

## CRITICAL COMMENTARY TO NOS 100a-115b

100a. [Martini]; Missa *Cucu* first version (Trent 91 ff. 1r-12r, unicum, DTÖ VII inventory nos 1145-1149).

Kyrie (Trent 91 ff. 1r-2r)

[Superius]; 1: the manuscript voice order on both page-openings is as follows; Superius, Tenor, Contra altus and Contra bassus / 22: sharp ind under 22,3 / 24: at the start of the second page-opening, the first stave is occupied by a repeat of Superius 1-6,1 with a double custos following (this may have been written before the scribe decided to copy Kyrie I on the previous page) / 35: sharp ind under 5 / 78: cor is given both above this note and also below it, inverted / 103: following 103,5 some superfluous notes occur which are crossed out (these are the Superius notes for 106-107, copied a third too low).

Contra altus; 3: sharp ind under 3,5 / 6: cs om / 24: at the start of the second page-opening this voice is merely called 'Con[traten]or' / 33,2-34,3: these notes are squashed in / 36: cs om / 52: 1 G / 86: cs om / 100: 2 E.

Tenor; 18: only one sbr r is given / 24-35: after the first 8 br rests here is an erasure.

[Contra] bassus; 21: p div follows 2 / 24: on the second page-opening this voice continues to be named as just 'bassus' / 65: 1 B.

Underlay; all voices have 'Kyrie / Christe' at section-openings (with 'Christe' given as 'Xpe') and '-leyson' at section-endings. As elsewhere in this Mass, the Tenor has 'Cu' syllables in between words of liturgical text. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 62-69: it seems sensible to omit the third invocation of 'Christe' in the Superius so that this word can be sung by the lower-voice trio / 77-78: here and in some places elsewhere, '-leyson' seems best treated as a two-syllable word. I have added a dieresis at 'y' in these instances. Contra altus; 86-88: ed rpt of 'Kyrie' needed. Tenor; 1: the text in this voice for Kyrie I reads 'Kyrie cucu leyson'. I have added extra syllables of 'Cucu' to coincide with C-A motives here and in following Tenor sections. / 24-78: here, the Tenor text reads 'Xpe cu cu cu cu leyson'. I have replaced this with further 'Cucu' syllables at C-A motives, and have only used 'eleyson' where it coincides with outer-voice texting at 58-61. Also I have used 'Christe' likewise at 63-70. / 79-107: the Kyrie II text ('Kyrie cucu cucu cu leyson') has also been expanded likewise, and at 94-100 'Cucu' syllables seem to occur within an 'eleyson'. Continuation of 'e' after 'Cucu' has been indicated at 98 by an asterisk. / Contra bassus; 86-88: ed rpt of 'Kyrie' needed.

Bibliography; DTÖ 120 pp. 17-46 (edition, 1970). Steib, M. and Moohan, E. (eds), Johannes Martini: Masses Part 1. Masses without Known Polyphonic Models (A-R Editions, 1999) no. 3 (edition). Steib, M., 'Herculean Labours: Johannes Martini and the manuscript Modena, Biblioteca Estense, ms α M.1.13' in EMH 33 (2014) pp. 183-257 (comparison of the two Kyrie versions, and discussion of other Masses which were probably edited by Martini). Mitchell, 'Trent 91; first steps...' pp. 21-23. Leverett, A paleographical and repertorial study..., I, pp. 112-118 (discussion of the scribal hand of the Trent 91 Missa *Cucu*). Mitchell, The paleography and repertory..., I, pp. 105-107. Reese, G., Music in the Renaissance (New York, 1954 & 1959) pp. 222-223.

Gloria (Trent 91 ff. 2v-5r)

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v / 6: cs om / 16: sharp ind under 16,7 / 25: 2 has sharp, with accidental ind under this note / 33: 5-6 are written clumsily and possibly inked over / 57: 'Duo' ind in both voices / 141-142: this lig is preceded by a crossed-out version of the same lig, which looks too thin and less legible / 186: cs om / 221,6: sharp ind under this note.

Contratenor [altus]; 1: the voice-name on the first opening (Contratenor) is followed by ‘altus’ on the second page-opening, and there is no name on the third opening / 3,5: sharp ind under this note / 6: cs om / 30: b ind before 30,2 / 46: cs om / 186: likewise / 203: sharp ind under 1.

[T]enor; 56: ‘Tacet’ direction om / 156: this br rest looks inked over / 202: cor given over 1 / 204: ns.

[Contra] bassus; 26: p div follows 2 / 29: 2 G (below) / 35: b ind before 35,3 / 48,3-56: the end of this voice for the first section is given on a hand-drawn half stave at the bottom of the page, due to lack of space. / 50: b ind before 49, 3 / 222: b ind before 221,1, & p div follows 222,2 / 229: b ind before 229,1.

Underlay; fully texted in the Superius with full texting for the lower voices in the final section, and partial texting for the Contra altus in the first and second sections. The lower voices in these two sections only have occasional incipits. The main differences between our underlay and the Trent 91 texting are as follows, bearing in mind that as in the Kyrie the appearance of C-A motives in the Tenor and Contra altus seem to call for ‘Cucu’ texting even where it interpolates bits of Mass Ordinary text. [Superius]; 3: ‘-ra’ under 3,2 / 6-11,4: this passage (which is texted ‘bone...Benedi-’) has compressed texting and it is not practical to record individual word positioning / 14: ‘-mus’ under 14,2-5 / 16: ‘-mus’ under 16,7-17,2 / 20: ‘-mus’ under 20,3-4 / 22-23: ‘agimus’ under 22,1-23,2 / 24: ‘-ti-’ under 23,4 / 25: ‘-bi’ under 24,1 / 27-28: ‘glori-’ under 28,1-3 / 28: ‘-am’ under 29,5 / 28-30: ‘tuam’ under 29,7-30,1 / 31: at the rpt of ‘tuam’ here, the first syllable is om / 35: ‘-ne’ under 36,2 / 36-39: ‘Deus Rex cele-’ under 37,1-38,1 / 46-48: ‘Fili’ under 46,4-5 / 48-49: ‘Unige-’ under 47,5-48,1 / 49: ‘-ni-’ under 49,1 / 50-53: ‘Jhesu’ under 51,1-2 / 53: ‘Chri-’ (given as ‘Cri-’ in all voices here and in successive occurrences throughout) under 53,3 / 56: ‘-ste’ under 55,9 / 60: ‘-ne’ under 60,2 / 62: ‘A-’ given as ‘Ag-’ / 67: ‘-gnus’ (given as ‘-nus’) under 67,5-7 / 70: ‘-li-’ under 69,7 / 100-106: ‘miserere’ under 100,1-102,4 / 110: ‘-bis’ under 109,3-110,1 / 112: ‘-tol-’ under 113,2 / 114: ‘-lis’ under 117,1 / 115: ‘-pecca-’ under 119,1-120,3 / 117: ‘-ta’ under 124,3-4 / 118: ‘-mun-’ under 125,1 / 129-135: the first syllable of this rpt of ‘mundi’ is om / 143-145: ‘-depre-’ under 143,1-2 / 146-147: ‘-catio-’ under 144,3-145,1 / 149: ‘-nem’ under 147,2-4 / 154: ‘-stram’ under 153,3 & ‘Qui’ under 155,1-2 / 155-157: ‘sedes’ under 155,4-156,4 / 158-161: ‘dexteram’ under 159,2-160,2 / 162: ‘Pa-’ under 162,2-163,1 / 163: ‘-mi-’ under 164,3-4 / 176: ‘tu’ under 180,1 / 177: ‘-so-’ under 180,3 / 179: ‘-lus’ under 182,2 / 180: ‘-san-’ under 183,4-184,3 / 186: ‘Tu’ under 187,1 / 187-188: ‘solus’ under 188,1-2 / 189-190: ‘Domi-’ under 190,1-191,1 / 191-209: ‘-nus...Christe’ is om in the Superius / 211: ‘San-’ given as ‘Sanc-’ / 214: ‘-cto’ (given as ‘-to’) under 213,6 / 214-215: ‘Spiri-’ under 214,2-4 / 216: ‘-tu’ under 215,7-216,1, & ‘in’ is under the rest in 216 / 217: ‘glori-’ under 216,3-217,2 / 218: ‘-a’ under 217,7, & ‘De-’ under 219,1 / 222: ‘-i’ under 224,1, & ‘Pa-’ under 224,2 / 224: ‘-tris’ under 227,2-4 & ‘A-’ under 228,1 / 238: the ‘m’ of ‘-men’ is under 237,3-4 & ‘en’ is under 237,7. Contratenor altus; 1-4: ‘Et in terra pax’ under 1,2-3,2 / 4: ‘homini-’ under 4,1-5,1 / 6: ‘-bus’ under 5,4-6,1 / 6,2-14: this passage of text (‘bone...Benedicimus te’) is written in a fairly compressed manner under 7,2-13,3 / 30-34: ed rpt of ‘gloriam tuam’ needed / 34-40: ‘Domine...celestis’ under 33,2-35,3 / 40-42: ‘Deus’ under 41,1-2 / 42-43: ‘Pater’ under 41,5-42,3 / 43-44: ‘omnipo-’ under 44,1-6 / 46: ‘-tens’ under 45,8-46,1 / 46-47: ‘Domine’ under 47,1-3 / 47-48: ‘Fili’ given as ‘Fily’, under 48,1-2 / 48-50 ‘Unigenite’ under 49,2-50,1 / 50-52: ‘Jhesu’ under 51,1-2 / 52: ‘Chri-’ under 53,1 / 61-63: ed rpt of ‘Deus’ needed / 63: ‘A-’ (given as ‘Ag-’) under 62,2 / 68: ‘-gnus’ (given as ‘-nus’) under 65,3 / 68-70: ‘Dei’ under 65,4 / 70-71: ‘Filius’ under 67,3-7 / 72: ‘Pa-’ under 68,7-69,3 / 84: ‘-lis’ under 83,4 / 94: ‘-ta’ under 94,4 / 101-107: ‘miserere’ under 101,1-102,2 / 110: ‘no-’ is under the rest in 104 / 111: ‘-bis’ under 105,1-2 / 112: ‘Qui’ under 111,1 / 113-114: ‘tollis’ under 112,1-114,1 / 115-117: ‘-pecca-’ under 115,1-116,1 / 119: ‘-ta’ under 127,1 / 120: ‘-mun-’ under 129,4-130,3 / 127: ‘-di’ under 135,1 / 128-135: ed rpt of ‘mundi’ needed / 137-141: ‘suscipe’ under 137,3-138,3 / 142-148: ‘deprecationem’ under 141,1-142,2 / 148-154: ‘nostram’ under 146-148,2 / 186: ‘Tu’ under 187,1 / 187-188: ‘solus’ under 188,2-189,2 / 188-190: ‘Domi-’ under 190,2-191,1 / 191: ‘-nus’ under 193,2-194,1 / 192-193: ‘Tu solus’ under 195,2-198,2 / 204-205: ‘Jhesu’ under 201,1-2 / 206: ‘Chri-’ under 203,1 / 210: ‘-san-’ (given as ‘sanc-’) under 211,3-5 / 214: ‘-cto’ (given as ‘-to’) under 213,7 / 214-215: ‘Spiri-’ under 214,3-215,1 / 216: ‘-tu’ under 217,6 / 216-218: ‘in glori-’ under 218,1-5 / 219: ‘-a’ under 221,3 / 219-222: ‘Dei’ under 222,3-4 / 222: ‘Pa-’ under 225,3 / 223: ‘-tris’ under 231,6-232,2, & ‘A-’ under 233,3 / 233: here, ‘Cucu’ motives seem

to be intended to echo the Tenor even though the editorial texting occurs in the middle of ‘Amen’ / 238: ‘-men’ under 237,7-238,1. Tenor; 6: the incipit ‘bone voluntatis’ here does not fit the music well, & has been replaced by editorial ‘Cucu’ syllables on C-A motives. Where these motives occur throughout, they have been interpolated with Mass Ordinary text. / 46-68: ‘Domine’ under 46,1-47,3 / 49: ‘Fili’ (given as ‘Fily’) under 48,1-2 / 50-51: ‘Unige-’ under 48,4-49,2 / 51-52: ‘-nite’ under 52,1-2 / 52: ‘Jhesu’ under 53,3-4 & ‘Chri-’ under 54,2 / 99: much the same applies here as with the incipit at 6, although ‘nobis’ can be used in the Tenor’s texting at 108-111 / 210: the same applies to the incipit here as at 6 / 224: ‘A-’ under 235,1 / 227: ‘-men’ under 238,1 / 234-238: ed rpt of ‘Amen’ needed. Contra bassus; 1-10: the text here (‘Et in terra...voluntatis’) is entered following the voice-name merely as an opening incipit without regard for word positioning / 31-34: ed rpt of ‘tuam’ needed / 41-43: ‘Deus’ under 41,1-2 / 43-46: ‘Pater omnipotens’ under 44,5-46,1 / 47-48: ‘Fili’ given as ‘Fily’ / 48-49: ‘Unigenite’ under 48,3-51,1 / 51-52: ‘Jhesu’ under 52,1-2 / 52: ‘Chri-’ under 53,2 / 56: ‘-ste’ under 55,4 / 78: ‘tol-’ under 79,3-4 / 83-84: ‘pecca-’ under 84,1-3 / 94: ‘mun-’ under 95,1-3 / 102-106: ‘miserere’ under 102,1-104,3 / 112-114: ‘tollis’ under 116,2-3 / 114-117: ‘peccata’ under 119,1-121,1 / 173-180: ‘Quoniam tu solus’ under 177,2-181,1 / 181: ‘san-’ (given as ‘sanc-’) under 184,3-185,3 / 210-214: ‘Cum sancto’ is entered as an opening incipit here with no regard for word positioning / 216: ‘-tu’ under 219,1 / 216-219: ‘in gloria’ under 220,2-222,2 / 220-222: ‘Dei’ under 224,1 / 222: ‘Pa-’ under 226,1 / 223: ‘tris’ under 229,1-3 / 224: ‘A-’ under 230,4-6 / 238: ‘-men’ under 237,3-238,1.

### Credo (Trent 91 ff. 5v-8v)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 / 28,4: a line like a congruent sign has been drawn under this note connecting it to the word ‘Filium’ beneath it, for no apparent reason / 41: a crossed-out dtd-sbr A follows 41,4 (the crossout is at the beginning of a new stave) / 60: the C sign here may only be a poorly copied indicator for dotted-C. Dotted-C as a sesquialtera sign occurs in Trent 91 in the three-voice Mass no. 81 in this series, in the Magnificat on f. 58v, and also in the Missa *Sig säld und hail.* / 77: an inverted cor is given under these divisi notes in addition to the cor above / 78-149 in lower parts and 78-150 in Superius: all voices for this passage are on the second page-opening, and at the final Superius rest in 150 the page-turn indication ‘verte cito’ is given / 244: p div follows 2.

[Contratenor] altus; 15: 1-3 are sm m sm (corrected for the sake of consonance) 37: 3 F / 38,6: scribal corr from E (with diagonals on either side of the notehead) / 44-47: three breve rests plus 1 sbr rest and 1 m rest are given here (2 breve rests plus 2 sbr rests and 1 m rest are needed) / 88: b ind before 88,1 / 149,3: the page-turn direction ‘verte velociter’ is given here / 300: b ind before 300,1 / 311: 2 & 3 are E & C (corrected for the sake of consonance) / 319: 3 E (below) / 326: 2 & 3 om (conj supplied) / 327, rest & 3: Trent 91 reads F E (this has been emended since it would create consecutive unisons with the Superius).

Tenor; 18: 1 b, ind before 17,1 / 32: p div follows 1 (the dot is given at the start of a new stave) / 34: p div follows 2 / 59: sharp ind under 59,2 / 70: 1 D / 77-149: 74 breve rests are given (only 72 are needed) / 149: the page-turn instruction ‘verte folium’ is given here / 257: a superfluous br G follows 2 / 261: p div follows 2 / 262: 2 is sbr (which is subject to alteration) / 298-299: only 1 br rest is given here (2 are needed) and a superfluous lig F D and a br rest follow the first rest.

[Contra] bassus; 13: 2 is sbr (which is subject to alteration) / 16: p div follows 2 / 17,2: as at 13 / 19: 2 has b / 22,2: as at 13 / 113,2: scribal corr from B by adjustment of a downward oblique / 123: sharp ind under 123,1 / 49,3: following this note is a page-turn instruction which seems to read ‘verte resurrexit’ (‘Et resurrexit’ is the next text-cue in this part) / 151: cs given over rest as well as over 150,1 / 190: 1 has b / 328-337: due to lack of space on the main bassus staves, the end of this part is given on a small hand-drawn stave at the bottom of the page.

Underlay; fully texted in the Superius with a few small omissions, and with extensive partial texting in the Contra altus. The complete Credo text is used. The Contra bassus and Tenor have less text than the Superius.

As in the Gloria editorial ‘Cucu’ syllables (where needed) seem to interfere with phrases of Ordinary text in the Tenor and Contra altus, and very occasionally they come between syllables of single words too. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 4-5: ‘omnipo-’ under 4,3-5,4 / 6: ‘-tem’ under 5,6-7 / 7-10: ‘factorem’ under 7,1-9,3 / 11-12: ‘celi’ under 10,2-3 / 13: ‘et’ under 10,5, & ‘ter-’ under 11,2 / 14: ‘-re’ under 12,2 / 14-15: ‘visibi-’ under 14,1-4 / 16: ‘-lium’ under 15,4-16,2 / 17-22: ‘omnium...invisibi-’ under 17,1-21,1 / 23-24,4: the text positioning here looks imprecise so details are not recorded / 24-25: ‘Dominum’ under 24,6-25,2 / 27-28: ‘Christum’ (given as ‘xpum’) under 27,4-28,1 / 28-29: ‘Filium’ under 28,4-6 / 30-33: ‘unigenitum...Patre’ under 30,1-33,3 / 33: ‘na-’ under 34,2 / 35: ‘ante’ under 35,2-36,1 / 35-36: ‘omnia’ under 36,2-6 / 38: ‘-la’ under 37,7 / 40: ‘lumen’ under 40,3-5, & ‘de’ under 41,1 / 41: ‘lu-’ under 42,2 / 42: ‘-mi-’ under 41,5 / 43-44: ‘Deum verum’ om / 45: ‘De-’ under 44,5 / 46: ‘-o’ under 45,2 / 47: ‘ve-’ under 45,7-8, & ‘-ro-’ under 49,2 / 48: ed rpt of ‘vero’ needed / 49,3-51: as at 23 / 56: ‘propter’ under 55,3-6, & ‘nos’ under 56,1-2 / 57-58: ‘homi-’ under 57,1-4 / 59: ‘-nes’ under 59,3-5 / 60: ‘pro-’ (given as ‘prop-’) under 60,3-5 / 61: ‘-pter’ given as ‘-ter’, & ‘no-’ under 61,4 / 64: ‘-stram’ under 63,6-8 / 64-66: ‘salutem’ under 66,1-67,1 / 66-67: ed rpt of ‘salutem’ needed / 72-73: ‘de ce-’ under 72,1-3 / 77: ‘-lis’ under 75,3 / 78-81: ‘Et incarna-’ under 78,1-79,2 / 90: ‘San-’ (given as ‘Sanc-’) under 91,2-92,3 / 95: ‘-cto’ given as ‘-to’ / 96-97: ‘ex Ma-’ under 96,2-97,1 / 101-105: ‘-ria’ under 104,3-4 / 106-108: ‘Virgi-’ under 106,1-4 / 112-113: ‘homo’ under 112,1-3 / 115-116: ‘factus’ under 114,2-115,1 / 155: ‘ter-’ under 156,4 / 156-158: ‘-tia’ under 158,1 / 176: ‘-dum’ under 178,1 / 179-193,2: as at 23 / 197-200: ‘Patris’ under 194,2-195,1 / 202-203: ‘ventu-’ under 202,4-203,1 / 203: ‘-rus’ under 204,2-4 / 205-216: as at 23 / 241: ‘et’ under 241,2 / 241-244: ‘Filio’ under 241,3-244,3 / 244-245: ‘simul’ under 245,1-2 / 248-254: as at 23 / 255-256: ‘-phetas’ under 255,2-256,1 / 258-259: ‘sanctam’ under 259,1-3 / 260-264: ‘catholicam’ under 260,3-262,1 / 267-272: ‘et apostolicam’ om / 273: ‘Eccle-’ under 268,1-269,1 / 274: ‘-si-’ under 274,1-2 / 277-283: as at 23 / 290-292: ‘peccato-’ under 290,3-291,5 / 301: ‘Et’ under 301,2, & ‘e-’ (given as ‘ex-’) under 302,1 / 302-303: ‘-xpecto’ (given as ‘-pecto’) under 303,1-3 / 304-309: as at 23 / 313: ‘Et’ under 314,1 / 315: ‘vi-’ under 314,3 / 317: ‘-tam’ under 316,2-4, & ‘ven-’ under 318,1-3 / 318-321: ‘-turi’ under 320,3-322,2 / 326: ‘-cu-’ under 328,5 / 337: ‘-men’ under 336,337. Contratenor altus; 1-4: ‘Patrem’ under 1,1-2 / 4-5: ‘omnipoten-’ under 2,1-3,1 / 6: ‘-tem’ under 5,4-6,1 / 10-12: ‘celi’ under 8,3-9,1 / 13: ‘et’ is under the rest in 10 / 14: ‘terre’ under 11,3-12,1 / 14-16: ‘visibilium’ under 13,1-14,4 / 23-24: ‘Et in unum’ under 23,1-24,1 / 25: ‘Dominum’ under 24,2-25,1 / 27-28: ‘Christum’ (given as ‘xpum’) under 27,2-4 / 28-29: ‘Filium’ under 28,1-29,2 / 30: ‘Dei’ under 31,1-2 / 30-31: ‘unigenitum’ under 32,1-34,2 / 48: ‘non factum’ under 48,6-49,6 / 48-49: ed rpt of ‘non factum’ needed / 50-53,2: as at Superius, 23 / 53-54: ‘facta’ under 53,3-7 / 55: ‘sunt’ under 54,7-55,2, & ‘Qui’ under 55,3-4 / 56: ‘propter’ under 55,6-7, & ‘nos’ under 56,1-2 / 57-59: ‘homines’ under 57,2-7 / 60: ‘et’ under 58,2 / 60: ‘pro-’ (given as ‘prop-’) under 58,3-59,1 / 61: ‘-pter’ given as ‘-ter’ / 64: ‘-stram’ under 62,2-3 / 64-65: ‘salu-’ under 64,1-3 / 65: ‘-tem’ under 65,2-3 / 70: ‘-dit’ under 69,4 / 71-73: ‘de ce-’ is under the rests in 71-72,2 / 77: ‘-lis’ under 76,5-77,1 / 78-82: ‘Et incarna-’ under 78-81 / 85: ‘-tus’ under 84,3-4 / 86: ‘est’ under 87,1 / 92: ‘San-’ given as ‘Sanc-’ / 97: ‘-cto’ given as ‘-to’ / 104-106: ‘Virgi-’ under 104,1-105,3 / 110: ‘-ne’ under 106,1 / 107-109: Trent 91 underlays ‘et homo’ here, which I have deleted to match the Superius / 111-116: editorial ‘Cucu’ syllables have been inserted here because of the C-A motives / 116-117: ‘factus’ under 110-115 / 124-132: ‘eti-’ under 126 / 136: ‘-am’ under 135,2-136,1 / 140: ‘-bis’ under 139,4-6 / 144-149: as at Superius, 23 / 150: ‘est’ under 149,3 / 151-154: ‘Et resurrexit’ under 150-155,1 / 155: ‘ter-’ under 158 / 157: ‘-ti-’ under 160 / 158: ‘-a’ under 162,1 / 160: ‘di-’ under 164,1 / 169-172: ‘secundum’ under 169,2-170,3 / 173-175: ‘Scripturas’ under 172,2-175 / 176-178: as at 111-116 / 179-183: ‘Et ascendit’ under 184,1-185,4 / 184: ‘in’ under 187,2 / 186: ‘ce-’ under 188,2 / 190: ‘-lum’ under 191,1 / 190,2-200: as at Superius, 23 / 201: ‘Et’ under 202,1 / 201-203: ‘iterum’ under 202,2-4 / 203-205: ‘venturus’ under 203,1-206,2 / 206: ‘est’ under 208,2-4 / 209-222: as at Superius, 23 / 225-226: ‘Sanctum’ under 226,1-2 / 226-227: ‘Dominum’ under 227,2-228,4 / 230-237: as at Superius, 23 / 238: ‘-dit’ under 237,4 / 239-240: ‘Qui cum Patre’ under 238-240,4 / 250-253: ‘qui locutus’ under 250,1-251,5 / 254: ‘est’ under 252,2 / 254-255: ‘per Prophetas’ under 253,2-254,1 / 256-257: ‘Et unam’ under 254,3-256,2 / 258-259: ‘sanctam’ under 259,1-3 / 259: ‘Cucu’ has been inserted here as at 111-116 / 260-263: ‘catholi-’ under 261-262,2 / 266: ‘-cam’ under 265,1 / 271-272: ‘Eccle-’ is under the rest in 267-268,2 / 275: ‘-si-’ under 271,1 / 277-289: ‘Confiteor...remissionem’ is given as an incipit without regard for word positioning / 290-292: ‘peccato-’

under 290,2-291,3 / 303: ‘Et...resurrectionem’ is given as a casually placed incipit as at 277 / 307-313: ‘mortuorum’ under 311,2-313,1 / 314: ‘Et’ under 314,2 / 315-317: ‘vitam’ under 315,1-3 / 317-318: ‘ventu-’ under 316,2-318,1 / 321: ‘-ri’ under 323-324,1 / 323-327: ‘secu-’ under 326,1-327,1. Tenor; 6: ‘factorem’ is given as the incipit here, but editorial ‘Cucu’ syllables seem to fit this part better at 6-11 / 17-22: the text given here is ‘et invisibilium’, whose exact placing is at 18,2-21,1. As before an editorial ‘Cucu’ seems to be needed, this time at 16-17. / 68-72: ‘descendit de ce-’ under 69,4-71,3 / 75-76: here, editorial ‘Cucu’ syllables have been permitted between the two syllables ‘ce-’ & ‘-lis’ / 78: ‘Et incarnatus est’ is given merely as an incipit that marks off the set of rests here / 150: the same applies to the ‘Et resurrexit’ incipit here as with the incipit at 6 / 238: a further incipit is given under ‘Cucu’ here (‘Qui cum Patre et Filio’) / 266-276: here, the text is given as ‘Eccle cucu siam’, with ‘Eccle-’ under 266,1-267,1, ‘cucu’ under 270,1-271,1, & ‘-siam’ under 275-276 / 337: ‘-men’ under 336-337. Contra bassus; 1-6: ‘Patrem omnipotentem’ is given as an opening incipit with little regard for word positioning / 11: ‘celi’ under 13,1-2 / 40-41: ‘lumen de lu-’ under 40,2-42,3 / 42-43: ‘-mine’ under 42,5-43,1 / 46-47: ‘Deo’ under 46,1-2, & following this Trent 91 gives ‘ve-’ (at 46,4) & ‘-ro’ (at 47,5) / 49-55: as at Superius, 23 / 57-58: ‘Qui propter’ under 58,1-5 / 61-64: ‘nostram’ under 66,1-67,1 / 64-65: ‘salu-’ under 68,2-4 / 65: ‘-tem’ under 68,1 / 66-71: ‘descendit’ under 70,2-71,4 / 71: ‘de’ is under the rest in 72 / 98-105: ‘Maria’ under 96,1-97,1 / 105-108: ‘Virgi-’ under 97,2-98,4 / 110: ‘-ne’ under 104,3-105,1 / 115-116: ‘factus’ under 114,3-115,3 / 118: ‘est’ under 119,1 / 120-124: ‘Crucifixus’ under 122-128,1 / 125-132: ‘eti-’ under 129,1-130,2 / 137-138: ‘pro no-’ under 137,2-138,2 / 140: ‘-bis’ under 139,1 / 141-149: as at Superius, 23 / 150: ‘est’ is under the direct at the end of the Contra bassus on the previous page-opening / 151-154: ‘Et resurrexit’ under 150-154 / 171-174: ‘secundum’ under 174-176 / 175-183: the incipits here seem to be entered without much thought for word positioning / 209-213: ‘iudicare’ under 209,1-210,3 / 219-227: as at Superius, 23 / 238-240: the same applies to the incipit here as at 175-183 / 273-274: ‘Eccle-’ under 268-271 / 277: as at 175 & 238 in this voice / 300-303: ‘Et expecto’ under 303,1-306,1 / 313-317: ‘Et vitam’ under 313,1-314,2 / 317-321: ‘venturi’ under 315,1-316,3 / 323-326: ‘secu-’ under 323,1-324,1 / 330: ‘-li’ under 329,3-300,1.

#### Sanctus (Trent 91 ff. 9r-11r)

[Superius]; 10: b ind before 9,1 / 30,4-31,1: entered on a short end-of-stave extension / 32: ‘Duo’ ind in both voices / 138: since the Benedictus occurs on a new page-opening, the cut-C m sign is rptd in the Superius and the two Contras / 170-212: only 42 breve rests are given (43 are needed) / 212: ‘Osanna ut supra’ ind only in Tenor.

[Contra] altus; 1: the voice-name ‘Altus’ is given in the left margin / 7: b ind before rest / 102: b ind before 102,1 / 170: cs is given inverted under 170,1 in both Contra parts / 187: sharp ind under 187,5.

[T]enor; 9: p div follows rest / 29: both notes are sbr, with alteration intended for 29,2 / 31: ‘Tacet’ direction given on f. 9v as ‘Tenor pleni tacet’ on a piece of blank stave with double custos following / 63: the odd signature here (C above 2 with a line through both figures) merely helps to indicate a repeat in diminution. A rpt sign is given after 114 which consists of a double custos with four dots on either side, and this is followed by a normal double custos. Our editorial repeat has matching accidentals and underlay with the first statement.

[Contra] bassus; 31: ‘Tacet’ direction given before the Osanna I section on f.10r, in a piece of blank stave with a double custos following / 102: b ind before 102,1 / 184: b ind before 184,1.

Underlay; all voices are texted, with ‘Cucu’ syllables interfering with Ordinary text in the Tenor as in previous movements. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 1: ‘San-’ given as ‘Sanc-’ / 6: ‘-ctus’ (given as ‘-tus’) under 6,2-3 / 7: ‘san-’ (given as ‘sanc-’) under 7,2-4 / 14: ‘-ctus’ given as ‘-tus’, & ‘san-’ given as ‘sanc-’ under 15,2-4 / 20: ‘-nus’ under 19,4-20,1, & ‘De-’ under 21,1 / 23: ‘-us’ under 24,1 / 24-28: ‘Saba-’ under 24,3-5 / 34: ‘-ni’ under 34,5 / 35: ‘sunt’ under 35,2-4 / 41: ‘ce-’ under 41,4 / 44: ‘-li’ under 44,2-3 / 47: ‘ter-’ under 45,2 / 49-50: ‘-ra’ under 49,4, & ‘glori-’ under 50,1-3 / 51: ‘tu-’ under 51,3 / 62: ‘-a’ om / 63-71: ‘Osan-’ under 63-64 / 77: ‘-na’ under 116,2-117,3 / 78-82: ‘in

excel-<sup>˘</sup> under 129,1-130,4 / 87: '-sis' under 136,4-137,1 / 89-137: ed rpts of 'Osanna' & 'Osanna in excelsis' needed / 168: '-nit' under 167,3-4. Contra altus; 1: 'San-<sup>˘</sup> given as 'sanc-<sup>˘</sup> / 6: '-ctus' given as '-tus' / 7: as at 1 / 14: '-ctus' given as '-tus' under 12,4, & 'san-<sup>˘</sup> (given as 'sanc-<sup>˘</sup>) under 13,3-14,1 / 17: '-ctus' (given as '-tus') under 16,3, & 'Do-<sup>˘</sup> under 17,4 / 18-20: '-minus' under 19,4-20,1 / 21: 'De-<sup>˘</sup> under 20,4 / 23: '-us' under 22,4 / 24-28: 'Saba-<sup>˘</sup> under 23,2-4 / 31: '-oth' om / 33: '-ni' under 33,5 / 34: 'sunt' under 34,2-4 / 41: 'ce-<sup>˘</sup> under 36,1 / 44: '-li' under 45,3 / 45: 'et' under 45,5 / 48: 'ter-<sup>˘</sup> under 48,2 / 49: '-ra' under 49,1 / 50: 'glo-<sup>˘</sup> under 51,3-4 / 50-51: '-ria' under 52,4-5 / 51-52: ed rpt of 'gloria' needed / 52: 'tu-<sup>˘</sup> is under the rest in 54 / 62: '-a' under 61,3 / 63-71: 'Osan-<sup>˘</sup> under 63-64 / 77: '-na' under 92 / 78-80: 'in ex-<sup>˘</sup> under 95,1-96,2 / 82: '-cel-<sup>˘</sup> under 135,2-3 / 87: '-sis' under 136,3 / 89-137: ed rpts of 'Osanna' & 'Osanna in excelsis' needed / 159: 've-<sup>˘</sup> under 162,2 / 170-177: 'nomi-<sup>˘</sup> under 171,1-172,1 / 187: '-ne' under 187,5 / 188: 'Do-<sup>˘</sup> under 188,3 / 195: '-mi-<sup>˘</sup> under 193,3-4 / 212: '-ni' under 211,5. Tenor; 14-17: 'sanctus' under 14,1-15,3 / 18: '-mi-<sup>˘</sup> under 19,5-20,1 / 20: '-nus' under 22,1 / 27-28: 'Saba-<sup>˘</sup> under 27,4-28,1 / 63: the sectional incipit given here is 'Osanna', but as at the start of the Sanctus Tenor 'Cucu' syllables have been used / 79-82: 'in excel-<sup>˘</sup> under 93-97,3 / 87: '-sis' under 110 / 88-137: ed rpts of 'Cucu' & 'Osanna in excelsis' needed / 171-177: 'nomi-<sup>˘</sup> under 177,2-178,2 / 188: '-ne' under 183,4 / 189: 'Do-<sup>˘</sup> under 184,2-3 / 195: '-mi-<sup>˘</sup> under 196,2-197,1 / 212: '-ni' under 211,2-212,1. Contra bassus; 1: 'San-<sup>˘</sup> given as 'Sanc-<sup>˘</sup> under 2,1-3 / 6: '-ctus' (given as '-tus') under 4,2-4 / 7: 'san-<sup>˘</sup> (given as 'sanc-<sup>˘</sup>) under 11,2-4 / 14: '-ctus' (given as '-tus') under 15,3 / 18: '-mi-<sup>˘</sup> under 18,5 / 19: '-nus' under 19,3-4 / 20-24: 'Deus' under 20,3-21,2 / 24-28: 'Saba-<sup>˘</sup> under 24,3-25,1 / 63-70: 'Osan-<sup>˘</sup> under 63-66,1 / 77: '-na' om / 78: 'in' under 129,3 / 80-82: 'excel-<sup>˘</sup> under 130,3-131,1 / 87: '-sis' under 136,3-137,1 / 89-137: ed rpts of 'Osanna' & 'Osanna in excelsis' needed / 153: 've-<sup>˘</sup> under 149,1 / 168: '-nit' under 162 / 169-177: 'in nomi-<sup>˘</sup> under 170-172 / 188: 'Do-<sup>˘</sup> under 188,3 / 196: '-mi-<sup>˘</sup> under 198,2 / 212: '-ni' under 210,1-2.

#### Agnus (Trent 91 ff. 11v-12r)

[Superius]; 14: sharp ind under 14,5 / 34: sharp ind under 4 / 36: 'Duo' ind in Superius only / 77: b ind before 77,1 / 80: 'Ut supra' ind in both voices.

[Contra] altus; 1: voice-name is given in left margin of f.11v / 19: b ind before 19,1.

[Tenor]; 16: p div follows 2 / 26,1-2: these notes are a tone too high, and the b at 26,1 here is given before 26,3.

[Contra] bassus; 15: p div follows rest / 26: b ind before 25,5.

Underlay; full text for Agnus I plus 'dona nobis pacem' for Agnus III is given in the two upper voices for the first section, and these voices also have full text in Agnus II. The two lower voices have partial text, and in the Tenor 'Cucu' motives interfere with Mass Ordinary text as in previous movements. The main differences between our underlay and the Trent 91 text are as follows. [Superius]; 1: 'A-<sup>˘</sup> given as 'Ag-<sup>˘</sup> / 4: '-gnus' (given as '-nus') under 3,5-4,1, & 'De-<sup>˘</sup> under 4,3 / 15: '-ta' under 20,1 / 15-18: ed rpt of 'peccata' needed for both lines of underlay / 19-20: 'mundi' om / 25-26: 'misere-<sup>˘</sup> under 25,2-26,3, with 'no-<sup>˘</sup> (for 'nobis') crossed out and then 'do-<sup>˘</sup> (part of 'dona') written underneath the crossout / 29: '-re' & '-na' under 28,6-7 / 29-32: 'no-<sup>˘</sup> & 'nobis' (for the first and second lines of underlay respectively) under 29,2-3 / 32: 'pa-<sup>˘</sup> (for second line of underlay) under 30,2 / 35: '-bis' under 34,4, & '-cem' under 35,1 / 39-40: 'Dei' under 39,3-40,2 / 41: 'qui' under 42,1 / 42: 'tol-<sup>˘</sup> under 43,1 / 52: '-lis' under 51-52 / 62: 'mun-<sup>˘</sup> under 62,2-63,1 / 69: '-di' under 65,5-66,1 / 72: 'no-<sup>˘</sup> under 73,2. Contra altus; 1: 'A-<sup>˘</sup> given as 'Ag-<sup>˘</sup> / 4: '-gnus' (given as '-nus') under 2,5-3,1, & 'De-<sup>˘</sup> under 4,1 / 8: '-i' under 6,1, & 'qui' under 7,1 / 9: 'tol-<sup>˘</sup> under 8,2 / 12: '-lis' under 11,1 / 13-14: 'pecca-<sup>˘</sup> under 12,1-4 / 15-18: ed rpt of 'peccata' needed / 19: 'mun-<sup>˘</sup> under 15,3-4 / 23: '-di' under 23,1 / 23-24: 'misere-<sup>˘</sup> under 23,5-24,1, & 'dona' under 23,6-24,1 / 25-29: ed rpt of 'miserere' & 'dona' needed / 29: 'no-<sup>˘</sup> (for second line of underlay) under 24,8-9, & 'no-<sup>˘</sup> (for first line of underlay) under 30,1 / 32: '-bis' (for second line of underlay) under 27,3, & 'pa-<sup>˘</sup> (for second line of underlay) under 30,1 /

36: ‘A-’ given as ‘Ag-’ / 37: ‘-gnus’ (given as ‘-nus’) under 39,4 / 38: ‘De-’ under 41,1 / 39: ‘-i’ under 42,1 / 40: ‘qui’ under 43,3 / 41: ‘tol-’ under 51,2-3 / 49: ‘-lis’ under 53,1-2 / 50-51: ‘pecca-’ under 55,1-56,1 / 69: ‘-di’ under 66,1, & ‘mi-’ under 68,1-2 / 70: ‘-se-’ under 69,2 / 70-72: ‘-rere’ under 71,3-4. Tenor; 6-8: ‘Agnus Dei’ is given as the opening incipit, under 7 to the rest in 9 / 16-18: ed rpt of ‘peccata’ needed for both lines of underlay / 29-35: ‘nobis’ & ‘pacem’ under 33,5-34,4. Contra bassus; 1-3: ‘Agnus’ under 1-2,2 / 4-8: ‘Dei’ under 5,1-2 / 8: ‘qui’ is under the rest in 7 / 9-12: ‘tollis’ under 11,3-12,1 / 16-18: ed rpt of ‘peccata’ needed for both lines of underlay / 23-24: ‘misere-’ under 25,2-26,1 / 25: ‘-re’ under 29,3 / 25-29: ed rpt of ‘miserere’ & ‘dona’ needed / 29-32: ‘no-’ (for first line of underlay) & ‘pa-’ (for second line of underlay) under 30,2-3.

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100b. Martini; Missa *Cucu* second version (incomplete Kyrie only, ModC f. 223v, no. 18).

[Superius]; 1: the initial ‘K’ is a boxed majuscule with gilt plus red, blue and green colouring / 16: the ‘C’ of ‘Christe’ is a red majuscule in both Superius and Tenor.

Tenor; 1: the ‘T’ of ‘Tenor’ is a blue majuscule with boxed red decoration, and the ‘K’ of Kyrie is a red majuscule / 1 & 16: the incipits given here (respectively Kyrie and Christe) seem best replaced by ‘Cucu’ in each case.

Underlay; ‘Kyrie’ / ‘Christe’ incipits and ‘eleyson’ are provided in both voices, and these can easily be filled out editorially with reference to Trent 91. However in the Christe section I have only underlaid two invocations of ‘Christe eleyson’ instead of the customary three, since I cannot see how a third ‘Christe eleyson’ will fit easily.

The missing Contra voices in this version have been supplied with reference to the Trent 91 Kyrie. Measures 1-12 of both settings are very similar, and the missing voices at 13-15 can be easily recomposed. For the second section, measures 16-48 are similar to 36-61 in the Trent 91 Kyrie, although the Superius in ModC has more small values than in the latter. The two ModC sections are significantly shorter than their Trent 91 equivalents. Since the second Kyrie would logically have occupied the first missing full opening in ModC, we might speculate that this section was no shorter than in Trent 91.

Bibliography; Steib & Moohan, Johannes Martini Part 1, p. 252 (which presents the two voices from ModC by themselves).

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## Structure

It would be fair to say that the Missa *Cucu* is much mentioned and cited, but rarely discussed. Consequently this section attempts to make up for that shortcoming, and I also hope that it serves as an appreciation of Martini’s first-period style. Which is chiefly represented by this Mass, two Magnificat settings in Mu 3154 and some *opera dubia* in Trent 91 given in this instalment. We can characterise these works (when in four voices) as having thickish textures, density and well-worked partwriting in O-mensuration sections, and with a tendency to use small values. These features (together with the length of works like the *Cucu* Mass) have tended to consign Martini’s earlier music to the same forgotten corner as sacred works by Agricola, which is unfortunate. Most general music history books seem not to recognise that such pieces - when performed conscientiously - can shine as brightly as works by the mature Josquin and Obrecht.

The Missa *Cucu* is based on very simple principle. The Tenor cantus firmus is a mere two-note cuckoo call,

which is usually C A but is occasionally transposed. Throughout there is no general cantus firmus scheme, but the Osanna Tenor has a simple-diminution repeat and elsewhere a degree of rhythmic whimsy seems to be present in giving some C-A motives in gradually decreasing note values (see Credo 198-216). The Contra altus also echoes the Tenor's cuckoo motives briefly during the last section of the Gloria, and very occasionally the Tenor's cuckoo motives are transposed either up or down (see Credo 281-302 and Gloria 230-233).

I suspect that Martini's "cuckoo" would not have been welcome amongst all fifteenth-century ensembles. This is because the C-A motives when editorially texted with 'Cucu' throughout interfere with Mass Ordinary text (i.e. 'Kyrie Cucu eleyson' and 'catholicam Cucu Ecclesiam'). Therefore what might have been tolerated in Ferrara during Martini's time may not have been permitted elsewhere. Otherwise the cuckoo motives are given in a wide range of note-values and the Tenor is allowed fourths against the Superius. By these means Martini gives himself the widest range of possible options in harmonising the Tenor's C-A figures.

There is also some question as to whether the full version of the Mass in Trent 91 or the fragmentary shortened version in ModC is the original. I prefer to think of the Trent 91 Mass as more authentic, since its Kyrie contains number symmetries which would be hard to achieve if it were a lengthened 'second version'. The ModC version may represent a pruning-down of the fairly lengthy sections in this Mass, and it is certainly not the only Martini piece which may have been revised by its composer.<sup>1</sup>

The opening motto consists of just over five identical three-part measures in the Kyrie, Gloria and Credo plus very similar openings to the Sanctus and Agnus. In each movement Tenor entry is delayed as if this were a true cantus firmus Mass. Some movement endings are also related. All movements end on A, and the closing measures of the Kyrie, Gloria and Osanna each have a Superius ascent to higher C before their final cadences. However the Agnus does not share this feature and the Credo ends with a fermata passage. Some internal subdivision openings resemble the Superius motto; the clearest similarities are at the Cum sancto Spiritu opening and the Credo's Confiteor section. The Pleni sunt opening is a little more independent. Other subdivision openings tend to form related pairs: the Kyrie II and the Gloria's Qui tollis section open similarly, and the Christe and Domine Deus sections are melodically similar even though the latter involves imitation and the former does not. All internal sectional cadences are on A. Most use perfect cadence formulas, but the Christe and the Sanctus first section have plagal cadences and the Benedictus has a doubled-leadingnote final cadence. Curiously, Agnus I ends with a duet cadence on A that has flatwards motion which contrasts somewhat with the perfect-cadence ending of Agnus I/III. Some sectional cadences (such as those at the end of the Et in terra and Agnus I) feature a third in their final chord but not a fifth. Imitation for two or three voices throughout is quite common, but never involves all four voices. The Domine Deus and Pleni sunt duets use smaller note values than most Duo sections in earlier Masses from these manuscripts, they are thoroughly imitative, and serve as fine examples of simple counterpoint where little is wasted. The shorter Agnus II Duo is similar. The behaviour of the Contra altus at the end of the Et in terra and Agnus I sections (where it proceeds E C D E C) constitutes a type of 'cadential fingerprint' which is found in other likely Martini works discussed in this instalment.

Just as the downward scalic A-A movement of the Superius motto influences some section openings, similar Superius gestures are found throughout. In the first three movement alone, I note the following occurrences.

Kyrie:

100-102

Gloria :

17-21

34-40

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<sup>1</sup> Regarding the shortened version of *La Martinella*, see Evans, E. (ed), *Johannes Martini Secular Pieces* (Madison, Wisconsin, 1975) p. xiv. Fallows, *A Catalogue of Polyphonic Songs...* pp. 530-531 illustrates that there were at least three versions of this piece. See also nos 111 and 112 in this instalment.



129-135  
 157-163  
 189-193  
 Credo:  
 23-28  
 30-35  
 44-47  
 67-72  
 110-114  
 115-119  
 151-159  
 257-259  
 290-292  
 294-298  
 326-330

Other frequent resources include internal cadences with the Superius rising D-E and the lowest voice descending D-A or similarly (see Kyrie 7-8 and 10-11), and also similar approaches to Superius cadences on higher A. Most such cadences are melodically approached from below, but for exceptions see Gloria 154-157 and Credo 252-256 and 315-317. The texture of this Mass is very versatile, and all four voices have a degree of rhythmic equality. Duet interludes between the outermost voices occur (a rare feature amongst earlier continental Masses) and in textural terms the Superius is not always the topmost voice. It has passages of temporary equality with the Contra altus (see Sanctus 23-24) and occasional patches of the texture sound as though they might come from a 'voces equales' Mass (see Credo 20-23). The Tenor's cuckoo-call uses all note values from maxima to minim, and there is a tendency for its opening notes to use extended values. The lower voices mesh and cross much as in other mid-century four-voice Masses, but generally the lower Contra stays below the middle pair of voices. The rhythmic means used by the composer throughout are impressive, and Martini seems to have been intent in showing most things that he could do with four-voice texture in this single work. The most significant of his resources are as follows.

1. The use of small values in the Superius (as at Kyrie 17 and 100-102, Gloria 4-46 and Credo 44-51).
2. Cadential figures involving rapid scalic descents in small values (see Gloria 133, 135, Credo 236-238, and Sanctus 211-212).
3. Cadential drives, such as the extended one at Gloria 224-238 and the shorter drive at the end of the Osanna (Sanctus 129-137).
4. Sophisticated duple rhythm sections which allow for a considerable contrast in textures, ranging from near-homophony to active and extensively imitative duet work (see Gloria 96-105). These sections also include sesquialtera in one voice against duple rhythm in the others (Gloria 110-118), sesquialtera in all voices (as at Credo 238-265), occasional rapid movement in the Contra bassus (see Credo 302), and extensive lower-voice imitative trio work in the middle measures of the Osanna and at the end of the Benedictus.

The combination of all of these features plus simple temporary contrasts of scoring is at its most evident in the Gloria and Credo. These powerfully written movements easily break down into subsections, suggesting that Martini may have closely prepared intricate passages and maybe then contrived some of the simpler passages which join them. The frequency of internal cadences on A perhaps also suggests the following thought regarding the ModC version. If its central three movements were shortened, then it would have been easy for the composer to delete and rearrange subsections to suit. Below I give a summary of the Gloria and Credo in terms of subsectional layout.

## Gloria

- 1-6 Motto.  
6-21 Full subsection using some long notes for the 'Cucu' Tenor motives.  
21-40 Another full subsection with the Tenor being freer than previously.  
40-46 Animated duet for the two Contras.  
46-56 Full subsection largely without 'Cucu' motives.  
57-74 Duet section.  
75-99 Duet for the two Contras.  
99-128 Full section with the Tenor partly in extended values.  
128-135 Tenorless interlude with modest rhythmic animation.  
135-177 Full subsection with some outer-voice animation, plus some transposition of the 'Cucu' motive.  
178-186 Duet interlude for the outermost voices.  
186-203 Full section with repetitive 'Cucu' motive in Tenor.  
204-209 Fermata passage.  
210-214 Opening final-section passage which is similar to motto.  
214-224 Full subsection with some extended values in the Tenor.  
224-238 Drive passage with 'Cucu' using relatively fast values in the Tenor, and imitation of the Tenor in the Contra altus at 233.

## Credo

- 1-6 Motto.  
6-24 Full subsection, with the initial 'Cucu' motives in extended values.  
24-28 Tenorless interlude.  
28-44 Full subsection with the Tenor freer than previously.  
44-55 Duet/trio passages with some small values and animation.  
55-77 Extended full subsection.  
78-95 Duet for upper voices.  
95-97 Three-voice interlude.  
97-110 Imitative duet for the outermost voices, followed by Tenorless trio.  
110-119 Trio with sesquialtera in the outermost voices.  
120-150 Duet for the two Contras.  
151-164 Full subsection with the Tenor's 'Cucu' motives in extended values.  
165-168 Tenorless interlude.  
169-216 Extended full subsection with some long notes in the Tenor.  
216-238 Duet for the two Contras.  
238-266 Full sesquialtera passage.  
266-276 Full subsection without sesquialtera.  
277-302 Full subsection with transposed 'Cucu' motive in the Tenor.  
303-322 Full subsection with sesquialtera.  
323-330 Full subsection without sesquialtera.  
331-337 Fermata 'Amen'.

The culminative moments at the ends of these movements are noteworthy, and either this Mass (or similar music) might have influenced composers of the younger generation such as Obrecht and Ghiselin. However, Martini is a little rough with his partwriting and I find the following parallel intervals in the Kyrie, Gloria and Credo (there are no such occurrences in the other movements).

Upper-voice fifths (Kyrie,88).

Hidden fifths between the two Contras (Gloria 15-16).

Consecutive fifths between the two upper voices (Gloria 28).

Near-parallel fifths between the upper voices (Gloria 150 and Credo 284).

Lower-voice parallel fifths (Gloria 215-216).<sup>2</sup>

Hidden octaves involving the three upper voices (Gloria 225-226).

Consecutive octaves between the two upper voices (Credo 37 and 42).

Some of these slips are caused by the use of small values, and otherwise the music is generally dissonance-free. However, I do note a perfect cadence with an oddly moving Contra primus (see Kyrie 60-61) and a solitary hybrid perfect/doubled leadingnote cadence at Credo 194-195. But perhaps it is wrong to draw too much attention to Martini's solecisms, since similar music by his contemporaries (for example Vincenet and the Verona 755 anonymous) is sometimes equally casual regarding partwriting. This edition of the *Missa Cucu* is the third to have been produced in the last fifty years, but we still do not have a decent recorded performance of the work. Therefore perhaps rightly I note impressive passages in the music which are rarely encountered in other Masses. For example the cadential drives previously mentioned, the series of duets and trios which begin the Et incarnatus section (Credo 78-150), the intricately imitative Domine Deus and Pleni sunt duets, and the way in which the active outer voices tend to conceal the Tenor's C-A motives in the final section of the Credo. I also mention a favourite musical moment here: the Ockeghem-like meandering of the Agnus II Duo at Agnus 36-52. This is music written with technical polish.

The section of Trent 91 in which presents the *Missa Cucu* (consisting of approximately the first 40 folios of the manuscript) has been the subject of recent attention. Apart from later insertions it was copied by a single scribe whose small musical hand, italic text hand and generally error-free work are noteworthy. Adelyn Leverett coined the term 'frontispiece collection' for this section of Trent 91, and also suggested that it might be a Martini autograph. Oppositely in my 2003 monograph on Trent 91 I illustrated a hand similar to that of the Trent 91 scribe from the first page of Trent 1947-4 and suggested that the two might be the same - and not necessarily that of Martini either. Therefore the issue of the scribe's identity is certainly not resolved. In pursuit of his identity, I note here that certain musical habits become apparent in his copy of the *Missa Cucu* and I shall return to these in later sections. For now, I cite his tendency to give some voice-names (particularly '[T]enor') in small capitals, his habit of writing sharps under the relevant single notes, his tendency to give 'leyson' at the end of Kyrie sections, and the 'tuam...am' syllabic repeat in the Gloria. He also writes 'catholicam' instead of 'katholicam' and texts lower voices generously but not always adequately, and there is no sign in the *Missa Cucu* that the scribe misunderstands any mensural signs given throughout the copy. Additionally, he spells all of the French names in Compère's *Omnium bonorum* motet on ff. 33v-35r correctly.

Part of the problem with assessing Martini's early works is that there is little well-explored music to compare them with. While surviving sources present a plethora of Masses and other sacred works from the 1460's, the following decade is rather poorly represented in terms of central-tradition repertory since there are known to be lost works by Regis, Tinctoris, Hémart and others. Add to that the fact that the *Cucu* Mass is one of the first virtually freely-composed four voice Masses that survive, and the difficulty of finding truly comparative pieces becomes apparent. Perhaps the *Missa Regina celi* Mass that follows in this edition is something of a counterpart. Finally, the *Missa Cucu* is yet another work in which the length of the middle movements as well as some final-chord divisio suggests that more than one singer might have been involved on the topmost line. The Credo is very extensive, and possibly beyond effective performance by a single falsettist singing the Superius part. We know that much was expected of fifteenth-century professional singers, but perhaps we should not expect them to have undertaken anything too athletic or indeed superhuman.

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<sup>2</sup> I deliberately list the consecutive fifths here, due to their similar prominence in the *Missa Regina celi* discussed in the following section.

## Numerology

Just as this Mass seems to have no overall structural integration scheme, it only seems to feature number symmetry in certain sections. It is very suggestible that version A might have been the original on account of matching and near-matching totals in the Kyrie (the two Contras in the *Christe* each have 93 notes, and the Kyrie I Superius has 113 notes while the Kyrie I Tenor has 112).

Similarly, the two upper voices in the Credo's Confiteor section each have 144 notes. There may also be some deliberate planning with the *Et in terra Superius* (which has 750 notes) and the *Patrem Superius* (which has 1001).

In terms of tempora-counts the Sanctus is the most interesting movement, since its first two sections each have 31 measures and its second two sections each have 75. The *Christe* and *Patrem* sections also have tempora totals which are divisible by 11 (55 and 77 measures respectively). But I am reluctant to draw further conclusions from a Mass such as this which seems to yield relatively little in terms of number.

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101. [Martini?] Missa *Regina celi* (Trent 91 ff. 25r-33r, unicum, DTÖ VII inventory nos 1156-1160).

Kyrie (Trent 91 ff. 25r-26r).

The Tenor cantus firmus of this Mass is the well-known Marian antiphon *Regina celi* (modern version: LU 1997 p. 275). Our *Regina celi* text is largely punctuated and spelt after this version, but the chant can only serve as an approximate guide for underlying cantus firmus text since all movements of this Mass have elaborated cantus firmus.

[Superius]; 16,1: a dot under this note seems to serve as a p div / 22: natural ind by b / 63-64: the rests are squashed in close to the previous double custos, and may be a correction.

Contra altus; 15: p div follows 6 / 52: 1 is sbr (with alteration intended).

Tenor; each section of this movement gives Mass Ordinary text cues as well as the cantus firmus text. The latter seems preferable due to repeated notes in this voice (e.g. at 20-21) and so the Mass Ordinary incipits have been left as they are. / 51: 2 G.

[Contra] bassus; 5: b ind before rest / 88: 1 E / 90,3: natural ind by sharp / 101,5: corr from m by erasure of an upward tail / 106: clef change is at the start of a new stave / 108: b ind before 107,2.

Underlay; all voices have 'Kyrie / *Christe*' and 'eleyson' at sectional starts and endings, with 'Christe' given in all instances as 'Xpe'. The two-section *Christe* is unusual but its layout seems to be prompted by the sectional nature of the cantus firmus rather than by any suggestion of alternatim performance. Two 'Christe' invocations seem to belong in the first of these sections, and the third 'Christe' invocation is for the second section. The Tenor's cantus firmus text is complete. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; no anomalies. Contra altus; 2-3: ed rpt of 'Kyrie' needed. Tenor; 3-5: 'Regina...le-' under 3-6 / 5-10: '-tare' under 9,5-10,1 / 11-12: 'allelu-' under 11,2-12,3 / 26-27: 'merui-' under 23-26,2 / 29: '-sti' under 28,4 / 31: 'por-' under 33,1-2 / 59-61: '-luia' under 60-61 / 93-95: '-luia' under 94-95 / 100: 'De-' under 99,3 / 101: '-um' under 100,5-101,1 / 109: '-lu-' under 104,1-2. Contra bassus; 12-13: ed rpt of 'Kyrie' needed.

Bibliography; Leverett, A., 'The Anonymous Missa *Regina caeli laetare* in Trent Codex 91' in MD 46 (1992), pp. 5-49. Mitchell, 'Trent 91; first steps...' pp. 23-24 (suggesting a Martini attribution) and Mitchell, The

paleography and repertory..., I, pp. 109-110 (I now discount the argument made in the latter for attributing this Mass to Hermannus de Atrio). Steib and Moohan, *op. cit.*, Part 1 pp. xv-xvi.

Gloria (Trent 91 ff. 26v-28r).

[Superius]; 1: the intonation is supplied from Grad Pat f.177r / 5: 5,3 is given as m A sm A, with the latter note squashed in close against 5,4. This may be a scribal afterthought, and emendation of 5,3 to dtd-m seems practical for text underlay purposes. / 38-41: 5 measures of rests are given (only 4 are needed) / 120: natural ind by b above 120,1.

Contra altus; 61: cs given inverted under 61,1 / 94,1: natural ind by sharp / 119: p div follows 2.

Tenor; 14: 1 is dtd in error / 129: p div follows 2 / 131: likewise.

[Contra] bassus; 87: 1 b, ind before 86,2 / 90: 3 b, ind before 90,2 / 94: 3 b, ind before 94, 2 / 102: b ind before 102,1 / 105: b ind before 103,2 / 106,1-107,3: these notes are preceded by a crossed-out attempt to write them a third higher / 119: p div follows 2 / 126: likewise.

Underlay; fully texted in the Superius, and with cantus firmus text in the Tenor plus incipits for Mass Ordinary text as in the Kyrie. As in all other movements, I have not expanded the Mass Ordinary incipits. The Contra altus has extensive texting, and the Contra bassus has just three incipits throughout. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-6,1: the texting here is quite compressed and word positioning does not seem to be a scribal priority / 8,4-10,6: ‘Adoramus...Glorifica-’ under 8,4-10,4 / 11: ‘-mus’ under 11,5 / 12-13: ‘Gratias’ under 12,2-3 / 14: ‘-mus’ under 13,5-6 / 15: ‘-bi’ under 15,2-3 / 16-17: ‘magnam’ under 16,2-8 / 18: ‘-am’ under 18,3 / 19: ‘-am’ under 18,11-19,1 / 22-23: ‘Pater’ under 22,3-6 / 23: ‘o-’ (given as ‘om-’) under 22,7 / 24: ‘-mni-’ (given as ‘-ni-’) under 22,8 & ‘-po-’ under 23,7 / 25: ‘-tens’ under 24,4-25,3 / 26: ‘Domine’ under 26,1-27,1 / 27: ‘Fi-’ under 27,2 / 29: ‘-li’ under 28,5 / 29-30: ‘Christe’ given as ‘Criste’ / 34: ‘De-’ under 34,2 & ‘-us’ under 34,7 / 35: ‘Agnus Dei’ under 35,2-5 / 36: ‘Filius’ under 36,3-6 / 37: ‘-tris’ under 37,3-4 / 42-43,1: as at 1-6 / 45-47: ‘deprecati-’ under 45,2-7 / 47: ‘-o-’ under 47,2 / 51: ‘-stram’ under 50,9-51,1 / 52-55: as at 1-6 / 57: ‘-ram’ under 56,3-5 / 57-60: ‘Patris’ under 58,2-59,4 / 65: ‘-re-’ under 60,3 / 67: ‘-re’ under 64,2-3 / 67-70: ‘nobis’ under 69,2-4, & ‘no-’ is given again at 70,1 with ‘-bis’ following under 71,5. Underneath this word rpt (which I have not used) the normal underlay continues with ‘Quoniam tu’. / 74: ‘-lus’ under 74,2-75,1 / 75: ‘san-’ (given as ‘sanc-’) under 74,4-75,2 / 104: ‘-su’ under 98,1 / 105: ‘Chri-’ given as ‘Cri-’ / 117: ‘-ste’ under 116,3 / 121: ‘san-’ given as ‘sanc-’ / 124: ‘-cto’ given as ‘-to’ / 124-126: ‘Spiri-’ under 124,2-125,1 / 128: ‘-tu’ under 127,2-128,1 / 131: ‘-ri-’ under 131,3 / 133: ‘-a’ under 132,4 / 134: ‘Dei’ under 134,1-2 / 137: ‘A-’ under 137,2-3 / 141: ‘-men’ under 140,1-2. Contra altus; 1-6,1: ‘Et in terra...voluntatis’ is under 2,2-7,4, in a compressed manner & with no regard for word positioning. / 6-8: ‘Laudamus te’ under 8,2-9,3, followed by ‘Benedicimus’ under 9,3-10,3. I have omitted the latter (and the ‘te’ which normally follows it) for ease of text underlay. / 8-9: ‘Adoramus’ under 10,4-11,2 / 12: ‘te’ under 11,5 / 14-15: ‘tibi’ under 14,5-15,1 / 15-16: ‘propter’ under 15,2-4 / 16-17: ‘magnam’ under 16,1-17,1 / 19: ‘Domine’ under 19,1-3 / 20: ‘Deus’ under 19,5-7, & ‘Rex’ under 19,8-9 / 20-21: ‘cele-’ under 20,1-2 / 22: ‘-stis’ under 21,9-10 / 23: ‘Pater’ under 23,3-4 / 23-24: ‘omni-’ under 24,1-2 / 38: ‘tollis’ under 38,3-4 / 38-39: ‘peccata’ is at the beginning of a new stave, under the clef & 38,5 / 39: ‘mun-’ under 39,1-3 / 40: ‘-di’ under 39,7, ‘misere-’ under 40,4-41,3, ‘-re’ under 41,7 & ‘no-’ under 42,2 / 42: ‘-bis’ under 42,8 / 42-43: ‘Qui tollis’ under 44,1-45,1 / 44: ‘peccata’ under 45,2-4 / 45: ‘mundi’ under 46,1-3 / 52-60: as at Superius, 1-6 / 61-64: ‘miserere’ under 61,2-65,2 / 68: ‘no-’ under 69,2, & ‘-bis’ under 71,3-72,1 / 80: ‘so-’ under 80,2 / 81: ‘-lus’ under 81,2-82,1 / 83-84: ‘Domi-’ under 83,2-84,1 / 86: ‘-nus’ under 85,4, & ‘Tu’ under 86,2 / 91: ‘-lus’ under 87,3-88,1 / 91-94: ‘Altissi-’ under 92,3-93,4 / 96: ‘-mus’ under 96,2 / 118-124: ‘Cum sancto’ under 118-121,1 / 137: ‘A-’ under 137,2 / 141: ‘-men’ under 140,3-141,1. Tenor; 14-15: ‘celi’ under 15,1 / 16: ‘leta-’ under 16,3-4 / 22-23: ‘alle-’ under 23,2-24,1 / 24-25: ‘-luia’ under 25,2-26,1 / 26-27: ‘Quia’ under 27,2-3 / 30-32: ‘merui-’ under 29,1-31,1 / 30: ‘-lu-’ under 47,3 / 51: ‘-ia’ written as ‘-luia’, under 50,5-51,1 / 72-73: ‘alle-’ under 73,1-2 / 96-100: ‘Ora’ under 96-98 / 139: ‘-lu-’ under 138,1.

Contra bassus: 1-4: 'Et...hominibus' is entered as an opening incipit with no regard for word positioning / 53-54: likewise with 'Qui sedes' / 116-128: likewise with 'Cum sancto Spiritu'.

Credo (Trent 91 ff. 28v-30r).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 / 12,6: natural ind by b / 29,3: likewise / 37: natural ind by b, & 37,3 is scribally corrected from D using downward diagonals on either side of the notehead / 38-39: these rests are given as two groups of two sbr rests each / 104,3: natural ind by b / 180 & 184: these groups of triplets have their '3' signs given under the notes concerned / 206: 1 m.

[Contra altus]; 53: 1 not dtd / 57: 3 C / 114: cs is over 114,2 / 118,2: this note is poorly written / 126: the '3' for the unusual syncopated triplet here is given under the notes concerned / 199: p div follows 2.

Tenor; 1-18: 22 measures of rests are given (only 18 are needed) / 42: the pair of sbr rests here are given after the breve rests for 43-45 / 48: 2 not dtd / 61: p div follows 6 / 66,4: a dot is given over this note (intended as a p div?) / 114: the 'Et in Spiritum Sanctum' incipit here is given under the Tenor rests at the start of the second section / 147: 1 is col err, but is corrected by the scribe writing 'a' (for 'alba') above it.

[Contra] bassus; 17: b ind before rest / 23: likewise / 59,3-68: due to lack of space, the end of the first section for this voice is given on a roughly drawn part-stave at the bottom of the page / 74: the '3' figures for the triplets here are given below the notes concerned / 119: ns / 147: b ind before the rests for 145-146 / 179: ns / 184: likewise / 193: b ind before 193,1.

Underlay; fully texted in the Superius, with very extensive textung for the Contra primus and cantus firmus text for the Tenor. The Contra bassus is extensively texted at the start of the second section, but otherwise only has sparse incipits. This setting of the Credo deletes 'Et iterum...non erit finis' (at 114). The main differences between our underlay and the Trent 91 textung are as follows. [Superius]; 1: 'Patrem omnipotentem' under 1-3,5 / 4-5: 'factorem' under 4,2-5,4 / 6: 'et' under 6,5 / 8: '-re' under 8,4-5 / 13: '-um' under 12,8-9 / 13-15,1: the text here seems to be placed with little regard for word positioning / 18: 'Chri-' (given as 'Cri-') under 18,1-2 / 19: '-stum' under 18,5-19,1 / 19-20: 'Filium' under 19,3-20,2 / 20-21: 'Dei' under 20,4-5 / 23: '-tum' under 22,6-23,1 / 23,2-24,1: as at 13-15 / 26: 'se-' under 27,3 / 27: '-cu-' under 27,8 / 28: '-la' under 28,3 / 30-33: as at 13-15 / 34: 'Deo' under 34,1-2 / 36,3-38: as at 13-15 / 42: '-tri' under 42,4-5 / 43: 'omnia' under 42,6-43,3 / 44: 'facta' under 44,4-7 / 48: 'homi-' under 46,7-47,3 / 49: '-nes' under 49,3-4 / 50,3-56,1: as at 13-15 / 57-58: 'Sancto' under 57,3-58,5 / 65: 'ho-' under 64,3 / 66: '-mo' under 65,5-6 / 67: '-ctus' under 67,4 / 70-77: as at 13-15 / 82: 'passus' under 82,2-83,1 / 83: 'et' under 84,2 / 86: '-pul-' under 85,3-5, & '-tus' under 87,4 / 88: 'est' under 88,3 / 92,2-93: as at 13-15 / 96: '-e' under 96,4 / 97-98: 'secundum' is under the rest in 97-98,3 / 99-100: 'Scriptu-' under 99,1-100,3 / 103,2-112: as at 13-15 / 124: 'ex' under 123,3, & 'Pa-' under 124,1 / 131-132: 'proce-' under 131,1-2 / 132,2-147: as at 13-15 / 157: 'Et' is under the rests immediately preceding 157 / 158-159: 'sanctam' under 159,1-3 / 159-160: 'catholi-' under 160,1-161,2 / 163: '-cam' under 162,3-4 / 184: '-rum' under 184,3-185,1 / 186-190: 'Et expecto' under 186,1-187,3 / 191-193: 'resurrectionem' under 191-192,4 / 193-194: 'mortuo-' under 193,1-194,1 / 200-201: 'vitam' under 199,3-200,3 / 214: '-men' under 213,2-214,1. Contra altus; 1-2: as at Superius, 13-15 / 4-5: 'factorem' under 4,1-4 / 5-6: 'celi' under 5,2-3 / 6: 'et' under 6,4 / 8: '-re' under 7,4 / 10: 'o-' given as 'om-' / 11: '-mni-' given as '-ni-' / 12: '-um' under 12,2-3 / 13-14: 'et invisibili-' under 13,1-14,4 / 15: '-um' under 15,4 / 16-19,1: as at Superius, 13-15 / 26: '-a' under 26,4-5 / 27: 'secu-' under 27,1-3 / 28-29: 'Deum' under 28,4-29,1 / 29-30: 'de Deo' under 30,2-4 / 33-34: 'de Deo' under 34,5-35,1 / 34-36: 'vero' under 35,5-6 / 38: 'non' under 38,3, & 'fa-' (given as 'fac-') under 39,2 / 40: '-ctum' given as '-tum' / 41-46: as at Superius, 13-15 / 48-53: 'et...salutem' under 48,3-51,2 / 57-58: 'Sancto' under 57,2-6 / 59-60: 'ex Maria' under 59,1-5 / 62: '-gi-' under 60,3-4, & '-ne' under 61,9-62,1 / 63-65: 'et homo' under 62,2-65,1 / 66: 'fa-' (given as 'fac-') under 65,3 / 67: '-ctus' (given as '-tus') under 67,7 / 70-82: as at Superius, 13-15 / 83: 'et' under 86,1-2 / 85-86: 'sepul-' under 87,2-5 / 88: 'est' under 92,4 / 93-94: as at Superius, 13-15 / 99-102: 'Scripturas' under 100,2-

102,2 / 102,2-114: as at Superius, 13-15 / 133: ‘ce-’ under 132,5 / 134: ‘-dit’ under 133,3 / 135-147: as at Superius, 13-15 / 163-170: I have placed the editorial word ‘Ecclesiam’ here rather than using the Trent 91 texting, which gives ‘Confiteor unum baptisma’ at 163-173. / 190-195: ‘resurrectionem’ under 191,3-195,2. Tenor; 23-28: ‘leta-’ under 28,1-2 / 33-40: ‘-luia’ under 40,1-2 / 50-52: ‘-sti’ under 52,1-2 / 53-61: ‘porta-’ under 53,2-55,1 / 67-68: ‘-luia’ under 67,2-68,1 / 148: ‘-le-’ under 148,3 / 166-170: ‘Ora’ under 166-168 / 174-176: ‘nobis’ under 173-176 / 212-214: ‘-luia’ under 212,1-213,1. Contra bassus; 19-21: ‘Filius Dei’ under 19,1-20,1 / 39: ed rpt of ‘factum’ needed / 70-89: as at Superius, 13-15 / 95: ‘di-’ under 95,2-3, & ‘-e’ under 97,2 / 96,4-105: as at Superius, 13-15 / 147-156: ‘qui...Prophetas’ under 149,2-154,3 / 207: ‘A-’ under 210,2-4 / 214: ‘-men’ under 213,1-3.

Sanctus (Trent 91 ff. 30v-32r).

[Superius]; 35: following 35,1 a direct to upper C (for the opening of the next section) is given despite both sections being on the same page-opening / 36: ‘Duo’ ind in both voices / 75: 4 D / 149,2: natural ind by b / 185: ‘Osanna ut supra’ is given in all three outer voices at the end of the Benedictus.

Contra altus; 58: at the end of the Pleni sunt section follows an almost-blank stave with just the clef and b sig given for the Contra altus / 59: at the start of the second opening here, this voice is named as ‘Con[traten]or’ / 88,3: rewritten after a colored attempt to write the same value / 183: 2 F.

Tenor; 1: the incipit ‘Sanctus’ is written above the cantus firmus text / 35: single instead of double custos / 125: ‘Osanna ut supra’ is given before ‘Benedictus tacet’ here.

[Contra] bassus; 5: b ind before 4,5 / 71,2: rewritten following a colored & clumsy attempt to write this note / 75: b ind before rest / 117: b ind before 117,1.

Underlay; almost fully texted in all voices, with the Tenor having cantus firmus text. Only the first section of the Contra bassus has incipits rather than full text. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1: ‘San-’ given as ‘Sanc-’ / 4: ‘-ctus’ given as ‘-tus’ / 6: ‘san-’ given as ‘sanc-’ / 11: ‘-ctus’ given as ‘-tus’, and ‘san-’ (given as ‘sanc-’) under 11,3-12,2 / 21: as at 4 / 22: ‘Domi-’ under 22,1-2 / 30-32: ‘Saba-’ under 30,2-3 / 35: ‘-oth’ under 34,8-35,1 / 42: ‘-ni’ under 42,2 / 43: ‘sunt’ under 42,3, & ‘ce-’ under 43,2 / 45: ‘-li’ under 45,2, & ‘et’ under 45,4 / 46: ‘ter-’ under 46,2 / 49: ‘-ra’ under 49,2 / 49-52: ‘glori-’ under 49,4-5 / 53: ‘-a’ under 52,5 / 58: ‘-a’ under 57,5 / 59-79: ‘Osan-’ under 59-62,1 / 83: ‘-na’ under 82,1-2 / 94: ‘-cel-’ under 110 / 110: ‘-sis’ under 123,2-124,1 / 114-125: ed rpt of ‘in excelsis’ needed / 148-153: ‘in nomi-’ under 148-150,2 / 185: ‘-ni’ under 184,3-185,1. Contra altus; 1: ‘San-’ given as ‘Sanc-’, and not placed with concern for word positioning since the preceding voice-name stretches under the first few notes of this part / 4: ‘-ctus’ given as ‘-tus’ / 5: ‘san-’ (given as ‘sanc-’) under 5,2-5 / 11: ‘-ctus’ given as ‘-tus’, & ‘sanc-’ (given as ‘san-’) under 15,2-16,1 / 22: ‘-ctus’ (given as ‘-tus’) under 19,3 / 23: ‘Domi-’ under 20,2-4 / 25: ‘-nus’ under 21,6-22,1, & ‘De-’ under 23,1 / 29: ‘-us’ under 29,4 / 29-32: ‘Saba-’ under 27,2-4 / 35: ‘-oth’ under 34,4-35,1 / 42: ‘-ni’ under 42,1 / 43: ‘ce-’ under 43,3 / 45: ‘-li’ under 44,5-6, & ‘et’ under 45,1 / 47: ‘ter-’ under 45,3-4 / 49: ‘-ra’ under 49,1-2 / 53: ‘-a’ under 52,4 / 58: ‘-a’ under 57,4 / 59-79: ‘Osan-’ under 59,1-60,1 / 83: ‘-na’ under 81,2-3 / 85-93: ‘in excel-’ under 83,1-86,3 / 110: ‘-sis’ under 123,3-124,1 / 112-125: ed rpt of ‘in excelsis’ needed / 126-130: ‘Benedi-’ given as ‘Benedic-’, at the start of this section / 133: ‘-ctus’ (given as ‘-tus’) under 134,1-2 / 135: ‘qui’ under 136,1-2 / 139: ‘ve-’ under 144,4 / 149-153: ‘in nomi-’ under 150-152 / 165: ‘-ne’ under 165,2 / 166: ‘Do-’ under 166,2-3 / 174: ‘-mi-’ under 173,3 / 185: ‘-ni’ under 184,2-3. Tenor; 1-4: ‘Regina celi’ under 3,1-4,1 / 7-11: ‘-tare’ under 6,5-7,1 / 15-16: ‘alle-’ under 7,2-8,3 / 19-21: ‘-luia’ under 10,3-4, with ‘-ia’ rptd under 21,1 / 26: ‘me-’ under 23,1-3 / 26-27: ‘-rui-’ under 24,3-5 / 28: ‘por-’ under 28,4-29,1 / 30-31: ‘-tare’ under 30,5-31,1 / 32: ‘alle-’ under 32,1-3 / 34-35: ‘-luia’ under 34,2-4 / 61-66: ‘Resurrexit’ under 62-65,3 / 74-76: ‘alle-’ under 75,1-2 / 86-88: ‘Ora’ under 86-87 / 91-93: ‘nobis’ under 91-92 / 122-124: ‘-lui-’ under 120,2, & ‘-a’ under 122,2. Contra bassus; 1-4: ‘Sanctus’ given as an opening incipit without regard for word positioning / 63-82: ‘Osanna’ under 63-68,1 / 83-93: ‘in excel-’ under 87-89,3 / 124: ‘-sis’ under 122,3-123,1 / 110-125: ed rpt of ‘in excelsis’ needed / 126-130: ‘Benedi-’

given as ‘Benedic-’, at the start of this section / 133: ‘-ctus’ (given as ‘-tus’) under 136,1-3 / 139: ‘ve-’ under 144,3-145,1 / 148: ‘-nit’ under 152, & ‘in’ under 153,2 / 149-153: ‘nomi-’ under 154,1-155,1 / 175: ‘-mi-’ under 169,2-170,1 / 185: ‘-ni’ under 184,1-2.

Agnus (Trent 91 ff. 32v-33r).

[Superius]; 55: cs is given inverted under 55,1 / 103: ‘Tertius Agnus ut supra’ given in all voices.

Contra altus; 1: this voice is named as ‘Contra Ius’ / 19-20: the rests here are written as two separate groups of two semibreve rests / 21: 1 uc / 23,3-4: the ‘3’ for this syncopated triplet figure is written under 23,3 / 89-90: Trent 91 reads sbr F m G dtd-m A sm G m F (emended for the sake of consonance) / 90: 2 is sm, & 3 is m / 101: 1 is sbr.

Tenor; 26: in both lower voices, the clef is rptd in mid-stave despite all sections being on a single page-opening.

[Contra] bassus; 68: 2 B / 76,3: b ind under 76, 1 / 78: p div follows 2 / 91: b ind before 91,1.

Underlay: almost fully texted in all voices, with the Tenor having cantus firmus text. The Contra bassus is missing some text in the first section. Outer voices all have doubled underlay at ‘miserere nobis’ / ‘dona nobis pacem’. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 1: ‘A-’ given as ‘Ag-’ / 4: ‘-gnus’ given as ‘-nus’ / 5: ‘De-’ under 5,2 / 6: ‘-i’ under 6,4 / 8: ‘tol-’ under 7,5-6 / 9-11: ‘-ta’ under 11,1, & ‘mundi’ om / 16-17: ‘misere-’ under 16,1-17,4, and ‘dona no-’ (for second line of underlay) under 16,2-17,4 / 18: ‘-re’ & ‘-bis’ under 18,6 / 24: ‘-bis’ under 23,9, & ‘-cem’ (for second line of underlay) under 23,10 / 26: as at 1 / 32: as at 4 / 33: ‘De-’ under 34,1-2 / 41: ‘-i’ under 40,3 / 42-55: the cantus firmus text given here in the two upper voices may only be present to indicate that the composer has temporarily moved the first part of the *Regina celi* chant upwards from its normal place in the Tenor. Similar text markings to indicate the presence of borrowed material occur in Busnois’s *Regina celi I* and *Anima mea* in Brussels 5557. In the Trent 91 Superius the additional text is above the main underlay, and in the Contra altus the *Regina celi* text is below it. I have underlaid the added text with the parent chant as a guide rather than the haphazard positioning given in Trent 91 (these positionings are not recorded here) / 47-48: ‘pecca-’ under 57,1-2 / 57: ‘-ta’ under 61,1 / 68: ‘-di’ under 69,4 / 70-74: ‘misere-’ under 70,2-72,1 / 102: ‘-bis’ under 101,2-3. Contra altus; 1-4: ‘Agnus’ is given as a starting incipit with no regard for word positioning / 4-6: ‘Dei’ under 5,3, without the ‘-i’ / 7: ‘qui’ under 6,6-7,1 / 8-9: ‘tollis’ under 9,2-4 / 10: ‘pecca-’ under 10,5-11,2 / 11: ‘-ta’ under 12,2 / 11-12: ed rpt of ‘qui tollis peccata’ needed / 12: ‘mun-’ under 12,4-6 / 15-17: ‘miserere’ & ‘dona’ under 15,3-8 / 18-20: ‘no-’ under 17,3-5, with ‘-bis pa-’ (for second line of underlay) below it / 24: ‘-bis’ & ‘-cem’ under 23,3-24,1 / 26: ‘A-’ given as ‘Ag-’ / 31: ‘-gnus’ (given as ‘-nus’) under 33,2-3 / 32-41: ‘Dei’ under 34,1-2 / 44-47: ‘qui tollis’ under 44-45 / 48-57: ‘peccata’ under 48,1-50,1 / 66: ‘mun-’ under 66,2-3 / 70-72: ‘misere-’ under 70-71 / 80: ‘-re’ under 80,2 / 102: ‘-bis’ under 101. Tenor; 1-2: ‘Regina celi’ is given as a starting incipit without regard for positioning / 2: ‘leta-’ under 3,4-4,2 / 7: ‘alle-’ under 7,2-4 / 8-9: ‘-luia’ under 8,3-9,1 / 12: ‘meru-’ under 12,2-5 / 12-13: ‘-isti’ under 12,9-13,1 / 18: ‘-luia’ under 18,2-4 / 19: ‘Resurre-’ given as ‘Resurrex-’, & ‘-xit’ (given as ‘-it’) under 20,7 / 20: ed rpt of ‘Resurrexit’ needed (normally not required as part of the cantus firmus, but here the Tenor is elaborative so word repetition to fill out a musical phrase seems permissible) / 22-23: ‘alle-’ under 22,2-3 / 70-72: ‘Ora’ under 70-71 / 79: ‘De-’ under 77. Contra bassus; 1-6: ‘Agnus Dei’ is given as a starting incipit without regard for positioning / 11-12: ed rpt of ‘peccata’ needed / 55: ‘pecca-’ under 55,2-56,2 / 57: ‘-ta’ is under the flat in 57 / 66: ‘mun-’ under 59,1-60,1 / 69: ‘-di’ under 66,2 / 70-74: ‘misere-’ under 70,1-71,2 / 81: ‘no-’ under 82,1 / 102: ‘-bis’ under 101.



## Structure

Adelyn Leverett's 1992 article on this Mass has been complemented by Murray Steib's brief description in the first Mass volume of the Martini edition. The former article argued that the Missa *Regina celi* has two structural models, and that these are Dufay's Missa *Ave Regina celorum* and the Faugues Missa *La basedanse* which immediately precedes this *Regina celi* Mass in [Trent 91](#). As we shall see, there is probably a very good reason for the Faugues Mass being part of the so-called frontispiece collection in [Trent 91](#).

The *Regina celi* Mass takes the well-known Marian antiphon chant of that name and uses it as a differently-elaborated Tenor cantus firmus in each movement. Inner movements split the relatively short cantus firmus into four segments, these being 'Regina celi letare', 'Quia quem meruisti', 'Resurrexit' and 'Ora pro nobis'.<sup>3</sup> In the cantus firmus sections of the second-to-fourth movements the first two segments are allotted to first movemental sections and the second two appear in second full sections. The Kyrie is different since it has four sections (each of which successively uses the segments mentioned) and the Agnus gives three quarters of the cantus firmus in its first section and the remaining segment in Agnus II. The elaborations are generally modest, and their rhythmic character can vary from long-note Tenor openings (as in the first sections of the Gloria and Credo) to the presentation in Agnus I which is partly in minims and semibreves. The most usual place for chant elaboration to occur is towards the ends of the phrases of each segment. Throughout, the Tenor is given cantus firmus text although incipits for Mass Ordinary text are also present. Our edition relegates the latter text cues to mere incipit status, since repeated values at the same pitch in the cantus firmus might cause problems in underlying Mass Ordinary text.

Adelyn Leverett linked this type of cantus firmus organisation to other Masses which are similar in plan, namely Dufay's Missa *Ave Regina celorum*, and amongst others the Dufay, Ockeghem and Regis Masses on *Ecce ancilla*. There is just one place in the Missa *Regina celi* where the cantus firmus appears in a voice other than the Tenor. This is in the middle of the opening duet to Agnus II, where the two upper voices share imitative quotation of the first part of the *Regina celi* chant. Leverett argued a direct connection to Dufay's Missa *Ave Regina celorum* here, since Agnus II of that Mass also has a reduced section in which part of its cantus firmus is shared between its Contra altus and Contra bassus. In fact, Dufay's quotation even occurs after a few measures of opening duet just as in the Missa *Regina celi*. But despite both passages being close in texture, that similarity might not necessarily mean a direct connection between the *Regina celi* composer and Dufay. We have undoubtedly lost a large part of the 1460's central repertory, and therefore it is probably safer to say that the *Regina celi* composer was aware of a fashion to insert upper-voice cantus firmus passages in otherwise Tenor cantus firmus works.

Leverett also suggested that the cantus firmus snippet in Agnus II might have been sung to the additional cantus firmus text provided in both voices. I disagree with this on the grounds of contextual sense. The Agnus II with the added text sung would be heard by a fifteenth-century listener as "Agnus Dei [Regina celi letare] qui tollis peccata", which might not have been thought appropriate. But nevertheless the extra text is there, and possibly there is another explanation for it. These additional words may be there merely to highlight the extra cantus firmus use, much as the scribe of the Busnois *Regina celi I* and *Anima mea* settings in [Brussels 5557](#) used red text above the stave to highlight which parts of the cantus firmus were being used by various voices. Maybe either the scribe or the composer are telling informed observers "here is the cantus firmus again". Its migration to the upper voices may also have some symbolic meaning.

The same article also described the [Trent 91](#) frontispiece copyist as "...extraordinarily careful about text underlay in general".<sup>4</sup> This I also take issue with, although Leverett used her comment to illustrate that the [Trent 91](#) scribe took the trouble to attempt texting the cantus firmus part with some regard for either a meticulous parent source or the parent chant. As a result of the scribe texting the Tenors completely, a fifteenth-century singer might happily take the part as written and perform it from the [Trent 91](#) copy without

<sup>3</sup> There is also a Mass by Philippe Basiron on the same cantus firmus in [Verona 761](#), ff. 123v-132r.

<sup>4</sup> Leverett, 'The Anonymous Missa *Regina caeli*' ... p. 10.

much trouble.<sup>5</sup> The same cannot be said of the outer parts in Trent 91 as they stand. Of course a case could be made for respecting the word positioning of the manuscript more than I have done in my edition, but at the same time singers using the Trent 91 copy for a ‘scratch’ sight-reading would have to cope with occasional verbal compression, poor text alignment and areas of the lower voices where stretches of text are simply absent. As with other fifteenth century examples of text underlay, the text hand is simply bigger than the notational hand and this is an impediment to easy sightreading.

However where I have to admire Leverett’s analytical eye is in her description of the Faugues *Bassedanse* Mass. This is also part of the frontispiece collection, and how it seems to have influenced the layout of the *Missa Regina celi* is important. Assuming that the Faugues Mass is an older work than the *Missa Regina celi*, there appears to be a definite reason for its presence in Trent 91 since the *Missa Regina celi* composer may have taken its layout as a basis for his own Mass. The most important points in common between these otherwise musically quite different works are as follows.<sup>6</sup>

1. In both Masses, motto openings fall into movemental pairs. The Kyrie and Sanctus openings are close in each Mass, and the Gloria and Credo openings are also close (albeit a little less so in the Faugues Mass). In both Masses the Agnus movement opens independently of the previous themes.
2. Both Masses have tripartite Glorias and Credos, and they have section-breaks at identical points in both Glorias (at ‘Qui sedes’ and ‘Cum sancto’) and also at the first sectional break in the Credo (at ‘Crucifixus’).
3. Both Masses have ‘ut supra’ Osanna sections, and in both Sanctus movements the Pleni sunt and Benedictus are sections with reduced scoring.
4. Cantus firmus disposition in the *Missa Regina celi* results in borrowed material generally being split into four phrases separated by rests. In the *Missa La basedanse* the cantus firmus (which may actually be two basedanse melodies given successively) tends to appear in fourfold phrases with rests intervening.
5. Full entries in the Glorias and Credos of both Masses tend to be at similar textual points.
6. The Benedictus in the *Missa Regina celi* is constructed quite like one of Faugues’s trio sections, in which textural contrast, registral variety and changes in harmonic pace figure prominently

Regarding who might have been involved in such a ‘template’ exercise is a crucial part of the following investigation, since in several ways the *Missa Regina celi* is also close to the *Cucu* Mass previously described.

Leverett’s 1992 article mainly covered musical form. Towards the end of her article she discussed the unusual dissonances in this Mass and also its sometimes intricate rhythmic style, but both aspects need further exploration. The *Missa Regina celi* composer - like Ockeghem - tends to favour asymmetrical phrasing with cadence-figures often appearing on weak beats. In the first four movements, too, passages in very small values appear as cadential flourishes and as added interest to passages which otherwise use some minim movement. The first Agnus Dei - with its harmonic movement partly in minims - is an impressive display of the use of small values in O mensuration. It is written as if the composer wanted to show us most things that he could manage in terms of musical density. Leverett wrote about these passages in small values in what I think is a dismissive manner, describing them as a ‘fad’ - which ignores their fairly widespread use elsewhere in Tinctoris, in secular sources, and in motet sources like the early layers of Mu 3154 and parts of Trent 89. As we shall see, the intricate passagework in this Mass has an important connection with the *Cucu* Mass.

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<sup>5</sup> Despite the care with which the copyist has underlaid chant text in this Mass, I prefer texted versions of the Tenors which I myself have compared with the chant before making judgements about syllable placement. Interestingly, one feature of the frontispiece scribe’s work here is that he seems to write text that is intended to break ligatures. See the placings of ‘-luia’ in the Tenors of the Sanctus and Agnus.

<sup>6</sup> The list of points which follows slightly expands the similar arguments given in Leverett, ‘The Anonymous *Missa Regina caeli*’.

Her description of the *Missa Regina celi* also justly highlighted the composer's rather casual sense of dissonance, including one passage where the Superius enters against a suspension in the Contra altus (Kyrie, 4) and another where the Contra primus enters against a similar suspension in the Superius (Agnus, 20).<sup>7</sup> As with the *Missa Cucu* there are also some parallel fifths throughout, notably in a passage where six consecutive fifths occur in quick succession between the two topmost voices (Sanctus, 100-102).<sup>8</sup> But this is certainly not the only Mass of the period where occasional parallel fifths occur, and as with my discussion of the *Missa Cucu* I list the passages concerned below.

Parallel fifths between outermost voices (Kyrie, 79).  
 Fifths between the Contra altus and Tenor (Kyrie, 98-99).  
 Parallel fifths between the Superius and Tenor (Gloria, 73-74).  
 Consecutive fifths between the two upper voices (Credo, 11).  
 Series of six upper-voice parallel fifths (Sanctus, 100-102).  
 Superius-Contra altus fifths in a trio section (Sanctus, 170).  
 Superius-Contra altus consecutive fifths (Agnus, 55-56).

These seven instances of fifths are exceeded in quantity by the batch of fifths and octaves highlighted in my *Missa Cucu* discussion, where I listed nine instances. Nevertheless Leverett's characterisation of this Mass as rather wayward seems to have stuck. Writing a little later in the 1990's Murray Steib strongly emphasised the presence of presence of parallel fifths in this Mass.<sup>9</sup> But I owe him a singular favour since he also described the likelihood of Martini's authorship for this Mass as "...an open question".<sup>10</sup> Leverett was less convinced, suggesting that Martini and the *Missa Regina celi* composer might have been two different people who were closely connected.

Any investigation that Martini might have written the *Missa Regina celi* as an apprentice piece is inhibited by four factors. Firstly, there is nothing quite like it amongst his Masses and motets. If it is Martini's then it may predate the generally more conventional *Perfunde celi* of ca. 1473 and the *Missa Cucu* (which is similar to the latter) by some time - possibly even by a few years. Secondly, allegedly early or late pieces by established Renaissance composers tend to be surrounded by doubt and their attributions are sometimes questioned - as is the case with Ockeghem's early three-voice Mass, and also the extensive *Celeste beneficium* which is probably misattributed to him. Thirdly, during his Ferrara period Martini worked with other polyphonists (particularly Johannes Brebis) and there are works suspected to be 'close to Martini' which are almost definitely not his.<sup>11</sup>

The fourth factor is that Murray Steib voiced the following thoughts in the foreword to the first volume of the Martini Mass edition. He cites the 'Qui sedes' division point of the Gloria and the four sections of the Kyrie as untypical of Martini, and also the way in which the *ut supra* repeat of Agnus I leaves us with an incomplete

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<sup>7</sup> The Superius entry at Kyrie, 4 might not seem so heinous if one considers that the voice with the suspension (the Contra altus) was probably conceived as last of the four, although I doubt that the entire texture of Kyrie I was worked out in a completely horizontal manner.

<sup>8</sup> On paper this passage looks blatantly clumsy, but since the Tenor at 101-102 rises from C to E the effect of the fifths is somewhat masked in performance.

<sup>9</sup> See Steib and Moohan, *op. cit.*, Part 1, p. xvi. To be entirely fair, I have omitted mention of a few internal pairs of hidden fifths here. Chiefly because the fifteenth century octave-leap formula is - by modern definition - yet another form of hidden consecutive fifths.

<sup>10</sup> Steib and Moohan, *ibid.*, p. xv.

<sup>11</sup> The ModC *Missa Nos amis* published in Steib and Moohan, Part 2 pp. 228-267 appears to be such a work, on the grounds of marked differences in mensural usage, imitation and cantus firmus use from Martini's usual procedures (as noticed by Steib). It also has some rather inept partwriting (see the final cadences to the Credo and Agnus I/III) and some unavoidable moments involving flat/natural conflicts in 'false consonance' cadences (see Kyrie 5-6 and Sanctus 100-102).

statement of the cantus firmus (which does not happen in any of Martini's firmly-attributed Masses).<sup>12</sup> He adds ... "Before I would be willing to accept *Missa Regina caeli* as genuine, I would have to be convinced that its stylistic profile is consistent with Martini".<sup>13</sup> I am sure, too, that I will not have the last word regarding the *Missa Regina celi* and its likely composer. But to start the process of making a Martini attribution credible I offer the following arguments.

1. To take Steib's arguments regarding the Kyrie and Gloria sections, Ockeghem sometimes varied the textual split-point in the Glorias of his Masses. However, this does not mean that firmly-attributed Ockeghem works with textual/sectional variation are the work of somebody else. For example, the *Ma maistresse* Gloria begins its second section at 'Domine Fili Unigenite' while a more normal starting-point for second Gloria sections in Ockeghem's Masses is 'Qui tollis... miserere nobis'. Secondly, Leverett's arguments regarding the fourfold division of the cantus firmus (and its possible precedent in the Faugues Mass) seem for me to override any concerns about a four-section Kyrie not being likely for Martini.

2. All movements of the *Missa Regina celi* contains sesquialtera sections, usually at the end of the musical panels concerned. The Gloria and Credo end with such sections. In Steib and Moohan's edition of Martini Masses there are thirteen cycles, of which there are twelve that I consider to be justly attributed to Martini.<sup>14</sup> Out of those twelve Masses (which consist of 58 movements) 22 movements end with sesquialtera or triple proportional passages of some sort. Add to that total the number of movements which include internal sesquialtera passages (like the Agnus to the *Missa Cucu*) and it becomes evident that Martini has something of a preference for sesquialtera as a device for sectional closure. It is also used similarly in some of his surviving motets and secular pieces.<sup>15</sup> Therefore it would be perfectly in order for the young Martini to write sesquialtera conclusions to the *Regina celi* Gloria and Credo, and the fact that these subsections open similarly (by leading to cadences on B flat) also accords well with patterns in his later Masses. For example, the sesquialtera endings to the Kyrie, Gloria and Credo and Osanna section in his *Missa Io ne tengo* are musically related, as are the sesquialtera endings to the Gloria, Credo and Sanctus in his *Missa Orsus, orsus*.

3. The idea of presenting a cantus firmus with its phrases separated by rests in most movements is also typical of Martini. He does this in the latter four movements of the *Missa Cela sans plus*, and in the greater part of the *Missa Orsus*. Like the *Regina celi* Mass, the latter also includes novel cantus firmus treatment in the Agnus: in this case the cantus firmus simply moves from the Tenor to the Bassus.

4. The fairly extended trios preceding delayed Tenor entries in the *Regina celi* Gloria and Credo are another device favoured by Martini. Other Martini Masses featuring delayed-entry Tenors are *Cela sans plus* (all movements), *La Martinella*, *Dominicalis*, *Cucu* and *Io ne tengo* (likewise all movements), plus the first four movements of the *Missa Orsus, orsus* and all movements of the *Missa Au chant de l'alouete* (which is not securely his).

<sup>12</sup> The Sanctus in this sense is perhaps as unliturgical as the Agnus, since its repeated Osanna automatically repeats the cantus firmus from 'Resurrexit'.

<sup>13</sup> Steib and Moohan, Part 1, p. xvi.

<sup>14</sup> This total of twelve omits the previously mentioned *Missa Nos amis*, but includes the anonymous *Missa Au chant de l'alouete* in SP B80 (published in Steib and Moohan Part 1, pp. 212-243). However, this last Mass may only come down to us in a form which has been severely edited in view of the shortness of its Gloria. This is probably also the right place for me to reinforce Steib's comments about the attribution of the ModC *Missa La mort de St. Gotharda*. There appears to be little reason for attributing this Mass to either Martini or Dufay (in whose *opera omnia* it was published, vol. 2 pp. 105-123). Further on Wolfgang Nitschke's suggestions that the latter Mass and the St. Gothard Mass might be Martini's, see his Studien zu den Cantus-firmus-Messen Guillaume Dufays (2 vols, Berlin, 1968), I, pp. 292-374.

<sup>15</sup> For example, at the end of his *Perfunde celi rore*, *Ave decus virginale*, *Domine non secundum*, *Levate capita vestra*, *O beate Sebastiane*, *Nenciozza mia* and as a penultimate panel in one version of the well-known *La Martinella*.

5. The behaviour of the lower Contratenor in the *Missa Regina celi* is typical of that in some of Martini's four-part Masses (e.g. *Ma bouche rit* and *Cela sans plus*) in that it chiefly crosses above other lower voices for octave-leap cadence formulas, and otherwise remains the lowest voice in full sections.

6. The only trio section in the *Missa Regina celi* is the Benedictus, which omits the Tenor and probably has some stylistic debt to trio sections in the four-voice Masses by Faugues. Its internal scoring (consisting of a duet opening followed by a trio) also occurs with internal variations in the trio sections of Martini Masses such as *Dominicalis* and *Orsus, orsus* (Agnus II in both works), the *Missa Coda di pavon* (the *Pleni sunt* section) and the *Missa Cela sans plus* (in the Benedictus).

7. The rhythmic style of the O mensuration sections in *Regina celi* (with their occasional intricacies) is close to that of the O sections in the *Missa Cucu*, and the Glorias and Credos of both Masses have short internal passages in reduced scoring. Likewise, the duple sections of the same works are rhythmically similar and take full advantage of the 1460's fashion for sophisticated duple rhythm. It may also be noted that the O mensuration sections of both Glorias and Credos use less ligatures than are sometimes found in Masses of the same period.

8. It has been argued by Leverett that the *Missa Regina celi* might be the work of an imitator or colleague of Martini. If this was the case, that person would have to be familiar with Martini's music and most of its technical resources to a degree which assimilates all of points 2-8 above. The following section on numerology in the *Missa Regina celi* also demonstrates that the *Regina celi* Agnus Dei and perhaps also the Sanctus may involve number schemes. So might Martini's *Missa Cucu*, whose Sanctus has four sections linked by tempora counts. Whether these sophistications are the result of a single composer's work or the result of one man's intricate knowledge of another's workings is not for me to say. However, I support my suggestions here and above with the following comparisons of passages from the *Missa Regina celi* and pieces that are securely Martini's.<sup>16</sup>

5.1 & 2. *Missa Regina celi*, Sanctus, 24-25 and Martini, *Missa Dominicalis*, Credo, 349-351;

24

- - - nus De - -

- - - nus De - -

- - - nus

<sup>16</sup> Most of the following examples from Martini's Masses have been adapted from the edition simply by changing their degree of note reduction and altering text underlay where I have considered it necessary.

349

Et vi - tam

5.3 & 4. *Missa Regina celi, Sanctus, 28-29 and Martini, Missa Ma bouche rit, Kyrie, 32-33;*

28

us

us Sa

-sti por -

us

32

ley - son, Ky - ri - e

ley - son, Ky - ri -

-ri - e e - ley - son, Ky - ri -

ley - son, Ky - ri -

5.5 & 6. Missa *Regina celi*, Kyrie, 10-12 and Martini, Missa *Cucu*, Kyrie, 100-103;

10

-son, Ky - ri - e

-son, Ky-ri - - - - -

-re, al - - le - lu -

Ky - ri - - e ...Ky-ri -

100

son, Ky - - - - ri - e e - - - -

son, Ky - - - - ri - e e - - - -

son, Ky - ri - - e

son, Ky - - - - ri - e e - - - -

5.7 & 8. Missa *Regina celi*, Sanctus 179-185 and Martini, Missa *Io ne tengo*, Kyrie, 14-16;

179

ni.

ni.

ni.

14

e - - - - le - y - son.

e - - - - le - y - son.

e - - - - le - y - son.

- - - - le - y - son.

5.9. & 10. Missa *Regina celi*, Sanctus 158-169 and Martini, Missa *Io ne tengo*, Sanctus, 57-65;

158

- - - - - ne Do -

- - - - - ne Do -

- - - - - ne Do -

166

Do -

- - - - -

- - - - -

57

ri - - - a tu - - - a.

ri - - - a tu - - - a.

- - - - -

glo - ri - - a tu - - - a.



5.11 & 12. Missa *Regina celi*, Agnus, 57-66 and Martini, Missa *Orsus, orsus*, Sanctus 61-66;

57

- ta

- ta

- ta

Detailed description: This system contains measures 57 through 66. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef, 8), a piano accompaniment line (treble clef, 8), and a piano accompaniment line (bass clef). The vocal line has lyrics '- ta' under measures 57-60 and '- ta' under measures 61-66. The piano accompaniment consists of chords and moving lines in the right and left hands.

66

mun

mun

Detailed description: This system contains measure 66. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef, 8), a piano accompaniment line (treble clef, 8), and a piano accompaniment line (bass clef). The vocal line has the lyric 'mun' under the measure. The piano accompaniment consists of chords and moving lines in the right and left hands.

61

ex - - - cel - - - sis.

in ex - cel - - - sis.

ex - - - cel - - - sis.

Detailed description: This system contains measures 61 through 66. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef, 8), a piano accompaniment line (treble clef, 8), and a piano accompaniment line (bass clef). The vocal line has lyrics 'ex - - - cel - - - sis.' under measures 61-63, 'in ex - cel - - - sis.' under measures 64-65, and 'ex - - - cel - - - sis.' under measure 66. The piano accompaniment consists of chords and moving lines in the right and left hands.

5.13 & 14. Missa *Regina celi*, Credo, 119-126 and Martini, *Perfunde celi rore*, 145-150;

119

Cum san - - - - - cto Spi - - - - - ri -

san - - - - - cto Spi - - - - - ri -

san - - - - - cto Spi - - - - - ri -

145

- li. Spon - se be - ni - gni - ta - - - - - tem

- li. Spon - se be - ni - gni - ta - tem Ut am -

- li. Spon - se be - ni - gni - ta - tem

- li. Spon - se be - ni - gni - ta - tem

5.15 & 16. Missa *Regina celi*, Gloria, 31-37 and Martini, *Perfunde celi rore*, 3-5;

31

-te, Jhe-su Chri - ste. Do - mi - ne De - us, A - gnus De - i,  
 Jhe - su Chri - ste.  
 -ru - i - sti  
 te, Jhe - su Chri - ste. Do - mi - ne De - us, A - gnus De - i,  
 Fi - li - us Pa - tris.  
 ...Qui  
 Fi - li - us Pa - tris. Qui  
 -fun - de ce - li ro - - -  
 -fun - de ce - li ro - - -

36

3

As is usual with such comparisons, much of the material above with shared devices can be seen as an accumulation of commonplaces. However, my point that sectionally internal material like the above extracts are worthy of comparison surely establishes a case for Martini being the composer of this Mass. Nevertheless, despite these similarities there is still much in the Missa *Regina celi* which is unlike either the Missa *Cucu* or the *Perfunde celi* motet cited above. The *Regina celi* Mass has slightly more cadentially irregular measures than Martini's Missa *Io ne tengo*, it has occasional *minor color* pairings which are meant to be read in triplets rather than in dotted rhythm, its Benedictus trio contains two doubled-leadingnote cadences, and some of the partwriting in four-voice sections is decidedly odd. For example, at Credo 37 the F in the Contra primus is dissonant against the E of the Superius. Less offending is a small patch of voice-crossing in the Kyrie between

the two upper voices (at 34) but the Contra altus E in 34 is still audible against the Superius F. Also, the Contra altus at Credo 195-199 is the upper voice of a temporary trio that begins with this voice jumping from a dissonant E to a consonant G a third above. Lastly, this Mass does not share the Contra altus ‘cadential fingerprint’ found in the Missa *Cucu* and other works attributable to Martini in [Trent 91](#).

It seems as if this Mass was indeed the work of somebody who was possibly young and still learning how to handle the finer points of four-part writing. I hope to have demonstrated that there is a likelihood of it being Martini’s work. Steib quotes the well-known Ferrara letter draft of December 1471 (addressed to the bishop of Constance) which mentions the venerable ‘dominus Martin’ having great ability in the art of music. If this is Martini (and indeed if he was already a priest as normally befits the description ‘dominus’) then it is unlikely that he would have been a priest before the age of 25. That would put his date of birth around 1446 or possibly before, in which case he would have been in his young twenties during the late 1460’s.<sup>17</sup> That would have given him plenty of time to develop musical skills which - at some time near their likely outset of production - might have resulted in works less confident and sound than the Missa *Cucu*. I suspect that the Missa *Regina celi* might be one of these works. I also consider that Adelyn Leverett’s attempt to link its structure to Dufay’s Missa *Ave Regina celorum* is unconvincing for the following reason. This *Regina celi* Mass - possibly one of Martini’s first - might actually predate Dufay’s final cantus firmus Mass. If Dufay’s Missa *Ave Regina* was written for a Cambrai celebration in 1472 and Martini’s *Regina celi* cycle imitated it, then that would have given Martini very little time to improve his musical skills before producing the *Perfunde celi* motet, the Missa *Cucu* and other works in the early to mid 1470’s.

I also suspect - like Adelyn Leverett - that the Missa *Regina celi* is in the frontispiece section of [Trent 91](#) for an equally good reason. We cannot prove that this section of [Trent 91](#) is in Martini’s hand, but it must be fairly certain that it is close to his activities and may be a copy of one of his manuscripts. Otherwise the placement of the Missa *Regina celi* after one of its probable structural models (the Faugues Missa *La bassedanse*) would simply have no logic or purpose.

To digress slightly, another piece in the frontispiece collection relevant to the Missa *Regina celi* is the only three-part Benedicamus setting amongst several short pieces of this type. Set for three equal Discantus voices, its opening may borrow from the start of the *Regina celi* Kyrie Superius and it may be a local accretion to this Mass. Like its probable parent cycle, it contains some writing in small values. The same three-Discantus texture and a similar opening gambit may also relate the [Trent 89](#) *Ecce panis angelorum* to this Mass. I have given this with the Mass and the Benedicamus in case it turns out to be yet another small musical addition which somehow became isolated.

Despite the rather disapproving press that the Missa *Regina celi* has received, listeners used to fifteenth-century Masses will find this work a rewarding experience and some of the dissonances and parallelisms mentioned will simply pass more or less unnoticed in performance. Adelyn Leverett may have been a critic of its shortcomings, but she also wrote approvingly of the work’s “...considerable attractions purely as music” and described it as a piece where the impact of works by established composers have left their mark.<sup>18</sup> This is surely right, as Martini or anybody similar would have begun their musical career as imitators. As regards Martini being the likely composer, those who take the trouble to get to know this Mass and the Missa *Cucu* thoroughly will have the best insight on what I have suggested.

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<sup>17</sup> For a fuller version of this argument see Steib & Moohan *op. cit.* Part 1, p. viii.

<sup>18</sup> Leverett, *op. cit.* p. 49

## Numerology

It should not be surprising that the *Missa Regina celi* seems to be like the *Missa Cucu* in numerical terms. I find evidence of matching note-totals in pairs of voices and occasional examples of movemental integration, but no overall numerical scheme. Firstly, note counts seem to provide more data of interest than tempora counts. The initial section of the Sanctus (with 601 notes) and the Gloria's Qui sedes section (with 667 notes) may both represent sections where corruption of the reading results in totals that might more properly have been 600 and 666.

The note-totals of the first *Christe*, *Et in terra* and *Patrem* sections (respectively 105, 276 and 355) are all divisible by 3. However, this may not be particularly relevant since there are another eleven sections of this Mass whose totals are not divisible by 3. Better evidence of schematic assembly can be seen in the intricately-written *Agnus*, whose note totals work as follows.

### Agnus I/ III

Superius:	101 notes
Contra altus:	143
Tenor:	100
Contra bassus:	143

### Agnus II

Superius:	178
Contra altus:	158
Tenor:	52
Contra bassus:	96

It will be seen that pairs of voices very nearly have the same totals in *Agnus I/III*, and that the total of notes in this section is 487. At the same time, the total of notes in *Agnus II* is very close to the latter at 484. As with the figures above, probable corruption of the only source may obscure exact symmetry. Further regarding the Sanctus, with the *Osanna* repeat taken into consideration the total of notes in that movement's Superius total 660 - which coincides well with the rounded figure of 600 suggested above for the initial Sanctus section's overall note total.

As in the *Cucu* Mass, occasional matching or near-matching voice totals might be persuasive of a deliberate effort; in *Kyrie II* the two upper voices each have 16 semibreves and 38 minims, and in *Agnus II* the Superius has 71 semibreves while the Contra altus has 70.

Tempora counts may not provide much of interest in this Mass at all. I note that the two outer sections of the *Kyrie* each have 17 measures, and also that the two sections of the *Gloria* respectively have 51 and 91 measures. Those totals may be thought more significant if the final longs are not counted, making them 50 and 90 respectively. The only other section which may parallel this is the *Benedictus*, which has 60 measures if its final long is included.

I am particularly pleased to find that the *Agnus Dei* seems to be numerically organised, since its first section seems to have been written with particular care and diligence.

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102. *Benedicamus Domino* (Trent 91 f. 40r, unicum, DTÖ VII inventory no. 1167).

There is nothing specific to link this setting to the preceding *Missa Regina celi* in this edition apart from the similarity between the opening of this piece and the *Kyrie Superius* opening from the Mass. *Benedicamus Domino* was traditionally used for the closing salutation at Mass when no *Gloria* was sung (instead of the usual ‘*Ite missa test*’). Liturgically it also requires a ‘*Deo gratias*’ response. This setting occurs as the fourth of five *Benedicamus* settings in Trent 91 at the end of the frontispiece collection. The other four are all for two parts.

[*Discantus primus*]; no discrepancies.

[*Discantus secundus*]; no discrepancies.

[*Discantus tertius*]; 10: a blot or crossout follows 10,9.

Underlay; fully texted in all voices. The main differences between our underlay and the Trent 91 texting are as follows. *Discantus primus*; 8: ‘-mus’ under 7,5-8,1, & ‘Do-’ under 9,2-3 / 13: ‘-mi-’ under 11,6-12,1. *Discantus secundus*; 4: ‘-ca-’ under 8,1 / 8: ‘-mus’ under 11,5-12,1, & ‘Do-’ under 12,3-13,1 / 12: ‘-mi-’ under 13,7-8 / 17: ‘-no’ under 16,5-17,1. *Discantus tertius*; 2: ‘-di-’ under 2,3-4 / 4: ‘-ca-’ under 5,2-3 / 8: ‘-mus’ under 11,2-4, & ‘Do-’ under 12,2-3 / 12: ‘-mi-’ under 13,7-8 / 17: ‘-no’ under 16,6.

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103. *Ecce panis angelorum* (Trent 89 ff. 216v-217r, unicum, DTÖ VII inventory no. 653).

As with no. 102 (which is identically scored) there is nothing to link this piece to the *Missa Regina celi* other than similarity to the *Kyrie Superius* opening from the Mass. It is quite probably not even by the same anonymous as no. 102, bearing in mind that it occurs in an earlier manuscript than Trent 91. Nevertheless if sung as part of a liturgical set also involving the *Missa Regina celi*, it would serve well for Elevation of the Host (after the Offertory). The text is verse 21 from Aquinas’s *Corpus Christi Sequence Lauda Syon salvatorem* (modern version: LU 1997 pp. 945-949, from which our version differs in punctuation). From ‘*factus cibus*’ onwards the *Discantus primus* (anticipated and imitated by the other voices) paraphrases the verse 21 Sequence chant, although the chant verse is a tone higher than the F mode of the *Discantus*.

*Discantus primus*; 1: following the clefs, gaps have been left in this voice and the *Discantus Tertius* (presumably for majuscule initials) / 16: 5 is m / 31,5: natural ind by b / 32: 2 D.

*Discantus secundus*; 10,5: a flat is given before this C, which may be intended for the B at 10,7. Even so I prefer B natural to B flat here.

*Discantus tertius*; 37-38: the rests here are given as 2 sbr rests.

Underlay; full texted in all voices. The main differences between our underlay and the Trent 89 texting are as follows. *Discantus primus*; 1: 1-3: ‘*Ecce*’ under the rests in 1 / 6-7: ‘ange-’ under 7,1-3 / 7-12; ‘-lorum’ under 11,4-12,1 / 13-15: ‘*factus cibus via-*’ under 13,1-16,2 / 15-18: ‘-torum’ under 17,6-18,1 / 23-25: ‘*filiorum*’ under 24,1-25,1 / 25-27: ed rpt of ‘*filiorum*’ needed / 29-32: ‘*mittendus*’ under 29,4-30,5 / 32: ‘ca-’ under 35,2 / 38-39: ‘-nibus’ under 38,2-4. *Discantus secundus*; 2-4: ‘*Ecce*’ under 2,1 / 5: ‘pa-’ under 4,2 / 6: ‘-nis’ under 5,5-6,1 / 7-8: ‘angelo-’ under 7,2-8,2 / 12: ‘-rum’ under 11,7-12,1 / 13: ‘*cibus*’ under 13,3-14,1 / 14: ed rpt of ‘*factus cibus*’ needed / 15: ‘via-’ under 14,3-4 / 15-18: ‘-torum’ under 17,1-4 / 23-24: ‘*filio-*’ under 23,1-2 / 25: ‘-rum’ under 27 / 25-27: ed rpt of ‘*filiorum*’ needed / 29-31: ‘*non mittendus*’ under 30,3-31,1 / 32-38: ‘*cani-*’ under 37,1-3 / 39: ‘-bus’ under 38,4-5. *Discantus tertius*; 1-2: ‘*Ecce*’ under the stave gap before 1,1 / 3-6: ‘*panis*’ under 5,1-4 / 6-7: ‘ange-’ under 7,2-4 / 7-12: ‘-lorum’ under 11,1-4 / 13; ‘*factus*’ under 12,1-13,1

/ 16-18: ‘viatorum’ under 16,1-17,1 / 23-25: ‘filiorum’ under 23,1-3 / 26-27: ed rpt of ‘filiorum’ needed / 28-32: ‘mittendus’ under 29,1-30,1 / 32: ‘ca-’ under 34,1.

Bibliography; Gozzi, M. (ed), Codici Musicali Trentini dal Quattrocento I pp. 221-223 (edition).

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104: [Martini?] Missa *Gentil madona* (Trent 91 ff. 247v-256v, unicum, DTÖ VII inventory nos 1358-1362).

The Tenor cantus firmus of this cycle is the Tenor of Bedingham’s song *Gentil madona*, which is perhaps just as well referred to by its possibly original rhyme-royal text *Fortune alas*. See the Bibliography section below for details.

Kyrie (Trent 91 ff. 247v-248r)

[Superius]; 1: the m sign is given before the stave / 9,1: the cs is given inverted under this note / 22: m sign given before the stave in both the Superius and Contra bassus / 54: b ind above the rest in 52 / 63: m sign given before stave in both the Superius and Tenor / 83: 2 B / 91: 4 is m / 92: the rest here is squashed in & is probably a correction.

Contra primus; no discrepancies.

Tenor; 22: ‘Tacet’ direction om / 88,1: corr from col err.

Contra bassus; 42: b ind before 39,3 / 64: b ind before 64,1 / 78,4: a vertical line like a breve rest is given below this note.

Underlay; ‘Kyrie / Christe’ incipits & ‘eleyson’ are given in all voices, with ‘Christe’ given consistently as ‘Xpe’. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-5: ‘[K]yrie’ under 1-2,1 / 19-21: ‘eleyson’ under 19,5-20,4 / 26-31; ‘Christe’ under 26-27 / 53-62: ‘eleyson’ under 60,2-61,1 / 63-66: ‘Kyrie’ under 63-64,5 / 92-100: ‘eleyson’ under 98,1-99,4. Contra primus, Tenor and Contra bassus; ‘Kyrie’, ‘Christe’ and ‘eleyson’ incipits in all lower voices seem to have been given with little regard for word positioning; otherwise the Tenor needs a rpt of ‘Kyrie’ at 69-70.

Bibliography; Mitchell, ‘Trent 91; first steps...’ pp. 22-23 (suggesting that this Mass might be Martini’s). Leverett, ‘Song Masses in the Trent Codices...’ pp. 248-255. Mitchell, The paleography and repertory..., I, pp. 118-120 (I now disregard the argument made therein for attributing this Mass to Hermannus de Atrio). Fallows, A Catalogue of Polyphonic Songs 1415-1480 pp. 521-522 (list of sources for the parent song, to which should be added the reading in Stockholm N79 mentioned in our discussion of this Mass).

Gloria (Trent 91 ff. 248v-250r)

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v (chant marked ‘Dominicale maius’) & the m sign is given before the stave / 6: natural ind by b before 5,2 / 34,2-3: entered on a short end-of-stave extension / 45: 2 A / 59: the change to treble clef here is at the start of a new stave (the new clef is written like a capital G) / 64: m sign given before stave, and the clef change is at the start of this stave / 71: b ind before 71,1 / 173,5-175: written on a short end-of-stave extension / 194: b ind before 194,1 / 207,4: corr from col err / 210,1: this B (which is at the correct pitch) has downward diagonals on each side of the notehead implying pitch correction, but no correction is needed.

Contra primus; 17: cs given inverted under 17,1 / 29: b ind before 27,3 / 60: p div follows 2 / 64: m sign ind

before stave / 174: 1 & sbr rest entered on a short end-of-stave extension.

Tenor; 1: the verbal canon 'Crescit in duplo' refers to simple mensural augmentation, i.e. the note values of the first-section Tenor double those of the outer voices / 41: 'Tacet' direction om / 64: 'Crescit in duplo' is given again at the start of this section, but it cannot be correct here because in terms of mensural values the Tenor's notes are two degrees larger than those in the outer voices. This is therefore mensural triple augmentation and 'Crescit in triplo' is more accurate. / 213: no custos.

Contra bassus; 50: 5 A / 87,1-2: written on a sort end-of-stave extension / 88: cs given inverted under 88,1 / 96: 5 is dtd-m / 97: 3 is m / 108-114: uc, and probably written over erasures / 129,3-5: 3 is sbr, and 4-5 are both sm / 162: p div follows 2 / 182: p div follows 2 / 189: b ind above 188,1 / 194: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices plus a few internal cues in the Contra parts. As with many Tenors of this type, the long notes only seem to allow for a few phrases of editorial Mass Ordinary text and some of these are non-continuous. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 4-5: 'hominibus' under 4,2-5,3 / 5-6: 'bone' under 6,3-5 / 7-9: 'voluntatis' under 7,2-8,3 / 11-13: 'Benedicimus te' under 11,3-12,7 / 14-16: '-rificamus' under 14,2-15,4 / 17: 'te' under 16,6 / 17-18: 'Gratias' under 17,2-5 / 18-19: 'agimus' under 18,2-5 / 20-21: 'tibi' under 20,1-3 / 21-22: 'propter' under 21,4-6 / 22-23: 'magnam' under 22,6-23,4 / 24-25: 'gloriam' under 24,2-25,1 / 25-27: 'tuam' under 26,3-5 / 27: 'Domine' under 27,2-4 / 28: 'De-' under 28,3 / 29-31: 'Rex celestis' under 30,3-31,5 / 34-36: 'omnipotens' under 35,3-6 / 37: 'Fili' under 37,4-6 / 38-39: 'Unigenite' under 38,2-39,3 / 39-40: 'Jhesu' under 39,5-6 / 40-41: 'Christe' (given as 'xpe') under 40,6-8 / 44: 'Deus' under 44,3-45,3, & 'A-' (given as 'Ag-') under 46,1 / 48: '-gnus' (given as '-nus') under 46,2-47,1 / 49-55: 'Dei' under 51,2-3 / 56-57: 'Filius' under 56,1-4 / 57: 'Pa-' under 57,3 / 62: '-tris' under 61,2-4 / 64-70: 'Qui tollis peccata mundi' is given at the start of this section with little or no regard for word positioning / 71-73: 'miserere' under 72,4-73,3 / 74-75: 'nobis' under 74,3-75,2 / 76-80: 'Qui tollis' under 76,1-78,3 / 81-82: 'peccata' under 81,2-82,3 / 83-84: 'mundi' under 83,1-3 / 85-88: 'suscipe' under 84,3-85,1 / 88-94: 'deprecationem' under 88,2-91,3 / 98: '-stram' under 97,4-98,1 / 99: 'Qui' under 99,2, at the end of a stave / 99-100: 'sedes' under 100,1-101,1 / 101-104: 'ad dexteram' under 102,2-104,1 / 105-106: 'Patris' under 104,3-105,3 / 107-113: 'miserere' under 107,1-108,4 / 116: 'no-' under 114,1 / 124: '-bis' under 123,2-3 / 131-137: 'Quoniam tu solus' given without regard for individual word positioning / 138-144: 'sanctus' under 140,2-142,2 / 147-149: 'solus' under 147,3-148,2 / 151-154: 'Domi-' under 152,1-4 / 156: '-nus' under 155,4-5 / 160-162: 'solus' under 160,4-161,2 / 163: 'Al-' under 161,4 / 164-166: '-tissi-' under 164,1-165,2 / 174: '-mus' under 173,4-174,1 / 178: '-su' under 177,3-178,1 / 180-184: 'Christe' (given as 'Criste') under 179,1-3 / 184-188: 'Cum sancto' under 185-188,1 / 196: '-tu' under 195,3, & 'in' under 196,2-197,1 / 197: 'glo-' under 198,3-4 / 198-199: '-ria' under 200,1-3 / 200-201: 'Dei' under 201,2-3 / 202: 'Pa-' under 202,3 / 212: '-men' under 211,5-7. Contra primus; 1 & 42: the opening incipits for these sections are given without regard for individual word positioning / 55-56: 'Filius' under 55,2-56,1 / 57: 'Pa-' under 57,4-5 / 63: '-tris' under 62,5-6 / 126-132: 'Quoniam' under 124-126 / 133: 'tu' under 129,2 / 135-137: 'solus' under 129,5-130,1 / 138-143: 'sanctus' under 131,5-132,1 / 212: '-men' under 211,3-212,1. Tenor; 1-15: the words 'Et in terra' / 'Crescit in duplo' / 'Gentil madona mia' are all under the first stave of this part following the voice-name. Contra bassus; 1-4: the incipit here is given without regard for word positioning / 27-29: 'Domine Deus' under 27,1-28,1 / 42: as at Contra primus, 1 & 42 / 55-56: 'Filius' under 55,1-3 / 56: 'Pa-' under 58,3-5 / 63: '-tris' under 62,4-6 / 64-65: as at 1 / 104-108: 'ad dexteram' is under 102,1-108,1 & is followed by 'Patris' (under 111-115,2) which I have not underlaid due to lack of notes / 126-132: 'Quoniam' under 126,2-127,2 / 177-178: ed rpt of 'Jhesu' needed / 212: '-men' under 211,3-5.

Credo (Trent 91 ff. 250v-253r).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and the m sign is given before the first stave / 22,1: natural ind as b before 21,3 / 49: cs is given inverted under 48,6. The presence of the cs here (and also



at the Tenor in 49) seems to be for no other reason than marking a convenient rehearsal start point in an extended full section. Therefore I have added editorial congruent signs in the other voices. Further, see the *Contra primus* at 78 & 253. / 62: m sign given before stave, at the start of a new page-opening / 149: p div follows 3 / 154: as at 62 regarding the m sign, and like Trent 91 I have repeated the outer-voice m signs here so that their relationship with the different m sign in the Tenor is clear. / 183,4-184,5: uc (possibly written over erasures) / 246: rest om (conj supplied) / 301-302: entered on a short end-of-stave extension.

*Contra primus*; 13: 4 B / 15: 4 is sm / 16: 1 is m / 31: 3 b, ind under 31,1 / 78: the cs here possibly serves to mark off a subsection for rehearsal purposes, since it is at this point that the short imitative exchanges in this trio section begin. / 119-120: the rests are squashed in / 137: p div follows 2 / 145: likewise / 146: likewise / 218-221: these rests are written on a short end-of-stave extension / 253: the cs here serves to indicate re-entry of the *Superius* / 259: rest & 1 written on a short end-of-stave extension / 273: as at 137 / 277: b ind before 277,1 / 282,2-283,3: written on a short end-of-stave extension.

*Tenor*; 1: the verbal canon ‘*Crescit in triplo*’ refers to triple mensural augmentation, i.e. values of the first-section Tenor have one minim equalling three minims of the outer voices. On the level of the semibreve, one Tenor semibreve equals one dotted breve of the other parts. / 49: see the *Superius* at 49 regarding this cs / 61: no ‘*Tacet*’ direction given / 154: m sign given before stave on a new page-opening, and as with the *Gloria*’s third section the Tenor specifies ‘*Crescit in duplo*’ here which is wrong. ‘*Crescit in triplo*’ is accurate since the Tenor mensurally augments the outer-voice note values by two degrees (those degrees being the long and maxima).

*Contra bassus*; 24,3-9: written on a short end-of-stave extension / 25,1: cs is given inverted under this note / 30,2: b ind before 29,2 / 31,4: corr from col err, with “a” (for ‘*alba*’) given underneath the note / 37,2-38,5: as at 24 / 50,4-51,4: likewise / 52,1: a cs is given over this note for no apparent reason / 56,3: corr from col err / 117: b ind before 117,1 / 125: 1 A / 152,1-3: these notes are col, but I have removed the coloration here as it seems ambiguous, and could equally be rendered as dtd-sbr sm sm - which would sound awkward at this section-ending. / 175,1: as at 24 / 183,4: b ind before 183,1 / 199-200: as at 24 / 246: the cs here is given over 245, which would serve no logical purpose since the Tenor enters at 246 / 247: as at 24 / 254,4: b ind before 254,1 / 270-271: as at 24 / 272: p div follows 2 / 276: b ind above 275,1 / 284: as at 272.

Underlay; fully texted in the *Superius*, with sectional incipits and occasional internal cues in the lower voices. This setting uses the full *Credo* text, and regarding the long-note Tenor’s editorial texting the same applies as in the *Gloria Tenor*, i.e. some incipits have to be non-continuous. Some care is also needed in the central section regarding editorial text, where voices simultaneously carry incomplete text phrases which seem to dovetail. The main differences between our underlay and the Trent 91 texting are as follows. [*Superius*]; 1-3: ‘*Patrem omnipotentem*’ is under 1- the rest in 4 / 4-6: ‘*factorem*’ under 5,2-5 / 6: ‘*celi*’ under 6,2-3 / 7: ‘*et*’ under 7,2, & ‘*ter-*’ under 8,4 / 10: ‘*-re*’ under 9,6, & ‘*visi-*’ under 10,3-5 / 10-11: ‘*-biliun*’ under 11,3-7 / 12-13: ‘*omnium*’ under 12,2-4 / 13-14: ‘*et invisibi-*’ under 13,2-14,5 / 16: ‘*-li-*’ under 15,4 / 17: ‘*-um*’ under 16,5-17,1 / 19-20: ‘*unum*’ under 19,1-4 / 20-22,2: here, ‘*Jhesum Christum Filium*’ is compressed (with ‘*Christum*’ given as ‘*xpum*’) and these words do not seem to be underlaid with concern for positioning / 22: ‘*Dei*’ under 23,4-5 / 23: ‘*uni-*’ under 23,6-7 / 24: ‘*-ge-*’ under 24,7 / 25: ‘*-tum*’ under 24,9-25,1 / 25,2-26,4: the texting here looks poorly positioned / 26-27: ‘*natum*’ under 27,4-6 / 27-28: ‘*ante*’ under 28,1-3 / 28-29: ‘*omnia*’ under 28,5-29,1 / 31: ‘*-cu-*’ under 30,4 / 32: ‘*-la*’ under 31,5-6 / 33: ‘*de*’ under 33,3-4 / 33-34: ‘*Deo*’ under 33,5-7 / 35-37: ‘*de lumine*’ under 35,4-36,2 / 37: ‘*Deum*’ under 37,5-6 / 38-40: as at 25-26 / 41: ‘*non*’ under 42,4 / 43-45: ‘*factum*’ under 42,5-43,1 / 45-47: ‘*consubstantia-*’ (with contractions) under 45,2-46,2 / 47: ‘*-lem*’ under 47,1-2 / 47-49: ‘*Patri*’ under 48,1-4 / 52: ‘*quem*’ under 51,3-5 / 53: ‘*o-*’ (given as ‘*om-*’) under 52,1-2 / 54-55: ‘*-mnia*’ (given as ‘*-nia*’) under 52,1-2 / 55: ‘*fa-*’ given as ‘*fac-*’ / 57: ‘*-cta*’ (given as ‘*-ta*’) under 56,8 / 61: ‘*sunt*’ under 60,5-6 / 72-78: ‘*nos homines*’ under 72-75,4 / 79: ‘*et*’ under 79,2 / 80-82: ‘*propter*’ under 80,2-81,4 / 83-85: ‘*salutem*’ under 84,3-85,2 / 85-87: ‘*descendit*’ under 86,3-87,2 / 87: ‘*de*’ under 86,4 / 87-89: ‘*celis*’ under 88,3-89,1 / 91-97,1: as at 25-26 / 102-103: ‘*et homo*’ under 103,1-104,1 / 104-105: ‘*factus*’ under 105,1-4 / 111-113: ‘*etiam*’ under 111,1-112,3 / 114-115: ‘*nobis*’ under 114,3-6 / 115,2-117: as at 25-26 / 119-

120: 'passus' under 119,2-3 / 122-123: 'sepul-' under 121,2-123,1 / 124-126: '-tus est' under 125,2-4 / 132-136: 'die' under 132,1-3 / 137-144: 'secundum' under 137,1-138,1 / 146: 'Scri-' (given as 'Scrip-') under 144-145 / 148-151: '-pturas' (given as '-turas') under 149,3-151,1 / 161-162: 'sedet' under 162,-163,1 / 162-167: 'ad dexteram Patris' under 164-167,1 / 169-172: 'Et iterum' under 169,1-171,2 / 172-176: 'venturus' under 172,1-174,1 / 180-188: as at 25-26 / 190: 'regni' under 190,2-191,4 / 191: 'non' under 192,2-3 / 192-193: 'erit' under 192,4-193,2 / 194: 'fi-' under 193,4-5 / 196: '-nis' under 195,2-3 / 196-199: 'Et in Spiritum' under 196,2-198,2 / 199-201: 'Sanctum' under 199,1-201,1 / 201-204: 'Dominum' under 202,2-203,1 / 204: 'et' under 203,3-4 / 205-208: 'vivifican-' under 204,1-206,2 / 210: '-tem' under 209,2-210,1 / 218-219: 'Filioque' under 218,1-219,3 / 220-221: 'proce-' under 219,4-5 / 222: '-dit' under 221,3-222,1 / 223-230: as at 25-26 / 230-231: 'adoratur' under 229,4-230,3 / 231,4-236: as at 25-26 / 241: 'est' under 242,3-5 / 244-245: 'Prophe-' under 243,2-4 / 246: '-tas' under 245,3-246,1 / 247-251: as at 25-26, & 'catholicam' is spelt as 'katholicam' / 254-255: 'apostoli-' under 254,1-2 / 255: '-cam' under 255,3-4 / 263-264: the editorial insertion of [Eccle-]siam here seems unavoidable in view of the lack of Superius notes before 263 / 266-270: 'Confiteor unum' under 264-268,2 / 270-272: 'baptisma' under 269,3-272,1 / 273-278: 'in remissionem' under 272,2-275,1 / 284: '-rum' under 282,2-284,1 / 286-300: the notation and text here are very compressed, & consequently there seems to be little point in recording word positionings / 302: '-men' under 299,5-301,3. Contra primus; 1, 63 & 154: the incipits given at these points are not given with any regard for word positioning / 25-27: 'Et ex Patre' under 25,4-27,5 / 40-44: 'Genitum non factum' under 40,2-42,6 / 136-144: 'secundum' under 136,1-3 / 146: 'Scri-' (given as 'Scrip-') under 139,1-2 / 149-151: '-pturas' (given as '-turas') under 149,2-150,1 / 170-173: ed rpt of 'Et iterum' needed / 184-188: 'vivos et mortuos' under 184 - the rest in 187 / 226: ed rpt of 'Filio' needed / 259-264: 'Ecclesiam' under 260,1-261,2 / 268-270: 'Confiteor' under 265-267,2 / 299-300: ed rpt of 'seculi' needed. Tenor; 56-57: 'facta' under 54,1-55,1 / 61: 'sunt' under 60,1-61,1 / 154: 'O preciosa' is given before the verbal canon here. Contra bassus; 1, 62 & 154: the same applies to these incipits as at Contra primus, 1 / 10-12: '-sibilium omnium' under 11,1-12,4 / 12-13: ed rpt of 'omnium' needed / 16-20: 'Et in unum Dominum' under 16,1-18,4 / 21: 'Jhesum' under 20,2-4, & 'Christum' (given as 'xpum') under 21,7-22,4 / 25-26: 'Et ex Patre' under 26,3-27,6 / 55-57: 'facta' under 52,3-53,1 / 61: 'sunt' under 60,4-61,1 / 85-87: 'descendit' under 86,1-87,3 / 136-146: 'secundum Scri-' (given as 'secundum Scrip-') under 136-138,2 / 149-153: '-pturas' (given as '-turas') under 151,3-152,2 / 170-172: ed rpt of 'Et iterum' needed / 192: the incipit given here is 'non erit' ('finis' seems to fit the music better). / 235-241: 'adoratur' here is written under an erased text incipit / 264-268: 'Confiteor' under 264,2-267,1.

Sanctus (Trent 91 ff. 253v-255r).

[Superius]; 1: the m sign is given before the stave / 20: 2 & 3 are dtd-m & sm / 23: the m sign O is rptd in all voices, even though this section is on the same page as the preceding first section / 64: single custos only / 65: at the start of a new page-opening the m sign is given before the first stave / 129: I have repeated the cut-C m sign here since Trent 91 does the same, and because it represents cut-C without the complication of the Tenor using C mensuration / 141: 2 G / 193,1: written on a short end-of-stave extension / 201: 'Osanna ut supra' given only in the Superius and Tenor.

Contra primus; 129: m sign given before stave / 177,2-178,3: written on a short end-of-stave extension / 200-201: likewise.

Tenor; 22: 'Tacet' direction om / 65: arguably no indication of augmentation is needed here other than the C mensuration sign, since if used simultaneously with outer voice cut-C this implies different semibreve speeds for the two signs.

Contra bassus; 62: 4 om (conj supplied) / 63-64: the Contra bassus for the end of this trio section is added on a small roughly-drawn stave at the bottom of the page / 129: the clef and the m sign are both repeated here in mid-page / 149,1-150,1: written on a short end-of-stave extension / 174: b ind before 174,2.

Underlay; fully texted in the Superius, with some texting in the trio sections for the two Contra parts. Otherwise the lower voices have sectional incipits. The normal Sanctus text here has a two-word trope ('Marie Filius') inserted after 'Benedictus', indicating that this work was intended for Marian Masses. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 4: '-ctus' under 3,5-4,1, & 'san-' under 4,4-5,2 / 7: '-ctus' under 6,5-7,2 / 11: '-nus' under 10,4-5 / 15: '-us' under 14,4-15,1 / 20: '-ba-' under 20,4 / 21: '-oth' under 20,6-7 / 29: '-ni' under 29,5 / 38: '-li' under 39,3 / 39: 'et' under 39,6 / 45: '-ra' under 44,4-5 / 49-57: '-ria' under 48,4-5 / 57: 'tu-' under 52,4-5 / 64: '-a' under 63,6 / 65-74: 'Osan-' under 65-66,1 / 87: '-na' under 81,1-2 / 88-89: 'in ex-' under 82,2-83,1 / 90: '-cel-' under 98,2-99,1 / 99: '-sis' under 126,2 / 103-127: ed rpt of 'in excelsis' needed / 137: '-di-' under 139,1 / 143: '-ctus' under 142,2-143,1 / 145-153: 'Marie Filius' under 145-148,4 / 167: '-nit' under 166,3 / 176: 'no-' under 176,2-3 / 181: '-mi-' under 179,1-2 / 193: '-mi-' under 192,4-193,1 / 201: '-ni' under 200,1. Contra primus; 1 & 25: the incipits given here do not seem to be placed with much regard for word positioning / 53-56: 'gloria' under 54,1-4 / 57: 'tu-' under 59,1 / 64: '-a' under 63,7 / 65: as at 1 / 101-128: ed rpt of 'in excelsis' needed / 131: as at 1 / 154-167: 'qui venit' under 154-157,1 / 193: '-mi-' under 183,1 / 201: '-ni' under 200,1-2. Tenor; 9: 'Gentil madona mia' is given after the 'sanctus' incipit here / 65: as at Contra primus, 1, & 'O preciosa gemma' precedes the 'Osanna' incipit here. Also at 65-66, the repeated notes on E have to be tolerated since no suitable editorial text will mask them. / 89: 'in' under 90,1 / 90: 'ex-' under 91,1 / 91: '-cel-' under 101,1 / 99: '-sis' under 125,2. Contra bassus; 1 & 23: as at Contra primus, 1 / 44: the incipit given here is 'et ter-' which I have altered to effect underlay which imitates that of the other voices / 48-49: '-ra' under 47,3-4, & 'glori-' under 48,3-5 / 54: '-a' under 53,4-5 / 65 & 129: as at Contra primus, 1 / 167: the incipit given (which is 'in nomine', specifically under 169-171,2) seems better if altered to 'nomine' because of the rhythm at 167-168 / 179: 'Do-' under 180,1-2 / 193: '-mi-' under 184,1 / 200: '-ni' under 199,3.

Agnus (Trent 91 ff. 255v-256v).

[Superius]; 1: the m sign is given before the stave / 22,3-23,1: written on a short end-of-stave extension / 102: b ind before 100,1 / 127: the cut-C m sign rpt in the outer voices here has been given in the edition since it shows a full-section Tenor with the same mensuration as the Superius and two Contras (which only otherwise happens in the Kyrie and Sanctus).

Contra primus; 10,5: this minim C has downward diagonals as pitch-correction marks on either side of the notehead, but no correction appears to be needed / 23: single custos only / 24: the incipit is given in both lower voices as 'Agnus 2<sup>us</sup>' or possibly '2<sup>i</sup>' / 44: p div follows 2 / 49: likewise / 124: there are two versions of the Contra primus cadence here. The final note of the section is first of all given as L C at 124,1. There follows a double custos & then the notes at 124,1-126 and a single custos (with a small omission at 125 which I have rectified). Possibly the longer version is inauthentic. / 167: b ind before 167,1.

Tenor; 1: the incipit 'Gentil madona' comes before 'Erontra' and 'Agnus', and the second word (indicating inversion of the cantus firmus's first half) may read 'Econtra' but its second letter is obscured by an upward minim-tail from the stave immediately below / 23: 'Tacet' direction om / 127-190: b sig om (conj supplied, even though the Tenor here has no cantus firmus material and is free for the only place in this Mass). It seems sensible to continue the b sig since any structural diminished intervals that result can easily be modified by accidentals. / 167: b ind before 165,1.

Contra bassus; 9: 6 & 7 are m sm / 38-39: the second and third notes of this lig are an upward oblique / 50: *punctus syncopationis* follows 1 / 103,2: written on a short end-of-stave extension / 114: scribal corr from A, with downward diagonals on either side of the notehead / 124,2-126: written on a short end-of-stave extension / 126: single custos only.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices (except in the Contra primus Agnus II, which has almost complete text). The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 1-4: 'Agnus' under 1-2,4 / 10: '-lis' under 10,4-5 / 10-12: 'peccata' under

11,2-4 / 15-19: ‘misere-‘ under 16,4-8 / 23: ‘-bis’ under 22,2-4 / 24: ‘A-‘ given as ‘Ag-‘ / 31: ‘-gnus’ (given as ‘-nus’) under 30,2-31,2 / 34: ‘De-‘ under 35,1-2 / 54: ‘tol-‘ under 45,1 / 60: ‘-lis’ under 59,2 / 68-70: ‘peccata’ under 69-70 / 71: ‘mun-‘ under 72,3-73,2 / 84: ‘-di’ under 83,2 / 85-88: ‘misere-‘ under 85,1-87,2 / 96: ‘-re’ under 95,3-4, & ‘no-‘ under 97,1-2 / 124: ‘-bis’ under 122,4 / 127-133: ‘Agnus’ under 127-131,2 / 145: ‘-i’ under 144,2-145,1 / 146-152: ‘qui tollis’ under 146,1-150,2 / 152-155: ‘peccata’ under 152-153,2 / 161: ‘-di’ under 160,3-4 / 171: ‘no-‘ under 173,1 / 175: ‘-bis’ under 176,2-177,2 / 178: ‘pa-‘ under 178,2 / 189: ‘-cem’ under 188,2-189,1. Contra primus; 1, 24 & 127: these incipits do not seem to be given with any particular regard for word placement / 54-60: ‘tollis’ under 45,1-46,1 / 69-84: ed rpt of ‘peccata mundi’ needed / 86-96: ‘miserere’ under 87,1-88,3 / 126: ‘-bis’ under 119-121. Tenor; 9 & 127: as at Contra primus, 1. Contra bassus; 1, 24 & 127: likewise as at Contra primus, 1.

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## Structure

This relatively little-discussed Mass is the last in Trent 91, but it need not necessarily be seen as culminative in any sense since the binding order for this manuscript may not have been determined by its copying order. Indeed the copy of this Mass may be earlier than the part of the frontispiece collection to which the *Cucu* and *Regina celi* Masses belong, and it is in a different hand to either of the latter.

The first four movements use the Tenor of Bedingham’s famous *Gentil madona* as their Tenor cantus firmus, and the two halves of the Tenor are split by intervening trio sections in the Kyrie, Gloria and Credo. The Sanctus repeats the Tenor’s second half in its Osanna repeat, and the Agnus is different from all other movements since Agnus I calls for inversion of the first half of the Tenor cantus firmus. Agnus II is another Tenorless trio, and Agnus III has no borrowed Tenor. Instead, it places the second half of the parent song’s Superius in its own Superius above a free Tenor part. The middle movements mostly give their Tenor sections with varying degrees of augmentation, so the layout of this Mass is not unlike that of the *Quand ce viendra* Mass discussed earlier in this series and its counterpart the *Lucca Missa Nos amis*. The augmentation in the final sections of the Gloria and Credo was misunderstood either by the copyist or the scribe of his parent source, since he wrote ‘Crescit in duplo’ where ‘Crescit in triplo’ was more probably intended. Likewise the inversion of the first cantus firmus section in Agnus I is indicated by a mysterious word which either reads ‘Erontra’ or ‘Econtra’, and it is debatable whether the Trent 91 scribe knew precisely what procedure was intended. But there are no real Tenor complexities in this Mass, whose cantus firmus note values are otherwise not transformed as they are in Trent 89 Masses such as *Groß senen* and *Te Deum*. The following example gives the parent song as it occurs in MC 871N.<sup>19</sup> In Trent 91 the Mass Tenors differ slightly, consistently giving the second half of the Tenor in C mensuration and adding a passing-note in the identical song Tenor passages at 10,3-4 and 33,1-2. However, this addition is only given in the Kyrie and Gloria. The only other alteration (this time consistent) is a change at 19 where the song’s rest and second note are replaced by minim C minim B. These changes may imply that the Mass Tenor was taken from a well-travelled version of *Gentil madona*. Table 5.1 following Example 5.17 shows how Tenor cantus firmus sections are disposed throughout.

<sup>19</sup> My example is adapted from Pope, I. and Kanazawa, M. (eds), The Musical Manuscript Montecassino 871 (Oxford, 1978) pp. 376-377. For the complete list of sources for *Gentil madona* and the same piece under its other title *Fortune alas* see Fallows, A Catalogue of Polyphonic Songs 1415-1480 pp. 521-522. To this list can also be added a Superius-only concordance in Stockholm N79 with the text *Rutilante claritatis*. Further, see Kirnbauer, M., Hartmann Schedel und sein “Liederbuch” (Bern, 1998) p. 189. I deliberately give no underlay with Example 5.17 because scholars are still not sure how this song should be texted. The widely accepted hypothesis of David Fallows that this song might have had an English text which began ‘Fortune alas’ has only recently been challenged in van Benthem, J. ‘Forced into exiles: the problematic transformation of the Goddess Fortuna into a ‘Gentil Madonna’...’ in Early Music 37 (2009) pp. 287-298. The article argues that the original text might have been in Italian but has been badly mangled by the surviving sources. In this connection it might also be relevant that another famous song by Bedingham (*O rosa bella*) has an Italian text which does not seem to observe its normal Ballata form.

5.17. Bedingham, *Gentil madona*;<sup>20</sup>

The image displays a musical score for the piece 'Gentil madona' by Bedingham. It is presented in three systems, each containing three staves. The top staff is the vocal line, and the two lower staves are for the lute accompaniment, labeled 'Ct' (Citterio) and 'T' (Tambourin). The music is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into four systems, with measure numbers 7, 12, and 17 indicated at the beginning of their respective systems. The notation includes various rhythmic values (minims, crotchets, quavers), rests, and phrasing slurs. There are also some specific markings like a 'b' (flat) and a '#' (sharp) above notes in the vocal line.

<sup>20</sup> The barring in our example differs from that in the Montecassino 871N edition, for the following reason; I consider it important that the passages in musical rhyme at the end of each section should be barred similarly. The metrical irregularity in this piece is also a feature of the Trent 90 Bedingham piece known as *Le serviteur*, and the twin pauses at the end of the first section probably imply a repeat of the first section. For the latest edition, see Fallows, D. (ed), Secular Polyphony 1380-1480 (Musica Britannica vol. 97, 2014) no. 62a.

The image shows three systems of musical notation for a Tenor cantus firmus. Each system begins with a measure number (23, 29, 35) and a [2o] marking. The notation is arranged in three staves per system: a vocal line (Tenor), a piano line, and a basso continuo line. The music features various rhythmic values, rests, and phrasing slurs.

TABLE 5.1

Tenor cantus firmus layout in the *Missa Gentil madona*

Section / measures	Use of material
Kyrie I 1-21	Tenor section A in <i>integer valor</i> .
Christe 22-62	Free trio without Tenor.
Kyrie II 63-100	Tenor section B in <i>integer valor</i> , and in C mensuration.
Et in terra 1-41	Tenor section A in simple augmentation (arithmetically 2:1) with the correct verbal canon <i>Crescit in duplo</i> .
Domine Deus 42-63	Free trio without Tenor.
Qui tollis 64-213	Tenor section B in C mensuration with arithmetic 4:1 augmentation. The verbal canon given is <i>Crescit in duplo</i> but this is incorrect since the degree of mensural augmentation is triple. Therefore <i>Crescit in triplo</i> is correct.

(Table 5.1, contd.)

Section / measures	Use of material
Patrem 1-61	Tenor section A with arithmetic 3:1 augmentation (mensural triple augmentation) with the correct verbal canon <i>Crescit in triplo</i> .
Qui propter 62-153	Free trio without Tenor.
Et ascendit 154-303	Tenor exactly as in the Qui tollis section, with the same mistake in the verbal canon.
Sanctus 1-22	Tenor section A in <i>integer valor</i> .
Pleni sunt 23-64	Free trio without Tenor.
Osanna 65-128	Tenor section B in simple augmentation and C mensuration.
Benedictus 129-201	Free trio without Tenor.
Agnus I 1-23	Tenor section A in <i>integer valor</i> , but inverted.
Agnus II 24-126	Free trio without Tenor.
Agnus III 127-190	No Tenor cantus firmus. Instead, the Superius uses the entire B section Superius from the parent song. All voices use cut-C.

Varying degrees of delayed entry also occur with the Tenors. The Kyrie, Sanctus and Agnus I Tenors have 8 measures of outer-voice rests at their start, and the Qui tollis, Patrem and Et ascendit sections each have delayed entries of 24 outer-voice measures. The Et in terra Tenor entry is preceded by 16 measures of outer-voice rests, and Kyrie II has a six-measure delay. The Osanna section has no delayed entry. The motto consists of just over three measures of identical material which appears in the same three-voice form at the start of all movements except the Kyrie. The Kyrie only differs in that its motto involves just the two upper voices, and the Superius of all of these openings is derived from the opening of the parent piece. However, unlike the song (which begins with a construct on F) all movements of the Mass begin with constructs on C. All movements and most full sections end on F, but Agnus I has a final cadence on C due to its inverted Tenor ending with an extended high Tenor G. Regarding the full-section endings, only the Osanna ending at Sanctus 120-128 and the end of Agnus III reflect the end of the song's Superius.

Internal subdivision openings are not particularly well linked. The Gloria's Qui tollis section and Agnus III both open with Superius parts that derive from the song's second-section Superius. Otherwise the main connection between inner sections is that the Christe, Domine Deus, Pleni sunt and Benedictus trios all begin with three-voice imitation. Two of these (the Christe and Benedictus) begin similarly. The endings of the internal trios are also linked. The Gloria and Credo trios both end with sesquialtera passages and their pedal-point cadences on C are similar (Gloria 62-63 and Credo 150-153). The Agnus II trio also has a similar cadence (Agnus 123-126). All trio sections have a real bass, they are frequently imitative, and they often feature cadences on C. In nature they are rather like late fifteenth-century instrumental pieces by Martini and others, making use of agile motivic interplay and common devices such as tenths between outer voices. I shall return to these sections in due course. The largely unvaried motto is also a device which occurs in Martini's *Missa Cucu*, and the sesquialtera which ends the trios is paralleled by melodically similar sesquialtera passages which occur towards the ends of the Gloria and Credo final sections (Gloria 174 onwards and Credo 204 onwards). Melodically related sesquialtera passages are another Martini device; similar internal integration occurs in his Masses on *Io ne tengo* and *Orsus, orsus* as well as in the anonymous *Missa Regina celi* presented in this instalment.

Texturally this Mass is quite unlike the parent song. It is modern-sounding, probably dates from the later 1460's or early 1470's, and contains far more work using constructs on C than the Bedingham song - which has a greater overall degree of constructs on F. The Contra bassus in the Mass only occasionally crosses the Tenor, but it is the behaviour of the Contra primus which is particularly alarming. In the Credo its range runs from Tenor lower E up to soprano C (this voice only reaches its highest note in that movement once, at measure 212). The Contra bassus in the Credo and Sanctus also spans an octave and a fifth in each movement. Further small features suggest a slight compositional unease with an augmented cantus firmus amongst four parts. At Credo 28-29 the Contra bassus has the downward melodic progression B natural F D C. This diminished fifth is masked by voice-crossings, but here the Contra bassus looks clumsy. Likewise, at Kyrie 93 the two inner voices have an E-F dissonance which could easily have been avoided with slightly different partwriting in the non-cantus-firmus part. Similarly the repeated C-F figures in the Contra bassus at Credo 246-250 perhaps speak of a certain lack of resource, although this type of writing occasionally features elsewhere in mid-fifteenth century sacred pieces.<sup>21</sup> There is also an unusual halt in the Contra primus at Gloria 35, where a single semibreve note has rests on either side. Finally amongst features which might make this Mass look less than first-class is the false-consonance anomaly soon after the start of Agnus III. At Agnus 132 the free Tenor should perhaps normally require a B flat, but in view of the upper and lower E's in the Contra parts the Tenor's B is probably best given an editorial natural. However, this odd cadence follows an editorially flattened Superius B whose flat is probably essential.

None of the above is intended to imply that this Mass cannot be performed well and impressively by a capable ensemble. Indeed the frequent syncopated dotted motion in the Superius and upper Contra will probably appeal to those used to hearing Obrecht's Masses, as will the relative clarity of much of the full sections. In the Gloria and Credo much of the work's energy is achieved by the Superius rhythmically propelling the music along with syncopated patterns (see for example the Gloria from 88 onwards and the Credo at 190-193). But it is probably no accident that within the full sections some of the rhythmically more complex passages do not involve full four-part texture. See for example the intricacy of the Patrem trio immediately before the Tenor's entry (Credo 22-24) or the somewhat animated outer-voice material around the Credo Tenor at 253-264.

Like most other mid-century secular cantus firmus Masses, the *Missa Gentil madona* features occasional Superius references to its parent song's Superius. The following table attempts to list all such occurrences, even if some of the passages concerned are merely allusive rather than quotational. Motto entries are in italics so that these already-mentioned references are differentiated from internal material.

TABLE 5.2.  
References to the *Gentil madona* Superius in the Mass Superius

Section / measures	Use of material
Kyrie I <i>1-4,1</i> 5,2-9,1 13-14,1 19-21	<i>Superius is similar to song Superius 1-4,2.</i> Superius is similar to song Superius, 23-26,1. Superius is related to song Superius, 5,1-6,1. Superius elaborates song Superius first-section ending (11-13).
Christe	Free.
Kyrie II 81-86	Superius is similar to song Superius, 23-26,1.
Et in terra <i>1-4,1</i>	<i>Superius is similar to song Superius 1-4,2.</i>

<sup>21</sup> Repeated 'tonic-dominant' chording also occurs in Busnois's *Anthoni usque limina* and *Gaude celestis Domina*, and also in the Mu 3154 motets nos 20 and 21. No. 20 is Paulus de Rhoda's canonic *Ave salve gaude*, and no. 21 is also canonic but its text is missing.



(Table 5.2, contd.)

Section / measures	Use of material
Domine Deus	Free.
Qui tollis 64-70	Superius is related to song Superius second-section opening (14-16,1).
Patrem 1-4,1	<i>Superius is similar to song Superius 1-4,2.</i>
Qui propter	Free.
Et ascendit	Free.
Sanctus 1-4,1 17,4-21	<i>Superius is similar to song Superius 1-4,2.</i> Superius is related to song Superius second-section ending (9,4-13,1).
Pleni sunt 30-32 50,4-51	Superius is vaguely similar to song Superius, 23-26,1. Superius sequentially reworks the musical idea at song Superius 9,4-10,5.
Osanna 91-100 110-128	Superius is related to song Superius, 23-26,1. Superius elaborates song Superius first-section ending (9,3-13).
Benedictus	Free.
Agnus I 1-4,1 5-7,1	<i>Superius is similar to song Superius 1-4,2.</i> Superius is related to song Superius, 23-26,1.
Agnus II	Free.
Agnus III	Cut-C section in which the Superius has the entire second section of the song Superius, with a few ornamental values added.

Of particular interest here is the frequency of cadences on C which seem to feature the parent song's Superius passage at 23-26 (five likely occurrences) and the single instance of sequential reworking of a song Superius motive in the Pleni sunt section. One might also add the sequential and imitative Agnus II motive at 104-109 to this list of references, but maybe this piece of mimicry is a little too removed from the song to count as allusive. Also important is the way in which the Kyrie I Superius seems fairly crowded with references, and the way in which Agnus III abandons Tenor cantus firmus for the sake of Superius-based parent song quotation.<sup>22</sup>

This list of allusive material shows the Missa *Gentil madona* in an interesting light. It is certainly not the most model-dependent Mass on the 1450's and 1460's, but the way in which it uses its borrowed material is probably informative regarding its likely pedigree. The use of previously Tenor material in the Superius of the final movement is another feature also found in the Missa *Regina celi*, and amongst Martini's firmly-attributed Masses the Missa *Orsus*, *orsus* also moves its borrowed material in the Agnus. However in the Missa *Orsus* the song Tenor is divided between the Agnus I and III sections and is given in its Bassus, split up with stretches of rests.<sup>23</sup>

<sup>22</sup> The Agnus III quotation also attracted the attention of Adelyn Leverett. In her article 'Song Masses in the Trent Codices' the Missa *Gentil madona* is given a short account alongside descriptions of lied-based Masses from the later Trent Codices which give their parent material in an equally clear fashion.

<sup>23</sup> The cantus firmus inversion feature in Agnus I also occurs in the Sanctus of the ModC Missa *La mort de St. Gotharda*. Also, inversion of a free-looking supporting voice is found in Touront's *Virgo restauratrix* in Schedel.

I have already mentioned that the rather uniform motto and similar sesquialtera entries in the *Gentil madona* Mass seem Martini-like, and there is another feature which draws this Mass towards the *Missa Cucu* and other Martini-like works in Trent 91 strongly. It contains the Contra primus ‘cadential fingerprint’ figure which also occurs in the *Missa Cucu* at the end of the Et in terra and Agnus I sections, and which also occurs in *Perfunde celi rore* and *Ave Maria...Et benedicta*. In fact, nowhere else in Trent 91’s repertory does this dominant-seventh-like motive appear so frequently and in the Kyrie and Gloria here it might even be thought of as some sort of musical signature or advertisement.<sup>24</sup> Its configuration in pitch in this Mass at F cadences and similar places is C A Bb C A, and it occurs at the following places throughout. All occurrences cited are in the Contra primus unless otherwise stated.

Kyrie, 13-14

Kyrie, 17-18 (transposed up a fifth, G E F G E)

Kyrie Superius, 90

Kyrie, 95 (transposed up a fifth)

Gloria, 26-27

Gloria, 41 (over an extended F)

Gloria, 104-106

Gloria, 154-156 (transposed up a fifth)

Gloria, 172-174

Credo, 39-40

Credo, 61 (over an extended F)

Credo, 208-210

Sanctus, 20-21

It is therefore hard to escape the conclusion that this Mass might be linked to the other works cited, and is likely to be Martini’s. But if it is, I argue the case with the caution that no other surviving Martini Mass has an immutable Tenor like the *Gentil madona* Mass, and otherwise only the *Missa La Martinella* amongst his Masses makes systematic use of Tenor augmentation. However, that work is probably a later and highly developed effort since it makes use of cantus firmus segmentation as found in Obrecht’s Masses. Therefore the *Missa Gentil madona* - like the *Missa Regina celi* - may belong to an early phase in Martini’s career when his later experimentation with drawing on more than one voice from a secular model had barely started. Hence possibly the structure of the Agnus III in this Mass with its borrowed Superius. Further towards the hypothesis that this Mass might be Martini’s I offer the following points.

1. The central trio in the Credo needs its two lower voices to be carefully texted in imitative terms, since neither of these can accept full text due to the number of notes. Instead, entries seem to be dovetailed so that part of the Credo text is given in successive imitative and answering phrases. The same method prevails in the shortish Credo from Martini’s *Missa In feuers hitz*, and it also occurs in the anonymous isolated ‘Usum generale’ Credo section edited in this instalment.
2. The slightly rough partwriting highlighted earlier would be typical of Martini, as would the tendency for passages of contrapuntal interest to take place in three-part rather than four-part sections.
3. There are three Martini Masses centred on C (*Coda di pavon*, *In feuers hitz*, *Orsus orsus*) and the *Missa Io ne tengo* also has much activity involving C cadences. While the *Missa Gentil madona* has most of its full sections cadencing on F, the amount of activity centred around cadences on C in this Mass parallels the latter works very well.

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<sup>24</sup> Outside the Trent 91 repertory and related sources this Contra primus figure seems extremely rare. It also occurs twice in the four-part lied *Ich bins erfreut* (Glogau no. 206) in a voice which is perhaps best described as a non-essential second Discantus part.

4. Matching passages of rhythmic interest in the Gloria and Credo compare well with similar animated passages in the Missa *Cucu*. For example, immediately prior to the first Tenor entries in the *Gentil madona* Gloria and Credo the outer voices briefly use doubled harmonic pace. Similar outer-voice behaviour in the same mensuration (O) occurs in the Missa *Cucu* Gloria at 43-46 (again, preceding a Tenor entry). Likewise, at 'Et expecto' in the *Gentil madona* Credo (286) all parts return to cut-C after a sesquialtera passage, and the Superius following 286 has repeated syncopated rhythms. The end of the Missa *Cucu* Credo also features syncopated Superius rhythms after the end of a sesquialtera panel (at 324-325) even though the rhythms in the latter instance are different. Detailed C-mensuration writing in small values also appears in the Pleni sunt from the Missa *Cucu* as it does in the Domine Deus from the *Gentil madona* Mass.

5. As with the *Cucu* and *Regina celi* Masses in the frontispiece collection the Missa *Gentil madona* seems to be copied with a minimum of errors, perhaps suggesting a highly reliable parent source in each case. Also as with both abovementioned Masses the use of ligatures in the copying seems to be kept to a minimum - at least in the triple sections.

6. The trio sections compare well with some of Martini's secular pieces. Four of these are of particular use to us here, firstly the fairly well-known piece in Segovia and Glogau that is known as *O intemerata* or *Der neue bauern schwantcz*, and also *Il est tel, O di prudenza fonte* and *Se mai il cielo*.<sup>25</sup> All four of these have C finals like most of the Missa *Gentil madona* trios, and all four use duple rhythm. The most widespread amongst these pieces (*O intemerata*) ends with a sesquialtera section very similar to that in the Domine Deus section from the Mass.

#### 5.18. Missa *Gentil madona*, Gloria, 52-63;

52

3 3&c.

i, Fi - li -

3 3&c.

i, Fi - li - us

3 3&c.

i, Fi - li - us Pa -

57

63

-us Pa - tris.

Pa - tris.

tris.

<sup>25</sup> Published respectively in Brawley, J., The Magnificats, Hymns, Motets and secular compositions of Johannes Martini (Ph. D. dissertation, 2 vols, Yale, 1968) vol. II pp. 140-141, 175-176, 214-215 & 220-221.

5.19. Martini, *O intemerata*, 39-45;

39

The three other short Martini pieces cited are relevant to us here because all have imitative openings in which the voices enter in ascending sequence (like the *Et ascendit* and *Benedictus* from the Mass) and because the Superius of *Se mai il cielo* ends with a D-C descent like the *Domine Deus*, *Et ascendit* and *Agnus II* sections from the Mass. There also appears to be similar motivic material shared between some of these trio sections and the Martini pieces in question.

5.20. Missa *Gentil madona*, *Agnus*, 103-111;

103

5.21. Martini, *O di prudenza fonte*, 34-41;

34

5.22. Missa *Gentil madona*, Credo, 82-90;

82

-pter ...sa - lu - tem de-scen - dit de ce - lis. Et in -  
 ...no - - - stram ...de - scen - dit de ce - - - lis.  
 -pter no - - - stram...de - scen - dit de ce - - -

5.23. Martini, *Se mai il cielo*, 35-41;

35

Martini's *Il est tel* is also given in C mensuration, which is the mensuration used for the Domine Deus section from the Mass. Most of the other trios and the other Martini pieces here use cut-C. Only one trio section (the Pleni sunt) seems to be set aside from these similarities because it uses O mensuration and in comparison with the others it seems more thinly scored. Containing several imitative points (two of which at 42-45 and 58-60 rework its opening imitative theme) it seems to parallel other longwinded trio sections in the Trent 91 Masses such the second half of the Missa *Cucu Benedictus* and the Benedictus in the Missa *Regina celi*. Another of the *Gentil madona* trio sections (the Agnus II) is also extensive with its 103 measures, reaching in its multi-panel length towards the even larger size of the Missa *Groß senen Benedictus* at 147 measures.

Along with the cadential fingerprint figures cited, the above points regarding the trios make what I consider to be a strong case for the Missa *Gentil madona* being a likely Martini work. But might it have been possible for an imitator of Martini or a similarly-educated and trained man to produce this Mass? That is of course conceivable, bearing in mind the amount of central-repertory music from this period which is irretrievably lost. However two factors argue against such a view. Firstly there are other similarities between parts of this Mass and passages in Masses which are firmly Martini's, as the following examples show. Secondly, much the same applies with this Mass as with the Missa *Regina celi*; the accumulation of shared similarities with Martini works and numerology details go a considerable way towards suggesting attribution.<sup>26</sup> Readers may therefore find the similar means demonstrated in the following examples informative.

<sup>26</sup> I would like to take the opportunity here to mention the swapping of different essays and drafts on this Mass between myself and Jaap van Benthem, who is preparing another edition of this work for his Touront edition since he considers that it may be a late work by that composer. Our accounts are (according to both of us) both so different that each thought it best merely to acknowledge the other's work - and also the fact that there are many enjoyable ways to investigate fifteenth-century Masses thoroughly. Also, for the latest discoveries concerning the Spec version of this famous song, see Fallows, D., 'A hidden arrangement of Gentil madonna' in McGee, T. and Carter, S. (eds). Instruments, Ensembles, and Repertory...Essays in Honour of Keith Polk (Brepols, 2013) pp. 299-308.

5.24. Missa *Gentil madona*, Gloria, 11-14;

11

te, Be - ne - di - ci - mus te, ...Glo - ri -  
 -ne - di - ci - mus te, A - do - ra - mus te, Glo -  
 te, Be - ne - di - ci - mus te, A - do - ra - mus te,

5.25. Martini, Missa *Io ne tengo*, Gloria, 7-10;

7

-bus bo - ne vo - lun - ta - tis, Lau - da -  
 -bus bo - ne vo - lun - ta - tis, Lau - da -  
 -bus bo - ne vo - lun - ta - tis, Lau - da -

5.26. Missa *Gentil madona*, Credo, 79-97;

79

et pro - - -pter ...sa - lu - tem de-scen - dit de ce-

8

...no - - - stram ...de - scen - dit de ce-

et pro - - - pter no - - - stram...de - scen - dit

88

- lis. Et in - -car-na - tus est de Spi - ri - tu San - - - cto, ex Ma-

8

- - - lis. Et in - car-na - tus est de Spi - ri - tu San - cto,

de ce - - - lis. Et in - car-na - tus est de Spi - ri - tu San - cto, ex Ma-

5.27. Martini, Missa *Orsus*, *orsus*, Credo, 64-78;

64

de Spi - - - ri - - - tu San -

8

de Spi - - - ri - - - tu San -

72

- cto, ex Ma - - - ri - - - a

8

- cto, ex Ma - ri -

ex Ma - - - ri - - - a

5.28. Missa *Gentil madona*, Sanctus, 183-189;

183

Do

5.29. Martini, Missa *Orsus, orsus*, Agnus, 128-131;

128

- di,  
- na no - - - bis  
na no -  
"Je - nin Je - not, es

5.30. Missa *Gentil madona*, Credo, 250-257;

250

- tho- li - cam et a - po- sto - li- cam  
- li - - - - - cam  
...a - po - - - sto - li - - - cam  
- li - - - - cam et a - po - sto - li-



5.31. Martini, *Missa Dominicalis*, Credo, 319-325;

319

or u - num ba - pti - sma in re - mis - si - o - nem

or u - num ba - pti - sma in re - mis - si - o - nem pec -

Generally the *Missa Gentil madona* has more complex means and textures than any of the later Martini works cited, and therefore I find it rewarding that there seem to be echoes of Martini's probable earlier work in his mid-period pieces. But unfortunately for those interested in technically-minded music like myself, it seems that Martini (who like Compère learned his craft thoroughly in northern centres) found that not all of this learning was needed to produce music for his Italian patrons. That may seem to be a northern-biased way to look at an important part of music history, but for too often music such as this highly interesting Mass has been denied the chance of proving itself in a modern performance simply because it adheres to structural methods that were becoming dated when it was written. I therefore recommend it to ensembles who handle similar music enthusiastically well.

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### Numerology

Those who have read the numerology sections for the preceding *Cucu* and *Regina celi* Masses will see that each Mass seems to concentrate on isolated sections for creating numerical interest. Since I argue that both may be Martini's work, it is therefore of considerable interest that similar numerical procedures may be present in the *Missa Gentil madona*. This by itself does not - of course - prove anything, but I offer the following points in the hope that others may see the parallels which I have found.

Firstly, the *Missa Cucu* has four Sanctus sections with the respective tempora totals 31, 31, 75 and 75. The *Gentil madona* Sanctus has a four-section Sanctus whose tempora totals are 22, 42, 64 and 73. Subtract one from this total (representing the final long) and the movement consists of exactly 200 measures. The total measures of the first two sections combined are also the same as the Osanna (64 measures).

Secondly, the *Regina celi* Mass probably displays a symmetry regarding its note totals for Agnus I (487 notes) and Agnus II (which totals 484 notes). I have already suggested that a corrupted reading may hide exact symmetry. In the *Missa Gentil madona* the Agnus has a more easily detectable symmetry in terms of tempora.

Its three sections respectively total 23, 103 and 64 tempora. Subtract the final long from Agnus III (making the latter figure 63) and it will be seen that the first two sections total 126 and the third section's 63 is half of 126.<sup>27</sup>

The *Missa Cucu* also displays matching or near-matching totals in a few of its individual sections. Its Kyrie I Superius and Tenor have almost the same number of notes, and its Confiteor section has two upper voices whose note totals are exactly the same. In the *Missa Gentil madona* the same sort of feature seems to occur. In Kyrie I the Superius and Contra primus note totals are perhaps too close to be coincidental (with 100 and 102 notes respectively) and the same two voices for the whole of the Kyrie have totals of 326 and 328 notes. Also in Agnus I the two Contras respectively total 101 and 100 notes.

The *Missa Cucu* also features occasional single sections with note totals which may be deliberately rounded (i.e. the Et in terra Superius has 750 notes, and the Patrem Superius has 1001). Similarly in the *Gentil madona* Mass the final Superius section of the Credo has 330 notes and it has already been noticed that the Kyrie I Superius has exactly 100 notes.

The *Gentil madona* Sanctus may offer a further symmetry in the makeup of its Sanctus. Below are its sectional note totals in descending voice order, with an additional row given for the Osanna repeat. However, in the final row one digit is removed from each total in order to subtract the movemental final long for each voice.

	Superius	Contra 1	Tenor	Contra bassus
Sanctus	95	98	43	88
Pleni sunt	198	165	0	146
Osanna	104	88	75	83
Benedictus	164	166	0	140
Osanna repeat	103	87	74	82

The total of all these figures is 1999 (just one from 2000), and it may not be coincidental that the Superius total is 664 (near to 666).

As also might be expected in a Mass with augmented cantus firmus, there are plenty of sectional parallels. The final sections of the Gloria and Credo use the same mensural scheme and are identical in cut-C measure lengths (150 measures each). The first three movements also have first sections with measure totals which are respectively 21, 41 and 61 (which is the sequence 20-40-60 if sectional longs are removed). The 64 measures of the Osanna are paralleled by the 64-measure Agnus III, and the 41-measure Et in terra section is matched by the Christe section which has the same number of measures. Likewise in terms of note-counts individual sections turn up further connections. The already-cited Osanna and Agnus III sections each have 350 notes,

<sup>27</sup> This is not to imply that the procedures which may be in use here are unique to Martini or to musicians close to him. See Trent 89 Instalment 4 pp. 1041 onwards for details of the numerology in Touront's *Missa Mon oeil*, which also seems to have parallels in terms of sectional size and note-counts amongst the sections of its Sanctus and Agnus movements. Likewise in the same instalment (p. 1056 onwards) I investigate matching sectional totals in the *Missa Quand ce viendra*.

and Agnus I is close to this total with 352. Likewise Kyrie I's note total is 320 and the Christe has 321. It therefore seems that this Mass was devised and assembled with considerable care.

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105. [Martini?] Credo *Usum generale* (Trent 91 ff. 186v-187r, unicum, DTÖ VII inventory no. 1306).

This isolated Credo section appears near Kyrie, Sanctus and Agnus nos 1303-5 and consists of a single Crucifixus section (ending 'non erit finis') which has the unusual textual addition 'passus est et sepultus est'. It may have been used as part of a Missa Brevis in which the missing Credo text was either spoken, or sung to portions of a fifteenth-century Credo chant with C finals (examples exist in Grad Pat and related sources). Consisting as it does of a series of closely-knit musical answers, it seems most unlikely that this section was a stand-alone composition. It may have been taken from a much larger Mass cycle wherein it existed merely as an internal trio. The style of this short section (whose shortwinded imitation and answering recalls Compère's four-part *Nous sommes de l'ordre de Saint Babouin*) perhaps suggests that it was the work of a central-tradition composer. The way in which it distributes discontinuous phrases of text between voices is also related to the Credo trio in the Missa *Gentil madona* and also to Masses which are firmly attributable to Martini.

[Superius]; 1: all voices have their m signs given before their first staves and the title 'Usum generale' (with a contraction, and perhaps reading 'Unum generale') is given above the Superius / 14,2: natural ind by b.

Tenor; 6-7,2: uc due to lacunas / 11: the first rest here is given as br rest / 22,4-6: uc due to lacuna.

Contra; 7: rest om (conj supplied) / 9: likewise / 10,6: following this note Trent 91 gives the following passage, which seems to be corrupted or superfluous: sbr upper D sbr C dtd-sbr E (crossed out) plus m E sbr C sbr lower G m A m B sbr upper C sbr upper c. I have replaced these notes with the two rests at 10-11. / 14,3-6: uc.

Underlay; fully texted in all voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 4: 'no-' under 4,2 & '-bis' under 4,7-8 / 6: 'est' under 6,6 / 13-15: the underlay here looks imprecise due to compression / 16: 'gloria' under 16,4-6 / 20: 'non' under 20,3 & 'erit' under 20,6-7 / 23: '-nis' under 22,9. Tenor; 5: 'sub Pontio' is written above the majuscule 'Tenor' voice-name / 7-8: 'sepul-' under 7,3-6 / 8-9: '-tus est' under 8,7-9 / 14-15: 'Patris' under 14,7-15,1 / 20-21: 'erit' under 20,5-6 / 23: '-nis' under 22,9. Contra; 4-5: 'Pontio' under 4,4-7 / 5: 'Pilato' under 4,10-5,4 / 6: 'est' under 6,6 / 8: '-pul-' under 7,3 / 13-14; 'sedet' under 13,7-14,1 / 14-15: 'Patris' under 14,7-15,1 / 15,2-17,5: as at Superius 13-15 / 17-18: 'vivos et mortuos' under 17,6-18,8 / 18-19: ed rpt of 'et mortuos' needed / 19-20: 'cuius regni' under 19,5-20,5 / 20-23: 'non erit finis' under 21,1-22,2.

Bibliography; Mitchell, 'Trent 91; first steps...' pp. 25-26.

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106. [Martini?] Gloria (Trent 91 ff. 37v-39r, unicum, DTÖ VII inventory no. 1163).

This Gloria setting is a migrant setting of the tenth-century BOS 51 chant. Parts of the melody are successively presented in portions of the Superius, Tenor and higher Contra, sometimes in elaborated fashion. Most of the chant quotation is in the Superius. Our model for the chant-derived texting is the version in LU 1997, pp. 46-47. This version has been used rather than a fifteenth-century version of the chant so that it can easily be compared with the setting using the following table.

TABLE 5.3  
Chant use in Gloria no. 1163

Measures	Use of <u>BOS 51</u>
Et in terra 1-9 10-12 13-15 16-23	Chant in Superius, imitated at start by all lower voices. Chant in Tenor. Chant in Superius. Chant in Superius, with both phrases anticipated each time by Tenor.
Gratias agimus 24-42 43-57 58-65 66-72 73-77,1 77,2-79 79-84	Chant in Superius. Chant in Superius, anticipated and imitated by Contra altus. Chant in Tenor. Chant in Superius. Chant in Contra altus, imitated by Tenor. Chant in Tenor. Chant in Superius.
Qui tollis 85-95 96-105 106-116 117-124 124-126 126-131 132-139 140-145 146-156	Chant in Superius. Chant in Superius, anticipated by Tenor. Chant in Superius, anticipated by Tenor. Chant in Tenor. Free. Chant in Superius. Chant in Tenor. Chant in Tenor. Chant in Superius, anticipated by Tenor.
Cum sancto 157-172	Chant in Superius.
Amen 173-184	Chant in Superius.

[Superius]; 1: the intonation is supplied from Mu 23041 f. 292v / 19: p div follows rest / 85: at the start of the second opening the cut-C m sign is rptd in the top three voices / 115,3: corr from col err / 170: 4 E.

[Contra] altus; 20,2: 2 is C below / 97: 1 dtd, & 2 not dtd / 110: 1 & 2 are A F / 133: 1 not col / 163: 3 corr from A, with diagonals on either side of the notehead.

Tenor; 21: b ind before 21,1.

[Contra] bassus; 32: superfluous br B follows 1 / 47: 1 is b, with accidental ind before 46,2 / 85-184: the second page-opening has no Contra bassus part (conj supplied).

Underlay; full text in the Superius (with some omissions due to reduced-scoring passages) and partial texting for the three lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 3-4: 'homi-' under 3,1-4,2 / 7: 'bone' under 7,2-4 / 7-9: 'voluntatis' under 8,2-9,1 / 13-14: 'Benedicimus' under 13,1-14,3 / 18: '-mus' under 18,5 / 22: '-mus' under 22,3-5 / 25-28: 'Gratias' under 25-26 / 34-42: the texting here is compressed, resulting in imprecise underlay / 46-47: 'Deus' under 46,2-47,1 / 49-50: 'celestis' under 49,1-50,2 / 52-53: 'Pater' under 53,1-54,1 / 54: 'o-' under 54,2 / 55: '-po-' under 55,3 / 57: '-tens' under 56,4-57,1 / 69-72: 'Christe' spelt as 'Criste', both here and at 153-156 (and also at 70 in the Tenor) / 84: '-tris' under 83,3-84,1 / 87-89: 'peccata' under 87,2-88,3 / 90: '-di' under 90,1-2 / 99-112: as at 34 / 113: 'no-' under 113,2 / 128: '-re' under 129,2 / 129-131: 'nobis' under 130,2-131,1 / 140-141: 'solus' under 142-143,1 / 142-145: 'Dominus' under 144,2-145 / 147-156: as at 34 / 158-160: 'sancto' under 159-160,2 / 166-167: 'Dei' under 166,3-4 / 182: '-men' under 180-182. Contra altus; 1-6: 'Et...hominibus' is given merely a sectional incipit without regard for word positioning / 24-32: likewise for 'Gratias agimus' / 85-89: likewise for 'Qui tollis peccata mundi' / 91-95: 'miserere nobis' under 91,2-95,1 / 107-108: 'suscipe' under

105-107,1 / 159-162: ‘sancto Spiritu’ under 159-160,2 / 162-167: ‘in Gloria Dei’ under 163,1-164,4 / 168: ‘Pa-’ under 165,1 / 183: ‘-men’ under 181,2-183. Tenor; 2-7: as at Superius, 34 / 10-12: ‘Laudamus’ under 13-15 / 20: ‘Glorifica-’ under 20,2-21,3 / 22: ‘-mus’ under 22,4 / 24-32: ‘Gratias agimus’ under 24-29 / 33: ‘ti-’ under 31,1 / 34: ‘-bi’ under 33,1 / 39-42: ‘gloriam’ under 39,2-41,1 / 41-42: ‘tuam’ under 42 / 58-62: ‘Domine Fili’ under 58-60,2 / 63-64: ‘Unigeni-’ under 61,1-62,2 / 65: ‘-te’ under 64,1 / 66-67: ‘Jhesu’ under 65-66 / 70: ‘Chri-’ under 67,1 / 72: ‘-ste’ under 71 / 74-76: as at Superius, 34 / 105-109: ‘suscipe’ under 106-108 / 132-139: ‘Quoniam...sanctus’ is given here without regard for word positioning / 158-161: ‘sancto Spiri-’ under 159,2-160,3 / 162: ‘-tu’ under 161,4 / 172: ‘-tris’ under 171,5-172,1 / 182: ‘-men’ under 181,3-184. Contra bassus; 3-6: as at Contra altus, 1-6 / 24-34: likewise for ‘Gratias agimus tibi’.

Bibliography; Mitchell, ‘Trent 91; first steps...’ p. 24 and Leverett, A paleographical and repertorial study..., I, pp. 151-153.

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107. [Martini?] Credo (Trent 91 ff. 45v-48r, unicum, DTÖ VII inventory no. 1173).

This is an extremely imitative setting of the Credo I melody, in which all four voices participate in chant quotation in a texture full of contrasting subsections. Much of this setting has its cantus firmus in the Tenor, which is rhythmicised and slightly altered here and there to exploit more or less the maximum possible number of interactions with the outer voices involving anticipation and imitation. As such, this setting’s detailed nature and differences in range with Gloria no. 106 prevents it from being seen as part of a pair with the Gloria, although both works would sound appropriate together within one Mass performance as well as being stylistically fairly similar. The following table illustrates the disposition of the Credo I cantus firmus throughout. As with the preceding Gloria, the chant model used for text underlay is a well-known one (LU 1997 pp. 64-66) in order to ease comparison between this setting and its chant basis.

TABLE 5.4  
Chant use in Credo no. 1173

Measures	Use of the Credo I chant
Patrem 1-8 9-23 23-	Fermata passage with chant in Tenor. Chant in Tenor, with its opening anticipated and imitated by the other voices, and with more or less constant imitation a fifth above by the Contra primus.
factorem 9-23 23-35 35-42 42-46 47-51 51-57 58-65	Chant in Tenor, with its opening anticipated and imitated by the other voices, and with more or less constant imitation a fifth above by the Contra primus. Chant transposed an octave up, in Superius, as part of an upper-voice duet. Chant in Tenor, beginning with extended imitation a fifth below in the Contra secundus. All voices have successive snippets of chant quotation. Chant in Superius, in a short Superius-Contra secundus duet. Chant in Tenor, anticipated and imitated by the Contra primus at the fifth above in a duet. Fermata passage with chant in Superius.

(Table 5.4, contd.)

Measures	Use of the Credo I chant
Crucifixus 66-75 75-86 86-90 90-92	Chant in Tenor. All voices have successive snippets of chant quotation. Chant in Tenor. Free cadential extension.
Et iterum 93-122 123-131 132-135 136-140 140-153 154-160 161-169 169-188 189-216	All voice share chant material imitatively, and the last voice to enter (the Superius) has the chant at the end of this passage. The two Contras and the Tenor share chant material, some of it imitatively. Chant in Superius in a short Superius-Contra primus duet. Chant in Superius in a fully-textured chordal passage. Chant shared imitatively between the Contra primus and Superius in a sesquialtera duet. Sesquialtera trio for the lower voices with chant in Tenor. Chant in Contra primus in a duet with the Superius. Chant in Tenor, imitated by the Contra primus at the fifth above and then anticipated by the Superius. Chant in Tenor.

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and there is a gap on the first stave before the first clef and m sign (probably left for a majuscule initial) / 8: no double custos is given in any voice, but it makes sense to mark 1-8 off as a separate section since it consists entirely of fermata chords / 25: b ind before

24,3 / 26: 2 om (conj supplied) / 41: p div follows 4 / 83: both sbr rests are given under 83,1 / 89,2: added on a short end-of-stave extension / 90,6: this note is followed by a crossout on the middle stave line / 144: p div follows 2 / 147: 2 is sbr (with alteration intended) and is followed by a p div / 168,4-173: uc due to lacuna / 195,3: likewise.

[Contra] primus; 1: both this voice and the Contra secundus are respectively very casually named '1us' and '2us', and these abbreviations appear in the margins on each page-opening / 14: clef change is at start of a new stave / 25,1: entered on a short end-of-stave extension / 39: as at 14 / 46-50: 3 measures of rests & 2 sbr rests are given, but 4 measures of rests plus 1 sbr rest are needed / 56,4: as at 25 / 75,4-76: om (conj supplied) / 77: erasure follows 3 / 92: Trent 91 gives m upper E sbr upper D, plus m lower D sbr lower E and then L lower D (with the latter three values damaged by lacunas). I have replaced the Trent 91 reading with a more conventional L upper D, but the possibility that the Contra primus was different here cannot be ruled out. / 142: p div follows 2 / 145: 2 is sbr (with alteration intended, and a p div following) & also has its sharp ind under the note / 160: m sign om (but this is merely a cancelling signature for sesquialtera, and otherwise only the Superius here has such a signature). / 179,3: as at 25 / 186: sbr rest given instead of br rest.

T[enor]; 1: as with the two Contras, the voice-name is indicated by an abbreviation ('t') which is given in the margins of each page-opening / 47-50: these rests are given on a short end-of-stave extension / 72,2-73,1: uc / 75,3: likewise / 76: the two rests here are at the end of a stave, and are duplicated at the start of the following stave.

[Contra] secundus; 35: the rest is written on a short end-of-stave extension / 87,2-3: these two notes are a two-semibreve ligature / 100: ns / 112-114: this lig consists of two vertically aligned squares joined on their right side by a single line (like an ascending ligature in chant notation) / 175-176: om (conj supplied) / 205-206: likewise, and the missing notes have been supplied as part of an extended ligature.

Underlay; the topmost three voices are more or less fully texted, and text cues in the Contras secundus are a little less frequent. The main obstacle to clear underlay reading here is the relatively large size of the text

compared with the size and spacing of the music (a common problem in this repertory with extensively texted works). This Credo setting uses the complete text. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 9-10: ‘celi’ under 9,6-7 / 10-11: ‘et terre’ under 10,5-11,2 / 12: ‘omnium’ om / 16-17: ‘Dominum’ under 17,4-18,1 / 18-19: ‘Christum’ given as ‘xpum’ / 18-20,3: the texting here looks imprecise / 22-23: ed rpt of ‘unigenitum’ needed / 23,2-25: as at 18-20 / 41-42: ‘facta sunt’ om, & Trent 91 gives ‘secula’ under 41,4-42,3 / 47: ‘de-’ given as ‘des-’, at the end of a stave / 48: ‘-scendit’ given as ‘cendit’ / 51: ‘-lis’ under 50,4 / 66-68: ‘Crucifixus’ under 66,1-67,2 / 68-72,1: as at 18-20 / 72: ‘-to’ under 72,4, and ed rpt of ‘Pilato’ needed / 74-76: ‘sepultus’ under 74,5-75,3 / 77: ‘est’ under 76,4 / 86-90: as at 18-20 / 91-92: ‘Patris’ is under the crossout in 90-91,1 / 114-122; as at 18-20 / 152-154: ‘-ficatur’ under 152,1-3 / 164-166: ‘catholicam’ spelt as ‘katholicam’ / 167-169: as at 18-20 / 174-179: ‘peccatorum’ under 174,2-177,1 / 188-193: as at 18-20 / 193-198: ‘seculi’ under 194,2-3 / 199: ‘A-’ under 198 / 212: ‘-men’ under 210,3-212. Contra primus; 12-13: ‘omnium’ is written with a contraction & is under 14,4-5 / 15: ‘et’ is given before the start of a stave / 19-20: ‘Christum’ given as ‘xpum’ / 20-23,1: the texting here looks imprecise / 23,2-24: ‘Et ex Patre’ under 23,2-24,4 / 24-25: ‘natum’ under 25,2-3 / 25: ‘an-’ under 25,5 / 25,4-28: as at 20-23 / 39-42: likewise / 46: ‘salutem’ is given after ‘nostram’ here but there are insufficient notes for the text / 51,3-54,2: ‘descendit de celis’ is given here, but it is probably more orthodox to allow the imitative Contra primus to have the same text as the Tenor (‘Et incarnatus... Sancto’) / 54-55: ‘ex Maria’ under 54,5-55,5 / 55-57: ‘Virgine’ under 56,2-4 / 58-63: ‘et homo factus’ under 58-62 / 75-76: ed rpt of ‘sepultus est’ needed / 78-79: ‘tertia die’ is under the erasure in 77-78,3 / 87-88: ‘in celum’ under 87,2-89,2 / 90-92: ‘Patris’ is under the penultimate two values of this Contra primus section, which are part of a possibly defective passage (see the critical notes above) / 104-110: as at 20-23 / 110-116: ed rpt of ‘vivos’ needed / 117: ‘et’ under 110,1 / 119-122: ‘mortuos’ under 112,1-116,1 / 136-142: as at 20-23 / 148-153: ‘conglorificatur’ under 147,2-150,2 / 163-164: ‘catholicam’ spelt as ‘katholicam’ / 170-178: as at 20-23 / 187-194: likewise / 195-198: ed rpt of ‘seculi’ needed / 199: ‘A-’ under 195,1 / 216: ‘-men’ under 214,1. Tenor; 20-22: the texting here looks imprecise / 28-30: ‘de Deo’ under 28,4-29,4 / 33-35: ‘vero’ under 33,1-3 / 35,2-42: as at 20-22 / 55-57: ‘Virgine’ under 55,4-57,3 / 71-72: ‘Et’ is given before the start of a stave / 79-80: as at 20-22 / 89: ‘-xteram’ under 89,1-2 / 92: ‘-tris’ under 91,3-92,1 / 111-119: as at 20-22 / 136: ‘Et ex Patre’ is given here instead of ‘Qui ex Patre’ / 137,2-140: as at 20-22 / 155-160 & 189-195: likewise / 212: ‘-men’ under 209,2-211. Contra secundus; 13-14: ‘omnium’ (with contraction) under 13,2-14,1 / 15: ‘et’ is given before ‘invisibilium’ but there are insufficient notes here / 37-38: ‘consubstantialem’ under 37,2-38,4 / 38: ‘Patri’ under 39,2-4 / 43-44: ‘Qui... homines’ is under 42-rest in 46 / 58-65: the text here begins under the rests at 52 and ends under 64 / 66-69: ‘Crucifixus... nobis’ is merely given as a starting incipit without regard for word positioning / 74-77: as at Tenor, 20-22 / 84-86: ‘Scripturas’ under 84,2-85,2 / 101-103: ‘iudicare’ under 102,2-107,1 / 123-127: as at Tenor, 20-22 / 172-179: likewise / 187-188: ‘resur-’ (given as ‘resu-’) under 187,2-3 / 191: ‘mortuorum’ is given after ‘resurrectionem’ here, but there are insufficient notes / 194-198: ‘seculi’ under 195,1-196,2 / 199: ‘A-’ under 198 / 215: ‘-men’ under 214,1-215.

Bibliography; Mitchell, ‘Trent 91; first steps...’ p. 24 and Leverett, A paleographical and repertorial study..., I, pp. 151-153.

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108. [Martini]; *Perfunde celi rore* (Trent 91 ff. 40v-42r, unicum, DTÖ VII inventory nos 1169-1170).

This motet with its mentions of ‘Hercules’ and a wedding was first linked to a historical event by Benvenuto Disertori (see the bibliography below). It appears to have been composed to celebrate the wedding of the ruler of Ferrara - Duke Ercole I d’Este - to Eleonora of Aragon, a match which was decided by November 1472 and took place in July 1473. The motet itself may be freely composed, despite the Tenors of each section sharing their initial five pitches and having delayed entries. There seems to be no other sign that it might contain borrowed material. Neither is there an attribution to confirm Martini as the composer, but his probable presence at the d’Este court in 1473 and similarities with other music by him strongly suggests his authorship.

The musical text is of poor quality; it has sense and syntax problems (see line 3) and the end of the first stanza looks ambiguous.

Perfunde celi rore	<i>Drench in the dew of heaven,</i>
Benedicque nuptias	<i>And bless the marriage,</i>
Reginam sancto more	<i>The queen in the holy manner;</i>
Ne des indutias	<i>Do not delay (literally, 'do not grant a truce')</i>
Herculem servare	<i>To preserve Ercole</i>
Per flamen spiritus	<i>By the breath of the Spirit</i>
Per terram atque mare,	<i>By land and sea,</i>
Sit sibi servitus.	<i>Let it be his? her? service. (Or for sibi read tibi, i.e. 'let it be thy service?')</i>

A virgine qui natus	<i>Thou who wast born of the Virgin</i>
Et verbum verum es,	<i>And art the true Word,</i>
Tu adorandus datus	<i>Thou that was given to be adored —</i>
O quam miranda res.	<i>O what a wondrous thing —</i>
Matrem tu creares	<i>That thou shouldst create thy mother,</i>
Que generare te	<i>Who should engender thee. (ms: 'generaret')</i>
In Eva commendares	<i>That thou shouldst commend in Eve (ms: 'heva commendare')</i>
Hec genuit sine ve.	<i>Her that bore without pain.</i>

Nunc tu sancte infans	<i>Now, thou holy Babe,</i>
Aures aperi	<i>Open thine ears</i>
Sponse qui est constans	<i>To the bride who is constant. (ms: 'es')</i>
Da gratiam Herculi.	<i>Give grace to Ercole,</i>
Sponse benignitatem	<i>Kindness to his bride, (ms: 'benignitate')</i>
Ut ambo timeant te.	<i>That both may fear thee.</i>

Da meram dignitatem	<i>Give them pure worth, (ms: dignitate')</i>
Confirma hos in spe.	<i>Confirm them in hope.</i>

[Superius]; 1: for the first section (1-54) the b sig is only given on the initial stave (1-9,4). Thereafter the b sig is consistent. / 11: 1 uc / 55: on the second page-opening the m sign is given before the first staves in all voices.

Contra primus; 1: on the first page-opening the initial m sign is given before first staves for all lower voices / 6: cs is given over 6,2 / 45,1-4: entered on a short end-of-stave extension.

Tenor; 1-5: four measures of rests are given (five are needed) / 10: p div follows 2 / 18: 1-5 om (conj supplied) / 52,4: scribal correction from sm to m / 157: p div follows 2 / 161,3-163: entered on a short end-of-stave extension.

Contra secundus; 6; p div follows 2 / 24,2-7: squashed in on an end-of-stave extension / 46,4: scribal correction from sm to m / 48: 3 corr from sm with an 'a' (for "alba") under the note, and after 48,5 there is no more space for the continuation of this voice so the copyist gave a sign like a circle with an x through it, & then duplicated the same sign at the bottom of the left-hand page where the Contrus secundus is continued. / 77,1: the cs is given on the tail of this lig due to lack of space above the stave / 148: p div follows 2 / 158: a large erasure follows the rest here.

Underlay; fully texted in the Superius, with less text in the Contra primus and Tenor and still less in the Contra secundus. It appears that the copyist gave up trying to text the lower voices fully on the second page-opening, and - whoever he was - he is most unlikely to have been the composer of the music or text since he copied the text with varying capitals (i.e. 'Sancto' at Superius, 23 and 'Reginam' at Contra primus, 16) and was therefore probably unaware of the stanza structure and maybe the text's purpose too. The main differences between our underlay and the [Trent 91](#) textings are as follows. [Superius]; 1-3: 'Perfun-' under 1-2,4 / 4: 'celi' under 4,5-6 / 5-7: 'rore' under 5,2-5 / 11: '-dic-' under 10,7-11,1 / 13: '-que' under 12,7 / 13-15: 'nupti-' under 14,1-5 /



17-20: 'Regi-' (with small r) under 17,4-18,3 / 23: '-nam' under 22,4-23,1 / 23-25: 'sancto' (with capital S) under 24,2-6 / 25: 'mo-' under 25,3 / 30: '-re' under 29,5 & 'des' under 30,5-31,1 / 34-36: '-dutiās' under 33,5-34,3 / 45-47: 'terram' under 45,1-5 / 49-50: 'mare' under 49,1-3 / 50: 'Sit' (with small s) under 50,3-4 / 50-51: 'sibi' under 51,2-4 / 52-54: 'servitus' under 52,1-53,1 / 57-59: 'A virgine' under 57-60,2 / 60: 'qui' under 61,4-62,1 / 60-62: 'natus' under 62,3-63,2 / 64: 'Et' under 63,4 / 65-66: 'verbum verum' under 64,2-67,1 / 67: 'es' under 67,2-68,1 & 'Tu' under 68,4-5 / 69-71: 'adorandus' under 69,2-70,4 / 72: 'datus' under 71,2-72,2 / 73-75: 'O quam miranda' under 73,1-74,3 & overhanging a stave ending / 77: 'res' under 75,4-76,2 / 78-87: 'Matrem tu creares' under 79,1-84,3 / 87-93: 'Que generare' under 88,2-95,2 / 94-97: 'In Eva' under 96-97,2 / 97-101: 'commendares' under 99,1-103,1 / 102: 'Hec' under 102,2-3 / 104-113: 'genuit sine ve' under 104,1-108 / 116: 'sancte' under 117,2-4 / 117-119: 'infans' under 120-121,2 / 120: 'Aures' under 122,2-5 / 121-123: 'aperi' under 124-125,3 / 124-129: 'Sponse' under 127,2-128,4 / 130: 'qui' is under the rest in 130 / 133-137: 'constans' under 134,3-135,1 / 139-141: 'gratiam' under 139-140,4 / 141-145: 'Herculi' (with small h) under 141,2-142,3 / 147-150: 'benignitatem' under 146,2-149,1 / 161-163: 'hos in spe' under 161,2-163,1 (overhanging a stave ending). *Contra primus*; 1-6: 'Perfunde celi rore' is entered as a starting incipit with no regard for word placement / 7-10: 'Benedic-' under 6,3-7,3 / 13: '-que' under 14,7-8 / 14-16: 'nuptias' under 16,1-5 / 16-23: 'Reginam' (with small r) under 22,5-23,4 / 23-25: 'sancto' under 27,3-29,2 / 27-29: 'more' under 31,2-4 / 30: 'Ne' under 32,2-3 & 'des' under 33,4-5 / 32-35: 'indutiās' under 34,1-6 / 36-38: 'Herculem' (with small h) under 36,2-37,7 / 45-47: 'Per terram' under 47,1-4 / 47-48: 'atque' under 48,2-3 / 50: 'Sit' (with small s) under 50,2-3 / 52-54: 'servitus' under 51,1-5 / 58-60: 'A virgine' is given as a starting incipit with no regard for word placement / 146-149: 'Sponse benignitatem' under 145-147,3. *Tenor*; 6-16: 'Perfunde...nuptias' is entered as a start incipit with no regard for word placement / 21-23: 'Reginam' under 25-27,2 / 25: 'sancto' under 29,2-30,3 / 27-29: 'more' under 30,4-31,1 / 29-30: 'Ne des' under 31,3-32,2 / 31-36: 'indutiās' under 34,1-36,1 / 37-39: 'Herculem' (with small h) under 37,1-38,4 / 41: '-re' under 40,5-6, & 'Per' under 41,2 / 42-43: 'flamen' under 41,4-42,3 / 43-45: 'spiritus' under 43,2-44,2 / 51: 'sibi' is under the rests in 50-51 / 52-54: 'servitus' under 51,1-52,3 / 77-81: 'Matrem' is given as a starting incipit with no regard for word placement / 151-159: 'Ut ambo...dignitatem' (with small u for 'Ut') under 149,1-162,2, compressed & with no regard for word placement. *Contra secundus*; 1-5: as at *Tenor*, 6-16 / 7-11: 'Benedic-' under 8,1-9,1 / 14-16: 'nuptias' under 16,1-17,4 / 17-23: 'Reginam' (with small r) under 20,1-5 / 23-25: 'more' under 24,3-7 / 30: 'Ne' under 31,2 / 31: 'des' under 32,4-33,1 / 32-35: 'indutiās' under 34,3-36,1 / 36-39: 'Herculem' (with small h) under 37,1-38,3 / 39-41: 'servare' under 40,2-41,2 / 41-43: 'Per flamen' under 41,4-43,3 / 44-45: 'spiritus' under 44,1-45,2 / 45-50: 'Per terram atque mare' under 46,1-48,2 / 50-51: 'Sit sibi' (with small s for 'Sit') under 49,2-50,2 / 52-54: 'servitus' under 50,4-51,2 / 55-57: as at *Tenor*, 6-16 / 151-155: 'Ut ambo timeante' (with small u for 'Ut') under 150-153,4.

Bibliography; Disertori, B., *Johannes Martini, Magnificat e Messe* (AMMM 12, Milan, 1964) pp. i, 88 and 89-97 (respectively a general discussion plus text and music edition). Steib, M. (ed), *Johannes Martini and Johannes Brebis: Sacred Music Part I* (A-R Editions, 2009) pp. 161-169 (edition). Mitchell, 'Trent 91; first steps...' pp. 21-22, Leverett, *A paleographical and repertorial study...*, I, pp. 150-151. Lockwood, L. *Music in Renaissance Ferrara 140-1505* (Oxford, 1984) p. 124.

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109. [Martini?] Ave Maria...Et benedicta (Trent 91 ff. 197v-199r, unicum, DTÖ VII inventory no. 1318).

This motet with its first half in honour of the BVM and its second half in honour of her mother St. Anne probably belongs somewhere in celebrations for the Nativity of the BVM or the Annunciation. However only the first half appears to be consistently chant-based, and its Superius and Tenor paraphrase an extended version of the Annunciation antiphon *Ave Maria* (LU 1997 p. 1416). From measure 43 in the Superius the manuscript has no further first-section text (here I provide 'Jhesus Christus', but possibly just 'Jhesus' would do.) I am

also uncertain whether the final few measures of this section have a chant-based Superius. The second section has its Tenor beginning by clearly paraphrasing the opening of the LU 1997 chant (at 72-82) but thereafter chant reference in both the Superius and Tenor may be absent. Only one other sign of chant reference may be present, but it is not a clue that I can connect to a specific melody (the melismatic closing Superius at 140-145). Likewise I am not sure whether the text (given below) is unique. Its first half here is punctuated and spelt after the LU 1997 version cited, and this version has also been used as a chant model in the setting.

Ave Maria, gratia plena, Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui, [Jhesus Christus]. Et benedicta sit mater tua, sancta Anna, ex qua sine macula tua processit caro virginea, in qua etiam sine peccato originali es concepta. O Maria.

*Hail Mary, full of grace. The Lord is with thee. Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus Christ. And blessed be thy mother St Anne, from whom without stain came forth thy virgin flesh, in whom too thou wast conceived without original sin, O Mary.*

[Superius]; 1: the m sign is om (conj supplied), & p div follows 1,2 / 12,6: added on a short end-of-stave extension / 13: 1 & rest uc / 23,5-24,2: uc due to show-through / 25,2: uc due to lacuna / 29: 2 & 3 are both m (emended to imitate the Contra secundus at 28) / 37-38: uc due to lacunas and show-through / 40: 1 om (conj supplied with reference to the Tenor at 34) / 44,6-7: uc due to lacuna / 45, 3-6: likewise / 50: at the start of the second opening, the m sign is given before the stave in both the Superius and Tenor / 68: 2 is sm, & 68,6-7 are uc due to a lacuna / 126: 1 is sbr / 145: as at 44.

Contratenor primus; 3,2: uc / 18,2-3: uc due to lacuna / 22: 4 & 5 are both m (emended for the sake of consonance) / 35,5: as at 3 / 82,3-5: uc / 83: 1 G (below), which has been emended to avoid consecutive octaves with the Superius / 138: as at 3.

Tenor; 19: p div follows 2 / 45,4-5: uc due to lacuna / 89: 1 om (conj supplied) / 99: 2-3 uc / 116,2-117,1: uc due to lacuna / 135,3-136,1: as at 45.

Contra secundus; 1-12: the opening rests are damaged by lacunas / 26-27,1: uc due to lacuna / 127: likewise / 128: the ms is illegible here, maybe reading sbr C sbr D; an emendation (sbr D sbr C) is provided / 129: ms gives sbr D sbr C (emended to D A, since the original reading causes consecutive octaves with the first Contra) / 143,4: uc due to lacuna.

Underlay; fully underlaid in the Superius, with extensive Tenor text for the first section but incipits only for the two Contras here. In the second section, the same applies except that the Contra secundus is partially texted. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-4: 'Ave Maria' under 1-3,1 / 8: '-na' under 7,5 / 14-33: note the rpt of 'Ave...tecum' here, and the fact that the Tenor has an 'Ave Maria' incipit even though it has delayed entry / 14: 'Ave' under 14,2-4 / 15-17: 'Maria' under 15,1 / 18-20: 'gratia' under 18,1-19,3 / 20: 'ple-' under 20,1 / 25: '-na' under 24,6 / 26-28: '-minus' under 28,2-3 / 34-38: the texting here is compressed & looks imprecise / 39-43,1: likewise / 43,2-49: no further text is given here in any voice. Conjecturally I supply 'Jhesus Christus'. / 63: 'tu' under 62,3 / 65: '-a' under 66,1 / 66: 'sancta' under 66,3-67,4 / 68: 'An-' under 68,2-3 / 70: '-na' under 69,4 / 76-79: 'sine' under 76,2-78,2 / 80: 'ma-' under 79,1 / 90: '-la' under 89,4 / 108-109: 'caro' under 107,3-108,1 / 109-114: 'virginea' under 109,1-112,2 / 115: 'qua' under 115,2-116,1 / 122-126: 'peccato' under 122,2-124,2 / 127-131: 'originali' under 127-130,1 / 132-136: 'conce-' under 132,2-133,1 / 138: '-pta' under 137,6-138,1 / 140: 'O' under 140,2 / 143-145: 'Maria' under 142,2-143,3. Contratenor primus; 1-4: the initial incipit is given without regard for word placement / 13-26: ed rpt of 'Ave...Dominus' needed here, to parallel the rpt of 'Ave...Dominus' in the Superius at 14-33 / 50-58: as at 1 / 64: '-a' under 65,2 / 65: 'san-' under 66,2-3 / 66: '-cta' under 67,3 / 66-70: 'Anna' under 68,2-4. Tenor; 14-17: as at Contratenor primus, 1 / 23-25: 'tecum' under 22,3-24,2 / 33-40: 'benedicta tu in mulieribus' under 33,1-38,1 / 41: 'benedictus' under 41,2-42,5 / 72-74: 'ex qua' under 72-77 / 75-76: 'sine' under 79,1-80,1 / 77-84: 'macu-' under 81,2-82,1 / 102: '-a' under 101,7 / 104-114: the texting here looks imprecise / 119-120: '-tiam' under 119,1 / 123-126: 'peccato' under

123,1-124,3 / 128-132: ‘originali’ under 128,1-131,1 / 133-136: ‘conce-’ under 133,1-4 / 138: ‘-pta’ under 137,5-6 / 142-145: ‘Maria’ under 143,3-144,1. Contra secundus; 13-19: as at *Contratenor primus*, 1 / 76-90: ‘sine macula’ under 79-82,1 / 92: ‘tu-’ under 93,1 / 102: ‘-a’ under 101 / 104-112: ‘processit caro virginea’ under 102,2-109,2 / 113-114: ‘in qua’ under 115-116 / 116-118: ‘etiam’ under 117-118 / 121: ‘pec-’ under 122,1-2 / 123-126: ‘-cato’ under 124-125 / 127-130: ‘originali’ under 127-129 / 132-136: ‘conce-’ under 131,5-132,1 / 138: ‘-pta’ under 137,1-3 / 143: ‘Ma-’ under 141,1-3 / 144-145: ‘-ria’ under 143,4-144.

Bibliography; Mitchell, ‘Trent 91; first steps...’ p. 22.

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110: [Martini?] *Alma redemptoris* / [Jhesu dignam genitricem]

- (i) Trent 91 ff. 199v-200r, anon. (DTÖ VII inventory no. 1319);
- (ii) Leipzig 1494 ff. 173v-174r, anon;
- (iii) Canti C no. 114 (ff. 133v-135r), anon.

(i) Trent 91;

This motet combines paraphrase of the *Alma redemptoris* antiphon in its imitative Superius and middle voice (see the chant by Hermannus Contractus in LU 1997 p. 277) with a bipartite Tenor which is made up as follows. Its second half is clearly an adaptation of the start of the *Ave Regina celorum...Ave Domina* antiphon (LU 1997 p. 278) with a textual variant and transposed a fourth down in this setting. The Tenor’s first half (which has the garbled incipit ‘Et genitricem’) consists of a repetitive Tone-like melody whose text remained obscure until I matched up part of Becket’s *Gaude flore virginali* text with the Tenor (AH 31, p. 198). The extract concerned (*Jhesu dignam genitricem* from end of stanza 3 and the start of stanza 4 in Becket’s text) fits the melody very well, it matches the Marian subject-matter of the upper voices, and it helps to put the piece into context with motet-chansons by Dufay, Compère, Josquin and others which have similarly simple cantus firmus with stretches of rests. The AH version differs slightly from fifteenth-century versions of the *Gaude flore* text; I have adopted the reading given in the Trent 89 setting. The other texts cited above are given here largely punctuated after their LU 1997 versions, and the *Alma redemptoris* version from LU 1997 has served as something of a chant model for underlay purposes.

[Superius]; 1: the m sign is given before the stave in both this voice and the Tenor / 28,2-3: lacunas on each of these noteheads / 38,2-3: likewise / 39: 6 & 7 are both sm / 50: 3 & 4 om (supplied from Leipzig 1494) / 66: single instead of double custos in all voices / 67: at the start of the second section the m sign is rptd in all voices.

Contra; 48,1: uc due to lacuna / 58,3: this A appears to have been entered roughly and may be a correction / 61,3: uc due to lacuna / 63,3-64,1: likewise / 96,2-4: uc due to lacunas / 99,2-4: likewise / 100,2 & 101,1: lacunas also affect these notes.

Tenor; 10: 1 E (corr using Leipzig 1494) / 39: 1 F (corr using Leipzig 1494) / 43: 1 om (supplied from Leipzig 1494) / 68,1-2: uc due to lacuna / 100,1: likewise.

Underlay; fully texted in the Superius, with incipits for the lower voices except in the second half of the Tenor (which is texted with the start of *Ave Regina celorum*). The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 13-18: ‘redemptoris’ under 14-18 / 20: ‘per-’ under 21,2-4 / 20-21: ‘-via’ under 22,1 / 22: ‘celi’ under 23,2-24,2 / 23-25: ‘porta’ under 24,3-25,2 / 30: ‘-nes’ under 29,3-30,1

/ 30-34: 'Et stella' under 31,3-32,3 / 36: '-ris' under 35,4-5 / 38-40: 'caden-' under 38,5-39,4 / 41: '-ti' under 40,4 / 43,2-52: 'qui curat...genuisti' given in a compressed manner under 44,1-50,2 with 'curat' given as 'curas' / 58: '-te' under 58,2 / 59-63: 'Tuum sanctum geni-' under 58,3-63,4 / 64-66: '-torem' under 65,3-5 / 70-74: 'Virgo' is under the rests at 67-71,2 / 75: 'pri-' under 75,2 / 79: '-us' under 78,4 / 80-86: 'ac posterius' under 80,1-84,2 / 90: 'ab' under 91,2-3 / 91-93: 'ore' under 92,5-6 / 96-97: 'illud' under 96,1-2 / 98-99: 'Ave' under 97,2-98,1 / 103-106: 'misere-' under 103,1-104,1 / 109: '-re' under 108,3-109. Contra; 1-14: 'Alma redemptoris' is given as an opening incipit with no regard for word positioning / 38: ed rpt of 'succurre' needed / 67-69: as at 1-4 for 'Virgo prius ac' here / 83-86: 'posterius' under 78,2-80,3. Tenor; 15-46: the initial lines of editorially supplied text seem to need twofold rpts here / 67-72: 'Ave' under 67-68 / 72-75: 'Regina' under 74-75 / 77-79: 'celorum' under 76,1-77,1 / 80-83: 'Ave' under 79-80 / 88-93: 'Angelorum' under 88,1-89,1 / 95-96: 'radix' under 98,1-99,1 / 98-101: 'sancta' under 100,2-101,1 / 101-104: 'Ex qua mundo lux' under 101,2-104,2 / 104: 'lux' under 105,1 / 105: 'est' under 106,3-4 / 106: 'or-' under 107,1 / 109: '-ta' under 108,3-109.

Bibliography; Sparks, *Cantus Firmus in Mass and Motet...* pp. 209-212 (which illustrates the simultaneous use of different chants in this piece). *DTÖ* 53 pp. 37-38 (edition after *Trent 91*, with the Tenor labelled 'Et genitorem'). Gerber, R. (ed), *Der Mensuralkodex des Nikolaus Apel...* Teil II (*EdM* 33,1960) pp. 229-231, no. 126 (edition after *Leipzig 1494*). Mitchell, 'Trent 91; first steps...' pp. 24-25 and 68 (illustrating the suggested match of text and cantus firmus, but the Tenor is slightly mistranscribed here and the *Gaude flore AH* page numbers are given incorrectly).

(ii) Leipzig 1494;

[Superius]; 1: m sign given before first stave, and following the clef a gap has been left (probably for a majuscule A which was never entered) / 10-11: no lig / 11: 2 & 3 replaced by m C / 28: no col / 29: 1 & 2 replaced by sbr F / 37,1-38,1: replaced by sbr C sbr B m C / 66: no custos in any voice, & cor over 66,1 in all voices / 72,3-73,3: minor color / 76: no lig / 88: no lig / 89, 97 & 106-107: likewise / 109: as at 66 for all voices.

[Contra]; 1: m sign om / 11: 4 & 5 replaced by sbr B / 14-15,1: ligd / 21: 4 corr from col err with vertical mark under note / 33: no lig / 34: 2 D / 50-51: no lig / 57: 4 F / 58: 3 & 4 replaced by m E / 61-62: no lig / 68-69: no lig / 69,3-70,2: replaced by br G / 76: 1 & 2 ligd / 80: 2 & 3 replaced by sbr G / 85: no lig / 88: 1 as at 21 / 96: superfluous m C follows 5 / 98,1: as at 21.

[Tenor]; 1: the m sign is om, and the first section of this piece is written with C clef on the fourth line up. Bass clef is given for the second section. / 7-8: ligd / 11: 1 & 2 replaced by br D / 20-21: ligd / 24: 1 & 2 replaced by br D / 70: not ligd / 71: no lig / 81 & 92: likewise / 95,2-96,1: likewise / 98,2-99,1: likewise / 99,2-100,2: replaced by sbr D sbr C without lig / 104,1-2: replaced by br C / 105: no lig.

Underlay; the Superius is almost fully texted ('curat populo' is om) and the Contra and Tenor each have sectional incipits ('Alma') at their start, and 'Virgo prius' in the Tenor plus 'Virgo' in the Contra. The Superius texting appears to be no more careful than that of *Trent 91* so I have not recorded positionings.

*Leipzig 1494* presents a fairly error-free copy with no significant variants from *Trent 91*. However, the Tenor first section is wrongly entitled.

(iii) Canti C;

[Superius]; 1: a majuscule decorated A precedes the Superius, and this entire voice is given with C clef on the bottom stave line / 1-2: ligd / 3-4: ligd separately / 6: no lig / 7: no col / 9-10: no lig / 10-11,14, & 22-23: likewise / 26-27: om / 28: no lig or col / 29: 1 & 2 replaced by sbr F / 34: 1 & 2 replaced by dtd-sbr G / 39,5-

7: replaced by sbr G / 55,3-56,2: replaced by sm D sm C m B / 59,1-2: no lig / 59,2-60,1: ligd / 66: double custos in all voices / 67: m sign rptd in all voices at start of second page-opening, which is entitled ‘Secunda pars’ at top of left-hand page / 71-72: no lig / 76: likewise / 87: 1 replaced by m G m G / 99: no lig.

Contra; 1: this voice is named ‘Tenor’ on both page openings, and on each page the voice-names are in downward-facing majuscules / 4-5: no lig / 14: likewise / 15: no col / 16: 1-2 replaced by m D sm C sm B / 17-20: replaced by sbr lower G dtd-sbr upper G m G sbr G sbr E m C sbr E m F sm G sm F sm E sm D / 24: 2-5 replaced by m A m B m A / 27-28: om / 29: 1 & 2 ligd / 30: no col & no lig / 33: no lig / 38: 2 & 3 replaced by sbr G / 40,4-41,2: replaced by sbr C m B / 41,3-42,1: replaced by br C / 42,3: replaced by sbr B which is ligd to 43,1 / 44: 1 B / 49-50: no lig or col / 50,3-52,1: none of these values are ligd / 54: 1 & 2 replaced by m D sm C sm D m E m C / 55: no lig, & 1 replaced by sm D sm C sm B sm A / 57: 3 & 4 are m m / 58: 1-4 replaced by sbr F m E / 61-62: no lig / 67: no col / 70: 3 replaced by m F m E / 75: no lig / 85 & 89: likewise / 93,2-95,1: none of these values are ligd.

Tenor; 1: this voice is misnamed Contra on the first page opening and Bassus on the second, with these names in downward-facing majuscules as with the Contra / 6-7: Canti C gives sbr br sbr / 27-33: 5 measures of rests are given but 7 are needed / 68: 1 & 2 ligd / 69-70: ligd separately / 83: 1 & 2 ligd / 86-87: replaced by L E / 92: no lig / 98: 1 & 2 ligd / 99: likewise / 100: no minor color / 104,2-105,1: ligd / 105,2-106,1: ligd.

Underlay; the Superius is fully texted, and the middle voice has the incipits ‘Alma redemptoris’ (first section) and ‘Virgo prius’ (second section). The lowest voice has an ‘Alma’ incipit for its first section, and has ‘Ave Regina celorum’ text in its second section. In view of the substantial variants of the Canti C version, there seems to be no value in giving text positionings here.

Canti C presents substantial variants and occasional simplifications. Therefore the piece was probably very well-travelled by the time that Petrucci’s musical editor acquired it.

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111: [Martini]; Flos virginum (Trent 91 ff. 167v-168r, unicum, DTÖ VII inventory no. 1288).

This short motet is a contrafact adaptation of part of the Gloria from Martini’s Missa *Coda di pavon* in ModC. Its music uses measures 1-13, 15-25 and 34-51 from the Gloria, altering some cadences and subdividing notes to fit the new text which is the start of a Marian prayer text by Petrarch published in Hortis, A., Scritti inediti di Francesco Petrarca (Trieste, 1874) p. 368. I punctuate the text slightly differently from the 1874 edition in the version below. Regarding the complete Mass see the bibliography section.

Flos virginum, celi et terre decus sacra et ineffabilis virgo Maria. Salvatoris nostri [mater], a quo quecumque postulaveris facile impetraturam esse confidemus.

*Flower of virgins, ornament of heaven and earth, holy and ineffable Virgin Mary, mother of our Saviour, from whom we are sure that thou wilt easily obtain whatever thou askest.*

[Superius]; 1: the m sign is given before the first stave in each voice / 17: 1 uc (looks like sbr) / 36,2: natural ind as b / 38,1-2: this lig is without its upward tail, so the two semibreves read as two breves / 41: single custos in all voices.

Contra altus; no discrepancies.

Tenor; no discrepancies.

Contra bassus; 28,1-2: uc due to lacuna / 29,2-3: likewise.

Underlay; fully texted in the Superius, with opening incipits for the lower voices. The Trent 91 text has several differences with the Petrarch text, these being as follows. 5: 'ac' for 'et'. 24-25: 'qua quicquid' for 'quo quicumque'. 21-23: 'mater' not given. 32-35: 'impetratum' for 'impetraturam'. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 1-3: 'Flos virginum' under 1-4,4 / 4-7: 'celi et terre' under 5-7,1 / 7-14: 'decus...ineffabilis' under 8,1-13,3 / 16-18: '-ria' under 16,1-2 / 18-20: 'Salvatoris' under 18,2-20,3 / 20-23: 'nostri' under 22,3-6 / 24-35: 'a quo...impetraturam' under 24-32,3, in a compressed fashion / 36-37: 'esse' under 33,3-4 / 37-39: 'confide-' under 35,2-37,1 / 41: '-mus' under 40,2-41. All other voices: no further discrepancies.

Bibliography; Steib & Moohan, Johannes Martini: Masses Part 2... pp. 45-48 (part of Gloria from the *Coda di pavon* Mass cited above). Steib, 'Herculean Labours...' p. 200 fn. 37 (identification of the text as by Petrarch). Mitchell, 'Trent 91; first steps...' p. 21.

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112: [Martini]; Jhesu Christe piisiime (Trent 91 ff. 168v-169r, unicum, DTÖ VII inventory no. 1289).

Like no. 111 this short motet is a contrafact adaptation. Measures 1-25 re-score measures 32-55 of the Agnus from Martini's Missa *Coda di pavon* (the original being the start of the Agnus II trio). Trent 91 adapts this by allotting the Agnus II Tenor line partly to the Trent 91 Tenor and partly to the new Contra primus. Measures 25-49 seem to be newly composed, and 49-74 consists of a triple section similar to repeated material in Martini's Missa *Io ne tengo* and which is also similar to the closing triple section in Martini's presumably instrumental *Der neue bauern schwantcz* (otherwise known as *O intemerata*). In the Missa *Io ne tengo* the triple-metre material concerned occurs at the ends of movements (see Steib & Moohan, Johannes Martini Masses Part 1, pp. 181-182 and 194-195). For *Der neue bauern schwantcz* see Brawley, *op. cit.*, vol. II pp. 140-141. The Trent 91 text is part of Petrarch's *Oratio contra Tempestates* (published in Hortis, *op. cit.*, p. 370).

Jhesu Christe piissime, cuius ubique potestas, a cuius calore non est qui se abscondat. Quoniam et si in celum ascendero tu illic es, et si descendero ad infernum ades.

*Jesus Christ most merciful, whose power is everywhere, from whose heat there is none that can hide, for if I ascend to heaven thou art there, and if I descend to hell thou art at hand.*

Differences between the Trent 91 and Petrarch texts are as follows. 18: literary sources give 'est' after 'potestas'. 48-49: some readings give 'adscendero' for 'ascendero'.

[Superius]; 1: the m sign is given before the first stave in all voices except the Contra bassus / 44,1 & 2: 1 is sbr, which is perhaps best emended to dtd-m and given an editorial sm A following - in order to imitate the Superius at 43. This also relieves the Superius from leaping upwards to a dissonance against the lowest voice at 45. / 59: 2 om (conj supplied) / 74: all voices only have single custos.

Contra altus; 12: 2 is sbr / 72: p div follows 2.

Tenor; 6,3: uc due to lacuna / 72,1-2: likewise.

Contra bassus; 2,2-4: uc / 42: natural ind by sharp / 56: the clef change here is at the start of a new stave / 57: b ind above 1.

Underlay; almost fully texted in the Superius, with opening incipits plus a few internal cues for the lower voices. These internal cues may not be properly placed (see below). The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 3-5: 'Christe' (given as 'xpe') under 4,2-5,1 / 7-9: 'piissime' (given as 'pÿssime') under 8,1-9,4 / 10-11: 'cuius' under 11,1-2 / 12: 'ubi-' under 13,2-4, & '-que' under 18,1 / 14-18: 'potestas' under 22-23,4 / 22-25: 'a cuius calore' is under 26-1-the rest in 30 / 26-30: 'qui se abscondat' under 36-37,4 / 36-47: 'Quoniam...celum' under 44,1-48,2 / 48-57: 'ascendero tu illic' under 55,1-60,3 / 57: 'es' under 61 / 58-61: 'et si descendero' under 64,2-68,1 / 64-66: 'ad infernum' under 69-71,2 / 72-74: 'ades' under 72,3-73,2. Contra altus; 7-8 'piissime' (spelt as in the Superius) is given as a starting incipit with no regard for word placement / 19: 'potestas' is given here, but I can find no suitable place in this voice for it / 22-23: 'non est' under 30-32 / 33: the incipit given here is 'qui se abscondat', which also seems misplaced / 47: ed rpt of 'celum' needed / 52-54: ed rpt of 'tu illic es' needed. Tenor; 1-7: the opening incipit is given without regard for word placement, and is followed by 'ubi-' (under 13,2-3) & '-que' (under 18,1). / Contra bassus; 1-5: as at Tenor, 1-7 / 22-25: 'qui se abscondat' under 30-31,3 / 30-33: ed rpt of 'abscondat' needed / 57: ed rpt of 'es' needed / 58-64: ed rpts of 'et si descendero' needed.

Bibliography; Steib & Moohan, Johannes Martini: Masses Part 2... pp. 68-69 (part of the Agnus from the *Coda di pavon* Mass cited above). Mitchell, 'Trent 91; first steps...' p. 21.

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113. [Martini?] Ad cenam agni (Trent 91 f. 190v, unicum, DTÖ VII inventory no. 1309).

This is a migrant setting of the hymn at Vespers for Easter Sunday. The melody is a variant of Stäblein no. 3, and our text largely follows the version in AM, p. 459. Even-numbered chant verses have been supplied from the version in Vienna 15487, ff. 52r-53v, whose slightly varied final verse text is also adopted here. This setting only carries chant notes in its upper two voices. After the first two Superius notes the chant moves to the Tenor, where the continuation (up to the end of line 2 of the hymn melody) is elaborated at 3-23 in the setting. At 24-31 the third line of the hymn is elaborated in the Superius, and at 33-41 the final line of the hymn is given in the Tenor. This setting uses no fourths between any voices, and all voices can be satisfactorily made to carry the odd-numbered verse text without any omissions. Finally, the chant verses that I have provided have a third line (at 'roseo' in verse 2) that ends F E. To match the chant use in the setting, performers might care to make the last two notes in this third line read E D.

[Superius]; 1: the m sign is given before the first stave in all voices / 19: clef change is at the start of a new stave.

Tenor; no discrepancies.

Contra; 22,1: corr from col err, with a small 'a' (indicating 'alba') written under the notehead.

Underlay; The two upper voices have the incipit 'Ad cenam agni providi' and the Contra has 'Ad cenam'. Full text for odd-numbered verses has been supplied for all voices, with the even-numbered chant verses plus an editorial 'Amen' following.

Bibliography; Mitchell, 'Trent 91; first steps...' p. 25. There are several fifteenth-century settings of this melody (by Dufay and others) which survives in both Germanic and Italian sources for the period. Regarding the multi-verse setting in CS 15, see Robb, S., To Begin, Continue and Complete: Music in the Wider Context of Artistic Patronage by Pope Alexander VI (1492-1503) and the Hymn Cycle of CS 15 (Ph. D. dissertation,

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114. [Martini?] Proles [de celo] (Trent 91 f. 190r, unicum, DTÖ VII inventory no. 1308).

Were it not for the 'Proles' incipit with this piece its parent material might be hard to identify. It is a migrant setting of the Vespers hymn for the feast of St. Francis (AH 52 pp. 177-178) whose chant is a variant of Stäblein no. 752 (p. 443). Comparison with the chant verse supplied shows that the opening motive is treated imitatively by all voices, and then at 5-19 the chant is in the Superius. At 22-38 the chant is in the Tenor, with the Superius anticipating the Tenor entry at 22 and the Contra secundus in imitation. From 39 to 46 the chant is in the Superius, and thereafter chant reference more or less ceases in favour of an imitative cadential drive passage. Our text follows the AH version, and chant verses are supplied from the version in Wrocław, Biblioteka Uniwersytecka I F 437 - 438 given in Veronika Mráčková's article on the Stäblein no. 752 chant (see the bibliography below). The hymn melody (which is thirteenth-century in origin) was widely travelled and occurs in other settings and chant manuscripts adapted for different feasts and saints. For example the Strahov f. 259r setting of *Confessor Dei* (for St. Procopius) uses melody 752.

[Superius]; 1: the voice-order on f.190r is Superius - Tenor - Contra primus - Contra secundus / 45: natural ind by sharp under this note / 50: natural ind by sharp before 49,2.

Contra primus; this voice is grammatically inessential, although omitting it does not make a satisfactory three-voice piece. Maybe the Contra primus was simply the last voice added. / 48-52,1: poorly drawn stave lines make some pitches in this passage look uncertain.

Tenor; 40: clef change is at the start of a new stave / 41: b ind above 38, 1 (at end of previous stave in ms) / 47: natural ind by sharp under this note.

Contra secundus; 16: b ind before 15 / 21,2: ms gives dtd-sbr m sbr (emended to dtd-br for the sake of wordsetting) / 34: b ind before 33 / 41-43: entered for a short end-of-stave extension / 63: b ind before 63,2.

Underlay; each voice has the incipit 'Proles'. Editorial text for all odd-numbered verses is supplied, with the even-numbered chant verses and editorial 'Amen' following.

Bibliography; Mráčková, V., 'The Transmission of Hymn Tune Stäblein 752...' in Hudebni Věda 49 (2012), pp. 19-30 (which gives an illustration of 17 sources for this chant). Our chant verses follow the Wrocław version given here. Mitchell, 'Trent 91; first steps...' p. 25.

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115a & b. [Martini?] Christe redemptor (Trent 89 ff. 340v-341r, unicum, DTÖ VII inventory no. 721).

This is an unelaborated and monorhythmic Tenor cantus firmus setting of the Vespers hymn melody Stäblein no. 721, which was the chant commonly associated with Christe redemptor omnium in the medieval period. This setting provides for two alternate Christe redemptor texts, one being Christe redemptor... Ex patre (AH 2 p.36, for the Nativity, no. 115a in this edition) and the other being Christe redemptor... Conserva (AH 51, p.129, for All Saints Day, no. 115b here). The modern version of the chant (starting on C) is AM p. 238, which texts it '...ex patre'.



Trent 89 underlays a short verse 1 incipit plus verse 2 of the first text above to its Superius, underlays verse 2 in the Tenor, and gives verses 4 and 6 of this text below the Tenor. The second text cited above has verses 2, 4 and 6 given below the 'Ex patre' verses mentioned, with the title 'De omnibus sanctis'. In the left margin of the Superius is the following scribal comment. *De nativitate melodia et de omnibus sanctis. Textus de nativitate et subtus textus de omnibus sanctis secundum rubricam romane curie.* Accordingly, the AH 2 text cited above is the one commonly found in the Italian chant tradition as the Nativity hymn. In Trent 89 this setting is followed by another and three-voice Christe redemptor setting (f. 341v, DTÖ no. 722). Possibly the same options with alternate texts can be made to apply to this setting too.

The chant verses supplied for both nos 115a & b are a reconstruction based on the Tenor cantus firmus, but the version of Christe redemptor...Ex Patre in one Bohemian Gradual of the 15<sup>th</sup>-16<sup>th</sup> centuries is remarkably similar. This is the version in London, British Library, Add, ms 34,263 ff. 160r-160v, which is only melodically different from our Tenor by making measure 19 into C instead of D. However, the ligaturing in this version differs considerably from that in the Trent 89 Tenor. Editorial 'Amen' passages have also been provided for both versions, and our texts largely follow the AH versions cited.

[Superius]; 1: the m sign is given before the first stave in each voice, and the b sig is om in all voices (conj supplied).

Contratenor primus; 1: this voice is grammatically inessential but omitting it does not provide a satisfactory setting. As with the first Contra of no. 114, it was possibly the last voice to be added. / 53:1 is dotted despite being colored / 54: the middle note of this divisi L is not colored.

Tenor; no discrepancies.

Contratenor secundus; 26: b ind before 1 / 47: likewise.

Underlay for version 115a; all voices except the Tenor have a 'Xte redemptor omnium' incipit and the Superius and Tenor are texted with verse 2. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-3: 'Tu lumen' under 1-5 / 4-9: 'tu splendor' under 9,2-11,3 / 9-15: 'patris' under 14,4-15,1 / 16: 'Tu' under 17,1 / 17: 'spes' under 18,1-19,1 / 22-25: 'perennis' (given as 'perhennis') under 22-24,2 / 26-28: 'omnium' under 26,3-27,4 / 28-32; 'Indende' under 29,2-30,3 / 34: 'quas' under 33,1-4 / 38-40; 'preces' under 38,1-39,3 / 4-47: 'per orbem' under 44-48,2 / 51-53: 'famuli' under 52,1-4. Contratenor primus; this voice tends to keep the texture moving by means of repeated notes at the same pitch, for which reason it is quite difficult to text. Editorial word and phrase repeats in all verses have to be tolerated at 13-15, 34-40 and 48-50. Possibly its singer(s) merely sang random phrases from the verses concerned in performance, unless fully a written-out version of the Contra primus text was available (which I doubt). Tenor; 1-13: 'Tu lumen...splendor' is given in a compressed manner at 1-15 with little regard for positioning / 14-19: 'patris...spes' under 15-20 / 20-22: 'perennis' (given as 'perhennis') under 21-24 / 25-28: 'omnium' under 25-26 / 31-33: '-dende' under 31-32 / 35: 'quas' under 34-35 / 36-37: 'fudunt' under 37-38 / 38-39: 'preces' under 39-41 / 51-53: 'famuli' under 51-52. Contratenor secundus; no further discrepancies. In the even-numbered verses given below the Tenor on f. 340v 'adveneris' (at the end of verse 4) is given as 'advenerit' and 'hymnum' (verse 6 at 41 onwards) is given as 'ymnum'. Underlay for version 115b; no text for the Christe redemptor...Ex Patre version is underlaid to any of the music, but there are variant spellings in the verses given. 'Martyres' (at the start of verse 4) is given as 'Martires' and 'Christi' (verse 6, 30 onwards) is given as 'xpi'. The Contratenor primus in this version has the same text problems as previously described.

Bibliography; Ward, T., 'The Office Hymns of the Trent Manuscripts' in I Codici Musicali Trentini I (1985), pp. 112-129 (which clarifies the marginal comment in Trent 89). Mitchell, 'Trent 91; first steps...' p. 25.

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PREVIOUS INSTALMENTS

(secondary sources are asterisked).

<u>AMMM 12*</u>	Disertori, B., (ed), <u>Johannes Martini, Magnificat e Messe</u> ( <u>Archivium Musicae Metropolitanum Mediolanense</u> vol. 12, Milan, 1964)
<u>Brussels 5557</u>	Brussels, Bibliothèque Royale de Belgique, ms 5557
<u>Canti C</u>	Petrucchi, Ottaviano; <u>Canti C numero cento cinquanta</u> (Venice, 1504)
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<u>Mu 23041</u>	Munich, Bayerische Staatsbibliothek, ms clm 23041; late fifteenth century 'Graduale de Tempore' from the convent of St Jakob am Anger, Munich
<u>Verona 755</u>	Verona, Biblioteca Capitolare, ms 755
<u>Verona 761</u>	Verona, Biblioteca Capitolare, ms 761
<u>Vienna 15487</u>	Vienna, Österreichische Nationalbibliothek, mus. ms 15487 (notated hymnal 'de Conventus sancti Leonardi', probably from Sankt Leonhard near Graz, fifteenth century).

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