

Trent 91; first steps towards a stylistic classification

(revised 2019 version of my 2003 paper, originally circulated to just a dozen specialists).

Probably unreadable in a single sitting but useful as a reference guide, the original has been modified in some wording, by mention of three new-ish concordances and by correction of quite a few errors. There is also now a Trent 91 edition index on pp. 69-72.

Musical examples have been imported from the older version. These have been left as they are apart from the Appendix I and II examples, which have been corrected.

Additional information (and also errata) found since publication date:

1. The *Pange lingua* setting no. 1330 (cited on p. 29) has a concordance in Wr2016 f. 108r, where it is textless. (This manuscript is sometimes referred to by its new shelf number Warsaw 5892). The concordance - I believe – was first noted by Tom Ward (see The Polyphonic Office Hymn 1400-1520, p. 216, setting no. 466).
2. Page 43 footnote 77: the fragmentary concordance for the Urbs beata setting no. 1343 in the Weitra fragment has now been described and illustrated fully in Zapke, S. & Wright, P. 'The Weitra Fragment: A Central Source of Late Medieval Polyphony' in *Music & Letters* 96 no. 3 (2015), pp. 232-343.
3. The Introit group subgroup 'I' discussed on p. 34 and the Sequences discussed on pp. 7-12 were originally published in the *Ex Codicis* pilot booklet of 2003, and this has now been replaced with nos 148-159 of the Trent 91 edition.
4. Most of the Sequences discussed on pp. 7-12 are now also available in the very thorough edition cited below, and which gives excellent background information on the chants and texts concerned. Gozzi, M. (ed), Sequenze (Codici Musicali Trentini del Quattrocento I, Trento, 2012).
5. The motet *Perfunde celi rore* discussed on p. 21-22 is also published in Steib, M. (ed), Johannes Martini and Johannes Brebis: Sacred Music vol. 1 (A-R Editions, 2009), pp. 161-169. The reason for my omitting to mention it is because the original and revised versions of this article were both some years distant from the Steib edition's publication date.

Trent 91; first steps towards a stylistic classification (revised version)

Robert J. Mitchell

I wish to thank Bonnie Blackburn and Peter Wright for their generous advice on previous drafts of this paper, and also the Trento libraries for permission to include photographic material.

Trent 91 (henceforth referred to as 91) is the youngest of the seven Trent Codices, and its contents appear to have been completed in Trento at some time during the mid-1470's. We owe much of our detailed knowledge of this manuscript to the recent findings of three scholars. The late and very talented Adelyn Leverett did much work in outlining 91's origins and the liturgical background of its contents, Peter Wright has done admirable research on its paleography, and Martin Just has added to general understanding of the closely related Glogau partbooks with a recent stylistic study of *Choralbearbeitungen* - or, in our words, functional chant-bearing polyphony intended for use at Mass, Vespers and the Office.¹ Such music (together with cyclic Masses) makes up the greater part of the 91 repertory, which is the subject-matter of the current study. The value of the research cited is such that before the 1990's the present paper would have been barely feasible.

The 91 chant settings do not even make up a self-contained repertory by themselves. There is ample evidence that 91 preserves only part of an extensive body of chant settings (composed ca. 1455-70 in Austria) which are shared between the manuscript in question and Glogau plus - arguably - one or two pieces in 89. Together they appear to constitute a serious attempt at setting much of the Proper and Ordinary to polyphony, and were possibly intended for use in Friedrich III's court chapel at Wiener Neustadt.² At least some of the similar batches of chant settings in 91 too, must constitute some kind of core around which other groups of pieces were gathered, and the same is probably true of the Glogau portion of the repertory. The questions to be addressed are as follows. Firstly, how do 91's contents compare in structure and style, and does comparison give us sufficient grounds for dividing them into groups which are perhaps composer batches? Secondly, what is the significance of such a method, both for the manuscript in question and the conditions in which its repertory was put together? Thirdly, where does such a method lead, and what might be the next steps in associated research?

However, before beginning to answer these questions a few cautionary points seem necessary. Firstly, stylistic analysis is an inadequate tool and one which can result in insecure conclusions. Merely because two pieces of polyphony are found in the same manuscript and are structured alike or sound similar, this does not always mean that the two are necessarily the work of the same named or anonymous composer. Identified nests of works and batches of opera dubia only tend to stay together - by virtue of necessity - for as long as the reasons defining them as entities remain valid. Consequently the world of fifteenth-century studies is fairly littered with 'attributable' batches of music whose common features are often quite sketchily defined, and whose alleged common properties are equally open to question. Several examples spring to mind. Over the past two generations Dufay has had numerous works attributed to him, which is going to cause considerable trouble for parts of a new edition. Similarly Binchois, Busnois, Ockeghem and Touront have all been the subject of the same sort of attention over the years (the latter composer's case being partly my own fault).³ We specialists tend to use nests of works as a study aid, too, to help us grope our way around repertories which are only just beginning to reveal their secrets.

¹ These studies are respectively Leverett, A., *A paleographical and repertorial study of the manuscript Trento, Castello del Buonconsiglio, 91 (1378)* (Ph. D. dissertation, 2 vols, Princeton University, 1990); Wright, P., 'Paper evidence and the dating of Trent 91' in *Music and Letters* vol. 76 (1995), pp. 487-508, 'Johannes Wiser's paper and the copying of his manuscripts' in *I Codici Musicali Trentini II* (1996), pp. 31-54, and Just, M., 'Polyphony based on chant in a late fifteenth-century German manuscript' in Kmetz, J. (ed), *Music in the German Renaissance; Sources, Styles and Contexts* (Cambridge University Press, 1994), pp. 129-151. For all primary- and secondary-source sigla used in this study, see the Bibliography.

² See Leverett, *op. cit.*, I, pp. 81-111.

³ For a list of anonymous works with Touront-like features see Mitchell, R., *The Paleography and Repertory of Trent Codices 89 and 91...* (Ph. D. dissertation, 2 vols, Exeter University, 1989), I, pp. 177-184. After due consideration, nos 10, 11, 13, 14 and 15 in this list are all works which seem better regarded as truly anonymous than as Touront *opera*

Time may well produce a sounder alternative to this accident-prone identification method, but until neural computer memory or something similar starts to produce sound results, we have little else to guide us. How might one safely identify batches of music in 91 without producing conclusions which are questionable? The answer seems to be to proceed carefully; in short, to list and group those works which clearly share basic features, or to do the same to those which have more than elementary links, or to associate those whose positioning in small batches seems significant. This approach might at least provide sound foundations for further study. As luck would have it too, with most of 91's contents we are dealing with a large corpus of music which is - in terms of fifteenth-century polyphony - written relatively simply. In addition, many of the chant settings concerned may share a common background which (as Adelyn Leverett showed) finds many reference points in the Passau Rite. Therefore there appears to be firm ground on which to attempt an elementary sorting process, and the previously mentioned groundwork studies by Leverett, Wright and Just also give us the advantage that such a process is the next logical step for research on 91. However, my feeling here that 'the time is right' is balanced with an equal awareness that the method of enquiry could be much improved.

My second cautionary point is that we lack an established grammar for dealing with fifteenth-century polyphony. Margaret Bent has recently illustrated this in a paper which shows weaknesses in the basic way that we discuss fourteenth- and fifteenth-century musical structures.⁴ Since many of my terms of reference in the following pages will be as simple as possible, some of the issues that she raises do not affect us here. However, it is worth making the point that further work of the type done here on 91's chant settings is perhaps not really possible without a formal complete edition or a considerable amount of additional explanatory material. Consequently although my conclusions should be easy to follow, the actual task of *finalising* a sort on 91 for possible composer-batches is not one that I relish. This is why I entitle this paper "...first steps towards a stylistic classification". Given our current state of knowledge, anything more ambitious at the present time would be unrealistic.⁵

Thirdly, the general title 'chant setting' covers a huge range of music, and I will occasionally have to refer to monophonic material that is not strictly chant (i.e. in settings of *leisen*) and also to pieces that are best classified as cyclic Masses, or as *cantus firmus* motets, or as Vespers hymns and the like. Martin Just's study achieves compactness by producing a survey of just the antiphon settings in Glogau. Discussing groups of pieces by type would certainly be an option here, but one which might impede the general picture. Therefore for the remainder of this paper common musical properties take precedence over liturgical form and function.

My final caution is that the presentation method chosen for this study is hardly ideal. Most of my references are so basic that many of them will not even warrant musical examples. Others require more explaining. However, a start has to be made and perhaps this is the best place to do so. In order to discuss 91's contents as comprehensively as required, I shall divide the following material into six sections. The first gives an introduction to the manuscript, its scribes and chief musical styles, and also a brief guide to easily observed similarities between possibly related works. The second section discusses four possible composer-groups of considerable size, and the third lists likely batches of less important contributions. The fourth deals with the largest identifiable batch of all (which may be the product of a school rather than one composer) and the fifth attempts to account for all other music hitherto unmentioned. The sixth section serves as a short general conclusion. As I assemble all the necessary corrections and revisions for the new version of this paper, a few additional thoughts occur. Firstly it is too large and unwieldy, with the copious footnoting being a poor substitute for the sort of interactive referencing now available online. But the amount of

dubia. This also seems to be the best place to voice second thoughts concerning some of the Dufay attributions suggested in the same work; (vol. I, pp. 75-77, *Missa Beati Anthonii*; pp. 77-79, *Missa Te Deum*, and pp. 90-93, *Missa Du cuer*) plus other suggestions made therein for possible works by Faugues and Simon de Insula.

⁴ See Bent, M., 'The Grammar of Early Music: Preconditions for Analysis' in Judd, C. (ed), *Tonal Structures in Early Music* (Garland, New York, 1978), pp. 15-59.

⁵ My complete transcription of 91 was made between 1980 and 1983 and was uploaded to DIAMM in edition form between 2012 and 2019. I wish to thank the staff of DIAMM (particularly Julia Craig-McFeely) for their help and perseverance with me.

referencing seems necessary since 91 comes from the 1470-1500 period (which involves a large increase in the number of available sources). Secondly, this paper covers too much material speedily. That too is a built-in disadvantage of the task concerned. Third, when this paper was first written in about the year 2000 I was rather striking out on my own. Nearly twenty years later my edition of 91 should now help people to explore this music for themselves.

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91's contents are surveyable in two separate inventories plus the volume of tables, worklists and illustrations which accompanies Adelyn Leverett's dissertation. Both the DTÖ thematic catalogue and my own (renumbered) thesis inventory of 91 contain errors, but due to established usage the DTÖ thematic catalogue's numbering will be used throughout.⁶ A short explanation of how the manuscript seems to be made up will also make subsequent terms of reference easier to understand. 91 has 259 folios, and opens with a frontispiece collection (fascicles 1-4, ff. 1-48, mostly Masses and chant settings) largely copied by a scribe whose hand is very different to that of Johannes Wisser - the chief scribe of the later Trent Codices. Later additions have been made here, but it is easy to see that this section was probably a small independent manuscript. At some stage, this gathering was augmented by fascicles 5-7 (ff. 49-82) which add further Masses and chant settings. Fascicles 8-15 (ff. 83-178) constitute a large and homogenous-looking group of chant settings, many of which appear to be stylistically similar. Fascicles 16-18 (ff. 179-214) give a further Mass cycle plus a collection of hymns, Mass Ordinaries and Magnificats, and fascicles 19-22 (ff. 215-259) augment the Mass cycle collection and add to the chant-setting repertory. Occasional fascicles (e.g., no. 20, ff. 226-235) give works in subsidiary hands, but a large proportion of 91 seems to be in Wisser's hand or in the hands of probable assistants - one of whom (scribe C) has a hand notably similar to that of Wisser. For present purposes, the most important features to note are the frontispiece collection (a term coined for fascicles 1-4 by Adelyn Leverett) and the large batch of chant settings in fascicles 8-15. For reference purposes, a complete inventory with DTÖ numbering is provided in Table 5, and for ease of reference all works in Table 5 which are part of the original frontispiece collection are given therein with asterisked titles.

Johannes Wisser is the only one of the nine or more scribes represented in 91 whose name is known to us.⁷ Also responsible for some of the copying in 88, 89 and 90, he came from Munich and may have been first employed at Trento as succentor to the cathedral schoolmaster Johannes Prenner from ca. 1455-58. He then took over as schoolmaster from ca. 1458. There is a gap in his documented activity from 1465 until 1472, but his standing at Trento becomes evident from a document of 1476 which orders him to hear the confession of two Jews involved in the notorious Simon Lomferdorm case. In ca. 1476 Wisser was also promoted to be personal confessor to the Bishop of Trento (a post which he presumably held until the Bishop's death ten years later) but he is recorded as being absent from Trento for study in 1480. During the 1480's he became a doctor of law, but where he graduated remains unknown. Wisser died at some time after 1497.⁸ The latter part of Wisser's career may have necessitated some reduction in his music-copying activities. 88, 89 and 90 all contain material entered by hands other than his, but in 89 and 91 the subsidiary contributions increase. Peter Wright has suggested that one of the more evident fellow-contributors in 88, 89 and 91, may be Petrus Schrott, who succeeded Wisser as succentor to the cathedral schoolmaster by 1460. However, nothing has as yet surfaced to support this suggestion, and the identities of the subsidiary scribes in the later Trent Codices remain elusive. As previously mentioned, scribe C's hand is very similar to that of Wisser; the 'Schrott' hand in the earlier Codices (scribe B2) is also not dissimilar. Others copy music and text more distinctively. Scribe D's hand, for example, is often easily recognisable by the use of florid majuscules. The frontispiece scribe's script also attracted Leverett's attention since she noticed similarities between this hand and the few surviving

⁶ For the renumbered inventory see Mitchell, *op. cit.*, I, pp. 370-387.

⁷ Leverett (*op. cit.*, I, p. 35) identified seven scribal hands in 91. My own paleographical work on 91 (in Mitchell, *op. cit.*, I, pp. 19-64) is now outdated but listed the same number of hands. The problem of similar-looking hands will no doubt continue to be a problem in fifteenth-century music; sometimes it might imply a master-pupil relationship in manuscript production.

⁸ Much of the biographical information here is taken from Wright, 'Paper evidence...' and 'Johannes Wisser's paper'..., and also from Spilsted, G., *The Paleography and Musical Repertory of Codex Tridentinus 93* (Ph. D. dissertation, Harvard University, 1982), pp. 172-178.

documents in the hand of Johannes Martini. She argued persuasively that Martini and the frontispiece scribe might be one and the same person. However, the existence of another hand which is rather similar to that of the frontispiece scribe (in the presumably local collection Trent 1947-4) tends to weaken the case for Martini being directly involved in the copying of 91.⁹ But of course the frontispiece hand in 91 could turn out to be neither Martini's nor that of the Trent 1947-4 scribe. Another important issue arising from recent studies is that Wisser worked closely with both scribes B2 and D; on several occasions in the later Codices scribe D's collaboration is particularly evident.¹⁰ However, the circumstances surrounding such collaborations are beyond my purpose here; I merely refer to this and preceding scribal matters to highlight facets of 91's compilation. For ease of reference to particular copying contributions, Table 5 lists scribal contributions using the code system given in Wright's 'Johannes Wisser's Paper and the copying of his manuscripts', and which refers to Wisser's hand as A, the 'Schrott' scribe as B2, and the frontispiece hand as B. Table 4 (which lists the most important self-contained group of works identified in this study) also partly duplicates this information, and Plates I-IV illustrate examples of the hands discussed.

The *contrapuntus fractus* style of many of the chant settings needs some explanation; this term refers to pieces which carry parent material in the Superius, and which behave as follows. The chant is often sparingly elaborated and strung out (sometimes almost monorhythmically) over supporting voices which are sometimes more mobile than the Superius. These voices tend either to imitate or anticipate the chant-carrying voice sparingly, or share imitative motives independent of it.¹¹ In Tenor cantus firmus settings, the texture is akin to Tenorlieder (with the borrowed material being unelaborated or sparingly elaborated) and again the outer voices follow the options previously outlined. There are also migrant settings which combine both Superius-based and Tenor cantus firmus manners in consecutive panels (particularly in Sequence settings) and also strict settings of chants which seem to use their parent material in completely unelaborated manner. These, although not strictly *contrapuntus fractus*, are often stylistically akin. Occasionally such settings have their chant-bearing parts written in Gothic or Lorraine neumes, and in 91 mensural traits occur in such voices which are not always indicated.¹² In later *contrapuntus fractus* settings (such as those by Finck) the outer voices are often much more mobile than those which carry parent material, but for much of the 91 repertory and Glogau this tendency is restrained except in settings of strictly-presented chants.¹³ The general effect of these methods is to produce settings with relative ease and speed, although I deplore the generalisation that the *contrapuntus fractus* style is a stylistic retrogression and a poor relation of mainstream polyphony. Simple and lightly-scored liturgical music is arguably just as effective as complex polyphony, and some of the 91 chant settings - as we shall see - are rather ambitious. Adelyn Leverett also outlined the existence of pairs of Superius and Tenor settings of the same chants in 91 and Glogau (further implying that these sources are linked) and the methods of producing music outlined above appear to have been so ingrained into the central European musical mentality that one or two Tenor settings in other sources do not even bother to give their Tenor; the singers were presumably expected to provide a part which the scribe assumed that they would have known.¹⁴ A further link with the Tenorlied repertory is that occasionally the Tenor of a cantus firmus setting is fully texted whereas the outer voices only have opening incipits.¹⁵

⁹ The two hands were first compared (as far as I know) in Mitchell, *op. cit.*, I, pp. 45-47. Since Trent 1947-4 dates from the end of the century and is likely to be Tridentine, this makes it suggestible that the scribe(s) concerned worked locally for an extended period.

¹⁰ See Mitchell, *ibid.*, I, p. 40. The two hands also appear together in parts of 88 and 89.

¹¹ For citations of the term *contrapuntus fractus* by sixteenth-century German theorists, see Leverett, *op. cit.*, I, pp. 76-77.

¹² For an example, see the Kyrie 91 no. 1303 cited in Section 3 of this study.

¹³ For an example by Finck (*Veni Sancte Spiritus / Veni Creator Spiritus*), see Davison, A., and Apel, W. (eds), *A Historical Anthology of Music* (2 vols, Harvard University Press, 1946), I, p. 84.

¹⁴ For seven pairs of Superius/Tenor settings with matching chants from 91 and Glogau, see Leverett, *op. cit.*, II, p. 48; for a four-voice piece with no Tenor indicated at all, see Speciálnik pp. 422-423, *O lumen [Ecclesie]*. However this is only a contrafactum of part of the Agnus from Weerbecke's Missa *O venus bant*.

¹⁵ The cantus firmus Introit settings 91 nos 1233 (*Salve sancta parens*) and 1234 (*Gaudeamus..Marie*) are thus copied.

Some of the anonymous repertory of 91 is likely to be by Franco-Flemish composers. Two examples which will suffice to show the difference between typical *contrapuntus fractus* style and paraphrase-based mainstream western polyphony are the anonymous four-voice Gloria and Credo settings nos 1163 and 1173 (on ff. 37v-39r and 45v-48r respectively). These strongly suggest the work of a westerner. Well-worked, stylistically alike and possibly intended as a pair despite differences in pitch, these two pieces make considerable use of imitation, they have bass-like lowest voices, and they frequently share their elaborated chant material imitatively between lower voices. These are impressive settings, and there is other related music in 91 which I will return to later. For the present, it is merely necessary to note the sharp contrast in method between these and the techniques previously described. To illustrate the Austrian *contrapuntus fractus* style, one of the most ambitious and extensive pieces of this type in 91 is the three-voice Sanctus with optional trope sections *Angeli et Archangeli* (no. 1229; transcription in Appendix I). Precisely because it is so extensive (reaching 218 measures in transcription) this Sanctus gives us the opportunity to highlight features which appear in similar works. The following table charts the setting's chant usage, and also lists occurrences of comparable features in other works from and 91.

Table 1. Features shared between the Sanctus tro. *Angeli et Archangeli* and other works

<p>Section 1; Sanctus (1-34) Mensuration; O Chant (<u>Grad Pat</u> f. 186r) presented in Superius, slightly elaborated but with a tendency towards long-note presentation. Lower voices active and imitative of each other as well as of Superius.</p>	<p>Texture, style and chant presentation similar to three-voice Sanctus / Agnus setting no. 1227.</p>
<p>2. Pleni sunt (35-53) Mensurations; O and dotted-C Chant in Superius (as before) up to 49. Opening is imitative in all three voices. At 45-53 Superius changes to dotted-C mensuration against O mensuration of lower voices. Section ending at 50-53 is free.</p>	<p>Simple mensuration changes in chant-carrying Superius voices also appear in the four-voice Kyries nos 1215 and 1235.</p>
<p>3. <i>Angeli et Archangeli</i> (first trope section, 54-120) Mensuration; cut-C Trope chant in Superius, presented almost unelaborated and with monorhythmic stretches. Section ending at 109-120 is free.</p>	<p>Almost unelaborated and virtually monorhythmic chant-based Superius voices appear in numerous <u>91</u> settings, for example in the three three-voice Glorias nos 1218, 1219 and 1223, and also in the three-voice Sanctus <i>Pascale</i> no. 1228 (at the start of the Pleni sunt and Osanna sections).</p>
<p>4. Benedictus (121-185) Mensuration; cut-C 121-128; chant in Tenor 127,1-154; chant in Superius 154-159; short free extension 161-176; chant in Superius, in extended values 177-185; cadential free extension</p>	<p>Migrant chant treatment is also a feature of several other chant settings in <u>91</u> in approximately the same style. Notably a Kyrie (1215, for four voices), a Sanctus/ Agnus (1227), <i>Recordare</i> tro. <i>Ave tu rosa</i> 1242), <i>Jube... Consolamini</i> (1246), <i>Jube... Consurge</i> (1247), <i>Sedit angelus</i> (1262-63) and Alleluia VV <i>Pasca nostrum</i> / <i>Epulemur</i> (1266).</p>
<p>5. Tibi sit laus (second trope section, 186-218) Mensuration; O Chant in Superius (in extended values up to 201, with active lower voices) Final cadential extension is free.</p>	<p>Long-note Superius texture is very similar to triple sections of the three-voice <i>Ave regina ... mater regis</i> (no. 1200). Same technique is also a less prominent feature of the three-voice <i>Ave maris stella</i> <u>89</u> no. 625.</p>

The purpose of this table is not to suggest batch attributions to anonymi, but simply to show that there are shared techniques between pairs of works and small sets of pieces which are also otherwise alike. For example, the Sanctus/Agnus no. 1227 is very similar to the troped Sanctus in question both in structure and style. Likewise, the two Kyrie settings listed (nos 1215 and 1235) are also alike, even though one of them is a migrant setting and the other has Superius-based chant. Similarly, the pieces using long-note Superius technique (*Ave Regina ...mater regis* and the 89 *Ave maris stella*) seem related in some degree to the Sanctus in question, as is the Sanctus *Pascale* also mentioned. Finally, the three Glorias cited are all fairly uniform in style, they use duple mensuration exclusively, and they may have something significant in common with the troped sections of the Sanctus previously described. But all of this is merely preliminary groundwork; the actual task of isolating well-defined groups of pieces is best not begun with this particular batch of works, simply because there are so many pieces in 91 which share some of their features to a less obvious extent. We are on safer ground by beginning from a less general viewpoint, and by identifying and isolating groups of works which have more distinctive features.

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The first amongst these are a batch in which Sequence settings figure strongly. Three such Sequences are grouped together in 91 (*Mittit ad virginem* nos 1290-92, *Veni Sancte Spiritus, et emitte* no. 1293, and *Sancti Spiritus assit* nos 1294-96). All three are through-composed and migrant three-voice settings in which the Superius and Tenor carry the chant in alternate verses. They are largely written in a straightforward manner; chant-carrying Superius verses generally use modest paraphrase and these verses sometimes abandon chant embellishment in favour of more or less unadorned presentation. Chant-carrying Tenor verses tend towards unelaborated presentation and monorhythmic cantus firmus, above which the Superius is composed in a synthetic manner suggestive of simple polyphonic means; leaps of thirds and short sequential running patterns occur in topmost voices fairly frequently.¹⁶

1 and 2. *Veni Sancte Spiritus, et emitte* (no. 1293) 5-9, and *Sancti Spiritus assit* (nos 1294-96) 14-19;

5

(Spi-) - - ri - - tus,

8 T Spi - - ri - tus,

Ct Spi - - ri - - tus,

(&c.)

¹⁶ By 'synthetic' here and in subsequent pages I mean that the parts concerned are composed in a manner which obviously suggests countermelody written against cantus firmus voices.

15

San - cti Spi - ri - tus as - sit

8 T San - cti Spi - ri - tus as - (&c.)

8 Ct San - cti Spi - ri - tus as -

The Contratenors of all three settings vary between filler-part and bass-part functions, and the occasional dissonance may help to date these pieces as nearer to the mid-century than to 1475. *Veni Sancte Spiritus, et emitte* is a little more polished and mensurally varied than the other two settings, but all three essentially plough the same furrow and are therefore as likely as any group of similar pieces in 91 to be the work of a single man. For present purposes I shall number this group as '1' and refer to their probable composer as the 'Sequence anonymous' because there are further works which share the same features. Easily also included in Group 1 are the Sequences *Verbum bonum* (nos 1240-41), *Victime pascali* (1267), *Mundi renovatio* (1322-23) and - the lengthiest of all of these settings - *Ave preclara* nos 1282-85. Again, all are migrant, through-composed, and alternate Superius and Tenor chant treatments in the manner described. Some of these seven Sequences (nos 1267 and 1290-92) even provide duplicated settings of initial verses - with the chant in the Superius instead of the Tenor or vice versa. These duplicated verses may not be optional alternatives, and possibly reflect the liturgical habit of repeating initial strains of some Sequence melodies.

In spite of the predictability of these settings, it would be wrong to imply that the 'Sequence anonymous' merely produced chant settings to order with no variation of style or technique. Some of the latter works use duple mensuration exclusively (nos 1267, 1290-92 and 1322-23) but even in these there are touches of variety; the final measures of *Mittit ad virginem* use long-note Superius technique in implied triple rhythm, and the eighth ('Quando machinam') verse of *Sancti Spiritus assit* doubles the setting's previous harmonic pace. This setting's last verse also has a stretch of long-note Superius technique, albeit in strictly duple rhythm. The 'Sequence anonymous' also likes to alternate verses in duple and triple mensurations, as in *Ave preclara* and *Veni Sancte Spiritus, et emitte*. When he does so, triple sections occasionally employ imitation between the two essential voices and can feature a degree of rhythmic activity: verse 5a of *Ave preclara* ('Hinc gentium') is a good example of this since it treats its text in declamatory fashion and contains some crossrhythms. In spite of their overall simplicity these Sequences are definitely art-music - albeit of a type that was composed with some economy in mind. Given the extent of some of these settings (the *Ave preclara* setting takes about fifteen minutes to sing through completely) such economy is hardly a matter for surprise.

The clear-cut, migrant structure of these pieces is actually quite infrequent in 91. It is therefore relatively easy to single out other works which share the more or less unelaborated Tenors, synthetic Superius lines and leaping Contratenors mentioned.¹⁷ The three-voice *Salve Regina* no. 1203 is a good candidate for inclusion in Group 1, since it has a monorhythmic (but melodically elaborated) Tenor, a notably synthetic Superius, it uses duple mensuration throughout and has a wide-ranging Contra. The piece is also largely non-imitative. *Gaudeamus ... Marie* (no. 1234) largely follows the same pattern, except that the Tenor is probably unelaborated and is notably close to the Passau version of the chant. This setting is completely non-imitative, and is unusual amongst Introit settings since it has no intonation; the polyphony begins at the word 'Gaudeamus'. There are some awkwardly-written passages throughout which give the lie to the generalisation

¹⁷ I use the words 'more or less unelaborated' here for the following reason. Technically, one can only absolutely prove that a Tenor part is unelaborated if one has the version used by the composer to hand. This presents students of repertoires like that of 91 with a fairly impossible problem; it is therefore better in most cases to say that a Tenor looks unelaborated than to insist that it is definitely so.

that 91's chant settings are 'modem', seamless and have bass-like lowest voices. This *Gaudeamus* setting is written out in an unsigned mensuration (probably cut-C or C2) and it does not take too much to imagine the outer voices being written out in halved values (i.e. in C) plus a Tenor copied in chant notation - in which case the piece would be indistinguishable in style as well as sound from several unelaborated-Tenor pieces in *Strahov* and 89. It is not particularly likely that the piece originated in this way, but the point serves to illustrate the closeness of the composer's techniques to slightly older music.

Nearly the ultimate in starkly functional three-voice settings of this type is reached with the alternatim Kyrie *Angelicum* no. 1222 and the Responsory *Verbum caro* (no. 1248). Again, in no. 1222 the chant is in the Tenor (probably unelaborated) and once more we find the same type of synthetic Superius line and leaping Contra. The setting's Kyrie II repeats music to cope with repeated formulas in the chant (MEL 18), but the dovetailing of the repeated material in question occurs in mid-section and is not particularly well accomplished. In no. 1248, the chant is again presented in the Tenor and looks unelaborated. This Tenor is particularly close to the Passau chant. Here we have another completely non-imitative work, and one in which the Superius is slightly less active than usual. Both of these works are so similar to the *Gaudeamus* setting cited above that inclusion in Group 1 seems persuasive.

91's three-voice Genealogy setting (no. 1225, plus its possibly optional four-voice opening verset no. 1198) is also a likely candidate for inclusion in Group 1; it sets the full text of Matthew I, 1 16 and is almost through-composed apart from a short but necessary chant insertion ('Et cum spiritu tuo. Gloria tibi Domine') after the initial 'Dominus vobiscum' verset. Its largely unelaborated and mostly monorhythmic Tenor gives a variant of a central-European Genealogy chant documented by Theodor Göllner, and the piece relies considerably on varied repeats for its full length (942 measures in cut-C mensuration, lasting about twenty minutes in performance).¹⁸ Its texture is almost homophonic, but once more we find a Superius voice which partly relies on simple formulas and a Contra part that moves between filler and bass-like functions. These features connect no. 1225 with the pieces previously described, as does the four-voice opening verset no. 1198. Linked to the main setting by a rubric, this 'Et cum spiritu tuo' serves as a version which carries the chant in the Superius instead of the Tenor, and has an additional, inessential Contra primus to thicken the texture. Therefore this verset possibly connects to the previously mentioned duplicate verses in Sequence settings nos. 1267 and 1290-92. Neither does it seem to stretch matters unduly to compare the style of this Genealogy setting with the *Verbum caro* and Kyrie *Angelicum* previously cited, and also (in terms of musical economy) to the Sequence settings discussed.

It is not surprising, either, to find an alternatim Magnificat setting in 91 (no.1307) that also reflects features already outlined. Like the Group 1 Sequences, this four-voice work is a migrant setting (the borrowed material being a Germanic-variant Tone 1) and the Tone is shared between the Superius and Tenor with additional but minimal help from the Contra primus. Its only four-voice verse contains passages of unelaborated Tone quotation shared between the Superius and Tenor, and the piece otherwise chiefly relies on Superius paraphrase. The lowest Contra (as in previous pieces cited) is a leaping part, but all four voices are grammatically essential. This Magnificat contains some awkward progressions plus the occasional weak harmony, and stands apart a little from the other works cited so far since it makes quite extensive use of rudimentary imitation. Unlike any other pieces that I have associated with the 'Sequence anonymous' it also has duets between the upper voices which are slightly florid and have occasional irregular (i.e. five-minim) pre-cadential measures. Rather jagged in general effect, this piece would pass for a typical example of Germanic polyphony from ca. 1460. However, I suggest that it might be a good candidate for inclusion in Group 1 since it is the only Magnificat in 89 or 91 that is related in any detailed degree to the settings cited so far. That it is also the only suggested Group 1 work which makes use of sectionally independent duets is probably due to the widely accepted manner of writing Magnificat settings with varied scoring.

¹⁸ Regarding the cantus firmus see Göllner, T., *Die mehrstimmigen liturgischen Lesungen (Münchener Veröffentlichungen zur Musikgeschichte* 15, 2 vols, Tutzing, 1969), I, pp. 244-250. The version given by Göllner occurs as the lowest voice of a three-part setting in chant notation found in Zagreb, Universitätsbibliothek ins MR 10, ff. 159v-162v.

One of two four-voice *Alle Del Filius* settings in 91 (no. 1212) also appears to be a likely work of the 'Sequence anonymous' for a singular reason; its unelaborated Tenor cantus firmus is laid out in a simple rhythmic scheme in which many sets of three notes are rendered in molossic fashion (i.e. breve-breve-long). This technique hardly appears anywhere else in 91, one of the few other significant occurrences being in the previously cited *Mittit ad virginem* (nos 1290-92) where verses 3a and 3b ('Foras eiciat' and 'Exi, qui mittens') respectively have a paraphrasing Superius and a Tenor cantus firmus similarly arranged.¹⁹ No. 1212 is another virtually non-imitative piece. Again, all of its four voices are essential and the four-part texture has a few uncomfortable moments. It is also unvaried throughout; and as in the Sequences described above the Superius is notably synthetic.

There remain just four works which might possibly be attributable to the 'Sequence anonymous'; firstly the Tenorlied *Sendliche peın hat mich verwundt* (89 no. 597) has what appears to be an unelaborated and secular-looking Tenor with a formula-ridden Superius above it. The Contra (as in many previous pieces cited) combines filler and bass-like functions. Secondly, the final four-voice 'Alleluia' section of the Easter processional antiphon *Sedit angelus* (91 nos 1262-1263) has a final section similar in texture to *Alle Del Filius*, but without the previously mentioned rhythmic organisation in its cantus firmus Tenor. The rest of the setting (for three voices, consisting of 422 measures of cut-C in transcription) has nothing in common with any Group 1 pieces discussed, and is probably not the work of the 'Sequence anonymous'. On the final page of this piece in 91 (f. 148r) the four voices of the final section seem to have been entered rather tightly as something of an afterthought; see the lower half of Plate 1. Two possibilities arise; is this section part of another lost and otherwise unknown composition? Alternatively, might this final section provide evidence of compositional collaboration or is it a merely scribal fusion of two independent settings? These are questions to which no clear answer emerges.

Thirdly, the three-voice Sequence setting *O beata beatorum* which is unique to Glogau (no. 153) shares many of the features of the 91 Sequences already discussed.²⁰ It is migrant (with alternation of more or less unelaborated Tenor and elaborated Superius-paraphrase verses) and also alternates verses in duple and triple mensurations. Its Superius is of the synthetic type previously described, and its Contratenor shares bass-like and filler-part functions. On these grounds, this setting seems to be a justifiable inclusion in Group 1; no other Sequence settings in Glogau are quite like it either. Lastly, the three-voice Tenor cantus firmus setting of *O sapientia* (91 no. 1232) has an unelaborated-looking Tenor and a synthetic Superius much like those in pieces previously cited, but this is a very brief work and is surrounded in 91 by pieces which are not stylistically close to it. For these reasons it is the least certain inclusion in Group 1, and is also mentioned later in this study in connection with a different batch of chant settings.

To conclude our discussion of pieces attributable to the 'Sequence anonymous', the most important question arising is to ask precisely what we have outlined. Are these works necessarily the product of a single musician? They may not be, and might possibly represent the work of a school of musicians or even just a means of composition that was occasionally resorted to by two or more people. However, one argument for collective attribution to a single anonymous is that some of these works display a preference for perfect cadences in block chords; the *Alle Dei Filius*, *Kyrie Angelicum* and *O sapientia* end in this manner, and the *Verbum caro* setting's first section does likewise. A similar point worth considering is that the duple-mensuration Tenor cantus firmus sections in nearly all works cited proceed in a manner that is noticeably mechanical. Typically, the Tenors plod along in breves while the outer voices rely quite heavily on syncopated semibreve patterns to achieve variety. Without being dismissive, large extents of these works seem to have been written with a default mode of composition being firmly in mind. It is not impossible, either that the style of these pieces might ultimately derive from some sort of 'cantus super librum' tradition.

¹⁹ The only other occurrences of this type of rhythmic organisation in 91 are found in *Salve festa dies* no. 1217 and *Alle Dei Filius* no. 1261; the chant-carrying Superius voices move in molossic patterns towards the end of each piece.

²⁰ Published in Väterlein, C. (ed), *Das Glogauer Liederbuch (Das Erbe deutscher Musik Bände 85 and 86, Kassel, 1981)*, 86, pp. 248-253 and also in Ringmann, H. and Klapper, J. (eds), *Das Glogauer Liederbuch (Das Erbe deutscher Musik Bände 4 and 8, Kassel, 1936-37)*, 8, pp. 21-24.

Having outlined the salient features of these pieces, I leave outstanding questions regarding their probable use of Austrian-dialect chants for another occasion. Some of the Sequences depart somewhat from the Passau versions, and only further chant research might reveal why this is so.²¹ My task (as befits somebody taking the 'first steps' of our title) is merely to highlight and identify the most logical and straightforward possibilities suggested by the music. The 'Sequence anonymous' - if he was in fact one person - may have been a native of Austria or southern Germany by virtue of some of the chants that he used and the methods which he chose to set them. His music has few concordances; the Tone 1 Magnificat appears in a now incomplete form in Strahov (f. 305v), the *Verbum caro* setting appears fragmentarily in Kosice, and the Genealogy setting has a black-notation concordance in Zwickau.²² Most notably, apart from *O beata beatorum* the mechanical style of this composer's Tenor cantus firmus and migrant settings finds no other significant counterparts in Glogau.²³ The methods and copying styles described for his pieces, though, are not completely exclusive to the German-speaking orbit. Amongst English sources, Ritson and OL lat 124 provide examples of pieces with unelaborated chant-bearing lower voices, and the obviously secular *Quene note* setting in Digby 167 has a Superius with resemblances to the synthetic style previously described.²⁴ Further research may uncover more links between different national groups of functional cantus firmus settings. However, for the present the following table summarises details of the suggested Group 1 works, and indicates the degrees of certainty with which various items are included.

²¹ The 91 *Mundi renovatio* setting has minor textual variants with the Passau version, and both text versions differ quite significantly from Adam de St. Victor's Sequence text as published in *Analecta Hymnica* vol. 54, pp. 224-225 (no. 148). In Mitchell, *op. cit.*, I, p. 383, the latter text edition was wrongly cited as the correct text for the 91 setting.

²² The Kosice reading for *Verbum caro* (ff. 4v-6v) has its Tenor in cursive Gothic neumes. I am indebted to Paweł Gancarczyk for providing me with images of this source. Regarding the Genealogy setting, see Leverett, *op. cit.*, I, p. 256. The Zwickau concordance was discovered by Jeremy Noble.

²³ While Glogau only gives one sacred work that is significantly like those discussed here, it seems possible that whoever wrote the Glogau setting of *Veni Sancte Spiritus, et emitte* (no. 99) might have known the 91 setting. Both works use a particular chant variant for their settings of verse 4, and both also use sesquialtera at similar textual points. However, the Glogau setting has Superius-based chant whereas 91's setting is migrant. For the Glogau setting, see Ringmann and Klapper, *op. cit.*, Band 8, pp. 27-29. Regarding secular works, I have resisted the temptation to search for parallels to *Sendliche pein* since its chief style features are more common amongst Tenorlieder than amongst sacred pieces. Therefore even close parallels to the latter in pieces from other sources might not be of great significance.

²⁴ A three-voice Alleluia and the first of 3 three-voice *Nesciens mater* settings in Ritson (on ff. 54v and 54v-55r respectively) each have Tenor parts in chant notation. These are published in Sandon, N. et al. (eds), *The Ritson Manuscript. Liturgical Compositions, Votive Antiphons and Te Deum* (Antico, Newton Abbot, 2001) pp. 8-10. Some presumably later pieces in the same collection notate cantus firmus voices likewise - notably those by Richard Mower and J. Norman. Similarly, Andrew Wathey's article 'Newly discovered fifteenth-century English polyphony at Oxford' (in *Music and Letters* 64, pp. 58-66) describes a four-voice Kyrie in OL lat 124 (f. 222v) whose missing Tenor seems to have been an unelaborated Kyrie chant. For a facsimile of *Quene note* in Digby 167 (with the Tenor in stroke notation) see Stainer, Sir J. (ed), *Early Bodleian Music* (2 vols, London, 1901), II, plate 98.

Table 2; Group I works categorised by shared features

(i) pieces whose inclusion seems certain;		
Number and title	Chant type and use	Destination
1290-92. <i>Mittit ad virginem</i>	Sequence. Migrant & through-composed.	Annunciation
1293. <i>Veni Sancte Spiritus</i>	Sequence. Migrant & through-composed.	Pentecost
1294-96. <i>Sancti Spiritus assit</i>	Sequence. Migrant & through-composed.	Pentecost
1240-41. <i>Verbum bonum</i>	Sequence. Migrant & through-composed.	Octave of Assumption
1267. <i>Victime pascali</i>	Sequence. Migrant & through-composed.	Easter Sunday
1322-23. <i>Mundi renovatio</i>	Sequence. Migrant & through-composed.	Octave of Easter
1282-85. <i>Ave preclara</i>	Sequence. Migrant & through-composed.	Octave-day of Assumption
<u>Glogau</u> no. 153. <i>O beata beatorum</i>	Sequence. Migrant & through-composed.	Many Martyrs
1203. <i>Salve Regina</i>	Antiphon. Tenor cantus firmus is monorhythmic but elaborated.	BMV, Compline
1234. <i>Gaudeamus...Marie</i>	Introit. Tenor cantus firmus is monorhythmic & probably unelaborated.	Feasts of BMV
1222. <i>Kyrie Angelicum</i>	Mass Ordinary (alternatim setting). Tenor cantus firmus is monorhythmic & probably unelaborated.	Feasts of Archangels
1248. <i>Verbum caro factum est</i>	Responsory. Tenor cantus firmus is monorhythmic & probably unelaborated.	Vespers at Nativity
(ii) pieces whose inclusion is less certain;		
1225. <i>Liber Generationis</i>	Reading. Tenor cantus firmus is largely monorhythmic & looks largely unelaborated.	Christmas Matins
1198. [<i>Dominus vobiscum</i>]	Possibly substitute first section for latter item, with chant in Superius, lightly elaborated.	Christmas Matins
1307. Magnificat Tone 1	Canticle at Vespers. Uses alternatim & migrant German Tone 1 variant	Vespers
1212. <i>Alle Dei Filius</i>	Alleluia trope. Tenor cantus firmus is rhythmically organised but looks unelaborated.	Easter
<u>89</u> no 597. <i>Sendliche pein</i>	Tenorlied with text incipit only. Cantus firmus looks unelaborated.	-
1262-63. <i>Sedit angelus</i> (final section only)	Processional antiphon. Final section has unelaborated-looking Tenor cantus firmus.	Easter
1232. <i>O sapientia</i>	Antiphon. Tenor cantus firmus looks unelaborated.	Advent

A second group of strongly-profiled pieces (which I shall call Group 2) seems to be represented by the following; all are four-voice works apart from the Kyrie in 89 (which is for three).

1337-1342	Missa <i>Sig säld und hail</i> , plus associated Introit setting <i>Salve sancta parens</i>
1184-1188	Missa <i>Zersundert</i>
1182	Magnificat Tone 2
<u>89</u> no. 756	Magnificat Tone 1
<u>89</u> no. 755	[Kyrie tro. <i>Cum júbilo</i>]

The two Mass cycles listed are discussed in my own and Leverett's Ph. D. dissertations.²⁵ Briefly, they are examples of works influenced by the polyphonic lied and contain both quodlibet and parody elements. The way in which they set Mass Ordinary text is unusual by western standards of the time; their Glorias and Credos dispense with the texts rather quickly in a declamatory manner, and in general phrasing in these movements is short-winded as in so many lieder in Schedel and other sources. Their use of additional material other than their main borrowed lieder is also important for later German developments; the Missa *Sig säld* Credo and Sanctus rely extensively on a second lied (*Mein gemüt*) and there are also probable minor references to *J'ay pris amours* and *O rosa bella* in the Credo and Agnus respectively.²⁶ The Missa *Zersundert* goes further, quoting a string of different lied openings in the central sections of its Credo. Simple imitation is an important feature of these Masses, as it is in some of the lieder which they use.

In my Ph. D dissertation I suggested that the Missa *Sig säld* and a stylistically similar three-voice Mass in 89 (nos 763-766) might be the work of the same composer.²⁷ Now appears to be the right time to refine this idea, and suggest that it is the Missa *Zersundert* which more rightly belongs with the *Sig säld* cycle. This is for a very good reason: both the *Zersundert* and *Sig säld* Masses appear to have been revised before they were copied at Trento, and originally most of their movements may have been for three voices. The Introit paired with the Missa *Sig säld* and the *Sig säld* Sanctus also both appear in Strahov, but with the Contra primus omitted in each case. Careful picking-apart of the textures of both Masses shows that the Contra primus is grammatically inessential in some sections, and can be omitted from others with a little tentative restoration of the hypothetical three-voice texture using the voices given. In the Missa *Zersundert*, simple omission of the Contra primus will suffice for the Kyrie and Gloria - the latter's four-part 'Amen' being dispensable if the text 'Amen' is transferred to the end of the preceding section. Other movements need to be treated with more care, though. The Agnus (which involves a texture best described as twin-discantus) is more safely left with its four voices regarded as essential. In the Missa *Sig säld*, the revisor seems to have gone to greater trouble to amplify the three-voice texture; all movements apart from the Agnus need considerable juggling of the existing voices to reconstruct a three-voice version. Even the 91 and Strahov essential-voice versions of the Sanctus are slightly different, and as with the Missa *Zersundert* the Agnus Dei seems to need special treatment. Given in a five-voice form in 91, its first two sections seem reduceable to three voices and its final section to four. In both Masses, there are occasional instances of unhappy partwriting. The revisor of both Masses seems to have added parts to already self-sufficient duet sections, and the added Contra primus occasionally creates awkward moments such as the exposed second between the Superius and added voice in the second measure of the *Sig säld* Credo.²⁸ Of course I cannot prove conclusively that such problems are the result of a revisor adding voices to existing music, but the state in which the *Sig säld* movements survive strongly suggests that this is the case.

²⁵ See Leverett, *op. cit.*, I, pp. 231-233 and 243-262, and Mitchell, *op. cit.*, I, pp. 111-112 and 114-116.

²⁶ *Mein gemüt* is published in Ringmann and Klapper, *op. cit.*, 4, p. 26 (after Glogau, but with text from Schedel).

²⁷ Regarding this Mass and the provisional title Missa *Mein herz* which I previously suggested for it, see Mitchell, *op. cit.*, I, p. 104. The *Mein herz* text in question is the only one in Schedel that can possibly fit the parent lied (which is also unique to Schedel). Other writers (Leverett included) have continued to refer to this Mass by the non-committal title Missa *Deutscher lieder*. For the fullest form of my arguments regarding the *Mein herz* text, see DIAMM Trent 89 New Series pp. 270-273.

²⁸ This is a slightly revised version of the arguments which I previously expressed for these two Masses. Regarding the possible inauthenticity of the Contra primus voices, Leverett (in her article 'Song Masses in the Trent Codices: the Austrian connection' in *Early Music History* 14, 1995, pp. 205-256) mentioned my detection of possibly added voices but made no further comments. (See p. 218, fn. 20 in particular).

We also have no way of knowing who the revisor of these Masses was. They may even have been reworked by the original composer. Leverett suggested in her Ph.D. dissertation that the *Missa Sig säld* might have something to do with Touront. However, I am reluctant to accept that idea because the style of these Masses would perhaps place Touront a little too close to Germanic sacred repertory.²⁹ However, the existence of two four-voice Magnificats in the later Trent manuscripts which share the lied-like textures and quodlibet features of these works prompts me to suggest that these Magnificats might also be the work of the same anonymous. The 91 Tone 2 setting no. 1182 (apart from being adjacent to the *Missa Zersundert*) also shares its feature of having certain sections with a grammatically inessential *Contra primus*. Its triple-time sections are similar to those in the latter Mass. There is a fairly obvious delight with imitative downward running figures (also a feature of the *Zersundert* lied and the Mass) and a liking for little flourishes of small values. In addition, the borrowed material used (a Germanic-looking transposed Tone 2) is not referred to overmuch in the paraphrasing *Superius*. The piece may briefly allude to the *Superius* of the well-known *Ellend du hast*, and immediately afterwards to part of the *Mein gemüt* *Superius* too. Notably the *Missa Sig säld* Credo shares the latter feature, referring to part of *Mein gemüt* towards the end of its first section. But this and other features of the *Missa Sig säld* will have to wait until my full score and analysis of that work is published. For now, all I wish to illustrate is that the following similarities between the Magnificat Tone 2 and the two lieder cited may be more than coincidental.

²⁹ See Leverett, *op.cit.*, I, pp. 244-245 for the fullest expression of this idea, which partly rests on snippets of voices from the *Missa Sig säld* and Touront's Magnificat occurring together at the very end of 89.

100

di - sper - sit su - per
et in se - cu

Ct 1 (-sper-) sit ...di sper-sit su-per - bos
(in) se-cu la ...et in se cu - la

T -sper in se - cu sit ...di sper - sit su-per
in se - cu la ...et in se cu

Ct B di - sper - sit su - per
et in se - cu

105

bos men-te cor-dis su - i.
la se - cu - lo - rum. A - men.

men - te cor-dis su - i.
se - cu - lo - rum. A - men. (&c.)

bos men-te cor-dis su - i.
la se - cu - lo - rum. A - men.

bos men-te cor-dis su - i.
la se - cu - lo - rum. A - men.

This setting is also like the *Missa Sig säld* in that it uses the dotted-C sign to indicate sesquialtera, and its use of imitative texture and fairly extended verses perhaps suggests that the composer had a structural model to imitate. Perhaps some of the older-looking Martini Magnificats (or something similar) might have been known by the composer, since no. 1182 approaches some of Martini's settings in size. Many of the features of no. 1182 are also reflected in the Tone 1 setting 89 no. 756. The parent Tone of this setting seems to be of the Germanic-variant type, and again it is not faithfully adhered to following the initial four-voice verse. Once more we find a dense texture in the four-voice sections which makes considerable use of imitation and downward running figures. The setting has a concordance in the early layers of Munich 3154 (no. 15) and again we find what may be borrowed lied material; the sixth verse ends with what may be a reference to the Superius of *Wunsch alles lustes*.³⁰

6. Magnificat Tone 1 (no. 756), 57-72;

60 65 70

di - sper - sit su - per - bos men -

S - sit su - per - bos men -

A di - sper - sit su - per - bos men -

T - sper - sit su - per - bos men -

te cor - dis su - i.

te cor - dis su - i. (&c.)

te cor - dis su - i.

³⁰ 89 no. 596, occurring immediately before the *Sendliche pein* lied previously cited. Both are published in Adler, G. and Koller, O. (eds). *Sechs Trienter Codices...* (DTÖ Jahrgang VII, Bände 14-15), pp. 269-271. Neither have any text beyond their incipits. Both lieder are also discussed in Schwindt, N., 'Die weltlichen Lieder des Trienter Codices - ein "französisches" Experiment?' in Krautwurst, F., (ed), *Neues Musikwissenschaftliches Jahrbuch* (Wißner. 1999), pp. 33-92.

7. *Wunsch alles lustes*, 11-15;



The initial imitative opening of this Magnificat (F G A, shared between the Superius and Tenor) also serves as something of a double reference; whilst these notes are the opening of the Tone used, they are also representative of the *Wunsch alles lustes* lied's imitative opening - which is shared between all three voices of the secular piece. The Superius opening in the Magnificat even follows F G A with the same notes as the lied Superius - G F E. With the exception of an unusual and fragmentary Magnificat in the later layer of *Lucca* (which uses the Tenor of Hothby's *Amor* as its cantus firmus) these are the only examples of mid-fifteenth-century Magnificats that I know of which appear to quote secular material.³¹ Further research may turn up more, and the incorporation of snippets of lieder into chant settings is also important for sixteenth-century German developments.

The remaining piece classifiable in this group immediately precedes the Tone 1 Magnificat in *89*. This is a textless, three-voice work which I have previously identified as a Kyrie setting since it contains likely references to the *MEL* 171 Kyrie chant. Since the music is split into several verses and contains repeated notes at the same pitch, it is probable that it used more text other than the mere 'Kyrie/Christe eleison'. A comparison with the troped version of *MEL* 171 in the Kutteneberg Graduale (*Cum iubilo*) shows that the piece will quite happily accept trope text with repeats of musical material to successive verses.³² It is therefore probable that this is a Kyrie trope setting similar in function to the preceding items in *89* (nos 753 and 754, which are both Kyrie tropes). Moreover, the position of no. 755 next to the Tone 1 Magnificat no. 756 is persuasive; it shares the short-winded, lied-like phrasing described earlier, it refers to its parent chant (which is only in the Tenor) in passing and elaboratively, and like the two Masses mentioned above its partwriting has occasional weaknesses. Slightly different from the Tone 1 Magnificat in view of its use of metrically irregular cadences and a less bass-like Contra, this piece is nevertheless close enough to the latter works in style terms to suggest common attribution. Finally - for some reason which will probably remain unknown - a figure like the *Wunsch alles lustes* Superius opening motive (F G G A G F E) again makes an appearance in the Superius towards the end of the final verse.

Distribution of concordances, the occasional archaic style feature (such as the chordal 'Amen' to the Missa *Zersundert* Gloria) and quodlibet- and chant-related features again make it likely that both the composer and revisor of these pieces were local to Austria. Much as with the 'Sequence anonymous', *Glogau* contains no convincingly similar sacred works. Possibly, music by the Missa *Sig säld* and 'Sequence' anonymi was already well-circulated by the time that compilation of *91*'s parent sources was underway. The *Sig säld* lied itself probably had a wider distribution than its derivative Mass; it appears intabulated in *Bux* (as nos 229 and 243), Gaffori copied the piece into the music and theory collection *Parma* 1158, and it also appears with the contrafact text *Ingens festum* in the Brandenburg source *Stockholm* N79.³³

³¹ Regarding the Magnificat in *Lucca*, see Mitchell. *op. cit.*, I, p. 98 fn.94.

³² For the chant, see Vienna. Österreichisches Nationalbibliothek ms. 15501 (the Kutteneberg Graduale) ff. 12v-13v. Like this reading of the chant the setting seems to require merging of the music used in older chant sources for verses 8 and 9 into a single section.

³³ Regarding *Parma* 1158, see Fallows, D., *A Catalogue of Polyphonic Songs, 1415-1480* (Oxford University Press, 1999), pp. 36 and 482. Concerning *Stockholm* N79, see Kirnbauer, M., *Hartmann Schedel und sein "Liederbuch"* (*Schweizerische Musikforschende Gesellschaft Serie II*, vol. 42, Lang, Bern, 2001) p. 189.

There exists the basis for an alternative explanation of the Missa *Zersundert*'s origins, in an article by Leverett which used scribal evidence and structural similarities with Vincenet's Missa *O gloriosa* to suggest that the latter composer may also have been responsible for the *Zersundert* Mass.³⁴ By implication, this also suggests that Vincenet may have spent some time working for patron in Imperial territory. This would be an attractive way of accounting for the years during which Vincenet is currently untraceable, but there are three problems with this hypothesis. Firstly, I know of no documentary evidence to suggest that Vincenet had a central European period. Secondly the Group 2 works described seem to form a clear stylistic family, and by association it is likely that the composer of one of them may have been responsible for the rest. While it clear to see, too, that there are parallels between the two Masses discussed by Leverett perhaps these parallels are more part of the general language of fifteenth-century Mass composition than evidence of common authorship. (The other Group 2 works also take us even further away from what we know of Vincenet's music than the Missa *Zersundert*). Thirdly, recent research on Vincentius du Bruecquet (an organist and singer at the Savoyard ducal chapel documented between 1450 and 1464) makes this man a plausible candidate for the Vincenet named in musical sources.³⁵ Vincenet is known to have worked at Naples from 1469 until 1478 - which would perhaps give him a 'spare' four or five years in the mid-1460's to travel north and produce works like the Missa *Zersundert*. Whilst this is not impossible, the dates 1464-69 may perhaps be a little too late for the Group 2 works. Therefore (at least until further evidence come to light) it seems safer to regard these pieces and their composer/revisor(s) as indigenously Austrian.

Although we can guess at the basic geographical origin of much of the music discussed so far, refining our evidence on the basis of localised chant sources is an immensely lengthy task simply because of the amount of music involved. However, for a third definable group of pieces (which I shall call Group 3) Leverett made the task easier since she demonstrated that the three-voice Mass cycle 91 nos 1344-48 relies on chants which mostly occur in Bohemian sources.³⁶ It is therefore highly likely that this Mass (which I entitled Missa *Trium vocum II* in my Ph.D. dissertation) originated either in that area or in neighbouring Silesia. This cycle (which is written almost entirely in duple mensurations) relies heavily on both Superius-based and Tenor chant quotation, and also has the quodlibet-like feature of introducing a recurrent portion of auxiliary chant-like material in each movement. This short melody is only given in the Superius, in slightly differently elaborated versions. It occurs at the start of the Christe, at 'Gratias agimus' and 'Amen' in the Gloria, at 'Et incarnatus', 'Confiteor' and 'Amen' in the Credo, and also in Osanna I and at the end of Agnus II. To date nobody has suggested convincingly what the melody might be, although Leverett indicated that it may be a chant connected with particular saint - thus making the Mass votive. The following examples show the similarities between two of the likely quotations.

³⁴ See Leverett, A., 'Works by Vincenet in Trent 91' in Wright, P. (general ed), *I Codici Musicali Trentini II* (Trento, 1996), pp. 121-147.

³⁵ See Starr, P., 'Strange Obituaries: The Historical Uses of the per obitum Supplication' in Sherr, R. (ed), *Papal Music and Musicians in Renaissance Rome* (Oxford University Press, 1998), pp. 177-86 and 178-179.

³⁶ See Leverett, A., 'A Mass from Bohemia in Trent Codex 91' in *Revista de Musicologia* 16, no. 5 (1993), pp. 2553-2566.

8 & 9. *Christe Superius* from the *Missa Trium vocum II* (91 no. 1344), and *Osanna I Superius* from the same Mass (no. 1347);



However, if the melody concerned is chant-derived (which seems likely) identification poses a considerable problem because the C D F opening is an extremely common formula amongst antiphon and Magnificat antiphon chants, and so far I have not come across any brief chants which are strongly similar to the above examples.³⁷ The texture of this Mass, however, does provide an important lead since *Trium vocum II* has traits that are on the whole typical of the greater part of the 91 chant settings. Together with a preference for duple rhythm, we find Contra parts that are bass-like apart from their retention of octave-leap formulas and other very occasional voice-crossings. Imitation plays a significant role throughout, and there is also a marked preference for internal (and sometimes sectional) cadences of an interrupted type - in which the Superius and Tenor make contrary-motion progressions to their finals but where the Contra rises a tone or half-tone instead of making the normal dominant-tonic leap. Simple cambiata patterns (which are sometimes sequential) and short runs in dotted rhythm help to bring out supporting voices in greater relief, whilst the chant-bearing voice tends towards monorhythm or otherwise simple presentation - with elaboration being more common at cadence-points than elsewhere. The music listed in [Table 1](#) - as we shall see - is part of a larger group which I will define later as the core chant-setting repertory of 91, and *Trium vocum II* is quite like examples listed in [Table 1](#) since it gives some chant passages (notably the auxiliary cantus firmus) in diminished values and also combines different mensurations for short stretches.³⁸ But rhythmically *Trium vocum II* is a little more energetic than some of the [Table 1](#) works. The composer particularly seems to delight in chains of 'across-the measure' dotted semibreves in cut-C and dotted-rhythm patterns in general. Chiefly integrated by common style factors, this Mass could almost be described as a string of Mass Ordinary setting were it not for the binding auxiliary material.

Salient features of this Mass are also reflected in other works in 91, notably in the three-voice Credo no. 1226. Attributed to the otherwise unknown Attamasch in its concordant source ([Glogau](#)), this setting carries a lightly elaborated version of the ubiquitous Credo I melody in its Superius throughout. The chant version used is similar to that in [Grad Pat](#), and this Credo setting shares the following features with the *Missa Trium vocum II*.

(i) At 'et Apostolicam Ecclesiam' in the Attamasch Credo, the Superius and Contra briefly move from C mensuration to sesquialtera (indicated by '3' in the Superius and '03' in the Contra). The Superius values are the double of those used in the Contra, and the Contra values are colored. In *Trium vocum II*, a rhythmically fairly similar passage occurs at 'Et expecto' in the Credo (with the sign '3' occurring in all voices). Another sesquialtera passage (with different signs in all of the three voices concerned plus different augmentation ratios) occurs at the end of the Kyrie.³⁹ This is rare; I doubt that two different composers would attempt to make their sesquialtera passages look 'learned' in this manner in works which are otherwise quite similar.

³⁷ A couple of exhaustive searches through [Ant Pat](#) have not revealed any satisfactory matches. This source is published in facsimile as Väterlein. C. (ed), *Antiphonale Pataviense (Das Erbe deutscher Musik Band 88, Kassel, 1985)*.

³⁸ Both Leverett (*A paleographical and repertorial study...*, I, pp. 83-86) and Just (*op. cit.*) gave general stylistic guidelines for the 91 and [Glogau](#) chant settings. My own equivalent list will be given in Section 4.

³⁹ 91 gives mensurally rewritten versions of some unconventionally notated passages in this Mass (notably at the end of the Kyrie) but this does not alter the value of the point made about different sesquialtera signs occurring simultaneously.

- (ii) Both works have brief passages with a long-note Superius supported by fairly active lower voices; appropriate examples for comparison are the 'Amen' section from the Attamasch Credo and the start of the Gloria 'Amen' from the Mass.
- (iii) Both works display a preference for dotted rhythms in supporting voices, and both also display a liking for interrupted-type cadences.
- (iv) Both works use three-voice imitative openings in which the voices enter in ascending order. The 'Crucifixus' section in the Attamasch Credo begins in this manner, as do the Pleni sunt, Benedictus and Agnus II from the Mass.
- (v) Both works use hung-over cadences in which the Contra remains active against the finals of the other voices; the Attamasch Credo's 'Crucifixus' section ends in this manner, as do the Kyrie II and Pleni sunt from the Mass.
- (vi) Both works make extensive use of imitation and anticipation between the Superius and Tenor.

Despite the fact that the two works are similar, they need not have any of these features in common. However, their accumulation leads me to suspect that Attamasch might also be the composer of the Mass. There are also a further two three-voice works in 91 which share some of their characteristics; these are the Magnificat Tone 6 no. 1316 and the *Salve Regina* no. 1317. The *Salve Regina* is the easiest to compare with the Attamasch Credo and *Trium vocum II*. This is one of three settings of the famous antiphon in 91, and all are heavily chant-reliant. *Salve Regina* no. 1317 gives its parent material monorhythmically and mostly in Gothic neumes, and presents what are probably slightly elaborated chant verses alternately in the Superius and Tenor. Migrant presentation of a similar type is also found in the Sanctus of *Trium vocum II*. Written entirely in duple mensurations, this *Salve Regina* combines C and cut-C in different voices in its 'Eya ergo' and 'Et Jhesum' sections, and its first section ends with the lower voices briefly breaking into diminution (indicated by '2' against the cut-C of the Superius) in an imitative changing-note passage. The cipher '2' also reappears for the same voices in the 'Et Jhesum' section for a dotted-rhythm changing-note passage.⁴⁰ Non-chant-bearing voices are fairly active, imitation is used sparingly throughout, and the Contra shares filler-part and bass-like functions. Most of these features are ones that have already been mentioned immediately above regarding the Mass, so no. 1317 seems to be a good candidate for inclusion in Group 3.

The brief Magnificat Tone 6 preceding this *Salve Regina* (which only sets even-numbered verses, and paraphrases a Germanic-looking version of Tone 6 in its Superius) has less distinctive features. However, the presence of a florid dotted passage in the verse 6 Superius is suggestive of this work and the *Salve Regina* perhaps sharing the same origins. The setting has the same type of Contra as previously described, and again makes some use of imitation. However, it is distinct from the latter works cited since its first two verses use triple mensuration (O and cut-O respectively). The setting is not particularly loyal to its parent material, virtually abandoning Tone reference in its 'Quia fecit' after the first half-dozen measures. However, this verging towards free composition is also a feature that occurs in *Trium vocum II*; its Pleni sunt and Agnus II sections have stretches of probably free composition, as do patches of its Gloria and Credo. For these reasons (and also because this Magnificat occurs next to the latter *Salve Regina*) I consider this work to be another piece perhaps attributable to Attamasch, although I readily accept that the case for attribution is less strong than with the *Salve Regina* or the Mass. Right at the end of the Group 3 probability spectrum is yet another piece - the Communion setting *Ecce virgo concipies* no. 1199. Musically unlike the pieces surrounding it in 91, this Superius paraphrase setting has an imitative ending and a rhythmically active Contra involving dotted rhythms in the closing measures - features which also occur in *Trium vocum II*.

To summarise this short section on Group 3, a certain amount of musical evidence suggests that the Missa *Trium vocum II*, the Magnificat no. 1316, *Salve Regina* no. 1317 and *Ecce virgo* no. 1199 might be the work of Attamasch. If these pieces are in fact his, they seem less individual than those attributable to the 'Sequence' or Missa *Sig säld* anonymi. However, this is partly due to the Group 3 works being closer in style

⁴⁰ A fairly similar imitative changing-note ending (also involving the use of '2' as a diminution cipher) occurs at the end of the Gloria in the Missa *Sig säld* included in Group 2. However, this involves all four of the voices.

to the main body of the 91 chant settings than to anything else. If Adelyn Leverett was right in assigning a Bohemian or Silesian provenance to *Trium vocum II*, then the same may well apply to the similar works cited.

Before I proceed with discussion of the more uniform chant settings in 91, there remain some likely groups of pieces that seem to be the work of resident foreigners and minor anonymi. Chief amongst the foreigners is Johannes Martini, and his indirect contributions to 91 may be considerable; Adelyn Leverett, myself and others have all noticed Martini-like traits amongst 91's more ambitious works. The manuscript opens with his Missa *Cucu*, but the version given here is not securely Martini's because *Mod* gives a fragmentary and shorter Kyrie (either implying that the shorter version had been lengthened before copying into 91, or that *Mod* gives a later and briefer version). Neither is this the only piece in the manuscript which is related to an existing Martini work but not necessarily attributable to him. Consequently, the fourth group of pieces which I discuss will be divided into Groups 4a (for works securely associable with Martini) and 4b (for anonymous pieces that are perhaps attributable to him). Apart from the 91 version of the Missa *Cucu*, Group 4a can be conveniently expanded by inclusion of the two short four-voice pieces *Flos virginum* and *Jhesu Christe piissime* (nos 1288 and 1289). The former is a contrafact section from the Gloria of Martini's Missa *Coda de Pavon*, and the latter also opens with reference to the Agnus of the latter Mass. But - after much imitative exchange of short duets - no. 1289 has a sesquialtera ending related to the probably borrowed material that occurs in Martini's Missa *Io ne tengo*.⁴¹ As such, both works are representative of one way in which more-or-less instant motets could be made up. We cannot be certain, either, who arranged the material concerned; Martini himself seems a likely candidate since he would have no doubt had easy access to both relevant Masses. The rhythmic configuration of both pieces (single duple sections with sesquialtera endings) also recurs in Martini's equally short *Ave decus virginale*.⁴²

Regarding another likely Martini item, Benvenuto Disertori suggested that the text of the four-voice *Perfunde celi rore* (nos 1169-70) probably refers to the wedding celebrations for Ercole of Ferrara and Eleonora of Aragon (1473).⁴³ The 'Herculem' who is mentioned in the text - in any case - is unlikely to be any other major figure. *Perfunde celi rore* (a motet possibly without Tenor cantus firmus, like Martini's *Levate capita vestra*) conveniently serves as a starting-point for highlighting further related works since it has a fairly rare cadential peculiarity.⁴⁴ Its first section ends with the Contra primus forming part of a construct with passing-notes which make the conventional perfect cadence formula sound akin to a dominant seventh. The relevant notes are asterisked in the following example.

⁴¹ For a reconstruction of the lost (and probably polyphonic) song on which this Mass is based, see Burkholder, J., 'Johannes Martini and the Imitation Mass of the Late Fifteenth Century' in *Journal of the American Musicological Society* XXXVIII (1985), pp. 470-523. The passage similar to the ending of *Jhesu Christe piissime* is given on p. 491, as the end of Burkholder's Example 3. For another reconstruction based on the perhaps less satisfying premise that *Io ne tengo* was possibly monophonic borrowed material, see Lockwood, L., *Music in Renaissance Ferrara* (Clarendon, Oxford, 1984), pp. 236-237. The Mass is published in Moohan, E. & Steib, M. (eds), *Johannes Martini: Masses, Part I; Masses without Known Polyphonic Models* (A-R Editions, Madison, Wisconsin, 1999), pp. 167-211; all movements have final sesquialtera sections which resemble that of the motet in 91. For the texts to *Flos virginum* and *Jhesu Christe piissime*, see Gozzi, M., 'Il codici piu recenti nel loro contesto storico-liturgico: i contrafacta' in *I Codici Musicali Trentini II* (1996), pp. 55-80.

⁴² Published in Steib, M. (ed), *Johannes Martini and Johannes Brebis: Sacred Music Part I...* (A-R Editions, 2009) pp. 112-114. I wish to thank Murray Steib here for allowing me to mention his recent conference paper on *Flos virginum* and *Jhesu Christe piissime*; 'Martini and Petrarch: Two Unrecognised Motets Unmasked' (read at the San Diego and Certaldo music research conferences, 2013).

⁴³ See Disertori, B. (ed), *Johannes Martini: Magnificat e Messe* (Archivium Musices Metropolitanum Mediolanense vol. XII, Veneranda Fabbrica del Duomo, Milan, 1964), pp. i and 88-97. Edition also in Steib, *Johannes Martini and Johannes Brebis...* pp. 161-169.

⁴⁴ For *Levate capita vestra* see Steib, *ibid.*, pp. 124-134.

10. *Perfunde celi rore* (nos 1169-70), 53-54;

The same progression also occurs in the 91 *Missa Cucu* (for example, at the cadence of the Gloria's first section, at the end of Agnus I/III, and also internally in the Osanna). To begin discussion of likely Group 4b works, the same fingerprint also occurs at the first-section cadence of *Ave Maria...Et benedicta* (no. 1318), a four-voice Tenor motet in honour of the Virgin and St. Anne whose style is not incompatible with that of the few Martini motets which have come down to us. This piece has a Contra secundus which is a real bass, both sections open with upper-voice duets, and the rhythmic style in both main sections (which are in O and cut-C respectively) is sophisticated. This eloquent work - which deserves to be better known - also features some use of imitation plus cadential drives and occasional small values. In short, all the clichés that one would expect of a western motet composer are present. It could well be a Martini work - not only because of the stylistic features mentioned but also because of its position next to a rather unusual combinative motet (no. 1319) which will be discussed in due course.

The cadential fingerprint mentioned also occurs frequently in the four-voice *Missa Gentil Madona* (nos 1358-62) which I previously thought might be the work of the talented but obscure Hermannus de Atrio - one of the few Germanic composers of his time who is known to have worked outside his native area.⁴⁵ In my Ph.D. dissertation I outlined a case for the 91 *Missa Cucu* revision and the *Missa Gentil Madona* being the work of a single man, and mentioned the possibility that Hermannus might be that person.⁴⁶ This - in hindsight - probably represents my trying a little too hard to find reasons for a slightly odd mensural usage in the *Missa Cucu*.⁴⁷ If *Cucu* in its revised form is Martini's (which is not unlikely) then I may simply have alighted on the wrong composer for both *Cucu* and the *Gentil Madona* Mass. To briefly reiterate reasons which I previously gave for pairing these works, both Masses begin their movements with three-voice mottos, and they also both contain notational tricks in their latter pairs of movements; the Sanctus of the *Missa Cucu* uses a repeated, once-diminished Tenor in its Osanna, and Agnus I of the *Missa Gentil Madona* requires the first half of its Tenor cantus firmus to be inverted. More generally, the rhythmically modern style of the cut-C sections in both Masses is very similar. If we add these points to the frequent appearance of the cadential fingerprint highlighted above in the *Missa Gentil Madona*, then we begin to have something of a case for regarding both Masses as being by the same man. The Kyrie of *Gentil Madona*, too, makes particularly frequent use of the Contra primus fingerprint previously cited; this motive appears in voices other than the Contra primus as well - complementing the Bedingham cantus firmus and perhaps occurring

⁴⁵ See D'Accone, F., 'The Singers of San Giovanni in Florence during the 15th Century' in *Journal of the American Society* XIV (1961), pp. 307-358, and Fallows, *op. cit.* p. 698.

⁴⁶ See Mitchell, *op. cit.*, I, pp. 106-107.

⁴⁷ The Credo Superius of this Mass uses the sign C (probably intended as dotted C) to indicate sesquialtera. Since dotted C occurs elsewhere in 91 as a sesquialtera signature (i.e. in the *Missa Sig säld*) I mistakenly took this to be an indicator of Germanic mensural practice.

often enough to be seen as a quiet form of self-advertisement. The *Gentil Madona* Credo, too, has a feature shared by the Credo of Martini's Missa *In feuers hitz* in Verona 759. Its central trio and the start of the main duple section use imitatively overlapping redicta figures, in which editorial text (a necessary addition in some voices) complements the imitation but temporarily removes contextual sense from the upper parts. These are certainly not the only two Masses which feature such Credo text treatment, but since the music of both is similar (with many short motives ending on C) the comparison is particularly relevant. Part of the Missa *In feuers hitz* Gloria also sets its text likewise.

Due to the description of a certain Johannes Martini as 'clericus Cameracensis' in a recently-discovered reference, Adelyn Leverett posited an early stage of Martini's career that might place him in Cambrai before he worked at Constance.⁴⁸ Her careful analysis of the four-voice Missa *Regina celi* (nos 1156-60) led to the conclusion that this cantus firmus Mass seems to base its structure on older models, which are probably Dufay's Missa *Ave Regina celorum* and Faugues's Missa *La bassedanse*.⁴⁹ Like Dufay's Mass, the Missa *Regina celi* is a double-texted work in which the Tenor seems meant to sing its cantus firmus text throughout. She also argued that the composer of this Mass was probably something of a 'young rogue' whose unusual treatment of dissonance and delight in small values may betray the hand of somebody learning their trade. There certainly are, too, features of this Mass which only rarely recur in other Masses of the period. Occasionally, syncopated dotted patterns in O mensuration (which are normally written dotted or simply in minor color) are given little '3' signs in the 91 copy, implying that they are meant to be read - strictly speaking - proportionally.⁵⁰ In addition, the Kyrie has two Christe sections which seem meant to be performed successively since they contain successive portions of the *Regina celi* chant in the Tenor, and the highly detailed figurative style of Agnus I is one of the most extreme examples of its kind extant amongst vocal music in O mensuration. Leverett stopped just short of the conclusion that this Mass might be an apprentice piece from Martini's supposed Cambrai period, but once more support for Martini's authorship seems to come from previous arguments that I made concerning Hermannus de Atrio and the *Cucu* and *Gentil Madona* cycles.

When writing my Ph. D. dissertation, I was misled into believing that the detailed rhythmic style of the Missa *Regina celi* had something significant in common with Hermannus's *In Mariam vite viam*.⁵¹ This, in turn, influenced my hunches at trying to find a likely revisor for the Missa *Cucu* and a composer for the Missa *Gentil Madona*. But perhaps we need not look so hard to find a likely composer for *Regina celi*. Its use of three-voice mottos is less consistent than in the other two Masses mentioned, but this feature is nevertheless there all the same. Like the *Cucu* and *Gentil Madona* Masses, too, the Missa *Regina celi* has a novelty in its latter movements; in Agnus II the Tenor cantus firmus moves to the upper voices. (One of its likely structural models, Dufay's Missa *Ave Regina*, has a similar procedure in its corresponding section). The Missa *Regina celi* Gloria and Credo also conclude with sesquialtera sections which are similar to those in the Missa *Cucu*, and the rhythmic style of the work is not unlike that of Martini's Missa *Io ne tengo* (another Mass which uses sesquialtera sections at movement endings). The cadential fingerprint mentioned earlier appears nowhere in the Missa *Regina celi*, but Leverett's article on this cycle also pointed to additional and clear structural resemblances between this work and Faugues's Missa *La Bassedanse* - which immediately precedes *Regina celi* in 91. We therefore begin to form a picture of the frontispiece Masses in 91 perhaps being something of a journeyman's collection; Leverett went so far as to suggest that the frontispiece scribe might have been Martini himself, but (as we have already seen) this need not have been the case. Whoever copied the first section of the manuscript, the Missa *Regina celi* seems to have been included for a very significant reason:

⁴⁸ See Leverett, A paleographical and repertorial study..., I, pp. 137-144.

⁴⁹ Leverett, A., 'The anonymous Missa Regina celi laetare in Trent Codex 91' in *Musica Disciplina* 46 (1992), pp. 549.

⁵⁰ For an example, see the Contra primus at the end of Agnus I. Similar use of the figure 3 is also characteristic of Busnois. Further, see Wegman, R, 'Mensural Intertextuality in the Sacred Music of Antoine Busnoys' in Higgins, P. (ed), *Antoine Busnoys: Method, Meaning and Context in Late Medieval Music* (Clarendon, Oxford, 1999), pp. 175-214.

⁵¹ 89 no. 672. Further, see Mitchell, *op. cit.*, 1, pp. 109-110. Regarding likely portions of hidden chant in Hermannus's piece, see Mitchell, R., 'Regional styles and works in TR89 and related sources' in Gozzi, M. (ed), *Manoscritti di polifonia nel Quattrocento europeo* (Trento, 2004) pp. 153-178.

namely that it emulates structural features of the 'bassedanse' Mass preceding it. Given the links between the other Masses mentioned above that are likely to be Martini's, it is hard not to come to the suggestion that the *Regina celi* Mass might be his too. Textural inspection of these three Masses also reveals minor connections which are at least suggestive of common authorship; the *Cucu* and *Gentil Madona* Masses both feature short bursts of figured writing like those found in *Regina celi* and *Cucu* also features occasional unorthodox progressions like the latter Mass. Both of these Masses also display what might be described as a developing approach to imitation. The Missa *Cucu* is not very imitative at all except in its reduced-voice sections and in outer-voice mimicry of the Tenor's 'Cucu' figures. *Regina celi* likewise has imitative reduced-voice sections, but restricts most of its imitation in full sections to exchanges between the Superius and cantus firmus Tenor. The Missa *Gentil Madona* similarly tends to avoid imitation except in trio sections, although its Gloria and Credo both end with related imitative sesquialtera passages. To conclude our brief survey of these Masses, their differing textures and layouts conceal much that is demonstrably common ground.

I began the specific discussion of music in this paper by briefly comparing the styles of the four-voice Gloria and Credo nos. 1163 and 1173 with the 91 Sanctus tro. *Archangeli*. Both Leverett and myself noticed that this Gloria and Credo stand out from adjacent chant settings.⁵² The Gloria (which treats the BOS 51 chant in paraphrased and migrant fashion, and has an incomplete Bassus) has a short first section in O mensuration which splits up successive phrases of text between different groups of voices - rather as in Martini's *O beate Sebastiane*.⁵³ Subsequent duple sections continue this pattern of clear-cut scoring, and also use short blocks of sesquialtera in all voices (another trait in common with the latter motet). Imitation is used as a structural feature and the three upper voices all participate in chant paraphrase with work being shared between the Superius, Tenor and Contra primus in descending order of importance. The Credo takes imitative technique a stage further, even allotting a little of its parent material (the Credo I chant) to the Bassus, and allowing for short stretches of cantus firmus in pseudo-canon between the Tenor and Contra primus. The varied scoring already encountered in the Gloria, together with dramatic fermata passages (another trait found in *O beate Sebastiane*) arguably makes this piece one of the most impressive independent Credo settings of its period. Leverett cited this pair movements in connection with Martini's known output of imitative chant paraphrase pieces, and the brief parallels drawn with *O beate Sebastiane* further serve to suggest these pieces as Martini's.

Further Martini-like features are found in the motet *Alma redemptoris / Et genitricem* no. 1319, which follows the *Ave Maria... Et benedicta* previously cited. This quodlibet three-voice work uses three chants; its Superius (anticipated and imitated by the Contra) paraphrases the well-known *Alma redemptoris*, while beneath these voices the Tenor's first section uses a brief Litany-like chant with repeated segments which remains unidentified. The Tenor's second section elaborates most of the well-known *Ave Regina celorum*, *Ave Domina* chant. As such, the short borrowed material of the Tenor's first section relates the piece to various motet-chansons by Compère, Agricola and Josquin which also have short and repeated cantus firmus, and the combination of two Tenor-based chants in succession recalls pieces by Martini, Regis, Obrecht and others. The sharply delineated rhythmic functions of the Tenor (which largely proceeds in semibreves and breves) and the upper voices (which weave patterns above it) do not find a parallel in any type of sacred music in contemporary central European styles either. Up until now, too, the piece has remained unperformable because nobody has yet found a text beginning with the cue 'Et genitricem'. [Appendix II](#) suggests a solution to this, based on the idea that the Tenor cue in 91 might be a garbled or abbreviated rendering of 'Jhesu dignam genitricem' - an internal incipit from Becket's famous *Gaude flore virginali* text. For present purposes, the Tenor's repeats are of considerable interest because they occur in a rather casual manner - altering a note here or there, possibly to facilitate composition of the upper parts. The same feature also occurs in Martini's four-voice Magnificat Tone 3 no. 2, which contains a stretch of approximate long-note 'Tone quotation' in its Bassus voice.⁵⁴ Therefore, I regard it as very significant that this piece not only

⁵² See Leverett, *A paleographical and repertorial study...*, I, pp. 152-153 and Mitchell, *The Paleography and Repertory...*, I, p. 125.

⁵³ Published in Steib, *Johannes Martini and Johannes Brebis...* pp. 135-141.

⁵⁴ Published in Steib, *op. cit.*, pp. 43-53.

appears next to one which might be Martini's (*Ave Maria... Et benedicta*) but also has a rare structural feature that - as far as I know - only appears in other Martini works and motet-chansons by later westerners.

The writing of Vespers hymn settings was an important part of Martini's contribution to the paraphrase repertory, and eleven Martini settings are known to survive. Petrucci published a (now lost) *Hymnorum Liber Primus Jo. Martini* in 1507, but this may be an incomplete title and the print possibly featured just an initial Martini hymn setting plus works by other composers.⁵⁵ A handful of hymns in 89 and 91 reflect features found in Martini's more firmly-attributed pieces, notably the anonymous four-voice *Christe redemptor omnium* 89 no. 721. This unelaborated-Tenor setting uses a chant similar to those found in central European sources, and is quite like Martini's *Festum nunc celebre* in that individual outer voices use patches of sesquialtera whilst others remain in the prevailing mensuration (cut-C).⁵⁶ This work also uses the cadential fingerprint mentioned earlier, although here the figure only occurs in the Superius. Lastly, its basic layout (unelaborated-looking Tenor cantus firmus, with sesquialtera at the end of the piece) is one which is also found in Martini's *Nenciozza mia*.⁵⁷ For these reasons, I include this *Christe redemptor* setting in Group 4b, although it could just as easily be the work of an imitator of Martini. Another setting which uses the cadential fingerprint (this time, in the Contra primus) is the four-voice *Proles de celo*, 91 no. 1308. This migrant setting of the Vespers hymn for St. Francis shares its paraphrased chant material imitatively between the Superius, Tenor and lowest Contra, and has a grammatically inessential Contra primus. The setting more or less abandons chant paraphrase towards its end in favour of a drive-like passage in doubled harmonic pace. Really, only the general structure and the presence of the cadential figure mentioned alerts us to Martini being the possible composer. Because of this, *Proles de celo* is only tentatively included in the same group.

Two further short works which take us a little further back towards anonymity are the three-voice *Ad cenam agni* no. 1309 and the Credo *Usum Generale* no. 1306. The *Ad cenam* setting is non-quartal and migrant, and carries most of its cantus firmus (lightly elaborated) in the Tenor. The Superius shares some chant quotation, and the outer parts move around the Tenor rapidly with much reliance on tenths. Since the piece follows *Proles de celo* in 91 this might be suggestive of Martini's authorship but the case for inclusion amongst the Martini *opera dubia* is not strong. It could equally well be the work of one of many local musicians experimenting with what was then a novel texture. Equally briefly, the Credo *Usum Generale* is merely a short trio section with the text 'Crucifixus ... non erit finis'. It uses O2, and could well be a section from an otherwise lost Mass cycle. The lowest voice is bass-like, the voices have finals on C, and the single section spends much of its time alternating short duet phrases in rapid imitation. Like the cyclic Gloria and Credo movements previously discussed, this is another piece in which the alternation of voices removes contextual sense from the Mass Ordinary text. This section seems to belong to no cyclic Masses now extant, but I include it tentatively in Group 4b because its alternation of voice-pairs is a technique common in Martini's music; his *Levate capite vestra* is an exhaustive exercise in this type of writing. Even if this Credo is not his, the nearest known equivalent is by a westerner of similar age; the rapid succession of imitative phrases is similar to the method in Compère's well-known *Nous sommes de l'ordre de Saint-Babouin*.

In conclusion, the suggestions made concerning likely Martini works represent an important contribution to 91's contents. If the stronger suggestions here regarding Martini could be taken further in the future, collectively they would categorise three Masses and a handful of the most technically advanced works in the manuscript. Concordances for these pieces are few; *Alma redemptoris / Et genitricem* is also found in Canti C and Leipzig 1494 and otherwise preservation of Martini's Masses is largely limited to Italian sources. Leverett tentatively attributed a further work in 91 to Martini (the three-voice alternatim *Te Deum* no. 1172) but my comments on this piece are delayed until Section 5 because I consider its origins to be problematic.

⁵⁵ See Steib, *ibid.*, p. xiii and also Boorman, S., *Ottaviano Petrucci: A Catalogue Raisonné* (Oxford University Press, 2005).

⁵⁶ The chant used in the 89 *Christe redemptor omnium* is quite close to the version given in the fifteenth/sixteenth century Bohemian Psalter London, British Library, Add. ms. 34,263 ff. 160r-160v. Melodically, only one note is different from 89 throughout although the text underlay differs considerably from 89's ligatured version. Martini's *Festum nunc celebre* is published in Steib, *ibid.*, pp. 19-21. However Martini's setting (unlike the 89 *Christe redemptor*) has canonic inner voices.

⁵⁷ Transcription in Brawley, J., *The Magnificats, Hymns, Motets and Secular Compositions of Johannes Martini* (Ph. D. dissertation, 2 vols, Yale University, 1968), II, pp. 202-203.

As a final caution, my list of possible Martini works adds somewhat to an untidily growing pile of Martini attributions which is perhaps getting too large for comfort. Much as I would like to examine the case for works in other sources attributed to Martini by Nitschke, Feininger and others, the present study is hardly the place for such an investigation. [Table 3](#) summarises information on all Martini attributions suggested above, and as with [Table 2](#) degrees of certainty for various inclusions are indicated.⁵⁸

Table 3; Group 4a & 4b works categorised by shared features

(i) Group 4a. Adaptions of Martini works (either by Martini himself or various anonymi) plus Martini works which are more firmly attributed and appear in either 91 or 89 .		
Number and title	Type & details	Cantus firmus
1145-49. Missa <i>Cucu</i>	Lengthened version of fragmentary Missa <i>Cucu</i> in Mod NB: Tenor diminution in Osanna NB: Contra primus cadential fingerprint	Repeated & varied C-A motive (plus free material)
1288. <i>Flos virginum</i>	Contrafactum of part of Gloria from Martini's Missa <i>Coda di Pavon</i>	Tenor of Barbingant's <i>Pfobenswanz</i>
1289. <i>Jhesu Christe piissime</i>	Contrafactum of part of Agnus II from latter Mass, plus extension related to material from Martini's Missa <i>Io ne tengo</i>	Opening related to Missa <i>Coda di Pavon</i>
1169-70. <i>Perfunde celi rore</i>	Motet celebrating nuptials of Ercole d'Este and Eleonora of Aragon (1473) NB: Contra primus cadential fingerprint	None?
89 no. 752 & 91 no. 1363. <i>La Martinella</i>	Instrumental piece	None

⁵⁸ Regarding the hymn settings listed in this table, Leverett, *A paleographical and repertorial study...*, II, pp. 39-40 gives a list of chant versions for all of [91](#)'s hymns. However some of her entries only refer to melodies in [Stäblein 1](#), and closer chant versions than these may eventually prove traceable. There also remain some chant sources in the Leverett's list that I have yet to investigate.

(Table 3, contd.)

(ii) Group 4b. Works attributable to Martini with some degree of certainty;		
1318. <i>Ave Maria... Et benedicta</i>	Tenor motet with lengthened version of Ave Maria text celebrating St. Anne NB: Contra primus cadential fingerprint	<u>LU</u> 1679 in Tenor, elaborated (2 statements)
1358-62. Missa <i>Gentil Madona</i>	Cyclic Mass NB: inversion of first half of cantus firmus in Agnus I NB: Contra primus cadential fingerprint	Tenor of Bedingham's <i>Gentil Madona</i>
1156-60. Missa <i>Regina celi</i>	Cyclic Mass NB: cantus firmus moves to upper voices in Agnus II	<u>LU</u> 278 in Tenor, elaborated
1163. Gloria	Mass Ordinary with 3 topmost voices sharing chant quotation	Paraphrase of <u>BOS</u> 51
1173. Credo	Mass Ordinary with all 4 voices sharing chant quotation	Paraphrase of <u>LU</u> 64
1319. <i>Alma redemptoris / Et genitricem</i>	Tenor motet with upper voices paraphrasing <u>LU</u> 277, and with quodlibet Tenor as detailed to right	Tenor section 1 is unidentified (Litany chant? See Appendix II). Tenor section 2 is part of <i>Ave Regina</i> , <u>LU</u> 278.
89 no. 721. <i>Christe redemptor</i>	Vespers hymn setting with unelaborated Tenor cantus firmus NB: cadential fingerprint in Superius	Variant of <u>AM</u> 238, transposed a fourth up
(iii) pieces whose inclusion in Group 4b is more questionable;		
1308. <i>Proles de celo</i>	Vespers hymn setting with Superius, Tenor & Contra secundus sharing chant quotation NB: Contra primus cadential fingerprint	Variant of <u>Stäblein I</u> , no. 752.
1309. <i>Ad cenam agni</i>	Vespers hymn setting with Tenor & Superius sharing chant quotation	Satisfactory version of chant not yet identified
1306. Credo <i>Usum Generale</i>	Isolated section from otherwise lost cyclic Mass?	None in this section?

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I have strayed a little from our discussion of chant settings to illustrate the latter works, but the process of isolating and identifying possible Martini pieces is a strategic point in this discussion since it divides what is left unmentioned in 91 into three categories. These are (i) small groups of anonymous works with fairly clear distinguishing features; (ii) the greater part of the manuscript's chant settings, and (iii) pieces with or without composer attributions that for various reasons do not relate to any other works in the manuscript. Those in the first category are the easiest to deal with, and the lists below give group numbers for each batch outlined.

Group 5; nos 1164, 1165, 1166 and 1168. Four Benedicamus settings, each for two equal voices.

These are all written in a similar style, and two of them have parent chant material which is traceable. The other two may also use chant material. No. 1167 is also a Benedicamus setting, but is for three equal voices and seems unrelated to any of the latter. This three-voice setting is possibly an accretion to the *Missa Regina*

celi in Group 4b. Otherwise Group 5 is the only one of these small groups whose origin might not be Germanic, since the Benedicamus settings occur as part of 91's frontispiece collection.

- Group 6; 1332 Magnificat Tone 8
 1334 Magnificat Tone 2

These four-voice Magnificats only set even-numbered verses and have bass-like lower Contras. The Tone 8 setting uses a Germanic-looking variant, and both settings have internal trio verses in which the Superius only enters after protracted lower-voice duetting. The Tone 8 setting also has a concordance in Mu 3154 (no. 16) where its otherwise four-voice 'Fecit potentiam' has an additional Discantus part added. The Tone 2 setting has less four-voice verses than the latter, has notably short-winded phrasing akin to that found in works by the Missa *Sig säld* anonymous, and is not particularly loyal to its parent material; its 'Quia fecit' verse opens with imitative material more similar to the Tone 4 formula than Tone 2. The Tone 8 setting, too, only makes the briefest passing references to its parent Tone. Both works also repeat music for different sets of verses (though not with identical repeat schemes) and both have four-part verses which are similar in vertical texture.

- Group 7; 1310 *Vos secli* [*Exultet celum laudibus*]
 1313 *Presul precipuus* [*Plaudat letitia*]

Two four-voice Vespers hymns, each only setting even-numbered verses of their texts (which are respectively for Feasts of Apostles and for St. Nicolas of Myra). Both settings give presumably unelaborated versions of their parent material in their Tenors, which are both in Gothic neumes. Each piece has a bass-like lower Contra, and both works repeat small stretches of polyphony where the chant-carrying Tenor repeats melodic formulas. Both settings are in O mensuration, they have rather busy outer parts, unvaried textures throughout, and have slightly unusual features in terms of modal ambitus. No. 1310 has C finals but gives its Superius and Tenor single-flat signatures (the Tenor signature is technically necessary because of the cantus firmus, but serves little real purpose). No. 1313 (using a chant which begins on B but has an E final) requires numerous recta F sharps throughout to prevent structural dissonances. In both works, the Contra primus is a rather florid part which is grammatically inessential.

- Group 8; 1303 Kyrie
 1304 *Sanctus Dominicale*
 1305 *Agnus* [*Dominicale*]
 1324 *Narcissus primo plantavit* [*Gaude civitas augusta*]
 1325 *Quem terra, pontus*
 1327 *Pontifex Sixtus monuit* [*Martyris Christi colimus*]
 1328 *Nova veniens* [*Urbs beata Jherusalem*]
 1329 *Deus tuorum militum*

All of these works except for no. 1329 are for three voices, and all except the first three listed are Vespers hymn settings. All contain some element of probably unelaborated and almost completely monorhythmic chant presentation in their Superius, which in most cases is written out in Gothic neumes. Even where Gothic neumes are not used (as in nos 1304, 1305 and 1329) the chant-carrying Superius is mostly monorhythmic in each case. The hymn settings are also generally characterised by the Superius breaking into non-monorhythmic mensural values for their final few measures, and occasionally by having mensural traits in their chant notation which are not always clearly indicated. No. 1327's Superius has a couple of mensural rests, and Kyrie no. 1303's third section has an internal Superius passage which is presumably meant to be read in sesquialtera like the voices beneath it. However, no indication of this is given in the manuscript's Superius. The three Mass Ordinaries occur together in the manuscript, and use chants which may indicate a local origin. Similarly, the choice of chant for no. 1324 is firmly central European since this is the Vespers hymn for Saints Ulrich and Afra. The Sanctus and Agnus settings nos 1304 and 1305 use paired melodies,

and like all of the pieces in this group they have active lower voices and true bass parts.⁵⁹ As such, they are representative of a type of functional music in central European sources that survived long after 91 was completed. The probable composer of all of these pieces seems to delight in technical complexities. He pairs different duple mensurations (at the cadences of nos 1324 and 1325) likes short patches of sesquialtera in a single inner voice (as in no. 1325), and his *Deus tuorum militum* setting makes a fourth part for itself (a second Discantus) by means of a Latin riddle and pairs of congruent signs which result in an irregular inversion canon on the pre-existent melody. The deduction of this fourth voice is too complex to describe here; I refer interested readers to the solution suggested in my Ph. D. dissertation.⁶⁰

- Group 9;
- | | |
|------|--|
| 1314 | <i>Vos secli</i> [<i>Exultet celum laudibus</i>] |
| 1315 | <i>Vos secli</i> [<i>Exultet celum laudibus</i>] |
| 1326 | <i>Cuius magnifica</i> [<i>Gaude visceribus</i>] |
| 1330 | <i>Pange lingua</i> |

Another batch of Vespers hymn settings, exclusively for three voices and with generally monorhythmic Superius parts, active lower voices and true basses like those in Group 8. All use duple mensuration, and are perhaps only distinguishable from the latter by minor features. I separate these pieces out from those in Group 8 for the following reasons; (i) nos 1314 and 1315 give their Superius voices in mensuralised black chant notation rather than in Gothic neumes; (ii) no 1314 is the only work in this group to have a Superius with a mensural ending, and no. 1315 has a final cadential passage very like no. 1330 - with all voices converging onto a unison; (iii) mensural rests as in the Group 8 pieces only occur in the Superius of nos 1315 and 1326; (iv) rhythmic complexities are generally absent from this batch of settings. I do not feel entirely sure that these pieces necessarily need separating out from the Group 8 pieces, but on the whole they show more musical restraint than the latter group and (at least for the present) this feature seems to be an important one to highlight.

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By a process of elimination we can now begin to categorise batches of further uniform works in 91, which will be numbered as Group 10. Most of the pieces to be cited in the following pages occur in the manuscript's central fascicles (5-15) and I regard it as no accident that some of the works concerned occur consecutively or adjacently in small batches. Due to the large number of pieces involved and one or two likely cases of composer collaboration or scribal adaption, Group 10 differs from most preceding batches in that its contents are possibly the work of more than one composer. Similarity of style perhaps indicates that a single mind was at the centre of the process, and the existence of much similar music in Glogau points to the likelihood that the Group 10 works were the work of a school of musicians.⁶¹ Some of the settings to be listed may even conceal collaborations which are relatively hard to detect. For example, the troped *Recordare* setting no. 1242 contains a slightly higher proportion of upper-voice consecutive fifths than is usual in this repertory. Might this mean that the lower parts and the Superius chant adaption were the work of two different people? Likewise I have already mentioned the *Sedit angelus* setting nos 1262-63, with its three-voice sections and final four-voice section which seem to be by different composers. The greater part of *Sedit angelus* is classifiable under Group 10, so there is a possibility that the 'Sequence anonymous' and the Group 10

⁵⁹ The Sanctus chant is identifiable with the rare melody THAN 88, which occurs in a unique source (the Taisten Graduale of 1493 now kept at Brixen, f. 208r). Further on this manuscript, see Leverett, 'Works by Vincenet in Trent 91', p. 124 fn. 17.

⁶⁰ See Mitchell, *op. cit.*, I, p. 384 fn. 51.

⁶¹ The *Rex in cena* setting in Glogau (no. 18, published in Väterlein, *op. cit.*, Band 85 pp 27-29) is attributed to a certain 'Bebrleyn' who is otherwise unknown. He might have been part of this probable circle of composers. The piece has characteristics in common with many of those to be cited in this section (particularly those listed under Subgroup 10C) but I resist the temptation to suggest attributions in view of the extent and complex nature of Group 10. Bebrleyn - whoever he was - might turn out to be only a minor or part-contributor to the repertory.

composer(s) knew each other or worked closely together. Finally, a further piece will be considered in Group 10 which raises doubts about how some this music was gathered together; the Sequence *Lauda Syon* (no. 1286) has an opening section which differs in style from its remainder. The Group 10 composer(s) may have simply taken an older or incomplete setting and adapted it to suit their requirements. A further suggestion that comes to mind is that some of these settings may have been produced by master-and-pupil collaborations. Just as Lully apparently gave the treble and bass of five-part ballet movements to pupils so that they could fill in the *parties de remplissage*, it is perfectly possible that the chief mind amongst the Group 10 musicians did something similar when sharing chant-adaptation or partwriting work. The points previously mentioned, too, make it most unlikely that there was a 'Group 10 composer' who produced everything in 91 and Glogau that is stylistically and structurally alike.

Having already discussed the main features of *contrapuntus fractus* style and the (possibly self-imposed) limitations of the few chant-bearing pieces attributable to Attamasch, it only seems necessary to provide an outline of how most of the remaining works concerned are stylistically akin. This process, too, is one that has already been initiated by listing the common elements of the pieces cited in Table 1. The following points very generally attempt to summarise the features of what is arguably 91's most important element: roughly seventy three- and four-voice settings of Ordinaries, Propers, antiphons and the like.

(i) There is a general preference for duple rhythm, and the favoured mensural signs are cut-C or C2. There is some general inconsistency in the use of these, and also divergences between 91 and Glogau regarding mensuration signs.

(ii) There is a marked preference for Superius-based chant presentation, but Tenor-based settings and migrant settings also occur. There are six of the former (nos 1213, 1214, 1224, 1230, 1232 and 1233) and eight of the latter (nos 1215, 1227, 1229, 1242, 1246, 1247, 1262-63 and 1266).⁶²

(iii) Where triple mensuration occurs in Superius-based settings, complexities greater than across-the-measure syncopation are generally avoided. A typically broad opening for a triple-mensuration chant-carrying Superius is that of the Sanctus *Pascale*, no. 1228.

(iv) Paired mensurations are occasionally used to highlight chant-bearing voices in long-note passages, as previously mentioned.

(v) Contratenor voices tend to retain some of their old filler-part functions in even the most modern-looking works. In a few pieces (such as *Ecce concipies* no. 1202) textures are virtually non-quartal apart from the occasional retention of older cadence-formulas. In others, doubled-leadingnote cadences and occasional rising Superius-Contra fifths are not uncommon.

(vi) There is a general preference for continuous textures. Works with internal duets do occur (such as the *Jube Domine* setting no. 1245, and *Alleluia VV Pasca nostrum/Epulemur* no. 1266) but these are infrequent.

(vii) Superius paraphrase is often restrained, to the point where many pieces present their chant almost monorhythmically apart from cadential embellishments. A good example in this respect is the three-voice *O florens rosa* no. 1205, which has long been available in print in its Glogau version.⁶³ Pieces using triple mensuration sometimes indulge in a little more embellishment (such as the Sanctus tro. *Archangeli* previously discussed) but the parent chant is never as well-hidden as in some earlier fifteenth-century paraphrase settings.

(viii) The vertical structures of four-voice works generally have clearly-functioning high and low Contras, and these voices do not swap functions for extended periods as in some mid-century pieces. In several four-voice settings, the Contra primus voices are grammatically inessential. These voices have a slight tendency to use changing-note and dotted changing-note figures more than their essential-voice counterparts.

⁶² The *Sedit angelus* setting nos 1262-63 is migrant by virtue of its first portion alone, irrespective of the spurious final section previously mentioned.

⁶³ See Ringmann and Klapper, *op. cit.*, Band 8, pp. 38-39.

(ix) Rhythmic devices such as cadential drive, sesquialtera and doubled harmonic pace occur rarely. The audible pulse of many settings with Superius-based chant is constant and unvaried at 'one chant note per breve'.

(x) As in the Group 3 pieces there is an occasional preference for cadences in which the Contratenor keeps moving after the essential voices have reached their finals. An extended example of such a cadence occurs in *Hec dies* (no. 1216) at the end of the first section. Very occasionally, both lower voices keep moving against a sustained Superius note as in the first sectional cadence of *Illuminare Jerusalem* (Glogau no. 148). Here, the Superius partbook has the remark 'halt wol auß' - warning singers of the extremely long final note involved.⁶⁴

(xi) Also as in the pieces attributable to Attamasch, there is a marked preference for interrupted cadences. The cadence previously cited in no. 1216 starts with this feature as well as having a hung-over Contratenor.

(xii) Imitation is rarely a dominant structural feature; the level of imitative material in these settings ranges from that which is best described as complementary to the parent material (with the Superius and Tenor exchanging opening phrases and mid-phrase motives) or described as independent of the chant (for example, a Tenor and Contra imitating at the unison underneath a chant-bearing Superius). In some settings (such as the troped Sanctus given in [Appendix I](#)) three-voice imitation occurs, and in a few others there is hardly any imitative material at all (i.e. in nos 1190 and 1192 cited below).

(xiii) Two or three devices are used so frequently that their occurrence is significant. The following three examples respectively give typical instances of (a) harmonisation of a stepwise-rising Superius using a Contra which follows the latter in tenths; (b) a cadence which involves the Superius descending to its leading-note by repeating its final first, and (c) a Tenor part keeping the texture moving by means of simple syncopation.

11. Sanctus Pascale (no. 1228), 74-78;

75

- mi - - - ne

- mi - - - ne Do -

(no-) mi - ne

Ct

⁶⁴ See Väterlein, *op. cit.*, Band 86. p. 231. The Group 1 setting of *Mundi renovatio* (nos 1322-23) also has a similarly extended cadence to one of its internal sections.

12. *Regina celi tro. Domine nate matris* (no. 1211), 13-18;

13. *Salve festa dies* (no. 1217), 15-20;

Readers may be forgiven for assuming that the negative features which I list leave them with an incomplete picture of what this large body of music is like. That situation seems best resolved by listing subgroups of Group 10 pieces which are the most similar, so that the uniformity of several batches of works can be seen at its clearest.

Subgroup A; 1190 *Ecclesiarum mores* [*Clare sanctorum*]
1192 *Ecclesiam vestris* [*Petre summe Christi*]

Two alternatim three-voice Sequences (respectively for Feasts of one Apostle and for Sts. Peter and Paul) with Superius-based chants. Chant presentation tends strongly towards monorhythm, and the Contratenors are bass-like but occasionally cross the Tenor in each setting.

Subgroup B; 1200 *Ave Regina celorum, mater regis*
89 no. 625 *Ave maris stella*

Three-voice settings of a Marian Communion and Vespers hymn, in which the dominant features are long-note Superius parts in triple mensuration. In both pieces, chant elaboration is very modest. Lower voices are extremely active, and the Contratenors are of the same type as in Subgroup A. No. 1200 follows its initial two triple sections with two duple ones.

Subgroup C; 1204 *Ista est speciosa* (*Glogau* no. 120)
1205 *O florens rosa* (*Glogau* no. 107)
1206 *Salve Regina* (*Glogau* no. 108)
1207 *Descendi in ortum* (*Glogau* no. 105)
1208 *Anima mea* (*Glogau* no. 115)
1210 *Nigra sum* (*Glogau* no. 38)

Six three-voice settings of Marian antiphons, mostly with clear relationships to the Passau versions of their chants.⁶⁵ All have concordances in Glogau, where two of them occur together. All present their chant in the Superius, no. 1205's presentation being near-monorhythmic and no. 1206's being completely so apart from at its final cadence. The latter also combines different mensurations in its first and penultimate sections. *Ista est speciosa*, *Descendi in ortum* and *Anima mea* lean a little more towards conventional paraphrase with their conventionally clichéd Superius cadences and occasional use of imitation, but the Superius of each contains monorhythmic elements. *Nigra sum* (which also occurs in Racz) is the only one of these pieces that is more ambitious, ending with an imitative sesquialtera section which seems largely freely invented. All Contratenors in these pieces are of the same type as previously described.

Subgroup D;	1215	Kyrie
	1235	Kyrie

Two four-voice Kyrie settings; no. 1215 uses the MEL 39 chant and is alternatim and migrant. No. 1235 uses the MEL 171 chant in its Superius and is through-composed. No. 1235's Contra primus is grammatically inessential, and no. 1215's Contra primus is almost so. Both works have continuous full textures, both present their chant with a strong preference for monorhythm, and both have passages where different mensurations are combined to highlight chant passages in extended values.

Subgroup E;	1218	Gloria
	1219	Gloria
	1223	Gloria <i>Dominicale</i>
	1238	<i>Spiritus et alme</i> (Gloria trope)

Three-voice settings of Gloria chants and tropes, all of which use Superius-based chant (again, with - a strong preference for monorhythmic presentation). No. 1238 is alternatim and provides only the Marian trope verses to which the appropriate Gloria chant must be added. The three full Gloria settings all have the text insertion 'Domine Fili Unigenite, Jhesu Christe Altissime', and the Sunday Mass destination 'Dominicale' given for no. 1223 could perhaps equally apply to nos 1218 and 1219. No. 1223 also has the textual variant 'propter gloriam tuam magnam'; the same reversal of the usual word-order also occurs in the Grad Pat version of the chant (BOS 48). Interestingly, some other Germanic chant sources give well-known Gloria chants with minor word-order variations. All of these settings are quite functionally written, they use imitation sparingly, and all are similar in style to the *O florens rosa* no. 1205 previously mentioned. Contratenors are all of the same type as latterly described for three-voice settings.

Subgroup F;	1220	Kyrie <i>Dominicale</i>
	1221	Kyrie <i>aliud Dominicale</i>
	1279	Kyrie [<i>de Apostolis</i>]

Three alternatim Kyrie settings, each for three voices. Nos 1220 and 1221 both use the MEL 151 chant in their Superius, and either (or both) may have been intended as supplementary to the Gloria *Dominicale* no. 1223. These two Kyries are extremely short, and no. 1220 has its outer polyphonic sections in O and O2 respectively. No. 1221 is entirely duple, and like the Glorias in Subgroup E it shows a strong preference for setting chant notes in regular successions of breves. Its final section also ends with a particularly extended example of the hung-over cadence type previously described. No. 1279 is another brief Superius-based setting, using the Passau Kyrie *de Apostolis* chant. Its first section uses O2, but the remainder of the setting is duple. Contratenors are again of the same type as before.

Subgroup G;	1227	Sanctus / Agnus
	1229	Sanctus tro. <i>Archangeli</i>

⁶⁵ In Ant Pat *O florens rosa*, *Ista est speciosa* and *Nigra sum* are all given as antiphons 'De Veneratione Beate Marie' on ff. 272r-273r.

Two three-voice Sanctus settings, both of which are migrant and treat their respective chants with some freedom; no. 1229's chant treatment has already been fully described in [Table 1](#). No. 1227 is similar in design, and like no. 1229 it treats its parent material (the [THAN](#) 182 chant) more elaboratively than pieces in the previously listed subgroups do. Both settings make greater use of imitation than previous subgroups, both briefly pair mensurations, both have opening panels in triple mensuration, both use long-note Superius technique, and both also have optional elements. No. 1227's double incipits indicates that the same music can serve for the Agnus as well as the Sanctus (also a feature of the paired parent chants concerned) and No. 1229's trope sections are marked 'si placet', indicating that they need not be used.

Subgroup H;	1213	Kyrie
	1233	<i>Salve sancta parens</i>

An alternatim three-voice Kyrie and a four-voice Introit, both using Tenor cantus firmus. No. 1213's Tenor (using the [MEL](#) 39 chant) only seems to be elaborated by a few stepwise degrees, and no. 1233's Tenor looks unelaborated. Otherwise, no. 1233's Tenor is monorhythmic and no. 1213's is almost so. No. 1233 uses triple mensuration throughout (cut-O) and no. 1213 begins with a section in O followed by two duple sections. Both pieces weave voices around the slow-moving Tenors (with some reliance on outer-voice tenths) and are constructed in essentially the same way despite no. 1233's four voices all being essential. Both also have small patches of related sequential material in their Superius voices. If there was in fact a chief mind working on such chant settings as previously suggested, it would be logical to assume that works such as these represent his Tenor-based manner as opposed to the Superius-based style of Subgroups C and E. Here, Adelyn Leverett's detection of pairs of Superius- and Tenor-based settings with the same text in [91](#) and [Glogau](#) becomes particularly relevant, although both of the pieces that concern us here are unique to [91](#). It is also noteworthy that both settings are cleanly-written and quite distinct from the Tenor cantus firmus manner of the 'Sequence anonymous'. Their lowest voices are true basses, and no. 1233's lowest voice is unusual in that it descends to low C.

Subgroup I;	1236	<i>Salve sancta parens</i>
	1272	<i>Cibavit eos</i>
	1278	<i>Nunc scio vere</i>
	1287	<i>Spiritus Domini</i>
	1297	<i>Vultum tuum</i>

Five Introit settings, all for three voices. All have their respective chants in the Superius, and all set their parent material rather plainly as previously described for Subgroups C, D, E and F. All also set only the second half of their verse sections to polyphony, and the mensurations of these half-verses vary. Textures here (particularly in nos 1236, 1272 and 1297) involve a few more voice-crossings, doubled-leadingnote cadences and Phrygian-cadence progressions than in previous subgroups. The abovementioned three settings are also particularly similar, since all three have essential-voice D finals. Nos 1278 and 1287 do not employ their usual verses; the first of these replaces the normal psalm verse with a section of text from the same source as the Introit text (Acts 12, 11) and no. 1287 replaces its psalm verse with a short text derived from *Liber Sapientiae* 7, verses 21 and 23.⁶⁶

Subgroup J;	1239	<i>Rorate celi</i>
	1251	<i>Terribilis est</i>
	1252	<i>Locus iste</i>
	1253/55	<i>Alleluia V. Vox exultationis</i>
	1254	<i>Urbs beata Jherusalem</i>
	1256/57	<i>Domine Deus in simplicitate</i>

⁶⁶ The verse to this *Spiritus Domini* setting reads *Omnium est enim artifex, omnem habentis virtutum, omnia prospiciens*; an alternative incipit for the same verse text is given with the [88](#) setting of *Spiritus Domini* (no. 261). This text occurs in Marbach, C. (ed), *Carmina scriptorium scilicet antiphonas et responsoria ex sacro scripturae fonte in libros liturgicos sanctae Ecclesiae Romanae* (Strasbourg, 1907, reprinted by Olms, Hildesheim, 1963) p. 282 - where it is given as the second Responsory for FERIA VI (Friday) after Pentecost. The *Cibavit eos* setting cited also draws both its main text and verse from a single parent text – in this case Psalm 80 verses 15 and 1 respectively. However, for the latter Introit this textual pairing is more usual than the other instances cited.

All except no. 1239 here constitute a complete set of Dedication Propers, plus a Vespers hymn (no. 1254) for the same Feast. All also present their chant in the Superius, and all except the hymn setting are for four voices. As with Subgroup D, some of these four-voice settings have inessential Contra primus voices. In nos 1252, 1258 and 1259/60 the Contra primus can simply be omitted if desired; in nos 1256/57 the same part looks largely inessential but its omission leaves one or two uncomfortable gaps - as with the Kyrie no. 1215. The same applies to no. 1251, and in the Alleluia (1253/1255) a little juggling of voices is required to effect a three-voice reduction. All of these Dedication settings share the same preference for stretches of monorhythmic chant presentation as previously noted, and most of them also have a preference for continuous texture; the Gradual (1252) and the Alleluia (1253/55) are the chief exceptions to this in that they have internal sections where the Contra primus is largely silent. The Introit *Terribilis est* (no. 1251) is very similar to the other hitherto unmentioned piece in this subgroup (the Advent Introit *Rorate celi*) and both also have an element in common with the Subgroup I Introits in that they set only the last halves of their verses to polyphony. Of all of the subgroups identified so far, this one is the most uniform; it seems highly probable that all of the Dedication pieces were written together for a specific purpose. *Rorate celi* is also like some of the Subgroup I Introits since it replaces its usual psalm verse with a continuation of the parent Biblical text (Isaiah 45,8).⁶⁷

Subgroup K;	1245	<i>Jube Domine ... Primo tempore</i>
	1246	<i>Jube Domine. .. Consolamini</i>
	1247	<i>Jube Domine... Consurge</i>

Three largely three-voice Lectio settings, constituting a complete set of Readings from Isaiah for use at Christmas Matins. No. 1245 has first and final sections which have inessential Contra primus voices, but the remainder of these works are three-voice. All three seem to have been composed as a set and use the same Lectio tone (mostly in their Superius voices) but nos 1246 and 1247 have short passages of lower-voice Tone quotation which strictly makes them migrant settings. They compare interestingly with the similar set of three Lectio settings in Glogau (nos 186-188).⁶⁸ The 91 settings have more bass-like Contras than the latter, but vary more from the standard Vulgate text than the Glogau pieces. All three settings in 91 also require small chant insertions, but are not strictly alternatim. The Glogau settings are through-composed. The composer of the 91 settings makes every effort to give some variety to his repetitive parent material; passages of the text are treated in rapid declamation, in homophony, in strict imitation, in imitative sesquialtera, and are allotted to different pairs of duetting voices. All three settings use duple rhythm in which there is an occasional doubling of harmonic pace with a little activity in small values.

Subgroup L;	1262-63	<i>Sedit angelus</i> (except final 4-voice section)
	1264-65	<i>Christus resurgens</i>

Two lengthy three-voice settings of Easter processional antiphons, much like the Subgroup E pieces in style. The greater part of *Sedit angelus* (like nos 1246 and 1247 previously cited) is classifiable as migrant due to a short lower-voice duet which contains chant material. *Christus resurgens* is simply Superius-based. Like the Subgroup E Glorias, the length of these settings is matched by their even pace throughout and near-continuous texture. The final section of *Sedit angelus* (which has Tenor cantus firmus) seems to have been

⁶⁷ Introit verses using parent text rather than psalm verses also crop up elsewhere in the later Trent Codices and Strahov. The verse of the *Salve sancta parens* setting 89 no. 558 is another that draws on its parent text (which is by Caelius Sedulius) but uses a corrupt version which is given incompletely in 89. The habit of replacing psalm verses in this manner may turn out to be a Germanic one; peculiarities of the latter setting were discussed in my paper 'More insular survivals in Trent 89?' read at the 34th R.M.A. Research Students Conference (Exeter, 2000).

⁶⁸ Published in Väterlein, *op. cit.*, Band 86, pp. 304-316.

added to 91 as something of a scribal afterthought, and has already been cited as perhaps being attributable to the 'Sequence anonymous'.

Subgroup M;	1266	<i>Alleluia VV Pasca nostrum / Epulemur</i>
	1270	<i>Alleluia V. Ascendit Deus</i>
	1276	<i>Benedicta sit</i>
	1277	<i>Alleluia V. Benedictus es</i>

Four three-voice Propers akin to Subgroup G since they make extensive use of triple mensuration and have imitative textures. The Trinity Introit no. 1276 exclusively uses O2, and as in the Subgroup I Introits only the latter half of the verse is set to polyphony. No. 1277 (a Trinity Alleluia probably intended to be paired with no. 1276) opens with an Alleluia section in O followed by a verse using C2, and the same succession of mensurations is found in no. 1270. No. 1266 (the only work in this subgroup with migrant chant use) is slightly more ambitious in that it also opens with an O-mensuration Alleluia, but follows this with a first verse (*Pasca nostrum*) which largely consists of paired duets in which the Superius retains triple meter (O2). The lower voices in this verse are written out in C2, and the Tenor here also quotes chant material. The second verse (*Epulemur*) is duple, but continues the paired-duet texture until its final measures and contains an imitative sesquialtera passage. The scale of this setting is probably due to its importance as the Alleluia for Easter Sunday.

Subgroup N;	1268	<i>Pasca nostrum</i>
	1269	<i>Factus est repente</i>
	1274	<i>Quotiescumque manducabitis</i>
	1280	<i>Alleluia V. Tu es Petrus</i>
	1281	<i>Tu es Petrus</i>

A batch of adjacent three-voice Alleluias and Communion settings which all have Superius-based chant. All of these settings use duple mensuration. Generally they are akin in texture to the Subgroup I Introits. Nos 1280 and 1281 are for the same Feast (Sts. Peter and Paul). They probably associate with the Sts. Peter and Paul Introit no. 1278, and are as likely to be a compositional set as nos 1276 and 1277 previously cited. The Easter Communion no. 1268 probably also complements the Alleluia no. 1266 previously discussed. *Factus est repente* (no. 1269) has a Superius which is particularly close to the Passau version, and this setting is also very similar in style to no. 1274. Generally these works avoid the complexities of their Subgroup M counterparts.

There are therefore fourteen subgroups of clearly identifiable Group 10 works in the manuscript which share significant common features, accounting for fifty pieces (all of which except one occur in 91.) Even so, the stylistic range of these subgroups is quite diverse; if the Subgroup I Introits, for example, had survived in a small manuscript together with the Subgroup H pieces, there would be little to suggest that the two sets of pieces were in any way connected. Readers will notice - as I have - that recurrent features listed in these subgroups crop up in unexpected places. Kyrie and Sanctus settings share briefly paired mensurations; Contra primus voices in four-part works seem to have a high degree of dispensability, and Gloria settings and antiphons tend to be written in essentially the same 'one chant note per breve' manner. In view of my earlier comments suggesting production by a school rather than a single composer, it would be premature to take the process of internal subgroup similarities much further than I have at present. After all, detailed analytical investigation of these pieces (and their counterparts in Glogau) would prove a large task that is probably beyond scope at present.

However, it is possible to take the initial Group 10 identification process at least one stage further for a very good reason. Our method of isolating similar works in Group 10 omits mention of pieces adjacent to those cited which share the traits of more than one subgroup. For example, the three-voice *Alma redemptoris* no. 1209 has some activity in syncopation and small values, and is more developed in terms of chant paraphrase and imitation than the Marian antiphons surrounding it in the manuscript. Therefore this piece could not justifiably be associated with the Subgroup C antiphon settings,

even though it occurs in Glogau (as no. 40) close to two other works which are concordant with 91. However, its chief significant variance from the Subgroup C pieces (more sophisticated duple rhythm) is a feature which also occurs in the Subgroup K Lectio settings. Therefore, it would be appropriate to list this piece (and others equally stylistically halfway) according to combined subgroup codes as CK. The subsequent lists of pieces therefore add to Group 10 in the following manner; the first letter-code given cites the subgroup to which the piece(s) concerned are geographically nearest in the manuscript, and the second letter-code refers to their next nearest stylistic and structural allegiances amongst the subgroups established.

(i) AN; 1191 *Vos qui secuti*

This double coding can only be applied to a single piece; no. 1191 occurs following one of the Subgroup A Sequence settings (*Clare sanctorum*) and is a Communion intended for the same Feast as the latter. It is therefore likely to be a companion setting to *Clare sanctorum*, and is otherwise a Superius paraphrase setting resembling the Subgroup N works in its simplicity, brevity and use of duple mensuration.

(ii) CE; 1174 *Veni Sancte Spiritus, reple tuorum*
 1175 *Asperges*
 1201 *Ecce Dominus veniet*
 1202 *Ecce concipies*

The works classifiable under CE are all three-voice Superius paraphrases using duple mensuration. Nos. 1174 and 1202 both have concordances in Glogau (nos 41 and 28 respectively) and the former occurs in Glogau following the *Alma redemptoris* previously discussed. All CE works are simple settings with stretches of monorhythmic chant presentation like the Subgroup E Glorias, and two of them (nos. 1175 and 1201) are brief like their parent chants. It will also be noticed that - apart from the presence of a single *Salve Regina* setting that is probably by the 'Sequence anonymous' (no. 1203) - the pieces numbered in the DTÖ catalogue from 1200 to 1210 form a continuous run of pieces either belonging to or associable with Subgroup C. All of the CE works have the same type of Contratenors as the Subgroup C antiphons, and the longest of them (no. 1202) is stylistically very like the Subgroup C antiphon *Descendi in ortum* (no. 1207).

(iii) CG; 1211 *Regina celi tro. Domine nate matris*

Another three-voice antiphon setting very similar to (and adjacent to) the run of Subgroup C-associated pieces previously mentioned. I classify this Superius-based setting of the well-known chant under CG because its trope section has largely monorhythmic presentation - just as in the optional trope sections of the Sanctus tro. *Archangeli*.

(iv) CH; 1214 *Regina celi tro. Domine nate matris*
 1230 *Veni Sancte Spiritus, reple tuorum*

Two four-voice Tenor cantus firmus antiphon settings, the former also occurring in Mu 3154 (as no. 90). No. 1214's cantus firmus is near-monorhythmic (like that of the Subgroup H Kyrie no. 1213) and only seems to be elaborated by occasional stepwise additions. This *Regina celi* also has a grammatically inessential Contra primus, and is related to the Subgroup H pieces by its use of triple meter throughout (in this case, O2). Its position following the Subgroup H Kyrie no. 1213 also makes it an attractive candidate for compositional pairing, as does its occurrence before the Subgroup D Kyrie no. 1215 (which has a Contra primus that seems almost dispensable, and also has sections in triple meter). Otherwise no. 1214 seems to match with the identically troped *Regina celi* no. 1211 - offering singers a choice between a four-voice cantus firmus setting or a three-voice *contrapuntus fractus* setting. No. 1230 (which is in duple rhythm throughout, and has a Tenor which is monorhythmic and probably unelaborated) is a less certain addition to the works associable with Subgroup C. However this completely non-imitative piece may be related to *Regina celi* no. 1214 (which only has a little more imitation throughout) and no. 1230 also follows the Sanctus tro. *Archangeli* in 91. It is therefore possibly from the same background as the other Group 10 pieces discussed, although its exclusive use of duple meter sets it apart somewhat from the Subgroup H works. Unsurprisingly, the Contra primus here is another voice which is almost dispensable. The piece will just about work without it, but

probably sounds better with the Contra primus since its absence results in a few uncomfortably exposed sounds.

(v) CI;	1216	<i>Hec dies</i>
CK;	1209	<i>Alma redemptoris</i>
CL;	1217	<i>Salve festa dies</i>
GC;	1228	<i>Sanctus Pascale</i>
JD;	1261	<i>Alle Dei Filius</i>

These miscellaneous pieces (respectively a Gradual, an antiphon, a processional hymn, a Mass Ordinary and an Easter Alleluia trope) are coded as above for the following reasons. The three-voice Gradual no. 1216 is a Superius-based setting much like the Subgroup C antiphons, but retains some of the old-fashioned progressions common in the Subgroup I Introits. The *Alma redemptoris* no. 1209 has already been discussed above, so no more need be said about it here. The three-voice Easter processional hymn *Salve festa dies* (no. 1217) is an extremely simple setting with its chant presented in the Superius; it seems to be shortened, and will only easily accept verses 1-4 of the complete thirteen-verse text since further editorial texting would involve varying numbers of syllables for single notes. It has varied repeats in successive sections, and is otherwise much like the Subgroup L Easter pieces in its plainness. The three-voice Sanctus *Pascale* no. 1228 occurs between the two Subgroup G Sanctus settings. It is simpler and shorter than either, and (being a Superius-based setting in between two migrant ones) its closest relatives appear to be the Subgroup C antiphons despite its use of triple meter for its first and third sections. It has short stretches of monorhythmic chant presentation (at 'Pleni sunt' and at the start of the Osanna) and has a high proportion of interrupted-type cadences. Three out of four sections end with these, and other such progressions also occur internally. Finally the four-voice *Alle Dei Filius* setting no. 1261 is coded as JD since its Contra primus is inessential, as with several Subgroup J pieces and the Subgroup D Kyrie no. 1235. The concordant reading for no. 1261 in *Glogau* (no. 176) omits this voice. In addition, *Alle Dei Filius* occurs following the last Subgroup J work in *91* (the Sequence *Psallat Ecclesia*) and therefore finishes a run of eight pieces associable with Subgroup J. A Superius-based setting like the other Subgroup J works, its occasionally busy lower voices also relate it to the Subgroup D Kyrie no. 1215. There is also a certain amount of sophistication in which Superius of this piece has been constructed out of the repetitive two-section chant. Different statements of the melody's A- and B-sections are given with varied lower-voice passages, and in one instance at doubled pace.

(vi) LC;	1237	<i>Ave Maria</i>
	1242	<i>Recordare tro. Ave tu rosa</i>
	1249	<i>Verbum caro factum est</i>
	1250	<i>Alleluia V. Dies sanctificatus</i>

Respectively three-voice settings of an antiphon, a troped Offertory, a Responsory and an Alleluia, these four works all exclusively use duple meter and are all Superius-based chant settings apart from no. 1242 (which is migrant since the Tenor momentarily quotes the parent chant in both a brief three-voice passage and an immediately following lower-voice duet). All four settings have stretches of monorhythmic or near-monorhythmic chant presentation, no. 1249 being the nearest in this respect to the Subgroup L Easter pieces in view of its length. *Ave Maria* no. 1237 is the simplest of this batch, and vies with both the Subgroup L pieces and the Subgroup C *O florens rosa* (no. 1205) for plainness. The *Recordare* setting (no. 1242) also hardly embellishes its chant beyond cadential clichés, and both this and the Alleluia no. 1250 have modest patches of lower-voice activity. Another good argument for seeing these pieces as part of Group 10 are their connections with *Glogau*: the *Recordare* setting appears in that source as no. 106, between two other works from *91* which are also part of Subgroup C (nos 1207 and 1205). The *Verbum caro* setting no. 1249 (while paired in *91* with a setting of the same chant by the 'Sequence anonymous') occurs in *Glogau* as no. 31, immediately before another piece which will be discussed below in connection with Subgroup C (*Gaude Dei genitrix*, *91* no. 1320).

(vii) LE;	1231	<i>Da pacem, Domine, in diebus</i>
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1243	[<i>Descendit de celis</i>] tro. <i>Missus ab arce</i>
1244	<i>Ecce Maria genuit</i>

Three-voice settings of an antiphon *pro gratiarum actione*, a Responsory verse-trope and a Circumcision Vespers antiphon. These pieces are all brief Superius-based chant settings and all use duple mensuration. They have stretches of monorhythmic chant presentation like the Subgroup E Glorias, and are otherwise as simply set as the Subgroup L Easter pieces.

(viii) NE 1271 *Christ ist erstanden*

A short three-voice setting of the ubiquitous Easter leise, occurring near the Subgroup N Propers and sharing their use of simply-presented *contrapunctus fractus* style and duple meter. This setting also occurs in Glogau (as no. 126) but within a batch of other leisen that have no relationship with 91.

These lists of pieces which can be allotted double codes ends our short survey of Group 10 apart from six works which - although they have characteristics comparable with some Group 10 works - do not fit into any subgroups easily for one reason or another. First amongst these is the three-voice Communion *Ecce virgo concipies* (no. 1199) which occurs just before the continuous run of Subgroup C pieces noted earlier. Its Superius-based chant is a little more embellished than in the Subgroup C works, and its use of rhythm and occasional imitation are slightly more restless than in the latter. This piece might possibly belong with the Attamasch group discussed earlier. Otherwise I classify the following five works as '10X' in view of their varied features. The four-voice Sanctus tro. *Marie Filius* (no. 1224, a Tenor cantus firmus setting of the THAN 29var melody) is equally difficult to group. Although it occurs following a Subgroup E Gloria, this is one of the few chant settings in 91 that have strong links with Sanctus settings in 89 and Strahov (both sources contain four-voice Sanctus settings with F finals that have some element of Tenor-based chant).⁶⁹ No. 1224's Tenor only appears to be elaborated by a few single-note additions, it has a continuous texture (another feature of the 89 setting cited) and has a lower Contra that tends to behave like a filler part. However, one important feature of this Sanctus which links it to Group 10 is the rhythmic treatment of its Tenor; this voice begins in perfect breves in O mensuration, then changes to imperfect breves, then to breves in C mensuration and finally to breves in C2. The cantus firmus therefore increases in speed throughout. While there is no exact counterpart to this amongst the Group 10 pieces, I have previously noted that the *Alle Dei Filius* no. 1261 partly varies its repetitive Superius-based chant material by use of a speed increase. Therefore the Sanctus in question might belong to the same school. Another good reason for considering no. 1224 as reasonably local is that its Tenor is quite close to the Passau version of the chant.

The three-voice Tenor cantus firmus *O sapientia* (no. 1232) has been previously cited as the least certain of our Group 1 inclusions. The chief reason for mentioning this setting in connection with Group 10 is that it has a Superius-based counterpart setting in Glogau (no. 30) and that it is flanked in 91 by two Group 10 pieces; the *Da pacem* setting previously coded as LE, and the Subgroup 9 *Salve sancta parens* no. 1233. Just as the two 91 *Regina celi* settings complement each other, the two settings of *O sapientia* in 91 and Glogau may also emanate from the same school as a related pair. Because of its brevity and simplicity, I remain unsure whether this piece should rightly belong with Group 1 or Group 10.

The Corpus Christi three-voice *Alleluia V. Caro mea* (no. 1273) seems almost equally unclassifiable, despite pairing liturgically with the preceding piece in 91 (the Subgroup I Introit *Cibavit eos*). Only the Alleluia verse is set, and much of the piece consists of a partly imitative Superius-Contra duet; the Tenor only enters for the last few measures. It is also low-pitched, with the final Superius note being G below middle C. Apart from the liturgical pairing mentioned above, the only reasons for including this piece in Group 10 are that its Superius is notably faithful to the Passau version of the chant, that its duet section contains a sesquialtera passage similar to that in the *Alleluia VV Pasca nostrum / Epulemur* (no. 1266), and because its use of a final doubled-leadingnote cadence recalls the textures of the Subgroup I Introits.

⁶⁹ 89 no. 636 and Strahov no. 85.

Lauda Syon Salvatorem (no. 1286) has been mentioned earlier. A three-voice and through-composed setting of the well-known Corpus Christi Sequence, it has the chant in its Superius throughout (which is again close to the Passau version) and repeats the music of each verse to set the full text - although double underlay is not given in 91. Badly copied in the manuscript, the setting lacks its Contra for verses 7 and 8. Most of the setting recalls the Subgroup C antiphons, with the voices being distinct in function and the music being simply written, in duple meter after the first verse and rather chordal. There are also passages of long-note Superius treatment as in the Subgroup D and G works. However there is a higher degree of Superius-Tenor imitation than normally found in the Subgroup C pieces, and this is the only piece in 91 which features monophonic introitus in the style of the fourteenth-century motet. At the beginning of the textually significant 'Ecce panis angelorum' verse and at the following (final) verse, the Superius sings the first phrase unsupported by any other voices. However a part-concordance in Glogau (no. 79) gives a duple first verse and fills in the monophonic introitus passages with conventional lower voices. This might seem to be a more authentic version of the piece but the first verse is entered in Glogau as something of a copyist's afterthought. Neither is this the only Sequence setting in Glogau to have such a first verse appended. Therefore the original form of this piece remains unclear.⁷⁰

Finally, the three-voice antiphon *Gaude Dei genitrix* (no. 1320) is a piece much like the Subgroup C antiphons in its use of duple meter, simple Superius-based chant presentation and well-stratified voices. Quite why it strayed into the later fascicles on 91 is uncertain - but because it is a 'stray' this piece escapes cataloguing under my double-code method since it is not really near anything that it resembles. However, in Glogau it appears next to the *Verbum caro* setting previously coded as LC (91 no. 1249). For that reason as well as the resemblances mentioned, its inclusion in Group 10 may be somewhat justified.

To conclude our survey of likely Group 10 works, the following points are of primary importance. Firstly (as our title says) this is only an initial sorting process - a first step towards trying to determine what might constitute 91's core repertory. As such, Group 10's size and positioning largely within the manuscript's central fascicles is significant. Secondly, equally important is the way in which 91 only appears to present part of a repertory that is continued in Glogau, and the way in which works by the 'Sequence anonymous' appear to interact with the Group 10 works in 91. As we have seen, the *Sedit angelus* setting shows signs of adaption that suggest collaboration. Consecutive runs of possible Group 10 pieces in 91 and copying together with works by the 'Sequence anonymous' suggest that the two bodies of music may have come from a single centre. Alternatively, the Group 1 ('Sequence anonymous') pieces may simply have been available from another centre close to that (or those?) which produced the Group 10 pieces. I have also noted the infrequency of sacred works classifiable in Group 1 from Glogau, and have suggested that this might be due to their being regarded as a little aged by the time that Glogau was compiled. Possibly, the Austrian chant-setting repertory acquired some of the characteristics of a living organism as parts of it were recopied; older pieces may have been discarded, only to be replaced by newer settings of the same chants and yet more new settings. In Glogau this can be seen from late-looking additions such as Finck's four-voice *Nigra sum*, which has concordances in Breslau 2016, Annaberg and other end-of-century sources.⁷¹ As regards the mysterious Bebrleyn (the only named indigenous composer for any of the 91-Glogau compilation apart from Attamasch) only future research will be able to tell us whether his role was more than minimal.

Thirdly, I recognise weaknesses in my sorting of Group 10 even as I complete it. My comments on the Sanctus no. 1224 and *Veni Sancte Spiritus, reple tuorum* no. 1230 in particular are short. There would be no point in even starting a sorting process of 91 if I had determined from the start that "these pieces have to go somewhere" because - of course - no such rule need apply to stragglers amongst a large body of anonymous music. But at least the method chosen allows such pieces to be identified as less homogenous than the greater part of Group 10. Similarly, my comments on *O sapientia* (no. 1232) point to a certain helplessness in dealing

⁷⁰ The Glogau version is published in Väterlein, *op. cit.*, Band 85 pp. 133-138. For an edition of the 91 version, see Gozzi, M. (ed) *Codici Musicali Trentini del Quattrocento* vol. I; *Sequenze* (Trento, 2013) pp. 199-206. I was unaware of this part-concordance until the latter volume appeared.

⁷¹ Published in Väterlein, *op. cit.*, Band 86, pp. 336-339. Concerning Finck's authorship of this piece, see Hoffmann--Erbrecht, L., 'Auf den Spuren des Schreibers der Glogauer Handschrift (ca. 1480)' in *Augsburger Jahrbuch für Musikwissenschaft* VII (1990), pp. 19-29 (particularly p. 21).

with functional polyphony that reveals little about its possible composer. But it would be wrong to try hiding the fact that amongst this large repertory there are pieces where even the simplest decision about authorship can be an uncertain move.

Fourth, readers who examine my arguments closely will observe that my identification of Group 10 pieces largely depends on adjacency of works in 91, concordances between only two manuscripts, and common features (like virtually unelaborated Superius-based chant) which the identified subgroups only partially share. However, it would perhaps be wrong to assume that any similar body of works in 91 does anything other than hang together. If the pieces that I have identified as Group 10 form anything like a central part of the 91 repertory (or, if only a part of them actually do so) then they are by nature conglomerate and therefore likely to be an assembly rather than an Opus. In view of the sheer size of the chant repertory shared between 91 and Glogau, any more subjective interpretation would be unsound.

Fifth, Adelyn Leverett's work has shown that Passau Rite chant sources provide a likely binding factor for many of the 91 and Glogau chant settings. Throughout, I have tried to draw attention to particular works whose detectable parent chant seems close to the Passau versions, but not all chant settings in 91 have parent melodies in the easily available facsimiles of Winterburger's Passau Graduale and Antiphonale prints. Consequently a thorough investigation of related chant sources is needed, and this is a task for which I may not have the necessary materials. In some instances, lack of close relationships between certain 91 chant settings and the Passau versions of their chants may continue to pose problems. In others, local provenances may end up being more securely established. We have already seen, for example, that the Mass attributable to Attamasch uses chants that circulated in Bohemia and Silesia.

Sixth, any assumption that there was a particular Germanic obsession in the post-Conciliar period with gathering chant settings would constitute a dangerous argument from silence. Despite the existence of the large Introit collection in 90 and the slightly earlier chant setting repertory in Mu 3232a, destruction of western sources has left us little to compare these Germanic collections with. In fact, our sources for polyphonic Propers, hymns and Mass Ordinaries for the period 1460-1500 in France, England and the Low Countries are woefully inadequate. In these terms, there may not necessarily be anything unique about the 91-Glogau compilation, nor even anything singular about its size and scope. A generation later Isaac's *Choralis Constantinus* pursued a similar aim, and interestingly Leverett drew upon resemblances between the 91 *Benedicta sit* setting and Isaac's setting of the same chant to show that the two may be related.⁷²

Seventh, my basic method has been to chip away parts of the 91 repertory in order to reveal common traits shared by the Group 10 pieces. This has the disadvantage of highlighting similar groups of pieces which are perhaps not that important compared with the Group 10 works. Ideally, the latter need considerably more attention in their own right. However, perhaps it is enough for present purposes merely to suggest that an assembly as large as the Group 10 works might have been the work of a single school.

Lastly, further research on this area may either follow the liturgical lead suggested above, or may result in closer examination of my suggested groups in 91. Alternatively, an examination of Glogau similar to the one undertaken here would prove useful. Neither are these the only repertories in which some sort of division process seems helpful to further work. The Bux collection in particular might be fertile ground to attempt a similar sorting method. However, having attempted to identify most chant settings in 91 that may be associable on stylistic and structural grounds, it remains to present the data for Group 10 (as Table 4), to incorporate this data into Table 5 (which lists the manuscript's entire contents according to groups suggested) and to account for works which still seem to remain strays after the whole sorting process.

⁷² See Leverett, *A Paleographical and repertorial study...*, I, pp. 108-109.

The pieces in 91 which have so far gone unmentioned fall into two categories. The first of these consists of cyclic Masses which have no recognisable counterparts, and the second consists of chant settings plus the odd motet or secular piece which likewise seem to have little in common with the music surrounding them. I shall only discuss the Masses briefly since some of them are by known composers, and will concentrate more on anonymous pieces which are more like those cited in the previous pages.

Amongst the Mass cycles, the three-voice canonic cycle with four-voice Agnus II (nos 1353-57) finds virtually no points of reference amongst adjacent works. This Mass is constructed using successive canons at the unison for equal voices. All movements start on F, and the Kyrie has a concordance in 89 (no. 530). Richard Loyan suggested that textural differences between the last pair of movements and the first three may suggest dual authorship, although this may not necessarily be so.⁷³ The closest related music seems to be various canonic or quasi-canonic works in 89, such as the 5-voice Magnificat Tone 5 no. 759 - which may be south German if not yet classifiable as an identifiably local piece. We can therefore tentatively regard this Mass as Germanic, and the same possibly applies to the preceding Mass in 91 (nos 1349-52). This is a three-voice, low-Contra type work with G-Dorian finals which is similar in texture to Busnois chansons like *Quant j'ay au cueur* since its Superius and Tenor share patches of equality. Most of this cycle looks freely composed, and the Gloria and Credo texts are set in *Missa Brevis* fashion. Another good reason for considering this as a Germanic work is the way in which borrowed material seems to be introduced at the end of the Credo: the Superius ends this movement with a line very similar to that of the ubiquitous *J'ay pris amours* Superius.⁷⁴

Likewise, Vincenet's two Mass cycles in 91 (nos 1193-97 and 1299-1302) are possibly strays; whilst I have previously indicated that a central European period for Vincenet seems unlikely, his three-voice Mass (nos 1299-1302) may have been well circulated in Germanic sources since its Sanctus also appears in Strahov.⁷⁵ The Missa *O gloriosa regina* (nos 1193-97) is given in 91 in a version which may antedate the possibly revised one in CS 51, and - being based on Touront's *O gloriosa regina* - serves as a reminder of the parent motet's wide distribution. Somewhat confusingly, 91 gives the *O gloriosa* motet before Vincenet's three-voice Mass (as no. 1298) and this may imply that the scribes of 91 somehow thought the two to be related. Touront is also represented in 91 by a fragmentary copy of his song-motet *O generosa* (no. 1336). Judging by its appearance in Strahov, Speciálník and Q16 this was another reasonably well-travelled work.

The frontispiece collection also contains Faugues's Missa *La Bassedanse* (nos 1151-1155) which may be present because of its structural links with the previously discussed Missa *Regina celi*. Likewise, this section of 91 also contains Compère's *Omnium bonorum / De tous biens plaine* (no. 1161) and Busnois's *In hydraulis* (no 1162). Neither of these musician-motets have local connections, although there seem to be indirect filial links between the 91 copies and their concordant sources - the Busnois piece also occurs in Mu 3154, and Compère's motet is also found in SPB80.⁷⁶ Likewise, 91 also gives a few stray chansons; Caron's *Accueille ma la belle* (no.1150) is given with the contrafactum text *Da pacem ... tranquillam*, and Busnois's *Quand ce viendra* (no. 1189) is given with a text taken from an internal stanza of *Becket's Gaude flore virginali* (*Gaude mater miserorum* - the same text with which it appears in 88, no. 502). Busnois's *Vous marchez du bout du pié* (no. 1171) is given completely without text, and possibly received the attention of local scribes because its texture (involving combinative cantus firmus) is not unlike that of a Tenorlied. The final piece in 91 (*Je*

⁷³ The Mass is published in Loyan, R., (ed), *Canons in the Trent Codices* (*Corpus Mensurabilis Musicae* 38, American Institute of Musicology, Rome, 1967) pp. 2-15, where it is given the editorial title Missa *Ad fugam*.

⁷⁴ Further on this Mass, see Mitchell, *op. cit.*, I, p. 117. Since I last described this cycle, it may be important to note that there may be a stylistic indebtedness to Touront's *O generosa* (which is only a few pages away in the manuscript).

⁷⁵ Regarding this Mass probably being based on the now incomplete chanson *Fausse langue*, see Mitchell, *ibid.*, I, pp. 112-114. Leverett (in 'Works by Vincenet in Trent 91') suggested that the basis for this Mass might be the *Zersundert* lied - a claim which I consider less likely than the former possibility.

⁷⁶ Regarding these concordances and minor features which they share, see Leverett, *A paleographical and repertorial study...*, I, pp. 114-119.

me sans, no. 1364) also turns out to be another Busnois chanson; this is merely a copy of his *Joie me fuit* with a garbled incipit.

The frontispiece collection only contains one more short work with links to recognisably central repertory. In the middle of the two-voice Benedicamus settings previously listed as Group 5 is a setting for three high equal voices (no. 1167) which seems to have no musical association with the latter. This may be an accretion to the Missa *Regina celi*, with which it shares F finals and similarities to the Kyrie and Sanctus mottos. Neither is it the only piece of this kind in the later Trent Codices; 89 no. 653 (*Ecce panis angelorum*) similarly has three high equal voices, F finals and an imitative opening not dissimilar to the latter. Whilst both additional pieces look stylistically different, each could well have been used during a performance of the Missa *Regina celi* for the elevation of the Host and the Benedicamus.

The section of 91 which presents most of the Group 10 works likewise contains only a single chant setting which we have not accounted for so far. This is the three-voice *Alleluia V. Veni Sancte Spiritus* no. 1275. Whilst not radically different in design from the simpler Group 10 works, this piece contains features which are not found elsewhere in the grouped works discussed. This is a duple-mensuration and Superius-based setting, but both of its sections end with seventeen measures of musical rhyme - the composer abandons chant here for the sake of sectional uniformity. The Tenor in the verse also breaks into sesquialtera whilst the outer voices remain in cut-C, and the matching section endings make much use of imitative four-note figures separated by rests. There is nothing quite like this piece elsewhere in 91, and consequently it must remain on its own. The style of this setting slightly recalls some of the character pieces in Glogau such as *Der ratten schwanz* (no. 113). Possibly there are further similar pieces in Glogau which may turn out to be groupable.

There remain two more small areas of 91 which contain ungroupable works - the first of these being fascicles 17-19 which have a high concentration of Vespers hymns. These may have been gathered from a variety of sources, and amongst these pages I find the following pieces to be unassociable with any others in 91. No. 1312 - the three-voice St. Andrew hymn *Quos arte piscatoria [Exorta a Bethsaida]* - uses Superius paraphrase, O mensuration and an old-fashioned filler Contratenor. Unique to 91, this setting has practically nothing in common with adjacent pieces. Likewise, no 1335 (a five-voice *Ut queant laxis* with the cantus firmus in the middle voice) has no counterparts, nor indeed any counterparts anywhere in the later Trent Codices. Unusually elaborate and dense for a Vespers hymn setting, it generally resembles later pieces in Leipzig 1494 and Mu 3154. Likewise, one should perhaps not expect to find comparisons in 91 for the three-voice *Urbs beata* setting no. 1343, since this may be a slightly older piece than much of the repertory and has three concordant sources.⁷⁷

That leaves just four hymn settings, all for three voices. No. 1321 (*Jhesu corona virginum*) has clear central European connections by virtue of its chant use; its Superius paraphrases a rare hymn melody that also occurs in *Speciálnik* (p. 604). Simply-written and using duple mensuration, this setting contains consecutive fifths and a few uncomfortable progressions which may suggest provincial origin. Nos 1331 and 1333 (respectively *Ave maris stella* and *Pontifex Sixtus monuit*) are both more polished, but still quite unlike anything else discussed so far. *Ave maris stella* no. 1331 is a charmingly asymmetrical setting with an old-fashioned Contratenor, and its lower voices have modest patches of activity. We remain fairly clueless about the provenance of this piece, since its Superius begins D A B instead of the more customary Germanic-variant *Ave maris stella* opening D A C. This setting may turn out not to be Germanic at all. No. 1333 (whose first verse begins *Martyris Christi colimus*) uses the same chant and text as the Group 8 setting no. 1327. Another Superius paraphrase with fairly active lower voices and an old-fashioned Contra, it contrasts well with the functional Group 8 setting but still has no detectable counterparts anywhere in 91. Finally, the Superius-based *Qui pace Christi* no. 1311 [*Martine confessor Dei*] resembles some Group 10 pieces with its

⁷⁷ The 90 reading for this piece is published in Gozzi, M. (ed), *Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr. 90) con un' analisi del repertorio non derivato da Tr 93* (2 vols, Turris, Cremona, 1992), II, pp. 193-194. I wish to thank Peter Wright here for allowing me to mention a forthcoming article on one of the sources for this hymn (the Weitra fragment) to be described in Zapke, S. and Wright, P., 'The Weitra Fragment: A Central European Source of Late Medieval Polyphony'. Otherwise *Urbs beata* is also found in Strahov, f. 281r.

monorhythmic Superius opening and partially bass-like Contra, but there is not really enough in this short piece to observe any significant similarities with individual Group 10 works. The Superius, too, proceeds after its initial measures with more paraphrase than unelaborated chant statement - which is on the whole uncharacteristic of the Group 10 pieces. *Qui pace Christi* is perhaps equally close to the abovementioned *Jhesu corona virginum* setting, with which it shares odd pairs of consecutives and occasional small solecisms.

Our final ungroupable set of pieces consists of two works. The first (no. 1172) is a three-voice alternatim *Te Deum* setting. The second (nos 1176-80 and 1183) is a three-voice Mass plus various accretions. This cycle (for reasons which will become apparent) has two Kyries, and the troped Benedicamus setting no. 1183 is also possibly part of the same complex. Adelyn Leverett wrote about both the Mass (which appears to be of composite authorship) and the *Te Deum*, and my comments here are chiefly made from the point of view of my own work in preceding pages. *Te Deum* no. 1172 illustrates some of the risks of attempting to allocate provenance to individual unica on the grounds of style and detectable chant use. Leverett suggested that this might be a work of Martini, on the grounds of similarities between this and several Martini psalm settings (in terms of cleffing, ranges and general verse structure).⁷⁸ Whether these are reliable indicators or not, it seems just as important that the setting in question is equally close to the more extended Group 10 pieces. Typically, the Superius verses employ much monorhythmic chant quotation and only embellish the chant significantly at cadence-points - as in the more functional Group 10 chant settings. The use of simple imitation here is also generally similar to that in the Subgroup 10K Lectio settings. This *Te Deum* also features occasional cadences using dotted-rhythm patterns and sectional endings using interrupted-type cadences, which are also features of other groupable works in 91. Additionally, it may be significant that the doxology of the *Asperges* setting previously coded as CE (no. 1175, and only a few pages further on in 91) is imitatively similar to parts of the *Te Deum* and also uses a chant that is melodically not too different. Therefore, I regard any connection between Martini and this piece as questionable until further evidence comes to light; it could equally well turn out to be Germanic.

The Mass cycle (which I previously referred to in my Ph.D. dissertation as the *Missa Trium vocum I*) has more convincing connections with north Italian repertories. In addition to the twin Kyries and the likely Benedicamus accretion, it also has strikingly short triple-mensuration and probably freely-composed Gloria and Credo movements which make much use of *Missa Brevis* type wordsetting and homophony - more so than in any other Mass in 89 or 91. Leverett suggested that these movements relate to the Milanese type of *Missa Brevis*, and that due to their sectional divisions, text deletions and texture they could be Milanese.⁷⁹ It is equally likely that they are an Austrian imitation of Milanese style, since the two movements concerned constitute something of a stylistic entity together with the first half of the Sanctus (which is discussed below). Since the Ambrosian and Roman Rites co-existed together in Lombardy for centuries, it is quite probable that such a Mass had a practical use outside the Milan diocese. The original place of use for this work may even lie in the Trento area.⁸⁰ The two Kyries nos 1176 and 1177 are both alternatim settings (of the chants MEL 18 and MEL 171 respectively) and seem to be the start of the accretional process since they equip the Mass for either a variety of Temporal Feasts (MEL 18) or Marian Feasts (MEL 171). Both are migrant settings, and are also not too dissimilar from some of the Group 10 works; each Christe section contains short patches of chant quotation in breves. Most movements of this Mass have D finals, too, so its composite nature would arguably not be that detectable even to an informed fifteenth-century ear.

Leverett also suggested that the first half of the Sanctus (minus the Benedictus) may be part of an Ambrosian original, on the grounds that the first half of this movement looks freely composed and that chant treatment "appears" at the point where she thought that additions (i.e. the Benedictus) might have been made. I remain unsure about this; not only may there be snippets of chant hidden in the first half of the Sanctus, but also its

⁷⁸ See Leverett, *A paleographical and repertorial study...*, I, pp. 154-155.

⁷⁹ See Leverett, A., 'An early Missa brevis in Trent Codex 91' in Kmetz, J. (ed), *Music in the German Renaissance...*, pp. 152-173.

⁸⁰ Regarding the co-existence of the Ambrosian and Roman traditions, see Strohm. R., *The Rise of European Music 1380-1500* (Cambridge, 1993), p. 607.

rhythmic style is reminiscent of the Subgroup 10G Sanctus settings discussed earlier.⁸¹ Its Superius (like the Subgroup 10G settings) begins with extended values, and its use of imitative changing-note figures and downward runs of fifths also recalls Germanic polyphony rather than anything imported. Since the Sanctus also shares small clichés with the Gloria and Credo, the provenance of the first half of this movement remains debatable. This movement seems to open without reference to any known Sanctus chant, but the Tenor's notes at 'Dominus Deus' (D D D C) may refer to the THAN 161 chant at the same textual point. Also the first half of this movement seems to refer to one of the Passau Sanctus *de Confessoribus* chants (THAN 157) as follows. The Superius at 'tua' cadences on A (as the chant does at the same textual point) and then continues the reference with what looks like an elaborated version of the THAN 157 Osanna. The Benedictus-Osanna II (which is the section that Leverett thought of as a possible addition) may also refer to the same chant: the Superius at Osanna II might derive from THAN 157, and the Benedictus Superius may be related to the Benedictus of THAN 167 (the latter reference was first suggested by Leverett). The suggestion that both the triple and duple divisions of this Sanctus close with references to the THAN 157 chant therefore weakens the case for co-authors or a revisor being involved in its composition. I think it improbable that a second composer may have recognised the passing reference at the end of Osanna I and remodelled the same pre-existent material in a "new" Osanna II, although a revisor could of course have written an Osanna II Superius part that roughly resembles the first Osanna without a Sanctus chant in mind. The following examples illustrate both Osanna endings and their suggested relationship to the THAN 157 chant.

14-16. Superius endings of Osanna I and II from the *Missa Trium vocum I*, and Osanna section from the Passau Sanctus *Aliud solemne de confessoribus* (Grad Pat ff. 189r-v, THAN 157);

The image displays three musical staves, each representing a different chant ending. The first staff, labeled '45', shows a melodic line in G-clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are 'O - san - na in ex - cel - sis.' with a sharp sign and a repeat sign at the end. The second staff, labeled '85' and '90', shows a similar melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are 'O - san - na in ex - cel - sis.' with a sharp sign and a repeat sign at the end. The third staff, labeled '(&c.)', shows a shorter melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are 'O - san-na in ex-cel - sis.' with a repeat sign at the end.

Chant treatment in the Agnus seems to be as follows; its Contra begins by quoting the first seven notes of the Agnus chant paired with Sanctus melody THAN 182, and from 'mundi' to the end of Agnus I the Superius clearly refers to the Agnus chant SCHILD 190 - which is paired with THAN 157. Agnus II begins with the Superius and Tenor imitatively quoting the first four Agnus III notes of the same melody used at the Agnus I opening, and again from 'mundi' to the section-ending the Superius refers to SCHILD 190. Agnus III looks largely freely-composed, but its close may vaguely allude to the SCHILD 190 ending. The *Benedicamus in laude* no. 1183 (although not strictly part of the cycle) seems to round off this composite Mass with a short, Superius-based setting of Benedicamus trope which is given in two versions: chant-carrying Superius plus Tenor and Contra or Superius plus second Discantus and supporting 'concordans' voice. As in many Group 10 pieces, the chant presentation is largely monorhythmic.

Given the uncertain and probably composite manner of this cycle's assembly, it would be rash to regard it as anything but ungroupable. My discussion of the Sanctus argues for restoration of this movement as a single entity, but even then the Mass as a whole might have involved two or three stages of assembly. The Gloria

⁸¹ Previously I attempted to identify the chant used in the Sanctus and Agnus of this Mass with the melody THAN 161 (see Mitchell, *op. cit.*, I, pp. 110-111). This is incorrect.

and Credo are fairly self-evident as a pair, but some of the outer movements and the *Benedicamus* may have been added a little later. In addition, the patchwork of chants which are quoted in the *Sanctus* and *Agnus* may be more in the Germanic than the Milanese tradition. It would be reassuring to think that at least the first and second stages of this cycle's assembly were the work of the Group 10 school, just as the Attamasch grouping outlined earlier includes a paraphrase Mass as well as independent chant settings. However, given the uncertain accretion process in this Mass not even the provenance of its *Gloria* and *Credo* can be securely established. Similar Masses which are more easily detectable as composite (and which are probably the result of scribal rather than compositional assembly) also occur in 88, so the habit of putting together such Masses was accepted practice by the time that these movements were copied for 91. Their presence in the fascicles following the frontispiece collection perhaps also points to the frontispiece scribe being a disseminator as well as a copyist. Perhaps it was he (or somebody similar) who introduced the Milanese style to local musicians, or - if Leverett was correct - this scribe may have brought the two possibly Milanese movements to Trento. Given the known connections between Martini and Milan, this suggestion might add weight to her hypothesis concerning 91's first four fascicles. However, it is also noteworthy that this Mass is immediately followed in 91 by the Group 2 *Magnificat* Tone 2 and the *Missa Zersundert*. As we have seen, the latter is another work which seems to show evidence of revision.

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To conclude, Table 5 gives all group codings assigned throughout this study and lists all other pieces cited appropriately (by giving known composer attributions, or merely by leaving certain works as ungroupable). Additionally, Table 4 summarises information on the Group 10 works. I began this first step towards dividing up 91 with three questions, which I shall now attempt to tackle more fully since the sorting process is as complete as is presently possible. Our first question - that of how 91's contents compare in structure and style - can be answered fairly assertively and positively on the grounds of the ease in which small groups of pieces seem to fall into distinct families. I have outlined the existence of ten possible independent batches of music - of which eight or nine may be the work of single composers. Furthermore, the pieces perhaps attributable to Attamasch and the Group 10 works exhibit features of a regional style which suggests that the composing of chant settings took place according to a received set of musical standards. Whether these standards were self-imposed for means of musical economy or were stimulated by the Austrian Benedictine reform is another question which I cannot investigate here. In addition, I have argued that there seems to be a chief mind at work on the Group 10 pieces; it would be highly advantageous if we could find out more about this person. Given the known presence of Franco-Flemings as well as Austrians in Friedrich III's musical establishment, maybe it is not even safe for the present to suggest a nationality for him.

Our second question (regarding the significance of the method used for discussion) is one that can only be answered in the long term. The only things that can show my identifications to be reasonably secure are a complete edition of 91 and further analysis of its contents. In the short term, though, the significance of identifying different batches of music is that there definitely seems to be a core repertory of chant settings in 91, and that these works - the Group 10 pieces - tend to be copied in consecutive small groups in the manuscript's middle fascicles. Less importantly, I have suggested the existence of subordinate batches of music which are possibly by Attamasch, Martini and nameless figures such as the 'Sequence' and *Missa Sig sãld* anonymi. It would be pleasant to think that by identifying such batches of works we could build up a tentative musical picture of Austria and the Tyrol in the period 1450-1470, but perhaps we should not delude ourselves into considering such a picture possible. Having completed a similar sorting process on 89 as well as 91, suffice it to say for now that 89 is a bewilderingly complex source in which probably imported music has a larger role than in 91. Much more in 89, too, seems as ungroupable and as unidentifiable in terms of provenance as some of the previously mentioned hymn settings. But at least 91 provides us with the Mass Ordinaries and *Magnificat* settings which *Glogau* almost completely omits. If only the latter of the two sources had survived, our perspective on Austrian chant settings would be quite different. If there is any one

lesson to be learned from this study, too, it is probably that the world of fifteenth-century polyphony was far bigger than surviving sources allow us to realise.

Finally, I hope that some of my arguments have not been too hard to follow. Essentially I have tried to describe most of the contents of an extensive manuscript, and if some of the territory that I have charted is unfamiliar (or seems too briefly surveyed) I hope that I will be forgiven for giving interested readers a little too much to look up for themselves. Additionally I am only too aware that as this work ages, people reading it in twenty or thirty years' time will probably be thinking to themselves "he didn't have all the tools". I hope to make up for that lack in two respects. Firstly I have heard all of the music from 91 discussed in this paper, and my knowledge of most of it extends back over thirty years. Time will no doubt prove that I was not 'right about everything' and extensive listening is no substitute for modern analytical methods, but my basic premise concerning 91 as an assembly of the work of several schools is surely accurate. Secondly the edition of 91 will now make things easier for those who have not had my opportunity to explore this manuscript. When I first circulated this paper in 2003, those who received it were also given the first booklet of my *Ex Codicis* series. Since then, the 91 edition has moved to DIAMM and is freely available in downloadable PDFs. Meanwhile I also hope that this study helps lead to some sort of recognition that the chant settings and Masses discussed are certainly not beneath musical notice, and that even the less polished ones deserve better than the oblivion into which they have fallen. For too long the contents of 91 have been underrated and generalised as part of a vast and trackless waste of functional polyphony. This music has a life and a fascinating history of its own which is slowly beginning to reveal itself.

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Table 4. Group 10 pieces listed by manuscript order

<u>DTÖ</u> numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
89 no. 625	Ave maris stella	10B	89 178v- 179r	Hymn	3	Sup	BMV	A
1174	Veni Sancte Spiritus, reple tuorum	10CE	48v	Antiphon	3	Sup	Pentecost	A
1175	Asperges	10CE	49r	Ritual antiphon	3	Sup	Aspersions outside Easter	A
1190	[Clare sanctorum]	10A	71v-72r	Sequence	3	Sup	Apostles	A
1191	Vos qui secuti	10AN	72r	Communion	3	Sup	Apostles	A
1192	[Petre summe Christi]	10A	72v-73r	Sequence	3	Sup	SS Peter & Paul	A
1200	Ave Regina...mater regis	10B	83v-84r	Communion	3	Sup	BMV	A
1201	Ecce Dominus veniet	10CE	84r	Antiphon	3	Sup	Sundays in Advent	A
1202	Ecce concipies	10CE	84v-85r	Antiphon	3	Sup	BMV Annunciation	A
1204	Ista est speciosa	10C	87v-88r	Antiphon	3	Sup	BMV	A
1205	O florens rosa	10C	88r	Antiphon	3	Sup	BMV	A
1206	Salve Regina	10C	88v-89v	Antiphon	3	Sup	BMV	A
1207	Descendi in ortum	10C	89v-90r	Antiphon	3	Sup	BMV	A
1208	Anima mea	10C	90v-91r	Antiphon	3	Sup	BMV	A
1209	Alma redemptoris	10CK	91v-92r	Antiphon	3	Sup	BMV	A
1210	Nigra sum	10C	92v-93r	Antiphon	3	Sup	BMV	A
1211	Regina celi tro. Domine nate matris	10CG	93v-94r	Troped antiphon	3	Sup	BMV	A
1213	Kyrie	10H	95r	Ordinary	3	Tenor	-	A
1214	Regina celi tro. Domine nate matris	10CH	95v-96r	Troped antiphon	3/4	Tenor	BMV	A
1215	Kyrie	10D	96v-97r	Ordinary	4	Migrant	-	A
1216	Hec dies	10CI	97v-98r	Gradual	3	Sup	Easter	A
1217	Salve festa dies	10CL	98v-99r	Processional hymn	3	Sup	Easter Sunday	A
1218	Gloria	10E	99v-101r	Ordinary	3	Sup	Sundays	A
1219	Gloria	10E	101v-103r	Ordinary	3	Sup	Sundays	A
1220	Kyrie Dominicale	10F	103v	Ordinary	3	Sup	Sundays	A
1221	Kyrie Dominicale	10F	103v	Ordinary	3	Sup	Sundays	A

(Table 4, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1223	Gloria	10E	104v-106r	Ordinary	3	Sup	Sundays	A
1224	Sanctus tro. Marie filius	10X	106v-107r	Ordinary	4	Tenor	BMV	A
1227	Sanctus / Agnus	10G	113v-114r	Ordinary	3	Migrant	-	A
1228	Sanctus Pascale	10GC	114v-115r	Ordinary	3	Sup	-	A
1229	Sanctus tro. Angeli et archangeli	10G	115v-117r	Ordinary	3	Migrant	-	A
1230	Veni Sancte Spiritus, reple tuorum	10CH	117v-118r	Antiphon	3/4	Tenor	Pentecost	A
1231	Da pacem Domine, in diebus	10LE	118v	Antiphon	3	Sup	Pro gratiarum actione	A
1232	O sapientia	10X (or 1?)	119r	Antiphon	3	Tenor	Advent	A
1233	Salve sancta parens	10H	119v-120r	Introit	4	Tenor	BMV	A
1235	Kyrie	10D	121v-123r	Ordinary	3/4	Sup	-	A
1236	Salve sancta parens	10I	123v-124r	Introit	3	Sup	BMV	A
1237	Ave Maria	10LC	124v-125r	Offertory	3	Sup	BMV	A
1238	Spiritus et alme	10E	125v-126r	Ordinary trope	3	Sup	BMV	A
1239	Rorate celi	10J	126v-127r	Introit	3/4	Sup	Sundays in Advent	A
1242	Recordare tro. Ave tu rosa	10LC	129v-130r	Troped offertory	3	Migrant	BMV	A
1243	[Descendit de celis] tro. Missus ab arce	10LE	130v	Responsory verse trope	3	Sup	Christmas Matins	A
1244	Ecce Maria genuit	10LE	131r	Antiphon	3	Sup	Circumcision Vespers	A
1245	Jube Domine...Primo tempore	10K	131v-132r	Reading	3/4	Sup	Christmas Matins	A
1246	Jube Domine...Consolamini	10K	132v-133r	Reading	3	Migrant	Christmas Matins	A
1247	Jube Domine...Consurge	10K	133v-134r	Reading	3	Migrant	Christmas Matins	A
1249	Verbum caro factum est	10LC	135v-136r	Responsory	3	Sup	Christmas Matins	A
1250	Alleluia V. Dies sanctificatus	10LC	136v-137r	Alleluia	3	Sup	3rd Mass of Christmas	A
1251	Terribilis est	10J	137v-138r	Introit	3/4	Sup	Dedication	A
1252	Locus iste	10J	138v-139r	Gradual	3/4	Sup	Dedication	A

(Table 4, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1253 & 1255	Alleluia V. Vox exultationis	10J	139v & 140v-141r	Alleluia	3/4	Sup	Dedication	A
1254	Urbs beata	10J	140r	Hymn	3	Sup	Dedication	A
1256-1257	Domine Deus in simplicitate	10J	141v-143r	Offertory	4	Sup	Dedication	A
1258	Domus mea	10J	143v	Communion	3/4	Sup	Dedication	A
1259-1260	Psallat Ecclesia	10J	144r-145r	Sequence	3/4	Sup	Dedication	A
1261	Alle Dei Filius	10JD	145v-146r	Alleluia trope	3/4	Sup	Easter	A
1262-1263	Sedit angelus	10L & 1	146v-148r	Processional antiphon	3	Migrant	Easter	A
1264-1265	Christus resurgens	10L	148v-150r	Processional antiphon	3	Sup	Easter	A
1266	Alleluia VV. Pasca nostrum / Epulemur	10M	150v-151r	Alleluia	3	Migrant	Easter	A
1268	Pasca nostrum	10N	152v	Communion	3	Sup	Easter	A
1269	Factus est repente	10N	153r	Communion	3	Sup	Pentecost	A
1270	Alleluia V. Ascendit Deus	10M	153v-154r	Alleluia	3	Sup	Ascension	A
1271	Christus surrexit / Christ ist erstanden	10NE	154r	Leise	3	Sup	Easter	A
1272	Cibavit eos	10I	154v-155r	Introit	3	Sup	Corpus Christi	A
1273	Alleluia V. Caro mea	10X	155v	Alleluia	3	Sup	Corpus Christi	A
1274	Quotiescumque manducabitis	10N	156r	Communion	3	Sup	Corpus Christi	A
1276	Benedicta sit	10M	157v	Introit	3	Sup	Trinity	A
1277	Alleluia V. Benedictus es	10M	158r	Alleluia	3	Sup	Trinity	A
1278	Nunc scio vere	10I	158v	Introit	3	Sup	SS Peter & Paul	A
1279	Kyrie	10F	159r	Ordinary	3	Sup	Apostles	A
1280	Alleluia V. Tu es Petrus	10N	159v-160r	Alleluia	3	Sup	SS Peter & Paul	A
1281	Tu es Petrus	10N	160r	Communion	3	Sup	SS Peter & Paul	A
1286	Lauda Syon salvatorem	10X	164v-166r	Sequence	3	Sup	Corpus Christi	A
1287	Spiritus Domini	10I	166v-167r	Introit	3	Sup	Pentecost	A

(Table 4, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1297	Vultum tuum	10I	177v-178r	Introit	3	Sup	BMV	A
1320	Gaude Dei genitrix	10X	200v-201r	Antiphon	3	Sup	BMV	A

Table 5. Inventory of 91 with groupings indicated

(* = pieces in original frontispiece collection. Shaded entries = items in Table 4)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1145	Missa <i>Cucu</i> Kyrie *	4a [Martini]	1r-2r	Cyclic Ordinary	4	-	-	B
1146	Missa <i>Cucu</i> Gloria *	4a [Martini]	2v-5r	Cyclic Ordinary	4	-	-	B
1147	Missa <i>Cucu</i> Credo *	4a [Martini]	5v-8v	Cyclic Ordinary	4	-	-	B
1148	Missa <i>Cucu</i> Sanctus *	4a [Martini]	9r-11r	Cyclic Ordinary	4	-	-	B
1149	Missa <i>Cucu</i> Agnus *	4a [Martini]	11v-12r	Cyclic Ordinary	4	-	-	B
1150	Da pacem ...tranquillam	[Caron]	12v	Chanson contrafactum	3	-	Pro gratiarum actione	A
1151	Missa <i>La bassedanse</i> Kyrie *	[Faugues]	13r-14r	Cyclic Ordinary	4	Tenor	-	B
1152	Missa <i>La bassedanse</i> Gloria *	[Faugues]	14v-17r	Cyclic Ordinary	4	Tenor	-	B
1153	Missa <i>La bassedanse</i> Credo *	[Faugues]	17v-21r	Cyclic Ordinary	4	Tenor	-	B
1154	Missa <i>La bassedanse</i> Sanctus *	[Faugues]	21v-23r	Cyclic Ordinary	4	Tenor	-	B
1155	Missa <i>La bassedanse</i> Agnus *	[Faugues]	23v-24v	Cyclic Ordinary	4	Tenor	-	B
1156	Missa <i>Regina celi</i> Kyrie *	4b [Martini?]	25r-26r	Cyclic Ordinary	4	Tenor	-	B
1157	Missa <i>Regina celi</i> Gloria *	4b [Martini?]	26v-28r	Cyclic Ordinary	4	Tenor	-	B
1158	Missa <i>Regina celi</i> Credo *	4b [Martini?]	28v-30r	Cyclic Ordinary	4	Tenor	-	B

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1159	Missa <i>Regina celi</i> Sanctus *	4b [Martini?]	30v-32r	Cyclic Ordinary	4	Tenor	-	B
1160	Missa <i>Regina celi</i> Agnus *	4b [Martini?]	32v-33r	Cyclic Ordinary	4	Tenor & Superius	-	B
1161	Omnium bonorum / De tous biens plaine *	[Compère]	33v-35r	Tenor motet	4	Tenor	BMV / in honour of various musicians	B
1162	In hydraulis *	Busnois	35v-37r	Tenor motet	4	-	In honour of Ockeghem	B
1163	Gloria *	4b [Martini?]	37v-39r	Ordinary	4	Migrant	-	B
1164	Benedicamus Domino *	5	39v	Benedicamus	2	?	Conclusion of Mass	B
1165	Benedicamus Domino *	5	39v	Benedicamus	2	?	Conclusion of Mass	B
1166	Benedicamus Domino *	5	39v	Benedicamus	2	Sup	Conclusion of Mass	B
1167	Benedicamus Domino *	Not groupable	40r	Benedicamus	3	-	Conclusion of Mass	B
1168	Benedicamus Domino *	5	40r	Benedicamus	2	?	Conclusion of Mass	B
1169-1170	Perfunde celi rore	4a [Martini]	40v-42r	Motet	4	-	Wedding of Ercole I, 1473	A
1171	[Vous marches au bout du pié]	[Busnois]	42v-43r	Chanson	4	Multiple	-	A
1172	[Te Deum laudamus]	Not groupable	43v-45r	Processional hymn	3	Sup	Pro gratiarum actione	A
1173	Credo	4b [Martini?]	45v-48r	Ordinary	4	Migrant	-	C
1174	Veni Sancte Spiritus, reple tuorum	10CE	48v	Antiphon	3	Sup	Pentecost	A
1175	Asperges	10CE	49r	Ritual antiphon	3	Sup	Aspersion outside Easter	A
1176	Missa <i>Trium vocum I</i> Kyrie A	Not groupable	49v-50r	Cyclic Ordinary	3	Migrant	-	C
1177	Missa <i>Trium vocum I</i> Kyrie B	Not groupable	50v-51r	Cyclic Ordinary	3	Migrant	-	C
1178	Missa <i>Trium vocum I</i> Gloria	Not groupable	51v-53r	Cyclic Ordinary	3	-	-	C & A
1179	Missa <i>Trium vocum I</i> Credo	Not groupable	53v-55r	Cyclic Ordinary	3	-	-	C

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1180	Missa <i>Trium vocum I</i> Sanctus	Not groupable	55v-56v	Cyclic Ordinary	3	Multiple	-	C
1181	Missa <i>Trium vocum I</i> Agnus	Not groupable	57r-58r	Cyclic Ordinary	3	Multiple	-	C
1182	Magnificat Tone 2	2	58v-60r	Magnificat	4	Multiple	Vespers	C
1183[a]	Benedicamus in laude A	Not groupable	60v	Benedicamus trope	3	Sup	Conclusion of Mass	A
1183[b]	Benedicamus in laude B	Not groupable	60v	Benedicamus trope	3	Sup	Conclusion of Mass	A
1184	Missa <i>Zersundert</i> Kyrie	2	61r-62r	Cyclic Ordinary	3/4	Tenor	-	A
1185	Missa <i>Zersundert</i> Gloria	2	62v-64r	Cyclic Ordinary	3/4	Tenor	-	A
1186	Missa <i>Zersundert</i> Credo	2	64v-66v	Cyclic Ordinary	4	Tenor	-	A
1187	Missa <i>Zersundert</i> Sanctus	2	67v-69r	Cyclic Ordinary	3/4	Tenor	-	A
1188	Missa <i>Zersundert</i> Agnus	2	69v-70r	Cyclic Ordinary	4	Tenor	-	A
1189	Gaude mater miserorum	[Busnois]	70v-71r	Chanson contrafactum	3/4	-	BMV	A
1190	[Clare sanctorum]	10A	71v-72r	Sequence	3	Sup	Apostles	A
1191	Vos qui secuti	10AN	72r	Communion	3	Sup	Apostles	A
1192	[Petre summe Christi]	10A	72v-73r	Sequence	3	Sup	SS Peter & Paul	A
1193	Missa <i>O gloriosa</i> Kyrie	Vincenet	73v-74r	Cyclic Ordinary	4	Parody	-	D
1194	Missa <i>O gloriosa</i> Gloria	Vincenet	74v-76r	Cyclic Ordinary	4	Parody	-	D
1195	Missa <i>O gloriosa</i> Credo	Vincenet	76v-78r	Cyclic Ordinary	4	Parody	-	D & A
1196	Missa <i>O gloriosa</i> Sanctus	Vincenet	78v-80r	Cyclic Ordinary	4	Parody	-	D
1197	Missa <i>O gloriosa</i> Agnus	Vincenet	80v-82r	Cyclic Ordinary	4	Parody	-	D
1198	[Dominus vobiscum]	1	82v	(see no. 1225)	3/4	Sup	Christmas Matins	A
1199	Ecce virgo concipies	3 [Attamasch?]	83r	Communion	3	Sup	Sundays in Advent	A

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1200	Ave Regina...mater regis	10B	83v-84r	Communion	3	Sup	BMV	A
1201	Ecce Dominus veniet	10CE	84r	Antiphon	3	Sup	Sundays in Advent	A
1202	Ecce concipies	10CE	84v-85r	Antiphon	3	Sup	BMV Annunciation	A
1203	Salve Regina	1	85v-87r	Antiphon	3	Tenor	BMV	A
1204	Ista est speciosa	10C	87v-88r	Antiphon	3	Sup	BMV	A
1205	O florens rosa	10C	88r	Antiphon	3	Sup	BMV	A
1206	Salve Regina	10C	88v-89v	Antiphon	3	Sup	BMV	A
1207	Descendi in ortum	10C	89v-90r	Antiphon	3	Sup	BMV	A
1208	Anima mea	10C	90v-91r	Antiphon	3	Sup	BMV	A
1209	Alma redemptoris	10CK	91v-92r	Antiphon	3	Sup	BMV	A
1210	Nigra sum	10C	92v-93r	Antiphon	3	Sup	BMV	A
1211	Regina celi tro. Domine nate matris	10CG	93v-94r	Troped antiphon	3	Sup	BMV	A
1212	Alle Dei Filius	1	94v	Alleluia trope	4	Tenor	Easter	A
1213	Kyrie	10H	95r	Ordinary	3	Tenor	-	A
1214	Regina celi tro. Domine nate matris	10CH	95v-96r	Troped antiphon	3/4	Tenor	BMV	A
1215	Kyrie	10D	96v-97r	Ordinary	4	Migrant	-	A
1216	Hec dies	10CI	97v-98r	Gradual	3	Sup	Easter	A
1217	Salve festa dies	10CL	98v-99r	Processional hymn	3	Sup	Easter Sunday	A
1218	Gloria	10E	99v-101r	Ordinary	3	Sup	Sundays	A
1219	Gloria	10E	101v-103r	Ordinary	3	Sup	Sundays	A
1220	Kyrie Dominicale	10F	103v	Ordinary	3	Sup	Sundays	A
1221	Kyrie Dominicale	10F	103v	Ordinary	3	Sup	Sundays	A
1222	Kyrie Angelicum	1	104r	Ordinary	3	Tenor	Feasts of Archangels	A
1223	Gloria	10E	104v-106r	Ordinary	3	Sup	Sundays	A
1224	Sanctus tro. Marie filius	10X	106v-107r	Ordinary	4	Tenor	BMV	A
1225	Liber Generationis	1	107v-111r	Reading	3	Tenor	Christmas Matins	A
1226	Credo	3 [Attamasch]	111v-113r	Ordinary	3	Sup	-	A

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1227	Sanctus / Agnus	10G	113v-114r	Ordinary	3	Migrant	-	A
1228	Sanctus Pascale	10GC	114v-115r	Ordinary	3	Sup	-	A
1229	Sanctus tro. Angeli et archangeli	10G	115v-117r	Ordinary	3	Migrant	-	A
1230	Veni Sancte Spiritus, reple tuorum	10CH	117v-118r	Antiphon	3/4	Tenor	Pentecost	A
1231	Da pacem Domine, in diebus	10LE	118v	Antiphon	3	Sup	Pro gratiarum actione	A
1232	O sapientia	10X (or 1?)	119r	Antiphon	3	Tenor	Advent	A
1233	Salve sancta parens	10H	119v-120r	Introit	4	Tenor	BMV	A
1234	Gaudeamus...Marie	1	120v-121r	Introit	3	Tenor	BMV	A
1235	Kyrie	10D	121v-123r	Ordinary	3/4	Sup	-	A
1236	Salve sancta parens	10I	123v-124r	Introit	3	Sup	BMV	A
1237	Ave Maria	10LC	124v-125r	Offertory	3	Sup	BMV	A
1238	Spiritus et alme	10E	125v-126r	Ordinary trope	3	Sup	BMV	A
1239	Rorate celi	10J	126v-127r	Introit	3/4	Sup	Sundays in Advent	A
1240-1241	Verbum bonum	1	127v-129r	Sequence	3	Migrant	Octave of Assumption	A
1242	Recordare tro. Ave tu rosa	10LC	129v-130r	Troped offertory	3	Migrant	BMV	A
1243	[Descendit de celis] tro. Missus ab arce	10LE	130v	Responsory verse trope	3	Sup	Christmas Matins	A
1244	Ecce Maria genuit	10LE	131r	Antiphon	3	Sup	Circumcision Vespers	A
1245	Jube Domine...Primo tempore	10K	131v-132r	Reading	3/4	Sup	Christmas Matins	A
1246	Jube Domine...Consolamini	10K	132v-133r	Reading	3	Migrant	Christmas Matins	A
1247	Jube Domine...Consurge	10K	133v-134r	Reading	3	Migrant	Christmas Matins	A
1249	Verbum caro factum est	10LC	135v-136r	Responsory	3	Sup	Christmas Matins	A
1250	Alleluia V. Dies sanctificatus	10LC	136v-137r	Alleluia	3	Sup	3rd Mass of Christmas	A
1251	Terribilis est	10J	137v-138r	Introit	3/4	Sup	Dedication	A
1252	Locus iste	10J	138v-139r	Gradual	3/4	Sup	Dedication	A

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1253 & 1255	Alleluia V. Vox exultationis	10J	139v & 140v-141r	Alleluia	3/4	Sup	Dedication	A
1254	Urbs beata	10J	140r	Hymn	3	Sup	Dedication	A
1256-1257	Domine Deus in simplicitate	10J	141v-143r	Offertory	4	Sup	Dedication	A
1258	Domus mea	10J	143v	Communion	3/4	Sup	Dedication	A
1259-1260	Psallat Ecclesia	10J	144r-145r	Sequence	3/4	Sup	Dedication	A
1261	Alle Dei Filius	10JD	145v-146r	Alleluia trope	3/4	Sup	Easter	A
1262-1263	Sedit angelus	10L & 1	146v-148r	Processional antiphon	3	Migrant	Easter	A
1264-1265	Christus resurgens	10L	148v-150r	Processional antiphon	3	Sup	Easter	A
1266	Alleluia VV. Pasca nostrum / Epulemur	10M	150v-151r	Alleluia	3	Migrant	Easter	A
1267	Victime pascali laudes	1	152v-152r	Sequence	3	Migrant	Easter	A
1268	Pasca nostrum	10N	152v	Communion	3	Sup	Easter	A
1269	Factus est repente	10N	153r	Communion	3	Sup	Pentecost	A
1270	Alleluia V. Ascendit Deus	10M	153v-154r	Alleluia	3	Sup	Ascension	A
1271	Christus surrexit / Christ ist erstanden	10NE	154r	Leise	3	Sup	Easter	A
1272	Cibavit eos	10I	154v-155r	Introit	3	Sup	Corpus Christi	A
1273	Alleluia V. Caro mea	10X	155v	Alleluia	3	Sup	Corpus Christi	A
1274	Quotiescumque manducabit	10N	156r	Communion	3	Sup	Corpus Christi	A
1275	Alleluia V. Veni Sancte Spiritus	Not groupable	156v-157r	Alleluia	3	Sup	Pentecost	A
1276	Benedicta sit	10M	157v	Introit	3	Sup	Trinity	A
1277	Alleluia V. Benedictus es	10M	158r	Alleluia	3	Sup	Trinity	A
1278	Nunc scio vere	10I	158v	Introit	3	Sup	SS Peter & Paul	A
1279	Kyrie	10F	159r	Ordinary	3	Sup	Apostles	A
1280	Alleluia V. Tu es Petrus	10N	159v-160r	Alleluia	3	Sup	SS Peter & Paul	A

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1281	Tu es Petrus	10N	160r	Communion	3	Sup	SS Peter & Paul	A
1282-1285	Ave preclara	1	160v-164r	Sequence	3	Migrant	BMV. Octave of Assumption	A
1286	Lauda Syon salvatorem	10X	164v-166r	Sequence	3	Sup	Corpus Christi	A
1287	Spiritus Domini	10I	166v-167r	Introit	3	Sup	Pentecost	A
1288	Flos virginum	4a [Martini]	167v-168r	Motet	4	Tenor	BMV	A
1289	Jhesu Christe piissime	4a [Martini]	168v-169r	Motet	4	-	?	A
1290-1292	Mittit ad virginem	1	169v-172r	Sequence	3	Migrant	BMV, Annunciation	A
1293	Veni Sancte Spiritus, et emitte	1	172v-174r	Sequence	3	Migrant	Pentecost	A
1294-1296	Sancti Spiritus assit	1	174v-177r	Sequence	3	Migrant	Pentecost	A
1297	Vultum tuum	10I	177v-178r	Introit	3	Sup	BMV	A
1298	O gloriosa regina	[Touront]	178v	Song-motet	3	-	BMV	A
1299	Missa <i>Sine nomine</i> Kyrie	Vincenet	179r	Cyclic Ordinary	3	-	-	A
1300	Missa <i>Sine nomine</i> Gloria	Vincenet	179v-181r	Cyclic Ordinary	3	-	-	A
1301	Missa <i>Sine nomine</i> Credo	Vincenet	181v-183r	Cyclic Ordinary	3	-	-	A
1302	Missa <i>Sine nomine</i> Sanctus	Vincenet	183v-184v	Cyclic Ordinary	3	-	-	A
1303	Kyrie	8	184v-185r	Ordinary	3	Sup	-	A
1304	Sanctus Dominicale	8	185v-186r & 186v-187r	Ordinary	3	Sup	Sundays	A
1305	Agnus [Dominicale]	8	186r	Ordinary	3	Sup	Sundays	A
1306	Credo Usum Generale	4b [Martini?]	186v-187r	Cyclic Ordinary	3	-	-	A
1307	Magnificat Tone I	1	187v-188v	Magnificat	4	Migrant	Vespers	A
1308	Proles [de celo]	4b [Martini?]	189r	Hymn	3/4	Migrant	St. Francis	A
1309	Ad cenam agni	4b [Martini?]	189v	Hymn	3	Migrant	Resurrection	A
1310	Vos secli [Exultet celum laudibus]	7	191r	Hymn	3/4	Tenor	Apostles	A

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1311	Qui pace Christi [Martine confessor Dei]	Not groupable	191v	Hymn	3	Sup	St. Martin	A
1312	Quos arte piscatoria [Exorta a Bethsaida]	Not groupable	192r	Hymn	3	Sup	St. Andrew	A
1313	Presul precipuus [Plaudat Letitia]	7	192v-193r	Hymn	3/4	Tenor	St. Nicolas	A
1314	Vos secli (Exultet celum laudibus)	9	193v	Hymn	3	Sup	Apostles	A
1315	Vos secli (Exultet celum laudibus)	9	194r	Hymn	3	Sup	Apostles	A
1316	Magnificat Tone 6	3 [Attamasch?]	194v-195r	Magnificat	3	Sup	Vespers	A
1317	Salve Regina	3 [Attamasch?]	195v-197r	Antiphon	3	Migrant	BMV	A
1318	Ave Maria...Et benedicta	4b [Martini?]	197v-199r	Tenor motet	4	Tenor	BMV / St. Anne	A
1319	Alma redemptoris / Et genitricem	4b [Martini?]	199v-200r	Tenor motet	3	Multiple	BMV	A
1320	Gaude Dei genitrix	10X	200v-201r	Antiphon	3	Sup	BMV	A
1321	Jhesu corona virginum	Not groupable	203r	Hymn	3	Sup	A Virgin	A
1322-1323	Mundi renovatio	1	203v-205r	Sequence	3	Migrant	Octave of Easter	A
1324	Narcissus primo plantavit [Gaude civitas Augusta]	8	205v	Hymn	3	Sup	St. Afra	A
1325	Quem terra, pontus	8	206r	Hymn	3	Sup	BMV, Annunciation	A
1326	Cuius magnifica [Gaude visceribus]	9	206v	Hymn	3	Sup	BMV, Assumption	A
1327	Pontifex Sixtus [Martyris Christi]	8	207r	Hymn	3	Sup	St. Lawrence	A
1328	Nova veniens [Urbs beata]	8	207v	Hymn	3	Sup	Dedication	A
1329	Deus tuorum militum	8	208r	Hymn	3/4	Sup	A Martyr	A
1330	Pange lingua	9	208v	Hymn	3	Sup	Corpus Christi	A
1331	Ave maris stella	Not groupable	209r	Hymn	3	Sup	BMV	A
1332	Magnificat Tone 8	6	209v-210r	Magnificat	4	Migrant	Vespers	A
1333	Pontifex Sixtus [Martyris Christi]	Not groupable	210v	Hymn	3	Sup	St. Lawrence	A

(Table 5, contd.)

DTÖ numbering	Title	Composer/ grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1334	Magnificat Tone 2	6	211v-212r	Magnificat	4	Migrant	Vespers	G
1335	Ut queant laxis	Not groupable	213v-214r	Hymn	5	Multiple	Nativity of St. John Baptist	A
1336	[O generosa]	[Touront]	215r	Song-motet	3	-	BMV	H
1337	Salve sancta parens	2	215v-216r	Cyclic Introit	3/4	Sup	BMV	F
1338	Missa <i>Sig säld</i> Kyrie	2	216v-217r	Cyclic Ordinary	4	Tenor	-	F
1339	Missa <i>Sig säld</i> Gloria	2	217v-219r	Cyclic Ordinary	4	Tenor	-	F
1340	Missa <i>Sig säld</i> Credo	2	219v-221r	Cyclic Ordinary	4	Multiple	-	F
1341	Missa <i>Sig säld</i> Sanctus	2	221v-223r	Cyclic Ordinary	3/4	Multiple	-	F
1342	Missa <i>Sig säld</i> Agnus	2	223v-225r	Cyclic Ordinary	4/5	Multiple	-	F
1343	Nova veniens [Urbs beata]	Not groupable	225v	Hymn	3	Sup	Dedication	I
1344	Missa <i>Trium vocum II</i> Kyrie	3 [Attamasch?]	226v-228r	Cyclic Ordinary	3	Multiple	-	E & A
1345	Missa <i>Trium vocum II</i> Gloria	3 [Attamasch?]	228v-230r	Cyclic Ordinary	3	Multiple	-	E & A
1346	Missa <i>Trium vocum II</i> Credo	3 [Attamasch?]	230v-232r	Cyclic Ordinary	3	Multiple	-	E
1347	Missa <i>Trium vocum II</i> Sanctus	3 [Attamasch?]	232v-234r	Cyclic Ordinary	3	Multiple	-	E & A
1348	Missa <i>Trium vocum II</i> Agnus	3 [Attamasch?]	234v-235r	Cyclic Ordinary	3	Multiple	-	E & A
1349	Missa <i>Sine nomine</i> Kyrie	Not groupable	236v-237r	Cyclic Ordinary	3	-	-	A
1350	Missa <i>Sine nomine</i> Gloria	Not groupable	237v-239r	Cyclic Ordinary	3	-	-	A
1351	Missa <i>Sine nomine</i> Credo	Not groupable	239v-241r	Cyclic Ordinary	3	-	-	A
1352	Missa <i>Sine nomine</i> Sanctus	Not groupable	241v-243r	Cyclic Ordinary	3	-	-	A
1353	Missa <i>Ad fugam</i> Kyrie	Not groupable	244v	Cyclic Ordinary	3	-	-	A

(Table 5, contd.)

DTÖ numbering	Title	Composer/grouping	Foliation	Type	Voices	Chant use	Liturgical use	Scribe
1354	Missa <i>Ad fugam</i> Gloria	Not groupable	244v-245r	Cyclic Ordinary	3	-	-	A
1355	Missa <i>Ad fugam</i> Credo	Not groupable	245v-246r	Cyclic Ordinary	3	-	-	A
1356	Missa <i>Ad fugam</i> Sanctus	Not groupable	246v	Cyclic Ordinary	3	-	-	A
1357	Missa <i>Ad fugam</i> Agnus	Not groupable	247r	Cyclic Ordinary	3	-	-	A
1358	Missa <i>Gentil Madona</i>	4b [Martini?]	247v-248r	Cyclic Ordinary	4	-	-	A
1359	Missa <i>Gentil Madona</i>	4b [Martini?]	248v-250r	Cyclic Ordinary	4	-	-	A
1360	Missa <i>Gentil Madona</i>	4b [Martini?]	250v-253r	Cyclic Ordinary	4	-	-	A
1361	Missa <i>Gentil Madona</i>	4b [Martini?]	253v-255r	Cyclic Ordinary	4	-	-	A
1362	Missa <i>Gentil Madona</i>	4b [Martini?]	255v-256v	Cyclic Ordinary	4	-	-	A
1363	La Martinella	4a [Martini]	257v-258r	Instrumental piece	3	-	-	A
1364	[Joie me fuit]	[Busnois]	258v-259r	Chanson	3	-	-	A

Notes to particular Table 5 entries;

1229: 'si placet' directions to both trope sections of this Sanctus may be in the hand of yet another scribe.

1262-1263: the final section of this piece seems to have been added as something of an afterthought (the hand concerned, though, still seems to be that of Wisser).

1337-1342 inclusive: further work by subsidiary scribes may be present in these pieces.

1344, 1345, 1347 & 1348: the supplementary scribe here (Wisser?) has rewritten various passages of Scribe E's work, using differing mensural signs and ciphers.

APPENDIX I

Sanctus tro. *Angeli et archangeli*, 91 no. 1229 (ff. 115v-117r)

The musical score is arranged in three systems, each with three staves. The top staff is labeled 'Tenor', the middle 'Contratenor', and the bottom staff is unlabeled but contains the third voice part. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The score includes measure numbers 5, 10, 15, and 20. The music features various note values, including minims, crotchets, and quavers, with some measures containing rests. The lyrics are: San - ctus, san - ctus, san - ctus, Do - mi - ni.

25

Do - mi - nus De - - - - - us

8 nus De - - - - - us Sa -

30

Sa - ba - - - - - oth.

8 ba - - - - - oth.

35

ba - - - - - oth. Ple - ni sunt

36

Ple - ni sunt ce - - - - - li et

8 Ple - ni sunt ce - - - - - li et

ce - - - - - li et ter-

41

ter - - - - - ra glo - ri -

8 ter - - - - - ra glo - ri - a

ra glo - ri - a tu -

46

-a tu - - - - - a. O - -

8 tu - - - - - a. O - -

a. O - -

51 [C♯=F♯] Si placet

san - na in ex - cel - sis. An - ge - li et arch - an -

61

-ge - li thro - ni prin - ci - pa - tus - que ce -

72

-li te lau - dant, Che - ru - bin

83

et Se - ra - - - - - phin,

94

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

105

in ex - cel - - - - -

in ex - cel - - - - -

in ex - cel - - - - -

116

- - - - - sis. Be - ne - - - - -

- - - - - sis. Be - ne - di - - - - -

- - - - - sis. Be - ne - - - - -

127

- di - - - - ctus qui

- - - - ctus qui

- di - - - - ctus qui

138

ve - - - - nit

ve - - - - nit in

ve - - - - nit in

149

in no - mi - ne

no - mi - ne

no - mi - ne

160

Do - mi - - - - -

Do - mi - - ni. O -

Do - - mi - - - - -

171

-ni. O - san - na in

-san - - - - - na, ... O - san - na in

- - ni. O - san - na in

182 [Φ = ○ ○] Namque si placet

ex - cel - sis. Ti - bi sit

ex - cel - sis. Ti - bi sit

ex - cel - sis. Ti - bi sit

189

laus, Jhe - - su Chri - - ste,

laus, Jhe - - su Chri - - ste, be -

laus, Jhe - - su Chri - ste be - ne -

194

be - ne - di - ctus sit di - es

- ne - di - ctus sit di - es i -

- - - di - ctus sit di - - - es

199

i - ste; te lau -

ste; te lau - da - mus nunc et

i - ste; te lau - da - mus nunc et per -

204

da - mus nunc et per - hen - ni - ter,

per - hen - ni - ter,

hen - ni - ter,

209

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

214

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

For a larger copy of this setting with critical commentary, see pp. 306-312 & 384 in the Trent 91 edition.

APPENDIX II

Tenor of the first section of *Alma redemptoris / Et genitricem* (91 no. 1309) underlaid with text from an internal stanza of Becket's *Gaude flore virginali* (*Analecta Hymnica* 31, 189). Since the upper parts of this piece sing the *Alma redemptoris* text, the suggested text here (which begins "The worthy mother of Jesus is venerated in glory") complements their subject-matter as well as fitting the music reasonably well - although the opening phrase of the text has to be repeated twice to the closely related successive phrases.

This Tenor may not have been the presumably lost Sequence melody to which Becket's text was normally sung. It might have been a Litany chant. The four-voice *Gaude flore virginali* setting *Strahov* no. 214 may give the opening few notes of the Sequence chant in its Tenor (which is erroneously labelled 'Contra secundus' in that source).

Tenor *Et genitricem Jhe - su di - gnam ge - ni - tri - cem Ve - ne - ra - tur in glo - ri -*

12

a. Jhe - su di - gnam ge - ni - tri - cem Ve - ne - ra -

23

tur in glo - ri - a.

34

Jhe - su di - gnam ge - ni - tri - cem Ve - ne - ra - tur in

45

glo - ri - a. Gau - de ne - xu vo - lun - ta - tis Et

56

am - ple-xu ca - ri - ta - tis lun - cta sis al - tis - si - mo. (&c.)

APPENDIX III

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<u>Breslau 2016</u>	Warsaw, Biblioteka Uniwersytecka, Oddział Zbiorów Muzycznych, ms Mf 2016 (<i>olim</i> Breslau, Universitätsbibliothek, ms Mf. 2016)
<u>Bux</u>	Munich, Bayerische Staatsbibliothek, Mus. ms 3725 (<i>olim</i> Clm 352B; Buxheimer Orgelbuch)
<u>Canti C</u>	<i>Canti C Numero Cento Cinquanta</i> (Ottaviano Petrucci, Venice, 1504)
<u>CS 51</u>	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina ms 51
<u>Digby 167</u>	Oxford, Bodleian Library, Digby ms 167
<u>DTÖ</u> *	<i>Denkmäler der Tonkunst in Österreich</i>
<u>Glogau</u>	Kraków, Biblioteka Jagiellońska, ms 40098 (<i>olim</i> Berlin, Deutsche Staatsbibliothek, Mus. ms 40098; Glogauer Liederbuch)
<u>Grad Pat</u>	<i>Graduale Pataviense</i> (Johann Winterburger, Vienna, 1511)
<u>Kosice</u>	Bratislava, Univerzita Komenského, Knížnica, Inc. 318-I (<i>olim</i> III B 6)
<u>Leipzig 1494</u>	Leipzig, Universitätsbibliothek, ms 1494
<u>LU</u> *	<i>Liber Usualis</i> (Desclée, Tournai, 1953)
<u>Lucca</u>	Lucca, Archivio di Stato, Biblioteca Manoscritti, ms 238
<u>MEL</u> *	Melnicki, M. (ed), <i>Das einstimmiger Kyrie des lateinischen Mittelalters</i> (<i>Forschungsbeiträge zur Musikwissenschaft</i> Band I, Regensburg, 1954)
<u>Mod</u>	Modena, Biblioteca Estense, ms a. M. I. 13
<u>Mu 3154</u>	Munich, Bayerische Staatsbibliothek, Mus. ms 3154
<u>Mu 3232a</u>	Munich, Bayerische Staatsbibliothek, Clm 14274 (<i>ohm</i> Mus. ms 3232a)
<u>OL lat 124</u>	Oxford, Lincoln College, ms Latin 124, ff. 222-223 (bifolium only; previously wrapper of the ms under the same shelfmark)
<u>Parma 1158</u>	Parma, Biblioteca Palatina, ms Fondo Parmense 1158
<u>Q16</u>	Bologna, Civico Museo Bibliografico Musicale, ms Q16
<u>Racz</u>	Poznań, Raczynski Municipal Library, ms 1361
<u>Ritson</u>	London, British Library, Additional ms 5665 (Ritson ms)

<u>Schedel</u>	Munich, Bayerische Staatsbibliothek, Mus. ms 3232 (<i>olim</i> Clm 35 1A; Schedel Liederbuch)
<u>SCHILD</u> *	Schildbach, M. (ed), <i>Das einstimmige Agnus Dei...</i> (Ph. D. dissertation, Erlangen-Nuremberg University, 1967)
<u>SPB80</u>	Rome, Biblioteca Apostolica Vaticana, San Pietro ms B.80
<u>Speciálník</u>	Hradec Králové, Krajske Muzeum, Ms II.A. 7 (Speciálník Codex)
<u>Stäblein 1</u> *	Stäblein, B. (ed), <i>Die mittelalterlichen Hymnenmelodien des Abendlandes (Monumenta Monodica Medii Aevi</i> Band I, Kassel, 1956)
<u>Stockholm N79</u>	Stockholm, Kungliga Biblioteket, ms N79
<u>Strahov</u>	Prague, Památník Národního písemnictví, Strahovská Knihovna, ms D.G. IV. 47
<u>THAN</u> *	Thannabaur, P. (ed), <i>Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16 Jahrhunderts (Erlanger Arbeiten zur Musikwissenschaft</i> Band I, Munich, 1962)
<u>Trent 1947-4</u>	Trento, Biblioteca Comunale, ms 1947-4
<u>Verona 759</u>	Verona, Biblioteca capitolare, ms 759
<u>Zwickau</u>	Zwickau, Ratschulbibliothek, ms XCIV.5



PLATE II. 91 f. 78v; hand of scribe D.



PLATE III. 91 f. 35v; hand of scribe B (the frontispiece scribe).

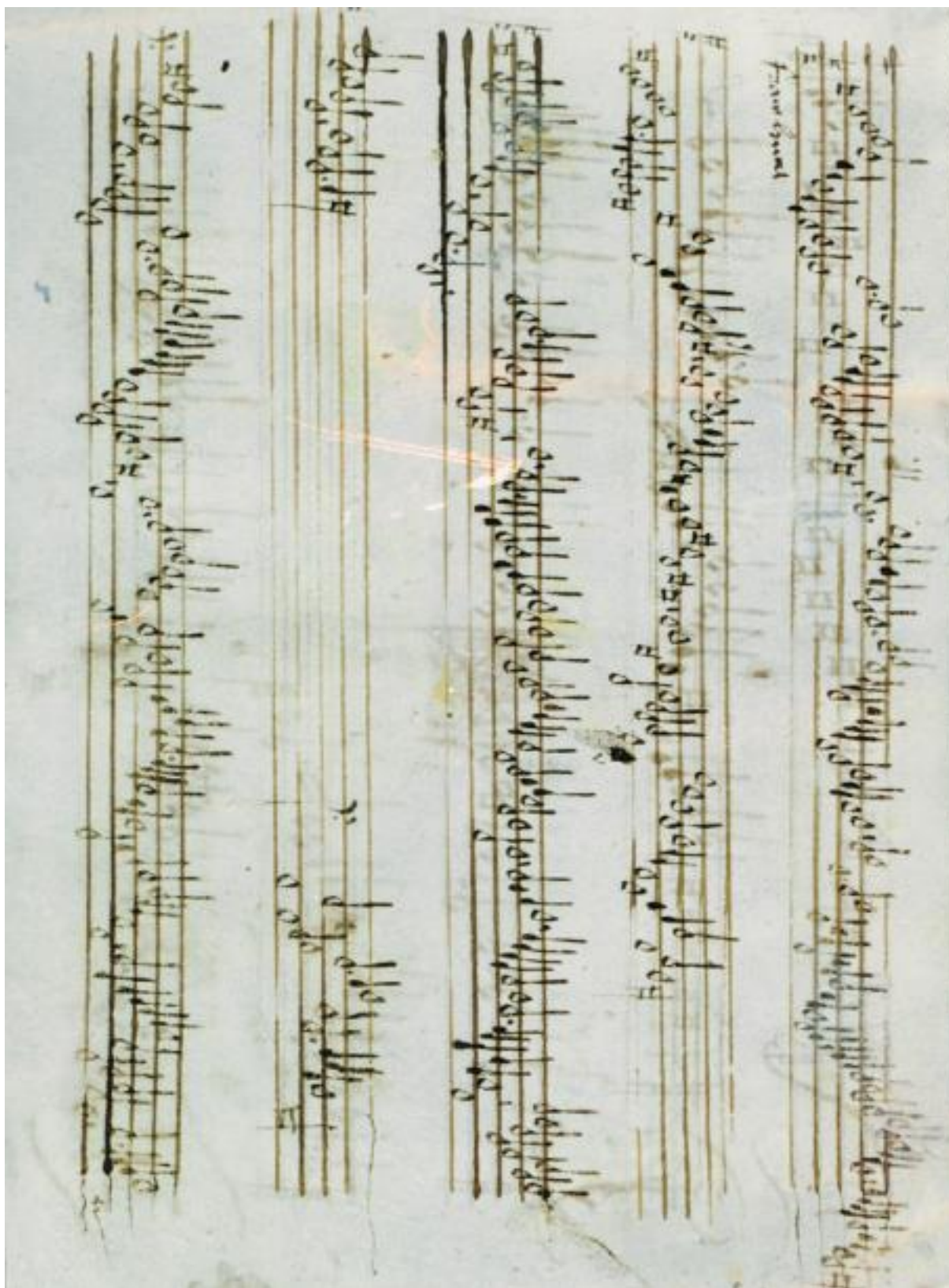


PLATE IV. Trent 1947-4 f.1r; hand similar to that of the frontispiece scribe.