

## CRITICAL COMMENTARY TO NOS 1-5

Abbreviations and citations used throughout are similar to those in my current Trent 91 series, and are clarified by the list given below.

b	flat
br	breve
col	colored
conj	conjecturally
cor	corona
cs	congruent sign
dsf	demisemifusa
dtd	dotted
ed	editorial
err	in error / erroneously
f	fusa
f./ff.	folio/folios
h-col	half-colored
illeg	illegible
ind	indicated
lig	ligature
ligd	ligated
L	long
m	minim
m sign	mensuration sign
mx	maxima
ns	notes are split to accommodate underlay
om	omitted
p div	punctus divisionis
pp.	pages
p sync	punctus syncopationis
r	rest(s)
rpt(s)	repeats
sbr	semibreve
scr corr	scribally corrected
sf	semifusa
sm	semiminim
sig	signature
uc	unclear
**	now illegible in manuscript, but legible in previous reproductions / microfilms

Source sigla which are referred to throughout follow the abbreviations in *Ex Codicis*, and are given at the end of this instalment. For future instalments, additional primary and some secondary sources will be referred to in full on their first citation and then subsequently by new sigla throughout. The commentary is otherwise expanded in this series on Trent 89 due to the Mass cycles generally requiring sections on their structure and numerology.

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### 1. Missa *Sine nomine*

Kyrie (Trent 89 ff. 1v-3r, unicum, DTÖ VII inventory no. 509).

Text; five verses of the Kyrie *fons bonitatis* trope by Tuotilo of St. Gall (d. 915), formally used on Trinity Sundays and the more important Marian feasts. The verses used here are nos 1, 3, 4, 7 and 9 in the full version (AH 47, pp. 53-54). All voices have full underlay with a few omissions. Our version is adapted from

that in AH, and gives some variants which have been kept here since they occur in other settings of the same trope in Trent 89. The variants from AH are as follows.

Measure nos	<u>Trent 89</u>	<u>AH</u>
34-36	pneumate	pneumatis
41-43	terram	terra
59-60	rex	(omitted in <u>AH</u> )
97-101	coheredes	coherens
121-125	fluens	flans

[Superius]; 9: sharp given under 9,2 / 41: 2 not dtd / 87: 1 given as br in all voices / 159: 1 not dtd / 209: 1 om (conj supplied).

Contra; 146: superfluous br r follows 1 / 197: 1 B.

Tenor; 25: erased downward tail on 1 (scr corr from L); also, the insertion of an editorial part-word here is prompted by the Tenor's behaviour in the second-section entries of the Sanctus and Agnus (see the critical notes for the Sanctus) / 26-27: ns / 79-80: ns, with editorial part-word added as at 25 / 85-87: this passage is written on a small stave continuation at the bottom of f.1v due to lack of space / 146: editorial part-word added as at 25 above / 160: 2 E.

Underlay; extensively revised despite some care for syllable placement being evident in Trent 89. 'Christe' is given consistently as 'Criste', and the Tenor's second-section incipit (Kyrie ignis divine) is written over an erasure. At 113-116 the Contra gives 'usie' as 'usye'.

Bibliography: previous edition and discussion in Gottlieb, *op. cit.*, no. 13. Also see Mitchell, The Paleography and Repertory..., I, pp.71-72 for the initial suggestion that this Mass might be linked to the song *Thus I complayn* in Ashmole 191.

Throughout this Mass I have specified semibreve equivalence between O and C sections. For those who experience the performance result to be that that O sections too are fast and C sections too slow, the equivalent O perfect breve = C long might be equally viable.

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Gloria (Trent 89 ff. 3v-5r, unicum, DTÖ VII inventory no. 510).

[Superius]; 1: intonation adapted from GR 1973 p. 749, and m sign om / 35: p div follows 2 / 59,5: scr corr from E, ind by diagonal lines on each side of note / 105: 1 br / 184: 1 D / 242: 1 col err, with correcting "a" (for "alba") given underneath .

Contra; 1: m sign om / 26: p div given below stave after 4 / 37: 2 B / 56: 1 sbr, but technically this note is altered by preceding sbr r.

Tenor; 40,1: col, but corrected as at Superius, 242 above / 51: p div follows 1 / 52: 2 sbr, but alteration rule applies with preceding sbr / 65-90: ms gives 30 measures r (only 26 are needed) / 94: 1 E / 174-175: ns.

Underlay; full text only in the Superius, but with extensive lower-voice underlay. At 235-238 in the Tenor an editorial repeat of ‘Dei Patris’ seems necessary due to imitation with the Superius. The end of the second section is fully texted, and otherwise the Contra has text incipits given for many internal entries. Nevertheless the Trent 89 syllable positioning has been extensively revised in our version.

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Credo (Trent 89 ff. 5v-7r, unicum, DTÖ VII inventory no. 511).

[Superius]; 1: intonation supplied from LU 1997 p. 64. Otherwise no discrepancies.

Contratenor; 71: erased sbr B follows 3 / 77: natural ind before 76,2 / 170-171: ns.

Tenor; 27, 28, 34, 92-93, 94 & 172-173: ns.

Underlay; full text only in the Superius, but with extensive partial lower-voice textings as in previous movements (again, syllable positioning has been extensively revised). The standard Credo text is shortened here: at 232-234 all voices omit ‘Et in Spiritum’ to ‘seculi’ – a deletion probably not best emended by editorial telescoping since the lower voices have so many clearly placed incipits.

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Sanctus (Trent 89 ff. 7v-9r, unicum, DTÖ VII inventory no. 512).

[Superius]; 70: cor written like cs / 70 & 74: following these measures all voices have thin vertical lines which probably imply pause-points / 74: cor written like cs.

Contratenor; 22: 2 B / 70: cor om / 165-170: under these ligatures the scribe has written clarifying pitch indicators thus: re mi fa re fa ut (which are not really necessary because the ligatures are clearly written).

Tenor; 24: 2 B / 76-162: ms gives 88 measures r (87 are needed) / 163: the insertion of an editorial part-word here is possibly better than any other alternative, and the way in which the Tenor behaves here (and at Agnus, 110) has influenced my decision to place part-words at Tenor entries elsewhere in this Mass / 224,2-227: upward tail given on this lig, which would make the first two notes sbr sbr.

Underlay; fully texted in all voices, but with considerable differences from our version. All following references are to Superius word and syllable positions. At 1-19 ‘Sanctus’ is only given twice rather than the normal three times, implying that the scribe thought that a chant intonation was needed.<sup>1</sup> Since the movement is probably not chant-based (and additionally since the Superius is almost definitely not chant-based) ‘Sanctus’ has been given three times at 1-19. Other discrepancies: 37-44: ‘Pleni sunt’ is under 37,1-40,1 / 52: ‘tu-’ is under 52,2 / 60: ‘Osanna’ not given in Superius, and ‘in ex-’ is here instead / 74: ‘-cel-’ under 67,2 / 74: ‘-sis’ given under 74 in all voices, in spite of the rptd notes with identical pitches at 75. At 76-123 the Benedictus duet underlay differs considerably, with ‘-di-’ in the Superius given as ‘-dic-’ under 83,1, & ‘qui venit’ is placed at 99-108. ‘In’ (130) is also rptd unnecessarily, and in all voices at 60-70 & 174-178 editorial rpts of ‘Osanna’ have been given. For those wishing to use this movement with an intonation, the following example is suggested for underlay revision purposes (using the Sarum Sanctus IV

<sup>1</sup> Whether Kyrie / Sanctus / Agnus chant insertions are truly compatible with central-tradition or English Masses of ca. 1450 that otherwise use material of secular derivation is open to question. However, for one convincing example see Strohm, R., Music in Late Medieval Bruges (Oxford, 1985) p. 125. Here, it is made plain that the Kyrie to Frye’s Missa *So ys emprentyd* is alternatim and needs chant insertions despite its polyphonic sections using material from a pre-existent song. Also, see the Kyrie of Mass no. 5 in this edition for a lied-based work which might involve alternatim chant verses.

chant opening). However, I lack the confidence to accept the cadence-like figure at measures 10-11 as acceptable without further editorial texting.

1.1. Alternative underlay for Sanctus opening;

San - ctus. san - ctus, san - ctus, Do - mi - ctus. Do - mi - ...san - ctus. Do - mi -

Agnus (Trent 89 ff. 9v-10v, unicum, DTÖ VII inventory no. 513).

[Superius]; no discrepancies.

Contratenor; 153: 2 C.

Tenor; no discrepancies.

Underlay; fully texted in Superius, and with extensive partial lower-voice texting. As with the Sanctus, Trent 89 omits the initial words of the text and begins with ‘qui tollis’, implying that an intonation is needed. See the notes to the Sanctus above for possible reasons why no intonation seems necessary, and ‘Agnus Dei’ has been restored at 1-6. As with other movements, the texting seems to need extensive revision and the most important Superius differences are as follows. 7: ‘qui’ under 2,1 / 8-9: ‘tollis’ under 3,3-4,3 / 10-15: ‘peccata’ under 10,1-11,2 / 23-31: ‘-serere’ under 24,4-25,1 / 31-37: ed rpts of ‘miserere’ needed in all voices / 37: ‘no-’ under 30,1 / 80-91: ‘Agnus’ under 80-83 / 92-110: ‘Dei’ under 90,2-91,1. Tenor, 68-69: ns. For those wishing to use this movement with an intonation, the following example is suggested for underlay revision purposes (using the Sarum Agnus I chant opening).

### 1.2. Alternative underlay for Agnus Dei opening;

The musical score is presented in mensural notation. It features three staves: Superius (top), Tenor (middle), and Bass (bottom). The Superius part starts with a melodic line for the text "1. A - gnus De - i,". The Tenor and Bass parts enter with "qui tol - - - - -". The score continues with "lis pec -" and "lis pec - ca -". The notation includes various mensural symbols such as minims, crotchets, and quavers, along with rests and accidentals (sharps and naturals). Brackets and slurs are used to group notes and indicate phrasing.

### Structure

This is an English-looking cycle in which all movements are bipartite, where the Tenors all have delayed entries, and where the basic mensuration pattern (O-C) is the same in each movement. All movements begin and end on D, but the internal sectional cadences of the first three movements and the Agnus have constructs on C. The thin texture and extensive upper-voice passages recall the well-known Missa *Fuit homo*, as do some of the Superius cadential decorations. The presence of a prolation-like signs indicating sesquialtera is also reminiscent of the Missa *Quem malignus spiritus*; reversed-dotted-C is used for sesquialtera in the Sanctus. All movements begin with a motto opening, and the internal sections also open similarly to each other but form a less well related set of openings. Aside from this cycle’s strong similarities to the Plummer Mass in Brussels 5557 described below, the sparse type of texture in this Mass may have been fairly common in English Masses of the 1420-1450 period. Another similar Mass (albeit a

fragmentary one) is a later addition to the widely-scattered leaves that once made up the successor volume to Old Hall described by Margaret Bent.<sup>2</sup>

The Tenors of the Trent 89 cycle tend to move in extended values at their entries, but take on some of the rhythmic energy of the upper voices in occasional mid-movement duet passages with the Contra. The presence of continuous Tenor cantus firmus is unlikely. Attempts to detect common elaborative material in these Tenors has so far failed since the continuations of each Tenor section diverge too much to make demonstrable detection of common melodic ground. Two previous authors (Gottlieb and Hamm) were unable to detect strong signs of chant elaboration, so there seems to be no further need to give examples of successive Tenor sections for melodic comparison.<sup>3</sup>

My previous suggestion that this Mass might have a connection with the anonymous song *Thus I complayn* is only a little more productive.<sup>4</sup> The easiest points to make about a likely connection are as follows: the Superius motto openings of the Mass (which all begin D F E D G) are similar to the song Superius opening, which begins D F E D F. Secondly, the Superius changing-note figure which is near the end of the song might be reflected in the Mass at the end of the initial Kyrie duet (21-25). Treated imitatively in the Mass (but not in the song) and given at seemingly strategic point just before the first Tenor entry, I used to think that this might be a sign of some sort of reworking being present.

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<sup>2</sup> See, Bent, M. ‘The Progeny of Old Hall: More Leaves from a Royal English Choirbook’ in Gordon Athol Anderson (1929-1981). In Memoriam (Institute of Medieval Music, 1984) pp.1-54, in particular plates 42-44.

<sup>3</sup> Further, see Hamm, C., A Chronology of the Works of Guillaume Dufay based on a Study of Mensural Practice (Princeton, 1964) p. 73.

<sup>4</sup> For the song, see Ashmole 191 ff. 193v-194r.

1.3. *Thus I complayn;*

Thus I com - playn my gre - vous he - vy - nesse To you that know - eth the treuth

Thus I com - playn my gre - vous he - vy - nesse To you that know - eth the treuth

6 of myn en - tent A - las, A - las, why shuld ye be so mer - se -

of myn en - tent A - las, A - las, why shuld ye be so mer - se -

11 less So moch beu - te as God hath you sent Ye may my

less So moch beu - te as God hath you sent Ye may my peyn

16 peyn re - lese Do as ye list, I hold me con -

re - lese Do as ye list, I hold me con -

21 tent.

tent.

Further attempts to find melodic relationships between the Mass and this song are thwarted by the lack of subsequent references. I find little that further reflects the song's closing changing-note figure (perhaps only the Agnus duet at 45-48, or the pitches of the Gloria Superius at 101-103). In addition, what sequential Superius activity that there is in this cycle's approaches to Tenor entries seems unrelated to anything in the example given above. One could - of course - try to get away with saying that such material might be loosely derived from the possible model but that would be optimistic. Therefore, my initial suggestion that this song might be the required model for the Mass falls short of the mark. But at the same time, could such an extended work as this have been conceived *without* use of pre-existent polyphonic material? I suspect not, and my reasons for posing that question are as follows.

The existence of the [Brussels 5557](#) Plummer Mass (which is texturally and structurally very similar to the [Trent 89](#) cycle) is in itself a caution against free composition. The [Brussels 5557](#) Mass has C finals, it

calls for many flats, and also features sequential Superius devices like the Trent 89 Mass. It also has the following points in common with the latter:

- (i) extended Kyrie using reduced-scoring textural contrasts and lengthy trope text;
- (ii) shortened Credo ('Et ascendit...mortuorum' is omitted);
- (iii) the Brussels Mass stays as closely to its cadential centre on C as the Trent 89 Mass does on D;
- (iv) motto openings also occur at movement and section openings;
- (v) the general mensuration pattern in both Masses is O-C;
- (vi) internal subdivisions in both Masses end with matching sets of half-closes;
- (vii) both Masses have a similar type of Contratenor;
- (viii) both feature similarly-written pause-points at the end of their Osanna I sections, which are even rhythmically alike.

The Brussels Mass has many signed flats despite its Superius having no opening signature; during its course B flat, E flat and A flat occur as signed accidentals. It therefore in effect uses features of fifteenth-century twice-transposed Dorian texture (akin to modern C Minor) that might be familiar to modern readers from well-known chansons like Dufay's *Le serviteur*. Throughout, too, there are passages where the conflicts of E naturals and editorial E flats are reminiscent of the same sort of quality in contemporary chansons with conflicting signatures. Because the Brussels Mass has these features, my thinking tends to remove it from the realm of cycles which might be based on chant Tenors. (There are no chant based mid-fifteenth century Masses which I know of that use C-Dorian signatures). Therefore if it has a derivative background its now-lost model might be secular. Also while we cannot rule out the possibility that its repeated motivic material is the result of free composition, the very fact that repeated material occurs makes it likely that at least some of this is derivative. Therefore what might apply to the Brussels Mass is also more than likely to apply to its close counterpart in Trent 89. In short, both may have had polyphonic models.

Quite how we might identify possible pre-existent material in the Trent 89 Mass is another question. We should perhaps not expect an easily detectable structural method, as Andrew Kirkman has recently explained in his article on Bedingham's *Missa Dueil angoissex*.<sup>5</sup> While being fully aware of the danger of identifying material which might not eventually turn out to be derivative, I see the following characteristics in the Trent 89 Mass which might reveal how it has written.

1. The previously mentioned sequential material before Tenor entries is a major feature (see Kyrie, 21-25 and 134-147, Gloria 23-29, 61-62 and 87-91, Credo 155-160, Sanctus 14-19 and 52-56, and Agnus 17-21). Some of these passages are imitative and give rise to a suspicion that any likely model might have featured similar writing, perhaps towards one of its important cadence-points.
2. The sectional cadences with constructs on C (featuring E in the Superius) are typical of English mid-century style in both the sacred and secular spheres. I therefore find it of interest that similar cadence-like figures involving E in the Superius occur before the ends of most movements (Kyrie 199-203, Gloria 214-218, Credo 219-224, and Agnus 150-154). These might echo a likely model that had a similar half-close or featured such a progression in its closing measures – perhaps even musical rhyme. In support of this suggestion, the pause-point at the end of Osanna I (Sanctus, 67-75) is melodically similar to the passages mentioned above.
3. The Superius parts at all movement-endings features a slow and gradual descent from A down to A an octave below, and then a relatively quicker rise to D. This is additionally suggestive of any likely polyphonic model having a Superius which behaved similarly.

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<sup>5</sup> See Kirkman, A., 'Innovation, stylistic patterns and the writing of history in the case of Bedingham's *Missa Dueil Angoissex*' in *I Codici Musicali Trentini II* (1996), pp. 149-176.

On the basis of these points we are left in the peculiar situation of knowing what a possible model might have done, but without much further clue as to what it might have been. But the mere accumulation of the features above perhaps points in the direction of something insular, as does the motto opening of the Mass with its Superius D F E D. Which was a popular-enough melodic opening gambit to be shared by several English songs of the period. Not only *Thus I complayn*, but also *Alas departynge* from the same manuscript, Frye's *Alas, alas, Absens of you* from Ritson, and finally in a transposed form (G G Bb A G) in the Frye piece contrafacted in Schedel as *Trinitatis dies*.

Certain features of this Mass as regards dissonance treatment are now more or less accepted as standard to English polyphonic practices before the mid-century, such as the brief B-against-C clash between the Superius and Contratenor at Credo, 61. Likewise the composer occasionally strikes dissonances at unconventional places with a tempora-unit (see Credo, 21). The latter passage represents part of the resourcefulness with which the composer handles his extensive two-voice passages, which feature cross-accents (Gloria, 24-27 and Sanctus, 14-16), anacrusic devices (see Sanctus, 115-122), Superius sesquialtera against a temporarily monorhythmic Contra (Sanctus, 156-160) and many sorts of motivic and unison imitation. Some of the rhythmic devices used have a certain muscular quality in view of the amount of semibreve syncopation involved, and in full sections use of the sixth as a consonance in three-voice texture is a little more frequent than one might find in continental Masses and Ordinaries of the same period (see Kyrie, 82 and Sanctus, 177-178). Moments of crossings between the upper voices (Gloria, 43-44) and sporadic extended values in the Tenor also remind us that this Mass is not too far away from the sound-world of Dunstable's isorhythmic motets.

This is an unjustly neglected Mass, whose qualities do not properly reveal themselves when heard on the keyboard or through a computer's sound-card. When sung by just three voices, the thin texture of this work takes on a certain lustre. If this Mass is actually by Plummer (which seems very likely) it shows a different side to this composer - who until recently was chiefly known for his *Anna mater matris*.

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### Numerology

Investigations and note-counts excluding final longs seems to yield no significant data but the inclusion of final longs in note-counts produces the following results, not all of which may be fortuitous.

Grand total of all notes in edited version of Mass: 5033 (7 x 719)  
 Total number of triple-section tempora: 455 (7 x 65)  
 Total number of tempora in the Kyrie and Agnus: 378 (7 x 54)  
 Grand total of notes in Gloria, Credo, Sanctus and Agnus: 4060 (7 x 580)  
 Total of all breves throughout: 994 (7 x 142)  
 Total of all longs throughout: 119 (7 x 17)  
 Total number of notes in Kyrie Superius: 392 (7 x 56)  
 Total of values in Kyrie: 973 (7 x 139)  
 Total of breves in Gloria: 231 (7 x 33)  
 Total of longs in Credo: 21 (7 x 3)  
 Total of Superius notes in Credo: 462 (7 x 66)  
 Total of breves in Sanctus: 203 (7 x 29)  
 Total of semibreves in Sanctus: 462 (7 x 66)  
 Total of Contratenor values in Sanctus: 385 (7 x 55)  
 Total of breves in Agnus: 140 (7 x 20)  
 Total of semibreves in Agnus: 357 (7 x 51)

Total of Tenor notes in Agnus: 133 (7 x 19)

The Kyrie and Sanctus note-counts are very close (respectively 973 and 971 notes) but the frequently present ‘arc’ of cyclic movement sizes is not apparent here due to the Credo being shortened. (Percentages for movement sizes read approximately 19 / 22 / 22 / 20 / 14). Finally, the outermost sections are both between 7 and 8 percent of the total number of tempora, and the Agnus I / II section is a little closer towards a flat seven percent, at 7.1687. Where all (or some) of these multiples of 7 might lead us in terms of numerology is beyond the scope of this project.

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## 2. Missa *Wiplich figur*

### Kyrie

(i) Trent 89 ff. 11v-12r, DTÖ VII inventory no. 514 (version beginning on F)

(ii) Trent 89 ff. 315v-316r, DTÖ VII inventory no. 709 (version beginning on D, given below as separate).

[Superius]; 1: initial word given as ‘yrie’.

Tenor; 1: p div follows 2 / 13: no double custos / 64: final section ind as ‘Kyrie ultimus’ only in both lower voices.

Contra; 12-13: this passage is written on a roughly-drawn extension at end of stave / 14-63: this section does not appear in the transposed copy of this Kyrie (see below, no. 2a) and is therefore inessential / 21: ns / 29: b ind before 27,1 / 80: p div follows r / 82: 1 not dotted, 2-3 sm sm & 5-6 sm sm.

Underlay; Kyrie / Christe incipits given in all voices, but all sections seem to require some editorial word repetition. It is noteworthy that the start of the Christe requires a repeat of the first syllable in the Superius.

Bibliography; Mitchell, ‘A forgotten Mass and its composer’ in *Plainsong and Medieval Music* 10 (2001) pp. 135-154, which identifies the cantus firmus as the Tenor of Conrad Paumann’s three-voice lied *Wiplich figur* (Schedel no. 23).

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Gloria (Trent 89 ff. 316v-318r, DTÖ VII inventory no. 710).

[Superius]; 1: intonation taken from Grad Pat f. 181r (Gloria ‘de Beata Virgine’), & all voices lack b signatures throughout, which is unusual in view of the previous Kyrie having signatures. I have not added b signatures, though, because a surfeit of editorial naturals would be more tedious than the amount of editorial flats given throughout / 19: 3-4 m m / 28: 3 A / 35: 4-5 m m / 50: no double custos in any voice here, nor at the end of the movement / 107: the cs over the rest is a little unusual, but no doubt serves to mark the entry of the Tenor / 145: direct is given after 1 indicating change to treble clef pitch, but no treble clef is given & the old clef is mistakenly retained for the last 2 staves of music (these clefs were possibly drawn before the Superius notes were copied).

Tenor; 27-28: ns / 35: r om (conj supplied) / 37,4: upward tail on this sbr is erased / 51-106: 54 measures r given (56 are needed).

Contratenor; 6: 3 A / 19: 4-5 m m / 45: 1 col err / 58-59: ns / 75: 1-2 col err, but a small “v” is given under 75,1 to indicate the mistake / 83: 2 D / 89: ms gives br C; an emendation is provided, because not doing so

would result in an unusual suspension / 95-96: ns / 108: direct given after r here, possible for no other reason than to indicate Tenor entry / 113: ns / 122: 2 G / 134-137: om (conj supplied).

Underlay; fully texted in Superius, with the lower voices only having sectional incipits. Word-to-note correlation in this movement appears poor and some of the Gloria text is cramped (particularly on the last stave of the first-section Superius).

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#### 2a. Transposed version of Kyrie ((Trent 89 ff. 315v-316r).

This copy might have resulted from the Trento scribes forgetting that they already possessed the *Wiplich figur* Kyrie, in which case they copied a mistakenly transposed setting as a new piece. Alternatively the copy might have originated by being entered on previously cleffed and staved paper. Whichever the case, the D version is not unusable despite some unhappy moments (i.e. the exposed B at 66 and the ‘false consonance’ cadence at 78-80). It might combine well with alternatim sections from the MEL 171 Kyrie chant, the start of which fortuitously resembles the Kyrie I Superius opening. The Contra in this version is rather different from that of the F version: it omits the Christe section and provides more satisfactory readings in some places. This of course implies that the Christe Contra in the previous version is a subsequent addition.

[Superius;] 6: ns / 14: this section not ind as Duo in either voice / 74: 3 A / 78-79: ns / 84: no double custos in any voice.

Tenor; 13 no double custos either here or at 63 / 64: this section ind as ‘ultimus’ in both lower voices.

Contra; 5: 1 C / 13: no double custos / 64: ns / 69,1: likewise.

Underlay; Kyrie/Christe incipits given in all voices, but ‘eleyson’ is only given in the Superius outer sections. This voice also gives diereses over ‘Kyrie’ and ‘eleyson’, but the lower voices do not have these.

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#### Structure

These two movements (plus their extra, transposed Kyrie) were possibly part of a larger cycle and until fairly recently they escaped identification as matching movements because in Trent 89 the transposed Kyrie (starting on D) occurs next to the Gloria (starting on F). Another copy of the Kyrie in Trent 89 (with an added Contra in the Christe section) is given at the correct F pitch but is widely separated from the Gloria. The common borrowed material also proved elusive until recently because the cantus firmus – the Tenor of Paumann’s lied *Wiplich figur* Schedel no. 23 – starts on C. Therefore for purposes of comparison with the Mass movements the following example of the lied is pitched a fourth up.

1.4. Paumann, *Wiplich figur*<sup>6</sup>;

1. Wi - plich fi - gur, in dei - ne schur al - ler werlt  
 2. Dein herz - lich treu ge - ste mir heur, so wirt un -

Tenor 1. Wi - plich fi - gur, in dei - ne schur al - ler werlt  
 2. Dein herz - lich treu ge - ste mir heur, so wirt un -

Contra

6  
 1. heil, teil. Was lob ich ir ge - ben kan  
 2. heil, teil. Was lob ich ir ge - ben

mein hoch - stes heil, teil. Was lob ich ir ge - ben kan  
 mut czu frei - den

mein hoch - stes heil, teil. Was lob ich ir ge - ben  
 mut czu frei - den

12  
 bringt freu - den mir vil tau - send stund, das hat an ir die  
 kan bringt freu - den mir vil tau - send stund, das hat an ir die wol ge -

17  
 wol ge - tan, rechttreu sich thu an mir kunt, sie nicht wolt i - ren di - ner lan.  
 tan rechttreu sich thu an mir kunt, sie nicht wolt i - ren di - ner lan.

<sup>6</sup> The text here is largely given after Eitner, R. (ed), *Das Deutsche Lied des XV und XVI Jahrhunderts* (2 vols, Berlin, 1876 & 1880), I, p. 42. Only one Barform stanza survives; there were possibly more. The lied also survives as a keyboard intabulation (Bux no. 227, *Bekenne myn klag die mir an lyt*).

The Tenor cantus firmus is elaborated simply throughout. In Kyrie I the Tenor elaborates the lied Tenor's first section and adds a free extension. Apart from its opening, the Christe section is largely free of cantus firmus references but its cadences match the cadence pitches in the second half of the transposed song. The Kyrie II Tenor again starts by elaborating the lied Tenor's first section (differently from the first elaboration) and another free extension follows.

The Gloria begins with an outer-voice duet which contains no references to the borrowed material. When the Tenor enters it again elaborates the lied Tenor's first section followed by a free extension. The Gloria's second section follows the same pattern, and at the end of the Tenor elaboration a few notes are added which are possibly suggestive of the lied's second-section Tenor opening. From 'Cum sancto Spiritu' onwards the movement seems to be free, although the changing-note figures that occur at 'Dei Patris' are again suggestive of similar changing-note figures in the lied's first-section Superius. Throughout, there are additional reminders of the lied Superius in the Mass movements, particularly at the start of Kyrie I (which is like the lied opening) and the start of the Christe (which is like the Superius of the lied's second section). Tenor elaborations are mostly at the same rhythmic pace as the model, but the Tenor entry in the Gloria's first section features some longer values. The same simple method of rhythmically disguising borrowed material also occurs in the Missa *Wünslichen schön*.

Both the Kyrie and Gloria also have some arresting features including the wide-ranging Contra of the Gloria and a liking for occasional Superius melismas (see Kyrie 2-3 and Gloria, 108-117). Melismatic Superius figures are also found in the Missa *Wünslichen schön*, as is the frequent use of changing-note figures. However, the latter feature is partly the effect of the stylistically similar lieder used as parent material. The *Wiplich figur* movements also share the rather short-winded manner of the *Wünslichen schön* Mass. Both cycles are possibly the work of the same anonymous composer. Other unusual features in the *Wiplich figur* movements include the repeated first syllable at the start of the Christe, and a relative indifference to the demands of text (the abovementioned Gloria passage is a typical example, as is the Superius at 'Glorificamus te').

By themselves these are an unremarkable pair of movements, but their existence prompted me to draw further comparisons with the Missa *Wünslichen schön*, the Missa *Grüne linden* in [Trent 88](#), and also to look for similarly idiosyncratic works in [Trent 89](#) and related sources. Further, see my article 'A forgotten Mass...' and the commentary to the Mass no. 5.

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## Numerology

In such a work as this (where the first version of the Kyrie is an adaption, and where subsequent movements require editorial additions) the likelihood that note and tempora counts will reveal interesting symmetries is small. Therefore, I obtained the following data by ignoring the F version of the Kyrie and using its probably earlier D counterpart instead.

Number of tempora in Christe: 50

Number of tempora in Et in terra: 50

Total of Kyrie Tenor notes excluding the final movemental long: 110

Number of semibreves in Kyrie Superius: 80

Number of semibreves in Kyrie Tenor: 40

Number of breves in Gloria Tenor: 50

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3. [Touront]; Missa *Sine nomine* I

## Gloria

(i) Trent 89 ff. 13v-15r, anon, (DTÖ VII inventory no. 516);

(ii) Strahov ff. 69v-71r, anon.

(i) Trent 89:

[Superius]; 1: intonation adapted from Grad Pat f. 176v, and gaps have been left at the start of the Superius & Tenor – presumably for majuscule initials that were never entered / 37: Duo ind in both voices / 45: 1 br, (with the rests at 46-56 given as 12 br rests instead of 11) & no double custos after 45,1.

Tenor; 1-2: ns / 9: p div follows 2 / 22-23: ns / 46-56: Duo ind in both voices / 92: 1 D (corrected using Strahov).

Contra; 12: 1 E (corrected using Strahov).

Underlay; full text only in the Superius, with the lower voices having sectional incipits. ‘Christe’ (Superius, 42-45) is given as ‘Criste’, and a repeat of ‘Deus’ seems to be needed in the Tenor at 26-27. Much of the Superius underlay seems self-evident apart from poor word-to-note correlation at ‘Qui tollis peccata mundi’ (57-65) & ‘Qui sedes...Patris’ (89-97). The Tenor incipit at 57 is oddly given as ‘Qui tollis mundi’.

Bibliography; previous editions: Gottlieb, *op. cit.*, no. 18 (using Trent 89) and Mitchell, The Paleography and Repertory..., I, pp. 128-132 (discussion) and II, pp. 546-576 (edition). I now reject my argument made in vol. I that this Mass might be based on Touront’s cantio *Chorus iste*. Gancarczyk, P., Musica Scripto... (Warsaw, 2001), pp. 184-185 also illustrates some of the differences between the source readings.

(ii) Strahov:

[Superius]; 1: the majuscule ‘E’ of ‘Et’ is duplicated by a larger red majuscule E in the left margin, and the clef for 1-36 is only given once at the start / 5,2-6,1: ligd / 7,4: err upward tail on this note partially removed / 7,5-8,2: replaced by sbr D / 8: 3 replaced by col sbr C col m B / 10: 1 & 2 ligd / 13,2-14,1: ligd / 14: Strahov gives ligd sbr E & m E m E sbr C / 16: 1 A, and 3-4 replaced by sbr A / 17: 2 & 3 replaced by sbr G / 17,5-18,1: ligd / 23: 2 & 3 replaced by sbr D / 30,1-31,2: ligd / 32: 1 & 2 replaced by sbr D / 34: no b / 35: 8-9 written over an erasure / 36: no custos in any voice / 37-45: this section ind as ‘duum’ only in the Superius / 41: 1 & 2 replaced by sbr C, and 5-6 replaced by sbr G / 43,5-44,2: replaced by sbr A / 45: no cor, & no custos in any voice / 46-56: these rests not given in Strahov / 57-146: on a new opening, the clef for this section is only given once (at 57) / 68: 1 & 2 ligd / 73,1-74,1: ligd / 75: 1 & 2 ligd / 83: 1 & 2 ligd / 84: 1 & 2 ligd / 90: no lig / 94: 1 & 2 ligd / 95,3-96,2: replaced by sbr G / 99,2-100,1: ligd / 100: 2 & 3 replaced by m B / 101: 1 & 2 ligd / 102,3-104,2: replaced by br E br D / 107,1-108,1: ligd / 110: 1 & 2 ligd / 116: 1 & 2 replaced by br C / 120: 1 & 2 ligd / 124: 1 & 2 ligd / 125-126: no lig / 127,3-128,2: replaced by dtd-sbr G m F m F m E / 129: cor over 1, & no custos in any voice / 133: 1 & 2 ligd / 136: 2 G, & 3-4 replaced by sbr A / 139: 2 uc, 3 not dtd, and followed by an erased dtd duplication of the same note / 140: 4 & 5 replaced by dtd-m C m B sm A, and the B is corr from err col / 142: 2 replaced by dtd-m A sm G / 144: no lig, no col, & 144,5 is replaced by dtd-m B sm A / 145: 4 & 5 replaced by dtd-m G m F sm E / 146: no custos in any voice.

Tenor; 1: the ‘T’ of ‘Tenor’ is given as a red majuscule, the m sign is om, and the clef for the music on f. 69v (measures 1-50) is only given once at the start / 6: 3 & 4 replaced by sbr F / 8: no lig / 9: no p div / 9-10:

9,2 replaced by br A, & all three br here are col / 16: 1 & 2 ligd / 19: 3 & 4 replaced by br G / 26,2-27,1: ligd / 30: 1 & 2 replaced by col br C / 30,2-31,2; ligd / 33: 1 & 2 ligd / 34: 3 & 4 replaced by sbr D / 35,3-36: ligd, with cor over 36,1 / 37: m sign rptd / 41,3-42,2: replaced by ligd sbr E sbr F / 42: 5 & 6 replaced by sbr C, which is ligd to 43,1 / 43,4-44,2: replaced by ligd sbr F sbr D / 45: cor over 1 / 48: 1 & 2 replaced by sbr G / 49: 2 & 3 replaced by sbr E / 50: 1-3 replaced by dtd-sbr D / 51-56: on a new page here (f. 70r), the clef is given for the single stave of the Tenor which is present / 55: 4 & 5 replaced by dtd-m D sm C sm C sm B / 56: no custos in any voice / 57-146: the clef for this section (which is all on ff. 70v-71r) is only given once at its start, and the 'T' of 'Tenor' is a red majuscule / 60: 1-3 replaced by br G / 62-63: no lig / 63-64: ligd / 67,2-68,2: replaced by br G which is ligd to 66,2 & 67,1 / 73,2-75,1: ligd / 76: 2 & 3 replaced by sbr E / 77-78: 77,1-2 replaced by br C, which is ligd to 78,1 / 82,2-83,1: ligd / 83,2-85,1: ligd / 94: no lig / 97: 1 & 2 ligd / 98: 1 & 2 ligd / 99: 2 & 3 replaced by sbr E, which is ligd to 100, 1-2 / 100,2-101,2: replaced by br E / 101,3-102,2: replaced by br F / 102,3-103,2: replaced by br G / 106,1-107,1: ligd / 107,2: not ligd / 112-114: ligd / 115,1-116,1: ligd / 116,2-117,1: ligd / 119,1-121,1: ligd / 124: 1 replaced by br D which is ligd to 123,1 / 125: 1 & 2 replaced by sbr E / 128-129: ligd, with cor over 129,1 / 132,2-133,1: ligd / 138: 3 & 4 replaced by sbr D / 139: 3 & 4 replaced by sbr G / 140: no lig, & err upward tail on 140,3 which is erased / 143: 2 & 3 replaced by sbr D / 144: 1 replaced by dtd-m D sm C.

Contratenor; 1: the 'C' of 'Contratenor' is a red majuscule, the m sign is om, & the clef for the music on f. 70r (measures 1-56) is only given once at the start / 6,3-7,1: ligd / 7: 4 m / 8: 1-4 replaced by m B sbr C m C sbr G / 10: 3 & 4 replaced by sbr G / 13,2-14,1: ligd / 15: 3 & 4 ligd / 16: 2 & 3 replaced by sbr F which is ligd to 17,1 / 17,3-18,1: ligd / 18: 1 D / 19: 1 B / 21: 1 & 2 ligd, & 3 replaced by dtd-m C sm B / 22: 2 replaced by sm A sm G / 26: 2 & 3 ligd / 27: 1 & 2 replaced by sbr F which is ligd to 27,3 / 28: 2 & 3 replaced by dtd-m G sm F sm A sm F / 29: 1 not dtd / 30: 1 & 2 replaced by sbr F sbr C sbr r / 31: 1-5 replaced by sbr C ligd sbr D sbr B / 32: 1 replaced by dtd-m G sm F / 33: 2-3 plus the rest in between replaced by dtd-m G sm F sm E sm D / 34: no lig, & 4 replaced by dtd-m D sm C / 34,5-35,2: ligd / 35: 3 & 4 replaced by sm B sm G / 36: cor over 1 / 48: 1 & 2 replaced by sbr G / 48,5-49,1: replaced by dtd-m A sm G / 52: 4 & 5 replaced by m A, & 6 replaced by sbr D / 53: 3 & 4 F E, & 7 replaced by sm E sm D / 57-146: the clef for this section (which is all on f. 71r) is only given once at its start, and the 'C' of 'Contratenor' is a red majuscule / 62,2-63,2: replaced by br F / 65: 1 & 2 ligd / 69: 2 D / 71-73: Strahov reads sbr r dtd-sbr C m D sbr E m F m G sbr E / 80,2-81,1: ligd / 83: 1 & 2 ligd / 88: 1 & 2 ligd / 90: 1 & 2 ligd / 91-92: replaced by ligd sbr C sbr D dtd-br E / 93: no lig / 94-95: no lig / 96,1-97,1: ligd / 97,2-98,1: ligd / 98,1-2: no lig / 98,2-103,1: Strahov reads ligd sbr lower C sbr upper B br C & ligd sbr G sbr lower C m F m E sbr D & ligd sbr lower C sbr G / 111-112: no lig / 112-113: ligd / 114: replaced by col br C col m B col m A / 118: replaced by sbr C sbr C / 119: 1 & 2 ligd / 120,1-121,2: replaced by sbr A br lower D / 123: 1 & 2 replaced by br D ligd to 122,1 / 124-125: Strahov reads m D m E ligd sbr F sbr A, plus ligd sbr lower D sbr G plus m A m G / 127-128: ligd / 135: 3 replaced by dtd-m C sm B, & 135,4-136,1 ligd / 136: 3 & 4 replaced by sbr D / 140,5-141,1: ligd / 143: no lig at 3-4, & 3 replaced by dtd-m D sm C / 143,4-144,1: ligd / 144: no lig at 2-3, & 3 replaced by dtd-m G sm F / 145: 4 replaced by sm G sm E, & 145,5 ligd to 146,1.

Strahov presents what seems to be a simplified version which omits many of the dotted rhythms and small values in Trent 89. The opening of the Benedictus presents the strongest case for Strahov being a simplification rather than some sort of radically different Urtext, since the Strahov Benedictus begins with some material that imitates exactly and some that does not (see the critical commentary to the Sanctus below). Otherwise Strahov has more ligatures than Trent 89, and some unsatisfactory Contratenor variants of its own (for example, at 34-36).

Underlay; similar to that in Trent 89, but with the Tenor being fully texted in the duet sections at 37-56. One of Strahov's passages with a Superius variant ('Tu solus Dominus', 114-117) will patently not fit the texting. Significant Superius differences with Trent 89 are as follows: '-potens' is under 35,5-9 / 'Dei Patris' is at 135,5-137,1 / 'A-' (of 'Amen') is at 137,2. The lower-voice incipits are: none in either voice at the start / 'Benedicimus' in the Contratenor at 14-15 / 'Gratias' in the same voice at 18 / 'Domine Deus Agnus Dei' in the same voice at 46-47 / 'Qui tollis' for both lower voices at 57 / 'Cum Sancto Spiritu' for both lower voices at 130.

## Credo

- (i) Trent 89 ff. 15v-17r, anon, (DTÖ VII inventory no. 517);  
 (ii) Spec pp. 184-187, Taurantus ('Patrem Thaurat' in ms index);  
 (iii) Strahov ff. 71v-73v, anon.

(i) Trent 89:

[Superius]; 1: intonation provided from LU 1997 p. 64 / 13: 2 C (corrected using Strahov) / 19: erasure follows 1 / 34: 2 F (corrected using Strahov) / 55: Duo ind in both voices / 213: erasure follows 1 / 223: m sign given above stave, & rptd before 225,1 at the start of a new stave / 243: single instead of double custos.

Tenor; 1: p div follows 1 / 6: p div follows 2 / 43: erasure precedes 1 / 53: b ind before 53,4 / 55: p div follows 2 / 167: cs here probably indicates end of subsection, and there are discrepancies in the other sources about sectional divisions here.

Contra; 16: 2 F (corrected using Strahov) / 32: 3 F (corrected using Strahov) / 35: 2 D (corrected using Strahov) / 129: 1 G (corrected using Strahov) / 162: erasures follow r / 207: p div follows 2 / 218: p div follows 4 / 220: p div follows 2.

Text; full text only in the Superius, with the lower voices mostly having sectional incipits plus occasional cues at syllabic and imitative entries. The full Credo text is used, and the final short 'Et vitam' section is fully texted in all voices. Repeats of 'resurrexit' seem to be called for at Superius, 86-89, Tenor 88-91 & Contra, 87-91. 'Catholicam' (203-205) is given as 'katholicam'. The Tenor seems to need a repeat of 'nos homines' at 47, and likewise the Contra can accept a repeat of 'propter nos homines' at 46-47. Additionally, in the Contra a repeat of 'Et iterum' seems to be needed at 114-117. Despite a degree of poor word-to-note correlation in the Superius throughout, the syllabic nature of much of the writing helps with editorial text-setting .

(ii) Spec:

[Superius]; 1: the 'P' of 'Patrem' is a majuscule, & m sign is given above stave / 3: 1 & 2 ligd / 7: 1 & 2 ligd / 9,2-3: minor color / 12,4-13,2: replaced by sbr C m C m C / 15,3-4: minor color / 21,2-3: likewise / 24,2-3: likewise / 25,4-26,2: ligd / 28,1-3: replaced by ligd sbr G dtd-sbr A / 30,1-3: replaced by ligd sbr F sbr E / 32,3-33,1: ligd / 38,5-39,1: ligd / 42,6-47,2: replaced by m G m E / 44: no col / 45,1-46,1: ligd / 46: 2 & 3 ligd / 53,3-4: minor color / 54: cor over 1, & no custos in any voice / 55: m sign given to left of stave, and Duo not ind in either voice / 57,3-58,1: ligd / 59,3-4: minor color / 61,3-4: likewise / 63,3-4: likewise / 65: no lig / 68,2-3: minor color / 70,2-3: likewise / 71,1-2: likewise / 75,2-3: minor color, & 75,3 is C / 76,5-77,2: minor color / 77: 3 & 4 replaced by sbr B / 78: cor over 1, & no custos in either voice / 79: m sign given above stave / 105-106,1: ligd / 106: 2 & 3 replaced by col sbr E / 119-120: ligd / 121,2-122,1: ligd / 122,2-123,1: ligd / 123,2-124: replaced by dtd-sbr B m A m G m F / 135: 2 & 3 replaced by m C / 138: 2 replaced by dtd-sbr D m C / 152: 1 & 2 ligd / 161: 1 & 2 ligd / 162,2-163,1: ligd / 167: cor over 1 / 201: p div follows 2 / 203: likewise / 215-216: 215,1-2 given as two ligd sbr, & 216 not ligd / 230: 1 L / 231: r om / 234-235: ligd / 243: cor over 1, & no custos in any voice except for single custos in the Contratenor / 244-245: ligd / 246: single custos follows 1 in all voices / 247-248: rests om in all voices / 251: as at 246 / 252-253: rests om in all voices / 255-256: not ligd / 257: as at 246 & 251 / 258-259: rests om in all voices / 260: 1 om in all voices / 261: cor over 1, & no custos in any voice.

Tenor; 1: m sign given above stave / 4: no lig / 6-7: no p div, and 6,2-8,1 replaced by L C / 9,2-3: minor color / 10,3-4: likewise / 10,6-11,1: ligd / 14,5-15,2: minor color / 25,2-3: likewise / 29: 1 & 2 ligd / 34,3-35,1: ligd / 42,4-5: minor color / 45: 1 & 2 ligd, & 1 preceded by sharp sign / 50,4-51,2: minor color / 52,5-

53,2: likewise / 53: no b / 54: cor over 1, & following this note the incipit ‘Tenor Qui propter Et incarnatus’ is given with ‘Qui propter’ crossed out. No more of the Tenor part is given on this page (p. 185) and the subsequent Tenor for the duet section is given under the first-section Superius on p. 184 / 55: m sign given to left of stave, and 55,1-2 replaced by dtd-sbr G / 60, 1-2: minor color / 63,3-4: likewise / 65,5-66,1: ligd / 66,2-67,1: ligd / 67,2-3: minor color / 69,6-70,1: ligd / 70,2-3: minor color / 70,5-71,2: likewise / 76,5-77,4: likewise / 77: cor over 1 / 79: m sign given to left of stave / 84-85: not ligd / 95-96: ligd / 99-100: likewise / 108: 2 & 3 replaced by col sbr E / 121-122: ligd / 123, 1 & 2: ligd / 139: not ligd / 140-142: ligd / 153: not ligd / 154-156: ligd / 166: 2 replaced by m B m A / 167: no cs / 171: 2 & 3 replaced by col sbr E / 182,1-183,1: ligd / 185-187: ligd / 188,1-189,1: ligd / 193-195: not ligd / 196: 2 replaced by m B m A / 197: 1 L, with cor above / 198: r om / 205,2: following this note, the remainder of the Tenor is given at the bottom of p. 187 below the Contratenor with the direction ‘finis tenoris’ / 216,2: not ligd / 220: sharp sign given before 1 / 242: cor over 1 / 247-248: rests om / 252-253: likewise / 255-256: no lig / 258-260: om / 261: cor over 1.

Contratenor; 1: m sign given to left of stave / 3: 1-3 col / 4-5: 4,3-5,1 replaced by dtd-sbr C / 5, 2-3: minor color / 7,2-8,1: ligd / 9: 3 C / 10,1-2: minor color / 25,1-2: minor color, & 25,5-26,1 are ligd / 35: 2 D / 37: 2 replaced by sbr C sbr C / 39,2-3: minor color / 43,3-4: likewise / 45: 1 & 2 ligd / 49: 4 & 5 replaced by m A / 51,5-54: this passage is copied on a small stave added at the bottom right-hand corner of the page / 51,4-6: not ligd / 52,2-3: minor color / 53,2-3: not ligd / 54: cor over 1 / 79: m sign given above stave / 83-85: ligd / 124: 1 & 2 replaced by br D / 128: 1 & 2 replaced by br C / 129: 1 G / 130-131: ligd / 137,1-138,1: replaced by dtd-sbr C / 139: no b / 139-140: not ligd / 144,1-145,1: replaced by dtd-sbr E / 153-154: not ligd / 179-180: likewise / 194: likewise / 195: likewise / 196-198: ligd / 198: cor over 1 / 199-200: col / 201-202: not ligd / 204: no b / 205-209,1: col / 205,2: not col / 214-222,1: Spec reads ligd sbr A sbr C plus sbr D, then col br E ligd col sbr D col sbr B col br C br D sbr B sbr E sbr D sbr C sbr B sbr A sbr G sbr lower C br E plus ligd sbr lower C sbr D plus sbr F sbr D / 228-229: only 228,1-2 are ligd / 229-230: ligd / 231-232: replaced by sbr F m F m F sbr F sbr F / 243: cor over 1 / 245-246: ligd / 247-248: rests om / 252-253: likewise / 258-260: om.

Spec gives some legitimate variants (for example, the filler-Contra passage at 214-222 which is replaced in Trent 89 by a more bass-like part) and gives more minor color than Trent 89. It also has a shorter and simpler ‘Et vitam’ section than the latter. Strahov also shares the two variant passages cited here. Otherwise Spec has some errors plus a few more elaborate variants than Trent 89.

Underlay; the Superius has full text, with some underlay differences from Trent 89 partly owing to variant patterns of declamatory rhythms. Both lower voices have extensive incipit texting and the final ‘Et vitam’ section is fully texted.

The Tenor incipits given are Patrem / Et in unum / Et ex Patre / ante omnia secula / Deum de Deo lumen / Deum verum / Genitum / Qui propter nos / Et incarnatus est / sub Pontio / Et resurrexit / secundum / Et ascendit / sedet / Et iterum venturus / iudicare vivos / cuius regni / Et in Spiritum / et vivificantem / Qui ex Patre Filio[que] / Qui cum Patre et Filio simul adoratur et conglorificatur / qui locutus est...mortuorum (full texting here for end of penultimate section) / Et vitam...Amen.

The Contratenor incipits are: Patrem / Et in unum / Qui propter nos / Et resurrexit / Qui cum Patre / Et unam sanctam / Et vitam...Amen.

(iii) Strahov:

[Superius]; 1: the ‘P’ of ‘Patrem’ is a red majuscule, & the clef for measures 1-54 (which are all on f. 71v) is only given once at the start / 3: 1 replaced by dtd-m B sm A / 4: 4 D / 7-8: all notes here are col, 7,1-2 are ligd, and so are 7,3-8,2 / 14,5-15,2: replaced by sbr B / 15,3-4: col / 18: 1 & 2 ligd, & 18,3-19,1 ligd / 20-21: 21,2-3 replaced by sbr B ligd to 20,5 / 23: 1 & 2 ligd / 24: 2 & 3 replaced by sbr D / 26: 3 & 4 replaced by sbr C / 28: 2-5 replaced by dtd-sbr A sm G sm F / 32: 2 & 3 ligd / 34,5-35,2: replaced by sbr D / 37: 1 & 2

ligd / 40: 2 & 3 ligd / 42: 4 & 5 replaced by sbr A / 42,6-47,2: replaced by sbr G / 44: 1 not col, and only two sbr rests are given instead of three / 46: erased sbr G follows 2 / 52: 4 & 5 col / 54: cor over 1, no custos here in Superius or Contratenor, & only single custos in the Tenor / 55: 'duum' only ind in Tenor, & for 55-168 (which are all on f. 72v) the clef is only given once at the start / 57: 1 & 2 replaced by br D, which is ligd to 56,2 / 57,3-58,1: ligd / 59,3-4: replaced by sbr A / 60: 2 & 3 replaced by sbr G, & an erased sbr E follows this note / 61: 3 & 4 replaced by sbr E / 63: 3 & 4 replaced by sbr C / 64: 3 & 4 replaced by sbr A / 65; no lig / 68: 2 & 3 replaced by sbr D / 70: 2 & 3 replaced by sbr D, and 4-5 replaced by m B / 71: 1 & 2 replaced by sbr A / 75: 2 & 3 replaced by sbr D / 76,5-77,2: replaced by sbr A / 77,3-4: replaced by sbr B / 78: cor over 1, & no custos in either voice / 82: 1 & 2 ligd, & no lig at 82-83 / 85: 1 replaced by dtd-sbr G m F, with the first of these notes ligd to 84,2 / 87-88: replaced by ligd sbr E dtd-sbr C plus m B m B m A / 90,1-91,1: ligd / 106: 1-3 replaced by br F, which is ligd to 105,1-2 / 110-111: ligd / 119,1-2: not ligd / 120: 1 replaced by dtd-sbr D m C, with the first of these notes ligd to 119,2 / 124: 1-4 replaced by sbr A m G m F / 128-130: not ligd / 129-130,2: replaced by br A / 138,2: replaced by dtd-sbr D m C, with the second note poorly written / 140: 2 B, & 3 replaced by m B m A / 149,1-150,1: ligd / 152,1-153,1: ligd / 160: 1 & 2 replaced by br C / 163: 1 & 2 replaced by br A / 165: 1 & 2 not ligd / 166-168: ligd, & Strahov ends the Superius part on f. 72v here, marking the subsequent lower-voice passage as an independent duet & consequently with no Superius rests at 169-196 / 197-261: on a new opening here (f. 73v) the clef is only given once at the start and the cut-C sign is rptd at 197 / 207; no p div / 208: 2 & 3 replaced by br B / 215: not ligd to 216, 1, & both notes at 215 are given as ligd sbr with a p div following the second note / 220: no p div / 221: 2 & 3 replaced by br D / 218: no p div / 223: m sign given below r at 224 / 227-228: no lig / 228,1-229,1: ligd / 238-240,1: none of these notes are ligd / 240,2-3: replaced by sbr A / 241: no lig, & Strahov reads sbr G m G sbr A / 242: 3-5 replaced by sbr F / 243: 1 br, followed by br rest, & no custos is given in any voice / 248: br r om / 251: 1 L, and the r in 252 is om / 255-256: no lig / 258-259: these rests are om & 257,1 is ligd to 261,1 / 260: om / 261: no final custos in any voice.

Tenor; 1: the 'T' of Tenor is a red majuscule, m sign om, no p div, & for measures 1-32 (which are all on f. 71v) the clef is only given once at the start / 5,3-6,1: ligd / 6: no p div, & 6,2-7,2 replaced by col L C / 8: 1 & 2 col / 9: 1-5 replaced by br G sbr G / 10: 1-6 replaced by m E sbr C m C sbr D / 14,5-15,2: replaced by sbr D / 15,5-16,2: replaced by sbr D / 19: 1 & 2 ligd / 25: 2-5 replaced by sbr G m E / 28: 1 replaced by sbr C m C / 29: 1 & 2 ligd / 32: 2 & 3 replaced by sbr D / 33-54: the clef for this passage (which is all on f. 72r) is only given once at its start, and wrongly as a clef on the bottom stave-line / 33,2-3: replaced by m B / 34,3-35,1: ligd / 39: 1 & 2 ligd / 41: 5 col err / 42: 4 & 5 replaced by sbr F / 45,3-46,1: ligd / 49: 5 & 6 replaced by m C / 52,5-53,2: replaced by sbr G, which is ligd to 52,4 / 53: no b, & 53,6 is ligd to 54,1 / 55: on a new opening here, the 'T' of 'Tenor' is a red majuscule, and the 'd' of 'duum' is also overmarked in red / 55-167: the clef for this passage (which is all on ff. 72v-73r) is only given once at its start / 55,1-2: replaced by dtd-br G, & no p div / 57: 1-3 replaced by br D sbr F / 58,2-59,1: ligd / 59: 1 not dtd, & 59,4 replaced by sbr B / 60: 1-3 replaced by sbr C m G / 62: 3 replaced by m D m A, & 4-5 replaced by sbr B / 63: 3 & 4 replaced by sbr C / 66,2-67,1: ligd / 67: 2-4 replaced by ligd sbr G sbr D / 69: 2-5 replaced by sbr G m E / 70: 2-3 replaced by sbr G / 70-71: 70,5-71,3 replaced by sbr C sbr C / 72: 1 replaced by br C sbr C / 76,5-77,4: replaced by sbr C sbr D / 78: cor over 1 / 83,1-84,1: replaced by dtd-br G / 84-85; no lig / 88,1-2: not ligd / 88,2-90,1: ligd / 92,1-93,1: ligd / 95-96: ligd / 108: 1-3 replaced by br F, which is ligd to 107,1-2 / 114-115: ligd / 117,2-118,2: replaced by br G which is ligd to 116,1-117,1 / 121: no lig / 123: erasures follow 1 / 124: 1 om, & 124,2 is ligd to 125,1 / 125: 2 & 3 replaced by sbr B / 128-129: ligd / 131-133: ligd / 139: not ligd / 140-142: ligd / 151: 1 & 2 replaced by br B / 153: not ligd / 154-156: ligd / 164: 1 & 2 replaced by br E, which is ligd to 163,1-2 / 167: 1 L with cor, & followed by roughly drawn single custos / 168: br r om, and subsection at 169-197 marked as 'duum' in both lower voices / 176: 1 & 2 ligd / 177: 2 replaced by dtd-sbr A m G / 179: 2 F, & 3 replaced by m F m E / 185-186: ligd / 188,1-189,1: ligd / 189,2-190,1: ligd / 194: 2 not ligd, & no col at 194-195 / 195,3-196,2: replaced by dtd-sbr C m B m B m A / 197: 1 L / 198: br r om / 199-261: the clef for this passage (which is all on f. 73v) is only given once at its start, the 'T' of 'Tenor' is a red majuscule, and the 'E' of 'Et unam' is also overmarked in red / 201-203: replaced by br C br D br C / 204: 1 & 2 replaced by col F L / 209-211: ligd / 215,1: err left upward tail erased on this

note / 218,3-219,1: ligd / 220-221: no lig / 222-224: ligd, & m sign given following br rests at 225-226 / 234-236: ligd / 240,2-241,2: replaced by br C, which is ligd to 239,1-240,1 / 242=243: ligd / 243: cor over 1, & br r follows 1 / 248: br r om / 249-251: ligd, & 251, 1 is L / 252: br r om / 254-255: ligd / 256: not ligd / 258-259: these rests om, 257 is ligd to 261,1 / 260: om.

Contratenor; 1: the ‘T’ of Tenor is a red majuscule, m sign om, & for measures 1-54 (which are all on f. 72r) the clef is only given once at the start / 4: 2 & 3 ligd / 5: 2 & 3 replaced by sbr F / 14: 3 & 4 replaced by sbr D / 23: 1 & 2 ligd / 26,5-27,1: ligd / 38,5-39,1: ligd / 39: 2 & 3 replaced by sbr D / 43: 3 & 4 replaced by sbr E / 44: 1 & 2 ligd / 45: likewise / 49: 4 & 5 replaced by m A / 50,3-51,2: replaced by sbr D / 51-52: no lig / 52: 2-5 replaced by sbr D m B / 53: 1 & 2 col, & ligd to 54,1 / 54: 1 col / 79-167: this passage (which is all on f. 73r) has its clef only given once at its start, m sign om, the ‘C’ of ‘Contratenor’ is a red majuscule, & the ‘E’ of ‘Et’ is overmarked in red / 79,1-80,1: replaced by dtd-br G / 80-81: not ligd / 83-85: ligd / 88: not ligd / 89: 1 & 2 replaced by br C / 96: 1 & 2 replaced by br D / 99: 1 & 2 ligd / 107: not ligd / 109: 1 & 2 replaced by br A / 110: 1-3 replaced by sbr F sbr D / 117: 1 & 2 replaced by br C / 121: erased sbr C follows 1, & more erasures are given after 121,2 / 122: no lig, & both notes here are written over erasures / 124: 1 & 2 replaced by br D / 127: 1 & 2 ligd / 128: 1 & 2 replaced by br C / 129: 1 G / 130: 1 & 2 ligd / 137,1-138,1: replaced by dtd-br C / 139: no b / 140: no lig / 150: 1 & 2 replaced by br D / 151: 1 & 2 replaced by sbr B / 153-154: not ligd / 159-161: replaced by L C br C / 163: 1 & 2 replaced by col br C col m E col m D / 166-168: ligd / 167: cor over 1 in red, and the following texting (‘Qui cum Patre...’) has its initial ‘Q’ overmarked in red / 169-170: ligd / 177,2-178: replaced by br C m B m G / 179-180: no lig / 183,1-184,1: ligd / 184,3: this lig written over an erasure / 189,1-190,1: ligd / 190,2-191,1: ligd / 196: ligd to 195 / 197: roughly written cor over 1 / 199-261: this passage (which is all on f. 73v) has the clef only given once at its start, and the ‘C’ of ‘Contratenor’ is a red majuscule / 203,2-204,1: replaced by col br F / 205: 1 & 2 replaced by br A / 207: p div follows 2 / 209: 1 & 2 written as two ligd sbr, & no col / 214-220: Strahov reads ligd sbr A sbr C plus sbr D plus col br E col ligd sbr D col sbr B plus col br C plus br D sbr B plus sbr upper E sbr D sbr C sbr B sbr A sbr G plus lower sbr C br E / 221: 1 & 2 replaced by ligd sbr C sbr D plus sbr F / 222-223: Strahov reads ligd sbr D sbr F plus br C, with m sign given after 223-224 / 227: 1 & 2 replaced by br B, which is ligd to 226 / 231: 1 & 2 replaced by br F, which is ligd to 230 / 232: 1-3 replaced by sbr F sbr F / 234,1-235,1: ligd / 235,2-236,2: written as col br col sbr / 236: 3 & 4 replaced by sbr B / 238,2: not ligd / 239,1-2: ligd / 241-243: ligd / 244-246: ligd, & 246,1 is L without cor / 248: br r om / 249-250: ligd / 252: br r om / 256-257: ligd / 258-259: rests om / 260: om.

As with the Gloria, Strahov appears to omit many of Trent 89’s small values, passing notes and cambiatas. It also has a few more elaborate variants of its own, gives the ‘Qui cum Patre’ duet as a separate subsection, and shares the shorter ‘Et vitam’ section and variant Contratenor at 214-220 which are also found in Spec. Not all of the variant readings in Strahov make satisfactory alternatives.

Underlay; the Superius is fully texted, and the lower voices have incipits and partial texting as listed below. Some texting is written in red; these examples are asterisked in the list below.

Tenor;

1: incipit ‘Patrem’

28: incipit ‘ante omnia secula’

30-31: incipit ‘Deum de Deo’

31,3-32: incipit ‘lumen de lumine’

36-38: incipit ‘Genitum non factum, consubstantialem’\*

45: incipit ‘Qui propter nos’\*

55: incipit ‘Et incarnatus’

61,2: incipit ‘ex Maria Virgine’

63,2: incipit ‘et homo’

66-78: fully texted, beginning ‘Crucifixus’

79-167: extensively texted, with a few omissions

169-197: fully texted

199: incipit 'Et unam'  
 227: incipit 'Et expecto'

Contratenor;

1: incipit 'Patrem'  
 11: incipit 'visibilium omnium'  
 13: incipit 'et invisibilium'  
 17,2: incipit 'Et in unum'  
 19-21: incipit 'Dominum Jhesum Christum'\*  
 22-30,3: fully texted  
 44,2: incipit 'Qui propter nos homines' with the initial 'Q' overmarked in red  
 79: incipit 'Et resurrexit'  
 104: incipit 'ascendit'  
 132: incipit 'cuius regni'  
 142-161: fully texted  
 169-197: fully texted  
 199: incipit 'Et unam'  
 225-226: incipit 'Et expecto'

.....  
 Sanctus

- (i) Trent 89 ff. 17v-19r, anon, (DTÖ VII inventory no. 518);
- (ii) Spec pp. 188-191, Torenth ('Sanctus Thaurat' in ms index);
- (iii) Strahov ff. 74r-75v, anon.

(i) Trent 89:

[Superius]; 69: ms gives E sbr D m C m (emended to match Tenor at 67) / 83,2-85,1: ms gives ligd sbr A dtd-sbr B plus m A m G m F (corrected using Strahov) / 98: small lacunae at 1 & 2.

Tenor; 4: p div follows 2 / 51,4-52,1: uc / 54: 3 & 4 written over an erasure / 146,3-150: this final stave has a confusion of clefs on the third and fourth lines up.

Contra; 9: 4 D (emended, although both concordant readings also give D here) / 47: b ind before 1 / 84: 2 E (corrected using Strahov) / 90: 1 C (corrected using Spec) / 108-109: all sources give sbr G sbr F br D, which has been emended for the sake of consonance / 139: ms gives sbr D sbr D (corrected using Strahov).

Underlay; full text only in the Superius, with the lower voices mostly having sectional incipits. In all voices at 52-60 a repeat of 'in excelsis' is needed, and in all voices at 124-150 repeats of 'excelsis' and 'in excelsis' are needed. At Tenor, 45 a repeat of '-a' (from 'tua') is needed. The Superius text placement has several discrepancies: 'Sanctus' is consistently split as 'Sanc' and 'tus', 'Saba-' (18-24) is under 18,3-4, 'ter-' (36) is under 34,1 and 'tu-' (40) is under 41,1. 'In ex-' (48-50) is under 49,2-3, '-celsis' (50-52) is under 59,7-9, 'Benedictus' is split as 'Benedic' and 'tus', with the 'Benedic-' (65-71) under 65-68 and '-tus' under 77,1, and '-cel-' (129) is under 149,1.

(ii) Spec;

[Superius]; 1: m sign given above stave, and a large gap has been left at the start of the first stave for a majuscule initial which was never entered / 22: 3 replaced by f E f D / 27: the only custos given here is

single custos in the Contratenor / 36: no b / 38: 1 b / 45: 1-3 not col, no cor over 3, & no custos in any voice / 46: at a new section here, this voice is marked 'dts' ('discantus') in the left margin, & the m sign is rptd / 46,1: no b / 60: cor over 1, & no custos in any voice / 61: m sign given above stave / 69,1-3: Spec reads sbr m m / 74: 2 not ligd / 83,2-84,1: ligd / 84: 2 replaced by m B m A / 85: 1 replaced by m G m F / 112: cor over 1, & the only custos given is single custos in the Tenor.

Tenor; 1: m sign given below voice-name 'Tenor' / 4: no p div / 17,3: 'Tenor' rptd at start of new stave here / 22: no lig / 35: no b / 37: cor over 3 / 45: upper note of divisi not col, & given as E / 46: m sign rptd, & 46,2 scr corr from A / 47: no b / 51-52: no lig / 60: cor over 1 / 61: m sign not given until start of next section (at 113) / 66,1-67,1: ligd / 73: 2 F / 74: 1 E / 123: erasure follows 2 / 150: cor over 1.

Contratenor; 1: m sign given above stave / 6: 1 C / 9: 4 D / 23: 3 D / 27: cor over 1 / 38: 1 b / 45: 1 & 2 replaced by L A with cor, & followed by two directs to upper D and G with indication 'Tenor' (since the following Contratenor section begins on p. 188 below the Tenor's opening sections) / 46: m sign rptd, & 46,2 is written next to an erased E sbr / 47: no b / 50: no b, & 50,4 is E (below) / 61: m sign given above stave / 82,2-85,1: ligd / 89: 2 E / 108-109: replaced by ligd sbr G sbr F br D / 111-112: ligd, with cor over 112,1 / 113: m sign rptd above stave / 119,1: L instead of mx, & 119-124 are ligd / 125-129: om / 150: cor over 1.

Spec substantially resembles Trent 89 despite some errors and a very few minor variants of its own.

Underlay; only the Superius is fully texted, and the lower voices have sectional incipits. The Superius texting has a few divergences from our score underlay which are as follows; 18-27: 'Sabaoth' spelt as 'Sabbaoth' / 38-40: 'gloria tu-' under 38,1-39,4 / 48: '-na' under 52,2 / 48-50: 'in ex-' under 52,3-53,4 / 50-52: '-celsis' under 59,8-60,1 / 71-77: '-dictus' under 75,3-77 / 107-112: '-mini' under 110,3-112 / 120-123: 'in excel-' under 120,1-122,3.

(iii) Strahov:

[Superius]; 1: 'S' of 'Sanctus' is given as a red majuscule, and the clef for measures 1-27 (which are all on f. 74r) is only given once at the start / 5: Strahov gives sbr C br upper C / 7: 3-5 replaced by sbr D / 9: no lig / 10: 2 & 3 replaced by sbr D / 13: no b / 14: 2 & 3 replaced by sbr A / 17: 2 & 3 replaced by m F, & 17,4 is ligd to 18,1 / 22: 2 & 3 replaced by sbr E / 27: no cor, & no double custos in any voice / 28-112: the ascender of the 'P' in 'Pleni is overmarked in red, the m sign is rptd, and the clef for this passage (which is all on f. 74v) is only given once at its start / 30: 2 replaced by f F f E / 36: no b / 43: 2 & 3 replaced by sbr E / 45: cor over 1, & no double custos in any voice / 46-47: no lig / 58,6-57,2: col / 59: 5-9 replaced by sbr B sbr G m F / 60: no double custos in any voice / 65: the 'B' of 'Benedictus' is clumsily overmarked in red / 69: 1-3 replaced by sbr E sbr C / 72-73: Strahov reads ligd sbr D dtd-sbr G plus m F & ligd sbr C / 74-75: no col, 74,2 is br, 75,2 is not given, & 75,3 is ligd to 73,2 & 74 / 79,1-80,1: replaced by dtd-br A / 81: 1 & 2 replaced by br C / 86-87: no lig, & 87,1-2 are replaced by br G / 88-89: 89,2 replaced by br B, & 89,3 is not given / 91: 2 C / 91-92: no lig / 93-94: Strahov gives m B m A dtd-sbr G m F m F m E / 97,1-98,1: replaced by dtd-br C, & no lig / 99: 1 & 2 replaced by br E / 105: 3 not ligd / 106-107: Strahov gives ligd sbr A dtd-sbr G plus sm F sm E br C / 108: 2 not ligd / 109: 1 & 2 ligd, but no col at 109-110 / 110,3-111: Strahov gives dtd-sbr C m B m B m A / 112: no double custos in any voice / 113-150: the 'O' of 'Osanna' at 113 has a red vertical running through it, m sign rptd, and the clef for this passage (which is all on f. 75v) is only given once at its start / 114: 2 not ligd / 115-116: Strahov reads ligd sbr B dtd-br G plus m F sbr A (with no lig at the last note & 117,1) / 117-118: Strahov reads sbr G plus ligd sbr F dtd-sbr D m B / 121-122: 121,2 is br E, & 122,2 is not given / 122-123: no lig / 123: 1 & 2 ligd / 124-125: no lig / 125: 1 & 2 ligd / 129: no lig / 129,2-130,1: ligd / 132: 1-5 replaced by sbr B sbr D / 136: 1-3 replaced by br C / 138-140: no lig / 150: no double custos in any voice.

Tenor; 1: the 'T' of 'Tenor' is written in red, & the clef for measures 1-27 is on the fourth stave line up &

only given once at the start / 1-2: not ligd / 4,2: not ligd / 9: not ligd / 12,5-6: replaced by m B / 13,2- 4: replaced by ligd sbr C sbr D / 19: erased sbr and sbr r follow 1 / 19,2-27: this passage is given a third too low, but a mid-stave direct to upper G before 19,2 indicates the correct pitch / 22: no lig / 26,2-3: replaced by dtd-m C sm B sm B sm A / 27: no cor / 28: at a new opening here, the ‘T’ of ‘Tenor’ is written in red, the m sign is rptd, and the clef for 28-112 (which is on the middle stave line) is only given once / 28,4-29,2: Strahov reads dtd-m E sm C m D / 31: no lig / 35: no b / 36: 3-5 replaced by sbr c m C / 37: 1 & 2 replaced by sbr D, & no cor / 43: lig written as successive L A L E instead of as a divisi, and with cor over E / 46: 3-4 replaced by sbr D / 46,5-47,4: Strahov reads ligd sbr F sbr C / 47: no b / 51: 2 & 3 replaced by sbr D, & no lig at 51-52 / 52: 3-6 replaced by dtd-sbr F / 56: 6 is sbr / 59: 1 replaced by dtd-m C sm B / 60: cor over 1 / 65: 1-3 replaced by br G / 66: no lig / 67: 1-3 replaced by br E / 69: 1 not ligd / 69,2-71,1: ligd / 72,2-73,1: not ligd / 73,2: likewise / 74-75: : Strahov reads ligd sbr F dtd-sbr G plus m F sbr E / 76-79: not ligd, & 77-79 are given as L C L B / 81: 1 & 2 replaced by br A / 82: 1 not ligd / 82,2-83,1: ligd, & no col at 83 / 85,2-86,1: ligd separately / 86,2-88,1: ligd / 89,2-92: Strahov reads ligd sbr C sbr D plus ligd sbr B sbr G plus ligd sbr A sbr B plus sbr C / 93: 1 & 2 ligd separately / 94-96: ligd / 99: 1 & 2 col / 101: likewise / 102: 1-3 replaced by ligd sbr C sbr A / 104-107,1: Strahov reads m A m B br C plus ligd sbr D sbr C br E / 110-112: ligd / 113: at a new opening here, the ‘T’ of ‘Tenor’ is written in red. and the ‘e’ in the same word is overmarked in red / 116-117: not ligd / 118-120: ligd / 122,2-123,2: replaced by br E / 123-125: not ligd, & 124,2 is E / 126: 2 F / 130,2: not ligd / 131-133: Strahov reads ligd sbr E sbr F dtd-br upper G plus sbr C / 138-139: not ligd / 148,1-2: not ligd / 149-150: ligd.

Contratenor; 1: the ‘C’ of ‘Contratenor’ is written in red, m sign om, & the clef for 1-27 is only given once at the start / 1-2: Strahov reads col ligd br C br E plus br E / 5: no r / 6: 1 C, & 1-3 not col / 9: 4 D / 10: no b / 11: 1 & 2 replaced by sbr C / 16: 3 replaced by sm A sm G, and 16, 4-5 replaced by sbr A / 18: 1 replaced by sbr C sbr C / 22: 1 replaced by sm F sm G / 27: 1 replaced by ligd L C L G, with a cor over each note / 28-112: on a new opening here the clef for this passage is only given once at its start, and m sign is rptd / 37: 1 given as divisi L with cor, & the added upper note (A) is col / 39: 2 & 3 replaced by sbr B / 41-42: 41,5-42,2 replaced by sbr A / 43: no lig / 45: no cor / 46: m sign rptd again / 47: no b / 49: 2 not ligd / 50: 1 & 2 replaced by sbr G, no b, & 50,3 is A / 56-57: 56,4-57,3 replaced by dtd-sbr D / 58: 5 & 6 replaced by sbr C / 59: 1 & 2 replaced by m A / 63: 2 & 3 replaced by col sbr F / 67-68: no col, & 67,2-68,2 are replaced by ligd br G / 71: not ligd / 73-75: not ligd, no col, & 74,2-75,2 are replaced by br C / 77-78: 77,1-78,2 replaced by br C / 78-79: 78,2 ligd to 79,1, & 79,1 replaced by col sbr G col m A / 80-82: no lig / 83-85: likewise / 90: 1 E / 91-92: 91,2-92,1 ligd, & no lig at 92,2 / 93-95: 95, 1-2 replaced by br D, and 93-95 are ligd / 96-97: replaced by sbr D br E sbr C, & no lig / 98: no lig / 99: 2 F / 101: 1 D / 102-103: 103,1 replaced by dtd-sbr D m B, with the first note ligd to 102,3 / 104: 1 & 2 replaced by col br C col m B col m A / 106: 2 replaced by m E m D / 108-109: no lig, & 108,1 replaced by sbr G m F m E / 111-112: ligd / 113: at the start of a new opening here, the ‘C’ of ‘Contratenor’ is written in red and the following ‘o’ is also overmarked in red / 115: not ligd / 116: likewise / 119-124: ligd / 136: not ligd / 138-139: ligd / 140: 1 & 2 replaced by br E / 141-142,1: ligd / 143-146: sbr r follows 143,1, & no r given at 146.

Strahov differs drastically from Trent 89 in omitting many passing-notes and cambiata figures, and seems to be a simplified version which adds some unsatisfactory variants on its own. The Strahov reading at the start of the Benedictus tends to prove that Strahov is inferior, since motives which are imitative in Trent 89 seem to be modified in the former and are no longer properly imitative.

Underlay; texted more or less fully in the Superius, with lower-voice sectional incipits as in Trent 89. Strahov differs in some Superius text placement from our edition: ‘Pleni’ is under 28,1-29,3, ‘sunt’ under 30,3-4, ‘ter-’ under 34, 2-3, ‘in’ (at 48 in our score) is under 52,3, ‘ex-’ (at 50 in the score) is under 52,4, ‘Benedictus’ (65-77) is under 65-67, ‘-mini’ (107-112) is under 111,2, and the words ‘in excelsis’ are missing from the Superius Osanna II section.

## Agnus

(i) Trent 89 ff. 19v-20r, anon, (DTÖ VII inventory no. 519);

(ii) Strahov f. 79v, Tauranth.

Only a single section is given in both sources. Possibly there was at least one more section.

(i) Trent 89;

[Superius]; 23: 3 A (corrected using Strahov).

Tenor; 2,3-4: this lig is written over an erased sbr A.

Contra; no discrepancies.

Text; fully underlaid in the Superius, with opening incipits for the lower voices. Repeats of 'Agnus' seem to be needed in all voices at 4-6, and also repeats of 'miserere' at 22-25. Otherwise the manuscript texting has some discrepancies; 'Agnus' is given under 1-2,1, 'peccata' under 14,2-5, & 'mun-' under 17,2-3. 'no-' (at 25) is given under 22,1, & '-bis' (at 27) is under 26,5.

(ii) Strahov;

[Superius]; 1: the 'A' of 'Agnus' is a red majuscule, and the clef is only given once for this voice at the start / 8: 4-6 are sm sm m / 22-27: this passage is copied in a compressed manner towards the end of a stave / 27: no double custos in any voice.

Tenor; 1: the 'T' of 'Tenor' is written in red, the m sign is om, and red ink was also used to overmark the 'T' of 'Tauranth' following the voice-name / 16: 4 b, ind before 16,3.

Contratenor; 1: the 'C' of 'Contratenor' is written in red, the m sign is om, and the clef for this voice is only given once at the start / 7: no b / 10,3: following this note, the rests & notes after 9,1 to 10,3 are recopied in error & then erased / 16: 1 b / 24: b ind before 23,4 / 25,2-27: these notes are copied onto an additional small stave at the bottom of the page.

In contrast to the relationship between Trent 89 and Strahov for the previous three movements of this Mass, both sources substantially agree in their reading for the Agnus.

Underlay; only the Superius is fully texted. The Contratenor has the incipit 'Agnus' and the Tenor has no text at all. The Strahov Superius underlay differs considerably from that of Trent 89, and the differences are as follows; 'Agnus' is under 1,1-3, 'Dei' under 4,1-2, 'qui' under 4,4, 'tol-' under 7,2-3, '-lis' under 9,1, 'peccata' under 10,1-11,2, 'mun-' under 12,1, '-di' under 13,1, 'misere-' under 13,3-14,2, '-re' under 16,3, 'no-' under 16,4 & '-bis' under 26,2.

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## Structure

This Mass lacks some formal features that unify other three-voice cycles of the 1450's; it has no motto opening, the mensuration patterns of all movements are different, & the three complete movements (Gloria,

Credo and Sanctus) all start on C but end on G. Some internal sections (Et incarnatus and Pleni sunt) have D cadences. My previous attempt to identify the Superius as a patchwork of allusions to Touront's *Chorus iste cantio* with alternating free passages falls short of the mark in two respects: I was looking too hard, and the method suggested is perhaps too contrived to be convincing. Secondly, there is nothing extensive or strategically placed in this Mass to give a clear indication that *Chorus iste* is used as parent material.

In vertical terms much of the texture has an open and bright sound due to the frequency of cadential motives on C, and the Contratenor is a double-duty voice that smoothly alternates between being a filler and a bass-like part. While the Trent 89 copy may be a developed version of this piece, it is clear to see that this Mass is an accomplished piece of work. It has a texture in which all three voices are rhythmic equals, and in which any one of the voices can generate an imitative device. Three-voice imitation plays a significant role: the Pleni sunt begins with three successive imitative points (two of them involving all voices) and the sesquialtera section of the Credo also contains two such successive points at 205-223. Throughout, the composer has a preference for the imitative order Contra-Tenor-Superius but other combinations are also present. Rhythmically the writing is sophisticated and clichés later common to patterned lines in three-voice texture occur, notably the melodically sequential Tenor passage at Sanctus, 46-48. There is much melodic reliance on cambiata figures, and a little use of recurrent motivic devices such as the anacrusic C B G A in the Gloria Superius at 5-6. In the Agnus a similar motive is treated imitatively at 22, and a transposed version of the same figure (Bb A F G) is treated imitatively and in repetition at Sanctus, 38-40. Melodic sequence also plays a noticeable role: the Credo Superius at 29-33 gives a simple example, and the same voice at 'descendit de celis' (50-54) features inexact repetition of a melodic motive near a cadence-point. Inexact repetition of a different Superius figure also helps to make up a melodic line at Sanctus, 18-21 (here, given in two-voice imitation), and the Sanctus closes with a sequential motive involving upwards runs of fifths (141-145). Short passages of imitative voice-exchange between the Superius and Tenor mostly occur where motives on the C triad and its permutations are involved.

Other notable features are as follows: the first sections of the Gloria and Credo both end with extended phrasing, and the main duple section of the Credo (Et resurrexit) opens with a redicta-like passage in which short and similar triadic motives on C are shared imitatively. Passages of declamatory writing (Gloria, 13-19) and extended melisma (Sanctus, 56-60) also serve to vary a texture which is full of interest, as does the flatward direction of the music in the Pleni sunt and Osanna I sections (a fairly unusual feature in three-voice Masses centred on C). I would be against any description of Touront's music in terms of greatness, but the care with which much of this Mass was put together speaks of a talent worthy of attention. At the same time, certain passages here and there remind us that there was no 'Gradus ad Parnassum' in the fifteenth century and I note that some three-voice imitation at Sanctus, 144-145 involves a brief pair of Superius-Contra consecutive seconds. Likewise, the brief Agnus I section has consecutive triads at 16 and there is just one old-fashioned inverted doubled-leadingnote cadence throughout involving Superius-Contra fifths (Gloria, 10).

Much has been written about Touront in recent years; I have some rejected some of the *opera dubia* for him which I previously suggested, while others have gone in different directions and argued that even more music might be his. Adelyn Leverett's studies suggested that he might have been responsible for the *Sig säld und hail* Mass in Trent 91.<sup>7</sup> Also, Jaap van Benthem has proposed that Ockeghem's three-voice Missa *Sine Nomine I* is not by Ockeghem at all, and might be a misattributed work of Touront.<sup>8</sup> I reserve judgement on these attributions, but am possibly more sympathetic towards the second one. For the present, all that is biographically secure about the composer is that he was a chaplain to Friedrich III in 1460, and that his

<sup>7</sup> See Peck Leverett, A., 'Song Masses in the Trent Codices: the Austrian Connection' in *Early Music History* IV (1995) pp. 205-256.

<sup>8</sup> See the introduction to van Benthem, J. (ed), *Johannes Ockeghem: Masses and Mass sections, III / I: Missa Primi Toni and Missa Quinti Toni* (2004) pp. xiii-xix. I wish to thank the author here for his informed correspondence and thoughts concerning the composer.

home and benefice connections were respectively in the Tournai and Antwerp areas.<sup>9</sup> We can safely surmise that he produced music while working for his central European patron(s), and possibly that his Antwerp connections brought him into contact with the music of Pullois and perhaps also the music (& person) of Ockeghem. Other specialists have surmised that Touront (or perhaps other fellow-travellers to Austria) might have been at least partly responsible for the circulation of the Pullois Mass in south German and Bohemian sources. Additionally, if Touront's *Sine nomine* I is actually freely composed (which seems likely) the Gloria may contain a single reference to an earlier and well-known English cycle: it opens with an imitative Superius-Tenor figure similar to the Gloria Superius opening in the Missa *Veterem hominem*. For a composer whose presumably earlier pieces owe something to English idiom this would be fitting. His *Chorus iste*, for example, is not unlike Bedingham's well-known *Mon seul plaisir*.

In Strahov this Mass is preceded by an unrelated Touront Kyrie which has G finals and flat signatures, and which shows signs of using at least part of the Passau 'de Apostolis' chant (MEL 68) as Superius paraphrase. It does not pair well with the movements here. For those interested in making a five-movement performance out of this Mass, the Kyrie Strahov ff. 47r-48r would perhaps make a better addition. This is very similar to the latter Strahov Kyrie, is possibly also a Touront work, it matches the cycle better in terms of ambitus and finals, and it was a reasonably well-known piece since it also occurs in Trent 88 and Mu 3154. However if used it would need alternatim verses supplied from MEL 39 chant, which its Superius paraphrases.

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#### Numerology

In the work such as this where the two most authoritative sources (Trent 89 and Spec) have differences in detail, one can hardly expect that note-counts of the Trent 89 version will yield significant results for the following reasons. Firstly, the variant Contra passages shared by Spec and Strahov at 214 onwards may be closer to the original than the Trent 89 reading, and secondly the shortened final section of the Credo in the two Bohemian sources may likewise be more authentic than what Trent 89 gives. Nevertheless, counts of tempora reveal some interesting parallels involving the number 9. The following list gives section-lengths which may be deliberately connected in this respect.

Number of tempora in Et in terra:	36 (9 x 4)
Number of tempora in Domine Fili:	9
Number of tempora in Patrem:	54 (9 x 6)
Number of tempora in Et unam :	45 (9 x 5)
Number of tempora in Et vitam:	18 (9 x 2, but this section is probably modified in <u>Trent 89</u> )
Number of tempora in Sanctus:	27 (9 x 3)
Number of tempora in Pleni sunt:	18 (9 x 2)
Number of tempora in Agnus [I]:	27 (9 x 3)

It may also be relevant that the total number of notes in the Gloria (excluding the final long in each voice) totals 1044 (9 x 116). Equally it may be fortuitous that the total of the tempora in the first three movements = 555 (which is not divisible by 9, but is nevertheless a total which could lead to further exploration).

<sup>9</sup> See Gancarczyk, P., 'Związki kodeksu Strahov z Austria i dworem cesarza Fryderyka III' in *Muzyka* XLIX (2004, no. 2) pp. 79-88.

4. Touront; Missa *Sine nomine* II

Kyrie (Trent 89 ff. 47r-48r, unicum, Jo. Touront. DTÖ VII inventory no. 531).

[Superius]; 1: gaps have been left at the start of all voices, presumably for majuscule initials which were never entered / 20: Duo ind in both voices, & m sign given in both voices as cut-C (emended to C2, which is my chosen standardisation for confusion involving duple signs in subsequent movements) / 94: 1 b / 108: 2 b / 116: 4 m.

Contra; 54-60: this section-ending is written on a small additional stave at the bottom left of f. 47r / 62: p div follows 2.

Tenor; 61-62: ns.

Underlay; 'Kyrie', 'Christe' and 'eleyson' incipits are given in all voices. Christe (20-24) is spelt as 'Criste'. The four-section layout seems to indicate a bipartite Kyrie II rather than an alternatim setting, since chant barely seems present in this piece apart from a brief quotation of part of the MEL 39 chant in the Tenor at the start of Kyrie II (85-92). Even so, the notes quoted are from the start of the chant's Christe section.

Due to the length and elaborate nature of this Kyrie, several editorial text repeats seems to be in order. These are;

[Superius]; 3-4: rpt of 'Kyrie' / 10: likewise / 26-28: rpt of 'Christe' / 66-73: rpt of 'eleyson' / 73-76: rpt of 'Kyrie' / 88-91: rpt of 'Kyrie' / 100-109: rpt of 'eleyson' / 115-119: rpt of 'Kyrie eleyson'.

Contra; 3-4: rpt of 'Kyrie' / 10: likewise / 24-26: rpt of 'Christe' / 36-38: rpt of 'eleyson' / 67-73: rpt of 'eleyson' / 73-75: rpt of 'Kyrie' / 88-91: rpt of 'Kyrie' / 99-108: rpt of 'Kyrie eleyson' / 115-119: rpt of 'Kyrie eleyson'.

Tenor; 3-4: rpt of 'Kyrie' / 10: likewise / 67-73: rpt of 'eleyson' / 73-75: rpt of 'Kyrie' / 98: elision of two 'e' syllables seems practical here / 99-109: rpt of 'eleyson' / 115-119: rpt of 'Kyrie eleyson'.

Bibliography; previous editions: Gottlieb, *op. cit.*, no. 17 and Mitchell, The Paleography and Repertory..., I, pp. 144-160 (discussion) and II, pp. 577-628 (edition). I now reject my argument made in vol. I that this Mass might use a textless three-voice piece in Spec (p. 387) as its main derivatory material.

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Gloria (Trent 89 ff. 48v-50r, unicum, DTÖ VII inventory no. 532).

[Superius]; 1: intonation adapted from Grad Pat f. 182v, & as in the Kyrie gaps have been left at the start of all voices (presumably for majuscule initials) / 33: natural ind by b / 74: ms gives sbr D sbr D instead of br D (emended for the sake of the texting).

Contratenor; no discrepancies.

Tenor; 5: p div follows 4 / 42,2-44: the passage is written over an erasure / 51: m sign given as cut-C (emended to C2).

Underlay; fully texted in the Superius, with sectional incipits plus a few internal incipits in the lower voices. Details of the Superius underlay differ from that in our score, and some repeats seem to be needed. 13-16: ‘Glorifica-’ under 13,2-15,1 / 38-40: ‘-potens’ under 38,6-39,6 / 47-50 & 153-164: ‘Christe’ spelt as ‘Criste’ / 68: ‘no-’ under 66,2 / 90-97: ‘nostram’ under 94,3-96,1 / 124: ‘san-’ under 127,2-4 & spelt as ‘sanc-’ with the following syllable as ‘-tus’ / 153: ‘Chri-’ under 155,1 / 191: ‘-men’ under 189,3-190,1.

The lower voices also seem to require some repeats, as follows. Tenor, 42-43: rpt of ‘Fili’ / Tenor, 136-137: rpt of ‘solus’ / Tenor & Contratenor, 169-172: rpts of ‘Spiritu’ needed.

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Credo (Trent 89 ff. 50v-53r, unicum, DTÖ VII inventory no. 533).

[Superius]; 1: intonation supplied from LU 1997 p. 64, & as in previous movements gaps have been left at the start - probably for majuscule initials, but in this instance only for the Superius & Tenor / 31: p div follows 2 / 53,2: natural ind by b / 64: erasure follows 1 / 76: Duo ind in both voices, & m sign given as cut-C2 in the Superius & C2 in the Contra (which I have standardised as C2) / 124,1: corr from col err / 210: dot above 1 for no apparent reason / 256: m sign given as cut-C / 306: 1 col.

Contra; 1-6,2: clef om, because this voice begins halfway through a stave where the identically-cleffed first Tenor first section ends / 9: p div follows 2 / 54: b ind before 1 / 131: two br r given / 132: 1 om (conj supplied, for the sake of the wordsetting) / 151: p div given above r / 160: 3 & 4 col / 240: m sign rptd in both lower voices, but given as cut-C / 338: 1 & 2 m m (emended for the sake of consonance).

Tenor; 9: p div follows 2 / 13-14: ns / 31: likewise / 65-66 & 208: likewise / 284: p div follows 2 / 319,2: corr from col err.

Underlay; fully texted in the Superius, with the lower voices having sectional incipits and text entries at important internal points. The full Credo text is used, but some text seems only to be sung by the lower voices at bridging duet passages (for example at 60-64) and the Contra has extensive texting in the Duo at 76-163. Texting the lower voices in this extensive piece seems best done by allowing occasional lower-voice omissions and permitting a small number of editorial repeats, partly for reasons of imitation. These are as follows.

Superius; 322-324: rpt of ‘Et expecto’ / Contra; 56: rpt of ‘per quem’ / 70: rpt of ‘descendit’ / 216-220: rpt of ‘et mortuos’ / 334-335: rpt of ‘seculi’. Tenor; same as for Contra at 216-220 & 334-335.

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Sanctus (Trent 89 ff. 53v-55r, unicum, DTÖ VII inventory no. 534).

[Superius]; 1: gaps have been left at the start of all voices, presumably for majuscule initials which were never entered / 36: Duo ind in both voices / 71-73: the dots to the second notes in these measures are written ambiguously, leading to the impression that first notes might be dotted instead of second. My interpretation is based on (i) imitation involving the Tenor, and (ii) consonance / 76: the same ambiguity with a dot applies here / 79: Duo given in Superius and Tenor (in spite of the rests here in the Contra) & m sign given in all voices as cut-C (emended to C2) / 107-108: erasure precedes these rests / 114: erased sbr G follows 1 / 133: p div follows 2.

Contra; 59,2: scr corr from D / 72: 3 C / 142: 1 F / 154,2-157: this portion of the voice is given at the bottom of the opposite page due to lack of space, on a small additional staff. Signs resembling “+” at both points clarify the continuation.

Tenor; 14: erased sm F follows 1 / 20,3: scr corr from col err / 26: 1 not dtd / 29,2: scr corr from col err / 34: p div follows 3 / 71-74: as in the Superius at 71-73, some dotted values here are written ambiguously / 134: p div follows 2 / 135: likewise.

Underlay; fully texted in the Superius, with sectional incipits plus some internal texting in the lower voices. The Superius underlay given in Trent 89 seems to need extensive revision, and the details of my alterations are as follows. 1-3: ‘Sanc’- under 1,1 & ‘-tus’ under 8,1 / 4-8: ‘sanctus’ under 9,1-10,3 / 9-16: ‘sanctus’ under 14,4-15,2 / 18-20: ‘Domi-’ under 18,1-3 / 20: ‘-nus’ under 21,4-22,1, and ‘De-’ under 22,2 / 29-34: ‘Saba-’ under 29,1-30,3 / 36: the text hand here is spacious and there seems to be no attempt at word-to-note alignment / 43: ‘ter-’ under 42,2 / 45-48: ‘gloria’ under 45,1-5 / 48: ‘tu-’ under 50,1 / 58-62: rpt of ‘Osanna’ needed in all voices / 79-103: ‘Benedic-’ under 79,1-81,2 / 105: ‘-tus’ under 104,1-105,1 / 115: ‘no-’ under 121,1 / 117: ‘-mi-’ under 124,3 / 120: ‘-ne’ under 127,2 / 121-128: rpt of ‘in nomine’ needed / 133-140: ‘-mini’ under 138,3-139,1 / 150: ‘-cel-’ under 152,4 / 151-157: rpts of ‘in excelsis’ needed in all voices / 157: ‘-sis’ under 156,6-7.

Some separate additions and comments are also needed for the lower voices. Contra; 14-15: rpt of ‘sanctus’ / 31-36: rpt of ‘Sabaoth’ / 66-78: rpt of ‘in excelsis’ / 79: the incipit given here is ‘Benedictus qui venit in nomine’, despite the opening rests which exclude this voice and also with no real attempt at textual alignment / 120-127: rpt of ‘in nomine’ / 147: ‘-sis’ under 156,5. Tenor; 20-22: rpt of ‘Dominus’ / 22: ‘De-’ under 20,1 / 30: ‘-oth’ under 36,1 / 30-36: rpt of ‘Sabaoth’ / 66-78: rpt of ‘in excelsis’ / 115-118: ‘-mine’ under 126,2-128,1 / 119-128: rpt of ‘in nomine’ / 134-140: ‘-mini’ under 138,2-140,1 / 147: ‘-sis’ under 156,5-157,1.

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Agnus (Trent 89 ff. 55v-56v, unicum, DTÖ VII inventory no. 535).

[Superius]; 1: as in previous movements gaps have been left at the start of all voices, presumably for majuscule initials which were never entered / 44: Duo ind in both voices, & m sign written as cut-C in both voices (emended to C2) / 70: 2 D / 85: p div follows 1 / 96: p div follows 2 / 102: m sign again given as cut-C (emended to C2) / 127: p div follows 2 / 141,2-143,1: om (conj supplied) / 147,4-5: ms gives m F (emended for the sake of consonance with the Contratenor).

Contratenor; 25: r & 1 uc (1 looks like D instead of C) / 38: 2 E, clumsily corrected to D by thickening of the ligature end / 39: erasure follows 1 / 96: 1 duplicated & then erased / 99: 2 col for no apparent reason / 113: 2 uc / 119,4: scr corr from col err / 153: r om (conj supplied), 3 is erased, & 4-7 are m m col sbr col m.

Tenor; 9: 3 corr from col err / 25: ns / 43: a direct to B following the double custos is in error, since the lower-voice continuation (the Agnus II Duo) is for the Contratenor / 127,1: notehead uc / 146: 1 col err, but with correcting ‘a’ (for ‘alba’) written underneath.

Underlay; fully texted in the Superius, plus sectional and occasional internal incipits for the lower voices. Some texting alterations to the Trent 89 underlay seem necessary. Superius; 3-7: ‘Dei’ under 4,1-3 / 25: ‘mun-’ under 26,1 / 28: ‘-di’ under 27,8-9 / 47-56: ‘Agnus’ under 47,1-50,3 / 57-62: ‘Dei’ under 54,1-55,2 / 65-72: ‘tollis’ under 65,1-66,1 / 73-79: ‘peccata’ under 74,1-2 / 85-102: ‘miserere’ under 86,1-87,3 / 103: ‘no-’ under 97,1 / 126: ‘-bis’ under 102,1 / 127-129: ‘Agnus’ under 127,1-129,1 / 130-135: ‘Dei’ under

134,2-4 / 138-143: 'peccata' under 140,1-4 / 149-150: 'nobis' under 149,3-150,1. Contratenor; 12-19: rpt of 'qui tollis' needed / 28-30: rpt of 'mundi' needed. Tenor; 12-20: rpt of 'qui tollis' needed / 28-30: rpt of 'mundi' needed.

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## Structure

*Sine nomine* II is rhythmically more ambitious and extended than the previous Touront cycle discussed, and is probably a later work. Gottlieb thought highly of this Mass, and it repays close study due to its impressive array of different textures. This is partly the result of the wide-ranging lower voices, which span an octave plus a fourth or a fifth in most movements.

Phrygian cadences predominate, in which the Contra takes the role of middle voice. All movements begin and end on E apart from the Gloria opening, but only nine out of the twenty subdivisions end on E (some sections have cadences on G, D, C or A). There is no motto opening, but the Kyrie and Agnus begin similarly. The mensuration patterns of the tripartite Gloria and Agnus are the same, but the other movements all differ mensurally and also in their number of sections. The Kyrie has four sections, and the Credo and Sanctus have five each.

Apart from a couple of brief chant references this Mass appears to be freely composed. The final section of the Kyrie Tenor begins with a brief quotation from the MEL 39 chant in long notes (quoting the Christe opening from that melody) and the second section of the Gloria (Qui tollis peccata mundi) begins with the Superius and Tenor briefly and imitatively quoting the BOS 23 chant at the same textual point. There is considerable use of melodic integration throughout, and the relevant devices are listed below in approximate order of importance.

(i) The final Kyrie, Gloria and Credo sections (and also Osanna I) feature Superius approaches to their final cadences with much use of basic dotted rhythm and hemiola, which are used sequentially and to varying degrees imitatively in each of these sections. The sequential patterns also tend to be rhythmically varied as they develop.

(ii) There are similar Duo openings using the Superius motives B C or B G C (at the Christe, Et incarnatus and Agnus II openings). The Superius opening in Agnus III is also related, as is the Superius opening in the third section of the Kyrie.

(iii) There are sections with penultimate cadences on D, followed by rising new entries which generally begin A B C or F G A (Credo 67-70, 119-122 and 296-300, Sanctus 64-66 and 125-131, and Agnus 37-39).

(iv) Entries beginning E C are also important (see the start of the Credo, and also the Contra at the start of the Et incarnatus section, the Osanna II opening, and also the Agnus III Tenor opening).

(v) The final sections of the Gloria and Credo both begin with vaguely similar motives (respectively E D C and E G E C) which are treated imitatively in both instances.

(vi) Passages using the Superius motive A G A G F E also seem to be significant (see the Osanna I opening and also 'dona nobis pacem' in the Agnus (146-148).

Duo sections such as the *Christe*, *Pleni sunt* and *Agnus II* are inventively and thoroughly imitative, and make much use of sequential activity and stepwise running figures. Touront's well-known *O gloriosa Regina* also features much activity of the latter type. Unison imitation between the two essential voices in full sections is an important device in normally-paced cadential approaches (*Kyrie*, 13-16), cadential drives (*Gloria*, 151-164), animated internal passages (*Kyrie*, 96-99), and passages involving crossrhythms (*Kyrie*, 100-105). The passage at *Kyrie*, 96-99 has a texture similar to that of the [Trent 89](#) song-motet *O dulcis Jhesu* (which is very possibly by Touront) and the way in which the *Gloria*'s second section opens with short imitative phrases is also reminiscent of the second-section opening in Touront's troped *Recordare* setting.

I also single out additional passages here as demonstrations of the composer's capability and versatility with three-part textures. *Kyrie* 74-80 shows interesting treatment of a sequentially rising two-note Superius figure. The *Gloria* opens with an imitative point reminiscent of sixteenth-century tricinia, and a similar type of imitation is also found in the *Credo* at 198-205. There are declamatory passages (*Gloria*, 87-90 and *Credo*, 38-43 and 324-325), temporary pedal-points (*Kyrie* 85-86), and the *Et in Spiritum* section begins polyrhythmically. Part of the *Benedictus* is written imitatively around a triadic figure that serves as a melodic generator (see *Sanctus*, 105-123) and *Osanna II* features sophisticated writing in O2. This section also briefly features the same melodic generator figure as the *Benedictus* towards its end (at Superius, 152-153). Finally, the *Agnus* features an arresting moment of accidentalism at 35-36.

Reinhard Strohm has previously written that Touront's three-voice masses "...emulate or even antedate some of Ockeghem's modal procedures."<sup>10</sup> In its own way, this Mass is as impressive as Ockeghem's own large-scale Phrygian exercise (the *Missa Mi-mi*) and there seems to be a further stylistic connection with Ockeghem which has possibly escaped notice so far. David Fallows and others have singled out some of Ockeghem's textures for being individual in terms of wide voice-ranges, in particular parts of the Ockeghem *Missa L'homme armé* (whose Bassus has a seventeen-note range) and his well-known *Ma maistresse* in which the Superius has an exceptionally wide span.<sup>11</sup> Something of the same essence also occurs in the *Gloria* of *Sine nomine II*, where the Superius - just once - goes from upper F to lower C within the space of six measures (see *Gloria*, 33-38). But perhaps it would be over-enthusiastic to draw too many comparisons between Touront and Ockeghem; many of the features cited above are commonplaces of mid-fifteenth-century style. The main value of *Sine nomine II* is that its composer handles these commonplace devices with technical mastery.

In conclusion, although this is an outstanding three-voice Mass I am probably right to alert readers to minor features throughout which help to signify the constantly developing nature of three-voice textures in this period. The composer very occasionally allows upper-voice fifths (see *Agnus*, 138-139) and in one instance he begins a three-part imitative point with the *Contra* starting on a note which is dissonant with the Superius (*Agnus*, 155-156). Some cadences throughout also pose the classic false-consonance problem of structural diminished intervals (see *Gloria*, 17-18 and *Credo*, 254-256). Regarding the movement sizes and their relative density of partwriting, this is one of many cycles where the successive movemental composition method may not apply. For example, it is at least plausible that the musically rather concentrated *Kyrie* was written after the *Gloria* and *Credo*.

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<sup>10</sup> Strohm, R., *The Rise of European Music 1380-1500*, p. 439.

<sup>11</sup> Regarding ranges in the *Missa L'homme armé*, see Fallows, D., 'The "only" firmly instrumental piece: a commentary on Benvenuto Disertori' in *I Codici Musicali Trentini II* (1994), pp. 81-92.

## Numerology

In this Mass the arc of movement sizes is surely significant; the movement sizes counted in terms of note totals reveal the approximate percentages 14 – 18 – 30 – 19 -15. Thereafter I am not quite sure what the data that I gathered through note- and tempora-counts shows. Either this Mass seems to do something significant with multiples of 5 and 10, or it might do so with multiples of 11. The best argument for totals of 5 and 10 being significant is that in the middle of the five-section Credo the Et resurrexit Tenor has exactly 100 notes. The same voice – excluding the final movemental long – has exactly 500 notes in the Credo. Other data which may be significant in terms of the numbers 5 and 10 is as follows (final longs have been included in all subsequent counts).

Number of tempora in Et in terra section:	50
Number of tempora in Patrem section:	75
Number of Tenor notes in Kyrie I:	50
Number of Contratenor notes in Christe:	75
Number of Contratenor notes in Qui tollis:	180
Total of Contratenor notes in Cum sancto:	80
Total of Contratenor minims in Patrem section:	100
Number of Superius notes in Et in Spiritum:	120
Number of Contratenor breves in Confiteor:	10
Total of Contratenor semibreves in same section:	50
Total of Superius breves in Benedictus:	20
Total of Contratenor notes in Osanna II:	80
Total of Contratenor notes in Agnus II:	140
Number of Tenor notes in Agnus III:	80
Total of Superius semibreves in Agnus I-III:	180

I suggest that not all of these totals may be fortuitous. Meanwhile, a second set of totals results from note-counts involving the number 11.

Number of minims in the Kyrie Tenor:	88
Total of breves in the Sanctus Superius:	44
Total of semiminims in the Agnus Superius:	44
Total of notes in the Sanctus Contratenor:	440
Total of semibreves in Credo Contratenor:	330
Total of minims in Kyrie I Contratenor:	44
Total of notes in Kyrie I Superius:	66
Total of minims in Kyrie IIa Contratenor:	44
Number of breves in Qui tollis Superius and Contratenor:	33 each, and 34 in Tenor
Total of Tenor longs in the Gloria:	11
Total of Superius breves in Patrem section:	11
Total of Superius semiminims in Patrem section:	33
Total of Contratenor semiminims in Patrem:	22
Total of Contratenor semibreves in Credo:	330
Total of Tenor breves in the Sanctus section:	11
Total Superius semibreves in Pleni sunt:	55
Total of Contratenor minims in the same section:	33
Total of Superius semibreves in Osanna II:	33
Total of Contratenor breves in Agnus I:	11
Total of Contratenor semibreves in Agnus I:	44

Several totals in the latter list may be coincidental, and I hesitate to give as much significance to this list as I do to the multiples of 5 and 10.

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5. Missa *Wünslichen schön*

## Kyrie

- (i) Trent 89 ff. 162v-163r (DTÖ VII inventory no. 612);  
 (ii) Strahov f. 118v.

(i) Trent 89;

[Superius]; 1: m sign om in all voices (supplied from Strahov) / 13: clef change is at start of new stave / 17: Duo ind in both voices / 60-77: this section ind as 'Kyrie ultimus' in all voices.

Tenor; 9: ns / 60: m sign given to left to stave in both lower voices.

Contratenor; 1: ns (Strahov splits this note likewise) / 6: direct to D given below the clef change (which is in mid-stave) clarifies the pitch change here / 17: m sign given to left of stave / 41,2-42: these notes written as an upward oblique lig.

Underlay; 'Kyrie' incipits are given in all voices, and at section-endings 'eleyson' is given less consistently. The sections of this movement seem too short to accommodate threefold 'Kyrie / Christe eleyson' in each division; one or two acclamations in each fits more comfortably - which just might indicate that this movement was performed with alternatim verses of the chant quoted at the start of the Superius (MEL 18). Some comments and editorial repeats seem necessary. 9-12: rpt of 'Kyrie' in all voices / 22-25: rpt of 'Christe' in Superius and Contratenor / 43-50: 'eleyson' in Superius given under 57,2-6 / 50-59: rpt of 'Christe' in Superius and Contratenor / 64-66: rpt of 'Kyrie' in all voices / 68-77: 'eleyson' in Superius under 72,1-73,2.

Bibliography; Strohm, R., 'Die Missa super "Nos amis" von Johannes Tinctoris' in *Die Musikforschung* XXIII (1979), pp. 34-51; Strohm, R., 'Meßzyklen über Deutsche Lieder in den Trienter Codices' in Just, M. and Wiesend, R. (eds) Liedstudien. Festschrift für Wolfgang Osthoff zum 60. Geburtstag (Tutzing, 1989) pp. 77-106; Mitchell, R. 'A forgotten Mass and its composer' in *Plain-song and Medieval Music* 10 (2001) pp. 135-154, & The Paleography & Repertory..., I, pp.84-86. Peck Leverett, A., 'Song Masses in the Trent Codices: the Austrian Connection' in *Early Music History* IV (1995) pp. 205-256, & Mráčková, L., 'Behind the stage: some thoughts on the codex Speciálník and the reception of polyphony in late 15<sup>th</sup>-century Prague' in *Early Music* XXXVII/I (2009), pp. 37-48. Apart from the Strohm articles cited (which are essential reading) my own article 'A forgotten Mass' links this cycle to the stylistically very similar Missa *Wiplich figur* (nos. 2 / 2a) in this edition. Adelyn Peck Leverett's 1995 article gives a tabular analysis & description of the cantus firmus use in the *Wünslichen schön* Mass, and Lenka Mráčková's 2009 article convincingly explains the Czech titles given to one movement of this Mass and other Mass Ordinaries in Spec.

(ii) Strahov;

[Superius]; 1: the entire voice is copied with the clef on the bottom stave line, & the clef is only given once at the start / 3: 1 & 2 ligd / 7: no cs / 12: no col / 13: no clef change / 16: no custos in any voice / 18-21: not ligd / 23: Strahov gives sbr B sbr B instead of br B / 24,1-2: no lig / 24,2-25,1: ligd / 25: 2 replaced by m F m E / 36: 3 & 4 are A G / 37: 1 & 2 uc, possibly m A m B / 39: no lig / 46: 2 & 3 not col / 47: 1-3 are A B A / 48: 1 & 2 are G F / 51: 1 & 2 ligd instead of 2 & 3 / 52,3-53,1: not ligd / 53: 1 & 2 ligd, & 3 not ligd / 54: 1 F / 59: no custos in either voice / 67: 3 corr from col err / 68: 2 replaced by sm C sm B / 70: 2 replaced by sm B sm A / 77: no custos in any voice.

[T]enor; 1: m sign om / 7: no col / 13: p div follows 2 / 15-16: only 15,1 & 2 are ligd / 16: cor over 1 / 61: 1 written to the right of a mark which may be an erasure / 64: 1 not ligd / 69: 2 replaced by sm C sm B / 71: 2 & 3 replaced by sm B sm A / 74: no lig / 74,2-75,3: Strahov gives br E sbr C / 76-77: no lig.

[C]ontratenor; 1: the entire voice is copied with the clef on the middle stave line, & the clef is only given once at the start; Strahov also replaces 1,1 with sbr A sbr A / 6: no col & no clef change / 7: no b & no cs / 8: 4 B / 9: r given as sbr r, & 1 replaced by sbr A sbr A / 10-11: Strahov reads dtd-sbr F m D plus ligd sbr upper G sbr A plus sbr F br E / 14: 3-4 are dtd-m sm / 15-16: not ligd / 17: no clef change / 20-23: no lig / 25: Strahov gives sbr E sbr E / 30-31: om / 35-36: ligd separately / 37-38: likewise / 39-40: 39,1-40,1 are ligd, & 40,1-2 are col / 44: 3 col / 45: 2 & 3 col & ligd / 46: 1 not ligd or col / 47: 1 & 2 not col / 50: no lig / 51,3-52,1: not ligd / 52: 1 & 2 ligd, and 2-3 not ligd / 53: first note in lig appears to be col / 53,3-54,1: no lig / 57: 2 D / 58-59: no lig / 62: 1-3 are m m sbr / 65: no lig / 70: 2 replaced by sm E sm D, & 3 not dtd / 71,2-73: om / 74: 1-3 are F E D / 76-77: no lig / 77: 1 C.

Underlay; much the same as in Trent 89 except that Strahov gives ‘Criste’ in place of ‘xpe’.

Strahov gives an inferior reading for this piece with some elaborations and pitch inaccuracies, and also omissions in the Contratenor.

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Gloria

(i) Trent 89 ff. 163v-164v, (DTÖ VII inventory no. 613);

(ii) Strahov ff. 114v-115r.

(i) Trent 89;

[Superius]; 1: intonation adapted from Grad Pat f. 177r (= Gloria chant BOS 56; the continuation of the same chant is given briefly in the Contratenor at 1-3). Also, the m sign is om in all voices in both sources (O mensuration is assumed) / 5: 1 uc, possibly col / 7: 5 & 6 written over erasures / 13: Trent 89 gives D col sbr E col m in place of 1 (corrected using Strahov) & 13,5-14,1 are written over erasures / 30: no double custos in any voice / 130: ns (Strahov splits this note in the same way) & m sign om in all voices (Strahov gives the *prolatio perfecta* dotted-O sign for the Superius, & O for each lower voice).

Tenor; 1-15: ms gives 16 measures of rests plus two sbr rests (only 14 measures plus 2 sbr rests are needed) / 29,1: corr from col err / 87: 1 partially erased, since the pitch given is C instead of D / 139: 1 corr from col err, with a small ‘a’ (or possibly an upward chevron sign) underneath.

Contratenor; 85: 1 corr from col err, with a small ‘a’ underneath / 105: both sources give sbr E sbr E, which I have adjusted to br E for the sake of the wordsetting / 107: similarly, sbr C sbr C is given here in both sources & again I have altered this to br / 133: 2 corr from col err.

Underlay; fully texted in the Superius, with sectional incipits in the lower voices. Some alterations and comments seem to be needed. Superius; 1-3: ‘Et in terra’ under 1,1-2,4 / 22-23: ‘celestis Deus’ under 22,4-23,5 / 23-24: ‘Pater’ under 23, 6-7 / 25: ‘omnipo-’ under 23,8-24,6 / 26-34: there seems to be little attempt to correlate words and notes here, & the words ‘Jhesu Christe’ are not even given directly under their proper place at the fermata passage / 53-59: again, poor disposition of text here / 110-114: here is surely a classic example of ligaturing proving redundant for text underlay purposes / 131-132: ‘Spiritu’ under 132,3-5 / 132-134: ‘in Gloria Dei’ under 133,1-6 / 134: ‘Pa-’ under 135,3 / 137: ‘-tris’ under 136,4-5 / 137: ‘A-’ under

137,3-4 / 140: ‘-men’ under 139,9-12. Tenor; no discrepancies. Contratenor; 52-55: rpt of ‘Filius Patris’ needed / 73-74: rpt of ‘peccata’ needed / 82-83: rpt of ‘suscipe’ needed.

(ii) Strahov;

[Superius]; 1: a gap has been left at the beginning of the first stave, presumably for a majuscule ‘E’ that was never added; also, the clef for 1-34 is only given once (at the start) & 1,1-2 are not ligd / 4: 3 replaced by sm E sm D / 7: 5 & 6 are dtd-m sm / 9: 1-3 & 6-8 are both dtd-m f f / 12: 2 & 3 replaced by m G sm F sm E / 15: 1 col / 21: no lig / 24: 2 replaced by sm F sm E / 25,3-5: Strahov reads sm D dtd-m D sm C sm C sm B / 27: no b & no col / 30: 1 is br in all voices, & followed in all voices by br r & no custos / 35: m sign om, & the clef changes to second line up – but the clef is only given here once for 35-82 / 43: 1 replaced by dtd-m E sm D / 43-44: 43,2 is dtd-m & is followed by m B / 63: Strahov reads col br A col m G col m F / 65: 2 D, and 3 E / 75: 2 & 3 are dtd-m sm / 83: mid-stave clef change here to clef on bottom stave line, and the cleffing for 83-129 is only given once more at the start of a new stave (at 116) / 89-90: 89,2 is dtd-sbr followed by m B / 90-91:90,2 is dtd-sbr followed by m A / 97: 2 & 3 replaced by m G / 98: 1 & 2 are dtd-sbr m / 99: no lig / 105: 1 om / 105-108: no lig / 112-114: likewise / 129: not ligd, & no custos in any voice / 130: m sign given as O with dot in its middle, but given in lower voices as O / 130: clef returns to C clef on second stave line up, 1 replaced by sbr A sbr A, & p div follows 2 / 133: 2-4 replaced by dtd-m C sm B / 135: 3 dtd / 139: Strahov reads sm B sm A sm G sm F plus m upper C sm B sm A sbr A m G / 140: no custos in any voice.

[T]enor; 1: m sign om, & the clef for 1-129 is only given once at the start / 1-14: the br rests given here are two measures too few / 22: 3-5 replaced by sm B sm A dtd-m A sm G sm G sm F / 24: 7-8 replaced by m B / 31-34: not ligd / 45-46: 45,2 is dtd-sbr, followed by m C / 52: 1 & 2 are dtd-sbr m / 73-74: not ligd / 86: likewise / 87-88: ligd / 90-91: likewise / 92-94: not ligd / 98: 1 & 2 are both A / 99-100: no lig / 105-106: likewise / 113-116: likewise / 127,3-128: Strahov reads dtd-sbr D m C m C m B.

[C]ontratenor; 1: m sign om, clef given as F clef on middle stave line, & this is the only clef given for 1-138,2 / 3: 2 m / 7: 4 & 5 are m m / 9: 3-5 are dtd-m f f / 10,3-5: likewise / 14: 1 & 2 are dtd-m sm / 16: 2 & 3 replaced by dtd-m D sm C sm C sm B / 19: 3-5 replaced by dtd-m D sm B m C / 22: 6-8 replaced by sbr E / 23: no lig / 25: 3-5 replaced by dtd-m A sm F m G / 31-32: not ligd / 44: 2 F / 48: r & 1 replaced by br E / 50-51: no lig / 53: 2 om / 54-55: no lig / 58-60: Strahov reads br D col br A col sbr B plus sbr C sbr C / 70: 2 dtd / 71: 1 sm / 72: 1 br, & 2 om / 74: 1 & 2 replaced by br D / 79-81: Strahov reads sbr r plus sbr upper A sbr lower D sbr lower D plus sbr upper A sbr upper A / 84: 1 & 2 replaced by br A / 85-87: replaced by ligd br F br E br upper G / 88-89: ligd / 90: 2 D / 97-98: no lig, 97,1 is E & 98,1 is lower A / 101-102: ligd, & 101,1 is F / 103: not ligd / 105: Strahov reads sbr E sbr E / 107: Strahov reads sbr C sbr C / 113-115: no lig, & superfluous br C follows 113,1 / 117: 1 & 2 ligd / 118 & 119: not ligd / 130-138,2: this portion of the voice is copied a third too low / 138,3-140: this voice-ending is given on an additional small stave at the bottom of the page with C clef on topmost stave line / 138: 7 is m E / 139: 1 & 2 are m D m C / 140: cor over 1.

Underlay; Strahov texts the Superius fully, but the only lower-voice incipits given are ‘Domine Deus’ (at 35) and at 130 - where the Tenor has ‘Cum sancto in gloria’ and the Contratenor has ‘Cum sancto Spiritu’.

Strahov gives a very poor reading for this piece which is full of small variants, omissions and errors. For which reasons it might have been of little practical use.

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## Credo

- (i) Strahov ff. 115v-116r;  
 (ii) Spec pp. 168-170 (Patrem ewosslycke in ms index, p. 607, which is a transliteration of 'wünslichen').

(i) Strahov;

[Superius]; 1: intonation supplied from LU 1997 p. 71 (the Credo IV chant opening, whose continuation is briefly elaborated at 1-4); a gap has been left at the start of the first stave before the clef & music, presumably for a majuscule 'P' which was never entered. Also, the m sign is om & the clef for 1-94 is only given once at the start / 25: sbr r om / 36: 5 uc / 38: no custos in any voice / 80: 2 & 3 D C / 81: no custos in any voice / 94: likewise.

[T]enor; 1: the clef for 1-94 is only given once, at the start / 28: ns.

[C]ontratenor; 1: m sign om, & the clef for 1-94 is only given once at the start / 9: 4 & 5 E E (corr using Spec) / 15: ns / 20: direct to C given above 1 (for no apparent reason) & 1 is followed by dtd-m A: Spec also contains an error at this point so an emendation is provided / 23: 6 F (corr using Spec) / 39-40: ns, 39,1 is a half-colored long & 40,2 is col (allowing the rhythm intended here would weaken the three-voice imitation at 39-45, so an emendation is given even though Spec gives a similar reading to Strahov here) / 41: 2 D (emended even though Spec also gives D here) / 53: both sources give sbr A sbr A (emended for the sake of the wordsetting) / 69: 1 & 2 F F (corr using Spec) / 82,1: ns / 94: 1 B.

Underlay; Strahov texts the first-section Superius fully and gives incipits for the subsequent two Superius sections. The lower voices have sectional incipits. The Credo text is substantially shortened, and is only set up to '...sepultus est' in the textually more complete Spec reading. I am unsure whether a chant continuation for this movement would actually be necessary. Details of the texting call for some comment: this Credo has the addition 'nostrum Jhesum Christum' (at 13) and the brief second section seems slightly uncomfortable with what little text that it can be made to carry due to the degree of repetition needed. All voices seem to need repeats of 'et homo factus est' from 64 onwards, and the Contratenor also seems to require a repeat of 'de Spiritu' at 51-52.

(ii) Spec;

[Superius]; 1: m sign given above stave, & a gap has been left before the clef & music (probably for a majuscule 'P' that was never entered) / 13: 4 replaced by m A m A / 15: 2 & 3 replaced by sbr E / 18: 4 & 5 replaced by sbr D / 18-19: 18,6 & 19,2 replaced by sbr C, & 19, 3-4 replaced by sbr B / 20: 1 sbr / 25: Spec reads dtd-sbr F m F dtd-m F sm G / 29,5-30,2: col / 37: 2 & 3 replaced by sbr E / 38: no custos in any voice / 39: m sign given above stave / 39-40: only one br r given / 64-65: ligd / 74-75: likewise / 78: Spec gives br F / 79-80: Spec gives sbr E br D sbr C / 81: no custos in any voice / 82: m sign given as cut-O with a diagonal stroke in all voices, placed above the stave in the Superius and before the staves in the lower voices / 88: 1 & 2 col / 90: 2 & 3 col / 94: no custos in any voice.

Tenor; 1: m sign om / 1-20: Spec gives 20 br rests plus two sbr rests (only 19 br rests are needed) / 20: 1 sbr / 23: 1 & 2 replaced by sbr B / 25: 2 & 3 replaced by br D / 38: cor over 1 / 39: m sign given above stave / 67-73: Spec gives ligd br E br D plus sbr r plus sbr G sbr A m G m F sbr E sbr E sbr F m E m D br C / 76-77: ligd / 88: r & 1 given as dtd-sbr r & m D / 89: 4 replaced by m A m A / 90: 3 & 4 replaced by dtd-m F sm E / 93: 6 B.

Contratenor; 1: m sign om / 2,5-3,2: replaced by sbr F / 3,3-4: replaced by sbr E / 12: no lig / 17: 2 replaced by m F & m r / 20: Spec gives sbr A dtd-m A sm B (with cs underneath dtd-m, to indicate Tenor entry) / 21: 3 & 4 replaced by sbr E / 22: 2 A / 24: 4 & 5 replaced by sbr E / 25: cs over 3, & this note is followed by a

superfluous sbr r / 26: no lig / 30: 2 & 3 replaced by sbr C / 33,4: scr corr from C / 39-40: Spec reads br G col br G col sbr F / 41: no lig, & 2 is D / 47-49: ligd / 53: Spec gives sbr A sbr A / 61-63: ligd / 64: 1 D / 68: 1 F / 77-80: Spec gives the main Contratenor as in our score, but with 77,1-2 col to help indicate an optional ending given below the main part on the same staff. The optional ending reads as follows. 78: ligd sbr F sbr D / 79: m C m D sbr B / 80: L with cor above, probably intended as br instead of L / 87: 2 replaced by m D m D / 88: 1 & 2 replaced by br D, with cs immediately after to indicate Tenor entry.

Underlay; Spec texts the Superius fully but gives very few lower-voice incipits. These are ‘Patrem omnipotentem’ (Contratenor, 1), ‘Deum de Deo’ (Tenor, 20) & ‘sub Pontio Pilato’ (Tenor, 88). While Spec is a better-spaced and neater copy than Strahov there are still anomalies with the Superius texting; ‘ex Maria Virgine’ is given under 49-52, ‘et homo’ under 53-57, ‘fa-’ under 59,1, and ‘-ctus est’ under 79,3-81,1 (and therefore no realistic attempt is made to deal with the repeated identical pitches in the Superius at 67). Also, ‘nobis’ (85-86) is under 87,6-88,1, ‘sub Pontio Pilato passus’ under 88,6-90,2, & ‘et sepultus’ under 90,4-91,3.

Spec gives some simpler variants than Strahov (omitting some dotted values) and is not free from errors either, but substantially agrees with the latter.

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## Sanctus

Strahov ff. 117v-118r, unicum.

[Superius]; 1: a gap has been left before the clef and music, presumably for a majuscule ‘S’ that was never entered. Also, the clef for the Superius is only given once, at the start / 11: 1 om (conj supplied) / 15: 2 D / 20: 1 G / 22: 6 om (conj supplied) / 23: no custos in any voice / 33: 6 om (conj supplied) / 35: 6 & 7 om (conj supplied) & these notes were possibly om because this passage is squashed in at the end of a staff / 36: no custos in any voice / 40: superfluous sbr r follows 2 (see the similar probable errors at 40 in both lower voices) / 42: 1 & 2 G F, & 4 & 5 F E / 45: no custos in any voice / 46: Duo not ind in either voice, & possibly the lower voice of this section more properly belongs with the Contratenor since the only other self-sufficient duo section in this cycle (the Christe) is for Superius & Contratenor. However, allotting this section to the Contratenor would give that voice a two-octave range for this movement. / 54: 2 uc / 96: no custos in either voice, and no ‘ut supra’ direction given (conj supplied).

[T]enor; 1: m sign om / 1-13: only 12 br rests given (13 are needed) / 26,2: scr corr from m / 30: 1 uc, possibly scr corr from col err / 33,5-45: this passage (which is all on one staff) has no clef / 34: 4 C / 38-39,1: Strahov reads ligd sbr G sbr F br D br E br D br C / 40: superfluous sbr r follows 6 / 41: 6 D / 46: m sign om / 58: rest uc, & looks like sbr r / 64: 2 sbr / 70,3-96: this passage (the last staff and a half of the Tenor) has no clef / 73: 1 G (emended for the sake of imitation) & 2 col err / 74: 1 uc, & looks like br r.

[C]ontratenor; two Contratenor parts are given, and only the complete one is of relevance here. The second (labelled ‘[C]ontratenor secundus’) only lasts for a few opening measures, is therefore likely to be inauthentic, and is dealt with in the paragraph below. Regarding the main Contratenor; 1: m sign om, & the clef for 1-16 is only given once, at the start / 11: 3 sbr / 14,2-15: Strahov reads sbr F plus br r, & therefore an emendation is provided / 16,1-5: copied a third too high / 17: the mid-staff clef change is clarified by a tick-like direct to lower A below the new clef / 24: an err clef change is given here (to F clef on middle staff line), & no further clef occurs until 37 / 37: 3 D / 40: erasure follows 3, & superfluous sbr r follows 4.

[C]ontratenor secundus; this is merely a grammatically inessential accompanying voice to the opening duet, in which the m sign is om. Its position on the page (right at the page bottom below the main Contratenor, where there would be no room for a continuation) surely suggests its dubious nature. It reads as follows.

#### 1.5. Strahov second Contratenor for *Wünslichen schön* Sanctus;

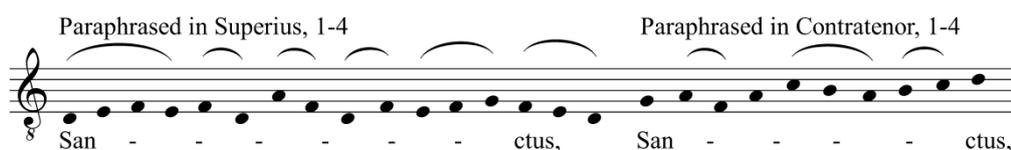


Sanctus

Further regarding the notation of this Sanctus, the fairly large number of emendations needed and ‘musical repair’ needed at 40 (where all three voices have likely errors) illustrate a similar situation to that of the Strahov Gloria reading. Like the latter, the Strahov copy of the Sanctus may have been of little practical use.

Underlay; Strahov texts the Superius fully and has sectional incipits for the lower voices. Some comments are called for, particularly on the unconventional opening where the Superius paraphrases the opening of the THAN 182 chant. Beneath this Superius section, the Contratenor seems to ‘continue’ the reference so that a short passage of simultaneous quotation results. The following example gives the opening of the chant concerned.

#### 1.6. Paraphrase material at the start of the *Wünslichen schön* Sanctus;



The most significant Superius underlay anomalies are; 20-22: ‘Saba-’ under 20,2-5 / 24-26: ‘sunt celi’ under 26,4-28,1 / 26: ‘et’ under 28,3 / 31-32: ‘gloria tu-’ under 31,2-32,2 / 67: ‘-nit’ under 63,3 / 68-74: rpt of ‘venit’ needed in both duet voices / 75-83: ‘in nomine’ under 64,2-66,1 / 84: ‘Do-’ under 69,2 / 86-96: ‘-mini’ under 73,1-3. Here and there are also found single pairs of repeated-pitch minims in the lower voices (Tenor, 17 & Contratenor, 34) which are possibly best left without the addition of further editorial text.

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Agnus

Strahov f. 119r, unicum.

Only a single section is given. Since it is followed by blank pages in Strahov, there may have been at least one more section.

[Superius]; 1: m sign om in all voices (assumed to be O), and the clef for the Superius is only given once, at its start / 20: no custos in any voice.

Tenor; 1: the clef for the Tenor is only given at its start / 4: 4 E, & 5 D / 7,1-8,2: a third below these notes are erased values in identical rhythm / 17: 5 G (emended to match the imitation with the Superius) / 18,3-20,1: this passage is copied a tone too high.

Contratenor; 1: the clef for the Contratenor is only given at its start / 11: ns, & 2 D.

Underlay; no text given apart from the incipit ‘Agnus’ in the Superius. The single section will quite happily accept first-section Agnus Dei text, albeit with repeats of ‘Agnus Dei’ at 5-10 in all voices. There is probably a brief chant reference at the start of the Tenor: its initial notes (D A C A) are close to the Agnus III opening from the SCHILD 216 Agnus chant normally paired with Sanctus THAN 182 (D B C A). Both chants share much melodic material and can be seen together in Grad Pat ff. 186v-187r. Leverett (‘Song Masses’) suggests that this section is an Agnus III in view of the brief chant quotation. If performers wish to follow this suggestion they can easily substitute ‘dona nobis pacem’ for the editorial text ‘miserere nobis’, but at the same time I think it highly unusual for an internal section from this movement to survive on its own.

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### Structure

This cycle was not discussed by Gottlieb since only its Kyrie and Gloria occur in Trent 89. Robert Schmalz’s 1971 Ph. D. dissertation was – I believe – the first study to give all of the movements together in modern literature.<sup>12</sup> Otherwise much work on this cycle has been done by Reinhard Strohm, who has discussed the cycle’s main pre-existent material and convincingly argued that the *Wünslichen schön* lied belongs to a small family of secular pieces that resemble the well-known *Nos amis* chanson. Adelyn Leverett (in ‘Song Masses...’) further refined our view of this Mass with an extended study of cyclic works resembling it in the later Trent Codices.

Like the *Wiplich figur* movements (nos 2 / 2a in this edition) the Missa *Wünslichen schön* is built around a short Barform piece in Schedel. The first three movements are tripartite, and the Sanctus has four sections. All movements (like the lied) end on A, but the motto principle is abandoned here in favour of movements citing Ordinary chant incipits at their openings. Unusually, section-openings which are free do not form related sets of melodic ideas. The example below gives the lied, which only has a text incipit in that source; the rest of the text (three verses in all) occurs in Königsteiner from which the first verse is supplied here.<sup>13</sup>

<sup>12</sup> Schmalz, R., Selected Fifteenth-Century Polyphonic Mass Ordinaries Based on Pre-existent German Material (Ph. D. dissertation, Pittsburgh University, 1971), pp. 265-287.

<sup>13</sup> See Sappler, P. (ed), Das Königsteiner Liederbuch (Munich, 1970), pp. 55-56. Regarding the several survivals of *Wünslichen schön* in quodlibets, Tenor motets, keyboard intabulations and textual concordances see Fallows, D., A Catalogue of Polyphonic Songs 1415-1480 (Oxford, 1999), pp. 496-497. My justification for texting both essential voices in Example 1.7 is that at least one quodlibet quotation of the lied has the Tenor incipit with text. It seems that neither this song nor *Wiplich figur* were written around pre-existent Tenors. For problems associated with early examples of true Tenorlieder (some of which may be instrumental pieces) see Schwindt, N., ‘Die weltlichen deutschen Lieder der Trienter Codices – ein “französisches” experiment?’ in *Neues Musikwissenschaftliches Jahrbuch* 8 (1999), pp. 33-92.

1.7. Anon., *Wünslichen schön* (Schedel no. 115);

1. Wünsch - li - chen schön ist ir ge - stalt, die  
2. und hat mins hert - zen gantz ge - walt, das

Tenor 1. Wünsch - li - chen schön ist ir ge -  
2. und hat mins hert - zen gantz ge -

4 Contratenor

mich in lieb er - frew - en thut, 1. 2.  
dach in se - nen nicht en - ruet, es si dan bi dir; des gleub

stalt, die mich in lieb er - frew - en thut,  
walt, das dach in se - nen nicht en - ruet, es si dan bi dir; des gleub

9 du mir, sust stet mim hert - zen trau - ren vür.  
du mir, sust stet mim hert - zen trau - ren vür.

The lied Tenor is used throughout as Tenor cantus firmus, in a manner not dissimilar to that of the *Wiplich figur* movements. Most statements are relatively unembellished and are followed by free extensions. For the three central movements this method of Tenor layout is more or less unavoidable since the lied Tenor is relatively short. The following table illustrates both use of the lied throughout and Ordinary chant material in the outer voices; occurrences of the latter have their positions asterisked, and free passages mostly remain unmentioned unless they occupy a full section.

TABLE 1

Pre-existent material in the Missa *Wünslichen schön*

Section / measures	Use of material
Kyrie I 1-3*	Superius & Contra quote MEL 18 Kyrie chant opening in imitation.
7-16	Tenor gives first-section lied Tenor, rhythmically altered & generally in simply augmented values.

Section / measures	Use of material
Christe 29-34	Contra & Superius give imitative changing-note figure derived from lied Tenor measures 9-10.
Kyrie II 60-77	Tenor gives second-section lied Tenor (rhythmically altered & slightly elaborated, & generally in augmented values). In all voices the ending is close to the lied ending.
Et in terra 1-3*	Contra quotes <u>BOS</u> 56 Gloria chant at 'Et in terra'.
15-20	Tenor gives first-section lied Tenor at normal rhythmic pace, with slight rhythmic alterations.
31-34	Tenor notes in fermata passage give the first four pitches of the lied Tenor.
Qui tollis 116-129	This section seems largely free, but the Superius ending quotes the first-section lied Tenor transposed an octave up & slightly rhythmically altered.
Cum sancto 134-140	Tenor quotes rhythmically altered & slightly elaborated version of second-section. Lied Tenor. As with the Kyrie II ending, all voices at this movement ending are close to the lied ending.
Patrem 1-4*	Contra and Superius imitatively quote an elaborated version of the Credo IV chant at 'Patrem omnipotentem'.
20-25	Tenor quotes first-section lied Tenor, rhythmically slightly elaborated & at normal rhythmic pace.
Et incarnatus 39-81	This section seems to be free.
Crucifixus 88-94	Tenor quotes second-section lied Tenor in a manner similar to the Cum sancto Tenor, and again all voices at the movement ending (90-94) are close to the lied ending.
Sanctus 1-4*	Superius & Contra simultaneously seem to quote different phrases from the start of the <u>THAN</u> 182 Sanctus chant (see Example 1.6).
14-19	Tenor quotes first-section lied Tenor exactly. The outer voices here are also close to the lied, but the opening of the Contra here is missing in <u>Strahov</u> .
Pleni sunt 24-31	Superius quotes elaborated and extended version of first-section lied Tenor, transposed an octave up.
34-36	Tenor at section ending is similar to first-section lied Tenor ending.
Osanna 37-45	This section seems to be free.
Benedictus 46-51	The first five pitches in both voices are derived from the opening of the second-section lied Tenor.
84-96	Imitative changing-note figure and approach to final cadence on A in this Duo are derived from the end of the second-section lied Tenor.
Agnus 1-2*	Tenor quotes opening of Agnus III from the <u>SCHILD</u> 216 Agnus chant
7-13	Tenor quotes rhythmically altered version of first-section lied Tenor, and the outer voices at 6-13 are also close to the lied's outer voices here.

Section/measures	Use of material
13-20	Tenor quotes rhythmically & slightly melodically altered version of second-section lied Tenor, & as with previous fully-scored movement endings the outer voices also resemble the lied ending.

A brief comparison of this table with the Mass shows that most fully-scored movement endings come close to block quotation of parent material, and that the ending of the Agnus more or less reproduces the lied's ending faithfully. In addition, a similar three-voice passage resembling the first section of the lied occurs at Sanctus, 14-19. The composer also integrates free material in two ways. Firstly, some motives in the essential voices are repeated (see Sanctus, 29 & 34 and also the Superius at Kyrie, 9-16 and Sanctus, 16-19). Secondly, his two duet sections are thoroughly imitative and the *Christe* could justifiably be described as pseudo-canonically.

Previous discussions of this cycle have not been able to include a stylistic forerunner as a reference-point. I believe that the *Wiplich figur* movements serve this purpose aptly, since they are likely to be by the same anonymous. In comparison with the latter I observe that the Contra in the *Wünslichen schön* Mass is also wide-ranging (being just one note short of two octaves for the first three movements) and like the *Wiplich figur* Gloria this Mass is heavily padded with what looks like free material. Leaving aside the Tenor's free continuations of lied material, the duet sections of the Gloria and Credo seem to be mostly made up of short essential-voice imitative exchanges in which the Contra occasionally participates; this voice begins imitative points in both sections.<sup>14</sup> In addition, when the composer cannot manage true imitation he tends to opt for pseudo-imitation. In this respect see the Superius and Tenor at Gloria, 80-86 and Credo, 61-69).<sup>15</sup>

Duet passages in the *Wiplich figur* movements are not as imitative as they are here, and relatively little outer-voice material in the *Wiplich figur* movements is related to the parent song concerned. Polyphonic references to the *Wiplich figur* lied (if they can truly be called polyphonic references at all) are limited to changing-note figures and cadential points which match those of the model. The *Wünslichen schön* Mass therefore represents something of a technical advance on the latter since its duet sections are more contrapuntal, full sections feature relatively more borrowed material, and the movement openings perhaps show the beginnings of the long Germanic tradition of extended cantus firmus works with quotations from additional melodies.

Further comparison with the *Wiplich figur* movements is instructive in terms of rhythmic motion and partwriting. The first section of the *Wiplich figur* Gloria ends with an animated passage which is largely in minim movement, and the first-section ending of the *Wünslichen schön* Credo is similarly paced. I have also characterised the *Wiplich figur* movements as generally unremarkable, and despite the composer of the *Wünslichen schön* Mass showing a keen interest in recombination some of his work raises questions about partwriting. There are consecutive Superius-Contra fourths over a Tenor pedal-point (Credo, 70-71) and the Osanna begins with a passage more or less imitating the sound of fauxbourdon – which sounds rather out of place in comparison with the largely bass-like Contra motions of the initial three movements. Likewise, one fairly extended homophonic duet passage in consecutive thirds (Credo, 5-7) is uncharacteristic of fifteenth-century duet textures. Equally uncharacteristic of western Masses is the way in which both the Contra and Tenor supply lower voices for the duet sections: normally only one or the other is used to accompany the Superius. However, the last few points listed (including the partwriting anomalies) may merely be the result of the versions of the movements given in *Strahov* and *Spec*; neither manuscript is famous for giving faithful versions of western works, and I find it especially noticeable in this respect the *Trent 89* reading for the Kyrie and Gloria is relatively trouble-free whereas *Strahov* certainly is not.

<sup>14</sup> Leverett ('Song Masses...') suggested that the Credo second-section opening may conceal a further song quotation, and refers to the 'Qui tollis peccata mundi' Gloria section of the *Trent 91* *Missa Sig säld* for this purpose. So far I have not traced any melodies which might further this idea.

<sup>15</sup> Such imitation is not uncommon amongst anonymous works in the later Trent Codices. For probably Germanic pieces which use similar short exchanges, see *Ex Codicis Tridentinis* II/II pp. 34-38 (Gloria, *Trent 89* ff. 235<sup>b</sup>v-237v) and pp. 13-16 (*Spiritus Domini Trent 89* ff. 241v-242r).

All of which brings us to who the composer might have been. Adelyn Leverett's 'Song Masses' article highlighted important features of this Mass (its relative brevity, the short Credo, its use of chant quotations) and draws important comparisons with a handful of similar Masses in Trent 89 and Trent 91 which have similar features (the Trent 91 Masses on *Sig säld und hail* and *Zersundert ist*, and also the final and lied-based three-voice Mass in Trent 89). Notably she argued that such Masses using lieder as cantus firmus could well have served as *Misse breves* and might have constituted an important local stylistic trend in Austria. But we have no way of knowing whether the composer was indigenous, or whether his activities were restricted to the Habsburg lands. My own investigations (in 'A forgotten Mass...') turned up an interesting handful of works which share some of the melismatic activity of the *Wünslichen schön* Mass, notably the *Missa Grüne linden* in Trent 88 (which also uses additional Ordinary chant quotations) and also the following pieces.<sup>16</sup>

1. *Alma redemptoris*, Strahov ff. 214v-216r. Superius paraphrase setting of the well-known chant, with an unusually melismatic Superius which is probably part of the original texture. It also has links with the famous Dunstable / Leonel setting of the same chant since its sectional divisions occur at the same textual points, and there may be melodic links between the Superius parts of the two settings as well.

2. Kyrie, Strahov ff. 51v-52r. Migrant setting of the MEL 18 with chant-carrying sections copied in Hufnagelschrift, a notably synthetic-looking Superius in Tenor cantus firmus passages, and some melismatic activity.

3. *O sacrum convivium*, Strahov ff. 233v-235r. Extended and virtually freely-composed setting of the well-known Corpus Christi text with some stylistic resemblance to *Alma redemptoris* no. 1 above. There is no distinctive melismatic activity here as in nos 1 and 2, but the drive that ends the first triple section features minim movement as in similar animated passages in the *Wiplich figur* and *Wünslichen schön* cycles.

4. *Ave vivens hostia*, Trent 89 ff. 292v-293r. Migrant setting of a Corpus Christi cantio melody, with Superius paraphrase in the first (triple) section and Tenor cantus firmus treatment in the following duple section. There is a Contra part which shares bass-like and filler-part activities as in the *Missa Wünslichen schön*, but only a little melismatic writing as in nos 1 and 2 above.

The case for collective authorship is stronger with nos 1 and 2 above than for nos 3 and 4. However this is not the place to explore further common properties of these works, nor the place to expand on the eight common points that I listed which the *Missa Grüne linden* shares with the Masses nos 2 and 5.<sup>17</sup> Leverett ('Song Masses...') also raised the question of the *Missa Grüne linden*, but chiefly in connection with parts of this Mass having *Missa Brevis* type textual delivery like the *Missa Wünslichen schön*. To conclude, in identifying groupable anonymous works here I hope that I have at least shown a realistic direction for further studies. If my arguments for common authorship of all these works turn out to be valid, then we will have another minor and possibly native master to study whose contributions to the later Trent Codices are of some significance.

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<sup>16</sup> The *Missa Grüne linden* is published in Gerber, R. (ed), Sacred Music from the Cathedral at Trent... (Chicago University Press, 2006), no. 138 and also in DTÖ 38 (Vienna, 1912) pp. 159-173. For errors in the latter edition, see Mitchell, 'A Forgotten Mass...'

<sup>17</sup> See Mitchell, *ibid.* pp. 150-151.

## Numerology

Much the same situation occurs with this Mass as with the *Missa Wiplich figur*, i.e. that we are probably dealing with a sectionally incomplete work in which the value of note- and tempora-counts may be dubious. The grand total of notes involved (3001) is probably coincidental. However, some of the data given below involving multiples of 3 may not be fortuitous. All counts include final longs unless otherwise stated.

Total notes in Superius & Contra of Kyrie I excluding final longs:	60
Total Tenor notes in Kyrie I	18
Total Superius notes in Christe:	96
Total Contratenor notes in Christe:	81
Total Tenor notes in Kyrie II:	27
Total of Tenor semibreves in Kyrie:	21
Total of Tenor breves in Kyrie:	15
Total Tenor notes in Et in terra:	66
Total Superius notes in Et in terra:	120
Total Tenor notes in Domine Deus:	120
Total of Superius breves in Domine Deus:	39
Total of Superius semibreves in Domine Deus:	81
Total Superius notes in Patrem:	144
Total of Superius semibreves in Et incarnatus:	33
Total Tenor notes in Credo:	162 (3 x 54)
Total Superius notes in Sanctus:	333
Total Contratenor notes in Sanctus:	199 (3 x 66.33)
Total Superius notes in Pleni sunt:	63

Some section-lengths in tempora are also identical (Christe & Et incarnatus: both 43 tempora, and Crucifixus & Pleni sunt: both 13). In connection with the data involving threes above, the number of tempora in Kyrie II is 18, and the number of tempora in the Osanna is 9.

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES  
(the latter are asterisked).

<u>AH*</u>	<u>Analecta Hymnica</u>
<u>Ashmole 191</u>	Oxford, Bodleian Library, ms Ashmole 191
<u>Bologna Q15</u>	Bologna, Civico Museo Bibliografico Musicale, ms Q15
<u>BOS*</u>	Bosse, D., <u>Untersuchung einstimmiger mittelalterlicher Melodien zum "Gloria in Excelsis Deo"</u> ( <i>Forschungsbeiträge zur Musikwissenschaft</i> Band II, Regensburg, undated)
<u>Brussels 5557</u>	Brussels, Bibliothèque Royale de Belgique, ms 5557
<u>Bux</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3725 ( <i>olim</i> ms Clm 352B, Buxheimer Orgelbuch)
<u>DTÖ*</u>	<u>Denkmäler der Tonkunst in Österreich</u>
<u>Grad Pat</u>	<u>Graduale Pataviense</u> (Vienna, 1511)

<u>GR 1973*</u>	<u>Graduale Romanum</u> (1973 Desclée reprint)
<u>Königsteiner</u>	Berlin, Deutsche Staatsbibliothek, ms germ. qu. 719, ff. 103-185, Königsteiner Liederbuch
<u>LU 1997*</u>	<u>Liber Usualis</u> (1997 Desclée reprint)
<u>MEL*</u>	Melnicki, M., <u>Das einstimmige Kyrie des lateinischen Mittelalters</u> (Regensburg, 1954)
<u>Mu 3154</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3154
<u>Mu 3232a</u>	Munich, Bayerische Staatsbibliothek, ms clm 14274 ( <i>olim</i> mus. ms 3232a)
<u>Old Hall</u>	London, British Library, Add. ms 57950 (Old Hall manuscript)
<u>Ritson</u>	London, British Library, Add. ms 5665 (Ritson manuscript)
<u>Schedel</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3232 ( <i>olim</i> ms clm 351A, Schedel Liederbuch)
<u>SCHILD*</u>	Schildbach, M., <u>Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. Bis 16. Jahrhundert</u> (Erlangen, 1967)
<u>Spec</u>	Hradec Králové, Krajske Muzeum, ms II A 7 (Codex speciálník)
<u>Strahov</u>	Prague, Památník Národního písemnictví, Strahovská Knihovna, ms D.G. IV. 47
<u>THAN*</u>	Thannabaur, P., <u>Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts</u> (Munich, 1962)
<u>Trent 88</u>	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali (formerly Museo Provinciale d'Arte), ms 1375 ( <i>olim</i> ms 88)
<u>Trent 89</u>	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1376 ( <i>olim</i> ms 89)
<u>Trent 90</u>	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1377 ( <i>olim</i> ms 90)
<u>Trent 91</u>	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1378 ( <i>olim</i> ms 91)
<u>Trent 92</u>	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1379 ( <i>olim</i> ms 92)
<u>Trent 93</u>	Trento, Museo Diocesano, ms 'BL' (commonly called Trent 93)

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