were used on various greater feasts of the temporal cycle and perhaps on some of the Marian feasts.

The form of MEL 18 (IV) as it occurs in current liturgical books is AAA-BBB-CCC', with C' differing from C only in that it contains a repeat of the initial phrase of C. This seems to have been its original form since in the tropes used with this melody the number of syllables in the text of the ultimate invocation always demands the use of C' whereas the number in the texts assigned to the two preceding ones calls for C.

Two of the settings using this chant, Nos. 64 and 67, consist of three sections, each of which uses, respectively, A, B and C; neither has a setting of C'. In the first of these the mensurations are O, ϕ and O whereas in the second all are notated in O. No. 66 also consists of only three sections but at its second appearance, No. 70, it has an additional fourth section based on C' and labelled Kyrie ultimum. The mensurations used in No. 70 are O, ϕ , C3 and O. Interestingly, the Kyrie ultimum does not provide a different polyphonic treatment for the repeat of the initial musical phrase of C'; rather, it sets it but once and then simply inserts a repeat sign in all parts.

No. 73 also consists of three sections, the third of which uses a repeat sign after the initial phrase and thus with one setting provides for both the C and C' statements; the mensurations here are O, ϕ and C. The final section of No. 54 is also constructed in the same manner but this entry differs from all the others based on MEL 18 (IV) in that it provides two different settings for the initial Kyrie. All sections are notated in O.

Four settings, Nos. 57, 63, 72 and 74, are based on MEL 78 (V), which has the form AAA-BBB-AAA, and all four use the trope Magne Deus.¹³ In its original version this trope contained references to Christmas and Epiphany and generally was used throughout Christmastide. The polyphonic settings in Strahov probably were used on a variety of occasions, if one can judge from the assignments given for Magne Deus in the Vienna Ms. 15501, fol. 7r, which include St. Stephan, Circumcision, Holy Trinity (!), Corpus Christi and several saints of local importance such as Sigismund, Wenceslaus and Procopius. The use of this trope on

such widely divergent feasts was made possible by the fact that the shortened form of three versicles in which it generally was used in the fifteenth century lacked all references to Epiphany and most to Christmas. The text of this trope as it appears in Strahov is as follows. (It should be noted that the Christe versicle in Strahov is not one of those originally forming part of this trope; it does, however, occur in many fifteenth-century chant sources, including Vienna MS. 15501.)

Magne Deus

Kyrie, magne Deus potentiae,
liberator hominis transgressoris mandati, eleison.
Christe genite, quem culpas Adae
qui venisti solvere, eleison.
Kyrie, cuius natus Emanuel
restauravit quod Adam primus homo perdidit, eleison.

Three of the settings using MEL 78 (IV), Nos. 57, 63 and 72, consist of three different sections, that is to say, they provide a different setting for each of the two Kyrie sections and might be described as having the form A-B-A' in contrast to the form of the original chant, A-B-A; their mensurations are C, ϕ , 0; 0, ϕ , 0; and 0, C, 0. No. 74, however, consists of but two sections since only a single setting of A is used for both Kyrie statements; this results in the form A-B-A, with the mensurations being 0, ϕ and 0.

The fifth and last of the more ancient chant melodies used for plainsong Kyrie settings is MEL 171 (IX), on which two settings are based, Nos. 55 and 68. Its formal scheme is ABA-CDC-EDE', one of the

more complex to be found in the older repertory. Various Marian tropes were still used with this melody in the fifteenth century, including Cum júbilo,¹⁴ the one originally associated with it, as well as other more recent ones such as Angelorum Domina.¹⁵ Although none of these occurs with the settings in Strahov, it is evident that at least one of the settings in the manuscript, No. 68, was intended for use on Marian feasts because it is paired with a Gloria setting, No. 69, that contains the Marian trope Spiritus et alme.

One of the settings based on MEL 171 (IX), No. 55, consists of but three sections, all of which are notated in ϕ . Each incorporates, respectively, melodic units A, C and E of the chant melody, that is, the material of the first and third invocations of the first Kyrie and the Christe sections and that of the first invocation of the final Kyrie section. There is, however, nothing to indicate that the setting of the A and C material is to be sung twice, as there is in No. 68. In this entry, each section of which is notated in O, polyphony is provided for each invocation, with the sections using A and C clearly labelled as serving for both Kyrie I¹ and I³ and Christe I¹ and I³. A single setting of melodic unit D also serves for both Christe I² and Kyrie II² although here the material is notated twice, once with the Christe text and once with the Kyrie text. Thus, this entry is the only setting in Strahov of a Kyrie based on a plainsong in which the performance practice is unambiguous, the only one in which it is fully evident as to how nine invocations are to be achieved.¹⁶

The remaining two Kyrie settings, Nos. 50 and 60, are based on late medieval melodies of Germanic origin, neither of which appears

in current liturgical books. MEL 126, used in No. 50, has been found in less than two dozen manuscripts, all of which date from between about 1400-1600.¹⁷ It does not seem to have been troped.¹⁸ In Vienna Ms. 15501, where it occurs on fol. 16r (incorrectly cited in MEL as on 15r), this chant has the form AAA-BBB-AAC, with C being constructed from material derived from both A and B. The rubric indicating its liturgical use reads "Canitur alternatim de domina ferialibus diebus et in octavis." The Strahov setting based on this chant, which consists of three sections all notated in ϕ , may well have been intended for use on the same occasions.

No. 60 is based on MEL 111. This melody has been found in but about 60 manuscripts and was in use only slightly longer than MEL 126--from approximately 1400 to 1700.¹⁹ Also preserved in Vienna Ms. 15501, 18r-19r (not 17r, as cited in MEL), it has there the inscription "De domina incidentale et de virginibus quum placet." In this source it is also provided with the trope Clementissime, only one of at least six that were associated with this chant.²⁰ It has the form AAA-BBB-CCD, with D using in a transposed position material from A. The Strahov setting based on this chant, No. 60, consists of three sections, all notated in ϕ and utilizing respectively A, B and D. Surprisingly, the D material appears here a fifth lower than its normal position in the chant melody, resulting in a final cadence for this section that is a fifth lower than those of the first and second sections. Undoubtedly, the entire third section must be read a fifth higher than notated.

The only plainsong setting of the Gloria in Strahov is No. 69 and, as mentioned above, it is paired with Kyrie No. 68. It is based on

BOS 23 (IX), one of the oldest of the Gloria chants, and contains the Marian trope usually associated with this chant melody, Spiritus et alme.²¹ It is cast in the bipartite form frequently used for Gloria settings of the period, with the second section beginning at Qui tol-
lis. Both sections are notated in O. In style it is identical with Kyrie No. 68.

Three of the five plainsong Sanctus settings, Nos. 85, 113 and 118, are of particular interest because they all are based on a specific variant of TH 32 (XVII) that is cited on page 118 of the Thanabaur catalog and listed as being preserved only in the Kuttenberg Graduale, Vienna Ms. 15501. The inscription found with this chant in this manuscript, on 48v-49r, is "Sanctus de martiribus." The original form of the chant, however, is a very ancient one and has been used on a great variety of feasts, as can be seen from the various tropes for it.²² The fact that three different settings based on the variant were included in the Strahov manuscript makes it seem unlikely that the compilers of Strahov intended it to have as limited an application as that called for by the Kuttenberg Graduale.

Two of these settings, Nos. 113 and 118, are simple and unpretentious pieces that are not particularly distinguished by imaginative writing nor are they devoid of awkward passages. No. 85, transcription 20, however, is the work of a skillful composer who treats the pre-existent chant in a greater variety of ways than is to be found in any other plainsong Ordinary item. Regrettably, it is anonymous because it is one of the better settings of this entire group. Its style, in fact, is very similar to that of the four-part works by

Johannes Touront, such as No. 142, Recordare. All that can be safely said at the moment, however, is that, because it is an unicum and because the exact form of the melody on which it is based has, to date, been found only in a Bohemian source, it may well have been composed by a (Czech?) musician active at the place where the Strahov manuscript was compiled.

TH 49 (IV), the most widely used and most troped of all the Sanctus chant melodies during the Middle Ages, serves as the basis for but one setting, No. 154, the only plainsong item attributed in its entirety to a composer, namely "flemmik." This setting is an unusually long and elaborate one and closely resembles No. 85 stylistically. Undoubtedly, it was intended to be sung, as was the chant on which it is based, only on the greater feasts of the church year.

The fifth of the Sanctus settings, No. 127, is based on TH 185, a melody not found in current liturgical books but which occurs in the Kuttentberg Graduale with the trope Deus pater iudex justitiae.²³ No indication is given there as to its intended liturgical usage but the text of the trope suggests that at Kuttentberg it probably was sung on feasts of the temporal rather than sanctoral cycle. Unfortunately, the Strahov setting based on it is incomplete; it lacks the Benedictus and, seemingly, the second Hosanna. It is possible, however, that here, as in all the other Sanctus settings in Strahov that are based on plainsongs, the first Hosanna section simply was repeated after the Benedictus because in TH 185, as in TH 32 (XVII) and TH 49 (IV), the same melody is used for both Hosanna statements.

The only Agnus Dei setting in Strahov that is based on a plainsong, No. 115, uses the chant that occurs in Mass XVII in current liturgical books.²⁴ This chant, A-B-A in form, is related musically to Sanctus TH 32 (XVII) in several ways and from about the middle of the fourteenth century to the end of the sixteenth it was paired with it in chant manuscripts.²⁵ In view of this and because No. 115 has the same kind of cantus firmus treatment and style as do two of the Sanctus settings based on TH 32 (XVII), Nos. 113 and 118, and because all three of these settings were entered by scribe 2 in as close a proximity to each other as possible in the fascicle prepared by scribe 4, one may safely assume that the Agnus Dei setting was intended to be used on the same occasions as were the Sanctus settings Nos. 113 and 118.

The Agnus Dei setting consists of the usual three sections. They are notated in ϕ , ϕ and O; surprisingly, the text of all three reads "miserere nobis." It is possible that the original form of the setting consisted of only the first two sections since the superius and contratenor of the third section have inscriptions that read, respectively, "primum alterum" and "primum (sc. Agnus) philipi ffrancis." Thus, what appears to be the third section of this section may have been intended to be an alternate setting of the first section and would thus be the only section that may be attributed to the composer named at the contratenor part.

Mass Cycles

On the whole, the Ordinary items based on plainsongs are of little interest musically since the vast majority of them are nothing more

than the most perfunctory kind of service music, another indication that most of them probably were the work of composers active only in the area where Strahov was compiled. This is not the case with the cyclic Masses, however, of which there are sixteen represented in Strahov by one or more items. These cycles are not only of musical but also historical interest because they exemplify most of the different means whereby fifteenth-century composers established relationships among the various items constituting the Ordinary of the Mass. In each, of course, is found the simplest, most obvious and unsophisticated method: the use of the same style and finalis in all movements. Additional means, however, are used in most of them and with but a single exception all of these methods are variants of but one: the use of some kind of common musical material in some similar manner or other in each of the movements. The exception, used with great frequency and usually in conjunction with some kind of common musical material, consists in casting corresponding subdivisions of the various items of a cycle in the same mensuration.

The items of each cycle represented in Strahov (including possibly related motets) are listed in Table 5, the sources of concordances to the cycles as a whole are given, the principal unifying devices are indicated and modern editions and transcriptions are cited. The cycles are listed not according to their appearance in Strahov but rather according to their unifying devices. DT0e refers to the series Denkmäler der Tonkunst in Österreich; MPL stands for Monumenta polyphoniae liturgicae Sanctae Ecclesiae Romanae, edited by L. Feininger; Gülke denotes the Opera Omnia of Johannes Pullois, edited by Peter Gülke and pub-

Table 5

Composer and Title	Items in Strahov	Concordances	Unifying Devices	Modern Edition
1. Johannes Touront <u>Sine nomine</u> (a 3)	K-G-C-S-A 75-78, 81	Tr89; G-C-S-A	Style and finalis	Gottlieb
2. Standly <u>Sine nomine</u> (a 3)	K-G-C-S-A ¹ , 2 56, 144, 147-149		Mensurations	Appendix I
3. Johannes Vincenet <u>De madame</u> (a 3)	S 82	Tr91; K-G-C-S	Mensurations, motto	Davis
4. Anonymous <u>Sine nomine</u> (a 3)	S 86	Tr89; K-G-C-S-A Tr90; S	Mensurations, motto	Gottlieb
5. Johannes Pullois <u>Sine nomine</u> (a 3)	G-C-S-A ² 133-135, 150	Tr87; K-G-C-S-A Tr90; G-C-S-A Tr93; G-C-S-A	Mensurations, motto	Opera Omnia
6. Anonymous <u>F-fa-ut</u> (a 3)	G-C 97-98	Tr89; K-G-C-S-A	Mensurations, mottos initially and inter- nally	Gottlieb
7. Anonymous <u>Meditatio cordis</u> (a 4)	G-C-S-A 87-90	Tr88; M	Mensurations, tenor (modified)	Appendix I
8. Anonymous <u>Sine nomine</u> (a 3)	G-C 79-80		Mensurations, tenor (strict)	Appendix I
9. Anonymous <u>Sine nomine</u> (a 3)	K-G-C-S-A ¹ 108, 104, 105, 107, 109	Tr89; K-G Spec; C	Inconsistent use of mensurations; tenor at beginning and end of sections only, freely modified	Gottlieb

8. Anonymous	<u>Sine nomine</u> (a 3)	G-C 79-80		(strict)	
9. Anonymous	<u>Sine nomine</u> (a 3)	K-G-C-S-A ¹ 108, 104, 105, 107, 109	Tr89; K-G Spec; C	Inconsistent use of mensurations; tenor at beginning and end of sections only, freely modified	Gottlieb
10. Anonymous	<u>Sig sald und heil</u> (a 3)	S 84	Tr91; K-G-C-S-A (a 4)	Inconsistent use of mensurations; migrating melodic material used imitatively	
11. Philipi	<u>Hilf und gib rat</u> (a 4)	G-C-S-A-M 99-103	Tr89; M	Mensurations, motto and tenor (modified)	Appendix I
12. Anonymous	<u>O rosa bella</u> (a 4)	K-G-C-S-A-M 136-141	Tr89; K-G-C-S-A Mod456; K-G-C-S-A Mi2269; M (dif. text)	Mensurations, motto and tenor (modified)	DT0e, 22
13. Anonymous	<u>Rozel im gorten</u> (a 4)	G-C-S-A ³ 110, 112, 114, 116	Tr88; G-C-S-A	Mensurations, motto (modified) and tenor (greatly varied)	Appendix I
14. Johannes Cornago	<u>Ayo visto lo mappa mundi</u> (a 3)	K-G 94-95	Tr88; K-G-C-S-A	Mensurations, motto and tenor (modified)	
15. Anonymous	<u>Veterem hominem</u> (a 4)	G-C-S-A 128, 130-132	Tr88; K-G-C-S-A	Mensurations, motto and tenor (strict)	MPL I-II
16. Anonymous	<u>Veni creator Spiritus</u> (a 3)	K-G-C-S-A 119, 120, 122-124		Mensurations, common polyphonic material; parody Mass (?)	Appendix I

lished by the American Institute of Musicology, 1967; Gottlieb indicates Volume II of the unpublished doctoral dissertation of Louis Gottlieb, "The Cyclic Masses of Trent Codex 89," submitted to the University of California (Berkeley) in 1958;²⁶ and Davis signifies the dissertation of Bertran Earl Davis, "The Works of Johannes Vincenet," University of North Carolina, 1960.

The cycle by Johannes Touront is the least unified of all. It has neither tenor nor motto nor is there any correspondence between the sequences of mensurations used for the various subdivisions of any two items. One might even question whether all of the movements were written at the same time because, even though all end with the same finalis, the Kyrie begins in an entirely different tonal area than do the other items. The absence of the Kyrie from Trent Ms. 89, which contains the other items of the cycle, also suggests that it might have been composed independently of them. Nevertheless, the work is of considerable musical value and exemplifies one of the compositional approaches used for a cycle when a composer wished neither to base the various items on corresponding plainsongs nor to relate them through the use of some common material.²⁷

Two other Masses known to be by Touront are preserved in Trent Ms. 89, Nos. 531-535 (fols. 47r-56v), and Nos. 682-686 (fols. 258r-273r), and it is interesting to note that in the first of these there also is no great degree of relationship among the various items whereas the second makes use of both a tenor and a motto.

The items constituting the Mass by Standly have only a slightly greater degree of relationship than do those of the Touront cycle.

This results primarily from the use of the same sequence of mensurations in most of the items. The Kyrie, Gloria and Credo are all cast in a tripartite form and in each the mensurations used are 0, \oint and 0. Furthermore, the first section of each of these three items begins and ends with a harmonic construct on \underline{g} and the second opens with one built on \underline{c} and closes with one on \underline{g} . The third section of the Kyrie and Gloria also open and close with chords on \underline{g} but the Credo deviates at this point and opens with one on \underline{c} but concludes, of course, with one on \underline{g} .

The Sanctus is divided into five sections, the first, third and fifth of which, Sanctus, Hosanna I and Hosanna II, are the principal ones and these are related to the three sections of the Kyrie, Gloria and Credo through the use of the same mensurations: 0, \oint and 0. The second and fourth sections, Pleni sunt and Benedictus, are a 2 and have the same mensurations as the sections that precede them. The first, fourth and fifth sections both begin and end with chords on \underline{g} whereas the second and third, which also close on \underline{g} , open, respectively, with constructs on \underline{d} and \underline{f} . The Agnus Dei may be incomplete since only two invocations are given, the second of which is a 2. Both are notated in 0 and begin and end with chords built on \underline{g} .

Despite the assertion contained in the article on Standly in Die Musik in Geschichte und Gegenwart, the Mass is not based on a tenor;²⁸ this is immediately evident from an examination of the transcription of the cycle given in Appendix I, Nos. 21-25. Neither has it a motto although the Gloria and Credo do have nearly identical beginnings. In this lack of a tenor and motto it is similar to the only other Mass

known to be by Standly. Preserved in Trent Ms. 88, Nos. 436-440 (fols. 314v-322v), it also uses neither of these devices; all of its items are cast in a bipartite form, with the first section of each always notated in O, the second in C. It is of interest primarily because in each movement the tenor and contratenor are always derived from a single notated part.

The other cycles in Strahov also make use, at least to some extent, of a sequence of mensurations in their items, in addition to which they employ other methods for strengthening the relationships among them.²⁹ Four of them use the same or similar musical material, a musical motto, at the beginning of each item. One of these is the three-part cycle by Johannes Vincenet, the Agnus Dei of which is not preserved. The Kyrie is tripartite and notated in C, ϕ and O whereas the Gloria and Credo are bipartite and written in C and ϕ . The Sanctus is in three principal sections in C, O and O, between each successive two of which there is a section a 2, the first in C, the second in ϕ . Thus, the movements are not too closely related by the mensurations of the various sections. All of the items open, however, with the same musical phrase, the essential elements of which are the melodic figures in the superius and the tenor. The figure in the superius is immediately recognizable, as is the one in the tenor because of the delayed entry of the superius, and consequently it is evident to the listener that the various items of the Ordinary are, indeed, intended to constitute a unified cycle.

Material derived from an opening motto may also serve to unify the various sections of an item and here the melodic figure in the superius is used for this. In each of the items this figure, sometimes

transposed down a fourth or up a fifth, appears in a modified form either at the beginning of the tenor or superius part of a second or third section and thus helps to unify the various sections within each item.

An opening motto may also serve a symbolic purpose if it is derived from a pre-existent work by calling to mind the text of that work. The motto here probably functioned in this manner for many fifteenth-century worshippers. This Mass has always been considered to be freely composed and hence cited as a Missa Sine nomine. Even Davis, whose doctoral dissertation dealt with the complete works of Vincenet, says nothing more about this particular Mass than "insofar as is known, this is a through-composed Mass. Unity is provided through the use of head-motifs and the sections are united also with respect to mode."³⁰ It is probable, however, that instead of being a Missa Sine nomine it is a Missa De madame because the opening motives of the superius and tenor are clearly borrowed from the same parts at the beginning of Pullois' chanson De madame au bien corps gentil.³¹ The motives in both the superius and tenor of the Mass are, of course, commonly encountered in the music of the mid-fifteenth century and had but one or the other been used alone it would have been impossible to determine the specific source from which the borrowing might have taken place. The use of the two together, however, clearly points to the Pullois chanson as the source for the motto.

In all probability the Mass was intended for use on Marian feasts since the chanson on which it is based would have been used as a source for the motto not for musical reasons but because the text could be in-

terpreted as applying to Mary. Indeed, the first line of it says much the same thing as does the opening of one of the favorite antiphons of the period: "Tota pulchra es, amica mea." Thus, the motto would also have served to call to mind the text and thus the worshipper would have been constantly reminded throughout the service of her in whose honor the Mass was being celebrated.

The anonymous three-part Missa Sine nomine, No. 4 of Table 5, of which only the Sanctus is in Strahov, is another of the Masses represented there that make use of a motto in addition to a sequence of mensurations. The first four movements are essentially tripartite and each uses the same sequence of mensurations: O, ϕ and ϕ . A brief two-part section, however, occurs in both the Gloria and Credo between the second and third sections and in both of these items it is in the mensuration of the preceding principal section. The Sanctus, however, contains two brief two-part sections, one between the first and second and another between the second and third principal sections. Again, each of these two-part sections is in the same mensuration as the section it follows. In the Agnus Dei the first invocation is in O, the second, which is a 2, is in the same, and the third is in ϕ .

All of the movements open with a motto in the superius that is varied slightly at each of its appearances; it is also used at the beginning of the tenor of both the Gloria and Credo but here it occurs with note-values much longer than those assigned to it in the superius. It is impossible to determine if the motto was borrowed or not because it is a figure only too common in the fifteenth century.

Still another Mass that adds a motto to mensurations is the Pullois Missa Sine nomine. Here the first three movements are tripartite, with mensurations being O, ϕ and O; the Gloria, however, has a short additional section a 2 between the first and second principal sections and, as usual, it is notated in the same mensuration as the preceding section. The three principal Sanctus sections are in O, ϕ and ϕ ; it deviates from the pattern in the first three movements because Hosanna I, in ϕ , is also used for Hosanna II. Only two invocations are given for the Agnus Dei, the first notated in O and the second, a 2, in ϕ . If, however, the first also serves as the third, the sequence of mensurations again is O, ϕ and O.

Each of the movements opens with a motto consisting of material in all three voices. This motto appears in a somewhat different guise in each movement but retains sufficient identity to allow it to be easily recognized by a listener. It has the appearance of being borrowed from a chanson; if so, the source has yet to be identified.

The fourth Mass that uses a motto is the anonymous Missa ffaut, the title of which is derived from the first two notes of the tenor: f-c. It is the most tightly structured of the motto Masses in Strahov and perhaps of the whole period. Each movement consists of three principal sections notated in O, ϕ (ϵ in the contratenor) and O and, in contrast to most motto Masses, the second and third of these sections, as well as the first, have their own distinctive opening material in all three voices. Furthermore, the mottos for the three basic sections of each movement are related to each other by the use of but one melodic figure in the tenor, f-c-f; consequently, all sections in all

movements open with the same basic harmonic constructs as well as the same melodic movement in the tenor.

Still a further relationship is established by assigning, except in the Sanctus, a common motto to the two-part sections that occur between the first and second principal sections of all the movements but the first.³² These sections, all of which begin imitatively except for that of the Gloria, use the mensuration of the preceding principal section whereas their motto resembles, to some extent at least, that of the following section. Only the two-part Benedictus section of the Sanctus is not related to some other section by a motive, probably for the reason that none of the other movements contains a two-part section between their second and third principal sections. It is, however, related to the section that immediately precedes it in the Sanctus by having the same mensuration.

The mottos for this cycle probably were freely composed. This is suggested not only by the designation that accompanies the Gloria and Credo in Strahov but also by the musical material itself. It hardly seems possible that such a great variety of motival material could have been borrowed from a pre-existent chanson or similar work and still be manipulated as it is in the Mass. Thus, the Mass probably was freely composed and not necessarily intended for use on any specific feast.

Three other cycles in Strahov use, in addition to mensuration, a common tenor in all movements as a unifying device instead of a motto. One of these is the four-part cycle that derives its tenor from the Introit of the Mass for the Friday after the Fourth Sunday of Lent,

Meditatio cordis.³³ Because this cycle is preserved only in Strahov a transcription of it in its entirety--it has no Kyrie--is included in Appendix I, Nos. 26-29.

The Gloria, Credo and Sanctus are cast in a bipartite form, the first section of which is always notated in O , the second in C . The plainsong appears in full in the tenor in each section of each of these items and at its every appearance it is assigned different durational values and receives a minimal amount of different melodic coloration. Certain basic principals of treatment remain constant, however. In each of the three items the first section always opens with a much-delayed entry of the tenor (and the contratenor bassus) and the cantus firmus is interrupted twice, always at the same places, by rests of considerable duration. A similar pattern is found in the second section except there the cantus firmus is always interrupted three times.



A slightly different scheme is used in the Agnus Dei. The tenor of the first invocation, notated in O , consists of the first two portions of the cantus firmus that result from the insertion of the rests according to the pattern followed in the first sections of the other three movements. None of the cantus firmus found in the second invocation, which is a 2 and also notated in O , whereas the third portion of it is used for the final invocation, notated in C . Thus, the entire Agnus Dei is based on but a single statement of the cantus firmus, two portions of which appear notated in O , one in C .

The text of the tenor of this Mass suggests that it was intended for Marian feasts. The full text, "Meditatio cordis mei in conspectu tuo semper: Domine adjutor meus, et redemptor meus," is one that the

fifteenth-century mind could easily have applied to the Virgin. This, coupled with the fact that there are two scriptural passages that positively support such an application, leaves little room for doubt.

The scriptural passages in question are both from the second chapter of the Gospel of St. Luke. The first describes Mary's reaction to the visit by the shepherds at Bethlehem: "Maria autem conservabat omnia verba haec conferens in corde suo," (verse 19); the second her response to the events that transpired during the visit to Jerusalem when Jesus was twelve years of age: "Et mater ejus conservabat omnia verba haec in corde suo," (verse 51).

The conjecture is strengthened further by the presence of a large bipartite motet, Gaude Maria, in Trent Ms. 88, Nos. 416-417 (fols. 284v-286r). The text of this motet is based on that of a Responsory formerly used at Matins for the feast of the Assumption and that of the Tract of the Marian votive Mass for Lent³⁴ and it has as the tenor of each of its two parts that portion of Meditatio cordis that serves as the tenor of the first invocation of the Agnus Dei of the Meditatio cordis cycle. In view of the fact that the tenor receives exactly the same kind of treatment in the motet as in the Mass and because both Mass and Motet are written in the same style and because some Mass cycles of this period are known to have included a motet (cf. infra), it is not impossible that this motet from Trent Ms. 88 belongs with the cycle in Strahov. Thus, if the motet does belong with the Mass Ordinary, the use of a Marian text for the motet would indeed support the proposal that the Meditatio cordis cycle was intended for use on certain Marian feasts and votive Masses.

There are some indications that this cycle might be the work of an English composer. The fact that the tenor is taken from the Gregorian repertory is one and the strict bipartite form of all its items except the Agnus Dei is another. Still another is the peculiar manner of notating certain cadential figures typical of a superius part. The normal manner of notating the figure in question is  whereas in a great number of pieces known to be by Englishmen it is notated . This figure, notated in the latter form, appears twice in the superius of the Credo; it also appears once in the Sanctus, however, notated in the usual form.

The absence of a Kyrie setting also has often been assumed to be a characteristic feature of Masses by insular composers but it is becoming increasingly evident that this may not necessarily be the case. Rather, it seems that it should be considered as indicative more of the time at which a cycle was written than of the composer's nationality. When the cyclic Mass was in its infancy the Kyrie tropes still enjoyed great popularity and consequently this item was viewed in much the manner as were the Mass Propers and the texts of the tropes were as closely associated with their melodies as were the Mass Proper texts with theirs. And, just as no fifteenth-century composers would have set the text of a Mass Proper without incorporating into the setting the melody traditionally associated with it, so too, it seems, they were almost as reluctant to disassociate the Kyrie tropes from their melodies. Thus, they often may have omitted the Kyrie from early cycles because of the impossibility of incorporating into the setting the melody traditionally associated with the trope. The argument that

the Kyrie, with its trope text, was omitted from early cycles because its presence would limit the occasions on which the Mass might be used is, of course, not a valid one. The vast majority of the cycles, both tenor and motto, that were composed before about 1475 were, in regard to their liturgical usage, as restricted by the symbolic implications of the pre-existent material on which they were based as they would have been by a trope text.

Around the middle of the century, however, the popularity of the Kyrie tropes began to wane rapidly under the ever-increasing influence of humanistic ideals. Thus, the composer gradually became free to include the Kyrie in the cyclic Mass; because he no longer had to include the trope text he no longer felt obliged to incorporate a pre-existent chant in his setting. Consequently, the absence of a Kyrie primarily should be considered as indicative of the time at which a cycle was written and also, perhaps, of place because humanistic ideals first manifested themselves at different times in different places.

The fact that most of the cycles lacking Kyries are probably by Englishmen is explained by the fact that, during the first two or three decades of its history that transpired before the advent of strong humanistic impulses, it was primarily English composers who cultivated the cyclic Mass. Thus, certain cyclic Masses, particularly those based on tenors, probably lack a Kyrie not necessarily because they were composed by Englishmen but because of the time at which they were written. The lack of a Kyrie is not so much a characteristic of a school of composers as it is of a period.

Two more Ordinary items in Strahov are related by a common tenor as well as mensurations. These are the Gloria and Credo, Nos. 79 and 80; it is uncertain whether they once belonged to a full cycle or were never more than a pair because no other movements based on the same tenor have been found. Both are preserved only in Strahov and are included among the transcriptions as Nos. 30 and 31.

Each of the items is cast in a bipartite form, with the first section of both notated in O, the second in \dot{C} . The tenor on which they are based has not yet been identified; all that can be said is that the melodic contour of the beginning does not suggest a plain-song. It appears but once in each movement in an almost identical form, with the only discrepancies between the two statements resulting from the different durational values assigned to its initial note and to the lengthy periods of rest that interrupt it once in each section. The tenor also is the lowest-sounding voice throughout most of each movement although the contratenor descends below it occasionally.

These various tenor features as well as the general harmonic and melodic style suggest that this pair might be by an English composer or written under the influence of a member of that school. One is reminded, in particular, of the Masses of Frye, especially his Missa Nobilis et pulchra, the tenor of which is also the lowest-sounding voice most of the time. It is, of course, impossible to determine the feasts for which this pair was intended since the source of the tenor is unknown.

The remaining cycle that uses a tenor as the principal unifying device is the Missa Sine nomine listed as No. 9 in the Table above. The treatment of the tenor material in this Mass as well as the appearance of a chant melody, MEL 18 (IV), in the superius of the Kyrie sets this cycle somewhat apart from the others in Strahov. It does, however, have a number of features in common with the Missa Sig salu und heil, No. 10 of Table 5, and both may be by German composers. In any case, both stand outside of the English and Franco-flemish traditions in several respects.

Sequence of mensurations plays but a small role in this Missa Sine nomine. The Kyrie is tripartite and the first section is notated in O, the second (a 2) in C and the final one in C. The Gloria and Credo, both tripartite also, have identical mensurations in their three sections: O, C and O. The sections of the Sanctus, a 3 throughout, are Sanctus: O, Hosanna I: O2, Benedictus: C , and Hosanna II (=I): O2. Only a single invocation of the Agnus is given and it is notated entirely in O. From the manner in which the tenor appears there, however, it does not seem to be incomplete; rather, the one invocation probably was intended to be repeated twice.

The basic tenor material consists of but two phrases, the first of which is used as the tenor of Kyrie I, the second as that of Kyrie II (the tenor is silent during the Christe section). That is to say, one phrase appears at the beginning and the other at the end of the item. A similar disposition of the given material is followed in all the other items. Thus, the tenors of the first section of the Gloria, Credo and Sanctus all begin with a statement of the same basic melodic

material as was used in Kyrie I, after which each continues freely for the remainder of the section. The material used in the tenor of the second section of each of these three movements is freely invented in a different manner in each of them and it appears imitatively in both of the other voices in the Gloria and Credo. Each of these three movements then concludes with a third section, the tenor of which consists entirely of a statement of the second phrase of the given material. The tenor of the single Agnus Dei invocation uses both phrases of the pre-existent material. Here, however, the appearance of the first phrase is preceded by free material in the tenor rather than by a series of rests. (Essentially the same thing occurs in the Sanctus although there the material that precedes the initial phrase of the cantus firmus is notated as a contratenor secundus. Thus, the Sanctus and Agnus Dei both lack the initial two-part section that is present in the other three movements.)

Because the tenor material appears only at the very beginning and end of each item and always with different durational values and melodic colorations its unifying role is considerably less than that which a tenor normally exercises. Other devices, however, compensate for this to some degree. Because the tenor line has essentially the same kind of melodic contour and movement as normally would be used in a superius part, motives derived from it can easily be used in the two other voices, as indeed they are, and thus the various sections within a movement are unified by the motival and imitative use of material derived from the cantus firmus. The various movements are also related to each other in the same manner and the result is, to modern ears at

least, a cycle in which the relationships among the various movements are more obvious than are those of a cycle in which the tenor appears in exactly the same form in all movements and the upper voices of one movement are melodically unrelated to those of another.

None of the manuscripts preserving movements from the cycle provide any clue as to the source of the cantus firmus. There is a slight possibility that it might be derived from a German monophonic song, the beginning of which appears as the last element in the tenor of two of the O rosa bella quodlibets found in the Glogau song book, Nos. 118 and 119 of the complete inventory.³⁵ The second of these uses a larger portion of the song from which it is derived than does the other and has the text "Ich far dahin and das muss sein." This text and melody are preserved in toto in the Locham song book on page 9.³⁶ Unfortunately, however, the melody is notated in an extremely careless manner and differs enough from the one found in the Glogau quodlibets to suggest that the two sources represent variant forms of it; perhaps the Glogau phrases were borrowed from a polyphonic setting. Thus, on the basis of the evidence presently available it is impossible either to affirm or deny that the tenor of this Missa Sine nomine is based on "Ich far dahin."

The Missa Sig s'ld und heil, of which only the Sanctus (without the contratenor primus found in Trent Ms. 91) appears in Strahov, is closely related to the preceding cycle both in style and in its imitative use internally of motival elements derived from the pre-existent material as unifying devices. It cannot be described as a tenor Mass, however, because the pre-existent material, derived from a German song

preserved in the Schedel song book, 122v-123r, does not appear as a tenor in all the movements. Neither does it make much use of sequence of mensurations as a unifying device; only the Gloria and Credo have the same ones for their three principal sections: O, ♪ and O. Thus, as mentioned above, it stands outside of the English and Franco-flemish tradition of cyclic Mass composition in the same way as does the preceding one. Furthermore, it is interesting to note that the opening phrase of the tenor of the song from which it derives its pre-existent material, Sig sald und heil, appears in one of the same quodlibets in Glogau, No. 119, as does the opening phrase of Ich far dahin, and the opening phrase of Hilf und gib rat, still another German song that serves as a tenor for a cycle in Strahov.

The Mass based on Hilf und gib rat is one of five cycles in Strahov that use both a tenor and a motto in addition to a sequence of mensurations and is the only one of the five that is unique to this manuscript. It is attributed to Philipi and lacks a Kyrie but has appended to its Ordinary items a motet, O gloriosa mater, that uses the same tenor and motto in the same way as they. The motet is not unique, however, since it is preserved also in Trent Ms. 89 with the texts Salve regina and Gaude rosa speciosa but without the contratenor concordans cum omnibus that is found in Strahov as an optional fifth part.

All of the items, including the motet, are bipartite, with the first section of each notated in O, the second in C2. A full statement of the cantus firmus, always with different durational values and melodic colorations, is allotted to each section of each movement. The motto that opens each movement consists primarily of the superius material

since the contratenor primus with which it forms the opening duo varies from movement to movement after the first few notes. The superius material is derived from the beginning of the tenor and this, in turn, seems to be derived from the German song mentioned above, Hilf und gib rat, only the incipit of which seems to have been preserved as the result of its use in the tenor of the Glogau quodlibet. The four Ordinary items and the motet are included among the transcriptions as Nos. 32-36.

Another of the Masses in this group also has a motet appended to it. This is the four-part Missa O rosa bella and the motet is O pater aeterne. The Ordinary items are well-known since they were published at the very beginning of this century in volume 22 of the Denkmal der Tonkunst in Österreich.³⁷ This edition was a particularly interesting one because its format made immediately evident the striking differences between the two versions of the Mass that occurred in the sources then known to preserve it, Modena Ms. 456 and Trent Ms. 89.

The version preserved in the Modena manuscript seems to be essentially the original one whereas that found in Trent Ms. 89 is probably the result of an effort, by no means unsuccessful, to modernize the cycle by reworking portions of the contratenors so that one could be rewritten as a true contratenor bassus to as great an extent as possible. The only serious formal deviation from the Modena version that is found in the Trent manuscript occurs in the Agnus Dei. The Modena version provides a separate setting for all three invocations of this item, the tenor of the third being that portion of the cantus firmus that was not used in the first invocation. Thus, in the Modena

Agnus Dei the entire cantus firmus is utilized, just as it is in all of the other items. The version in Trent, however, has no separate setting for the third invocation; rather, it calls for a repeat of the first one and consequently the pattern established in the other four movements in regard to cantus firmus disposition is violated. Another significant difference between the two occurs in the second invocation; in the Trent version it is a 2 throughout whereas in the Modena setting it is a 3 to a great extent.

The first four items of the Strahov version of this cycle are in basic agreement with the Modena version although in a few instances certain specific melodic configurations, usually in the superius, are those of the Trent version. The Agnus Dei in Strahov, however, omits the third invocation and the second is a 2 throughout; thus, it basically agrees with the Trent version. Interestingly, the Strahov Agnus Dei assigns the second of the two parts in the Agnus secundum to the contra-tenor primus rather than to the tenor, as Trent does, and consequently, is probably a more authentic version of the modernized form of this item than is the one in Trent Ms. 89.

From what has been said above it is evident that the relationships between the two versions and the three sources are complex ones that will be clarified in all their details only by a considerable amount of painstaking comparative study. Nevertheless, the basic relationships are obvious: the Modena version is the earlier, essentially original one, the Trent version is a later modernization and the one in Strahov is a mixture of the two and includes a motet which, although preserved in another source, Milan Ms. 2269 (Librone I), in but a sin-

gle version analogous to that of the Modena form of the Ordinary items.

A sequence of mensurations does not play too great a role in unifying this cycle. This Kyrie is tripartite and the mensurations used are 0, ϕ and 0. The Gloria and Credo, however, are bipartite and the sections are in 0 and ϕ . The Sanctus also consists of two principal sections, Sanctus and Hosanna I, in 0 and ϕ , each of which is followed by a section in the same mensuration and in which the tenor is silent. Consequently, this movement is somewhat exceptional in that the concluding section, consisting of both the Benedictus and Hosanna II, is a 3. In the original form of the Agnus Dei, the first invocation uses that part of the cantus firmus that is found in the first section of each of the preceding three items and in the Kyrie primum and Christe sections of the Kyrie whereas the third invocation uses the remaining portion (the tenor is silent in the Agnus secundum). The motet consists of but a single section notated in 0.

The tenor and motto are, of course, derived from the tenor and superius of Dunstable's 0 rosa bella, an obvious indication, confirmed by the presence of the Rex virginum trope in the Kyrie, that the cycle was intended for Marian feasts. The tenor appears once in its entirety in each movement (except the Agnus Dei of the modernized version), always with different durational values and a slight amount of varying melodic coloration. The motto occurs at the beginning of each movement but no use is made of any common material at the beginning of the second sections except in the Agnus secundum of the Modena version, which uses the opening motto in the superius and the first few notes of the beginning of the tenor in the contratenor primus.

Perhaps the most interesting aspect of this cycle, as it appears in Strahov, and of the preceding one, Hilf und gib rat, is the presence of the motets based on the same material. They are not the only examples of cycles with appended motets, however, since another occurs in toto in Trent Ms. 88, Nos. 490-496. This is W. de Rouge's Missa Esclave puist yl, the tenor and motto of which are derived from Binchois' chanson of the same name. Furthermore, there are several other such cycles, the Ordinary items of which are found in one source, the motet in another. One of these consists of the Missa Meditatio cordis discussed above and the related motet Gaude maria virgo, Trent Ms. 88, Nos. 416-417. Another is the Missa Soyez aprantiz (=So ys emprentid), the Ordinary items of which appear in Trent Ms. 90 and San Pietro Ms. B.80 whereas the motet that uses the same pre-existent material in the same manner, Stella caeli extirpavit, occurs in Trent Ms. 88, No. 204. Still another example is the Missa Summe trinitati of Walter Frye, found in Brussels Ms. 5557, and the motet Salve virgo mater pia, Trent Ms. 88, No. 240.

The significant question in regard to these cycles is, of course, the nature of the relationship between the Ordinary items and the appended motet. Three possibilities present themselves: 1) the Ordinary items are based on the motet; 2) the motet is based on the Ordinary items; 3) both the Ordinary items and motet were written simultaneously and are constituent members of what may be called a Mass-motet cycle. Manfred Bukofzer, in his article on Walter Frye in Die Musik in Geschichte und Gegenwart, first called attention to the relationship between the Missa Summe trinitati cycle and the motet Salve

virgo mater pia and, after assigning the motet to Frye because its tenor and motto were identical with those of the Mass cycle, asserted that the motet undoubtedly served as a model for the Ordinary items and that consequently this was one of the earliest examples of the parody Mass.³⁸ Sylvia Kenney, on the other hand, has suggested that the situation is just the reverse and that the motet is based on the Mass.³⁹ The present writer, however, favors the third hypothesis, namely that these Ordinary items and motets form Mass-motet cycles that are the result of an experiment that took place primarily in the south-Germanic areas from about 1440-1455.⁴⁰

What suggested the addition of a motet to the cycle of Ordinary items was, of course, the same thing that prompted the musical unification of the Ordinary items among themselves: emerging Renaissance esthetic concepts. Efforts at unifying both Ordinary and Proper items had taken place earlier and been abandoned, probably because of the close relationship that existed between the texts of the Proper items and their chant melodies. (It was suggested above that this was also the reason for the omission of the troped Kyrie from many early cycles). Such early experiments include Dufay's Missa Sancti Jacobi, Liebertus' Marian cycle in Trent Ms. 92 and the series of loosely related Ordinary cycles, each preceded by an Introit, that occurs in the same manuscript. There existed, however, no relationships between texts and tradition chant melodies in the case of the optional motet customarily used at the end of Mass and thus there was nothing to prevent the assimilation of these pieces into the cycle of Ordinary items. Consequently, for a brief period of time a

number of composers seem to have attempted this further unification of the various musical items of the Mass.

The third of the Masses that utilizes both a tenor and a motto, albeit a very free one, is the Missa Rozel im gort(e)n, which is preserved also in Trent Ms. 88 and appears in both sources without a Kyrie. Sequence of mensurations plays a substantial role in this cycle. The first three of the four items each have five sections, the second and fourth of which are for a reduced number of voices in all instances but one, the Pleni section of the Sanctus, and the mensurations for these are 0, 0, ϕ , ϕ and 0. The Agnus Dei, however, is constructed somewhat differently. The first invocation is in 0; the second, for a reduced number of voices is in 0 and ϕ ; and the third is in ϕ .

The source of the tenor is unknown and the only clue to its identity is provided by an inscription in the tenor part of the Gloria in the Strahov copy. This reads "Officium Rozel im gort(e)n andersch franczosch."⁴¹ This probably means that the music from which the tenor is derived usually was sung with a German text beginning "Rozel im gort(e)n" but that this text was only a translation of or substitute for an original French text. Because of the manner in which the material is used in the Mass it is impossible to determine if the original was monophonic or polyphonic. Indeed, it is even impossible to reconstruct with any real assurance the basic form that the melody had because in each movement the composer not only freely repeated phrases but also modified them to such a great extent by the use of melodic colorations and different durational values that one cannot always be

certain as to which phrase of the original is actually present. It is evident, however, that the same portions of the original melody are, for the most part, used in corresponding sections of various movements.

The extremely free treatment accorded the pre-existent material in this cycle and the use of a melodic style similar to that of a superius part in both the tenor and contratenor secundus relate it to those other cycles in Strahov that draw their pre-existent material from German sources and perhaps were written by German composers. It does, however, have one feature that sets it apart from all the other cycles in Strahov. This is the use of the tenor in each section of each movement except in the latter half of the Agnus secundum. In all other cycles the tenor normally is silent in sections calling for a reduced number of voices. In this cycle, however, the superius is silent and thus it is the tenor and contratenor primus instead of the customary combination of discantus and contratenor primus for which the sections a 2 are written and, in these sections as well as in the others, the tenor makes use of the pre-existent material.

Johannes Cornago's Missa Ayo visto lo mappa mundi is another of the cycles represented in Strahov that have both a tenor and motto. A sequence of mensurations is also used to an extent. The Kyrie, a 3 throughout, is tripartite and uses the mensurations O, ϕ and O. It is based on but a single statement of the cantus firmus, which is extended to the required length by the use of melodic colorations. The Gloria and Credo are both bipartite, and the mensurations used are O and ϕ ; a single statement of the cantus firmus occurs in the first sec-

tion of each and two in the second, always with different melodic colorations and durational values. In the Sanctus the first section, which extends up to Hosanna I, is also in 0 and here, too, a full statement of the cantus firmus is given. Hosanna I is in ♪ and uses only the first half of the pre-existent material. The tenor is silent in the Benedictus, also in ♪, but it re-enters at Hosanna II, still in ♪, with the second half of the cantus firmus. In the Agnus Dei the first invocation is in 0 and its tenor contains a full statement of the cantus firmus. The second invocation is a duo in ♪ and makes no use of the pre-existent material but a full statement of it again occurs in the final invocation, also notated in ♪.

The motto used at the beginning of each movement seems to be freely invented. The tenor, however, is derived from a popular song, the Spanish text of which is found beneath the Latin text of the tenor of the Gloria and Credo in the Trent Ms. 88 copy: "Ayo visto lo mappa mundi / et la carta de navegare / che le me pare la piu bella / la piu bella de questo mundo." A superscription at the beginning of the Mass in Trent Ms. 88 also informs one of the liturgical use for which it was intended: "Apud Neapolim est la missa de nostra domina sancta maria."

Several writers have speculated about which fifteenth-century map may have inspired the popular song. Pirro has suggested one painted by Girolamo Bellavista for Pope Pius II in 1462-63,⁴² and Reese mentions that in 1480 Ferrante II, King of Naples, supplied linen for a map to the painter Giovanni di Giusto.⁴³ Both of these maps, however, seem to be of too recent an origin to have served as the inspiration

for a song that could have achieved sufficient popularity to warrant its use as the tenor for this cycle, which must date from no later than about 1465-1470. A more likely candidate is the famous map painted by Jan van Eyck, about 1430, for Philip the Good. This map was well-known in the fifteenth century, and, because of its excellence, it was explicitly mentioned by Bartolomeo Fazio in his De Viris Illustribus when he discussed the work of van Eyck. This book was written at the court of Alfonso V of Aragon, King of Naples, between 1453 and 1457, the very time that Cornago was employed there as a composer. The passage in question reads "His (Jan van Eyck's) is a representation of the world in circular form, which he painted for Philip Lord of Belgians, a work which is thought to be surpassed for perfection by none executed in our time. Here you can distinguish not only individual localities and the lie of the land areas but also, by measurement, the distance between localities."⁴⁴ Thus, in view of the fact that Jan van Eyck's works excited admiration throughout Europe--Fazio also informs us that Alfonso himself had in his private quarters a triptych by van Eyck consisting of a central panel depicting the Annunciation and two side panels picturing St. John the Baptist and St. Jerome--and that his map in particular was a celebrated work, one may with a certain confidence propose his painting as the one most likely to have prompted the composition of the song on which Cornago based his Mass in honor of Mary.

The fifth and last of the cycles using both a tenor and a motto is another well-known Mass, Veterem hominem, the Kyrie of which is lacking in Strahov and is separated from the other movements in Trent

Ms. 88. The first three movements are cast in a bipartite form, the first section of which is in 0, the second in ϕ . The cantus firmus, an antiphon from the Office for the Octave of Epiphany, occurs in its entirety in each section, always with one set of durational values in the first section of each movement and another in the second.⁴⁵ The other two movements depart only slightly from this bipartite scheme. The first section of the Sanctus, Sanctus....Gloria tua, is in 0 and uses a complete statement of the pre-existent material with the same durational values as are used with it in the first section of the preceding movements. Hosanna I, a 3, is also in 0 and has as its tenor approximately the last third of the cantus firmus, again with the note values it had in the first section. The remainder of the Sanctus, Benedictus and Hosanna II, is written as one section in ϕ and uses another full statement of the cantus firmus, which here has the same durational values it had in all preceding second sections. A bipartite structure is also evident in the Agnus Dei since the first two invocations are both in 0 and share one full statement of the cantus firmus and the third invocation is in ϕ and has a full statement. Again, the two statements of the pre-existent material have the same durational values in their respective sections as before.

Each movement opens with the same motto, which also appears at the beginning of Hosanna I in the Sanctus. The second sections also open with either one or the other of two related mottos, thus strengthening the relationships among the movements. The mottos must have been freely composed since they are not derived from the cantus firmus, which is of monophonic derivation.

This cycle, remarkably similar in its formal scheme to that of Dufay's Missa Caput, contains several features that suggest that it probably is the work of an English composer. The probability of its insular origin is strengthened by the use of an example from it in Thomas Morley's Plaine and Easy Introduction to Practicall Musicke. This example, taken from the Kyrie, occurs in the section of the book entitled "Annotations" and is preceded by a remark to the effect that it was from among the "workes of our English doctors of musicke."⁴⁶ Despite the assertion of some scholars to the contrary, however, the use of the chant Veterem hominem as the cantus firmus is not necessarily indicative of an English origin.⁴⁷ This chant was by no means unique to the Sarum rite; it was, in fact, used throughout the continent also and remained in general use there until well into the Baroque.⁴⁸ Its use as the tenor of the cycle is, however, indicative of the fact that the Mass undoubtedly was intended to be sung on Epiphany and throughout its octave.

The remaining cyclic Mass stands apart from all the others in Strahov because of its style, possible source of pre-existent material and certain details in the construction of its various movements. Written primarily in a non-quartal harmonic style, it appears to take its pre-existent material for the first sections of each movement from a polyphonic setting of the Vespers hymn for Pentecost, Veni creator Spiritus. Because no setting of this hymn has been identified as the source for this material it is possible that the composer borrowed only the chant melody and constructed the lower voices in much the same manner in each movement, letting certain features of the Kyrie,

perhaps, serve as a model for those of other movements. Nevertheless, the opening motto in all three voices and certain internal relationships among the first sections of the movements are more easily explained by postulating a pre-existent polyphonic setting of Veni creator Spiritus to which reference occasionally was made. Whether this is a parody or a chant-paraphrase Mass will be answered definitively only by the discovery of a polyphonic model. In either case, however, the Mass obviously was intended for use on Pentecost and throughout its octave and, perhaps, in votive Masses of the Holy Spirit as well. This is also suggested by the presence of its trope text Cunctipotens in the Kyrie, which was reserved for use only on the greatest feasts of the temporal cycle.

The movements are closely related to one another by mensurations as well as by common musical material. Although the conclusion of the Credo and the beginning of the Sanctus are missing as the result of the loss of the inner folding of the fascicle containing this Mass it is evident that all the movements except the Sanctus were constructed in the same way. The Kyrie, Gloria, Credo and Agnus Dei are all tripartite, with the three sections of each being notated respectively in C, O and C, a sequence of mensurations found in no other cycle in Strahov. Furthermore, the second section of each movement is always subdivided into two smaller sections, still another feature not found in other cycles in the manuscript. All corresponding sections of each movement have similar musical materials (perhaps those of the second and third sections are also borrowed) and begin and end with the same harmonic constructs. Only the Sanctus deviates from this plan; it

probably was quadripartite.

This cycle seems to be the most modern of those in Strahov. Because it is preserved only in the one manuscript it is given in transcription as Nos. 37-41.

Unidentified Settings

The only remaining Ordinary items in Strahov are those five that have not been identified either as paraphrasing a corresponding chant Ordinary melody or as being members of a cycle. One of these, an unicum, is No. 58, a Kyrie that probably once belonged to a cycle. It is in three sections notated O, C2 and O and utilizes as its tenor, which is the lowest sounding voice most of the time, a melodic pattern that appears but once in the entire movement. Predominantly but not exclusively in a non-quartal harmonic style, it ranks among the better compositions in Strahov and is included among the transcriptions as No. 42.

Another of this group, also an unicum, is No. 106, a Gloria that also probably formed part of a cycle originally. It, too, is tripartite and its sections are notated in O, C and O. It is in a somewhat lighter style than most of the other Ordinary items and makes considerable use of imitative writing that often is based on triadic figures with repeated notes.

No. 155, a Sanctus that is attributed to "flemmik" in Strahov but appears anonymously in Trent Ms. 89 and in Specialnik, also may have been composed as part of a cycle since its tenor and contratenor bassus are constructed in the manner usually found in cycles such as Meditatio

cordis, O rosa bella and similar ones. In its general style it somewhat resembles No. 85, a Sanctus setting a 4 that is based on a plain-song Sanctus; see transcription No. 20.

The other items in which the nature of the pre-existent material, if any, is not known, are two settings of the Agnus Dei. One of these, No. 152, is also attributed to "flemmik" in Strahov but appears in Trent Ms. 88 anonymously. Its style is similar to that of the Sanctus attributed to the same composer. The other is No. 151, the brief Agnus tertium with the crossed-out attribution to Standly. There are not sufficient indications in either of these to warrant a guess as to whether they ever formed part of a cycle.

This survey of the Mass Ordinary items in the Strahov manuscript was designed primarily to do three things: 1) enumerate the different kinds of settings included there; 2) reveal the variety of compositional approaches and general musical styles used for each kind of setting; 3) make evident the liturgical usage for which the items were intended. It also does a fourth thing, however; it suggests a profound difference in attitude on the part of the musicians of the third quarter of the fifteenth century toward plainsong settings of Mass Ordinary items on the one hand and cyclic settings based on a tenor, motto or similar device on the other. As has been seen, almost all of the plainsong settings are unica and most are probably the work of local composers, many are rather inferior musically and all but one remain anonymous. This suggests that the writing of settings incorporating plainsongs either in a modernized form or in equal values had come to be viewed as hardly more than a form of ar-

ranging. It had to be done simply because one needed polyphonic settings for certain liturgical categories--Mass Propers, Kyrie settings, Magnificat antiphons--, the texts of which were, from the point of view of that age, wedded to specific chant melodies. It was a task that aroused no great enthusiasm because it was not particularly challenging nor was its product highly respected. Indeed, almost no composers seem to have signed their plainsong settings after this kind of compositional approach ceased to be a novelty; only rarely does one find a plainsong setting written after about 1440 that is not anonymous. On the other hand, it is evident from the cyclic Masses represented in Strahov that this genre of composition was regarded as one of the most important. Eleven of the sixteen cycles represented there occur in other sources and form part of what one might designate as an international repertory, six of the cycles are attributed to composers and even those that are anonymous *unica* are of a rather high musical quality. Thus, the Ordinary items in Strahov not only serve as specific examples of the music of a period but, taken as a whole, also are indicative of certain attitudes of the times.

One final problem, more liturgical than musical, needs to be touched upon before turning to other items in the manuscript. This is the problem of the incomplete Credo texts that are so frequently encountered in polyphonic settings of this item in the fifteenth century. In Strahov, for example, only one of the twelve Credo settings, that of the Touront cycle, No. 77, unquestionably uses the full text. This problem was first attacked systematically some fifteenth years ago by Ruth Hannas, who gathered together much use-

ful information (as well as much that is totally irrelevant to the problem) in an article entitled "Concerning Deletions in the Polyphonic Mass Credo."⁴⁹ Her explanation for the phenomenon, however, namely that the deletions were primarily irenic gestures on the part of the Roman church toward the Greeks, Hussites and other schismatics and heretics of the period, was not universally well-received, and W.K. Ford attempted to refute her arguments through a different interpretation of some of the facts she had gathered.⁵⁰ The problem has not been discussed further in print but certain scholars have suggested, viva voce, that the answer may lie in the purely musical realm.

New evidence, however, points to liturgical practices of the fourteenth century or earlier as the source of the custom of deleting part of this text, practices that originally must have been prompted by considerations both practical and symbolic. First, there is a statement issued by the Council of Florence in 1435 that vigorously condemns several liturgical abuses of the period, including the practice of making deletions in the Credo. Since this Council was convened primarily to deal with the problem of reuniting the eastern and western branches of Christendom it is obvious that Hannas' contention that the deletions were made in order to facilitate this reunion, among others, cannot be maintained. The text in question reads as follows.

Sessio XXI. Acta VIII. Abusum aliquarum Ecclesiarum, in quibus Credo in unum Deum, quod est symbolum et confessio Fidei nostrae, non complete usque ad finem cantatur, aut praefatio seu

oratio Dominica omittitur, vel in Ecclesiis cantilenae saeculares voce admiscentur, seu missa etiam privata, sine ministro, aut per secretas orationes ita submissa voce dicitur, quod a circumstantibus audiri non potest, abolentes, statuimus ut qui in his transgressor inventus fuerit a suo superiore debite castigetur.

The issuance of this condemnation by a council convened to deal with pressing matters of an entirely different nature implies that the abuses against which it was directed were widespread and of long standing.

An investigation of the chant manuscripts of the fifteenth century, now in its preliminary stages, tends to confirm this since it has revealed that many of them, particularly those of Germanic origin, contain shortened Credo settings. Various different forms of the text occur, often several in one manuscript, and the melodies to which they are set, in so far as can be determined at the present stage of investigation, seem to have been written specifically for the shortened version of the text. Furthermore, some of these melodies appear in a rather large number of manuscripts of divergent dates and origins, an indication of a tradition of some years duration. Nothing more can be said until further studies of the chant sources have been made.

¹Forschungsbeiträge zur Musikwissenschaft, Band I (Regensburg, 1954).

²Forschungsbeiträge, Band II (Regensburg, n.d.).

³Erlanger Arbeiten zur Musikwissenschaft, Band I (Munich, 1962).

⁴No. 54, the only entry by scribe 1 utilizing the chant notes in equal values, also has the A section of the chant melody notated in its original neumes although the B and C' sections are written in white chant notation.

⁵In the manuscript the mensuration sign for C² is \emptyset but the section must be read as if it were 0.

⁶Analecta hymnica, XLVII, No. 5.

⁷Ibid., No. 101.

⁸Ibid., No. 9.

⁹See G. Vale, "Il 'Kyrie de Novo Sacerdote'," Rassegna Gregoriana, II (July, 1903), 297-300.

¹⁰For a brief description of the manuscript, see Academia Caesarea Vindobonensis, ed., Tabulae codicum manu scriptorum praeter Graecos et orientales in Bibliotheca Palatina Vindobonensi Asservatorum, IX (Vienna, 1897), 1.

¹¹Even the chant manuscripts of the late fourteenth and fifteenth centuries rarely provide all nine versicles. For example, in the Kutenberg Graduale ten of the sixteen tropes used with MEL 48 (II) have but three; only the oldest and most venerable of the tropes appear in full.

¹²The same inscription occurs with several of the items in the Kyriale sections of the Neumarkt Cantionale of 1474, Ms. 58 of the Breslau Diocesan Archives, and with some of the polyphonic settings in the Codex Specialnik.

¹³Analecta hymnica, XLVII, No. 99.

¹⁴Ibid., No. 100.

¹⁵Ibid., No. 104.

None of the Kyrie plainsong settings in Strahov is supplied with a rubric concerning performance practices, but two possibilities immediately suggest themselves for those in which the form is basically AAA-BBB-CCC: one or another manner of alternatim performance with chant or a completely polyphonic performance with each of the sections being repeated the required number of times. Still another manner of performance might be possible, namely, one consisting of but a single statement of each of the melodically different sections exactly as they appear in the manuscript, without repetitions or alternation with chant. At first this suggestion seems to be an impossible one because it is in conflict with the commonly accepted assumption that the Kyrie always had nine invocations. This certainly was true from at least the late eighth century through the thirteenth and from the Pian Misal of 1570 to the present, but whether or not nine were always sung everywhere during the fourteenth and fifteenth centuries is another matter. During these two centuries too many liturgical practices are known to have deviated from those of earlier ones (many of which have

since been restored) to make it safe to assume that nine invocations were always used at that time in polyphonic settings, particularly in the Germanic areas. Whatever the performance practices may have been, they will be discovered only from a study of both the monophonic and polyphonic sources as well as of the ceremonial and rubrical books of that time.

¹⁷See Melnicki, Das einstimmige Kyrie, p. 17 and p. 23.

¹⁸Ibid., pp. 107-08.

¹⁹Ibid., p. 17 and p. 23.

²⁰Ibid., p. 106.

²¹Ulysse Chevalier, Repertorium Hymnologicum, II (Louvain, 1897), No. 19312.

²²See Peter Joseph Thannabaur, Das einstimmige Sanctus, pp. 124-25.

²³Analecta hymnica, XLVII, No. 321.

²⁴Graduale Romanum (Tournai, 1945), p. 57*. No catalogue of Agnus Dei chants comparable to those listing Kyrie, Gloria and Sanctus melodies has been published.

²⁵The earliest evidence for the pairing of settings of the Kyrie and Gloria and the Sanctus and Agnus Dei in the chant manuscripts dates from about 1200; the practice seems to have become wide-spread only after 1300. This development has received almost no attention, and the only study dealing with it is that by Dominique Catta, "Aux Origines du Kyriale," Revue Grégorienne, XXXIV (Sept.-Oct., 1955), 175-82.

²⁶Unfortunately, this dissertation was unavailable through inter-library loan, and I am indebted to Dr. Daniel Heartz, of the University of California, Berkeley, for the information that it contains transcriptions of the various cycles that occur both in Trent Ms. 89 and Strahov.

²⁷The Credo of this cycle is the only one in Strahov in which the text unquestionably appears in full. All others seem to use either a shortened form or perhaps "telescope" it by assigning different portions of the text to different voices simultaneously.

²⁸Gülke, "Standly," MGG, XII, 1171.

²⁹Concerning various methods employed in the fifteenth century see Charles Hamm, "The Reson Mass," Journal of the American Musicological Society, XVIII (Spring, 1965), 5-21; and Philip Gossett, "Techniques of Unification in Early Cyclic Masses and Mass Pairs," ibid., XIX (Summer, 1966), 205-31.

³⁰Bertran Earl Davies, "The Works of Johannes Vincenet" (unpublished Ph.D. dissertation, University of North Carolina, 1960), p. 10.

³¹Printed in Johannis Pullois, Opera omnia, ed. by Petrus Gülke (n.p., 1967), pp. 46-47.

³²In the Agnus Dei this two-part section constitutes the first half of the second invocation.

³³Graduale Romanum, p. 148.

³⁴See Variae Preces (Solesmes, 1901), p. 130 and Graduale Romanum, p. 78.

³⁵Heribert Ringmann and Joseph Klapper, ed., Das Glogauer Liederbuch, I (Kassel, 1954), p. 109; transcriptions of these items appear ibid., p. 42 and p. 40 respectively.

³⁶See Walter Salmen, Das Lochamer Liederbuch (Leipzig, 1951), p. 28.

³⁷pp. 28-69.

³⁸MGG, IV, 1070.

³⁹Kenney, Walter Frye, pp. 142-43.

⁴⁰For a detailed discussion of all identified Mass-motet cycles see Robert J. Snow, "The Mass-motet Cycle: A Mid-Fifteenth-Century Experiment," Musicological Studies in Honor of Dragan Plamenac, ed. Gustave Reese and Robert J. Snow, scheduled to be published by the University of Pittsburgh Press, 1968.

⁴¹Plamenac, in the paper he delivered at the Seventh International Musicological Congress in Cologne, 1958, suggested that the final word be read as "franczosel"; he now suggests the above reading. See Bericht, p. 215.

⁴²Andre Pirro, Histoire de la musique de la fin du XIV^e siècle à la fin du XVI^e (Paris, 1940), p. 157, fn. 2.

⁴³Gustave Reese, Music in the Renaissance, p. 576.

⁴⁴Quoted from Elizabeth G. Holt, ed., A Documentary History of Art, Vol. I: The Middle Ages and the Renaissance, Anchor Books (Garden City, 1957), p. 201.

⁴⁵Sparks, Cantus Firmus, is in error when he states on p. 135 that the tenor is stated but once in each movement.

⁴⁶The example was identified by Thurston Dart; see "Correspondence," Music and Letters, XXXV (April, 1954), 183.

⁴⁷See Sparks, Cantus Firmus, pp. 134-35.

⁴⁸See Joseph Pothier, "Sept Antiennes pour l'Octave de l'Epiphanie," Revue du Chant Gregorien, X (January, 1902), 81-85; and Jacques Handschin, "Sur quelques tropaires grecs traduits en latin," Annales Musicologiques, II (1954), 27-45.

⁴⁹Journal of the American Musicological Society, V (Fall, 1952), 155-86.

⁵⁰"Communications," ibid., VII (Summer, 1954), 170-72.

⁵¹Mansi, Sacrorum Conciliorum, XXIX, 107.

VI. PRE-MASS CEREMONIAL ITEMS

Strahov also contains music for four pre-Mass ceremonial items: two antiphons and two responsorial hymns. One of the antiphons, Vidi aquam, was used throughout Paschaltide to accompany the aspersion of holy water that immediately preceded the Sunday Mass.¹ The liturgico-musical form of this item is identical with that of the Introit and during the fifteenth century it received the same kind of musical treatment as was accorded to its formal model. Surprisingly, the manuscript contains no setting of the antiphon that was used for the same ceremony outside of Paschaltide, Asperges me.

Two settings of Vidi aquam appear in Strahov, Nos. 166 and 245, and both are a 3. The first is in the hand of scribe 2 and occurs in the small fascicle of Paschaltide items that he inserted between the Christmas and Easter fascicles of scribe 1 (see above, p. 23). In the antiphon the original chant melody occurs in the tenor in equal values in white chant notation, with one "breve" equalling one semibreve of the other two parts. The musical style is similar to that found in those Introits in the hand of scribe 2 that also have the chant melody in the tenor in equal values, for examples, Nos. 46 and 48 (cf. transcriptions 13 and 14). No music is provided for the doxology but two settings are given for the Psalm verse. In the first of these the first half of the verse is set for two discantus parts, the second for a discantus, tenor and contratenor. The second setting, also in

the hand of scribe 2 but obviously a later addition, provides polyphony only for the latter half of the verse. The highest-sounding part in each verse setting is based on Introit-tone 8, the tone used with the original chant form of the antiphon.

The other setting, No. 245, also found in Trent Ms. 90, was entered by scribe 1 in what is now the final fascicle of the third section of the manuscript. The chant appears in the superius in a modernized form and the style is similar to that found in most of the Mass Propers entered by the same scribe. Polyphony is provided for the second half of both the Psalm verse and the doxology and, as in No. 166, the superius is based on Introit-tone 8.

The other ceremonial antiphon is Lumen ad revelationem, used on the feast of the Purification, February 2, during the distribution of candles before the Mass.² Its form is similar to that of Vidi aquam except that here an entire canticle rather than a single Psalm verse is used. There are two settings of this text in Strahov, Nos. 117 and 121, both of which are later additions in the hand of scribe 2. No. 117 is a four-part setting. No. 121 also seems to be, at least optionally, a 4 since it has both a contratenor altus and a contratenor bassus, the latter of which is designated "ad placitum." In reality, however, the two contratenor parts do not seem to have been intended for use together and No. 121 should probably be viewed as a three-part piece that may be performed either with the contratenor altus, presumably its original form, or with the contratenor bassus, which produces a harmonically more modern version.

Both settings utilize the original chant melody in the tenor in equal values and in exactly the same form. Neither provides music for the verses, which must have been sung monophonically to psalm-tone 8. The appearance of parallel tenths between the two outer voices in measures 2-3 and 9-10 of No. 117 (transcription 43) as well as the use of the octave-leap cadence in measure 6 and the momentary appearance of the third in the final chord suggest that it is considerably more recent than either version of No. 121 (transcriptions 44a and 44b). Transcriptions of No. 117 and of both versions of No. 121 are given because they afford interesting examples of stylistically different treatments of a single tenor.

One of the responsorial hymns for which settings are provided is Gloria, laus et honor, sung during the procession that takes place in the special pre-Mass service of Psalm Sunday.³ Three different settings of it occur in Strahov but only one, No. 299, entered by scribe 2, provides music for both the refrain and verses. In the respond, which is a 3, the original chant appears in the superius in equal values whereas in the two-part section for the verses it occurs in the same voice-part but in a modernized form. The two other settings provide music for the verses only; when either of these was used the refrain undoubtedly was sung to the original chant melody. One of these, No. 295, entered by scribe 1, is for three voices and utilizes the chant in a modernized form in the superius. The other, entered twice by scribe 2, Nos. 125 and 302, is for two discantus parts only and also has a modernized form of the chant melody in the superius.

Salve, festa dies, the other responsorial hymn for which Strahov provides settings, usually was sung during the pre-Mass processions on Easter, Ascension, Pentecost, Corpus Christi, the anniversary of the dedication of the church and the feast celebrating the dedication of the Lateran Basilica, November 9.⁴ The text of the verses differed on each of these occasions, as did the second line of the refrain. Eight entries in Strahov are settings of this hymn, in all of which the chant melody is utilized in the superius, usually in a modernized form. One, No. 165, entered by scribe 2, now consists of no more than the fragmentary conclusion of the superius part of the refrain since the preceding page of the manuscript has been torn out. Two others, also in the hand of scribe 2, Nos. 83 and 173, are copies of one and the same composition. This setting consists of only the refrain, a 3, and utilizes the chant melody in equal values. The only difference between the two entries is a notational one; in No. 83 the chant is notated in its original neumes and in No. 173 in white chant notation. In both it is given at its original pitch level but must be read in an octave higher.

Another setting also occurs twice, but in different versions. No. 143, in the hand of scribe 2, includes both refrain and verses, a 3, whereas No. 248, entered by scribe 1, is a four-part version of only the refrain of No. 143. No. 167, entered by scribe 2, consists of a three-part refrain and four-part verses. The remaining two entries, Nos. 246 and 247, are both in the hand of scribe 1. In No. 247 the refrain and verse sections are both a 3, as is the refrain of No. 246; the verses of the latter are set for two discantus parts, however.

Most of the settings of Salve, festa dies and Gloria, laus et honor are competently written but not particularly imaginative; in this they exemplify very well the kind of writing usually encountered in settings of the smaller liturgical forms written about 1445-1460. One setting of Salve, festa dies, however, No. 246, stands apart from the others because of its far greater musical quality, its skillful use of imitation in conjunction with non-quartal writing and its interesting use of voice-crossing in the verse section. It is given as transcription 45.

¹Graduale Romanum, p. 2*.

²Ibid., p. 428.

³Ibid., p. 176.

⁴Processionale Monasticum (Solesmes, 1893), p. 62.

VII. OFFICE HYMNS

Sixty of the entries in Strahov are settings of one or another of 24 different Office hymns, all but one of which probably were intended for use at Vespers. The exception is A solis ortus cardine, for Laudes of Christmas. Thirty-nine of these are in the hand of scribe 1, 17 in that of scribe 2 and four in that of scribe 3, one of which, No. 290, duplicates an entry of scribe 1, No. 274. Thirty-seven of the 59 different settings are unica. Of the 22 also preserved in other sources 21 occur in one of the Trent manuscripts, in addition to which one is also to be found in Munich Ms. 3154, another in the Specialnik codex and the Buxheim organ book and a third in Florence Ms. 112^{bis}. The only other source for the remaining setting is the Glogau song book.

Forty-nine of the settings utilize a modernized form of the original chant melody in the superius. Six others appear to do the same but because the chant melody that presumably is modernized in the superius has not been identified one cannot be certain. Two other settings, Nos. 261 and 315, also use the chant in a modernized form but allot it, respectively, to the tenor and contratenor primus. Only two settings contain the original chant melody in equal values and in both it appears in the tenor. In one, No. 257, it is notated in its original neumes whereas in the other, No. 306, it is written in white chant notation; this latter setting also utilizes in the superius motives derived from the chant. Significantly, both of these settings

were entered by scribe 2. The remaining setting, No. 288, imitatively uses in all four of its voices motives derived from the pre-existent chant traditionally associated with its text. Since, as was mentioned above, only the contratenor secundus of No. 294 may be attributed to Dufay, No. 288 is also the only hymn that does not remain anonymous since the two other sources for it both name Touront as the composer.

Table 6 presents most of these facts in a systematic manner. It indicates which settings were entered by each scribe and which are unica and the concordance for those that are not. Also indicated are the number of voice-parts in each setting and the manner in which the pre-existent chant is treated. The presence of a question mark after an "x" in one of the columns in which cantus firmus treatment is indicated signifies that the manner of treatment indicated is only conjectural since the pre-existent chant material has not been identified. An asterisk after an inventory number indicates the item is included among the transcriptions, an # that it is published in DTOe, Vol. 53.

Taken as a whole the hymns do not differ stylistically from the Mass Propers or from the plainsong settings of Mass Ordinary items although their musical quality certainly surpasses that of the Ordinary settings. As in these other categories of items, so among the hymns non-quartal writing is found to some extent; it is less frequent, however, than among the Mass Propers. No. 287, a setting of the even-numbered verses of Pange lingua, is an example of the predominant but not exclusive use of this kind of writing in a hymn; see transcription 46.

Table 6

<u>Scribe 1</u>		<u>Scribe 2</u>		<u>Scribe 3</u>		No. of Voices	Concordances	Chant in:				Motival use of Chant
Unica	Others	Unica	Others	Unica	Others			Sup. mod.	Tenor mod.	Ct. mod.	Tenor equal	
253						4		x?				
254						3		x				
255						4		x				
256						3		x				
		257				3					x	
258						3		x				
	259					4	Tr88	x				
	260					3	Tr93	x				
261						4			x			
			262			3	Tr93	x				
263						3		x?				
		264				3		x				
	265					4	Tr88	x				
	266*					4, 3	Tr88	x				
267						3		x				
	268					3	Tr93, Mu3154	x				
269						3		x				
270						3		x				
	271					3	Tr93	x				
272						3		x				
	273					4, 3	Tr88	x				
				274=290		3	Tr90	x				
		275				3		x				
276						3		x				
277						3		x				
				278		4		x				
	279					4	Tr88	x				

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Of particular interest are three settings that may be sung either a 4 or a 3. These are Nos. 266, 273 and 281, the first of which, a setting of the even-numbered verses of A solis ortus cardine, appears as transcriptions 47a and 47b. It is not possible to say whether these three settings were written in this manner so that the entire hymn might be performed polyphonically, with the verses being sung alternately in three and four-part settings, or whether only one or the other of the two versions was to be used alternately with the original chant melody. The latter suggestion seems more probable.

It is also interesting to note that two of these three settings, Nos. 273 and 281, along with Nos. 259, 265, 279, 285, 303 and 315, all of which but two are a 4, appear as part of a group of 16 hymns that occurs in Trent Ms. 88, fols. 228v-240v (Trent Nos. 370-385). Similarly, seven other items, Nos. 260, 262, 268, 271, 284, 291 and 300, all a 3, also occur in a group of thirteen hymns that conclude Trent Ms. 93, fols. 376r-382v (Trent Nos. 1852-1864). These relationships are further evidence of the close connection existing between the peripheral Strahov manuscript and the central Trent codices.

VIII. MAGNIFICAT SETTINGS

That the church for which the Strahov manuscript was prepared used polyphonic settings of the Magnificat as well as of the hymns at Vespers of greater feasts is evident from the inclusion of fourteen settings of this canticle in the codex. Eight of these, Nos. 317, 318, 319, 320, 324, 326, 327 and 330, are also preserved in one or another of Trent Mss. 88, 89, 90, 91 or 93, whereas one, No. 322, is also in Perugia Codex 431. The remaining five, Nos. 321, 323, 325, 328 and 329, are unica. Because the last of the settings, No. 330, also the last item in the manuscript, was never finished it is possible that the original intention of scribe 2, who began it, was to include still other settings. This is also suggested by the fact that three of the tones, 3, 5 and 7, are not represented. It is possible, however, that there was no need for these since Magnificat antiphons in these modes may not have occurred on any of the feasts on which polyphonic settings were used.

Each of the settings utilizes one of the monophonic canticle-tones, to some extent, at least, in a modernized form in the superius. In certain of the settings motives derived from it sometimes also appear imitatively in the tenor. See, for example, verses 2, 8, 10 and 12 of No. 322, transcription No. 48, which also serves as an example of the general style employed in the Magnificat settings. As is evident from this example, the style is the same as that which predominates in the other plainsong items found in the manuscript.

All settings are for the even-numbered verses. In some the same music is utilized for verses 2 and 8, 4 and 10, and 6 and 12 whereas in others each of the six verses receives individual treatment. Usually a different number of voice-parts and different mensurations are used for different verses in order to achieve variety, no easy task since the same basic melodic formula serves in the superius part of each verse. These mensurations and the number of voice-parts for the various verses of each setting, as well as the canticle-tone appearing the superius, are indicated in table 7.¹

Table 7

No.	Number of Voice-parts and Mensurations	Tone
317	<div style="display: flex; justify-content: space-around;"> <div>2 : <u>a 3</u>, 0; 8</div> <div>4 : <u>a 3</u>, ∅; 10</div> <div>6 : <u>a 2</u>, 0. 12</div> </div>	4
318	<div style="display: flex; justify-content: space-around;"> <div>2 : <u>a 3</u>, 0; 8</div> <div>4 : <u>a 3</u>, ∅; 10</div> <div>6 : <u>a 3</u>, 0. 12</div> </div>	6
319	<div style="display: flex; justify-content: space-around;"> <div>2: <u>a 2</u>, ∅; 8: <u>a 2</u>, ∅;</div> <div>4: <u>a 3</u>, 0; 10: <u>a 3</u>, 0;</div> <div>6: <u>a 4</u>, 0; 12: <u>a 4</u>, 0.</div> </div> <p><u>Note.</u> The superius parts of verses 2 and 8, 4 and 10, and 6 and 12 are identical whereas the lower voices are not.</p>	6
320	<div style="display: flex; justify-content: space-around;"> <div>2 : <u>a 2</u>, ∅; 8</div> <div>4 : <u>a 3</u>, 0; 10</div> <div>6 : <u>a 4</u>, 0. 12</div> </div> <p><u>Note.</u> Part of the tenor of verse 8 differs from that of verse 2.</p>	8
321	<div style="display: flex; justify-content: space-around;"> <div>2 : <u>a 2</u>, ∅; 8</div> <div>4 : <u>a 3</u>, 0; 10</div> <div>6 : <u>a 4</u>, 0. 12</div> </div>	4

Table 7, continued

No.	Number of Voice-parts and Mensurations	Tone
322	2: <u>a 3</u> , 0; 4: <u>a 2</u> , 0; 6: <u>a 3</u> , 0; 8: <u>a 3</u> , ∅; 10: <u>a 2</u> , ∅; 12: <u>a 2</u> , ∅; <u>a 3</u> , ∅.	6
323	2: <u>a 3</u> , 0; 4: <u>a 2</u> , 0; 6: <u>a 3</u> , 0; 8: <u>a 3</u> , ∅; 10: <u>a 2</u> , ∅; 12: <u>a 2</u> , 02; <u>a 3</u> , ∅.	6
324	2: <u>a 3</u> , 0; 4: <u>a 2</u> , ∅; 6: <u>a 3</u> , 0; 8: <u>a 3</u> , ∅; 10: <u>a 2</u> , 0; 12: <u>a 3</u> , 0.	8
325	2: <u>a 3</u> , 0; 4: <u>a 3</u> , 0; 6: <u>a 3</u> , ∅. 8, 10, 12: either the same as 2, 4 and 6 or missing.	6
326	2: <u>a 3</u> , 0; 4: <u>a 3</u> , ∅; 6: <u>a 2</u> , 0; 8: <u>a 3</u> , ∅; 10: <u>a 3</u> , 0; 12: <u>a 3</u> , ∅.	2
327	2 : <u>a 3</u> , ∅; 4 : <u>a 2</u> , ∅; 6 : <u>a 3</u> , 0. 8 10 12	6
328	2: <u>a 3</u> , ∅; 4: <u>a 3</u> , 0 & 03; 6: <u>a 3</u> , ∅ & 3. 8, 10, 12: either the same a 2, 4 and 6 or missing. <u>Note.</u> At least two of the three clef signs are erroneous; thus, the tone is uncertain.	6?
329	2 : <u>a 4</u> , 0; 4 : <u>a 2</u> , 0; 6 : <u>a 3</u> , 0. 8 10 12	8
330	Incomplete	1

¹Two slightly different forms of the cantic-tunes were in use in the fifteenth century, one in the Germanic areas, the other in the other parts of Europe. The differences between the two forms are slight and except when these differences occur in the intonation formula, as in tone 4, they usually are obscured when the tones are incorporated into a polyphonic setting in any way other than as cantus

plani. Thus, it is impossible to say with certitude which form of a canticle-tone is used in some of the settings in Strahov.

For a comparison of the two forms of the tones, although a somewhat misleading one since the variant terminations are not given, see Carl-Heinz Illing, Zur Technik der Magnificat-Komposition des 16. Jahrhunderts (Wolfenbüttel, 1936), p. 22. This study by Illing is one of the principal works dealing with the Magnificat settings of the Renaissance. Two others are those by Josef Meinholz, Untersuchungen zur Magnificat-Komposition des 15. Jahrhunderts (Cologne, 1956), and Gustave Reese, "The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centers," Journal of the American Musicological Society, XIII (1960), 68-78.

The most recent work is that by Winfried Kirsch, Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts (Tutzing, 1966), which contains a thematic listing of all Magnificat settings from about 1400-1550.

IX. SETTINGS BASED ON OFFICE TEXTS AND CHANTS

In Strahov there also are a number of three-part settings of texts from the Office Hours that utilize, either in the superius or the tenor, the chant melody traditionally associated with them. These fall into two groups. One consists of compositions that undoubtedly were intended for the same liturgical use as that assigned to the chants on which they are based whereas the other group contains those that seem to have been designed for a different use. All are in essentially the same style as those Introits entered by scribe 1 that treat the chant in the same manner.

In the first group there are three Magnificat antiphons, one votive antiphon and three lessons from Matins, all of which use the chant in the superius in a modernized form. The Magnificat antiphons are No. 153, Ascendo ad Patrem, for Ascension;¹ No. 160, O sapientia, one of the great "O" antiphons used on the days immediately preceding Christmas;² and No. 162, O sacrum mysterium, for the Second Vespers of Corpus Christi.³ The votive antiphon is No. 252, Da pacem, which often served as one of the several suffragia that were always appended to each of the Office Hours in the late Middle Ages and early Renaissance.⁴ It also frequently was used in the special devotional services characterized by acts of reparation and pleas for peace that were held with great frequency toward the end of the fifteenth century and at the beginning of the sixteenth in response to the ever-increasing danger

presented to Christendom by the Turks. It even may have been used in Mass, immediately before the Agnus Dei, since several late fifteenth-century missals, in answer to the same danger, call for this text, an explicit prayer for external peace, in place of the traditional kiss of peace.⁵

The lessons from Matins are No. 156, Jube Domine; Consolamini; No. 157, Jube Domine; Ut Christum natum; and No. 158, Jube Domine; Primo tempore. The first and third of these, taken from the Book of Isaiah, chapters 40 and 9, usually served as the second and first readings, respectively, at the first nocturn of the Matins of Christmas and in the manuscript No. 156 is indicated as being the second reading.⁶ Presumably, No. 158 was intended to be sung as the first and No. 157, which has a brief poetic text resembling a cantio rather than the usual passage from Isaiah, chap. 53, as the third. In each of these items the scriptural text is preceded by a setting of the request for a blessing that the lector always addressed to the celebrant. In Nos. 156 and 157 the same music serves for the textual phrase that introduces the scripture: "Hoc (sic) dicit Dominus Deus vester." The music for the scripture text is then given, after which there is a short section for the lector's concluding versicle and the response to it. The setting concludes with a long textless passage designated "Cauda," a counterpart to the extended opening portion of the request for a blessing with which nothing but the initial word was sung. These opening and concluding melismatic passages and the term "Cauda" are reminiscent of the thirteenth-century conductus.

No. 156, transcription 49, serves as an example of these lessons. It, as well as the others, uses as its pre-existent material the lesson-tone to which these readings would have been sung monophonically. The tone seems to have consisted of an intonation centering around a, a recitation tone on c', a mediant at some lower pitch, and a termination on f. The polyphonic settings of these same texts in the Glogau song book (Nos. 186-188) and in Trent Ms. 91 (fols. 131v-134r) also reflect the same formula, which is nothing other than a variant of the one used in current liturgical books for the singing of passages from the books of prophecy.⁷

The second group of items consists of settings of six antiphons normally used in Vespers of one or another of the Marian feasts in the late Middle Ages. Beginning as early as the thirteenth century, however, these, as well as many other antiphons, began to be used also as optional motets in various Marian devotional services, at the conclusion of Mass, in the pre-Mass processions, etc., and the settings of these texts in Strahov probably were intended for use as motets in one or another of these services rather than as psalm antiphons at Vespers. Thus, they may be designated as antiphon-motets.

Three of these settings, No. 193, Salve regina; No. 197, Alma Redemptoris mater; and No. 249, Regina caeli, incorporate the chant melodies that are still associated with these texts.⁸ In the first two the appropriate melody occurs in the superius in a modernized form, in the third in the tenor in equal values. Another setting of Regina caeli, however, No. 171, which is attributed to Phi, has in its superius a modernized form of a different melody no longer in use.

This chant is preserved in several fifteenth-century manuscripts of Germanic origin, including Ms. 58 of the Diocesan Archives of Breslau, the Neumarkt Cantionale of 1474.⁹

The two other settings also are based on chant items no longer used. One of these is No. 191, Surge amica mea. This has in its superius a modernized form of another chant preserved in the Neumarkt Cantionale, on fols. 138v-139r, where it occurs as one of a series of Marian antiphons that lack specific indications as to liturgical usage.¹⁰ The Strahov setting is cast in the form of a lengthy bipartite motet that, because of the delayed tenor entry, opens with a two-part introitus section. This formal scheme does not suggest the use of a modernized antiphon melody in the superius and raises the question of how many other fifteenth-century compositions presumed to be freely-composed motets may actually be based on pre-existent chants.

The other setting based on an obsolete chant is No. 161, Haec est dies. The original antiphon occurs on fol. C.XI of a codex written in 1410, Hohenfurt Ms. H.42, as the Magnificat antiphon for First Vespers of the feast of the Annunciation, and on fol. 134v-135r of the Neumarkt Cantionale without any liturgical assignment.¹¹ The Strahov setting, however, appears among items that definitely are for Christmas, suggesting that perhaps it was intended for use in the procession that preceded the Third Mass of Christmas or as an optional motet within the Mass itself. This suggestion is supported by the text, which is equally well suited for use on Christmas as on the feast of the Annunciation. In any case, it must have been a popular text in Germanic regions in the fifteenth century since polyphonic settings of it can be

found in other manuscripts of the period, such as the Glogau song book (No. 51) and the *Speciálník Codex* (fol. f.18v).

The only other entry in Strahov that might fall in this group is No. 238, Domine Deus noster, a most puzzling item. The text is an oration cast in the classic form and style of those used in the Roman rite yet the tenor contains, in equal values, a melody constructed of motives commonly encountered only in sixth-mode Office antiphons. Undoubtedly, the item was intended for use in special devotional services in honor of St. Martin of Tours but whether the setting is freely composed or based on a previously existing oration that was sung to an antiphon-like chant melody it is impossible to say. The latter seems more probable but as yet no model has been discovered in any of the chant manuscripts.

¹Antiphonale Romanum, p. 414.

²Ibid., p. 205.

³Ibid., p. 448.

⁴This antiphon does not appear in current liturgical books. A suffragium consists of an antiphon, versicle and response, and an oration; for an example see ibid., p. 43.

⁵Jungmann, The Mass of the Roman Rite, II, 331, n. 59.

⁶For the texts currently used see Liber Usualis (Tournai, 1954), pp. 375-77.

⁷Graduale Romanum, p. 120*.

⁸Antiphonale Romanum, p. 56, p. 54 and p. 56 respectively.

⁹Printed in Ringmann and Klapper, Das Glogauer Liederbuch, II, 77.

¹⁰The folios containing the antiphon have deteriorated greatly as a result of the corrosive action of the ink. Enough of the antiphon is legible, however, to enable one to affirm that it serves as the basis for the superius part of the Strahov setting.

¹¹Printed in Ringmann and Klapper, Das Glogauer Liederbuch, II, 76. The antiphon is unusually long and often only its latter half, beginning at "Hodie," was used, also as a Magnificat antiphon.

X. MOTETS

Also among the items in Strahov are a number of motets, that is to say, freely composed items intended for use either within the traditional liturgy at places where no sung item was prescribed officially (during the Canon of the Mass, at the conclusion of this service or of Office Hours, etc.) or at those places within newer services (stations within processions, devotional services at shrines, etc.) where the use of a sung item was prescribed but the text to be used, either optional or fixed, new or borrowed from the traditional liturgy, had associated with it no melody specifically intended for use with it only in that particular liturgical situation. The qualifying phrase "freely composed" therefore indicates that the composer either did not incorporate a pre-existent chant into his setting or did so in some manner other than that normally used for plainsong settings because no pre-existent chant was traditionally associated with the use of the text at that part of a service for which his motet was intended.

Over two dozen items in Strahov fall within the category established by this definition and these, in turn, may be subdivided into three groups on the basis of strictly musical characteristics. The first of these subdivisions embraces the tenor motets. The second group consists of settings of considerable length that stylistically are identical with the antiphon-motets discussed in the previous

chapter; they differ from these only in that their superius parts, in so far as can be determined, are freely composed rather than modernized versions of pre-existent chants. The third subdivision contains those settings that are written primarily in the style of the chanson. Many of these have rimed Office antiphons as their texts and often prove to be contrafacta, the original versions of which are, indeed, chansons. The dividing line between the second and third subdivisions is not as firmly drawn as is that which separates the first from the other two. The distinction, however, does serve a useful purpose even though there are some settings that cannot be placed unquestionably in one or the other of these two subdivisions.

Seven items in Strahov fall into the subdivision of tenor motets. Two of these, Nos. 103 and 141, are members of the two Mass-motet cycles and were discussed in Chapter V. The remaining five are Nos. 195, O speciosa facta est; No. 204, O intemerata; No. 213, Adest dies celebris--In diebus illis; No. 214, Gaude flore virginali; and No. 244, Speciosa facta est. All open with a greatly delayed entry of the tenor part, which, in two instances at least, seems to contain pre-existent material. That which occurs in No. 204 is probably based on an Office antiphon in the first mode whereas the material used in No. 213 perhaps is derived from a tone used either for the singing of the Gospel homily in Matins or for the Gospel at Mass. The use of a tone is suggested both by the melodic contour of the material and by the textual incipit that accompanies it, "In diebus illis," a phrase normally used only to introduce a passage from one of the Evangelists. The tenors of the other three items seem to be freely-composed and these items are desig-

nated as tenor motets here not because the tenor uses pre-existent material but rather because of the general manner in which they are constructed.

Four of the settings are for Marian occasions. The texts of two of these, Nos. 195 and 244, both a 3, are based on the Song of Songs whereas that of No. 214, a 4, uses the first four of the seven verses of a poetic work by St. Thomas Becket in honor of the seven heavenly joys of Mary.¹ Because the texts of the other two, Nos. 204 and 213, both of which are set a 4, have not been printed they are given here; the prima pars of No. 204 also appears in the Codex Specialník.

No. 204

O intemerata et in aeternum benedicta,

singularis atque incomparabilis Dei genetrix, virgo Maria;
gratissimum Dei templum, Spiritus Sancti sacrarium,
janua regni caelorum, per quam post Deum vivit orbis
terrarum;

inclina aures tuae pietatis indignis supplicationibus
nostris

et esto miseris peccatoribus, pia auxiliatrix.

O Maria, audi nos, nam te filius nihil negans (sic),

quae es caelis altior, stellis purior, terris latior,
abyssus profundior.

O Maria, tu es virgo amictis sanctis sanctior;

vitam praesta puram ut tecum semper laetemur.

No. 213

Adest dies celebris quo solutus nexu carnis
 Sanctus praesul Augustinus assumptus est cum angelis,
 ubi gaudet cum prophetis, laetatur cum apostolis,
 quorum plenus spiritu quae praedixerunt mystica,
 fecit nobis per via post quos secunda
 dispensandi verbi Dei perennis refulsit gratia.
 In diebus tuis obsessa est civitas Hipponensis
 ab exercitu barbarorum, inter quae mala fuerunt
 Augustino lacrimae suae panes die ac nocte;
 atque sub haec cuncta ad extremam horam veniens
 obdormuit in pace. Amen.

In their general musical style the three items a 4 closely resemble the two motets of the Mass-motet cycles and the two that are a 3 are similar to the antiphon-motets discussed in the preceding chapter.

Fifteen other settings may be placed in the second subdivision since they exhibit all of the musical features of antiphon-motets but, presumably, are freely composed. All but one of these, No. 215, O sacrum convivium, are Marian motets. No. 215, the text of which is that of the Magnificat antiphon of the Second Vespers of Corpus Christi, is bipartite and probably was intended for use during Communion at Mass. It is included in Appendix I as transcription 50.

Of the fourteen Marian motets, four are based on texts from the Song of Songs that also occur as Office antiphons. These are Nos. 190 and 203, both of which have the text Anima mea liquefacta est, and

Nos. 192 and 202, both of which are settings of Quam pulchra es.
 Three more, Nos. 168-170, are settings of the antiphon Regina caeli.
 The first two of these are attributed to Batty whereas the third is anonymous and uses the trope Alle Domine nate at the final alleluia.
 No. 212, Sancta Maria tu dulcedo; No. 220, Ornatam monilibus; and
 No. 222, Alma mater salvatoris, also have texts that served as Office antiphons.

The texts of the five remaining items of this subdivision, some of which also were used as Office antiphons, differ from the others in that they are all poetic or quasi-poetic texts of the late Middle Ages.² Furthermore, the composers of all five of the settings of these texts are known. No. 200, Flos de spina, is by Pullois³ and No. 189 (=242), O florens rosa, is by Frye.⁴ The remaining three are all the work of Touront. One, No. 188, uses the same text as does No. 189 (=242), O florens rosa. Another, No. 163, is the famous O gloriosa regina, one of the most popular motets of the third quarter of the fifteenth century. The third, No. 186, O generosa nata David, has as its topic the Annunciation; the text seems to be unique to Strahov.

No. 186

O generosa nata David,
 Qui te praedixere,
 Beatum Pneumate inflavit;
 Mane scivis verbum vere.
 Laus laude digna Deus ave
 Sumens illud ex pudico alvo
 Quibusdam videtur grave
 Virginali flore salvo.

The remaining nine motets may be placed in the third subdivision since they resemble chansons. Three, in fact, No. 199, Ave virgo speciosa; No. 207, O pastor aeterne; and No. 221, Congratulamini mihi, are contrafacta of chansons by Barbingant, Pullois and Brolo, respectively. Two others, Nos. 201 and 241, Vox dilecti mei and Videte, videte, occur in other sources with a different sacred text. They, too, may be based on chansons but if so, these have not been identified.⁵ It should be noted that No. 201 is a canonic piece, the third voice of which is to be derived from the superius part: "Fuga duorum temporum in dyapason et in diapente."

The other four motets are unica. One, No. 198, is another setting of Vox dilecti mei. Two have as their texts rimed Office antiphons. One of these, No. 187, O lumen ecclesiae, seems originally to have served as a Magnificat antiphon for St. Gaudiosus but here the text has been changed slightly and transformed into a Marian item.⁶ The text of the other, No. 208, Ave gemma claritatis, is from a rimed Office in honor of St. Catherine.⁷ The source of the text of the fourth one, No. 205, O Deus in quantis aviis, is unknown and the text itself is largely undecipherable. The setting of it, a 4, is somewhat unusual in that the tenor part consists of but a single pitch that is repeated throughout. The piece may well have some relationship with Busnois' motet Anthoni usque limina, one voice-part of which also consists of but a single repeated pitch, the same one as is used here.⁸

One other item probably belongs in this category. This is No. 206, the text of which, instead of being underlaid, is given only at the conclusion of the contratenor part. The opening words of this

text, as well as much of the remainder of it, are undecipherable, however, because of the excessive use of abbreviations and the manner in which the scribe crowded it into an extremely limited amount of space.

¹Analecta hymnica, XXXI, No. 189.

²Two of these items have different texts in other sources; see Chapter XII.

³Printed in Pullois, Opera omnia, pp. 27-31.

⁴Printed in Walter Frye, Collected Works, ed. by Sylvia W. Kenney (n.p., 1960), pp. 14-16. The text appears in the Kuttentberg Graduale as an Office antiphon for Marian Vespers in Advent, fol. 61r.

⁵See Chapter XII.

⁶Analecta hymnica, XLVa, p. 90.

⁷Ibid., XVIII, p. 103; and ibid., XXVI, p. 209 and p. 212.

⁸See Reese, Music in the Renaissance, p. 109.

XI. CANTIONES AND TROPES

Fifteen cantiones also appear in Strahov. Their texts, somewhat popular in style and often hardly more than doggerel, are loosely cast in a poetic meter, employ simple rime schemes and often consist of several verses. The musical settings also tend to be somewhat popular in flavor, simple and unpretentious. They are, however, far superior to the texts and most of them have a certain sophistication that suggests they are the work of highly competent composers who, obviously, were able to cope with the problems of imitative writing. All of the cantiones are unica and only one, No. 234, is attributed to a composer, Johannes Touront.

The best-known cantio text found in Strahov is that of No. 159, Dies est laetitiae, for Christmastide. It appears here in a three-part setting that utilizes in the superius the monophonic melody to which the text traditionally was sung.¹ No. 162, Jesus Christus, nostra salus, transcription 51, also is a setting of a well-known text for the feast of Corpus Christi. Widely used in Bohemia and parts of Germany in the fifteenth and sixteenth centuries, it was written by John Hus and sung to a melody that is preserved in several Czech manuscripts and a few German ones, including the Hohenfurt manuscript of 1410, probably the oldest of the sources for it.² The three-part setting in Strahov uses in the tenor a variant form of this melody. Significantly, the deviations from the monophonic original all occur in those

phrases that lie in an extremely high range--the range of the original is an octave and a fifth--and without doubt were prompted by practical considerations since they all serve to reduce the range.

Five other cantiones are for Marian feasts and all seem to be freely composed. Since none of their texts has been published and all, in fact, seem to be preserved only in Strahov, they are given here in so far as they are legible.

No. 181

Magistralis Nymphula,
 Maria beata,
 Tu virginum est stola
 Virtutibus ornata;
 Gaude, virgo, vernans rosa;
 Ne sis nobis odiosa.

No. 182

Ave, virgo gloriosa,
 Te petimus ne sis nobis odiosa;
 Aurem huc inclina de monte Sina,
 Veniam propina, virgo serena.

No. 185

Imperatrix virgo gloriosa,
 Pia mater dulcis Maria,
 Advocata praecipua nostra,
 Defende nos a morte perenna;

Lux serena, refove flebiles,
 Aegros sana, conforta debiles;
 Fac nos semper mites et humiles,
 Et in fine fortes et stabiles.

No. 194

Imperatrix orphanorum,
 Hostem aufer nebulorum,
 Nosque audire sagaciter.
 Tibi salve decantemus
 Virginem quem
 Per . . . antequam et post.
 Salve, tutrix oppressorum,
 Salve, dulcis spes reorum
 salve
 O columba speciosa,
 Pulcherrima florens rosa,
 Clarens facie.
 Tu virginis orum,
 Sis protectrix animarum,
 Semper

No. 217

Nobis instat carminis odas
 Laudibus harmonicis
 humiliter symphonizare;

Nam hylariter choros

Laudibus angelicis

Usque sideribus ascendit.

Virgo Maria, in hac solemnitare

Petimus velis nos exaudire.

Nos. 181, 182 and 185 are set for two imitative discantus parts, both texted, and a textless contrapunctus. The two discantus parts are the principal structural voices and have the same basic relationship to each other as have the superius and tenor in the more usual combination of discantus-tenor-contratenor, with first one and then the other voice functioning as a tenor as a result of the frequent voice-crossing. The contrapunctus moves below them in the manner of a contratenor bassus and the result often is non-quartal harmony. See, for example, No. 185, which appears in Appendix I as transcription 52.

No. 194 is also set for two imitative discantus parts, both texted, and a textless contrapunctus part, to which is added another textless part designated tenor. All four of the parts are notated with a C clef on the second line of the staves and all move in essentially the same range. Here different pairs of voices serve as the principal structural parts in different phrases. Again, the harmony is non-quartal since each voice-part is so written that it forms correct two-part writing with any other voice.

No. 217 is set for the more usual combination of discantus, tenor and contratenor, contains no imitation and is not written in

the non-quartal harmonic style. It is somewhat unusual, however, in that its text is underlaid in both the discantus and tenor parts. Also, an optional text that may be sung to the same music is given at the end of the tenor part. This text, Stella caeli extirpavit, also serves as the text of a setting in Trent 87, No. 204 (11v-13r).

Five other cantiones are for use at Christmastide and they, as the Marian cantiones, do not seem to make use of any pre-existent material. Their texts are also unpublished.

No. 183

In natali Domini

Gaudent omnes angeli

Et cantant in jubilo:

Gloria uni Deo.

R. Virgo Deum genuit,

Virgo manens intacta.

No. 184

Insignis triumphator

Natus est de virgine pura.

R. Ortus in sideribus olympi melos

Cui resonet cantio haec et de promet.

No. 211

Natum infantulum collaudemus,

Odas laudis harmonice

Humiliter symphonizemus,

Ejusque genitrici

Pura mente congaudemus.

No. 216

Natum jam collaudamus

Omnis vivaminis symphon . .

Jacentem in praeseptio

Con . . temus omnia.

Velut sidus radio

Illustrata sidera

Qui regit aethera

Hunc genuit puerpera

Virgo Maria

In

No. 218

Novalia instant cristicolis

Odas laudis (?) harmonicas;

Vernantis Sibyllae . . floruit

. . mystice praesiluit in virgine.

En virgo paruit Christum;

Quem genuit adoravit.

The first two of these, Nos. 183 and 184, are bipartite pieces. In each the first part is written for discantus, tenor and contratenor with fragmentary imitation between the discantus and tenor whereas the second, probably a refrain, is for two imitative discantus parts, both with text, and a textless contrapunctus. In style they closely resemble the Marian cantiones, as can be seen by comparing No. 183, transcription 53, with No. 181, transcription 52. The other three are for

the usual three voices, make little use of imitation and are primarily in a non-quartal harmonic style resembling that of the other two Christmas cantiones.

Two more cantiones, Nos. 234, Nova instant cantica, and No. 235, Nunc instat collaudare, are in honor of saints who were bishops. The first expressly names St. Nicholas whereas in the second, the text of which is incomplete, any name may be inserted at the designated place. No. 234 is attributed to Touront and appears in Appendix I as transcription 54. Both are typical of the genre. Again, because their texts are not known from any other source they are given here.

No. 234

Nova instant cantica,
 Omnes laudes attolite,
 Vestris sonis hylariter canite
 In laudibus nostro praesuli Nicholao
 Ut pusillum
 laude

No. 235

Nunc instat collaudare
 Odis laudibus harmonicae
 Vivo sono resonare
 N(omen) pio praesuli
 (remainder of text lacking in the manuscript)

The remaining cantio is No. 239, Martinus nam pusillus, another setting of which is found in Trent Ms. 93, No. 1599 (16r). The setting

in Strahov is for two texted discantus parts and two textless lower ones designated tenor and contratenor, all four of which are imitative.

Three Benedicamus Domino tropes and one Alleluia trope also occur in Strahov. In its original version one of the Benedicamus tropes, Beati qui esuriunt, No. 237, consists of several stanzas, all with four lines.³ In the Strahov setting of this text, however, it has been modified so that the first two lines of the original first stanza serve as a refrain to the other verses, resulting in a form identical with that of a responsorial hymn. The setting does not seem to use any pre-existent material although the original form of the text has its own melody.⁴ Its style is similar to that of some of the processional hymns such as Salve festa dies and Gloria laus and honor.

The two other settings of Benedicamus tropes, Nos. 129 and 297, both use the same text. It consists of two stanzas of three lines each or of three stanzas of two lines each; the rime scheme suggests one, the number of syllables per line the other.

Procedentem sponsam de thalamo suo
 Prophetavit scriba cum calamo;
 Quem progressum divina gratia
 Stricta legat in omnis sapientia
 Cujus porta summo;
 Ergo benedicamus Domino.

The two settings do not have a similar melodic contour and consequently it is probable that neither uses any pre-existent material.

The remaining trope, No. 174, Alle Dei filius, seems to have enjoyed great popularity in the fifteenth century since settings of it occur in several sources of the period, including Trent Ms. 91, Berlin Ms. 40021 and the Glogau song book. All of these settings make use of the same pre-existent material, which in Strahov appears in the tenor with the inscription "Triumphat." This material has not yet been identified, however. Musically the setting in Strahov is not a particularly distinguished one and contains many crudities, not all of which result from notational errors.

¹Analecta hymnica, I. p. 194.

²Ibid., p. 192.

³Ibid., No. 13.

⁴Prague, Státní a Universitní Knihovna, Ms. XII.F.14 (Jistebnitz Latin Cantionale), fol. 205r.

XII. CONTRAFACIA

Ten of the settings in Strahov that have been identified in other sources appear there with a text different from the one they have in Strahov. Two of these, No. 103, O gloriosa mater, and No. 141, Pater aeterne, are the motets that conclude the Hilf und gib rat and O rosa bella Mass cycles. No. 103 is found also in Trent Ms. 89 with two other texts, Salve regina and Gaude rosa speciosa, whereas No. 141 occurs in Milan Ms. 2269 (Librone I) with the text of the first antiphon of Vespers and Laudes of the feast of the Circumcision, January 1, O admirabile commercium. In the case of the first of these it is difficult to make any conjectures as to which of the texts might be the original because all three are Marian. Nevertheless, the presence of phrases such as "nos debiles defende," "precibus humilium humiliter intende," and "pro nobis ora filium et gratiam implora" in O gloriosa mater establish a closer relationship between this text and that of the tenor than is to be found between the tenor and either of the other texts, especially Salve regina. Pater aeterne, however, definitely seems more likely to be the original text of No. 141 than does O admirabile commercium. Not only is Strahov a somewhat earlier manuscript than the Milanese one but Pater aeterne, with its request that benefits be granted through the merits of Mary, is more likely to have been used as the original text of a motet with a tenor derived from O rosa bella than one that speaks about the incarnation of Christ.

Johannes Tournont's O gloriosa regina mundi, No. 163, appears in ten sources with this text but occurs in an eleventh, Bologna Ms. Q.16, with O gloriosa domina. There can be little doubt that the original text was O gloriosa regina mundi. Another Tournont item, No. 182, O virgo gloriosa, anonymous in Strahov but attributed to him in the Specialník codex, has in this latter manuscript the text O praeclare Jesu; it is impossible to say which text might be the original.

Walter Frye's O florens rosa, Nos. 189 and 242, appears in the Schedel song book with the same text but in Trent Ms. 90 as Ave regina caelorum. Sylvia Kenney, in her study of the works of Frye, suggests that O florens rosa is the authentic text because it occurs in two sources but prudently adds that this is not conclusive evidence.¹

Two more Strahov items that also appear in the Schedel song book but this time with different texts are No. 201, Vox dilecti mei, and No. 241, Videte, videte. There the music of No. 201 has the text Felix porta paradisi and that of No. 241 O intemerata castitatis. As for the first of these, it is impossible to determine which of the two texts, if either, might be the original, particularly since both are Marian. In regard to the second all that can be said is that the text of the Schedel song book is a Marian text that could have been used on a number of occasions whereas that of Strahov consists of verses 39 and 40 of the Canticle of Moses, Deuteronomy, chap. 32, and its liturgical usage is unknown.

For the three remaining items there is no question but that the texts found in Strahov are not the original ones because the music of all three is that of well-known secular works of the mid-fifteenth

century. No. 199, Ave virgo speciosa, is a contrafactum of Barbin-gant's Der pfoben swancz; No. 207, O pastor aeterne, uses the music of the setting of De madame by Pullois; and No. 221, Congratulamini mihi, is actually Bartolomeo Brolo's setting of Entrepris suis.

The text used in Strahov with Der pfoben swancz is that of the Magnificat antiphon of Second Vespers from a rimed Marian Office.²

The fact that this chanson occurs in Trent Ms. 89 with still another text, O quam clara testimonia, is indicative of the popularity it enjoyed. The text provided for the Pullois chanson seems to be unique. Instead of being underlaid it appears only at the end of the contra-tenor and, unfortunately, is partly undecipherable: "O pastor aeterne, O clemens et bone custos, qui dum preces attend . . . voce lapsa de caelo praesuli . . . dignum . . . ostendisti tuum famulum." The chanson to which this text was sung also must have been a favorite one of the period because there is another contrafactum of it in the Schedel song book, O beata Maria. Congratulamini mihi, used with the Brolo chanson, is another Marian text and was used both as an antiphon and as the respond of a responsory in the liturgy of the fifteenth century. Nevertheless, all three of these contrafacta probably were intended for use not in the official liturgy but as devotional antiphons during the course of one or another of the short services held before the various chapel altars in the church where Strahov was compiled.

As suggested above in Chapters I and X, a number of other texted items in Strahov also may be contrafacta. It is even more probable that many of the textless pieces to be discussed in Chapter XIII are secular songs that originally were destined to become sacred contra-

facta but did not because for some unknown reason their new texts were never entered. Consequently, one suspects but cannot prove that the secular chanson was frequently heard--with a sacred text, of course--in the churches of the fifteenth century.³

¹Kennedy, Walter Frye, p. 79.

²Analecta hymnica, XLVa, p. 41.

³One wonders if the condemnation against the use of secular music in church issued by the Council of Florence at its twenty-first session, 1435, was intended to include contrafacta of chansons such as these or was directed only against the music of minstrels and the dance music of the lower classes. For the text of this condemnation, see above, p.114-15.

XIII. TEXTLESS ITEMS

It has been possible to identify three of the textless items in Strahov, Nos. 23, 257 and 314, because they utilize a pre-existent chant. The text of one other, No. 233, has been identified through a concordance. This item, attributed to Touront in Strahov, also occurs in the Specialnik Codex with the same attribution and there it has the cantio text Chorus iste. The reason why this text was not entered into Strahov is not known; perhaps the copy from which the Strahov scribe worked lacked it or perhaps he intended to enter, at a later date, another text more to his liking but failed to do so.

The remaining fourteen items are unica and consequently their texts remain unknown. Several features, however, suggest that they probably are chansons, the texts of which were not entered here because they were destined to be transformed into contrafacta through the addition of sacred texts at some future time. It is highly unlikely that they were intended for a purely instrumental performance.

One of these items, No. 232, a 2, is attributed to a "watlin frew," undoubtedly Walter Frye. This ballade is not included in Kenney's edition of the complete works of this composer but a transcription of it, as well as a facsimile of the Strahov folio on which it appears, is appended to the article on Strahov by Plamenac in the Journal of the American Musicological Society, XIII. In the same article, pages 104-107, Plamenac conclusively shows that "watlin frew"

must, indeed, be Walter Frye.

Another of the textless items, No. 236, a 3, is attributed to Touront. The remaining twelve, however, all a 3, are anonymous. These are Nos. 164, 210, 219 and 223-231. Three of these anonymous items, Nos. 219, 225 and 231, as well as No. 236, by Touront, are included among the transcriptions as Nos. 55-58, respectively. These settings are stylistically representative examples of this group of textless items and, as in many others of the group, one often can deduce, from the manner in which they are written, what may have been their original poetico-musical form. No. 225, for example, perhaps was a virelai or rondeau whereas No. 236 undoubtedly was a ballade.

XIV. NON-LITURGICAL ITEMS

Seven non-liturgical items appear in Strahov. These include two in Latin, three in German, one with an Italian incipit and one with a single French word at the tenor part. One of the Latin items, No. 243, Viminibus cinge, also appears in the Glogau song book, which includes as well a four-part setting of the text of the other Latin item in Strahov, No. 180, Vinum bonum cum sapore.¹ The superius part of the Glogau setting of this text and that of the one preserved in Strahov are remarkably similar. This suggests that the text must have had associated with it a monophonic melody that served as the basis for the superius of both settings. This supposition is strengthened by the fact that the settings are very similar to those that utilize a modernized plainsong in the uppermost voice. The three-part Strahov setting is included among the transcriptions as No. 59.

The three German items are No. 96, Kain (!) mier ein trost; No. 172, Also heilig ist der tag; and No. 196, Meyn hrcz freyden ist. These are the items that were discussed by Plamenac in the paper he delivered at the International Musicological Congress in Cologne, 1958, an abstract of which, accompanied by facsimiles of the Strahov folios on which the three items appear, occurs in the Bericht of this Congress.

Plamenac also published in conjunction with his article on Strahov in the Journal of the American Musicological Society, XIII,

a facsimile of the item that has the Italian incipit O rosa bella, No. 209. He did not, however, include one of No. 240, a somewhat similar piece that has only the word "fortune" at the tenor part. As can be seen from the transcription of this item, No. 60 in Appendix I, the first few notes of all three parts are identical with those of a textless piece that appears in the Schedel song book, fols. 48v-49r, with the superscription "fortune" and is attributed to Jo bodigham, obviously Johannes Bedingham.² Undoubtedly, Strahov No. 240 is another setting of one of the several texts of the period that began with the word "fortune" or "fortuna." The piece abounds in crudities, almost all of which result from the unskillful manner in which the contra-tenor is written.

There is no immediately evident reason for the inclusion of these few non-liturgical items in the Strahov manuscript. One can only conjecture that they may have been particularly well-liked by scribes 1 and 2, who entered them, and that they may have played a small role in the social lives of the singers who used this late fifteenth-century codex of liturgical music.

¹Both of the Glogau items are published in Ringmann and Klapper, Das Glogauer Liederbuch, II, 16 and 20.

²This item appears in several other sources, once with the text Fortuna las, otherwise with the text Gentile madone. For details see Plamenac, "A Reconstruction of the French Chansonnier in the Biblioteca Colombina, Seville," Musical Quarterly, XXXVIII (January, April, 1952), p. 113 and p. 246.

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Robert Joseph Snow was born October 30, 1926, at Scottsburg, Indiana. Upon graduating from Arsenal Technical High School, Indianapolis, Indiana, in 1944, he entered the School of Music, Indiana University, where he earned the degree Bachelor of Music in 1949. During the years 1950-1953 he studied in the College Department of St. Meinrad Abbey, St. Meinrad, Indiana. In 1954 he returned to Indiana University as a graduate student and was awarded the degree Master of Arts in Musicology by that institution in 1956. From 1956 to 1958 he was enrolled in the doctoral program in musicology at the University of Illinois and completed the requirements for the Ph. D. in 1968.

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APPENDIX I: TRANSCRIPTIONS

The compositions that appear here in transcription are representative of the various styles found in the Strahov manuscript. Whenever possible, unica were chosen for inclusion but in a few instances it was necessary to use items that are also preserved in other sources. In these cases any discrepancies between the sources are indicated in the critical notes, pages 466-481. It was also necessary to include a few pieces of dubious musical value as well as others that reveal a certain technical incompetence on the part of the composer. To have not done so would have resulted in a false picture. Because the individual items also serve to illustrate specific points discussed in the main body of this study they are arranged here not in the order in which they occur in the manuscript but according to that in which they are referred to in Chapters IV through XIV.

The usual principles of transcription have been observed. The symbols that represent the value of the tactus in the original notation have been transcribed as a half-note, ligatures and coloration are indicated by the usual closed and open brackets and any changes in mensuration that occur during the course of a piece are signified by the presence of the new mensuration sign at the proper place above the staves of the transcription. Corrected and added clef and mensuration signs are in red.

The problem of musica ficta is an unusually difficult one in the Strahov manuscript because of the great variety of styles found there. The problem is further complicated by the fact that the scribes often seem to have omitted many of the accidentals expressly called for by the composer, if one can judge from a comparison of Strahov items that are not unica with the versions of these that are found in other sources. The Missa O rosa bella, for example, appears in Strahov with no accidentals in the key signature whereas in Modena Ms. 456 it has one flat in each part and in Trent Ms. 89 one flat in the three lower voices and two in the superius. Many other works in Strahov also seem to be lacking accidentals as a key signature and consequently these items, when presented in transcription, appear to be provided with an excessive number of editorial flats. Editorial accidentals have, however, been added as sparingly as possible.

The orthography of the texts has been brought into conformity with that of modern Latin liturgical books and all abbreviations have been resolved. The text underlay occurring in the manuscript has been followed whenever possible. Frequently, however, it has been necessary to ignore the original, obviously erroneous disposition of the text and use another, one based on principles derived from those settings in which the text is disposed in a more logical manner. Missing words have been supplied by the editor and placed in brackets.

Compositions in Strahov Ms. D.G.IV.47 Presented in Transcription*

1. Salve sancta Parens (1).....	174
2. Scio cui credidi (5).....	177
3. Salve sancta Parens (7).....	179
4. Mihi autem (9).....	185
5. Statuit ei (10).....	187
6. Rorate caeli (16).....	191
7. Ecce advenit (20).....	195
8. Ecce advenit (21).....	197
9. Resurrexi (26).....	200
10. Resurrexi (27).....	204
11. Spiritus Domini (32).....	207
12. Scio cui credidi (39).....	210
13. Terribilis est (46).....	212
14. Nos autem (48).....	214
15. Alleluia. Vox exultationis (91).....	217
16. Victimae paschali (175).....	220
17. Alleluia. Pascha nostrum (176).....	225
18. Lauda Sion (179).....	230
19. Kyrie (51).....	240
20. Sanctus (85).....	244
21. Kyrie ex <u>Missa Sine nomine</u> ; Standly (56).....	252
22. Gloria ex <u>Missa Sine nomine</u> ; Standly (144).....	255
23. Credo ex <u>Missa Sine nomine</u> ; Standly (147).....	261
24. Sanctus ex <u>Missa Sine nomine</u> ; Standly (148).....	267
25. Agnus Dei ex <u>Missa Sine nomine</u> ; Standly (149).....	274
26. Gloria ex <u>Missa Meditatio cordis</u> (87).....	277
27. Credo ex <u>Missa Meditatio cordis</u> (88).....	288
28. Sanctus ex <u>Missa Meditatio cordis</u> (89).....	300
29. Agnus Dei ex <u>Missa Meditatio cordis</u> (90).....	311
30. Gloria ex <u>Missa Sine nomine</u> (79).....	316
31. Credo ex <u>Missa Sine nomine</u> (80).....	323
32. Gloria ex <u>Missa Hilf und gib rat</u> (99).....	330

* The number in parentheses following the title is that assigned to the item in the Inventory.

33. Credo ex <u>Missa Hilf und gib rat</u> (100).....	340
34. Sanctus ex <u>Missa Hilf und gib rat</u> (101).....	355
35. Agnus Dei ex <u>Missa Hilf und gib rat</u> (102).....	364
36. O gloriosa mater ex <u>Missa Hilf und gib rat</u> (103).....	373
37. Kyrie ex <u>Missa Veni creator Spiritus</u> (119).....	385
38. Gloria ex <u>Missa Veni creator Spiritus</u> (120).....	390
39. Credo ex <u>Missa Veni creator Spiritus</u> (122).....	395
40. Sanctus ex <u>Missa Veni creator Spiritus</u> (123).....	399
41. Agnus Dei ex <u>Missa Veni creator Spiritus</u> (124).....	402
42. Kyrie (58).....	406
43. Lumen ad revelationem (117).....	412
44a. Lumen ad revelationem (121).....	413
44b. Lumen ad revelationem (121).....	414
45. Salve festa dies (246).....	415
46. Pange lingua (287).....	418
47a. A solis ortus cardine (266).....	420
47b. A solis ortus cardine (266).....	422
48. Magnificat (322); Cecus (=Touront?).....	425
49. Jube Domine: Consolamini (156).....	435
50. O sacrum convivium (215).....	441
51. Jesus Christus nostra salus (126).....	446
52. Imperatrix virgo gloriosa (185).....	448
53. In natali Domini (183).....	450
54. Nova instant cantica (234); Johannes Touront.....	452
55. Textless (219).....	454
56. Textless (225).....	456
57. Textless (231).....	458
58. Textless (236); Johannes Touront.....	460
59. Bonum vinum (180).....	462
60. Fortune (240).....	464

1. Salve sancta Parens (1)

Anonymous

Tenor
Contratenor

Sal - ve San - cta

Pa - - - rens,

e - - - ni - - -

xa pu - er - pe-ra

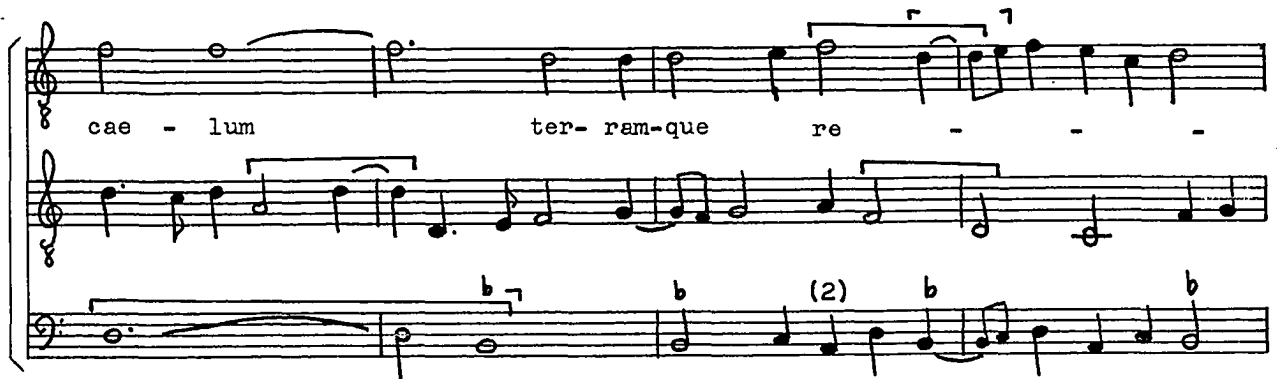
(1)

The musical score is written for Tenor and Contratenor voices. It consists of three systems of staves. The first system shows the beginning of the piece with the lyrics 'Sal - ve' and 'San - cta'. The second system continues with 'Pa - - - rens,'. The third system continues with 'e - - - ni - - -' and 'xa pu - er - pe-ra'. The score includes various musical notations such as notes, rests, accidentals (sharps, flats, naturals), and a first ending bracket labeled '(1)'.



Re - - - - - gem, qui

This system contains the first three staves of the musical score. The top staff is a vocal line with a treble clef, featuring a key signature change to two sharps (F# and C#) indicated by a double sharp sign. The lyrics 'Re - - - - - gem, qui' are written below the staff. The middle staff is a piano accompaniment line with a treble clef. The bottom staff is a piano accompaniment line with a bass clef, featuring several flats (Bb, Eb, Ab) and a first ending bracket.



cae - lum ter-ram-que re - - -

This system contains the next three staves. The top staff continues the vocal line with the lyrics 'cae - lum ter-ram-que re - - -'. The middle staff continues the piano accompaniment. The bottom staff continues the piano accompaniment, including a second ending bracket marked with '(2)'.



git in sae - cu-

This system contains the next three staves. The top staff continues the vocal line with the lyrics 'git in sae - cu-'. The middle staff continues the piano accompaniment. The bottom staff continues the piano accompaniment.



la sae - cu - -

This system contains the final three staves of the musical score. The top staff continues the vocal line with the lyrics 'la sae - cu - -'. The middle staff continues the piano accompaniment. The bottom staff continues the piano accompaniment, ending with a final cadence.

First system of musical notation. The vocal line (treble clef) contains the lyrics "lo - - rum. Al -". The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The piano part features a melodic line in the right hand and a bass line in the left hand, with various accidentals and dynamics.

Second system of musical notation. The vocal line (treble clef) contains the lyrics "le - - - - -". The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The piano part features a melodic line in the right hand and a bass line in the left hand, with various accidentals and dynamics.

Third system of musical notation. The vocal line (treble clef) contains the lyrics "lu - - - - -". The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The piano part features a melodic line in the right hand and a bass line in the left hand, with various accidentals and dynamics.

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics "ia. - - - - -". The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The piano part features a melodic line in the right hand and a bass line in the left hand, with various accidentals and dynamics.

2. Scio cui credidi (5)

177

Anonymous

Contratenor

Tenor

Sci-o Cu - i

cre - di - di, (1) et cer -

- tus sum, qui - a pot - ens est de-po- (3-)

(4) si - tum me - - um ser - va -

Detailed description: The musical score is written for Contratenor and Tenor voices. It consists of four systems of music. The first system shows the beginning of the piece with the lyrics 'Sci-o Cu - i'. The second system continues with 'cre - di - di, (1) et cer -'. The third system continues with '- tus sum, qui - a pot - ens est de-po- (3-)'. The fourth system concludes with '(4) si - tum me - - um ser - va -'. The music is in 2/2 time and features various musical notations including notes, rests, and accidentals (sharps and flats). Performance markings such as (1), (2), (3-), and (4) are placed above the notes to indicate specific points in the melody.

- - re in il - lum

di - em. Do - mi - ne pro - ba - sti me, et co - gno - vi - sti me.

Tu co - gno - vi - sti ses - si - o - nem

me - am.

3. Salve sancta Parens (7)

179

Anonymous

The musical score is for a three-part setting of 'Salve sancta Parens'. It consists of three systems, each with three staves. The parts are Contratenor primus (top staff), Tenor (middle staff), and Contratenor secundus (bottom staff). The lyrics are: Sal-ve San-cta Pa-rens, e-ni-xa pu-er-pe-ra Re- (11) (13) (10) (12). The score includes various musical notations such as treble and bass clefs, time signatures, and accidentals. The lyrics are written below the staves, with some words split across lines. The score is divided into three systems, each with three staves. The lyrics are: Sal-ve San-cta Pa-rens, e-ni-xa pu-er-pe-ra Re- (11) (13) (10) (12).

gem, qui cae- lum ter - ram -

(14) (15) (16) (17) (18) (19)

Detailed description: This system contains measures 14 through 19. The vocal line (top staff) begins with a whole rest in measure 14, followed by a half note 'qui' in measure 15, a half note 'cae-' in measure 16, a half note 'lum' in measure 17, a half note 'ter -' in measure 18, and a half note 'ram -' in measure 19. The piano accompaniment consists of four staves. The right hand (treble clef) plays a series of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic foundation with chords and single notes. Measure numbers 14 through 19 are indicated above the vocal staff.

- que re - - -

(20) (21) (22) (23) (24)

Detailed description: This system contains measures 20 through 24. The vocal line (top staff) has a whole rest in measure 20, followed by a half note 'que' in measure 21, a half note 're -' in measure 22, and whole rests in measures 23 and 24. The piano accompaniment continues with complex rhythmic patterns in the right hand and sustained chords in the left hand. Measure numbers 20 through 24 are indicated above the vocal staff.

(25) (26) (27) (28) (29)

Detailed description: This system contains measures 25 through 29. The vocal line (top staff) has whole rests in measures 25 and 26, followed by a half note in measure 27, a half note in measure 28, and a half note in measure 29. The piano accompaniment features intricate sixteenth-note passages in the right hand and steady harmonic support in the left hand. Measure numbers 25 through 29 are indicated above the vocal staff.

(30)

git in sae - cu - la sae - cu -

(25) (28) (29)

(26) (27)

(32)

lo - - - - -

(31)

Psalm (33)

rum. Sen- ti-ant o- mnes tu-um ju- va-men Qui - cum-

(34) (35)

que ce - lebrant tu -

(36) (38)

This system contains measures 36 and 38. The vocal line (treble clef) has a melodic line with a flat in measure 38. The piano accompaniment (bass clef) features a steady eighth-note pattern in the right hand and a more active line in the left hand.

- am com - me - mo - ra - ti -

(39) (41) (42)

This system contains measures 39, 41, and 42. The vocal line continues the melody. The piano accompaniment maintains its rhythmic texture, with some harmonic changes in the left hand.

- - - - - nem. Glo-ri - a Pa- tri et

(43) (45) (46)

This system contains measures 43, 45, and 46. Measure 46 is a whole note chord. The piano accompaniment provides a harmonic foundation for the vocal line.

Fi-li- o, et Spi-ri-tu- i San-cto. Sic- ut e - rat in prin-ci- pi-

(47) (51) (54) (56—)
o, et nunc, et sem - per,
(48) (53) (55)
(49—)
(50) (52—)

et in sae - cu - la saecu- lo - rum. A -

Musical score for measures 57-62. The score is written for four staves. Measure 57 is marked with (57). Measure 58 is marked with (58). Measure 59 is marked with (59). Measure 60 is marked with (60). Measure 61 is marked with (61). Measure 62 is marked with (62-). The score includes various musical notations such as notes, rests, and accidentals.

Musical score for measures 63-64. The score is written for four staves. Measure 63 is marked with (63). Measure 64 is marked with men. The score includes various musical notations such as notes, rests, and accidentals.

Empty musical staves for measures 65-68.

Anonymous

Contratenor

Tenor

Musical score for Contratenor and Tenor parts. The Contratenor part is in treble clef and the Tenor part is in bass clef. The lyrics are: Mi-hi au-tem ni-mis Ho -

Musical score for Contratenor and Tenor parts. The Contratenor part is in treble clef and the Tenor part is in bass clef. The lyrics are: - no-ra - ti sunt a -

Musical score for Contratenor and Tenor parts. The Contratenor part is in treble clef and the Tenor part is in bass clef. The lyrics are: mi - ci tu- i, De - us:

Musical score for Contratenor and Tenor parts. The Contratenor part is in treble clef and the Tenor part is in bass clef. The lyrics are: ni-mis con-for-ta-tus est prin - ci - pa -

tus e - o - - rum.

(3)

\flat

Psalm (4)

Do- mi- ne pro- ba - sti [me, et co- gno- vi - sti me.]

Tu co - gno- vi - sti ses - si - o - - nem me -

Tu cognovisti

(5)

\flat

\flat

\flat

\flat

Tu cognovisti

am.

5. Statuit ei (10)

Anonymous

Contratenor

Contratenor Alius (1)

Tenor

Sta - tu - it E - i Do -

Statuit ei Dominus

(2) (3)

Ei

mi - - nus te - - sta - men - tum

(6)

(4) (5) (7) (8)

pa - - cis, et prin -

(9) (10)

(11) \sharp b b

- ci - pem fe - cit e - um:

(12)

b b b

ut sit il - li sa - cer-do-ti - i di -

(15)

(13 ———)

(14)

(19) \sharp

- gni- tas in ae - - ter - num.

(17 ———)

(16 ———) (18 ———)

Psalm (20)

Mi-se-ri-cor-di-as Do-mi-ni. In ae-ter-num can -

In ae-ter-num can -

In ae-ter-num can -

Detailed description: This block contains the musical notation for Psalm (20). It features three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The music is in 2/2 time. The lyrics are 'Mi-se-ri-cor-di-as Do-mi-ni. In ae-ter-num can -'. The middle staff has a treble clef and a key signature of one flat. The lyrics are 'In ae-ter-num can -'. The bottom staff has a treble clef and a key signature of one flat. The lyrics are 'In ae-ter-num can -'. There are various musical notations including notes, rests, and a fermata over the final note of the first staff.

(21)

ta - bo.

(22) (23—)

ta - bo.

Doxology

Glo-ri-a Pa-tri, et Fi-

Detailed description: This block contains the musical notation for the Doxology. It features three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The music is in 2/2 time. The lyrics are 'ta - bo.'. The middle staff has a treble clef and a key signature of one flat (B-flat). The lyrics are 'ta - bo.'. The bottom staff has a treble clef and a key signature of one flat. The lyrics are 'ta - bo.'. There are various musical notations including notes, rests, and a fermata over the final note of the first staff.

(24)

li-o, et Spi-ri-tu-i San-cto. Sic-ut e-rat in prin-

(25)

Sic-ut e-rat in prin-

(26)

Sic-ut e-rat in prin-

Detailed description: This block contains the musical notation for the continuation of the Doxology. It features three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The music is in 2/2 time. The lyrics are 'li-o, et Spi-ri-tu-i San-cto. Sic-ut e-rat in prin-'. The middle staff has a treble clef and a key signature of one flat. The lyrics are 'Sic-ut e-rat in prin-'. The bottom staff has a treble clef and a key signature of one flat. The lyrics are 'Sic-ut e-rat in prin-'. There are various musical notations including notes, rests, and a fermata over the final note of the first staff.

ci-pi - o, et nunc, et sem - per, et in

- ci-pi - o, [et nunc, et sem - per,] et in

ci-pi - o, [et nunc, et sem - per,] et in

sae - cu - la sae - cu - lo - rum. A -

sae - cu - la sae - cu - lo - rum. A -

sae - cu - la sae - cu - lo - rum. A -

men.

men.]

men.

Contratenor secundus

Contratenor primus

Tenor

(1)

Ro-ra-te Cae -

[Cae -

(3—)

li de - su -

(2)

li de su -

per,

(4) (5)

per,

et nu - - - bes plu -

(6)

(7)

et nu - bes

- ant ju - - - stum: a - pe -

(8)

(9)

plu - ant ju - - - stum: a -

(10)

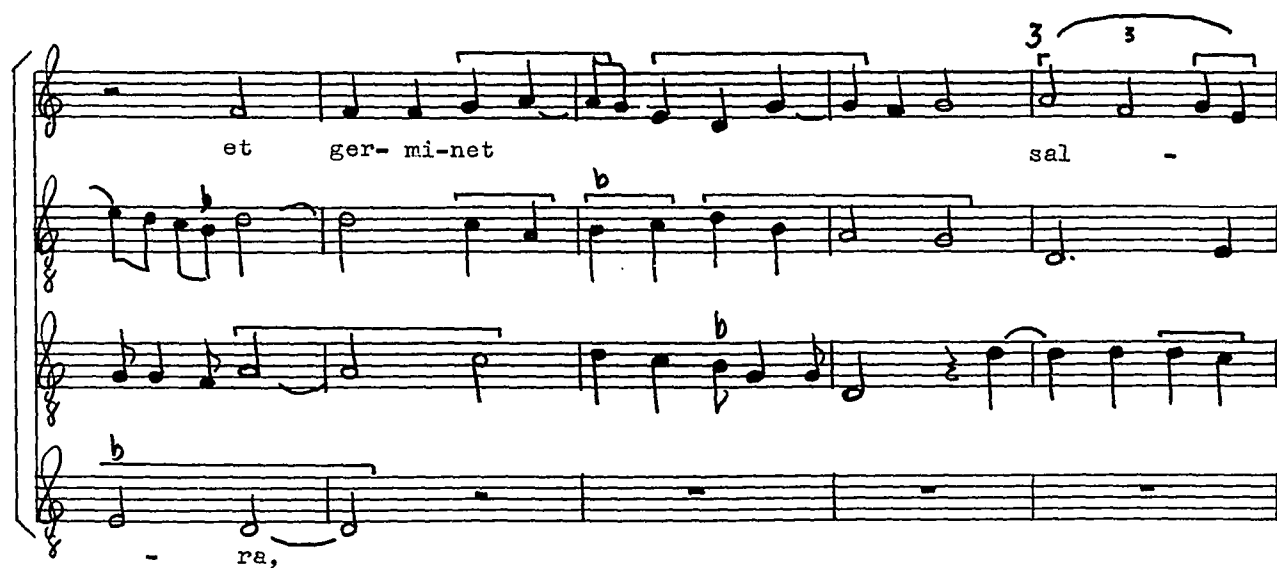
ri - a - - tur ter - -

pe - ri - a - - - tur



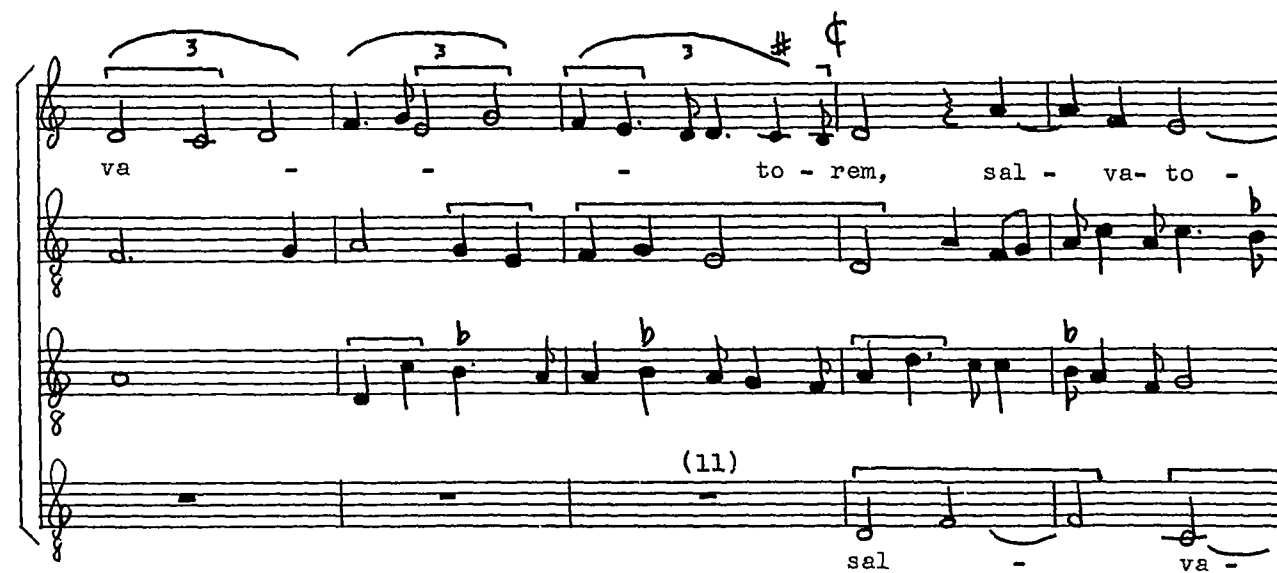
ra,
ter

This system contains four staves. The top staff has a whole rest. The second staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various intervals and accidentals. The third staff continues the melody. The bottom staff has a bass clef and contains a bass line with whole notes and rests.



et ger-mi-net sal -
ra,

This system contains four staves. The top staff has a whole rest. The second staff begins with a treble clef and a key signature of one flat. It contains a melodic line with triplets and accidentals. The third staff continues the melody. The bottom staff has a bass clef and contains a bass line with whole notes and rests.



va - - - to - rem, sal - va - to -
(11)
sal - va -

This system contains four staves. The top staff has a whole rest. The second staff begins with a treble clef and a key signature of one flat. It contains a melodic line with triplets and accidentals. The third staff continues the melody. The bottom staff has a bass clef and contains a bass line with whole notes and rests.

First system of musical notation, measures 10-11. The system consists of four staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes. The third staff contains a melodic line with eighth and sixteenth notes, including a measure marked (12). The fourth staff contains a bass line with eighth and sixteenth notes, including a measure marked 'to'. A flat symbol (b) is present above the first staff in measure 11.

Second system of musical notation, measures 12-15. The system consists of four staves. The first staff contains a melodic line with eighth and sixteenth notes, including a measure marked (13). The second staff contains a bass line with eighth and sixteenth notes, including a measure marked (14). The third staff contains a melodic line with eighth and sixteenth notes, including a measure marked (15). The fourth staff contains a bass line with eighth and sixteenth notes. A flat symbol (b) is present above the first staff in measure 12. A sharp symbol (#) is present above the first staff in measure 14. The word 'rem.' is written below the first staff in measure 15. A flat symbol (b) is present above the second staff in measure 15. A flat symbol (b) is present above the third staff in measure 15. A flat symbol (b) is present above the fourth staff in measure 15. The word 'rem.' is written below the fourth staff in measure 15.

Three empty musical staves, each consisting of five lines, arranged vertically. They are part of a larger system of staves, indicated by a brace on the left.

Anonymous

Contratenor

Tenor

Ec - ce Ad - ve -

Advenit

First system of the musical score. It consists of three staves: a top staff for Contratenor, a middle staff for Tenor, and a bottom staff for the basso continuo. The music is in 2/2 time. The lyrics are: - nit do - mi - na - tor Do - mi - . The key signature changes to two sharps (F# and C#) at the end of the system.

Second system of the musical score. It consists of three staves: a top staff for Contratenor, a middle staff for Tenor, and a bottom staff for the basso continuo. The lyrics are: nus: et re - gnum in ma - nu e - . The system is marked with a (1) at the end.

Third system of the musical score. It consists of three staves: a top staff for Contratenor, a middle staff for Tenor, and a bottom staff for the basso continuo. The lyrics are: - jus, et pot - e - . The key signature changes to two sharps (F# and C#) at the end of the system.

Anonymous

Contratenor

Tenor

Ec - ce Ad - ve - nit do - mi - na - tor Do mi - nus: et re - gnum in ma - nu e - jus, et pot - e - stas et im - pe - ri -

um. Psalm

De - us, ju- di- ci- um (tu- um) Re- gi da.

Et ju - sti - ti - am tu - am fi - li - o re - -

(8) (10)

Et ju - sti - ti - am

(9)

gis. Doxology

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

(12) (11) (13)

Sic - ut e - rat in prin - ci - pi - o,

et in sae - cu-la sae - cu-lo - rum. A - - - #

(14) (15)

(16)

Detailed description: This block contains the first system of a musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics 'et in sae - cu-la sae - cu-lo - rum. A - - - #' are written below the notes. Measure numbers (14), (15), and (16) are placed below the first, second, and third staves respectively. The second and third staves have a common time signature 'C'.

men.

Detailed description: This block contains the second system of the musical score. It consists of three staves, each with a treble clef. The word 'men.' is written below the first staff. Each staff begins with a fermata symbol over a whole note. The staves are otherwise empty.

Detailed description: This block contains three empty musical staves, each with a treble clef, for the third system of the score.

Detailed description: This block contains three empty musical staves, each with a treble clef, for the fourth system of the score.

9. Resurrexi (26)

200

Anonymous

Contratenor

Tenor

Re - sur - re

Re - sur - re - xi, (3)

xi, et ad-huc te - cum

et ad - huc te - cum sum, (5)

sum, al - le - lu - ia: po - su - i -

al - le - lu - ia: po - su -

sti su - per me ma - num

i - sti su - per me ma - num

Measure numbers: (1), (2), (3), (4), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17)

tu am, al-le lu

(19) (20) (21)

tu am, [al-le lu ia:]

ia: mi-rabi-lis fa-cta

(22) (23) (24) (25)

mi-ra bi-lis fa-cta

est sci-en-ti-a tu-a, al-le-lu

(26) (27) (28)

est sci-en-ti-a tu-a, al-

ia, al-le lu-ia, al-le-lu

(29) (30) (31) (32) (33)

le lu-ia, al-le-lu

Psalm

lu - ia. Do - mi - ne pro- ba- sti me, et co - gno - vi - sti me:
ia.

O (34) (35—) (37) b b

Tu co - gno- vi - sti ses - si - o - nem me -
Tu cognovisti
am, et re - sur-re - cti- o - nem me

(39) b b (40)

am, et re - sur-re - cti- o - nem me
Glo - ri - a Pa - tri, et Fi- li- o, et Spi - ri - tu - i San-cto.
Glo - ri - a Pa - tri, et Fi- li- o, et Spi - ri - tu - i San-cto.

am.
Glo - ri - a Pa - tri, et Fi- li- o, et Spi - ri - tu - i San-cto.
Glo - ri - a Pa - tri, et Fi- li- o, et Spi - ri - tu - i San-cto.

Sic- ut e- rat in prin- cipi - o, et nunc,

Sicut erat

(41)

(42)

This system contains measures 41 and 42. The vocal line (top staff) has lyrics 'Sic- ut e- rat in prin- cipi - o, et nunc,'. The piano accompaniment (bottom staff) has the lyrics 'Sicut erat'. Measure 41 is marked with a flat and a measure rest. Measure 42 is marked with a flat and a measure rest.

et sem - per, et in sae- cu- la sae- cu- lo - rum.

(43)

This system contains measures 43 and 44. The vocal line (top staff) has lyrics 'et sem - per, et in sae- cu- la sae- cu- lo - rum.' The piano accompaniment (bottom staff) has a measure rest in measure 43 and a flat in measure 44.

A - men.

This system contains measures 45 and 46. The vocal line (top staff) has the lyrics 'A - men.' and a measure rest in measure 45. The piano accompaniment (bottom staff) has a measure rest in measure 45 and a flat in measure 46.

This system contains five empty musical staves, likely for additional parts or a continuation of the piece.

10. Resurrexi (27)

204

Anonymous

(1)

Tenor

Contratenor

Re- sur- re- xi, Et ad-

- huc te - cum sum, al -

le - lu - ia; po -

- su - i - sti su -

per me ma - num tu -

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "per me ma - num tu -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line begins with a half note, followed by eighth and sixteenth notes, and ends with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

am, al - le - lu - ia:

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "am, al - le - lu - ia:". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues in the same key and time signature. The vocal line features a half note followed by eighth and sixteenth notes, and ends with a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the complex pattern in the left hand.

mi - ra - bi - lis fa - cta

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "mi - ra - bi - lis fa - cta". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues in the same key and time signature. The vocal line features a half note followed by eighth and sixteenth notes, and ends with a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the complex pattern in the left hand.

est sci - en - ti - a tu -

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "est sci - en - ti - a tu -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues in the same key and time signature. The vocal line features a half note followed by eighth and sixteenth notes, and ends with a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the complex pattern in the left hand.

- a, al - le - lu - ia,

al - le - lu - ia.

Psalm (2)

Do - mi - ne pro - ba - sti me, et co - gno - vi - sti me: Tu co - gno - vi - sti

ses - si - o - nem me - am, et re - surre - cti - o - nem me - am.

Anonymous

Contratenor

Tenor

Spi- ri- tus

Do - mi -

First system of the musical score. It features three staves: a vocal staff for Contratenor and Tenor, and a piano accompaniment staff. The lyrics are: - ni re - ple - vit or - (2). The music is in 2/2 time, with a key signature of one flat (B-flat). The piano accompaniment consists of a simple harmonic pattern in the right hand and a more active pattern in the left hand.

Second system of the musical score. The lyrics are: - bem ter - ra - rum, al - le -. The music continues in 2/2 time with one flat. The piano accompaniment remains consistent with the first system.

Third system of the musical score. The lyrics are: - lu- ia: et hoc quod con -. The music continues in 2/2 time with one flat. The piano accompaniment remains consistent with the previous systems.

ti net o - mni

a, sci-en-ti-am (3) ha-bet vo-cis,

al-le-lu-ia, al-

le-lu-ia, al-le-

Psalm (5)

lu - ia. Con- fir- ma hoc, De-

us, quod o- pe- ra- tus es in no- bis: A tem -

- plo san-cto tu - o, quod est in (6—)

Je - ru - sa - lem.

12. Scio cui credidi (39)

210

Anonymous

(1)

Sci- o Cu- i

Tenor

Contratenor

Cui

Cui

cre - di - di,

et cer - tus sum,

[qui - a po - tens est

de-po-si-tum me-um ser-

va-re in

(2)

il-lum di-em.]

(4)

13. Terribilis est (46)

212

Anonymous

Tenor

Contratenor

Ter - ri - bi - lis est

Terribilis

(1)

lo - cus i - - - ste: hic do -

(2)

mus De - - - i

est, et por - ta cae - li:

et vo - ca - bi - tur

au - la De -

i. [Al - le - lu -

ia.]

Tenor

Contratenor

Nos au - tem

Glo - ri -

Detailed description: This block shows the first system of the musical score. It features two staves: a Tenor staff (treble clef) and a Contratenor staff (bass clef). The Tenor part begins with a melodic line, and the Contratenor part provides a harmonic accompaniment. The lyrics 'Nos au - tem' are written under the Tenor staff, and 'Glo - ri -' is written under the Contratenor staff. The music is in a key with one sharp (F#) and a 4/8 time signature.

a - ri o - por - tet

Detailed description: This block shows the second system of the musical score. It continues the Tenor and Contratenor parts. The lyrics 'a - ri o - por - tet' are written under the Tenor staff. The music continues with the same melodic and harmonic lines.

in cru - ce Do - mi - ni no -

Detailed description: This block shows the third system of the musical score. It continues the Tenor and Contratenor parts. The lyrics 'in cru - ce Do - mi - ni no -' are written under the Tenor staff. A sharp sign (#) is placed above the Tenor staff in the second measure of this system. The music continues with the same melodic and harmonic lines.

- stri Je - su Chri - sti: in

Detailed description: This block shows the fourth system of the musical score. It continues the Tenor and Contratenor parts. The lyrics '- stri Je - su Chri - sti: in' are written under the Tenor staff. The music continues with the same melodic and harmonic lines.

quo est sa - lus, vi - ta, et re -

sur - re - cti - o no -

- stra: per quem sal - va - ti, et li -

be - ra - ti su -

mus. Al - le

Psalm

lu - ia.

De - us mi-se-re-a- tur nostri,

et be- ne - di -cat no - bis.

(remainder of Psalm missing)

Anonymous

Contratenor

Tenor

The musical score is written for three voices: Contratenor, Tenor, and a solo voice. The lyrics are "Al-le - lu-ia. Al- le- lu- ia." and "ex - ul - ta -". The score is divided into three systems. The first system shows the Contratenor and Tenor parts. The second system shows the solo voice part. The third system shows the solo voice part. The score includes various musical notations such as notes, rests, and accidentals.

Al-le - lu-ia. Al- le- lu- ia.

(1)

ex - ul - ta -

Verse

Vox

Vox

ti o nis et

sa lu

tis in ta ber na

(2 —)

3^o

cu-

lis ju - sto

Justorum

Justorum

rum.

16. Victimae paschali (175)

220

Anonymous

Contratenor

Tenor

1. Vi-cti-mae pa-scha-li

Victimae

Victimae

lau-des im-mo-lent Chri-sti-a-

ni. 2. A-gnus re-de-mit o- (1)

Agnus redemit

Agnus

ves: Chri-stus in-no-cens Pa-tri

re - con - ci - li - a - vit pec - ca - to -

res.

(2)

3. Mors et vi - ta du - el - lo con - fli - xe - re mi - ran - do: dux vi -

4. Dic no - bis Ma - ri - a,
(3)
Dic nobis

tae mor - tu - us, re - gnat vi - vus.

Dic nobis

quid vi - di - sti in vi - a? 5. Se - pul - crum Chri -

sti vi - - ven - - tis, et glo- ri - am vi-

di re- sur- gen - - tis:

6. An- ge- li- cos te -

stes, su- da- ri- um, et ve- stes. 7. Sur- re- xit Chri- stus spes

me- a: prae- ce- det su- os in Ga- li- lae- am.

8. Cre- den- dum est

(5) Credendum est

Credendum est magis

ma - gis so - li Ma - ri - ae

ve - ra - ci quam Ju - dae - o - rum tur -

bae fal - la - ci.

9. Sci- mus Chri- stum sur- re-

xis- se a mor- tu- is ve- re: tu no- bis, vi- ctor Rex, mi- se- re- re.

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with a flat (b) and two sharps (# #) at the end. The middle staff is in treble clef with a 2/4 time signature and contains the word "Amen" written below the staff. The bottom staff is in treble clef with a 2/4 time signature and also contains the word "Amen" written below the staff.

Handwritten musical score for three staves. The top staff is in treble clef and contains the word "men." written below the staff. The middle and bottom staves are empty.

Three empty musical staves.

Three empty musical staves.

17. Alleluia. Pascha nostrum (176)

225

Anonymous

Contratenor

Tenor

(1)

Al- le- lu - ia. Al - le-

Alleluia

lu - - - ia.

(2)

(3)

##

Verse 1

Pa - scha no - strum (4)

Pascha nostrum

im - mo - la (5)

im - mo - la

im - mo - la

tus

First system of musical notation, featuring three staves (treble, alto, and bass clefs) with various musical notes and rests. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the melody and accompaniment across three staves.

Third system of musical notation, including the lyrics:
 - tus est [Chri stus.]

Verse 2

Fourth system of musical notation, including the lyrics:
 Epulemur
 E - pu - le
 Epulemur

First system of musical notation. The vocal line (treble clef) contains a melody with eighth and sixteenth notes. The piano accompaniment (treble and bass clefs) provides harmonic support. The word "mur" is written below the vocal line.

Second system of musical notation. The vocal line continues the melody, featuring a triplet of eighth notes marked with three sharps (F#, C#, G#). The piano accompaniment continues with chords and moving lines. The word "[in" is written below the vocal line.

Third system of musical notation. The vocal line begins with a measure marked (6). The melody continues with eighth notes. The piano accompaniment features a steady eighth-note bass line. The words "a - zy - mis" are written below the vocal line.

Fourth system of musical notation. The vocal line continues the melody. The piano accompaniment features a steady eighth-note bass line. The words "sin - ce - ri - ta -" are written below the vocal line.



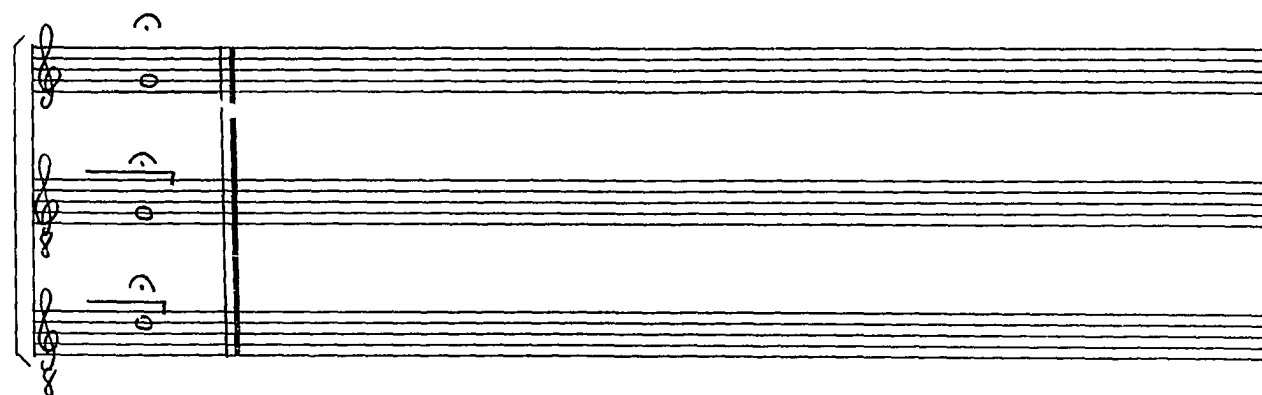
First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The lyrics are: - - - tis et ve - ri -



Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The lyrics are: - - - ta - tis.]



Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The lyrics are: (7) (8)



Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The system ends with a double bar line.

Anonymous

Contratenor

Tenor

1. Lauda Sion
2. Quantum potes

1. Lau - da Si - on [Sal - va -
[2. Quan - tum pot - es, tan - tum

1. Lauda

to - rem, Lau - da du - cem et pa - sto - rem In
au - de: Qui - a ma - jor o - mni lau - de, Nec

hy - mnis et can - ti - cis.]
lau - da - re suf - fi - cis.]

3. Laudis
4. Quem

3. Laudis thema

thema
in sacrae

3. Lau - dis the - ma (1) [spe - ci - a -
[4. Quem in sa - crae men - sa coe -

lis, Pa - nis vi - vus et vi - ta -
nae, Tur - bae fra - trum du - o - de -

- lis Ho - di - e pro - po - nitur,
- nae Da - tum non am - bi - gitur.]
5. Sit laus plena
7. In hac mensa

na, [sit so - no - ra, Sit ju - cun - da -
sa, no - vi Re - gis, No - vum Pa - scha

sit de - co - ra Men - tis ju - bi - la -
no - vae le - gis, Pha - se ve - tus ter -

ti - o. 6. Di - es e - nim so - le - mnis a -
mi - nat. 7. Ve - tu - sta - tem no - bi - vi -

gi - tur, In qua men - sae pri - ma re - co - li -
tas, Um - bram fu - gat ve - ma - ri -

(2)

tur tas, Hu - jus in - sti - tu - ti -
No - ctem lux e - li - mi -

o.] 9. Quod in coe - na [Chri - stus ges - sit, Fa -
nat.] 10. Do - cti sa - cris in - sti - tu - tis, Pa -

ci - en - dum hoc ex - pres - sit In su -
nem, vi - num in sa - lu - tis Con - se -

i me - mo - ri - am.]
cra - mus ho - sti - am.]

11. Dogma
12. Quod non
12. Quod non capis
(3)
11. Dog -
12. Quod

ma da - tur [Chri - sti - a - nis, Quod in car - nem tran -
non ca - pis, [quod non vi - des, A - ni - mo - sa fir -

sit pa - nis, Et vi - num in san -
mat fi - des, Prae - ter re - rum or -

13. Sub diversis speciebus
14. Caro cibus

13. Sub diversis

gui - nem.
di - nem.]

13. Sub di -
14. Ca - ro

ver - sis
ci - bus,

[spe - ci - e - bus,
[san - guis po - tus:

Si -
Ma -

gnis tan - tum, et non re - bus, La - tent res
net ta - men Chri - stus to - tus, Sub u - tra -

ex - i - mi - ae.]
que spe - ci - e.]

15. A sumente
16. Sumit unus

15. A su - men - te
[16. Su - mit u - nus,

(4) (5)

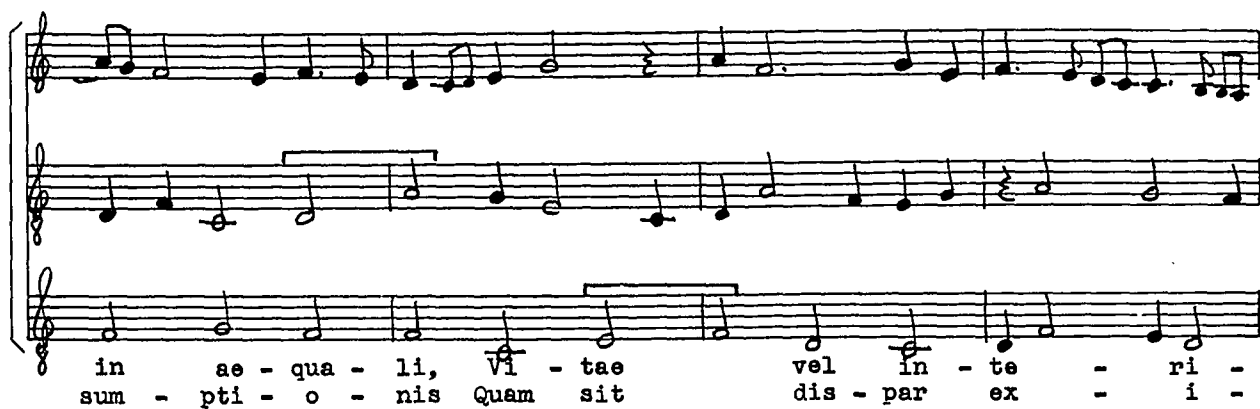
[non con - ci - sus, Non con - fra - ctus, nec
su - munt mil - le: Quan - tum i - sti, tan -

(6)

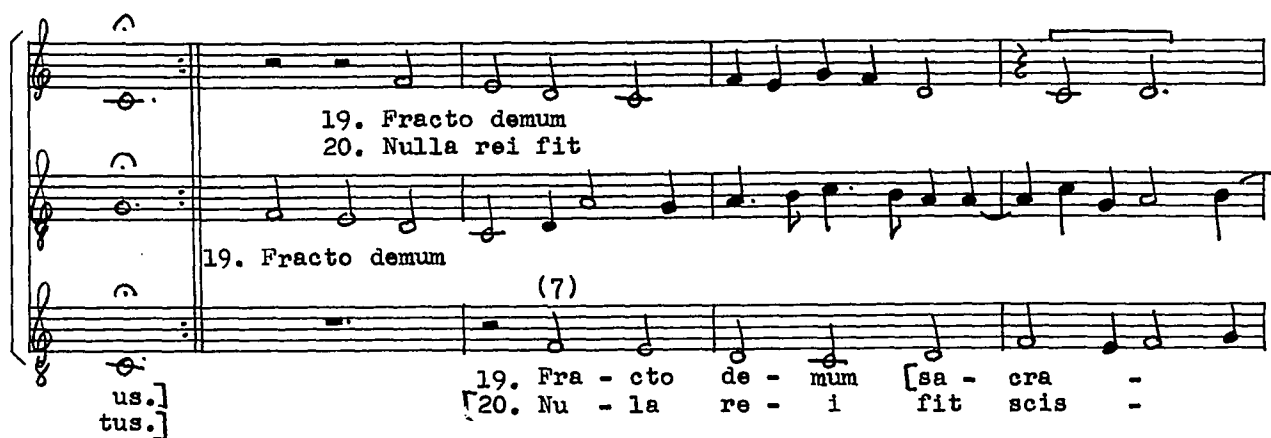
di - vi - sus: In - te - ger ac -
tum il - le: Nec sum - ptus con -

ci - pi - tur.] 17. Sumunt boni
su - mi - tur.] 18. Mors est malis

ni, [su - munt ma - li: Sor - te ta - men
lis, vi - ta bo - nis: Vi - de pa - ris



in ae - qua - li, Vi - tae vel in - te - ri -
sum - pti - o - nis Quam sit dis - par ex - i -



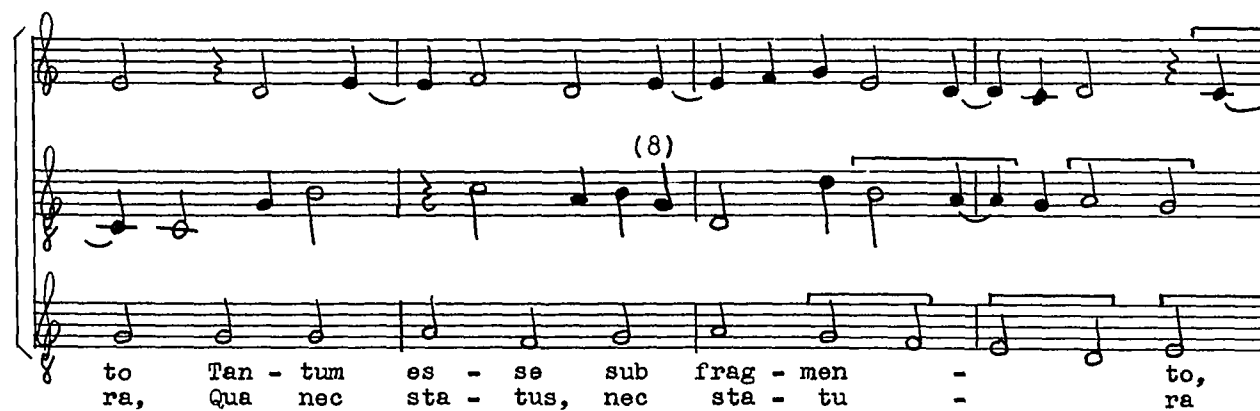
19. Fracto demum
20. Nulla rei fit

19. Fracto demum (7)

us.] 19. Fra - cto de - mum [sa - cra -
tus.] [20. Nu - la re - i fit scis -



- men - to, Ne va - cil - les, sed me - men -
- su - ra: Si - gni tan - tum fit fra - ctu -



(8)

to Tan - tum es - se sub frag - men - to,
ra, Qua nec sta - tus, nec sta - tu - ra

Quan - tum to - to te - gi - tur.]
Si - gna - ti mi - nu - i - tur.]

21. Ecce panis

21. Ecce panis

21. Ec - ce pa - nis
[22. In fi - gu - ris

(9)

[An - ge - lo - rum, Fa -
prae - si - gna - tur, Cum

ctus ci - bus vi - a - to - rum, Ve - re pa - nis fi -
I - sa - ac im - mo - la - tur, A - gnus Pa - schae de -

li - o - rum, Non mit - ten - dus
pu - ta - tur, Da - tur man - na

ca - - ni - bus.] 23. Bo - ne pa - stor, [pa - nis
pa - - tri - bus.] [24. Tu qui cun- cta scis et

ve - re, Je - su, no - stri mi - se -
va - les, Qui nos pa - scis hic mor -

- re - re: Tu nos pa - sce, nos
- ta - les: Tu - os i - bi com -

tu - e - re, Tu nos bo - na fac vi - de - re, In
men - sa - les, Co - he - re - des et so - da - les Fac

ter - ra vi - ven - ti
san - cto - rum ci - vi

(11)
um.]
um.]

Tenor

Contratenor

Kyrie



Handwritten musical score for three voices and piano accompaniment. The score is written on four systems of three staves each. The first system includes the lyrics "leyson. Christe" and "Christe". The second system includes the lyrics "Christe". The third system includes the lyrics "Christe". The fourth system includes the lyrics "Christe". The score features various musical notations, including treble and bass clefs, time signatures, and accidentals (sharps, flats, and naturals). The piano accompaniment is written in the right hand of the piano part.

leyson. Christe

Christe

Christe

Christe

leyson. Kyrie

Kyrie

leyson. Kyrie

This system contains three staves of music. The top staff (Soprano) has a sharp sign (#) above the final measure. The middle staff (Alto) and bottom staff (Tenor) both have a sharp sign (#) above the final measure. The lyrics 'leyson. Kyrie' are written below the top staff, 'Kyrie' below the middle staff, and 'leyson. Kyrie' below the bottom staff.

This system contains three staves of music. The top staff (Soprano) has a sharp sign (#) above the final measure. The middle staff (Alto) and bottom staff (Tenor) both have a sharp sign (#) above the final measure.

(6)

This system contains three staves of music. The top staff (Soprano) has a sharp sign (#) above the final measure. The middle staff (Alto) and bottom staff (Tenor) both have a sharp sign (#) above the final measure. The measure number (6) is written below the bottom staff.

(7)

(8)

This system contains three staves of music. The top staff (Soprano) has a sharp sign (#) above the final measure. The middle staff (Alto) and bottom staff (Tenor) both have a sharp sign (#) above the final measure. The measure number (7) is written below the bottom staff, and the measure number (8) is written below the middle staff.

Handwritten musical score for three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, ending with a half note. The middle and bottom staves also contain handwritten notation, including rests and notes. Each staff concludes with the word "leyson." written below the final note. A double bar line is present at the end of the first system.

A system of three empty musical staves, consisting of three five-line staves grouped together by a brace on the left.

A system of three empty musical staves, consisting of three five-line staves grouped together by a brace on the left.

A system of three empty musical staves, consisting of three five-line staves grouped together by a brace on the left.

Contratenor
Secundus

Tenor

Contratenor
Primus

San

Sanctus

Sanctus

The first system of the musical score consists of four staves. The top staff is for the Soprano, the second for Contratenor Secundus, the third for Tenor, and the fourth for Contratenor Primus. The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics 'San' and 'Sanctus' are written below the staves. The Contratenor Secundus and Tenor parts have lyrics 'San' and 'Sanctus' respectively. The Contratenor Primus part has a long note with a flat symbol (b) above it.

The second system of the musical score continues the four-part setting. It features the same four staves as the first system. The lyrics 'ctus,' are written below the staves. The music continues with various melodic lines and rests, maintaining the 3/4 time and one-flat key signature. The Contratenor Secundus and Tenor parts have lyrics 'ctus,' and 'ctus,' respectively. The Contratenor Primus part has a long note with a flat symbol (b) above it.

San

First system of a musical score. It consists of four staves. The top staff is a vocal line with the word "San" and a long note. The second and third staves are piano accompaniment. The bottom staff is a bass line. There are various musical notations including notes, rests, and accidentals (flats).

(2)

ctus, San

(1)

Second system of the musical score. It consists of four staves. The top staff has a vocal line with the word "ctus, San" and a long note. The second and third staves are piano accompaniment. The bottom staff is a bass line. There are various musical notations including notes, rests, and accidentals (flats).

ctus Do - mi - nus

Third system of the musical score. It consists of four staves. The top staff has a vocal line with the word "ctus Do - mi - nus" and a long note. The second and third staves are piano accompaniment. The bottom staff is a bass line. There are various musical notations including notes, rests, and accidentals (flats).

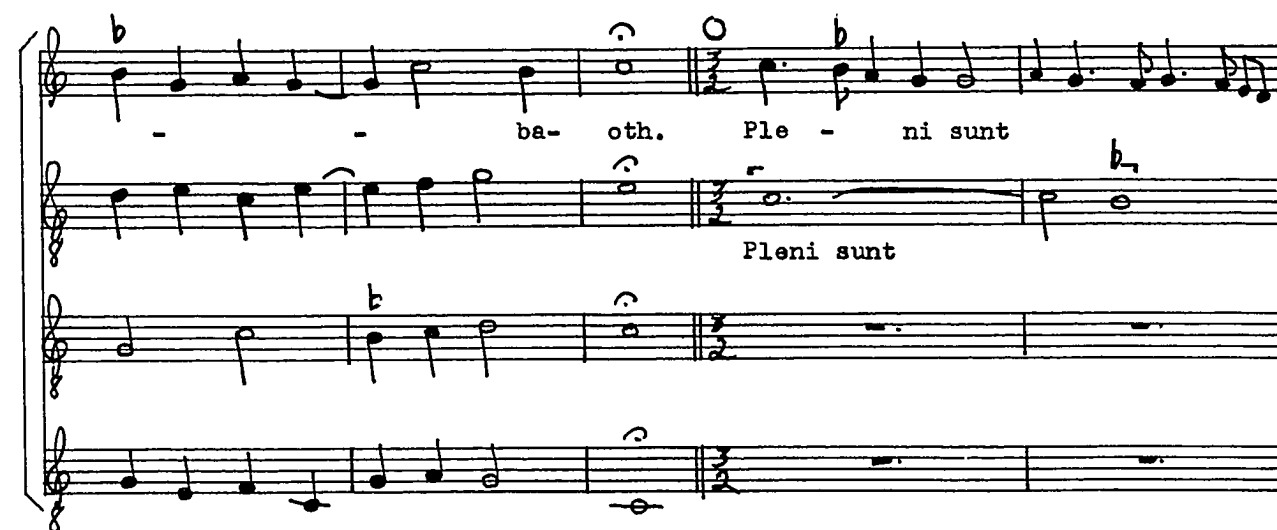


De us Sa

This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics 'De us Sa' and a triplet of eighth notes. The second staff is a piano accompaniment line. The third staff is a bass line. The key signature has one flat (B-flat).



This system contains the next three staves of the musical score. The top staff continues the vocal line. The second staff continues the piano accompaniment. The third staff continues the bass line. The key signature remains one flat.



ba- oth. Ple - ni sunt
Pleni sunt

This system contains the final three staves of the musical score. The top staff includes the lyrics 'ba- oth. Ple - ni sunt' and 'Pleni sunt'. The second and third staves continue the piano accompaniment and bass line respectively. The system ends with a double bar line and a 2/2 time signature.

First system of a musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "[cae" and continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score. The vocal line continues with the lyrics "li et ter" and features a melodic phrase with a slur. The piano accompaniment continues with harmonic support.

Third system of the musical score. The vocal line continues with the lyrics "ra glo ri-" and features a melodic phrase with a slur. The piano accompaniment continues with harmonic support.

First system of musical notation. The vocal line (treble clef) contains the lyrics "a tu" with a fermata over "tu". The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines.

Second system of musical notation. The vocal line (treble clef) contains the lyrics "Ho - san - na" with a fermata over "na". The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. The word "Hosanna" is written below the piano staves.

Third system of musical notation. The vocal line (treble clef) contains the lyrics "[in ex - cel -" with a fermata over "cel". The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines.

sis, in ex

cel sis.] Be ne

Benedictus

di ctus [qui ve



First system of a musical score. It features a vocal line and two piano accompaniment staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The lyrics "nit in no - mi - ne" are written below the vocal line. The piano accompaniment consists of two staves, both with treble clefs and a key signature of one flat. The system concludes with a double bar line and a repeat sign.



Second system of the musical score. The vocal line continues with the lyrics "Do". The piano accompaniment staves continue with their respective parts. The system concludes with a double bar line and a repeat sign.

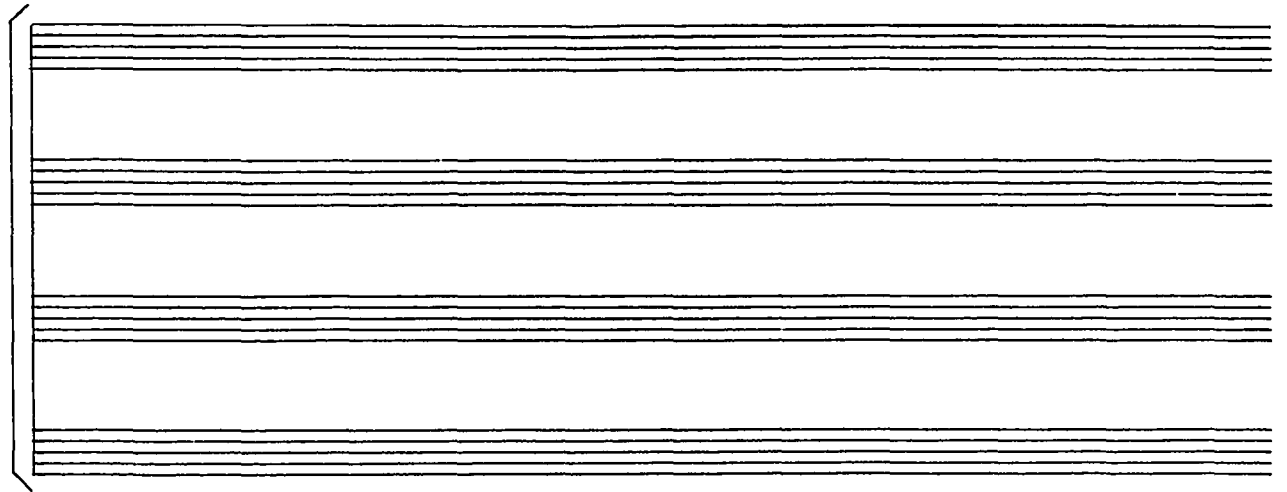


Third system of the musical score. The vocal line continues with the lyrics "Do". The piano accompaniment staves continue with their respective parts. The system concludes with a double bar line and a repeat sign.

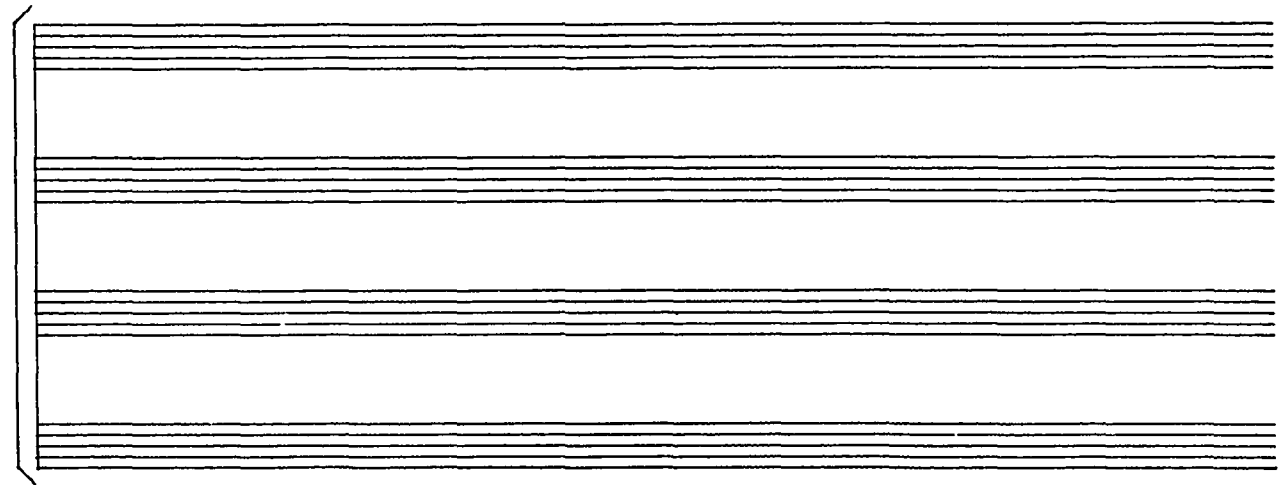


A musical score for a piece titled "Hosanna ut supra". The score is written for four staves. The top staff is a vocal line with lyrics "mi - ni." and a fermata over the final note. The second staff is a piano accompaniment line with a bass clef and a key signature of one flat (B-flat). The third and fourth staves are also piano accompaniment lines, with the third staff having a bass clef and the fourth staff having a treble clef. The music is in 4/4 time and consists of a single system of four staves.

Hosanna ut supra



A system of five empty musical staves, consisting of a single grand staff (treble and bass clef) and three additional staves, all of which are blank.



A second system of five empty musical staves, identical to the first system, consisting of a single grand staff and three additional blank staves.

21. Kyrie ex Missa Sine nomine (56)

Standly

Contratenor

Tenor

Musical score for Contratenor and Tenor parts. The Contratenor part is in the upper staff, and the Tenor part is in the lower staff. Both parts are in 2/4 time and G major. The lyrics are: Ky - ri - e Kyrie Kyrie

Piano accompaniment for the first system. The right hand is in the upper staff, and the left hand is in the lower staff. The music is in 2/4 time and G major. The lyrics are: [e] - - - lei-

Piano accompaniment for the second system. The right hand is in the upper staff, and the left hand is in the lower staff. The music is in 2/4 time and G major. The lyrics are: son. Ky - ri - e - - - lei-

Piano accompaniment for the third system. The right hand is in the upper staff, and the left hand is in the lower staff. The music is in 2/4 time and G major. The lyrics are: son. Ky - ri - e]

lei-son. Chri

Christe

Christe

ste [e - lei - son. Chri-

ste e - lei - son.

Chri ste]e - lei-

son. Ky - ri - e

Kyrie

Kyrie

[e - - lei- son. Ky - ri - e

e - lei - son. Ky- ri- e

lei - son.]

Contratenor

Tenor

Et in ter - ra

Et in terra

pax ho - mi - ni-bus bo-nae vo-

(1)

- lun-ta - tis. Lau -

(2)

da - mus te. Be - ne - di - ci-

- mus te. Ad - o - ra - mus te. Glo - ri - fi -

(3)

ca - mus te. Gra - ti - as a - gi - mus

(4)

(5)

Gratias

ti - bi pro - pter ma - gnam

propter magnam

glo - ri - am tu - .

(6)

propter magnam

am. Do - mi - ne De - us, [Rex caele -

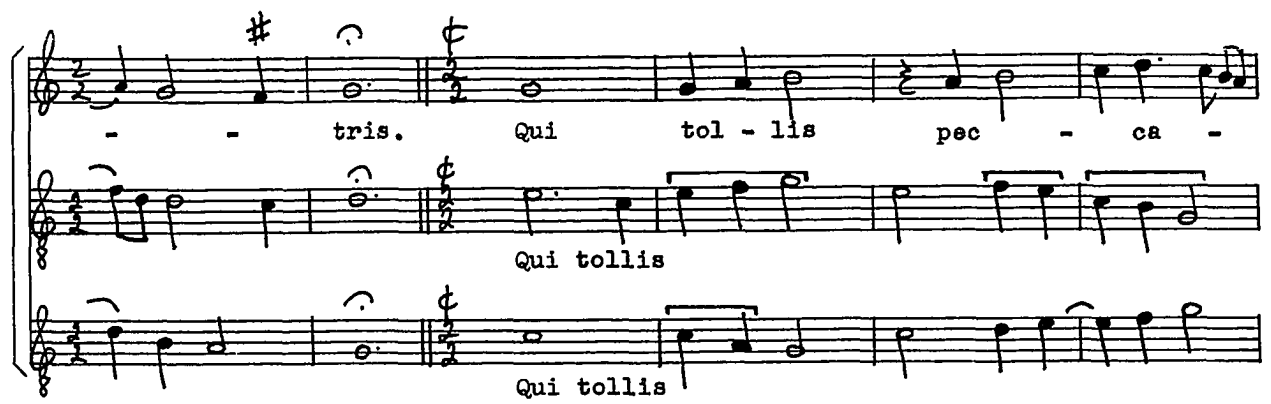
Domine Deus

stis, (8) De-us Pater omni - potens. Do - mi-ne Fi - li

(7)

uni - ge-ni-te Je - su Chri - ste. Do -

mi - ne De - us,] A - gnus De - i, Fi - li-us Pa -



tr^{is}. Qui tol - lis pec - ca -

Qui tollis

Qui tollis



ta mun - di, mi-se-rere no - bis,

miserere nobis



no - bis. Quo -



- ni - am tu so - lus sanctus. Tu

so - lus Do-mi - nus. Tu so - lus Al - tis -

- si - mus, Je - su Chri -

- - - ste. Cum San -
Cum sancto
Cum sancto

cto Spi - ri - tu,

in glori - a De - i Pa - tris. A -

The first system of musical notation consists of three staves. The top staff contains the vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The system ends with a fermata over the final note of the vocal line.

The second system of musical notation continues the piece with three staves. It features a variety of note values including eighth and sixteenth notes, as well as rests. The accompaniment in the lower staves is more active, with many sixteenth-note passages.

The third system of musical notation continues the piece with three staves. The vocal line has several measures of rests, while the accompaniment continues with rhythmic patterns. The system concludes with a final note in the vocal line.

men.

The fourth system of musical notation concludes the piece with three staves. A key signature change to two sharps (F# and C#) is indicated by a sharp sign on the top staff. The system ends with a double bar line. The word "men." is written below the top staff, indicating the end of a musical phrase or section.

Standly

Contratenor

Tenor

Pa - trem o-mni-po-ten -
Patrem
Patrem

Detailed description: This block contains the first four measures of the musical score for the Contratenor and Tenor parts. The Contratenor part is on a single staff, and the Tenor part is on a single staff. Both parts are in 3/4 time. The Contratenor part begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The Tenor part begins with a half note E3, followed by a quarter note F3, a quarter note G3, and a half note A3. The lyrics 'Pa - trem o-mni-po-ten -' are written below the Contratenor staff, 'Patrem' below the Tenor staff, and 'Patrem' below the Tenor staff.

- - - tem, fa - cto - rem cae - li

Detailed description: This block contains measures 5 through 8 of the musical score. The Contratenor part continues with a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The Tenor part continues with a half note B2, followed by a quarter note C3, a quarter note D3, and a half note E3. The lyrics '- - - tem, fa - cto - rem cae - li' are written below the Contratenor staff.

et ter - rae, vi-si - bi - li-um

Detailed description: This block contains measures 9 through 12 of the musical score. The Contratenor part continues with a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The Tenor part continues with a half note F3, followed by a quarter note G3, a quarter note A3, and a half note B3. The lyrics 'et ter - rae, vi-si - bi - li-um' are written below the Contratenor staff.

o-mni-um, et in - vi - si - bi - li-

Detailed description: This block contains measures 13 through 16 of the musical score. The Contratenor part continues with a half note E6, followed by a quarter note F6, a quarter note G6, and a half note A6. The Tenor part continues with a half note C4, followed by a quarter note D4, a quarter note E4, and a half note F4. The lyrics 'o-mni-um, et in - vi - si - bi - li-' are written below the Contratenor staff.



um. Et in u - num Do - mi - num Je -

This system contains the first line of the musical score. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are 'um. Et in u - num Do - mi - num Je -'.




sum Chri - stum, Fi - li - um De - i

This system contains the second line of the musical score. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are 'sum Chri - stum, Fi - li - um De - i'.



u - ni - ge - ni -

This system contains the third line of the musical score. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are 'u - ni - ge - ni -'.



tum. Et ex Pa - tre na -

This system contains the fourth line of the musical score. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are 'tum. Et ex Pa - tre na -'. A sharp sign (#) is placed above the first staff of this system.



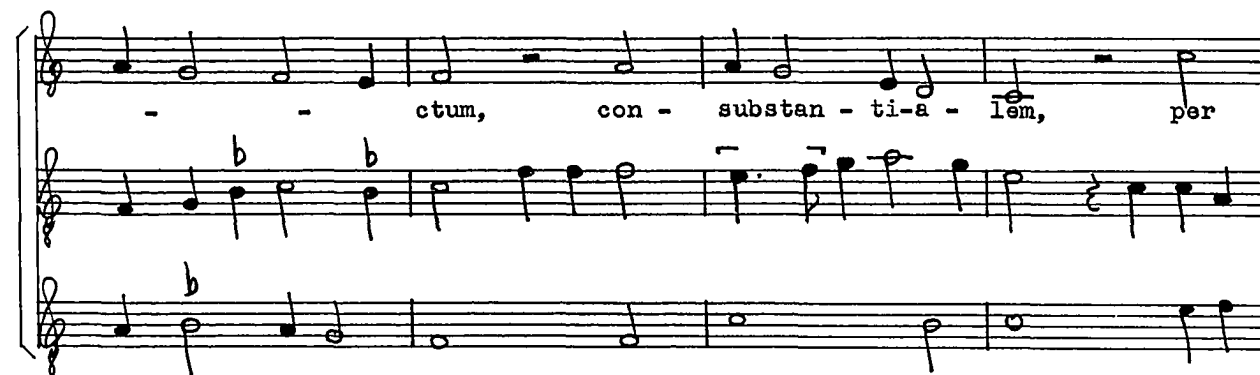
tum an - - -



te o - mni - a sae - - -



- cu - la. Ge - ni - tum, non fa -



- - ctum, con - substan - ti - a - lem, per

quem o - mni- a fa- cta sunt. Ex Ma - ri - a

virgi- ne: Et ho - mo fa - ctus est.

Con - fi - (1) te- or u - num ba -

Confiteor unum

Confiteor unum baptisma

- ptis - ma in remissi- o - nem pec - ca -



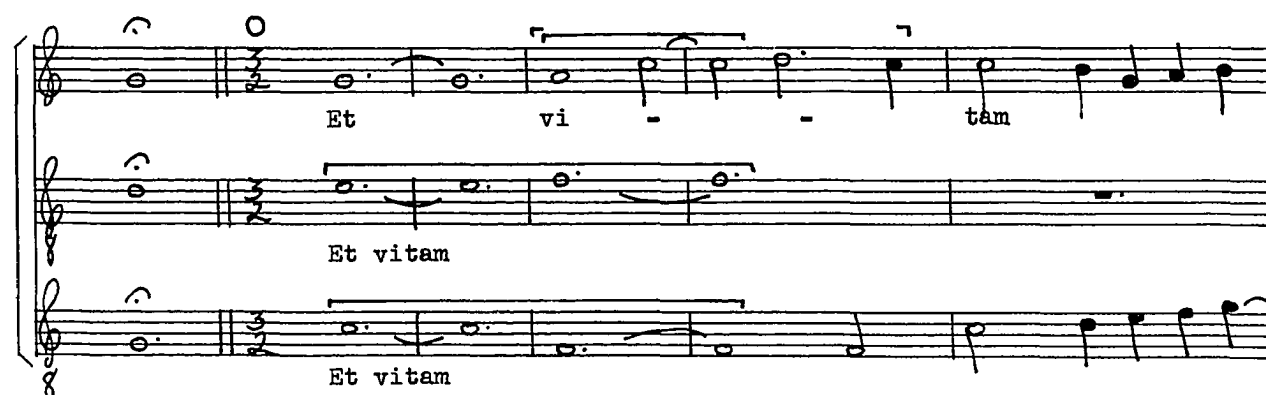
to- rum. Et ex-spe - cto re-surre-



cti- o- nem mor - tu - o - rum.



(2)



Et vi - tam
Et vitam
Et vitam



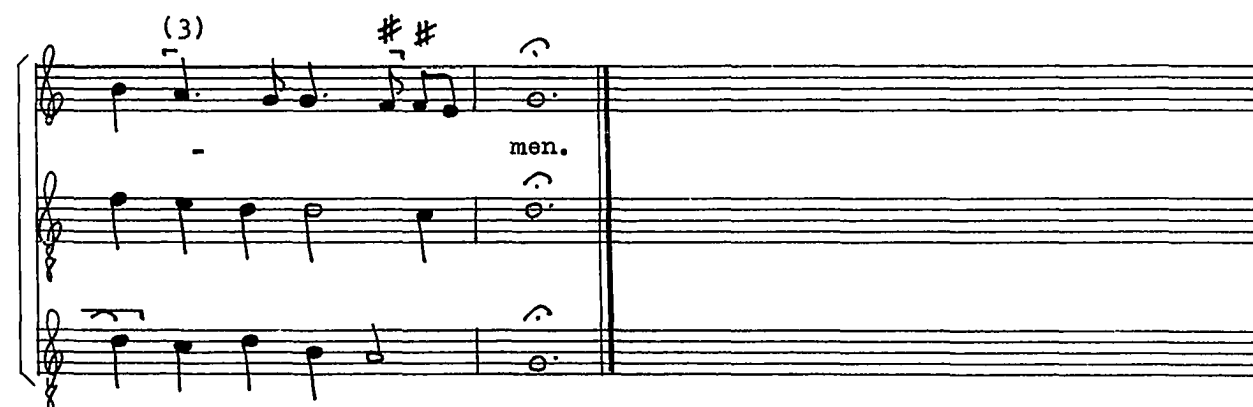
First system of a musical score. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line has the lyrics "ven - tu- ri sae-". The piano accompaniment features a steady eighth-note bass line and a treble line with various chords and melodic fragments.



Second system of the musical score. The vocal line has the lyrics "cu - li. A". The piano accompaniment continues with similar rhythmic patterns, including eighth-note bass lines and chordal textures.



Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the treble.



Fourth system of the musical score. The vocal line has the lyrics "men." and includes a triplet of eighth notes marked with "(3)" and a key signature change to two sharps (F# and C#). The piano accompaniment concludes with a final chord in the treble and a sustained bass note.

Standly

Contratenor

Tenor

San

Sanctus

Sanctus

First system of the musical score. The Contratenor part (top staff) begins with a rest, followed by a series of eighth and sixteenth notes. The Tenor part (bottom staff) also begins with a rest, followed by a series of eighth and sixteenth notes. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Second system of the musical score. The Contratenor part (top staff) has the lyrics "ctus. San- ctus." and "San -". The Tenor part (bottom staff) continues the melodic line. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Third system of the musical score. The Contratenor part (top staff) has the lyrics "ctus Do -". The Tenor part (bottom staff) continues the melodic line. The music is in 3/4 time and features a mix of eighth and sixteenth notes.



mi - nus De - us Sa -



ba - oth.



Ple - ni

Pleni duum



sunt cae - li et ter -

ra glo ri-

This system contains three staves. The top staff is a vocal line with lyrics 'ra glo ri-'. The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one sharp (F#).

a tu a.

This system contains three staves. The top staff is a vocal line with lyrics 'a tu a.'. The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has two sharps (F#, C#).

Ho san-
Hosanna
Hosanna primum

This system contains three staves. The top staff is a vocal line with lyrics 'Ho san-'. The middle staff is a piano accompaniment with the word 'Hosanna' written below it. The bottom staff is a bass line with the words 'Hosanna primum' written below it. The key signature has one sharp (F#).

na

This system contains three staves. The top staff is a vocal line with lyrics 'na'. The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has two sharps (F#, C#).



in ex-cel -

This system contains three staves. The top staff is a vocal line with a key signature of one sharp (F#) and a common time signature. It begins with a whole note, followed by a half note, and then a series of eighth and sixteenth notes. The lyrics "in ex-cel -" are written below the staff. The middle and bottom staves are piano accompaniment, with the middle staff featuring a melodic line and the bottom staff providing harmonic support with chords and single notes.



sis. Be-ne-di-

(2)

This system continues the musical piece. The top staff has a key signature change to two sharps (F# and C#) and a common time signature. It features a melodic line with a fermata over the final note. The lyrics "sis. Be-ne-di-" are written below the staff. The middle and bottom staves continue the piano accompaniment. A rehearsal mark (2) is placed above the middle staff.



ctus Ma- ri - ae Fi-

This system continues the musical piece. The top staff has a key signature change to two sharps (F# and C#) and a common time signature. It features a melodic line with a fermata over the final note. The lyrics "ctus Ma- ri - ae Fi-" are written below the staff. The middle and bottom staves continue the piano accompaniment.



li - us qui ve -

This system continues the musical piece. The top staff has a key signature change to one sharp (F#) and a common time signature. It features a melodic line with a fermata over the final note. The lyrics "li - us qui ve -" are written below the staff. The middle and bottom staves continue the piano accompaniment.

nit in no - mi - ne Do

Hosanna

mi - ni.

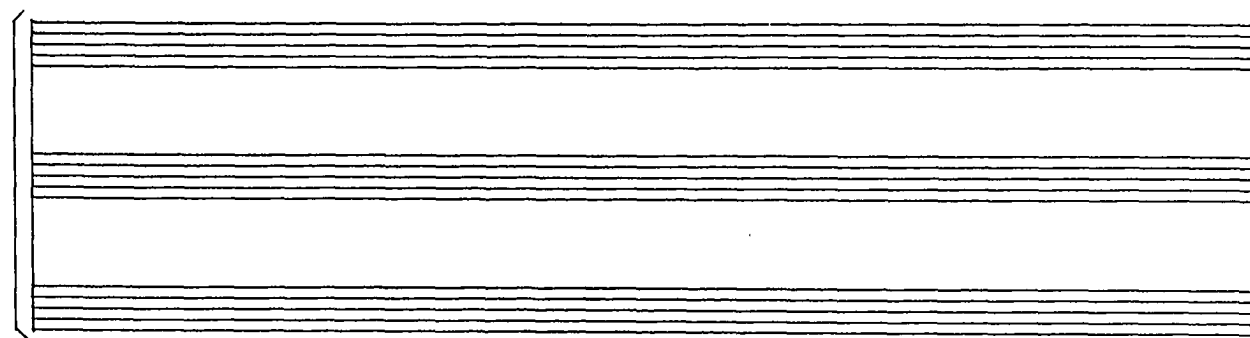
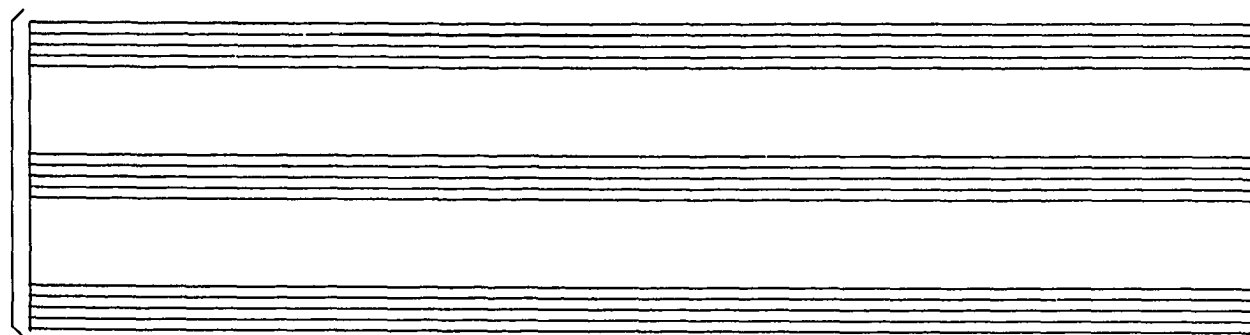
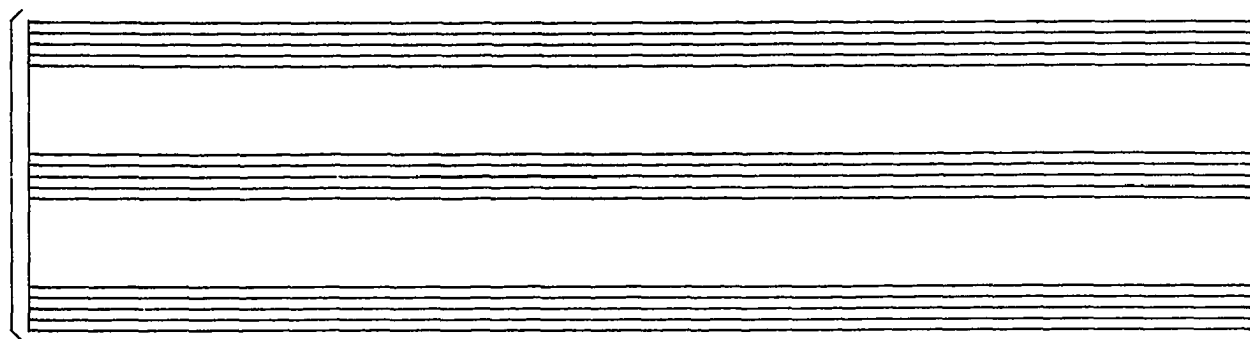
Hosanna
Hosanna secundum

First system of musical notation. The vocal line (top staff) contains the lyrics "na in" under a series of eighth and sixteenth notes. The piano accompaniment consists of two staves: the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes.

Second system of musical notation. The vocal line (top staff) contains the lyrics "ex - cel" followed by a triplet of eighth notes marked "(3)" and a quarter note marked "(4)". The piano accompaniment consists of two staves: the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes.

Third system of musical notation. The vocal line (top staff) contains a series of eighth and sixteenth notes. The piano accompaniment consists of two staves: the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes.

Fourth system of musical notation. The vocal line (top staff) contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked "(5)". The piano accompaniment consists of two staves: the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes.



25. Agnus Dei ex Missa Sine nomine (149)

274

Standly

Contratenor

Tenor

A - gnus [De i,
 Agnus primum
 (1)
 Agnus

qui tol - lis pec - ca - ta mun - -
 di: mi - se - re - -

di: mi - se - re - -
 (2)

(4)
 (3)
 b



re no

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics 're' and 'no' are written below the first two measures. The middle and bottom staves have bass clefs and continue the musical accompaniment.

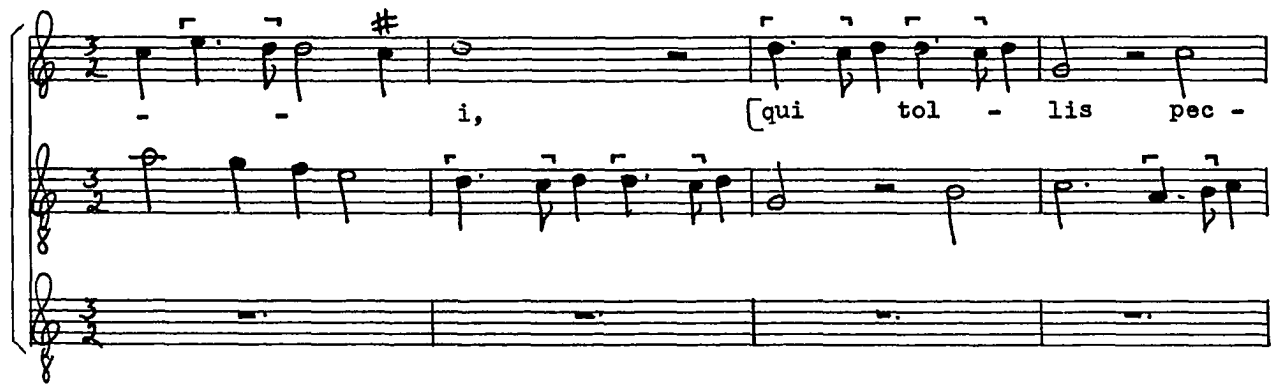


bis.] A - gnus De

Agnus secundum duum

(5—)

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp. The lyrics 'bis.] A - gnus De' are written below the first three measures. Below the middle staff, the text 'Agnus secundum duum' is written. Below the bottom staff, the text '(5—)' is written. The system ends with a double bar line and a repeat sign.



i, [qui tol - lis pec -

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp. The lyrics 'i, [qui tol - lis pec -' are written below the first three measures. The middle and bottom staves have bass clefs and continue the musical accompaniment.



ca ta mun -

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp. The lyrics 'ca ta mun -' are written below the first three measures. The middle and bottom staves have bass clefs and continue the musical accompaniment.



mun - - - di: #

This system contains three staves. The vocal line (top staff) begins with the word 'mun' and has a series of eighth and sixteenth notes. It ends with a sharp sign and a fermata. The piano accompaniment (middle and bottom staves) consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.



(7)
mi - se - re

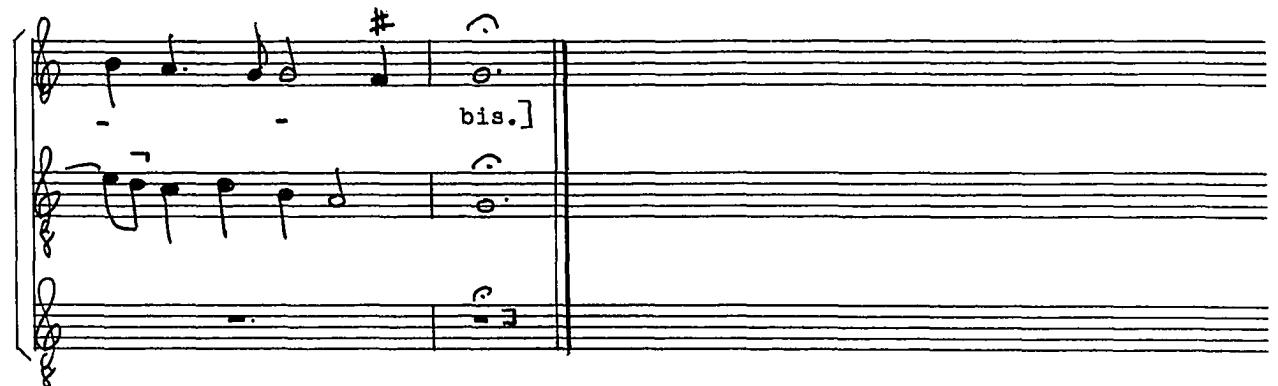
(6)

This system contains three staves. The vocal line (top staff) has a fermata marked (7) above it, followed by the words 'mi - se - re'. The piano accompaniment (middle and bottom staves) continues with the eighth-note pattern. The bottom staff has a fermata marked (6) above it.



re no - - -

This system contains three staves. The vocal line (top staff) has the words 're no' and continues with eighth notes. The piano accompaniment (middle and bottom staves) continues with the eighth-note pattern.



bis.] #

This system contains three staves. The vocal line (top staff) has the word 'bis.]' and a sharp sign. The piano accompaniment (middle and bottom staves) continues with the eighth-note pattern. The system ends with a double bar line.

Contratenor
Primus

Tenor

Contratenor
Secundus

Et in ter-ra pax ho -

mi - ni - bus bo - nae vo - lun - ta

- - tis. Lau - da - mus te. Be - ne-

di - ci - mus te. Ad - o - ra - mus

This system contains two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics: "di - ci - mus te. Ad - o - ra - mus". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

te. Glo - ri - fi - ca - mus te.

Bassus

This system continues the vocal and piano parts. The vocal parts have lyrics: "te. Glo - ri - fi - ca - mus te.". The piano accompaniment continues with chords and single notes. The label "Bassus" is positioned below the piano staves.

Gra - ti - as a - gi - mus ti - bi pro -

Meditatio cordis

This system continues the vocal and piano parts. The vocal parts have lyrics: "Gra - ti - as a - gi - mus ti - bi pro -". The piano accompaniment continues with chords and single notes. The label "Meditatio cordis" is positioned below the piano staves.

pter ma - gnam glo - ri - am tu - -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics 'pter ma - gnam glo - ri - am tu - -'. It contains a key signature change to one flat (Bb) at the end of the system. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line and a more active upper line.

am. Do - mi-ne De - us, Rex cae -

The second system continues the musical score with four staves. The vocal line in the top staff has the lyrics 'am. Do - mi-ne De - us, Rex cae -'. The piano accompaniment in the bottom two staves continues with the same rhythmic patterns as the first system.

le - stis, De - us Pa - ter o -

The third system concludes the phrase with four staves. The vocal line in the top staff has the lyrics 'le - stis, De - us Pa - ter o -'. A key signature change to two sharps (F# and C#) is indicated at the beginning of the system. The piano accompaniment continues in the bottom two staves.

First system of musical notation. The vocal line (treble clef) has a key signature of one flat (B-flat) and a common time signature. The lyrics are "mni - po - tens. Do - mi -". The piano accompaniment consists of two staves (treble and bass clefs). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

Second system of musical notation. The vocal line (treble clef) continues the melody. The lyrics are "ne Fi - li u - ni - ge - ni -". The piano accompaniment continues with similar harmonic support, featuring a mix of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Third system of musical notation, marked with a "(2)" above the first measure of the vocal line. The vocal line (treble clef) has a key signature change to one sharp (F#) and a common time signature. The lyrics are "te Je - su Chri -". The piano accompaniment continues with the same instrumental texture, supporting the vocal melody.



ste. Do - mi-ne De - us, A -

This system contains the first staff of a musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole note 'ste.' followed by eighth notes for 'Do - mi-ne De - us, A -'. The piano accompaniment consists of a right hand with eighth notes and a left hand with whole notes.



gnus De - i, Fi - li -

This system contains the second staff of the musical score. The vocal line continues with 'gnus De - i, Fi - li -'. The piano accompaniment continues with similar rhythmic patterns in both hands.



us Pa -

This system contains the third staff of the musical score. The vocal line concludes with 'us Pa -'. The piano accompaniment features more complex rhythmic figures, including sixteenth notes in the right hand and eighth notes in the left hand.

The first system of the musical score consists of four staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs and accents. The second staff is also in treble clef and features a mix of quarter and eighth notes. The third staff is in bass clef and contains mostly quarter notes. The fourth staff is in bass clef and features a series of quarter notes, some with slurs. There are several rests throughout the system.

The second system of the musical score consists of four staves. The top staff is in treble clef and contains the lyrics "tris. Qui tol - lis pec - ca - ta mun -". The second staff is also in treble clef and contains the lyrics "Qui tollis". The third staff is in bass clef and contains the lyrics "Qui tollis". The fourth staff is in bass clef and contains the lyrics "Qui tollis". There are several rests throughout the system.

The third system of the musical score consists of four staves. The top staff is in treble clef and contains the lyrics "di, mi - se - re - re no". The second staff is also in treble clef and contains the lyrics "di, mi - se - re - re no". The third staff is in bass clef and contains the lyrics "di, mi - se - re - re no". The fourth staff is in bass clef and contains the lyrics "di, mi - se - re - re no". There are several rests throughout the system.

- bis. Qui tol - lis pec - ca -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics underneath. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The lyrics are: "- bis. Qui tol - lis pec - ca -".

- ta mun-di, su - sci-pe de - pre - ca - ti - o -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics underneath. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The lyrics are: "- ta mun-di, su - sci-pe de - pre - ca - ti - o -".

- - - - - nem no - - - - - stram.

(3)

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics underneath. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The lyrics are: "- - - - - nem no - - - - - stram.". A sharp sign (#) is placed above the final note of the vocal line. A rehearsal mark (3) is placed above the third measure of the piano accompaniment in the third staff.

Qui se - des ad dex - te - ram Pa - tris,

This system contains the first line of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are 'Qui se - des ad dex - te - ram Pa - tris,'.

mi - se - re re no - bis. Quo-ni-am

This system contains the second line of the hymn. The vocal melody continues, with a sharp sign (#) appearing above the staff. The lyrics are 'mi - se - re re no - bis. Quo-ni-am'.

tu so - lus san - ctus. Tu so - lus Do -

This system contains the third line of the hymn. The vocal melody continues. The lyrics are 'tu so - lus san - ctus. Tu so - lus Do -'.

- mi- nus, Tu so- lus

Al - tis - si - mus, Je - su Chri -

- ste, [Je - su Christe.]

Cum San - cto Spi - ri - tu

(4)

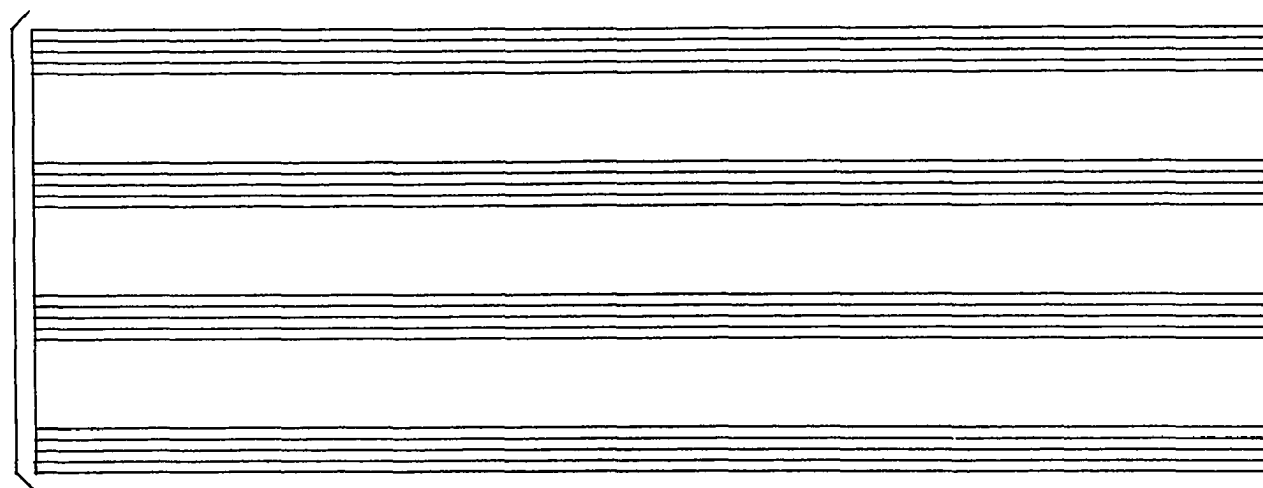
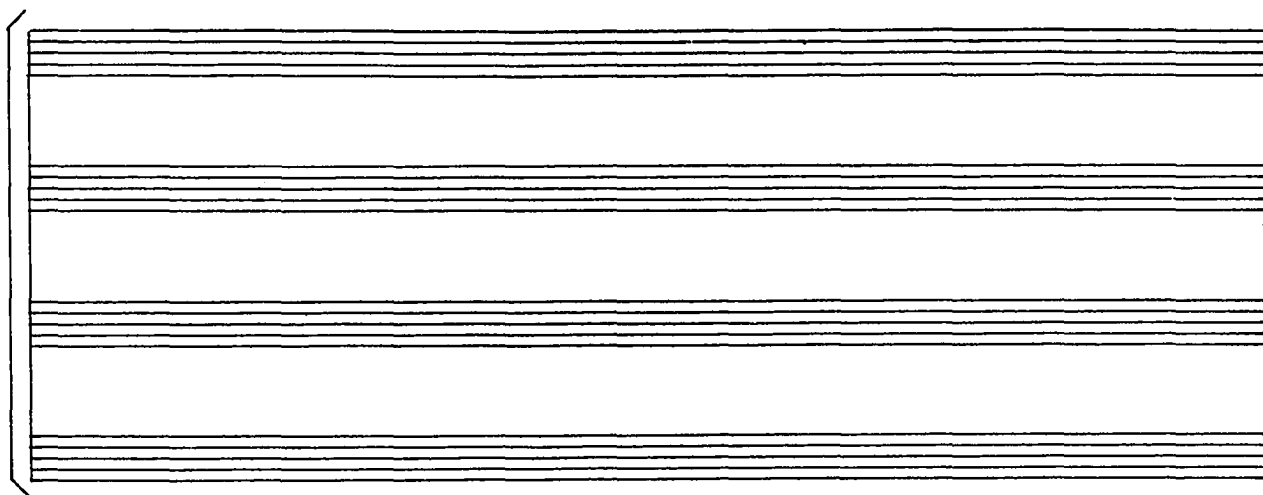
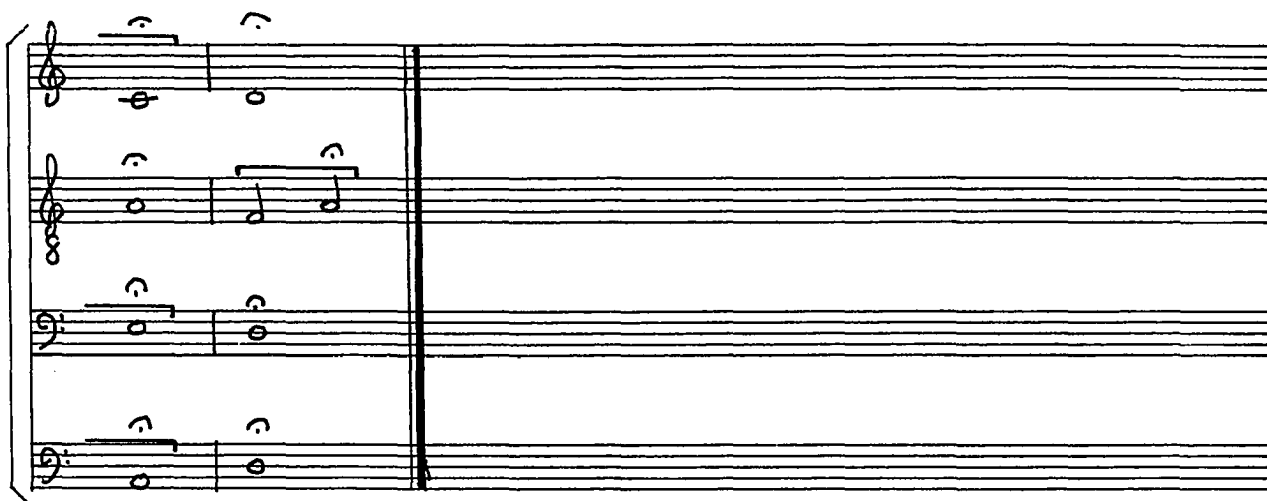
(5)

in glo - ri - a De - i Pa -

(5)

tris. A - men.

(5)



27. Credo ex Missa Meditatio cordis (88)

Anonymous

Contratenor
Primus

Tenor

Contratenor
Secundus

Pa - -

trem o -

mni - po - ten - tem, fa - cto -

- rem cae- li et ter - -
 Bassus

rae, vi - si - bi - li - um o - mni - um,
 Meditatio cordis

et in vi - si - bi - li - um. Et in u -

num Do - mi - num Je - sum Chri - stum, Fi - li - um

The first system of the musical score consists of a vocal line and two piano accompaniment staves. The key signature is one flat (B-flat major). The vocal line begins with a B-flat note and includes a fermata over the word 'Christum'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

De i u - ni - ge ni - tum. Et

The second system continues the musical piece. The vocal line has a fermata over 'ni - tum'. The piano accompaniment maintains its harmonic support with consistent rhythmic patterns in both staves.

ex Pa - tre na - tum an - te o -

The third system concludes the phrase. The vocal line features a key change to D major, indicated by a sharp sign (#) above the staff. The piano accompaniment follows this change, ending with sustained chords in the bass and treble.

mní - a sae - cu - la. De - um de De - o,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "mní - a sae - cu - la. De - um de De - o,". The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The music is written in a common time signature (C).

lu - men de lu - mi - ne, De um ve - rum de De -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "lu - men de lu - mi - ne, De um ve - rum de De -". The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The music is written in a common time signature (C).

o ve - ro.

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "o ve - ro.". The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The music is written in a common time signature (C).

Ge - ni - tum, non fa - ctum, con- sub- stan -

This system contains the first line of the hymn. It features a vocal melody in the upper staff with lyrics 'Ge - ni - tum, non fa - ctum, con- sub- stan -'. The lower staves provide a harmonic accompaniment.

ti - a - lem Pa - tri: per quem

This system contains the second line of the hymn. The vocal melody continues with the lyrics 'ti - a - lem Pa - tri: per quem'. The accompaniment follows the same pattern as the first system.

o - mni - a fa - cta sunt.

This system contains the third line of the hymn. The vocal melody concludes with the lyrics 'o - mni - a fa - cta sunt.'. The accompaniment provides a final harmonic support.

Cru - ci - fi - - - xus e -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics 'Cru - ci - fi - - - xus e -' written below it. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in a key with one flat (B-flat) and a 4/4 time signature.

ti - am pro no - bis: sub Pon- ti -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics 'ti - am pro no - bis: sub Pon- ti -' written below it. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in a key with one flat (B-flat) and a 4/4 time signature.

o Pi - la - to pas - - sus,

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics 'o Pi - la - to pas - - sus,' written below it. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in a key with one flat (B-flat) and a 4/4 time signature.

et se - pul - tus.

The first system consists of four staves. The top staff is a vocal line in treble clef with lyrics 'et se - pul - tus.' The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef.

Et re - sur - re - xit ter -
Et resurrexit

The second system consists of four staves. The top staff is a vocal line in treble clef with lyrics 'Et re - sur - re - xit ter -'. The second staff is a piano accompaniment in treble clef with lyrics 'Et resurrexit'. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef.

- ti - a di - e se cun - dum scriptu -

The third system consists of four staves. The top staff is a vocal line in treble clef with lyrics '- ti - a di - e se cun - dum scriptu -'. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef.

First system of the musical score. The vocal line (treble clef) contains the lyrics: "ras. Et a-scen - dit in cae-lum. Se-det". A second vocal line (treble clef) is present but empty. The piano accompaniment consists of two staves (bass and treble clefs) with rests.

Second system of the musical score. The vocal line (treble clef) contains the lyrics: "ad dex-te - ram Pa tris. Et". A second vocal line (treble clef) is present but empty. The piano accompaniment consists of two staves (bass and treble clefs) with rests.

Third system of the musical score. The vocal line (treble clef) contains the lyrics: "i - te - rum ven - tu - rus est cum glo-ri - a". A second vocal line (treble clef) is present but empty. The piano accompaniment consists of two staves (bass and treble clefs) with rests.

(4) # #

ju-di - ca - re vi-vos et mor - tu - os: cu-jus re - gni

non e - rit fi - nis.

Et u - nam san - ctam ca - tho -

- li- cam et a - po - sto - li-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics underneath. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The music is in a common time signature and features a mix of eighth and quarter notes.

cam Ec - cle - si - am. Con - fi - te -

The second system continues the musical score with four staves. The vocal line (top staff) includes a key signature change to one flat (B-flat) indicated by a flat symbol. The piano accompaniment continues in the same style as the first system.

or u - num ba - pti - sma in

The third system concludes the musical phrase with four staves. The vocal line (top staff) includes a fermata over the final note, marked with a (5-) above it. The piano accompaniment provides a steady harmonic support throughout.

re - mis - si - o - nem pec - ca - to -

rum. Et ex - spe - cto re - sur - re - cti - o -

(6)

nem mor - tu - o - rum. Et vi - tam ven - tu -

ri sae - cu - li. A - men. (7)

(8)

This musical score is for a vocal and piano piece. The vocal line is written on a single staff with a treble clef. The piano accompaniment consists of two staves, both with bass clefs. The lyrics are 'ri sae - cu - li. A - men.' with a fermata over the final note of 'li.' and a repeat sign before 'A - men.'. The piano part features a series of chords and single notes, with a fermata over the final note of the first system. The second system of the piano part is marked with a '(7)' and the third with an '(8)'. The piece concludes with a double bar line.

A system of five empty musical staves, each with a five-line staff and a brace on the left side, indicating they are part of a single system.

A second system of five empty musical staves, identical to the first system, each with a five-line staff and a brace on the left side.

Contratenor
Primus

Tenor

Contratenor
Secundus

San

(1)

Sanctus

ctus. San

First system of musical notation. The vocal line (top staff) contains a fermata over a whole note and a measure marked (2). The piano accompaniment consists of two staves with various chords and melodic fragments.

Second system of musical notation. The vocal line (top staff) includes the lyrics "ctus. San - ctus". The piano accompaniment consists of two staves with various chords and melodic fragments.

Third system of musical notation. The vocal line (top staff) includes the lyrics "Do mi - nus". The piano accompaniment consists of two staves with various chords and melodic fragments.



The first system of musical notation consists of four staves. The top staff is a vocal line with a treble clef, containing a melody with eighth and quarter notes. Below it is a piano accompaniment with two staves: a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a series of chords and moving lines, while the left-hand part provides a steady bass line. The word "De" is written below the first measure of the vocal line.



The second system of musical notation continues the piece with four staves. The vocal line (top staff) continues its melody. The piano accompaniment (bottom two staves) maintains its harmonic support with various chordal textures and moving lines in both hands.



The third system of musical notation concludes the piece with four staves. The vocal line (top staff) finishes with a final note. The piano accompaniment (bottom two staves) provides a concluding harmonic structure with sustained chords and moving lines.



us Saba -

This system contains four staves. The top staff is a vocal line with lyrics 'us Saba -'. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts.



oth, [Sa (4)

This system contains four staves. The top staff is a vocal line with lyrics 'oth, [Sa (4)'. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts.



ba- oth, Sa - ba -

This system contains four staves. The top staff is a vocal line with lyrics 'ba- oth, Sa - ba -'. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts.

(5)

oth, Sa

ba - oth, Sa - ba - oth, Sa - ba -

oth, Sa - ba - oth.]

First system of a musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are "Ple" and "Pleni sunt".

Second system of the musical score. It continues with four staves. The key signature changes to two sharps (F# and C#). The lyrics are "ni sunt cae" and "li et".

Third system of the musical score. It continues with four staves. The key signature changes to two flats (Bb and Eb). The lyrics are "ter".

ra glo- ri-a tu - - a, [glo - ri -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with lyrics 'ra glo- ri-a tu - - a, [glo - ri -'. The second staff is a piano accompaniment in treble clef, featuring a melodic line with several flats (B-flat, E-flat, A-flat, D-flat) and a bass line. The third and fourth staves are empty, likely for a second vocal part or additional instruments.

a tu - - a.]

The second system continues the musical score. The vocal line (top staff) has lyrics 'a tu - - a.]'. The piano accompaniment (second staff) includes fingerings (6) and (7) and continues the melodic and harmonic development. The third and fourth staves remain empty.

(8)
Ho - san

Hosanna

Hosanna

Hosanna

The third system of the musical score features the text 'Hosanna' repeated four times across the staves. The top staff (vocal) has a melodic line with a fermata over the final note, and the lyrics 'Ho - san'. The second staff (piano) has the lyrics 'Hosanna'. The third and fourth staves also have the lyrics 'Hosanna'. The system concludes with a double bar line.



na

This system contains the first system of a musical score. It features four staves: a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature, and three piano accompaniment staves (treble and bass clefs). The vocal line has lyrics "na" at the end. The piano accompaniment consists of chords and moving lines in the right and left hands.



[in ex - cel -

This system contains the second system of the musical score. It continues the four-staff format. The vocal line has lyrics "[in ex - cel -". The piano accompaniment continues with harmonic support for the vocal melody.



sis.] Be - ne - (9)
qui

This system contains the third system of the musical score. The vocal line has lyrics "sis.] Be - ne - (9)" and "qui" on the following line. The piano accompaniment includes a key signature change to two flats (B-flat and E-flat) indicated by a 'b' symbol. The system concludes with a final measure on the vocal line.

- di-ctus, [be-ne - - di-ctus, be-ne-di-ctus]

qui venit

(10 —)

qui ve - nit in no-mi-ne Do -

in nomine

- mi-ni. Ho-san -

Domini.

na, [ho - san -

Hosanna

This system contains the first four staves of the musical score. The vocal line (top staff) begins with a whole note rest, followed by a half note 'na,' and then a half note '[ho - san -'. The piano accompaniment consists of two staves. The right hand (treble clef) plays a series of eighth notes, while the left hand (bass clef) plays a series of quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

na] in ex - cel -

in excelsis.

This system contains the next four staves. The vocal line continues with a half note 'na]' and then a half note 'in ex - cel -'. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

- sis, [in ex- cel -

This system contains the final four staves. The vocal line continues with a half note '- sis,' and then a half note '[in ex- cel -'. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

(11)

The first system of the musical score contains measures 11 and 12. It is written on four staves. The notation includes various musical symbols such as notes, rests, and a 'sis.' marking. A double bar line is present at the end of measure 12.

The second system of the musical score consists of four empty staves, ready for notation.

The third system of the musical score consists of four empty staves, ready for notation.

Contratenor Primus

Tenor

Contratenor Secundus

A - gnus De -

Agnus primum

Primum Agnus

Primum Agnus

i, qui tol -

(1)

#

Detailed description: This is a musical score for a three-part vocal setting of the Agnus Dei. The score is written for Contratenor Primus, Tenor, and Contratenor Secundus. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The first system shows the vocal parts with lyrics: 'A - gnus De -', 'Agnus primum', and 'Primum Agnus'. The second system continues the melody with lyrics: 'i, qui tol -'. The third system shows a repeat sign and a first ending bracket labeled '(1)'. The score concludes with a sharp sign (#). The vocal parts are written on staves with treble and bass clefs, and the piano accompaniment is written on staves with bass clefs.

(2)

lis pec-ca - ta mun - di: mi-se-

(3)

- re - re no - bis.

Duo

A - gnus De - i, qui

Agnus secundum duum

Agnus secundum Meditatio cordis

tol-lis pec - ca - ta mun -

di: mi - se - re

re (5) no bis.

First system of the musical score. It features a vocal line and three piano accompaniment staves. The vocal line begins with a treble clef, a 2/2 time signature, and a key signature of two sharps (F# and C#). The lyrics are "A - gnus De i, qui". The piano accompaniment consists of three staves, each labeled "Agnus tertium". The first piano staff has a treble clef and a 2/2 time signature, and includes a measure number "(6)".

A - gnus De i, qui

(6)

Agnus tertium

Agnus tertium

Agnus tertium

Second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has the lyrics "tol - lis pec -". The piano accompaniment continues across four staves.

tol - lis pec -

Third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has the lyrics "ca - ta mun - di: do - na no - bis". The piano accompaniment continues across four staves. The system concludes with the text "Dona nobis pacem." below the piano staves.

ca - ta mun - di: do - na no - bis

Dona nobis pacem.

Handwritten musical score for a four-part setting of a short phrase. The score is written on four staves, with the first two staves in treble clef and the last two in bass clef. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics "pa" and "cem." are written below the first two staves, with a "(7)" indicating a fermata or a specific rhythmic value. The score is divided into two measures by a double bar line.

Four empty musical staves, arranged in two pairs, for a four-part setting. Each staff is a five-line system.

Four empty musical staves, arranged in two pairs, for a four-part setting. Each staff is a five-line system.

Anonymous

Contratenor

Tenor

Et in ter- ra pax ho -

Et in terra

- mi - - ni - bus bo -

nae vo - lunta - tis. Lau - da - - mus te. Be - ne -

- di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca -

The musical score is written for Contratenor and Tenor voices. It consists of three systems of staves. The first system shows the beginning of the piece with the lyrics 'Et in ter- ra pax ho -' and 'Et in terra'. The second system continues with '- mi - - ni - bus bo -'. The third system continues with 'nae vo - lunta - tis. Lau - da - - mus te. Be - ne -' and '- di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca -'. The music is in 3/4 time and features various melodic lines and rests.

- mus te. Gra-ti-as a-gi-mus ti-bi pro-

Gratias

- pter ma - gnam glo -

(1)

ri-am tu - am. Do - mi-ne De-us, Rex cae-le-

Domine

stis, De -us Pa -ter o-mni - po- tens. Do -

Domine

mi - ne Fi-li u - ni - ge - ni - te Je -

This system contains the first line of the hymn. It features a vocal melody in the upper staff with lyrics underneath. The piano accompaniment is written in two staves below the vocal line. A flat (b) is placed above the second measure of the vocal line.

- - su Chri - - - ste.

This system contains the second line of the hymn. The vocal melody continues in the upper staff, with the piano accompaniment in two staves below. A sharp (#) is placed above the final measure of the vocal line.

Do - mi - ne De - us, A - gnus De -

This system contains the third line of the hymn. The vocal melody is in the upper staff, and the piano accompaniment is in two staves below.

- - i, Fi - li - us Pa - -

This system contains the fourth line of the hymn. The vocal melody is in the upper staff, and the piano accompaniment is in two staves below. Flats (b) are placed above the second and fourth measures of the vocal line.

tris. Qui tol-lis pecca - ta mun-di, mi - se-

Qui tollis

Qui tollis

re - re no - bis. Qui tol - lis pec -

- ca - ta mun - di, su -

sci- pe de-pre - ca-ti - o - nem no - stram. Qui se - des

ad de - xte-ram Pa - tris, mi-

se - re- re no - bis. Quo- ni-
Quo-

am tu so - lus sanctus. Tu so- lus Do - mi - nus.
niam tu solus

(2)

Tu so-lus Al - tis si-mus, Je -

su Chri - ste. Cum San - cto

(3)

Cum

ste. Cum sancto

Spi - ri -

tu, in glo-ri - a De - i

(4) (5)



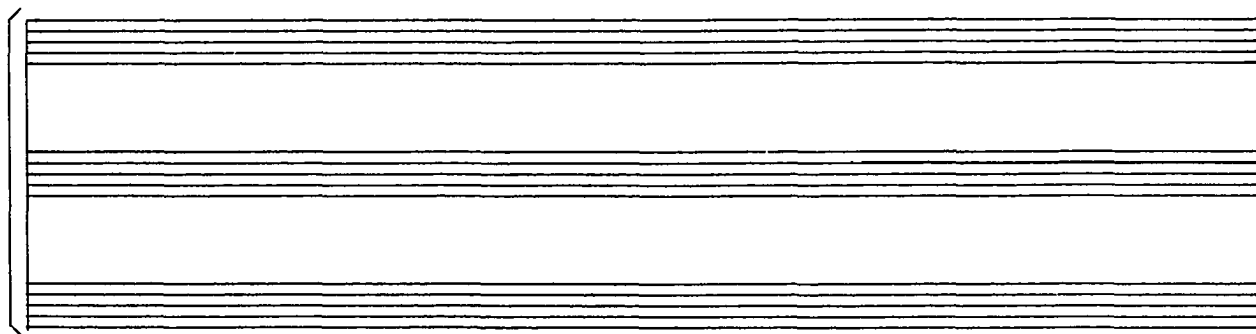
Pa - tris. A -

This system contains three staves of music. The top staff has lyrics 'Pa - tris. A -' under it. The music is in a key with one flat (B-flat) and a common time signature. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth and sixteenth notes. There are various musical notations including beams, slurs, and a fermata over the final note of the first staff.

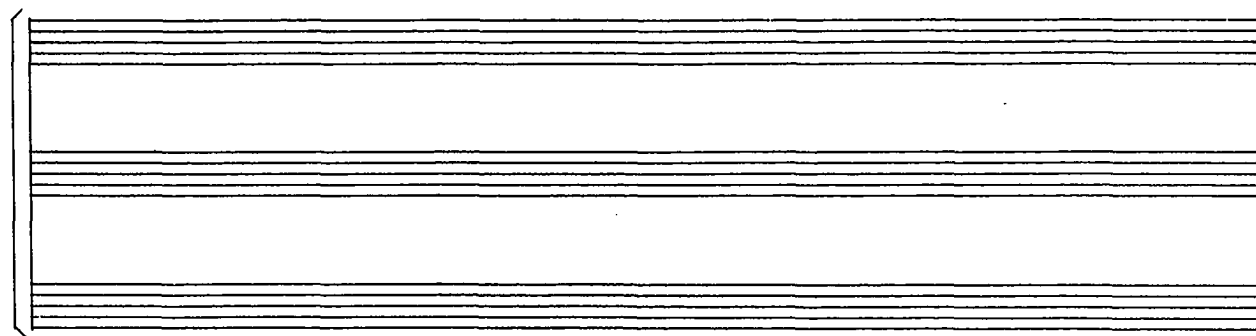


men.

This system contains three staves of music. The top staff has lyrics 'men.' under it. The music continues from the previous system. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth and sixteenth notes. There are various musical notations including beams, slurs, and a fermata over the final note of the first staff.



This system contains three empty staves, likely for a second vocal part or a piano accompaniment.



This system contains three empty staves, likely for a second vocal part or a piano accompaniment.

Anonymous

Contratenor

Tenor

Pa - trem o - mni -

Patrem

po - ten - tem, fa - cto - rem cae - li et

ter - rae, vi - si - bi - li - um o -

mnum, et in - vi - si - bi - li - um. Deum de De - o lu - men de

lu - mi- ne, De - um ve-rum

Deum verum de Deo vero

de De - o ve - ro. Ge - ni-tum, non fa -

- ctum, con - substanti- a - lem: per quem o- mni-

a fa - cta sunt. Qui pro - pter nos ho-

Qui propter

(1)

Qui propter

- amines et pro - pter nos - stram sa-lu-tem

de-scen- dit de cae- lis. Et in-car - na - - tus est

de Spi-ri- tu San-cto ex Ma-ri - a Virgi-ne, [Vir-

- gi - ne:] Et ho- mo fa -

First system of musical notation, featuring three staves (treble, alto, and bass clefs) with vocal and piano parts. The key signature has two flats (B-flat major). The melody is written in a simple, homophonic style.

Second system of musical notation. The lyrics are: "ctus est. Cru - ci - fi - xus e - ti - am pro nobis: Crucifixus". The time signature changes from 4/4 to 2/2. The piano part includes a section marked "(5)" and a key signature change to one flat (F major).

Third system of musical notation. The lyrics are: "sub Pon - ti - o Pi - la - to pas". The piano part continues with a key signature of one flat (F major).

Fourth system of musical notation. The lyrics are: "sus, et se - pul - tus est. Et re-sur-". The piano part continues with a key signature of one flat (F major).

re - xit terti - a di-e, se - cundum scri-ptu-ras.

Et a - scen - dit in cae - lum: se - det ad

de- xteram Pa - tris. Con - fi-te -

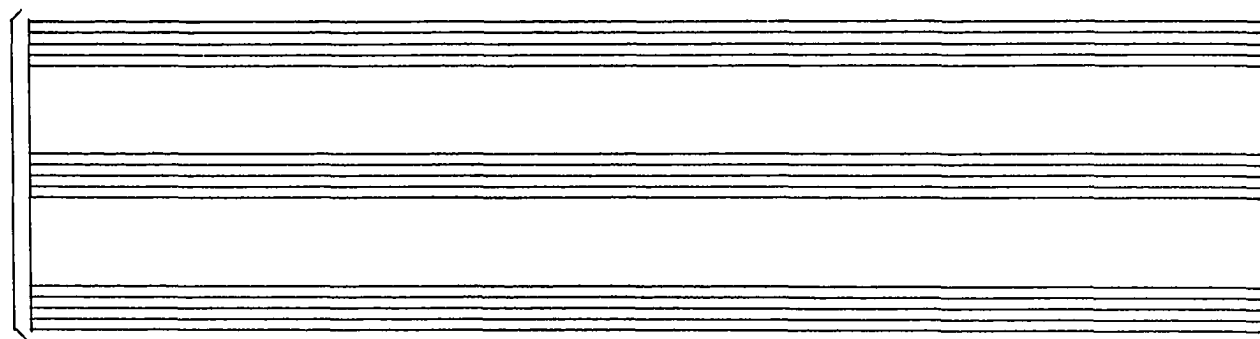
or u - num ba - pti - sma in re - mi-si -

o - nem pec-ca - to - rum. Et

ex-spe - cto re-sur-re - cti-o nem mor - tu - o -

rum. Et vi-tam ven - tu - ri sae -

cu -



Contratenor

Tenor

Contratenor
Secundus

Et in

Et in ter-

ter - - - ra pax ho - mi - ni-

- - - ra pax ho - mi - ni-

bus bo-nae vo - lun - ta - -

bus bo - nae vo - lun- ta - -

- - - tis. Lau - da - mus (2)
 - - - tis. Lau - da - mus te. Be - ne-

te. Be-ne-di - - - ci-mus te. Ad- o-ra -
 di - - - ci-mus te. Ad-o- ra-

mus te. Glo - ri - fi-ca - - -
 - mus te. Glo - ri- fi- ca - - -

mus te. Gra - ti-

mus te. Gra - ti -

Gratias

as a - gi mus ti

as a - gi-mus ti -

bi pro - pter ma -

bi pro pter ma - gnam

(3)



gnam glo - ri - am tu - - - - - #

glo - - - - - ri - am

am. Do - mi - ne De -

tu - - - - - am. Do -

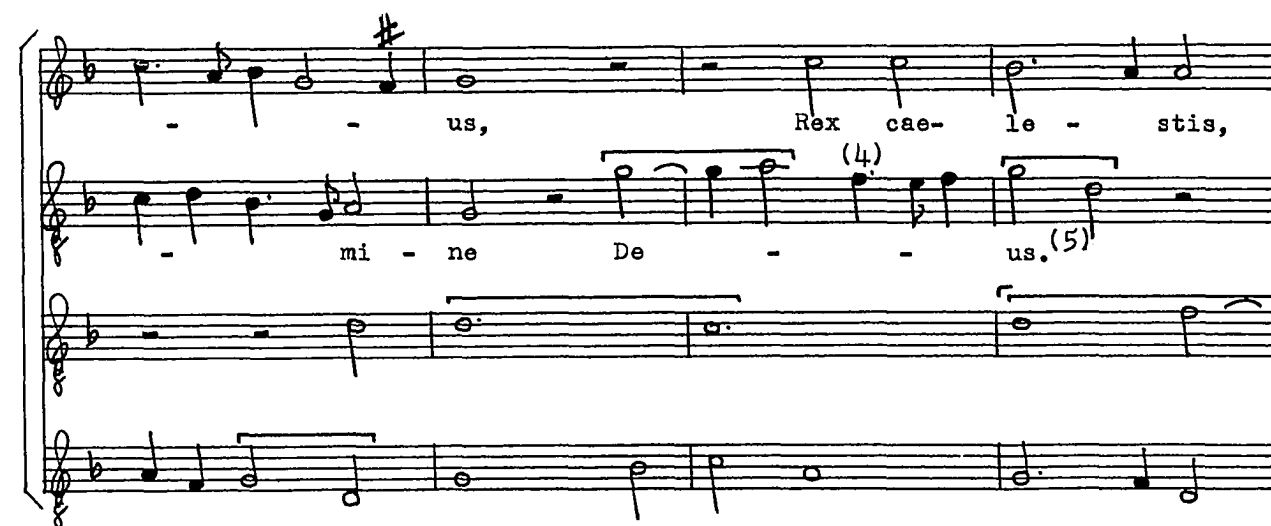
us, Rex cae - le - stis,

mi - ne De - - - - - us. (4) (5)



us, Rex cae - le - stis,

mi - ne De - - - - - us. (4) (5)



us, Rex cae - le - stis,

mi - ne De - - - - - us. (4) (5)

De- us

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The second staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The third staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The fourth staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4.

Pa - ter o - mni- pot -

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The second staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The third staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The fourth staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4.

ens. Do - mi - ne

The third system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The second staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The third staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The fourth staff is a piano accompaniment in G major, starting with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, and a half note B4.

Fi - li u - ni - ge - ni - te Je - su Chri -

(6)

ste. Do - mi - ne De -

(8—)

(7)

us, A - gnus De -

#

First system of a musical score for a choral piece. It consists of four staves. The top staff is the vocal line, with lyrics "i, Fi - li - us Pa" written below it. The other three staves are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The music features various note values including eighth, quarter, and half notes, with some rests.

Second system of the musical score. It consists of four staves. The vocal line has the lyrics "tris." and a sharp sign (#) above a note. The piano accompaniment continues. The system ends with a double bar line and a "C2" marking above the staff. The key signature remains one flat, and the time signature is 2/2.

Third system of the musical score. It consists of four staves. The vocal line has the lyrics "Qui tol" and a dash (-) after "tol". The piano accompaniment continues. The system ends with a double bar line and a "C2" marking above the staff. The key signature remains one flat, and the time signature is 2/2.



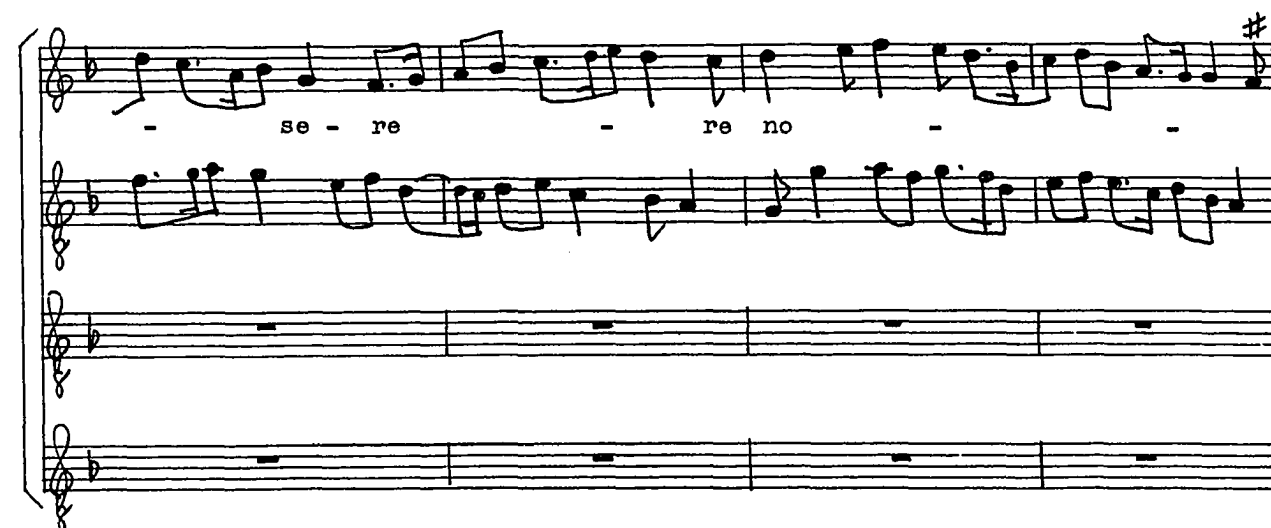
lis pec ca - ta mun -

This system contains the first staff of a musical score. It features a vocal line with lyrics and two piano accompaniment staves. The vocal line begins with a whole note, followed by a half note, and then a quarter note with a sharp sign. The lyrics are 'lis', 'pec', 'ca - ta', and 'mun -'. The piano accompaniment consists of two staves, both of which are empty in this system.



di, mi -

This system contains the second staff of a musical score. It features a vocal line with lyrics and two piano accompaniment staves. The vocal line begins with a whole note, followed by a half note, and then a quarter note. The lyrics are 'di, mi -'. The piano accompaniment consists of two staves, both of which are empty in this system.



se - re re no -

This system contains the third staff of a musical score. It features a vocal line with lyrics and two piano accompaniment staves. The vocal line begins with a whole note, followed by a half note, and then a quarter note with a sharp sign. The lyrics are 'se - re', 're no -'. The piano accompaniment consists of two staves, both of which are empty in this system.

bis. Qui tol - lis pec - ca - ta mun- (9)

Qui tollis secundum

Qui tollis secundum

- di, su - scipe de- (10)

pre- ca - ti- o- nem no- stram. Qui se - (11) # (12-)

- des ad de - xte-ram Pa -

- tris, mi - se - re - re

no - bis. Quo-

- ni- am tu so - - lus san - ctus. (14) Tu so-lus Do-

- mi - - nus. Tu so - lus Al- tis si -

mus, Je- su Chri - ste. (15) Cum San-



cto Spi - ri - tu, in glo - ri - a [De -

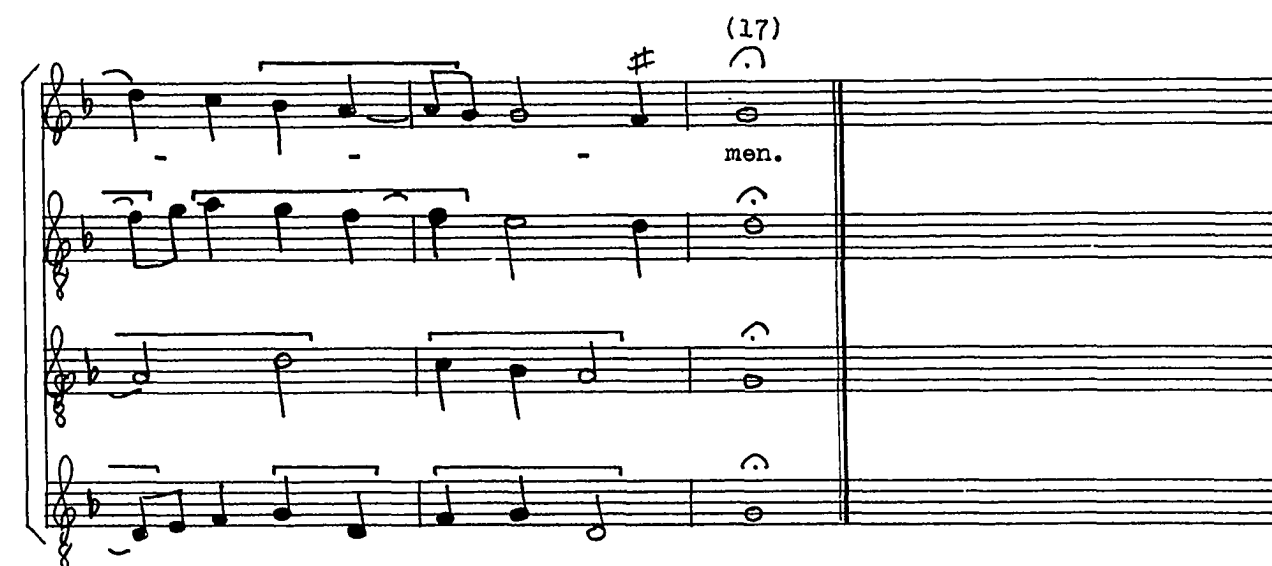
(16)

This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The system ends with a measure containing a fermata and the number (16) below it.



- i] Pa - tris. A -

This system contains the next two staves of the musical score. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The system ends with a measure containing a fermata.



(17) # men.

This system contains the final two staves of the musical score. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The system ends with a measure containing a fermata and the number (17) above it, followed by a sharp sign and the word 'men.'.

Contratenor
Primus

Tenor

Contratenor
Secundus

Pa

trem o mni-po ten-

tem, fa-ctorem cae - li et ter -



rae, vi-si - bi - li-um

This system contains the first line of a musical score. It features a vocal melody on a treble clef staff with a key signature of one flat (B-flat). The lyrics "rae, vi-si - bi - li-um" are written below the staff. The melody begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a half note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a half note F4, and a quarter note E4. A sharp sign is placed above the first C5 note. The system also includes two empty bass staves and a grand staff with empty treble and bass staves.



o- mni-um, et in- vi - si - bi-

This system contains the second line of the musical score. The vocal melody continues on the treble clef staff. The lyrics "o- mni-um, et in- vi - si - bi-" are written below the staff. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a half note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a half note F4, and a quarter note E4. The system also includes two empty bass staves and a grand staff with empty treble and bass staves.



This system contains the third line of the musical score. It features a vocal melody on a treble clef staff with a key signature of one flat (B-flat). The system also includes two empty bass staves and a grand staff with empty treble and bass staves.

li - um.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics "li - um." The second staff is a piano accompaniment for the right hand, featuring eighth and sixteenth notes. The third and fourth staves are for the piano left hand, with longer note values and rests.

[Et in] u-num Do - mi-num Je - sum

The second system continues the musical piece. The vocal line (top staff) has the lyrics "[Et in] u-num Do - mi-num Je - sum". The piano accompaniment (bottom three staves) continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

Chri - stum, Fi - li - um De - i u - ni-ge-ni-

The third system concludes the phrase. The vocal line (top staff) has the lyrics "Chri - stum, Fi - li - um De - i u - ni-ge-ni-". The piano accompaniment (bottom three staves) provides harmonic support with sustained notes and moving lines.

tum. Et ex Pa - tre na - tum an - te o -

(2)

- mni - a. De - um de De - o,

lu - men de lu - mi - ne, Deum ve - rum de

De - o ve - ro. Ge-ni- tum, non fa - ctum, con- sub -

stan - ti-a -lem Pa - - tri.

De - scen - dit

de cae - - lis. Et in - car - natus est

de Spi - ri - tu San - cto ex Ma - ri - a

Vir - gi - ne: Et ho -

mo fa ctus

est. Cru - ci - fi - xus e - ti - am pro no - bis,
Crucifixus

sub Pon - ti - o Pi - la - to pas - sus et se-

- pul - tus est. Et re - sur-re- xit terti- a di -

(5)

- e se - cun - dum scri- ptu - ras. Et a scen-

dit in cae - lum: se-det ad de - xteram

Pa - - - tris.

(6)

Et i - te-rum ven - tu-rus est cum glori-a ju - di-ca-

(7)

- re vi - vos et mor - tu-os: cu- jus re-gni non e-rit fi - nis.

Et in Spi-ritum San - ctum Do - mi - num.

(8)

Et in u - nam san-ctam ca- tho- li- cam et

a- po- sto- li - cam ec- cle - si- am. Con- f - te-



or u - num ba - pti -

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The key signature has one flat (B-flat), and the time signature is common time (C).



- sma in re- mis - si- o -

This system contains the next four staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with various chords and melodic lines. The key signature remains one flat, and the time signature is common time.



(10) - nem pec - ca - to- rum. Et ex-spe -

(11)

This system contains the final four staves of the musical score. The vocal line includes a fermata over the word 'to- rum.' and a sharp sign (#) above the next note. The piano accompaniment includes a fermata over a chord. The system ends with a measure marked (11). The key signature remains one flat, and the time signature is common time.

cto re-sur-rec-ti - o - nem mor -

tu - o - rum. Et vi - tam ventu-

ri sae culi. A

A musical score for four staves. The first staff contains a melody with a sharp sign (#) and a fermata. The second staff has a fermata and the word "men." below it. The third and fourth staves contain accompaniment. The score ends with a double bar line.

Four empty musical staves for notation.

Four empty musical staves for notation.

Contratenor
(Primus)

Tenor

Contratenor
Secundus

San - ctus,

(1—)

Sanctus

(2—)

San - - - ctus,



First system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff has a sharp sign (#) at the end. The music is written in a single system with a brace on the left.



Second system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff has the word "San" and the second staff has the word "ctus" at the end. The music is written in a single system with a brace on the left.



Third system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music is written in a single system with a brace on the left.



First system of a musical score. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a triplet of eighth notes marked with a '3' and a slur, followed by a quarter note with a sharp sign (#) above it. The second staff is a piano accompaniment with a treble clef, featuring a triplet of eighth notes marked with a '3' and a slur. The third and fourth staves are piano accompaniment with bass clefs. The lyrics 'Do -' are written below the top staff.



Second system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains a melodic line with a slur over a group of notes. The lyrics 'mi - nus De -' are written below the top staff. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are piano accompaniment with bass clefs.



Third system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains a melodic line with a slur over a group of notes. The lyrics 'us Sa -' are written below the top staff. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are piano accompaniment with bass clefs.



ba- oth. Ple - ni

This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics 'ba- oth. Ple - ni'. A sharp sign (#) is placed above the staff. The second staff is a piano accompaniment. The third staff is another piano accompaniment. The music is in a key with one sharp (F#) and a common time signature.



sunt cae - - - li et

(4)

This system contains the next three staves. The vocal line continues with the lyrics 'sunt cae - - - li et'. A measure rest of 4 measures is indicated by '(4)' above the staff. The piano accompaniment continues on the second and third staves.



ter

(5)

This system contains the final three staves. The vocal line begins with the word 'ter'. A measure rest of 5 measures is indicated by '(5)' above the staff. The piano accompaniment continues on the second and third staves.



ra glo - -

(6)

This system contains the first four staves of a musical score. The top staff is a vocal line with lyrics 'ra' and 'glo' followed by two dashes. The second staff is a piano accompaniment. The third staff is a vocal line with a measure rest and a fermata. The fourth staff is a piano accompaniment.



- ri - a tu -

This system contains the next four staves. The top staff is a vocal line with lyrics '- ri - a tu -'. The second staff is a piano accompaniment. The third staff is a vocal line with a measure rest. The fourth staff is a piano accompaniment.



- a. Ho - san -

(7)

This system contains the final four staves. The top staff is a vocal line with lyrics '- a.' and 'Ho - san -'. The second staff is a piano accompaniment. The third staff is a vocal line with a measure rest and a fermata. The fourth staff is a piano accompaniment.

(8)

na

in ex - cel -

sis. Be - he -

Benedictus



First system of musical notation. The top staff contains a melody with a key signature of one flat (B-flat) and a common time signature. The melody includes a sharp sign (#) and the word "ctus (9)". The bottom three staves are empty.

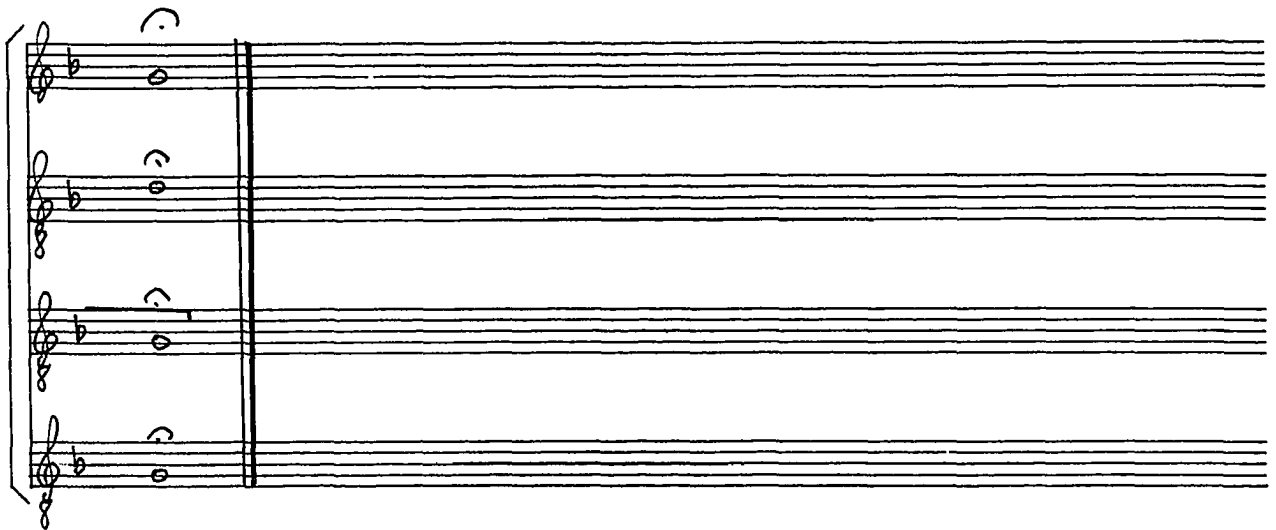


Second system of musical notation. The top staff contains a melody with a key signature of one flat (B-flat) and a common time signature. The bottom three staves are empty.



Third system of musical notation. The top staff contains a melody with a key signature of one flat (B-flat) and a common time signature. The bottom three staves are empty.





Contratenor Primus

Tenor

Contratenor Secundus

Agnus primum⁽¹⁾

Contratenor primus primi

This system contains three staves. The top staff is for Contratenor Primus, the middle for Tenor, and the bottom for Contratenor Secundus. The music is in 3/2 time. The Contratenor Primus part has a melodic line with a fermata. The Tenor part has a melodic line with a fermata. The Contratenor Secundus part has a melodic line with a fermata. The text 'Agnus primum⁽¹⁾' is written above the Contratenor Primus staff, and 'Contratenor primus primi' is written below the Tenor staff.

This system contains three staves. The top staff is for Contratenor Primus, the middle for Tenor, and the bottom for Contratenor Secundus. The music is in 3/2 time. The Contratenor Primus part has a melodic line with a fermata. The Tenor part has a melodic line with a fermata. The Contratenor Secundus part has a melodic line with a fermata.

Tenor Agnus primi

Contratenor secundus primi

This system contains two staves. The top staff is for Tenor Agnus primi, and the bottom is for Contratenor secundus primi. The music is in 3/2 time. The Tenor part has a melodic line with a fermata. The Contratenor part has a melodic line with a fermata. The text '(2)' is written above the Tenor staff.



(4)

(5) # #

Agnus secundum

Contratenor duum
secundi Agnus

Agnus secundum

Agnus Contratenor
secundus



(6)

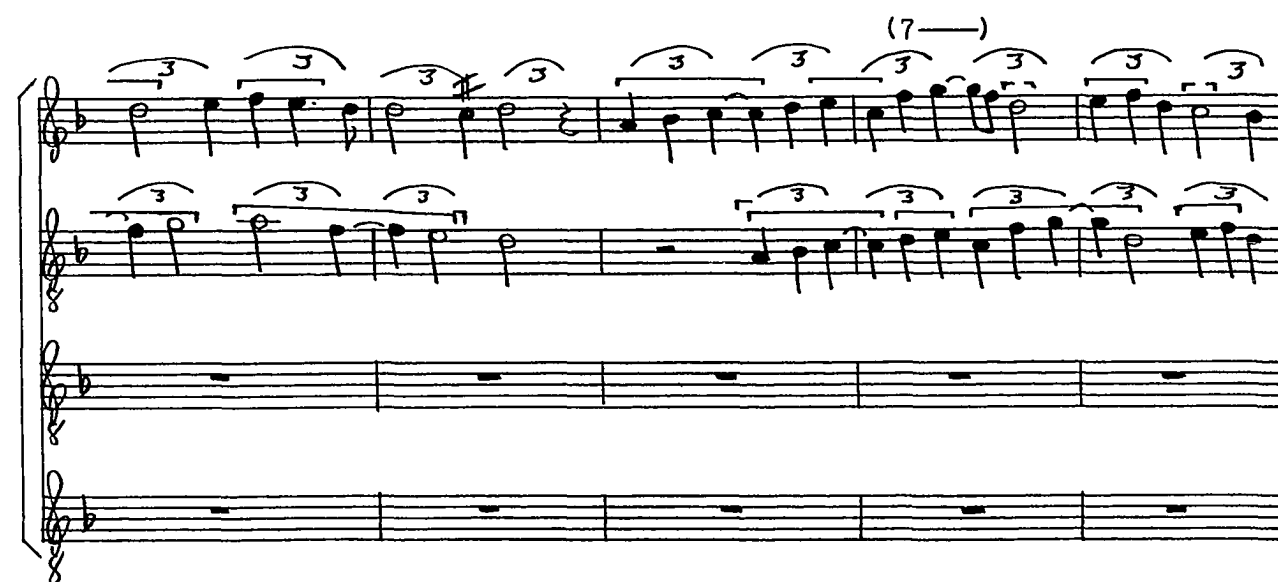


First system of a musical score. It consists of four staves. The top two staves (treble and alto clefs) contain a melodic line with eighth and sixteenth notes, some beamed together. The bottom two staves (bass and tenor clefs) contain whole rests. A bracket labeled (6) is placed above the first staff, spanning the first six measures.



Second system of the musical score. It consists of four staves. The top two staves contain a melodic line with eighth and sixteenth notes, including triplets and a sharp sign. The bottom two staves contain whole rests. A bracket labeled (6) is placed above the first staff, spanning the first six measures.

(7—)



Third system of the musical score. It consists of four staves. The top two staves contain a melodic line with eighth and sixteenth notes, including triplets and a sharp sign. The bottom two staves contain whole rests. A bracket labeled (7—) is placed above the first staff, spanning the first seven measures.

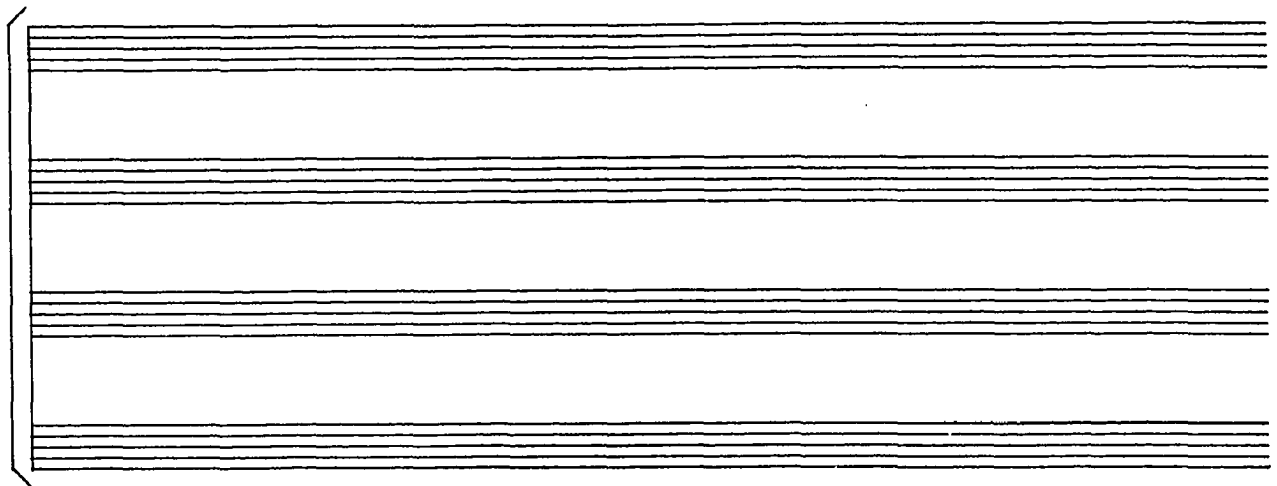
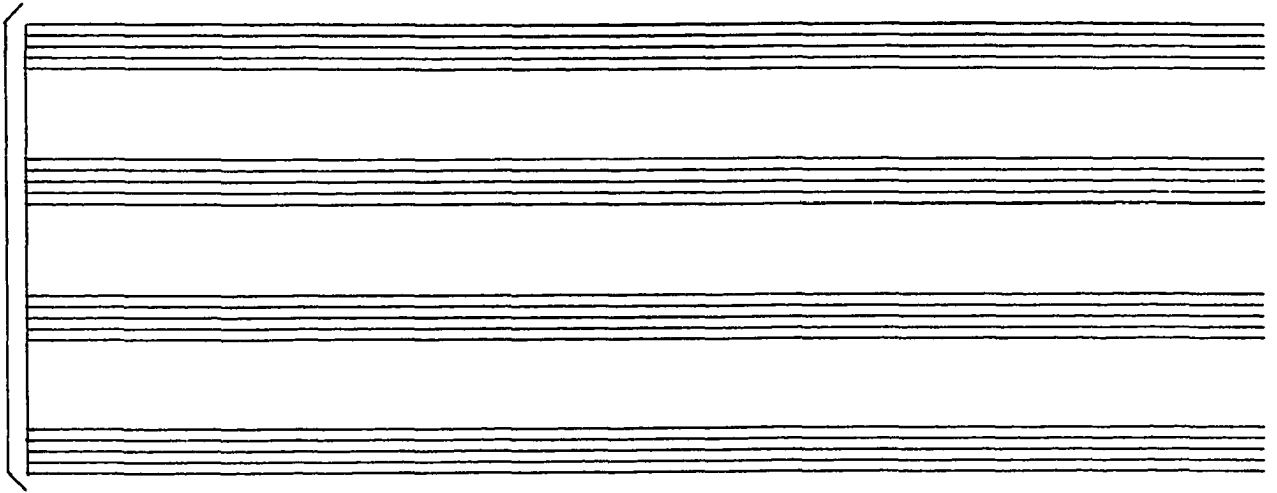
The first system of the musical score consists of two staves. The top staff contains a series of eighth notes, many of which are grouped into triplets (indicated by a '3' over a bracket) and one group of eight eighth notes (indicated by an '8' over a bracket). The bottom staff contains a series of eighth notes, also with several triplets. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time.

The second system of the musical score consists of four staves. The top two staves are labeled 'Agnus tertium' and contain vocal parts with various note values and rests. The third staff is labeled 'Tenor tertium' and contains a vocal part with longer note values. The bottom staff is labeled 'Agnus tertium' and contains a vocal part with eighth notes. The key signature has one flat (B-flat), and the time signature is not explicitly shown.

The third system of the musical score consists of four staves. The top staff contains a series of eighth notes with several triplets. The second staff contains a series of eighth notes with some triplets. The third staff contains a series of eighth notes with some triplets. The bottom staff contains a series of eighth notes with some triplets. The key signature has one flat (B-flat), and the time signature is not explicitly shown.







(3)

Contratenor Primus

(4)

Tenor Contrapunctus (1)

Contratenor concordans cum omnibus (2)

(5) (6)

(7—)

O glo-ri-o

(8—)

(9) (10)

sa ma

ter Chri (11)

ter Chri

sti Ma - ri - a, Ma -

Hilf und gib rat

sti Ma - ri - a, Ma -

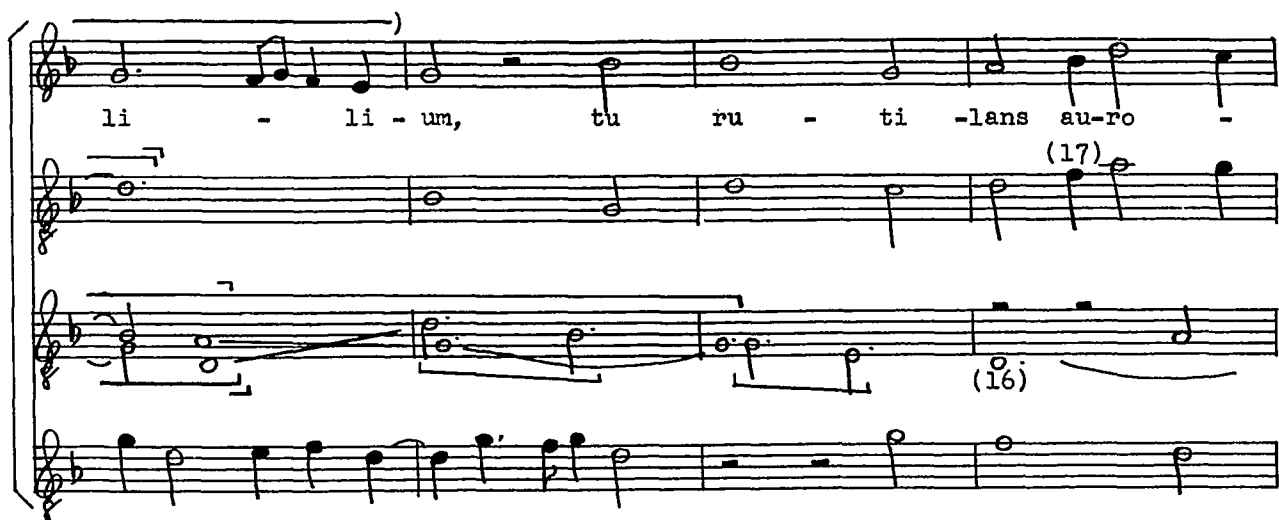
Hilf und gib rat



ri - a can - dens

(12) (13) (14) (15)

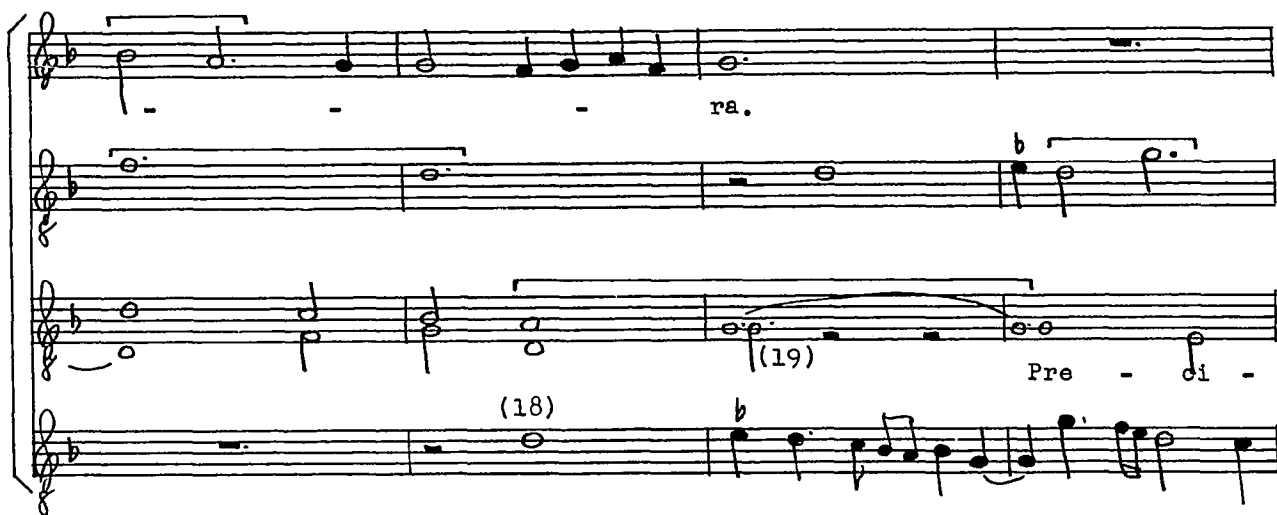
This system contains four staves. The top staff is a vocal line with lyrics 'ri - a can - dens'. It features a melodic line with a fermata over the first measure and a slur over measures 12 and 13. The second staff is a piano accompaniment with chords and moving lines. The third staff continues the piano accompaniment. The fourth staff is a bass line. Measure numbers 12, 13, 14, and 15 are indicated at the bottom of the system.



li - li - um, tu ru - ti - lans au - ro -

(16) (17)

This system contains four staves. The top staff is a vocal line with lyrics 'li - li - um, tu ru - ti - lans au - ro -'. It features a melodic line with a slur over measures 16 and 17. The second staff is a piano accompaniment. The third staff continues the piano accompaniment. The fourth staff is a bass line. Measure numbers 16 and 17 are indicated at the bottom of the system.



ra. Pre - ci -

(18) (19)

This system contains four staves. The top staff is a vocal line with lyrics 'ra. Pre - ci -'. It features a melodic line with a slur over measures 18 and 19. The second staff is a piano accompaniment. The third staff continues the piano accompaniment. The fourth staff is a bass line. Measure numbers 18 and 19 are indicated at the bottom of the system.



bus o - ra fi - li - um et



Val - de

gra-ti-am im (20) - plo - ra. (21) (22)



spe - ci - o - sa ge-ne - ro -

(23) (24) (25) (26) (27)

(28) sa ro - sa,

(29) (30) (31)

Re - gis fi - li

(32) (34) (36)

(33) (35) (37) (38) (39)

a, fi - li - a Ma -

(41) (40) (42)

(43) # (44—) #

- ri - a, spes de - bi - li-

(45)

um; nos de-bi-les de-fen -

um; nos de-bi-les de-fen -

de; pre - ci-bus

(48)

(49)

(47) #

de; pre - ci-bus

(48)

(49)

de; pre - ci-bus

hu-mi - li - um hu -

(50) (51) (55)

(52) (53) (54)

This system contains measures 50 through 55. It features a vocal line with lyrics and three piano accompaniment staves. Measure numbers are indicated above or below the notes.

mi - li-ter in-ten -

(56) (58) (61) $\sharp\sharp$

(57) (59) (60)

This system contains measures 56 through 61. The key signature changes to two sharps (F# and C#) at the end of measure 61. Measure numbers are indicated above or below the notes.

de. Mi - ri -

(63) (64)

(62)

This system contains measures 62 through 64. Measure numbers are indicated above or below the notes.



fi- ca cae (65)

This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics 'fi- ca cae' and a measure number '(65)' above the final measure. The second staff is a piano accompaniment line. The third staff is a bass line. The key signature has one flat (B-flat).



(66) (67) (69)
- li - ca gau - di a,
(68)

This system contains the next three staves. The top staff has measure numbers '(66)', '(67)', and '(69)' above it, with a sharp sign (#) above the first measure. The lyrics are '- li - ca gau - di a,'. The second staff continues the piano accompaniment. The third staff features triplets in the bass line. The key signature has one flat.



(71) #
(70)

This system contains the final three staves. The top staff has measure numbers '(71)' and a sharp sign (#) above it. The second staff continues the piano accompaniment. The third staff has measure number '(70)' above it. The key signature changes to two sharps (F# and C#) in the final measure.

vi - vi - - - - - fi - ca in

hac; Ma - ri - a vir

(76) Hilf und gib roth

go pi - - - - - a,

(82 —)

tu ru - tilans au - ro -

(83)

(84)

ra; nunc ad re-gna cae - li - ca per -

(85 —)

(86)

(87 —) # #

duc si - ne ma -

(88)

(89)

(90)

(91)

(92)

(93 —)

(94) (95) (96)

lo, pau pe

(97) (100—)

rum me-di ci

(98) (99) (101) (102)

(103) (104) (105—) (106)

na, an ge-lo rum Do mi-na, vir-

Musical score for measures 107-114. The score is written for four staves. The first staff contains the vocal line with lyrics: "go Ma ri". Measures 108 and 113 are marked with a slur. The second staff contains a melodic line with measures 107, 109, 110, 111, and 114 marked. The third staff contains a harmonic line with measure 112 marked. The fourth staff contains a bass line with triplets in measures 110, 111, and 112.

Musical score for measures 115-116. The score is written for four staves. The first staff contains the vocal line with the lyric "a.". The second staff contains a melodic line. The third staff contains a harmonic line with measure 115 marked. The fourth staff contains a bass line.

Four empty musical staves, likely for a continuation of the piece or for a different arrangement.

Tenor⁽¹⁾

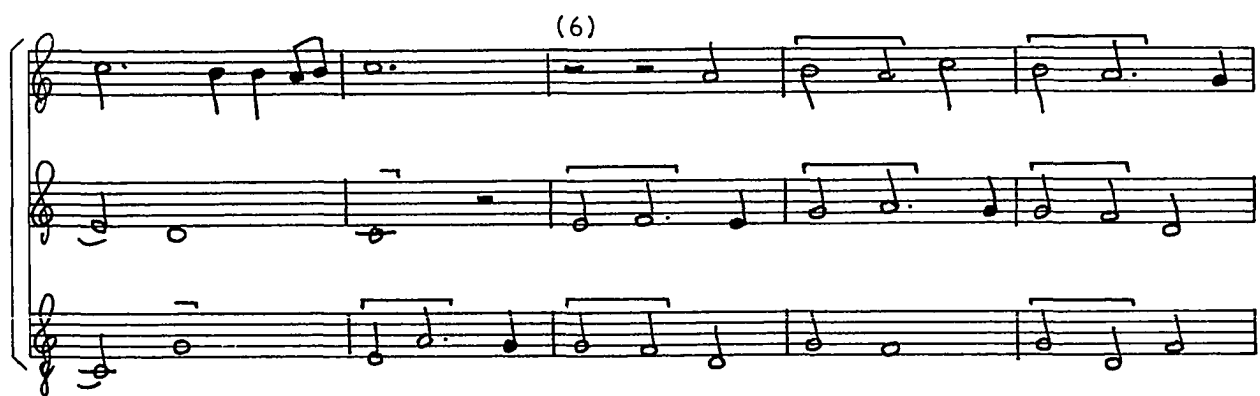
Contratenor

Kyrie Cunctipotens genitor

Cunctipotens

(2)







A musical score for three staves. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The lyrics "leyson." are written below the staff. The middle staff also begins with a treble clef and contains a similar melody. The lyrics "leyson." are written below the staff. The bottom staff begins with a bass clef and contains a similar melody. The lyrics "leyson." are written below the staff. The score ends with a double bar line.

A system of three empty musical staves, each with a five-line staff and a brace on the left side.

A system of three empty musical staves, each with a five-line staff and a brace on the left side.

A system of three empty musical staves, each with a five-line staff and a brace on the left side.

Anonymous

Musical score for Tenor and Contratenor parts. The Tenor part is written on a single staff, and the Contratenor part is written on a single staff. Both parts are in 2/2 time and use a key signature of one sharp (F#). The lyrics are: Et in ter - ra, Et in terra, Et in terra pax.

Tenor

Contratenor

Et in ter - ra

Et in terra

Et in terra pax

Musical score for Soprano and Alto parts. The Soprano part is written on a single staff, and the Alto part is written on a single staff. Both parts are in 2/2 time and use a key signature of one sharp (F#). The lyrics are: pax ho - mi - ni - bus bo - nae vo -

pax ho - mi - ni - bus bo - nae vo -

Musical score for Soprano and Alto parts. The Soprano part is written on a single staff, and the Alto part is written on a single staff. Both parts are in 2/2 time and use a key signature of one sharp (F#). The lyrics are: lun - ta - tis. Lau -

lun - ta - tis. Lau -

Musical score for Soprano and Alto parts. The Soprano part is written on a single staff, and the Alto part is written on a single staff. Both parts are in 2/2 time and use a key signature of one sharp (F#). The lyrics are: - da - mus te. Be - ne - di - ci - mus

- da - mus te. Be - ne - di - ci - mus

te. Ad - o - ra - - mus

te. (1) Glo-ri- fi - ca - - - mus #

te. Gra- ti- as [a - gi-mus, gra - ti - as] a -

gi- mus ti - bi pro - pter ma - gnam glo-ri-am tu -

am. Do-mi-ne De-us, Rex cae-le-stis, De-us Pa-

ter o-mni - pot -

- ens. Qui tol-lis pec-ca-ta mun -

Qui tollis

Qui tollis

di, mi-se-re-re

no - - - - -

(4)

- - - - - bis. Quo - ni -

Quoniam tu solus

Quoniam tu solus

(3)

am tu - so - lus san - ctus, Tu so - lus Do -

(5)

mi - nus. Tu so - lus Al - tis - si-mus, Je -

(6)

- su Chri - ste.

Cum San - cto Spi - ri - tu, in glo-ri-

Cum Sancto Spiritu

Cum Sancto Spiritu

a De - i Pa - tris. A -

(7)

men.

(8)

Anonymous

Tenor

(Contratenor)

Pa - -

Patrem

missing

- trem o - mni-po - ten - tem, fa -

(# #)

cto - rem cae - li et ter - - - rae, vi -

si - bi - li - um o - mni - um, et in - vi-si -

bi - li - um. Et in u -

num Do - mi - num Je-sum Chri-stum,
(1)

Fi - li - um De - i u-ni-ge - (#)

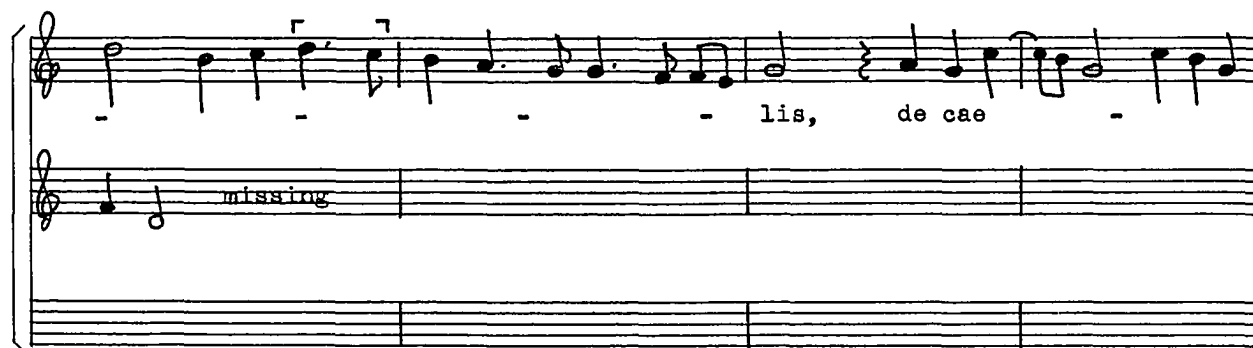
ni - tum. Qui pro - pter nos
Qui propter nos homines



ho - - mi- nes, et pro - pter no -

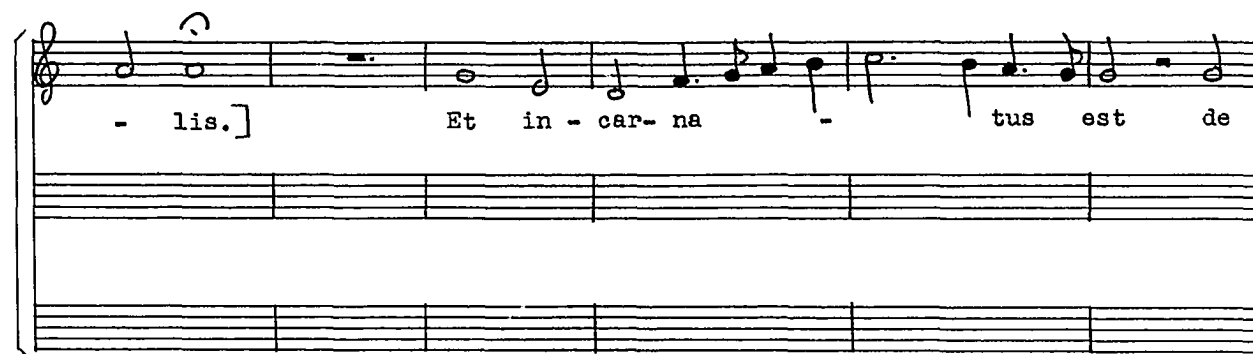


stram sa - lu - tem [de - scen- dit de cae -



- lis, de cae -

missing



- lis.] Et in - car- na - tus est de

Spi - ri - tu San-cto ex Ma - ri - a Vir - gi-ne:

Et ho - mo fa - - -

ctus est.

40. Sanctus ex Missa Veni creator Spiritus (123)

399

Anonymous

Tenor

Contratenor

missing

Sanctus, Pleni

missing

Sanctus, Pleni

missing

Sanctus, Pleni

Hosanna

Hosanna

Hosanna

defective

Benedictus

(2)

Benedictus

(3)

Benedictus

Qui venit

in no - mi -

In nomine

In nomine

ne Do - mi - ni, [Do -

Domini

mi - ni.] Ho - san - na,
Hosanna
Hosanna (7)

[ho - san - na in ex -

cel (#)

sis.]

Anonymous

Tenor

Contratenor

A - - gnus

Agnus

Agnus primum

De - - i,

qui tol - - lis [pec -

(1)

- ca - ta mun - di: mi - se-re - re no-

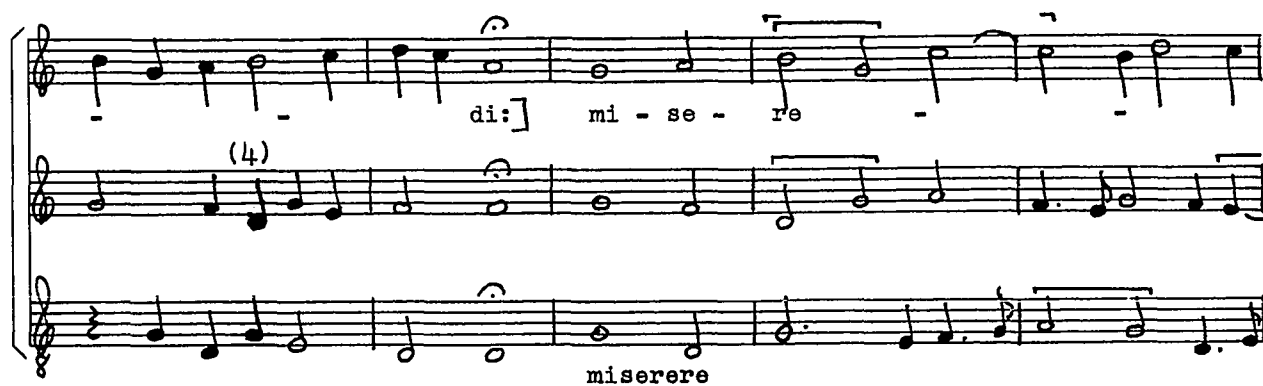
(2)

First system of musical notation for 'Agnus secundum'. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The lyrics 'bis.] A -' are written below the top staff. The word 'Agnus secundum' is written below the middle staff, and 'Agnus' is written below the bottom staff. The music features a melodic line in the top staff and a harmonic accompaniment in the lower staves.

Second system of musical notation for 'Agnus secundum'. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The lyrics 'gnus De -' are written below the top staff. The word 'Agnus' is written below the bottom staff. The music continues with a melodic line in the top staff and a harmonic accompaniment in the lower staves.

Third system of musical notation for 'Agnus secundum'. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The lyrics 'i, qui tol - lis [pec -' are written below the top staff. The music continues with a melodic line in the top staff and a harmonic accompaniment in the lower staves.

Fourth system of musical notation for 'Agnus secundum'. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The lyrics 'ca - ta mun -' are written below the top staff. The music continues with a melodic line in the top staff and a harmonic accompaniment in the lower staves.



di:] mi - se - re

(4)

miserere



re [no bis, mi - se -



re - - -



(5) re no bis.] (6)

C

A - gnus De - i,

Agnus tertium

(7)

Agnus dei

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the basso continuo line. The key signature has one sharp (F#) and the time signature is 2/4. The system ends with a measure marked (7).

(8)

[qui tol - lis pec - ca - ta mun -

This system contains the next three staves. It begins with a measure marked (8). The lyrics continue across the staves.

(9)

di: do - na no - bis pa -

This system contains the next three staves. It begins with a measure marked (9). The lyrics continue across the staves.

cem.]

This system contains the final three staves of the piece. It ends with a double bar line. The lyrics "cem.]" are written at the end of the first staff.

Anonymous

Contratenor

Tenor

Musical score for Contratenor and Tenor parts. The Contratenor part is in the upper staff, and the Tenor part is in the lower staff. Both parts are in 3/4 time and feature a melodic line with lyrics. The lyrics for the Contratenor part are "Ky - ri - e" and "Kyrie". The lyrics for the Tenor part are "Kyrie".

Musical score for Soprano, Alto, and Tenor parts. The Soprano part is in the upper staff, the Alto part is in the middle staff, and the Tenor part is in the lower staff. All parts are in 3/4 time and feature a melodic line with lyrics. The lyrics for the Soprano part are "lei-".

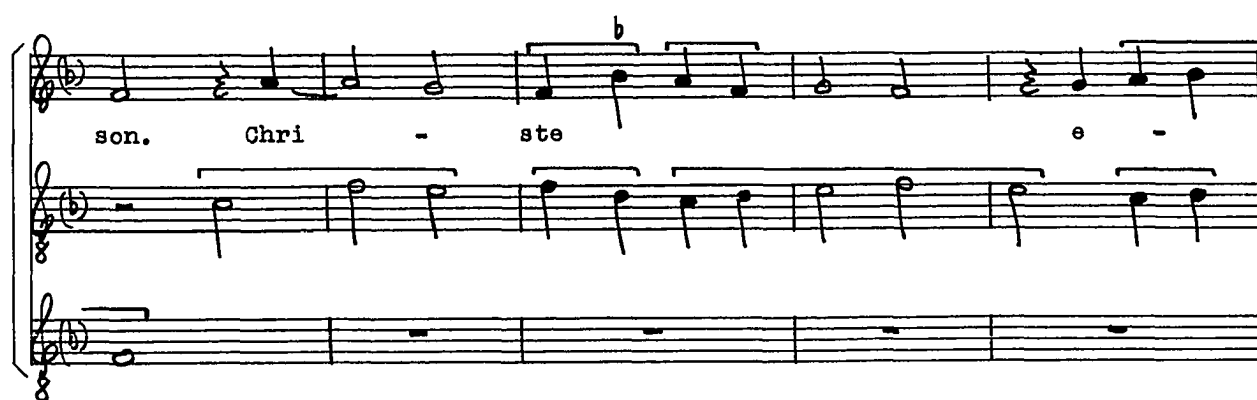
Musical score for Soprano, Alto, and Tenor parts. The Soprano part is in the upper staff, the Alto part is in the middle staff, and the Tenor part is in the lower staff. All parts are in 3/4 time and feature a melodic line with lyrics. The lyrics for the Soprano part are "son. Ky - ri - e".

Musical score for Soprano, Alto, and Tenor parts. The Soprano part is in the upper staff, the Alto part is in the middle staff, and the Tenor part is in the lower staff. All parts are in 3/4 time and feature a melodic line with lyrics. The lyrics for the Soprano part are "lei- son. Ky - ri - e".





First system of a musical score. It consists of three staves. The top staff is a vocal line with lyrics "[e - - - - - lei-". The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8.



Second system of the musical score. It consists of three staves. The top staff has lyrics "son. Chri - ste e -". The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8.



Third system of the musical score. It consists of three staves. The top and middle staves contain musical notation. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 6/8.



Fourth system of the musical score. It consists of three staves. The top and middle staves contain musical notation. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 6/8.

First system of musical notation. The voice part (top staff) has a treble clef and a key signature of one flat (B-flat). The lyrics "lei-son. Chri-ste e" are written below the staff. The piano accompaniment consists of two staves: the right hand has a treble clef and the left hand has a bass clef, both with a key signature of one flat.

Second system of musical notation. The voice part continues with the same treble clef and key signature. The piano accompaniment continues with the same two staves and key signature.

Third system of musical notation. The voice part includes the lyrics "lei-son.] (2) Ky - ri". There is a double bar line and a repeat sign in the piano accompaniment. The key signature remains one flat.

Fourth system of musical notation. The voice part begins with a fermata over the note "e" and the lyrics "lei-". The piano accompaniment continues with the same two staves and key signature.



son. Ky - ri - e e -

This system contains three staves. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat). It begins with a whole note 'son.' followed by a half note rest, then a half note 'Ky', a quarter note rest, a quarter note 'ri', a quarter note rest, a quarter note 'e', a quarter note 'e', and a half note rest. The middle staff is a piano accompaniment in G-clef, starting with a half note, followed by eighth notes, and then a half note. The bottom staff is a piano accompaniment in F-clef, starting with a half note, followed by a quarter note, and then a half note.



lei-

This system contains three staves. The top staff continues the vocal line with a half note rest, followed by a half note, a quarter note, and a half note. The middle staff continues the piano accompaniment with a half note, followed by eighth notes, and then a half note. The bottom staff continues the piano accompaniment with a half note, followed by a quarter note, and then a half note.



son. Ky-ri - e e -

(3)

This system contains three staves. The top staff begins with a whole note 'son.' followed by a half note rest, then a half note 'Ky-ri', a quarter note rest, a quarter note 'e', a quarter note 'e', and a half note rest. The middle staff continues the piano accompaniment with a half note, followed by eighth notes, and then a half note. The bottom staff continues the piano accompaniment with a half note, followed by a quarter note, and then a half note. A rehearsal mark (3) is placed above the bottom staff.



This system contains three staves. The top staff continues the vocal line with a half note rest, followed by a half note, a quarter note, and a half note. The middle staff continues the piano accompaniment with a half note, followed by eighth notes, and then a half note. The bottom staff continues the piano accompaniment with a half note, followed by a quarter note, and then a half note.

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melody with a slur over the last two notes, which are tied to the next measure. The lyrics "lei - son." are written below the staff. The middle and bottom staves are in bass clef and contain accompaniment. The music ends with a double bar line.

A system of three empty musical staves, consisting of a treble clef staff and two bass clef staves, for additional notation.

A system of three empty musical staves, consisting of a treble clef staff and two bass clef staves, for additional notation.

A system of three empty musical staves, consisting of a treble clef staff and two bass clef staves, for additional notation.

Altus

(Tenor)

Bassus

Lu- men ad re - ve - la - ti -

[Lu- men ad re - ve - la -

Detailed description: This block contains the first system of a musical score for three voices: Altus, Tenor, and Bassus. The music is written on three staves. The Altus staff is in G-clef, the Tenor staff is in C-clef, and the Bassus staff is in F-clef. The time signature is 2/4. The lyrics are 'Lu- men ad re - ve - la - ti -' for the Altus and '[Lu- men ad re - ve - la -' for the Tenor. The Bassus part has no lyrics in this system.

- nem gen - ti - um: et glo - ri - am

ti - o - nem gen - ti - um: et glo - ri -

Detailed description: This block contains the second system of the musical score, featuring four voices. The lyrics are '- nem gen - ti - um: et glo - ri - am' for the top voice and 'ti - o - nem gen - ti - um: et glo - ri -' for the bottom voice. The music is written on four staves.

ple - bis tu - ae Is - ra - el.

(1)

am ple - bis tu - ae Is - ra - el.]

(2)

Detailed description: This block contains the third system of the musical score, featuring four voices. The lyrics are 'ple - bis tu - ae Is - ra - el.' for the top voice and 'am ple - bis tu - ae Is - ra - el.]' for the bottom voice. The music is written on four staves. There is a key signature change to one sharp (F#) indicated by a sharp sign on the top staff. The system is divided into two measures, (1) and (2), by a double bar line.

Contratenor
Altus

(Tenor)

Lu - men ad re - ve - la - ti -

[Lu - men ad re - ve - la -

o - nem gen - ti - um: et glo - ri - am

ti - o - nem gen - ti - um: et glo - ri -

ple - bis tu - ae Is - ra - el.

am ple - bis tu - ae Is - ra - el.]

(Tenor)

Contratenor Bassus
ad placitum

Lu- men ad re - ve - la - ti-

[Lu- men ad re - ve - la -

o - nem gen - ti - um: et glo - ri - am

ti - o - nem gen - ti - um: et glo - ri -

ple - bis tu - ae Is - ra - el.

am ple - bis tu - ae Is - ra - el.]

(1—)

Anonymous

Contratenor

Tenor

Sal - ve,

Salve

Sal - ve, [fe - sta

fe - sta di - es, to -

di - es, to - to

to ve - ne-ra - bi - lis ae -

ve - ne-ra - bi - lis ae -

(1)
vo, Qua De - us in - fer-

Qua Deus

vo, Qua no - va e cae -

- - num vi - cit et a - stra te - net.
 - - lo gra - ti - a fulsit ho - mo.

Versus duum

Ec - ce re - na - scen - tis te - sta - tur gra - ti -
 Ecce renascentis

a mun - di o -
 - - - -

- mni - a cum Do - mi - no
 - - - -

do - - na re - dis -

se su - o.

Anonymous

Tenor

Contratenor

2. No - bis da -

(b)

This block contains the first system of the musical score. It features two staves: a Tenor staff in the upper part and a Contratenor staff in the lower part. Both staves are in 3/4 time and have a key signature of one sharp (F#). The Tenor staff begins with a treble clef and a common time signature, while the Contratenor staff begins with a bass clef and a common time signature. The lyrics '2. No - bis da -' are written below the Tenor staff. A bracket labeled '(b)' is placed above the Contratenor staff.

tus, (1)

[no - bis na -

(2)

This block contains the first system of the piano accompaniment. It consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The right-hand staff begins with a treble clef and a common time signature. The left-hand staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. The lyrics 'tus, (1)' are written below the right-hand staff, and '[no - bis na -' is written below the left-hand staff. A bracket labeled '(2)' is placed above the bass staff.

tus Ex in - ta - cta Vir - gi - ne,

This block contains the second system of the piano accompaniment. It consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The right-hand staff begins with a treble clef and a common time signature. The left-hand staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. The lyrics 'tus Ex in - ta - cta Vir - gi - ne,' are written below the right-hand staff.

Et in mun - do con - ver -

This block contains the third system of the piano accompaniment. It consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The right-hand staff begins with a treble clef and a common time signature. The left-hand staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. The lyrics 'Et in mun - do con - ver -' are written below the right-hand staff.

sa - tus, Spar - so ver - bi se -

mi - ne, Su - i mo - ras

in - co - la - tus Mi - ro

clau - sit or - di - ne.]

Contratenor concordans per se (1)

Tenor

Two staves of music. The top staff is for Contratenor and the bottom for Tenor. Both are in G-clef and 2/4 time. The Contratenor part has measures (2), (3), and (1). The Tenor part has measures (4) and (1). The lyrics 'Be - a - tus Au -' are written below the Contratenor staff.

Two staves of music. The top staff is for Contratenor and the bottom for Tenor. Both are in G-clef and 2/4 time. The Contratenor part has measures (5), (6), (7), (8), and (9). The Tenor part has measures (10) and (11). The lyrics '- ctor sae - cu - li' are written below the Contratenor staff.

Two staves of music. The top staff is for Contratenor and the bottom for Tenor. Both are in G-clef and 2/4 time. The Contratenor part has measures (12), (13), and (14). The Tenor part has measures (15) and (16). The lyrics 'Ser - vi - le cor - pus' are written below the Contratenor staff.

Two staves of music. The top staff is for Contratenor and the bottom for Tenor. Both are in G-clef and 2/4 time. The Contratenor part has measures (17), (18), and (19). The Tenor part has measures (20) and (21). The lyrics 'in - du - it:' are written below the Contratenor staff.

Ut car - ne car - nem li -

(19) - be - rans, Ne per - de-ret

(20)

quos (21) con - di - dit. (22) (23)

47b. A solis ortus cardine (266)

Anonymous

(2) (7)

Contratenor concordans cum omnibus (1)

Tenor

Contratenor secundus concordans

2. (6) Be - a - tus Au -

(3) (8)

(4)

(5) (9)

- ctor sae - - - cu - li

(10)

Ser - vi - le cor pus

(11) (12) (13) (14) (15)

(16) in - - - du- it:

(17) (19)

(18)

Ut car - ne car - nem

(21 — li —)

(20 —)

(22) - be - rans, Ne per - de-ret

(25 —)

(24)

(23)

quos con - di - dit.

(26)

(27)

(28 —)

Detailed description: This block contains a musical score for four staves. The first staff has lyrics 'quos con - di - dit.' and a measure number '(28 —)' above it. The second staff has a measure number '(26)' above it. The third staff has a measure number '(27)' above it. The fourth staff has a measure number '(28 —)' above it. The music is written in a common time signature and features various note values and rests.

Detailed description: This block contains four empty musical staves, each with a single line and a brace on the left side.

Detailed description: This block contains four empty musical staves, each with a single line and a brace on the left side.

48. Magnificat (322)

425

Cecus (=Touront?)

Contratenor

Tenor

2. Et⁽¹⁾ ex - sul - -

2. Et exsultavit

2. Et exsultavit

ta - - vit spi - ri - tus me - us; et

ex - sul - ta - vit spi - ri - tus me -

- us * in De -

(17) sa - lu - ta - ri me

(18)

This system contains measures 17 and 18. The vocal line (top staff) has a fermata over measure 17. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

(19) (20) (21) (22) (23) (24)

This system contains measures 19 through 24. The vocal line continues with a melodic line, and the piano accompaniment maintains its rhythmic accompaniment. Measure 24 ends with a double bar line.

4. Qui - a (25) (26) (27) (28) (29) fe - cit mi -

4. Quia fecit duorum (30)

This system contains measures 25 through 30. The vocal line begins with a fermata over measure 25. The piano accompaniment continues with its rhythmic pattern. Measure 30 ends with a double bar line.

(31) (32) (33) (34) - hi ma - gna qui po -

This system contains measures 31 through 34. The vocal line continues with a melodic line, and the piano accompaniment maintains its rhythmic accompaniment. Measure 34 ends with a double bar line.



First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains measures 35 through 38. Measure 35 is marked with a fermata. Measure 37 is marked with a fermata and the word "tens". Measure 38 is marked with a fermata. The middle staff is in bass clef with a key signature of one flat. It contains measures 35 through 38. Measure 36 is marked with a fermata. Measure 38 is marked with a fermata. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for measures 35 through 38.



Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains measures 39 through 42. Measure 39 is marked with a fermata. Measure 40 is marked with a fermata. Measure 41 is marked with a fermata. Measure 42 is marked with a fermata. The middle staff is in bass clef with a key signature of one flat. It contains measures 39 through 42. Measure 39 is marked with a fermata. Measure 40 is marked with a fermata. Measure 41 is marked with a fermata. Measure 42 is marked with a fermata. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for measures 39 through 42.



Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains measures 43 through 46. Measure 43 is marked with a fermata. Measure 44 is marked with a fermata. Measure 45 is marked with a fermata. Measure 46 is marked with a fermata. The middle staff is in bass clef with a key signature of one flat. It contains measures 43 through 46. Measure 43 is marked with a fermata. Measure 44 is marked with a fermata. Measure 45 is marked with a fermata. Measure 46 is marked with a fermata. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for measures 43 through 46.



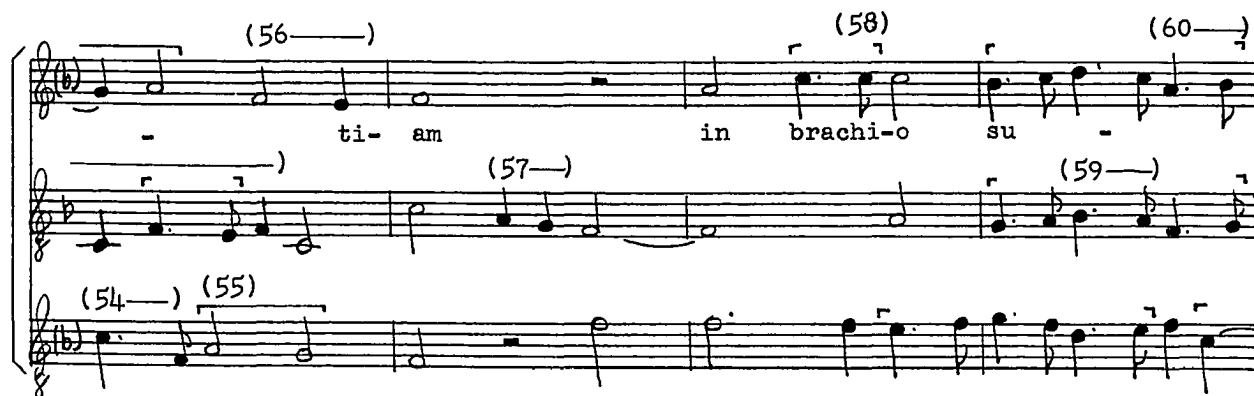
Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains measures 47 through 50. Measure 47 is marked with a fermata. Measure 48 is marked with a fermata. Measure 49 is marked with a fermata. Measure 50 is marked with a fermata. The middle staff is in bass clef with a key signature of one flat. It contains measures 47 through 50. Measure 47 is marked with a fermata. Measure 48 is marked with a fermata. Measure 49 is marked with a fermata. Measure 50 is marked with a fermata. The bottom staff is in bass clef with a key signature of one flat and contains whole rests for measures 47 through 50.



First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It contains measures 43 and 44. The middle staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains measures 45 and 46. The bottom staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains measures 45 and 46. The lyrics "jus. 6. Fe - cit po - ten -" are written below the staves.



Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains measures 48, 50, and 52. The middle staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains measures 49, 51, and 53. The bottom staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains measures 47, 49, and 51. The lyrics "ti - am in brachi-o su -" are written below the staves.



Third system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains measures 56, 58, and 60. The middle staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains measures 57, 59, and 61. The bottom staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains measures 54, 55, and 62. The lyrics "ti - am in brachi-o su -" are written below the staves.



Fourth system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains measures 62, 64, and 66. The middle staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains measures 63, 65, and 67. The bottom staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains measures 62, 64, and 66. The lyrics "ti - am in brachi-o su -" are written below the staves.

o: * [disper
(67) (69)
(68)

System 1: Three staves (Soprano, Alto, Bass) in G major, 4/4 time. Measures 65-69. Soprano: (65) — (66) —. Alto: (67) — (69). Bass: (68).

sit su-per - bos mente cor
(71) (72)
(70) (73)

System 2: Three staves. Measures 70-73. Lyrics: sit su-per - bos mente cor. Soprano: (71) — (72). Alto: (70) — (73). Bass: (70) — (73).

(74) — dis su - i.] 8. E - su -
(75) (77) (78)

System 3: Three staves. Measures 74-78. Lyrics: dis su - i.] 8. E - su -. Soprano: (74) — (75) — (77) — (78). Alto: (74) — (75) — (77) — (78). Bass: (74) — (75) — (77) — (78).

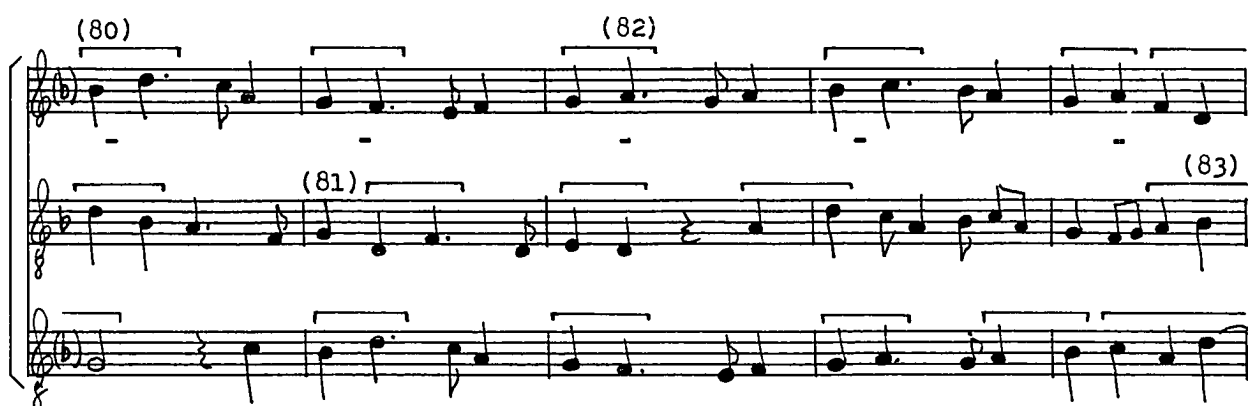
ri-en
(79)

System 4: Three staves. Measures 79-83. Lyrics: ri-en. Soprano: (79) —. Alto: (79) —. Bass: (79) —.



tes im - plevit bo

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The lyrics 'tes im - plevit bo' are written below the first staff. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.



(80) (82) (81) (83)

This system contains three staves of music. The top staff has measures 80 and 82 marked above it. The middle staff has measures 81 and 83 marked above it. The music continues with eighth and sixteenth notes and rests.



nis: *

(84) (85)

This system contains three staves of music. The middle staff has the text 'nis: *' written below it. Measures 84 and 85 are marked above the bottom and middle staves respectively. The music includes eighth notes, sixteenth notes, and rests.



(86)

This system contains three staves of music. Measure 86 is marked above the middle staff. The music continues with eighth and sixteenth notes and rests.

et di

(87) (89) (90)

vi - tes di-mi

(92) (93) (94)

sit in a nes.] 10. Sic-ut lo-

(96) (98) (100) (101)

(97) (99) (102)

qu tus [est ad Pa

(103) (105) (106)

(104)

(108) (111) (112)
 tres no
 (107) (109) (110)
 (114) (115) (117) (118) (119)
 stros, * A- bra ham et se
 (113) (116)
 (120) (121)
 mi ni e jus in
 (123) (124) (126) (128)
 sae cu-
 (122) (125) (127) (129)

la.] 12. Sic ut

(130)

(131)

(132)

rat in princi- pi - o, et nunc, et

(133)

(134) (136)

sem-per, * et in sae

(135) (137)

(138) (139) (140) $\phi (\diamond = \diamond)$

cu - la sae - cu - lo

(141)

First system of musical notation, measures 142-145. The system consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). It begins with a whole rest followed by the word "rum." and then a half note A. The second staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. The third staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. Measure numbers (142), (143), (144), and (145) are indicated above the staves.

Second system of musical notation, measures 146-149. The system consists of three staves. The first staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. The second staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. The third staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. Measure numbers (146), (147), (148), and (149) are indicated above the staves.

Third system of musical notation, measures 150-154. The system consists of three staves. The first staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. The second staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. The third staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. Measure numbers (150), (151), (152), (153), and (154) are indicated above the staves.

Fourth system of musical notation, measures 155-159. The system consists of three staves. The first staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. The second staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. The third staff has a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note A, then a quarter rest, and then a half note A. Measure numbers (155), (156), (157), (158), and (159) are indicated above the staves. The word "men." appears below the second staff in measure 159.

Contratenor

Tenor

Handwritten musical score for three voices: Contratenor, Tenor, and a third voice (likely Soprano or Alto). The score is written on three staves. The first system includes lyrics: "Ju Hoc," for the top voice, "Jube Hoc" for the middle voice, and "[Ju Hoc,]" for the bottom voice. The music is written in a historical style with various note values and rests. The score is divided into three systems, each with three staves. The first system includes lyrics. The second and third systems contain musical notation without lyrics.

(1) *b b b*

be,

be,

ju hoc di - be, Do
hoc di - cit Do

jube

ju hoc di - be, Do
hoc di - cit Do

mi = ne
mi = nus

benedicere

mi = ne, be - ne - di -
mi = nus De - us ve -

be - ne - di -
De - us ve -

b b b

ce - re. ster: Con - so - la - mi - ni,
 (b) Consolamini
 ce - re. ster: Consolamini

con-so-la-mi- ni, po-pu - le me -

us, di - cit De - us ve -
 (3)

ster. Lo-qui-mi-

ni ad cor Je-ru - sa- lem, et ad - vo - ca -

te e - am: quo-ni - am com- ple -

- ta est ma - li - ti - a e - jus,

di - mis-sa est i - ni - qui - tas il-li -

us. Et sa- cris lecti- o - ni - bus pro - fi - sic
 Con - ver-ti-mi- ni ad me et sic

Et sa - cris lecti- o - ni - bus pro - fi -

Et sa - cris lecti- o - ni - bus pro - fi -

sal - vi - e - ce - ri - tis.
 co - re.

Cauda

Cauda

Cauda

sal - vi - e - ce - ri - tis.
 co - re.

Cauda

Cauda

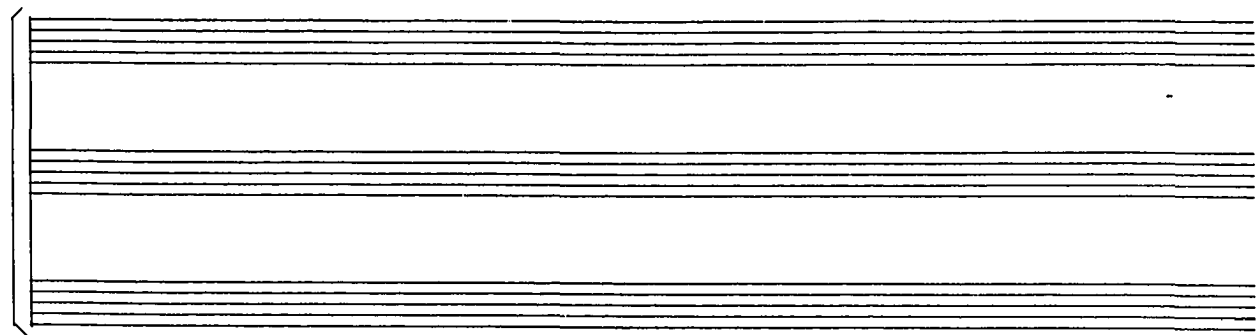
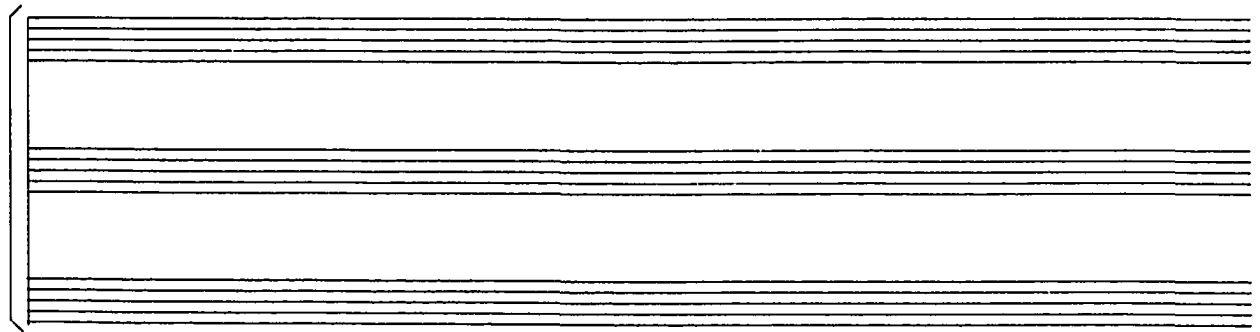
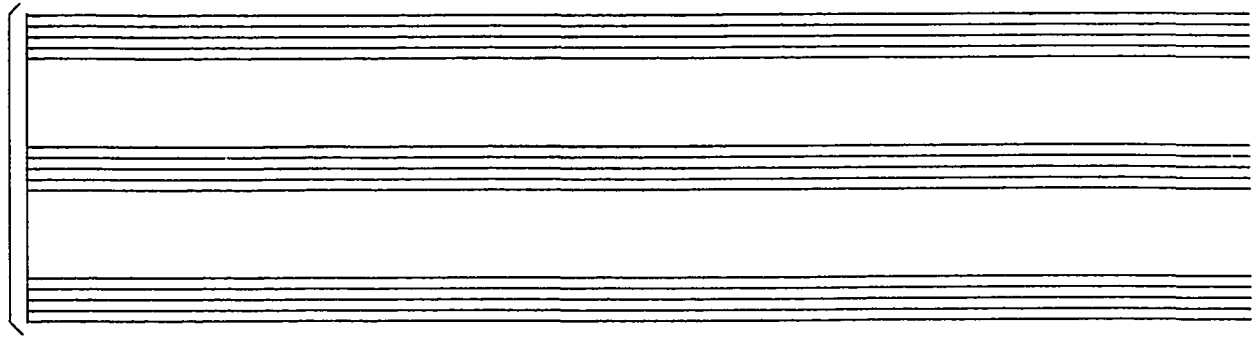
Cauda

sal - vi - e - ce - ri - tis.
 co - re.

Cauda

Cauda

Cauda



(Contratenor)

Tenor

The musical score is written for Contratenor and Tenor voices. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The first system shows the vocal entries with a '0' time signature. The lyrics are: 'sa - - - - - crum con- vi- - - - - vi - um!'. The score consists of three systems of three staves each. The first system shows the vocal entries. The second system continues the melody with the lyrics 'sa - - - - - crum'. The third system continues the melody with the lyrics 'con- vi- - - - - vi - um!'. The music is written in a simple, homophonic style with clear harmonic support from the piano accompaniment.

in

quo Chri - stus

#

su - mi - tur: re- co-li-tur me - mo - ri -

a (1) (2)

pas si-o- nis e -

ius. (3) Mens im - ple

Tenor secundae partis



First system of a musical score. It consists of three staves. The top staff has a treble clef and contains the lyrics "tur gra - - - ti -". The middle and bottom staves have a grand staff (treble and bass clefs) and contain instrumental accompaniment.



Second system of a musical score. It consists of three staves. The top staff has a treble clef and contains the lyrics "a: et". The middle and bottom staves have a grand staff and contain instrumental accompaniment.



Third system of a musical score. It consists of three staves. The top staff has a treble clef and contains the lyrics "fu-tu". The middle and bottom staves have a grand staff and contain instrumental accompaniment.



Fourth system of a musical score. It consists of three staves. The top staff has a treble clef and contains the lyrics "rae glo - - - ri -". The middle and bottom staves have a grand staff and contain instrumental accompaniment.



ae no - bis pi- gnis

This system contains the first two staves of music. The top staff has a treble clef and a key signature of one flat. The lyrics 'ae no - bis pi- gnis' are written below the first staff. The bottom staff has a bass clef.

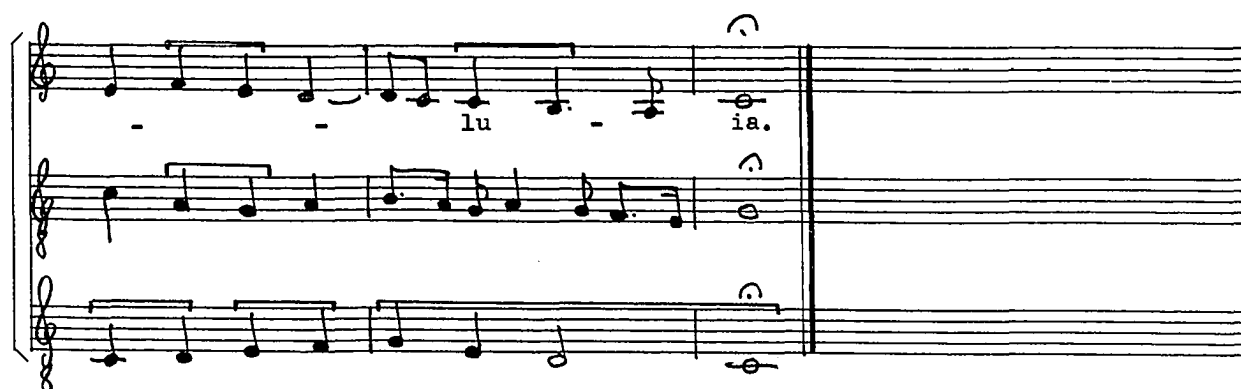


da - tur, al - le -

This system contains the next two staves of music. The top staff has a treble clef and a key signature of one flat. The lyrics 'da - tur, al - le -' are written below the first staff. The bottom staff has a bass clef. A sharp symbol (#) is placed above the first staff, and a (4) is placed above the second staff.



This system contains the next two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef.



lu - ia.

This system contains the final two staves of music. The top staff has a treble clef and a key signature of one flat. The lyrics 'lu - ia.' are written below the first staff. The bottom staff has a bass clef. The system ends with a double bar line.

Anonymous

Tenor

Contratenor



(2)



Handwritten musical score for three staves. The first staff is in treble clef and contains the lyrics "sti- am." with a handwritten "(b)" above the first measure and a sharp sign (#) above the second measure. The second staff is also in treble clef and contains the lyrics "sti - am." with a handwritten "(b)" above the first measure. The third staff is in bass clef and contains the lyrics "sti - am." with a handwritten "(3)" above the first measure. The score is written on a system of three staves, with a double bar line at the end of the first system.

A system of three empty musical staves, consisting of two treble clef staves and one bass clef staff, with no notation or lyrics.

A system of three empty musical staves, consisting of two treble clef staves and one bass clef staff, with no notation or lyrics.

A system of three empty musical staves, consisting of two treble clef staves and one bass clef staff, with no notation or lyrics.

nos a mor-te per-en - na. Lux se - re -
 a mor-te per - en - na. Lux se - re -
 Lux serena

na, re - fo-ve fle- bi - les, ae - gros sa - na, con -for-ta de-
 na, re - fo-ve fle- bi - les, ae - gros sa - na, con -for-ta de-

bi - les. Fac nos sem - per mi - tes et hu - mi - les,
 bi - les. Fac nos sem - per mi - tes et hu - miles,
 Fac nos semper

et in fi - ne for - tes et sta - bi - les.
 et in fi - ne for - tes et sta - bi - les.

52. Imperatrix virgo gloriosa (185)

448

Anonymous

Primus Discantus

Secundus Discantus

Contrapunctus

Im - pe - ra - trix vir -

Im - pe - ra -

go glo - ri - o - sa, pi - a ma - ter, dul -

trix vir - go glo - ri - o - sa, pi - a ma -

cis Ma - ri - a, ad - vo - ca - ta prae - ci -

ter, dul - cis Ma - ri - a, ad - vo - ca -

(1)

advocata

pu - a no - stra, de - fen - de

ta prae - ci - pu - a no - stra, de - fen - de nos

53. In natali Domini (183)

450

Anonymous

Tenor

Contratenor

In na - ta - li Do - mi -

In natali

In natali

Detailed description: This block contains the first system of the musical score. It features two vocal parts: Tenor and Contratenor. The Tenor part begins with a whole note 'In' on a half note, followed by 'na - ta - li' on a half note, and 'Do - mi -' on a half note. The Contratenor part begins with a whole note 'In' on a half note, followed by 'natali' on a half note. The music is in 3/2 time and G major. There are various accidentals (flats and sharps) throughout the system.

ni gau - dent o - mnes an - ge - li, et

(1)

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff continues the Tenor part with 'ni' on a half note, 'gau - dent o - mnes' on a half note, and 'an - ge - li, et' on a half note. The middle and bottom staves provide harmonic accompaniment. There are various accidentals (flats and sharps) throughout the system.

can - tant in ju - bi - lo glo - ri - a u - ni De -

Detailed description: This block contains the third system of the musical score. It features three staves. The top staff continues the Tenor part with 'can - tant' on a half note, 'in ju - bi - lo' on a half note, and 'glo - ri - a u - ni De -' on a half note. The middle and bottom staves provide harmonic accompaniment. There are various accidentals (flats and sharps) throughout the system.

Primus discantus

o. Vir - go De - um ge - nu - it, ge - nu -

Secundus discantus

Vir - go De - um ge - nu - it, ge - nu -

Contrapunctus

Virgo deum

Detailed description: This block contains the fourth system of the musical score. It features three staves. The top staff is labeled 'Primus discantus' and contains the text 'o. Vir - go De - um ge - nu - it, ge - nu -'. The middle staff is labeled 'Secundus discantus' and contains the text 'Vir - go De - um ge - nu - it, ge - nu -'. The bottom staff is labeled 'Contrapunctus' and contains the text 'Virgo deum'. The music is in 3/2 time and G major. There are various accidentals (flats and sharps) throughout the system.

it, vir-go ma - nens in - ta - cta.
vir - go ma - nens in - ta - cta.

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) on three staves. The lyrics are in Latin. The first staff (Soprano) begins with a treble clef and a key signature of one flat (B-flat). The second staff (Alto) begins with a treble clef and a key signature of one flat. The third staff (Tenor/Bass) begins with a bass clef and a key signature of one flat. The lyrics are: "it, vir-go ma - nens in - ta - cta." for the first staff, and "vir - go ma - nens in - ta - cta." for the second and third staves. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are also accidentals (flats and sharps) and a fermata at the end of the first staff.

An empty musical staff system consisting of three staves, likely for a second system of music.

An empty musical staff system consisting of three staves, likely for a third system of music.

An empty musical staff system consisting of three staves, likely for a fourth system of music.

54. Nova instant cantica (234)

452

Johannes Touront (1)

Contratenor

Tenor

No - va in - stant can -

- ti - ca, o-mnes lau-des at- tol - li-

te, ve- stris so - nis hi- la - ri - ter

ca - ni - te in lau - di- bus no - stro prae-su-

li Ni-cho-la - o; ut pu-sil - lum (remainder of text missing)

The first system of musical notation consists of three staves. The top staff is a vocal line with lyrics. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, 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G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, 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D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364,

Tenor

Contratenor

The musical score is presented in three systems, each containing three staves. The top staff is for the Tenor voice, and the bottom staff is for the Contratenor voice. The middle staff is a common staff, likely for a lute or keyboard accompaniment. The music is written in a historical style, featuring various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The time signature is 2/4. The first system shows the beginning of the piece, with a repeat sign at the end. The second system continues the melody, with a key change to 3/4 indicated by a double bar line and a new time signature. The third system concludes the piece with a final cadence.



Anonymous

Contratenor

Tenor

The musical score consists of three systems, each with three staves. The top staff is for the Contratenor and the bottom staff is for the Tenor. The middle staff is a common staff. The first system shows the beginning of the piece with a key signature of one flat and a 3/2 time signature. The second system continues the melody with various intervals and rests. The third system concludes the piece with a final cadence. The notation includes various note values, rests, and accidentals (flats and naturals).



Anonymous

Contratenor

Tenor

The musical score is written for Contratenor and Tenor voices, with piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three systems. The first system shows the vocal entries with a measure rest for the piano. The second system shows the piano accompaniment. The third system shows the vocal entries with a measure rest for the piano. The score includes various musical notations such as notes, rests, accidentals (sharps, flats, naturals), and a first ending bracket labeled (1).



Johannes Touront

Tenor

Contratenor

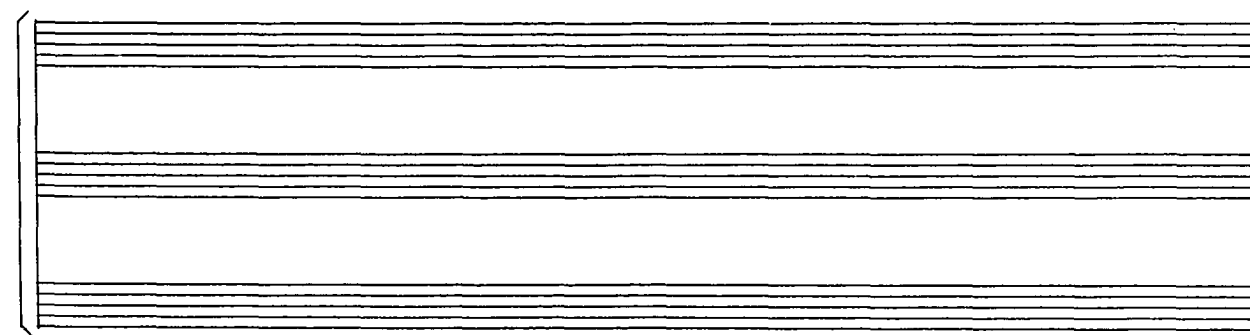
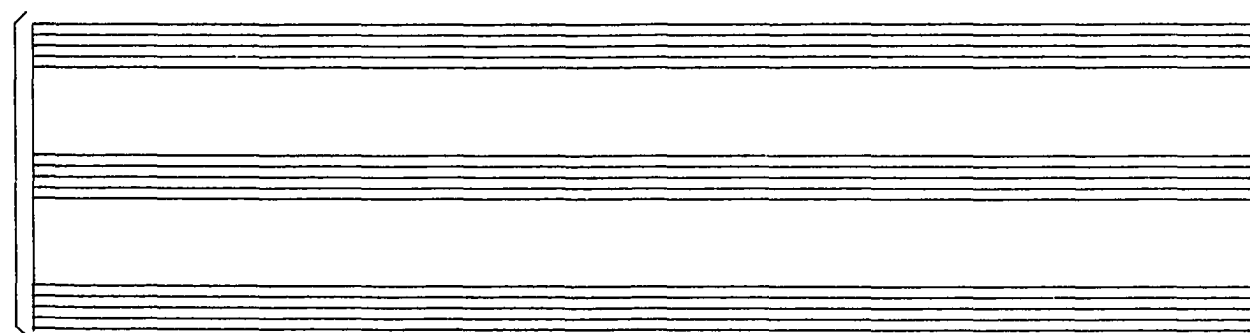
Thaurant



(1)

(2)





Anonymous

Contratenor

Tenor

Bo - num vi - num

cum sa - po - re bi - bit ab - bas cum pri -

- o - re;

sed con-ven - tu de pe - jo - re sem-

The musical score is written for Contratenor and Tenor voices. The Contratenor part is in the upper staff, and the Tenor part is in the lower staff. The lyrics are in Latin. The score is divided into three systems. The first system shows the beginning of the piece with the lyrics 'Bo - num vi - num'. The second system continues the melody with the lyrics 'cum sa - po - re bi - bit ab - bas cum pri -'. The third system concludes the phrase with the lyrics 'sed con-ven - tu de pe - jo - re sem-'. The music is written in a simple, clear style with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves, and the notes are clearly marked with stems and beams.

per so - let bi - be - re;

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "per so - let bi - be - re;". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is written in a common time signature and includes various note values and rests.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, featuring a sharp sign (#) above the staff. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music includes various note values and rests, with a flat sign (b) appearing in the middle staff.

bi - bit semper mi - se - re qui non ha-bet sol - ve - re.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "bi - bit semper mi - se - re qui non ha-bet sol - ve - re.". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music includes various note values and rests, with a sharp sign (#) above the staff and a flat sign (b) appearing in the middle staff.

The fourth system of the musical score consists of three empty staves, with the top staff in treble clef and the bottom staff in bass clef.

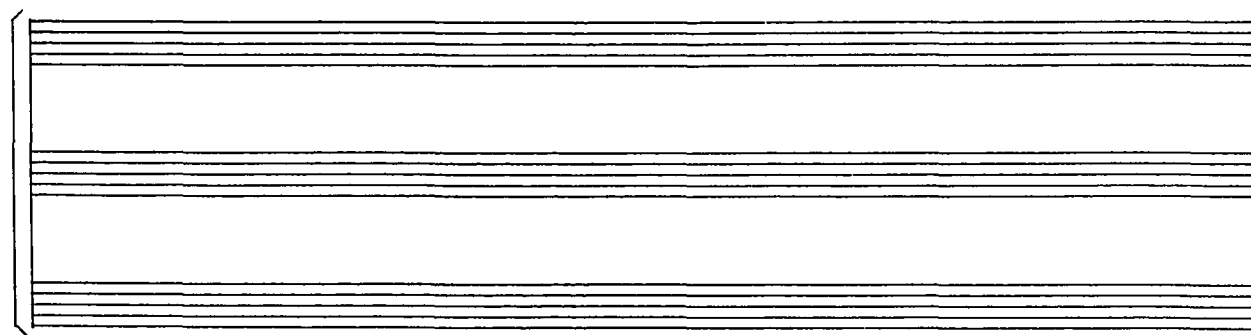
Anonymous

Contratenor

Tenor

Fortune

The musical score is written for Contratenor and Tenor voices. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The first system shows the vocal entries. The second system continues the vocal lines. The third system features a repeat sign and first/second endings. The fourth system concludes the piece with a final cadence. The score is written on three staves: the top staff for Contratenor, the middle for Tenor, and the bottom for the keyboard accompaniment. The keyboard part is written in treble and bass clefs. The vocal parts are written in treble clefs. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs.



Critical Notes

1. Salve sancta Parens (1)

Source: Stv, 1r

1. Semibreve in ms.
2. B in ms.
3. b in ms.

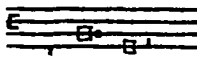
2. Scio cui credidi (5)

Source: Stv, 4r

1. f in ms.
2. Two breves in ligature in ms.
3. b-e in ms.
4. c in ms.
5. d in ms.
6. The mensuration sign probably should be ϕ , as for the antiphon.
7. Longa in ms.

3. Salve sancta Parens (7)Source: Stv, 5v-6r and 5r
Tr88, 357v-358r

1. The designations contratenor primus and contratenor secundus are reversed in Tr88.
2. The correct clef sign appears in Tr88.
3. Minor color not used in Tr88.
4. A semibreve followed by a minima rest in Tr88.
5. Minor color not used in Tr88.
6. Minor color not used in Tr88.
7. Flat lacking in Stv.
8. Minima rest in Tr88.
9. Minor color not used in Tr88.
10. Lacking in Stv.
11. Semibreve and minima in Tr88.
12. Minor color not used in Tr88.
13. a in Stv.
14. Minor color not used in Tr88.
15. c' in Stv.


16.  in Stv.

17. e' in Stv.

18. Flat lacking in Stv.

19. Note and rest in reversed order in Tr88.

20. Two minimae in Tr88.

21.  in Stv.

22. Another semibreve on a follows this one in Stv.

23. Four minimae in Stv.

24. Semibreve and a minima rest in Tr88.

25. Ligature notated a third higher in both Stv and Tr88; later corrected in Tr88.

26. Dotted in Stv.

27. c' in Tr88.

28. d'-b in Tr88.

29. Flat not in Stv.

30. e' in Stv.

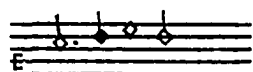
31. B in Stv.

32. Minor color not used in Tr88.

33. The words "omnes tuum juvamen" erroneously underlaid in the polyphonic portion of the psalm-tone in Stv.

34. Minor color not used in Tr88.

35. Minor color not used in Tr88.

36.  in Tr88.

37. Minor color not used in Tr88.

38. Two minimae in Stv.

39. Minor color not used in Tr88.

40. Dotted minima and semiminima in Tr88.

41. Minor color not used in Tr88.

42. Minor color not used in Tr88.

43. Minor color not used in Tr88.

44. Two minimae in Stv.

45. Minor color not used in Tr88.

46. Supplied from Stv No. 21.

47. Dotted minima and semiminima in Stv.

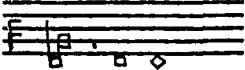
48. Semibreve and a minima rest in Tr88.

49. Minima, dotted minima and semiminima in Stv.

50. Flat not in Stv.

51. Minor color not used in Tr88.

52. Dotted semibreve B in Stv.
53. Lacking in Stv.
54. Minor color not used in Tr88.
55. c' in Tr88.
56. Breve with fermata and breve rest in Tr88.
57. Flat not in Stv.
58. Minor color not used in Tr88.
59. f in Tr88.

60.  in Stv.

61. Minor color not used in Tr88.

62. Lacking in Tr88.

63.  in Stv.
in Tr88.

4. Mihi autem (9)

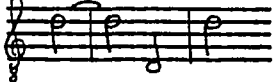
Source: Stv, 7r

1. d in ms.
2. e' in ms.
3. Dot lacking in ms.
4. The reciting notes are indicated by a single note in the shape of a maxima.
5. A fermata over this note in ms.

5. Statuit ei (10)

Source: Stv, 9v-10r
Tr90, 48v-49r
Tr93, 70v-71r

1. The contratenor alius appears only in Stv. It was entered there by scribe 2 as an optional substitute for the original contratenor, which was entered by scribe 1, as were the superius and tenor parts.
2. No ligature in Stv.
3. Longa corrected to breve in Stv.
4. Longa in Stv.
5. a in Stv.
6. In ligature with preceding three notes in Tr90 and Tr93.
7. Erroneously dotted in Stv.

8. In ligature with preceding five notes in Tr90 and Tr93.
9. In ligature with preceding two notes in Tr90 and Tr93.
10. d in Stv.
11. Erroneously dotted in Stv.
12. f in Stv.
13.  in Stv.
14. No ligature in Stv.
15. d in Stv and Tr90.
16. In ligature with the following two notes in Tr90 and Tr93.
17. Colored in Stv.
18. In ligature with the following two notes in Tr90 and Tr93.
19. Semibreve d' in Tr90 and Tr93.
20. The psalm verse "Memento, Domine, David; * et omnis mansuetudinis ejus" is given in Tr90 in addition to "Misericordias."

21. e in all sources.
22. In ligature with preceding two notes in Tr90.
23. In ligature with following two notes in Tr90.
24. In ligature with following two notes in Tr90 and Tr93.
25. In ligature with following two notes in Tr90 and Tr93.
26. In ligature with following two notes in Tr90 and Tr93.
27. In ligature with preceding three notes in Tr90 and Tr93.
28. In ligature with following two notes in Tr90 and Tr93.
29. In ligature with following two notes in Tr90 and Tr93.
30. In ligature with following two notes in Tr90 and Tr93.
31. Ligature cum opposita proprietate in Stv.
32. Dot of semibreve e' and minima d' lacking in Stv.

6. Rorate caeli (16)

Source: Stv, 13v-14r

1. Intonation notated in ms. as if with tenor clef.

2. c' in ms.
3. d'-c' in ms.
4. c in ms.
5. g in ms.
6. c' in ms.
7. Semibreve in ms.
8. Dot lacking in ms.
9. g' in ms.
10. a' in ms.
11. One longa rest too many in ms.
12. Both notes of ligature longae in ms.
13. Dotted in ms.
14. Minimae in ms.
15. e' in ms.

7. Ecce advenit (20)

Source: Stv, 18v-19r

1. An erroneous minima on c' occurs between this note and the semibreve on d' in the ms.
2. This psalm text traditionally reads "Deus, iudicium tuum Regi da;" the word "tuum," however, missing here, often was not used during the fifteenth century.
3. This and the following note written as a dotted breve in the ms.

8. Ecce advenit (21)

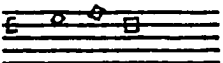
Source: Stv, 19r

1. Dot lacking in ms.
2. d' in ms.
3. b in ms.
4. Dotted in ms.
5. f' in ms.
6. e' in ms.
7. Here there are four superfluous semibreves on a-g-c'-b in the ms.
8. b in ms.
9. The remainder of the tenor part of this section notated a third too high in ms.
10. c' in ms.
11. This note immediately followed by an erroneous semibreve rest in the ms.

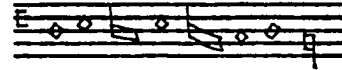
12. g' in ms.

13. b in ms.

14. c' in ms.

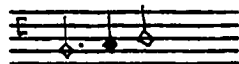
15.  in ms.

16. The remainder of the tenor part, highly corrupt, reads:



9. Resurrexi (26)

Source: Stv, 23v and 22r
Tr90, 11v-12r
Tr93, 20v-21r

1. No coloration in Tr90 and Tr93.
2. A ligature of six notes in Tr90 and Tr93.
3. Only the incipit appears in the tenor in Tr90 and Tr93.
4. No coloration in Tr90 and Tr93.
5. A ligature of four notes in Tr90 and Tr93.
6. d' in Stv.
7.  in Tr90 and Tr93.
8. e' in Tr90 and Tr93.
9. Dotted minima and seminimima in Tr90 and Tr93.
10. g' in Stv.
11. No coloration in Tr90 and Tr93.
12. No coloration in Tr90 and Tr93.
13. These two notes entered twice in Tr90 and Tr93.
14. f' in Stv.
15. A ligature of three notes in Tr93.
16. No coloration in Tr90 and Tr93.
17. These six notes missing in Stv and Tr90.
18. A ligature of three notes in Tr90 and Tr93.
19. d' in Tr90 and Tr93.
20. Two semibreves in Tr90 and Tr93.
21. No coloration in Tr90 and Tr93.
22. No coloration in Tr90 and Tr93.
23. b in Tr90 and Tr93.

24. No coloration in Tr90 and Tr93.
25. A ligature of seven notes in Tr90 and Tr93.
26. Minima b' in Tr90 and Tr93 instead of two semiminimae b' and c''.
27. d'' in Stv.
28. No coloration in Tr90 and Tr93.
29. No coloration in Tr90 and Tr93; semiminima is a g' in Stv.
30. Rest lacking in Stv.
31. No coloration in Tr90 and Tr93.
32. Dot lacking in Tr90 and Tr93.
33. A longa in ligature with two preceding notes in Tr90 and Tr93.
34. The superius of the Psalm notated a third too low in Tr90 and Tr93. In Stv the Psalm and Doxology occur one opening earlier, on fol. 22r.
35. A breve on g' in Tr90 and Tr93.
36. Lacking in Tr90 and Tr93.
37. f' in Stv.
38. b in Tr90 and Tr93.
39. Lacking in Stv.
40. e' in Tr90 and Tr93.
41. c' in Stv.
42. No ligature in Tr90 and Tr93.
43. Missing in Tr90 and Tr93.

10. Resurrexi (27)

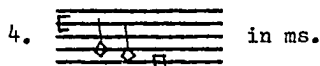
Source: Stv, 24r and 22r

1. Supplied from tenor of Stv No. 26.
2. The psalm occurs on 22r; no doxology is given.
3. The mensuration sign probably should be \emptyset .
4. Breve in ms.
5. g in ms.

11. Spiritus Domini (32)

Source: Stv, 30v-31r

1. f in ms.
2. e'' in ms.
3. g in ms.

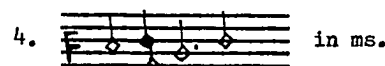


5. Reciting notes written as a single maxima in ms.
6. d' in ms.

12. Scio cui credidi (39)

Source: Stv, 38v

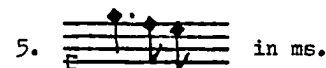
1. The initial semibreve is preceded by two semibreve rests. These probably were intended to indicate that the initial semibreve note does not imperfect the following breve.
2. Semibreve in ms.
3. Dot lacking in ms.



13. Terribilis est (46)

Source: Stv, 44r

1. An erroneous semiminima d' occurs between the minima d' and semiminima e' in the ms.
2. a' in ms.
3. c in ms.
4. c' in ms.



6. Semibreve in ms.

14. Nos autem (48)

Source: Stv, 45v

1. d in ms.
2. Dotted in ms.

15. Alleluia. Vox exultationis (91)

Source: Stv, 92v-93r

1. g in ms.
2. d'-c' in ms.
3. f' in ms.
4. c' in ms.
5. d' in ms.

6. b-a-g in ms.
7. b-g in ms.

16. Victimae paschali (175)

Source: Stv, 192v-193r

1. f in ms.
2. Verses 3, 6-7 and 9 supplied from a Czech source contemporary with Stv: Vienna, Nationalbibliothek Ms. 15501, fols. 159r-160r.
3. d' in ms.
4. B in ms.
5. g in ms.
6. Two contratenor parts are provided for the Amen section, the other of which does not fit with the superius and tenor; it reads:



17. Alleluia. Pascha nostrum (176)

Source: Stv, 193v-194r

1. Intonation supplied from a Czech source contemporary with Stv: Vienna, Nationalbibliothek Ms. 15501, fols. 75v-76r.
2. The rule similis ante similem semper perfecta est must be ignored and the first breve read as imperfect.
3. See n. 2.
4. Dot lacking in ms.
5. a in ms.
6. d'' in ms.
7. a in ms.
8. b in ms.

18. Lauda Sion (179)

Source: Stv, 195v-197r

1. The incipit for verse 7 erroneously given here.
2. This group of four notes erroneously notated twice.
3. The tenor parts for verses 11-12 and 13-14 are given in reversed order.
4. a' in ms.

5. Semibreve in ms.
6. An erroneous minima d occurs between this and the following note in the ms.
7. The entire tenor part for verses 19-20 notated a third too high.
8. a in ms.
9. g in ms.
10. The entire tenor part for verses 23-24 notated a third too high.
11. g in ms.

19. Kyrie (51)

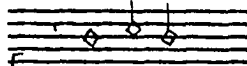
Source: Stv, 47r-48r

Remarks: This Kyrie presents unusual problems of text underlay. The use of material from a preexistent chant at the beginning of each of the three sections suggests that each section was intended to constitute a single invocation. The extended length of the sections, however, and the obvious abandonment of the chant material during the course of the sections, suggests that perhaps each section should contain three invocations. Since the manner in which each section is constructed offers no clue as to which of the two possibilities was intended, the exact textual underlay found in the ms. is reproduced here.

1. Originally minimae in ms. but later corrected to semibreves by erasure of stems.
2. g in ms.
3. minimae in ms.
4. semibreve in ms.
5. The superius of the Christe and Kyrie II notated at correct pitch; tenor and contratenor of these two sections notated a third too low, as were all parts of Kyrie I.
6. d minima and minima rest in ms.
7. a in ms.

20. Sanctus (85)

Source: Stv, 82v-84r

1. Minima in ms.
2. b in ms.
3.  in ms.

4. The mensuration sign 3 occurs here, erroneously, in both contratenor parts.
5. Semibreve rest in ms.

21. Kyrie ex Missa Sine nomine (56)

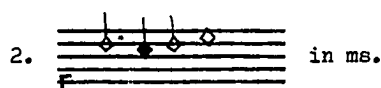
Source: Stv, 53r-53v

1. e' in ms.
2. Notated a step lower in ms.

22. Gloria ex Missa Sine nomine (144)

Source: Stv, 164v-165r and 164r

1. In the ms. there is a minima on g' between this breve and the following semibreve.



3. b in ms.
4. e' in ms.
5. f' in ms.
6. a in ms.
7. d in ms.
8. f in ms.

23. Credo ex Missa Sine nomine (147)

Source: Stv, 167v-168r

1. g in ms.
2. d' in ms.
3. Dotted, colored semibreve in ms.

24. Sanctus ex Missa Sine nomine (148)

Source: Stv, 168v-170r

1. b'-a' in ms.
2. e' in ms.
3. b in ms.
4. minima on a in ms.
5. b' in ms.

25. Agnus Dei ex Missa Sine nomine (149)

Source: Stv, 170v-171r

1. The tenor part is preceded, erroneously, by the chant intonation of the Agnus Dei of Mass IV of the Graduale Romanum.
2. c' in ms.
3. e' corrected to d' in ms.
4. Colored semibreve in ms.
5. b-c' in ms.
6. Dot lacking in ms.
7. Dotted breve in ms.

26. Gloria ex Missa Meditatio cordis (87)

Source: Stv, 85v-87r

1. a in ms.
2. c' in ms.
3. Breve rest in ms. in both tenor and contratenor secundus.
4. b in ms.
5. Breve rest in ms.

27. Credo ex Missa Meditatio cordis (88)

Source: Stv, 87v-89r

1. Semibreve in ms.
2. a in ms.
3. The mensuration sign for the tenor occurs here, in the midst of the rest signs.
4. Semibreve in ms.
5. Semiminimae in ms.
6. c in ms.
7. This fermata and the following one lacking in ms.
8. Longa in ms.

28. Sanctus ex Missa Meditatio cordis (89)

Source: Stv, 89v-91r

1. Erroneously colored in ms.
2. f in ms.
3. A minima on a' here in ms.
4. Dotted in ms.
5. Semibreve in ms.
6. Semiminima changed to minima in ms.
7. Minima in ms.
8. Dotted breve in ms.

9. Breve in ms.
10. g'-g' in ms.
11. Fermata in superius and tenor lacking in ms.

29. Agnus Dei ex Missa Meditatio cordis (90)

Source: Stv, 91v-92r

1. d in ms.
2. Semibreve f in ligature with preceding e and minima g in ms.
3. e in ms.
4. Minima in ms.
5. White semibreve in ligature with following colored semibreve in ms.
6. Longa in ms.
7. This and the following fermata, as well as the two corresponding ones in the contratenor secundus, lacking in ms.

30. Gloria ex Missa Sine nomine (79)

Source: Stv, 75v-77r

1. f' in ms.
2. b' in ms.
3. b' in ms.
4. f in ms.
5. c in ms.

31. Credo ex Missa Sine nomine (80)

Source: Stv, 77v-79r

1. One breve rest too many in ms.
2. Minima in ms.
3. Minima rest here in ms.
4. b' in ms.
5. d-d' in ms.
6. Dotted in ms.

32. Gloria ex Missa Hilf und gib rat (99)

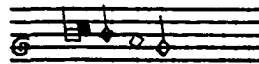
Source: Stv, 105v-107r

1. Originally dotted minima and semiminima in ms.; semiminima later changed to minima.

2. e'' in ms.
3. c' in ms.
4. g' in ms.
5. No further text given for this part.
6. a in ms.
7. Colored breve in ms.
8. g'-f' in ms.
9. e' in ms.
10. First two notes of ligature e'-d' in ms.
11. Originally a semibreve in ms; later erroneously changed to a minim.
12. Second and third notes of ligature c''-a' in ms.
13. a in ms.
14. b-d' in ms.
15. g' in ms.
16. g' in ms.
17. f' in ms.

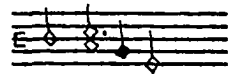
33. Credo ex Missa Hilf und gib rat (100)


Source: Stv, 107v-109r

1. f' in ms.
2. g' in ms.
3. Breve in ms.
4. g in ms.
5. Minima in ms.
6. Notated a third higher in ms.
7. Longa rests in both tenor and contratenor secundus.
8. Semibreve rest in ms.
9. Dot Lacking in ms.
10.  in ms.
11. b' in ms.

34. Sanctus ex Missa Hilf und gib rat (101)

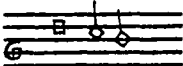
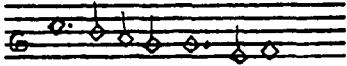
Source: Stv, 109v-110v

1. e-f in ms.
2.  in ms.
3. These three notes entered twice.
4. Semibreve in ms.

5. Breve rest in ms.
6.  in ms.
7. Two semibreves on a in ms.
8. g' in ms.
9. No further text given in ms.
10. b' in ms.
11. An erroneous change of clef from the third to the fourth line in ms.
12. Correct clef restored
13. The remaining notes of this part notated a third too low in ms.

35. Agnus ex Missa Hilf und gib rat (102)

Source: Stv, 11r-112r

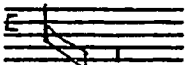
1. Only the incipit "Agnus" is given in each of the three sections.
 2. Longa in ms.
 3. b-flat' in ms.
 4. e in ms.
 5. Dotted in ms.
 6. A ligature cum opposita proprietate with the pitches g'-a'-b-flat' here in the ms.
 7. e'-f' in ms.
 8. These five notes all notated a second too high in ms.
 9. b-a-g in ms.
 10. d'-c' in ms.; preceding note originally e' but corrected in ms. to read f'.
36. O gloriosa Mater (103)
- Sources: Stv, 112v-114r
Tr89, 354v-356r
- Remarks: The text O gloriosa Mater occurs only in Stv. It has been chosen for use in the transcription in preference to either of the two texts found in Tr89, Salve Regina and Gaude rosa speciosa, since only in Stv does the motet appear in conjunction with the Ordinary items with which it forms a Mass-motet cycle.
1. Designated as contratenor secundus in Tr89.
 2. This fifth part not in Tr89.
 3. Incorrect clef in Tr89; must be read a third higher than notated.
 4. Incorrect clef in Tr89; must be read a third higher than notated.
5. a' in Stv.
 6. Dotted minima on d' and semiminima on e' in Tr89.
 7. Semibreve in Tr89.
 8. Semibreve in Tr89.
 9. No ligature in Tr89.
 10. No ligature in Tr89.
 11. This and the following note in ligature in Tr89.
 12.  in Tr89.
 13.  in Tr89.
 14. No ligature or coloration in Tr89.
 15. Semibreve rest in Tr89.
 16. Breve on d and two semibreve rests in Tr89.
 17. g' in Stv.
 18. Semibreve in Stv.
 19. Longa in Tr89.
 20. d in Tr89.
 21. Dotted in Tr89.
 22. No dot in Tr89.
 23. All three notes in ligature notated a second too high in Stv; no ligature in Tr89, where there is an erroneous punctum divisionis between the d' and c'.
 24. d' in Stv.
 25. b minima, without c' semiminima, in Tr89.
 26. e' minima, without f' semiminima, in Tr89.
 27. No ligature in Tr89.
 28. e' semibreve, with no semiminima on d', in Stv.
 29. f' in Stv.
 30. e' minima, without f' semiminima, in Stv.
 31. Semibreve on d' and minima on c' in Tr89.
 32. Semibreve rest and semibreve on g' in Tr89.
 33. a in Stv.
 34. Longa on f' in Tr89.
 35. No ligature in Tr89.
 36. Dotted minima on a' and semiminima on g' in Tr89.
 37. An erroneous semibreve rest follows this note in Tr89.

38. Imperfect breve and semibreve in Tr89.

39. Minima in Stv.

40. Accidental not in Tr89.

41. Accidental not in Tr89.

42.  in Tr89.

43. Minima in Tr89.

44. Semibreve on d' in Tr89.

45. No ligature in Tr89.

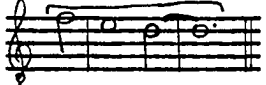
46. Superfluous minima on a here in Stv.

47.  in Tr89.

48. Two breve rests too many in Stv.

49. a in Tr89.

50. Dot lacking in Tr89.

51.  in Stv.

52. Lacking in Tr89.

53.  in Tr89.

54. Minima rest in Stv.

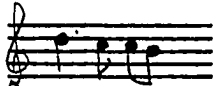
55. Dotted semibreve f' and minima g' in Tr89.

56. No ligature in Tr89.


57. Fusae in Stv.

58. Two semiminimae on e'' and d'' in Tr89.

59. Dot lacking in Tr89.

60.  in Tr89.

61. One minima instead of two semiminimae on f' in Tr89.

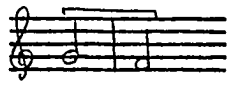
62.  in Ct. 2ndus of Tr89.

63. Mensuration sign is C2 in Stv and C in Tr89. One flat appears as a "key signature" in the three lower parts in Tr89.

64. Two semibreves in Tr89.

65. Semiminima and minima, both on e'', in Tr89.


66.  in Tr89.

67.  in Tr89.

68. These three notes in ligature in Tr89.

69. No ligature in Tr89.

70. Minima in Stv.

71.  in Tr89.

72. No ligature in Tr89.

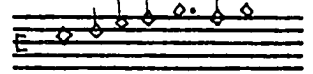
73. Semibreve rest in Stv.

74. Longa in Tr89.

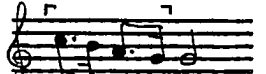
75. Longa in Tr89.


76. Maxima and breve in Tr89.

77. No ligature in Tr89.

78.  in Tr89.

79. First instead of second note of ligature dotted in Tr89.

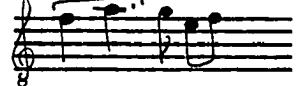
80.  in Tr89.

81.  in Tr89.

82.  in Tr89.

83. Longa-breve in Stv.

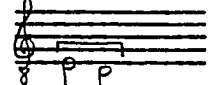
84. Erroneously dotted in Tr89.

85.  in Tr89.

86. Dotted semibreve d and minima e in Tr89.

87. Lacking in Tr89.

88. No ligature in Tr89.

89.  in Tr89.

90. e in Stv.

91. f' in Tr89.

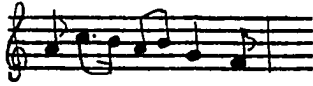

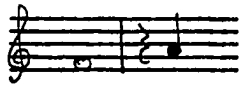


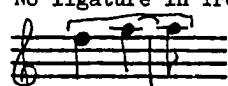
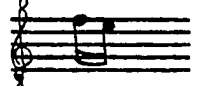
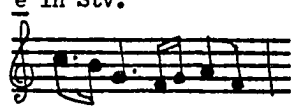
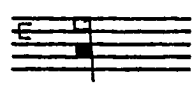
92. Ligature of three notes followed by one of two notes in Tr89.

93.  in Tr89.

94. No ligature in Tr89.

95. The g' is a minima in Stv.

96. No ligature in Tr89; b' erroneously dotted in Tr89.

97.  in Tr89.
98. Ligature of four notes in Tr89.
99. Dotted in Stv.
100. Dotted semibreve in Tr89.
101.  in Tr89.
102. e' in Stv.
103.  in Tr89.
104. g' in Stv.
105. Dotted semibreve and no rest in Tr89.
106. Two ligatures of three and two notes respectively in Tr89.
107.  in Tr89.
108.  in Tr89.
109. No ligature in Tr89.
110.  in Tr89.
111.  in Tr89.
112. e in Stv.
113.  in Tr89.
114. Dotted semibreve and minima in Tr89.
115.  in Tr89.

37. Kyrie ex Missa Veni creator Spiritus (119)

Source: Stv, 132r-133r

Remarks: The use of the trope Cunctipotens genitor is called for by the manuscript but there is no satisfactory way in which it can be underlaid to the music. Therefore only the brief textual indications found in the manuscript have been given in the transcription.

1. The voice-part designations for the tenor and contratenor of Kyrie I are erroneously interchanged in the ms.

2. Semibreve in ms.
3. Minima on b' between the a' and g' in the ms.
4. Dotted in ms.
5. Mensuration sign should be O.
6. Breve rest in ms.
7. e-d in ms.
8. e in ms.

38. Gloria ex Missa Veni creator Spiritus (120)

Source: Stv, 133v-135r

1. f' in ms.
2. d in ms.
3. e in ms.
4. g' in ms.
5. e in ms.
6. e in ms.
7. c in ms.
8. Longa with fermata in ms.

39. Credo ex Missa Veni creator Spiritus (122)

Source: Stv, 135v

1. e' in ms.

40. Sanctus ex Missa Veni creator Spiritus (123)

Source: Stv, 136r-136v

1. Originally d in ms; erroneously changed to e there.
2. c' in ms.
3. c in ms.
4. d in ms.
5. g in ms.
6. f in ms.
7. d in ms.

41. Agnus Dei ex Missa Veni creator
Spiritus (124)

Source: Stv, 136v-138r

1. g and following a in ligature in ms.
2. c in ms.
3. Originally f in ms.; changed there to read e.
4. c' in ms.
5. g in ms.
6. Breve in ms.
7. f in ms.
8. An erroneous semibreve c'' occurs immediately after this note in the ms.
9. Semibreve with fermata in all three parts in ms.

42. Kyrie (58)

Source: Stv, 54v-55r

1. Fusa in ms.
2. Superius inscription: Kyrie ultimum.
3. Fusa in ms.

43. Lumen ad revelationem (117)

Source: Stv, 131r

1. Erased in ms.
2. a in ms.

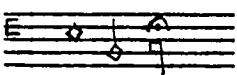
44a. Lumen ad revelationem (121)

Source: Stv, 134r

1. Semibreve in ms.

44b. Lumen ad revelationem (121)

Source: Stv, 134r

1.  in ms.

45. Salve festa dies (246)

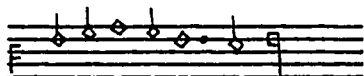
Source: Stv, 255v

1. The superius has the ext used at Easter, the tenor that which is sung at Christmas.

46. Pange lingua (287)

Source: Stv, 275r



1. Only the incipit of verse 2, Nobis natus (sic), is given at the superius; no incipits occur in the other voices.
2. Fusa in ms.
3. Fusa in ms.

4.  in ms.

47a. A solis ortus cardine (266)

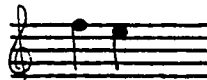


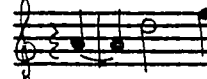
Source: Stv, 264v-265r
Tr88, 334v-335r

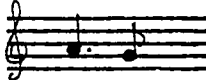


1. Designated simply as Contratenor in Tr88.
2. Mensuration sign lacking in both Stv and Tr88; clef sign lacking in Stv.
3. Mensuration sign lacking in Stv.
4. Mensuration sign lacking in Stv.
5. All of verses 2, 4, 6 and part of 8 underlaid in superius of Stv; only the incipit of verse 1 given in each part in Tr88.
6. This note immediately preceded by a sharp in Tr88.
7. This note immediately preceded by a sharp in Tr88.
8. Ligature of only four notes in Tr88.
9. g in Stv.
10. d in Stv.
11. This note immediately preceded by a sharp in Tr88.
12. The notes of this and the following ligature written in one ligature in Tr88.
13. No ligature in Stv.
14. The note immediately preceded by a sharp in Tr88.
15. Rest lacking in Stv.
16. No ligature in Stv.
17. Originally notated as g in Stv but later changed to f.
18. Ligature of only three notes in Tr88.

19.  in Tr88.
20. Ligature of only three notes in Tr88.
21. f in Stv.
22.  in Tr88.
23. This note immediately preceded by a sharp in Tr88.

47b. A solis ortus cardine (266)

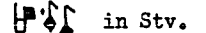
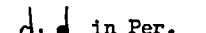
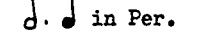
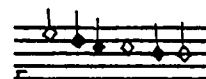
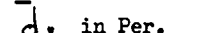



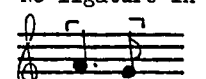
Source: Stv, 264v-265r
Tr88, 334v-335r

- Designated as Contratenor Primus in Tr88.
- Mensuration sign lacking in both Stv and Tr88; clef sign lacking in Stv.
- Mensuration sign lacking in Stv.
- Mensuration sign lacking in Stv.
- Mensuration sign lacking in Stv.
- All of verses 2, 4, 6 and part of 8 underlaid in superius of Stv; only the incipit of verse 1 given in each part in Tr88.
- This note immediately preceded by a sharp in Tr88.
- Erroneously dotted in Tr88.
- The notes of this and the following ligature written as a four-note ligature in Tr88.
- This note immediately preceded by a sharp in Tr88.
- No ligature in Stv.
- Written as ligatures of three and of two notes in Tr88.
-  in Tr88.
- This note immediately preceded by a sharp in Tr88.
-  in Tr88.
- Rest lacking in Stv.
- No ligature in Stv.
- Sic in both Stv and Tr88.
- Ligature of only three notes in Tr88.
-  in Tr88.
-  in Tr88.

22.  in Tr88.
23. This note immediately preceded by a sharp in Tr88.
24. Ligature of only three notes in Tr88.
25.  in Tr88.
26. a in Stv.
27. e-d written in ligature in Tr88.
28.  in Tr88.


48. Magnificat (322)


Source: Stv, 294v-296r
Per, 125v-130r and 133v-134r;
Cecus.

- Only textual incipits are given in Per.
-  in Stv.
- Imperfect breve and semibreve in Per.
- Not in Stv.
-  in Per.
- Only two semibreve rests in Stv.
-  in Per.
- Semiminima f and minima e in Stv.
- No coloration in Per.
-  in Stv.
- e in Stv.
-  in Per.
- Semiminima in Stv.
-  in Stv.
-  in Stv.
-  in Stv.
- No coloration in Per.
- No coloration in Per.
- No ligature in Per.
-  in Per.
- No coloration in Per.

22. No coloration in Per.
 23. Minima rest and minima on a in Per.
 24. No coloration in Per.
 25. No coloration in Per.
 26. No ligature in Per.
 27. No coloration in Per.
 28. No coloration in Stv.
 29. No coloration in Per.
 30. b in Stv.
 31. b in Stv.

32.  in Per.

33.  in Per.

34.  in Per.

35. No coloration in Per.

36. No coloration in Stv.

37.  in Stv.

38. Flat not in Stv.

39.  in Per.

40.  in Per.

41. Flat not in Stv.

42. No coloration in Per.

43.  in Stv.

44. In Stv the music for this verse in mistakenly labelled duum at the superius and entered after rather than before the music for verse 8.

45. A key signature of one flat in this part in Per.

46. a in Stv.

47. Semibreve e' in Per.

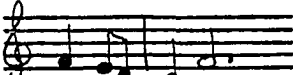
48. No coloration in Per.

49. No coloration in Per.

50.  in Per.

51.  in Per.

52.  in Per.

53.  in Per.

54.  in Per.

55. No ligature in Per.

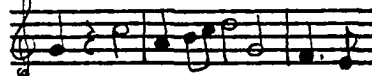
56.  in Stv.


57.  in Per.

58. b' in Stv.

59. No coloration in Per.


60. No coloration in Per.

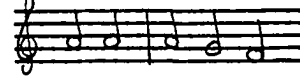
61.  in Per.

62.  in Stv.

63.  in Per.

64. No ligature in Per.

65.  in Stv.

66.  in Per.

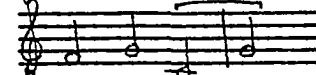
67. No coloration in Per.

68. No coloration in Per.

69. No coloration in Per.

70. No ligature in Per.

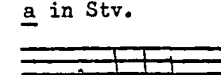
71.  in Stv;

72.  in Per.

73. No coloration in Per.

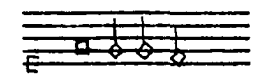
74. a in Stv.

75. a in Stv.


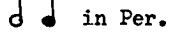
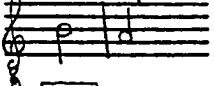
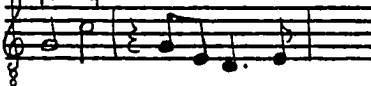
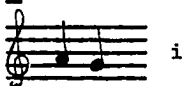
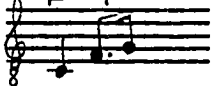
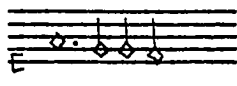


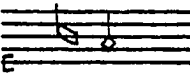




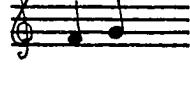
76.  in Stv.

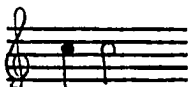
77. a in Stv.

78. A key signature of one flat in this part in Per.

79.  in Stv.

80. No ligature in Per.

81.  in Per.
82. Dot lacking in Per.
83. c' in Stv.
84. No coloration in Per.
85. No ligature in Per.
86. No coloration in Per.
87. f in Per.
88. No ligature in Per.
89. Dot lacking in Stv.
90.  in Per.
91.  in Per.
92.  in Per.
93. c in Stv.
94.  in Stv.
-  in Per.
95. Lacking in Stv.
96. Dot lacking in Stv.
97. Dot lacking in Stv.
98. Dot lacking in Stv.
99. First two notes not in ligature in Per.
100.  in Stv.
101. \emptyset in both parts in Stv.
102. A key signature of one flat in this part in Per.
103. No coloration in Per.
104. No coloration in Per.
105. No flat in Stv.
106. No coloration in Per.
107.  in Per.
108. A flat before this note in Per.
109.  in Per.
110. No coloration in Per.
111. No coloration in Per.
112. No coloration in Per.
113. The following breve on a also in the ligature in Per.
114.  in Per.
115. No coloration in Per.
116. No coloration in Per.
117.  in Per.
118. No flat in Stv.
119. Minima in Per.
120. No coloration in Per.
121. No coloration in Per.
122. No coloration in Per.
123.  in Per.
124. No coloration in Per.
125. No coloration in Per.
126. No coloration in Per.
127. No coloration in Per.
128. No coloration in Per.
129. No coloration in Per.
130. In Per the contratenor added by a later hand; it has the mensuration 02 and an incorrect number of rests at the beginning.
131. No ligature in Per.
132. No flat in Stv.
133. No ligature in Per.
134. f' in Stv.
135. No ligature in Per.
136. No ligature in Per.
137. No ligature in Per.
138. No ligatures in Per.
139. No flat in Stv; no ligature in Per.
140. \emptyset in superius and tenor of Per; no mensuration sign in contratenor in Stv.
141. No ligature in Per.
142. f in Stv.
143. No ligature in Per.
144.  in Per.
145. Colored semibreve in Stv.
146.  in Per.
147.  in Stv.

148.  in Per.

149. Semibreve in Stv.

150. No ligature in Per.

151. c in Per.

152.  in Per.

153. No coloration in Per.

154. g in Stv.

155. Sic in both sources.

156. Minima and m'nima rest in Per.

157. f in Stv.

158.  in Per.

159. No ligature in Per.

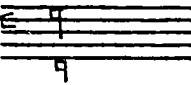
49. Jube Domine: Consolamini (156)

Source: Stv, 176r-177r

1. Fusa in ms.
2. Longa in ms.
3. Fusa in ms.
4. e-f in ms.
5. Notcolored in ms.
6. f in ms.
7. c in ms.
8. e' in ms.
9. Not dotted in ms.

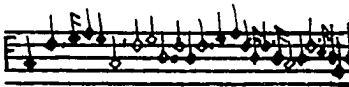
50. O sacrum convivium (215)

Source: Stv, 233v-235r

1. Dotted in ms.
2. Minima in ms.
3.  in ms.
4. b in ms.

51. Jesus Christus nostra salus (126)

Source: Stv, 138r

1.  in ms.

2. Fusa in ms.

3. G in ms.

52. Imperatrix virgo gloriosa (185)

Source: Stv, 200r

1. g in ms.

53. In natali Domini (183)

Source: Stv, 199r

1. The significance of the sign C here, one semibreve later in the tenor and eleven semibreves later in the superius is not clear.

54. Nova instant cantica (234)

Source: Stv, 246v

1. In the ms. the composer's name occurs at the top of the page and is spelled "Tauranth."

55. Textless (219)

Source: Stv, 238v

1. Colored in ms.
2. f-d in ms.
3. f in ms.

56. Textless (225)

Source: Stv, 242r

1. Minima in ms.

57. Textless (231)

Source: Stv, 245r

1. f in ms.
2. c' in ms.

58. Textless (236)

Source: Stv, 247v; Thaurant

1. Semibreve in ms.
2. g in ms.

59. Bonum vinum (180)

Source: Stv, 197v

60. Fortune (240)

Source: Stv, 250r

1. A breve rest in all three parts
in the ms.
2. c' in ms.

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Manuscripts

B.80	Vatican City, Biblioteca Apostolica Vaticana, Archivio di San Pietro, Ms. B.80.
Bux	Munich, Bayerische Staatsbibliothek, Cim. 352 ^b (Mus. Ms. 3725); Buxheim organ book.
Cas	Rome, Biblioteca Casanatense, Cod. 2856.
CS15	Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, Cod. 15.
Esc	El Escorial, Biblioteca del Monasterio, Ms. IV.a.24.
FMag112bis	Florence, Biblioteca Nazionale Centrale, Cod. Magliab. XIX, 112bis.
FPan	Florence, Biblioteca Nazionale Centrale, Cod. Panciat. 27.
Fran	Hradec Králové, Museum, Ms. II.A.6; Johannes Franus <u>Cantionale</u> .
Glog	Berlin, Öffentliche Wissenschaftliche Bibliothek, Mus. Ms. 40098 (Z.98); Glogau song book.
Mi2269	Milan, Fabbrica del Duomo, Cod. 2269 (Librone I).
Mod456	Modena, Biblioteca Estense, Cod. Lat. 456.
Mu3154	Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154.
Ox213	Oxford, Bodleian Library, Canonici Misc. 213.
P676	Paris, Bibliothèque Nationale, Dép. de la Musique, Réserve Vm ⁷ 676.
Per	Perugia, Biblioteca Comunale, Cod. 431 (G.20).
Pix	Paris, Bibliothèque Nationale, fonds français 15123; Ms. Pixérécourt.
Prag	Státní a Universitní knihovna, Ms. VI C 20 a.
Q 16	Bologna, Biblioteca del Conservatorio (Liceo musicale), Cod. Q 16.
Ricc2	Florence, Biblioteca Riccardiana, Cod. 2356.
Sched	Munich, Bayerische Staatsbibliothek, Cim. 315 ^a (Mus. Ms. 3232); Schedel song book.
Sev	Seville, Biblioteca Colombina, Cod. 5-I-43.
Spec	Hradec Králové, Museum, Ms. II.A.7; Codex Speciálník.
Tr87-91	Trent, Castello del Buon Consiglio, Mss. 87-91.
Tr93	Trent, Biblioteca Capitolare, Ms. 93.
Ver757	Verona, Biblioteca Capitolare, Cod. DCCLVII.

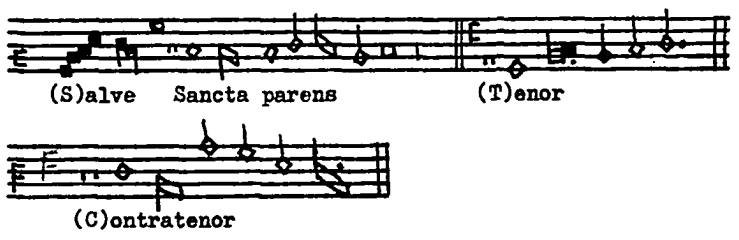


Modern Publications

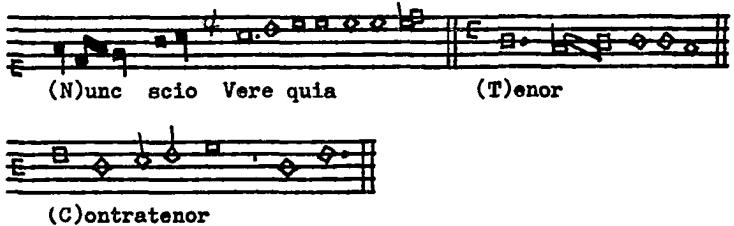

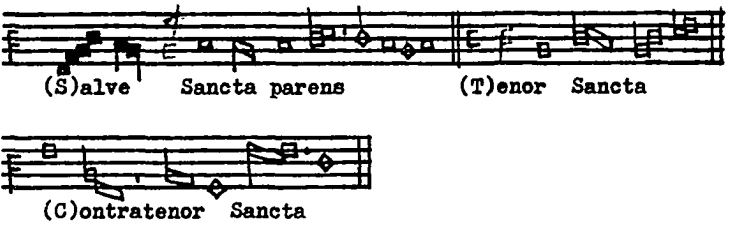
AH	Dreves, Guido Maria, and Clemens Blume, ed. <u>Analecta hymnica medii aevi</u> . 55 vols. Leipzig, 1886-1922.
AR	<u>Antiphonale Romanum</u> . Rome, 1912.
BOS	Bosse, Detlev. <u>Untersuchung einstimmiger mittelalterlicher Melodien zum "Gloria in Excelsis Deo."</u> Forschungsbeiträge zur Musikwissenschaft, Band II. Regensburg, n. d.

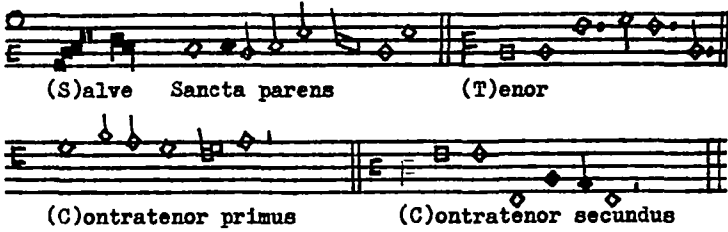


- DT0e Denkmäler der Tonkunst in Österreich. Vols. 1-115- 1894-1966-
- Frye Walter Frye. Collected Works. Edited by Sylvia W. Kenney. Corpus Mensurabilis Musicae, 19. 1960.
- GR Graduale Romanum. Tournai, 1945.
- Kirsch Kirsch, Winfried. Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts. Tutzing, 1966.
- MEL Melnicki, Margareta. Das einstimmige Kyrie des lateinischen Mittelalters. Forschungsbeiträge zur Musikwissenschaft, Band I. Regensburg, 1954.
- MM Stäblein, Bruno, ed. Monumenta Monodica Medii Aevi. Vol. I: Hymnen (I). Kassel, 1956.
- MPL I-II Feininger, Laurence, ed. Monumenta polyphonica Liturgicae Sanctae Ecclesiae Romanae. Series I: Ordinarium Missae. II. Rome, 1947.
- MPL II-I Feininger, Laurence, ed. Monumenta polyphonica Liturgicae Sanctae Ecclesiae Romanae. Series II: Proprium Missae. I. Rome, 1947.
- PlamB Plamenac, Dragan. "Browsing Through a Little-Known Manuscript." Journal of the American Musicological Society, XIII (1960), 102-11.
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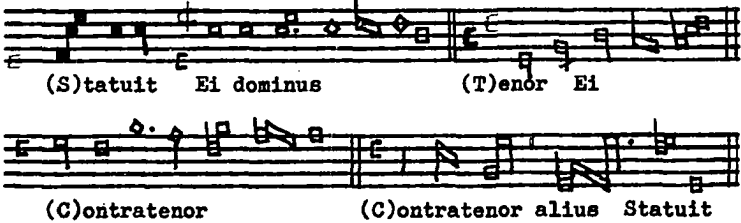

Abbreviations


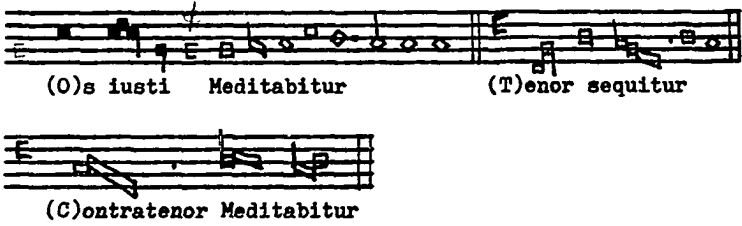

Ant.	Antiphon	Frag.	Fragment
Bened.	Benedicamus Domino	Int.	Introit
Cerem.	Ceremonial	Magn.	Magnificat
Com.	Communion	Proc.	Processional


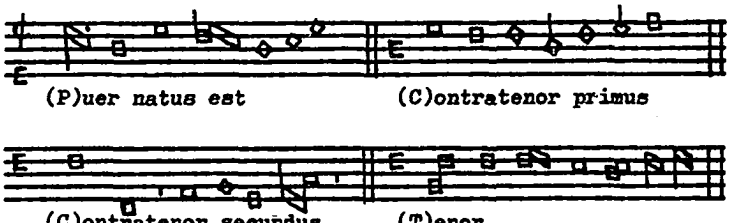
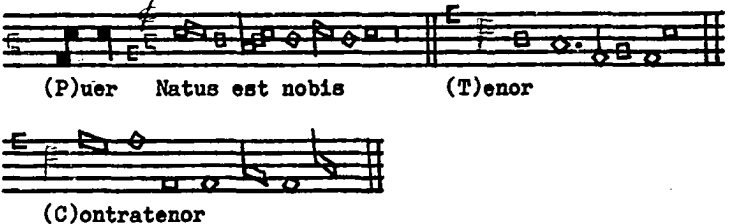
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>1. Anonymous</p> <p>1r (1)</p> 	Int.		<p>Cf. and text: GR (75)</p> <p>B.M.V.</p> <p>No verse or doxology</p>
<p>2. Anonymous</p> <p>1v-2r (2-3)</p> 	Int.	=Stv, 2v-3r (3)	<p>Cf. and text: GR 523</p> <p>St. John the Baptist</p> <p>No doxology</p> <p>A corrupt version of the following entry</p>
<p>3. Anonymous</p> <p>2v-3r (4-5)</p> 	Int.	=Stv, 1v-2r (2)	<p>Cf. and text: GR 523</p> <p>St. John the Baptist</p> <p>No doxology</p>

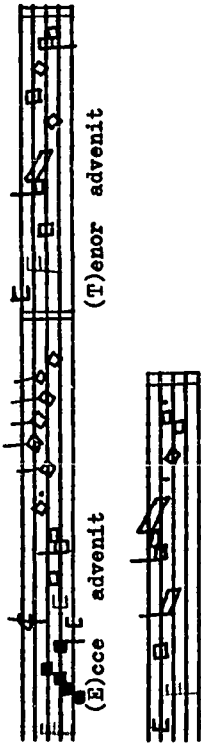
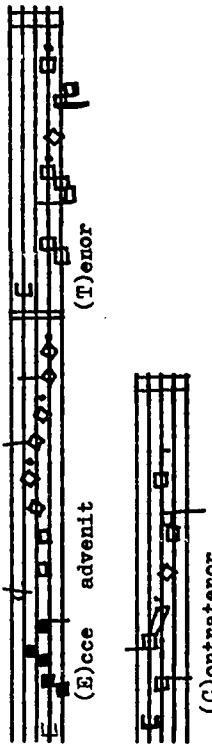
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>4. Anonymous 3v-4r (6-7)</p>  <p>(N)unc scio Vere quia (T)enor</p> <p>(C)ontratenor</p>	Int.		<p>Cf. and text: GR 532 Sts. Peter and Paul No doxology</p>
<p>5. Anonymous 4r (7)</p>  <p>(S)cio Cui credidi (T)enor</p> <p>(C)ontratenor</p>	Int.		<p>Cf. and text: GR 417 St. Paul No doxology</p>
<p>6. Anonymous 4v-5r (8-9)</p>  <p>(S)alve Sancta parens (T)enor Sancta</p> <p>(C)ontratenor Sancta</p>	Int.	Tr89, 185v-186r (634)	<p>Cf. and text: GR (75) B.M.V. Verse: <u>Sentiant omnes tuum juvamen *</u> <u>Quicumque celebrant tuam commemora-</u> <u>tionem.</u></p>


INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>7. Anonymous 5v-6r, 5r (10-11, 9)</p>  <p>(S)alve Sancta parens (T)enor (C)ontratenor primus (C)ontratenor secundus</p>	Int.	Tr88, 357v-358r (469)	<p>Cf. and text: GR (75) B.M.V. Verse: As in No. 6 Doxology on 5r</p>
<p>8. Anonymous 6v (12)</p>  <p>(M)ichi autem Nimis (T)enor Nimis (C)ontratenor Nimis</p>	Int.	<p>Tr88, 128v=129r (275) Tr90, 35v-36r (821) Tr93, 53v-54r (1632)</p>	<p>Cf. and text: GR 392 Apostles No verse or doxology Publ.: MPL II-I, 31-32.</p>
<p>9. Anonymous 7r (13)</p>  <p>(M)ichi autem ni- mis Honorati (T)enor (C)ontratenor</p>	Int.		<p>Cf. and text: GR 392 Apostles No doxology</p>

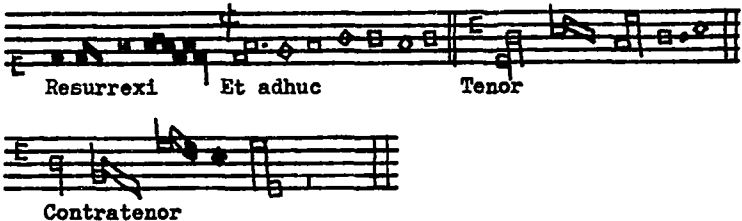
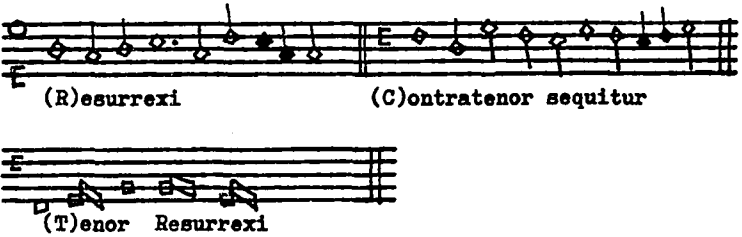
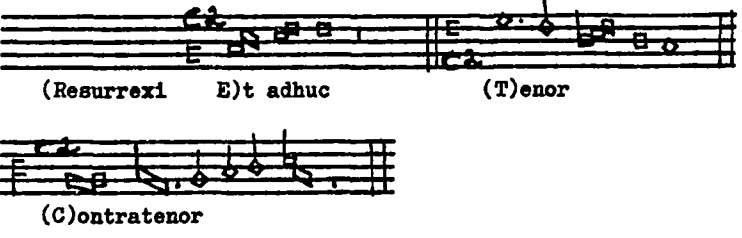
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>7v-9r (14-17): Ruled, no music</p>			<p>Textual incipit <u>In virtute tua</u> occurs at the top of 8v (16)</p>
<p>10. Anonymous 9v-10r (18-19)</p>  <p>(S)tatuit El dominus (T)enor El</p> <p>(C)ontratenor (C)ontratenor alius Statuit</p>	Int.	<p>Tr90, 48v-49r (836) Tr93, 70v-71r (1647)</p>	<p>Cf. and text: GR (3) Martyr-bishop</p> <p>A 3; the contratenor alius is an alternate contratenor part only and does not occur in either of the concordances.</p> <p>Verse: <u>Misericordias domini</u> * <u>In eternum cantabo.</u></p>
<p>11. Anonymous 10v (20)</p>  <p>(L)etabitur iustus In domino (T)enor</p> <p>(C)ontratenor</p>	Com.	<p>Tr88, 169r (313)</p>	<p>Cf. and text: GR (18) Martyr in Paschaltide No verse or doxology</p> <p>The Cf. is that of the Communion antiphon <u>Laetabitur iustus</u> and not that of the Introit that uses the same text; the inclusion of this setting here seems to indicate that the scribe mistook it for a setting of the Introit chant for a martyr not a bishop, GR (12).</p> <p>Publ.: MPL II-I, 98-99.</p>


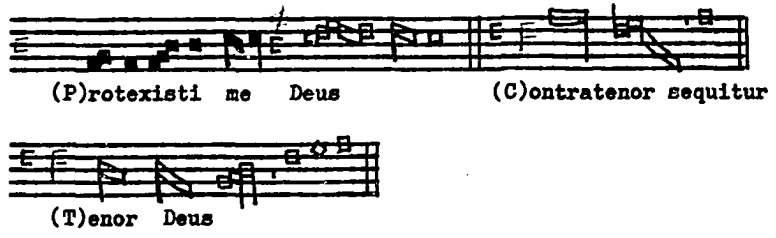
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>12. Anonymous 11r (21)</p>  <p>(S)apientiam Sanctorum (T)enor (C)ontratenor</p>	Int.	Tr88, 170v-171r (315)	<p>Cf. and text: GR (25) Martyrs Verse added later No doxology Publ.: MPL II-I, 110-11.</p>
<p>13. Anonymous 11v-12r (22-23)</p>  <p>(O)s iusti Meditabitur (T)enor sequitur (C)ontratenor Meditabitur</p>	Int.	Tr88, 191v-192r (335)	<p>Cf. and text: GR (42) Confessor not a bishop Publ.: MPL II-I, 151-53.</p>
<p>14. Anonymous 12v (24)</p>  <p>(O)s iusti Meditabitur (T)enor Medi (C)ontratenor</p>	Int.		<p>Cf. and text: GR (42) Confessor not a bishop No doxology</p>

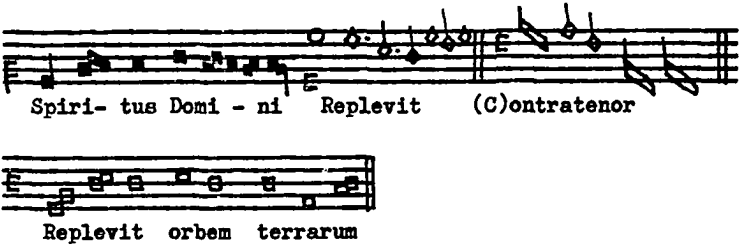

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>17. Anonymous 15v-16r (30-31)</p> 	Int.	<p>=Stv, 166v-167r (146) Mu3154, llv; a 2, integer valor, tempus perfectum</p>	<p>Cf. and text: GR 582 Assumption Verse: <u>Exaltata es sancta dei</u> <u>genitrix, * Super choros angelorum</u> <u>ad celestia regna.</u> No doxology</p>
<p>18. Anonymous 16v-17r (32-33)</p> 	Int.	Tr88, 266v-267r (405)	<p>Cf. and text: GR 33 Third Mass of Christmas No verse or doxology</p>
<p>19. Anonymous 17v (34)</p> 	Int.		<p>Cf. and text: GR 33 Third Mass of Christmas No doxology</p>




INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>18r (35): Ruled, no music</p>			
<p>20. Anonymous 18v-19r (36-37)</p>  <p>(E)cce advenit (T)enor advenit</p> <p>(C)ontratenor huius</p>	Int.		Cf. and text: GR 57 Epiphany No doxology
<p>21. Anonymous 19r (37)</p>  <p>(E)cce advenit (T)enor</p> <p>(C)ontratenor</p>	Int.		Cf. and text: GR 57 Epiphany

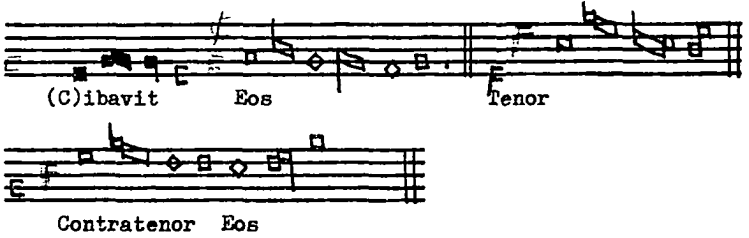

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>22. Anonymous 19v-20r (38-39)</p>  <p>(S)uscepimus Deus (T)enor (C)ontratenor Sequitur</p>	Int.		<p>Cf. and text: GR 432 Purification</p>
<p>23. Anonymous 20v-21r (40-41)</p>  <p>(Resurrexi Et adhuc) (T)enor (C)ontratenor p.</p>	Int.		<p>Cf. and text: GR 240 Easter No verse</p>
<p>24. Anonymous 21v-22r (42-43)</p>  <p>(Resurrexi) (E)t adhuc tecum (T)enor Et adhuc (C)ontratenor sequitur</p>	Int.		<p>Cf. and text: Gr 240 Easter No doxology</p>

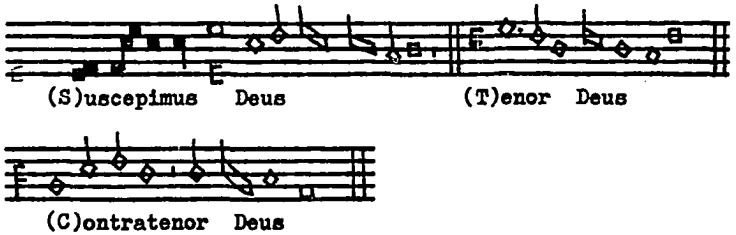

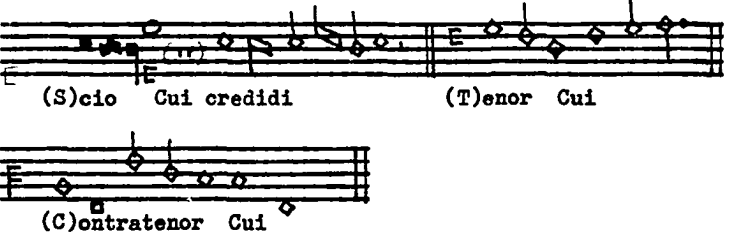
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>25. Anonymous 22v-23r (44-45)</p>  <p>Resurrexi Et adhuc Tenor</p> <p>Contratenor</p>	Int.		<p>Cf. and text: GR 240 Easter Verse is <u>a 4</u> Inscription at conclusion of contra- tenor of verse: <u>Sicut erat ffauz</u></p>
<p>26. Anonymous 23v (46)</p>  <p>(R)esurrexi (C)ontratenor sequitur</p> <p>(T)enor Resurrexi</p>	Int.	<p>Tr90, 11v-12r (794) Tr93, 20v-21r (1603)</p>	<p>Cf. and text: GR 240 Easter Verse and doxology, <u>a 2</u>, on 22r, staves 4-7.</p>
<p>27. Anonymous 24r (47)</p>  <p>(R)esurrexi Et adhuc (T)enor</p> <p>(C)ontratenor</p>	Int.		<p>Cf. and text: GR 240 Easter Verse on 22r, staves 3, 8 and 9. No doxology</p>




INCIPITS	TYPE	CONCORDANCE	REMARKS
24v (48): Ruled, no music			
<p>28. Anonymous</p> <p>25r (49)</p>  <p>(T)erribilis est Locus iste (T)enor</p> <p>(C)ontratenor</p>	Int.	<p>Tr90, 34v-35r (820)</p> <p>Tr90, 58r (847)</p> <p>Tr93, 51v-52r (1631)</p>	<p>Cf. and text: GR (71)</p> <p>Dedication of a church</p> <p>No doxology</p>
25v-26r (50-51): Ruled, no music			
<p>29. Anonymous</p> <p>26v-27r (52-53)</p>  <p>(P)rotexisti me Deus (C)ontratenor sequitur</p> <p>(T)enor Deus</p>	Int.	<p>Tr88, 155v-156r (301)</p>	<p>Cf. and text: GR (15)</p> <p>Martyr, Paschaltide</p>

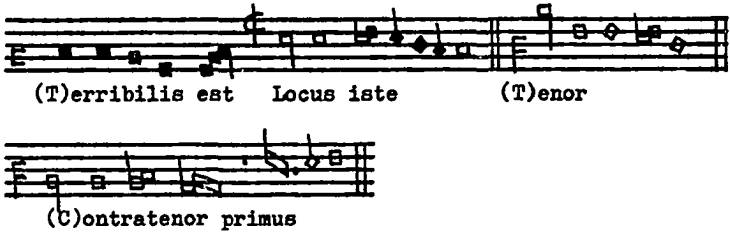
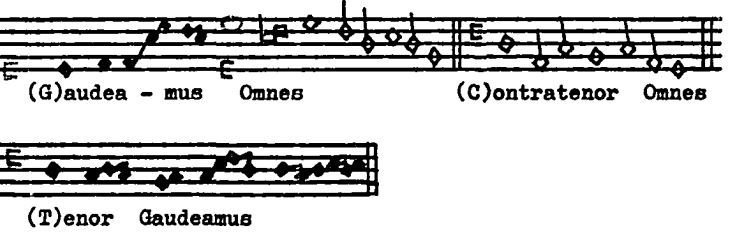
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>27v-29r (54-57): Ruled, no music</p>			<p>Textual incipit (V)iri galilei <u>Quid admiramini</u> occurs at top of 28v (56)</p>
<p>30. Anonymous 29v (58)</p> 	<p>Int.</p>	<p>Tr90, 21v-22r (805) Tr93, 36v-37r (1616)</p>	<p>Cf. and text: GR 292 Pentecost No verse or doxology</p>
<p>31. Anonymous 30r (59)</p> 	<p>Int.</p>	<p>Tr88, 113v-114r (261)</p>	<p>Cf. and text: GR 292 Pentecost No verse or doxology Publ.: MPL II-I, 1-2.</p>

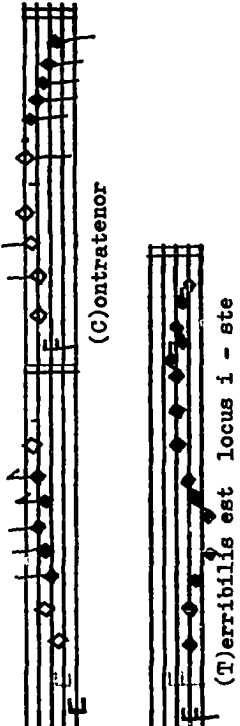
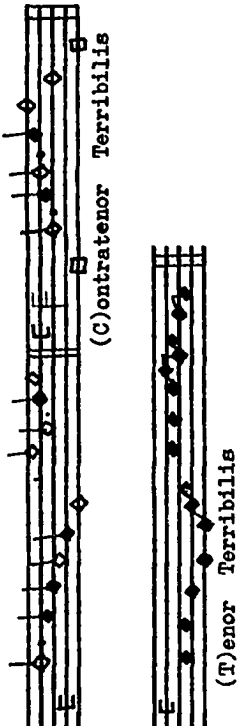
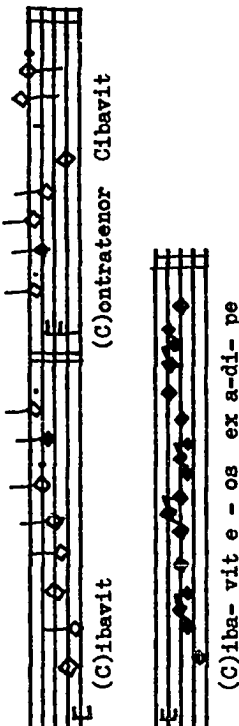
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>32. Anonymous 30v-31r (60-61)</p> 	Int.		<p>Cf. and text: GR 292 Pentecost Verse: <u>Confirma hoc deus quod operatus es in nobis</u> * <u>A templo sancto tuo quod est in Jerusalem.</u> No doxology</p>
<p>33. Anonymous 31v-32r (62-63)</p> 	Int.		<p>Cf. and text: GR 292 Pentecost Verse: As in No. 32</p>
<p>34. Anonymous 32v-33r (64-65)</p> 	Int.		<p>Cf. and text: GR 292 Pentecost Verse: As in No. 32 No doxology A partially erased textual incipit, <u>Benedicta sit Sancta trinitas</u>, is legible beneath the words <u>Spiritus Domini</u>.</p>

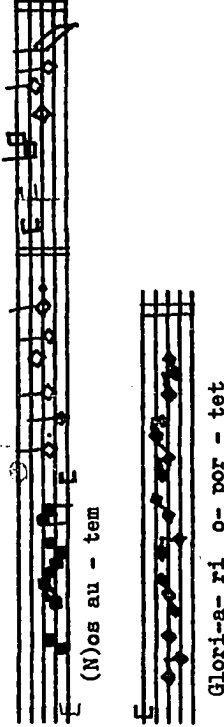
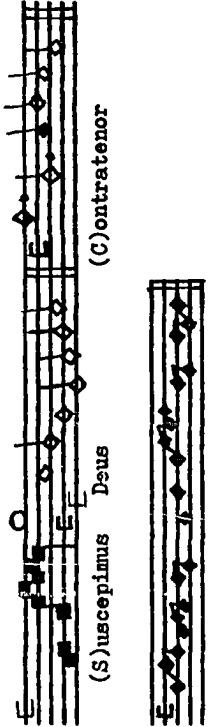
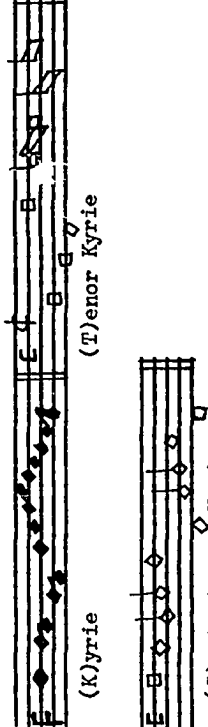
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>33v-34r (66-67): Ruled, no music</p>			
<p>35. Anonymous 34v-35r (68-69)</p> 	Int.	<p>Tr90, 30v-31r (815) Tr93, 47v-48r (1626)</p>	<p>Cf. and text: GR 313 Corpus Christi Tenor and contratenor parts must be read an octave lower than notated.</p>
<p>35v-36r (70-71): Ruled, no music</p>			
<p>36. Anonymous 36v (72)</p> 	Int.	<p>=Stv, 40v (42), <u>a 4</u>, <u>Ecce advenit.</u> Tr89, 242v-243r (674), <u>a 4</u>; tempus imperfectum diminutum. Tr91, 215v-216r (1337), <u>a 4</u></p>	<p>Cf. and text: GR (75) Verse: As in No. 6 No doxology B.M.V. The four-part version in the Trent manuscripts seems to be the original form and Stv42 a contrafactum. Publ.: Sparks, p. 192, <u>a 4</u>, beginning only; see No. 42.</p>

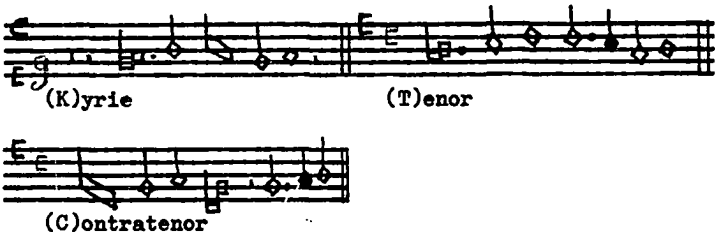


INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>37. Anonymous 37r (73)</p>  <p>(S)uscepimus Deus (T)enor Deus (C)ontratenor Deus</p>	Int.		<p>Cf. and text: GR 432 Purification No verse or doxology</p>
<p>38. Anonymous 37v-38r (74-75)</p>  <p>(E)tenim se-de- runt Principes (T)enor (C)ontratenor Principes</p>	Int.		<p>Cf. and text: GR 36 St. Stephen No verse or doxology</p>
<p>39. Anonymous 38v (76)</p>  <p>(S)cio Cui credidi (T)enor Cui (C)ontratenor Cui</p>	Int.		<p>Cf. and text: GR 417 St. Paul No verse or doxology; verse given here belongs with No. 40.</p>

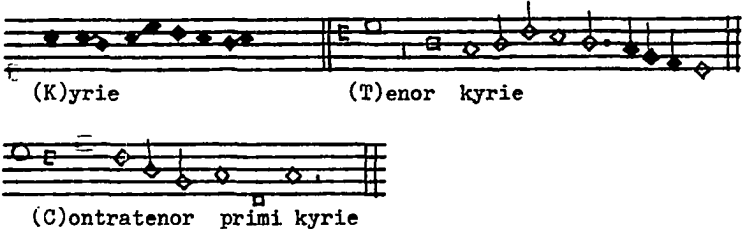
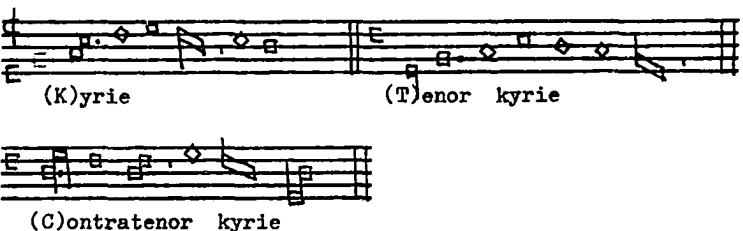
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>40. Anonymous 39r (77)</p>  <p>Vere quia misit Nunc scio vere (T)enor</p> <p>(C)ontratenor Vere</p>	Int.		<p>Cf. and text: GR 532 Sts. Peter and Paul Verse, erroneously given with No. 39: <u>Et Petrus * Ad se reversus dixit.</u> No doxology The presence of the word "Vere" at the superius and contratenor is an error because the polyphonic portion begins at "Quia."</p>
<p>41. Anonymous 39v-40r (78-79)</p>  <p>(I)n medi o eccle sie apperuit (T)enor</p> <p>(C)ontratenor Vere</p>	Int.		<p>Cf. and text: GR (38) Doctor No verse or doxology</p>
<p>42. Anonymous 40v (80)</p>  <p>(E)cce Advenit (T)enor</p> <p>(C)ontratenor altus (C)ontratenor Bassus</p>	Int.	<p>=Stv, 36v, (36), a 3, <u>Salve sancta Parens.</u> Tr89, 242v-243r (674), <u>Salve sancta Parens</u>; tempus imperfectum diminutum. Tr91, 215v-216r (1337), <u>Salve sancta Parens.</u></p>	<p>Cf. and text: GR 57 Epiphany No verse or doxology A contrafactum of the four-part version in the Trent manuscripts. Publ.: see No. 36.</p>

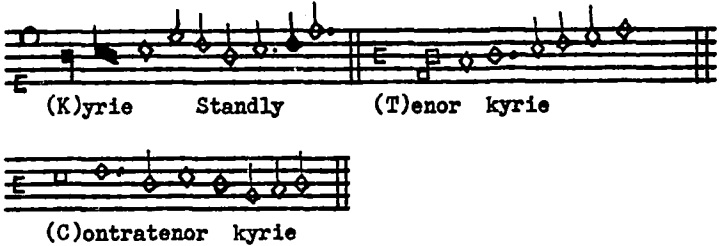
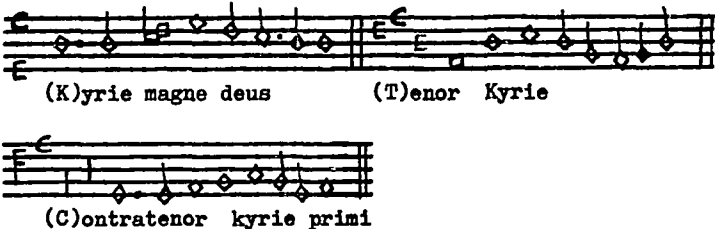
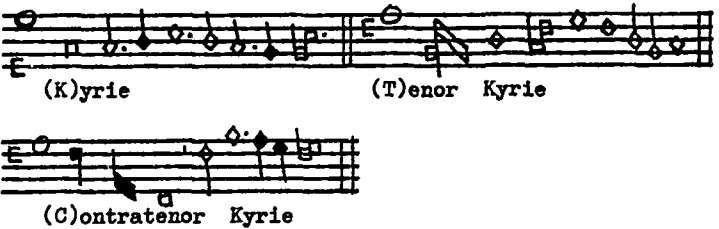
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>43. Anonymous 40v-41r (80-81)</p>  <p>(T)erribilis est Locus iste (T)enor (C)ontratenor primus</p>	Int.		<p>Cf. and text: GR (71) Dedication of a church No doxology</p>
<p>41v-42r (82-83): Blank</p>			
<p>44. Anonymous 42v-43r (84-85)</p>  <p>(G)audea - mus Omnes (C)ontratenor Omnes (T)enor Gaudeamus</p>	Int.		<p>Cf. and text: GR 582 Virgin (not Assumption) No doxology</p>

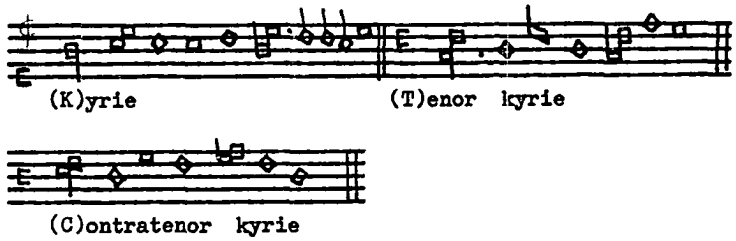
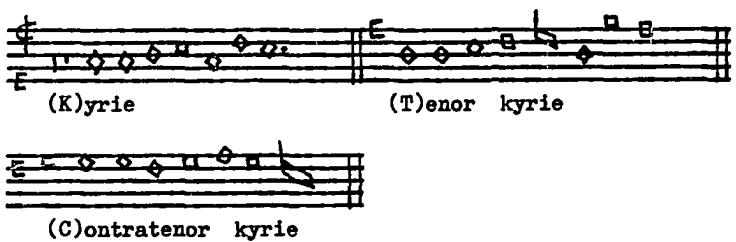
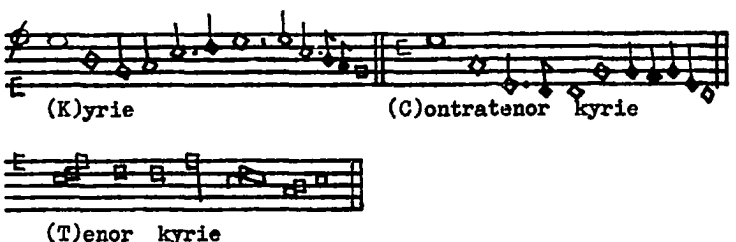
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>45. Anonymous 43v (86)</p> 	Int.		<p>Cf. and text: GR (71) Dedication of a church No doxology</p>
<p>46. Anonymous 44r (87)</p> 	Int.		<p>Cf. and text: GR (71) Dedication of a church No verse or doxology</p>
<p>47. Anonymous 44v-45r (88-89)</p> 	Int.		<p>Cf. and text: GR 313 Corpus Christi</p>

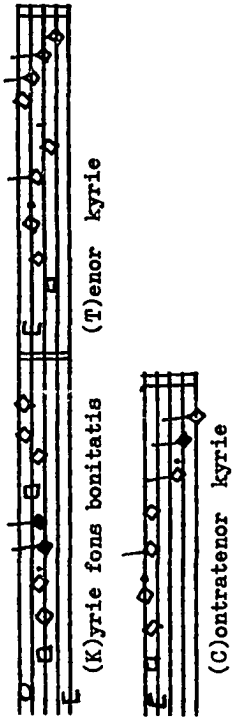
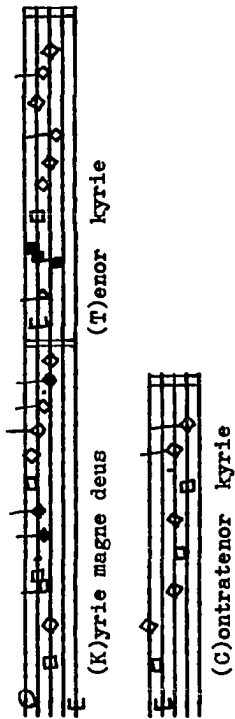
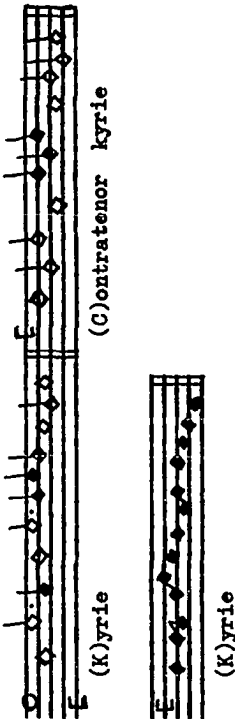
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>48. Anonymous 45v (90)</p>  <p>(N)os au - tem Glori-a- ri o- por - tet</p>	Int.		Cf. and text: GR 490 Holy Cross No doxology
<p>49. Anonymous 46r (91a)</p>  <p>(S)uscepimus Deus (C)ontratenor De- us mi - sericor - di- am</p>	Int.		Cf. and text: GR 432 Purification No verse or doxology
<p>50. Anonymous 46v (91b)</p>  <p>(K)yrrie (T)enor Kyrrie (C)ontratenor Kyrrie</p>	Kyrrie		Cf.: MEL 126

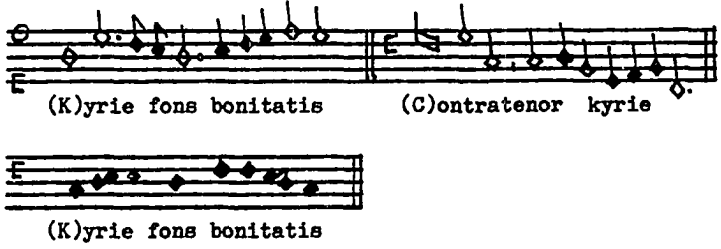
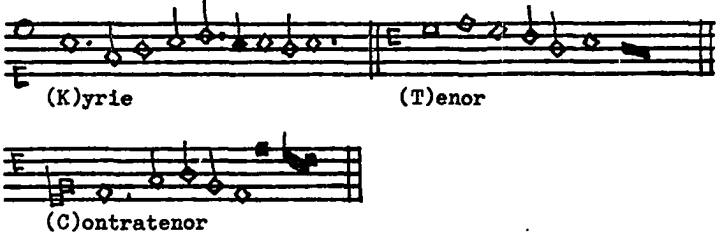
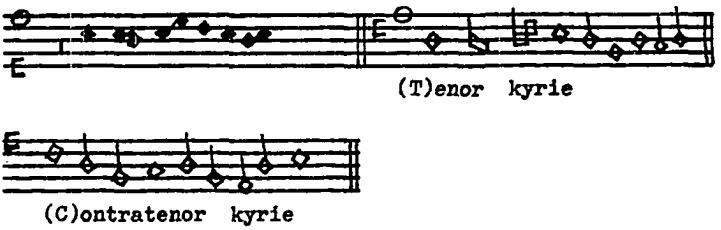
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>51. Anonymous 47r-48r (92-94)</p>  <p>(K)yrise (T)enor (C)ontratenor</p>	Kyrie		<p>Cf.: MEL 39 (=GR I, 4*)</p>
<p>52. Anonymous 48v-49r (95-96)</p>  <p>(K)yrise fons bonitatis (T)enor kyrie T (C)ontratenor kyrie</p>	Kyrie	Tr89, 211v-212r (649)	<p>Cf.: MEL 48 (=GR II, 8*)</p> <p>Trope: AH, 47, 5; the text of a second trope, <i>Sacerdos summe</i>, AH, 47, 101, is given at the conclusion of the tenor.</p> <p>Publ.: Sparks, p. 174; beginning only.</p>
<p>53. Anonymous 49v-50r (97-98)</p>  <p>(K)yrise virginitatis (T)enor kyrie (C)ontratenor</p>	Kyrie	<p>Fran, 26v-27r; black notation, integer valor.</p> <p>Spec, pp. 428-429; black notation, integer valor; <i>Fons bonitatis</i> and <i>Virginitatis amator</i>.</p>	<p>Cf.: MEL 48 (=GR II, 8*)</p> <p>Trope: AH, 47, 9</p>


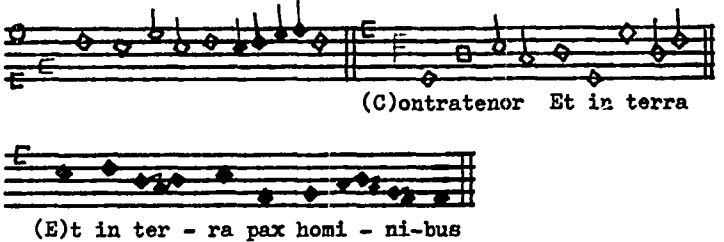
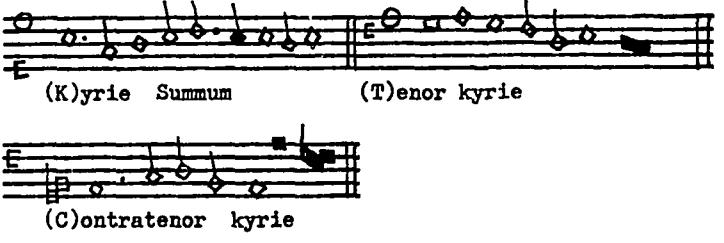
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>50v-51r (99-100): Ruled, no music</p>			
<p>54. Anonymous 51v-52r (101-102)</p> 	Kyrie		<p>Cf.: MEL 18 (=GR IV, 15*) a 3 only; the part designated <u>contra-tenor secundus primi kyrie</u> is the contra-tenor part of an alternate setting of the first <u>Kyrie</u>.</p>
<p>55. Anonymous 52v (103)</p> 	Kyrie		<p>Cf.: MEL 171 (=GR IX, 32*)</p>

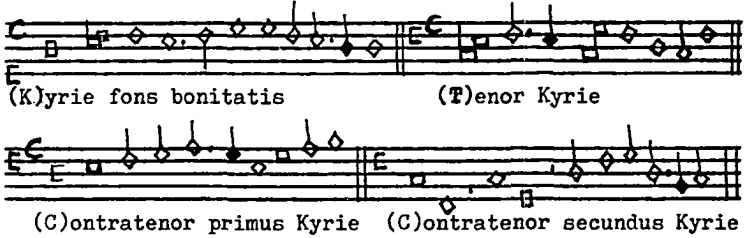
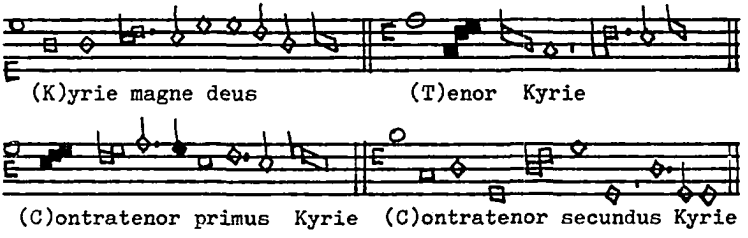
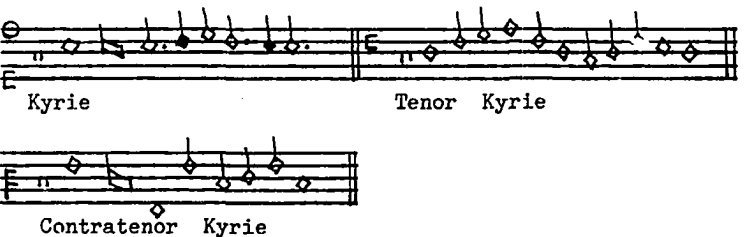
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>56. Standly 53r-53v (104-105)</p>  <p>(K)yrise Standly (T)enor kyrie</p> <p>(C)ontratenor kyrie</p>	Kyrie		Probably constitutes a cycle with nos. 144 (Gloria), 147 (Gredo), 148 (Sanctus) and 149 (Agnus), also by Standly.
<p>57. Anonymous 53v-54r (105-106)</p>  <p>(K)yrise magne deus (T)enor Kyrie</p> <p>(C)ontratenor kyrie primi</p>	Kyrie		Cf.: MEL 78 (=GR V, 18*) Trove: AH, 47, 99
<p>58. Anonymous 54v-55r (107-109)</p>  <p>(K)yrise (T)enor Kyrie</p> <p>(C)ontratenor Kyrie</p>	Kyrie		

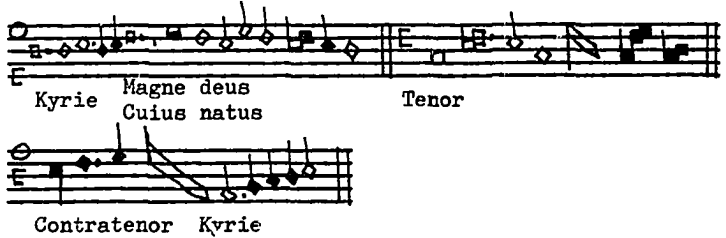
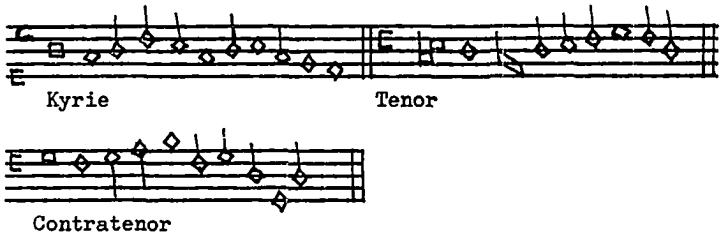
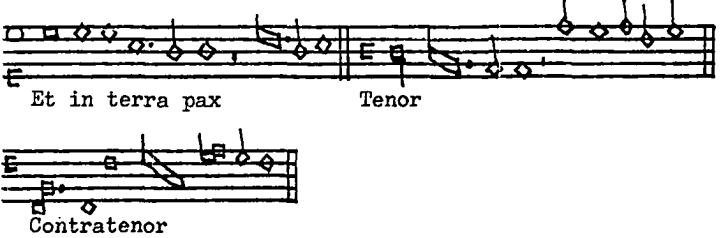
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>59. Anonymous 56r (110)</p>  <p>(K)yrrie (T)enor kyrrie</p> <p>(C)ontratenor kyrrie</p>	Kyrie	<p>Mu3154, 13r Tr90, 74v (868)</p>	<p>Cf.: MEL 39 (=GR I, 4*)</p>
<p>60. Anonymous 56v (111)</p>  <p>(K)yrrie (T)enor kyrrie</p> <p>(C)ontratenor kyrrie</p>	Kyrie		<p>Cf.: MEL 111</p>
<p>61. Anonymous 57r (112)</p>  <p>(K)yrrie (C)ontratenor kyrrie</p> <p>(T)enor kyrrie</p>	Kyrie		<p>Cf.: MEL 39 (=GR I, 4*)</p>

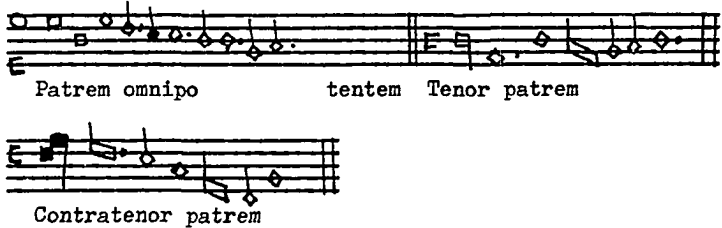
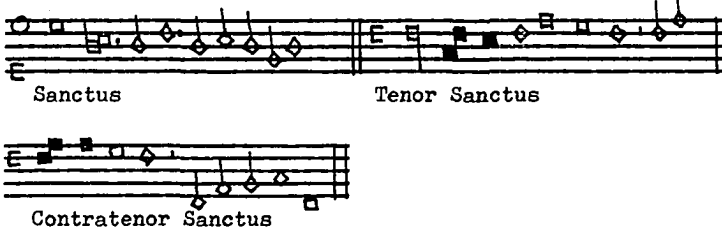

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>62. Anonymous 57v-58r (113-114)</p>  <p>(K)yríe fons bonitatis (T)enor kyrie (C)ontratenor kyrie</p>	Kyrie		<p>Cf.: MEL 48 (=GR II, 8*) Trove: AH, 47, 5</p>
<p>63. Anonymous 58v-59r (115-116)</p>  <p>(K)yríe magne deus (T)enor kyrie (C)ontratenor kyrie</p>	Kyrie		<p>Cf.: MEL 78 (=GR V, 18*) Trove: AH, 47, 99</p>
<p>64. Anonymous 59v (117)</p>  <p>(K)yríe (C)ontratenor kyrie (K)yríe</p>	Kyrie		<p>Cf.: MEL 18 (=GR IV, 15*)</p>

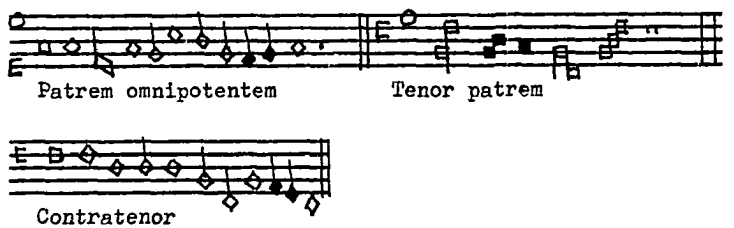
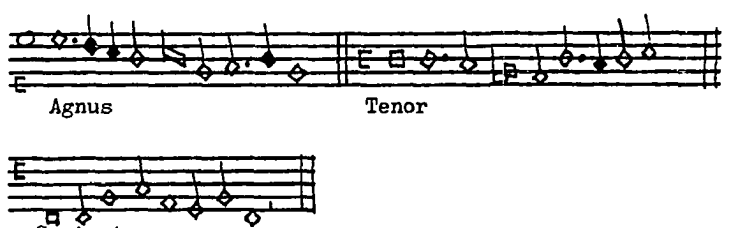
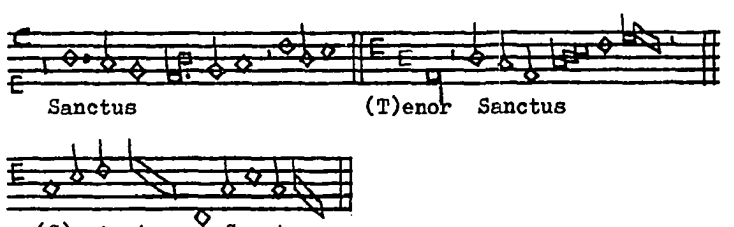
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>65. Anonymous 59v-60r (117-118)</p>  <p>(K)yríe fons bonitatis (C)ontratenor kyrie</p> <p>(K)yríe fons bonitatis</p>	Kyrie		<p>Cf.: MEL 48 (=GR II, 8*) Trobe: AH, 47, 5</p>
<p>66. Anonymous 60v (119)</p>  <p>(K)yríe (T)enor</p> <p>(C)ontratenor</p>	Kyrie	<p>=Stv, 64v (70) Tr90, 94v-95r (893)</p>	<p>Cf.: MEL 18 (=GR IV, 15*) The <u>Kyrie ultimum</u> found in Stv70 and Tr90 does not occur here.</p>
<p>67. Anonymous 61r (120)</p>  <p>(T)enor kyrie</p> <p>(C)ontratenor kyrie</p>	Kyrie		<p>Cf.: MEL 18 (=GR IV, 15*)</p>


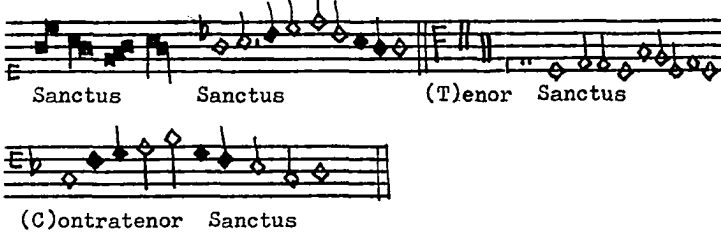
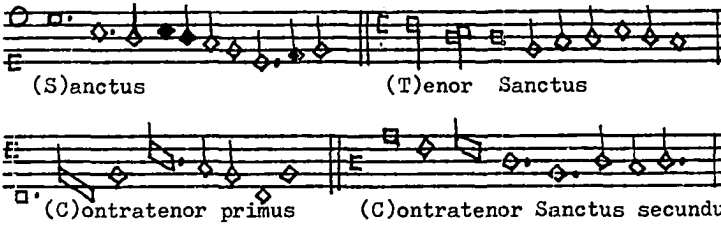
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>68. Anonymous 61v-62r (121-122)</p>  <p>(K)yrise (C)ontratenor kyrie</p> <p>(K)y rie</p>	Kyrie		<p>Cf.: MEL 171 (=GR IX, 32*) Paired with the following Gloria</p>
<p>69. Anonymous 62v-64r (123-126)</p>  <p>(C)ontratenor Et in terra</p> <p>(E)t in ter - ra pax homi - ni-bus</p>	Gloria		<p>Cf.: BOS 23 (=GR IX, 32*) Tropes: RH, II, 19312; Spiritus et alme.</p>
<p>70. Anonymous 64v (127)</p>  <p>(K)yrise Summum (T)enor kyrie</p> <p>(C)ontratenor kyrie</p>	Kyrie	<p>=Stv, 60v (66) Tr90, 94v-95r (893)</p>	<p>Cf.: MEL 18 (=GR IV, 15*) The inscription <u>Summum</u> at the superius perhaps indicates that the setting was intended for use only on the greatest of feasts.</p>

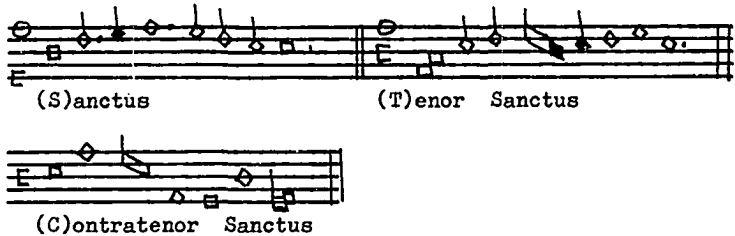
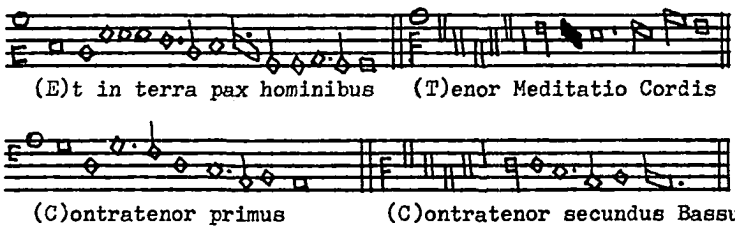
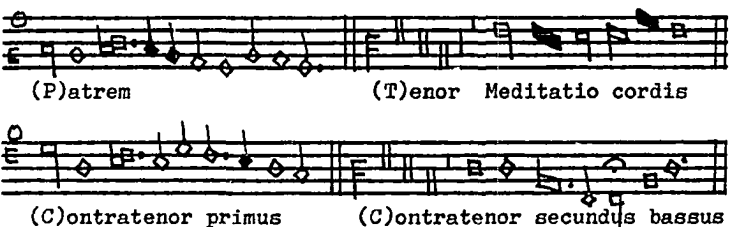
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>71. Anonymous 64v-66r (127-130)</p> 	Kyrie		<p>Cf.: MEL 48 (=GR II, 8*) Trope: AH, 47, 5</p>
<p>72. Anonymous 66v-67r (131-132)</p> 	Kyrie		<p>Cf.: MEL 78 (=GR V, 18*) Trope: AH, 47, 99</p>
<p>73. Anonymous 67v (133)</p> 	Kyrie		<p>Cf.: MEL 18 (=GR IV, 15*)</p>

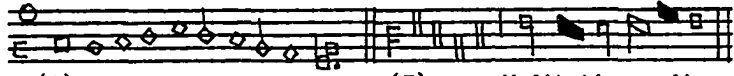

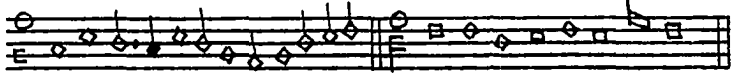
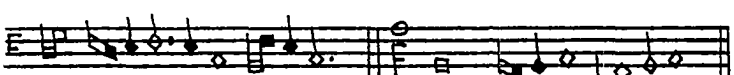
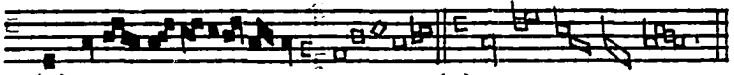
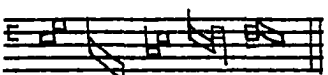
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>74. Anonymous 67v-68r (133-134)</p> 	Kyrie		<p>Cf.: MEL 78 (=GR V, 18*) Trobe: AH, 47, 99 Kyrie I is to be repeated after the <u>Christe</u> as <u>Kyrie II</u>; this is indicated by the double text in the <u>Kyrie</u> section.</p>
<p>75. Tauranth 68^{bis}r-69r (136-138)</p> 	Kyrie		<p>Composer's name inscribed at the beginning of the superius. Forms a complete Ordinary cycle with Nos. 76-78 and 81.</p>
<p>76. Anonymous (=Tauranth) 69v-71r (139-142)</p> 	Gloria	Tr89, 13v-15r (516)	<p>Forms a complete Ordinary cycle with Nos. 75, 77, 78 and 81.</p>

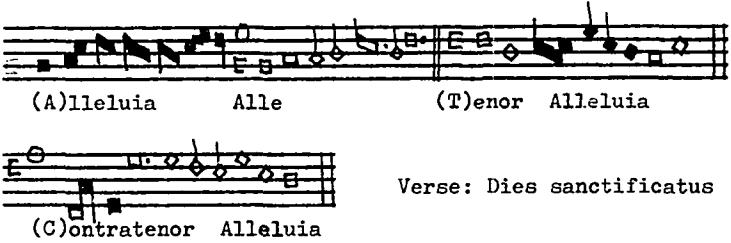
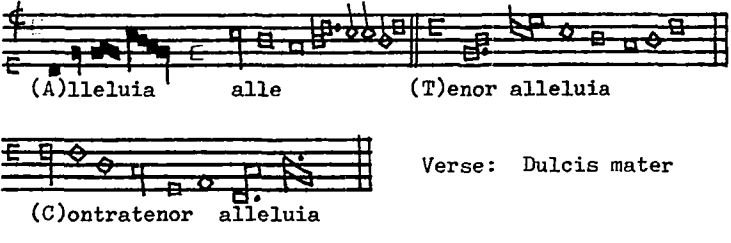
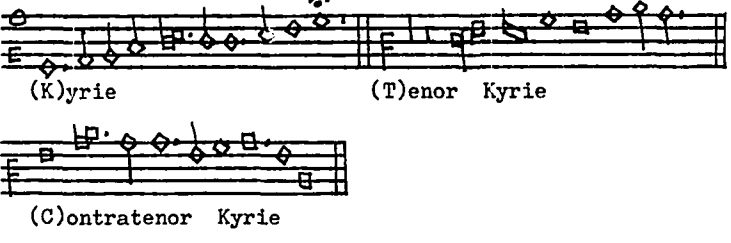
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>77. Anonymous (=Tauranth) 71v-73v (143-147)</p>  <p>Patrem omnipo tentem Tenor patrem</p> <p>Contratenor patrem</p>	Credo	<p>Tr89, 15v-17r (517) Spec, pp. 184-187; Taurath (top of page), Thaurant (in index).</p>	<p>Forms a complete Ordinary cycle with Nos. 75, 76, 78 and 81.</p>
<p>78. Anonymous (=Tauranth) 74r-75v (148-151)</p>  <p>Sanctus Tenor Sanctus</p> <p>Contratenor Sanctus</p>	Sanctus	<p>Tr89, 17v-18r (518) Spec, pp. 188-190; Torenth (top of page), Thaurant (in index).</p>	<p>Forms a complete Ordinary cycle with Nos. 75-77 and 81.</p>
<p>79. Anonymous 75v-77r (151-154)</p>  <p>Et in terra pax Tenor Et in terra</p> <p>Contratenor</p>	Gloria		<p>Paired with the following Credo.</p>

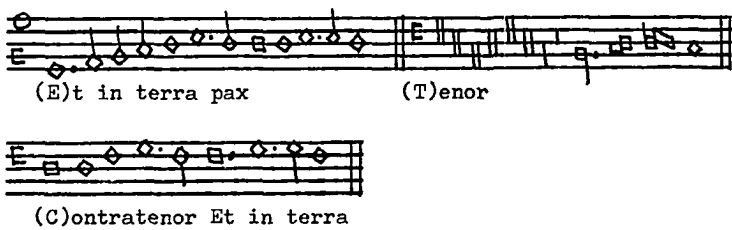
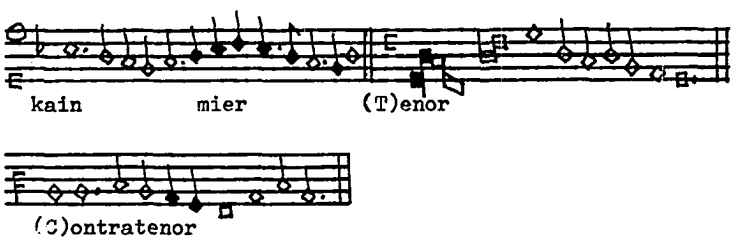
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>80. Anonymous 77v-79r (155-158)</p>  <p>Patrem omnipotentem Tenor patrem</p> <p>Contratenor</p>	Credo		Paired with the preceding Gloria.
<p>81. Tauranth 79v (159)</p>  <p>Agnus Tenor</p> <p>Contratenor agnus</p>	Agnus	Tr89, 19v-20r (519)	<p>Composer's name inscribed at tenor.</p> <p>Consists of only one invocation in both Stv and Tr89.</p> <p>Forms a complete Ordinary cycle with Nos. 75-78.</p>
<p>82. Anonymous (=Vincenet) 80r-81r (160-162)</p>  <p>Sanctus (T)enor Sanctus</p> <p>(C)ontratenor Sanctus</p>	Sanctus	Tr91, 183v-184r (1302); Vincenet	Kyrie, Gloria and Credo of the same cycle also in Tr91.

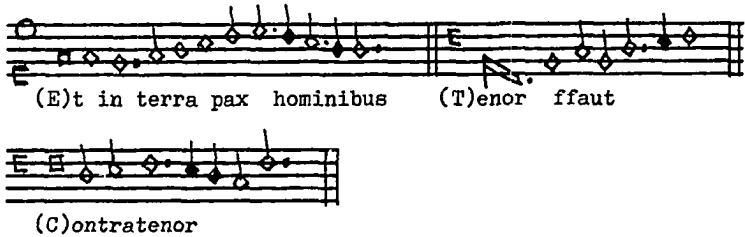
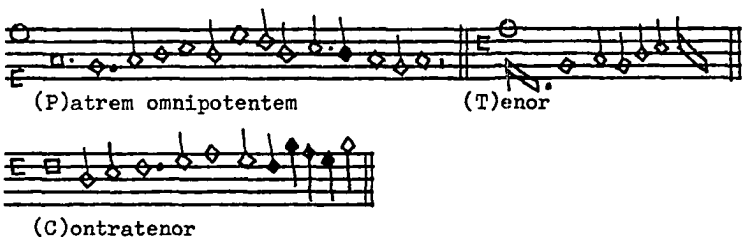
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>83. Anonymous 81r (162)</p>  <p>Salve festa dies Tenor</p> <p>Contratenor</p>	Proc. Hymn	=Stv, 191r (173)	<p>Cf.: MM, I, 1008 Text: AH, 50, p. 79ff. Holy Saturday--Easter Refrain only; superius probably must be sung an octave higher than notated.</p>
<p>84. Anonymous 81v-82r (163-164)</p>  <p>Sanctus Sanctus (T)enor Sanctus</p> <p>(C)ontratenor Sanctus</p>	Sanctus	Tr91, 221v-223r (1341); a 4	<p>Cf.: <u>Sig shld und heil</u>. See Sched, 122v-123r; also see Glog, 134--146--150 (119), a quodlibet in the tenor of which is quoted the beginning of this song.</p>
<p>85. Anonymous 82v-84r (165-168)</p>  <p>(S)anctus (T)enor Sanctus</p> <p>(C)ontratenor primus (C)ontratenor Sanctus secundus</p>	Sanctus		<p>Cf.: THAN 32var, p. 118 (variant of GR XVII, 56*)</p>

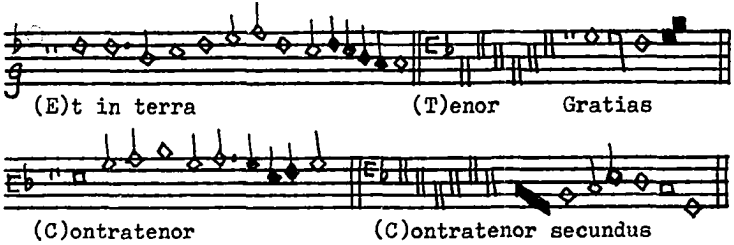
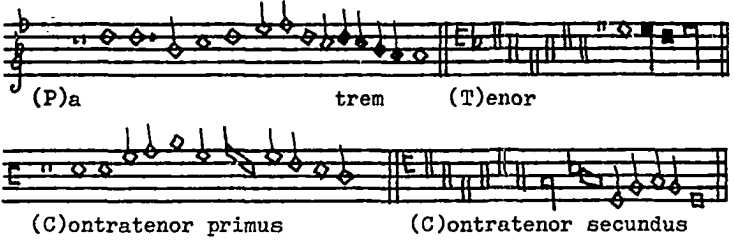
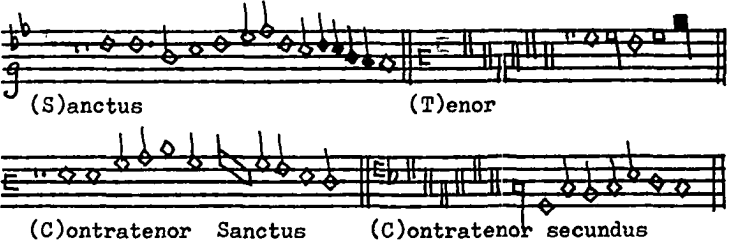
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>86. Anonymous 84v-85r (169-170)</p>  <p>(S)anctus (T)enor Sanctus (C)ontratenor Sanctus</p>	Sanctus	<p>Tr89, 371v-372r (739) Tr90, 348v-349v (1060)</p>	<p>A member of a complete cyclic Ordinary preserved in toto in Tr89, 366v-374r (736-740).</p>
<p>87. Anonymous 85v-87r (171-174)</p>  <p>(E)t in terra pax hominibus (T)enor Meditatio Cordis (C)ontratenor primus (C)ontratenor secundus Bassus</p>	Gloria		<p>Cf.: Introit for Friday of the Fourth Week of Lent, GR, 148. A motet, Gaude Maria, in Tr89, 284v-286r (416-417), is based on the same Introit and probably constitutes a Mass-motet cycle with Stv items 87-90.</p>
<p>88. Anonymous 87v-89r (175-178)</p>  <p>(P)atrem (T)enor Meditatio cordis (C)ontratenor primus (C)ontratenor secundus bassus</p>	Credo		<p>See 87</p>

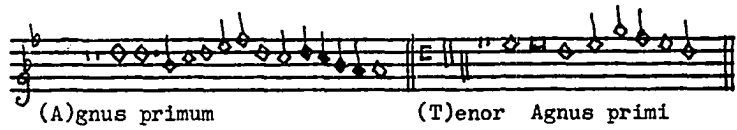
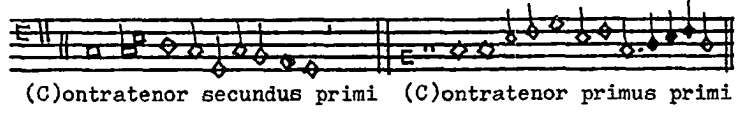

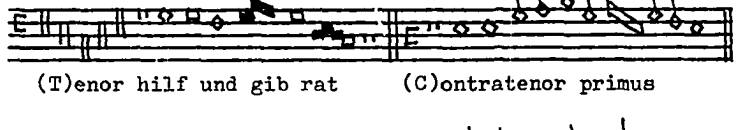
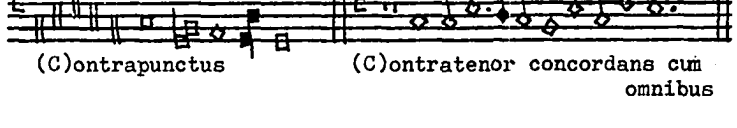
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>89. Anonymous 89v-91r (179-182)</p>  <p>(S)anctus (T)enor Meditatio cordis</p>  <p>(C)ontratenor primus Sanctus (C)ontratenor secundus</p>	Sanctus		See 87
<p>90. Anonymous 91v-92r (183-184)</p>  <p>(A)gnus dei qui (T)enor primum agnus</p>  <p>(C)ontratenor primus (C)ontratenor secundus</p>	Agnus		See 87
<p>91. Anonymous 92v-93r (185-186)</p>  <p>(A)lle luia alle (T)enor alleluia</p>  <p>(C)ontratenor</p> <p>Verse: Vox exultationis</p>	Alleluia		<p>Cf. and text: Vienna, Nationalbibliothek, Ms. 15501, fol. 113r.</p> <p>No longer used; formerly for both All Saints and Corpus Christi.</p>

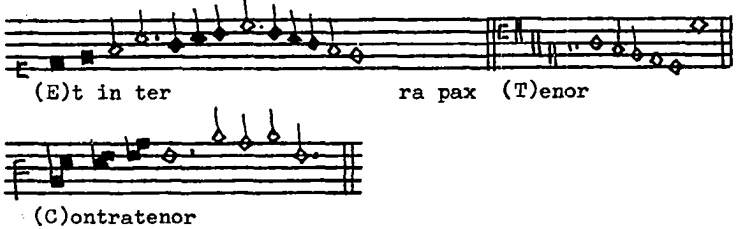
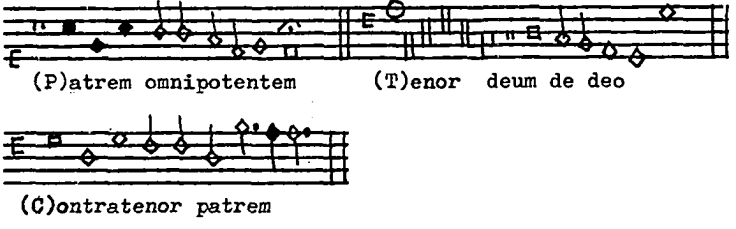
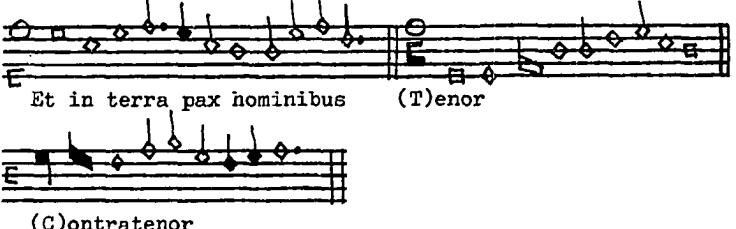
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>92. Anonymous 93v-94r (187-188)</p>  <p>(A)lleluia Alle (T)enor Alleluia Verse: Dies sanctificatus (C)ontratenor Alleluia</p>	Alleluia		<p>Cf. and text: GR, 34 Third Mass of Christmas</p>
<p>93. Anonymous 94v-95r (189-190)</p>  <p>(A)lleluia alle (T)enor alleluia Verse: Dulcis mater (C)ontratenor alleluia</p>	Alleluia	Tr88, 339r (454)	<p>Cf. and text: contrafactum of <u>Dulce lignum</u>, GR 491. No longer used; formerly for B. M. V. Publ.: MPL II-I, 192-93.</p>
<p>94. Anonymous (=Cornago) 95v-96r (191-192)</p>  <p>(K)yrie (T)enor Kyrie (C)ontratenor Kyrie</p>	Kyrie	Tr88, 276v-277r (411); Frater Johannes de Cornago	Complete Ordinary cycle preserved in Tr88.

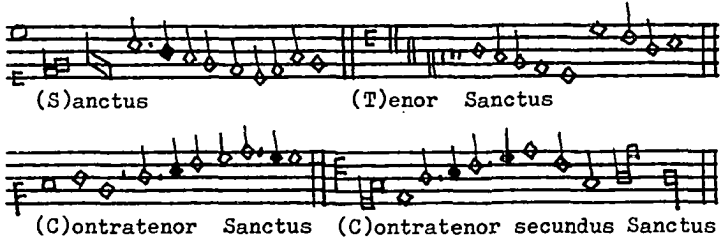
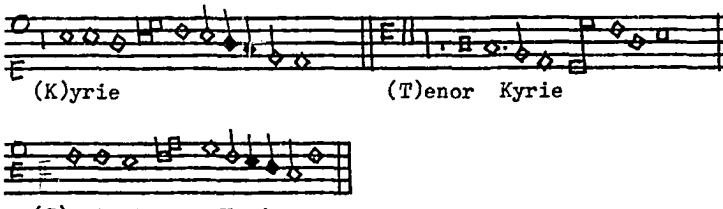
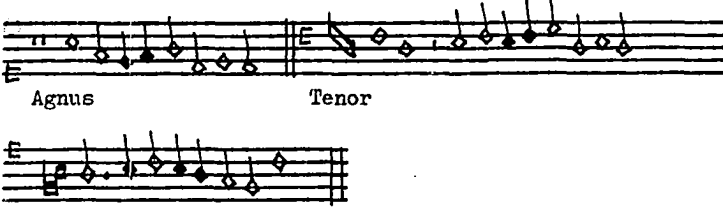
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>95. Anonymous (=Cornago) 96v-98r (193-196)</p> 	Gloria	Tr88, 277v-279r (412)	See No. 94.
<p>98v-99r (197-198): Ruled, no music</p>			These and the following four or five pages probably were originally intended to contain the Credo, Sanctus and Agnus Dei of the Cornago Mass, the Kyrie and Gloria of which appear on the preceding six pages.
<p>96. Anonymous 99v-100r (199-200)</p> 	Lied		Facsimile: FlamG, Pl. 1.
<p>100v-101r (201-202): Ruled, no music</p>			

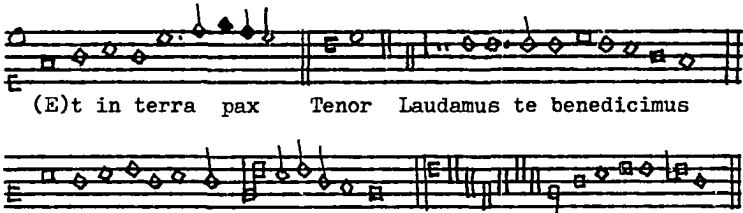
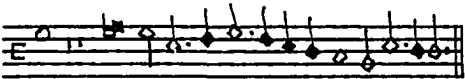
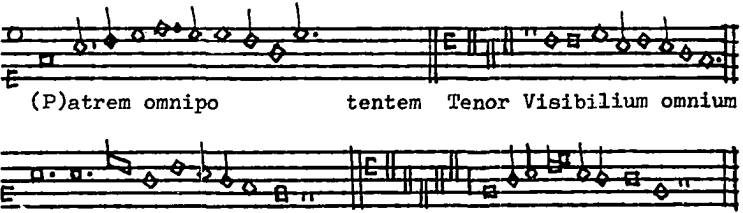
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>97. Anonymous 101v-103r (203-206)</p>  <p>(E)t in terra pax hominibus (T)enor ffaut</p> <p>(C)ontratenor</p>	Gloria	Tr88, 200v-202r (644)	Member of a complete Ordinary cycle preserved in Tr89.
<p>98. Anonymous 103v-104r (207-208)</p>  <p>(P)atrem omnipotentem (T)enor</p> <p>(C)ontratenor</p>	Credo	Tr88, 202v-204r (645)	See No. 97.
<p>104v (207): Ruled, no music</p>			
<p>105r (208): Blank</p>			

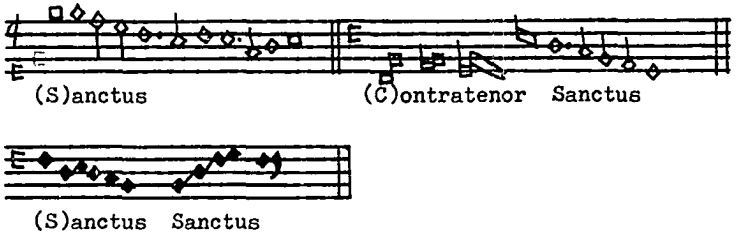
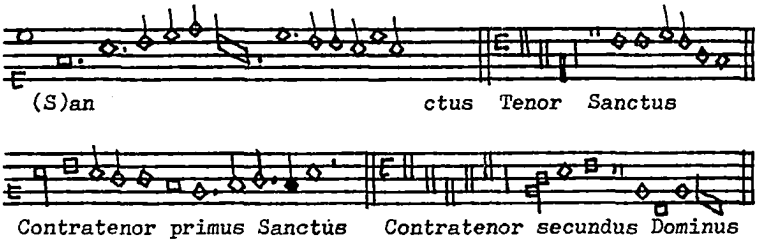
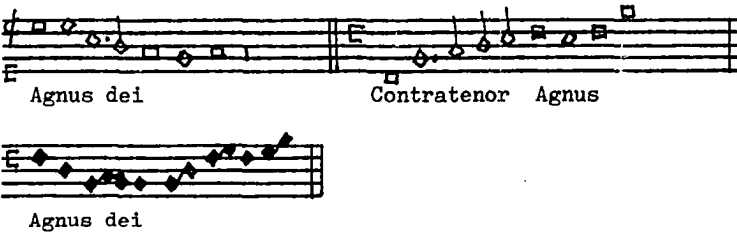
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>99. Philipi 105v-107r (211-214)</p>  <p>(E)t in terra (T)enor Gratias (C)ontratenor (C)ontratenor secundus</p>	Gloria		<p>Cf.: <u>Hilf und gib rat</u>, a German song, the beginning of which is quoted in a quodlibet in the Glogau song book, No. 119 of Ringmann, Inventory.</p> <p>Forms an Ordinary cycle with Nos. 100-102; also see No. 103.</p>
<p>100. Anonymous (=Philipi) 107v-109r (215-218)</p>  <p>(P)a trem (T)enor (C)ontratenor primus (C)ontratenor secundus</p>	Credo		See No. 99.
<p>101. Anonymous (=Philipi) 109v-110v (219-221)</p>  <p>(S)anctus (T)enor (C)ontratenor Sanctus (C)ontratenor secundus</p>	Sanctus		See No. 99.

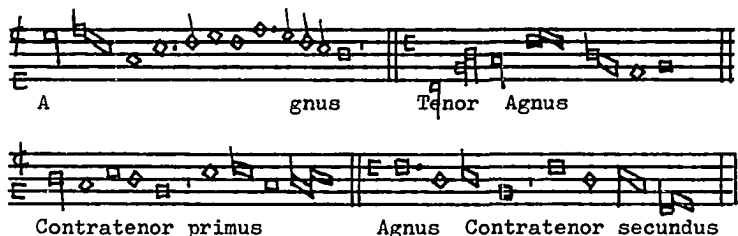
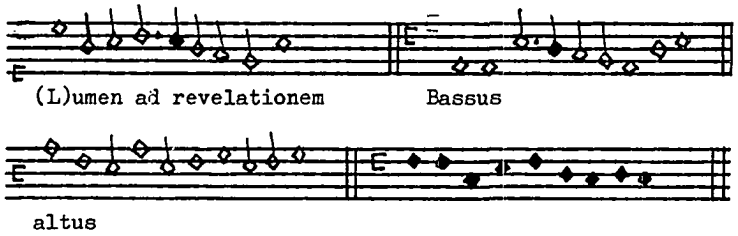
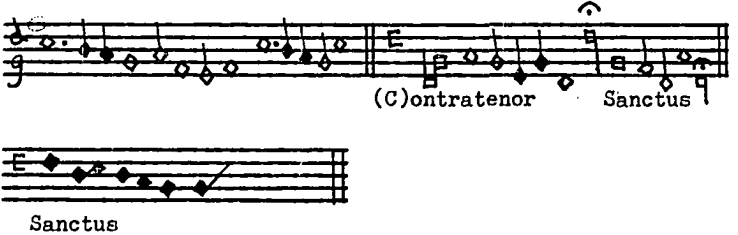
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>102. Anonymous (=Philipi) 111r-112r (222-224)</p>  <p>(A)gnus primum (T)enor Agnus primi</p>  <p>(C)ontratenor secundus primi (C)ontratenor primus primi</p>	Agnus		See No. 99.
<p>103. Anonymous (=Philipi) 112v-114r (225-228)</p>  <p>(O) O gloriosa mater</p>  <p>(T)enor hilf und gib rat (C)ontratenor primus</p>  <p>(C)ontrapunctus (C)ontratenor concordans cum omnibus</p>	Motet	Tr89, 354v-356r (729); <u>Salve regina</u> and <u>Gaude rosa</u> ; a 4 (lacks contratenor concordans cum omnibus).	Forms a Mass-motet cycle with Nos. 99-102; see No. 99.

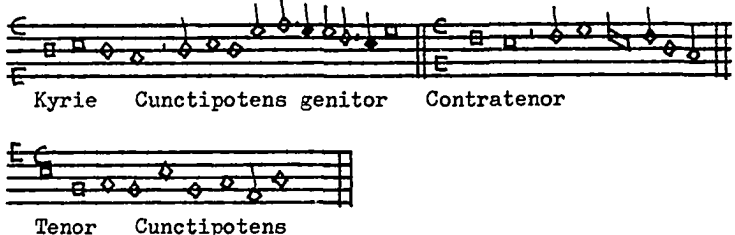
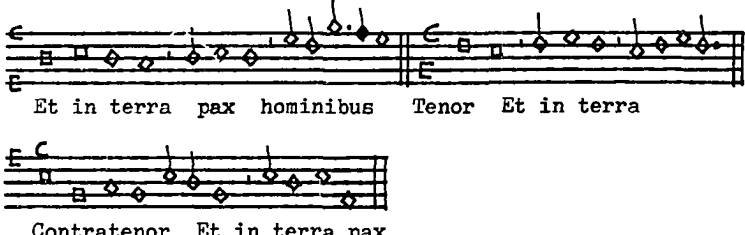
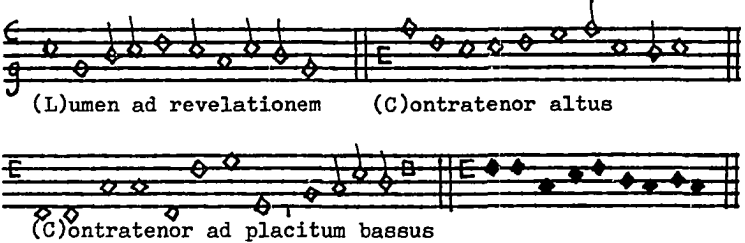
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>104. Anonymous 114v-115r (229-230)</p>  <p>(E)t in ter ra pax (T)enor</p> <p>(C)ontratenor</p>	Gloria	Tr89, 163v-164v (613)	Forms an Ordinary cycle with Nos. 108, 105, 107 and 109.
<p>105. Anonymous 115v-116r (231-232)</p>  <p>(P)atrem omnipotentem (T)enor deum de deo</p> <p>(C)ontratenor patrem</p>	Credo	Spec, pp. 168-170	Designated <u>Patrem ewosslycke</u> in original index of Spec. See No. 104
<p>106. Anonymous 116v-117r (233-234)</p>  <p>Et in terra pax hominibus (T)enor</p> <p>(C)ontratenor</p>	Gloria		The contratenor is incomplete.

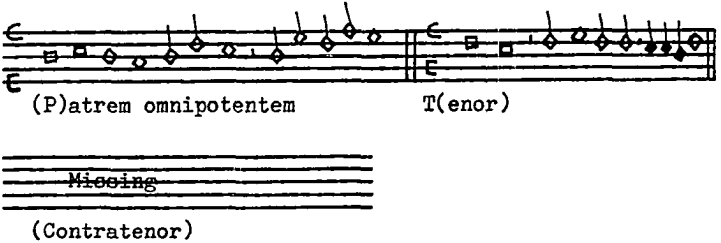
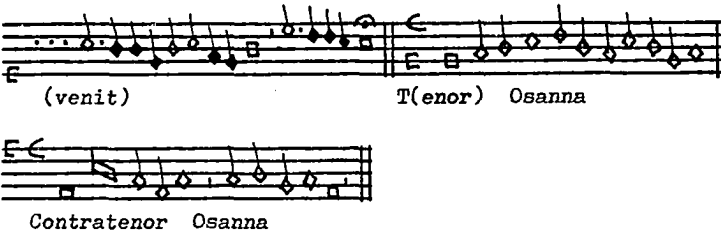
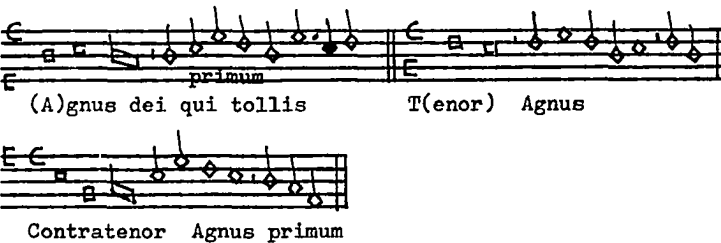
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>107. Anonymous 117v-118r (235-235^{bis})</p>  <p>(S)anctus (T)enor Sanctus (C)ontratenor Sanctus (C)ontratenor secundus Sanctus</p>	Sanctus		<p>The contratenor secundus terminates at the entry of the tenor. See No. 104.</p>
<p>108. Anonymous 118v (236)</p>  <p>(K)yrie (T)enor Kyrie (C)ontratenor Kyrie</p>	Kyrie	Tr89, 162v-163r (612)	See No. 104.
<p>109. Anonymous 119r (237)</p>  <p>Agnus Tenor Contratenor</p>	Agnus		<p>The tenor material common to this and the other movements of the cycle, Nos. 108, 104, 105 and 107, is preceded here by free material.</p>



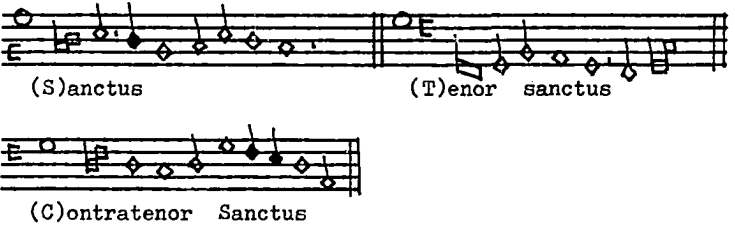
INCIPITS	TYPE	CONCORDANCE	REMARKS
119v-121r (238-241): Ruled, no music			
<p>110. Anonymous 121v-124r (242-247)</p>  <p>(E)t in terra pax Tenor Laudamus te benedicimus</p> <p>Contratenor altus gemellisans Gracias agimus Bassus</p>	Gloria	Tr88, 295v-297r (423)	<p>Forms an Ordinary cycle with Nos. 112, 114 and 116.</p> <p>Tenor inscription: <u>Officium Rozel im gortn andersch franszosel.</u></p> <p>Sections notated in incorrect order.</p>
<p>111. Anonymous 123r (245)</p> 	Textless Contra- tenor		
<p>112. Anonymous 124v-126r (247^{bis}-251)</p>  <p>(P)atrem omnipo tentem Tenor Visibilium omnium</p> <p>Contratenor primus patrem Contratenor secundus Et in unum</p>	Credo	Tr88, 297v-299r (424)	Forms an Ordinary cycle with Nos. 110, 114 and 116.


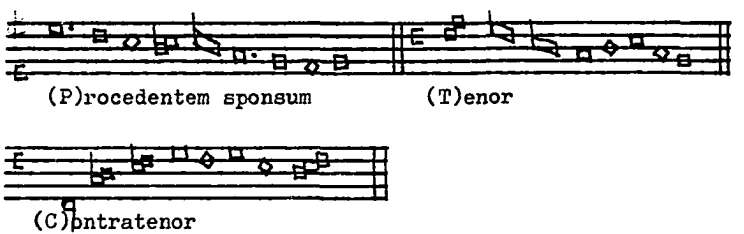
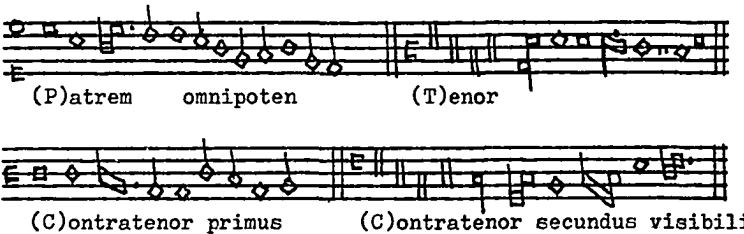
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>113. Anonymous 127r (252)</p>  <p>(S)anctus (C)ontratenor Sanctus</p> <p>(S)anctus Sanctus</p>	Sanctus		<p>Cf.: TH 32var, p. 118 (variant of GR XVII, 56*).</p>
<p>114. Anonymous 127v-130r (253-258)</p>  <p>(S)an ctus Tenor Sanctus</p> <p>Contratenor primus Sanctus Contratenor secundus Dominus</p>	Sanctus	Tr88, 299v-301r (425)	<p>Forms an Ordinary cycle with Nos. 110, 112 and 116.</p>
<p>115. Philipi Francis 130r (258)</p>  <p>Agnus dei Contratenor Agnus</p> <p>Agnus dei</p>	Agnus		<p>Cf.: GR XVII, 57*</p> <p>The composer's name is inscribed at the beginning of what here is the third invocation but which should probably be the first.</p> <p>Probably paired with Sanctus No. 118.</p>

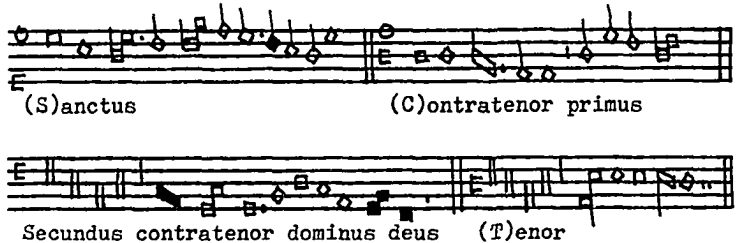
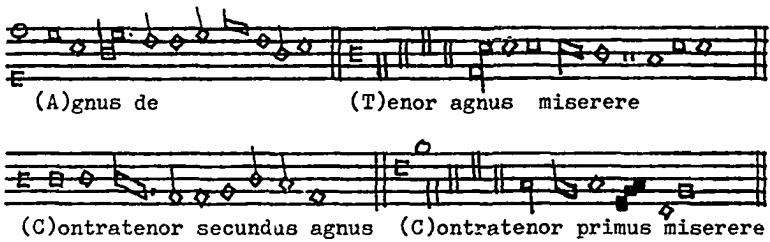
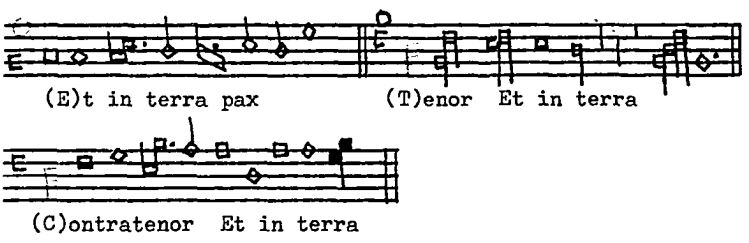
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>116. Anonymous 130v-131r (259-260)</p> 	Agnus	Tr88, 302v-304r (427)	<p>Forms an Ordinary cycle with Nos. 110, 112 and 114.</p> <p>Only the third invocation appears in Stv.</p>
<p>117. Anonymous 131r (260)</p> 	Cerem. Antiphon		<p>Cf. and text: GR, 428.</p> <p>Purification</p> <p>No verse</p>
<p>118. Anonymous 131v (261)</p> 	Sanctus		<p>Cf.: TH 32var, p. 118 (variant of GR XVII, 56*).</p> <p>Only the incipit of the chant tenor notated.</p> <p>Incipits of the superius and tenor of Agnus Dei No. 115 occur at the conclusion of the Sanctus, suggesting that these two items were paired.</p>

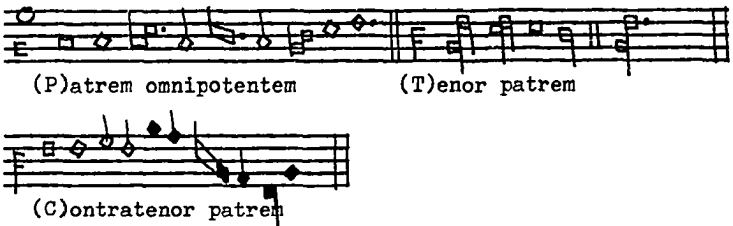
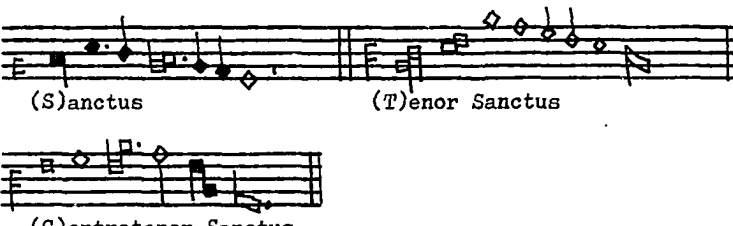
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>119. Anonymous 132r-133r (262-264)</p>  <p>Kyrie Cunctipotens genitor Contratenor</p> <p>Tenor Cunctipotens</p>	Kyrie		<p>Forms an Ordinary cycle with Nos. 120 and 122-124.</p> <p>Cf.: <u>Veni creator Spiritus</u>, either in its original monophonic form (MM, I, 17) or in an unidentified polyphonic setting; the latter seems more probable.</p> <p>Tenor and contratenor designations interchanged.</p>
<p>120. Anonymous 133v-135r (265-268)</p>  <p>Et in terra pax hominibus Tenor Et in terra</p> <p>Contratenor Et in terra pax</p>	Gloria		<p>Forms an Ordinary cycle with Nos. 119 and 122-124.</p>
<p>121. Anonymous 134r (266)</p>  <p>(L)umen ad revelationem (C)ontratenor altus</p> <p>(C)ontratenor ad placitum bassus</p>	Cerem. Antiphon		<p>Cf. and text: GR, 428.</p> <p>Purification</p> <p>No verse</p> <p>The contratenor bassus is corrupt at the final cadence, making it uncertain as to whether it was intended as an optional fourth part or an alternative for the contratenor altus; the former seems more probable.</p>

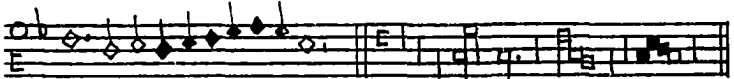
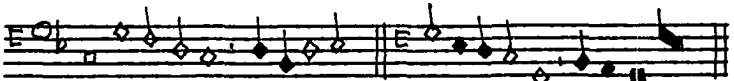

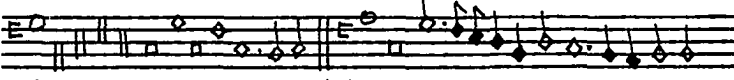
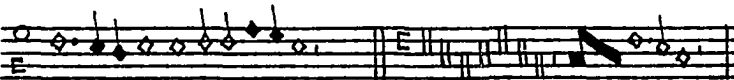
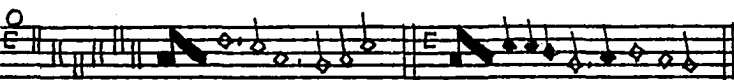
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>122. Anonymous 135v (269)</p>  <p>(P)atrem omnipotentem T(enor)</p> <p>Missing</p> <p>(Contratenor)</p>	Credo		<p>Forms an Ordinary cycle with Nos. 119, 120 and 123.</p> <p>Incomplete; two (?) folios removed before foliation entered.</p>
<p>123. Anonymous 136r-136v (270-271)</p>  <p>(venit) T(enor) Osanna</p> <p>Contratenor Osanna</p>	Sanctus		<p>Forms an Ordinary cycle with Nos. 119, 120, 122 and 124.</p> <p>Beginning missing.</p>
<p>124. Anonymous 136v-138r (271-274)</p>  <p>(A)gnus dei qui tollis T(enor) Agnus</p> <p>Contratenor Agnus primum</p>	Agnus		<p>Forms an Ordinary cycle with Nos. 119, 120, 122 and 123.</p> <p>Sections out of order.</p>

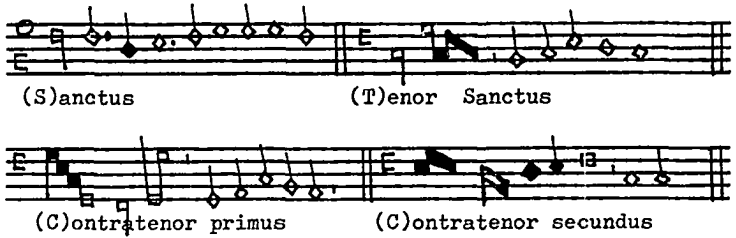
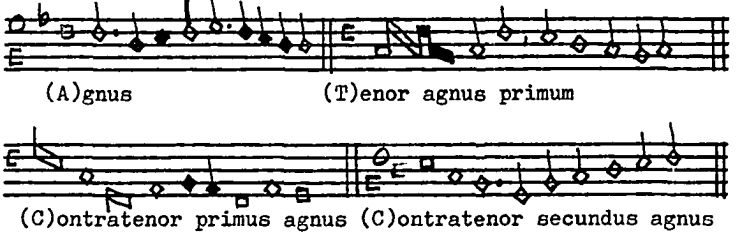
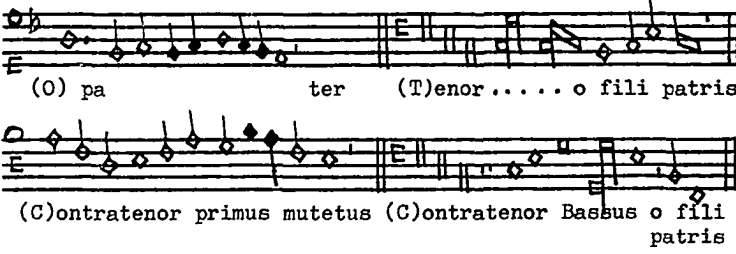
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>125. Anonymous 137r (272)</p>  <p>Israel es tu rex Secundus discantus</p>	Proc. Hymn	=Stv, 280v (302)	<p>Cf.: MM, I, 1011a Text: <u>Gloria, laus et honor</u>; AH, 50, 117; verse 1 only. Palm Sunday</p>
<p>126. Anonymous 138r (274)</p>  <p>(J)hesus christus nostra salus (T)enor (C)ontratenor</p>	Cantio		<p>Cf.: AH, 1, p. 192. Text: John Hus; AH, 45b, 125. Contratenor corrupt.</p>
<p>127. Anonymous 138v-139r (275-276)</p>  <p>(S)anctus (T)enor sanctus (C)ontratenor Sanctus</p>	Sanctus		<p>Cf.: TH 185 Incomplete; <u>Benedictus</u> (and second <u>Hosanna</u> ?) missing.</p>
<p>139v (277): Blank 140r (278): Conclusion of No. 132</p>			

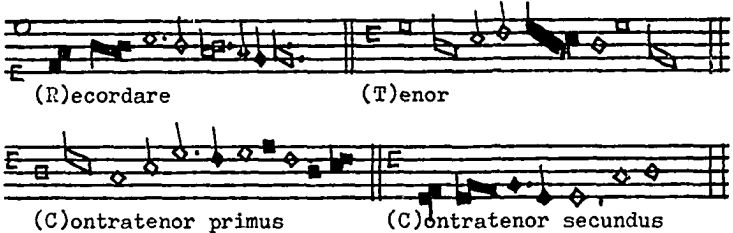
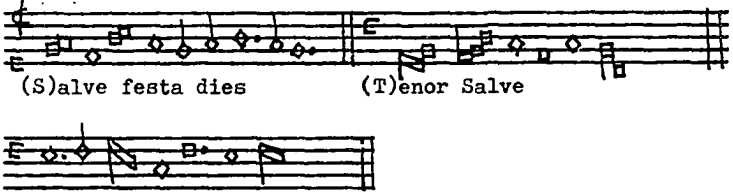

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>128. Anonymous 140v-142r (279-282)</p>  <p>(E)t in terra pax (T)enor veterem hominem</p> <p>(C)ontratenor primus laudamus te (C)ontratenor secundus</p>	Gloria	Tr88, 1v-3r (199)	<p>Forms an Ordinary cycle with Nos. 130-132.</p> <p>Cf.: Antiphon formerly used on the Octave of the Epiphany.</p> <p>Publ.: MPL I-II, No. 2, 7-11.</p>
<p>129. Anonymous 142r (282)</p>  <p>(P)rocedentem sponsum (T)enor</p> <p>(C)ontratenor</p>	Bened. Trope		Textual incipit only here; text given in full in Stv, 279r (297).
<p>130. Anonymous 142v-144r (283-286)</p>  <p>(P)atrem omnipoten (T)enor</p> <p>(C)ontratenor primus (C)ontratenor secundus visibilium</p>	Credo	Tr88, 3v-5r (200)	<p>See No. 128.</p> <p>Publ.: MPL I-II, No. 2, 12-17.</p>


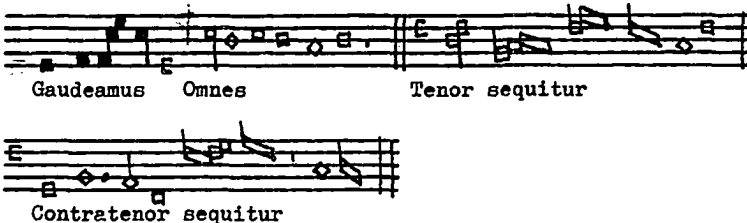
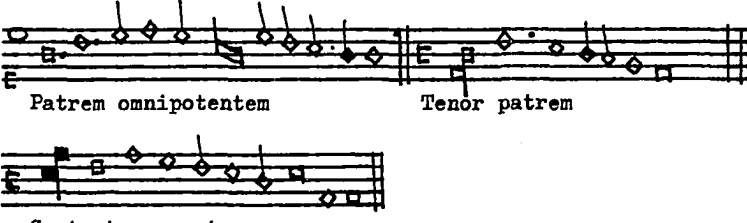
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>131. Anonymous 144v-146r (287-290)</p>  <p>(S)anctus (C)ontratenor primus</p> <p>Secundus contratenor dominus deus (T)enor</p>	Sanctus	Tr88, 5v-7r (201)	<p>See No. 128. Publ.: MPL I-II, No. 2, 17-23.</p>
<p>132. Anonymous 146v-147r, 140r (291-292, 278)</p>  <p>(A)gnus de (T)enor agnus miserere</p> <p>(C)ontratenor secundus agnus (C)ontratenor primus miserere</p>	Agnus	Tr88, 7v-9r (202)	<p>See No. 128. Publ.: MPL I-II, No. 2, 23-28.</p>
<p>133. pulois 147v-148r (293-295)</p>  <p>(E)t in terra pax (T)enor Et in terra</p> <p>(C)ontratenor Et in terra</p>	Gloria	<p>Tr87, 168v-170r (154) Tr90, 105v-108r (899); pulois Tr93, 135v-138r (1709)</p>	<p>Forms an Ordinary cycle with Nos. 134, 135 and 150. Composer's name inscribed at tenor. Publ.: Pullois, pp. 3-8.</p>

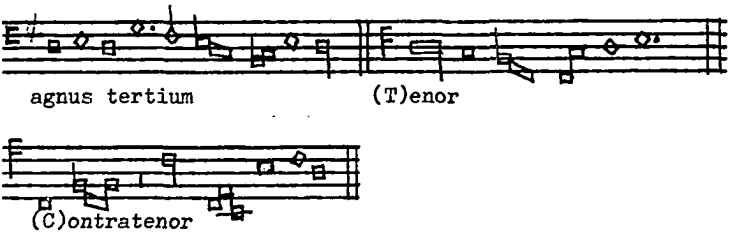
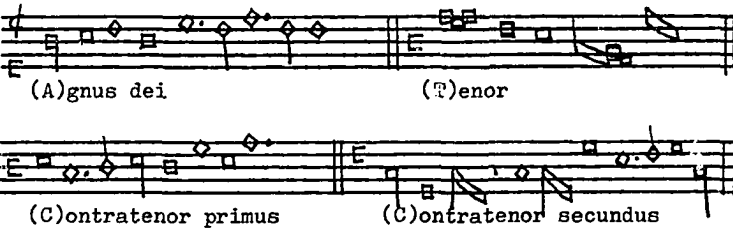
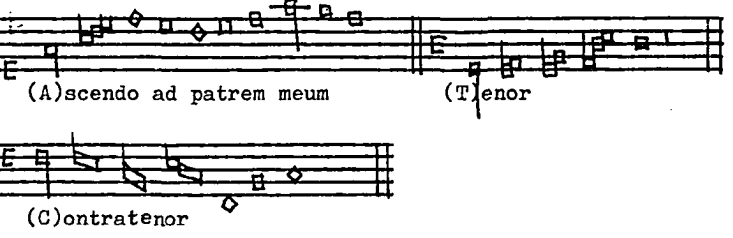
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>134. Anonymous (=pillois) 148v-150r (295-298)</p>  <p>(P)atrem omnipotentem (T)enor patrem</p> <p>(C)ontratenor patrem</p>	Credo	<p>Tr87, 170v-172r (155); variant, notated a third higher.</p> <p>Tr90, 177v-179v (937); Pylois</p> <p>Tr90, 225v-227r (957); incomplete; variant, notated a third higher.</p> <p>Tr93, 223v-225v (1759); Pylois; contratenor incomplete; variant, notated a third higher.</p> <p>Tr93, 245v-247v (1767); Pylois</p>	<p>Forms an Ordinary cycle with Nos. 133, 135 and 150.</p> <p>Publ.: Pullois, pp. 8-13; also see pp. 19-23.</p>
<p>135. Anonymous (=pillois) 150v-151r (299-300)</p>  <p>(S)anctus (T)enor Sanctus</p> <p>(C)ontratenor Sanctus</p>	Sanctus	<p>Prag, 98v-100r; <u>Benedictus</u> notated in white notation, as in Stv, with all other sections in black notation.</p> <p>Spec, pp. 436-439; Pillois (in index); notated as in Prag.</p> <p>Tr87, 172v-173r (156)</p> <p>Tr90, 241v-242v (965)</p> <p>Tr93, 311v-312v (1794)</p>	<p>Forms an Ordinary cycle with Nos. 133, 134 and 150.</p> <p>Publ.: Pullois, pp. 13-16.</p>
<p>151v (301): Ruled, no music</p>			

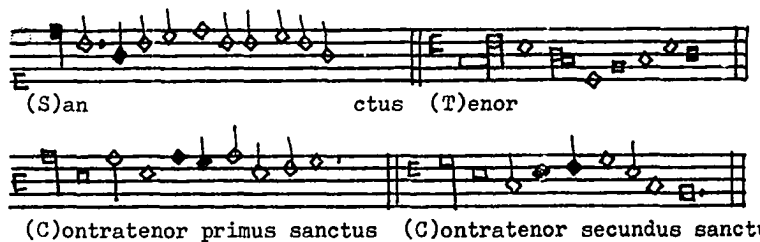
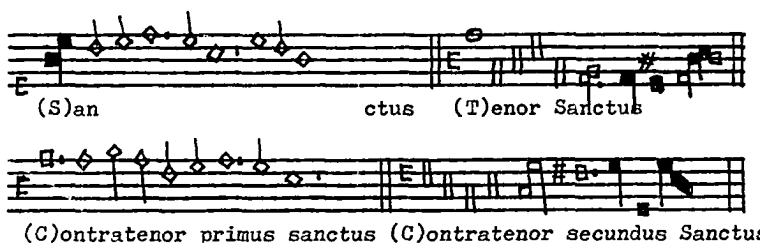
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>136. Anonymous 152r-153r (302-304)</p>  <p>(K)yríe (T)enor Rex virginum</p>  <p>(C)ontratenor primus (C)ontratenor secundus</p>	Kyrie	<p>Mod456, 104v-106r (VIII)</p> <p>Tr89, 330v-332r (715)</p>	<p>Cf.: Dunstable's <u>O rosa bella</u></p> <p>Publ.: DTOe, 22, 28-33</p>
<p>137. Anonymous 153v-155r (305-308)</p>  <p>(E)t in terra pax (T)enor</p>  <p>(C)ontratenor primus (C)ontratenor secundus Et in terre</p>	Gloria	<p>Mod456, 106v-108r (VIII)</p> <p>Tr89, 332v-334r (716)</p>	<p>Cf.: Dunstable's <u>O rosa bella</u></p> <p>Inscription at contratenor secundus: <u>O rosa bella.</u></p> <p>Publ.: DTOe, 22, 34-42</p>
<p>138. Anonymous 155v-157r (309-312)</p>  <p>(P)atrem (T)enor</p>  <p>(C)ontratenor primus Filium dei (C)ontratenor secundus patrem</p>	Credo	<p>Mod456, 108v-112r (VIII)</p> <p>Tr89, 334v-336r (717)</p>	<p>Cf.: Dunstable's <u>O rosa bella</u></p> <p>Publ.: DTOe, 22, 43-55</p>

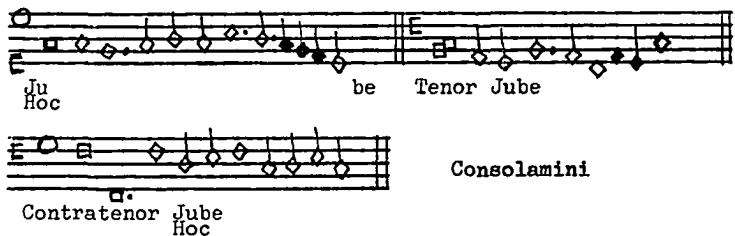
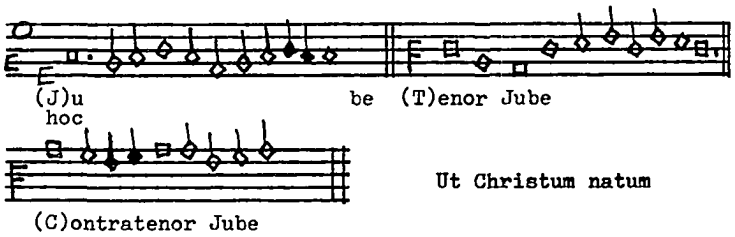
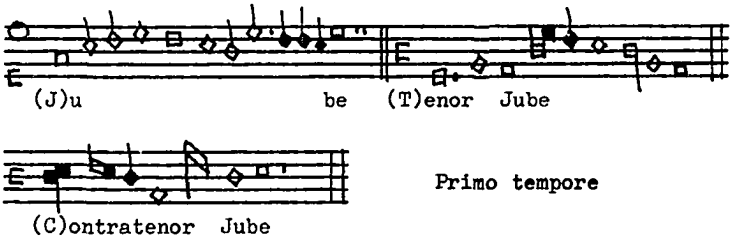
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>139. Anonymous 157v-159r (313-316)</p>  <p>(S)anctus (T)enor Sanctus</p> <p>(C)ontratenor primus (C)ontratenor secundus</p>	Sanctus	<p>Mod456, 112v-114r (VIII)</p> <p>Tr89, 336v-338r (718)</p>	<p>Cf.: Dunstable's <u>O rosa bella</u></p> <p>Publ.: DT0e, 22, 56-63</p>
<p>140. Anonymous 159v-160r (317-318)</p>  <p>(A)gnus (T)enor agnus primum</p> <p>(C)ontratenor primus agnus (C)ontratenor secundus agnus</p>	Agnus	<p>Mod456, 114v-117r (VIII)</p> <p>Tr89, 338v-339r (719)</p>	<p>Cf.: Dunstable's <u>O rosa bella</u></p> <p>Publ.: DT0e, 22, 64-69</p>
<p>141. Anonymous 160v-161r (319-320)</p>  <p>(O) pa ter (T)enor o fili patris</p> <p>(C)ontratenor primus mutetus (C)ontratenor Bassus o fili patris</p>	Motet	<p>Mi2269 (I), 123v-124r; <u>O admirabile comertium.</u></p>	<p>Constitutes together with Nos. 136-140 a Mass-motet cycle.</p> <p>Publ.: Snow</p>

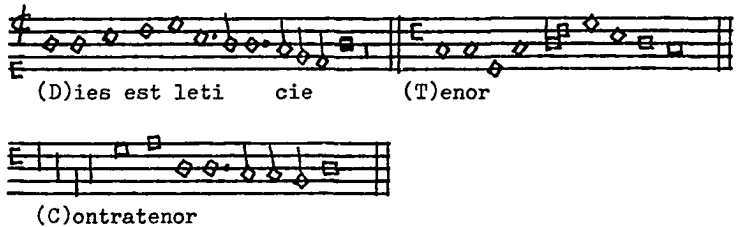
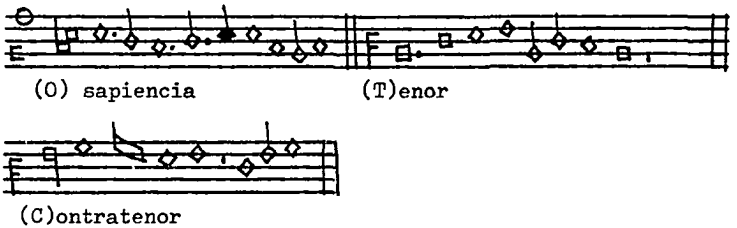
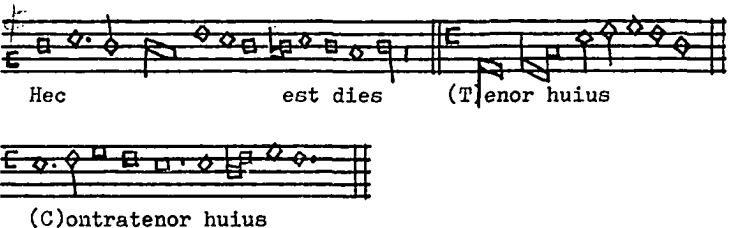
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>142. Anonymous (=Touront) 161v-163r (321-324)</p>  <p>(R)ecordare (T)enor (C)ontratenor primus (C)ontratenor secundus</p>	<p>Offertory with Trobe</p>	<p>Glog, 32--34--31--32 (20) Spec, pp. 392-395; Taurant (at top of page); <u>Recordare</u> and <u>Sacerdotes incensum Domini</u>. Tr89, 137v-139r (591-592)</p>	<p>Cf. and text: GR, 600. Trobe: AH, 49, 634 Seven Sorrows B.M.V. (september 15) A modern hand, probably that of Dobroslav Orel, has entered the name Taurat at the top of fol. 161v. The second text in Spec, the Offertory for Corpus Christi, was usually sung to the same chant melody as <u>Recordare</u> in the late Middle Ages; see Vienna, Nationalbibliothek, Ms. 15501, fol. 88v.</p>
<p>143. Anonymous 163v (325)</p>  <p>(S)alve festa dies (T)enor Salve (C)ontratenor Salve</p>	<p>Proc. Hymn</p>	<p>=Stv, 256v (248); <u>a 4</u></p>	<p>Cf.: MM, I, 1008 Trobe: AH, 50, p. 79ff. Holy Saturday-Easter</p>
<p>144. Standly 164v-165r, 164r (327-328, 326)</p>  <p>Et in terra pax Tenor huius (C)ontratenor Et in terra</p>	<p>Gloria</p>		<p>Composer's name inscribed at superius. Constitutes together with Nos. 56 and 147-149 a complete Ordinary.</p>

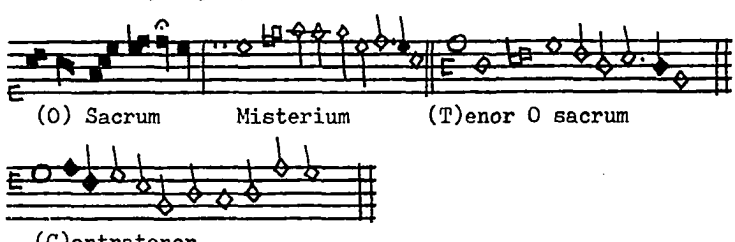
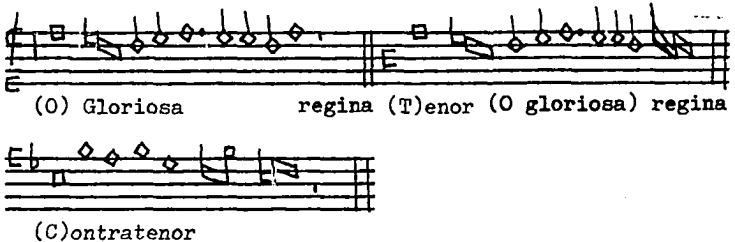
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>145. Anonymous 165v-166r (329-330)</p>  <p>Gaudeamus Omnes in domino Tenor Omnes</p> <p>Contratenor</p>	Int.	<p>Tr90, 54v-55r (843) Tr93, 82v-83r (1656)</p>	<p>Cf. and text: GR, 582 Verse: <u>Eructavit cor meum</u>, * <u>Dico ego opera mea regi.</u> Virgin</p>
<p>146. Anonymous 166v-167r (331-332)</p>  <p>Gaudeamus Omnes Tenor sequitur</p> <p>Contratenor sequitur</p>	Int.	<p>=Stv, 15v-16r (17) Mu3154, 11v; a 2, integer valor, tempus perfectum.</p>	<p>Cf. and text: GR, 582 Verse: <u>Exaltata es sancta dei genitrix</u>, * <u>Super choros angelorum ad celestia regna.</u> No doxology Assumption (August 15)</p>
<p>147. Anonymous (=Standly) 167v-168v (333-335)</p>  <p>Patrem omnipotentem Tenor patrem</p> <p>Contratenor patrem</p>	Credo		<p>Forms an Ordinary cycle with Nos. 56, 144 and 148-149.</p>

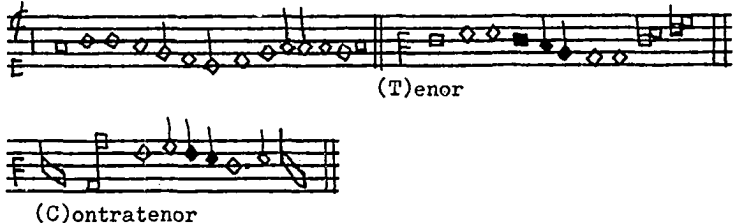

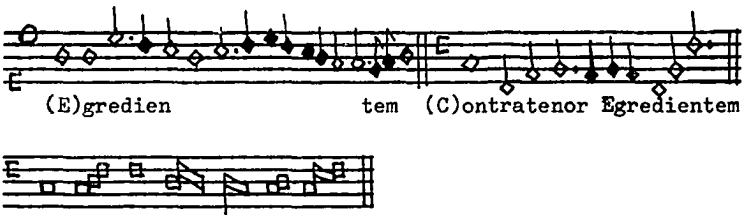
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>151. Standly? 171v (341)</p> 	Agnus		The name Standly inscribed at the superius and then crossed out.
<p>152. flemmik 171v-172r (341-342)</p> 	Agnus	Tr88, 263v-264r (403)	Composer's name inscribed at superius.
<p>153. Anonymous 172r (342)</p> 	Bened. Antiphon		Cf. and text: AR, 414 Ascension


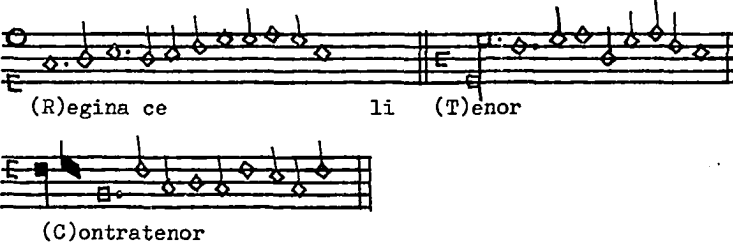
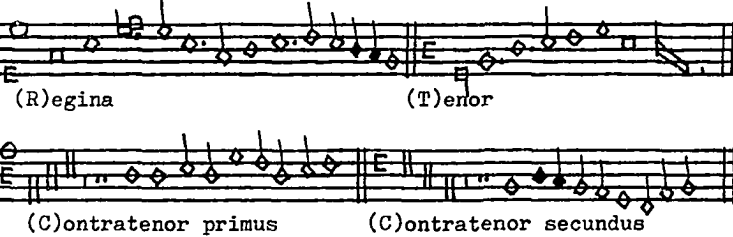
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>154. flemmik 172v-174r (343-346)</p>  <p>(C)ontratenor primus sanctus (C)ontratenor secundus sanctus</p>	Sanctus	<p>Spec, pp. 272-275; Flemmik (in index). Tr88, 260v-263r (402)</p>	<p>Cf.: TH 49 (GR IV, 17*) Composer's name inscribed at tenor. Designated as <u>Sanctus Kliczhowo</u> in index of Spec.</p>
<p>155. flemmik 174v-175r (347-348)</p>  <p>(C)ontratenor primus sanctus (C)ontratenor secundus Sanctus</p>	Sanctus	<p>Spec, pp. 180-182; Flemmik (in index). Tr89, 81v-82v (551)</p>	<p>Composer's name inscribed at tenor. Designated as <u>Sanctus Šrotýrzské</u> in Spec, top of p. 180.</p>
<p>175v (349): Ruled, no music</p>			

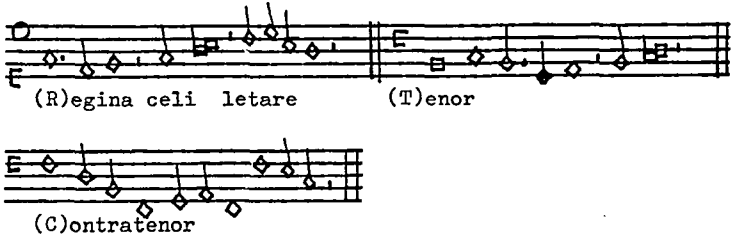
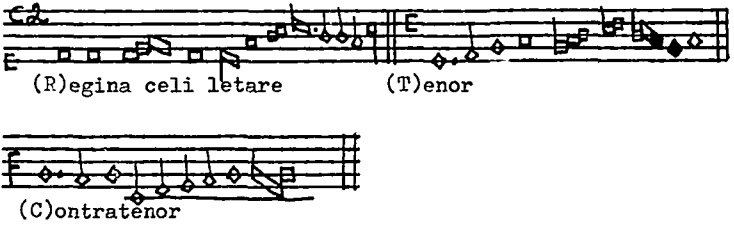
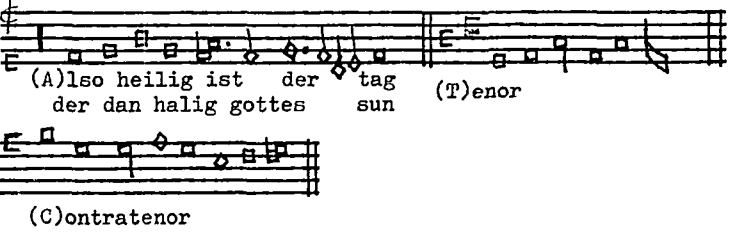
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>156. Anonymous 176r-177r (350-352)</p>  <p>Ju be Tenor Jube Contratenor Jube Consolamini</p>	Lectio		<p>Cf.: ? Perhaps a lectio tone. Text: Second reading, first nocturn, Matins of Christmas. Superscription: <u>Secundum</u></p>
<p>157. Anonymous 177v-178r (353-354)</p>  <p>(J)u be (T)enor Jube (C)ontratenor Jube Ut Christum natum</p>	Lectio		<p>Cf.: ? Perhaps a lectio tone. Text: First reading, first nocturn, Matins of Christmas.</p>
<p>158. Anonymous 178v-179r (355-356)</p>  <p>(J)u be (T)enor Jube (C)ontratenor Jube Primo tempore</p>	Lectio		<p>Cf.: ? Perhaps a lectio tone. Text: Third reading, first nocturn, Matins of Christmas</p>

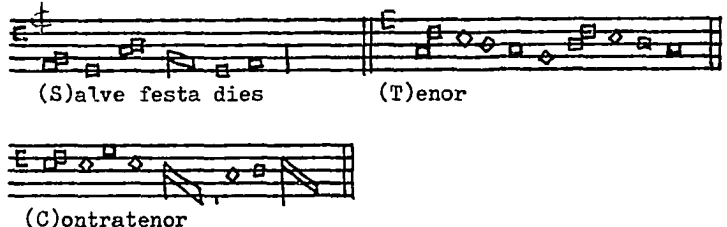
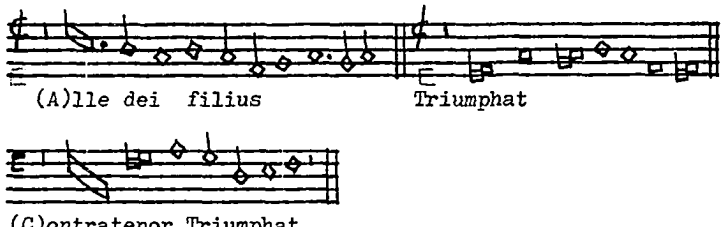
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>159. Anonymous 179v (357)</p>  <p>(D)ies est leti cie (T)enor (C)ontratenor</p>	Cantio		<p>Cf. and text: AH, 50, p. 194 Christmas</p>
<p>160. Anonymous 180r (358)</p>  <p>(O) sapiencia (T)enor (C)ontratenor</p>	Magn. Antiphon		<p>Cf. and text: AR, 205 One of the great "O" antiphons used with the Magnificat on the days immediately preceding Christmas.</p>
<p>161. Anonymous 180v-181r (359-360)</p>  <p>Hec est dies (T)enor huius (C)ontratenor huius</p>	Ant.- Motet		<p>Cf. and text: Ringmann, II, 76. Christmas and Annunciation; no longer in use. Stv setting perhaps intended for use as a Magnificat antiphon.</p>

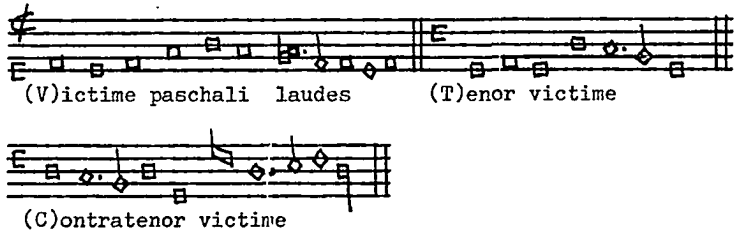
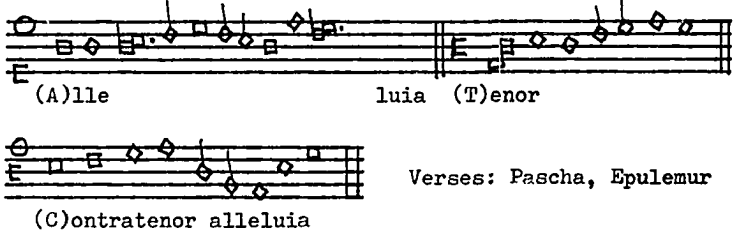
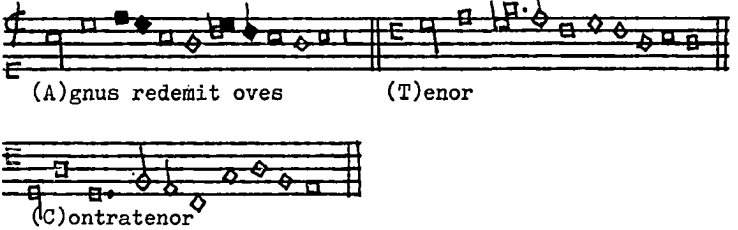
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>162. Anonymous 181v-182r (361-362)</p>  <p>(O) Sacrum Misterium (T)enor O sacrum</p> <p>(C)ontratenor</p>	<p>Magn. Antiphon</p>		<p>Cf. and text: AR, 448 Second Vespers of Corpus Christi</p>
<p>163. Anonymous (=Touront) 182v-183r (363-364)</p>  <p>(O) Gloriosa regina (T)enor (O gloriosa) regina</p> <p>(C)ontratenor</p>	<p>Ant.- Motet</p>	<p>Cas, 63v-65r; Jo. touront. FP, 53v-54r P676, 32v-33r Per, 58v-59r; Cecus Pix, 3v-4r Q 16, 141v-142r (123); <u>O gloriosa domina.</u> Ricc2, 23v-24r (19) Sev, 88v-89r (106) Tr91, 178v (1298) Ver, 18v-19r; textless.</p>	<p>Both superius and tenor texted. B.M.V. Publ.: DTOe, 14-15, 219-20; <u>Meisterwerke mittelalterliche Musik</u>, ed. H. Besseler, I. Kassel, 1950; A. J. H. Vincent, "Note sur la modalité du chant ecclésiastique," <u>Revue archéologique</u>, XIV, 1857.</p>

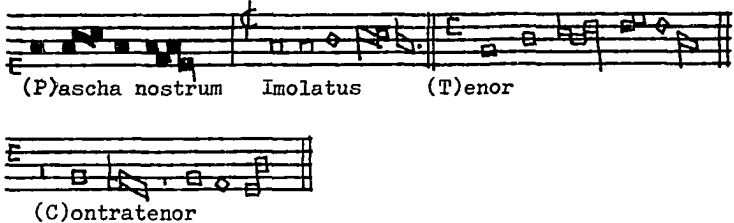

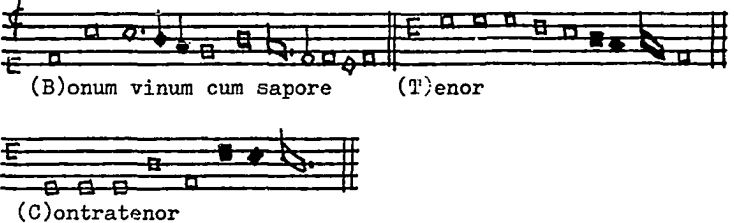
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>164. Anonymous</p> <p>183r (364)</p>  <p>(T)enor</p> <p>(C)ontratenor</p>	Textless		
<p>183v (365): Ruled, no music</p>			
<p>165. Anonymous</p> <p>184r (366)</p>  <p>domino dona redisse su</p>	Frag. of Proc. Hymn		<p>Conclusion of superius part only; the remainder of this part (and the other parts?) probably were on the verso of the immediately preceding folio, one of two or more that were torn out before the foliation was entered.</p> <p>Canonic inscription: <u>pausa unius temporis habebis secundum discantum super Salve dies.</u></p>
<p>166. Anonymous</p> <p>184v-185r (367-368)</p>  <p>(E)gredien</p> <p>tem (C)ontratenor Egredientem</p>	Cerem. Antiphon		<p>Cf. and text: GR, 2*</p> <p>Two settings of the second half of the Psalm, the second setting a later addition.</p> <p>No doxology</p> <p>Before Sunday Mass in Paschaltide</p>

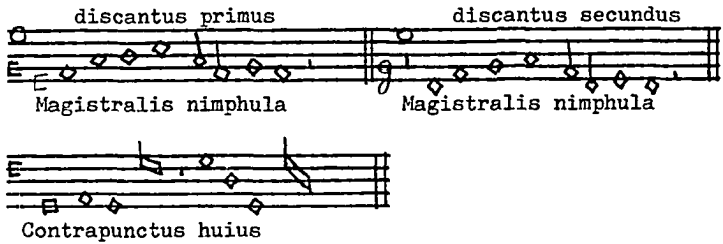
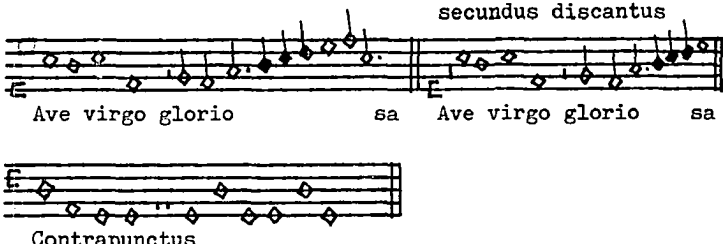
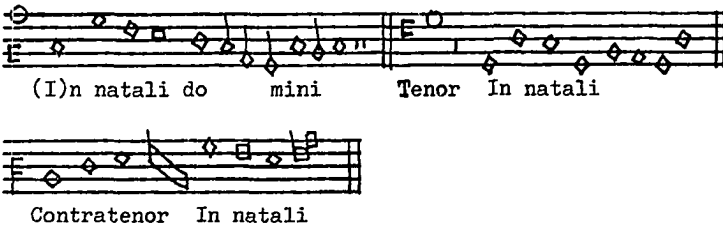
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>167. Anonymous 185v (369)</p>  <p>(S)alve festa dies (T)enor Salve festa</p> <p>(C)ontratenor Salve festa dies</p>	Proc. Hymn		<p>Cf.: MM, I, 1008 Text: AH, 50, p. 79ff. Refrain <u>a 3</u>, verses <u>a 4</u> Holy Saturday--Easter</p>
<p>168. Batty 186v-187r, 186r (371-372, 370)</p>  <p>(R)egina ce li (T)enor</p> <p>(C)ontratenor</p>	Ant.- Motet		<p>Text: AR, 56 B.M.V.</p>
<p>169. Batty 187v-189r (373-376)</p>  <p>(R)egina (T)enor</p> <p>(C)ontratenor primus (C)ontratenor secundus</p>	Ant.- Motet		<p>Text: AR, 56 B.M.V.</p>


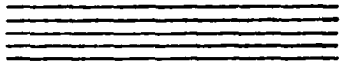

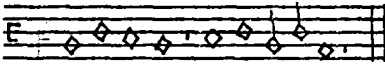
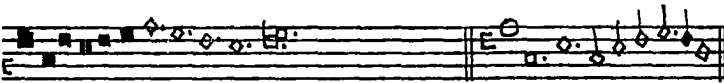

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>170. Anonymous 189v-190r (377-378)</p>  <p>(R)egina celi letare (T)enor</p> <p>(C)ontratenor</p>	Ant.- Motet		Text: AR, 56 B.M.V.
<p>171. Phi 190v (379)</p>  <p>(R)egina celi letare (T)enor</p> <p>(C)ontratenor</p>	Ant.- Motet		Cf. and text: Neumarkt <u>Cantionale</u> of 1474 (Wroclav University Library, Diocesan Archives Ms. 58); printed in Ringmann, II, 77. B.M.V.
<p>172. Anonymous 191r (380)</p>  <p>(A)lso heilig ist der tag (T)enor der dan halig gottes sun</p> <p>(C)ontratenor</p>	Lied		Facsimile: PlamG, Pl. 3.

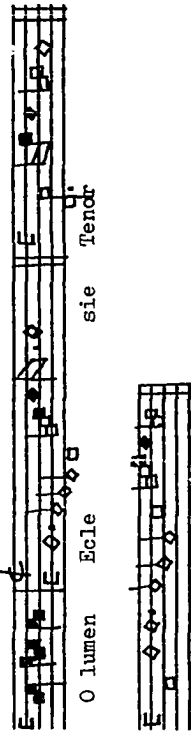
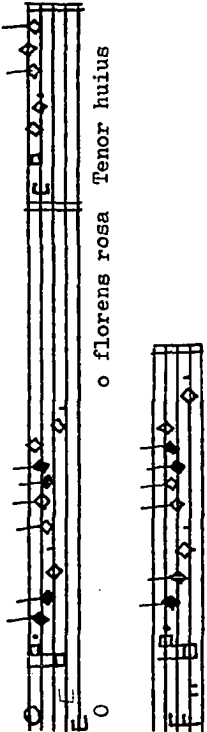
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>173. Anonymous 191r (380)</p>  <p>(S)alve festa dies (T)enor</p> <p>(C)ontratenor</p>	Proc. Hymn	=Stv, 81r (83)	<p>Cf.: MM, I, 1008 Text: AH, 50, p. 79ff. Holy Saturday-Easter Refrain only; superius probably must be sung an octave higher than notated.</p>
<p>174. Anonymous 191v (381)</p>  <p>(A)lle dei filius Triumphat</p> <p>(C)ontratenor Triumphat</p>	Trobe		Easter
<p>192r (382): Ruled, no music</p>			

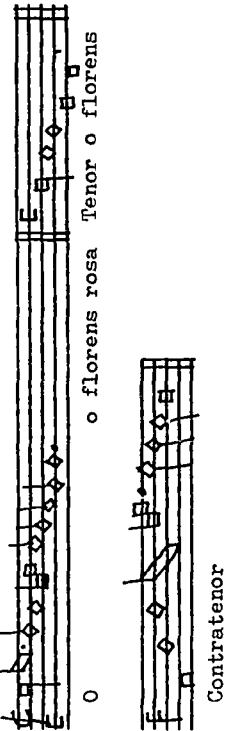
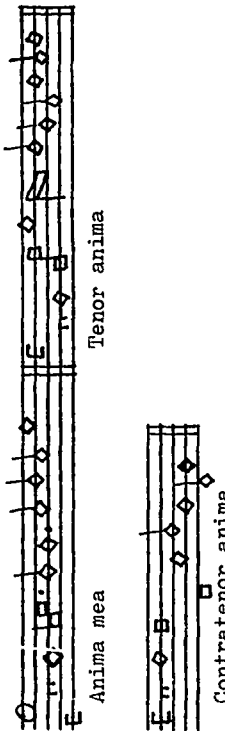
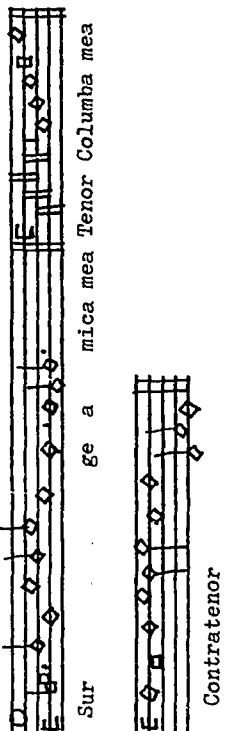
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>175. Anonymous 192v-193r (383-384)</p>  <p>(V)ictime paschali laudes (T)enor victime</p> <p>(C)ontratenor victime</p>	Sequence	Tr93, 216v-217r (1753)	Cf. and text: GR, 242. Easter
<p>176. Anonymous 193v-194r (385-386)</p>  <p>(A)lle luia (T)enor</p> <p>(C)ontratenor alleluia</p> <p>Verses: Pascha, Epulemur</p>	Alleluia		Cf. and text: GR, 242 (verse 1 only; verse 2 no longer used). Easter
<p>177. Anonymous 194v-195r (387-388)</p>  <p>(A)gnus redemit oves (T)enor</p> <p>(C)ontratenor</p>	Sequence	Glog, 104--106--111 (91)	Cf. and text: GR, 242 Alternatim setting Easter


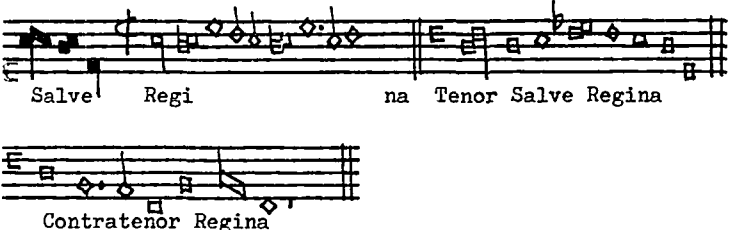
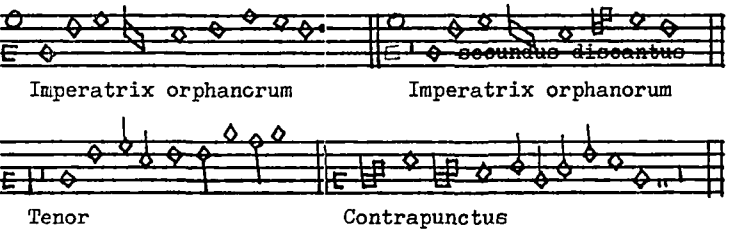
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>178. Anonymous 195r (388)</p>  <p>(P)ascha nostrum Imolatus (T)enor (C)ontratenor</p>	Communion		<p>Cf. and text: GR, 243 Easter</p>
<p>179. Anonymous 195v-197r (389-392)</p>  <p>(L)auda sion (T)enor lauda (Q)uantum potes (C)ontratenor lauda sion</p>	Sequence		<p>Cf. and text: GR, 315 Corpus Christi</p>
<p>180. Anonymous 197v (393)</p>  <p>(B)onum vinum cum sapore (T)enor (C)ontratenor</p>	Sequence Parody		<p>Text: Adolph Franz, <u>Die Messe im deutschen Mittelalter</u>, p. 756; the Sequence of a parody Mass celebrating the joys to be found in good wine.</p> <p>A four-part setting in Glog has a similar superius, suggesting that a specific monophonic melody was commonly associated with this text.</p>


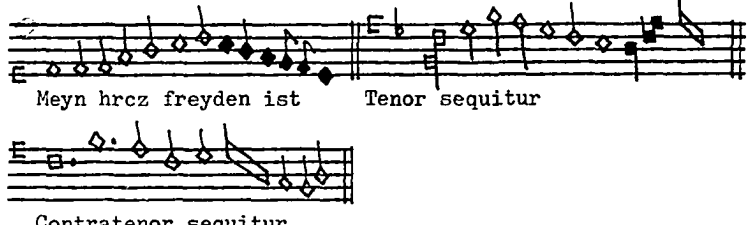

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>181. Anonymous 198r (394)</p>  <p>discantus primus discantus secundus</p> <p>Magistralis nimphula Magistralis nimphula</p> <p>Contrapunctus huius</p>	Cantio		<p>Both upper parts texted. B.M.V.</p>
<p>182. Anonymous (=Touront) 198v (395)</p>  <p>secundus discantus</p> <p>Ave virgo glorio sa Ave virgo glorio sa</p> <p>Contrapunctus</p>	Cantio	<p>Spec, p. 183; <u>O preclare Ihesu</u>; Tauront (at top of page).</p>	<p>Both upper parts texted. B.M.V.</p>
<p>183. Anonymous 199r (396)</p>  <p>(I)n natali do mini Tenor In natali</p> <p>Contratenor In natali</p>	Cantio		<p>The refrain is for two discantus parts, both texted, and a textless contrapunctus. Christmas</p>


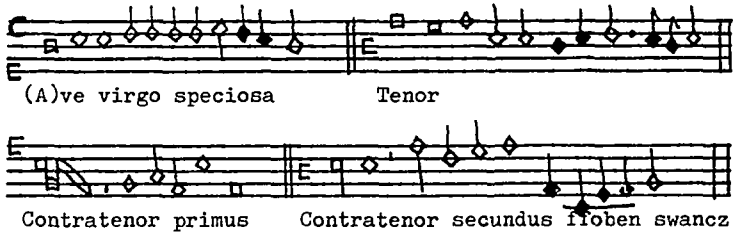
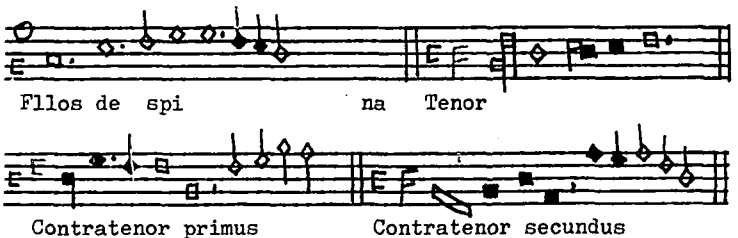
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>184. Anonymous 199v (397)</p>  <p>(I)nsignis triumphator Tenor Insignis</p>  <p>Contratenor Insignis</p>	Cantio		<p>The refrain is for two discantus parts, both texted, and a textless contrapunctus. Christmas</p>
<p>185. Anonymous 200r (398)</p>  <p>Imperatrix virgo gloriosa Imperatrix virgo gloriosa</p>  <p>Contrapunctus</p>	Cantio		<p>Both upper parts texted. B.M.V.</p>
<p>186. Thauranth 200v-201r (399-400)</p>  <p>(O) O Generosa Tenor</p>  <p>Contratenor</p>	Ant.- Motet	<p>Q 16, 115v-116r (96) Spec, pp. 390-391</p>	<p>Annunciation</p>

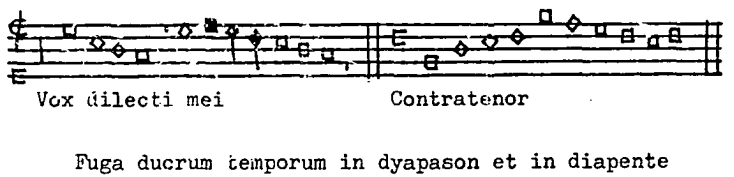
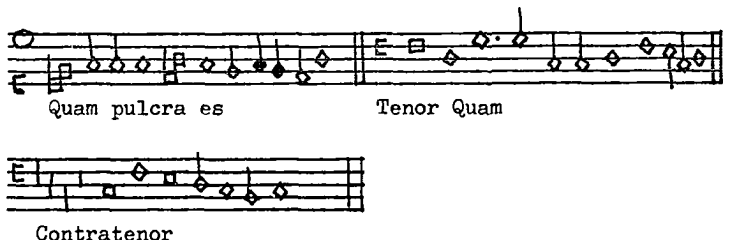
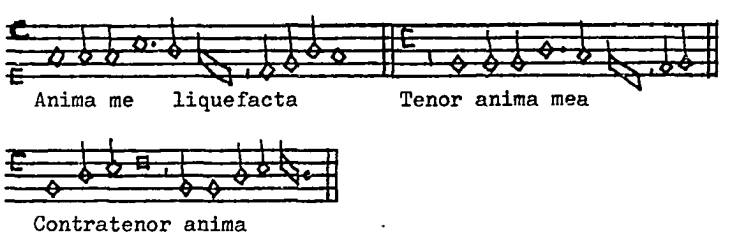
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>201v-202r (401-402): Ruled, no music</p>			
<p>187. Anonymous 202v-203r (403-404)</p>  <p>O lumen Ecce sie Tendor Contratenor</p>	<p>Rimed Magn. Antiphon</p>		<p>Text: AH, 45a, p. 90 (with slight differences). B.M.V.</p>
<p>188. Thauranth 203v-204r (405-406)</p>  <p>o florens rosa Tenor huius Contratenor huius</p>	<p>Ant.- Motet</p>	<p>Tr88, 301v-302r (426)</p>	<p>Text: AH, 50, 246 B.M.V. Publ.: DMO, 14-15, 217-19.</p>

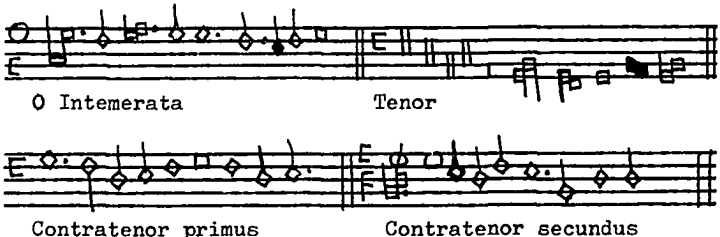
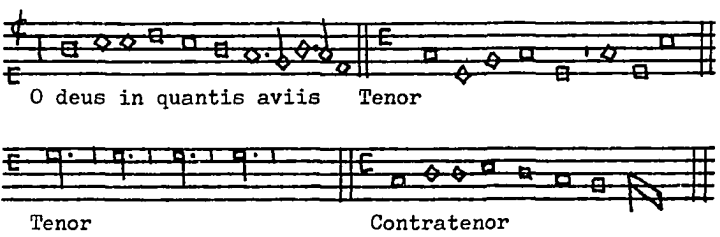
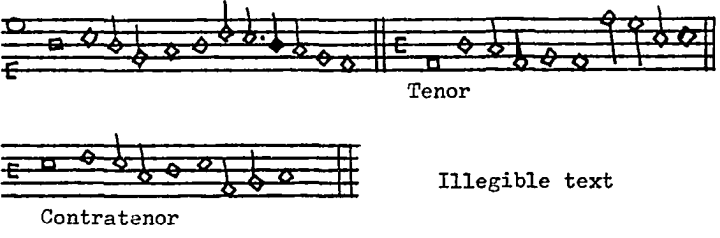
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>189. Anonymous (=Walter Frye) 204v-205r (407-408)</p> 	Ant.- Motet	=Stv, 251v-252r (242) Sched, 98v-99r; Frey Tr90, 372v-373r (1087); <u>Ave</u> <u>regina celorum.</u>	Text: AH, 50, 246 B.M.V. Publ.: Frye, pp. 14-16.
<p>190. Anonymous 205v-206r (409-410)</p> 	Ant.- Motet		Text: Song of Solomon, V, 6-8. B.M.V.
<p>191. Anonymous 206v-208r (411-414)</p> 	Ant.- Motet		Cf. and text: Neumarkt Cationale of 1474 (Wroclaw University Library, Diocesan Archives Ms. 58), fol. 139r. Text originally from Song of Solomon, II, 13-14. B.M.V.

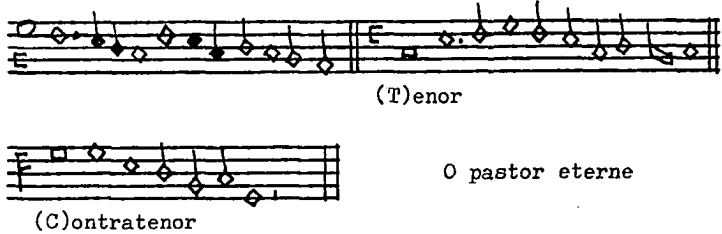
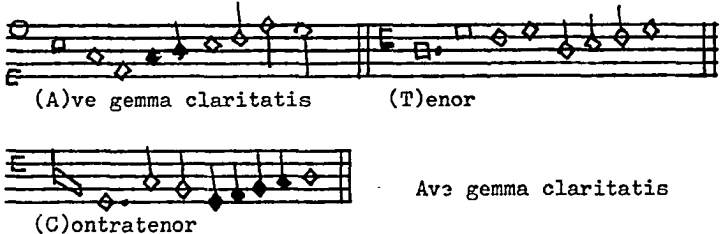
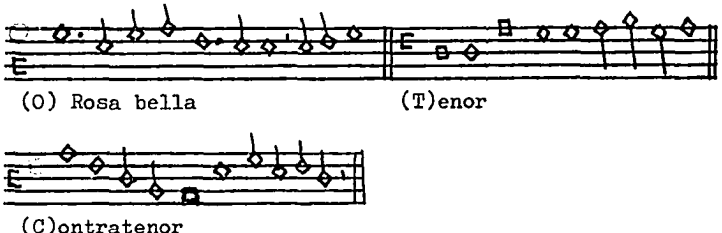
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>192. Anonymous 208v-210r (415-418)</p>  <p>Quam pulchra es Tenor</p> <p>Contratenor</p>	Ant.- Motet		<p>Text: Song of Solomon, VII, 6, 7, 5, 11, 12. B.M.V.</p>
<p>193. Anonymous 210v-211v (419-421)</p>  <p>Salve Regina na Tenor Salve Regina</p> <p>Contratenor Regina</p>	Ant.- Motet		<p>Cf. and text: AR, 56 Alternatim setting B.M.V.</p>
<p>194. Anonymous 212r (422)</p>  <p>Imperatrix orphanorum Imperatrix orphanorum</p> <p>Tenor Contrapunctus</p>	Cantio		<p>Both upper voices texted. B.M.V.</p>

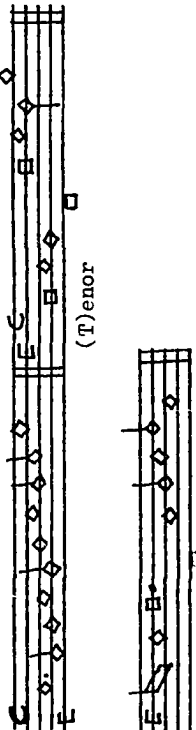
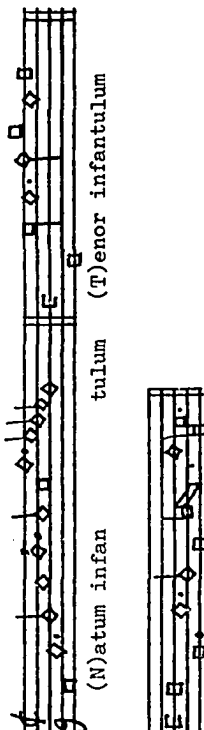
INCIPIITS	TYPE	CONCORDANCE	REMARKS
<p>195. Anonymous 212v-213r (423-424)</p>  <p>(O) o speciosa (T)enor (C)ontratenor</p>	Motet		Text: Based on Song of Solomon B.M.V.
<p>196. Anonymous 213v-214r (425-426)</p>  <p>Meyn hrcz freyden ist Tenor sequitur Contratenor sequitur</p>	Lied		Facsimile: PlanG, Pl. 2.
<p>197. Anonymous 214v-216r (427-430)</p>  <p>Al ma redemptoris Tenor Contratenor alma</p>	Ant.- Motet		Cf. and text: AR, 54 B.M.V.


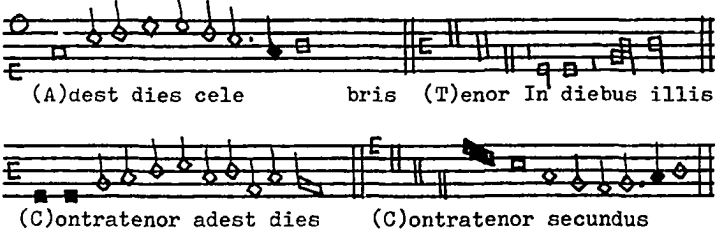
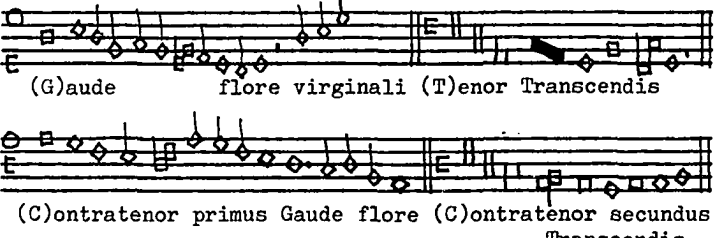
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>198. Anonymous 216v-217v (431-433)</p>  <p>Vox dilecti mei pulsantis Contrapunctus primus</p> <p>Tenor vox Sub contratenor</p>	Motet		<p>Text: Song of Solomon, V, 2; II, 3, 5, 6. B.M.V.</p>
<p>199. Anonymous 217v-218r (433-434)</p>  <p>(A)ve virgo speciosa Tenor</p> <p>Contratenor primus Contratenor secundus floben swancz</p>	Contra- factum; Chanson Motet	<p>Glog, 226--244--254--253 (208); textless, with <u>Der phfawn schwantcz</u> inscribed at the top of the page in the superius book. Sched, 43v-44; Berbigant; textless, with <u>Der pfoben swancz</u> inscribed at top of page. Spec, p. 389; Berbigant; textless, with <u>pfoben swancz</u> inscribed at tenor. Tr89, 150v (604); <u>O quam clara testimonia.</u></p>	<p>Text: AH, 45a, p. 41; rimed Magnificat antiphon for Second Vespers of a Marian feast. See R. Eitner, <u>Tänze des 15.--17. Jahrhunderts</u> (Beilage <u>MfMg</u>, VII [1875]), pp. 60, 62, 72. Publ.: Ringmann, I, 88.</p>
<p>200. pilois Iohannes 218v-220r (435-438)</p>  <p>Fllos de spi na Tenor</p> <p>Contratenor primus Contratenor secundus</p>	Ant.- Motet	<p>B.80, 226v-228r; anon. CS15, 166v-168r; anon. Mi2269 (I), 121v-123r; anon. Tr90, 434v-436r (1122); anon.</p>	<p>Text: AH, 20, 155 B.M.V. Composer's name inscribed at tenor. Secunda pars: <u>Quod celerat</u> Publ.: Pullois, pp. 27-31.</p>

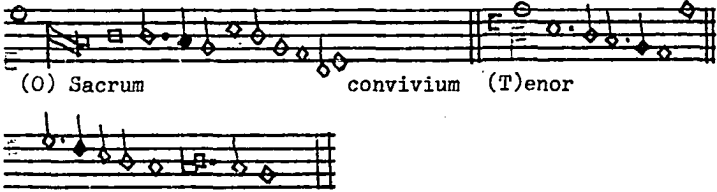
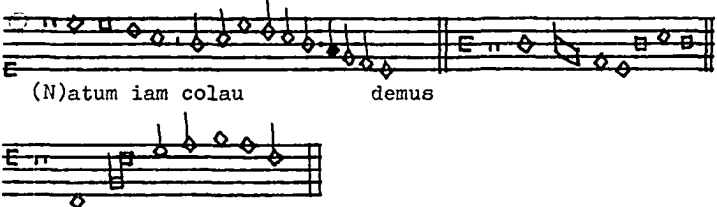
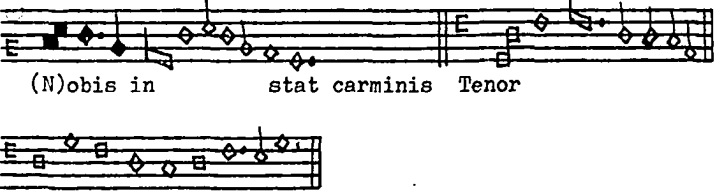
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>201. Anonymous 220r (438)</p>  <p>Vox dilecti mei Contratenor</p> <p>Fuga ducrum temporum in dyapason et in diapente</p>	<p>Chanson Motet</p>	<p>Sched, 67v-68r; <u>Felix porta paradisi.</u></p>	<p>Text: Song of Solomon, V, 2; II, 6. B.M.V.</p>
<p>202. Anonymous 220v-221r (439-440)</p>  <p>Quam pulcra es Tenor Quam</p> <p>Contratenor</p>	<p>Ant.- Motet</p>		<p>Text: Song of Solomon, VII, 6, 7, 11, 12. B.M.V.</p>
<p>203. Anonymous 221v-222r (441-442)</p>  <p>Anima me liquefacta Tenor anima mea</p> <p>Contratenor anima</p>	<p>Ant.- Motet</p>		<p>Text: Song of Solomon, V, 6-8. B.M.V.</p>

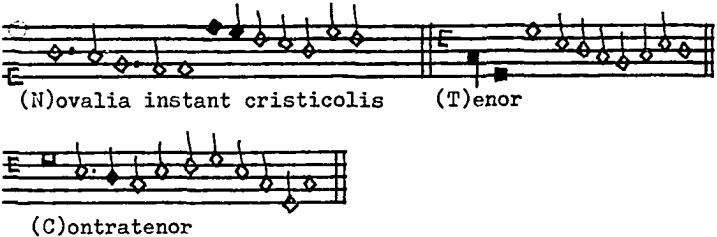
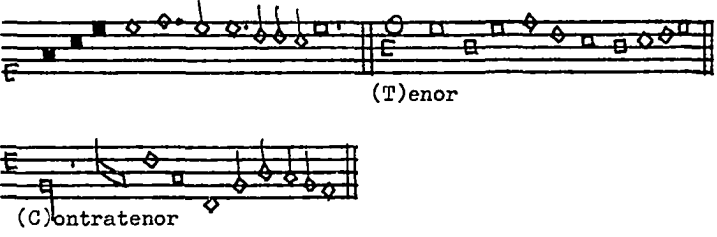
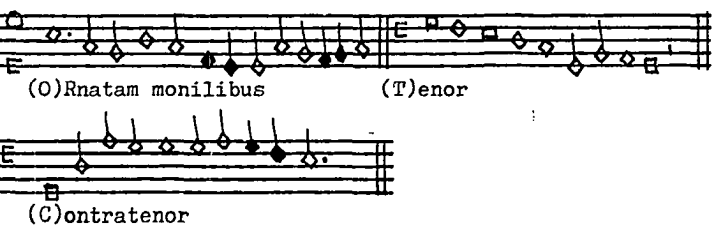
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>204. Anonymous 222v-224r (443-446)</p>  <p>O Intemerata Tenor</p> <p>Contratenor primus Contratenor secundus</p>	Motet	Spec, pp. 410-411; prima pars only.	B.M.V. Secunda pars: <u>O maria audi nos.</u>
<p>205. Anonymous 224v (447)</p>  <p>O deus in quantis aviis Tenor</p> <p>Tenor Contratenor</p>	Motet		
<p>206. Anonymous 225r (448)</p>  <p>Tenor</p> <p>Contratenor Illegible text</p>	Chanson Motet		The text, entered at the conclusion of the contratenor, is illegible.

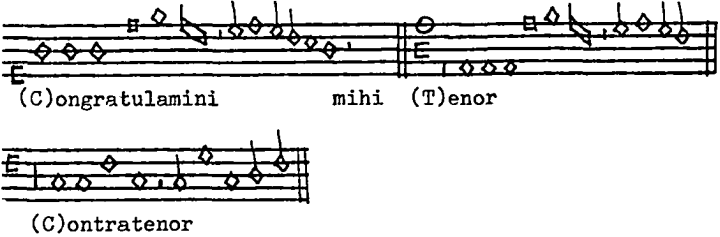
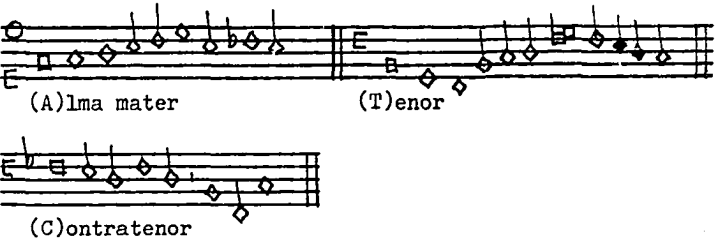
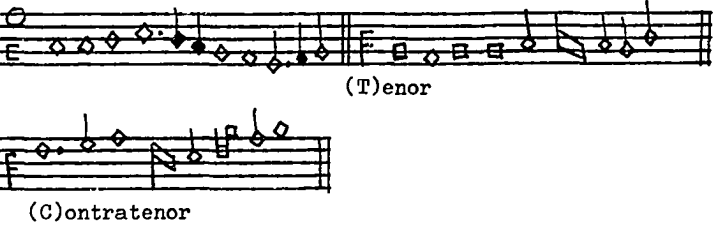
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>207. Anonymous (=Pilois) 225v (449)</p>  <p>(T)enor</p> <p>O pastor eterne</p> <p>(C)ontratenor</p>	<p>Contra- factum; Chanson Motet</p>	<p>Esc, 75v-76r; De madame Sched, 90v-91r; O beata maria, with <u>De madame</u> inscribed at top of page. Tr90, 301v (1017); <u>De madame</u>. Bux, 1v; Damadame.</p>	<p>Text entered at conclusion of contra- tenor. Publ.: DTOe, 22, 98-99; Pullois, pp. 46-47 and p. 47 (Bux); Wallner, I, 2 (Bux).</p>
<p>208. Anonymous 226r (450)</p>  <p>(A)ve gemma claritatis (T)enor</p> <p>Av: gemma claritatis</p> <p>(C)ontratenor</p>	<p>Rimed Magn. Antiphon Chanson Motet</p>		<p>Text: See AH, 18, p. 103; 26, p. 209; 452, 28; 46, 195. Text entered at conclusion of contra- tenor and underlaid in superius. St. Catherine</p>
<p>209. Anonymous 226v-227r (451-452)</p>  <p>(O) Rosa bella (T)enor</p> <p>(C)ontratenor</p>	<p>Chanson</p>		<p>Textual incipit only Facsimile: PlamB, Pl. 3.</p>

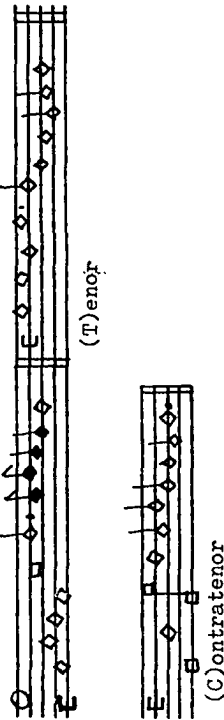
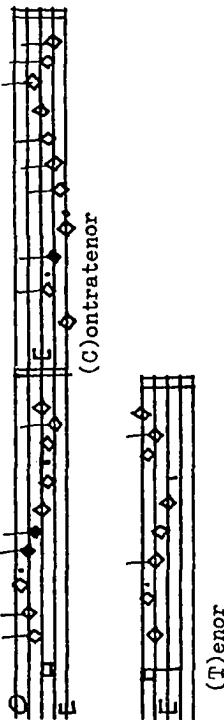
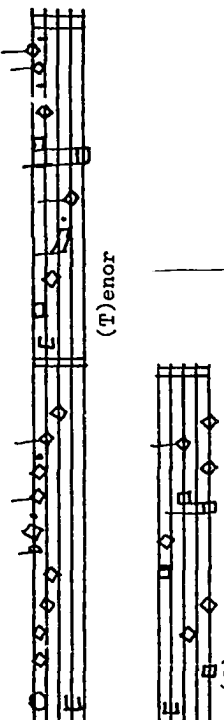
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>210. Anonymous 227r (452)</p> 	Textless		Facsimile: PlamB, Pl. 3.
<p>211. Anonymous 227v (453)</p> 	Cantio		Christmas
<p>228r (454): Ruled, no music</p>			

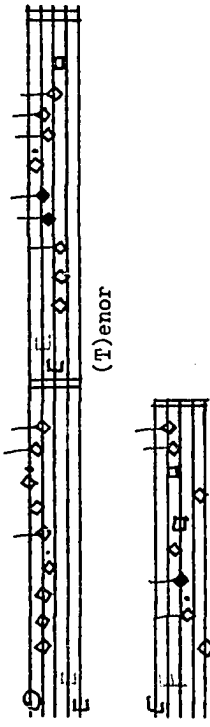
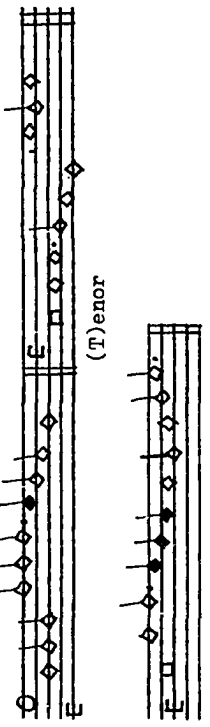
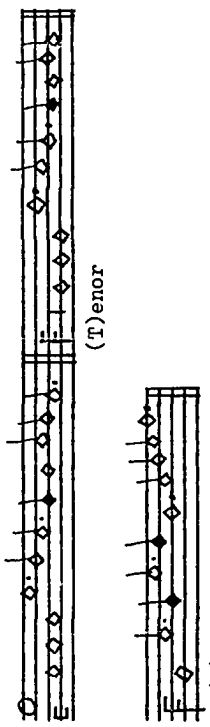
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>212. Anonymous 228v-229r (455-456)</p>  <p>(S)ancta ma ria Tenor</p> <p>Contratenor</p>	Ant.- Motet		B.M.V.
<p>213. Anonymous 229v-231r (457-460)</p>  <p>(A)dest dies cele bris (T)enor In diebus illis</p> <p>(C)ontratenor adest dies (C)ontratenor secundus</p>	Motet		<p>Cf.: ? Perhaps a Gospel tone.</p> <p>Secunda pars: <u>In diebus tuis--Inter quos mala</u></p> <p>Superius and contratenor primus both texted.</p> <p>St. Augustine</p>
<p>214. Anonymous 231v-233r (461-464)</p>  <p>(G)aude flore virginali (T)enor Transcendis</p> <p>(C)ontratenor primus Gaude flore (C)ontratenor secundus Transcendis</p>	Motet		<p>Text: AH, 31, 189; <u>De VII Gaudiis caelestibus B.M.V.</u>, by Thomas a Becket, verses 1-5.</p> <p>Secunda pars: <u>Gaude splendens vas virtutum</u></p> <p>Superius and contratenor primus both texted.</p> <p>B.M.V.</p>

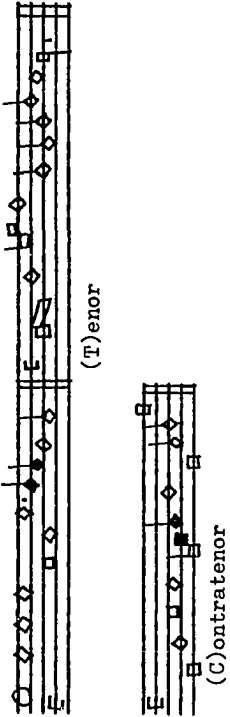
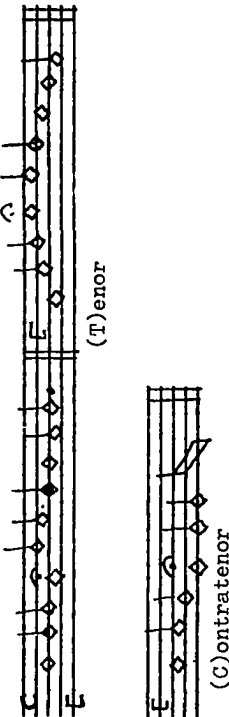
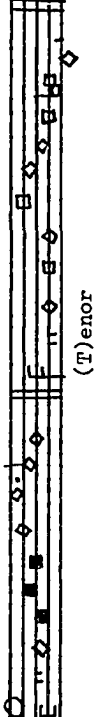
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>215. Anonymous 233v-235r (465-468)</p> 	Ant.- Motet		<p>Text: AR, 448 Secunda pars: <u>Mens impletur gratia</u> Corpus Christi</p>
<p>216. Anonymous 235v-236r (469-470)</p> 	Cantio		Christmas
<p>217. Anonymous 236v-237r (471-472)</p> 	Cantio		<p>Superius and tenor both texted. Second text at conclusion of tenor: <u>Stella caeli extirpavit</u> B.M.V.</p>

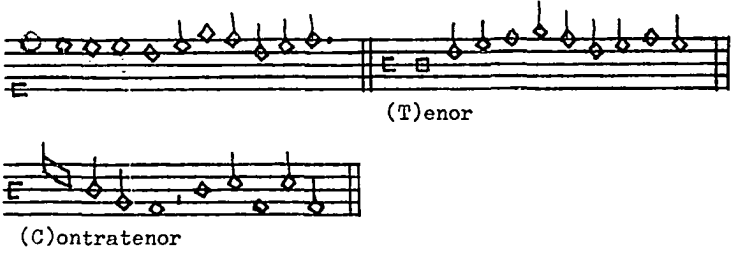
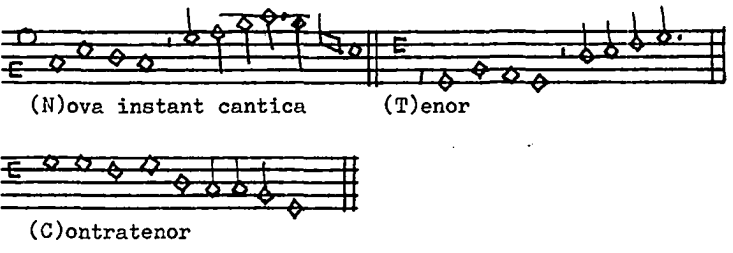
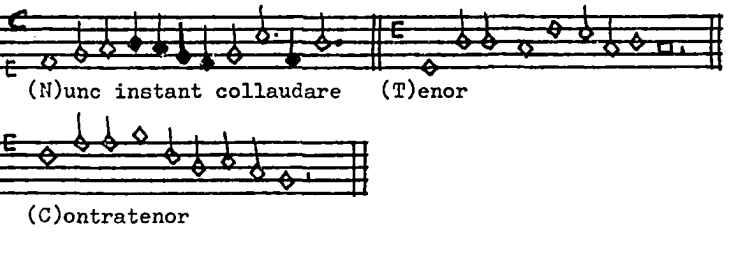
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>218. Anonymous 237v-238r (473-474)</p>  <p>(N)ovalia instant cristicolis (T)enor (C)ontratenor</p>	Cantio		Christmas
<p>219. Anonymous 238v (475)</p>  <p>(T)enor (C)ontratenor</p>	Textless		
<p>220. Anonymous 239r (476)</p>  <p>(O)Rnatam monilibus (T)enor (C)ontratenor</p>	Ant.- Motet		<p>Probably a contrafactum because the tenor and contratenor each have a repeat sign approximately one-third of the way through the piece, suggesting that the original was in Bar form. B.M.V.</p>

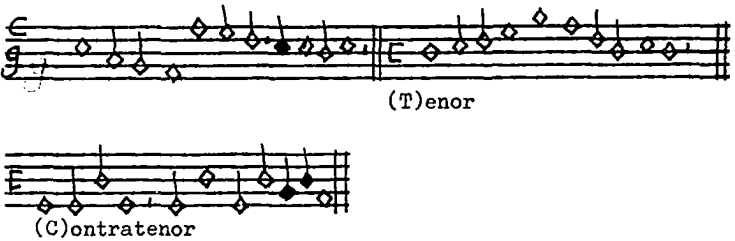
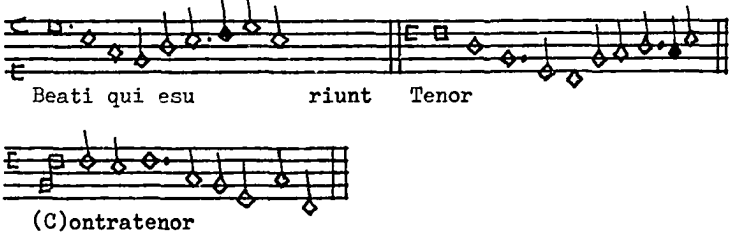
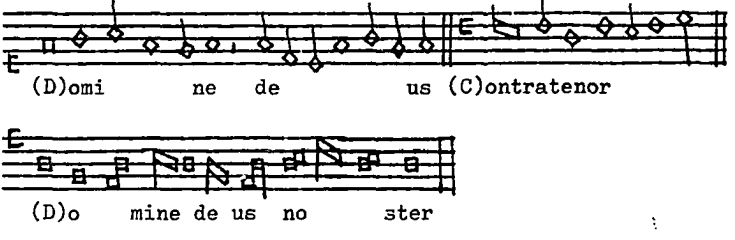
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>221. Anonymous (=Bartolomeo Brolo) 239v-240r (477-478)</p>  <p>(C)ongratulamini mihi (T)enor</p> <p>(C)ontratenor</p>	<p>Contra- factum; Chanson Motet</p>	<p>Glog, 116--122--125 (102); textless, entitled <u>Der Entre- pris.</u> Ox213, 39v; Bartolomeus Brolo; <u>Entrepris suis.</u> Q 16, 94v-95r; <u>Enterpris suis.</u> Sched, 14v-154; <u>Entre prison</u>, incipit only. Bux, 59v; <u>Entrepris.</u></p>	<p>B.M.V. Publ.: Ringmann, I, 80-81; Wallner, II, 144 (Bux).</p>
<p>222. Anonymous 240v (479)</p>  <p>(A)lma mater (T)enor</p> <p>(C)ontratenor</p>	<p>Ant.- Motet</p>		<p>B.M.V.</p>
<p>223. Anonymous 241r (480)</p>  <p>(T)enor</p> <p>(C)ontratenor</p>	<p>Textless</p>		

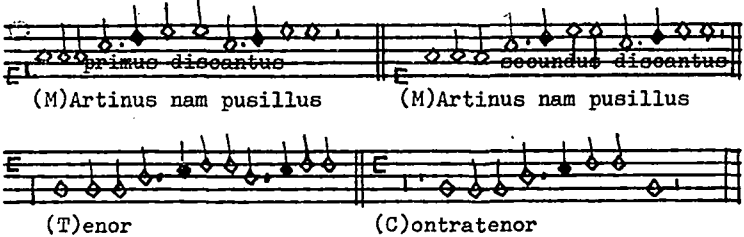
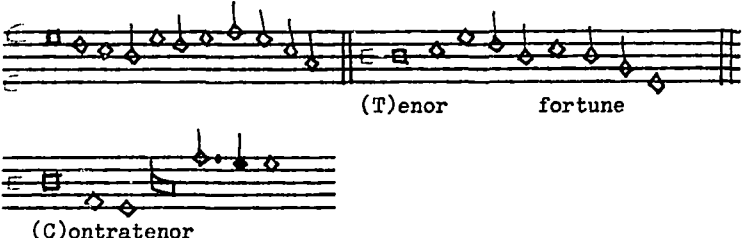
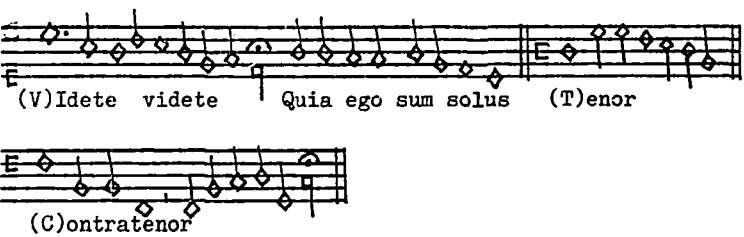
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>224. Anonymous 241v (481)</p> 	Textless		
<p>225. Anonymous 242r (482)</p> 	Textless		
<p>226. Anonymous 242v (483)</p> 	Textless		

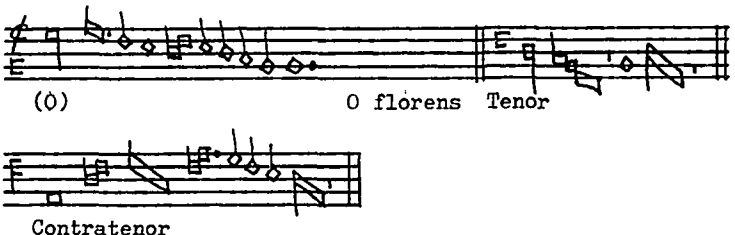

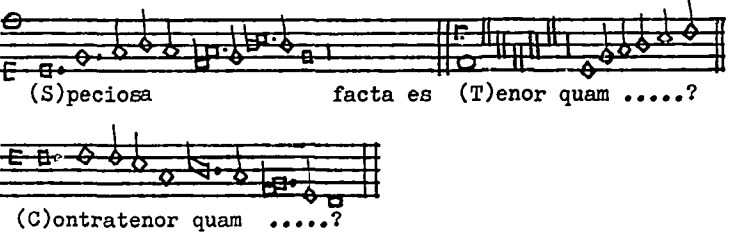
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>227. Anonymous 243r (484)</p> 	Textless		
<p>228. Anonymous 243v (485)</p> 	Textless		
<p>229. Anonymous 244r (486)</p> 	Textless		

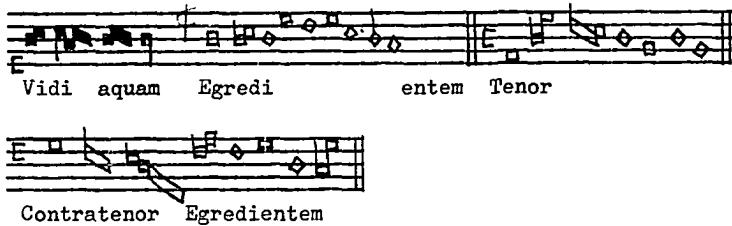


INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>230. Anonymous 244v (487)</p> 	Textless		
<p>231. Anonymous 245r (488)</p> 	Textless		
<p>232. watlin flew 245v (489)</p> 	Textless		<p>Facsimile: Plamb, Pl. 1 Publ.: Plamb, p. 109</p>

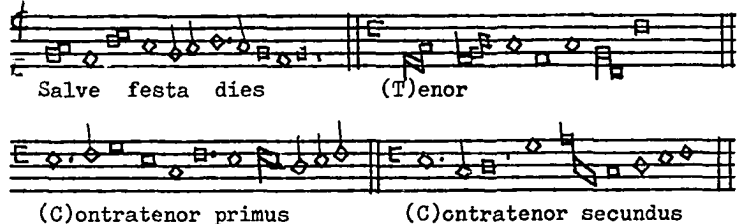
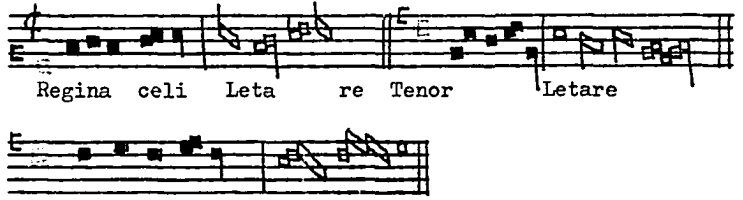
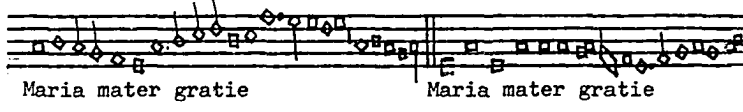
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>233. Tauranth 246r (490)</p>  <p>(T)enor (C)ontratenor</p>	Textless	Spec, p. 424; anon.; <u>Chorus</u> <u>istè pie criste.</u>	Facsimile: PlamB, Pl. 1
<p>234. Tauranth 246v (491)</p>  <p>(N)ova instant cantica (T)enor (C)ontratenor</p>	Cantio		St. Nicholas
<p>235. Anonymous 247r (492)</p>  <p>(N)unc instant collaudare (T)enor (C)ontratenor</p>	Cantio		A bishop

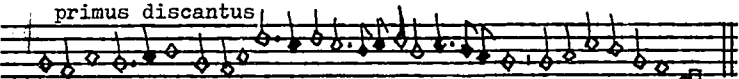
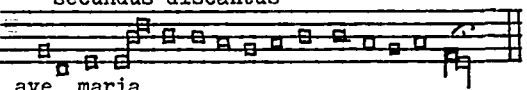

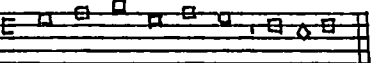

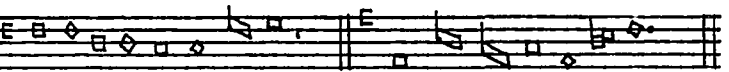
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>236. Thaurant 247v (493)</p>  <p>(T)enor (C)ontratenor</p>	Textless		
<p>237. Anonymous 248r (494)</p>  <p>Beati qui esu riunt Tenor (C)ontratenor</p>	Bened. Trobe		Text: AH, 1, 13. In Stv the text is cast in the form of a responsorial hymn.
<p>238. Anonymous 248v-249r (495-496)</p>  <p>(D)omi ne de us (C)ontratenor (D)o mine de us no ster</p>	Oratio; Motet		Both the superius and the tenor fully texted. St. Martin

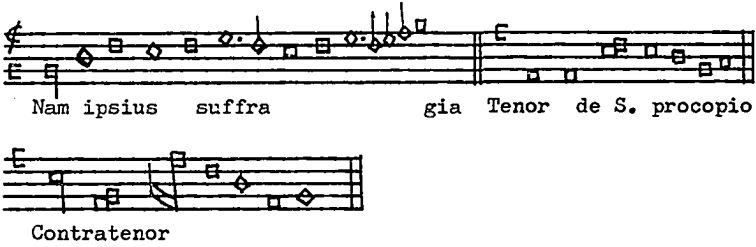
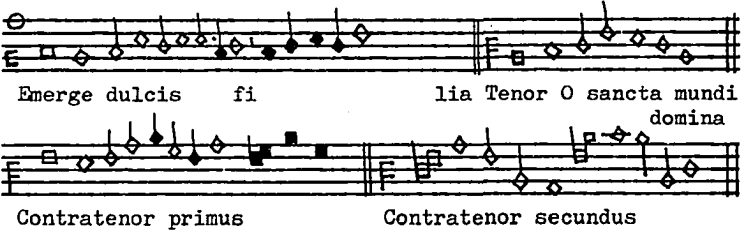
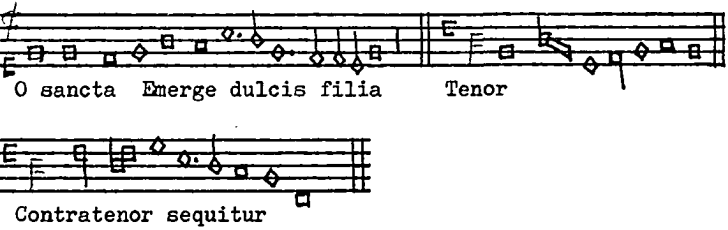
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>239. Anonymous 249v (497)</p> 	Cantio		Both discantus parts fully texted St. Martin
<p>240. Anonymous 250r (498)</p> 	Textless Chanson		
<p>241. Anonymous 250v-251r (499-500)</p> 	Contra- factum; Chanson Motet	<p>Sched, 16v-17r; <u>O intemerata castitatis.</u> Bux, 122r; <u>O intemerata virginitas.</u></p>	<p>Text: Deuteronomy XXXII, 39-40. B.M.V. Publ.: Wallner, II, 283 (Bux)</p>

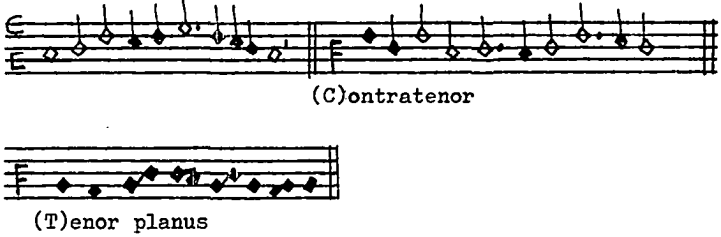
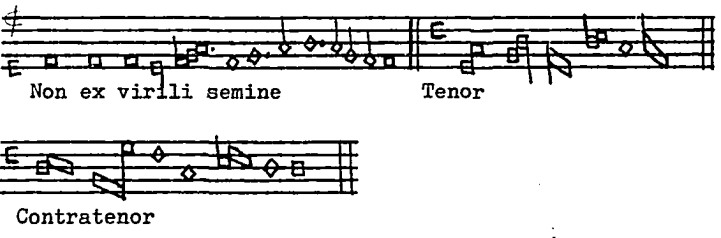
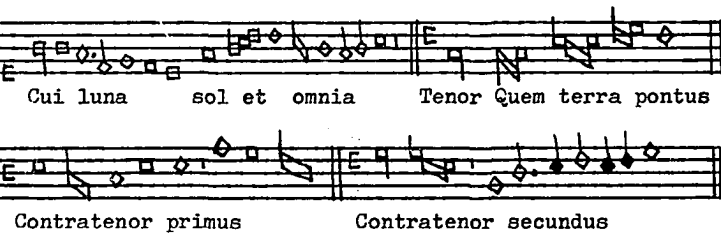
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>242. Anonymous (=Frye) 251v-252r (501-502)</p>  <p>(O) O florens Tenor</p> <p>Contratenor</p>	Ant.- Motet	<p>=Stv, 204v-205r (189) Sched, 98v-99r; Frey Tr90, 372v-373r (1087); <u>Ave</u> <u>regina celorum.</u></p>	<p>Text: AH, 50, 246 B.M.V. Publ.: Frye, pp. 14-16</p>
<p>243. Anonymous 252v-253r (503-504)</p>  <p>(V) Viminibus cinge tristantem</p> <p>Viminibus cinge tristantem Viminibus cinge tristantem</p>		Glog, 156--172--174 (142)	<p>Notated a fifth higher in Glog. In both sources the tenor is written in a quasi "Musica Enchiriadis" notation, in addition to which, in Strahov, it is written in normal mensural notation. Publ.: Ringmann, II, 16-17</p>
<p>244. Anonymous 253v-254r (505-506)</p>  <p>(S)peciosa facta es (T)enor quam?</p> <p>(C)ontratenor quam?</p>	Motet		Text: Based on the Song of Solomon.


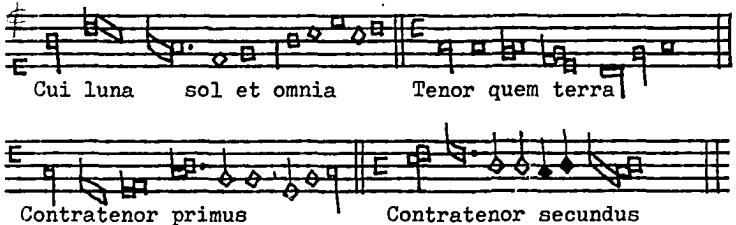
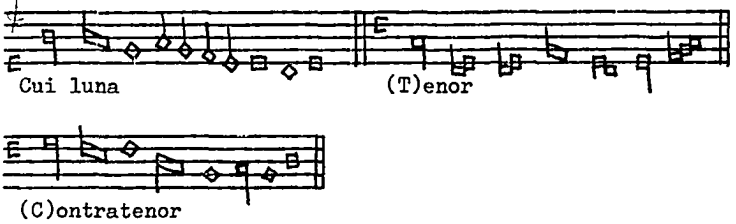
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>245. Anonymous 254v-255r (507-508)</p>  <p>Vidi aquam Egredi entem Tenor</p> <p>Contratenor Egredientem</p>	<p>Cerem. Antiphon</p>	<p>Tr90, 4v-54 (787) Tr93, 5v-6r (1591)</p>	<p>Cf. and text: GR, 2* Before Sunday Mass, Paschaltide</p>
<p>246. Anonymous 255v (509)</p>  <p>Salve festa di es Tenor Salve</p> <p>Contratenor Salve</p>	<p>Proc. Hymn</p>		<p>Cf.: MM, I, 1008 Text: AH, 50, p. 79ff. Verses <u>a 2</u> Holy Saturday-Easter</p>
<p>247. Anonymous 256r (510)</p>  <p>Sal ve festa dies Tenor Salve</p> <p>Contratenor Salve</p>	<p>Proc. Hymn</p>		<p>Cf.: MM, I, 1008 Text: AH, 50, p. 79ff. Holy Saturday-Easter</p>

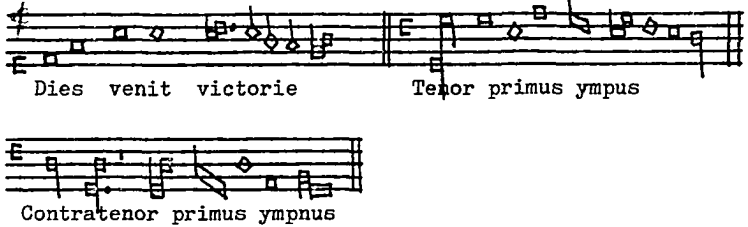
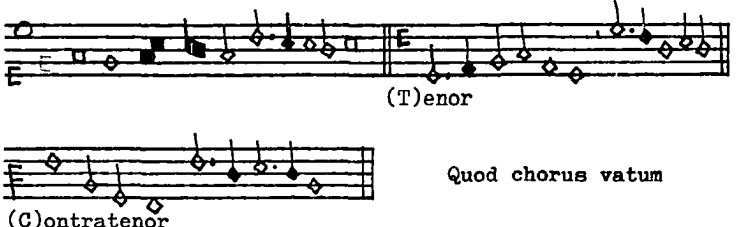
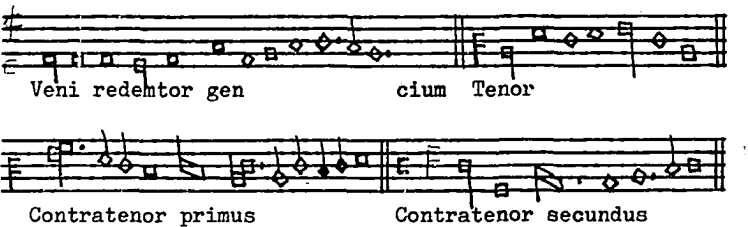
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>248. Anonymous 256v (511)</p>  <p>Salve festa dies (T)enor</p> <p>(C)ontratenor primus (C)ontratenor secundus</p>	<p>Proc. Hymn</p>	<p>=Stv, 163v (143); <u>a 3</u></p>	<p>Cf.: MM, I, 1008 Text: AH, 50, p. 79ff. Refrain only Holy Saturday-Easter</p>
<p>249. Anonymous 257r-257v (512-513)</p>  <p>Regina celi Letare re Tenor Letare</p> <p>Contratenor Regina Letare</p>	<p>Ant.- Motet</p>		<p>Cf. and text: AR, 56 B.M.V. Final alleluia troped: <u>Alle domine nate.</u></p>
<p>250. Anonymous 257v (513)</p>  <p>Maria mater gratie Maria mater gratie</p>			<p>Text: first line of verse 2 of the hymn <u>Memento, salutis Auctor</u>; see also MM, I, 52. B.M.V. See Remarks, No. 252.</p>

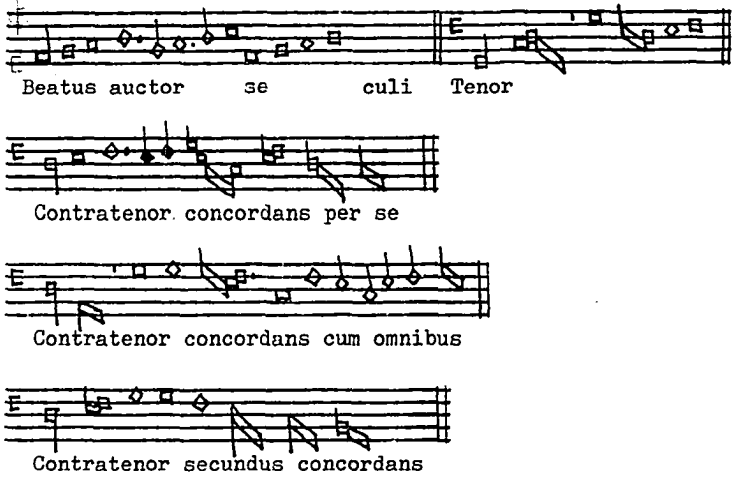

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>251. Anonymous</p> <p>257v (513)</p> <p>primus discantus</p>  <p>Ave maria gracia plena dominus tecum</p> <p>secundus discantus</p>  <p>ave maria</p>			<p>Cf. and text: GR, 564; beginning only. B.M.V.</p> <p>Perhaps intended for use with No. 250 as a polyphonic versicle and response in Marian Vespers or as part of a suffragium or devotional service.</p>
<p>252. Anonymous</p> <p>258r (514)</p>  <p>Da pacem domi ne Tenor da pacem do mi ne</p>  <p>Contratenor</p>	Votive Antiphon		
<p>253. Anonymous</p> <p>258v (515)</p>  <p>Cuius sacrata viscera Tenor</p>  <p>Contratenor primus Contratenor secundus</p>	Office Hymn		<p>Cf.: ?</p> <p>Text: <u>Assunt festa jubilea</u>; AH, 48, 402; 2, 4, 6 and 8 underlaid in full.</p> <p>Superscription: <u>de visitacione</u> (July 2)</p>

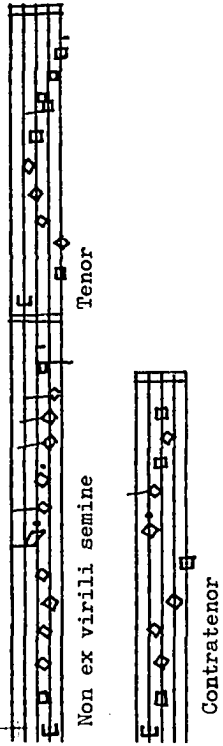
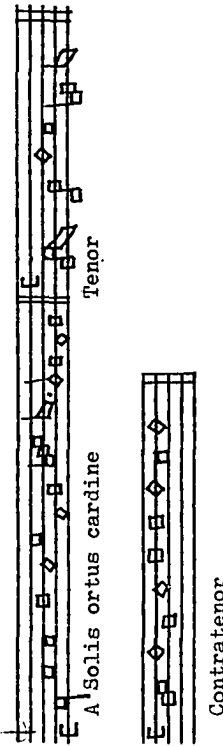
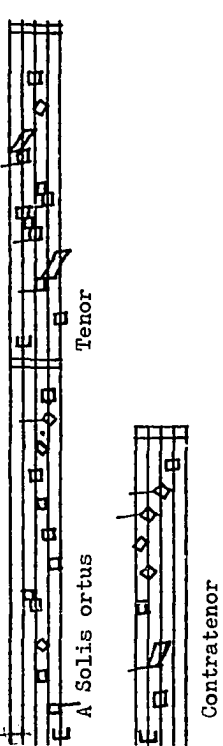
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>254. Anonymous</p> <p>259r (516)</p>  <p>Nam ipsius suffra gia Tenor de S. procopio</p> <p>Contratenor</p>	Office Hymn		<p>Cf.: MM, I, 752</p> <p>Text: <u>Confessor Dei lucidus</u>; AH, 52, 329; 2, 4, 6, and 8 underlaid in full.</p> <p>Tenor inscription: <u>de S. procopio</u> (July 8).</p>
<p>255. Anonymous</p> <p>259v (517)</p>  <p>Emerge dulcis filia Tenor O sancta mundi domina</p> <p>Contratenor primus Contratenor secundus</p>	Office Hymn		<p>Cf.: MM, I, 551</p> <p>Text: <u>O sancta mundi Domina</u>; AH, 51, 122; 2 and 4 underlaid in full.</p> <p>Nativity of B.M.V.</p>
<p>256. Anonymous</p> <p>260r (518)</p>  <p>O sancta Emerge dulcis filia Tenor</p> <p>Contratenor sequitur</p>	Office Hymn		<p>Cf.: MM, I, 551</p> <p>Text: <u>O sancta mundi Domina</u>; AH, 51, 122; 2 and 4 underlaid in full.</p> <p>Nativity of B.M.V.</p>

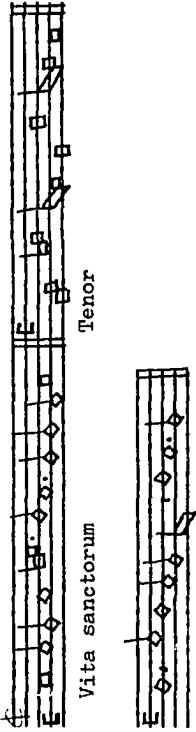
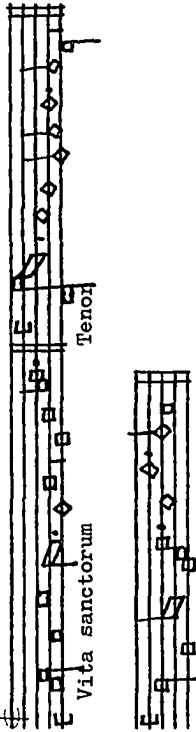
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>257. Anonymous 260r (518)</p>  <p>(C)ontratenor</p> <p>(T)enor planus</p>	Office Hymn		<p>Cf.: MM, I, 551</p> <p>Textless; undoubtedly <u>O sancta mundi Domina</u> intended; see 255.</p> <p>Nativity of B.M.V.</p>
<p>258. Anonymous 260v (519)</p>  <p>Non ex virili semine Tenor</p> <p>Contratenor</p>	Office Hymn		<p>Cf.: MM, I, 503</p> <p>Text: <u>Veni redemptor gentium</u>; AH, 50, 8; 2 underlaid in full.</p> <p>Christmas</p>
<p>259. Anonymous 261r (520)</p>  <p>Cui luna sol et omnia Tenor Quem terra pontus</p> <p>Contratenor primus Contratenor secundus</p>	Office Hymn	Tr88, 234v-235r (377)	<p>Cf.: MM, I, 16</p> <p>Text: <u>Quem terra, pontus, aethera</u>; AH, 50, 72; 2, 5 and 7 underlaid in full.</p> <p>B.M.V.</p>

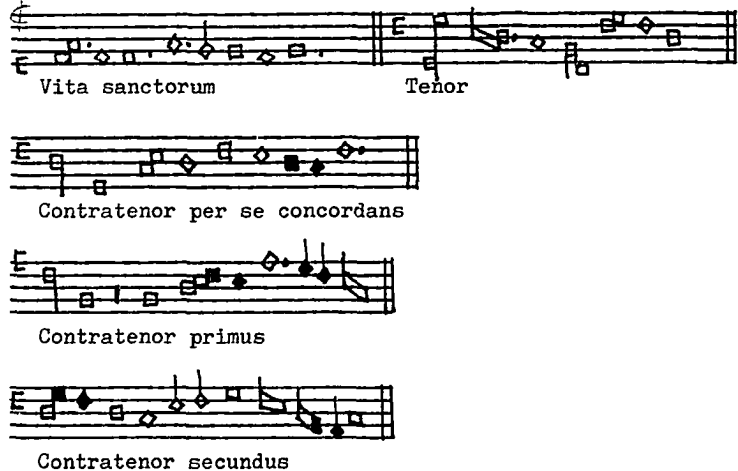
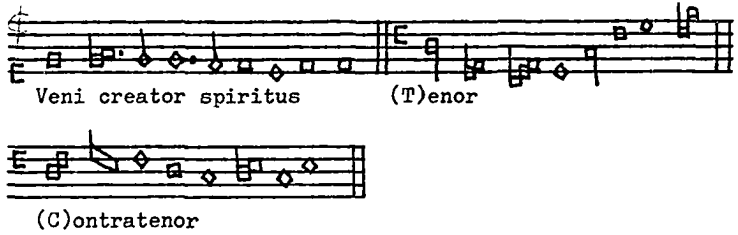
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>260. Anonymous 261v (521)</p>  <p>Cui luna Tenor</p> <p>Contratenor</p>	Office Hymn	Tr93, 377v (1854)	<p>Cf.: MM, I, 16 Text: <u>Quem terra, pontus, aethera;</u> AH, 50, 72; 2 underlaid in full. B.M.V.</p>
<p>261. Anonymous 261v-262r (521-522)</p>  <p>Cui luna sol et omnia Tenor quem terra</p> <p>Contratenor primus Contratenor secundus</p>	Office Hymn		<p>Cf.: MM, I, 16 Text: <u>Quem terra, pontus, aethera;</u> AH, 50, 72; 2 underlaid in full. B.M.V.</p>
<p>262. Anonymous 262r (522)</p>  <p>Cui luna (T)enor</p> <p>(C)ontratenor</p>	Office Hymn	Tr93, 378r (1855)	<p>Cf.: MM, I, 16 Text: <u>Quem terra, pontus, aethera;</u> AH, 50, 72; 2 underlaid in full. B.M.V.</p>

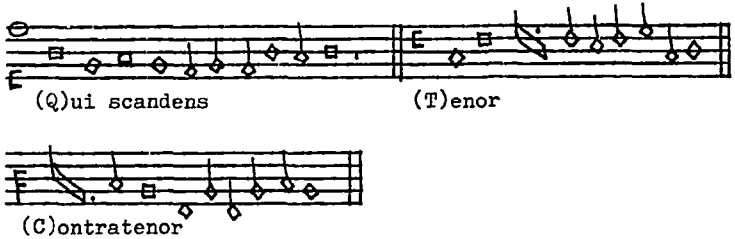

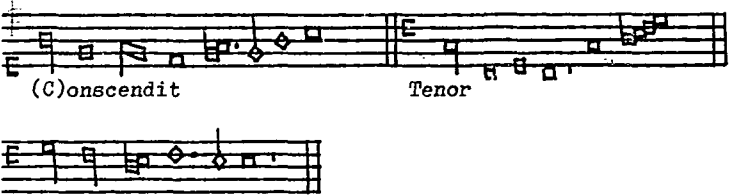
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>263. Anonymous 262v-263r (523-524)</p>  <p>Dies venit victorie Tenor primus ympus</p> <p>Contratenor primus ympus</p>	Office Hymn		<p>Cf.: ?</p> <p>Text: AH, 52, 382; two settings intended for alternatim performance; 1 underlaid in full in first setting, 2 underlaid in full in second.</p> <p>St. Wenceslaus (September 28)</p>
<p>264. Anonymous 263v (525)</p>  <p>(T)enor</p> <p>(C)ontratenor Quod chorus vatum</p>	Office Hymn		<p>Cf.: MM, I, 1013</p> <p>Text: <u>Quod chorus vatum</u>; AH, 50, 155; refrain not used; original textual incipit erased and portion of 1 entered at conclusion of contratenor.</p> <p>Purification</p>
<p>265. Anonymous 264r (526)</p>  <p>Veni redemptor gen cium Tenor</p> <p>Contratenor primus Contratenor secundus</p>	Office Hymn	Tr88, 229v-230r (372)	<p>Cf.: MM, I, 503</p> <p>Text: AH, 50, 8; 1 underlaid in full.</p> <p>Christmas</p>

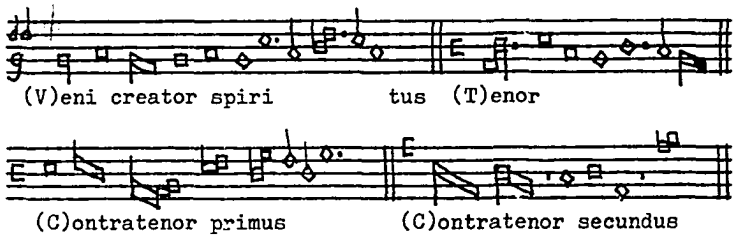
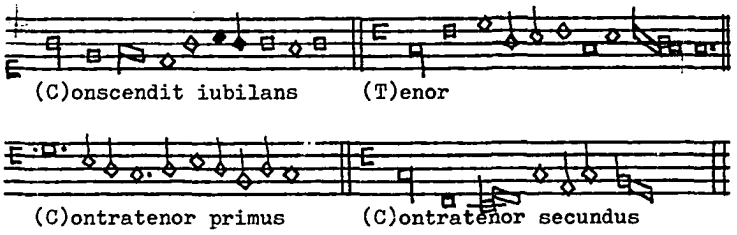
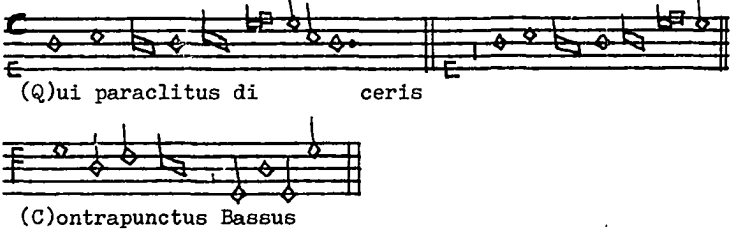
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>266. Anonymous 264v-265r (527-528)</p>  <p>Beatus auctor se culi Tenor</p> <p>Contratenor concordans per se</p> <p>Contratenor concordans cum omnibus</p> <p>Contratenor secundus concordans</p>	Office Hymn	Tr88, 334v-335r (450)	<p>Cf.: MM, I, 53</p> <p>Text: <u>A solis ortus cardine</u>; AH, 50, 53; 2, 4 and 6 underlaid in full, doxology partially.</p> <p>Christmas</p>
<p>267. Anonymous 265r (528)</p>  <p>Non ex virili semi ne Tenor</p> <p>(C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 503</p> <p>Text: <u>Veni redemptor gentium</u>; AH, 50, 8; 2, 6 and 4 underlaid in full.</p> <p>Christmas</p>

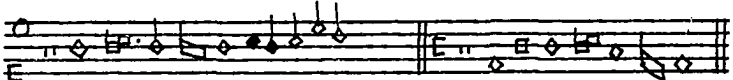
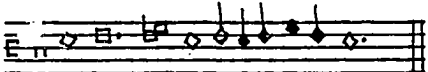
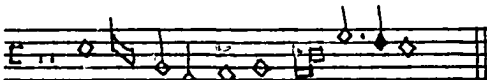
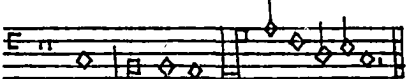
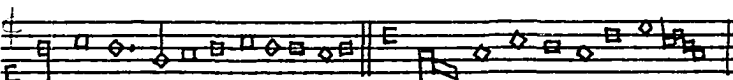
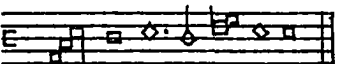
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>268. Anonymous 265r (528)</p>  <p>Non ex virili semine</p> <p>Tenor</p> <p>Contratenor</p>	Office Hymn	Mu3154, 12r Tr-93, 379v (1858)	Cf.: MM, I, 503 Text: <u>Veni redemptor gentium</u> ; AH, 50, 8; incipit of 2. Christmas
<p>269. Anonymous 265v (529)</p>  <p>A Solis ortus cardine</p> <p>Tenor</p> <p>Contratenor</p>	Office Hymn		Cf.: MM, I, 53 Text: AH, 50, 53; incipit of 1. Christmas
<p>270. Anonymous 265v-266r (529-530)</p>  <p>A Solis ortus</p> <p>Tenor</p> <p>Contratenor</p>	Office Hymn		Cf.: MM, I, 53 Text: AH, 50, 53; incipit of 1. Christmas

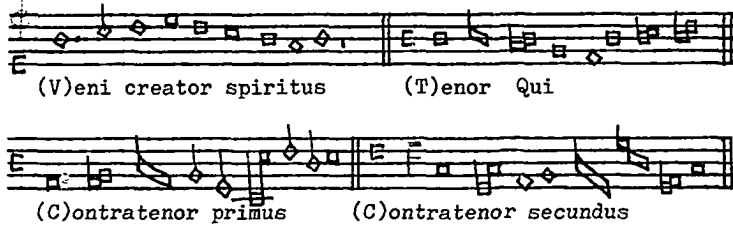
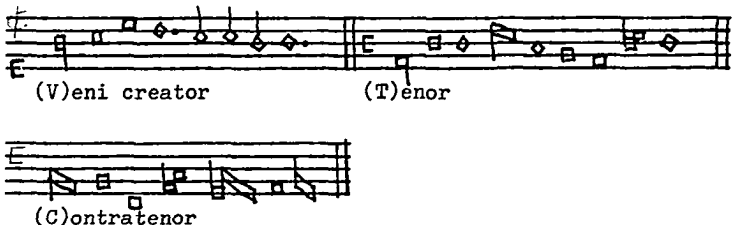
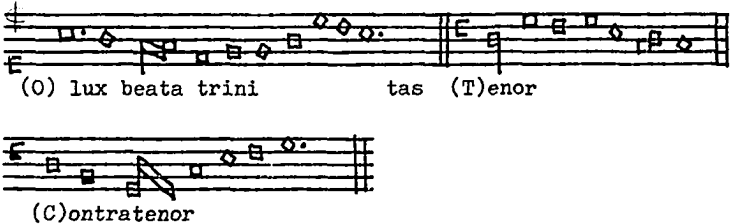
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>266v-267r (531-532): Ruled, no music</p>			
<p>271. Anonymous 267v (533)</p>  <p>Vita sanctorum Tenor Contratenor</p>	Office Hymn	Tr-93, 382v (1864)	<p>Cf.: MM, I, 423 Text: AH, 51, 85; first line of 1 underlaid. Easter</p>
<p>272. Anonymous 267v-268r (533-534)</p>  <p>Vita sanctorum Tenor Contratenor</p>	Office Hymn		<p>Cf.: MM, I, 423 Text: AH, 51, 85; incipit of 1 Easter</p>

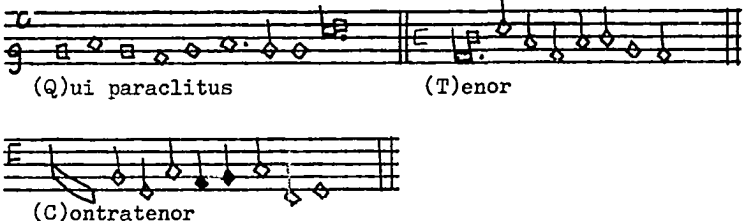
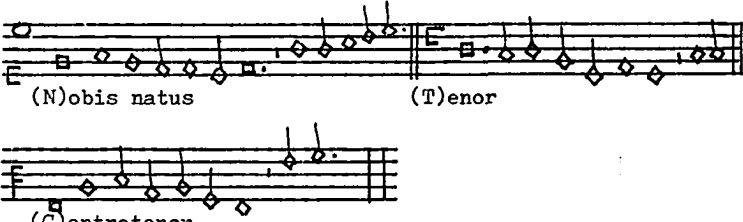
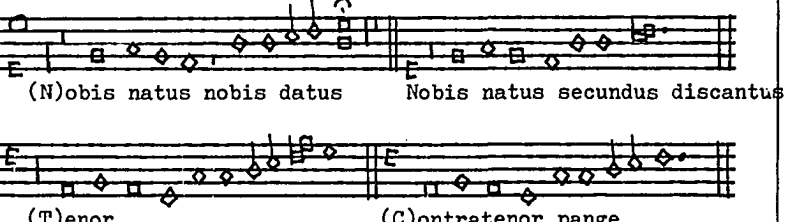
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>273. Anonymous 268v-269r (535-536)</p>  <p>Vita sanctorum Tenor</p> <p>Contratenor per se concordans</p> <p>Contratenor primus</p> <p>Contratenor secundus</p>	Office Hymn	Tr88, 233v-234r (376).	<p>Cf.: MM, I, 423</p> <p>Text: AH, 51, 53; incipit of 1. Easter</p>
<p>274. Anonymous 269r (536)</p>  <p>Veni creator spiritus (T)enor</p> <p>(C)ontratenor</p>	Office Hymn	=Stv, 276v (290) Tr90, 334r (1045)	<p>Cf.: MM, I, 56</p> <p>Text: incipit <u>Veni creator Spiritus</u> erroneous; the chant used in the superius is that most frequently associated with <u>Pange lingua gloriosi</u>, AH, 50, 386.</p> <p>Corpus Christi</p> <p>Publ.: see No. 290.</p>

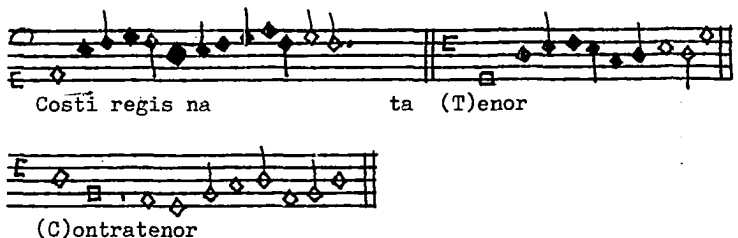
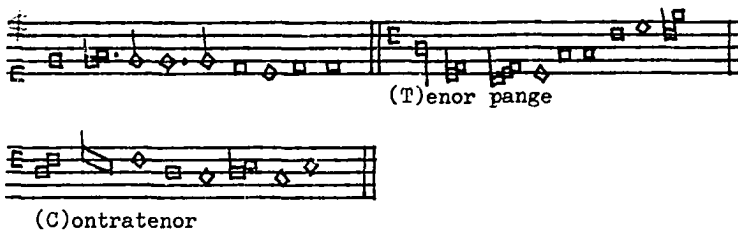
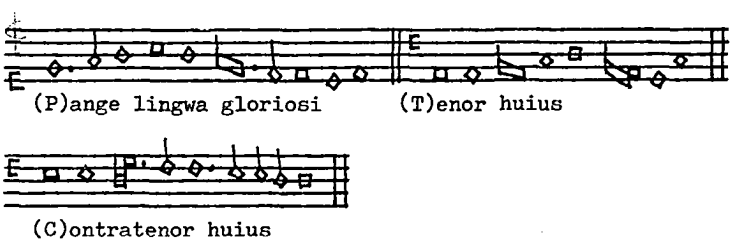
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>275. Anonymous 269v-270r (537-538)</p>  <p>(Q)ui scandens (T)enor (C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 512 Text: <u>Festum nunc celebre</u>; AH, 50, 143; incipit of 3. Ascension</p>
<p>276. Anonymous 270r (538)</p>  <p>(Q)ui scandens superos Tenor Contratenor</p>	Office Hymn		<p>Cf.: MM, I, 512 Text: <u>Festum nunc celebre</u>; AH, 50, 143; 3 and 5 underlaid in full. Ascension</p>
<p>277. Anonymous 270v (539)</p>  <p>(C)onscendit Tenor Contratenor</p>	Office Hymn		<p>Cf.: MM, I, 512 Text: <u>Festum nunc celebre</u>; AH, 50, 143; incipit of 1. Ascension</p>

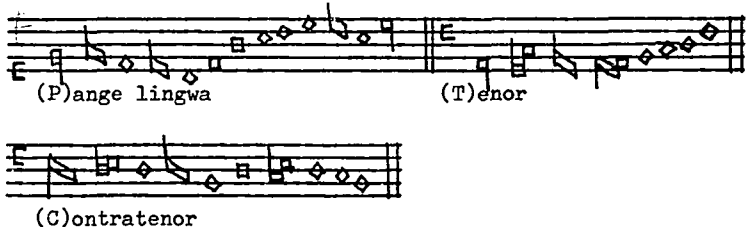
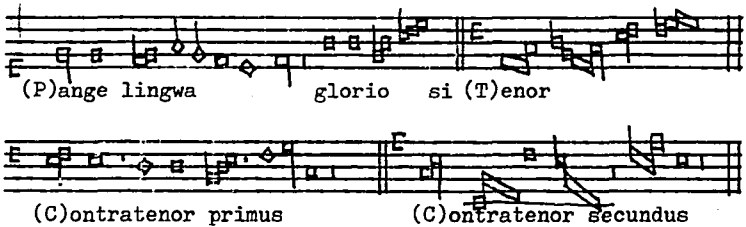

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>278. Anonymous 271r (540)</p>  <p>(V)eni creator spiri tus (T)enor (C)ontratenor primus (C)ontratenor secundus</p>	Office Hymn		<p>Cf.: MM, I, 17 Text: AH, 50, 144; 1 underlaid in full. Pentecost</p>
<p>279. Anonymous 271v-272r (541-542)</p>  <p>(C)onscendit iubilans (T)enor (C)ontratenor primus (C)ontratenor secundus</p>	Office Hymn	Tr88, 232v-233r (375)	<p>Cf.: MM, I, 512 Text: <u>Festum nunc celebre</u>; AH, 50, 143; 2 underlaid in full. Ascension</p>
<p>280. Anonymous 272r (542)</p>  <p>(Q)ui paraclitus di ceris (C)ontrapunctus Bassus</p>	Office Hymn		<p>Cf.: MM, I, 17 Text: <u>Veni creator Spiritus</u>; AH, 50, 144; incipit of 2. Pentecost</p>

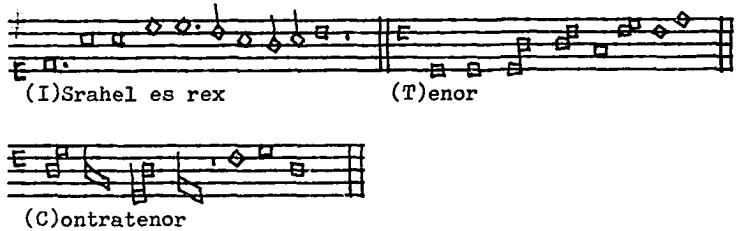
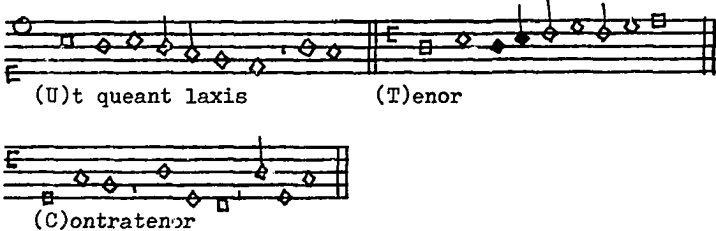
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>281. Anonymous</p> <p>272v-273r (543-544)</p>  <p>(Q)ui paracletus di ceris Tenor</p>  <p>Contratenor concordans per se</p>  <p>Contratenor concordans ad secundum</p>  <p>Contratenor secundus</p>	Office Hymn	Tr88, 230v-231r (373)	<p>Cf.: MM, I, 17</p> <p>Text: <u>Veni creator Spiritus</u>; AH, 50, 144; first two lines of 2, 4, alternate 6 (Da gaudiorum praemia) and alternate doxology (Sit laus Deo cum Filio) underlaid.</p> <p>Pentecost</p> <p>Publ.: DTOe, 53, 89-90.</p>
<p>282. Anonymous</p> <p>273r (544)</p>  <p>(V)eni creator (T)enor</p>  <p>(C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 17</p> <p>Text: AH, 50, 144; incipit of 1.</p> <p>Pentecost</p>

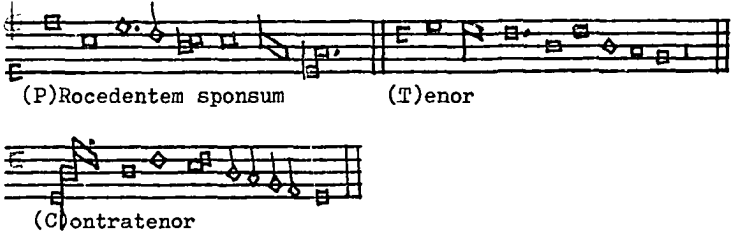
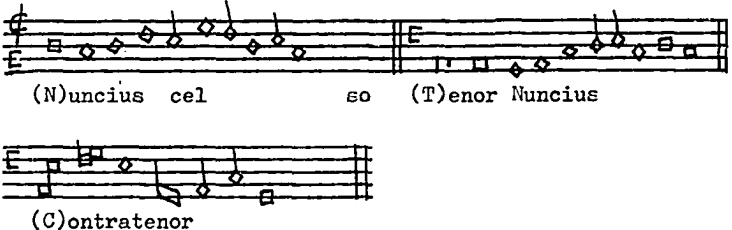
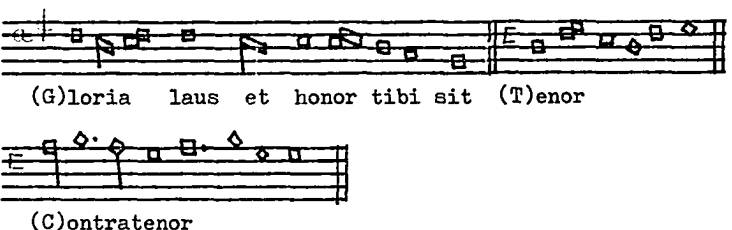
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>283. Anonymous 273v (545)</p>  <p>(V)eni creator spiritus (T)enor Qui (C)ontratenor primus (C)ontratenor secundus</p>	Office Hymn		<p>Cf.: ? Text: AH, 50, 144; incipit of 1. Pentecost</p>
<p>284. Anonymous 273v-274r (545-546)</p>  <p>(V)eni creator (T)enor (C)ontratenor</p>	Office Hymn	Tr93, 381r (1861)	<p>Cf.: ? Text: AH, 50, 144; incipit of 1. Pentecost</p>
<p>285. Anonymous 274r (546)</p>  <p>(O) lux beata trini tas (T)enor (C)ontratenor</p>	Office Hymn	Tr88, 229r (371)	<p>Cf.: MM, I, 22 Text: AH, 51, 40; 1 underlaid in full. Trinity Sunday</p>

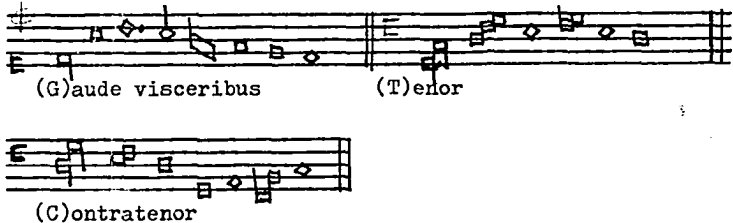


INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>286. Anonymous</p> <p>274v (547)</p> 	Office Hymn		<p>Cf.: MM, I, 17</p> <p>Text: <u>Veni creator Spiritus</u>; AH, 50, 144; incipit of 2.</p> <p>Pentecost</p>
<p>287. Anonymous</p> <p>275r (548)</p> 	Office Hymn		<p>Cf.: MM, I, 56</p> <p>Text: <u>Pange lingua gloriosi</u>; AH, 50, 386; incipit of 2.</p> <p>Corpus Christi</p>
<p>288. Anonymous (=Touront)</p> <p>275v-276r (549-550)</p> 	Office Hymn	<p>Spec, pp. 382-383</p> <p>Tr88, 351r (463); Touront</p> <p>Bux, 89r (163)</p>	<p>Cf.: MM, I, 56</p> <p>Text: <u>Pange lingua gloriosi</u>; AH, 50, 386; incipit of 2.</p> <p>Corpus Christi</p> <p>Publ.: DTOe, 53, 85; Wallner, II, 218 (Bux)</p>

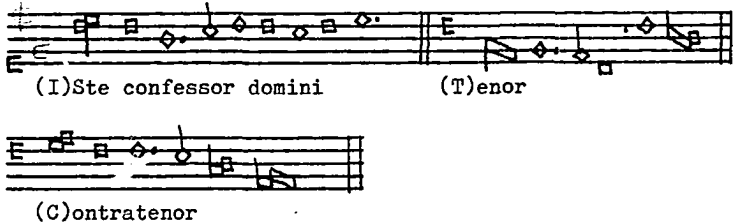

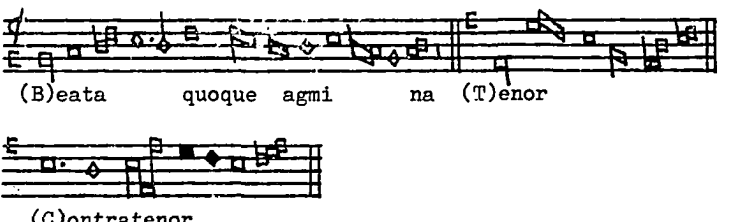
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>289. Anonymous 276r (550)</p>  <p>Costi regis na ta (T)enor</p> <p>(C)ontratenor</p>	Office Hymn	<p>Tr89, 1r (508); <u>Ave maris stella</u> and <u>Ave Katharina</u> Tr90, 344r (1054); <u>Ave maris stella</u></p>	<p>Cf.: MM, I, 67 Text: <u>Ave Katharina</u>; AH, 52, 248; 2, 4 and 6 underlaid in full. St. Catherine (November 25) Publ.: DTOe, 53, 79; <u>Ave maris stella</u>.</p>
<p>290. Anonymous 276v (551)</p>  <p>(T)enor pange</p> <p>(C)ontratenor</p>	Office Hymn	<p>=Stv, 269r (274) Tr90, 334r (1045)</p>	<p>Cf.: MM, I, 56 Text: <u>Pange lingua gloriosi</u>; AH, 50, 386; no text underlaid in superius, incipit of l in tenor. Corpus Christi Publ.: DTOe, 53, 87.</p>
<p>291. Anonymous 276v-277r (551-552)</p>  <p>(P)ange lingua gloriosi (T)enor huius</p> <p>(C)ontratenor huius</p>	Office Hymn	<p>Tr93, 381v (1862)</p>	<p>Cf.: MM, I, 56 Text: AH, 50, 386; incipit of l. Corpus Christi</p>

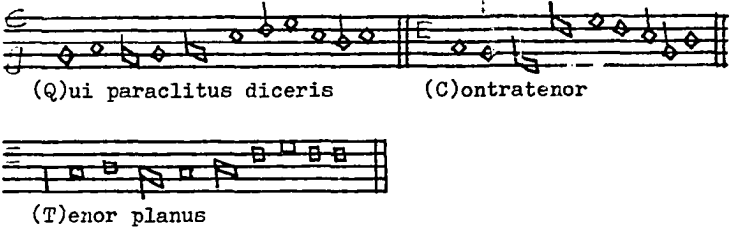
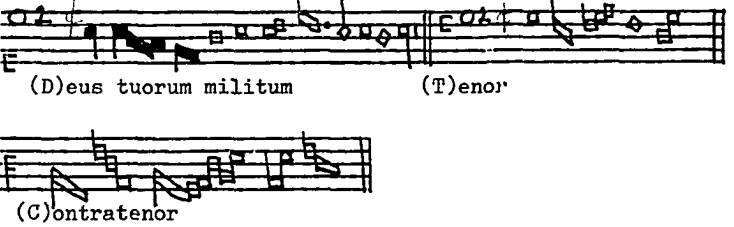
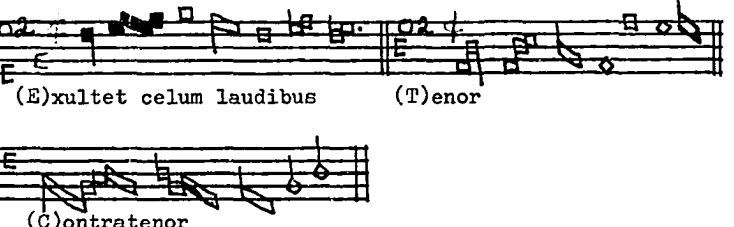
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>292. Anonymous 277r (552)</p>  <p>(P)ange lingua (T)enor (C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 56 Text: AH, 50, 386; incipit of l. Corpus Christi</p>
<p>293. Anonymous 277v (553)</p>  <p>(P)ange lingua glorio si (T)enor (C)ontratenor primus (C)ontratenor secundus</p>	Office Hymn		<p>Cf.: MM, I, 56 Text: AH, 50, 386; 1 underlaid in full. Corpus Christi Facsimile: PlamB, Pl. 2.</p>
<p>294. duffay 278r (554)</p>  <p>(E)xultet celum (T)enor (C)ontratenor primus (C)ontratenor secundus</p>	Office Hymn		<p>Cf.: MM, I, 414 Text: AH, 51, 108; 1 underlaid in full. Apostles Facsimile: PlamB, Pl. 2. Publ.: PlamB, p. 110.</p>

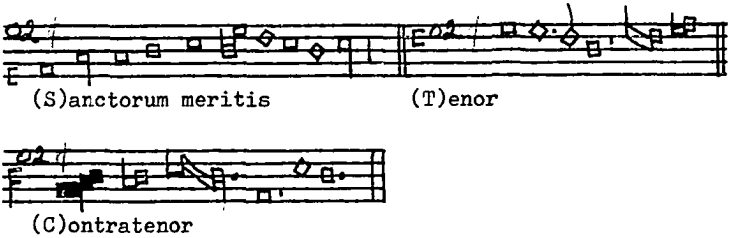
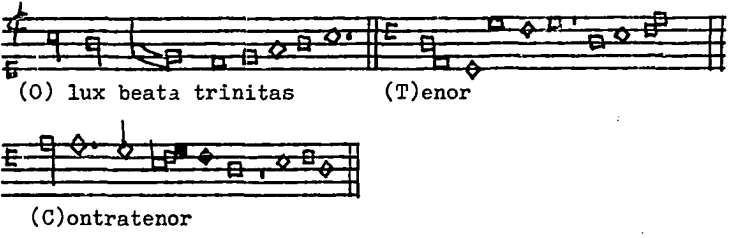
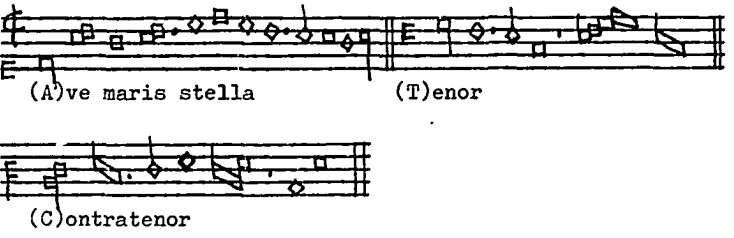
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>295. Anonymous 278r (554)</p>  <p>(I)Srahel es rex (T)enor</p> <p>(C)ontratenor</p>	<p>Proc. Hymn</p>		<p>Cf.: MM, I, 1011a Text: <u>Gloria laus et honor</u>; AH, 50, 117; verse only. Palm Sunday</p>
<p>278v (555): Ruled, no music</p>			
<p>296. Anonymous 279r (556)</p>  <p>(U)t queant laxis (T)enor</p> <p>(C)ontratenor</p>	<p>Office Hymn</p>		<p>Cf.: MM, I, 422 Text: AH, 50, 96; incipit of l. St. John the Baptist (June 24)</p>

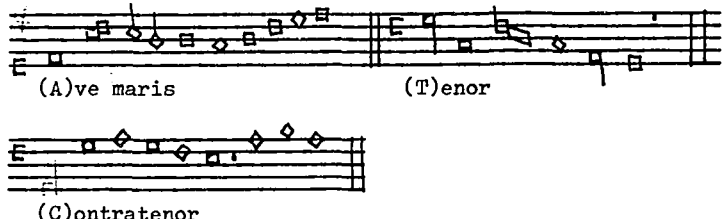
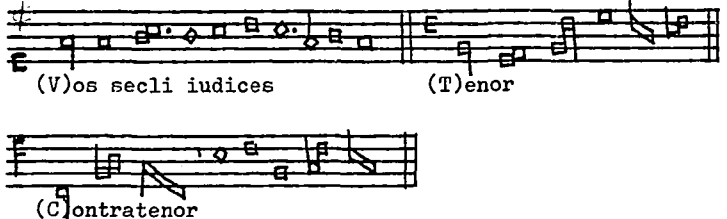
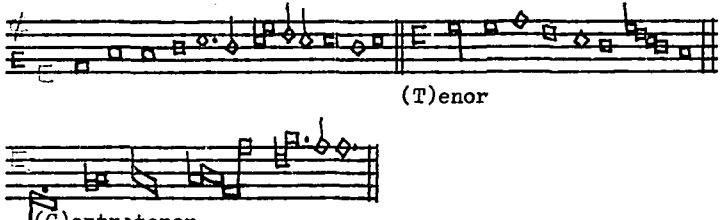
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>297. Anonymous 279r (556)</p>  <p>(P)rocedentem sponsum (T)enor (C)ontratenor</p>	Bened. Trobe		Textual incipit only underlaid in superius; remainder of text entered (but not underlaid) at the beginning of the tenor and contratenor parts.
<p>298. Anonymous 279v (557)</p>  <p>(N)uncius cel so (T)enor Nuncius (C)ontratenor</p>	Office Hymn		Cf.: MM, I, 72 Text: Ut quaeant laxis; AH, 50, 96; first two lines of 2 underlaid. St. John the Baptist (June 24)
<p>299. Anonymous 279v, 280r (557, 558)</p>  <p>(G)loria laus et honor tibi sit (T)enor (C)ontratenor</p>	Proc. Hymn		Cf.: MM, I, 1011a Text: AH, 50, 117; verse, <u>a 2</u> , on fol. 280r. Palm Sunday

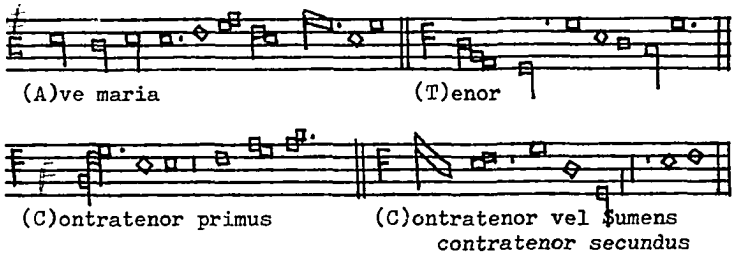

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>300. Anonymous 280r (558)</p> 	Office Hymn	Tr93, 378v (1856)	<p>Cf.: ? Text: AH, 51, 125; incipit of l. Assumption (August 15)</p>
<p>301. Anonymous 280v (559)</p> 	Office Hymn		<p>Cf.: ? Text: AH, 50, 21; incipit of l. Virgins</p>
<p>302. Anonymous 280v (559)</p> 	Proc. Hymn	=Stv, 137r (125)	<p>Cf.: MM, I, 1011a Text: <u>Gloria, laus et honor</u>; AH, 50, 117; verse only. Palm Sunday</p>

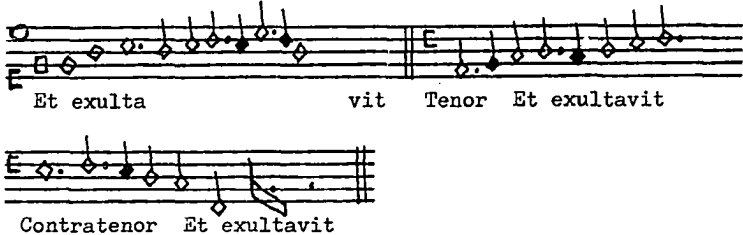
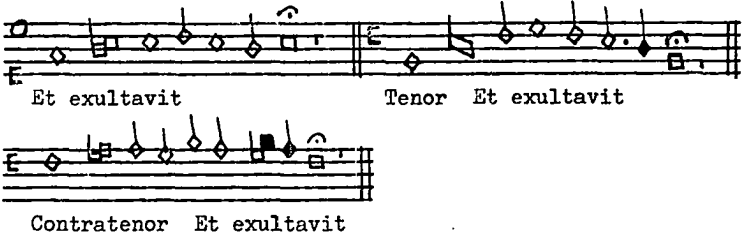
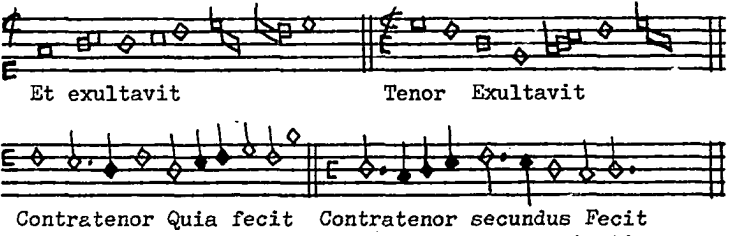
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>303. Anonymous 281r (560)</p>  <p>(I)Ste confessor domini (T)enor (C)ontratenor</p>	Office Hymn	Tr88, 240r (384)	<p>Cf.: MM, I, 160 Text: AH, 51, 118; incipit of l. Confessor</p>
<p>304. Anonymous 281r (560)</p>  <p>(N)ova veniens e ce lo (T)enor (C)ontratenor urbs beata</p>	Office Hymn	<p>Tr90, 330r (1041) Tr91, 225v (1343)</p>	<p>Cf.: MM, I, 162 Text: <u>Urbs beata Jerusalem</u>; AH, 51, 102; 2 underlaid in full. Dedication of a church</p>
<p>305. Anonymous 281v (561)</p>  <p>(B)eata quoque agmi na (T)enor (C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 71 Text: <u>Christe redemptor omnium/ Con- serva</u>; AH, 51. 129; 2, 4 and 6 under- laid in full. All Saints (November 1)</p>

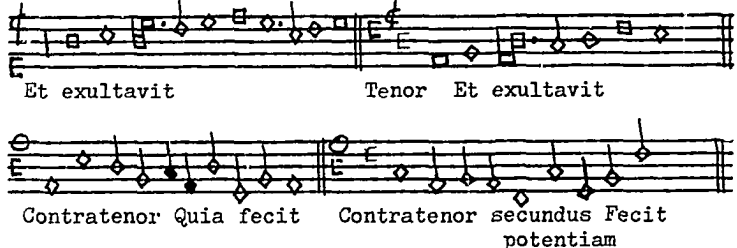
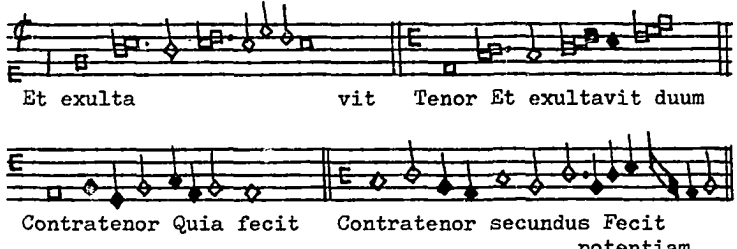
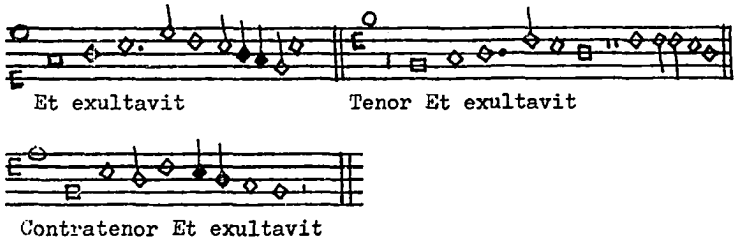
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>306. Anonymous 281v (561)</p>  <p>(Q)ui paraclitus diceris (C)ontratenor</p> <p>(T)enor planus</p>	Office Hymn		<p>Cf.: MM, I, 17 Text: <u>Veni creator Spiritus</u>; AH, 50, 114; incipit of 2. Pentecost</p>
<p>307. Anonymous 282r (562)</p>  <p>(D)eus tuorum militum (T)enor</p> <p>(C)ontratenor</p>	Office Hymn	Glog, 187--210--208 (166)	<p>Cf.: MM, I, 52 Text: AH, 51, 114a; incipit of 1. One Martyr</p>
<p>308. Anonymous 282v (563)</p>  <p>(E)xultet celum laudibus (T)enor</p> <p>(C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 414 Text: AH, 51, 108; incipit of 1. Apostles</p>

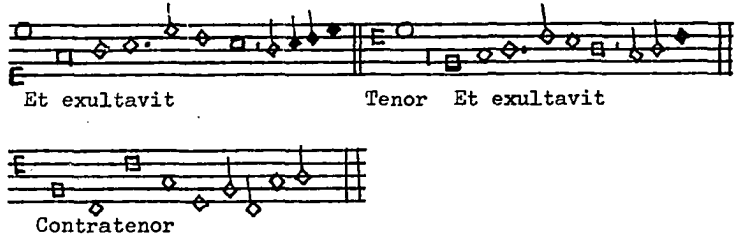
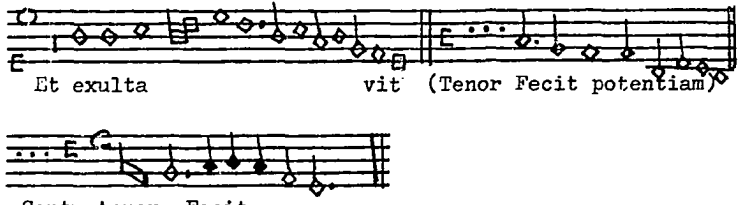
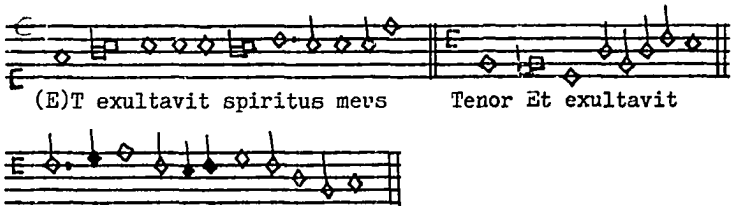
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>309. Anonymous 282v-283r (563-564)</p>  <p>(S)anctorum meritis (T)enor</p> <p>(C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 518 Text: AH, 50, 153; incipit of l. Many Martyrs</p>
<p>310. Anonymous 283r (564)</p>  <p>(O) lux beata trinitas (T)enor</p> <p>(C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 22 Text: AH, 51, 40; incipit of l. Trinity Sunday</p>
<p>311. Anonymous 283v (565)</p>  <p>(A)ve maris stella (T)enor</p> <p>(C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 67 Text: AH, 51, 123; incipit of l. B.M.V.</p>

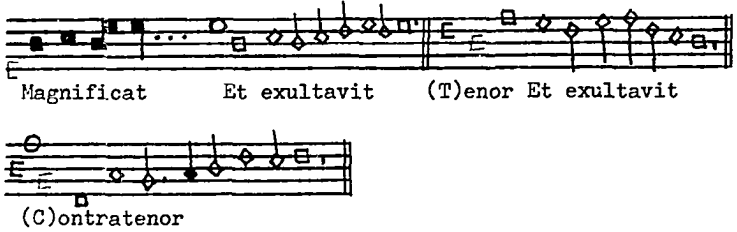
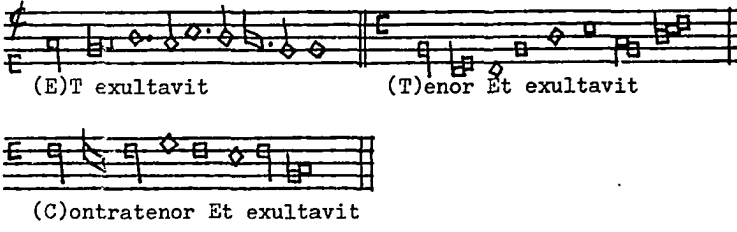
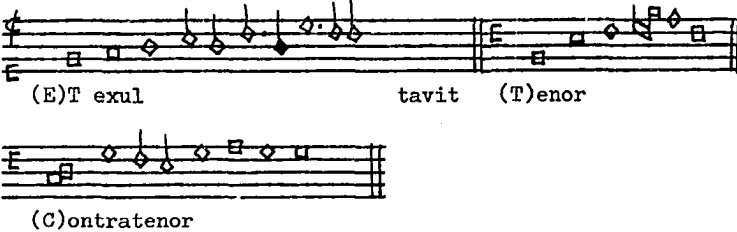
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>312. Anonymous 283v-284r (565-566)</p> 	Office Hymn	Tr90, 364r (1077)	<p>Cf.: MM, I, 67 Text: AH, 51, 123; incipit of l. B.M.V. Publ.: DTOe, 53, 81</p>
<p>313. Anonymous 284r (566)</p> 	Office Hymn		<p>Cf.: MM, I, 414 Text: <u>Exsultet coelum laudibus</u>; AH, 51, 108; incipit of 2. Apostles</p>
<p>314. Anonymous 234v (567)</p> 	Office Hymn		<p>Cf.: MM, I, 518 Textless; probably <u>Sanctorum meritis</u>; AH, 50, 153. Many martyrs</p>

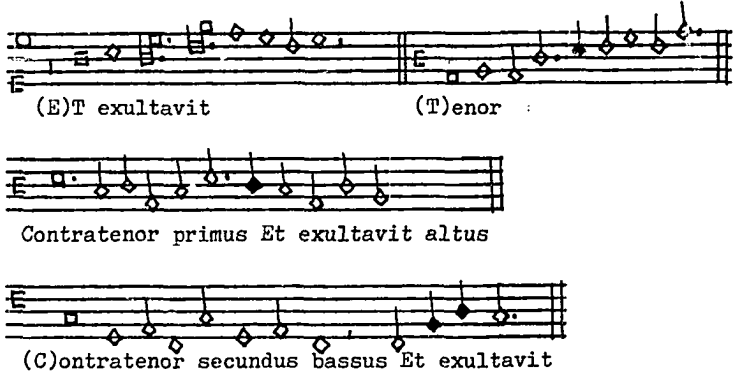
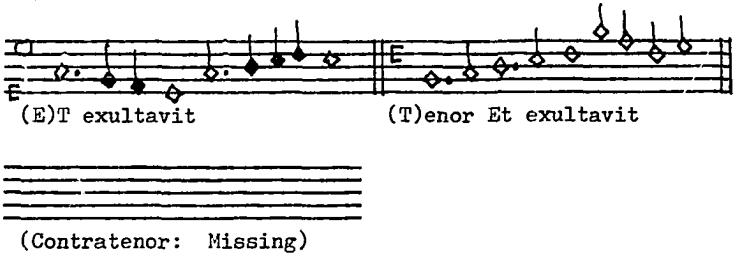
INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>315. Anonymous 285r (568)</p>  <p>(A)ve maria (T)enor</p> <p>(C)ontratenor primus (C)ontratenor vel sumens contratenor secundus</p>	Office Hymn	<p>FMag112bis, 9v-10r Tr88, 236v (379)</p>	<p>Cf. MM, I, 67 Text: =Ave maris stella; AH, 51, 123; incipit of 1, with <u>maria</u>, erroneously, instead of <u>maris</u>. B.M.V. Publ.: DTOe, 78-79.</p>
<p>316. Anonymous 285v-286r (569-570)</p>  <p>(C)ui luna sol et omnia (T)enor quem</p> <p>(C)ontratenor</p>	Office Hymn		<p>Cf.: MM, I, 16 Text: <u>Quem terra, pontus, aethera;</u> AH, 50, 72; 2 underlaid in full except for final word. B.M.V.</p>
<p>286v (571): Blank</p>			

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>317. Anonymous 287r-289r (572-576)</p>  <p>Et exulta vit Tenor Et exultavit</p> <p>Contratenor Et exultavit</p>	Canticle	Tr89, 21v-25r (521)	<p>Tone IV Superscription: <u>quarti toni</u> =Kirsch 243</p>
<p>318. Anonymous 289v-290r (577-578)</p>  <p>Et exultavit Tenor Et exultavit</p> <p>Contratenor Et exultavit</p>	Canticle	Tr88, 227v-228r (369)	<p>Tone VI =Kirsch 303</p>
<p>319. Anonymous 290v-292r (579-582)</p>  <p>Et exultavit Tenor Exultavit</p> <p>Contratenor Quia fecit Contratenor secundus Fecit potentiam</p>	Canticle	Tr89, 143v-145r (598)	<p>Tone VI = Kirsch 295</p>

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>320. Anonymous 292v-293r (583-584)</p>  <p>Et exultavit Tenor Et exultavit</p> <p>Contratenor Quia fecit Contratenor secundus Fecit potentiam</p>	Canticle	Tr88, 243v-245r (389)	<p>Tone VIII =Kirsch 365</p>
<p>321. Anonymous 293v-294r (585-586)</p>  <p>Et exulta vit Tenor Et exultavit duum</p> <p>Contratenor Quia fecit Contratenor secundus Fecit potentiam</p>	Canticle		<p>Tone IV The superius inscription, <u>octavi toni</u>, is erroneous. =Kirsch 236</p>
<p>322. Anonymous (=Cecus) 294v-296v (587-591)</p>  <p>Et exultavit Tenor Et exultavit</p> <p>Contratenor Et exultavit</p>	Canticle	Per, 125v-130r, 133v-134r; Cecus	<p>Tone VI Verses out of order in Stv; 2, 4 and 8 occur on 294v-295r; 6, 10 and 12 on 295v-296r; 6 originally designated as a 2, with the third part, the contratenor, entered later, after the contratenor of 12. = Kirsch 668</p>

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>323. Anonymous 296v-298v (591-595)</p>  <p>Et exultavit Tenor Et exultavit</p> <p>Contratenor</p>	Canticle		<p>Tone VI =Kirsch 299</p>
<p>324. Anonymous 298v-299r (595-596)</p>  <p>Et exulta vit (Tenor Fecit potentiam)</p> <p>Contratenor Fecit</p>	Canticle	Tr89, 173v-175r (619)	<p>Tone VIII</p> <p>Incomplete because the original outer folding of the final fascicle, which now begins with fol. 299, is missing; it undoubtedly was lost before the ms. was bound. Also, 12 probably was never copied; logically, it should have appeared on 299v since 10 concludes at the bottom of 299r.</p> <p>=Kirsch 382</p>
<p>325. Anonymous 299v-300r (597-598)</p>  <p>(E)T exultavit spiritus meus Tenor Et exultavit</p> <p>Contratenor Et exultavit</p>	Canticle		<p>Tone VI =Kirsch 300</p>

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>326. Anonymous 300v-302r (599-602)</p>  <p>Magnificat Et exultavit (T)enor Et exultavit (C)ontratenor</p>	Canticle	<p>Tr90, 373v-374v (1088) Tr93, 8v-9v (1594)</p>	<p>Tone II, transposed (or Tone VIII, with variant termination on <u>a</u>?) =Kirsch 194</p>
<p>327. Anonymous 302v-303r (603-604)</p>  <p>(E)T exultavit (T)enor Et exultavit (C)ontratenor Et exultavit</p>	Canticle	<p>Tr90, 370r-370v (1084)</p>	<p>Tone VI =Kirsch 448, 309; Stv and Tr90 erroneously listed there as different settings.</p>
<p>328. Anonymous 303r-304r (604-606)</p>  <p>(E)T exul tavit (T)enor (C)ontratenor</p>	Canticle		<p>Tone uncertain because at least two of the three clef signs are erroneous. The clef of the tenor part seems to be the one most likely to be correct; if so, the setting probably uses Tone VI. =Kirsch 449</p>

INCIPITS	TYPE	CONCORDANCE	REMARKS
<p>329. Anonymous 304v-305r (607-608)</p>  <p>(E)T exultavit (T)enor</p> <p>Contratenor primus Et exultavit altus</p> <p>(C)ontratenor secundus bassus Et exultavit</p>	Canticle		<p>Tone VIII =Kirsch 410</p>
<p>330. Anonymous 305v (609)</p>  <p>(E)T exultavit (T)enor Et exultavit</p> <p>(Contratenor: Missing)</p>	Canticle	Tr91, 187v-188r (1307)	<p>Tone I The setting was not completely copied; present are the superius parts of verses 2, 4, 6, 8 and 12 and the tenor part of 2 and a portion of 4. =Kirsch 133</p>
<p>306r-306v (610-611): Blank</p>			