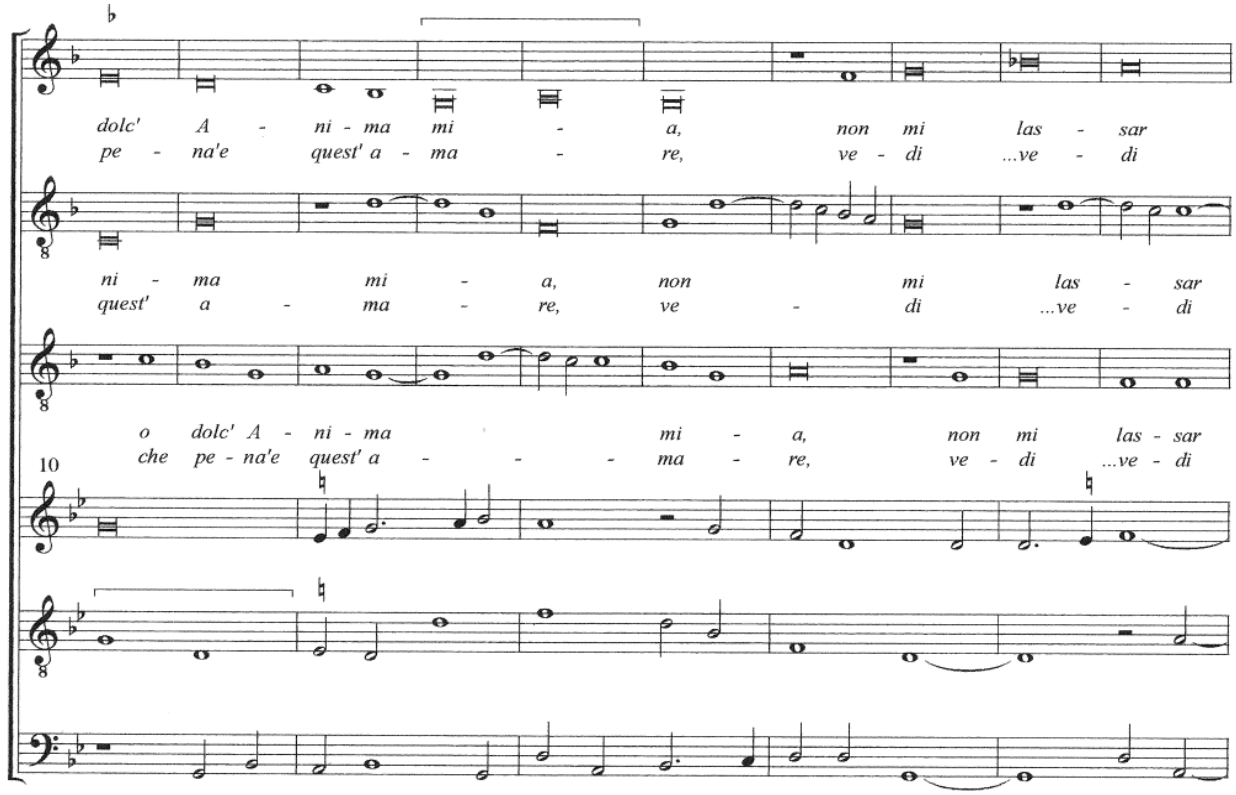

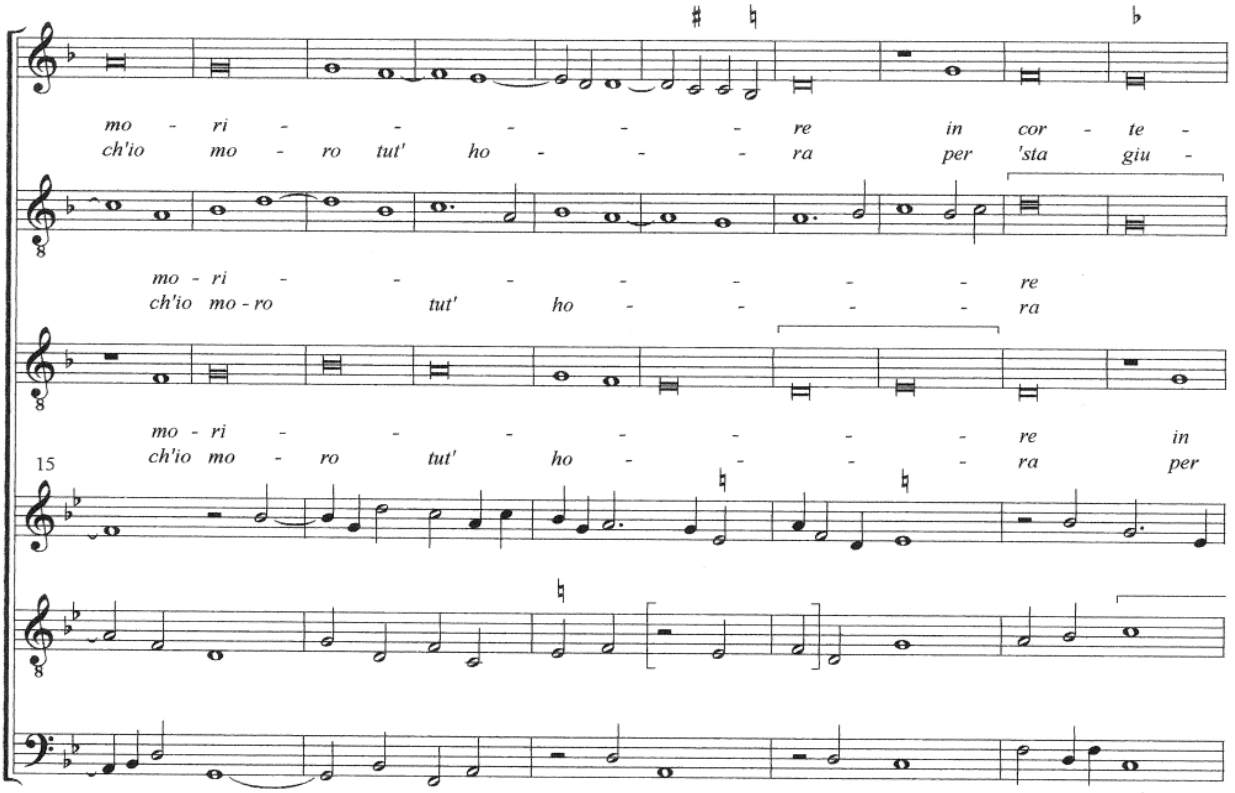

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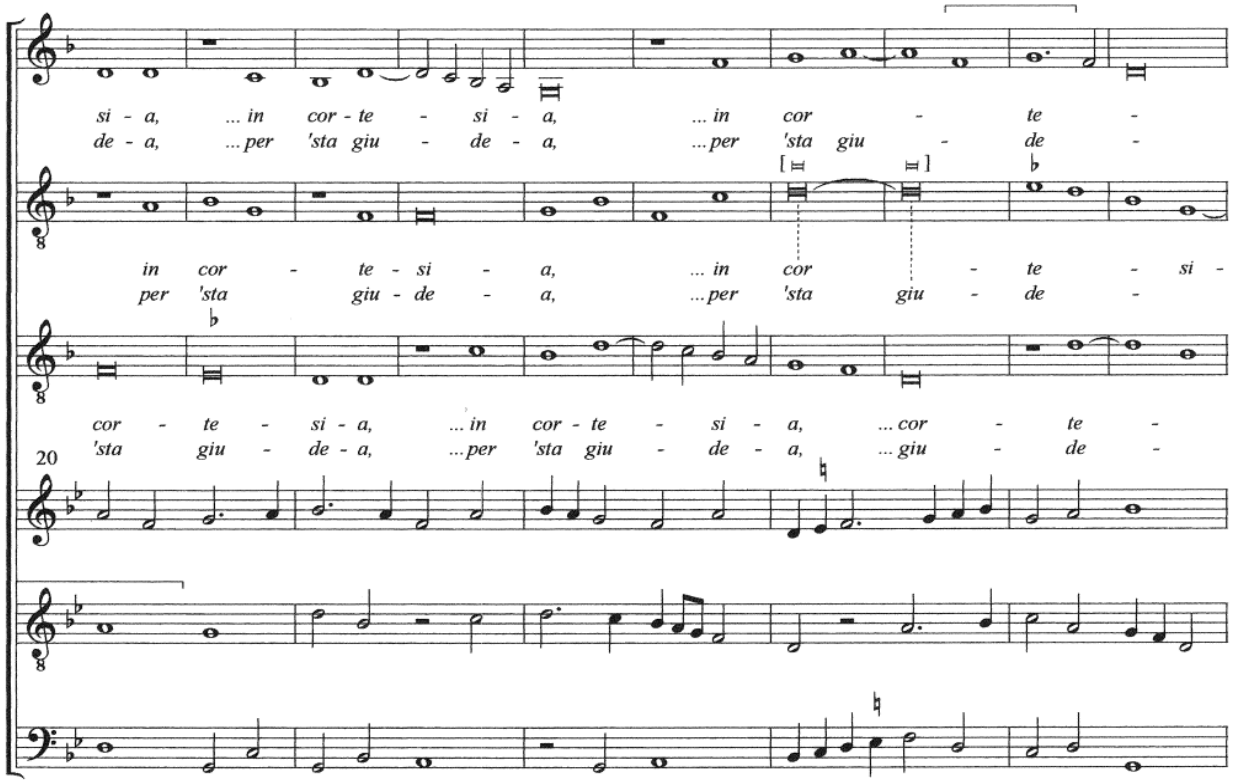

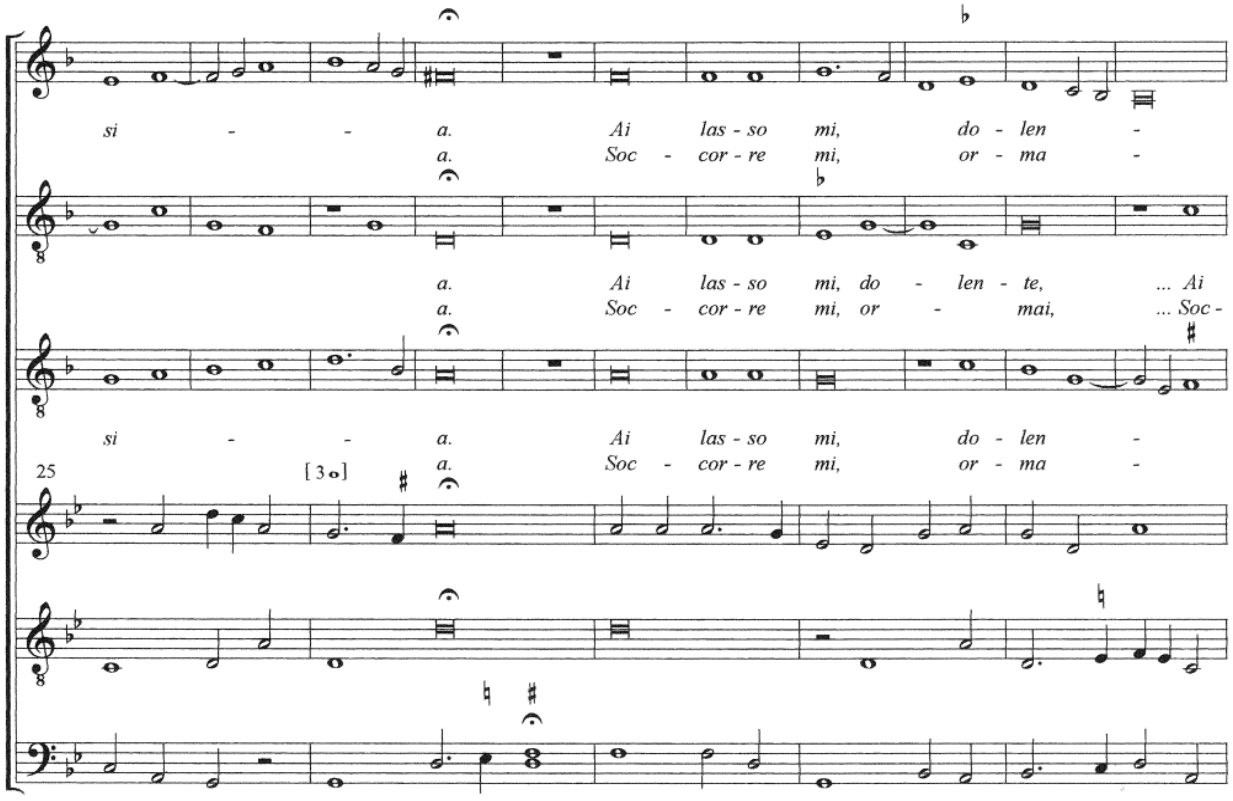

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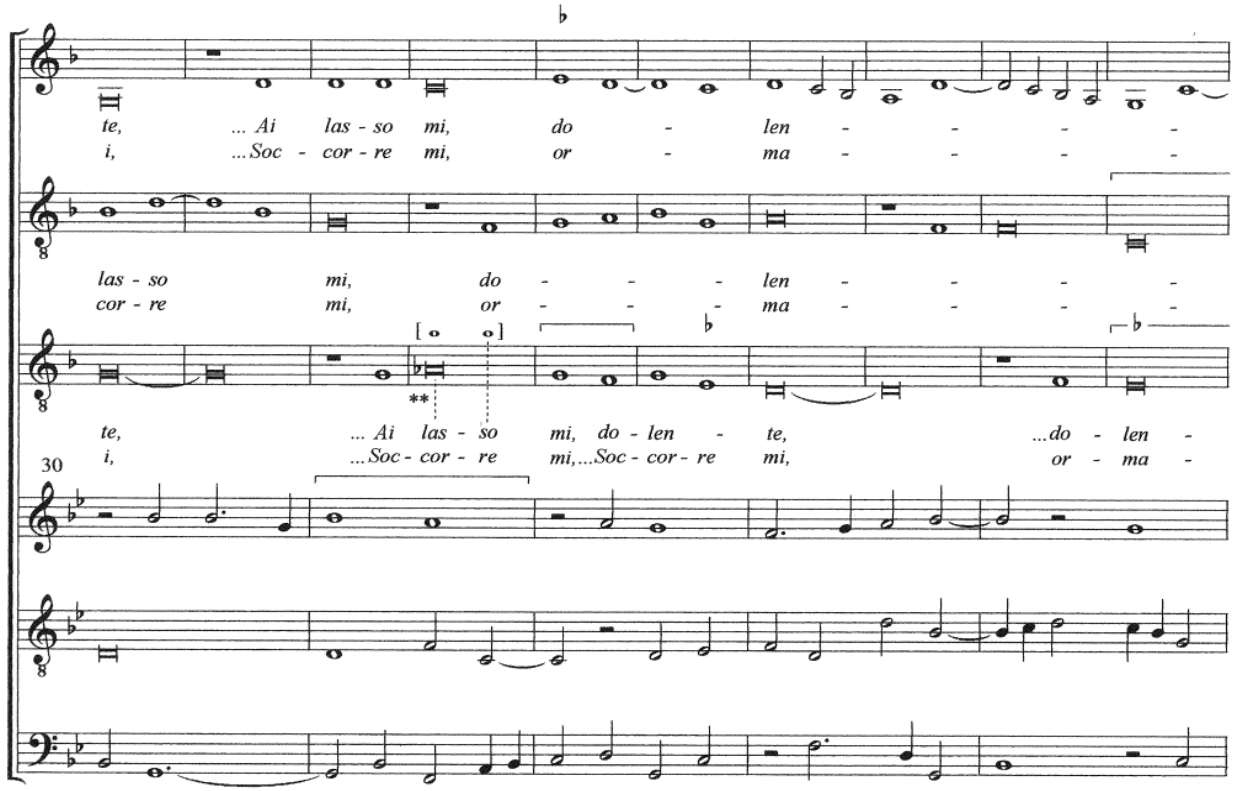

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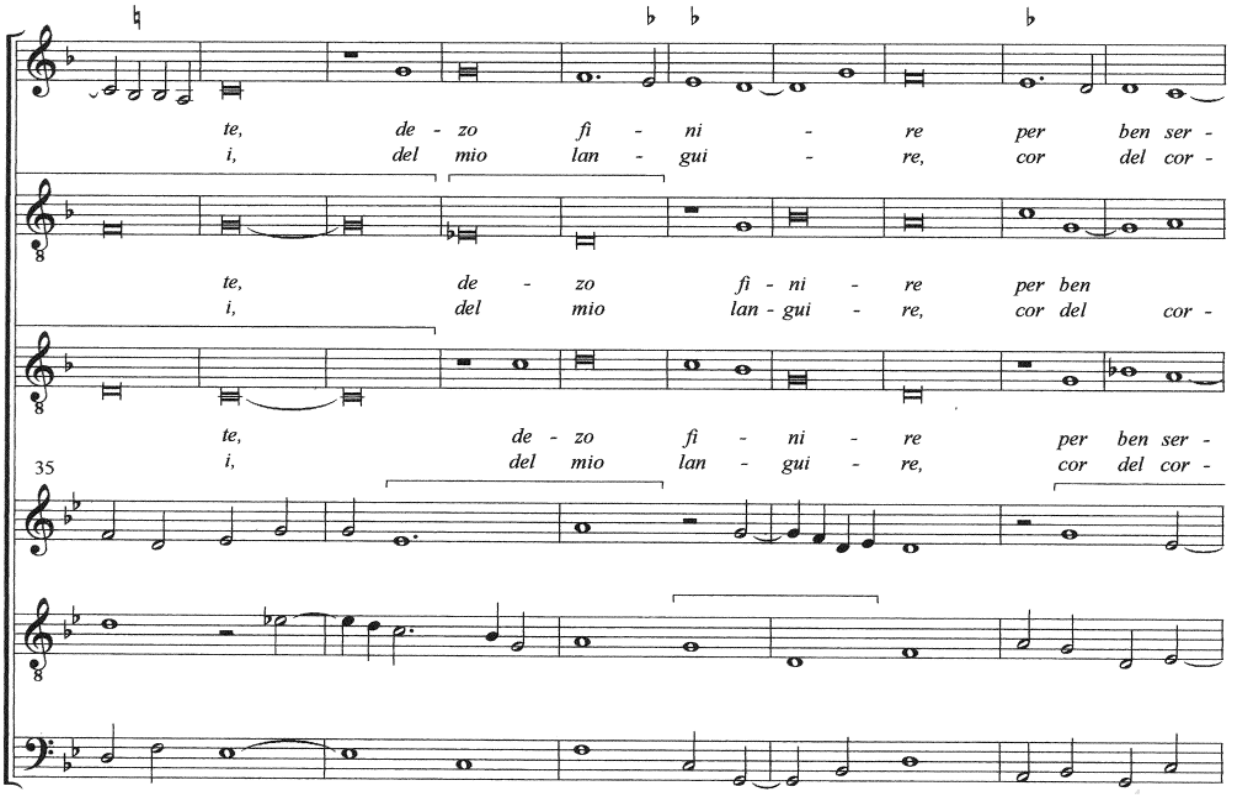

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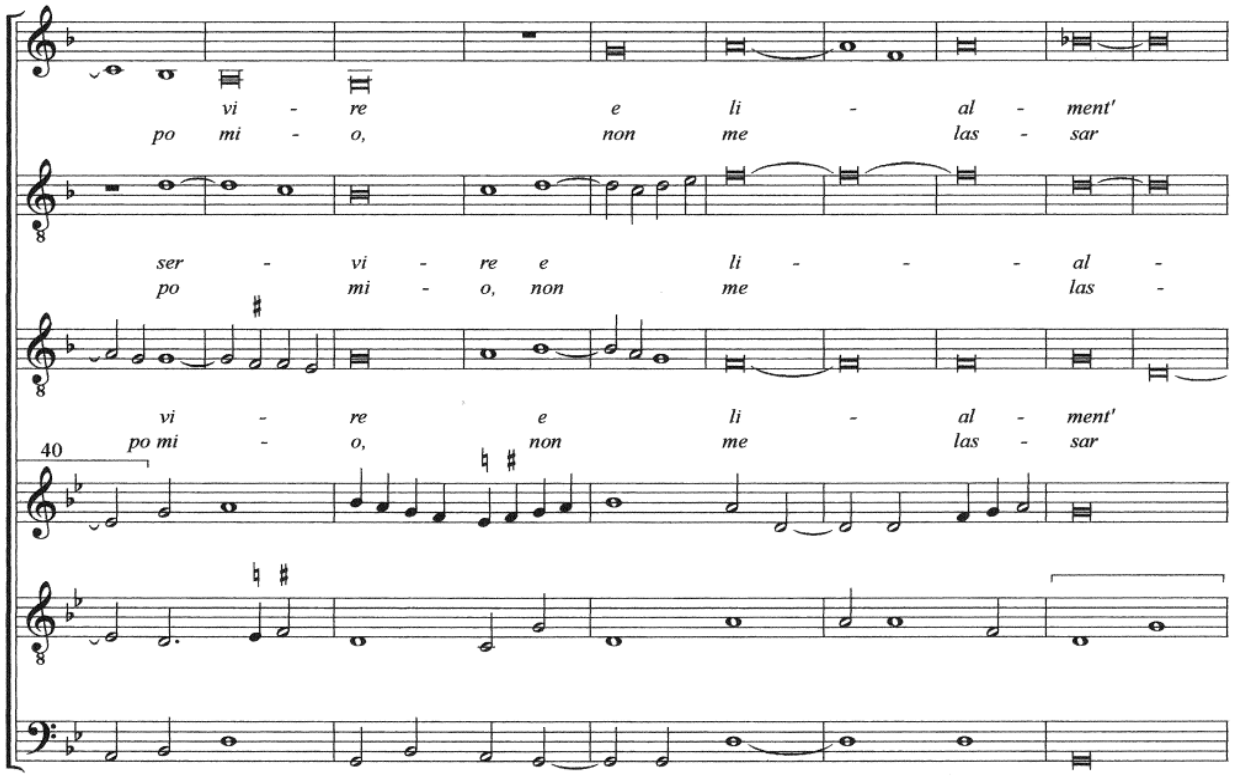

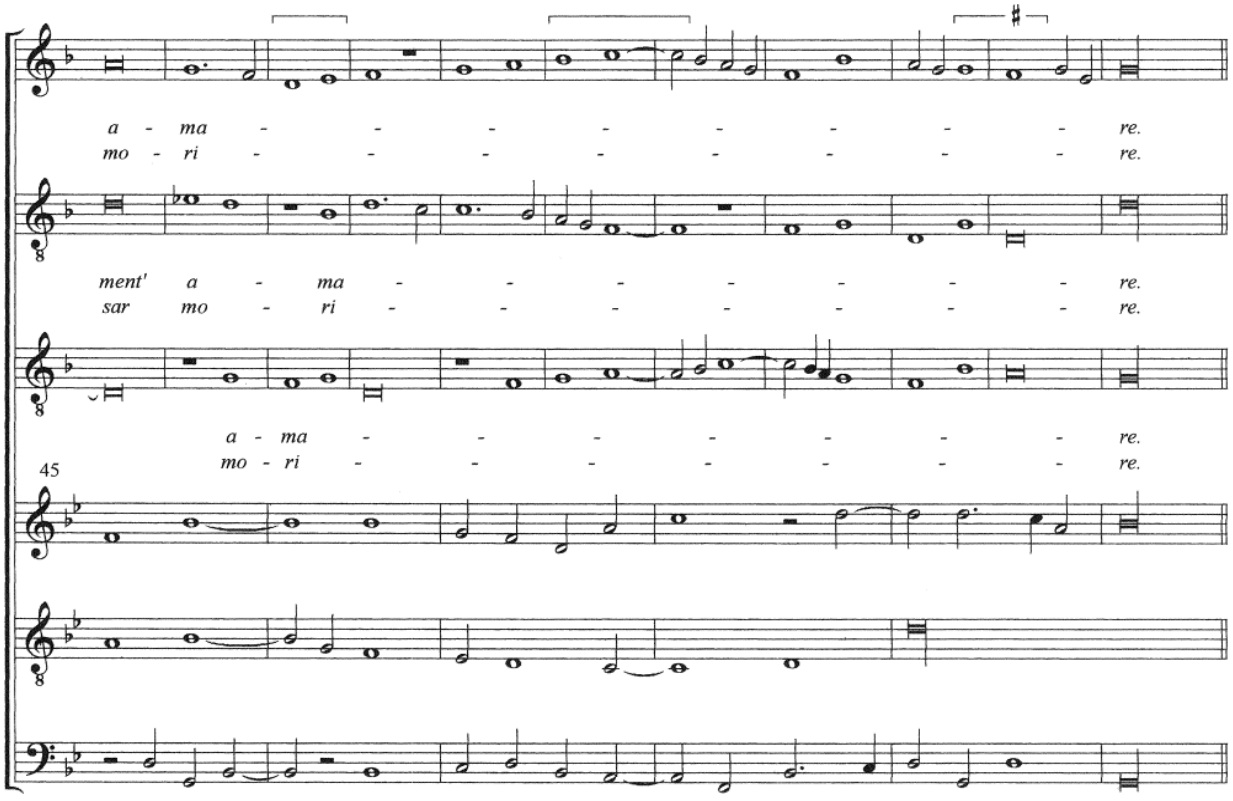

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CRITICAL COMMENTARY

1. Salve sancta parens (Trent 89 ff. 95v-96r, unicum).

Text; Introit for Masses of BVM (modern version: LU 1997 pp. 1263-1264, which has a different verse). In this setting the chant is paraphrased in the Superius. The parent chant's main text is from Caelius Sedulius's *Pascale Carmen* of ca. 425, Book 2, lines 63-64, in Huemer, J., (ed), *Sedulii opera omnia* (*Corpus Scriptorum Ecclesiasticorum Latinorum* X, Vienna, 1885, p. 48). Our version of the main text largely follows LU 1997's punctuation. Trent 89 does not give the full verse text; at the start of the verse 'Et' is given in the Superius and the chant notes following this word are untexted. The polyphonic part of the verse is texted in all voices, reading *nec primam similem visa est nec habere sequentem.* This enables us to identify the missing part-verse as a slightly corrupt form of additional lines from the parent text (Huemer, *ibid.,* Book 2, lines 67-68). The full verse should therefore read *Et gaudia matris habens cum virginitatis honorem / nec primam similem visa est nec habere sequentem* (and you who having with your blessed womb the joys of a mother with the honour of virginity have not been seen to have [a woman] like you before or after you). The editorial insertion also matches the number of chant notes in the verse Superius. Other compositions using these additional lines of Sedulius's text are rare; one is Compère's 'loco Agnus' motet *Quem vidistis pastores* in MilB (f.177v-178r), and another is the motet *Salve sancta parens* from the Worcester fragments (which contains a further variant on lines 67-68 in its Tenor text).

Bibliography; Mitchell, R.J., 'More insular survivals in Trent Codex 89?' (unpublished paper given at the 34th R.M.A. Research Conference, Exeter, 2000). Numerous other settings of *Salve sancta parens* survive.

[Superius]; 1: intonation supplied from IB 15154 f. 61v (transposed an octave up) / 4,5: scribal correction from col err / 8: 4m / 17: erased E sbr follows 2 / doxology intonation following 35: superfl F virga follows sixth note, and passage is otherwise incomplete (continuation supplied after LU 1997, prefix, p.1).

Tenor; 7: b ind before 7,2.

Contra; 4: superfl m r follows 5 / 27: rests om (conj supplied) / 36; rests om (conj supplied) / 37: b ind before 36,1.

Underlay; the opening section has full text only in the Superius, with incipits in the lower voices. The polyphonic part of the verse is fully texted in all voices, and the doxology is almost fully texted.

2. Benedicta et venerabilis (Trent 89 ff. 96v-97r, unicum).

Text; Gradual for Masses of BVM (modern version: LU 1997 pp. 1264-1265). Our punctuation follows LU 1997, and the chant-bearing middle voice is underlaid with help from that version.

Bibliography; Mitchell, *ibid.*; the only other setting of this chant in the Trent Codices is in Trent 92 (DTÖ no. 1409) and features as part of Liebert's plenary cycle.

[Superius]; 1: m sign om (assumed to be C, in view of the presence of C in no. 3 (*Alleluia Virga Jesse*, which is very similar to this piece) / 23,2-51,1: b sig om on this stave in ms / 63: natural ind by sharp / 105,1: scribal correction from col err / 124-134: on this stave, clef given err as C clef on second line up, and b sig om again.

[Medius]; 1: this voice is allotted the latter name since it has fourths against the Superius. It is written out in black chant notation modified by the occasional use of single diamond-shaped

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values, and technically needs no m sign. Strictly speaking, the barring given in our version is not necessary either except to assist modern performers / 6,2: this virga has an upward tail / 58: double custos ind by single line / 78,2-87,1: this passage written over an erasure / 102: 1 given as virga (in this context making it a two-beat value, which is incorrect).

Contra; 1: m sign om / 25,1-53: b sig om on this single stave in ms / 132: 1 not dtd.

Underlay; The Superius is texted throughout, and so is the Medius for its first section. For the second, the Medius has the incipit 'Virgo' and the Contra has no text at all. Performers may care to examine Trent 89's outer-voice underlay, which differs from ours in details; my version is worked out on the premise that there might be grounds for at least some voices coinciding on the same text syllables. Interpreted literally, the underlay in Trent 89 offers few such opportunities.

3. Alleluia Virga Jesse (Trent 89 ff. 98v-99r, unicum).

Text; Alleluia for Masses of BVM (modern versions: LU 1997 p. 1267 and GT pp. 416-417). Our punctuation follows GT, and the chant-bearing middle voice is underlaid with help from that version.

Bibliography; Mitchell, *op. cit.* Surviving fifteenth-century settings of this Alleluia are few, but the verse *Pacem Deus reddidit* is used as a cantus firmus in two mid-fifteenth century motets; (i) the five-voice *In ultimo/Adoretur* in Trent 89 (DTÖ no. 585), and (ii) the otherwise textless four-voice item "P" (Munich 3154 (ff. 76r-78r) which is incomplete. Possibly the initial "P" indicates that the missing text was a conflation of the Alleluia verse text.

[Superius]; 32: sharp ind above 31,2 / 49,3: superfl b before this note, which is at the start of a stave (possibly an err b sig) / 71,2: scr corr from col err / 75: sharp ind before 74,2.

[Medius]; 1: this voice (like the middle voice in no. 2) is written in modified black chant notation which is meant to be read mensurally / 8, 1 and 24,1: these notes (both virgas) are dtd, giving the normal meaning of adding to these values by half in each case / 20: double custos ind by single line / 40-42: these notes written over an erasure / 64: 2 uc / 73: 1 written over an erasure / 92,1: this final note written as a void L.

Tenor; 1: m sign om, and there is some doubt that 'Tenor' is actually the correct name for this voice since no. 2's lower freely-composed voice is called 'Contra' / 80: b ind before 79,2 / 82: natural ind as sharp.

Underlay; all three voices are fully texted, but as in no. 2 the precise syllable underlay in Trent 89 has not been followed. At 26-27, Trent 89 gives 'yesse' for 'Jesse'.

4. Ave Maria...virgo serena (Trent 89 ff. 97v-98v, unicum).

Text; Sequence formerly for Masses of BVM (UP no. 38, which is a tone higher than the chant version used in this setting). Our punctuation and spelling largely follow UP, and the text in this alternatim and migrant setting is underlaid with the help of UP and the Sarum version in Lansdowne 462, f. 142r (which, like the Trent 89 setting, omits a half-verse; see below for details). Unusually for a fifteenth-century Sequence setting, the scoring scheme is rather irregular and results in part-verses being set to polyphony.The Superius and Tenor share chant presentation, with the Tenor only having chant notes in polyphonic passages at 49-53, 74-77 and 83-84. Trent 89's Tenor also gives all of the necessary chant verses in void chant notation, with occasional strenes. The succession of verses in Trent 89 and Lansdowne 462 differs from UP as follows; verse 5b in UP (Te collaudat...confertur gratia) is omitted, and the two lines which serve as the shortened verse 5b in this edition (Theophilum reformans gratie / de lacu fecis et miserie) are given in reversed order in UP. The melismatic 'Amen' in UP is also omitted in Lansdowne 462.

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Bibliography; Other fifteenth-century settings survive, notably by Regis and Josquin (the former is incomplete, and now lacks its fifth voice). There is also a sixteenth-century setting by Senfl which reworks material from the Josquin setting, and the second section of Obrecht's *Beata es Maria* features the Sequence chant used as a cantus firmus.

[Superius]; 30-42: the twin-b sig given here for this voice and the Tenor only applies to this single section, and does not reappear throughout / 84: b ind before 84,1 / 85,6: this note ind as natural by a sharp before 85,5.

Contra; 61: p div follows 5 / 62: p div follows r / 63: p div follows 2 / 64: p div follows 3 / 65: p div follows 2 / 83: 1 natural, ind by sharp under note.

Tenor; initial intonation b sig given is rtpd at start of polyphony / chant passages following 7, 29, 60 and 66: the designation 'chorus' is given either above or below the music at each of these points. These markings probably indicate that fifteenth-century performances involved split forces, but - if so - a mere four markings for the whole piece seems insufficient for reconstruction. Possibly the chant verses were sung by the 'chorus' and the polyphony by soloists / chant passage following 42: the downward tail on the fifth note here is added as a correction / 64: p div follows 3, and p div follows 5 / chant verse 6a following 73: a flat-like sign occurs before the first F here, for no apparent reason / 78-82: the first br r of this group of 5 br r is given as two sbr rests.

Underlay; the Superius and Tenor are texted throughout, and the Contra mostly has sectional incipits.

5. Felix namque es, version a (Trent 89 ff. 99v-100r, unicum).

Text; Offertory for BVM Masses, now used for that purpose from Christmas to Purification (modern version: LU 1997 p. 1271). Our text version is largely follows LU 1997, but Trent 89 adds 'Alleluia' at the end (which is not in the LU 1997 version). The chant-bearing middle voice is also underlaid with the help of LU 1997.

Bibliography; Mitchell, *op.cit.* Other fifteenth-century settings of this Offertory survive, notably the anonymous one in Trent 88 (DTÖ no. 395) and the Binchois setting in Aosta (f. 9v). There is also an early-fifteenth-century *Felix namque* in Douce 381 (described in Thurston Dart's article 'A New Source of Early English Organ Music' in *Music and Letters* XXXV (1954), p. 201. However, this does not use the same chant as the Trent 89 settings.

[Superius]; all voices of nos 5 and 6 in this edition are given on a single opening in Trent 89, with no voice-names and nothing to indicate which parts belong together. Experiment shows that the five voices given make two different three-voice settings with the same chant-bearing voice; combining all five voices together would not be successful on account of the dissonances which would occur. The voices used in version a are nos 1, 2 and 5 in the copying order / 1: m sign om (supplied as C in all white-notation voices, on account of no. 3 in this edition also using C) / 38: 1 col err.

[Medius]; this chant-bearing voice on f.100r - like those in nos 2 and 3 - is written out in modified chant notation and has been allotted the name 'Medius' here since it has fourths against the version 5a Superius / 1: intonation is followed by double custos instead of single line / 56,2-57,1: these two black square notes are written close together like the paired values found in some examples of fifteenth-century simplified notation / 84, 1-2: these notes are written as a conventional mensural-notation lozenge-shaped sbr lig.

[Contra, second complete voice on f. 99v]; 57,2: scr corr from B / 66: 1 E.

Underlay; all five voices given on ff. 99v-100r are fully texted; Trent 89 consistently gives 'Cristus' for 'Christus'. As regards details of underlay the same applies as in nos 2 and 3 above.

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6. Felix namque es, version b (Trent 89 ff. 99v-100r, unicum).

Text and bibliogaphy; see entries for no. 5.

[Superius, third voice down on f. 99v]; 1: m sign om (supplied as C as in no. 5), Both this voice and the Contra are consistently given a fifth lower than our edition pitch. All entries here are given at the pitch of our score rather than that of the manuscript. The alternative (transposing the Medius) would arguably negate the function of this double-duty cantus firmus part, which also serves as the middle voice for setting no. 5 / 27, 1 om, but direct at end of previous line (bottom of f. 99v) indicates C here.

[Medius]; this voice is the same as used in no. 5.

[Contra, fourth voice in ms copying order]; 53,2-54,1: this lig is overmarked in a darker ink than the rest of the copying / 67-68: these four notes om in main copy, and given after the end of this voice with correction symbols that resemble a diagonal line together with a plus and congruent sign; the correction symbols occur at both points, and the correction duplicates 69, 1-2 to clarify its insertion.

Underlay; see entry for no. 5.

7. Beata viscera (Trent 89 f. 100v, unicum).

Text; Communion for BVM Masses (modern version: LU 1997 p. 1268, which is a fifth lower than Trent 89's chant-bearing voice). Our version is punctuated after LU 1997, and the chant-bearing voice is underlaid with help from the latter.

Bibliography; Mitchell, *op.cit.* Several other fifteenth-century settings of this Communion survive, notably by two in Aosta (one by Leonel Power and an anonymous one on f.10r), one by Liebert which is part of his plenary cycle in Trent 92 (DTÖ no. 1419), and one in Trent 88 (DTÖ no. 396). There is also an Obrecht cantus firmus Mass on this chant.

[Superius]; 16: 1 b, ind before 15,1.

[Contra]; no discrepancies.

[Tenor]; this voice is copied in black chant notation, and I remain unsure whether it should be regarded as a 'Medius' or a Tenor. On one hand, it has a fourth against the Superius (at 24) but on the other it is the lowest voice at the final cadence. Because of the latter I have given it the editorial voice-name Tenor. Otherwise no discrepancies.

Underlay; all three voices are fully texted apart from the omission of a single syllable in the Superius (at 'eter[ni]'). Due to the short and very simple nature of this setting it appears that no ligatures need to be broken.

8. Missa *Ad voces pares*: Kyrie (Trent 89 ff. 114v-116r, unicum).

Text; nine-verse Kyrie trope of ninth-century origin, commonly used in English fifteenth-century Masses on solemn Feasts; see GS plates 1+ and 2+, and Marrocco, W. and Sandon, N. (eds), *The Oxford Anthology of Medieval Music* (Oxford University Press, 1977), p. 29. The version of the text in AH 47 pp. 73-74 (no. 14) differs considerably from that given here and begins 'Pater, creator omnium'. The present setting uses all 9 verses, and splits them between the two sections thus: section 1 has verses 1-6 (serving for the first Kyrie and Christe) and the second section has verses 7-9 (serving for Kyrie II). There is a clear scoring scheme throughout which mostly alternates full and duet subsections for successive verses. Measures 1-4 of the Primus paraphrase the opening of the chant most normally sung with this text in the fifteenth century, but this

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reference seems not to be continued.

Bibliography; Gottlieb, L., *The Cyclic Masses of Trent Codex 89* (Ph. D. dissertation, University of California, Los Angeles, 1958), pp. 163-166 (discussion of Mass omitting Kyrie) and 459-476 (transcription of Mass omitting Kyrie). Hamm, C. 'A Catalogue of Anonymous English Music in fifteenth-century continental manuscripts' in *Musica Disciplina* XXII (1968), pp. 47-76. Trowell, B., article 'Plummer' in *The New Grove Dictionary of Music and Musicians,* second edition (2001), vol. XIX p. 929 (which suggests that this Mass might be the work of Plummer). Mitchell, R.J., *The Paleography and Repertory of Trent Codices 89 and 91...* (Ph. D. dissertation, 2 vols, Exeter University, 1989), I, pp. 82-83 (which attempts to connect the Trent 88 composer Simon de Insula with this Mass - a view that I no longer sustain) and pp. 293-295. Several other fifteenth-century cyclic Masses survive which also use the *Deus creator* trope.

[Primus]; 1: the three voices are not named in any movements of this Mass, and the voice-names Primus, Secundus and Tertius have only been editorially added due to the lack of anything more specific / 24: a small figure '2' is given under 24, 2, clarifying the intended alteration / 43,1: this note is at the start of a new stave in the ms, and is preceded by a p div (which should ideally be at the end of the previous stave) / 55: 1 not dtd. Since the following note is also br, the *similis ante similem* rule perfects it / 57: 1 and 2 both sbr (requiring alteration of the second note) / 68: b ind before 68, 1 / 79: natural ind by sharp / 114: sharp ind under 115, 1.

[Secundus]; 17: b ind before 16, 1 / 22: natural ind by sharp before 22, 4 / 23: 1 not dtd (assumed to be perfect br) / 33: p div follows 2 / 54, 1 and 55, 1: neither of these breves are dtd / 61-75: 14 measures r given (15 are needed).

[Tertius]; 1-2: neither of these breves are dtd (*similis ante similem* rule perfects them) / 10: 3 om (conj. supplied) / 24, 1: this br not dtd / 30: 1 not dtd, but a small dot is given *above* this note, perhaps indicating that the scribe was uncertain whether this br is perfect / 37: 2 C / 45, 1: this br not dtd / 60: p div follows rests / 66: p div follows 2 / 87, 2 and 89, 1: small dots are given above these notes, perhaps clarifying syncopation / 110: sharp ind before 108, 1.

Underlay; texted in all three voices, but because of the distribution of the underlay between full and duet subsections no voice has the complete text. The opening word 'Deus' is given in majuscules in the Secundus and Tertius, but not in the Primus; the same applies to the 'C' of 'Consolator' at the start of the second section. All voices give 'Criste' throughout instead of 'Christe'. At 14-16 the word 'laudes' is omitted in all three voices; its restoration seems prompted by the syllabic writing. There are other small omissions and discrepancies: at 21, 'te' in the Primus is omitted; at 27, 'pax' in the Secundus is omitted; at 32, 'est' in the same voice; at 17 in the Tertius, 'regum' is given following 'coniubilantes' but there are not enough notes to underlay this word. At 108, I have supplied an editorial part-word in the Secundus ('Vir-') on the grounds that other such part-words appear elsewhere in this Mass, and I have given 'eleyson' at 58 an editorial dieresis in all voices. Due to the occasional syllabic writing some of the original underlay seems clear, but in melismatic passages (notably at 'eleyson' throughout) our texting differs considerably from that of the manuscript. The probability that not every detail of the manuscript's texting is 'correct' is perhaps best illustrated by Trent 89's texting of the Tertius at 61-65; here, the words 'ne pereant pascue' are underlaid to 61-65,1, but the following word ('oves') appears at the beginning of a new stave, under 65, 2-66, 1.

9. Missa *Ad voces pares*: Gloria (Trent 89 ff. 107v-109r, unicum).

Text; Mass Ordinary. Our version here (and in nos 10 and 11) differs considerably in terms of punctuation and capitalisation from the standard versions given in LU 1997.

Bibliography; see no. 8.

[Primus]; 1: Intonation supplied using Sarum Gloria chant no. 5 / 8, 1-2: the squares of this lig are

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outlined in a darker ink than the rest of the copying, for no apparent reason / 22, 1-2: these two G m are rewritten over two erased B m / 33: 1 not dtd (*similis ante similem* rule perfects this br) / 119: sharp ind before 118,1.

[Secundus]; 9; 1 (br) not dtd / 20, 29 and 33: likewise / 38: p div follows 2 / 48: ms gives C br C sbr / 103: ns / 104: ns / 161: p div follows 2.

[Tertius]; 3: 1 and 2 both sbr, with 3,2 needing alteration / 13, 3 and 4: these two notes corr from col err, with a correcting 'a' (for 'alba') given under 13, 4 / 23: p div follows 2 / 38: 1 not dtd / 52: 1 not dtd (*similis ante similem* rule perfects this br) / 118: ns / 160: p div follows 3 / 167,2: a small '2' written closely under this note clarifies the alteration / 168-169: neither of these breves in ligature are dtd.

Underlay; as in no. 8, all voices are texted but because of the varied internal scoring no voice carries the complete Gloria text. Also as in the Kyrie, the Secundus and Tertius have their opening text in the first two sections ('Et in terra' and 'Qui tollis') given in majuscules, and details of the underlay differ considerably from the texting given here. There are only two significant text omissions: in the Tertius at 6-7 'bone' is not given, and at 35 in the Primus the 'Pa-' of 'Pater' occurs as a part-word at the end of a phrase. Where 'Christe' is written using contractions, Trent 89 gives 'Criste'.

10. Missa *Ad voces pares*: Credo (Trent 89 ff. 109v-111r, unicum).

Text; Mass Ordinary. This movement condenses the normal text by using double telescoping in its second section at 64-154 (so that at measure 64 each voice begins with a different portion of text). Realisation of the telescoping results in a Credo setting without any text excisions.

Bibliography; see no. 8.

[Primus]; 1: intonation supplied using the Sarum Credo chant / 20: 1 not dtd (*similis ante similem* rule perfects this br) / 58, 2: b ind before 57, 3 / 63, 3: the final Primus note of this section is given as col br.

[Secundus]; 21: sharp ind before 20, 1 / 49: 1 (br) not dtd / 63, 1: this final sectional note is given as br, not dtd / 124-154: ms gives 30 measures r (31 are needed).

[Tertius]; 1 and 59: these breves are not dtd (*similis ante similem* rule perfects each of them) / 62: 1 (br) not dtd / 158: 1 (br) not dtd (same applies as at 1 and 59 preceding) / 178: 1 (br) not dtd.

Underlay; as in previous movements, all voices have text but none has the complete Credo text. The opening words in the Secundus and Tertius ('Patrem') are given in majuscules, as are the incipits for these voices in their second sections ('Et ascendit' and 'Et in Spiritum' respectively). There are more text omissions than in previous movements; in section 1 of the Secundus and Tertius the scribe has provided incipits rather than full texting (probably due to lack of space) and the same is true of section 2 of the Tertius. Two part-words also occur in the texting: '-la' (of 'secula') is given at the end of a phrase in the Secundus at 31, and 'vi-' (from 'vivificantem') is given on its own in the Tertius at 85; the manuscript positioning for this syllable is under 77,1. Likewise, many details of the manuscript texting differ from the version presented here. At 131-134 in the Tertius, 'catholicam' is given as 'katholicam'. The double telescoping of the text at 64-154 results in each voice singing a different portion of the Credo text as follows:

Primus: Et incarnatus...Scripturas
Secundus: Et ascendit...finis
Tertius: Et in Spiritum...Ecclesiam

The incipits given in the Tertius for this section can be expanded with only one small difficulty:

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'Et in Spiritum' at the start of this section seems to require editorial repetition. Neither is this movement the only known instance of double telescoping: Dunstable's Gloria no. 7 in Bukofzer, M. (ed), *John Dunstable: Complete Works* (revised edition by Bent, M., Bent, I. and Trowell, B., *Musica Britannica* VIII, 1970, p. 14) treats its entire text in this manner apart from the 'Amen'.

11. Missa *Ad voces pares*: Sanctus (Trent 89 ff. 111v-113r, unicum).

Text; Mass Ordinary.

Bibliography; see no. 8.

[Primus]; 7: 1 (br) not dtd / 17: 1 (br) not dtd / 56: sharp ind before 55, 1 / 94-136: this entire section of rests has the incipit 'Benedictus', but only 20 measures r are given (43 are needed) / 149: 1 (br) not dtd / 157: 1 (br) not dtd .

[Secundus]; 10-11; neither of these breves in ligature are dtd / 25-26: likewise / 32-52: ms gives 20 measures r (21 are needed) / 94: m sign C rptd in Secundus and Tertius / 153: 1 not dtd (*similis ante similem* rule perfects this br).

[Tertius]; 9: 1 not dtd (*similis ante similem* rule perfects this br) / 20: likewise / 74: sharp given before 2 for no apparent reason (possibly meant to suggest sharpening of successive C's at 75-78, which in any case would cause dissonances with the other voices) / 131: 2 B / 139: 1 not dtd (*similis ante similem* rule perfects this br) / 144, 147 and 152: none of these breves are dtd / 155, 5: scr corr from m by erasure of upward tail / 159-160: neither of these breves in ligature are dtd.

Underlay; all voices are texted. Our underlay differs considerably from that in Trent 89, and the most easily observable changes in our edition are as follows; (i) at 1-17 only two 'Sanctus' acclamations are given, perhaps implying that this movement might need a chant intonation as is clearly necessary for the Agnus Dei. However, since the Primus does not seem to make any chant-based references (and also since the music at 1-17 seems to fall into three distinct episodes) 'Sanctus' has been underlaid three times. (ii) At 32-33, only the Tertius gives the word 'Pleni' under the two successive D's in both voices here; it makes sense for both voices to be underlaid similarly. (iii) '-san-' (from 'Osanna') is given at 57 in the two upper voices, and at 63 in the Tertius. Again, it seems likely that there is some degree of misplacement here. (iv) Manuscript texting for the word 'Benedictus' in the two lower voices is haphazard much as in (ii) above. (v) -'san-' (from Osanna II) has been placed at 145 in all voices; in Trent 89 it is given at 142 in the Primus and Tertius and at 144 in the Secundus. (vi) At Tertius, 153 an editorial repeat of 'in' has been provided. As in previous movements, the opening words and letters of some sections are in majuscules; 'Sanctus' (only in the Secundus and Tertius), the 'P' of 'Pleni' (in the Primus and Tertius), the 'O' of Osanna I (only in the Primus), and the 'B' of Benedictus (only in the Secundus and Tertius).

12. Missa *Ad voces pares*: Agnus Dei (Trent 89 ff. 113v-114r, unicum).

Text; Mass Ordinary.

Bibliography; see no. 8.

[Primus]; 1: since the setting begins at 'qui tollis', an intonation has been supplied using Sarum Agnus Dei chant no. 3 / 13,4: scr corr from col err / 29: 1 (br) not dtd.

[Secundus]; 13-19: ms gives 6 measures r (7 are needed) / 36: 1 (br) not dtd .

[Tertius]; 3-4: neither of these breves are dtd / 29: 1 (br) not dtd; *similis ante similem* rule applies / 36: 1 (br) not dtd / 44: b ind before 43,6.

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Underlay; as in previous movements all voices are texted, and also as in previous movements the initial word of the Secundus and Tertius texting ('qui') is given in majuscules. 'A' at the start of Agnus II and Agnus III in the Primus is also given likewise. At 29 in the Tertius another part-word on a voice entry appears (-'lis' from 'tollis'), and the Primus in Agnus III accidentally omits 'qui' at 59. As with the other movements of this cycle, our underlay differs in considerable detail from that given in Trent 89; however, each voice in the ms seem to be texted with some regard for subsections carrying successive phrases of text.

13. Regina celi (Trent 89 ff. 100v-101r, unicum).

Text; Antiphon of BVM at Compline (modern version: LU 1997 p. 275, after which our edition is largely punctuated and spelt, and which is a fifth lower than the chant in this setting). The chant-bearing Superius is also underlaid with help from this version.

Bibliography; Mitchell, 'More insular survivals...'. Numerous settings of this chant and text survive.

[Superius]; as with various voices in nos 2, 3 and 5-7 this part is copied in black chant notation - in this case with some ligatures whose functions are not totally clear without reference to the lower voices / 1: intonation followed by double custos instead of single line / 12-13: these two notes are written as a lig of two squares in which only the second value has a downward tail (which is technically inconsistent with the other such ligs in this voice at 42-44) / 21-25,1: om (conj supplied, with help from LU 1997) / 50,2-51,1; this lig (consisting of a descending pair of squares with tails on each of the outer sides) is another combination whose values could easily be misinterpreted / 70, 2-3: this lig (a descending pair of squares with tails on the left side of each) could also be liable to misinterpretation.

Contra; 1: m sign om (conj supplied as C, in view of preceding settings of this type also using C) / 37: erased D m follows 1 / 40,1: scr corr from m (upward tail is crossed through twice) / 51: 2 ligd to a superfl low C sbr.

Tenor; 1: m sign om.

Underlay; full text is given in all voices, but the Superius text from 'quem meruisti' to the end is written in a darker ink than the rest of the copying. As with nos 2 and 3, I have chosen to rationalise what seem to be haphazard aspects of the Trent 89 underlay.

14. Hec dies (Trent 89 ff. 101v-102r, unicum).

Text; Gradual for Easter Sunday (modern version: LU 1997 pp. 778-779, our version is punctuated slightly differently, but the chant-bearing Tenor has text underlaid with help from LU 1997).

Bibliography; Mitchell, *op. cit.* There are other settings; Trent 91 ff. 97v-98r (DTÖ no. 1216) and Trent 88 f. 218v (DTÖ no. 358), plus a thirteenth-century setting which may the work of Perotin. The DTÖ thematic catalogue refers to the Trent 89 setting as *(Ecce dies) quam fecit*, which is a misnomer since the text in the Tenor (begininning [H]ec dies, was probably intended to be preceded by a majuscule 'H' that was never added.

[Superius]; 1: a crossed-out clef on line 2 is given above the first clef, and m sign om (conj supplied as C, in view of preceding settings of this type also using C).

[Contra]; 1: m sign om.

[Tenor]; this voice is copied in black chant notation / 35,2: downward tail erased on this note / 122,2-123,2: these notes written over an erasure.

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Underlay; full text is given in all voices. As in no. 13 and preceding items, our version attempts to rationalise Trent 89's texting.

15; Salve Regina (Trent 89 ff. 102v-103r, unicum).

Text; Marian antiphon at Compline, by Hermannus Contractus (d. 1054). Many settings of this chant survive. Modern version: LU 1997 pp. 276-277, after which our version is largely spelt and punctuated. Our underlay also relies in part on the parent chant rather than the texting in Trent 89. The chant is paraphrased throughout the canonic upper voices in this setting - but only two voices are written out: an unnamed upper voice on f. 102v and the Contra on f. 103r. The canon (indicated by a riddle given at the bottom of f.102v) has a loose bracket drawn to its left and the abbreviation 'Su. te.' preceding it (*super tenoris* could be one explanation of this, although possibly that is not satisfactory; the first section begins with the Tenor being a canonic derivative of the Superius, and the Superius only becomes a canonic derivative of the Tenor at 117-215). The texture consists of four sections of canon at the unison between two upper voices, with a free and supporting Contra. The way in which the canon is intended to work is best illustrated by the translation of the riddle in Loyan, *Canons in the Trent Codices,* p. xii.

You who press your times before mine in the middle of the song
I begin at the foot and bottom of the vortex
But he who prefers to play a stringed instrument goes back by two breves
And whoever performs the poems needs an octave.

The antiphon text provides the clue to this puzzle, the 'foot of the vortex' being - in textual terms - the phrase 'hac lacrimarum valle' just before the end of the second section (at 105-116). Therefore the third section (beginning at 117) gives the point where a canonic Superius can be derived from the Tenor. The 'bottom of the vortex' (according to Loyan) refers to the imitative figure which begins section 3 in all voices - which differs from the parent chant at this point in that its first note in each voice is A instead of F. He argues that this 'unfamiliar' A would have been picked up as a likely point of departure since it also occurs in the Contra at the end of section 2 - which is the 'foot of the vortex'. The other lines of the riddle are easier to tackle; line 4 implies that the canons throughout are at the octave, and line 3 gives the distance between pairs of canonic voices (two breves). Line 1's "*before mine* in the middle of the song" reinforces the idea that the Superius should follow the Tenor in section 3. Such sophistry only really serves to tell the performers that the canonic voice-order is reversed in the third section, and otherwise the opening melodic gestures of the part on f. 102v might have been enough by themselves to tell informed fifteenth-century singers that some sort of canon was involved. Because of the nature of this setting, I have accidentalised the canonic voices to realise a series of strict canons - even though this causes brief simultaneous false relations between the Tenor and Contra at 212.

Bibliography; Loyan, R. (ed), *Canons in the Trent Codices* (CMM 38, Rome, 1967), pp. 61-64 (transcription) and pp. xii, xxi and xxii.

[Superius]; 1: m sign om (conj supplied as cut-C from Contra) and b sig only ind once at start of this voice, on top line of stave (to interpret this sig as merely a flat that only lowers note 2, 1 would arguably be the cause of far too many editorial bs throughout the piece in both the Superius and Tenor) / 84: this r given as two sbr rests - possibly because of the irregular pre-cadential measure at 74 / 117-215: here (according to the riddle) the Superius becomes the canonic derivative of the Tenor, but the single voice-part given on f. 102v does not change clef and only gives 2 measures r instead of 4 at 117-120.

[Tenor]; where this voice is a derivative of the latter, editorial brackets are added. Otherwise, errors in the single voice where the Tenor is the leading canonic part are as follows: 144: 2 G / 169, 1: scr corr from col err / 213,1-4: m m dtd-m f / 214: 1 sbr.

Contra; 40: 1 dtd err / 59: 1 E / 63-74: ms gives 10 measures r plus 1 sbr r (12 are needed, the last

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one - at 74 - being a three-beat measure) / 97: this r given as 2 sbr rests - probably for the same reason as the two rests in the Superius at 84 / 188: 1 L / 250-253: the colored values here are intended as an alternative to the void-notation ending. The latter ends the piece with a doubled-leadingnote cadence, while the former gives an octave-leap cadence instead. However, for the upper notes at 250,2-251,1 Trent 89 gives B A.

Underlay; text is fully underlaid in the voice on f. 102v, and the Contra only has sectional incipits ('Salve regina', 'Vita', 'Eya ergo' and 'O dulcis'. I have provided an editorial repeat of 'Vita' in the Contra at 41-44 so that this voice matches the canonic Tenor here better than it otherwise would). In the first line of Superius text the word 'mater' is omitted. This has been restored: performers may omit it if they wish, but the length of the Superius phrases at 18-36 seem to necessitate this addition; the alternative would be to stretch 'misericordie' over what are perhaps too many notes. The word 'virgo' is also omitted in the last line of text. Additionally Trent 89 gives one spelling not adopted here: 'fily' for 'filii' at Superius, 76-78.

16. Ave Regina celorum

(i) Trent 89 ff. 103v-105r, void notation.
(ii) Lausanne f. 1r, black/red notation; part of Secundus Tenor and Tertius Tenor only.

Text; variant of the Marian Compline antiphon LU 1997 pp. 274-275, differing from the latter in several minor respects. According to Staehelin's discussion of Lausanne, the replacement of 'Gaude gloriosa' in the text with 'Ave gloriosa' is an English variant. Also, Trent 89's text exactly matches the version from the fourteenth-century Sarum Processional Harley 2942 printed in Bent, M., Bent, I. and Trowell, B., *op. cit.*, p. 160. The chant does not seem to be borrowed except in the Superius at 1-13 (which paraphrases its opening) and the only other connection with the chant is that both this and the setting end on C. The opening of the Secundus Tenor (with its incipit (F G F G E C D) may also involve a chant cantus firmus, but so far I have not found any plainsong melody which convincingly matches this opening.

Bibliography; Staehelin, M., 'Neue Quellen zur Mehrstimmigen Musik des 15. und 16. Jahrhunderts in der Schweiz' in *Schweizer Beiträge zur Musikwissenschaft* III (1978), pp. 57-83 (which includes photographs of Lausanne); Strohm, R., *The Rise of European Music, 1380-1500* (Cambridge University Press, 1993), pp. 238-239 (which suggests an English origin for Lausanne), and Mitchell, 'More insular survivals...'.

(i) Trent 89;

[Superius]; 1: m sign om in all voices (conj. supplied as O) / 5: erased A sbr follows 4 / 8, 3: scr corr from m by erasure of upward tail / 9: a letter 'f ' is given on the top stave-line above 9, 2 (helping to indicate the pitch of the top F in measure 10) / 13, 18, 25, 34, 41, 52, 73, 89 and 93: none of these perfect breves are dtd (some of them are perfected by the *similis ante similem* rule) / 16: p div follows 2 / 21, 2: scr corr from D / 29: 1 sharp / 47: erased B m follows 2 / 48: 5-7 m f f (emended for the sake of consonance with the lower voices) / 83: 1 sharp / 84: 2 E / 95, 4: scr corr from err col / 97: fermata om in all voices except the Tenor Primus / 109: 1 mx / 141: 2 C / 145, 2: scr corr from B / 149: 2 and 3 clumsily corr by scribe (from m m?) / 171: 1 sharp.

[Contra]; 27, 45, 51, 63 and 87: none of these perfect breves are dtd / 30: 1 sharp / 48: p div follows 2 / 53: p div follows 2 / 79: 3 F / 133: 2 B / 155: sharp given before 1 (possibly meant to apply to 157, 1?)

Tenor primus; 1: the voice-name of this part is given in majuscules at the opening, but its two words are given in reversed order on the second opening and appear to be added as something of an afterthought / 1, 2, 18, 29, 35, 75, 81 and 82: none of these perfect breves are dtd (some of them are perfected by the *similis ante similem* rule) / 11, 3: scr corr from err col / 14: p div follows 2 / 109: 1 mx.

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Secundus Tenor; 1: the voice-name for this part is added in the left margin of f. 104r as something of an afterthought, and on the second opening it does not appear at all. / 14, 17, 22, 32, 34, 45, 47, 51-53, 64, 69-70, 73-74,76, 82-83, 90 and 93-94: none of these perfect breves are dtd (in some places *similis ante similem* applies) / 65: p div follows 2 / 67: 4 f / 81,4: scr corr from err col.

Tertius Tenor; 1: as with the Secundus Tenor, the voice-name for this part is also added in the left margin of f. 104r as something of an afterthought, and again on the second opening it does not appear at all. / 17, 18, 21, 22, 25, 28-29, 34, 42, 43, 48-50, 52, 55, 63, 75-78, 81-83, 90 and 93-95: none of these perfect breves are dtd (see entry for Secundus Tenor) / 30: 1 br / 61: p div follows 3 / 109: 1 mx.

Underlay; texted in all voices, although no voice has the full text due to the varied internal scoring scheme (the Superius text is the most complete). The initial word 'Ave' is given in majuscules on the first opening except in the Tenor primus. Trent 89's texting shows signs of being copied from a source which had precise underlay - even underlaying part-words at the Tenor primus, 73, and in three of the voices at 139-140. However, in the Contra at 171-200 the syllables '-stum exora' are simply omitted. All voices also give 'Cristum' for 'Christum'. As with most other works in this edition, many details of the Trent 89 texting have been altered in the hope of achieving greater coherence.

The Trent 89 copy poses several performance problems. Firstly - although the parts are in the same order on both openings - incomplete voice-naming and the differing positions of parts on the second opening might have made this copy difficult to use for practical purposes. Secondly, in two places Trent 89 gives more sharps than seem to be needed. Presuming that such sharps are for inflectional purposes, the manuscript's sharp at 30, 1 in the Contra would create a diminished construct which seems unnecessary. Likewise, Trent 89's Superius sharp at 171 would create unpleasant dissonances. At the same time, Trent 89 fails to provide accidentals needed in the passage involving sharps at 159-164. Lastly, the scale of this piece compared with the brevity of its text are disproportionate: several repeated notes at the same pitch involving a single text syllable result, most notably at Tenor Primus, 180-182 (three repeated E's), in the Contra at 32-33, in the Superius at 99-103 and elsewhere. However, I am prepared to believe that such elements were more probably part of an original rendering than the accidentals identified above as questionable.

(ii) Lausanne;

[Secundus Tenor]; 1-65: only the text and a few ligature-tails are visible here, since this voice and the Tertius Tenor occur as part of a page-bottom whose top half is missing. Sixteenth-century scribblings (one dated 1586) appear to the right of the music and also below it./ 69-71: only 69-70 are ligd / 77: p div follows 2 / 93-96: ligd / 97-98: not part of lig in Trent 89, and double custos at 98 ind by single line / 110: 1 mx / 151-154: ligd / 155-158: this passage om in main copy, and given to right of voice on a roughly drawn stave (with an x-like correction sign in both places) / 164-165: ligd / 169-170: ligd / 183-187: ligd. Lausanne provides text for this voice much as in Trent 89, gives 'Christum' as 'Cristum' (as in Trent 89), and some details of the underlay differ.

Tertius Tenor; 1: voice-name is given to left of stave in majuscules, and the initial block of rests starts with the first pair of vertical lines on stave lines 1-3 / 23,1: not part of lig in Trent 89 / 32-36: given as one complete lig / 47: second r and 47,1 obliterated by lacuna / 53-63: this passage (which begins on a new stave) has an F clef on the middle line instead of one on the fourth line up; a direct (to F) and a change back to the previous fourth-line clef is given above the rests for 64-72 / 56: p div follows 2 / 57: no lig, and 1 & 2 are both sbr / 61: p div follows 3 / 84,1: not part of lig in Trent 89 / 97: divisi low F given under 97, 1 / 98: double cursus ind by single line / 99-104: ligd / 105-107: ligd / 110: double cursus ind by single line / 117-122: given as one lig, with the two L at 119-122 given as a single mx / 139-152: given as a single lig / 153 to r in 157: following the r in 153, this passage is om in main copy and is given below the part with a correction sign like a

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chevron plus a horizontal line through it. The same sign is also found where the omission occurs on the main stave / 178-183: given as a single lig / 197-199: ligd / 200: this L is not part of lig in Trent 89 / 201: double custos ind by single line. As above, Lausanne provides text but omits the final two syllables of 'decora' and gives 'nobis' in full. Details of the underlay again differ from that of Trent 89.

Differences in ligaturing make it unlikely that Lausanne was the immediate parent source for Trent 89, although like the latter Lausanne calls its lowest voice 'Tertius Tenor'. (In normal terms this part is of course a lower Contratenor). The verso of this half-page fragment contains the remnants of an *Anima mea* setting - with the end of what might be an upper voice plus a complete part which looks like a Contratenor. These seems to be in the same hand(s) as the *Ave Regina* setting, and there is a similar illuminated initial at the start of the single complete voice.

17. [Textless]. Trent 89 ff. 105v-106r, unicum.

No voice-names or text are given for this four-part piece, which is bisectional with each voice having a congruent sign approximately three-quarters of the way through the first section. This feature (combined with the loose musical rhyme in the Superius at the end of both sections) seems to indicate that the text was in Ballade or rhyme-royal form. A large space has also been left between the initial Superius clef and the start of the music, which was probably for the opening majuscule letter of the text. The lack of text in itself may indicate that the words were English and that the Trento scribes (or the scribe of their parent source) declined to copy it. The presence of this piece amongst sacred works in this part of Trent 89 may also indicate that the missing text was devotional.

[Superius]; 1: m sign om in all voices (conj. supplied as O) / 14,6: cs at this point in all voices seems to indicate repetition of the first section as detailed above; editorial repeat marks have therefore been added / 25 and 26: the accidentals given here and at Contra secundus and Tenor, 27 (both ms and editorial) present a sharpwise or flatwise option since this piece seems performable without the Contra secundus. Accordingly, directions have been added to the score indicating which accidentals are best for each version / 29, 1: scr corr from E.

[Contra secundus]; this voice is grammatically inessential and can be omitted if desired / 17: r om (conj. supplied) / 32: 2 dtd for no reason.

[Contra primus]; 42: r given err as m r instead of sbr r.

[Tenor]; 8: b ind before 8,1 / 12: 2 G, and 12, 3-4 dtd-sbr m / 24: 6 sbr / 35: b ind before r.

Bibliography; Fallows, D., 'Songs in the Trent Codices: an optimistic handlist' in *I Codici Trentini* I (Trento, 1986), pp. 170-179, and Mitchell, 'More insular survivals...'.

18; Que est ista (Trent 89 ff. 120v-121r, unicum).

Text; Song of Solomon, 5,10; used in the fifteenth century as the text for an Assumption antiphon, and still in use for the same purpose - with a chant from which this setting does not borrow (AM pp. 1016-1017).

Bibliography; previously published in Loyan, *op. cit.*, pp. 40-43, and discussed on pp. xi-xii. Also published in Feininger, L. (ed), DPLSER Series IV, no. 1 (1950), and connected therein to a three-voice Mass by Standley (Trent 88 nos 436-440) given in DPLSER Series I, no. 6 (1949). Feininger gave this Mass the editorial title *Ad fugam reservatam*). At least one other polyphonic fifteenth-century setting of *Que est ista* survives, by John Hothby (Fa 117 f. 42r). This is a short four-voice setting which (like the present one) does not seem to be chant-derived.

[Superius]; 40: 4m / 102: 3E.

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Tenor et Contratenor; 1: this voice produces a canonic derivative (as first discovered by Laurence Feininger). In addition to the unusual voice-label, the figure '2' (which occurs once per section above the notes) also indicates that something unusual is intended - but no verbal directions are given. As indicated by Loyan, the text passage 'electa ut sol' (at 75-81) could be construed to mean that the singer of the third part has to pluck out *ut sol*. In Dorian mode (which is the mode of the AM chant associated with this text), *ut* = D and *sol* = A. The 'Tenor et Contratenor' part's lowest note is E, so - in one sense - *ut* has already been taken out. It remains for the singer of the third part to omit *sol* (the A above) and also any notes below it. What results is a series of three exclusion canons in which the third voice only duplicates the music of the 'Tenor et Contratenor' where it rises above A. Also (by implication) any accidentals above A occurring in the 'Tenor et Contratenor' have to appear in the canonic voice. This results in a three-voice piece with some slightly unusual sounds (ie: the F cadence without Bbs at 25-26, and the closeness of Bb and B natural in different voices at 96) / 12: 4 om, but the direct at the end of this stave indicates that the next note after 12,3 should be A / 33: 2 (ligd br) not dtd / 41: 1 and 2 DC / 42-45: the rests here are indicated unusually (sbr r, 3 br rests, and 2 sbr rests) possibly because of previous cadences occurring in the middle of tempora / 58: 1 br, no double custos given, and this voice continues as 50-58 of the third part (a necessary addition in view of the canon, but in which 54,1 is om and 54, 2 is sbr) / 83: p div follows 2 / 93: p div follows 3 / 108: 4 G.

Underlay; full text in the Superius only. The 'Tenor et Contratenor' has the incipits 'Que est ista'(1), 'Pulchra' (59), 'ut luna' (at 67, probably misplaced) and 'terribilis' (at 82). Our underlay differs in many details from that of Trent 89, not least because this is a longish piece with a short text in which several extended melismas result. In addition, editorial text underlay to the canonic voice seems best worked out independently rather than as a strict derivative of the 'Tenor et Contratenor'; fifteenth-century musicians might have preferred to work out full underlay from a written-out version. Alternatively, vocalisation of the lower voices seems at least as possible as the texted version presented.

19; Sanctus (Trent 89 ff. 116v-118r, unicum).

Text; Mass Ordinary. The chant paraphrased in the Superius of this setting is still in use (modern version: LU 1997 pp. 47, = THAN 202). Our version underlays the text with help from the GS version (Sarum Sanctus chant no. 4, plates 15+ -16+).

Bibliography; Mitchell, 'More insular survivals...'.There are other settings of this chant, for example the late fourteenth-century one in Taunton (published in Marrocco and Sandon, *op.cit.*, pp. 143-144), and Oldhall no. 105 (f. 86v).

[Superius]; 1: intonation followed by double custos instead of single line / 9-10: neither of these ligd breves are dtd / 82-85: none of these ligd breves are dtd / 121: 2 D . The tempo equivalents suggested for cut-C in this piece (at 25 and 89) may be altered to suit the relationship O/cut-O semibreve = semibreve tactus of both duple sections, on the basis that cut-C in this piece might be seen as an inauthentic rendering of sections originally cast in C mensuration. However, there are two reasons why these equivalents have not been adopted in this edition; (i) the piece seems quite satisfactory with the equivalents suggested in the score, and (ii) altering them as suggested above would probably result in duple sections which proceed at an uncomfortably slow pace.

Tenor; 4: 1 (br) not dtd / 5: clef change to fourth line up preceded by a small tick above the stave, which may be part of a scribal checking process / 9-10: neither of these ligd breves are dtd / 11: natural ind as sharp before 9,1 / 18,1: ns / 44-53,1: these notes are smudged, but are not visibly written over a correction / 74: p div follows 2 / 77: 1 b / 84: 3-4 m m / 144-147: this lig is written in an unusual form (downward lozenge followed by square note, with descending right tail joined to lozenge: more normally the tail would be on the left of the square, and a second downward tail on the right side of the square would follow). Form of lig was possibly borrowed from a parent source.

Contra; 46: 1 L / 47: 1 om (conj supplied) / 52,2: scribal corr from col err / 74: p div follows 2 /

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82-88: this part of the voice is written above its main portion (and immediately following the Tenor) on f. 117r. The continuation is ind by a direct following the r in 81, together with a continuation sign given at the end of 81 and at the start of the addition; these signs consist of a circle with a plus-like sign through it with a sharp to the left of the circle / 91,2-92,1: this descending lig is written in an unconventional form (two squares joined, with an upward, left-hand tail on the first one) / 139,1: dot below this note (possibly clarifying the following syncopation).

Underlay; full text in the Superius only, with the lower voices having sectional incipits. Several adjustments need to be made to the Trent 89 Superius underlay to make this voice look like a reasonable reflection of its parent chant: most importantly, Trent 89 gives 'Osan-' (at Superius, 127-134) under 117-118 - a point in the parent chant which is clearly reserved for a melismatic continuation of 'Domini'. Secondly, Trent 89 repeats the syllables 'et ter-' in the second section of the Superius. Since word repetition seems out of character with the chant paraphrase here, it has not been adopted.

20. Bedingham; O rosa bella

(i) Trent 89 ff. 119v-120r, six voices, attribution to Bedingham taken for granted due to the ms instruction concerning the *concordantie*. No text apart from incipit. Note-values in original three voices are in cut-C (in doubled values compared with most concordant readings) while the *concordantie* are in C mensuration. All concordances cited only apply to the three-voice version unless otherwise indicated. My information in the following sections is greatly indebted to that in Fallows, D., *A Catalogue of Polyphonic Songs, 1415-1480* (Oxford University Press, 1999), pp. 545-550, which gives impressively thorough bibliographical information concerning the different versions of this song.

(ii) BerK ff. 40v-42r, 'O', anon.
(iii) Col ff. H11v-H12r (now PC f. 30v and Sev f. 50r), anon. Only four lines of text given.
(iv) Cord ff. 8v-10r, anon., with full text.
(v) EscB ff. 35v-37r, anon. Only four lines of text given.
(vi) Leipzig 1084 f. 228r, anon., with contrafactum text [*O*] *quam suavis est* (see LU 1997, p. 917).
(vii) MC 871N p. 341, anon., Contra only due to loss of facing page.
(viii) Pav ff. 41v-43r, anon., with full text.
(ix) Pix ff. 90v-92r, anon., with full text.
(x) Oporto ff. 54v-56r, 'Joh Bedyngham', one and a half stanzas of text given.
(xi) R1411 ff. 22v-23r, 'Domstaple', with text incipit only.
(xii) Trent 90 ff. 361v-362r, anon., with contrafactum text *O rosa bella, O tu mi Maria*; three original voices (in doubled values) plus a 'Contratenor concordans cum ceteris vocibus' (in undoubled values, which makes a four-part version) and also two Gimel voices, which are alternatives and in each case are meant to be performed only with the original Superius. The first of these is in doubled values.
(xiii) Trent 93 f. 371r, Contra only due to loss of facing page. In doubled values.
(xiv) Wolf ff. 34v-36r, anon., with four lines of text.
(xv) D-Rp 90 th. 4° pp.181-191, anon. (beginning of Superius and Tenor only, occurring in a composition treatise of ca. 1470).

These are merely the basic concordances for the original song, to which can be added the following arrangements and derivatives.

(xvi) Bux f. 17r-v, intabulation.
(xvii) Bux f. 59r-v, intabulation.
(xviii) Trent 89, recto of fragment previously kept inside main corpus at f. 245v, reproduced as part of the Bibliopola facsmile of the ms but apparently lost since the 1970's. Single bass-like Contra part intended to be combined with the original Superius and Tenor.
(xix) Trent 90 f. 445r, 'Alius discantus super O rosa bella', attributed to 'Okengen' (Ockeghem).

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Added voice to be combined only with original Superius as above.
(xx) EscB ff. 35v-36v, two-voice reworking.
(xxi) EscB f. 4v, part of Tenor only - in what is likely to have been a two-voice reworking which had French quodlibet material. (Possibly the version cited in a letter of Galeazzo Maria Sforza dated 1472; further, see Fallows, *op. cit.*, p. 550).
(xxii) Col ff. E2v-3r (now PC ff. 1v-2r). *In pace / Veni creator*, two voices. Reworking with quodlibet citations from sacred material.
(xxiii) Tinctoris, *Proportionale* Book 3 Chapter 4 gives the opening of a two-voice quoblibet *O rosa bella / L'homme armé* (this version is close no. xxi above).
(xxiv) Dijon 517 ff. 90v-92r. Three-voice reworking with original Tenor an octave up, and original Superius plus new supporting voice.
(xxv) Trent 90 ff. 444v-445r; Hert, O rosa bella. Three-voice reworking.
(xxvi) Glogau no. 117; *Hastu mir die laute bracht.* Three-voice quodlibet which uses entire original Superius as its topmost voice.
(xxvii) Glogau no. 118; *Wer da sorget.* Three-voice quodlibet which uses entire original Superius as its topmost voice.
(xxviii) Glogau no. 119; *In feuers hitz so brennet mein herz.* Three-voice quodlibet which uses entire original Superius as its topmost voice.
(xxix) Col ff. E3v-E4r (now PC ff. 2v-3r). *Seule esgarée.* Two-voice quodlibet reworking using the original song Tenor.
(xxx) Col ff. E4v-E5r (now PC ff. 3v-4r). *Mon seul plaisir / La doulour.* Two-voice quodlibet which seems to cite falling triadic motive from original song.
(xxxi) Trent 88 ff. 363v-372r, Missa *O rosa bella* I. Three-voice cyclic Mass using original song Tenor as its Tenor. (Fragmentary concordance for Mass in Lucca, f. 24*ter* r-v).
(xxxii) Strahov ff. 160v-161r. *O pater eterne / O rosa bella.* Four-voice motet using Tenor from original song. (This motet also in MilB, ff. 123v-124r, with text *O admirable commercium*). Motet was probably intended to be paired with item (xxxi) above. Tenor in Strahov has part-legible word at its incipit (Craniorum?) possibly meaning 'from Krain' (Slovenia); I am indebted to Reinhard Strohm for this suggestion.
(xxxiii) Trent 90 ff. 420v-428r, Missa *O rosa bella* II. Three-voice cyclic Mass using original song Superius as its Contratenor. Some movements involve an additional, fourth voice.
(xxxiv) Mod ff. 104v-117r, Missa *O rosa bella* IIIa. Four-voice cyclic Mass using original song Tenor as its Tenor. Modified version of Mass found in Strahov (ff. 152r-160r) and further modified version of Mass (version IIIb) in Trent 89 ff. 330v-339r.
(xxxv) Trent 90 ff. 362v-362r. *O rosa bella.* Three-voice piece related to original song (also found in Trent 93, f. 1r; Contra only).
(xxxvi) Bux f. 58v. Intabulation of item (xxxv) above.
(xxxvii) Another setting related to the original song, found in BerK (ff. 42v-43r), Munich 5023 (ff. 6v-7r, with contrafactum text *O rosa bella, O deitatis cella*, 2 voices), Perugia 431 (ff. 81v-82r), Schedel (ff. 39v-41r, with a different Contra) and Trent 90 (f. 369v).
(xxxviii) Strahov ff. 226v-227r, *Rosabella.* Three-voice piece more distantly related to original song than the latter.
(xxxix) Dijon 517 ff. 151v-152r, *O infame desleauté.* Three-voice chanson whose opening and Superius ending derive from the original song.
(*xl*) Cord ff. 6v-8r, *O pellegrina, O luce* (one of three settings of this text; this setting has a concordance in Pav, ff. 53v-54r). Three-voice song which parodies the original three-voice song.

Fallows, *loc. cit.* also lists two possibly related but lost pieces in the index of MC871N, and also a possible further concordance in a poorly-restored intarsia panel from Federico III of Montefeltro's *studiolo* at Gubbio (now in the Museum of Metropolitan Art, New York). He also gives five documentary citations of songs called 'O rosa bella', one of which probably applies to an earlier setting of the same text. There are also three further likely citations; the first in the following list is given in Fallows, *ibid.*

(a) EscB ff. 54v-55r; Horlay; *Pour bien servir et leaument amer.* Three-voice chanson whose text opening is related to the last line of the original song's text.

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(b) Trent 91 ff. 223v-225r, Agnus Dei from Missa *Sig säld und hail*; the third voice down (out of five) in Agnus III seems to cite the original song's Superius opening - rhythmically altered - at the beginning of this section.

(c) Trent 89 ff. 28-31r, Gloria from Missa *Groß senen.* At the start of 'Cum sancto Spiritu' section (prior to the entry of the cantus firmus Tenor), the three outer voices are momentarily similar to the original song's second-section opening. The best argument for both (b) and (c) here being genuine references is that each occurs at the start of a final musical subdivision in their respective movements.

For present purposes, it seems rather pointless to collate all of the sources for the original song plus their textual variants. Accordingly, the six-part Trent 89 version presented here will be treated as a unicum (which, in a sense, it is). It should also be noted that the same text was set much earlier in the fifteenth century by Johannes Ciconia (further, see Fallows, *op. cit.,* p. 545), and that the Ciconia setting also gave rise to Lauda adaptions.

Text; two-stanza Ballata thought to be by Leonardo Giustiniani (d. 1446); it has literary concordances and also derivative Lauda texts which are listed in Fallows, *ibid.* The present setting appears to ignore the poem's Ballata form, but even this is disputed by some authorities. Strohm, *op. cit.* pp. 392-393 argues in favour of an editorial 'concluding' G construct being added following the song's halfway point, so that the normal sectional layout associated with Ballate (ABBAA) can be observed with all sections ending on G finals. It is perhaps too early yet to say whether this view will gain general acceptance. Trent 89 merely gives the incipit 'O rosa bella' in each of the three original voices on f. 119v, and the *concordantie* on f. 120r are untexted apart from their voice-names. Our version of the text is adapted from the one in Bent, M., Bent, I, and Trowell, B., *op. cit.,* pp. 133-134, and is only underlaid to the original three voices since (as explained in the Introduction) the *concordantie* are probably instrumental. The ms positioning of the text incipits is also interesting: the two original lower voices have 'O' at the start and then 'O rosa bella' under the triadic imitation at measures 7-9, and the Superius has 'rosa bella' at the same melodic point and 'O' at the start - strongly suggesting the accepted practice of vocalising the introductory measures to 'O'.

Bibliography; as with the derivative settings, there is now a large bibliography for this song and the list given below is selective. In addition to Fallows, *ibid.,* the same author's 'Dunstable, Bedingham and *O rosa bella*' in *Journal of Musicology* 12/3 (1994) pp. 281-305 puts the case for Bedingham's authorship of the song rather than Dunstable, and Fallows's 'Robertus de Anglia and the Oporto Song Collection' in Bent, I. (ed), *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart* (London, 1981), pp. 99-128 throws interesting light onto the origins of Oporto. Likewise, his article 'Bedyngham' Johannes' in *The New Grove*, vol. 2 pp. 347-349 gives practically all of the information which we have on the composer. In addition, the best attempt at collation of the original song's main sources is in Bent, M., Bent, I, and Trowell, B., *ibid.,* no. 54 (pp. 133-135 and 200-202). The same work also publishes the Trent 89 six-part version and Trent 90's fourth voice (see xii above) in addition to two of the intabulations in Bux (see xvi and xvii above). Sachs, K.-J., 'Die Gymel-Stimmen zum Superius des "O rosa bella"-Satzes im Kodex Trient 90' (in *Die Musikforschung* 49, 1996, pp. 287-292) throws further light on Trent 90, and Masses I, II and IIIa/b on *O rosa bella* were published in DTÖ 22 (Artaria, Vienna, 1904, ed. by Oswald Koller and Guido Adler) after the Mod and Trent readings. Regarding the motet using the *O rosa bella* Tenor (xxxii above) see Snow, R., 'The Mass-Motet Cycle: A Mid-Fifteenth-Century Experiment' in *Essays in Honor of Dragan Plamenac* (Pittsburgh University Press, 1969), pp. 301-320.

[Superius]; 1: b sig om throughout in original three voices (supplied from Oporto), and due to the simultaneous mensurations in this piece measure-numbering is by the C-mensuration units in the *concordantie* / 8: 1-3 written over erasure / 14: b ind before r in 13 / 44: b ind above 1.

Contra; 1: this voice is given above the Tenor in Trent 89; we place it as a 'middle' voice because

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the Tenor has the lowest note of the original three voices at the final cadence / 22: 1 A / 23: ns for second line of editorial text / 28: 3 D / 42: 2 B.

Tenor; 14: 2 sharp / 29: 3F / 31: ns (for both lines of editorial underlay), and the flat here (which is ind above 31,2) is best omitted in the six-voice version since it would create simultaneous false relations with the Concordans tertius.

[Concordans primus]; 1: m sign om in all three *concordantie* (conj. supplied as C), and the instruction regarding use of the three optional voices is given under the centre and right of the first stave of this voice / 6: 4 A / 19: 1 A / 26: the three concordantie all have 'S' signs indicating their halfway point rather than the fermatas given with the original three voices / 36: 1 col err / 43: 5 sbr / 50: final note given as a (probably decorative) ornament consisting of the following notes in ligature: B br G br A br F br G L (with downward tail). Possibly this and the similar device in the Concordans secundus derive from English 'chequerboard' L patterns.

Concordans [secundus]; 17,r-18,1: om (conj. supplied) / 49: this note given as br, and followed by a (probably decorative) ornament consisting of the following notes in ligature: B br C br A br B L (with downward tail).

Concordans [tertius]; 1: b sig om throughout (twin-b sig conj. supplied) / 23: 6 dtd for no apparent reason / 26, 4: this divisi value is given as br, and is the only one of its kind in the *concordantie*. If this part is performed in the six-part version on a non-stringed instrument, possibly the editorially sharpened F is better than D / 33: erased E (either m or f) follows 1.

Apart from the performance problems relevant to this piece noted in the Introduction, some other points arise: firstly (for both the Ciconia setting of this text and the present one) it is generally accepted that some text repetition seems inevitable. Our own editorial repetitions here (at 7-8, 13-14, 20-26 and 29-35) suggest a few small alterations to what has become (in terms of modern editions) the 'standard' way of presenting the original three-voice song. In addition, although the *concordantie* and their occasional melodic awkwardnesses are reasonably well known, two points emerge. Firstly, this six-part arrangement is something of an exception in fifteenth-century partwriting due to the relatively large number of vertical diminished intervals that result. Many of these seem unavoidable, and our version seeks to present the six-part arrangement without altering the (now familiar) sound of the usual accidentals in the original three voices. Secondly, the question of whether less *concordantie* than three will produce anything like a satisfactory sound presents itself. Experiment suggests that the upper two *concordantie* are unsuccessful as singly added fourth voices; however, a four-voice version using just the Concordans tertius with the original three voices is not unsatisfactory.

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

AH*	*Analecta Hymnica*
AM*	*Antiphonale Monasticum pro diurnis horis* (Desclée, Tournai, 1934)
Aosta	Aosta, Biblioteca del Seminario, ms A^1 D19 (composite source, commonly referred to as part-components Ao-I to Ao-IV)
BerK	Berlin, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, MS 78.C.28 (*olim* Hamilton 451)

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Bux	Munich, Bayersiche Staatsbibliothek, Mus. ms 3725 (*olim* ms Cimmelia 325B, Buxheimer Orgelbuch)
CMM*	*Corpus Mensurabilis Musicae*
Col	Seville, Biblioteca Capitular y Colombina, ms 5-I-43 (42 leaves of this ms are now preserved as part of PC; see entry for that ms)
Cord	Paris, Bibliothèque Nationale de France, ms Rothschild 2973 (I.5.13); Chansonnier Cordiforme
D-Rp 90 th. 4°	Regensburg, Bischöflich Proskesche Musikbibliothek, ms 90 th. 4° (for contents, see RISM B III 3 pp. 181-191)
Dijon 517	Dijon, Bibliothèque Municipale, ms 517 (*olim* ms 295)
Douce 381	Oxford, Bodleian Library, ms Douce 381 ff. 20-23; section of an English songbook of ca. 1400 bound as part of a composite source
DPLSER*	Feininger, L. (ed), *Documenta Polyphoniae Liturgicae Sanctae Ecclesiae Romanae* (four Series, commencing 1947)
DTÖ*	*Denkmäler der Tonkunst in Österreich*
EscB	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivio de Música, ms iv.a.24
Fa 117	Faenza, Biblioteca Comunale, ms 117 (composite source; the original layer of ca. 1400 - sometimes called Fa 117a - also contains mid-fifteenth century additions made by Johannes Bonadies; Fa 117b)
Glogau	Kraków, Biblioteka Jagiellońska, ms 40098 (*olim* Berlin, Deutsche Staatsbibliothek, Mus. ms 40098; Glogauer Liederbuch)
GS*	Frere, W.H. (ed), *Graduale Sarisburiense* (2 vols, London, 1894)
GT*	*Graduale Triplex* (Solesmes, 1979)
Harley 2942	London, British Library, ms Harley 2942; fourteenth-century Sarum Processional
IB 15154	London, British Library, ms IB 15154; Gradual of south German origin, ca. 1460
Lansdowne 462	London, British Library, ms Lansdowne 462; fifteenth-century Sarum Gradual
Lausanne	Lausanne, Archives Cantonales Vaudoises, ms A e 15; half-page fragment from fifteenth-century English choirbook
Leipzig 1084	Leipzig, Universitätsbibliothek, ms 1084 ff. 225r-231v; music added ca. 1450 to a miscellany owned by Johannes Klein of Löbau
LU 1997*	*The Liber Usualis with Introduction and Rubrics in English* (ed. by the monks of Solesmes; 1997 reprint of the 1953 Desclée edition)

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Lucca	Lucca, Archivio di Stato, Biblioteca Manoscritti ms 238
MC 871N	Montecassino, Biblioteca dell'Abbazia, ms 871N
MilB	Milan, Archivio della Veneranda Fabbrica del Duomo, Archivio Musicale, Libroni 1-4 (*olim* mss 2269, 2268, 2267 and 2266); all references here are to ms 2269
Mod	Modena, Biblioteca Estense, ms a. M. I. 13
Munich 3154	Munich, Bayerische Staatsbibliothek, Mus. ms 3154
Munich 5023	Munich, Bayerische Staatsbibliothek, ms Clm 5023. Commonplace book assembled by Johannes Greis, dated 1495
Okes 253	Oxford, Christ Church, ms Okes 253; copy of St. Augustine's *De Civitate Dei* printed in Paris, 1544, with fifteenth-century binding fragments containing music
Oldhall	London, British Library, Add. ms 57950, commonly called the Oldhall ms
Oporto	Oporto, Biblioteca Pública Municipal, ms 714
Pav	Pavia, Biblioteca Universitaria, ms Aldini 262 (*olim* 131.A.17)
PC	Paris, Bibliothèque Nationale de France, ms nouv. acq. fr. 4379 (composite manuscript, consisting of five different sources; ff. 1-42 were originally part of Col)
Pepys	Cambridge, Magdalene College, Pepys ms 1236
Perugia 431	Perugia, Biblioteca Comunale Augusta, ms 431 (*olim* ms G20)
Pix	Paris, Bibliothèque Nationale de France, ms f. fr. 15123
R1411	Rome, Vatican City, Biblioteca Apostolica Vaticana, ms Urb. lat. 1411
Ritson	London, British Library, Add. ms 5665
Schedel	Munich, Bayersiche Staatsbibliothek, Mus. ms 3232 (*olim* Clm 351A; Schedel Liederbuch)
Strahov	Prague, Památník Národního Písemnictví, Strahovská Knihovna, ms D.G. IV. 47
Strasbourg 222	Strasbourg, former Bibliothèque de la Ville, ms 222 (destroyed in 1870; a thematic index and partial copy by Coussemaker survives in Brussels, Bibliothèque du Conservatoire Royal de Musique, ms 56286)
Taunton	Taunton, Somerset County Record Office, ms D / D WHb.3182, flyleaf
THAN*	Thannabaur, P. (ed), *Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts* (*Erlanger Arbeiten zur Musikwissenschaft* Band I, Munich, 1962)

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Trent 88	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, ms 1375 (*olim* Codex 88)
Trent 89	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, ms 1376 (*olim* Codex 89)
Trent 90	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, ms 1377 (*olim* Codex 90)
Trent 91	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, ms 1378 (*olim* Codex 91)
Trent 92	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, ms 1379 (*olim* Codex 92)
Trent 93	Trento, Museo Diocesano, ms 'BL', commonly called Trent 93
UP*	de Goede, N. (ed), *The Utrecht Prosarum* (*Monumenta Musica Nederlandica* vol VI, Amsterdam, 1965)
Wolf	Wolfenbüttel, Herzog August Bibliothek, ms Guelf. 287 Extrav.

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