

CRITICAL COMMENTARY TO NOS 29a-61 AND APPENDIX

29a. Missa *Caput* Kyrie (version with shortened text)

- (i) Trent 89 ff. 246v-248r, ‘Caput Duffay’, with ‘Duffay’ erased (DTÖ VII inventory no. 677);
- (ii) Trent 88 ff. 31v-33r, ‘Caput Duffay’ (DTÖ VII inventory no. 217);
- (iii) Lucca ff. 17v-19r, anon, longer trope text, with both sections made slightly incomplete by removal of decorated initials in the Contra parts. One stave of the first Contra’s second section is overwritten with sixteenth or seventeenth century writing.
- (iv) L 54324 f. 6r-v, fragmentary, longer trope text, with most of both Contra parts for the first section and most of the Superius and Tenor for the second.

Text; the Tenor cantus firmus of this Mass cycle is the ‘caput’ melisma from the end of the Sarum antiphon *Venit ad petrum*, which was used for the *mandatum* or *pedilavium* ceremony (the washing of the feet) that took place on Maundy Thursday. The cantus firmus is presented in two guises, with the triple statements being more or less identical and the duple statements forming a second nearly identical set. Further, see the section on structure. The Kyrie trope used here (*Deus Creator*) has been presented with six of its nine verses, with the six equally split between the two sections of music. However this is not the only option and merely presents this English troped Kyrie as continental singers of the 1450’s might have seen it. No. 29b presents a more fully texted Kyrie as it might have appeared in insular copies (using all of the *Deus Creator* verses). Our version of the trope follows that in Marrocco, W. & Sandon, N. (eds), The Oxford Anthology of Medieval Music (Oxford, 1977) p. 29. The trope (GS plates 1+ & 2+) was commonly used in the Sarum rite for more important feasts.

[Superius]; 1: the ‘Caput’ title appears above the Superius, & there are gaps in both the Superius and first Contra after the clefs and m signs, presumably for majuscule initials which were never entered. / 6: rest om (supplied from Lucca) / 49,3-4: Trent 89 reads dtd-sbr m (editorially emended, since none of the sources give a reading which would be satisfactory against the slightly faulty lower parts here. See below.) / 51: p div follows 2 / 80: 2 A (corr using Lucca) / 82: 1 not dtd (this isolated breve without a dot might be read as imperfect by mistake) / 96,3: corr from col err / 102: 4 F (corrected for the sake of consonance) / 167: erasure follows 1.

Contra [primus]; 1: this voice is not given its full name on either Trent 89 page-opening / 16,3-4: Trent 89 reads m m (corr using Lucca) / 61: p div follows 2 / 162: Trent 89 reads B A (editorially emended to avoid a second against the Tenor, despite no other sources giving this reading) / 246: 2 G (editorially emended to avoid a second with the lower voices. Lucca gives br C for 246).

Tenor; 22 & 145: the ‘Caput’ incipits are in majuscules like the voice-names in this Mass / 32: 2 C (corr using Lucca) / 48-51: all sources read ligd col L col br uncol L as here, resulting (in this reading) in a structural fourth at 49,2.¹ Version 29b of this Kyrie resolves this problem. / 59: p div follows 2 / 61 & 80: likewise / 76-77: entered on a short end-of-stave extension / 78-104: due to lack of space, the end of the Tenor’s first section is entered on a roughly drawn part-stave at the bottom of the page / 102: 2 G (corr using Lucca) / 156: 1 L (corr using the Gloria Tenor) / 157: 1 om (conj supplied from the Gloria Tenor) / 161-171: om (supplied from Trent 88) / 191-211: Trent 89 gives 24.5 measures of rests (only 20.5 are needed) and some of these rests are drawn on an end-of-stave extension.

Contra secundus; 48,2: corr from col err / 60: given as 2 ligd semibreves, with alteration intended / 76: erasure follows 1 / 78: p div follows 2 / 80 & 90: likewise / 94: p div follows rest / 95: as at 60 / 100-104: due to lack

¹ See the Strohm EECM 49 edition p. 42 for examples of how each source gives this problematic passage.

of space, the end of the Contra secundus for the first section is given on a small part-stave at the bottom of the page / 202: rest is poorly drawn & looks like a breve rest / 214: 1 B (below).

Underlay; only the Superius has trope incipits, which are given as follows. ‘Kyrie Deus creator’ (1), ‘eleyson’ (20), ‘Kyrie tibi laudes’ (22), ‘Kyrie Laus virtus’ (77), ‘eleyson’ (102-103), ‘Xpe’ (105), ‘eleyson’ (143-144), ‘Xpe’ (147), ‘eleyson’ (189-190), ‘Xpe’ (193) & ‘eleyson’ (250-251). This scheme broadly follows the six-verse disposition of the originally nine-verse trope previously described. The Contra primus has the following incipits. ‘Kyrie’ (1), ‘eleyson’ (20), ‘Kyrie’ (23), ‘Kyrie’ (51), ‘eleyson’ (102-103), ‘Xpe’ (105), ‘eleyson’ (143-145), ‘Xpe’ (148), ‘eleyson’ (218-222), ‘Xpe’ (225) & ‘eleyson’ (250-252). This voice also seems to require rpts of ‘nate’ at 132-134, ‘de morte’ (173-175) & ‘pascue’ (204-211), and a dieresis has been given above the ‘y’ of ‘-leyson’ at the end of both sections of music (so that pronunciation matches my underlay where ‘-leyson’ is a three-syllable word). The Tenor has the incipits ‘Kyrie caput’ and ‘Xpe caput’ for each section, and the Contra secundus has no text apart from ‘Kyrie’ at its start. Texting of the two lowest voices seems problematic in all movements of this Mass. Singing the Tenors to ‘caput’ seems to work, as does wordless vocalisation of the second Contra.

Bibliography (‘edition’ here refers to editions of the whole Mass); Bessler, H. (ed), Dufay Opera Omnia II, no. 4 (edition, 1960). Strohm, R. (ed), Fifteenth-Century Liturgical Music VI: Mass Settings from the Lucca Choirbook (EECM 49, London 2007) pp. 46-81 (edition of Lucca plus completion from other sources). Planchart, A. (ed), Missae Caput (Collegium Musicum no. 5, Yale, 1964. Editions of this *Missa Caput* as well as the Ockeghem and Obrecht *Caput* Masses). Feininger, L. (ed), MPLSER Series I Tomus II, no. 8 (edition, Rome, 1951-52). DTÖ 38 pp. 17-46 (edition, 1912, unreliable and with an unorthodox description by Franz Schegar which alleges borrowings from Gregorian chants in the outer voices). Gerber, R. (ed), Sacred Music from the Cathedral at Trent... no. 11 (just the Kyrie and Agnus versions in Trent 88, 2007). Bukofzer, M., ‘*Caput: A Liturgico-Musical Study*’ in Bukofzer, M, Studies in Medieval and Renaissance Music (Dent, 1950) pp. 217-310 (still the standard article on the *Caput* Mass, and the first published identification of its cantus firmus). Bukofzer, M., ‘*Caput Redivivum: A New Source for Dufay’s Caput Mass*’ in JAMS 4 (1951) pp. 97-110 (description of Coventry, which contains fragmentary readings of subsequent movements). Bent, M. & Bent I., ‘Dufay, Dunstable, Plummer: A New Source’ in JAMS 22 (1969) pp. 394-424 (description of L 54324, its contents, and its reading of the *Missa Caput*). Walker, T., ‘A Severed Head: Notes on a Lost English *Caput* Mass’ in Bernstein, L. (ed). Abstracts of Papers Read at the Thirty-Fifth Annual Meeting of the American Musicological Society, Saint Louis, Missouri, December 27-29, 1969 pp. 14-15 (which asserts that the *Missa Caput* is far more likely to be English than a work of Dufay). Strohm, R. ‘*Quellenkritische Untersuchungen an der Missa Caput*’ in Finscher, L. (ed), Quellenstudien zur Musik der Renaissance. 2: Datierung und Filiation von Musikhandschriften der Josquin-Zeit (Wolfenbüttler Forschungen 26. Wiesbaden: Harrassowitz, 1983) pp. 153-176. Bent, M. ‘Trent 93 and Trent 90: Johannes Wiser at Work’ in I Codici Musicali Trentini I (1986), pp. 84-101. Planchart, A., ‘Fifteenth-Century Masses: Notes on Performance and Chronology’ in Studi Musicali 10 (1981), pp. 3-29. Robertson, A. ‘The Savior, the Woman, and the Head of the Dragon in the *Caput* Masses and Motet’ in JAMS 59 (2006), pp. 537-630.

Concordant readings

I do not attempt here to collate all of the readings for the *Missa Caput* movements note-by-note. The reason for this is that the studies by Reinhard Strohm cited above cover the *Missa Caput* very well and duplication of their findings would be pointless. So a description of the readings’ differences will suffice for each movement. The Trent 89 reading for the Kyrie seems to stand near the end of a process in which the Mass was exported from England and recopied numerous times which resulted in many corruptions. The Kyrie in Trent 89 repeats many of the probable mistakes in Trent 88 (e.g. the omitted Superius rest at 6, the obvious Superius error at 49, and the probable error at Superius 102,4 shared by all readings which gives F instead of E). The emendation provided for the latter avoids what I consider to be an unwelcome seventh.

The Trent 89 Kyrie may have been copied directly from the Trent 88 reading. Lucca represents a different line of transmission in view of its mistitled Tenor ('Caput drachonis') which may indicate confusion with an Epiphany antiphon of that name.² Lucca uses all nine verses of the *Deus Creator* trope in the upper voices (its first-section Superius ends at 'reddens vite', which is the textual split point in our Kyrie version no. 29b and is the end of the trope's fifth verse). Its trope text in the first section has a variant ('Regum rex Christe *magne*'). Lucca also gives a noticeably simpler variant at Superius 49 and numerous other variants from the Trent readings (including differences in the Tenor) which are detailed in Strohm's EECM 49 edition. L 54324 shares some characteristics with Lucca (such as the trope text's distribution) but gives text in the lower Contra and splits extended values to accommodate this text. Its variant at measure 49 (see the example in EECM 49 p. 39) probably shows that the English version avoided the structural fourth. This is reflected in no. 29b. To summarise, 29a tries to present the *Caput* Kyrie as a continental singer might have seen and heard it from a reasonably reliable source of the travelled version.

29b. Missa *Caput* with full Kyrie trope

Kyrie

This version presents the Kyrie identically to the previous item apart from the following differences. (i) the two Contra parts at 49 have been taken from L 54324 with the exception that the first Contra secundus note therein is F; (ii) the Superius at 49 has been emended according to Lucca so that it fits satisfactorily with the lower parts; (iii) the text has been extended to include all nine verses of the *Deus Creator* trope. This has been underlaid to the two upper voices neither strictly according to what survives of L 54324 or Lucca, nor strictly according to the description in Bent, 'Dufay, Dunstable, Plummer...' (which was the first modern account of the Mass to argue that the Trent version of the Kyrie might be textually incomplete). Nevertheless it is possible to fit all nine trope verses to the voices concerned, permitting just one split note in the Contra primus at 101. In the same voice at 132-134 and 173-174 I have also editorially repeated single words. Most verses of the trope have also had 'Kyrie' and 'Christe' omitted, as in some other fifteenth century renderings of this text in polyphonic sources.

Gloria

- (i) Trent 89 ff. 248v-250r (DTÖ VII inventory no. 678);
- (ii) Trent 93 ff. 126v-128r (DTÖ VII inventory no. 1705);
- (iii) Trent 90 ff. 96v-98r (DTÖ VII inventory no. 895);
- (iv) Lucca f. 19v (fragmentary; Superius and Tenor for section 1 only).

[Superius]; 1: the intonation is supplied from Grad Pat f. 176v, and there are gaps in both the Superius and first Contra after the clefs and m signs (presumably for majuscule initials which were never entered). / 7: 3 & 4 are both m (corr using Trent 93) / 12: 3 B (corr using Lucca) / 22: 2 F (corr using Lucca) / 38,2: corr from col err / 43,3-5: Trent 89 reads dtd-m sm m (corr with the help of the variant Superius in Lucca) / 59-62: only one br rest and two sbr rests are given (three br rests and two sbr rests are needed) / 131: 2 G (as with all other sources: emended for the sake of consonance).

Contra [primus]; 1: the complete voice-name is not given on either page-opening / 10: p div follows 3 / 23: p div follows 2 / 26: 2 om (supplied from Trent 93) / 28: p div follows 2 / 35 & 38: likewise / 41: 3 E (as with all other sources: emended for the sake of consonance) / 52: 2 E (as with all other sources: emended for the sake of consonance) / 69: 2 G below (as with all other sources: emended for the sake of consonance) / 80: p div follows 2 / 84: 3 D (as with all other sources: emended for the sake of consonance).

² Published in Robertson, *op. cit.* p. 570.

Tenor; 30: p div follows 2 / 34: likewise / 49 & 63: dtd-br given in both places here, which I have emended to br sbr in each case to match the Tenor of the first-section Kyrie / 90: at the start of the second page-opening, the m sign is given before the clef / 165-167,1: om (supplied from Trent 93).

Contra secundus; 31: p div follows 2 / 54 & 73: likewise / 65 & 87: p div follows 1 / 90-128: 37 measures of rests are given plus one more measure which is erased (39 measures are actually needed) / 180-183: the lig is mistakenly written with 180,2-181,1 as an internal oblique with a square note stuck onto the end / 199: 1 B (as with all other sources: emended for the sake of consonance).

Text; fully underlaid in the Superius, with sectional incipits for the Contra parts. The Tenor has the ‘caput’ incipit at the start of its first section and ‘Qui tollis’ at the start of its second. Our Superius underlay for the first section depends partly on that in Lucca since that source is laid out far more neatly than any of the Trent readings. The editorial text for the Contra primus omits a few words of text out of sheer necessity (e.g. at 19-28) but seems to fill a gap in the Superius text at 59-62. I have also allowed some repeated text in this voice. The main differences between our underlay and the Trent 89 text are as follows. [Superius]; 1-5: ‘[E]t in terra pax’ under 1-3,3 / 7-8: ‘-nibus’ under 7,2-5 / 8-9: ‘bone’ under 9,2-10,1 / 9-10: ‘volun-’ under 10,3-11,2 / 14-17: ‘-tatis’ under 13,4-14,1 / 19: ‘te’ under 21,1 / 20-21: ‘Benedici-’ under 22,2-23,1 / 24: ‘-mus’ under 24,3-25,1 / 26: ‘te’ under 25,3 / 26-28: ‘Adora-’ under 27,1-3 / 29-32: ‘Glorificamus’ under 30,1-32,1 / 36: ‘agimus’ under 35,5-36,2 / 37-38: ‘tibi’ under 39,2-4 / 38: ‘pro-’ (given as ‘prop-’) is under the rest in 41 / 39: ‘-pter’ (given as ‘-ter’) under 44,3-5 / 39-40: ‘magnam’ under 46,1-47,1 / 42-43: ‘gloriam’ under 49,1-4 / 44-45: ‘tuam’ under 50,3-5 / 46-48: ‘Domine Deus’ under 52,1-54,2 / 49: ‘Rex’ under 56,1-2 / 49-51: ‘celestis’ under 56,5-57,1 / 55: ‘o-’ (given as ‘om-’) under 52,1 / 56: ‘-mni-’ (given as ‘-ni-’) under 63,1 / 57: ‘-po-’ under 63,3 / 58: ‘-tens’ under 64,1-3 / 67-69,1: Trent 89 gives ‘Domine Fili’ here, which I do not underlay because there are no notes following 58 to accommodate it / 67: ‘Jhesu’ under 74,1-4 / 68-72: ‘Christe’ (given as ‘xpe’) under 75,1-4 / 73-75: ‘Domine’ under 78-79 / 75-77: ‘Deus’ under 80,1-4 / 78-79: ‘Agnus’ under 82-83,2 / 80-82: ‘Dei’ under 84,1-2 / 82-86: ‘Filius’ under 84,3-6 / 87: ‘Pa-’ under 85,3 / 92-94: ‘tollis’ under 94-95,2 / 95-97: ‘peccata’ under 96,2-97,2 / 99: ‘mun-’ under 100,2-101,2 / 104: ‘-di’ under 103,3 / 112-120: ‘nobis’ under 118-119,3 / 123-128: ‘tollis’ under 123,2-124,2 / 130-136: ‘peccata’ under 130-132 / 148-155: ‘deprecationem’ under 148-151,2 / 155-158: ‘nostram’ under 154,2-155,2 / 159-162: ‘Qui sedes’ under 159,1-161,5 / 163-170: ‘ad...miserere’ under 162-171,2 / 171-173: ‘nobis’ under 172,2-4 / 175-186: ‘Quoniam...Dominus’ is given under 176,2-186 in a compressed fashion / 187-190: ‘Tu solus’ under 187,2-190,1 / 190-193: ‘Altissimus’ under 192-194,1 / 194: ‘Jhesu’ under 194,2-195,2 / 196-197: ‘Christe’ given as ‘xpe’ / 198-203: ‘Cum sancto Spiritu’ under 198,1-202,3 / 203: ‘in’ under 204,1-2 / 204-205: ‘gloria’ under 204,3-205,1 / 206: ‘Dei’ under 207,2-208,2 / 207-209: ‘Patris’ under 209,2-211,3 / 210: ‘A-’ under 212,2-213,1 / 216: ‘-men’ under 215,2-216,1. Contra primus: 1-6 & 90-93: the sectional incipits at these points are not given with any regard for individual word placement / 75-82: ed rpt of ‘Domine Deus, Agnus Dei’ needed. Tenor and Contra secundus; no further discrepancies.

Concordant readings

Trent 89 was possibly copied from something similar to the Trent 90 reading since both sources share mistakes (e.g. the Superius F at 22,2 and the Contra primus omission at 26). All Trent readings also text the Superius with ‘bone voluntatis’ being given a considerable way before the end of the initial upper-voice duet. Trent 93 is a slightly better reading than either of the latter, and both Trent 93 and Trent 90 give their voices in the order Superius - Tenor - Ct 2 - Ct 1 (the lower voices here are named ‘Tenor primus’ and ‘Tenor secundus’). However the Superius text in Trent 93 is slightly incomplete and it shares the likely Superius error given in Trent 89 and Trent 90 at 43. Several of the small anomalies and text underlay difficulties in Trent 89 can be resolved with reference to what survives in Lucca. However, Superius variants at 24, 30 and 43 show that this copy stems from a different line of transmission (and one in which the music may have been slightly edited, since the Lucca variant at 30 makes the Superius more consonant than in Trent 89). Trent 93 and Trent 90 also both give cut-C signs instead of C for the duple section.

Credo

- (i) Trent 89 ff. 250v-252r (DTÖ VII inventory no. 679);
 (ii) Trent 93 ff. 236v-238r (DTÖ VII inventory no. 1763);
 (iii) Trent 90 ff. 168v-170r (DTÖ VII inventory no. 933).

[Superius]; 1: the intonation is supplied using LU 1997 p. 64, and there are gaps after the clefs and m signs in the two upper voices at their start (presumably for majuscule initials that were never entered). / 14: the rest is given on a short end-of-stave extension / 17: erasure follows 3 / 35: 1 E instead of F (editorially emended since both other readings give F) / 42: 4 B instead of A (editorially emended since all readings give B) / 51: 2 G (corr using Trent 93) / 80: 2 F instead of G (editorially emended since both other readings give F) / 81: 1 & 2 are on a short end-of-stave extension / 95: m sign given slightly before clef at the start of a new opening / 112,2: corr from col err / 130: 2 F instead of E (all readings give F, & my emendation is for the sake of imitation with the Contra primus).

Contra [primus]; 1: the complete voice-name is not given on either page-opening / 50: 3 A instead of B (editorially emended since both other readings give A) / 55: p div follows 2, & the dot is repeated before 56,1 at the start of a new stave / 90: 1 E instead of D (editorially emended since all readings give E) / 93,4-94: added on a short end-of-stave extension / 129,2 & rest in 130: likewise / 164,1: likewise / 200,1: corr from col err.

Tenor; 1-19: 20 measures of rests are given but only 19 are needed / 37: p div follows 2 / 53 & 68: dtd-br given in both places here, which I have emended to br sbr in each case to match the Tenor of the first-section Kyrie / 75: likewise / 196: 1 col err / 243-255: the end of the Tenor is given on a small part-stave at the bottom of the page.

Contra secundus; 1-20: 21 measures of rests are given but only 20 are needed / 29: p div follows 2 / 35,2: corr from col err / 40-41: none of these notes are col / 47: an erased sbr A follows the rest / 60: p div follows 2 / 65: b ind before 65,3 / 69-71: the three measures of rests here are accompanied by an extra four measures of rests below the three, which are superfluous / 75: p div follows 2 / 91: likewise / 242: 1 G (corr using Trent 93).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This setting does not seem to use the full Credo text. It omits 'Et in Spiritum...Prophetas' (at 196) and a little textual telescoping seems advisable in the two upper voices at 157-167 (where the Superius omits 'secundum Scripturas' and the Contra primus omits 'Et ascendit...Patris'). The Superius also omits a few words in a three-voice interlude passage at 63-67, and as in the Gloria the Contra primus has to omit some text out of sheer necessity. Other texting solutions regarding the telescoping are possible (see the version of this Credo in the Strohm EECM 49 edition). The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 2: '-trem' under 2,3-3,2 / 3-7: 'omnipotentem' under 5,2-7,1 / 8: 'factorem' under 8,1-9,2 / 9-11: 'celi et terre' under 9,3-11,1 / 11-14: 'visibilium omnium' under 11,3-14,1 / 14-18: 'et invisibi-' under 14,1-16,3 / 18-20: '-lium' under 19,6-20,1 / 24: 'Jhesum' under 24,2-25,1 / 24-25: 'Christum' (given as 'xpum') under 25,3-26,2 / 26-30: 'Filius Dei' under 27,2-28,2 / 32-34: 'Et ex Patre' under 33,1-34,5 / 35-36: 'natum' under 35,2-36,1 / 37-39: 'ante omnia' under 37,1-38,3 / 39-40: 'secula' under 38,4-39,3 / 40-42: 'Deum' under 40,3-41,5 / 43-45: 'Deo' under 43,2-44,3 / 46: 'de' under 46,5 / 46-48: 'lumine' under 47,4-6 / 50-53: 'verum' under 51,2-5 / 59-62: 'vero' under 57,2-59,3 / 74: 'nos' under 74,4-75,1 / 75-77: 'homines' under 76-77,1 / 77-84: 'et propter nostram' under 78,1-80,2 / 84-87: 'salutem' under 84,2-85,5 / 91: 'ce-' under 93,3 / 94: '-lis' under 93,4 / 97-101: 'incarnatus' under 96,2-100,2 / 104-106: 'Spiritu' under 104,1-105,2 / 107-109: 'Sancto' under 108,3-6 / 111-115: 'Maria...et' is given in a compressed fashion under 112-118,1 / 116-120: 'homo factus est' under 118,2 - the rest at 122 / 123-128: 'Crucifixus' under 124,2-126,3 / 129: 'etiam' under 129,2-130,2 / 131-133: 'nobis' under 131,-2-133,1 / 134-138: 'sub Pontio' under 135,2-138,1 / 138-144: 'Pilato' under 139,3-140,3 /

146-148: 'sepultus' under 147,1-149,2 / 153-167: 'Et resurrexit...Patris' is given in a compressed fashion under 153-169,2 / 168-172: 'Et iterum venturus' under 168,1-172,2, squashed in at the end of a stave / 174-177: 'est cum gloria' under 172,3-175,2 / 178-181: 'iudicare' under 177,1-179,3 / 182-196: 'vivos...finis' is given in a compressed fashion which spills over into the passage of rests at 197 onwards / 214-219: 'Confiteor' under 214-218,2 / 219-221: 'baptisma' under 219,2-221 / 227-233: 'peccatorum...expecto' under 228,1-231,3 / 234-237: 'resurrectionem' under 232,2-235,2 / 239-244: 'mortuorum' under 238,1-241,1 / 247-249: 'venturi' under 248,1-249,2 / 249-252: 'seculi' under 249,3-250,3 / 253: 'A-' under 251,1 / 255: '-men' under 254,1-255,1. Contra primus; 1 & 95: the sectional incipits given are not placed with any regard for individual word positioning. Tenor; no further discrepancies. Contra secundus; 152: the 'Et incarnatus' incipit is mistakenly given here rather than under the rests beginning at 95.

Concordant readings

Trent 93 and Trent 90 both call the lower voices 'Tenor primus' and 'Tenor secundus', and as with the Gloria their voice-order in each reading is Superius - Tenor primus - Tenor secundus - Contra [primus]. Their text underlay is very similar to that of Trent 89, and Trent 93 is the better as well as the more senior copy of this related pair. Some weak-looking progressions in Trent 89 can be emended with reference to Trent 93, but not all. Consequently some emendations in our score are prompted by editorial imitative rather than what the Trent readings give. All three Trent copies may be considerably different from earlier English versions. To highlight one particular passage in all three readings which I regard as only just satisfactory, the Contra primus at 154 creates a temporary seventh against the lower Contra and a brief second against the Tenor. There appears to be no easy way to emend the upper Contra here to make this passage sound any better. As with the Gloria, cut-C signs are given in Trent 93 and Trent 90 for the duple section instead of C.

Sanctus

- (i) Trent 89 ff. 252v-252r (DTÖ VII inventory no. 680);
- (ii) Trent 93 ff. 297v-299r (DTÖ VII inventory no. 1788);
- (iii) Trent 90 ff. 228v-230r (DTÖ VII inventory no. 959).

[Superius]; 1: there are gaps after the clefs and m signs in the two upper voices at their start (presumably for majuscule initials that were never entered). There are similar gaps before the first notes on the second opening in the same voices (at 93). / 6: 3 G (all sources give G instead of F here, but I am not convinced that the cambiata-like progression with G is correct since it creates a fourth in a duet passage) / 15: 7 om (supplied from Trent 93) / 28: p div follows 1 / 31,3: corr from col err / 35: 4 G (which creates contrary-motion consecutive octaves with the lower Contra, and is therefore editorially emended to A despite other readings giving G here) / 57: erasure follows 3 / 71: not dtd (this br could be interpreted as imperfect) / 112,4: added on a short end-of-stave extension / 113: 2 A (editorially emended, since all readings give A here) / 116: a cs is given here, which is not strictly correct because it seems to mark the Tenor entry which occurs halfway through the duration of the long at Superius, 116.

Contra [primus]; 1: the complete voice-name is not given on either page-opening / 18: p div follows 2 / 26: 1 D (corr using Trent 93) / 67: the cs is over 67,2 by mistake & a p div follows 2 / 74,3-76: written on a short end-of-stave extension / 128: 3 G (editorially emended, since all readings give G here) / 130: 2 D (editorially emended since all readings give D here) / 132: 2 G (corr using Trent 93).

Tenor; 28: p div follows 2 / 47: no double custos is given in either lower voice, and strictly speaking the section-ending here in the outer voices occurs in the middle of a triple-rhythm Tenor statement / 83-92: the end of the O mensuration section is copied on a clumsily-drawn small stave at the bottom of the page.

Contra secundus; 45: 2 E (editorially emended since all readings give E here) / 48-67: 18 measures of rests plus 2 sbr rests are given here (19 measures plus 2 sbr rests are needed) / 80: 1 G (corr using Trent 93) / 89,4:

written on a short end-of-stave extension / 93: at the start of the second page-opening, the name of this voice is given as 'Bassus'.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. In view of this movement's short text, there seems to be no reason why the Contra secundus cannot be texted as well as the first Contra. As in previous movements, I have given the Tenor cantus firmus text even though no 'caput' incipits occur in Trent 89. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1: '[S]an-' given as '[S]anc-' / 7: '-ctus' (given as '-tus') under 6,4-7,1 / 8: 'san-' (given as 'sanc-') under 9,2-5 / 17: '-ctus' (given as '-tus') under 16,5-17,1 / 19: 'san-' given as 'sanc-' / 27: '-ctus' given as '-tus' / 30-32: 'Deus' under 31,2-32,1 / 33-44: 'Saba-' under 36,2-37,2 / 47: '-oth' under 46,3-4 / 48-50: 'Pleni' under 48,1-49,2 / 52: 'sunt' under 51,5-52,1 / 53-62: 'celi' under 53,2-3 / 63-64: 'et ter-' under 56,4-57,3 / 67: '-ra' under 66,4-67,1 / 68-71: 'gloria' under 69,2-71,1 / 72: 'tu-' under 73,2 / 76: '-a' under 75,4 / 77-79: 'Osan-' under 77,1-78,1 / 82: '-na' under 81,2-3 & 'in' under 83,1 / 84: 'ex-' under 83,3 / 86: '-cel-' under 85,2-86,1 / 91: '-sis' under 90,6 / 93-95: '[B]ene-' under 93-94,2 / 97-105: '-dictus' under 102,4-103,4 / 116: '-nit' under 115,2-3 / 119-133: a rpt of 'venit' is given here, with 've-' under 119 & '-nit' under 132,3-133,1 / 119-136: 'in nomi-' under 134,1-136,2 / 147: '-ne' under 146,4 / 148-155: 'Domi-' under 148-150,2 / 162: '-ni' under 161,4 / 173: '-na' under 181,3 / 175-188: ed rpt of 'Osanna' needed / 189-190: 'in ex-' under 198,1-200,1 / 198: '-cel-' under 202,2 / 211: '-sis' under 210,3. Contra primus; 1, 48, 77 & 93: the incipits given at these points are not given with any regard for individual word placement / 172-187: ed rpt of 'Osanna' needed. Tenor; no further discrepancies, except that the incipits provided with Ordinary text can be expanded if desired, and that with the cantus firmus text the '-a-' of 'caput' proceeds beyond the editorial double bar at 47. Contra secundus; 1, 77 & 118: the same applies to these sectional incipits as with those in the Contra primus / 67: the incipit given here is 'et terra', which is probably best replaced by 'gloria' / 173-185: ed rpt of 'Osanna' needed.

Concordant readings

As with the Credo, the Trent readings by themselves are probably not satisfactory. Trent 93 and Trent 90 again form an exemplar and copy pair, and again the two lowest voices are named Tenor primus and secundus and are presented before the higher Contra. The Trent 90 reading looks fairly untidy and Trent 93 has some scroll decoration before the start of the Superius which is probably later than the music and text copying. All three sources give individual readings with which I take issue, notably at Superius measures 6, 35 and 113, and Contra primus measures 128 and 130. As with the Gloria and Credo, Trent 93 and Trent 90 give their duple sections with cut-C signs instead of C.

Agnus

- (i) Trent 89 ff. 254v-256r (DTÖ VII inventory no. 681);
- (ii) Trent 88 ff. 33v-35r, 'Caput' (DTÖ VII inventory no. 218);
- (iii) Lucca ff. 20r-20v, fragmentary (Contra/Tenor for first section and Superius/Tenor for second section only);
- (iv) Coventry ff. 1r-1v, black/red notation, fragmentary (Contra primus and Tenor for first section plus Superius/Contra secundus for second section).

[Superius]; 1: there are gaps after the clefs and m signs in the two upper voices at their start (presumably for majuscule initials that were never entered). / 14: 6 & 7 are both m (editorially emended, Trent 88 reads the same) / 32: 3 F (editorially emended, & again Trent 88 reads the same) / 44,5-7: written on a short end-of-stave extension / 63-66: 5 measures of rests are given but only 4 are needed / 69: p div follows 2 / 92: erasure follows 1 / 164,1-2: written over an erasure.

Contra [primus]; 1: the complete voice-name is not given on either page-opening / 14: 2 A (corr using Lucca) / 17: cs given over 18,1 instead of 17 (this and the cs at 115 may not be in error if they apply to the Contra

secundus rather than the Tenor) / 31: 1 has sharp (deleted here even though it appears in all other readings) / 42: 2 B (emended for the sake of consonance despite all sources giving B here) / 45: erasure follows 2 / 47: p div follows 2 / 62,2: entered on a short end-of-stave extension / 71: p div follows 2 / 78,4: as at 62 / 85: sharp ind before 84,2 / 110: 2 C (emended for the sake of consonance despite Trent 88 also giving C here) / 114: cs given over 115,1 / 137: sharp ind before 136,2 / 158: 1 A (emended despite Trent 88 also giving A).

Tenor; 1: m sign om / 24: p div follows 1 / 34: p div follows 2 / 63-66: 4 measures of rests plus 2 sbr rests are given (3 measures plus 2 sbr rests are needed) / 92,2-93: entered on a short end-of-stave extension / 136: 1 C (corr using previous examples of the duple-section immutable Tenor) / 145: erasure follows 1.

Contra secundus; 47-61: 15 measures of rests plus 2 sbr rests are given, but only 14 measures plus 2 sbr rests are needed / 61: erasure precedes 1 / 67: p div follows 2 / 73: 2 dtd in error / 78: 1 E (corr using Lucca) / 80: 1 is sbr (intended to be altered) & is followed by a p div / 167: 1 G (corr using Coventry).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Tenor in Trent 89 is given Mass Ordinary incipits rather than ‘caput’, but I prefer cantus firmus text here as in preceding movements. As with the Sanctus, the Agnus text is brief and so poses no problems if underlaid to the Contra secundus. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-3: ‘[A]gnus’ under 1-2,2 / 4-8: ‘Dei’ under 4,4-5,2 / 9: ‘qui’ under 9,2-3 / 10: ‘tol-’ under 11,1-2 / 19-23: ‘peccata’ under 19-21,1 / 23-29: ‘mundi’ under 24-25,2 / 31-33: ‘miserere’ under 31,1-32,1 / 34: ‘no-’ under 35,4-36,2 / 46: ‘-bis’ under 45,5-46,1 / 47-51: ‘Agnus’ under 47-49,2 / 52-56: ‘Dei’ under 53,1-3 / 58-61: ‘tollis’ under 57,4-58,3 / 67-69: ‘peccata’ under 67,1-4 / 73-76: ‘mundi’ under 68,3-69,2 / 93: ‘-bis’ under 92,5-93,1 / 94-99: ‘Agnus’ under 94-96,2 / 101-106: ‘Dei’ under 108,1-109,2 / 107: ‘qui’ under 116-117 / 108-114: ‘tollis’ under 110,3-112,2 / 116-127: ‘peccata’ under 130-131,2 / 130: ‘mun-’ under 142,1 / 150: ‘-di’ under 149,2 / 153-160: ‘dona’ under 153,1-154,1 / 163: ‘no-’ under 163,2 / 180: ‘-cem’ under 179,4-180,1. Contra primus; 1, 47 & 94: the incipits given at these points are not placed with regard for word-to-note correlation / 68-77: ed rpt of ‘peccata mundi’ needed. Tenor; no further discrepancies. Contra secundus; 18 & 94: as at Contra primus, 1 / 67-75: ed rpt of ‘peccata mundi’ needed.

Concordant readings

Trent 88 shares some of the errors of Trent 89 and gives the Tenor of its second section before the two second-section Contras. The two fragmentary readings are of considerable interest. Lucca gives cut-C for its duple section and has extensive texting in its Contra parts. Showing a few variants of its own, this copy is possibly less distant from the English original than the Trent versions. Both Trent sources and Lucca also give the Contra secundus note at 80 as a semibreve, which is intended to be altered and is followed by a p div (a notational practice possibly intended as a ‘catch’ for singers). Finally Coventry with its black/red notation, almost unequivocal and clear texting, generous note spacing and neatness shows what some of the original sources for the *Caput* Mass might have looked like. The two Contra parts end with chequerboard longs as also found in the Old Hall manuscript and other insular sources, and the Agnus I / II Tenor is given Mass Ordinary text as well as the cantus firmus incipit ‘Capud’. Two features of the Coventry texting are particularly important; its Agnus I Tenor enters on at part-word at ‘-lis’ (the remaining lower Contras and Tenors in this manuscript also have entries on part-words) and at ‘dona’ in the *Caput* Agnus Coventry clearly gives one syllable (‘do-’) for the two notes at 153-154, as in our score. This is important for helping to establish how similar anacrusic entries might sometimes have been textually treated in other English music of the period. Also, the penultimate measure of the Superius in Coventry has G F as its final two notes instead of E F. I suspect that some continental 1450’s copyists might have edited cadences like the Coventry variant, on the grounds that such ornamental figures without the melodic sixth might have been thought unstylish.

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Structure

It is hoped that relative newcomers to this music will familiarise themselves with as much as possible of the bibliography on p. 1409 and also my critical commentary before tackling this section, as the study of this Mass and its transmission has quite a history.

I am allowing myself more space than usual to write about this much discussed Mass, since it is easily the best known of the Trent 89 Mass cycles. In one sense I grew up with it. Or rather I owned the Clemencic Consort recording of the Mass in my teenage years, followed by a copy of the broadcast in which the Hilliard Ensemble gave the work an *a capella* rendering.³ For years I have had a framed picture of a page from the Missa *Caput* on my study wall, and have always returned to read Manfred Bukofzer's account of the three *Caput* Masses with pleasure - sometimes for serious purposes and otherwise as deckchair reading when outdoors. I first transcribed the Mass when I was under twenty, and now this edition is complete I feel a little upset about throwing away my much-tippexed and crossed-out working score. But like all practical exercises, it is a means to an end and has therefore served its purpose.

Before going further, I should say that there are three significant pieces of work on this Mass which it is fairly impossible to add to. One is the Bukofzer study, and the second and third are Strohm's 1983 article taken into consideration with his critical edition of the Mass. The importance of the second and third items here is not in doubt. The first is valuable because it has provided two or three generations of relative novices with a clear picture of all three *Caput* Masses - the anonymous one discussed here, and the Masses by Ockeghem and Obrecht. At the time of writing (2018) Bukofzer's essay has not aged that significantly either. The collective input of all landmark modern work on *Caput* can be briefly summarised as follows. Previously misattributed to Dufay (an error corrected by Tom Walker in his 1969 paper) the Missa *Caput* movements largely survive in the Trent Codices and other fragmentary sources which help to show that the Mass was well-travelled by the time that copies reached Trento. The mistakes and editings which these later copies contain particularly affect the Kyrie's texting (as noted by Margaret and Ian Bent in 1969). After all modern contributions have been taken into consideration, because of the twentieth-century work done on *Caput* the Trent copies begin to look like a very poor relation of the original insular sources and their linear descendants. Which are mostly lost. In recent years the picture of the Trent Codices as probable 'end of the line' transmissions has been reinforced by the discovery of the Lucca and Bolzano fragments.⁴ The Bolzano pages do not give any parts of the Missa *Caput*, but their probably once-alphabetical collection of motets has significant bearing on the origins of Trent 93 and motets elsewhere in the Trent collection with Bolzano concordances. Beside the relative neatness of the Bolzano leaves and the often immaculate musical copying by Johannes Lupi in the earlier Trent manuscripts, the often scrappy and in some cases probably hurried copying of Wisser in Trent 90 definitely looks like second-rate work. But - in the case of many works apart from *Caput* - the Trent copies are all that we have. Further detailed work by Margaret Bent confirms that Trent 90 is indeed partly a copy of Trent 93.⁵

What, then, might be the point of another edition of *Caput* from the complete Trent 89 version which has been shown to be fairly full of errors? The answer is twofold. Firstly the Trent 89 copy is a historical artefact despite its imperfections and is therefore of value. Secondly to approach this Mass with anything like the right tools, a basic text is needed even if it is imperfect. In this case, the Trent 89 copy serves because there is nothing else

³ The Clemencic Consort recording is Harmonia Mundi EHM 996 (1978) on which there is a mixed vocal and instrumental ensemble. The Hilliard Ensemble recording was a 1980's/90's Radio 3 broadcast which - so far as I am aware - was never commercially released. Gothic Voices have more recently recorded the Missa *Caput* (on Hyperion CD H55284) and the Missa *Veterem hominem* (H55285), the latter in 2011. The latter is a fine recording but is perhaps spoilt by the fast speed used for triple-meter sections.

⁴ For the latter see Gabrielli, G., 'A new source of Quattrocento music discovered in Bolzano' in Early Music XLIII (2015), p. 255-267.

⁵ Bent, M., 'Trent 93 and Trent 90: Johannes Wisser at work' in I Codici Musicali Trentini I (1986), pp. 84-111.

as complete or in a single reading. As will become apparent in the following pages, many relevant observations have been made about this Mass but equally important questions concerning it have remain unanswered. Finally as to why this series needs a short study of the *Caput* Mass, every other Mass in Instalments 1-4 has had at least a short written section devoted to it. Therefore, not to do the same for the *Caput* Mass would be inconsistent. My methods in previous written sections are certainly not anything new and my manner of investigation is not always that readable. But so far as I am aware nothing that I have written in this series seems to have been seriously contested on the grounds of being totally misleading or waywardly controversial. Therefore my findings on (and experience of) the *Caput* Mass and related works may be of practical use.

The following description is divided into six subsections. These are; 1. The cantus firmus. 2. Style, and works with related textures. 3. Dispersal and stylistic imitations. 4. Relationship to the *Missa Ad voces pares* in Trent 89. 5. Relationship to the *Missa Veterem hominem*. 6. Conclusions.

1. The cantus firmus.

The Tenor cantus firmus of this Mass is a ‘neuma’ or optional melisma attached to the antiphon *Venit ad Petrum*, and the melisma would only have been attached to the chant for solemn occasions. One such occasion is the primary destination of the antiphon, the *mandatum* or *pedilavium* (washing of the feet) which took place on Maundy Thursday. This ceremony was associated with the sacrament of baptism, it recalls Christ washing the feet of the Apostles, and its text is taken from part of John, chapter 13 verses 6-9 thus. ‘Venit ad Petrum: dixit ei Petrus, non lavabis mihi pedes in eternum; respondens Jesus dixit, Si no lavero te, non habebis partem mecum; Domine, non tantum pedes meos, sed et manus et caput’. Some of this translates as “If I wash thee not, thou hast no part with me” and “Lord, not only my feet and hands but also my head”.

Leaving aside the liturgical and modal background material so carefully assembled by Bukofzer, the closest chant matches to the Mass Tenor are in Sarum Rite readings of the antiphon (which tend to differ in minor details). Bukofzer selected the version in the British Library manuscript Harley 2942, ff. 48r-v as the closest one to the Mass Tenor that he could find (this manuscript is a fourteenth-century Sarum Processional). I give this version of the *Caput* melisma below. The cantus firmus is therefore indisputably closer to insular chant traditions rather than continental ones. In Gregorian chant terms it is quite like the melismata that end some longer Responsories. Readers will note that it consists of two almost exactly repeated sections plus a coda, and also that melodically it differs very little from the pitches of the Mass Tenors as given in our score.⁶

5.1. Final melisma from the *Venit ad Petrum* antiphon;

⁶ Other writers (for example, Robertson) split the chant up differently and sometimes in cellular melodic detail. My concern here is not so much the nature of the cantus firmus as a short description of how the derivative Mass uses it.

The way in which the Tenor is used is fairly typical of similar chant adaptations since the composer has inserted an A just before the final G for cadential reasons, and has also altered the ligaturing of the cantus firmus so that it bears little relation to the ligatures of the chant. Much the same thing tends to happen in cantus firmus motets from earlier in the century (a typical example being in Dufay's *Vasilissa ergo gaude*).⁷ It is also very much in the fourteenth- and fifteenth-century tradition to base a cantus firmus work on part of a parent chant rather than a whole plainsong. Examples which come to mind are Dunstable's Missa *Da gaudiorum premia*, Domarto's Missa *Spiritus almus* (again based on a chant melisma), various motets which use *Pacem Deus reddidit* like no. 59 in this instalment (the cantus firmus is part of an Alleluia verse) and earlier motets by Machaut and others which sometimes use a textual cue from a cantus firmus (such as *Fiat voluntas tua* or *Ruina*) to underpin sacred, secular or political subject matter in triplum and duplum texts.

All movements of the Mass present the Tenor twice: once in triple mensuration and once in duple. The triple and duple statements form near-identical sets; Agnus III (a duple Tenor section) omits some repeated melodic figures, and the triple section of the Sanctus omits two single-semibreve upbeats. Most Tenor sections have delayed entries which are preceded by upper-voice duets, and the lengths of the duets mostly differ. This double presentation (or double cursus) method was widely imitated but probably did not originate with the *Caput* Mass. The Sanctus and Agnus both subdivide the sectional layout due to their texts, but not the basic bipartite Tenor scheme. Throughout, the Tenor is an internal voice with fourths against the Superius. For a good deal of its duration the Tenor is also a middle voice in the texture with support function from the lower Contra - the voice above which most things happen in this Mass, although all other voices cross below it occasionally. Middle voice cantus firmus is usual in fourteenth-century descant settings of chant, and in English motets it is at least as old as the works in the Oxford New College fragments (which are mostly early fourteenth century).⁸ It also occurs in some works by Dunstable and Power.⁹ Because the Tenor in the cantus firmus frequently rises to high G towards its end, the cantus firmus in the *Caput* Mass does likewise and therefore in full sections the crossing of the voices gives the Tenor a temporary 'higher Contra' position in these passages (see Kyrie 160-183, Gloria 160-183 and equivalent passages in other movements). The rhythmic rate of the Tenor is also assimilated to match that of the other lower voices when they are in support function (that is, the Tenor has no values smaller than the occasional minim throughout). In this aspect the *Caput* Mass Tenors differ from many other Mass Tenors derived from chant, which often have more minims and other smaller values.¹⁰

2. Style, and works with related textures.

In comparison with many of the Trent 89 Masses the Missa *Caput* looks slightly old, chiefly on account of the way in which its outer voices behave. The main rhythmic driving force is the Superius, whose movement in values faster than the lower voices and occasional syncopated values enlivens a texture where the two Contras only occasionally have patches of similar movement (i.e. in duet passages or occasional full-section motions, such as in the lower Contra at Kyrie 93-94). Even then the lower Contra is less active than the higher

⁷ See Fallows, Dufay pp. 104-106 regarding the cantus firmus of *Vasilissa ergo gaude*. This piece can be properly described as isorhythmic, but not all structured motets of this era can share that description. Further on cleaning-up of the definition of isorhythm, see Bent, M., 'What is Isorhythm?' in Cannata, D. et al. (eds), Quamodo cantabimus canticum? Studies in Honor of Edward H. Roesner (American Institute of Musicology, 2008) pp. 121-145.

⁸ Three-voice examples that come to mind are the well-known *Civitas nusquam* motet from QNC (no. 12, ff. 86v-87r) and also the motet *Quare fremuerunt* from Sloane 1210.

⁹ See John Dunstable, Complete Works (revised edn.) no. 26 (*Dies dignus decorari*) and also Power's Gloria in Old Hall published in Bent, CMM 46/I pp. 55-59 (anonymous in Old Hall; the attribution relies on a similar Credo by Power which on its own uses the chant cantus firmus *Opem nobis*).

¹⁰ Readers using my edition may wonder why this particular cantus firmus Tenor has been left unaccidentalised, whereas others in this series (e.g. the Missa *De cuer je soupire* Tenor) need essential accidentals added to make them workable. My answer here is simple: experiment. For my part, I prefer to hear the *Caput* cantus firmus with consistency in mind.

one. This is basically the rhythmic style of many English works of the period 1410-30 if they are four-part pieces with one upper part instead of two equal top voices.

It is unfortunate for the *Caput* Mass that it survives from a period where insular part-music sources are pitifully few: the years 1430-1445. I would tentatively like to place the composition of the Mass somewhere near the beginning of that timespan, but there is little evidence to support this and in any case the four-part texture of *Caput* was not the only four-part scoring option available to English composers of the time.¹¹ Standard motet texture (with twin and equal upper voices and a cantus firmus Tenor as the lowest voice) survives in the Ordinary cycle on *Requiem eternam*, and the option of supplying an existing three-voice texture with a new added part also survives in the case of the *Missa Salve sancta parens* and other well-circulated Masses.¹² But at the same time the nature of the *Caput* melisma with its start on B and repeated leaps of thirds and fourths makes it quite a difficult piece of chant to use as a lowest voice. Admittedly Ockeghem's *Caput* Mass has lowest-voice cantus firmus, but his partwriting resources and style options were arguably a little greater than those of English musicians of the 1430's.

The *Caput* melisma works well as a cantus firmus within a voice-crossing texture, allowing its composer plenty of routes through constructs related to the chord of G to create four-part polyphony. Thinking dyadically, B-A progressions invite Superius-Tenor cadences on A or cadences where the Superius has A and the lower Contra has D at the bottom of the texture (the second option here being a very frequent resource throughout). D-E progressions in the Tenor invite cadences on C, and C-D in the Tenor invites progressions akin to cadences on D (as at Sanctus, 33-34). There are plenty of notes around which to create a restrained variety. Much the same could be said other Masses in this manuscript, but the full-textured duple parts of *Caput* - being in what is termed 'limited mobility' idiom - sometimes give more or less note-against-note harmonies (see Gloria 185-193). Here it is perhaps easy to see how the composer might have thought. Either by writing Superius passages and/or lower Contra sections against the Tenor, he would then have proceeded to add grammatically inessential lines in either the higher Contra part or one of the other outer voices. The sounds described within this Mass are varied by occasional constructs on E, plagal and perfect cadence progressions, occasional accidentalism (as at the end of the Sanctus first section and Agnus I) and - one of the composer's favourite devices - accented sixths (Gloria, 171). Another favoured device is to halve the speed of a standard cadence formula in O mensuration so that it fills two measures instead of one (see the second Kyrie version, 85-87 and 98-100). Imitation is hardly present at all and never takes its cue from cantus firmus material. Where it occurs it enlivens duet passages (Kyrie, 16-18 and 138-142, and Agnus 9-11 and 99-102) or is simply rhythmic mimicry in fully-scored passages (see the anacrusic outer-voice entries at Agnus 148-157). The latter is a frequent device in the duple sections of works by Dunstable and Power. Occasionally the composer's Superius line against the slower Tenor looks like typically formulaic upper-part work (see Gloria 149-158).

Here I am attempting to describe the basic anatomy of the Mass, and the much of the musical style which I encompass is the same as in more advanced looking Dunstable works (such as *Salve schema sanctitatis*) and maybe in a few anonymous and insular minor-composer pieces from the same era.¹³ Accordingly a few

¹¹ My reason for wanting to place *Caput* in the earlier 1430's is that it is relatively simple in outer-voice rhythmic terms. Logically, English Masses that rely slightly more on small values (such as *Veterem hominem*) perhaps belong some ten years later in terms of musical development. However, this is only conjecture and may be a viewpoint which is too tidy.

¹² For the incomplete *Missa Requiem eternam* from C 87 see Curtis, G. (ed), *Fifteenth-Century Liturgical Music IV* (EECM 42, 2001) pp. 14-29. For *Salve sancta parens* see the edition in Bent, *EECM 22* (1979) Mass no. 3. A Mass found in *Trent 88*, *Verona 759* and *SP B80* also has a similar added voice in the Lyons fragment. Further, see Shand, F., 'A New Continental Source of a Fifteenth-Century English Mass' in *Music and Letters* 88 (2007), pp. 405-419.

¹³ Amongst Dunstable's works I tentatively date *Salve schema* as a little later than most of his extant sacred pieces (the majority of which seem to come from the 1420's). This is on account of its clean lines and smooth texture. Dating for his pieces is rather difficult, but it is generally accepted that *Preco preheminentie* was written around 1416 and the four-voice *Veni Sancte Spiritus* may be a little earlier on account of its inclusion in the Old Hall manuscript. Further see Bent, M., *Dunstable* (Oxford Studies of Composers no. 17, 1981) and Strohm, *The Rise of European Music...* p. 199.

English-sounding clichés of the period involved find their way into the texture of *Caput*, notably a quickening of pace at the end of duets (see Kyrie 16-21 and 137-145) iambic hemiola approaches to cadences (see Kyrie 63-64) and the use of melodic ‘Landini sixth’ cadence lines even when no firm cadence-point is formed by the supporting voices (see Gloria 210-212 and Sanctus 64-66). Pairs of fifths between the two upper voices are frequently tolerated, and short passages of voice-crossing occur between the two upper voices as well. Hybrid cadences occasionally occur (as at the end of the Gloria’s first section) and at the end of the Sanctus the four-part cadence results in upward parallel fifths between the two Contras without voice-crossings. The latter is rare in earlier fifteenth-century four voice writing. Other traits that might suggest an early date in the context of the other Trent 89 Masses include occasional tolerance of dissonance (see Kyrie 13 and 90 for some Superius behaviour involving brief seconds) and the unavoidable diminished fifth at Kyrie 81. Also the Gloria opens with two repetitions of the same consecutive thirds and rhythms due to voice-crossings.

Other distinctive sounds of this Mass which are not often found elsewhere are full-entry points involving constructs on B (as at Gloria 17 and Agnus 17) and the way in which many melodic C - D routes in the Superius do not seem to require *recta* or *ficta* sharps. Oddly, all movements begin on C but the cantus firmus begins on B, and all sections end on G. Predictably in an English work of this vintage, a few functional upper-voice lines in cadence figures look rhythmically unusual (see Kyrie 76-77, Credo 50-51 and Agnus, Contra primus, 22-23). In comparison with some of the Masses discussed in this series the texture of *Caput* is comparatively static (which is also feature of the Dunstable *Salve schema* motet previously mentioned). For stretches of O-mensuration full passages the harmonic pace is one construct per dotted breve, and sometimes one construct per long. Strictly as an ‘aside’ here I have come across one or two people placed on medieval / Renaissance music courses at B.A. Degree level who confessed to hearing this Mass as if they were “waiting for something to happen”. Unfortunately for them, musical event was not high on the composer’s priorities. Particularly the Kyrie and perhaps also the Agnus contain more in terms of intricacy and musical interest than the inner three movements too. This may (or may not) be informative regarding movement composition order.

Coventry possibly provides the nearest musical equivalent to the *Caput* Mass, since alongside its fragmentary presentation of the *Caput* Agnus it also gives two voices from a Patrem section (a Superius and what looks like a cantus firmus Tenor, on f. 2r) and also a higher Contra and a lower ‘Tenor’ (probably a supporting Contra) from the second section of a Gloria on f. 2v. The cantus firmus Tenor is a Respond (*Tu es Petrus*) but the other important features of these fragments are as follows. An O-C mensuration plan seems to be in use as in *Caput*. The surviving voices appear to indicate that this was a four-voice Mass, the cantus firmus appears to have used delayed entry, and what survives of the Credo Superius shows a melodic line in the same style as the *Caput* Superius and with similar melodic moves.

Otherwise little more can be deduced from these fragmentary pieces since the most optimistic reconstruction efforts only result in matching up a reconstructed Tenor against the two Contra voices in the Gloria’s second section. That would still leave us without any Superius for this passage. Whatever these movements were (and they at least look like part of a Mass similar to *Caput*) even that conclusion is highly questionable in view of what is missing from the survival. There might not even have been five movements on this cantus firmus.

Looking further afield for music similar to the *Missa Caput*, I wish to bring just two small features of this Mass to mind since I have found that they recur elsewhere. Firstly, I ask readers to make note of the arresting major construct on A at the end of Agnus I - which occurs nowhere else throughout *Caput*. Secondly, just a few Superius cadence-points throughout feature syncopated-minim patterns in O mensuration (see Kyrie 20 and 71). I mention these two features because they also feature in the Trent 89 *Missa Ad voces pares*. Lastly, my search for music that seems significantly like the *Caput* Mass also turned up important resemblances in the Trent 88 *Missa Veterem hominem*. The former of these two Masses should certainly not have been the first place to look for similar music, since it is a work for three equal Tenor voices. The second is much like *Caput* in design. Precisely why such resemblances with these works occur (and their likely significance) is discussed in Sections 4 and 5 below.

3. Dispersal and stylistic imitations.

Aside from the church councils of Florence, Ferrara and Basel in the 1430's and '40's and various Anglo-Burgundian diplomatic contacts up to 1435 (when Duke Philip of Burgundy signed a treaty with Charles VII) there would have been plenty of opportunities through the travels of churchmen, musicians and merchants for the *Caput* Mass to be circulated. Recent research respectively by Margaret Bent (on Bologna) Lewis Lockwood (on Ferrara) and Reinhard Strohm (on Bruges) shows that there were avid music collectors at work, perhaps eager to snap up almost anything of English origin if it suited their purposes. Also - to judge by the contents of the earlier Trent Codices and the Vienna collection Mu 3232a - older insular works from the 1420's were equally sought.

The introduction of English cantus firmus Masses with four or more voices resulted in probably continental imitations of the double-presentation cantus firmus layout such as the *Meditatio cordis* Mass and the Trent 89 *Missa Christus surrexit*. Other probably early four-voice continental Masses such as the *Te Deum* and *Spiritus almus* Masses adopt rhythmic transformation schemes for their Tenors. So does Dufay's *Missa Se la face ay pale*. But I am concerned here with works which display internal knowledge of the *Caput* Mass, and apart from *Veterem hominem* two works particularly stand out in this respect. One is Ockeghem's *Missa Caput* and the other is Simon de Insula's *Missa O admirabile*. Both occur in Trent 88.

It may be no accident that Bukofzer's description of the *Caput* Masses seems sound more comfortable as soon as he starts to describe the Ockeghem Mass. This may be partly due to the texture of the original Mass and its static quality. In contrast he gives an account of the Ockeghem *Caput* Mass which clearly shows an understanding of the composer's style at its most acutely individual, because this Mass has its cantus firmus as the lowest voice like his firmly-attributed *Salve Regina* setting. But this is not the place to investigate either the unusual structure of the work nor its surprising B natural cantus firmus entries in a Mass whose movements all cadence on D. I merely intend a brief description here concerning the work's structure. With the exception of downward octave transposition Ockeghem takes over the Tenors of the anonymous Mass more or less exactly in his three internal movements, for the sake of preciseness copying the cantus firmus of the Sanctus (with two omitted cantus firmus values) in his own Sanctus.¹⁴ Otherwise what he does differently is to vary introductory rests, add rests at the end of Tenor sections and then add cadential D's after those rests (so that his Tenors conform in some respect to what the other voices do at cadences). He also indicates the pitch of the cantus firmus by a verbal canon, preferring to give it at alto clef pitch cosmetically so that its derivation from the older *Caput* Mass might be clear to informed musicians.

Ockeghem's Kyrie and Agnus are shorter than the parent *Caput* movements, and the Kyrie is particularly brief. He edits the cantus firmus in the Kyrie so that it includes no repeated melodic material. The Agnus has two cantus firmus statements, but again melodic repeats in the cantus firmus are omitted. Most sections in the Ockeghem Mass have delayed-entry Tenors, with Kyrie I having just one measure before the lowest voice enters with its initial B natural. In terms of motto openings the Sanctus and Agnus clearly mimic the melodic movement and rhythm of the motto in the anonymous Mass, but they begin a third lower than the English *Caput* motto - on A. The Gloria and Credo openings are a little more independent, and the Kyrie has an opening which is not related to other movement openings. Overall there is a clear knowledge of the anonymous Mass here, even though the sound-world of the Ockeghem *Caput* Mass owes nothing to the previous work.

Simon de Insula's *Missa O admirabile* is a less original imitation. This is a four-movement cycle (there seems to be no Kyrie) and the Tenor seems to be based on a Lauds antiphon for St. Gregory; *O admirabile beati*

¹⁴ Bukofzer, 'Caput Redivivum' p. 267. Strohm (1983) takes this as a sign that Ockeghem modelled his borrowed Tenors on an early transmitted form of the *Caput* Mass.

Gregorii.¹⁵ This is similar to the well-known *O admirabile commercium* chant. About half of the chant is used as a Tenor in the Gloria and Credo first sections, in O mensuration. The same half (up to the textual point “corporis pars digiti”) is used in the second section of each movement. Both movements have delayed-entry cantus firmus in each section as in the *Missa Caput*, and there are slight melodic alterations in the chant each time that it recurs. Most of the remainder of the antiphon appears in the Osanna, Benedictus and Agnus I sections (again, with melodic differences) and Agnus III gives a Tenor which omits significant parts of the first-section chant. The scheme is not like that of *Caput*, and the way in which the Tenor is handled melodically is not dissimilar either. The openings of the Sanctus and Agnus also have delayed-entry Tenors.

As in *Caput* the Tenor is an internal voice, but with a supporting part below it that is consistently called ‘Bassus’. Most sections begin and end on G. The scoring scheme allows for a duet and then a trio in the free ‘Pleni sunt’ section. There is also an Agnus II which begins with a Superius-Contra primus duet and then ends with a duet between the Contra and the lower supporting part. The first three movements begin with similar openings and the Agnus opening is not dissimilar either. Sections are in O or cut-C and apart from a short Superius sesquialtera passage in the Gloria’s second section they avoid complexity. Experiment also shows that the two lower voices in the Gloria and Credo can be vocalised wordlessly for much of their duration. Like the *Missa Caput*, the Tenor differs in internal shape somewhat from its parent chant and therefore applying cantus firmus text to this part would not be realistic.

It is the ambitus and rhythmic style of the two upper parts in this Mass which have prompted reactions from specialists, since their behaviour is generally similar to the Superius and first Contra in the *Caput* Mass. The *O admirabile* composer allows himself some use of semiminims and also some sequential passages, but in general this Mass seems close to its likely stylistic model and looks like the work of a probably continental musician imitating English music. It even imitates the anonymous Mass’s characteristic of featuring Superius movement around upper C and D that calls for relatively few recta or ficta accidentals (as can be seen in the second of the batch of following examples). But the identity of ‘Simon de Insula’ is still open to question. Gerber suggests that he might have been a singer listed as a ‘Britoni’ in Rome in 1452, in which case he might indeed have been a Breton or English. Alternatively he might have been the ‘Symon le Breton’ often mentioned in connection with Dufay, or (since “Insula” in medieval documents frequently refers to Lille) he was possibly Simon de Vromont, master of the choirboys at St. Peter’s, Lille in 1450-51 and 1460-61.¹⁶ I tend to favour the latter suggestion.

This Mass is not the main object of discussion here, so interested readers should perhaps look at its recent edition to confirm what I suggest regarding the similarity of sound and style to *Caput*. Otherwise I start the process of examination for interested readers here by giving three example pairs of fairly close rhythmic and melodic behaviour.

5.2. *Missa Caput*, Sanctus Superius, 77-82;



¹⁵ The version that I have checked the cantus firmus against is in the twelfth-century Parisian Missal and Breviary Paris, Bibliothèque Nationale, ms lat. 17296 ff. 76r-v. It is also found in the Worcester Antiphonal. Further, see Gerber, *op. cit.* p. 103. Both the Ockeghem *Caput* Mass and the *Missa O admirabile* are conveniently published in Gerber’s *Trent 88* edition (nos 98 and 101 respectively). I disagree with Gerber regarding how the chant is used throughout the *Missa O admirabile*, and the end of the cantus firmus (at ‘inventa ac ostensa est’) appears not to be used at all.

¹⁶ This is an idea of Strohm’s mentioned in Wegman, R., ‘Musical Intertextuality in the Sacred Music of Antoine Busnoys’ in Higgins, P. (ed), *Busnois Studies* (Oxford, 1999) pp. 175-214. I thank Reinhard Strohm for allowing me to repeat its mention here.

5.3. Missa *O admirabile*, Credo Superius, 88-94;¹⁷

88

de - - - - - scen -

5.4. Missa *Caput*, Kyrie, 135-142;

135

bo - ne, e
bo - ne, e

5.5. Missa *O admirabile*, Gloria, 108-115;

108

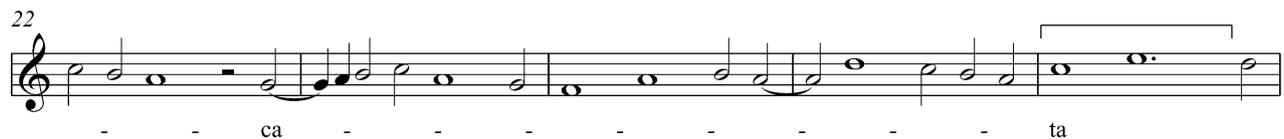
mi - se - re - - - - - re
mi - se - re

5.6. Missa *Caput*, Sanctus Superius, 33-37;

33

Sa - - - - -

¹⁷ These examples are taken from my own unpublished edition, and the measure numbers where duple sections are involved do not match with those in Gerber, *op. cit.*

5.7. Missa *O admirabile*, Agnus Superius, 22-26;

Bukofzer's study of the three *Caput* Masses also devoted considerable space to the Obrecht Mass, which is really outside the scope of this study in view of its date. The composer shifts the cantus firmus around between voices, alters the speed of its values, and largely uses it as musical scaffolding to show off his remarkable ability to write active outer parts and fascinating textures. As such it is a *tour de force*, and witness to the likelihood that the original *Caput* Mass was still in use in the 1470's and 1480's. Hygons's *Salve Regina* in the Eton Choirbook also demonstrates continued use of the *Caput* cantus firmus. The *Caput* Mass's presence in the Lucca is also relevant here, since this large and finely copied but now-fragmentary source was in long use at Lucca Cathedral and has later fifteenth century additions - both in the form of later pieces of music and as small additions to the original layers. We also know that a *Caput* Mass of some kind was being copied at Cambrai in 1463. At a very rough estimate, the original *Caput* Mass therefore may have had a useful life of some forty years. This may also be attested to by the record of a 'song called caput of iiii partys' at St. Margaret's church, London in 1480-81.¹⁸

4. Relationship to the Missa *Ad voces pares*.

The equal-voice Mass in Trent 89 was one of the first in which I tried to finalise my decisions on editorial text underlay. Consequently it appeared early in my series of editions, but even then I had already returned to look at it several times since I first transcribed it in the late 1970's. This is because it seems to share many musical devices with the *Caput* Mass despite the two works being very different in scoring. In fact I was surprised that nobody had noticed this before.

Like the Missa *Caput* the Missa *Ad voces pares* appears to be a relatively early work in Trent 89, and might be English not only because of its style but also because of adjacent works in the manuscript which are a set of Marian Propers that have insular-looking features by themselves. Another fellow-traveller with the Missa *Ad voces pares* in this part of Trent 89 is a five-voice *Ave Regina* setting which again has some important resemblances with the equal-voice Mass. At the time when I produced Ex Codicis Series II/1 (which contains all of these pieces) I gave a short account of the most prominent resemblances between the Mass, the *Ave Regina* setting and the anonymous *Caput* Mass. The *Ave Regina* is definitely insular since it also survives in a fragment at Lausanne that seems to have been part of an English choirbook.

The equal-voice Mass merits a short study in itself due to its casual use of repeated melodic material and other integrating devices. In these aspects it is much like other three-voice fifteenth century Masses. But at the time when I first wrote about the resemblances mentioned, half a page of description in the introduction of a privately-produced and low-budget book of scores hardly did justice to what I had noticed. In the process of describing the characteristics of these works I also mentioned the Dunstable *Salve schema* motet cited earlier in this study. Now is the time to return to what I first noticed in the 1980's and to attempt to illustrate it more fully.

The first thing to say about both Masses is that despite their textural differences both use O mensuration in rhythmically very similar styles, and both follow their initial O sections with second sections using C. The equal-voice Mass is tripartite, though, and each movement concludes with a further section in O. Both also display ample use of typically English melodic figures and simple textural contrasts between pairs of voices

¹⁸ See Robertson, 'The Savior, the Woman, and the Head of the Dragon'...

in internal sections. The equal-voice Mass does not have a shared motto throughout, but the rhythm of its topmost voice at the Kyrie and Sanctus openings is similar to the Superius of the *Caput* motto.

The following examples partly follow the list given in my initial description of shared similarities, and cover the following style features.¹⁹ Firstly, similar cadential flourishes (Examples 5.8 and 9). Secondly, identical cadential approaches using a dotted semibreve and two minims before the final note is reached (Examples 10 and 11). Third, similar passages of cross-measure syncopations before cadences (12 and 13). Fourth, similarly syncopated cadences in duple meter (14 and 15). Fifth, rhythmically similar phrasing (16 and 17) and lastly, similar accidentalism in both works (18 and 19).

5.8. Missa *Ad voces pares*, Sanctus, Primus, 5-7;

5

san - - - ctus,

5.9. Missa *Caput*, Kyrie Superius, 70-72;

70

e - - le - y - son.

5.10. Missa *Ad voces pares*, Agnus, Primus, 20-25;

20

A - gnus De - - - i,

5.11. Missa *Caput*, Contra primus, 72-77;

72

si - ne fi - ne, e - - le - y - son.

5.12. Missa *Ad voces pares*, Kyrie, 70-75;

70

-stor bo - - ne, e - - le - y - son.

(-stor) bo - - ne, e - - le - y - son.

¹⁹ My original description also covered similarities between the [Trent 89](#) five-part *Ave Regina* and the works dealt with here. I am omitting those references here simply because it makes easier understanding of the common points between the two Masses.

5.13. *Missa Caput, Kyrie, upper voices, 52-56;*

52

vir - - - - - tus,
vir - - - - - tus,

5.14. *Missa Ad voces pares, Agnus, Primus, 96-100;*

96

pa - - - - - cem.

5.15. *Missa Caput, Sanctus Superius, 157-162;*

157

- (mi) - - - - - ni.

5.16. *Missa Ad voces pares, Gloria, Tertius, 93-98;*

93

(mun-) - - - - - di,

5.17. *Missa Caput, Kyrie, upper voices, 119-128;*

119

o - - - - - ves tu - - - - - e,
(-e) o - ves tu - - - - - e, Jhe - su,

5.18. Missa *Ad voces pares*, Gloria, 1-4;

1

Et in ter - ra pax ho -

Et in ter - ra pax

Et in ter - ra pax ho -

5.19. Missa *Caput*, Agnus, 45-46;

41

- - - - - bis.

- - - - - bis.

- - - - - bis.

As far as I am concerned the most important of these resemblances are in Examples 16 and 17, where rhythms in the uppermost voices of both works approach a cadence more or less identically. Likewise, Examples 10 and 11 perhaps indicate cadential approaches which might not be a sign of one musician imitating another's style. The dotted semibreve preceding the two minims here is perhaps beneath the sort of detail that one man might mimic from another's work. Further features throughout suggest that the two works are very close in other ways. Passages of simple writing in *O* in the equal-voice Mass sometimes have the 'one perfect breve per harmonic change' effect occasionally found in *Caput* (see the equal-voice Kyrie, 39-42 and also the opening of the Credo). The well-used device of anacrusic rhythmic imitation found in *Caput* also appears in this Mass (see 163-169 in the equal-voice Kyrie and Agnus 55-62 in the same work). A few non-strategic devices (i.e. small rhythmic and melodic details in passages at some distance from sectional cadences and openings) also suggest a closeness which is worthy of further enquiry.

5.20. Missa *Caput*, Kyrie, Superius, 32-34;

32

re - - - - - gum

5.21. Missa *Ad voces pares*, Credo, Secundus, 24-26;

24

(-ni-) ge - ni - - - tum. Et ex Pa-

5.22. Missa *Caput*, Agnus, 62-66;

62

-ca - ta mun - - - - - di,

-ca - ta mun - - - - - di,

5.23. Missa *Ad voces pares*, Gloria, Secundus and Tertius, 35-38;

35

De - us Pa - ter o - mni - po - tens.

Pa - - - - ter o - mni-po - tens

5.24. Missa *Caput*, Kyrie, Superius, 179-183;

179

-ra - - - - - mus,

5.25. Missa *Ad voces pares*, Gloria, Primus, 101-105;

101

de' - pre - ca - ti - o - nem

5.26. Missa *Caput*, Kyrie, Superius, 78-81;

78

Chri - ste, rex u - ni - ce,

5.27. Missa *Ad voces pares*, Kyrie, Primus, 5-8;

5

tu the - os y - mon

In addition to this sequence of interesting resemblances I notice a tendency in the equal-voice Mass for main dupe sections to begin with a long in the topmost melodic part and then to proceed in breves or similar slow values. This happens in four out of five main dupe sections. It also clearly happens at the start of the second section of the *Caput Gloria*, and some other sections of the *Caput Mass* have second sections which begin with Superius dotted breves (e.g. Kyrie II, Et incarnatus and Benedictus). Both Masses have also relatively extended final Agnus sections (one or two sections in the *Missa Ad voces pares* are by contrast quite short). Finally, some layout features seem to be shared. Both Masses have edited Credo texts. *Caput* seems to omit some internal Credo lines, while the second section of the *Ad voces pares* Credo begins with different sentences of Credo text in each voice. Both Sanctus movements also each have two Osanna passages rather than ut supra repeats. The oddly accidentalised passages illustrated compare well with similar well-known instances in some Dunstable works, such as in the Sanctus *Da gaudiorum premia* at ‘Dominus’ and in *Beata mater* at ‘Regina’ in its duet section. The equal-voice Mass also has a strange F sharp minor construct just after the start of Osanna I (at measure 56). However, the meaning of some sharp signs like these is not always clear and in fifteenth century part-music they do not always mean upward inflections. Sometimes they have a hexachordal function.

To summarise, more than one logical conclusion to these points and illustrations are possible. Could these Masses be the work of a single composer? That is possible, but ultimately cannot be demonstrated. Could they equally well be the result of compositional emulation? That is perhaps almost as possible, considering that certain works by Leonel Power, Dunstable and Benet from the same period have disputed authorship and are sometimes very difficult to separate in terms of style. Finally, the other possible conclusion is that I might be misleading everybody because I see resemblances here that might only be coincidental. But I do not think that can be so, considering that much detail in my examples compares well.

Three things arise from the points presented in this section. Firstly we need more sources before making even the most tentative decisions about who wrote these Masses. Secondly (if we are dealing with the work of more than one man here) how deep and how thorough might the process of musical emulation have gone? Third, not a little of my evidence rests on the accumulation of cadential and upper-part detail. Given that *Caput* was well-transmitted and that the Trent copies are known to be well down the transmission lines, how much of that detail is the result of scribal accretion and corruption? However in this case, the amount of variant clutter involved does not seem significant.

5. Relationship to the *Missa Veterem hominem*.

Three scholars have previously edited the *Missa Veterem hominem*; Laurence Feininger, Margaret Bent and Rebecca Gerber. The first was enthusiastic about *Caput* and *Veterem hominem* being the work of a single composer, but he thought that the person responsible was Dufay. At the other end of the spectrum, Margaret Bent’s EECM publication of four insular Masses does not discuss joint authorship. Rebecca Gerber is sympathetic to the idea that *Caput* and *Veterem hominem* might be the work of a single man, but she is quick to point out the essential differences between the two Masses. I used to be in favour of joint authorship but the issue needs looking at closely, and the reasons why should become apparent in the course of this section.

The *Missa Veterem hominem* is essentially different from the *Caput Mass* in being more extended and more conventional in its use of outer voices. It is also different in using more minims, semiminims and fusas in the outer voices (fusas seem not to occur in *Caput*) and in its attention to smaller values *Veterem hominem* is arguably a more fastidious and more consonant piece of work. Structurally it otherwise looks similar to the *Caput Mass*. Its unelaborated Tenor is an internal voice with fourths against the Superius. Like the *Caput* Tenor this proceeds in relatively slow rhythmic values (mostly longs and breves with the occasional semibreve) but unlike *Caput* the introductory duets in *Veterem hominem* - which open all movements - are subdivided. The initial Kyrie duet is split into subsections of ten and nine measures each (the latter total should be ten if the full-entry point is counted). Counted in the same way, the Gloria’s opening divides into two eight-

measure subsections. The latter three movements have opening duets which divide similarly but are less symmetrical. The opening second-section duets in the first three movements tend to be similarly sized, and in the final two movements only the Sanctus has a subdivided duet before its last section. In the *Missa Caput* only the Gloria and Sanctus first sections have identical-length opening duets, and none of its second section duet openings correspond as above.

The *Veterem hominem* cantus firmus (an antiphon at Lauds on the Octave of Epiphany) is not heavily affected by its rhythmic adaption and its text can be sung to the Tenor part. This text - like the text of the *Venit ad Petrum* antiphon - touches on baptism as a cornerstone of faith. Its text translates as follows. “Renewing the old man {i.e. Adam}, the saviour came to baptism, that by water he might restore the nature that was corrupted, clothing us around with an incorruptible garment”.²⁰ Its chant seems to be an easier one to handle as a Tenor cantus firmus than the *Caput* melisma, since it begins with an upward leap from G to D and ends A G. All five movements open with a motto which is identical up to the start of the third measure in each case. Thereafter the continuations vary, and I notice that the lower voice of this motto seems to be taken from the first five notes of the *Caput* Superius motto, transposed an octave down. Main duple-section openings are less consistent, with those of the Gloria, Credo and Benedictus being the most similar to each other. The triple-meter first Osanna borrows the main motto’s Superius line.

Other layout features compare well with the *Caput* Mass. The Kyrie (whose text has to be largely editorial since [Trent 88](#) gives hardly any) uses the same trope as the *Caput* Mass. This movement’s panels can be made to carry all nine text sections of the trope in a subsectionally satisfactory way (also as in the *Caput* Mass). Likewise, as in *Caput* most but not all sections end on G (in both Masses it is the latter movements which provide the exceptions). Also as in *Caput* the Credo text is shortened. Texturally the same sort of internal contrasts are in use too. For example, the upper-voice duets in both Masses which precedes full entry in the Kyrie’s duple section end with sequential writing and a little rhythmic animation. Also, in full-section duet interludes the higher Contra usually takes over melodic function from the Superius. In one section, the scoring sequence of duet subsections is almost exact: Agnus II in both Masses begins with an upper-voice duet. In *Caput* this is followed by the Tenor joining in prior to a Superius-Tenor duet passage. In *Veterem hominem* the music simply proceeds to a Superius-Tenor duet. Both Masses also follow these passages with a duet for the two Contras before another full entry. At the start of the Pleni sunt section in the Sanctus there are again scoring similarities in the way that duet subsections are used, and the Tenor splits between the triple and duple Sanctus sections in largely the same way as in the *Caput* Mass.

It therefore seems that the composer of the *Veterem hominem* Mass was very familiar with *Caput*. Voice ranges in both works are also similar. Neither Mass goes below low Tenor C, Superius parts have a range of a tenth, and the lowest Contra in *Veterem hominem* reaches its greatest range only in the Kyrie by spanning an octave and a fourth. *Veterem hominem* needs a few editorial flats owing to the way that certain cadences behave, but these are not frequent. To a certain extent the two works sound connected, both are mostly non-imitative in texture, and both even have passages where their styles are intriguingly close. For example, the *Veterem hominem* Gloria duet interlude at 41-45 for the Contra voices is similar to the identically scored duet passage in *Caput* given as Example 5.22. Likewise, some Superius cadential syncopations are similar: compare the Gloria Superius from *Caput* at 70-72 with the *Veterem hominem* Sanctus Superius at 71-73. Both Masses also occasionally cadence successively on the same degree; compare the two G cadences at the end of the *Veterem hominem* Osanna I with similar movement at the end of the Gloria’s first section and Agnus II in the *Caput* Mass. *Veterem hominem* - rather like the Simon de Insula Mass previously discussed - also takes over not a little of the typical Superius behaviour in the *Caput* Mass (for example in Superius ascents A B D

²⁰ This Mass is published in Bent, M., [Four Anonymous Masses](#) (EECM 22, 1979) Mass no. 4 - in an edition which gives much information on how such English Masses might have been transmitted and what they often might have lost in the course of travel.

and in triadically written passages). Lastly, the lower *Contra* in *Veterem hominem* tends to behave in a similar way to that in the *Missa Caput*, but at most fully scored sectional cadences it crosses above the *Tenor*.

Having given myself considerable time to compare *Superius* behaviour in both Masses and to listen to their recordings, I have found it extraordinarily difficult here to assemble a series of similar passages as I have for comparison of *Caput* and the equal-voice Mass. This might be for two reasons. Firstly, that one work might merely be an imitation of the other by a man with slightly different melodic habits. Secondly, that the two works might be the product of a single mind but are perhaps separated by a period of musical development. Informed readers who take their time to experience both works must make their own minds up here, as I hesitate to settle too strongly on the side of either argument. However, in support of the idea that *Veterem hominem* might be a clever mimicry of the *Caput* Mass I offer the following examples of musical behaviour in *Veterem hominem* which have few or no parallels in the presumably older work. To summarise, these features are changing-note imitation (Example 5.28), three-voice imitation in a full section (Example 29), continued *Superius* movement at a sectional cadence (30), *Superius* triplets in a cadential cliché (31), sequential downward runs of fifths (32), repeated anacrusic rhythm in the same voice at the same pitch (33), and identically ornamented descending runs of fifths (34). I take these as signs that the style of *Veterem hominem* might betray the hand of an anonymous who is not the *Missa Caput* composer.

5.28. *Missa Veterem hominem*, *Kyrie*, *Superius* and *Tenor bassus*, 179-184;²¹

179

(e) - - - - - le -

8 (e) - - - - - le -

5.29. *Missa Veterem hominem*, *Credo*, 137-141;

137 #

(ce) - lum, se - det ad de -

8 (in) ce - lum, se - det ad de -

8 - (va) - tor ve - -

8 - (dit) ...se - det ad de -

²¹ The *Veterem hominem* examples given are also from my own unpublished work. As with the *Missa O admirabile* examples, the measure-numbering in duple sections is not the same as in published editions. To be entirely fair, Example 5.28 resembles the upper voices in *Agnus II* of *Caput* at 107-111 although the imitation there is only rhythmic.

5.29. Missa *Veterem hominem*, Kyrie, 96-97;

96

- le - y - son.

- son.

nos.

- son.

5.30. Missa *Veterem hominem*, Credo, 80-81;

80

(fa) - cta sunt.

(fa) - cta sunt.

- (mi) - ctans nos.

(fa) - cta sunt.

5.31. Missa *Veterem hominem*, Sanctus Superius, 101-104;

101

- (ne) - - - -

5.32. Missa *Veterem hominem*, Agnus, Superius, 140-144;

140

pec - ca - ta mun - -

5.34. Missa *Veterem hominem*, Gloria Superius 118-120 and Agnus Superius, 171-173;

6. Conclusion.

At the end of her 2006 article on the *Caput* cantus firmus Anne Walters Robertson briefly floats the idea that Dunstable might have been responsible for the original Missa *Caput*, on the basis of astronomical, emblematic and allegorical references referring to dragons. To suggest that (particularly in an article which only partly deals with musical matters) is probably premature, but if a source connecting Dunstable to the *Caput* Mass ever turns up then my discussion here also makes it likely that either the same composer - or a meticulous imitator - might also have been responsible for the Trent 89 equal-voice Mass. There is a simple reasoning here which I hope readers will follow. Both Masses look similar, and in 1430's and 1440's England there may have been few musicians capable of writing similar-looking cyclic works of quality. Therefore it is at least suggestible that an important composer might be responsible for both Masses.

Regarding the latter works I have largely left alone here the five-part *Ave Regina* in Trent 89 which has strong musical links with the equal-voice Mass. That too might be worthy of consideration as being by the same composer as the latter Mass. But history simply will not let us fill gaps such as these in with conjecture, and there are not enough sources to confirm what might be so. Also there is the additional caution that educated guesses - however good they are - might still be wrong.

Another logical conclusion to arguments already made would be to search through firmly-attributed Dunstable works to find passages similar to some of those from the *Caput* Mass illustrated here. But perhaps there is no urgent need to do that. Firstly because it would prove nothing more than I have suggested in these pages, and secondly because the likely Dunstable works which reflect melodic similarities (such as *Salve schema* and possibly also the four-voice *Descendi* setting) may come from different spells in his later years when we have very little indeed in the way of insular sources.

To return to imitations and likely imitations of the *Caput* Mass, Anne Robertson has also suggested that Ockeghem moves his cantus firmus to the lowest voice for a reason. Namely, that the 'dragon' is placed underfoot, as in so many medieval illustrations of St. George and demonic serpents. I end here by suggesting that the motto of *Veterem hominem* might place the notes of the *Caput* Superius motto in its first Contra for a similar reason. I suspect that this may be an imitator of the *Caput* Mass meaning to say 'on this I will build' or - in the context of classic scholastic argument - presenting a subtext or the premise of an argument before its first, second and third points proceed. Another way of looking at that motto material in the first Contra is to see it as old but renewed, much as in the text of the *Veterem hominem* cantus firmus.

To summarise, my investigations show that the fragmentary Coventry cycle preserved with *Caput* may be a close relative as might the Missa *Ad voces pares*. The two latter works could possibly be the work of a single man. Everything else discussed here (the Ockeghem and Simon de Insula Masses, and the Missa *Veterem hominem*) may be the result of stylistic imitations, although in the case of the latter work it is particularly hard to decide whether this is actually so.

Numerology

Before I proceed here, I shall remind readers of the nature of the *Missa Caput Tenors*. In the Kyrie, Gloria and Credo there are each two Tenor sections. Each first and second section here consists of a melodically more or less identical cantus firmus, but which is rhythmicised differently for the triple and duple sets and preceded by delayed-entry rests which vary. The first-section Tenors generally have 94 notes each and the second-section Tenors mostly have 105. The triple and duple statements form nearly identical sets.

In the Sanctus the Benedictus (the main second section) also has 105 notes identical to the preceding duple sets, but the first Tenor section of this movement - instead of 94 notes - has only 92 since it omits two single-semibreve upbeats. This section also subdivides into three panels (Sanctus / Pleni sunt / Osanna I). The first single-note omission (a semibreve D) would be at 66,3 - where it cannot be restored because it would create dissonance. The second omission (a semibreve A) would precede the first note of a new panel at 77 and equally therefore cannot be reinstated.

In the Agnus the first Tenor section is again subdivided but has the normal 94 notes. Agnus III (the main duple section) is shortened by the omission of repeated phrases in the Tenor and therefore only has 73 notes instead of the normal 105.

Together with this layout, another important point has to be considered regarding numbers. Namely that this is a well-transmitted work and since the Trent copies are a long way down the transmission process they are not particularly reliable. Therefore any conclusions made here will rely as much on close calculations as well as finds made using exact totals.

I suspect that 94 is the correct note total for the first-section Tenors for a good reason: the lower Contra in the first section of the Credo also has 94 notes. In view of the asymmetrical Sanctus first-section Tenor I cannot see any scheme involving note totals in the first-section Tenors, which total 468 notes throughout (463 with sectional longs removed). But if the note totals of the second-section Tenors are added up excluding their final longs (104 times four plus 72) we reach the nicely divisible number of 488. Otherwise regarding the first-section Tenors I see that the Sanctus and Agnus each open with a 33-note section.

Note-totals in the outer voices seem to concentrate on individual movements or subsets rather than an overall scheme. I notice that the Superius note total for the Sanctus has 499 notes (just one short of 500) and that the second and third subsections in that movement have Superius note totals which are respectively 90 and 50 notes.

Totalling the lower-voice notes for the Agnus (i.e. all voices except the Superius) produces the total of 661, which is just over 660. All Agnus notes excluding the Tenor total 927 (another conveniently ternary value). Likewise, the total of all Agnus I values is 329 (nearly 330, in a section where the Tenor has 33 notes).

Totalling all notes except Tenor notes in the Credo results in the total of 1250. The note total of all voices in the Sanctus except the Superius is 755 (conceivably this might have been 750 in an authentic copy). Add this hypothetical 750 to the (almost) 500 notes in the Sanctus Superius and we have 1250 - the same total as in outer-voice note total of the Credo. However, since these last calculations attain their totals by referencing different sets of voices they are probably not important.

At least some of these close or matching totals may be deliberate. By comparison counts of tempora seem to reveal little. Excluding final movemental longs the entire Mass consists of 1,110 measures, and two sections (the initial Sanctus section and Agnus II) both have 47 measures. Agnus I is also close with 46 measures. It may also be relevant that the first section of the Credo with 94 measures parallels the 94 Tenor notes used in the same section.

Here I draw comparisons with one of the stylistically similar works previously discussed. The *Missa Ad voces pares* is not only musically similar to the *Caput* Mass. It might also reflect the same types of number symmetry. But motivated comparison on our part proves nothing in itself, as minor symmetries in almost any cyclic Masses can be easily found. However a little looking perhaps uncovers a tendency for the composer of the three-voice work to be arithmetically minded. For example, in the *Ad voces pares* Sanctus the note total of the initial section is a tidy 250 notes. The total of the remaining Sanctus sections is 661 notes (again, nearly 660). Many of the individual note-totals in single sections are also divisible by three (for example, the Secundus and Tertius sections in the Kyrie's second section, the Secundus in the Et in terra section, the Primus in the Gloria's second section, the two lower-voice totals in the Credo's final section, the two upper voices in the first Sanctus section, the Secundus in Osanna II, the two Primus sections in Agnus II and III, and the Tertius in Agnus III. Some individual sections' voices also seem to coincide in having multiples of 11 as their note totals. For example -

Primus, Gloria section 2	99
Secundus, Credo section 2	88 (the same voice in Credo section 3 is close, with 87 notes)
Secundus, Osanna I	55
Primus, Osanna II	88
Tertius, Agnus I	33

Finally, as regards *Ad voces pares* this Mass is probably freely composed and (lacking the hindrance of the asymmetrical *Caput* Sanctus Tenor) it provides us with a convenient number that rounds the work interestingly. Take one digit off each movement total (perhaps accounting for five possible extra notes or corruptions caused by transmission) and the whole Mass consists of 4,400 notes.

As in the *Caput* Mass, tempora do not seem to be as important as note totals. The Agnus consists of exactly 100 measures, split into the subtotals 45 (Agnus I and II) and 55 (Agnus III). Otherwise I notice that there are 99 measures in Gloria section 2, and the same number in the Agnus movement overall if its final long is omitted. But all we can say for sure about the figures presented so far is that some sort of mathematical interest may be at work in both Masses.

Where might these investigations leave the *Missa Veterem hominem*? I have applied all the calculations to this Mass which I have also applied to *Caput*, but each one draws no conclusions for the *Veterem hominem* cycle. Likewise, note-counts of *Veterem hominem* only seem to produce inconclusive data (unless I am not looking hard enough) which mostly shows that the composer might have been motivated by number to a certain degree. For example, Kyrie section 1 has 883 notes (which was possibly 880 in an uncorrupted reading) and Gloria section 2 has 604 - or rather 600 excluding movemental final longs. Likewise, the Superius of Credo section 1 has 301 notes (which is close to 300) and the Agnus I section has 320 notes. The Benedictus also produces a rounded total at 575 notes. But I see no way in which these totals or other note-totals lead to a bigger scheme.

Tempora counts in this Mass seem to give us more results. The Gloria and Credo first sections each consist of 81 measures, and the Pleni sunt and Osanna I sections are also close at 26 and 25 measures respectively. The Kyrie and Sanctus movements are almost the same in measure length (233 and 234 measures respectively). The Credo and Agnus are also similar in size but shorter than the latter, and the Gloria only a little shorter still. Finally if all measures of all triple sections are added together, we reach the significant total of 444.

I have run further tests on the note- and tempora-counts of *Veterem hominem* and *Caput* together in the following ways. Firstly, I compared note counts in parallel movements and sections as percentages. That produced no results of significance. Secondly, I compared tempora counts as percentages, to see if there was any way in which the composer of one Mass might have left the sign of his numerical interests in the other. I came up with just one result possibly worthy of attention, which is as follows.

Veterem hominem Kyrie sectional tempora as percentages of the whole movement: 41.63 and 58.36.
Caput Kyrie sectional tempora as percentages of the whole movement: 41.1 and 58.89.

It may therefore be possible that the *Veterem hominem* composer saw the sizes of the *Caput* Kyrie sections (104 and 149 measures respectively) and imitated it in the size and sectional ratios of his own Kyrie (with 97 and 136 measures respectively). Subsequent movements in *Veterem hominem* have sectional splits in roughly corresponding sizes in percentages thus: Gloria (39.7 and 60.2) Credo (38.9 and 61.05) and Sanctus (the triple-duple ratio across multiple sections here being 39.3 and 60.6). The *Missa Caput* does not do this; its Gloria continues with another 41-58% sectional division as in both Kyries above.

Nevertheless I present this data with the repeated advice that it proves nothing, and also that not all of what I present here might be of significance.

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30. *Levavi oculos meos* (Trent 89 ff. 220v-222r, unicum, DTÖ VII inventory no. 656).

Text; this motet uses all eight verses of Psalm 120. The text seems best distributed between the two upper voices, allowing for the Contra primus to fill the textual gap which occurs once in each section where the Superius is silent. Our version of the text largely follows that of AM pp. 110-111. The lower voices seem to have too many long notes to carry much text. Apart from a couple of cues they are probably best vocalised wordlessly. Despite the similar openings of the two Tenor sections, I doubt that cantus firmus is involved in this voice. It is perhaps more relevant to the likely authenticity of the musical text that the Superius stepwise opening of a third mimics the start of a psalm-tone.

[Superius]; 1: in both this voice and the Contra primus there are gaps between the m signs and first notes (probably for majuscule initials which were never entered). / 11: the rests here are on a short end-of-stave extension / 15: 2 & 3 are dtd-m & sm (emended for the sake of consonance) / 34: 1 E / 55: 1-3 are C D C / 124,5-125: entered on a short end-of-stave extension.

Contra primus; 8: 3 B (emended for the sake of consonance) / 20: 2 F / 103: 1 is sbr (emended to L here).

Tenor; 28: p div follows 2.

Contra secundus; 23: 1 D / 47: not dtd / 92: dtd / 93: not dtd.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The editorial text in the Contra primus has some omissions due to lack of notes. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 3-4: 'meos' under 3,2-4 / 7: 'veniet' under 5,4-6,2 / 7-8: 'auxilium' under 7,2-8,2 / 10: 'mihi' (spelt as 'michi') under 8,4-9,1 / 11-22: this text passage ('Auxilium...tuum') is given in a compressed manner under 11,1-21,1 / 22-23: 'neque' under 21,4-22,1 / 24: 'dormitet' under 22,2-23,5 / 25: 'qui' under 24,1 / 25-26: 'custodit' under 24,4-25,3 / 27: 'te' under 26,2 / 32-35: the text here is also given in a compressed manner, and 'dormiet' is given as 'dormitet' / 36-38: 'Dominus' under 36-37 / 39-42: 'custodit' under 38,1-40,2 / 45-49: 'Dominus protectio' under 45,1-46,3 / 49-50: 'tua' under 49,1-2 / 50-52: 'super manum' under 50,1-52,1 / 66-67: 'luna' under 67,1-68,1 / 68: 'per' under 68,2-69,1 / 69: 'no-' (given as 'noc-') under 69,2 / 73: '-ctem' (given as '-tem') under 72,4-73,1 / 78: 'te' under 78,2-3 / 79: 'ab' under 80,2 / 81: 'omni' under 80,3-81,2 / 82-84: 'malo' under 82,2-83,1 / 96-98: 'custodiat' (given as 'custodit') under 96,1-97,2 / 101: 'tu-' under 102,2 / 106: '-um' under 105,2-106,1 / 111-116: 'tuum' under 113,2-3 / 118:

‘hoc’ under 117,2 / 119: ‘nunc’ under 119,3-4 / 120: ‘et’ under 120,1-2 / 122-125: ‘in seculum’ under 123,2-124,4. Contra primus, Tenor and Contra secundus; no further discrepancies.

Bibliography; see Instalment 2 p. 283 for the suggestion that this motet might belong with the Missa *Christ ist erstanden* as a concluding motet (a role for which it would be well suited in view of the liturgically non-specific nature of its text).

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31. *Quam pulchra es*

(i) Trent 89 ff. 218v-220r (DTÖ VII inventory no. 655);

(ii) Strahov ff. 208v-210r.

Text; Song of Songs 7, verses and part-verses 6, 7, 5, 11 & 12 set in a declamatory and imitative three-part texture which stylistically aligns with demonstrably English settings of the same type. No cantus firmus seems to be involved. The piece may be English on account of its opening section on just ‘Quam pulchra es’ (a feature shared by Leonel Power’s setting of the same text) and the exposed sixths in the three-part texture at 25,2 and 99 (a type of progression that a continental musician might have avoided, but which tends to occur in insular works). On the other hand, it might be an informed continental imitation of English style.

Strictly as a final thought regarding this piece, the mensural equivalent given (O semibreve = C semibreve) might well be supplanted by O breve = C long - which I have suggested elsewhere for English works. In this particular case, a slightly faster C mensuration section would hide some of the dissonances and perhaps make the imitative exchanges sound less clichéd.

(i) Trent 89;

[Superius]; 1: all voices have a gap between their clef & m sign and first notes (presumably for majuscule initials which were never entered). / 9: no double custos is given in any voice in either source, but a division here seems practical in view of the held values and the following imitative section / 17: 5 F (corrected using Strahov) / 23,3-4: written over an erasure / 88: 2 F in both readings (which is dissonant despite being in imitative agreement with the Tenor at 86) but possibly G is better despite the consecutive fifths that it creates with the Tenor.

Contra; 2: p div follows 3 / 34: 3 dtd / 35: 1 sm / 66: rest om (supplied from Strahov) / 64: Trent 89 reads sbr m m (corrected using Strahov) / 68: 1 sbr (corrected using Strahov) / 94: 1 D (corrected using Strahov) / 95: b ind before 95,1 / 103: 3 D (corrected using Strahov).

Tenor; 3: p div follows 2 / 40: likewise / 46 & 47: ns.

Underlay; fully texted in the Superius, with sectional incipits and sparse internal cues for the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 5-8: ‘pulchra’ under 5,1-6 / 11: ‘quam’ under 12,1-4 / 11-12: ‘deco-’ under 12,5-13,1 / 14: ‘-ra’ under 13,6-14,1 / 16: ‘deliciis’ is spelt as ‘delicÿs’ / 17-19: ‘tuis’ under 17,5-18,1 / 20: ‘Statura’ under 20,1-21,3 / 21-22: ‘tua’ under 22,1-2 / 22-23: ‘assimilata’ under 22,4-23,4 / 24: ‘est’ is under the rest in 24 / 28: ‘-me’ under 27,4-28,1 / 29-30: ‘et ubera’ under 29,1-31,1 / 30: ‘tu-’ under 31,2-3 / 33-34: ‘botris’ under 33,2-34,1 / 35-36: ‘tuum’ under 35,2-4 / 36: ‘ut’ om (conj supplied) / 37-39: ‘Carmelus’ under 36,2-38,2 / 41-43: ‘tuum’ under 41,1-4 / 43-44: ‘sicut’ under 43,2-5 / 46: ‘-ris’ under 45,6-46,1 / 47-48: ‘-nea’ under 48,1-2 / 56: ‘-ni’ under 55,1 / 58-63: ‘dilecte’ under 58,1-59,2 / 65: ‘mi’ under 65,2 / 66-68: ‘egrediamur’ under 66,1-67,2 / 69-71: ‘agrum’ under 68,2-69,4 / 75-76: ‘si flores fructus’ under 75,1-78,1 / 77-82: ‘parturierunt’ under 78,3-80,1 / 86-89: ‘mala

puni-‘ under 87,1-89,2 / 91: ‘ibi dabo’ under 90,1-91,1 / 94-95: ‘ubera’ under 94,2-95,3 / 98: ‘me-‘ under 98,2-3 / 109: ‘-a’ under 108,5. Contra; 1: both the Contra and Tenor incipits here (and at 58 and 64) are not given with any regard for individual word positioning / 10-14: ‘et quam decora’ under 10,1-12,1 / 56: ‘-ni’ under 55,1 / 91-93: ed rpt of ‘ibi dabo tibi’ needed. Tenor; 56: ‘-ni’ under 55,1.

Bibliography; Burstyn, S., ‘Early 15th-Century Polyphonic Settings of Song of Songs Antiphons’ in *Acta* 49 (1977), pp. 200-227.

(ii) Strahov;

[Superius]; 1: the first letter of the text is a majuscule red ‘Q’ given on the stave, and entire voice is written with the clef on the bottom stave line. For the first section, this clef is only given on the first stave (1-12). Also, 1,1-3 are replaced by dtd-br D which is ligd to 2,1 / 2: p div follows 2 / 4: 4 D / 8: 3 is br / 16: 5-6 replaced by m E sm D sm E / 17: 5 E / 18: 2-3 replaced by sbr E / 27: no lig / 30-31: likewise / 34: 4 F / 37: no lig / 38: likewise / 40: no lig, & 1 is F / 45: 2 dtd, & 3 followed by dtd-m E / 48: 1-3 replaced by L E, & no double custos in any voice / 49: the second opening begins at this point, & again the clef is only given on the first stave (49-67). The ‘V’ of ‘Veni’ is given in red. / 49-56: all notes in this fermata passage are given as L without ligs, & no double custos is given in any voice at 57 / 81: no lig / 88: 2 F / 98-99: no lig / 99-100 & 103-104: likewise / 109: no double custos in any voice.

Contratenor; 1: the ‘C’ of the voice-name is in red on both openings, the m sign is om, & for the first opening the clef is only given on the first stave (1-8,3). However the clef is incorrect (the notes are on the same pitches as in Trent 89 but the clef is C clef on the fourth line up). / 1-2: 1 replaced by br A & br upper D, & there is no p div after 2,3 / 8: 3 A / 27: 5 replaced by f E f D / 28: 1 & 2 ligd / 34: 3 is dtd-m A / 35: 1 replaced by f A f B / 39: 6 replaced by sm B sm C / 40: 1 is upper D / 42: 1 E / 47: no lig / 48: no cor / 49: at the start of the second opening the erroneous clef is repeated, and again given for the first stave only (49-64) / 49-50: no lig / 55: not ligd / 56-57: ligd / 58: m sign om / 64: Strahov reads m sbr m, with an inverted cs under the first note / 66: rest not om / 68: 1 is m / 69: 1 & 2 are m m / 90: no lig / 94: 1 E / 95: 2 & 3 replaced by dtd-m A sm G / 103: 3 E.

Tenor; 1: the ‘T’ of the voice-name is in red on both openings, & the red initial for the first opening is larger than the one for the second. The m sign is om, and for the first opening the clef is only given for the first stave (1-13). However as with the Contratenor the clef is C clef on the fourth line up and this is wrong since it makes all pitches a third too high. / 1-3: no lig / 4-5: likewise / 5: 1 is dtd / 30: no lig / 37-38 & 39-40: likewise / 46-48: no lig / 49-109: for the second opening no clef is given at all / 49-51: no lig / 53-54: not ligd / 55-56: ligd / 71-72: no lig / 86: erased dtd-m A & m F follow 1 / 90: 3 replaced by dtd-m E & sm D / 96,3-97,1: ligd.

Underlay; Strahov texts the Superius fully, a little more untidily than Trent 89. Its Contratenor only has the cues ‘et quam decora’ (at 10), ‘Veni’ (at 49), and ‘Dilecte’ (at 58). The Tenor has ‘et quam decora’ and ‘Statura tua’ in its first section, ‘Veni’ at the fermata passage, and full text for the final duple section.

Strahov presents many unlikely variants and several errors, but significantly gives a simpler form of the opening measures and also a better Contratenor reading for measure 64 than Trent 89.

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32a. *Anima mea* (revised four-part version)

(i) Trent 89 ff. 195v-197r (DTÖ VII inventory no. 640);

(ii) Mu 3154 ff. 1v-3r (no. 2).

(i) Trent 89;

Text; variant of Song of Songs 5, verses 7-8 (with ‘meus’ added at 20-21) in a setting which may feature Tenor cantus firmus that is so far unidentified. This setting is also problematic since the possibly earlier three-voice version in Trent 90 (no. 32b) includes neither the lowest voice nor the second section and is pitched a fourth lower. It therefore seems likely that Trent 89 and Mu 3154 transmit a revised version of no. 32b and that the duet section (which differs slightly in melodic style from the rest of the piece) is inauthentic. Trent 90 also gives a composer attribution, written as “S[no further letters] in agone composuit”. This most likely translates as “S... composed this on his deathbed”. One candidate for ‘S’ would be the composer Stone, who is represented in ModB by two Song of Songs motets and in Lucca by the motet *Deo gratias agamus* (no. 16, incomplete). One of the ModB motets (*Ibo mihi*) has Tenor cantus firmus, and the piece in Lucca also may have had cantus firmus. Stone seems to have favoured duple rhythm and delayed-entry Tenors, in which case the melodically similar first- and third-section Tenor entries of the Trent 89 *Anima mea* may conceal an elaborated chant.²² “In agone composuit” implies that the composer ‘S’ either wrote the original piece when close to death or at least during a period of illness from which he might have recovered. If we are dealing with Stone as the composer here, he is possibly not the same person as the Benedictine monk John Stone of Christ Church Canterbury (d. ca. 1480) who left a Latin chronicle of monastery life and obits covering the years 1415-1471 (ed. by W.G. Searle, Cambridge, 1902). Whoever the composer was, the sources are far from clear on how the text should be distributed. Trent 89 allots all of our first- and second-section text to the first section alone. Mu 3154 gives a text incipit for the first section but texts the second and third sections as in our score. The best policy seems to be texting the first section with some repetition towards its end. Our version of the text here is virtually the same as the *Anima mea* setting in the Trent 91 edition (no. 57). Previous writers misread the Trent 90 attribution as ‘F...’, leading to the suggestion that the earlier composer John Forest might have been responsible for this piece. Finally, the presence of identifiable cantus firmus in a similar motet (*Perpulchra / Pulchra es*, no. 34 in this edition) strengthens the idea that cantus firmus might also feature in *Anima mea*.

[Superius]; 1: the m sign is given before the clef, & in both this voice and the first Contra there are large gaps between the m signs and clefs and the first notes (presumably for majuscule initials that were never entered). / 59,2: scribal corr from col err / 82: Duo ind in both voices.

Contratenor primus; 24,2: scribal corr from col err / 40,2 & 79,2: likewise / 87: 2 C (corr using Mu 3154) / 91: 3 B (corr using Mu 3154) / 111: 2 D (corr using Mu 3154) / 119,1: uc & looks like a br (probably written over an erasure, as 119,2 probably also is) / 127-128: Trent 89 gives one sbr rest instead of three (corr using Mu 3154).

Tenor; 31-32: ns / 37,2: written over an erasure.

Contratenor secundus; 1: the b sig is om throughout (conj supplied) / 31-32: ns / 51: 2 not dtd (corr using Mu 3154) / 127: erasure follows 1.

Underlay; fully texted in the Superius, with all of the first and second section text allotted to section 1 alone. All lower voices have sectional incipits, and experiment shows that the lower voices will carry more or less full text with only a few omissions. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-3: ‘Anima’ under the opening gap & 1 / 11: ‘-a’ under 10,3-11,1 / 13-14: ‘liquefacta’ under 13-15 / 15: ‘est’ (given as ‘es’ in both voices here) is under the rest at Superius, 16 / 16-19: ‘ut dilectus’ under 16,2-18,2 / 20-21: ‘meus’ under 18,3-19,1 / 21-22: ‘locu-’ under 20-21,1 / 25: ‘-tus’ under 30,1-2 / 32-33: ‘quesivi’ under 32,1-34,1 / 33-34: ‘et non’ given after the end of a stave / 36: ‘il-’ under 37,2 / 42: ‘-lum’ under 41,4 / 44-45: ‘vocavi’ under 44-45,3 / 45: ‘et’ under 46,3-47,2 / 46-48: ‘respondit’ under 48,2-49,2 /

²² Perhaps more likely is the possibility that Tenor sections 1 and 3 both open with chant references which are not continued, in which case I look interestingly at the Lauds antiphon *Maria virgo assumpta est* (AM p. 1014) and wonder if this or a similar chant might be briefly referred to in the Tenors.

49: ‘mi-‘ under 50,2 / 52: ‘-hi’ (given as ‘-chi’) under 52,2-3 / 54-74,1: this passage is texted ‘invenerunt me...pallium meum cu-‘, all on a single stave and in a compressed manner. It is therefore not practical to record word positionings here. / 70-81: ed rpt of ‘custodes civitatis...vulneraverunt me’ needed / 101-102: ‘-stodes’ under 74,2-75,1 / 103-108: ‘muro-‘ under 76,2-77,1 / 112: ‘-rum’ under 111,5-112,1 / 113-114: ‘filie’ under 113,1 / 115-118: ‘Jherusalem’ (given as ‘ierusalem’) under 115,4-116,4 / 119-120: ‘nuncia-‘ under 119,1-3 / 121: ‘-te’ under 120,1 / 123-124: ‘-lecto’ under 123,2-4 / 125-127: ‘amore’ under 125,3-126,3 / 127: ‘lan-‘ (given as ‘lang-‘) under 129,2-3 / 128-133: ‘-gueo’ (given as ‘-ueo’) under 132,6. Contratenor primus; 1-15: the initial incipit is given without regard for individual word positioning / 44-46: ed rpt of ‘vocavi’ needed / 71-81: ed rpt of ‘custodes civitatis...vulneravunt me’ needed / 113-119: the same applies to the incipit here as at 1. Tenor; 70-81: ed rpt of ‘custodes civitatis...vulneravunt me’ needed / 113-118: as at Contratenor primus, 1-15. Contratenor secundus; 71-81: as at Tenor, 70-81 / 113-118: as at Contratenor primus, 1-15.

Bibliography; Noblitt, T. (ed), Der Kodex des Magister Nicolaus Leopold, I (EdM Band 80, 1987) no. 2 (edition after Mu 3154).

(ii) Mu 3154;

[Superius]; 1: the initial ‘A’ of the text is a decorated majuscule, and the b sig follows the m sign / 21,3-22,1: ligd / 46,2-3: ligd / 56: no lig / 62,2: corr from col err / 62,3-63,1: ligd / 63,2: not ligd / 67,3-68,1: ligd / 78: no b / 81: no double custos in any voice / 82-112: ‘Duo’ not ind in either voice, both voices here have the m sign cut-C and doubled values throughout, and the ‘T’ of ‘Tulerunt’ is a majuscule which looks more like S than T. / 82: 2 & 3 ligd / 87: 3 & 4 ligd / 89: 1-3 ligd / 90,3-91,2: ligd / 97: 1 & 2 ligd / 98: 3 & 4 ligd / 101: 1 & 2 ligd / 103,2-104,1: ligd / 105: 2-4 ligd / 109,4-110,1: ligd / 111,4-112,1: ligd / 112: no double custos in either voice / 113: the first letter of ‘filie’ here is a majuscule / 115,1-2: minor color / 116,3-4: ligd / 119: 1 & 2 replaced by br A / 125: 1 & 2 replaced by br B / 133: no double custos in any voice.

Sub Contratenor; 1: I am unsure why the first Contra has been allotted this unusual name, the ‘S’ of the voice-name is a majuscule, the entire part is given with the C clef on the middle stave line, & the first m sign is om / 14: no b / 16: 2 b / 23-25,1: replaced by sbr upper D m C sm B sm A sbr G br F, and the stave containing 23 to the rest in 42 has its b sig om / 41: 3 & 4 replaced by m C / 55,3-56,1: replaced by ligd sbr upper D C / 82-112: as in the Superius, note values are doubled in this section & the m sign cut-C is given. Also, the ‘T’ of ‘Tulerunt’ is a majuscule. / 82,2-83,1: ligd / 84,4-85,1: ligd / 86,3-4: ligd / 87: 2 D, & 3-4 are ligd / 88: 1-4 replaced by ligd sbr D sbr F br G / 89-,90,1: ligd / 90,2-91,1: ligd / 91: 3 A / 96: 4 & 5 ligd / 97: 1 & 2 ligd / 97,3-112: this passage is all on a single stave which has no b sig / 99: 3 & 4 ligd / 100: 2 & 3 ligd / 102: 1 & 2 ligd / 103: 3 & 4 ligd / 107,1-3: ligd / 108-109,1: ligd / 109: 2-3 ligd / 110: 1 & 2 ligd / 111: 2 E / 113: m sign given before stave, & the b sig is om again on the single stave containing 113-126,2 / 113,1: replaced by br D ligd to 114,1 / 117,1-2: replaced by m F / 119: 1 & 2 replaced by br F / 122,6: replaced by m C sm upper D sm E / 125: 2 is br, & the rest is not given / 126,1-2: no lig / 127-128: the rests here are correctly given.

Tenor; 1: m sign om, and the ‘T’ of the voice-name is a majuscule both here & at 113 / 45,3 & 46,1: replaced by dtd-br C ligd to 47,1 / 50: 1 & 2 ligd / 60 & 61,1: replaced by dtd-br A / 65 & 66,1: replaced by dtd-br C / 70,1-2: not ligd / 70,2-71,1: ligd / 72: 1 & 2 ligd / 113:1-2 replaced by dtd-br F ligd to 114,1 / 118-119: replaced by dtd-br G dtd-br C / 120-123,2: given as a single lig / 124: replaced by dtd-br F ligd to 125,1.

Contra bassus; 1: the b sig is om throughout (as in Trent 89), the ‘C’ of the voice-name is a majuscule both at 1 & 113, & the m sign is given following the opening rests. / 41: 2 b, ind before 40,3 / 55: no lig / 64: 1 & 2 ligd, & 2-3 have minor color / 65: 1 & 2 ligd / 66,1: not ligd / 120-121: given as a single lig / 122: 1 & 2 are col.

Underlay; Mu 3154 texts the second and third Superius sections much as in our edition, but only gives the incipit ‘Anima mea liquefacta est ut dilectus’ for the first section. The lower voices in Mu 3154 merely have sectional incipits.

Apart from the duet being in diminution, Mu 3154 does not have too many differences from Trent 89. The Mu 3154 Tenor splits a few less notes, and there are minor variants in the upper Contratenor. Trent 89 is the neater of the two copies.

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32b. *Anima mea* (three-part version). Trent 90 ff. 334v-335v, ‘S’ (DTÖ VII inventory nos 1046 & 1047);

Text; more or less the same as in no. 32a, except that 32a’s duet section (‘Tulerunt...murorum’) has its text allotted to the end of the first section. Also, ‘meus’ at 32a, measure 20-21 is omitted. Regarding the composer attribution ‘S... in agone composuit’ see the notes to no. 32a.

[Superius]; 1: there is a gap between the clef and m sign and the first note, presumably intended for a majuscule which was never entered. / 13: b ind before 13,1 / 39: 3 & 4 are both m (corr using Trent 89) / 80: sharp ind under 79,3.

Contra; 31: cs given as a cor sign / 60: 2 A / 77: 2 B / 81: single custos instead of double.

Tenor; 1: m sign om / 47: at the clef change here the clef is wrongly given as a C clef / 76: 2 F / 95: b ind before 94,1.

Underlay; fully texted in the Superius. The Contra has text up to 42 and thereafter sectional incipits, and the Tenor has sectional incipits only. The main differences between our underlay and the Trent 90 textings are as follows. [Superius]; 5: ‘me-’ under 4,2-3 / 11: ‘-a’ under 10,2 / 13-14: ‘liquefacta’ under 13-15,1 / 15-19: ‘est...dilectus’ (with ‘est’ poorly written) under 16,1-19,1 / 25: ‘-tus’ under 23,3 / 31: ‘est’ under 24,4, & rptd under 31 / 33: ‘et’ under 34,1 / 34-36: ‘non inveni’ under 35,2-37,2 / 36-42: ‘illum’ under 38,1-39,2 / 44-48: ‘vocavi...respondit’ under 44,2-49,1 / 49-52: ‘mihi’ (given as ‘michi’) under 49,3-50,4 / 54-56: ‘invenerunt...cu-’ under 54,1-57,1, & running over the end of a stave / 58-60: ‘civitatis’ under 58,2-60,1 / 65: ‘et’ om / 66-68: ‘vulneraverunt me’ under 66,2-68,1 / 75-77: ‘custodes’ under 76,3-77,1 / 84-87: ‘Jherusalem’ (given as ‘ierusalem’) under 84,2-86,2 / 88-90: ‘nunciate’ under 88,2-89,3 / 91-93: ‘dilecto’ under 91,2-5 / 94: ‘quia’ under 94,2-95,1 / 95-96: ‘amore’ under 96,2-5 / 96-97: ‘langue-’ under 98,5-99,5. Contra; 1-11: the initial words ‘Anima mea’ are given without regard for positioning, and the final ‘-a’ here is repeated under 11 / 13: ‘lique-’ under 13,2-14,2 / 14: ‘-facta’ under 16,1-2 / 15: ‘est (which looks like ‘sunt’) under 17,2 / 16: ‘ut’ under 20,1 / 16-19: ‘dilectus’ under 21,1-22,2 / 20-25: ‘locutus’ under 26,1-3 / 31: ‘est’ under 30,3 / 34: ‘et’ under 34,2-3 / 36-38: ‘inveni’ under 36,2-37,1 / 42: ‘-lum’ under 39,2-40,1 / 82-87: as at 1, the incipit here is given without regard for word positioning. Tenor; 31-42 & 82-87: as at Contra, 1 & 82-87.

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33. *Regina celi* (Trent 89 ff. 127v-129r, unicum, DTÖ VII inventory nos 583-584).

Text; Marian Compline antiphon (LU 1997 p. 275) after which our version is largely spelt and punctuated. Unusually, this setting makes no reference at all to the *Regina celi* chant. This piece seems to be singularly miscopied, with the confusions in swapping-about of parts described in the critical notes possibly being the result of a parent source in partbook format. Alternatively the scribe may simply have been unfamiliar with

the type of English four-part texture which uses a part named ‘Tenor’ as its lowest voice. Other features of this copy invite questions about the parent source, i.e. the consistent dotting of perfect breves in the Tenor, the more or less simultaneous occurrence of poor readings in more than one voice at 13-14 (which are probably mistakes) and the irregular cadential tactus at 17 and 143. The piece is also polymensural for a short section of the internal trio (at 90-122) and in the penultimate section (at 145-171) where the upper voices have cut-C against the C mensuration of the lower voices.

[Superius]; 1: on the first opening this voice is where the Contra primus should normally be (top right-hand position) and is named ‘Contra primus’. All voices lack a flat signature (conj supplied) and in the Superius and Contra secundus there are gaps between the m signs and first notes, presumably left for the insertion of majuscles. / 6,2: corr from col err / 13: 1 is written on a short end-of-stave extension, & 2-3 are both m / 34: 4 is written on a short end-of-stave extension, & the following clef change is at the start of a new stave / 62: 4 is sbr / 63: 1 is m / 67: the mis-labelling of voices and odd positioning continues on the second opening of this piece / 87: b ind before 86,3 / 90-120: 16 measures of rests are given (31 are needed). Possibly the rests here were being counted in a different mensuration, but no mensuration change is given here for the Superius. / 143,2-144: written on a short end-of-stave extension / 145: the repetition of the cut-C sign here serves a purpose since the two lowest parts use C mensuration / 158: 1 & 2 not col / 175: 1 A / 179,4: corr from col err.

Contra primus; 1: on the first opening this voice is where the Superius should normally be / 1-7: 8 measures of rests are given instead of 7, which is only correct if measure 7’s long is counted as a double unit / 13: 1 is lower G, and 2-3 are upper C & upper E / 14: 3 & 4 are both m / 40: p div follows 3 / 67: the misplacing of this voice continues on the second page-opening / 70: 1 not dtd / 92: erasure follows 1 / 101: 1 & 2 are written on a short end-of-stave extension / 128: 1 & 2 not col / 145: m sign om (the values here show that cut-C is probably intended, as in the Superius) / 156: 1 G / 182,3: corr from col err.

Contra secundus; 1: on both openings this voice is given on the bottom half of the right-hand pages / 22,1: written on a short end-of-stave extension / 62: 2 is B, & 4 is m / 64: 2 & 3 not col / 67-89: 24 measures of rests are given but only 23 are needed / 123: m sign om (the number of rests following imply a continuation in cut-C rather than O mensuration, even though they are numerically slightly wrong) / 123-144: 30 measures of rests given (only 22 are needed) / 183,3: corr from col err.

Tenor; 1: on both openings this voice is given on the bottom half of the left-hand pages / 1-24: 25 measures of rests are given. Only 24 are needed: as with the Contra primus at the start the original rests are correct if measure 7 (with its longs) is counted as a double unit. / 29-34: all of the notes here (which are breves) are individually dotted, as other breves tend to be throughout this section in the Tenor (see 40-45). Normally, the *similis ante similem* rule allows for perfection without repeated dots. / 48: 4 has sharp (which possibly indicates the following E natural at 50) / 51-58: 6 measures of rests plus 2 sbr rests are given (7 plus 2 sbr rests are needed) / 66: ‘Tacet’ direction om / 174: rest om (conj supplied).

Underlay; all voices are extensively texted, but the number of repeated breves in the Tenor (e.g. at 32-34 & 43-44) leaves me wondering whether some same-pitch breve groups should be sung as longs. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-7: the words ‘Regina celi’ are given with no regard for individual word positioning, as in a typical lower-voice incipit (which is understandable in view of the ‘Contra primus’ position for this voice in Trent 89) / 8: ‘leta-’ under 8,2-9,1 / 18: ‘-re’ under 17,3-4 / 32: ‘quem’ under 32,2 / 32-36: ‘meruisti’ under 33,6-34,4, and overhanging the end of a stave / 47: ‘-ta’ under 43,4 / 50: ‘-re’ under 49,6 / 51-52: ‘alle-’ under 51,2-3 / 53-54: ‘-luia’ under 64,4-65,1 / 58-65: ed rpt of ‘alleluia’ needed / 67-89: regarding ‘Resurrexit’ here, the same applies as at 1 / 121-132: ‘alle-’ under 121-122,2 / 141-144: ‘-luia’ under 143,3-144,1 / 145-164: ‘Ora’ under 145,1-147,2 / 165-171: ‘pro nobis Deum’ om / 172-179: ‘Alle-’ under 172,1-2 / 185-186: ‘-luia’ under 185,5-6. Contra primus; 8-9: ‘leta-’ under 8,1-2 / 24-25: ‘-luia’ under 24,5-7 / 32: ‘quem’ under 32,4-35,1 / 33-35: ‘merui-’ under 34,1-

4 / 36: ‘-sti’ under 40,3, & ‘por-’ under 41,1-42,1 / 47: ‘-ta-’ under 46,3-4 / 50-52: ‘alle-’ under 50,3-51,1 / 53: ‘-lu-’ under 59,1 / 55: ‘-ia’ under 64,5 / 55-66: ed rpts of ‘alleluia’ needed / 78-89: ‘-rexit’ under 83,2-85,2 / 90: ‘si-’ under 91,2 / 105: ‘-cut’ under 104,3-105,1 / 107-120: ‘dixit’ under 108-109,2 / 121-132: ‘alle-’ under 122,2 / 141-144: ‘-luia’ under 142,1-2 / 164: ‘-ra’ under 152,2 / 165: ‘pro’ under 155,1-2 / 167-168: ‘nobis’ under 158-159 / 169: ‘De-’ under 161,1 / 171: ‘-um’ under 170,2-171,1 / 172-179: ‘Alle-’ under 172-173,2 / 185-186: ‘-luia’ under 185,4-5. Contra secundus; 1-7: the incipit here is given without regard for individual word positioning / 18-19: ‘alle-’ under 18,1-4 / 24-25: ‘-luia’ under 23,6-24,2 / 29-32: ed rpt of ‘Quia quem’ needed / 33-35: ‘merui-’ under 29,1-31,2 / 40: ‘por-’ under 41,1 / 54-56: ‘alle-’ under 54,1-3 / 57-58: ‘-luia’ under 65,3-5 / 90-120: the incipit here is given without regard for individual word positioning / 145-168: the same applies to ‘Ora pro nobis’ here / 172-179: ‘Alle-’ under 172-173,1. Tenor; 25-36: the incipit here is not given with any regard for individual word positioning / 37: ‘por-’ under 37,2-3 / 47-50: ‘-tare’ under 38,3-39,2 / 58-59: ‘alle-’ under 41 / 64-65: ‘-luia’ under 49,3-50,1, & this voice gives a further ‘alle-’ (at 58-59) and ‘-luia’ (at 64,3-4) / 145-169: as at 25-36 / 172-179: ‘Alle-’ under 172-173,1 / 185-186: ‘-luia’ under 185,3-4.

Bibliography; see Instalment 4 pp. 1023-1024 for similarities with the Missa *Du cuer*.

34. *Perpulchra Syon filia* / [*Pulchra es*] (Trent 89 ff. 166v-168r, unicum, DTÖ VII inventory no. 615).

Text; metrical six-stanza Marian poem with an irregular final stanza. It is probably unique to Trent 89.

Perpulchra Syon filia	<i>Most beautiful daughter of Sion</i>
Inter rosas et lilia	<i>Between roses and lilies</i>
Formosa vive cilia	<i>Beauteous one, live handling</i>
Tractans nati tenerrime.	<i>Your son's brows most tenderly.</i>
O dulcis inter milia	<i>O sweet amongst thousands,</i>
Lacti dans puerilia	<i>By putting childish things to milk</i>
Precupita vigilia	<i>In much-desired watchfulness</i>
Jhesum servans pulcherrime,	<i>Most beautifully do you preserve Jesus.</i>
Habes Jhesum intus foris,	<i>You have Jesus within and without,</i>
Mater Dei fons decoris,	<i>Mother of God, fount of beauty,</i>
Habes semper cunctis horis	<i>You also have at all hours</i>
Et quod restat leticie.	<i>What remains of happiness.</i>
O celestis plena roris,	<i>O thou full of heavenly dew</i>
Iocundare, sol decoris,	<i>Be joyful, sun of beauty.</i>
Puer prius celi choris	<i>The child has most gratefully</i>
Gratissime recepit te.	<i>Received you into the choirs of heaven.</i>
Gaude, virgo semper gaude,	<i>Rejoice, virgin, rejoice always,</i>
Gaude mater, sponsa plaude,	<i>Rejoice, mother and wife, and applaud</i>
Gaude grata digna laude,	<i>Rejoice, pleasing one, worthy of praise</i>
Regnatura perpetue.	<i>You who will reign for ever.</i>
Mater solis, nata prolis	<i>Mother of the sun, daughter of your offspring,</i>
quam et colis alta polis,	<i>Whom you too worship high in heaven,</i>
Realiter alloquere	<i>Really speak to him,</i>
ut iudicet mitissime	<i>That he may judge us all most mildly</i>
Et tractet suavissime	<i>And treat us all most gently</i>
Nos omnes sua requie.	<i>In his peace.</i>

The Tenor cantus firmus (*Pulchra es et decora*, AM pp. 1014-1015) has not been previously identified and is one of the Assumption Lauds antiphons. It is given three times throughout (at 7-37, 66-90 and 113-131), no two statements are melodically or rhythmically the same, and in the first two statements segments of the chant are separated by rests which also vary (at the start of the second statement at 66-70 only the first few notes of the cantus firmus are given before rests occur). Parts of the Tenor also include free material (see 39-52 and 95-112) which occurs outside chant statements. The chant seems to be given with a few notes altered or omitted here and there, and the AM version is not a particularly good match with the Trent 89 Tenor. The version in the example below (from Munich, Bayerische Staatsbibliothek Clm 4305, f. 162r) is not much closer but at least serves to suggest that the composer might have modified his parent chant or maybe only cited it from memory.²³ Because of the way in which the Trent 89 copy handles lower-voice texting, it is unlikely that the Tenor should carry cantus firmus rather than upper-voice text. For a much of this setting the Superius phrasing seems to handle the text with some respect for line structure.

5.35. *Pulchra es et decora*;

Pul-chra es et de-co - ra, fi-li-a Jhe-ru-sa - lem: ter - ri-bi - lis ut ca-stro-rum a -
- ci - es or-di - na - ta.

[Superius]; 1: m sign given before clef in both this voice and the Tenor / 39-41: these rests are given as two br rests / 57: b ind before 57,1 / 65: at the end of the first page-opening in this voice (after 65,3) is a single custos followed by the m sign O, plus 66,1 and a direct to F. The m sign & 66,1 are rptd overpage. / 70: b ind before 70,2 / 123: b ind before 123,2.

Contra; 33,1: corr from col err / 65: the page-turn following 65,3 is indicated by a double custos, the m sign O, 66,1 and a direct to F. The m sign & 66,1 are rptd overpage. / 70: 2 B / 76: p div follows 2 / 82,2-141: the b sig is om for the remainder of this voice / 113,1-3: written on an end-of-stave extension / 117: p div follows 2 / 128,2-3: written on a short end-of-stave extension / 141: the final note and double custos are squashed onto the stave ending.

Tenor; 1: the b sig is only given on the first stave (1-40,3) / 40,3: written on a short end-of-stave extension / 65: the page-turn following 65 is ind by the m sign O and a direct to F. The m sign is rptd overpage. / 99,2-3: written on a short end-of-stave extension / 106: the clef change here occurs in mid-stave / 110,4: an upward tail on this sbr has been erased / 113: p div follows 2 / 114-118,1: this passage is written over an erased version of the same notes written a third too low / 115: p div follows 2 / 118: as at 106 / 132,4-141: the end of this voice is copied on a roughly-drawn stave at the bottom of the page.

Bassus; 1: This voice is inessential and may be omitted if desired. However, it is probably part of the original texture and may have been written last of all. Also the b sig is om throughout (conj supplied), & the first m sign is om / 9: b ind before 7,1 / 65: the page-turn following 65,3 is ind by the m sign O & the notes and rests for 66-67,1 plus a direct to F. The m sign and the notes concerned are rptd overpage. / 114: ns / 117: p div follows 2 / 118: 3 A / 130: p div follows 2 / 139: the rests here are given as a single sbr rest / 139-141: written

²³ This manuscript is a fifteenth/sixteenth century sanctoral Proprium 'secundum rubricam Romanam'.

on a short end-of-stave extension / 141: the final long is written as a chequerboard figure with additional void squares above and below the notehead plus another square joining these on the left.

Underlay; all voices are fully texted, but only the Superius has its positionings recorded below because much of the lower-voice texting looks imprecise. Some of it is compressed and full of contractions. [Superius]; 1-7: 'Perpulchra...filia' is under the first clef-6,2 / 12-17: 'Formosa...cilia' under 13,2-16,4 / 18-19: 'Tractans' under 18,1-20,1 / 19-24: 'nati tenerri-' under 21,1-23,1 / 26: '-me' under 25,4 / 31-36: the text here seems to be entered with little sense of note correlation / 37-39: '-lia' under 38,2-3 / 48-49: 'pulcher-' under 49,2-50,1 / 50-52: '-rime' under 51,4-52,1 / 55-57: 'Jhesum intus' under 55,1-56,2 / 57: 'foris' under 57,1-2 / 59: '-ter' under 58,1 / 60-61: 'Dei' under 59,1-2, & 'fons' under 60,4-61,1 / 62-63: 'deco-' under 62,1-3 / 65: '-ris' under 65,3 / 66-71: as at 31-36 / 72-74: 'leticie' under 73,3-74,1 / 74-76: 'O celestis plena' under 74,3-77,2 / 78: 'Iocun-' under 78,3-79,2 / 79: '-dare' under 79,3-80,3 / 80: 'sol' under 80,5-6 / 81-82: 'deco-' under 81,3-5 / 83: '-ris' under 82,6-83,1 / 83,2-88,1: as at 31-36 / 88,2-92: 'Gratissime' under 88,3-90,2 / 93-94: 'rece-' under 93,3-5 / 94: '-pit' under 93,6-7 / 96-103: as at 31-36 / 102: ed rpt of 'Gaude' needed, in view of the Superius here closely imitating the Tenor at 101 / 104: 'plau-' under 104,4-5 / 105: '-de' under 105,1-2 / 106-109: as at 31-36 / 114-117: 'perpetue' under 114,1-115,3 / 117: 'Ma-' under 117,1, & '-ter' under 117,4 / 118,6-141: as at 31-36, and this voice reaches the end of the text under 137,6. Contra; 'mitissime' is given following 'iudicet' at 129-130, but there are not enough notes for this word. / Tenor; 96-97: ed rpt of 'Gaude' needed / 130-131: as at Contra, 129-130 / Bassus: no further discrepancies.

Bibliography; Cumming, J. *The Motet in the Age of Dufay* (Cambridge University Press, 1999) pp. 259-260, which alerts attention to the presence of Tenor cantus firmus.

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35. *Tu ne quesieris* (Trent 89 ff. 168-170r, unicum, DTÖ VII inventory no. 616).

Text; a setting of Horace's Ode Book I no. 11, musically split into three sections and initiated by a short introduction which just uses 'Tu'. The two sections that follow end similarly and both have short melismatic extensions on their final syllables. Our version of the text and its translation is largely taken from Michie, J. (ed), *The Odes of Horace* (Penguin Classics, 1964) pp. 88-89, and mainly differs from the latter in the replacement of 'ae' spellings by 'e'. As with no. 34 the Superius here has some respect for the text, notably in the way that it handles syllable length except at melismatic passages.

Tu ne quesieris, scire nefas, quem mihi, quem tibi finem dii dederint, Leuconoe, nec Babylonios temptaris numeros. ut melius, quidquid erit, pati, seu pluris hiemes seu tribuit Iupiter ultimam, que nunc oppositis debilitat pumicibus mare Tyrrhenum: sapias, vina liques, et spatio brevi spem longam reseces. dum loquimur, fugerit invida etas: carpe diem, quam minimum credula postero.	ms: 'nephas' 'dÿ dederint' and 'babilonios' 'hyemes' 'que' is capitalised 'tirrenum' 'spem' is capitalised
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*Don't ask (we may not know), Leuconoe,
What the gods plan for you or me,
Leave the Chaldees to parse
The sentence of the stars.
Better to hear the outcome, good or bad,
Whether Jove purposes to add
Fresh winters to the past
Or to make this the last*

*Which now tires out the Tuscan sea and mocks
Its strength with barricades of rocks,*

*Be wise, strain clear the wine
And prune the rambling vine*

*Of expectation. Life's short. Even while
We talk Time, hateful, runs a mile.
Don't trust tomorrow's bough
For fruit. Pluck this, here, now.*

[Superius]; 1: the m sign is given before the stave / 14: single custos here in all voices except the Tenor, which has none / 73: at the end of the first page-opening in this voice is a single custos, a direct to F and the remark 'verte folium habebis residuum' / 74: m sign rptd before first stave at start of second opening / 79: 2 G / 130: single instead of double custos.

Contra; this voice is inessential, and the piece can be sung in three parts if the Contra at 15-130 is removed and the Contra at 1-14 is transferred to the Tenor (in which case some of the problems caused by the Contra simply disappear, such as the second-inversion constructs at 63 and 104). 1: m sign om.

Tenor; 1: m sign om / 1-14: fifteen measures of rests are given, which is only correct if measure 14 with its longs is counted as a double unit / 38-40,1: written over an erasure.

Bassus; 1: m sign om / 21,1: corr from col err / 73: single instead of double custos.

Underlay; all voices have full text with minor errors, such as the Bassus not giving 'Tu' for the introductory section, and the Contra having 'Tu ne' for the same section (which is wrong). The second and third sections of the music give the text in a quite compressed manner with quite a few contractions, for which reason recording of individual word positionings here would not serve much purpose. Nevertheless I note that no word repetitions are needed after 'Tu', and also that the music of both sections seems to indicate cessation of text before the final melismata.

Bibliography; DTÖ VII pp. 89-91 (edition). Staehelin, M., 'Trienter Codices und Humanismus' in I Codici Musicali Trentini I (1986) pp. 158-169.

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36. *Gaude flore virginali* (Trent 89 ff. 170v-173r, unicum, DTÖ VII inventory nos 617-618).

Text; seven-stanza Sequence text 'de VII Gaudis celestibus BMV' by St. Thomas Becket (modern version: AH 31 p. 198, from which our version differs somewhat in minor variants, word order details and punctuation). However, it is probably quite wrong to emend a fifteenth-century version of a text like this with reference to a twelfth-century original. There was very probably a Sequence chant associated with this text which does not seem to have survived. Variant spellings in Trent 89 are as follows. 206: 'Christi' is given as 'xpi' in both upper voices. 211-213: 'piissima' is given as 'pyssima' in both upper voices. This setting may be freely composed, and unlike in nos 34 and 35 all four voices seem to be essential. However, as with nos 34 and 35 the text is set using a fairly clear manner of phrasing throughout.

[Superius]; 1: the m sign is om in all voices, and the initial 'G' in both upper voices is a small majuscule. / 8: single instead of double custos in both upper voices / 21: natural ind as sharp before 21,2 / 30: 1 B / 32: 1 not dtd / 60-61: it is noteworthy that the diminution passage here begins in the middle of a perfect breve group in O mensuration, and that at 62 no O sign is given to indicate the end of diminution / 63-80: 16 measures of rests are given in both the Superius and Tenor. 18 are needed, but two of these are only for two-semibreve units / 80: single custos instead of double / 106: natural ind by sharp before 106,1 / 167-247: b sig is om for

the remainder of this voice / 183: b ind before 182,2 / 188: the proportional cipher here is given under 188,1 / 204: at the start of the third page-opening the m sign is given before the first stave, and an erased sbr F follows 204,1 / 210: p div follows 2 / 217,5-218,2: these notes and their text are omitted on the main stave and the omission is ind by a plus-like sign. To the left of the stave is a small hand-drawn stave with another plus-like sign and the omitted notes and text.

Contra primus; 8,2: the cor here looks more like a cs / 14: the first two-breve line of the multiple rests here looks inked over for no reason / 30: 4 & 5 are sbr m / 79,3-80,1: written on a short end-of-stave extension / 81: m sign om / 170,2-172,1: om (conj supplied) / 174: a superfluous sbr high G follows 174,2 / 204: at the start of the third page-opening the m sign is given above the first stave / 210: p div follows 2 / 216,6: written over an erased m or sm D / 217: 1 uc.

Tenor; 1: the b sig is om for the first stave (1-40) / 51: p div follows 2 / 54: likewise / 80: no custos given, but a direct to C here is followed by “verte folium habebis residuum” / 107,2: natural ind by sharp / 152: 2 B (which creates structural dissonance and might be admissible as a cambiata, but I prefer emendation to A here) / 190: natural ind by sharp before 188 / 197: b ind before 196 / 219: p div follows 2 / 239: 1 B / 244,2: Trent 89 gives a flat here, ind before 243,3 / 245,5: there is a dot after this note for no apparent reason (p div?).

Contra [secundus]; 48,1-2: Trent 89 gives m E m lower C sbr G / 70,2: written on a short end-of-stave extension / 72,4-5: these notes are squashed in & are possibly a correction / 75: 3 col err, but with “a” (for ‘alba’) underneath it / 144: natural ind as sharp before 142 / 159-203: the two staves which contain this passage have no b sig / 160: 2 uc / 182,2-183: Trent 89 gives dtd-br lower C (which creates structural dissonance) / 203: single instead of double custos / 204: at the start of the third page-opening the m sign is given before the first stave / 227: natural ind as sharp before 226,2 / 239: 4 F / 245: b ind before 244,4.

Underlay; all four voices are fully texted with only minor omissions. A little of the intended texting looks self-evident (e.g. the homophonic passages at ‘A Jhesu dulcissimo’, 129-142 and ‘Gaude mater miserorum’, 145-151) but elsewhere - as with no. 34 - the text tends to be poorly aligned with the relevant notes and is often compressed. For these reasons (and also because the texting notes would be exhaustively long) word positionings are not recorded here. However, I do note the following discrepancies. At 3-8 in the Superius ‘virgina-’ is under 4,3-5,3, at Superius 59-62 ‘curia’ is under 59,2-3, and at 192-193 the Contra primus rpt of ‘Regnis’ seems intentional.

Bibliography; Cumming, *op. cit.* p. 389 (where this piece appears in a list of motets with similar textual openings). Other settings of the same text can be found in the H6 fragments (probably from the 1420’s or ‘30’s), Strahov (no. 214) and in the Carver and Eton Choirbooks. The latter manuscript’s index also lists a setting by Dunstable which is presumably lost, although Margaret Bent located a fragmentary five-part *Gaude flore virginali / Ad nutum* which might be the missing Dunstable work. Further, see Bent, M. & Bent, I, ‘Dufay, Dunstable, Plummer - A New Source’ in JAMS XXII (1969), pp. 394-423. The Tenor of the Strahov setting (which is mislabelled as the second Contra) seems to begin with a chant cantus firmus. Possibly this might have been the start of the missing *Gaude flore* melody. I note that nearly all of the settings here are English or at least look insular. The text also appears in a Milanese style Mass-motet cycle in Mu 3154 (no. 29) probably from the 1470’s or ‘80’s.

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37. *Gaude Regina prepotens* (Trent 89 ff. 126v-127r, unicum, DTÖ VII inventory no. 582).

Text; single-stanza Marian poem, which is a slightly altered version of a Respond text also found in a few fifteenth- and sixteenth-century sources. One of these (Copenhagen, Slotsholmen Royal Library, old collection, ms 3449 8° XVII) gives the text with a chant melody on ff. 136v-137r which is unrelated to the

Trent 89 setting.²⁴ This motet seems to be freely composed, and is a fairly rare example of the type of four-part texture where there is no structural Tenor and in which the three lower voices all cross each other. This text begins metrically for the first four lines, and thereafter the rhyme scheme and syllable count break down (as does the syntax in this version at ‘perhenni’).

Gaude Regina prepotens	<i>Rejoice, most mighty queen,</i>
Eterna luce prenitens;	<i>Gleaming in eternal light;</i>
Gaude celorum Domina,	<i>Rejoice, mistress of the heavens,</i>
O virginum pulcherrima.	<i>O most beautiful of maidens.</i>
Gaude misericordissima,	<i>Rejoice, most piteous one,</i>
Gaude perhenni, fac nos letari	<i>Rejoice in eternal ..., cause us to be delighted,</i>
Faciemque tuam speculari	<i>and to gaze upon thy countenance,</i>
Plenam virtutis et dulcedinis.	<i>Full of virtue and sweetness.</i>

The Copenhagen version has ‘virgo’ for ‘virginum’ at line 4, it follows ‘perhenni’ with ‘in gloria’ at line 6 (which would resolve the syntax anomaly) and its last line reads ‘Plenam virtutis, dulcedinis et pietatis’.

[Superius]; 1: b sig om in both upper voices, and all voices except the Contra primus feature gaps on the stave before their first notes (probably left for majuscule initials). / 11,2: written on a short end-of-stave extension / 12: 3 G / 19: b ind before 19,2 / 24,2: as at 11,2 / 36,2: a sign like “g” is given under this F for no apparent reason (it may be a misplaced correction mark) / 65,1: as at 11,2.

Contratenor primus; 14,2: following this note is the start of a new stave with an err C clef on the fourth stave line up as well as the correct clef below it / 27: 3 om (conj supplied) / 36,4: note the unusual syncopated imperfect long here used as a pedal note / 51: b ind before 51,1 / 80,3: written on a short end-of-stave extension.

Tenor; 1: the b sig is only given for the first stave of music (1-16) / 4: 3 E / 6: erasure follows 6,1 & p div follows 6,5 / 33,6: corr from col err / 85: the final double custos is squashed onto the end of a stave.

Contratenor secundus; 1: the b sig is only given for the first stave of music (1- the rest in 19) / 9: the rest is written on a short end-of-stave extension / 24: 1 uc / 31: 3 A / 52; b ind before 51,1 / 80-81: Trent 89 reads upper E C A (emended for the sake of consonance).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-2: ‘Gaude’ under 1,1-4 / 3-5: ‘Regina’ under 3,1-4 / 6-7: ‘prepotens’ under 6,1-4 / 8-10: ‘Eterna’ under 8,1-9,1 / 11: ‘luce’ under 9,5-7 / 12-13: ‘preni-’ under 11,1-2 / 14: ‘-tens’ under 13,4-14,4 / 15: ‘Gaude’ under 15,2-4 / 16-18: ‘celorum’ under 16,4-17,3 / 21: ‘-na’ under 21,1-2 / 25-26: ‘-rima’ under 24,2-25,3 / 27-30: ‘Gaude’ under 27,2-28,2 / 34-35: ‘Gaude’ under 35,2-5 / 35-38: ‘perhenni’ under 36,4-37,4 / 40: ‘nos’ under 40,2-41,1 / 40-43: ‘letari’ under 42,1-43,1 / 47-49: ‘Faciem’ under 48,1-49,3 / 49: ‘quam’ under 53,1 / 51-53: ‘tuam’ under 56,1-57,2 / 56-60: ‘speculari’ under 58,1-60,1 / 63-66: ‘virtu-’ under 64,3-65,1 / 69: ‘-tis’ under 68 / 71: ‘et’ under the rests in 70 / 72-73: ‘dulce-’ under 72-73,1 / 77-85: ‘-dinis’ under 82,1-83,3. Contratenor primus, Tenor and Contratenor secundus; the incipits given for both sections in these voices are not given with regard for individual word placement.

Bibliography; Gozzi, M., ‘I codici piu recenti nel loro contesto storico-liturgico: I contrafacta’ in I Codici Musicali Trentini I (1986) pp. 55-80 (edition of the text on p. 66, from which our version differs slightly).

²⁴ This manuscript is a 17-volume Antiphoner copied in the Augsburg area, ca. 1575-1600.

38. [Touront?] *O florens rosa, mater Domini* (Trent 89 ff. 217v-218r, unicum, DTÖ VII inventory no. 654).

Text; shortened version of a Marian antiphon by Hermannus Contractus (AH 5 p. 50, Chevalier no. 1299) associated in the fifteenth century with a chant not used here (see Ant Pat f. 272v and Neumarkt f.180v; the latter version is published in EdM 8 p. 77). For a chant-based setting see Instalment 3 of the Trent 91 edition, no. 54. Attribution to Touront is argued in view of similarity with his *O castitatis lilium* (no. 39). The two pieces share similar sizes, and similar movement in O mensuration with use of imitation and sesquialtera.

[Superius]; 1: in this voice and also in the two Contras, there is a gap before first notes (probably intended for majuscule letters). / 7: 1 m / 8: the cs here (which surely serves to indicate Tenor entry) is given over 8,3 by mistake) / 51: 1-3 are dtd-m sm m.

Contra primus; 5: p div follows 2 / 7: the cs to indicate Tenor entry at 8 is given over 8,2 / 32-33: ns / 44: 3 F / 45: 2 A / 50: erasure follows 5.

Tenor; 1-7: 8 measures of rests are given but only 7 are needed / 12,3: scribal correction from sm / 23: the O mensuration sign here is given above 23,1 / 30: p div follows 2 / 33: p div follows 2 / 36: ns / 37: likewise.

Contra secundus; this voice is inessential & may be omitted if desired, in which case the editorial ficta sharps in the penultimate measure of the first Contra should be used / 20,1: scribal correction from sm / 23: 1 is br / 24: 1 om (conj supplied) / 32: ns / 36 & 37: likewise / 42: 2 F / 50,1: this note is added untidily as a correction.

Underlay; fully texted in the Superius, with sectional and subsectional incipits for the lower voices (the Tenor has more text cues than the two Contras). This is such a simply-written piece that note-splitting seems to be invited in order to text all four voices as fully as possible, although omissions are equally necessary in some supporting parts. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1: 'O' is under the gap at the start of stave 1 / 10: ed rpt of 'O' needed / 10-11: 'florens' under 10,1-11,1 / 19-20: 'Domi-' under 19,3-20,2 / 24: '-ni' under 23,5 / 29: '-sa' under 28,4 / 33: 'virgo' under 33,1-3 / 36: '-tis' under 36,2 / 36-39: the text here is given a compressed manner / 44-45: 'iugiter' under 44,2-45,2 / 52: '-ra' under 51,7-52,1. Contra primus; 1: the opening incipits in each lower voice are not given with any regard for individual word placement / 9: ed rpt of 'O' needed. Tenor; 11: ed rpt of 'O' needed / 36-38: 'O fecundissima' under 30-32. Contra secundus; 9: ed rpt of 'O' needed / 13-15: ed rpt of 'rosa' needed.

Bibliography; Mitchell, The Paleography and Repertory..., I, p. 177 (where the Touront attribution was first suggested).

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39. Touront; *O castitatis lilium*

(i) Trent 89 ff. 145v-146r, anon, DTÖ VII inventory no. 599);

(ii) Spec pp. 388-389, textless, Tauront;

(iii) Glogau no. 15, *Advocata libera*, anon.

Text; single-stanza Marian poem which is probably unique to Trent 89.

O castitatis lilium

Odorem quod flagranti [ms: 'odore']

Nobis credidisti [ms: 'credidisti is part-legible]

Tuum patrisque filium [ms: 'patris']

Implora nobis auxilium

Post huius vite terminum.

O lily of chastity

that with fragrant odour

entrusted to us

thine and the Father's son.

Beseech his aid for us

after the end of his life.

(i) Trent 89;

[Superius]; 1: the m sign is given before the first stave / 2: b ind before 1,1 / 10: 1 & 2 are both m but alteration is intended (a dot after 9,6 would have clarified this) / 18,1-3: these noteheads have lacunas / 19,1-4 & 20,3: likewise.

Tenor; 1: m sign om / 8,2-3 & 9,3: these noteheads have lacunas / 9: b ind before 9,3 / 10,2-11,1: as at 8 / 11: a dot follows the rest to mark off a perfect sbr grouping / 19,1-2: as at 8 / 20,1-5: likewise / 34,3-35: written on a short end-of-stave extension.

Contra; 5,5: uc due to lacuna / 9: p div follows 2 / 21: 4 uc / 22,1-4: Trent 89 reads m B m A m B (corrected using Spec).

Underlay; fully texted in the Superius, with incipits at the start for the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 3-4: 'lilium' under 3,3-4,1 / 4-5: 'Odorem' (given as 'odore') under 4,4-5,1 / 5: 'quod' under 5,4-5 / 6-8: 'flagranti' under 6,2-7,4 / 9-10: 'credi-' under 10,1-2 / 11-12: '-disti' under 11,1-3 / 14: '-tris-' under 15,1 / 15-16: 'fili-' under 16,2-3 / 17: '-um' under 17,3-4 / 19: 'no-' under 19,3 / 20: '-bis' under 20,4-5 / 22-24: '-lium' under 23,3-4 / 26-27: 'huius' under 26,3-27,1 / 27: 'vite' under 28,1-3 / 28: 'ter-' under 29,2-3 / 35: '-num' under 34,3. Tenor and Contra; the incipits given at the start are not positioned with any regard for individual word placement.

Bibliography; Mitchell, The Paleography and Repertory..., I, p. 177 (a list of similar pieces). Gozzi, *op. cit.* p. 66 (edition of text) & EdM 85 pp. 15-16 (edition after Glogau).

(ii) Spec;

[Superius]; 1: the m sign is given above the first stave, and this stave also has a large gap after its clef (presumably left for a majuscule initial or decoration). / 2: b ind before 2,2 / 6,6 & 7,2: replaced by sbr E / 10: 1 & 2 are m m as in Trent 89 / 24: cor over 1 in all voices, & no custos in Superius or Tenor / 33: 2 uc / 35: cor over 1 in both Superius & Contra, no custos in any voice, & 34,3-35,1 is written on an end-of-stave extension.

Tenor; 1: m sign om / 9: b ind before 9,2 / 11: no dot after rest / 20: 6 is col as well as dtd.

Contratenor; 1: m sign om / 6,2: corr from sm / 9: no p div after 9,2 / 19: erasure follows 7 / 20: 4 not col / 24: single instead of double custos / 29,5-35: due to lack of space, the remainder of this voice is given at the bottom of the right-hand page with the remark 'finis Con[traten]oris'.

Spec and Trent 89 are largely in agreement.

(iii) Glogau;

[Superius]; 1: a red majuscule 'A' precedes the music, the m sign is given above the first stave in red, and the clef is given as 'g' on the middle stave line with 'd' directly above it on the top line / 2: b ind as in Trent 89 / 6,6 & 7,2: replaced by sbr E as in Spec / 10: 1 & 2 are col sbr & col m / 12: m sign given above 12,1 / 16: 1 & 2 are dtd-m & sm / 20: a small 'O' (as a sign cancelling sesquialtera) is given above 20,6 / 24: no custos in any voice, & a cor overmarked in red is given above 24,1 / 26,2-3: ligd / 32,4: replaced by f B f A / 33,7-34,1: ligd / 35: red single custos, & cor overmarked in red above 1.

[Tenor]; 1: a red majuscule 'A' precedes the music, the m sign is given above the first stave in red, and the clef is given as a C clef on the fourth line up with 'f' directly below it on the second line up / 9: no b / 11: no

dot after rest / 12: m sign given above 12,1 / 17: 5 & 6 replaced by sbr D / 18: Glogau reads col sbr F with “3” under it, plus col m D plus col m C col sbr D col dtd-m F plus f D plus col m E, thus starting the sesquialtera here a measure before the other readings begin it / 20,6: a cancelling signature O is given above 20,6 / 24: cor above 1, overmarked in red plus red infill to 24,1 / 35: no custos, & cor above 1 overmarked in red, & red infill to 35,1.

[Contra]; 1: the majuscule, m sign and clef are given as in the Tenor / 5: rest om / 8: 1 not col, the “3” is given before 8,2, & 8,2-11,4 are all col / 9: no p div after 9,2 / 12: as at Tenor, 12 / 14: 4 & 5 are dtd-m & sm / 18: 1 & 2 are col sbr & col m, and 18,1 has “3” underneath it / 20,5: the cancelling sign O is given under this note / 24: cor above 1 overmarked in red, with red infill to 24,1 / 29,5-30,1: replaced by dtd-m & sm / 31: 3 & 4 are F D / 32: 2 & 3 are E C / 32,4-33,2: ligd / 35: as at Tenor, 35.

Underlay; Glogau gives the following text, which is underlaid in all voices with red extenders between the words.

Advocata libera
Coram salvatore
Postulare propera
Consuetoque more
Ac progente misera
Benignosa more
Natum tuum mitiga
Materno amore.

O Maria, mater pia,
Concede nos celestis regni
Participes fore.

Glogau provides a less satisfactory reading than the other two sources, with slight differences in the sesquialtera passages and occasional small values added.

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40. [Touront?] *Resonet in laudibus* (Trent 89 ff. 225v-227r, unicum, DTÖ VII inventory no. 660).

Text; metrically irregular Christmas cantio of fourteenth century central European origin, with repeated refrain ‘Virgo Deum genuit’. See Bäumker, W. (ed), Das Katholische Deutsche Kirchenlied.... vol. I (Freiburg, 1886) pp. 299-306. Our version of the text is punctuated differently from the latter version. In the present setting the well-known melody is given in the Tenor, almost unelaborated and mostly without free material added (except at 92-95).

Discantus primus; 1: this voice and the second Discantus have their voice-names given in abbreviated form in the left margin, and both voices also have a gap between the m sign and first note (presumably left for majuscule initials). / 24: the cipher “3” here is a proportional rather than a mensural sign, and its use for a fairly extended section is unusual / 27,1-2: Trent 89 gives br A (which creates a consecutive unison with the second Discantus) / 57: on the second page-opening the Discantus secundus voice-name is rptd but not the Discantus primus name / 72: 4 & 5 are both m / 87: 1 is col, and a sign like an ‘M’ with a dash under it is given after the end of this section. This is rptd at the bottom of the opposite page, where the rest of the first Discantus is given (with its abbreviated voice-name) due to lack of space elsewhere / 88: m sign rptd in all voices / 95: no custos given in any voice / 96: as at 24, use of the cut-circle sign here is unusual. In view of the lack of double custos at 95 I suspect that it is only a place-marker for the start of the final section and is

not accelerative. Even an increase of semibreve speed to sesquialtera here would probably make the upper parts at 98-100 & 109-110 sound hurried or difficult to sing.

Discantus secundus; 20: 1 C / 41-45: the rests are given on an end-of-stave extension / 70: a flat is given before 70,2 for no apparent reason / 78: 2 G / 93,4: written on a short end-of-stave extension.

Tenor; 1: neither voice has a flat signature, but these are editorially provided in view of the number of B's throughout which require flats. The cantus firmus in its essential form also requires Bb frequently. / 14: p div follows 2 / 22: written on a short end-of-stave extension / 45: p div follows 2 / 101: a p div is given before this note (which is at the start of a stave).

Contra; 20: 1 is m / 26: p div follows 2 / 33: 2 is sbr (intended for alteration) / 34: p div follows 2 / 35: 1 and rest are written on a short end-of-stave extension / 36: p div follows 2 / 42-43: these 4 notes are all col for no apparent reason / 45: p div follows 2 / 75: 3 is m / 81: erasure follows 2, and at the start of the next stave (with 81,3 as its first note) an erased cut-circle m sign precedes 81,3.

Underlay; fully texted in both Discantus parts, plus sectional incipits in the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. Discantus primus; 1-6: 'Resonet in laudibus' under 1-4,1 / 7-8: 'Cum iocundis' under 7-9,4 / 9-10: 'plausi-' under 10,1-4 / 13-14: 'Sion' given as 'Syon' in both upper voices / 16-17: 'Apparuit' (spelt 'Aparuit') under 16,1-18,3 / 19-20: 'genuit' under 19,2-5 / 20-22: 'Maria' under 20,2-6 / 25-28: 'Sunt...predixit' under 24-29,2 / 29-30: 'Gabri-' under 30,2-31,1 / 37-38: all occurrences of 'Eya' throughout have a dieresis over the 'y' / 50-55: 'clemencia' under 50,1-52,1 / 57-61: the text is given under the notes here in an imprecise fashion / 61-62: 'Emanu-' under 62,1-4 / 62: '-el' under 67,7 / 63-68: 'Quod...est' under 68,2-70,2 / 68: 'per' under 70,3 / 69-70: 'Gabri-' under 71,1-4 / 71: '-el' under 72,3 / 72-73: 'Hodie' under 72,4-73,2 / 74-75: 'apparuit' under 74,1-75,2 / 75: in this rpt of 'apparuit', 'appa-' is given at after the end of a stave following 75,2 / 75-76: '-ruit' under 75,3-76,3 / 76: 'in' under 77,2 / 77-79: 'Israel' (given as 'Israhel' in both upper voices) under 77,3-7 / 79-81: 'Per Maria' under 79,2-80,4 / 83: 'est' om / 84: 'na-' under 84,4 / 85: '-tus' under 85,4, & 'Rex' under 86,3-87,1 / 89-90: 'Eya' is under the rests in 88 / 93-95: 'Eya' under 91-93,1 / 105-110: the text here is entered in a compressed manner. Discantus secundus; 3-5: 'in laudi-' under 3,2-4,3 / 6: '-bus' under 7,1 / 7-9: 'Cum iocundis' under 8,2-9,4 / 9-12: 'plausibus' under 9,7-10,5 / 14-15: 'fidei-' under 14,6-15,3 / 19-21: 'quem genuit Ma-' under 20,1-21,2 / 21-22: '-ria' under 21,7-22,1 / 24: 'Sunt...predixit' under 24-29,1 / 28-29: 'Gabriel' under 30,1-31,3 / 30-33: ed rpt of 'Gabriel' needed / 50-55: the text here is given in a compressed manner / 58-63: likewise, & the text here begins under the rests at 57-78 / 64-66: 'annunciatum' under 65-67,2 / 68: 'per' under 67,8 / 69-70: 'Gabri-' under 68,1-4 / 71: '-el' under 70,6-7 / 72-74: 'Hodie apparuit' under 72-74,2 / 74-76: this rpt of 'apparuit' is under 75,3-7 / 77-78: 'Israel' under 77,2-78,4 / 81-82: 'Per Maria' under 81-82,3 / 83-84: 'virginem' under 82,7-83,4 / 84: 'est' om / 85: 'na-' under 84,1 / 86: 'est' is given here instead of 'Rex' / 94-95: 'Eya' under 94,1-2 / 98-99: 'genuit' under 98,2-5 / 100-103: as at 50-55 / 105-110: 'clemencia' under 105-107,2. Tenor; 1, 29 & other incipits; none of these throughout are given with regard for individual word placement / 76-78: ed rpt of 'apparuit' needed / 92-94: 'Eya' under 93,2-3. Contra; 1, 29 & other incipits: the same applies as in the Tenor / 38-41: ed rpts of 'Eya' needed / 76-78; ed rpt of 'apparuit' needed / 89-91: 'Eya' under 90,3-4 / 92-94: ed rpt of 'Eya' needed.

Bibliography; Mitchell, The Paleography and Repertory..., I, p. 178, and Mitchell, R. 'Regional Styles and Works in Trent 89...' in Gozzi, M. (ed), Manoscritti di Polifonia nel Quattrocento Europeo (Trento, 2004) pp. 153-178. There are also three-voice settings of the *Resonet in laudibus* melody in Trent 88 (f. 241r) and Trent 93 (374v-375r) in addition to many other later settings.

41. *O dulcis Jhesu* [Touront?]

- (i) Trent 89 ff. 423v-424r, anon. (DTÖ VII inventory no. 777);
 (ii) Columbia ff. A2v-A3r, anon.

Text; an adaptation of verses 1 and 5 of the hymn *Jhesu dulcis memoria*, which is sometimes attributed to St. Bernard of Clairvaux (AH 1, p. 114). So far as I am aware, the present piece makes no references to any chant associated with this text.

(i) Trent 89;

[Superius]; 1: in this voice and the Tenor there is a large gap between the m sign and the first note (probably intended for majuscule initials). / 16: 2-5 are m m dtd-m sm (corr using Columbia) / 25.5: a superfluous m rest follows this note / 32,5: a dot is given above this D, possibly because it is a breve that crosses the normal triple semibreve groupings in O mensuration.

Tenor; 26,1: the upward tail on this m is erased / 40: 5 A (corr using Columbia) / 41: a dot precedes the rest, helping to clarify the triple minim groupings here.

Contratenor; 7: 2 D (corr using Columbia) & 7,6 is corr from col err / 17,2: corr from col err / 19: 1 E / 36: a superfluous m A and m rest follow 36,2.

Underlay; fully texted in the Superius, with opening incipits for the lower voices. The main differences between our underlay and the Trent 89 textings are as follows. [Superius]; 1-2: 'O dulcis' is under the gap before 1-1,4 / 2-3: 'Jhesu' under 2,4-3,3 / 4-5: 'memoria' under 4,1-5,2 / 6: 'Dans' under 5,3-6,2 / 6-7: 'vera' under 7,2-5 / 8: 'cordis' under 7,7-8,3 / 9: '-dia' under 9,2-3 / 11-13: 'super mel' under 12,2-13,2 / 14-15: 'omnia' under 15,1-16,1 / 15-17: 'Dulcis' under 16,2-17,1 / 19-20: 'presen-' under 19,3-20,1 / 23-25: 'capitur' under 23,5-24,2 / 25: 'sua-' under 24,4-25,1 / 27-28: '-vius' under 27,5-6 / 28-29: 'Nil audi-' under 28,2-29,3, with 'audi-' at the end of a stave after the notes / 29: '-tur' under 30,5 / 29-32: 'iocundius' under 31,16 / 33: 'Nil' under 33,3-34,1 / 35-36: 'cogitatur' under 35,1-6 / 37-39: 'dulci-' under 37,1-4 / 41: '-us' under the "3" sign before 41,1 / 43-44: 'Jhesus' under 42,6-47,3 / 44-46: 'Filius' under 44,6-46,1. Tenor and Contratenor; no discrepancies, except for the incipit positionings which have no regard for individual word placement.

Bibliography; Mitchell, The Paleography and Repertory..., I, p. 177 (attribution to Touront on grounds of similarities with his *O castitatis lilium*, which is no. 39 in this edition).

(ii) Columbia;

[Superius]; 1: the text begins 'Dulcis Jhesu memoria' and the first word is in majuscules with an oversized 'D' / 5: 2 uc / 9,3-10: missing due to page damage / 22: likewise / 24,5-rest in 25: uc due to lacuna / 32: 5 is col / 39: 6 uc / 41,5-42,2: uc / 45,4-9: as at 9 / 44: 6 has flat.

Tenor; 1: the voice-name is in majuscules with an oversized 'T' / 10: 3 & 4 missing due to page damage / 17: 2 & 3 not col / 41: 3 dtd / 42: 1 is sm / 46: single custos only.

Contra; 1: the voice-name and the first letter of the text are in majuscules / 4: 1 E / 9: 5 & 6 not col / 11: 4 & 5 are F D / 12: 3 is m and is possibly followed by an m low D, which is only part-legible / 13: 1 F / 19: 1 B / 25,3-26,1: missing due to page damage / 28: 1 is sbr & is followed by sbr rest / 29,3-32,2: as at 25, and at 32 the notes are uc / 33: 1 is col / 34,5-35,3: this passage is given in halved values / 36,2: following this note are a superfluous m A & m rest as in Trent 89 / 36,3-46: the rest of this voice is given below the Superius due to lack of space on the Tenor's page / 38: 3 is written over an m F.

Underlay; Columbia texts the Superius fully & gives ‘canitur’ for ‘capitur’ at 23-25. The Contra (or rather as much of it that survives) appears to be fully texted too. The Tenor has the opening incipit ‘Dulcis Jhesu memoria dans vera cordis gaudia’ and also ‘Quam Jhesus Dei filius’ at 41-46.

Columbia appears to be quite scrappily copied and its Contra in particular contains variants and probable errors. Also of interest is the B flat at 44 in the Superius, although I would not attempt to give such a varied piece an editorial ‘minor’ ending in view of the considerable activity that it already has.

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42. [Touront]; *Recordare* tro. *Ab hac familia*

- (i) Trent 89 ff. 137v-139r, anon. (DTÖ VII inventory nos 591-592);
- (ii) Strahov ff. 161v-163r, anon;
- (iii) Spec pp. 392-395, Taurant, with additional troped Offertory text *Sacerdotes incensum Domini*;
- (iv) Glogau no. 20, anon.

Text; migrant setting of the Offertory for the Seven Sorrows of the BVM (modern version without tropes: LU 1997 p. 1557). The chant was also used in the fifteenth century for other Marian feasts. The first chant section is paraphrased in the Superius up to 39, and thereafter the trope section (AH 49 p. 321) has its melody in the Tenor at 40-118 with imitative surrounding voices. The text conclusion (‘Virgo Maria, da gaudia nobis’) is part of the trope rather than the Offertory text, which ends ‘indignationem suam a nobis’. Note that the setting frames the trope as a separate section, ending the Offertory text at ‘indignationem suam’ (39). Our model for underlay in the Trent 89 paraphrasing Superius and the chant-bearing portion of the Tenor is the version with the trope in Grad Pat, f. 172r. Further, see Göllner, Marie-Louise, ‘Musical settings of the trope *Ab hac familia*’ in Silagi, G. (ed), Liturgische Tropen (1985) pp. 89-106. Our version of the text largely follows that in Göllner. The alternative text in Spec (*Sacerdotes incensum Domini*) is for Corpus Christi, and was sung to the *Recordare* melody in fifteenth century central Europe. It appears like this in Kuttenberg, f. 88v. This text too has its own trope in Spec (*Ave salus Christianorum*). See below for details.

(i) Trent 89;

[Superius]; 1: all four voices have gaps between their m sign and first notes, which were probably left for the insertion of majuscule initials. / 23,3: an err upward tail on this sbr has been crossed out / 39: following the double custos, a precautionary cut-C sign is given for the next page.

Contra primus; 35: 7 is m / 37,4: corr from sm / 66,2: uc due to lacuna / 105: 2 D (corr using Strahov).

Tenor; 15,2: uc due to lacuna / 19,1: likewise / 32-38: in both lower voices only 6 measures of rests are given (6 plus 2 extra sbr are needed in each voice) / 77-78: written on a short end-of-stave extension.

Contra secundus; 40: uc due to lacuna / 61,2: likewise / 70,2-72,2: written on a short end-of-stave extension / 109: likewise.

Underlay; fully texted in the Superius plus sectional incipits for the lower voices. The main differences between our underlay and the Trent 89 textings are as follows. [Superius]; 1-6: ‘Recordare’ under 1-5,1 / 10: ‘virgo’ under 10,1-11,2 / 10-11: ‘mater’ under 12,1-13,1 / 12: ‘dum’ under 14,1 / 20-24: ‘in conspectu’ under 20-22,4 / 25-27: ‘Dei’ under 25,1-26,1 / 31: ‘-ris’ under 30,5-31,1 / 32-33: ‘bona’ under 32,6-37,2 / 34-36: ‘avertat’ under 34,3-7 / 37-39: the text here is compressed, & is preceded by a crossed-out ‘indignationem’ at

35,1-5 / 45-47: 'familia' under 46-48 / 48-52: 'tu propicia' under 49-52 / 62-63: 'pelle' under 63-64,1 / 64-68: 'vicia' under 66,3-68 / 77: 'in' under 78,1 / 78-83: 'via' under 80,3-81,3 / 85-93: the texting here is compressed / 94-97: 'Pro quibus dulcia' under 94-96 / 98-104: 'preconia' under 99,2-100,2 / 111-112: 'suscipe' under 112,2-114,2 / 114-117: 'pia' under 117,1-2 / 120: 'Mari-' under 120,3-121,2 / 125-128: 'da gaudia' under 126-129,2 / 129: 'no-' under 132,1-2 / 144: '-bis' under 143,2. Contra primus; 1 & 40: the incipits given here are not placed with any regard for individual word positioning. Tenor; 1, 40, 72 & 120: as in the Contra primus at 1 / 39: there seems to be no choice but to place an editorial part-word here in both lower voices. Contra secundus; 1, 40 & 124: as at Contra primus, 1.

Bibliography; EdM 85 pp. 33-36 (edition after Glogau); Snow, R., The Manuscript Strahov D.G. IV. 47...., II, p. 539 (information on the trope texts). Johannsen, A., 'Observations on the Text of the Offertory Trope *Ab hac familia*' in Silagi op. cit., pp. 83-87. Orel, D., 'Počátky umělého vicehlasu v Čechach' in University Komenského v Bratislave, Sborník Filozofickej Fakulty I, no. 8 (1922). There are other settings of this Offertory and its trope in Mu 3232a (published in the Göllner article cited) and in Trent 91 (Instalment 2 no. 46 in our edition, with the alternative trope *Ave tu rosa*). Both trope texts also appear with the Offertory chant in Neumarkt, and the second Spec text is also known in a Czech version in the Jistebnický Cantional. There is also a four-voice setting of *Recordare* plus *Ab hac familia* by Josquin.

(ii) Strahov;

[Superius]; 1: there is a large gap before the clef & m sign (presumably left for a majuscule initial) & on the first page-opening the clef is only given on the first stave (1-17,2). / 1,1-2: ligd separately from measures 2-4 / 2,2-4,1: ligd / 4: 3 G / 10-11: no color / 14: not col, dtd, & no rest given / 17,3-4: minor color / 30,2-3: likewise / 31: 1 is sbr / 35,4: corr from col err / 38,3-39: squashed in at the end of a stave, no cor, & no custos in any voice / 40: at the start of the second page-opening the clef is only given on the first stave (40-77) / 61-62,1: replaced by br sbr / 120,2-121,2: left uncol by mistake / 126-127: om / 132-133: not ligd / 141,2: replaced by sm E sm F / 144: no custos in any voice.

Contratenor primus; 1: m sign om, & on the first page-opening the clef is only given on the first stave (1-10,2) / 4: 2 not col / 10: 3 B / 12,1: ligd to 10,3-11 / 15, 2-4: minor color, but 15,2 is also dtd / 18,2-5: minor color / 19,5-20,2: likewise / 20: 4 om, & from 20,5 onwards this voice is a third lower than it should be / 21: 2 A / 23,1-2: minor color / 23,6-24,1: replaced by minor-color group sbr D m D / 24,2-3: minor color / 25,2: from this point (at the start of a new stave) this voice returns to its proper pitch / 31,5-32,2: replaced by dtd-m A sm B & m A, & no b is given / 35: 7 is sbr / 36: 6 not col / 37: 2 is dtd-m & not col / 38,5-39: squashed in at the end of a stave, & no cor / 40: m sign om, & on the second page-opening only the first stave (40-63,2) has a clef / 74: a superfluous sbr rest follows 2 / 98: rest given above 97,1 / 107: 3-5 are sm sm m / 109: rest written on a short end-of-stave extension / 114: 1 is C, 2 is dtd, & 3 is sm / 115: 1 & 2 replaced by m D / 118: 2 A / 138: 1 uc / 144: upper divisi is col and has a cor over it.

[T]enor; 1: m sign om, & on the first page-opening the clef is only given on the first stave (1-13) / 4,3-5,3: no color / 9-10: likewise / 10-11: likewise / 21: 1 col err / 24: 2 B / 32-38: only 6 measures of rests are given as in Trent 89 / 39: 1 F, with no cor / 40: m sign om, & on the second page-opening only the first stave (40-73) has a clef / 48: no lig / 49-51: likewise / 66-67: ligd / 83-84: no lig / 121: likewise / 133-135: ligd / 139,2-3: given after the end of a stave.

[C]ontratenor secundus; 1: m sign om, & on the first two staves the clef is only given on the first stave (1-12,2) / 22: at the start of a new stave here, the clef is changed to C clef on the top stave line but the clef is not rptd for the rest of the first section / 23,3: replaced by m D m D / 32-38: the same error with rests as in the Tenor occurs here / 39: no cor / 40: at the start of the second page-opening the clef changes to C clef on fourth line up again, but it is only given for the first stave (at 40 to the rest in 69) / 45: 1 F / 48: 1 A / 50-51: ligd / 52-53: ligd separately / 65: 1 C / 68: not ligd / 69: the rest here looks like a br rest rather than a sbr rest / 82:

1 D (below) / 109-111: ligd / 129: written after the end of a stave / 144: no divisi (only A is given).

Underlay; Strahov texts the Superius fully, and the lower-voice incipits are as follows. Section 1: no text apart from voice-names. Section 2 Contra primus: Fer remedia / Dans in patria / tu preconia / laudes cum Gloria / Virgo Maria. Section 2 Tenor: Ab hac / Mater eximia / pelle vicia / Fer remedia reis in via / Dans in patria / Pro quibus / Laudes cum Gloria / Virgo Maria / da gaudia nobis. Section 2 Contra secundus: Fer remedia / Dans in patria / Virgo Maria.

Strahov abounds in small omissions and errors, and writes many dotted patterns as minor color. In view of the number of mistakes in this copy it is doubtful whether it could have been of much practical use.

(iii) Spec:

[Superius]; 1: the attribution 'Taurant' is at the top of the page, the Superius part begins with a large majuscule 'R', & the m sign is given above the stave in the two topmost voices. A modern hand (probably that of Dobroslav Orel) has also written a comment under the attribution. / 4,2-3: no color / 10,1-2 & 11,2: likewise / 16,2-17,1: ligd / 23: 2 & 3 ligd / 30: no b, & 4-5 replaced by dtd-m A sm G sm G sm F / 31: no rest given / 33: 1-2 replaced by dtd-m D sm C sm C sm B / 37,3-6: no color / 39: cor over 1, & no custos in any voice / 40: the m sign is given above the stave in the two topmost voices / 61-62: replaced by br F & ligd sbr F sbr G / 94,1-95,1: ligd / 95,2-96,1: ligd / 108: 2 & 3 replaced by col sbr G / 144: cor over 1 in all voices, & no custos in any voice.

Altus; 4-5: 4,2 & 5,2-3 are not col, & 5,2-3 are not ligd / 10: 3 B / 21: 2 A / 23,6-24,1: replaced by col sbr D & f B f C / 24,2-3: minor color / 31,4-35,2: replaced by dtd-m A sm B & m A plus sbr rest, & no b in 32 / 35,3: replaced by f A f G / 35: 7 is sbr / 36,4-37,3: no color / 38,2-3: not col / 39: cor over 1 / 40,1-2: minor color / 44-45: not ligd / 48-50: ligd / 74: a superfluous sbr rest follows 2 / 91-92: no lig / 94: minor color / 95-96: ligd / 97-98: the rest at 98 precedes 97 in Spec / 105: no lig / 107,2-5: replaced by col sbr C col m B & m C / 111: no lig / 114,3-115,2: replaced by m C m D / 134: 2 & 3 replaced by col sbr G.

Tenor; 1: m sign given before first stave / 3: 1 not col / 9-11: no color / 15,3: likewise / 16,4-17,1: ligd / 17,2-3: minor color / 24: 2 B / 28: 1 & 2 ligd / 32-38: both lower voices here make the same mistake with rests as in Trent 89 & Strahov / 39: no cor / 47-51: given as one lig / 62-64: likewise / 66-69: ligd / 72-75: 74-75 are replaced by L C, which is ligd to 72-73 / 83-84: not ligd / 112-114: ligd / 120-123: given as one lig / 128-130: ligd / 133-135: 133,1-2 are ligd, & 134-135 are ligd separately.

Bassus; 1-39: the entire first section is copied with the C clef on the top stave line. In the second section (at 40 onwards) this clef is wrongly given as an F clef on the top stave line. / 6: 3 uc / 9: no lig / 18,5-19,1: replaced by ligd low A sbr high A sbr, & no rest in 19 / 21: 2 uc / 23,3: replaced by m D m D as in Strahov / 40: m sign om / 50-51: ligd / 52-53: ligd separately / 66: 2 E / 69,1-71,1: ligd / 82: 1 E / 97-98: Spec reads G E / 100-101,1: replaced by br F sbr F / 102-104; ligd, & 102,2-103,1 are E F / 109-111: ligd / 119-120: ligd.

Underlay; Spec gives the Superius fully texted in black ink, and has its second text (Sacerdotes incensum Domini) written above the first text in red. The Bassus has no text. The two middle voices have sectional and internal first-text cues in black, with second-text cues written above them in red. The main second text in Spec is as follows.

Sacerdotes incensum Domini et panes offerunt Deo, et ideo sancti erunt Deo suo, et non pollutent nomen eius.

Ave salus Christianorum
 Medicina tu peccatorum
 Tu sine sorde manducandi
 Tu primo corde invocandi.

Dux viatorum, lux venia
 Dux cognoscorum, donans premia
 Dona celica da gaudia nobis.

The Altus and Tenor cues are as follows, with the red text represented here by italics.

Altus;

	<i>sancti erunt Deo suo</i>	<i>et non pollut</i>	<i>nomen eius</i>
Recordare	pro nobis bona	et ut avertat	indignationem suam

<i>Ave salus xtianorum</i>	<i>Medicina tu peccatorum</i>	<i>Tu primo corde</i>
Ab hac	Mater eximia	Dans in patria

<i>Dux viatorum donans premia</i>	<i>Dux cognoscorum</i>	<i>Dona celica</i>
Pro quibus dulcia	Laudes cum Gloria	Virgo Maria

Tenor;

	<i>Deo et ideo</i>	<i>Ave salus</i>	<i>Medicina tu</i>	<i>Tu sine sorde</i>
Recordare	ut loquaris	Ab hac familia	Mater eximia	Fer remedia

<i>Tu primo corde</i>	<i>Dux viatorum</i>	<i>Dux cognoscorum</i>	<i>Dona celica</i>
Dans in patria	Pro quibus dulcia	Laudes cum	Virgo Maria

Spec has several of the errors also found in Strahov and also adds some improbable small variants of its own. I also note that the progression at 82 (involving a diminished construct in Trent 89) has been altered in this reading. The second text can be made to fit the music easily, but the music seems a little less suited to it than the *Recordare* text with *Ab hac familia*.

(iv) Glogau;

[Superius]; 1: this voice begins with a red majuscule ‘R’, the m sign is above the stave and overmarked in red, & the clef is consistently given as C clef on the bottom stave line with ‘g’ & ‘d’ above on the middle and top lines respectively. / 4: 3 G / 5: 3 & 4 replaced by m E / 20-21,1: ligd / 27,2-28,1: not ligd / 28,1-2: ligd / 30: no b / 39: 1 overmarked in red, with a red-overmarked cor above & a red single custos following / 40: the m sign is overmarked in red / 61-62,1: replaced by br F sbr F, & the latter is ligd to 62,2 / 64: 1 & 2 ligd / 65: likewise / 78-79: ligd / 89,2-90,1: ligd / 91,4-92,2: ligd / 109: replaced by sbr E sbr E (which would make more sense with the Trent 89 text than the Trent 89 reading here) / 112,2: replaced by dtd-sbr A & m G / 113,2-114,2: ligd / 117: no lig / 120-121: no minor color, & 121,2 is replaced by sm G sm F / 122,2: replaced by sm F sm E / 129,2-130,2: ligd / 142,3-143: replaced by dtd-sbr D m C m C m B / 144: 1 is overmarked in red, has a cor above it overmarked in red, & is followed by a red single custos.

Contra primus; 1: both Contra parts are given in the Contra partbook of the Glogau set, and both are named. This voice begins with a red majuscule ‘R’, the m sign is given above the stave and overmarked in red, and the clef is given consistently as C clef on the fourth stave line up with ‘f’ below it on the second stave line. / 4,2: no color / 10,3-11,1: no color, & these notes are not ligd / 11,2-12,1: ligd / 19: 3 is m / 27: 3 & 4 replaced by sbr C / 32: no b / 35: 3 & 4 replaced by f A f G, & 7 is sbr / 37-38: no lig / 39: 1 is overmarked in red, there is a cor above similarly overmarked, & no custos / 40,1-2: minor color / 44-46: ligd / 54,1 & 55,1: replaced by dtd-br D / 62,2-63,1: ligd / 63: 2 not ligd / 66,2 & 67,2: col err / 73,1-2: minor color / 74: a superfluous sbr rest follows 2 as in Spec & Strahov / 91-92: no lig / 97-98: the rest at 98 precedes 97 as in Spec / 105,1-2: not ligd / 105,2-106,1: ligd / 106,2: corr from B with a chevron mark beneath the note / 107,2-5: replaced by dtd-m C sm B m C / 109,1-110,1: ligd / 118,2: written immediately above 118,1 / 131-132: ligd / 133: 1 & 2 ligd / 134: not ligd / 138,1-2: minor color / 141-142: no minor color / 144: F with no divisi A, cor above the F, & no custos.

[Tenor]; 1: this voice begins with a red majuscule ‘R’, the m sign is given above the stave and overmarked in red, and the clef is given consistently as C clef on the fourth stave line up with ‘f’ below it on the second stave line. / 3-4: no lig / 10: b ind above 9,3 / 16,4-17,1: ligd / 21,4-22,1: ligd / 24-25: no lig / 28: 2 & 3 ligd / 32-38: both lower voices here in Glogau make the same mistake regarding rests as the other sources / 39: single custos overmarked in red follows 1 / 40: the m sign is in red / 47-51: written as a single lig / 62-63: ligd / 64: no lig / 82-84: not ligd / 121: likewise / 133-135: ligd / 144: 1 is overmarked in red, has a cor above it, & there is no custos.

Contra secundus; 1: this voice begins with a red majuscule ‘R’, the m sign is given above the stave and overmarked in red, and the clef is given consistently as C clef on the fourth stave line up with ‘f’ below it on the second stave line. / 17,3-18,2: Glogau reads E D / 39: 1 & the cor above it are both overmarked in red, & no custos follows / 40-41: not ligd / 50-53: ligd / 58-59: no lig / 61,1-2: minor color / 82: 1 E (as in Spec) / 105,1-2: ligd / 109-111: ligd / 119-120: ligd / 132: a mid-stave clef change to C clef on the top stave line occurs here, with an ‘f’ on the middle stave line immediately below / 138-140: ligd / 142: 2 uc (possibly corrected from E) / 144: no divisi (A only) with cor above, & no custos.

Underlay; Glogau texts both the Superius and Tenor in full, with red extenders between words. The Contra secundus has the incipits ‘Recordare’ and ‘Ab hac familia’, and the Contra primus has both of these plus the internal first-section cue ‘pro nobis bona et ut avertat’. The latter is in red.

Glogau presents some ligaturing not found in the other sources, some inauthentic-looking small values and variants, it adopts the modified progression also found at 82 in Spec, and it also retains some errors also found in other readings. In view of these shortcomings (and the errors in the other readings) Trent 89 appears to be the best source.

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43a & b. [Touront]; *Compangant omnes*

- (i) Trent 89 ff. 123v-124r, anon (DTÖ VII inventory no. 579);
- (ii) Strahov ff. 200v-201r, *O generosa*, Thauranth;
- (iii) Spec pp. 390-391, *O generosa*, anon;
- (iv) Trent 91 f. 215r, textless; fragmentary and anon (DTÖ VII inventory no. 1336);
- (v) Q16 ff. 114v-115r (first section, with incipit *O generosa*) & 112v-113r (second section), with incipit *Je suis seulet*, anon;
- (vi) MC 871N p. 73 (index entry only for *O generosa*; the music is now missing).

Text; the Trent 89 poem is liturgically non-specific, it mentions a certain feast-day, and it may not be the original text. Hence the presence of a second copy in this edition (no. 43b) with the text from Strahov. Since three other Touront motets have texts beginning with ‘O’, then the Strahov text may be authentic despite its grammatical problems (see below).

Compangant omnes
In hoc festo corde presto
Voces iam fidelium
Emisit Deus filium
Nobis in remedium
Silesant fauces vilium
Contremiscant gentes infidelium
Per salvatorem celibum.

[ms: ‘Enim sit’]

*Let all the voices of the faithful
On this feast-day, heartily present,
Make hymns together.
God has sent his son
To be our healer.
Let the throats of the worthless be silent,
Let the peoples of the infidels tremble
Through the saviour of the celibate.*

(i) Trent 89;

[Superius]; the m sign is given before the first stave, and the b sig for the first section is om. From the start of the second section the b sig is consistently given as two flats spaced an octave apart. / 20: 2 F (corr using Strahov) / 69: erasure follows 1 / 88: 3-5 are sm sm m (corr using Q16) / 99: single custos instead of double. Otherwise I note in this copy that the two upper voices share erasures & omissions at the same point (69) so possibly this piece was copied from a small source with an internal second-section page turn.

Tenor; 1: on the second and third staves (15,3-30) the b sig is om / 69-99: on the final stave the b sig is also om.

Contratenor; 1: on the first stave the b sig is ind with a single flat, which is then om until the start of the second section (where an upper Bb plus Eb signature is given which is not rptd). / 44: 2 F (below; corr using Spec).

Underlay; Trent 89 texts the Superius fully, and the lower voices have sectional incipits. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 12: ed rpt of 'Compangant' needed / 12-13: 'omnes' under 12,2-13,1 / 13: 'In hoc fe-' (with the last syllable given as 'fes-') under 13,2-14,7 / 16: '-sto' given as '-to' / 16-17: 'corde' under 16,2-17,3 / 17: 'pre-' under 17,6-18,1 / 24: 'iam' under 25,5-26,1 / 24-25: 'fide-' under 26,4-6 / 25-27: '-lium' under 26,9-27,2 / 30: '-sit' under 30,3, & 'De-' under 31,1 / 31: '-us' under 31,8-32,1 / 32-35: 'Nobis' under 33,6-34,4 / 35: 'in' under 35,2 / 36-37: 'remedi-' under 35,4-36,5 / 38: '-um' under 37,5-7 / 41-42: 'Silescant' under 41-44 / 43-44: 'fauces' under 45-47 / 45: 'vi-' under 48,1 / 51-57: '-lium' under 56,3-57,1 / 64-65: 'gentes' under 64,1-67,2 / 67: 'in' under 68,3 / 69-73: '-fidelium' under 69,2-71,2 / 74: 'Per' under 73-74,1 / 79-85: 'salvato-' under 79-82,2 / 89: '-rem' under 88,3-89,1 / 97-99: '-libum' under 97,2-99. Tenor; 11: ed rpt of 'Compangant' needed / 42-46: ed rpt of 'Silescant fauces' needed. Contratenor; 11: ed rpt of 'Compangant' needed.

Bibliography; Cumming, J., The Motet in the Age of Dufay pp. 203-204 (music without text). Snow, The Manuscript Strahov D.G. IV. 47..., I, p. 143 (text from Strahov). Gozzi, 'I Codici piu recenti...i contrafacta' p. 66 (text from Trent 89). Haberkamp, G., (ed), Die weltliche Vokalmusik in Spanien um 1500: Der Cancionero musical de la Colombina 'von Sevilla und außerspanische Handschriften (Tutzing, 1968), p. 301 (edition after Q16). There may also be some connection between this Mass and a three-voice *Sine nomine* Mass in Trent 91 (Instalment 4 no. 94) in terms of stylistic emulation. Further, see the section on structure attached to the critical commentary therein.

(ii) Strahov;

[Superius]; 1: no b sig or m sign is given, and the clef is only given for the first stave (1-17,3) / 1-6: none of these notes are ligd / 8: no b / 13,4-14,2 & 14,5-6: minor color / 15,2-3 & 17,4-5: likewise / 18: 5 replaced by f C f B / 19,5-20,2: minor color / 20-21: no lig / 25,4-5: minor color / 30: 3 uc / 31,2-3: minor color / 33: 1 replaced by sm E sm D / 38: cor over 1 in all voices, red single custos in Superius, no custos in Tenor, & red double custos in Contratenor / 39: m sign given as cut-C in all voices / 88: 3-5 are sm sm m as in Trent 89 / 95-96: no lig / 99: no custos in any voice.

Tenor; 1: the 'T' of the voice-name is in red, no b sig is given, & the clef is only given on the first stave (1-12,2). The composer attribution follows the voice-name. / 6: a flat precedes 6,4 for no apparent reason / 10: the cor is overmarked in red / 12,4-13,5: minor color / 17,4-5: likewise / 25,3: replaced by col sbr B col m A / 36: 2 A / 73,2-74,2: replaced by br B / 86: 1 b, ind above 85,1 / 89-94: none of these notes are ligd / 98: 1 is col, and has a sbr G immediately below it like a divisi.

Contratenor; 1: the 'C' of the voice-name is in red, the m sign is om, & the clef plus a single upper flat sig are only given on the first stave (1-14,7) / 1-3,2: none of these notes are ligd / 14-15: only 14,2-15,1 are ligd, and

this is an oblique sbr lig overmarked in red with cor above / 12: 1 dtd / 13,5-14,2: minor color / 14,5-6: likewise / 15: 1 m / 17: 1 C / 25,3-4: minor color / 44: 2 is lower F as in Trent 89 / 51-52: not ligd / 86: 1 D, which is corr from the actually correct pitch of C / 91: 1 not ligd / 91,2-3: given as a col sbr lig (which is technically incorrect since alteration cannot occur within coloration groups).

Underlay; a version of this piece with the Strahov text is given as no. 43b, in which the music is identical to 43a. This Marian text has its first ‘O’ in the Superius and the ‘L’ of Laus overmarked in red in all voices. There is no point in giving text positioning notes for this second version, since it merely gives the Trent 89 musical reading with the Strahov text.

O generosa nata David	<i>O noble daughter of David,</i>
Qui te predixere	<i>Those who foretold thee,</i>
Beatum pneuma te inflavit	<i>The blessed spirit blew into thee</i>
Mane scivis verbum vere.	<i>Tomorrow thou shalt know the Word truly.</i>

Laus laude digna Deus ave	<i>Praise worthy of praise, God, Hail,</i>
Sumens illud ex pudico alvo	<i>That [thing] from a chaste belly -</i>
Quibusdam videtur grave	<i>It seems a burden for some (to believe) -</i>
Virginali flore salvo.	<i>With no damage to her virginal flower.</i>

This text is full of problems. Line 2 (with ‘those’) has bad syntax. In line 4, ‘scivis’ is not Latin (the nearest is the future-tense -ibo formation ‘scibis’, but that had become substandard by classical times). In line 6, despite the sytagm ‘sumens illud ave’ in *Ave maris stella* and *Alma redemptoris* (where it is Mary who takes the ‘Ave’ from the mouth of Gabriel) here the melisma and fermata separate ‘ave’ from ‘Sumens illud’. Therefore it could be argued that it might be God here who is taking something holy from Mary. In line 7, ‘grave’ seems to mean ‘hard to believe’ rather than ‘serious’, ‘important’, or ‘grave/heinous’.

Strahov presents remarkably few differences from Trent 89 apart from giving more minor color and some inauthentic small values and wrong notes (it should be noted here that the Trent 89 version is mostly precise).

(iii) Spec;

[Superius]; 1: the first stave starts with a large majuscule ‘O’, the m sign is given above the stave, & the b sig is om throughout / 8: no b / 10: 1 L / 17: 1 & 2 are dtd-m & sm / 18: 5 replaced by f C f B / 33: 1 replaced by sm E sm D / 34,5-6: no minor color / 38: cor over 1 in all voices, single custos in Superius, & no custos in either lower voice / 39: m sign given as cut-C in all voices / 88: 3-5 are sm sm m / 99: 1 is col, & all three voices have a cor at 99 & no custos.

Tenor; 1: the m sign is given in the left margin & the b sig is entirely om / 9: 3 & 4 are sbr & m / 10: 1 L / 25,2-3: minor color / 25,3: replaced by col sbr B col m A / 30: 3 & 4 are dtd-m & sm / 33,3-90: the rest of the Tenor is copied at the bottom of the facing page with the indicator ‘finis Tenoris’ and cross-hatch marks in the margins of each portion / 80,1-2: ligd / 81-82: ligd separately / 94: 1 dtd.

Contratenor; 1: the m sign is given above the first stave, the b sig is completely om, & 1,1 is not ligd / 2,2-3,2: ligd / 4,2-3: col / 19: 4 & 5 are dtd-m & sm / 32,1: replaced by sbr & m rest / 53: rest given on an end-of-stave extension / 83: likewise.

Underlay; Spec has the same text as Strahov, which is fully underlaid in the Superius with sectional incipits for the lower voices. Spec gives ‘Mage’ for ‘Mane’ (at 29-30) and ‘Quibusdam que’ instead of ‘Quibusdam’ at 74-78.

Spec gives a reading which is very close to Strahov, and includes only a couple of small variants of its own.

(iv) Trent 91;

This version consists of a right-hand page which contains only part of the Tenor and the Contra.

[Tenor]; 1-10: missing, & the only b sig given is on the staff which opens the second section (39-64) / 38: single custos in both voices / 39: m sign given in both voices as C2 / 41-42: ligd / 58: no cor / 72,2-73,1: ligd / 75: 2 F / 91: 1 is col / 94,1: not ligd / 99: single custos in both voices.

Contra; 1: this voice is labelled 'Contra prime partis' & the b sig is completely om / 19,2-20,2: entered on an end-of-stave extension / 28,4-rest in 30: likewise / 35: 1 F (below) / 39: the second section is copied at the very bottom of f. 215r and is labelled 'Contra secundus partis'. Parts of its second stave (69-99) are damaged by the page being cut. / 44: 2 F (below) / 54: 1 E / 64: 1 B (below) / 66: replaced by sbr A sbr A / 75-76: these notes are cut off / 97,3-99: these notes are partially cut off.

This version gives no text, and has errors which do not occur in the other sources.

(v) Q16;

[Superius]; 1: the 'O' of the 'O generosa' incipit in each voice is given as an ornamented initial in the left margins / 5: 1 b / 8: no b / 10: no cor in any voice / 19: 5 F / 22-23: no minor color / 25: 2-3 replaced by sbr F / 25,6-10: replaced by sbr D m C / 27,2: replaced by f C f B / 32-34; no minor color in these measures / 37,4-7: replaced by sbr G m F / 39: m sign given as cut-C in each voice, and the 'J' of the 'Je suis seulet' incipit in each voice is given as an ornamented initial in the left margins / 48: 1 & 2 ligd / 57-58: cor given in the Superius & Contra as a cs, and no cor or cs in the Tenor / 59: replaced by sbr F sbr F / 63: 2 C / 64,1-65,1: ligd / 89: a "3" sign is given before 1 / 91-96: given as one lig, but with 94,2 missing / 97-99: Q16 gives the following notes (all uncol, & ending on an F cadence where a cadence on G is necessary) sbr B sbr A dtd-sbr G m F br F sbr E & L F.

Tenor; 1: on both page-openings 'Tenor' is given in decorated majuscules above this voice-part / 3-4: no lig / 5,5-4,1: replaced by dtd-m C sm B / 14: 2-3 are dtd-m & sm / 18: no lig / 20-21 & 22: likewise / 30,4: replaced by dtd-m B sm A / 37: 1 replaced by sm A sm G / 53,3-54,1: ligd / 54,1-2: not ligd / 57,2: replaced by sm G sm F / 62: no lig / 94,1: not ligd / 95: 1 & 2 given as a sbr lig (not strictly correct, as there is no indication of alteration) / 96: not ligd / 97: p div follows 3.

[Contra]; 1: this part has no voice-name, & the b sig throughout is given as a single-flat signature apart from at the final stave (92,2-99) where it is om / 4: 2 & 3 col / 6: no lig, & 3-4 replaced by dtd-sbr D / 14: 7 replaced by sm B sm A / 21: 6 replaced by m D & m rest / 25,5-26,1: replaced by dtd-m C sm B / 31: no lig / 32,4-35,1; Q16 reads dtd-m & sm / 33,6-34,4: Q16 gives these notes a tone too high / 36: no lig / 40: 1 b / 65,1-2: minor color / 70,2-71,1: no lig / 74: rest & 1 replaced by br G / 79-80: no lig / 80-81: likewise / 83: rest om / 84-87,2: Q16 reads dtd-sbr D m E plus ligd sbr F sbr lower B plus sbr C & dtd-m D sm E dtd-m F sm G / 88: no lig / 89: "3" sign precedes 1 / 92-94: no lig / 97-98: 97,3-98,1 are not ligd / 98,2-99: ligd.

Q16 (like Trent 91) gives a version which has independent errors. It also adds small values and has several inaccuracies.

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44. *Regina celi* tro. *Domine nate matris* (Trent 89 ff. 189a v-190r, unicum, DTÖ VII inventory no. 637).

Text; troped version of the well-known Marian Compline antiphon (modern version: LU 1997 p. 275). The trope (*Domine nate matris*) was widespread in the fifteenth-century Empire. There is a Brassart *Regina celi* setting which uses this trope in addition to other anonymous settings in the later Trent Codices, Mu 3154 and additional sources (some of which have slightly varied trope texts). Our antiphon text is largely spelt and punctuated after LU 1997, and our trope text is adapted from the version given in EdM 86 p. 370. The present setting paraphrases the antiphon chant and then the trope chant in its Superius. For the two Trent 91 settings see Instalment 3 of that edition, nos 60 and 61.

[Superius]; the odd appearance of this piece (which is copied on three page-openings with the first one having its bottom right half-page removed) is probably explained by the scribe not wanting to waste paper. He seems to have intentionally copied the piece as it now survives since no voice-parts are missing. 1: in all voices except the Tenor large gaps have been left between the m signs and first notes (presumably for majuscule initials). Also the Superius provides no b sig. B flats are frequent throughout so an editorial b sig is given. / 5: 1 uc / 8: 2 uc / 65,4: written on a short end-of-stave extension / 70: 1 is br in the Superius, Tenor and Contra secundus, which will not suffice here because the Contra primus at 70 has values greater than a breve. / 72: the second page-opening starts here in all voices / 82: 6 is sbr.

Contra primus; 1-71: no Eb is provided with the b sig. This is editorially provided since E flats are quite frequent throughout. / 8-9: om (conj supplied) / 23: 3 A / 29: the first two of three sbr rests here (which make up the breve rest given) are given on a short end-of-stave extension / 41-1,4: Trent 89 reads sm sm dtd-m sm, & 41,5 is corr from sm / 43,1: entered on a short end-of-stave extension / 44-49: 6 measures of rests plus 2 sbr rests are given (the sbr rests are not needed) / 56,3-57,2: not col / 62,3-4: written on a short end-of-stave extension / 66: 5 & 6 are dtd-m & sm / 70: 3 is an undotted breve (see the comments at Superius, 70) / 72: from this point (the start of the second page-opening) there is a twin-flat signature / 79: 1 is sbr, 4 is m, 5 is dtd, and is followed by a superfluous sm B / 80: 2 & 3 are upper F E (which would create consecutive unisons with the Superius) / 129: 2 E / 162-163: Trent 89 reads ligd sbr F B br C.

Tenor; 11,1 & 30,6: these two notes are the first two notes on consecutive staves where superfluous C clefs on the bottom stave lines occur (these were possibly entered prior to the scribe copying this *Regina celi* setting) / 31: 1 & 2 are dtd-m & sm / 96: 1 E.

Contra secundus; 15,3: beyond this note the continuation for the second Contra (which starts on f. 190r) is given on the half-page to the left (f. 189 b v) and pointing-hand signs in both places indicate the continuation. Folio 189 b r is blank. / 25: 1 is not dtd & 2 is dtd / 67: 2 C (below) / 71: erased notes follow the rest (dtd-m A and sm B) / 79,1: corr from m by erasure of an upward tail / 117: the rest here is given directly under 117,1 / 123: the rest here is also directly under 123,1 / 147-rest in 149: written on a short end-of-stave extension / 160: b ind before 160,1.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 89 textings are as follows. [Superius]; 1-3: 'Regina' is written starting under the gap before measure 1-2,3 / 3-5: 'celi' under 4,6-7 / 6-11: 'letare' under 6,2-7,3 / 13-14: 'alle-' under 13,3-14,1 / 17-19: '-luia' under 18,3-5 / 21: 'quem' under 22,2-3 / 24-26: 'merui-' under 24,2-5 / 28-36: 'porta-' under 28,1-29,1 / 39: '-re' under 38,5-39,1 / 40-41: 'alle-' under 40,1-3 / 46-50: '-luia' under 49,5-6 / 52: 'Resur-' under 52,1-52,2 / 53-56: '-rexit' under 53,3-54,1 / 59-61: 'dixit' under 58,3-59,3 / 62-63: 'alle-' under 62,3-4 / 69-70: '-luia' under 69,3-5 / 72-73: 'Ora' under 72 / 76-78: 'nobis' under 76,2-77,1 / 78-84: 'Deum' under 78,3-79,2 / 87-92: 'Domine' under 88,1-89,1 / 95-103: 'matris...alme' under 97-102,2 / 107: 'confer' under 107,2-108,1 / 108-112: 'prestaque vivere' under 108,2-111,2 / 118-121: 'decet' under 119,1-2 / 123: 'laus' under 123,2-124 / 123-124: 'honor' under 127-128,2 / 125: 'O' under 130,1 / 127-134: 'Domine' under 130,2-132,3 / 138-150,1: the textings here is compressed / 154-155: 'alle-' under 158,2-159,2 / 168-170: '-luia'

under 168. Contra primus; 1, 72-78 & 112-121: the incipits at these points are not given with regard for individual word placement. Tenor; 1, 72-78 & 86-91: as in the Contra primus. Contra secundus; 1, 72-84 & 85-92: likewise.

Bibliography; EdM 80 no. 24 (similar four-voice setting of same chant and trope in Mu 3154).

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45. *Ave vivens hostia* (Trent 89 ff. 292v-293r, unicum, DTÖ VII inventory no. 697).

Text; Corpus Christi Sequence text by the Franciscan John Peckham (1235-1292). The modern versions are in AH 50 p. 507 (short version) and AH 31 pp. 111-114 (fifteen-verse version). Our version of the text largely follows AH 50. The shorter version is also suitable for eucharistic celebrations other than Corpus Christi, and became combined with a melody of possibly central European origin by the earlier fifteenth century which gave the music a cantio-like status. Several German-language versions also survive from sources as late as the early seventeenth century. The first half of this melody is elaborated in the first half of the Trent 89 Tenor, and its second half is given literally in the same voice. The following reconstruction relies heavily on the first half of the tune as given in Meister, Bäumker & Goken (eds), Das katholische Deutsche kirchenlied in seinen Singweisen vol. I (Freiburg im Breisgau, 1862) no. 296b; it also takes into account melodic movement in the Trent 89 and Ao-IV settings (see the Bibliography below). The second half of the reconstruction is taken literally from Trent 89. Meister, *op. cit.* nos 296a, c & d are all different German-texted versions of the melody's first half.

5.36. Reconstruction of the *Ave vivens hostia* melody as used in no. 45;

A

8
1. A - ve, vi - vens ho - sti - a, Ve - ri - tas et vi - ta, Per te pa - tri
2. In qua sa - cri - fi - ci - a Cun - cta sunt fi - ni - ta,

11
glo - ri - a Da - tur in - fi - ni - ta Per te stat ec - cle - si - a lu - gi - ter mu -

23
B
- ni - ta. 1. A - ve, vas cle - men - ti - e, Scri - ni - um dul - co - ris, Ve - ri - tas sub - stan - ti -
2. In quo sunt de - li - ti - e, Ce - li - ci sa - po - ris,

36
- e To - ta sal - va - to - ris, Sa - cra - men - tum gra - ti - e Pa - bu - lum a - mo - ris.

[Superius]; 1: the m sign is given before the first stave in each voice / 2,3-4: these sm are written with flagged tails because otherwise there is nothing to distinguish them from colored minims / 38: the second-section m sign is given before the first second-section stave in each voice / 64: 1 uc.

Tenor; no discrepancies.

Contra; 14,5: written on a short end-of stave extension / 32,3: corr from col err / 34: 6 is dtd / 37: 1 is sm / 37: single custos instead of double.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 2-3: 'vivens' under 2,4-3,3 / 3-5: 'hostia' under 3,1-4,2 / 8: 'et' under 7,4 / 9: 'vi-' under 8,2 / 13-15: 'sacrificia' under 13,3-14,4 / 16: 'Cuncta' under 16,2-17,3 / 17: 'sunt' om (supplied from AH 50) / 17-19: 'finita' under 17,6-18,3 / 21-23: 'gloria' under 22,2-23,1 / 24-27: 'infinita' under 24,5-25,4 / 28-31: 'ecclesia' under 29,5-9 / 37: '-ta' under 36,8 / 40-44: 'clementie' under 42,1-43,3 / 44-45: 'Scrinium' under 46,2-47,1 / 46-47: 'dulco-' under 48,2-49,1 / 53: '-ris' under 52-53 / 56-60: 'delitie' under 57,1-4 / 64-66: 'sapo-' under 64,2-65,3 / 69: '-ris' under 68-69 / 73-76: 'substantie' under 72,2-76 / 80-82: 'salvato-' under 80,3-82,1 / 90-92: 'gratie' under 91,1-2 / 96-100: 'amoris' under 97,3-99,1. Tenor and Contra; 1-5 & 38-44: the incipits in both lower voices at these points are not given with regard for individual word positioning.

Bibliography; Gozzi, M. (ed), CMTQI pp. 44-46 & 148-151 (commentary and edition, 2012). There is another setting of the same melody in Ao-IV. For a transcription see Cobin, M., The Aosta Manuscript: a central source of early-fifteenth-century polyphony (Ph. D. dissertation, 2 vols, New York University, 1978), II, pp. 100-101. This setting uses 'a versi' texture and paraphrases the *Ave vivens hostia* melody in two Discantus voices over a free Contra and Tenor.

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46. *Salve Regina* (Trent 89 ff. 356v-358v, unicum, DTÖ VII inventory no. 730).

Text; Marian antiphon for Compline by Hermannus Contractus (d.1054). Many settings of the chant survive. Modern version: LU 1997 pp. 276-277, after which our version is largely spelt and punctuated. The present setting paraphrases most of the chant in its Superius, but there is also participation by the Tenor (e.g. at 112-116, anticipating the Superius) and the Contra (at 98-102). The short 'O pia' section (224-229) seems to be free of paraphrase, and the final 'O dulcis' section treats the plainsong very elaboratively. Where chant derivation is clear, the LU 1997 version serves as a guide for text underlay. This *Salve Regina* setting is relatively unusual amongst those in the Trent manuscripts in that its final section is texted 'O dulcis virgo mater Maria'.

[Superius]; 1: the intonation has C clef on the bottom stave line (which is not repeated to start the polyphony) and its ligatures are br L followed by br br L (first two notes here are obliques) plus L D. / 11: erasure follows 4 / 65: 3 A / 98-115: 17 br rests are given, but 18 are needed / 157: 3 E / 185-216: 19 br rests are given, but 32 are needed / 226: rest om (conj supplied) / 233: 1-3 are sm sm m (emended for the sake of consonance).

Tenor; 3: p div follows 2 / 70: 2 D / 137: sbr rest given instead of breve rest / 161-165: written over an erasure, & with a double custos following 164-165 / 231: p div follows 2.

Contra; 1: p div follows 2 / 14: 2 E / 24: clef change is at the start of a new stave / 31: clef change is in mid-stave / 40: clef change is at the start of a new page-opening, and at 40-97 29 breve rests are given (58 are needed) / 104: written on a short end-of-stave extension / 119: 1 G / 129-130: Trent 89 reads F E / 136: clef change is at the start of a new stave / 161: corr from C, with diagonal lines on either side of the note / 164: br, with cor above / 169: 1 D / 171: Trent 89 reads F G / 198: clef change is at start of new stave / 201: erasure follows 1 / 219: 1 C / 249,2-253: entered on a hand drawn part-stave at the bottom of the page due to lack of space.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices in the first and final three short sections. The internal duple section has no lower voice cues at all apart from 'benedictum' in the Tenor. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; intonation: 'Salve' is under the first three notes here / 1-7: 'Regina' under 1,1-2,2 / 8-10: 'misericor-' under 8,1-9,5 / 11-

12: ‘-die’ under 11,5 / 16-17: ‘dulce-’ under 17,1-2 / 21: ‘-do’ under 20,8 / 22: ‘spes’ under 23,1 / 23-24: ‘nostra’ under 24,1 / 24: ‘sal-’ under 24,3-4 / 26: ‘-ve’ under 25,5-26,1 / 30: ‘te’ under 29,7 / 33: ‘-mus’ under 32,5 / 34-35: ‘exu-’ under 34,1-3 / 36: ‘-les’ under 35,7 / 36-37: ‘filii’ (given as ‘filÿ’) under 36,2-4 / 38-39: ‘Eve’ under 38,4-5 / 48: ‘te’ under 43,2 / 50-59: ‘suspiramus’ under 50,1-52,4 / 60-61: ‘gemen-’ under 60,1-62,2 / 67: ‘-tes’ under 66,2-3 / 71-73: ‘flentes’ under 69,2-71,2 / 79: ‘hac’ under 76,1-2 / 81-90: ‘lacrimarum’ under 81,1-84,2 / 91-96: ‘valle’ under 91,1-93,1 / 98-115: ‘Eya ergo’ is written under the rests here despite the Superius being silent at this textual point. Also, the ink colour from ‘Eya’ to ‘Et Jhesum’ (98-165) is lighter than in the rest of this copy. / 116-120: ‘Advocata’ under 116-119,2 / 131: ‘-os’ under 130,2 / 132-136: ‘misericordes’ under 131,2-135,2 / 139-144: ‘-culos’ under 142,3-144,1 / 151: ‘nos’ under 150,4 / 152-156: ‘conver-’ under 153,2-155,2 / 159: ‘-te’ under 158,2 / 162-164: ‘Jhesum’ under 162,4-163,2 / 166-174: ‘benedictum’ under 166-169,2 / 178-180: ‘ventris’ under 179,1-181,2 / 181-184: ‘tui’ under 182,3-183,2 / 223: ‘-mens’ under 222,4-7 / 226: ‘pi-’ under 226,1 / 232: ‘dul-’ under 230,2-3 / 236-243: ‘virgo’ under 236,1-237,1 / 243-246: ‘mater’ under 238,3-239,1 / 246: ‘Ma-’ under 240,1-2 / 249-253: ‘-ria’ under 252,4-5. Tenor; 1-7, 166-174, 217-223, 224-229 & 230-235: the incipits given at these points are not placed with regard for individual word positioning. Contra; 1-7, 217-223, 224-229 & 230-235: likewise.

Bibliography; DTÖ 53 (1920) pp. 58-60 (edition).

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47. *Salve Regina*

- (i) Trent 89 ff. 349v-352r, anon (DTÖ VII inventory no. 727);
- (ii) Mu 3154 ff. 86v-88r, Wilhelmus Duffay;
- (iii) MilB ff. 184v-187r, anon.

Text; same text and chant as no. 46. In this case, the *Salve Regina* chant is treated in migrant fashion. It is paraphrased in the Superius up to measure 67. At 68-85 it is in the Superius again, then in the Contra primus at 86-91 and returning to the Superius at 92-176. At ‘O clemens’ (177-186) the chant is in the Tenor, the following ‘O pia’ section has the chant in the Contra primus, and for the final section (199-227) it is paraphrased in the Superius. As with no. 46, the modern version of the chant has served as a guide here for Superius underlay.

- (i) Trent 89;

[Superius]; the intonation has C clef on the bottom stave line (which is not repeated to start the polyphony) and its ligatures are br L followed by br br br (first two notes here are obliques) plus L D. The m sign O is given with the intonation, and is repeated before the void-notation Superius starts. / 9: 3 uc (corr from F?) / 30,2: this note is squashed in & probably inserted as a correction / 44,2: corr from col err / 49: p div follows 2 / 99: 1 E (corr using Mu 3154) / 188: corr from m by the erasure of an upward tail / 191: 3 G (corr using Mu 3154).

Contra primus; 6,3-7,1: written on a short end-of-stave extension / 15,1 & 28,2, Trent 89 reads sbr sbr for both of these br (the Mu 3154 reading is used, which is br in both cases) / 16: erased m G follows the rest / 22,4: as at 6 / 178,1-2: as at 15 & 28 / 195-196: this lig is written over an erasure / 199: an erased L E precedes 1 / 209,2-210,1: corr from B A / 226-227: as at 6.

Tenor; 1: there is a large gap between the m sign and the first note, probably left for a majuscule initial / 41: p div follows 2 / 65,3: as at Contra primus, 15 / 111: 1 C (corr using Mu 3154).

Contra secundus; 6,2: written on a short end-of-stave extension / 17: an erased m C follows 2 / 22,5: as at 6 / 39,1-5: likewise / 40-67: this portion of the Contra secundus is given at the bottom of the page on hand-drawn staves due to lack of space / 99-100: Trent 89 reads br br instead of L (Mu 3154 reading adopted here) / 181: all three sources give a dotted br here (which creates a seventh with the Superius, hence my emendation to undotted br plus br rest) / 218,2-221: written over an erasure.

Underlay; fully texted in the Superius, with sectional incipits plus a few internal cues in the lower voices. The two penultimate sections have ‘O clemens’ and ‘O pia’ in all voices. Some of our text has been placed with consideration for the Mu 3154 reading (see below). The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; intonation: ‘Salve’ is under the first three notes here / 1-5: ‘Regina’ under 1-4,1 / 7-12: ‘misericordie’ under 7,1-9,3 / 16: ‘-ta’ under 15,4 / 16-20: ‘dulcedo’ under 17,1-18,1 / 21: ‘spes’ under 21,2 / 22-23: ‘nostra’ under 22,2-23,1 / 24-26: ‘salve’ under 24,1-3 / 30: ‘te’ under 29,4 / 31-34: ‘clamamus’ under 31,1-32,2 / 34-37: ‘exules’ under 34,2-35,3 / 37-38: ‘filii’ (given as ‘filij’) under 37,2-38,1 / 39-40: ‘Eve’ under 39,1-2 / 43: ‘te’ under 41,2 / 44-47: ‘suspiramus’ under 44,1-45,2 / 60-63: ‘lacrimarum’ under 60,2-61,4 / 64: ‘val-’ under 64,2 / 67: ‘-le’ under 66,5-67,1 / 68-71: ‘Eya’ under 68 / 71-74: ‘ergo’ under 72,2-74,1 / 75-81: ‘Advocata’ under 75-78,2 / 82-84: ‘nostra’ under 82,2-83,2 / 92-98: ‘misericordes’ under 92-96,2 / 101-106: ‘oculos’ under 101-103,1 / 109: ‘nos’ under 108,2-3 / 112-116: ‘converte’ under 112,1-114,2 / 120-125: ‘benedictum’ under 121-125 / 135-138: ‘ventris’ under 136-138 / 140-143: ‘tui’ under 140,1-2 / 144-149: ‘nobis’ under 144,1-145,2 / 155-168: ‘exilium’ under 155-160 / 170-176: ‘ostende’ under 170-172,2 / 177-184: ‘O cle-’ under 177,1-2 / 186: ‘-mens’ under 185,2-5 / 197: ‘pi-’ under 188,1 / 198: ‘-a’ under 197,5 / 199-210: ‘O dulcis’ under 199-205 / 214-219: ‘mater’ under 215-216,2 / 222: ‘Ma-’ under 223,2 / 224-227: ‘-ria’ under 226,2-227,1. Contra primus; 1-5, 27-35, 58-64, 68-74, 117-128, 177-186, 187-198 & 199-211: none of these incipits are given with any regard for individual word placement / 15-16: ed rpt of ‘Vita’ needed / 48-49: ed rpt of ‘gementes’ needed. Tenor; 1-5, 27-34, 58-63, 68-74, 117-120, 170-176, 177-186, 187-198 & 199-211: as at Contra primus, 1-5, 27-35, etc. Contra secundus; the same applies to the incipits at 1-5, 27-34, 68-74, 117-120, 177-186, 187-198 & 199-211.

Bibliography; DTÖ VII (1900) pp. 178-183 (edition). Planchart, A. (ed), Dufay Opera Omnia, online DIAMM series, part 1 (2008) no. 7 (edition). Dèzes, K., ‘Das Dufay zugeschriebene *Salve Regina* eine deutsche Komposition’ in ZfMw 10 (1928), pp. 327-362 (an extensive argument for the piece being anonymous and Germanic rather than by Dufay). Mitchell, R., ‘Musical counterparts to the ‘Wilhelmus Dufay’ *Salve Regina* setting in MunBs 3154’ in TVNM LIV/1 (2004) pp. 9-22 (similarly to Dèzes, I argue here for Germanic origin in at least geographical terms due to similar anonymous music being present in Trent 89). Oppositely, in the critical commentary to his edition Planchart makes a case for the Dufay attribution in Mu 3154 being authentic. Dèzes’s conclusions have also been questioned in Fallows, D. Dufay (1987) p. 299 and Strohm, The Rise of European Music 1380-1500 p. 438, who in a footnote therein describes the Dèzes study as over-ambitious. I also note that Heinrich Bessler did not include this piece in the CMM Dufay Opera Omnia series, probably because of the Karl Dèzes article and its influence. Finally, a very good early recording of this motet was made by Munich Capella Antiqua on the LP Teldec (Telefunken-Decca) SAWT 9439-B 6.41058 AS.

(ii) Mu 3154;

[Superius]; the first stave starts with a large majuscule ‘S’, the intonation has an unnecessary m sign as in Trent 89, and the notes read L A plus ligd br A br G L A (the first two notes are oblique) & L D with upward tail. No custos follows the intonation & the m sign is rptd before the polyphony starts. / 11: 3 E / 16,2-17,1: ligd / 25: 3 E / 26: 1 is br in all voices, and all voices follow 26,1 with a sbr rest and no double custos / 28: p div follows 2 / 42: no lig / 58,2-53,1: not col / 67: no custos in any voice, and the next section begins with majuscule ‘E’ written across the stave in all voices apart from the Bassus, which has a similarly-written ‘B’ / 71,2-72,2: ligd / 83,1-2: minor color / 99: 1 G / 116: no custos in any voice / 117: at the start of the second page-opening, the m sign cut-C is rptd in all voices, which also starts with majuscule ‘E’ / 155-156: ligd / 157-162: ligd separately / 169: this measure’s rest is absent from all voices in Mu 3154 / 186: no custos in the

Superius and Contra altus / 187: m sign O rptd in all voices at the start of this section / 191: 3 F / 220-221: not ligd / 227: no custos in any voice.

C[ontra altus]; 1: the voice-name is only given as ‘altus’ on the second page-opening, and the first stave starts with a large majuscule ‘C’ / 66: 1 not col / 68: the first ‘E’ of the text for this section in the Contra, Tenor & Bassus is a large majuscule drawn across the stave / 119: minor color / 123: no lig / 126: ligd to 125 / 139,2: replaced by br A sbr A / 147,2: replaced by br E sbr E / 193-196: given as one lig / 211: ligd to 209-210 / 220: not ligd / 227: Mu 3154 reads L A with col divisi L F below, with downward stem.

Tenor; 1: the ‘T’ of the voice-name is a majuscule / 2: p div follows 3 / 15: 3 C / 42: 2 is sbr (intended for alteration) & is followed by a p div / 61: 2-4 are col / 80: not ligd / 83: replaced by sbr B sbr B / 106-107: not ligd / 122: likewise / 126: likewise / 128-129: ligd / 130: not ligd / 132: likewise / 133-134: ligd / 138: not ligd / 148-149: likewise / 156: likewise / 165: minor color / 175-176: no lig / 192: likewise / 204-205: likewise / 222: 1 b / 226-227: ligd.

Bassus; 1: the ‘B’ of the voice-name is a majuscule / 18,5-6: written on a short end-of-stave extension / 56: br instead of L / 67: there is a colored divisi L D under 1 / 71,2: replaced by br A sbr A / 82-85: no lig / 110,1: not ligd / 110,2-111,2: ligd / 119-122: ligd / 165-167: ligd / 181: rest not given / 192: 1 b / 203-206: ligd / 222: 1 b, ind under 220,2 / 227: as at 67.

Underlay; Mu 3154 has wider spacing than the Trent 89 reading, and therefore its fully-underlaid Superius looks as though some of its texting might be carefully placed. The final section’s lower voices also give ‘O dulcis virgo Maria’ instead of Trent 89’s ‘O dulcis mater Maria’. The lower voices in Mu 3154 are also given more text than in Trent 89. The Tenor for the initial O mensuration sections is fully texted, and thereafter more incipits occur than in the Trent reading.

Mu 3154 is close to Trent 89 despite a number of differences in ligaturing and its omission of the Trent 89 caesuras. The readings also disagree on some repeated same-pitch notes in the lower voices, with Mu 3154 looking preferable to modern practice because such repeated pitches in Trent 89 sometimes occur in the middle of words. On the whole, the Mu 3154 reading is a better version of this piece than Trent 89 gives.

(iii) MilB;

[Superius]; all four voices have indented first staves on the first page-opening and also the third (which begins ‘O clemens’). The three lower voices also have indentations on the second opening. These spaces were probably left for majuscule initials. The intonation (in black notation) reads L A plus ligd L A br G L A (the first two notes here are obliques) & L D followed by a single custos. / 9: replaced by dtd-sbr G m E sbr E / 12: a small cross appears above the notes in all voices at this point except the Contra altus, which has this sign at 11,5 instead / 16,2-17,1: ligd / 26: single custos only / 40: small cross above the notes again in all voices here / 48: 1 & 2 ligd / 49: p div follows 2 / 50: not ligd / 51-53: ligd / 58,2-59,1: not col / 71,2-72,2: ligd / 103,1-2: ligd / 117: m sign rptd in all voices / 169: this measure’s rest not given in any voice / 176: triple custos in all voices / 181: MilB reads sbr E m F sbr A m G / 187: m sign rptd in all voices / 198: as at 176 except in the Contra altus, which has double custos / 218: replaced by sbr rest & sbr G / 220-221: not ligd / 226: 2 replaced by m C m B / 227: as at 176.

[C]ontra altus; 67: triple custos here instead of double, and the Contra bassus has similar triple lines though incompletely drawn / 124: 2 A / 125-126: ligd / 141,2: replaced by br A sbr A / 147,2: replaced by br E (which is not ligd to 146-147) & sbr E / 179: p div follows 3 / 195: ligd to 193-194 / 196: replaced by br rest / 219: 2 C / 227: replaced by L A with colored divisi L F below it, & downward stem.

[T]enor; 42: 2 is sbr (with alteration intended) but no p div follows / 61: 2-4 are col / 92-93: not ligd / 106-

107 & 122: likewise / 128-129: ligd / 130: not ligd / 132: likewise / 133-134: ligd, & 134 is G / 142-144: not ligd / 148-149: likewise / 165: minor color / 175-176: not ligd / 188: 1 & 2 ligd / 192: 2 has b, ind before 192,1 / 195: p div follows 2 / 204-205: no lig / 208,2-210: replaced by sbr A dtd-br F sbr G / 222: 1 b, ind above 220,2.

[C]ontra bassus; 19: replaced by br A sbr A, & no lig at 19-20 / 27-28: not ligd / 28: p div follows 3 / 33: p div follows 4 / 35: not ligd / 39: 5 om / 40-41: col / 45-46: no lig / 53: replaced by br lower G & sbr B / 54:1 is br / 60: 1 & 2 replaced by dtd-br / 71,2: replaced by br A sbr A / 80: 2 B / 82-85: no lig / 110: 1 not ligd / 110,2-112,1: ligd / 117-118: no lig / 120-122: ligd / 151-152: ligd, & 151,2 is G / 181: rest not given / 192; 1 b / 203-206: given as one lig / 210-213: not ligd / 222: 1 b.

Underlay; MilB texts all parts, with a few omissions in the lower voices. The cross signs at 11-12 and 40 are possibly directions for the singers to cross themselves and genuflect. In the final section this reading gives ‘O dulcis virgo Maria’.

MilB has a few errors and minor omissions, and is arguably less satisfactory than either of the other readings since it modifies the Contra primus unelaborated chant statement in the cadence at 196-197. In view of the closeness of the other sources this reading is probably the most distant from the original. The Superius at 181 is also different from the other readings. This may be an attempt to edit out the seventh between the outer voices which appears here in Trent 89 and Mu 3154. Also, the cross signs mentioned above are not found in any other pieces in MilB (not even in the three-voice *Salve Regina* which follows this piece in the manuscript and is the last piece in the collection). In view of these two *Salve* settings being copied together at the end of MilB and also being the only *Salve Regina* settings in the manuscript, they might have had some local performance use.

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48. *Salve Regina* (Trent 89 ff. 146v-148r, unicum, DTÖ VII inventory no. 600).

Text; as with nos 46 & 47, but this setting transposes the well-known chant down a fifth and treats its sections in alternatim fashion. In polyphonic sections the Tenor is the chant-carrying voice throughout, and it is only elaborated by occasional extra notes. In addition to the Tenor all other voices have some role in chant quotation. The chant sections are supplied (transposed) from Paris, Bibliothèque Nationale, ms. lat. 15182 (a thirteenth-century Breviary). I have placed the chant sections in the Superius in the score, but there is little reason why they cannot be sung as part of the Tenor. However, normally in alternatim works the Superius is the leading voice. The only usual exception to this is in monorhythmic Tenor cantus firmus works, and this setting does not come into that category.

[Superius]; 1: the m sign is om in all voices (O is assumed, since it is given in the second-highest voice at 24) / 5: p div under rest / 53: at the sesquialtera passage here the lower voices all have ‘3’ but the Superius (which largely proceeds in coloration) does not seem to need the ‘3’ signature to signify sesquialtera. Therefore I have not supplied it. / 56,2: uc due to lacuna / 69: b ind above 68,1 / 84: 2 sbr rests are given instead of a breve rest. The two lower voices are the guide to interpreting the sesquialtera section here properly. Since they are trouble-free for the whole section, then what is consonant with them both is probably correct. / 95-102: several of the colored values here have notehead lacunas / 105: Trent 89 gives divisi L upper A, upper F and upper D instead of G and D / 113: 1 not dtd / 114: 3 & 4 are m m (emended for the sake of consonance).

Contra [primus]; 1: this voice is named Contra secundus and is copied on the bottom right of the first page-opening (where the Contra bassus or secundus should normally be). In spite of this it is clearly a higher Contra part. / 10: b ind before 9,6 / 20: 3 & 4 are dtd-m & sm (emended for the sake of consonance) / 21,3-23: written on a short end-of-stave extension / 24: m sign ‘O’ given at the start of this section / 39: clef change is at the

start of a new stave / 44: since both divisi notes are colored here, a single singer on this part should probably sing D rather than Bb / 45: m sign om in all lower voices / 66: p div follows 2 / 72: 3 & 4 are A B / 74: p div follows 3 / 78: b ind before 77,2 / 94,1-2: uc due to lacuna / 105: cor is inverted under this note.

Tenor; 95: the last stave of the Tenor part starts here, and it has a two-flat signature / 108,1 & 109,2: both uc due to lacunas.

Contratenor [secundus]; 1: this voice is simply called 'Contratenor' and is copied in the four-part layout where the higher Contra should normally be (the top right-hand page position). Also, the flat signature is simply indicated by an Eb. I take this to mean a twin-flat signature involving Bb and Eb throughout. / 25: 3 dtd / 26: 3 is sbr / 45-106: the two staves which contain this section have no b sig / 62,1: uc due to lacuna / 63,1: likewise / 64,2: likewise / 65: p div follows rest / 68: likewise / 91: p div follows 2 / 94: likewise / 101,2-102,2: these three notes are all affected by lacunas.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 4-5: 'Vita' under 4,1-5,1 / 6: 'dulce-' under 6,3-7,2 / 14: 'spes' under 14,3-5 / 15: 'no-' under 15,2 / 23: '-ve' under 22,3-4 / 24-27: the texting here is compressed / 28: 'et' under 29,1 / 34: '-tes' under 34,1 / 37: 'hac' under 36,4-5 / 38-39: 'lacrima-' under 38,2-39,2 / 42: '-rum' under 42,2-5 / 42-44: 'valle' under 42,6-43,3 / 46-51: 'Jhesum' under 46-48,2 / 53-54: 'benedi-' under 53,2-54,3 / 61: 'fructum' under 61,2-63,1 / 63: 'ven-' under 64,2 / 67: '-tris' under 64,3 / 68-75: 'tui' under 66,1-67,1 / 83: '-bis' under 82,2 / 87: 'hoc' under 90,1 / 90-91: 'exi-' under 91-92,1 / 96-100: '-lium' under 99,2-100,1 / 101-105: 'ostende' under 101-103,2 / 113: 'pi-' under 114,2 / 119: '-a' under 118,4. Contratenor primus; 1-2, 25-30, 45-51 & 107-119: none of these incipits are given with regard for individual word placement. Tenor; 5-6, 26-30, 48-51 & 107-119: likewise. Contratenor secundus; 2-3, 24-27, 45-51 & 107-119: likewise.

Bibliography; DTÖ 53 (1920), pp. 50-51 (edition). Mitchell, 'Regional styles and works in *Trent 89*...'

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49. *Ave beatissima civitas* (Trent 89 ff. 352v-354r, unicum, DTÖ VII inventory no. 728).

Text; slightly adapted version of a Marian and acrostic antiphon by St. Thomas Aquinas (1225-1274) which has an extended chant paired with it. After the alphabetic acrostic there are acrostics on 'A E I O U' and 'Maria Virgo'. The chant is paraphrased with some elaboration in the Superius throughout (with much imitation and anticipation in the Tenor) and our chant model for underlay purposes is the version of the melody in Utrecht, Bibliotheek der Rijksuniversiteit, ms 406 (3.J.7) f. 150v. This is a twelfth-century Antiphoner and Tonary with various additions made up to the fifteenth century.²⁵ The text is also listed in Chevalier vol. I (Louvain, 1891) as no. 1701 (p. 102). An odd-looking feature of the Trent 89 setting is that the division between the first and second sections (at 'tueatur') is in mid-sentence of the text. Additionally the second-section incipit ('tormentis') appears to be garbled and needs to read 'a tormentis'. Reference to the parent chant shows that moving around phrases of text here from section to section is an unsatisfactory solution, so this musical anomaly is perhaps best left alone. Possibly the composer handled the chant while being unaware that the best sectional break point was at 'hymnizemus'.

²⁵ de Loos, I., Downey, C., and Steiner R. (eds), Utrecht, Bibliotheek der Rijksuniversiteit, manuscript 406 (3.J.7) (Institute of Medieval Music, Ottawa, 1997, facsimile, 2 vols, Publications of Medieval Music Manuscripts no. 21, 1997).

Ave beatissima civitas, divinitatis eterno felix gaudio, habitaculum iusticie, castitatis lilium, mater nobilis, obsecra plasmatorem quatenus redemptos sanguine tu[e]atur [a] tormentis. Christo hymnizemus;* zima antiquum expurga ipsius oraculo vite; mediatrix auxiliatrix reparatrix illuminatrix adiutrix veni, iuva reos genitrix omnipotentis.

*ms: 'ymnizemus'. If the text here is read as 'xto ymnizemus zima' it completes the XYZ of the first acrostic, but see the translation below for the reason why U and V are missing here.

Hail most blessed city, happy in the eternal joy of the Godhead, dwelling-place of justice, noble mother, beseech the Creator that those redeemed by his blood he may protect from torture [other sources have 'ut viventes' = that, living, we may...]. Let us sing hymns to Christ; drive out the ancient leaven by the oracle of his life. Mediatrix, helper, mender, enlightener, helper, come, help the guilty, mother of the Almighty.

5.37. Opening of *Ave beatissima civitas* chant after Utrecht ms 406;²⁶

A - - ve be - a - tis - si - ma ci - vi - tas,
di - vi - ni - ta - tis e - ter - no fe - lix gau - di - (&c.)

[Superius]; 1: in the three topmost voices there are gaps between the m signs and first notes, probably intended for majuscules. The gap in the Superius is large, and the first 'A' of the text has been made into a capital slightly larger than the rest of the text. / 25: p div follows 2 / 38: the clef change is in mid-stave, and is clarified by a cs over 38,1 and a direct to G following 38,1 / 47-48: written on a short end-of-stave extension / 49: 2 is sbr / 64-65: as at 46-47 / 154: 1 br / 157: 1 dtd / 162: 2 not dtd / 165: 2 br / 183,3: as at 47-48 / 226: likewise.

Contra primus; 4: erasure follows 2 / 11,2-12,2: written on a short end-of-stave extension / 24,1: likewise / 35,2: likewise / 46: 2 & 3 are G A / 47: 3 D / 48: 1 & 2 are F B / 60: 1 & 2 are squashed in, & 3 is B / 61, 1 & rest: as at 11-12 / 96: 1 C / 104,1: as at 11-12 / 108: 2 B (the emendation to C here is aesthetic, but at least it results in a sixth-to-octave cadence) / 128: b ind before 127,1 / 130: 1 & 2 are D E / 134: mx instead of L / 153: 1 is sbr / 155,2-156,1: Trent 89 reads D C / 160-161,2: as at 11-12 / 165-166: these two notes are obliquely ligd sbr / 167: superfluous sbr rest follows 1 / 196-198: as at 11-12 / 214: 1 not col (the two pairs of col dtd sbr plus col m at 214-215 would not make notational sense unless sesquialtera using coloration was assumed at 214-215) / 229-234,1: as at 11-12 / 240: natural ind by sharp before 239.

Tenor; 24: p div follows 2 / 32: erased m F follows 1 / 37,2: written on a short end-of-stave extension / 52: 3 C / 66-70: 6 br rests are given instead of the correct number (5) but one br rest is erased / 98,2: as at 37 / 155-156: these two notes are obliquely ligd sbr / 162: not dtd / 207,3-4: as at 37 / 208-241: the end of the Tenor part is given on a full roughly drawn stave plus a short stave at the bottom of the page, due to lack of space.

Contra secundus; 14,2-15,1: written on a short end-of-stave extension / 17: 3 is A below (corrected to prevent a seventh with the Superius) / 32,2-4: as at 14-15 / 36-38,1: written over erasures / 47,2-65: the end of the first section is given on a full roughly drawn stave and a short stave at the bottom of the page, due to lack of space. / 57: 4 E / 98-99: as at 14-15 / 137,3-139: likewise / 157: 1 is sbr / 158: not dtd / 175-177,2: as at 14-15 /

²⁶ The editorial insertion in this example is supplied from another source for the antiphon (St. Gall, Stiftsbibliothek, ms 388 f. 469r). The online Cantus Gregorian chant database gives a more or less complete copy of the chant (ID: 200447) but like our example this has small omissions.

177,3-241: the end of the Contra secundus is given on a full roughly drawn stave and a short stave at the bottom of the page, due to lack of space. / 192-193: written over erasures / 239: natural ind by sharp.

Underlay; fully texted in the Superius with sectional incipits for the lower voices (which is hardly sufficient lower-voice text for such an extended and imitative piece). The main differences between our underlay and the Trent 89 text are as follows. [Superius]; 1-14: 'Ave' is under the gap before the first note / 16-19: 'beatissima' under 16,2-18,2 / 20-21: 'civi-' under 20,2-3 / 22: '-tas' under 21,4-22,1 / 23-28: 'divinitatis' under 24-26,2 / 29-30: 'eterno' under 30,1-3 / 30-35: 'felix' under 33,2-3 / 35: 'gau-' under 35,2-36,1 / 36-38: '-dio' under 36,3-4 / 39-41: 'habitaaculum' under 39,2-41,3 / 41-44: 'iusticie' under 42,2-5 / 44-45: 'castitatis' under 43,5-44,4 / 46-47: 'lilium' under 45,5-46,3 / 56-57: 'plasmatorem' under 56,1-57,2 / 58-59: 'quatenus' under 58,2-59,1 / 60-61: 'redemptos' under 60,1-61,3 / 61-62: 'sanguine' under 62,2-63,2 / 62-65: 'tueatur' under 63,3-64,1 / 64-69: 'a' om in all voices (conj supplied) 69-76: 'tormentis' under 66-72,1 / 77-82: 'Christo' (given as 'xto') under 79,2-80,2 / 85-89: 'hymnizemus' under 85-88,3 / 92-94: 'zima' under 90,3-91,2 / 97-100: '-tiquum' under 98-99,3 / 110-114: 'expurga' under 110-113 / 117-122: 'ipsius' under 117,2-119,1 / 124-130: 'oraculo' under 124-128,2 / 132: 'vi-' under 133,3 / 144-154: 'mediatrix' under 144,1-150 / 157-166: 'auxiliatrix' under 158-165,2 / 172-176: 'reparatrix' under 172-174,3 / 177-182: 'illuminatrix' under 177,1-179,1 / 183-188: 'adiutrix' under 182,3-183,3 / 192-194: 'veni' under 192,2-193,3 / 195-196: 'iuva' under 196,1-197,2 / 199-200: 'reos' under 200-201,1 / 203-214: 'genitrix' under 206,2-208,1 / 217-237: 'omnipoten-' under 217-226 / 240: '-tis' under 237. Contra primus; 1-22 & 66-75: neither of these incipits are given with regard for individual word placement / 31-32: ed rpt of 'eterno' needed. Tenor; 1-22 & 71-76: as at Contra primus, 1-22. / Contra secundus; 1-22 & 66-76: as at Contra primus, 1-22 / 110-114: ed rpt of 'expurga' needed.

Bibliography; Cumming, J., The Motet in the Age of Dufay pp. 271-274 (description and partial transcription, which differs slightly from ours in its second section).

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50. *Salve Regina* / *Le serviteur* [Philippus?] (Trent 89 ff. 191v-193r, unicum, DTÖ VII inventory no. 638).

Text; as with nos 46 & 47, but in this case the *Salve Regina* chant is not used. Instead, the Tenor of Dufay's *Le serviteur* is used as the Tenor cantus firmus, slightly simplified by the omission of some small values and given a tone higher than its usual pitch (see Instalment 3 pp. 631-632 for the song). The cantus firmus has a delayed-entry full statement in the first section, plus another delayed-entry statement from 165 which only partly follows the rhythmic guise of the original Tenor and which is shortened. The outer voices contain material from the song's outer voices, notably in imitation at 36-38, 44-48, 56-62 and 105-109. The Superius following the fermata passage (at 178-183) is also reminiscent of the second phrase of the song Superius.

[Superius]; 1: the clef is given as a capital G, and there is a large gap between the m sign and first note (presumably for the insertion of a majuscule initial). The Contra primus also has a similar but smaller gap. / 10: 4 col err / 11,2: corr from col err / 35: 5 om (conj supplied) / 51: 3 uc / 178,1: in both upper voices the mensuration sign cut-C is rptd before 1 / 238: 1 F / 248: 1 is given as L F with divisi col L A above it.

Contra primus; 1: the first stave (1-15,3) has a b sig which seems redundant / 3: 3 & 4 uc / 15,3: written on a short end-of-stave extension / 20: 3 col err / 27,2: as at 15 / 63: 4 B / 66,2 & 67,1: these notes are dtd-m & sm (which is dissonant, and which seems best replaced by our emendation even if this causes consecutive fifths) / 106: as at 15 / 133, 1 & 2: both of these notes are br / 173: 1 L / 174: 1 B / 178: see the Superius regarding the m sign anomaly here.

Tenor; 1: this part begins in mid-stave with a double custos before the clef, and the same is true for the Contra

secundus / 1-27: 23 breve rests are given (27 are required), and it is unclear whether 'Le serviteur' given before the Tenor's first note is correctly spelt / 32,2: natural ind by flat / 49: p div follows 2 / 64: erasure follows 2 / 69-164: on the second page-opening the rests at the start of both lower voices are omitted, and therefore the m sign cut-C for both lower voices is not given until measure 165 / 187: as at 32 / 245: not dtd.

Contra secundus; 1-27: the same error with rests occurs as in the Tenor / 32-48: this passage (which is all on one stave) has a mis-shaped F clef / 47,4: the cs here is for the entry of the Tenor / 48,2: written on a short end-of-stave extension / 66: 1 D / 67: 2 A / 241: 1 D / 245: this second note of a ligature is given as mx.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices plus texting at the fermata passage in the second section at 165-175. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1: 'Sal-' is under the gap before the first note / 5: '-ve' under 6,1 / 6-10: 'Regi-' under 7,3-8,2 / 13-14: 'misericor-' under 13,1-5 / 16-17: '-die' under 16,4-17,1 / 18-19: 'Vita' under 18,1-4 / 20-21: 'dulcedo' under 21,3-22,4 / 21-22: 'et spes' under 23,2-6 / 22-23: 'nostra' under 24,1-3 / 24: 'sal-' under 25,1-2 / 28: '-ve' under 27,6-7 / 30: 'te' under 29,3 / 30-31: 'clamamus' under 30,2-32,1 / 32: 'exules' under 32,2-33,3 / 33: 'filii' (spelt as 'filj') under 34,1-2 / 34-36: 'Eve' under 34,6-35,4 / 37-38: 'Ad te' under 37,1-4 / 38-40: 'suspirmus' under 38,2-39,4 / 47: 'in' under 47,2, & 'hac' under 47,4-48,1 / 47-49: 'lacrimarum' under 49,2-50,1 / 50-51: 'valle' under 51,2-52,1 / 52-53: 'Eya' under 53,1-2 / 54-55: 'ergo' under 54,1-3 / 57-59: 'nostra' under 58,3-5 / 61-62: 'tuos' under 61,3-62,1 / 65: 'oculos' under 65,2-3, & overhanging the end of a stave / 66-68: the texting here is compressed / 69-76: 'Et Jhesum' under 69-72,1 / 77-90: 'benedictum' under 78,2-81,2 / 91-103: 'fructum' under 92,2-93,2 / 105-107: 'ventris' under 105-108 / 109-117: 'tui' under 113,1-2 / 118-120: 'nobis' under 120-122,1 / 122: 'post' under 123,2-124,2 / 124: 'hoc' under 125,2-126,2 / 125-132: 'exilium' under 127-129,2 / 133: 'o-' under 134,1 / 138-163: '-stende' under 138,2-140,1 / 178-198: 'O dulcis' under 178-182 / 199-209: 'virgo' under 109,1-110 / 234-247: '-ria' under 246,2. Contra primus; 1-12, 69-76, 171-174 & 178-197; none of these incipits are given with regard for individual word placement / 46-48: ed rpt of 'et flentes' needed. Tenor; 28-32, 171-174 & 178-198: as with the Contra primus at 1-12, etc. Contra secundus; 28, 31, 165-175 & 182-198: likewise.

Bibliography; DTÖ 53 (1920) pp. 52-54 (edition). Sparks, Cantus Firmus in Mass and Motet 1420-1520 pp. 208-209 (analysis). Cumming, The Motet in the Age of Dufay p. 259. There is another *Salve Regina* setting which uses the *Le serviteur* Tenor, by 'Ar. Fer' (Arnold Fleron?) in Mu 3154 (no. 60). However, this combines elements of the song Superius with the *Salve Regina* chant in its first section, and goes on to recombine the rest of the chant with material from other French- and German-language songs including *J'ay pris amours* and *Wünslichen schön*.

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51a. [Philippus]; *Salve Regina / Hilf und gib rat*

- (i) Trent 89 ff. 354v-356r, anon, four voices, *Salve Regina* text plus added optional text *Gaude rosa speciosa* (DTÖ VII inventory no. 729);
- (ii) Strahov ff. 112v-114r, following the Missa *Hilf und gib rat* which is attributed to 'Philipi' (here the motet has the text *O gloriosa mater Christi* and an added fifth voice).

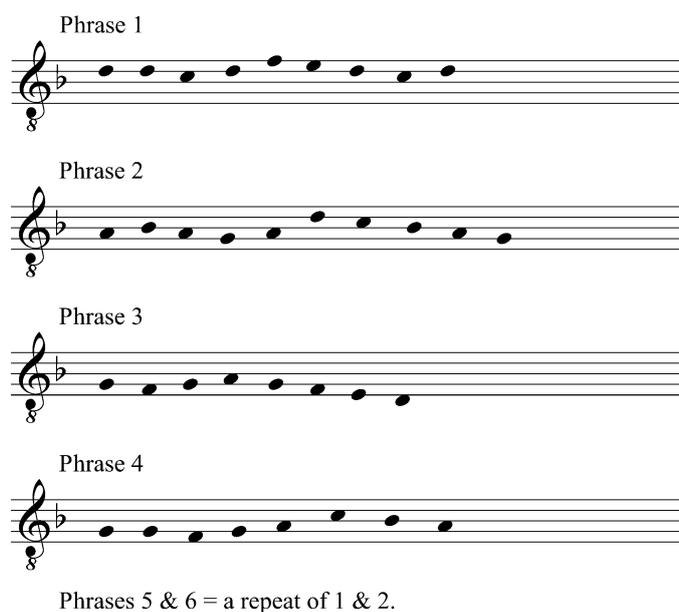
The alternatively texted version of Trent 89 and the Strahov version are given respectively as nos 51b & 51c.

Text; for details of the *Salve Regina* text and chant see no. 46. That chant has no role in the present piece, which has the largely lost German song *Hilf und gib rat* as its Tenor cantus firmus (see below). The second text in Trent 89 is simply overwritten on the Superius staves in a largish hand which is quite different to the original text hand. This is a metrical Marian text which is probably unique to Trent 89 (see no. 51b).

Apart from the Glogau no. 119 incipit (see the bibliography section below) what looks like the Tenor cantus firmus of this motet plus its associate text is lost. The four-movement *Hilf und gib rat* Mass in Strahov looks compositionally very similar to the four-voice motet version. There seems to be no reason to disregard the Strahov 'Philippi' attribution, and equally no reason to suppose that all five pieces on the same cantus firmus are not a compositional unit - unlike some Mass-motet combinations in the Trent Codices and related sources.²⁷

In melodic and rhythmic terms the cantus firmus is elaborated differently in each Tenor statement, although the elaborations are modest. The first-section Tenors of the Gloria and the motet seem to be simple enough to attempt explanation of what the cantus firmus might be and approximately what it looked like (I hazard no guesses as to its original rhythmic guise). The makeup of the following example is explained below.

5.38. Reconstruction of the *Hilf und gib rat* cantus firmus;²⁸



Phrase 1

Phrase 2

Phrase 3

Phrase 4

Phrases 5 & 6 = a repeat of 1 & 2.

Phrase 1 is taken from the pitches of the Gloria Tenor at 25-30,1. A simplified form of the same material seems to be present in the motet Tenor at 21-25.

Phrase 2 is a simplified form of what looks like elaborative Tenor material in the Gloria at 32-42. Again, a simpler form of what occurs in the Gloria Tenor is found in the motet Tenor at 26-34.

Phrase 3 is from the Gloria Tenor at 55,2-58,1. This passage is also very similar to the motet Tenor at 51-57.

Phrase 4 is derived from the motet Tenor at 69-73, which is not reflected in the Gloria but occurs in slightly different forms in the Credo Tenor at 56-65 and the Sanctus Tenor at 46-48.

²⁷ For a different view see Planchart, A., 'The English Kyrie' in Hall, P. (ed), The Oxford Handbook of Music Censorship (Oxford, 2017) pp. 39-67. Here, the author notes the bipartite movement structure of the Missa *Hilf und gib rat* as typically English (which is true) but then goes on to discard the Strahov composer attribution in favour of seeing the *Hilf und gib rat* tune as a possible chant incipit which begins 'Philippi'. I disagree with this for three reasons. Firstly it makes the presence of the *Hilf und gib rat* incipit in Glogau redundant. Secondly it seems to ignore melodic material in this cantus firmus which is repeated, and whose repetition is perhaps not too hard to see. Thirdly, at two other places in Strahov words similar to (or abbreviations of) 'Philippi' appear to indicate a composer attribution (f. 130r and f. 190v). These pieces involve known and recognised plainsongs.

²⁸ In the following references measure numbers apply to the four-voice version of the motet (the five-voice version is slightly longer).

Phrases 5 & 6: elaborations in the various Tenors suggest that the material which made up phrases 1 and 2 above were repeated to finish the melody. We therefore have what may have been a Barform piece with a probably devotional text, which repeated some of its opening notes in its B section (a feature not unknown in other German songs of the period).²⁹ Naturally a few stepwise notes in the latter example, too, might be elaborative material rather than part of the original song. I also note here that the start of reconstructed melody looks quite close to the well-known MEL 18 Kyrie chant, which begins a fourth lower and whose first few notes are A A G A C B A G A.

[Superius]; 1: the b sig is om in all voices for the first section, and om for the second section in this voice (I provide a single-flat signature in all voices, on the basis that the lower voices have flats in the second section). Also, there is a large gap between the Superius m sign and first note (presumably for a majuscule initial) and the clef is wrong throughout. G clef on the second stave line would be correct here. / 24,3: written on a short end-of-stave extension / 43: an erased sbr B follows 2 / 47,2-rest in 48: as at 24 / 59: 4 is m (corr using Strahov) / 61,2-74: this passage is all copied on a single stave & is pitched a third too low / 71: 6 not dtd (corr using Strahov) / 75: erased m B follows 1 / 80: for this motet in all its guises (and the associate Mass) I prefer a second-stage mensural equivalent as given in the score. The alternative (making three measures of cut-C equal the speed of one O measure) results in an impractically fast tempo for cut-C here. / 89: 1 is br (corr using Strahov) / 132: 1 dtd & 2 not dtd (corr using Strahov) / 138: sharp ind before 137,1 / 160-161,3: om (supplied from Strahov).

Contra primus; 1-13: on the first stave the C clef is given wrongly as C clef on the middle stave line / 13, 1 & rest: written on a short end-of-stave extension / 30,1-4: as at 13 / 31: the clef change here is at the start of a new stave, but all of the subsequent Contra primus first-section notes are pitched a third too low / 54: erasure follows 2 / 57: likewise / 58: 1 & 2 om (conj supplied, since the Strahov Contra primus differs here) / 63,1: cs over 1 in both Contra voices here (possibly just for the sake of synchronicity) / 71,4 & 72,2: neither note is dtd / 77: 8 & 9 are dtd-m & sm / 80: the clef change here corrects previous pitch errors, and from here onwards the b sig is given consistently / 90,1: corr from col err / 128-129: as at 13 / 131,4-132,2: om (supplied from Strahov) / 132: 3 is dtd-sbr, & is followed by a superfluous m upper G & sbr upper A / 136: 3 not dtd / 137: Trent 89 reads m E sbr D m C (corr using Strahov) / 139: rest om (conj supplied) / 142,1 & 143,1: both col err / 158,1-159,2: as at 13 / 166: 1 F (corr using Strahov) / 185-187: as at 13 / 190-192: om (supplied from Strahov).

Tenor; 44: 1 dtd, & 2 is sbr (corr using Strahov) / 51: the rests here are written on a short end-of-stave extension, & a p div follows 1 / 77: 1 is not dtd, & 2 is dtd (corr using Strahov) / 80: for the second section, the b sig is given consistently / 80-125: the Tenor rests here contain some erasures, and (unusually) are spaced over three stave spaces as are the rests for both introductory subsections in the Contra secundus. (Normally, rests written like this serve to indicate perfect maximodus). / 180: 1 A (corr using Strahov).

Contra secundus; 31: p div follows 2 / 35,3-36,3: written on a short end-of-stave extension / 39: 3 dtd (corr using Strahov) / 41: there is a cs over 1 as well as the rest here (the first cs seems redundant) / 52: as at 35 / 53: superfluous sbr rest follows 2 / 67,4: as at 35 / 70: a cs is given over the rest here, which implies that the breve at 69 is imperfect and that the rest and cs belong in 69 / 70: superfluous sbr A follows 2 / 71: 4 not dtd (corr with the help of Strahov, which is slightly different here) / 80: for the second section, the b sig is given consistently.

Underlay; the *Salve Regina* text is fully underlaid in the Superius, plus sectional incipits and some sparse internal cues in the two Contra voices (a couple of these are for the *Gaude rosa* text, though). The Tenor only

²⁹ The *Bruder Konrad* song in Glogau (no. 146, published in EdM 4, p.8) is non-Barform but repeats opening melodic material.

has the incipit ‘Hilf und gib rat’ for each section. In general the *Salve Regina* text does not fit the music particularly well, resulting in some repeated values at the same pitch (see the Tenor at 166-167 and the Contra primus at 200-202). I suspect that the reason for this is that none of the surviving versions give the motet with its original text. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 7: ‘-ve’ under 6,5, & ‘Re-’ under 8,1-2 / 13: ‘-na’ under 12,5 / 13-17: ‘misericor-’ under 13,2-15,2 / 19-21: ‘-die’ under 20,5-6 / 28: ‘-ta’ under 27,3 / 43-50: ‘clamamus’ under 48,2-49,4 / 51-55: ‘exu-’ under 50,2-4 / 55: ‘filii’ (spelt as ‘filÿ’) under 55,3-56,1 / 56-57: ‘Eve’ under 56,6-8 / 58: ‘Ad’ under 58,3-4 / 59: ‘te’ under 59,2 / 59-63: ‘suspiramus’ under 59,5-60,5 / 63-64: ‘gements’ under 64,1-65,3 / 64: ‘et’ under 67,2 / 65-69: ‘flentes’ under 68,1-5 / 70: ‘hac’ under 70,4-5 / 70-73: ‘lacrimarum’ under 71,1-72,2 / 79: ‘-le’ under 78,7 / 82-89: ‘ergo’ under 85,2-86,1 / 91-94: ‘Advocata’ under 92,1-94,3 / 94-97: ‘nostra’ under 96,2-3 / 99-100: ‘illos’ under 100-101 / 102-103: ‘tuos’ under 103,2-104,2 / 105-108: ‘misericor-’ under 106,1-107,2 / 110: ‘-des’ under 108,1-3 / 110-114: ‘oculos’ under 110,1-3 / 120: ‘nos’ under 115,3-16,3 / 120-124: ‘converte’ under 120,2-121,4 / 129-134: ‘benedictum’ under 131,1-133,2 / 136-138: ‘fructum’ under 135,1-136,3 / 141-144: ‘ventris’ under 142-146,1 / 145-150: ‘tui’ under 146,2-3 / 153: ‘post’ under 154,1-2 / 154: ‘hoc’ under 156,1-2 / 158-163: ‘exilium’ under 159,1-3 / 164-170: ‘ostende’ under 164,2-165,4 / 172-178: ‘clemens’ under 172,1-175,1 / 181-184: ‘pia’ under 179,3-180,1 / 187-190: ‘dulcis’ under 188,2-190,1 / 193-194: ‘virgo’ under 191,3-192,4 / 197: ‘Ma-’ under 198,1 / 199-202: ‘-ria’ under 201,5-202. Contra primus; 1-13, 33-38 & 80-88: none of these incipits are given with regard for individual word placement. Tenor; no further discrepancies. Contra secundus; 21-33, 42-50, 70 & 126-129: as at Contra primus 1-13, etc.

Bibliography; Snow, R. The Manuscript Strahov D.G. IV. 47 (Ph. D. dissertation, University of Illinois, Urbana, 1968) pp. 98-99 & 330-384 (transcription of the Missa *Hilf und gib rat* plus the motet as in Strahov). Snow, R., ‘The Mass-Motet Cycle: A Mid Fifteenth Century Experiment’ in Reese, G. and Snow, R. (eds), Essays in Musicology in Honor of Dragan Plamenac on His 70th Birthday (Pittsburgh, 1969) pp. 301-320. EdM 4 pp. 40-41 (edition of the three-voice quodlibet Glogau no. 119, which gives the first four notes and text incipit of *Hilf und gib rat* as the fourth song snippet quoted by this piece’s Tenor).

51b. [Philippus]; *Gaude rosa speciosa / Hilf und gib rat*

This is merely a version of 51a with the second Trent 89 text, which is superimposed on the Superius over, around and under the *Salve Regina* text where space allows. It seems to have one line missing which is conjecturally supplied here. There seems little point in listing underlay discrepancies since the words are not underlaid to the music in any real sense; they are just written over an existing copy by another hand. In the lower voices, the only second-text incipits given are ‘Sola’ (in the Contra primus at 21-22) and ‘Sola rosa’ in the Contra secundus at 21-25. Use of the motet with the *Gaude rosa* text from this copy would just about be possible, perhaps with a Discantus group singing the superimposed text and with the three lower voices vocalising the lower parts wordlessly or adding *ad lib* incipits. Our score allows for an ‘enlarged’ version where the new text might have been added more painstakingly.

Gaude rosa speciosa,
Super omnes amorosa,
Tu es rosa singularis,
Sola rosa tu vocaris,
Tu lilium et viola.

*Rejoice, lovely rose,
Loving above all other,
Thou art unique, rose,
Only thou art called rose,
Lily and violet.*

Gaude suavis plena favis,
Blanda acris nulli gravis,
Cordi meo coniungaris
Et cor meum alloquaris;
Fac ut spernam frivola.

*Rejoice, thou full of honeycombs,
Enticing, keen-scented, grievous to none,
Be thou joined to my heart
And address my heart;
Make me spurn frivolities.*

Gaude rosa caritatis,
Admirande suavitatis,
Toto corde amplectenda

[ms: ‘amplectanda’]

*Rejoice, rose of charity,
Of admirable sweetness,
To be embraced with the whole heart*

Et nequaquam dimittenda,
Salutanda dulciter.

*And in no way to be let go,
To be greeted sweetly.*

O dilecta meum lectum
Purga purum dans affectum
[In quo iugiter iungamur] [line missing in ms]
In quo Christum complectamur [ms: 'complectemur']
Ardenter et sinceriter.

*O beloved, cleanse my bed,
giving pure affection,
In which we shall be constantly joined
In which we may embrace Christ
Ardently and sincerely.*

51c. [Philippus]; *O gloriosa mater / Hilf und gib rat* (Strahov ff. 112v-114r).

Text; an otherwise unknown Marian poem, of poor quality since it repeats the line 'Tu rutilans aurora' in successive sections. The Superius also repeats 'filia' (in line 8) for no particular reason.

O gloriosa mater Christi	<i>O glorious mother of Christ,</i>
Maria candens liliū	<i>Mary, gleaming white lily,</i>
Tu rutilans aurora	<i>Thou red-gleaming dawn,</i>
Precibus ora filium	<i>With prayers beseech thy son</i>
Et gratiam implora	<i>And plead for his grace,</i>
Valde speciosa	<i>Very beautiful,</i>
Generosa rosa	<i>High-born rose,</i>
Regis filia	<i>Daughter of the king,</i>
Maria spes debiliū	<i>Mary, hope of the weak,</i>
Nos debiles defende	<i>Defend us who are weak,</i>
Precibus humiliū	<i>To the prayers of the humble</i>
Humiliter intende.	<i>Humbly give heed.</i>

Mirifica celica gaudia	<i>Wondrous heavenly joys</i>
Vivifica in hac	<i>Bring to life in her,</i>
O Maria virgo pia,	<i>O Mary, piteous maiden.</i>
Tu rutilans aurora	<i>Thou red-gleaming dawn,</i>
Nunc ad regna celica	<i>Now lead us into the heavenly realms</i>
Nos perduc sine malo,	<i>Without evil,</i>
Pauperum medicina	<i>Medicine of the poor,</i>
Angelorum domina	<i>Mistress of the angels,</i>
Virgo Maria.	<i>Virgin Mary.</i>

[Superius]; 1: the m sign is om (O is assumed) & on the first page-opening the clef and b sig are only given on the first stave (1-12,5). The voice-order in Strahov is as follows: Superius - Tenor - Contratenor primus - Contrapunctus - Contratenor concordans cum omnibus. / 25: 1 E (above) / 26: 4 B / 54: 1 not dtd / 60: 3 D / 80: no custos in any voice / 81: on the second page-opening, the b sig is only on the first stave (81-112,4) / 136: 1 dtd / 201: 2 & 3 are both sm / 202: 3 uc / 205: no custos in any voice.

[C]ontratenor primus; 1: the m sign & b sig are om, and the clef for the first section is only given on the first stave (1-12) apart from subsequent clef changes marked in our score / 3,3: corr from C / 15,4: Strahov gives sbr without dot followed by m rest (emended to make this part less awkward) / 28: clef change is at start of new stave / 30: 2 G / 51: 2 uc / 56,4: natural ind as sharp before 56,2 / 71,4-72,2: Strahov gives ligd col br col L / 72-73: ns / 77,3-6: this passage is squashed in, & 77,9 is sm / 81: on the second page-opening the initial clef is only given on the first stave (81-109,1) / 125: clef change is at the start of a new stave, & 125, 1 is col err / 156: 1 C / 184: 1 E / 186: 1 G / 202: col err.

[T]enor; 1: the m sign & b sig are om, and the clef for the first section is only given on the first stave (1-55) / 25: ns, & 1 col err, but with a chevron underneath indicating the error / 31: p div follows 2 / 52-53: ns / 59-69: Strahov gives 12 measures of rests plus 2 sbr rests (only 10 measures plus 2 sbr rests are needed) / 73: p div follows rest / 75: 4 F / 81: m sign om, & the clef for the second section is only given on its first stave (81-165) / 128-130: ns / 195: rest om, but a three-like sign under 194 seems to indicate the omission.

[C]ontrapunctus; 1: the m sign & b sig are om, and the clef for the first section is only given on the first stave (1-40,4) / 31: p div follows 2 / 43: likewise / 56: natural ind as sharp before 55,3 / 75,6-76,1: both of these notes are f / 81: the clef for the second section is only given on its first stave (81-162) / 127-128: ns / 163: sbr sbr instead of br (emended for the sake of the texting) / 165: 1 E.

[C]ontratenor concordans cum omnibus; 1: the m sign & b sig are om, and the clef for the first section is only given on the first stave (1-11,1) apart from subsequent clef changes marked in our score / 4: a flat is given before the rest (which applies to following E?) / 11: 2-5 uc / 15,4: a chevron under this note indicates that it is not col / 20: clef change is at start of new stave / 21: 1 not dtd, & 2 dtd / 30,1: ns / 32: 1 is sbr / 35: as at 20 / 52: 1 om (conj supplied) & clef change is at start of new stave / 61: a superfluous m upper D follows 1 / 77,3-78,3: this passage is squashed in / 78,4-80: this passage is written on a hand-drawn small stave at the bottom of the page due to lack of space / 81: the clef for the second section is only ind on the first stave (81-106,1) apart from subsequent clef changes, and this voice is renamed here as “Contratenor secundus” / 87: 1 D / 93: natural ind as sharp before 93,1 / 116,2: corr from col err / 127: cs wrongly given over 127,2 / 139: 1 not dtd / 145: 1 D / 146: clef change is at start of new stave / 176: 1 not dtd / 178: 1 dtd for no apparent reason / 182: 1 F / 200,1-3: Strahov gives col sbr without dot plus col m, & then uncol sbr.

Underlay; fully texted in the Superius, with no other voice having text apart from two internal cues in the Contrapunctus and the Tenor’s ‘Hilf und gib rat’ incipits. The main differences between our underlay and the Strahov texting are as follows. [Superius]; 1-7: ‘O gloriosa’ is under the rest in 7-9,1 / 7-9: ed rpt of ‘O gloriosa’ needed / 9-11: ‘mater’ under 13,2-14,4 / 11: ‘Chri-’ (given as ‘cri-’ under 16,2 / 13: ‘-sti’ under 19,1, & ‘Ma-’ under 19,5-20,2 / 19-21: ‘-ria’ under 20,6-21,1 / 22-25: Strahov repeats ‘Maria’ here, which I follow (with lower-voice rpts at 21-25) / 23-25: ‘-ria’ under 24,5 / 25-26: ‘candens’ under 25,2-26,4 / 26-28: ‘lilium’ under 27,2-4 / 28,2-33: the texting here is compressed and too large to be classed as reliable underlay / 41-45: likewise / 45-48: ‘Generosa’ under 45,3-47,3 / 48-50: ‘rosa’ under 48,3-49,2 / 51-52: ‘Regis’ under 51,1-4 / 53-55: ‘filia’ under 52,2-53,1 / 55-57: this rpt of ‘filia’ is under 55,3-54,1 / 58-60: ‘Maria’ under 58,2-59,2 / 60-63: ‘debilium’ under 60,5-61,5 / 63,2-69: the texting here looks particularly imprecise / 71-73: ‘humilium’ under 71,3-72,4 / 74-77: ‘Humiliter’ is under the rest in 74-75,4 / 77-78: ‘inten-’ under 76,7-77,4 / 79: ‘-de’ under 78,7-8 / 81-90: ‘Mirifica’ under 81-86,2 / 92-98: ‘celica’ under 94-96,2 / 100-115: ‘gaudia’ under 101,2-105,3 / 116-118: ‘Vivi-’ under 116,1-3 / 119-121: ‘-fica’ under 118,4-120,2 / 125: ‘hac’ under 122,4-123,2 / 130-133: ‘virgo’ under 131,2-4 / 135: ‘pi-’ under 132,3 / 139: ‘-a’ under 138,2 / 143-146: ‘rutilans’ under 143,2-145,2 / 147-151: ‘aurora’ under 146,1-147,3 / 153-154: ‘ad regna’ under 155,1-158,1 / 155-159: ‘celica’ under 158,3-159,2 / 159: ‘Nos’ under 160,2-3 / 164: ‘-duc’ under 163,2-164,1 / 167: ‘ma-’ under 169,5-6 / 172-175: ‘Pauperum’ under 173,2-176,1 / 177-182: ‘medici-’ under 179,1-180,3 / 191-194: ‘domina’ under 192,2-194,1 / 194-198: ‘Virgo’ under 195,3-196,3 / 201-203: ‘-ria’ under 202,3-5. Contratenor primus; 7-9: ed rpt of ‘O gloriosa’ needed / 55-57: ed rpt of ‘filia’ needed. Tenor; 55-57: as with Contra primus. Contrapunctus; 34-41: the text cue given here is not placed with any regard for individual word positioning, & is immediately followed by ‘Maria spes debilium Nos debiles defende’ - which more properly belongs at 58-69 / 55-57: as with Contra primus. Contratenor concordans cum omnibus; 7-9 & 55-57: as with Contra primus.

The Strahov version of this motet seems to be a reading that is either late or developed. It has a clutter of Superius variants and small triplet passages in the added fifth voice (which also has a very wide range and crosses the Superius twice). The activity of this voice in these triplet passages and also the added voice’s movement at 110 (which looks very unvocal) is reminiscent of added voices to some of the older pieces in the Glogau collection. The five-part texture studiously avoids consecutive octaves and therefore might have been

worked out in score. Its density of texture also seems to allow for simultaneous false relations as at 27-28 and a near-simultaneous conflict at 170-171. This version (which is something of a polyphonic uproar) does not seem to improve the four-voice motet. However, in one place Strahov does improve on the Trent reading. At measure 73 in versions 51a & b there is a slight hiatus due to lower-voice rests occurring following sustained values. This does not happen in the Strahov reading.

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52. *O beata infantia*

- (i) Trent 89 ff. 193v-195r, anon (DTÖ VII inventory no. 639);
- (ii) CS 15 ff. 161v-164r, anon;
- (iii) Mu 3154 ff. 4v-6r, anon;
- (iv) SP B80 ff. 224v-226r, anon.

Text; Superius paraphrase setting of an antiphon for Sunday within the octave of the Nativity, published in its late fifteenth century central European form in EdM 86, p. 362 (which ends ‘...angelorum’). This proves to be problematic for the present setting, as all of its sources except CS 15 also end ‘...angelorum’ and do not seem to have enough text. Fortunately some western copies of the chant give a melismatic ‘Alleluia’ at the end, as in the fourteenth-century Breviary Paris, Bibliotheque Nationale, lat. 15181 f. 184r. This makes it suggestible that the setting really does need ‘Alleluia’ added (as in CS 15) and also makes it likely that the composer was working from a source that may have looked similar - although the chant melisma in the manuscript cited does not particularly resemble the Superius at 161-173. I have used the EdM 86 version as a chant model for text underlay, but our version is punctuated differently from the latter.

O beata infantia, per quam nostra generis reparata est vita. O gratuitissimi delectabilesque vagitus per quos eternos ploratus evasimus. O felices partus quibus peccatorum sordes extersimus.

O presepe splendidissima in quo non solum iacuit fenum animalium sed cibus inventus est angelorum. [Alleluia].

O blessed infancy. Whereby our race's life has been restored. O most pleasing and delightful baby-cries whereby we have got free of everlasting lamentations. O blessed birth whereby we have wiped away the dirt-stains of our sins.

O most glorious stable, wherein lay not only the cattle's hay but there was found the food of angels. [i.e. Christ as Panis Angelorum]. [Alleluia].

- (i) Trent 89;

[Superius]; 1: there is a large gap between the m sign and the first note in this voice and also the two Contratenors, probably left for majuscule initials. / 32: 5 corr from col err / 33,1: Trent 89 gives sbr sbr instead of br (corr using CS 15) / 161: 1 has sharp.

Contra primus; 1: the b sig is om in all three lower voices (the other sources give various combinations of flat-signed and flat-free lower voices, but the best policy is probably to give all three lower voices editorial flat signatures because of the frequent need for B flats throughout). / 8: erasure follows 1 / 42: b ind before 42,2 / 48,5: written on a short end-of-stave extension / 64: 1-3 are not col / 80: 2 A (corr using Mu 3154) / 112: 1 B (corr using Mu 3154).

Tenor; 1: this voice begins in mid-stave with a double custos preceding the clef / 33: p div follows 2 / 67: 2 D (corr using [Mu 3154](#)) / 93: b ind before 93,1 / 135-136,1: om (supplied using [Mu 3154](#)) / 137: 1 m (corr using [Mu 3154](#)) / 154: [Trent 89](#) gives sbr sbr instead of br (corr using [Mu 3154](#)) / 155-156: only one breve rest given instead of two (corr using [Mu 3154](#)).

Contra secundus; 9: erasure follows 3 / 16,3; corr from col err / 26,2-32: written on an end-of-stave extension / 44-52,2: this passage is copied in a compressed manner, probably because the copyist suspected that he would run out of space for this section / 52,3-62: this passage is entered on a roughly-drawn small stave at the bottom of the page / 79-85: seven measures of rests are given but only six and a half are needed / 90: superfluous sbr rest follows 2 / 91: b ind before 91,1 / 94: erasure follows rest / 142: b ind before 141 / 145-146: this two-breve lig has an upward tail which makes its values into two sbr (corr using [Mu 3154](#)).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Some editorial repetition in the lower voices is necessary, not only because of the previously described need for ‘Alleluia’, but also because the both sections have an internal trio passages. The main differences between our underlay and the [Trent 89](#) textings are as follows. [Superius]; 1: ‘O’ is under the gap before 1,1 / 2-3: ‘beata’ under 1,1-2,6 / 4-6: ‘infantia’ under 2,4-3,4 / 8: ‘nostra’ under 8,3,9,3 / 8-10: ‘generis’ under 9,4-11,1 / 11-13: ‘reparata’ under 11,2-13,3 / 15-18: ‘vita’ under 15,1-2 / 24-27: ‘gratuissimi’ under 24,2-25,5 / 27-29: ‘delectabiles-’ under 27,2-29,3 / 33: ‘-tus’ under 32,5 / 35: ‘quos’ under 34,2-35,1 / 37-39: [Trent 89](#) gives ‘placatus’ instead of ‘ploratus’ (corr using [CS 15](#)) / 39-42: ‘evasi-’ under 39,3-41,1 / 47: ‘-mus’ under 46,4-47,1 / 49-51: ‘O felices’ under 49,2-50,2 / 52-53: ‘partus’ under 50,4-51,2 / 55-56: ‘peccatorum’ under 55,3-56,2 / 57-58: ‘sordes’ under 58,2-59,2 / 59-60: ‘extersimus’ under 60,1-61,2 / 75-79: ‘presepe’ under 75-77,2 / 83-89: ‘splendidissima’ under 80,2-85,1 / 97-99: ‘solum’ under 99-101 / 102-105: ‘iacuit’ under 103,1-104,2 / 106-113: ‘fenum’ under 107,2-108,2 / 115-122: ‘animalium’ under 115-118 / 142-143: ‘cibus’ under 142 / 144-148: ‘inventus’ under 144-149 / 150: ‘est’ under 153,2 / 152-154: ‘ange-’ under 162,1-163,1 / 156-157: ‘-lorum’ under 169,4-171 / 161-173: ‘Alleluia’ added editorially as described in the text notes above. Contra primus; 1-5 & 83-81: these incipits are not given with any regard for individual word placement / 23-27: ed rpt of ‘O gratuissimi’ needed / 142-158: ed rpt of ‘sed...angelorum’ needed / 160-173: as at Superius, 161. Tenor; 1-6 & 63-79: as at Contra primus, 1-5 / 141-154: ed rpt of ‘sed...angelorum’ needed / 157-173: as at Superius, 161. Contra secundus; 1-6 & 63-78: as at Contra primus, 1-5 / 23-26: ed rpt of ‘O gratuissimi’ needed / 141-155: as at Tenor, 141 / 159-173: as at Superius, 161.

Bibliography; [EdM 80](#) no. 4 (edition after [Mu 3154](#)). Cumming, *op. cit.* pp. 266-268. There is another Superius paraphrase setting of this chant ([Glogau](#) no. 43, for three voices) published in [EdM 85](#) pp. 72-75.

In general, the following concordance notes establish some points of the [Trent 89](#) reading as being individual or only being partly shared by the other readings. Those wishing to bring our score more into line with what the other sources seem to improve might try the following. 1. Make Superius, 60,4-5 into two minims (the reading in the score is only shared by [Mu 3154](#)). 2. Make Contra primus, 47,2 into G. 3. Delete the second long in the final Tenor measure.

(ii) [CS 15](#);

[Superius]; 1: all voices begin with decorated majuscule initials, but the ‘O’ for the Superius and Contra primus are large and also indented / 6: 1, rest & 2 replaced by br D plus sbr rest / 15: 2-4 are m F m D dtd-m F & sm G / 16: 3 & 4 replaced by m rest & m E / 17: 1-4 replaced by dtd-m G & sm F sm E sm D / 18: 1 is not dtd & is followed by a sbr rest / 23: replaced by br D sbr D / 26,2-3: minor color / 29,1-2: likewise / 31,3-4: likewise / 32: 5-6 replaced by sbr E / 35: 1 & rest replaced by dtd-sbr / 39: p div follows 3 / 41: 2 replaced by dtd-sbr F & m E, & 41,1-2 are ligd / 43: 3 & 4 ligd / 45: 4-5 replaced by m D sm C m C sm B / 51: 1 & 2 ligd / 53: p div follows rest / 55,3-4: minor color / 56: 5 replaced by m F sm E sm F / 58: 2 replaced by dtd-sbr E m D / 60: 4 & 5 are both undotted m / 60,6-61,2: minor color / 61: 4 replaced by sm F sm E / 81: not ligd / 82-83: ligd / 84: not ligd / 88: 2 & 3 are dtd-m & sm / 103: 1 & 2 not ligd / 110: 1 has b / 145: not ligd

/ 156: ligd to 154-155 / 161: no sharp / 162: this lig has no tail, therefore making 1 & 2 into L br / 167: 2 replaced by sm D sm C / 168: 1 & 2 have minor color, & 2 is B.

[Contra primus]; 1: as in Trent 89 no b sig is given throughout / 6,3-4: no minor color / 8,4-5: minor color / 9,1-2: no lig / 20,3-4: no minor color / 22,1-2: minor color / 24,3-4: likewise / 26: 3-5 are m sm sm / 27: no cs / 29,2-4: not col / 32,4-7; replaced by sbr D m C / 34,2: not col / 35-36: 35,2-36,1 is replaced by br F, & 36,2 is sbr / 41,1-2: minor color / 41-42: no lig / 42,2-3: minor color, & no b / 44,1-2: not ligd / 45,3-46,1: replaced by br / 47,1-2: minor color, & 47,2 is G / 54: 2 & 3 not col / 55,3-4: minor color / 57,3: col / 59,3: replaced by sbr E sbr E / 62: replaced by L F with col divisi A above it / 64: 1-3 are col / 66: 4 replaced by sm F sm G / 98-99,1: ligd / 99,1-2: minor color / 102,1-103,1: replaced by dtd-sbr A m G / 103-104: no lig / 104-105,1: ligd / 105,1-2: minor color / 120,1: replaced by dtd-sbr C m B / 141: cs over rest / 148,1-3: CS 15 reads col sbr A col m G dtd-sbr A / 160: 1 has b, & is not ligd to 158-159 / 160-161: ligd / 162: 1 & 2 replaced by dtd-sbr A / 163: 4 A / 164: 1 F / 166,4-167,2: replaced by dtd-sbr A / 169-172: ligd, & 170 is G / 173: replaced by br F with col divisi br A above it (the latter has a lacuna).

Tenor; 1: the first section has a b sig, but for this section it is only given on the first stave (1-7) / 7,1-2: minor color / 9,1-2: likewise / 9-10: no lig, & p div given above 9,5 / 11: p div given above 3 / 19,1-2: minor color / 36: 2 G, & followed by p div / 45,1-2: minor color, with lacuna at 1 / 46,1-2: minor color / 47: p div follows 3 / 53,3-4: minor color / 58: 1 om / 60,4-62: the end of the first section here is written on an end-of-stave extension / 63: the second section begins by giving a b sig but only supplies it for the first two staves (63-114) / 64: 1 & 2 ligd / 65-66: ligd separately / 77-78: ligd / 80-82: ligd / 83-85: ligd / 92: 1 & 2 ligd / 93: no b / 97-98: ligd / 99-101: ligd / 104-105: not ligd / 108-109: likewise / 123,1 & 124,1: not ligd / 125,2-126,2: replaced by br D ligd to 124,2 / 126,3-4: replaced by sbr C / 127: 1 & 2 ligd / 128: 2 & 3 are both undotted m / 135-136,2: CS 15 reads sbr E m rest sbr F m G / 137: 1 & 2 ligd / 141: cs over 1 / 143-144: not ligd / 148,1: ligd to 146-147 / 157-161: written as a single lig / 162: 1 & 2 ligd / 173: only one L is given, not ligd to 168-172.

Contra [secundus]; 1: the b sig is om throughout, and 1,1 is replaced by uncolored br D & sbr D / 2: 1-3 are replaced by uncolored & ligd sbr D sbr G plus sbr A (which is not ligd) / 3: 2 not col / 6: 1 & 2 replaced by br D (which is meant to be perfect, but is not dtd) / 9: p div follows 5 / 13-14: no lig / 14: 4 E / 16,3-4: no minor color / 21,5-22,2: col / 27: br rest replaced by br D & sbr rest / 36: 1 not col, & p div follows 5 / 38,1-39,1: ligd / 39: p div follows 3 / 40: 1-3 replaced by sbr E br D / 42: 2 b, ind below 41,2 / 55: 1 & 2 ligd / 56,3-62: due to lack of space, the Contra secundus for the end of the first section is given at the bottom of the page to the left / 62: 1 D / 66: 1 b, ind before 65 / 71: 1 & 2 not ligd / 79-85: the correct number of rests are given here / 91: no b / 122-128: written as a single lig / 134: minor color, & 134, 1 (which has a lacuna) is ligd to 133 / 139: uc due to lacuna / 140-147: written as a single lig / 149-152: ligd / 153-156: ligd / 172: 1 replaced by L D.

Underlay; CS 15 texts the Superius fully and also gives more or less complete text to all lower voices, with some variants. While the CS 15 copy is very neat and impressively decorated, this does not mean that its text positioning is any more authoritative than that in Trent 89.

CS 15 has many additive and ligaturing variants with Trent 89, suggesting that this is a developed copy. Not all of its changes improve on the Trent 89 reading.

(iii) Mu 3154;

[Superius]; 1: all voices have majuscules in the left margins, with the Superius giving 'O' and the others having the first letter of their voice-names in large letters. / 15: 3 D / 33,1: Mu 3154 gives sbr sbr, as with Trent 89 / 35: 1 & rest replaced by dtd-sbr / 38: 1 & 2 ligd / 43: 3 & 4 ligd / 49,3-4: no minor color / 60,6-62: written on an end-of-stave extension / 62: single custos only / 110: 1 b, ind before 109,2 / 161: no sharp / 168: 2 B / 173: no custos in any voice.

Contratenor [primus]; 1: the b sig is only given for the first stave (1-13) & 1,1-2 are replaced by br D which is dtd / 7,2: replaced by sbr D & m D / 17: no b / 26: 3 -5 replaced by m A sm G sm F / 27,2: no cs / 32: 4-7 replaced by m D sm C m C sm B / 34: 2 not col / 35,1-36,2: col / 42: no b / 45,3-46,1: replaced by br A / 47: 2 G / 54: 2 & 3 not col / 57: 3 col / 60,5-62: written on an end of stave extension / 62: m rest precedes 1, & 1-2 are col sbr & col m (with no custos after 62,3) / 64: replaced by dtd-sbr A sm G sm F / 78 & 79,1: replaced by dtd-br / 158-159: ligd / 160-161: ligd / 162,1-2: replaced by dtd-sbr A / 169-172: ligd.

Tenor; 1: the m sign is given in the left margin before the clef, & the first section has a b sig throughout but the second section only has the b sig for its first stave (63-106) / 1,1: replaced by br D (which is not dtd) / 2: 2 b, ind before 2,1 / 7,1-2: minor color / 10: 1 b, ind before 9,5 / 9-10: no lig / 11: p div follows 3 / 12,3-4: ligd / 13,3-4: ligd / 19,1-2: no minor color / 36: p div follows 2 / 46,1-2: minor color / 52,3-4: no minor color / 57,2-58,1: replaced by dtd-br D / 62: no custos / 68: 1 & 2 ligd / 69 & 70: no lig / 77-78: ligd / 80-82: ligd / 83-85: ligd / 92: 1 & 2 ligd / 93: no b / 97: 1 b / 97-101: given as a single lig / 104-105: not ligd / 128: 2 & 3 are both undotted m / 133: no lig / 146-148,1: ligd / 148: 1 dtd in error / 152: no lig / 164: likewise / 171-172: replaced by br rest & br E ligd to 173 / 173: only one L is given.

Contra bassus; 1: the m sign is om & the b sig is om throughout / 9: p div follows 5 / 16,3-4: no minor color / 21,5-22,2: col / 38,1-39,1: ligd / 40: no lig, & 2-3 replaced by br D / 42: 2 b / 45: 6 E / 61: 1 & 2 ligd / 62: no custos / 79-85: the correct number of rests is given here / 98-99: ligd / 100-101: ligd / 122-128: written as a single lig / 143: no lig / 145-148: written as a single lig / 149-152: ligd / 153-156: ligd / 173: replaced by L D.

Underlay; Mu 3154 texts the Superius and Tenor fully, but texts the Contra primus less well and only gives the Contra secundus sectional incipits as in Trent 89. The unrealistic nature of some of the lower-voice texting can be seen from the second-section Contra primus entry, which has the incipit ‘O presepe splendidissima in quo non solum iacuit fenum’ written as a single line of text with no attempt at word-to-note correlation.

The Mu 3154 reading is close to that of Trent 89, but perhaps not as close as some readings shared between these two manuscripts. Like CS 15, Mu 3154 also gives ‘ploratus’ for ‘placatus’ at 37-39.

(iv) SP B80;

[Superius]; 1: the first letter of the text is a large and decorated red majuscule in the left margin / 12: 1 & 2 ligd instead 12,2-3 / 15,2-4: SP B80 reads m F m D dtd-m F sm G / 29,3-4: replaced by br G / 33: no cs / 34: 1-4 replaced by dtd-sbr A m D sbr C / 36: 1 replaced by br D sbr D, & a p div follows the second note / 41: 2 replaced by dtd-sbr F & m E / 43: 3 & 4 ligd / 46: 4 & 5 replaced by m D sm C m C sm B / 49,3-4: no minor color / 51: 1 & 2 ligd / 56,5: replaced by m F sm E sm F / 57: 4 F / 60: 4 & 5 are both undotted m / 63-67: given as a single lig / 83-84: no lig / 103: likewise / 110: 1 b / 141-142: ligd / 154-156: ligd / 161: no sharp / 168: 2 B.

Contra [primus]; 1: the b sig is om throughout, the voice-name is in majuscules in the left margin, & 1,1-2 are replaced by dtd-br A / 7: 2 is replaced by sbr D m D / 11: 1 & 2 are replaced by dtd-br E / 17-18: 17,4 is dtd & 18,1 is not dtd / 24,3-4: minor color / 26: 3-5 replaced with m A sm G sm F / 27,2: no cs / 29,2-4: not col / 32: 4-7 replaced by m D sm C m C sm B / 33: 1 not dtd / 34: 2 not col / 35,3-36,1: replaced by br F / 36: 2 is sbr / 37: 3 & 4 ligd / 42: no b / 45,3-46,1: replaced by col br A / 47: 2 G / 54: 2 & 3 not col / 57: 3 col / 62: 1 not dtd, & preceded by m rest / 64: 1-3 are col / 68: 1 b, ind before 67 / 78 & 79,1: replaced by dtd-br D / 95: 2 b, ind before 95,1 / 95-98: ligd / 104,2-105,1: ligd / 108: not ligd / 110-111: ligd / 112-116: ligd / 119: not ligd / 138: 2 & 3 replaced by sbr C / 148-149,1: replaced by col sbr A col m G & dtd-sbr A / 158-159: ligd / 160-161: ligd, & 160 has flat / 162: 1-2 replaced by dtd-sbr A / 163: 4 A / 164: 1 & 2 are F G / 167: 3 b, ind before 167,2.

Tenor; 1: the b sig is om throughout, the m sign is om, & the voice-name is in majuscules on a piece of otherwise blank stave / 2: 2 b, ind before 2,1 / 5: 1 has b / 9,1-2: minor color / 9-10: no lig, & p div follows

9,5 / 10: 1 has b, ind before the latter p div / 11: p div follows 3 / 12: 1 has sharp / 13: 3 & 4 ligd / 19,1-2: no minor color / 36: p div follows 2 / 46,1-2: minor color / 52,5-53,1: ligd / 58: 1 om / 60: 1 has b, ind above 59,2 / 62: single custos only / 70: not ligd / 77-78: ligd / 80-82: ligd / 83-85: ligd / 92,1-2: likewise / 93: no b / 97-101: written as a single lig / 106-109,1: ligd / 123,1-125,2: ligd / 135-136,1: SP B80 reads sbr E plus m rest & sbr F / 137: 1 & 2 ligd / 143-144: not ligd / 146-148,1: ligd / 148,1-2: minor color / 162: 1 & 2 ligd / 168-173: written on a short end-of-stave extension / 170: not ligd / 173: the second L is absent, & no custos.

Contra secundus; 1: the b sig is om throughout, the m sign is om, & the voice-name is in majuscules in the left margin / 6: 1 & 2 replaced by dtd-br A / 9: p div follows 5 / 15,2-3: no minor color / 16,3-4: likewise / 21,5-22,2: col / 37,1-38,1: ligd / 39: p div follows 3 / 40,1-3: replaced by sbr E br D / 42: 2 b / 44: 1 & 2 ligd / 50,4-51,1: ligd / 54: 2 b / 55: 1 & 2 ligd / 61,2-62: written on a short end-of-stave extension / 63: m sign given incorrectly as C / 66: 1 b, ind before 65 / 69: not ligd / 71-72: ligd / 73-74: ligd / 92: not ligd / 122-128: written as a single lig / 132: 1 has b / 141-148: written as a single lig / 149-152: ligd / 153-156: ligd / 159: not ligd / 162,2: corr from G by part-erasure of an oblique / 173: replaced by L D.

Underlay; SP B80 texts the Superius fully (again giving ‘ploratus’ for ‘placatus’ at 37-39) and partial text and incipits for the lower voices (with less text in the second section than the first for the two Contras). Like CS 15, SP B80 is impressively neat but again this is no proof that its underlay is authoritative.

The SP B80 version shares some variants with the other readings but is less divergent from Trent 89 than CS 15.

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53. *Sancta genitrix*

- (i) Trent 89 ff. 243v-244r, anon (DTÖ VII inventory no. 675);
- (ii) Glogau no. 122, anon, *Der fochs schwantcz* (otherwise untexted);
- (iii) SevP ff. 80v-81r, anon, no title or text;
- (iv) F 229 ff. 210v-211r, anon, [C]*oda di volpe* (otherwise untexted);
- (v) Augsburg 25 f. 11v, anon & fragmentary (end of Contratenor only).

Text; the Trent 89 text is a Marian prayer which seems to be a unicum and which fits the music reasonably well, allowing for some rather crowded measures owing to the active texture. Apart from the imitative opening deriving from Molinet’s *Aime qui voudra* in Dijon 517, it seems to be freely composed and the Trent 89 reading may represent the earliest form of this quite well-known piece. I find it hard to imagine that a scribe would have bothered to tailor a Marian text to a piece otherwise known as a ‘Foxtail’ or ‘Wolftail’, so I am not convinced yet by arguments about this piece being of secular or instrumental origin. Further, see the bibliography section.

*Sancta genitrix, sit tibi cure assidue [orare] pro populo Dei que meruisti benedicta proferre precium mundi. Ora filium pro peccatoribus, pro quibus in mundum ex te nasci voluit passurus ut quorum propter scelera non delectatur laudibus te orante pro iis** saltem flectatur fletibus et qui meritis nostris audiri non digni sumus tuis dignissimis adiuvemur precibus.*

* ‘orare’ om (conj supplied)

**ms suffers from show-through at this point

Holy mother, be it thy constant care to pray for the people of God, thou that wast worthy, blessed one, to bring forth the ransom of the world. Pray to thy son for sinners, for whom he chose to be born of thee into the world,

to suffer, that those in whose praises because of their sins he taketh no delight may at least be swayed by thy praying for them, and that we who on our own merits are not worthy to be heard may be assisted by thy most worthy prayers.

(i) Trent 89;

[Superius]; 1: the m signs for the Superius and Tenor are in the left margin, & the m sign for the Contratenor is om / 5: natural ind as b above 4,1 / 25: b ind before 25,2 / 72: b ind before rest in 70.

[T]enor; 4-5: ns / 25: clef change is at the start of a new stave / 30: b ind above 29,1 / 42: as at 25 / 71-72: ns / 75: no custos in either lower voice.

[C]ontratenor; 25: 4 not dtd (corr using Glogau) / 27: 1 & 2 are A & lower D (corr using Glogau) / 30-31: 30,2 is dtd & 31,1 is not dtd (corr using Glogau) / 49: 3 uc / 62,2: uc due to lacuna / 66,2: likewise / 69: 2 & 3 are dtd-m & sm (corr using Glogau).

Underlay; fully texted in the Superius, with incipits at the start for both lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-3: 'Sancta genitrix' is under the first clef - 4,1 / 5-7: 'sit tibi cure' under 5,1-7,2 / 8-11: 'assidue' under 8,2-9,1 / 13-14: 'pro populo' under 12,1-14,1 / 14-16: 'Dei' under 15,1-2 / 18: 'que' under 17,2-4 / 20-22: 'benedicta' under 21,2-22,3 / 23-24: 'proferre' under 23,1-24,2 / 25-27: 'precium' under 25,2-3 / 28: 'mun-' under 27,1-3 / 37-75: the remainder of this Superius part has very compressed texting, mostly owing to its syllabic nature. Further recording of word positioning therefore seems redundant. Tenor; 1-3: neither this incipit nor the Contratenor incipit at 3-5 is given with any regard for individual word positioning, and in order to achieve more-or-less full texting the following words have to be omitted from the Tenor; 'pro' at 32 & 'et qui meritis' at 66. Contratenor; as with the Tenor, editorial texting involves a couple of omissions. In this voice these are 'sit tibi' at 8, & 'pro' at 35.

Bibliography; EdM 4 pp. 82-83 (edition after Glogau). Eitner, R. (ed), Taentze des 15. Bis 17. Jahrhunderts (Berlin, 1875) p. 54 (edition after Glogau). Brown, Howard M. & Jeffery, B. (eds), A Florentine chansonnier from the time of Lorenzo the Magnificent: Florence, Biblioteca nazionale centrale, MS Banco rari 229, Part 2 (2 vols, Chicago University Press, 1983), II, p. 448-451 (edition after F 229). Polk, K., German Instrumental Music of the Late Middle Ages: Players, patrons and performance practice (Cambridge University Press, 1992) p. 139 (which argues for instrumental origin of this piece). Plamenac, D. (ed), Facsimile reproduction of the manuscripts Sevilla 5-I-43 & Paris n.a. Fr 4379 (pt 1), Brooklyn, 1962, H6v-H7r (facsimile of SevP). Staehelin, M. 'Das Augsburger fragment' in Augsburger Jahrbuch für Musikwissenschaft IV (1987), pp. 7-63 (description of Augsburg 25). Fallows, D., A Catalogue of Polyphonic Songs... pp. 79 and 422.

(ii) Glogau;

[Superius]; 1: the title 'der fochs schwantcz' is given above the stave & is underlined in red. The first stave has an indentation left for a majuscule letter, the m sign is given as C2 (also overmarked in red) and the clef is given consistently as C clef on the bottom stave line with 'g' and 'd' above it on the middle and top lines respectively. / 5: no natural / 12,2-13,1: ligd / 20: 2 replaced by f F f E / 25: no b, & 4 is G / 31: no b / 34: 4 replaced by f C f B / 40: no minor color / 42: 3 replaced by f F f E / 59: 2 replaced by f A f G / 64-65: 64,4 replaced by sbr E, & 65,3-4 replaced by sbr D which is ligd to the previous sbr E / 67: 2 om, and 3 & 4 are both undotted m / 72: no b / 75: no custos, cor over 1 (which is overmarked in red_ and the notehead of 1 is also overmarked in red.

[Tenor]; 1: the title & the m sign are as in the Superius, the b sig is om throughout, & the clef is given consistently as F clef on the bottom stave line plus C clef on the middle line with 'g' on the top line above it. / 4-5: replaced by br F br F, & there is no lig at 4-6 / 7-8: no lig / 14: 1 & 2 ligd / 19-20: no lig / 20: 1 & 2 ligd / 21: 1-4 are dtd-m sm dtd-m sm / 22-23: no lig / 26: no b / 33: 2 replaced by f C f B / 41: no minor color / 52:

3 b, ind before 52,2 / 58: 2 replaced by f A f G / 73-74: no lig / 75: no custos, cor over 1, & the cor plus the notehead of 1 are overmarked in red.

[Contratenor]; 1: the title and the m sign are as in the two upper voices but the 'ch' is missing from its final word. The b sig is om throughout, & the clef is given consistently as F clef on the middle stave line with C clef immediately above it on the top stave line. / 8: no b / 13: 1 replaced by dtd-m G sm F / 23,3-24,1: ligd / 27-28: no lig, & 27,3-28,2 are replaced by sbr F / 35-36: 36,1-2 are replaced by br C, which is ligd to 35,1 & 2 / 36-37: no lig / 41: no minor color / 44: 1 & 2 are both undotted m / 46: 2-4 are replaced by sbr F / 47: 2 b, ind before 46,5 / 55: 1 b / 59: 2 & 3 replaced by sbr D / 61: 2 & 3 replaced by sm E / 65: no b / 66: replaced by two sbr rests / 67-68: Glogau reads sbr G m F sbr G m upper C sbr G / 73: 2 & 3 are dtd-m sm / 75: ligd to 74, no custos, cor over 1, & both the notehead of 75 & the cor are overmarked in red.

Glogau provides a reading which is not too distant from Trent 89. It omits the text, adds a few small values, and has a variant Contratenor at 67-68.

(iii) SevP;

[Superius]; 1: the first stave is indented, probably for a large majuscule initial which was never entered / 5: no natural / 34: 3 & 4 replaced by m D sm C sm B / 38: 3 replaced by m G m G / 52: no b / 57,1: F natural ind by b / 59: 1 b / 67: 3 & 4 are both undotted m / 72: b ind before 72,1 / 73,4-74,2: minor color.

Tenor; 1: the first letter of the voice-name is a large decorated majuscule T before an indented stave, the m sign is om, & the b sig is not given for the first stave (1-21) / 4-6: no lig, & 4-5 is replaced by br F br F / 7-8: no lig / 9-12: ligd / 21: 3 & 4 replaced by dtd-m C sm B / 22-23: not ligd / 25: no clef change / 26: no b / 30: likewise / 42: no clef change / 44: 3 replaced by m F & m rest / 73-74: no lig, & 73,3 replaced by col dtd-m C and col m D.

Contra; 1: this voice is given across the bottom of the double page on which the Superius and Tenor appear. The first letter of the voice-name is a large decorated majuscule, & the b sig is om throughout. / 4-5: no lig / 8: b ind above 6 / 9-10: not ligd / 18-19: likewise / 24,2-75: this portion of the Contra is given on the right-hand page, with a diagonally ascending line like a chain of directs indicating the continuation. / 25,4: replaced by sbr D m F / 27,3-28,2: replaced by sbr F, which is ligd to 27,2 / 29-31: replaced by sbr rest plus dtd-sbr C m B & ligd sbr C sbr B plus sbr rest (this is an error rather than a true variant) / 35: no lig / 36-37: likewise / 41: 1 & 2 not col (which is an error) / 43-44,2: replaced by m lower D m A m F sbr G m F / 46,2-4: replaced by sbr F / 53: cor over 1 / 55: no lig / 56: likewise / 61: 1-3 replaced by m F m E / 65: no b / 74-75: ligd.

SevP (which has no text at all) presents a few small variants which are simpler than the Trent 89 reading, but has errors in its Contra part. Like Glogau it is not too distant from the Trent 89 version.

(iv) F 229;

[Superius]; 1: all three voices have gaps at the start of their first staves, probably intended for majuscule initials and decoration. No voice has a flat signature, and the Superius and Contra are copied on facing pages with the Tenor at the bottom across the double page. The entire piece is pitched a fourth lower than in other sources. The following variants are given at the pitch of Trent 89. / 5: no natural, & 1 & 2 are ligd / 8,2-3: minor color / 12: 1 & 2 ligd / 13: likewise / 20,1-2: minor color / 22,1-2: likewise / 25: no b / 31: likewise / 34: 1-2 have minor color, & 3-4 are replaced by m D sm C sm B / 40,2-3: minor color / 42,2-3: likewise / 47,2-3: likewise / 48: 1 & 2 ligd / 55,1-56,1: ligd / 59,1-2: minor color / 63: 4 m / 64,4-65,2: minor color / 65: 5 replaced by sm B sm A / 67: 3 & 4 are both undotted m / 72: no b / 73,4-74,2: minor color / 74: 3 & 4 replaced by dtd-m C sm B sm B sm A.

[T]enor; 1: the entire part is written with C clef on the fourth line up / 4-5: replaced by br F br F, & no lig at 4-6 / 8: not ligd / 9-12: ligd / 13,1-14,1: ligd / 14,2-15,1: ligd / 20: 1 b, ind under 17,3 / 21: 3 & 4 replaced by col sbr & col m / 22: 1 & 2 are both undotted m / 22-23: no lig / 23,1-2: ligd / 25: no clef change / 26: no b / 27-28: no lig / 30: no b / 33-34: 33,1-2 have minor color, & 33,3-34,1 are ligd / 34: 1 F / 41: 1 & 2 are ligd, & 2-3 have minor color / 42: no clef change / 45,1-2: minor color / 54,1-55,1: ligd / 55,2-56,1: ligd / 58,1-2: minor color / 63-64: L replaced by br G br G / 69,2-70,1: uc / 70,2-71,1: ligd / 73,3: replaced by col sbr C & col m D.

[C]ont[ra]; 4,1-2: minor color / 4-5: no lig / 8: no b / 13: 1 & 2 ligd / 19: 1 replaced by sbr which is ligd to 17,3, & 18,2 is a sbr which is ligd to 19,1 (which is also sbr). This is followed by another sbr upper C. / 23,3-24,1: ligd / 25,4: replaced by sbr D m F / 27-28: no lig & no minor color / 30-31: no lig / 33: replaced by sbr D sbr D / 35: no lig, & 2 is m / 36: 2 is dtd / 37-38: no lig / 44: 1 & 2 are both undotted m / 44,4-45,2: minor color / 46: 2-4 replaced by sbr F / 55: no lig / 57,1-2: replaced by sbr D which is ligd to 57,3 / 59,2-60,2: replaced by ligd sbr D sbr C / 61,1-3: replaced by col sbr F & col m E / 62: 4 B / 63,1-4: replaced by sbr A m G m A m C / 65: no b, & 2-3 have minor color / 68: 3 & 4 replaced by sbr G.

Underlay; no text is given apart from the ‘Coda di volpe’ incipit in each voice.

F 229 possibly represents the youngest and most remote reading. Including quite a few minor variants and errors in addition to its pitch change, it seems to be quite distant from Trent 89 and Glogau.

(v) Augsburg 25;

[Contratenor]; all that survives of this piece in Augsburg 25 is a clefless single stave at the bottom of a page containing other pieces. In the left margin is a sign like an orb (a circle with a cross on top) which probably indicated that this stave was a continuation of the Contratenor on the page to the left (which is now lost). All that survives on the single stave are measures 55-75, without a flat signature. 57: 1-3 replaced by ligd sbr lower D sbr A / 59,2-60,2: replaced by ligd sbr lower D sbr lower C / 61: 1 is col sbr, and 61,2-3 are replaced by col m E / 62: 1 & 2 are E F / 62: 4 replaced by sm A sm F, & both are clumsily written / 64: 2 A / 65: no b, & 2-3 have minor color / 66: 1 is m / 68: 3 & 4 replaced by sbr G / 75: no custos.

Augsburg 25 has no text, and the music on the upper part of this page looks to be younger than most of the Trent repertory rather than contemporary or older. Therefore this is possibly quite a late copy, which might account for the numerous variants in just a few surviving measures of Contratenor.

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54. Hermannus de Atrio; *In Mariam vite viam* (Trent 89 ff. 239v-240r, unicum, DTÖ VII inventory no. 672).

Text; the continuation of the Trent 89 incipit (which is all of the text in the manuscript) is a Vespers hymn by Cardinal Adam Easton (d. 1397) of which the first two verses seems to fit the music satisfactorily. The destination of the original hymn is Vespers at the Visitation, and the text became associated with several hymn chants during its history (Stäblein lists his melodies nos 16, 17, 53, 74, 414, 513 and 752). Our version of the text follows the version published in AH 52, p. 47. The only other extant polyphonic setting (in Annaberg 1126) uses the *Exultet celum laudibus* chant Stäblein no. 414, and it uses verses 2, 4 and 6 (the opening text is therefore ‘Gressum cepit’, which starts verse 2).

The Trent 89 piece appears to be a Visitation motet rather than a true Vespers hymn setting. This is firstly because of its likely use of two successive verses, and secondly because only verses 2 and 5 of the text end with four-syllable words. These are therefore the only verses that might fit the end of the piece, which ends with four held chords. There seems to be some reference to at least one chant melody throughout; the Superius

opening (A A G E D G G A B C) is very close to the start of the Ståblein 16 melody which begins A A G E D G A B C). The cadence on A at Superius, 7-8 might also reflect the cadence on A from the second line of the hymn, which like the Superius here reaches A by notes which are mostly above A. In addition, the Tenor at 19-23 (which is in extended values) might conceal a further chant reference - this time to Ståblein melody no. 60, which is texted *Optatus votis omnium* and begin D A Bb A G A C B natural A G A. Therefore, this chant (or a melody something like it) might also have become associated with the *In Mariam vite viam* text.

[Superius]; 9,8: natural ind as sharp under this note / 11: 9 D / 13: a sharp is given under 13,5 which seems to apply to 13,6, but since this creates false relations it seems better omitted / 33: sharp ind under 32,6 / 35: no double custos in any voice.

[Contra primus]; 11,9: a sharp is given under this note, which seems superfluous / 17: the sharp at 1 is given under the note / 29: 2 is m, & 4 is sm.

Tenor; no discrepancies.

[C]ontratenor secundus; 17: sharp ind under 16,8 / 18: 4 is lower D / 25,8-35: due to lack of space, the end of the Contratenor secundus is given to the left of the main part on the same page as the Tenor, with drawings of pointing hands on each page indicating the continuation.

Underlay; apart from the incipits in the outer voices no text is given. The editorial underlay tolerates a few word omissions in view of internal trio and duo passages.

Bibliography; Ward, T., The Polyphonic Office Hymn From the Late Fourteenth Century Until the Early Sixteenth Century (Ph. D. dissertation, Pittsburgh University, 1969), pp. 564-566 (edition). Ward, T., The Polyphonic Office Hymn, 1400-1520: A Descriptive Catalogue (Volume 3 of Renaissance manuscript studies, 1980) p. 167 no. 325, where unidentified parent material is mentioned. Mitchell, 'Regional styles and works in *Trent 89*...' (which gives examples illustrating the likely chant use discussed above). D'Accone, F., 'Singers at San Giovanni in Florence during the 15th century' in JAMS XIV (1961) pp. 307-358 (which lists the composer). Regarding the Annaberg setting of *In Mariam vite viam*, see Ward, 1980 p. 166 (no. 324). Finally, there appears to be a companion piece to the Trent 89 setting. This is the anonymous five-voice *O beatorum supernorum* in Mu 3154, ff. 37v-38r (published in Noblitt, *op. cit.* no. 28). Very similar to the Trent 89 piece in terms of texture, rhythmic movement and the shared fermata ending, this piece looks like another work by Hermannus. This too is possibly a hymn-based motet since its first Discantus opens with what looks like a reference to *O Christi mater celica* (Ståblein no. 81) and has a long-note internal Tenor passage that also seems to be chant-related but which so far escapes identification. The parent text here is also by Adam Easton, but the text incipit given in Mu 3154 does not seem traceable. I also note here that the likely chant use is similar to that in the Trent 89 piece.

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55. *Ave mundi spes Maria / Gottes namen faren wir*

- (i) Trent 89 ff. 233v-234r, anon (DTÖ VII inventory no. 667);
- (ii) Mu 3154 ff. 29v-30r, anon.

Text; the two Discantus voices have an almost metrical Marian text, whose first two lines are derived from the Sequence *Ave mundi spes Maria*. There is no other shared material between these texts, and no melodic

link either between the opening of this motet and the chant associated with the Sequence text. The parts editorially named as Contra primus, secundus and tertius also seem to require at least introductory wordsetting using the Discantus text. In view of the shortness of this piece, it may have been used as a conclusion motet to Marian Masses. This is very probably the oldest eight-part piece extant, but there are consecutive unisons between the two upper parts at measure 30 and consecutive octaves between the Tenor primus and Contra tertius at 38. The upper-voice text has metrical irregularities.

Ave mundi spes Maria
Ave mitis ave pia
Ave virgo mater Christi
Que sola meruisti

[Fore mater] Christi

‘Fore mater’ missing in Trent 89: supplied from Mu 3154

Esse mater sine viro

Genuisti more miro

Angelorum imperatrix

Miserorum consolatrix

Advocatrix peccatorum

ms gives ‘Consolare’ for ‘Advocatrix’

[In] peccatis nunc sedentem.

‘In’ supplied from Mu 3154, but this line is otherwise problematic.

*Hail, the world's hope, Mary,
Hail mild one, hail merciful one,
Hail virgin mother of Christ,
Who alone wast found worthy
To be a mother with a man,
Borest in wondrous guise,
Empress of the angels,
Consoler of the wretched,
[Advocate?] of sinners,
[Sitting now on sins]?*

The two Tenors (imitated by the other lower voices) carry verse 1 of the strophic Leise tune *In Gottes namen faren wir*, which is at least of fourteenth century origin if not earlier. The complete melody is given in the Tenor secundus, punctuated by a measure's rest at 38. The melody in this voice is melodically almost the same as the version of the tune given in Meister, *op. cit.* no. 213 (p. 397) for which a variety of sixteenth- and seventeenth-century sources are cited therein. Our text largely follows the version given in DTÖ VII, whose editors were basically right in allotting the rest of the Leise text to the lower voices except that their version (and Meister's) begins ‘In Gotes namen’ whereas ‘In’ is lacking in both Trent 89 and Mu 3154. They were perhaps also wrong in the amount of Leise text that they gave the lower voices (see the underlay section below). The nearest version to DTÖ VII amongst Meister's variants are the first five lines of the text given as footnote 3 on his p. 398. Neither musical source gives any more German text than the first line.

Gottes namen faren wir

[In] God's name we journey.

Seiner genaden geren wir

We have his grace

Des helf und die Goteskraft

and his help and strength,

Und das heilige grab

and the holy tomb.

Do Got selber inne lag. Kyrieleis.

There, God himself was within. Lord have mercy.

(i) Trent 89:

[Discantus primus]; 1: no b sig is given in any voice (supplied from Mu 3154) and there is a gap before the first note in this voice (probably intended for a majuscule initial). Also Trent 89 does not give voice-names for any of the eight voices. These are taken from Mu 3154 with the exception of the topmost two voices, which are not named therein. / 7-17: 5 measures of rests are given but 11 are needed / 22: 2 is sbr, intended for alteration (Mu 3154 reads the same) / 28: 4 F (Mu 3154 reads the same).

[Discantus secundus]; 7: p div follows 2 / 19: superfluous sbr A follows 2 / 31: the rest here is duplicated at a higher point in the stave / 43: 2 is A (corr using Mu 3154) & 43,5-6 are duplicated.

[Tenor primus]; 30: 2 measures of rests are given but only 1 is needed / 31: superfluous sbr F follows 1 / 42: 1 is m, & 3 is dtd / 43: rest om (supplied from Mu 3154).

[Tenor secundus]; 41: rest om (supplied from Mu 3154).

[Contra primus]; 19: 2 is not dtd, & 3-4 are both m (corr using Mu 3154) / 21, rest-22,1: this passage is duplicated / 22,2-4: Trent 89 reads sbr upper D followed by m B m lower G (corr using Mu 3154) / 38: 3 & 4 are both m (corr using Mu 3154) / 38,5-39,5: this passage is duplicated / 41: 1 is D below (corrected to avoid a second-inversion construct, but Mu 3154 also gives lower D here) / 43: 2 is D above (corr using Mu 3154) / 45: 2 & 3 are both m (corr using Mu 3154).

[Contra secundus]; 13: p div follows 2 / 24: 2 & 3 are E G (corrected for the sake of consonance, but Mu 3154 also gives E G) / 39: ns (Mu 3154 gives br sbr here, as in our score).

[Contra tertius]; 13: p div follows 2 / 25: likewise / 28: superfluous sbr rest follows 2 / 36: 2 is sbr, intended for alteration (Mu 3154 reads the same) / 38: 4 F (corr using Mu 3154) / 41: 2 E (corr using Mu 3154) / 43: 1 & 2 are D B (corr using Mu 3154).

[Contra bassus]; 1: the clef is consistently given as C clef on the fourth stave line up / 29: the cs here is for the entry of the Tenor secundus / 30: 1 is sbr, intended for alteration (Mu 3154 reads the same) / 32: p div follows 2 / 33: as at 30 / 39,2 & 40,1: these two notes are A D (corr using Mu 3154) / 42: p div follows 2.

Underlay; the two topmost voices are both texted, but each with small omissions. All other voices have ‘Gottes namen faren wir’ incipits, either at their cantus firmus entries or at internal incipits where the Leise tune or part of it is quoted. No other lower-voice text is supplied. Experiment shows that some of the supporting voices are possibly better with wordlessly vocalised internal passages rather than full editorial German text. This seems to be a practical approach since the lower voices in this piece are not always syllabic in nature, and also I find it difficult to visualise a fifteenth-century copy of this piece on a single page-opening with full text in all voices. The main differences between our underlay and the Trent 89 Latin texting are as follows, bearing in mind that I duplicate some details from the text edition here for the sake of clarity. [Discantus primus]; 1-2: ‘Ave mundi’ under 1-3,2 / 3: ‘spes’ under 4,2 / 3-6: ‘Maria’ om in this voice / 18-19: ‘Que sola’ under 18,1-20,1 / 19-20: ‘meruisti’ under 20,3-21,4 / 22: ‘Christi’ (given as ‘xpi’) is after ‘Esse mater’ (see next entry) / 24-25: ‘Esse mater’ under 22,2-25,1 / 27-29,5: Trent 89 gives ‘Angelorum imperatrix’ here / 33-36: ‘Advocatrix’ given as ‘Consolare’, under 33-36,3 / 37-39: ‘peccatorum’ under 37,2-6 / 40-41: ‘peccatis’ under 39,2-40,5 / 43-45: ‘seden-’ under 43,2-6 / 46: ‘-tem’ under 45,3-5. [Discantus secundus]; 1-21: the texting here is imprecise and does not easily correlate with the notes above it / 23-26: ‘Esse mater sine viro’ under 22,3-23,6 / 26-27: ‘Genuisti’ under 24,3-26,1 / 28-29: ‘more miro’ under the rest in 27-29,4 / 35-36: ‘Advocatrix’ given as ‘Consolare’ / 38-39: ‘pecca-’ under 37,4-38,3 / 42-46: ‘sedentem’ under 43,1-5. In addition to the text in these two voices, editorial Latin text is also supplied for the beginnings of the fifth-to-seventh voices in the score, since these take part in introductory duet material. Latin text at these points is also suggested by the incipits in Mu 3154.

Bibliography; DTÖ VII pp. 266-268 (edition after Trent 89). Noblitt, *op. cit.* no. 23 (edition after Mu 3154). The Leise cantus firmus used in this motet was also set by Finck and also by many sixteenth-century composers in the German-speaking world.

(ii) Mu 3154;

[Discantus primus]; 1: all voices begin with large decorative majuscules. Those for the top two voices are ‘A’, and the rest are the first letters of voice-names. Mu 3154 gives b sigs for all voices except voices 4, 5 & 6 in the edition score order. The top two voices have no voice-names. / 7-17: the rests are correctly given here / 22: p div follows 2 / 25: no b / 29: likewise / 46: no custos in any voice.

[Discantus secundus]; 1: p div follows 2 / 5,2: B / 6,1: A / 46: neither note is col, and the cor is given inverted under 46,2.

Tenor [primus]; 27: 1 is A / 28: 1 & 2 replaced by sbr G m G m G.

Tenor secundus; 1: no b sig given throughout / 40: 1 replaced by br C & sbr rest.

Contra primus; 1: no b sig given throughout, and ‘altus’ is given after ‘primus’ / 13: an inverted cs is given under the start of the rests here, presumably to indicate where the Contra secundus and tertius start their initial duet / 41: 1 is D below as in Trent 89 (emended to avoid a second-inversion construct).

Contra secundus; 1: no b sig given throughout / 24: 1 & 2 are E G as in Trent 89 / 39: 1 replaced by br D sbr D.

Contra tertius; 13: no p div / 20: cs over 20,2 (to indicate the Tenor primus entry) / 30: p div follows 2 / 33-46: on the second stave for this voice the b sig is om.

Contra bassus; 29: no cs / 42: p div follows 2.

Underlay; the Discantus primus is texted much as in Trent 89, but seems to be verbally more complete. The Discantus secundus merely has the incipit ‘Ave mundi spes Maria’. In descending order the other incipits given are as follows. Tenor primus: Gottes namen faren wir. Tenor secundus: likewise. Contra primus: Ave mitis ave pia. Contra secundus; Ave virgo mater xpi. Contra tertius: likewise. Contra bassus: Gottes namen faren wir. None of these supporting voices has any further text. Mu 3154 gives the last word of the upper-voice text as ‘vetentem’.

Mu 3154 is a better source than Trent 89 and helps us to realise a convincing version of this short but very thick-textured piece in view of its better text reading and probably more attentive copying (the Trent copyist duplicated more than one short passage). Both sources seem to share some dissonances (i.e. at 24 and 41) which I prefer to emend rather than leave untouched since they seem to compromise a piece which is otherwise harmonically simple and lacking in other complexities.

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56. *Benedicta sit sancta trinitas* (Trent 89 ff. 131v-132r, unicum, DTÖ VII inventory no. 586).

Text; poem in honour of the Trinity which may be unique to Trent 89. It is not related to either the Introit *Benedicta sit sancta Trinitas* nor the Sequence *Benedicta semper sit sancta Trinitas*.

Benedicta sit sancta trinitas,
In uno tres, in tribus unitas,
Non sunt tres dii, sed una deitas;
Hic est fides.
Rationis humane vincula [?]
Sine fide fallunt ut stipula

*Blessed be the holy Trinity,
Three in one, unity in three,
There are not three gods, but one Godhead;
This is the faith.
The chains of human reason
Without faith they deceive like stubble,*

Quod debilis orbis turracula.
 Ex his fides:
 Pater est fons lucis intermine
 De quo manat lumen de lumine
 Natus unde nature germine
 Pullulantis
 O summa demus trinitas
 Tibi laudes et gratias.

*For the turret of the world is weak.
 From these things is faith:
 The Father is the fount of endless light.
 From whom pours light to light,
 From whom (is) the Son by the seed of nature
 Sprouting.
 O supreme Trinity,
 Let us give thee praises and thanks.*

This piece is probably freely composed. It combines two different sorts of canon at the unison, and the first canon (an augmentation exercise) is indicated by the following instruction given in the left margin. “Primus novem, secundus sex, tertius / quatuor, solum in primus duabus figuris” (‘first nine, second six, third four, only for the first two figures’). The ratios mentioned apply to the first two longs in the third part down (at 1 and 7) but no signs are given to indicate the notes or ratios concerned. Canon at the unison proceeds successfully if these two longs are read as nine-semibreve, six-semibreve and four-semibreve units in each Discantus voice. The second canon is considered as a separate procedure here because there are rest anomalies in the Discantus parts at 40-49 (i.e. they do not require identical stretches of rests). From measure 44 to the end the three voices (none of which have internal longs) proceed in canon at the unison. Again, congruent signs indicating Discantus entries are not given. I have supplied these at 48 and 50. However, Trent 89 does give congruent signs indicating the cessation of the canonic parts (at 54 and 56). Underneath these canonic voices are three supporting lower voices, each called ‘Tenor’. The combination of canonic methods here is not particularly skilful. In hindsight the piece might have been more convincingly written if it followed the initial canonic procedure for its entire length. Having said that, there is of course the possibility that the Trent 89 reading is badly corrupted.

[Discantus primus and secundus]; canonic derivatives of the Discantus tertius as described above.

[Discantus tertius]; 1: the m sign is om, and there is large gap between the clef and the first note (probably intended for a majuscule initial). The editorial cs above 1 indicates the first note to be augmented for the canon. / 7: editorial cs provided here for the second note to be augmented / 9: b ind before 9,1 / 40-44: six measures of rests are given here, but only four are needed (six are needed in both canonic Discantus voices) / 48: editorial cs provided for canonic entry of Discantus secundus / 50: likewise for entry of Discantus primus / 54: the cs here indicates the cessation point for the Discantus primus / 56: the cs here indicates the cessation point for the Discantus secundus.

Tenor [primus]; 1: m sign om, and there is a gap between the clef and first note as with the Discantus tertius / 13: p div follows rest / 35: p div follows 2 / 57: 5 is C above (emended for the sake of consonance).

Tenor [secundus]; 1: m sign om, and there is a gap between the clef and first note as with the previous voices / 20: p div follows 4 / 22: p div follows rest / 27,2: uc due to lacuna / 39: p div follows rest / 48: 1 & 2 are both m.

Tenor [tertius]; 13: p div follows 3 / 14: 2 is followed by a crossed-through m G / 23: p div follows 2 / 35: p div follows rest / 59: p div follows 5.

Underlay; the written Discantus part has full text, and the Tenors each have the incipit ‘Benedicta’. The main differences between our underlay and the Trent 89 texting are as follows. [Discantus tertius]; 1-4: ‘Benedicta sit’ under 1-3,1 / 5-6: ‘sancta trini-’ under 5,1-6,2 / 11-15,1: the texting here is compressed / 14-15: ‘dii’ given as ‘dÿ’ / 16-18: as at 11-15 / 20-21: ‘vincula’ under 20,3-21,2 / 22-26,1: as at 11-15 / 26: ‘Quod’ under 25,6-26,1 / 26-27: ‘debilis’ under 26,2-4 / 29-30: ‘turracula’ under 29,1-30,5 / 32: ‘his’ given as ‘hys’ / 33: ‘fides’ under 33,2-4 / 37: ‘lucis’ under 37,1 / 38: ‘in-’ under 37,2-3 / 38-39: ‘-termine’ under 38,1-39,1 / 45-49: as at 11-15 / 52: ‘-ne’ under 51,5 / 52-54: ‘Pullulantis’ under 52,2-53,4 / 55: ‘O’ under 54,1 / 55-56: ‘summa’ under

55,1-4 / 56-57: 'trinitas' under 57,3-58,1 / 58: 'Tibi' under 58,23-3 / 58,3-60: as at 11-15. Other voices: I have texted the two other Discantus voices as canonic derivatives of the Discantus tertius, but I consider it debatable whether the supporting Tenors need text at all; they may sound better if vocalised wordlessly rather than texted.

Bibliography; Loyan, R. (ed), Canons in the Trent Codices (CMM 38, 1967) no. 14 (edition).

57. *Regis celorum genitrix* (Trent 89 ff. 132v-135r, unicum, DTÖ VII inventory nos 587-589).

Text; Marian poem which seems to be unique to Trent 89. This impressive 11- or 12-minute piece consists of a series of four double canons. The two upper voices are canonic at the unison at the distance of six, twelve, six and twenty-four measures respectively in each section counted by the upper-voice mensurations. The three lower voices form separate unison canons, whose entries in each section are six measures apart except in the final section, which has twelve measures between canonic entries. The entries and cessations of the canonic parts are controlled by congruent signs, but not all of the necessary signs are present in Trent 89. Likewise the accidentals given in Trent 89 would result in some alarming dissonances, but I have managed to realise a strictly canonic version of this piece with - I hope - a minimum of simultaneous or closely spaced false relations. This is not an easy piece to deal with, and the worst passage to handle is probably at measures 15-16 where some dissonance seems unavoidable. However the alternatives of providing various cosmetic solutions to mask dissonances seem less attractive than strict treatment, and the previously mentioned passage is the only one in our reconstruction where there are real false-relation problems.

<p>Regis celorum genitrix, Virgo benedicta Que vere dicta protectrix es miserorum et oppressorum non deficiens relevamen Esto cantorum semper speciale iuvamen, Ut sacrum flamen spiret quod quilibet horum Psallere, flos florum, tibi possit, adesse paratus Et Christo gratus [non] sit de parte malorum</p>	<p><i>Mother of the king of heaven, blessed Virgin, Who art truly called the protectress of the wretched And the unfailing relief of the oppressed, Be always the particular assistance of singers, That the Holy Spirit may inspire what every one of them can sing to thee, flower of flowers, ready to be present and, pleasing to Christ, [not] be placed on the side of the wicked, But by thy mediation on that of the blessed. O what great pity, Wondrous humanity.</i></p>
<p>Ymo beatorum sit te mediante locatus. O quanta pietas, Mira humanitas.</p>	<p><i>But by thy mediation on that of the blessed. O what great pity, Wondrous humanity.</i></p>

[Discantus primus]; 1: there is a large gap between the m sign and the first note (probably intended for a majuscule initial) / 7,1: the cs here is for entry of the Discantus secundus / 38: an erased sbr F follows 6 / 57: the cs here (which is given inverted under 57,1) is for cessation of the Discantus secundus / 60: 2 b / 64: the m sign is given here as C, which is probably wrong in view of the cut-C sign occurring at 98. Cut-C is therefore assumed, with the lower voices for sections 2 and 4 retaining C mensuration. / 70: cs for Discantus secundus entry is om / 76: the cut-circle sign is used here to indicate sesquialtera, but in values twice as large as those as might normally be encountered / 118: '3' for sesquialtera (this time in normal values) is given before 116,1 instead of at 118 / 123: p div follows 2 / 126: m sign given as C here, just as at 60 / 136: cs indicates cessation of Discantus secundus / 143: there is a large gap between the m sign and first note here, as at 1 / 145: b ind before 143,1 / 148: 1 F / 149: cs indicates entry of Discantus secundus / 184,1-2: this lig is given as an upward oblique / 203: cs indicates cessation of Discantus secundus / 223: as at 149 / 255: superfluous sbr C follows 2 / 263: 3 & 4 are C B / 268-269: 2 breve rests in cut-C are given here (4 are needed) / 271: as at 203.

[Discantus secundus]; canonic derivative of previous voice as described above.

Tenor [primus]; 1: on each of the three page-openings this voice is respectively labelled ‘Tenores .3.’, ‘Tenores’, and ‘Tenor’. As with the two upper voices, congruent signs indicate canonic entries and cessations. Also at measure 1 there is a large gap before the first note as in the Superius. / 7: cs indicates entry of Tenor secundus / 8: 1 has sharp / 13: cs indicates entry of Tenor tertius / 52,3: the natural here is indicated by a natural-like sign with a slight hook at the bottom. I have only encountered similar usage in Trent 89 in the Gloria-Credo Mass pair on *Beata Dei genitrix* (see Instalment 4 no. 23) / 51: cs indicates cessation of Tenor tertius / 57: cs (given inverted under 1) indicates cessation of Tenor secundus / 60: 2 b, ind before 60,1 / 70: as at 7 / 72: 1 has sharp / 76: as at 13 / 84: 2 not dtd / 86: 1 L / 101: 2 A / 113-114: these two ligd notes are given as an upward oblique / 118: cs here seems to indicate the start of sesquialtera in the upper voices / 130: cs indicates cessation of Tenor tertius / 136: cs indicates cessation of Tenor secundus / 143: there is a gap here between the m sign and first note as in the Discantus primus / 147: p div follows 2 / 149: as at 7 / 155: cs for entry of Tenor tertius is misplaced over 155,2 / 197: as at 51 / 203: p div follows 1 / 204: cs for cessation of Tenor secundus is om / 223: as at 7 / 228: 2 B / 235: as at 13 / 241: 2 E / 255: 1 is br / 257: 2 G / 259: cs for cessation of Tenor tertius is om / 272: cs for cessation of Tenor tertius is om / 277: 2 G / 278: 1 D / 283: following the end of the Tenor [primus] is a short clefless passage which turns out to be a duplication of Discantus primus measures 190,2-199 with some of its rests written differently from the main copy. The passage ends with a direct to A and a double custos. I can think of no explanation for it being here apart from as a performance aid.

[Tenor secundus and tertius]; canonic derivatives of previous voice as described above.

Underlay; only the Discantus primus is fully texted, with the Tenor primus having sectional incipits. The Tenor voices seem to contain too many extended values to carry text, and are probably best vocalised wordlessly. The main differences between our underlay and the Trent 89 texting are as follows. [Discantus primus]; 3-5: ‘celorum’ under 3,3-4,2 / 6: ‘-trix’ under 7,1 / 7: ‘Vir-’ under 7,4-6 / 10-11: ‘-dicta’ under 10,5-11,1 / 11: ‘Que’ under 12,1-2 / 12: ‘vere’ under 12,3-13,1 / 13: ‘di-’ under 13,3 / 17: ‘-cta’ under 16,5-17,1 / 18-19: ‘protec-’ under 18,1-2 / 20: ‘-trix’ under 21,1 / 21: ‘es’ under 23,1 / 22-25: ‘Miserorum’ under 23,3-24,1 / 26: ‘et’ under 27,1 / 27-28: ‘oppresso-’ under 27,3-28,1 / 31: ‘non’ under 31,2-32,1 / 32: ‘de-’ under 33,1 / 33-37: ‘-fici-’ under 35,2-3 / 44-45: ‘Esto’ under 45,1-2 / 46-47: ‘canto-’ under 46,2-47,1 / 53-56: ‘speciale’ under 54,4-55,3 / 56: ‘iuva-’ under 58,1-2 / 57: ‘-men’ under 62,5 / 58-63: ed rpt of ‘speciale iuvamen’ needed / 65-67: ‘sacrum’ under 65,1-66,2 / 68-70: ‘flamen’ under 68,2-69,3 / 75: ‘quod’ under 75,4 / 76-78: ‘quilibet’ under 76,1-77,3 / 79-82: ‘horum’ under 80,1-2 / 90: ‘possit’ under 91,1-2 / 91-92: ‘adesse’ under 92,2-93,2 / 92-94: ‘paratus’ under 93,3-94,1 / 100-101: ‘Christo’ (spelt as ‘cristo’) under 98,2-99,2 / 102-104: ‘gratus’ under 102,1-103,2 / 105: ‘non’ om (conj supplied) / 106: ‘de’ under 106,2 / 108-109: ‘parte’ under 107,2-108,1 / 109-112: ‘malorum’ under 110,1-111,1 / 116-120: ‘Ymo’ under 116,1-117,1 / 122-124: ‘beatorum’ under 122,1-123,2 / 128: ‘te’ under 129,2 / 130-132: ‘median-’ under 130,2-132,1 / 134: ‘-te’ under 133,6 / 135: ‘-ca-’ under 138,2 / 136: ‘-tus’ under 141,6-142,1 / 137-142: ed rpt of ‘locatus’ needed / 143-149: ‘O quanta pietas’ given as a sectional incipit at 143-146,3 / 150-209: ed rpts of ‘O quanta pietas’ & ‘pietas’ needed / 211-219: ‘Mira humanitas’ is also given as a sectional incipit, under 211-213,5 / 220-283: ed rpts of ‘Mira humanitas’ & ‘humanitas’ needed. All other voices: no further discrepancies, & the Discantus secundus is texted as a canonic derivative. However, the two final sections of this piece pose problems in that editorial repetition seems to be needed on an extensive scale for the two upper voices.

Bibliography; Loyan, R. (ed), Canons in the Trent Codices (CMM 38, 1967) no. 4 (edition).

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58. *O sacrum manna / Ecce panis angelorum* (Trent 89 ff. 135v-137r, unicum, DTÖ VII inventory no. 590).

Text; poem which is probably unique to Trent 89 that celebrates the story of manna from Heaven in the Book of Exodus, and which also celebrates the Host at Mass. The text below is given to the two upper voices and the Contra secundus, while the Tenor has a mathematically organised cantus firmus. This is verses 21 and 22 of the Corpus Christi Sequence *Lauda Syon salvatorem* by Aquinas (modern version: LU 1997 pp. 945-949). This parent text also makes up the ending of the outer-voice text from 'Ecce panis' onwards.

O sacrum manna, monstrans miracula magna,
 Lac, mel, distillans, hominum* corpus refocillans.** [ms gives 'panis' or a similar word after this line]
 Celestis es forma figuraque
 Testis plebs tibi dicat ave
 Que multos protegis, ave.
 Ut pluvia vellus, manna sic deluta tellus;
 Omnipotens Domine, patribus que manna benigna [ms: 'qui' & 'benigne']
 Das in deserto; de rupe bibunt in aperto,
 Rore [tuo] da nos rogo iugiter undique sanos. [ms: 'tuo' om in Superius; given as 'tu' in Ct 1]
 Exorante pia Christi genitrice Maria
 Qui vivit tecum sociato Pneumate secum.
 Ecce panis angelorum
 Factus cibus viatorum
 Vere panis filiorum
 Non mittendus canibus
 In figuris presignatur
 Cum Isaac ymolatur [= immolatur]
 Agnus pasce deputatur

Datur manna patribus.
 Amen.

* the Contra primus here gives a word looking like 'omnium' for 'hominum'

** both upper voices give 'refacillans'

*O holy manna, performing great wonders,
 Distilling milk and honey, reviving mortals' bodies.
 You are heavenly in form and figure,
 Let the witnessing people say 'Hail to you'.
 You who protect many, hail.
 As the fleece by rain, so was the earth washed by manna;
 Almighty Lord, who kindly givest manna to the fathers
 In the desert, they drink from the rock in the open,
 I beg, with thy dew keep us constantly healthy all over,
 By the successful prayers of Mary, merciful mother of Christ,
 Who liveth with thee in the company of the Spirit.
 Behold the bread of angels
 Made the food of travellers,
 The true bread of the children,
 Not to be cast to the dogs.
 He is presaged in signs.
 He is sacrificed with Isaac.
 The Lamb is assigned to Passover,
 Manna is given to the fathers.
 Amen.*

This is a late example of the structured motet, and its layout is relatively simple. The Tenor has three pairs of taleae. No color is involved. The first rhythmic pair (at 28-109) give the cantus firmus from 'Ecce panis' to 'viatorum' and the each talea is slightly different in rhythm. The second pair (at 110-253) give the cantus firmus from 'Vere panis' to 'canibus', and this time the taleae are identical. The third pair of taleae (at 254-

277) repeat the same cantus firmus material as the second, but in a different rhythmic guise and again this last pair of taleae are not quite identical. The motet ends with a free two-chord ‘Amen’. Around this Tenor the three sections of the outer voices are rhythmically organised, with each of the three sections dividing into very similar halves. The first two rhythmic panels (at 1-54 and 55-108) are not quite exactly the same in any voice. Neither are the second two panels in the Superius and Contra secundus (110-181 and 182-253) but the two Contra primus statements are rhythmically the same. In the third pair of panels (254-277) the Superius and Contra secundus statements are rhythmically identical but the Contra primus statements are not. Apart from these small inconsistencies, this sort of outer-voice rhythmic repetition is exactly the same as found in older isorhythmic works. In our score the related panels are indicated by Roman numerals. At 253-254 the texting in the upper voices is imitative between the start and end of different matching panels. Alongside the rhythmic structure here the two first-section panels also repeat some triadic material (see 15-19 and 69-73) with the repeat being transposed a tone down.

[Superius]; 1: there is a gap between the m sign and the first note (probably intended for a majuscule initial) / 14: rest written on a short end-of-stave extension / 43,2: written on a short end-of-stave extension / 45: rest given as semibreve rest / 72: erased sbr B follows 3, and after 4 the following erased notes also occur; m G sm F sm E br D / 110: at the start of the second page-opening the m sign is given before the first stave / 177: 1 uc due to lacuna / 178: 2 G / 202,2-203,1: these notes are written over an erased A and G / 220,2-221,2: as at 43 / 221: 3 D / 250: 2 C / 259: 2 G / 262: erased m C follows 3.

Contra primus; 8: p div follows 2 / 9: 2 is sbr, intended for alteration / 19,2-20,1: written on a short end-of-stave extension / 28: sharp ind before 28,1 / 38-39: as at 19 / 43: 1 C (above) & 2 is br / 63: as at 9 / 68: the cs given here either indicates the end of a duet or might be better placed over the following rest to indicate entry of the Contra secundus / 78,4-79,2: as at 19 / 81: p div follows 5 / 87: p div follows 2 / 91: a crossed-out sbr D follows 3 / 97: 2 is sbr (intended for alteration) but is given directly above 97,1 / 98,3: as at 19 / 127: 1 is L / 142,1 & 143,1: these two notes each appear to have colored divisi breves below them, but the pitches given seem to make no sense. 142 has a divisi low C and 143 has divisi low D. / 186: 1 G / 209: as at 19 / 231: 1 not dtd / 240,1: as at 19 / 260,1-3: likewise / 273,5-274,1: likewise.

Tenor; 100: written on a short end-of-stave extension / 104-109: due to lack of space, the last two notes of the Tenor’s initial section are given on the stave above the rest of the part, with a chevron sign indicating the continuation. / 261,1, 264,1 & 273,1: these notes are all sbr, each intended for alteration / 276,1: this note is given as sbr, which is strictly correct according to the rhythmic scheme (the rhythm at 276-278 should be the same as that at 264-265). However, the outer parts are longer than the Tenor at this end-point so 276,1 has been modified to become L. Another solution (with a strictly accurate Tenor) would be to omit measure 277 completely and alter wordsetting in the outer parts to suit. Either way, it should be noted that the final Tenor note and the final notes in the first-section outer voices (at 109) are not part of the rhythmic structure.

Contra secundus; 1-14: 15 measures of rests are given but only 14 are needed / 46: 2 is sbr, intended for alteration / 48,2: written on a short end-of-stave extension / 49: 4 E / 51-68: 15 measures of rests are given (18 are needed) / 73-74: ns / 76: om (conj supplied so that the Contra secundus here fits into the isomelic scheme) / 100: as at 46 / 110: at the start of the second section, there is a confusion of C clefs on the third and fourth stave lines up / 110-118: 8 measures of rests are given but 9 are needed / 123: uc due to lacuna / 138: likewise / 143: as at 48 / 144-279: the remainder of the Contra secundus is given with its clef on the middle stave line, resulting in this portion of the voice being a third too high / 165: erasure follows 2 / 226: cs given here (possibly for the Tenor entry at 227?) / 260: 1 F / 262: p div follows 2 / 267: ns / 273-279: the end of the Contra secundus is given on a small part-stave at the bottom of the page / 274: p div follows 2 / 276-278: Trent 89 gives ligd sbr G sbr A br D (below). One note has to be added at 277 to make this voice long enough. While this completes the Contra secundus isomelic scheme satisfactorily, the alternative of omitting measure 277 completely (as mentioned in the Tenor notes above) is also a possibility.

Underlay; fully texted in the Superius, with more or less full text also given in the Contra primus. Although chant-based and given cantus firmus text incipits, the Tenor is rather broken up by rests so this voice is probably best vocalised rather than sung to its original text. The Contra secundus has only a few incipits, but these seem to need filling out with editorial outer-voice text. The placing of text in the two upper voices seems to be quite casual at times, and therefore this piece occasionally gives the impression of being bitextual when in fact only one outer-voice text is involved. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1: ‘O’ rptd under 7,2 / 7-8: ‘sacrum’ under 8,2-9,3 / 9-10: ‘manna’ under 10,1-11,1 / 10-14: ‘monstrans...magna’ is squashed in at the end of a stave / 15: ‘Lac’ under 15,3-4 / 21-23: ‘distil-’ under 21,1-3 / 27-30: ‘hominum’ under 27,1-28,1 / 30-31: ‘corpus’ under 29,3-30,3 / 31-35: ‘refocillans’ under 31,2-33,1, followed the probably superfluous word ‘panis’ at 34,1-4 (which also in the Contra primus) / 38: ‘es’ under 39,2 / 40-42: ‘figuraque’ under 41,3-43,2 / 43-44: ‘Testis’ under 43,3-44,2 / 46: ‘tibi’ under 46,2-3 / 48-49: ‘ave’ under 49,2-4 / 49: ‘Que’ under 50,4-5 / 50-51: ‘multos’ under 51,2-5 / 52-53: ‘protegis’ under 52,3-53,2 / 54: ‘ave’ under 54,2-4 / 55: ‘Ut’ under 55,3 / 56: ‘plu-’ under 56,2-3 / 59: ‘-a’ under 59,2 / 59-61: ‘vellus’ under 59,4-60,4 / 61-64: ‘manna’ under 62,3-64,1 / 64-68: ‘sic deluta tellus’ under 65,2-69,1 / 69-70: ‘Omnipotens’ under 69,4-70,3 / 71-73: ‘Domine’ under 71,1-72,2 / 75-80: ‘Patribus’ under 75,1-76,3 / 83-85: ‘benigna’ under 83,3-85,1 / 86: ‘Das’ under 86,1-2 / 87-95: the text here (‘in...Rore’) seems to be underlaid in a quite careless fashion / 95-96: ‘tuo’ om (supplied from the Contra primus) / 99-100: ‘iugiter’ under 99,3-100,1 / 102: ‘undique’ under 102,2-103,2 / 103: ‘sa-’ under 107,1 / 109: ‘-nos’ under 108,4-5 / 128-134: ‘pia’ under 128,1-2 / 136: ‘Chri-’ (given as ‘cri-’ under 137,1 / 151-154: ‘-ria’ under 152,3-153,2 / 156-160: ‘Qui vivit’ under 157,2-158,3 / 161-164: ‘tecum’ under 161,1-163,2 / 168-169: ‘socia-’ under 168,1-169,1 / 172-176: ‘pneuma-’ under 173,2-174,2 / 200-206: ‘angelorum’ under 200,2-203,2 / 211-220: ‘viatorum Vere’ under 212,2-221,2 / 226: ‘-nis’ under 225,2 / 228-236: ‘filiorum’ under 228,1-229,3 / 244: ‘mit-’ under 241,2-3 / 246-248: ‘-tendus’ under 244,2-245,3 / 249-253: ‘canibus’ under 249,1-251,2 / 255-260: ‘presignatur’ under 256,3-257,3 / 262: ‘Isaac’ given as ‘Ysaac’ / 263-265: ‘ymolatur’ under 263,3-264,5 / 267-268: ‘pasce’ under 267,3-268,3 / 268-272: ‘deputatur’ under 269,1-270,1 / 274-277: the text here (as at 87-95) appears to be underlaid with no particular care. Contra primus; 1: ‘O’ under 3,4 / 8: ‘sacrum’ under 6,5-7,1 / 11: ‘monstrans’ under 8,2-11,1 / 11-14: ‘miracula magna’ under 12,1-16,2 / 16: ‘Lac’ under 16,4 / 19: ‘mel’ under 17,5-19,1 / 22-26: ‘distillans’ under 22,1-24,2 / 27-28: ‘hominum’ under 27,5-28,2 / 30-33: ‘refocillans’ given before ‘hominum’, under 25,4-26,4 / 33: the probably superfluous word ‘panis’ (also in the Superius) is under 30,1-31,3 / 33-35: ‘Celestis es’ under 32,1-32,2 / 36: ‘forma’ under 35,1-2 / 37-38: ‘figura-’ under 37,2-38,1 / 40-41: ‘Testis’ given before ‘figura-’, under 35,3-36,1 / 40: ‘-que’ om (supplied from the Superius) / 42: ‘tibi’ under 40,1-3 / 43-44: ‘dicat’ under 41,3-42,2 / 45: ‘ave’ under 44,1-2 / 46: ‘Que’ under 46,1-4 / 49-51: ‘multos’ under 49,2-50,2 / 52-53: ‘protegis’ under 52,1-53,3 / 55: ‘Ut’ under 56,1 / 56-59: ‘pluvia’ under 57,2-5 / 59-61: ‘vellus’ under 58,3-5 / 62-64: ‘manna’ under 59,2-60,3 / 65-67: ‘sic deluta’ under the rest in 61-65,1 / 67-68: ‘tellus’ under 65,3-66,3 / 70-71: ‘Omnipotens’ under 70,3-71,4 / 73-75: ‘Domine’ under 73,1-74,2 / 74-80: ‘Patribus’ under 76,1-77,4 / 81-85: ‘que manna benigna’ under 83,1-87,1 / 86: ‘Das’ under 88,2 / 87-99: the texting here (‘in...tu da’) looks imprecise and overflows the end of a stave / 99: ‘nos’ under 100,2-3 / 101-102: ‘iugiter’ under 103,2-4 / 103-105: ‘undique’ under 104,2-5 / 106-109: ‘sanos’ under 106,2-108,1 / 110-127: ‘Exorante pia’ is given as a sectional incipit with little regard for positioning / 137-140: ‘genitrice’ under 135-138 / 142-149: ‘Maria’ under 142,1-143,2 / 151-152: ‘vivit’ under 152-153 / 154-155: ‘tecum’ under 155,1-156,2 / 158-161: ‘socia-’ under 158-159 / 163-168: ‘pneumate’ under 163,1-165,1 / 169-172: ‘secum’ under 169,1-170,3 / 177-181: ‘panis’ under 178,3-179,2 / 182-191: ‘ange-’ under 182,1-183,1 / 197-199: ‘-lorum’ under 189-190 / 207-208: ‘Factus’ under 208-209 / 209-210: ‘cibus’ under 210,1-211,1 / 211-219: ‘viatorum’ under 214,1-217,1 / 222-224: ‘Vere’ under 222,1-223,3 / 226-227: ‘panis’ under 225-227,1 / 230-234: ‘filiorum’ under 230-233,1 / 236-244: ‘mittendus’ under 236,2-238,3 / 248-252: ‘canibus’ under 249,1-250,3 / 254-258: ‘In figuris presignatur’ is given as a sectional incipit with little regard for word positioning / 260: ‘Isaac’ given as ‘Ysaac’ / 260-263: ‘ymolatur’ under 260,4-261,5 / 264-265: ‘Agnus’ under 265,1-3 / 266: ‘pasce’ under 266,2-4 / 266-270: ‘deputatur’ under 267,2-268,2 / 271-272: ‘Datur’ under 270,2-271,1 / 272-273: ‘manna’ under 271,2-272,3 / 273-275: ‘patri-’ under 273,2-5 / 275: ‘-bus’ under 274,3 / 279: ‘-men’ under 278-279. Tenor; the text cues given at 28, 82, 258 and 270 are markers for cantus firmus text. However (as suggested above) this may not have been sung. The ‘Ut pluvia’ incipit in both lower voices (at 55 in the Tenor) marks the beginning of the second talea for the outer voices. Contra

secundus; 55: the 'Ut pluvia' incipit is given by mistake at 69 / 255-260: as at Contra primus, 254-258.

Bibliography; DTÖ 76 pp. 29-31 (edition). Cumming, *op. cit.* p. 207.

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59. *In ultimo / Adoretur / Pacem Deus* (Trent 89 ff. 129v-131r, unicum, DTÖ VII inventory no. 585).

Text; each of the five voices of this Tenor motet have different texts. The Discantus primus decasyllabic text is French royal propaganda and mentions 'lilii regis' and the last day of June. The Discantus secundus - which is also decasyllabic - clarifies matters by mentioning Bordeaux and the date 1451 when the town was first retaken by Charles VII's forces. The Contra alius (*Dies datur iocosa*) is likewise decasyllabic and mentions 'Rex Francorum' and Aquitaine. The Tenor has the cantus firmus *Pacem Deus reddidit* ('God has restored peace') taken from the Alleluia *Virga Jesse* whose modern version is LU 1997 p. 1267. The Tenor has one delayed-entry and differently elaborated statement in each section. The Contra primus has another French propagandist text (*Lilia nunc flores*). This has Biblical connections as does the second half of the Discantus primus text (*Hec [est] dies...*) whose line here is taken from the Gradual for Easter Sunday. The Tenor seems to require no more text than the incipit given, since the passage of chant used does not even extend beyond 'reddidit' to the textual continuation (which is 'in se reconcilians yma summis'). The Tenor's 'Amen' passage (264-267) is free.

In addition to these texts, there is a scribal note with several contractions at the bottom of the second opening's left page. This is in a slightly different ink colour from the main copy. I used to think that it reads 'Centoctagintaprimus dies almegetis collaudetur' - perhaps meaning "the 181st day of the calendar is much praised". This could also refer to 30th June, and in view of the content of the poems above it is convenient to cite the date of the capture of Bordeaux by forces under the Comte de Dunois on 30th June 1451.³⁰ This episode was almost the end of the Hundred Years' War, and was locally followed by an English landing in October 1452 under the command of John Talbot the Earl of Shrewsbury (encouraged by the rebellious Bordelais). In the siege and the following battle of Chatillon (17th July 1453) the English were defeated and finally expelled from the area. The Trento scribe probably copied this piece of extra text directly from his parent source, since the date of the French recapture of Bordeaux would not have any political meaning in the Trento-Bolzano area.

[Discantus primus]

In ultimo lucente Iunii	<i>In the last daylight of June</i>
Cum maximo splendore lilii	<i>With the utmost splendour of the lily</i>
Regis grata venit nobilitas	<i>The welcome nobility of the king has come [i.e. the noble king].</i>
Stant proxime comites regii	<i>Next to him stand the royal companions,</i>
Pulcherrimo decore varii	<i>Adorned in the loveliest splendour,</i>
Quibus lata patescit civitas.	<i>To whom the city stands wide open.</i>
Hec [est] dies quam fecit Dominus*	<i>This [is] the day the Lord hath made,</i>
Hinc acies Francorum comminus	<i>Henceforth may the French army close at hand</i>
Convalescat afflato spiritu	<i>Grow strong by the spirit breathed on it,</i>

³⁰ A different and more careful reading (for which I thank Leofranc Holford-Strevens) would be '??? dies | ??? Collaudetur' ('Let the ... day ... be praised'). The first word looks like quartus followed by lj, but even allowing for medieval misuse on number terms, 4 x 51 = 204. On the second line, Almagestis will not fit, nor will Almanachis, which would have made good sense had 181st been extractible from the first; I could believe in 'primusque' for the last two characters, but that still leaves us looking for 180.

sit requies | et pacis terminus
 ut rabies | accensa protinus
 evanescat | terrorum strepitu.
 Amen.

*Be there rest and final peace,
 So that the kindled rage may straightaway
 Vanish with its noise of terrors.
 Amen.*

* 'est' is editorially supplied

[Discantus secundus]

Adoretur | beata trinitas
 Nunc letetur | preclara civitas
 Burdegala,* | que verum principem
 Reveretur, | cuius immensitas
 Roboretur, | ne qua protervitas
 anomala**(?) | querat participem.

*Let the blessed Trinity be adored,
 Now let the illustrious city rejoice,
 Bordeaux, which reveres its true prince,
 May whose vastness be strengthened,
 Lest some irregular rashness
 Seek one to share (its schemes).*

In milleno | se centenario
 Quarter pleno | quinquagenario
 Primo regis | potestas emicat
 In sereno | splendentis solio
 Cuius freno | subducta regio
 rerum gregis | rectorem*** predicat.
 Amen.

*In the one thousandth,
 four full times hundredth fiftieth
 first gleams forth the power of the king
 resplendent on his serene throne,
 the realm subjected to whose power
 Proclaims him the ruler of his flock's affairs.
 Amen.*

*ms: 'Burdegala'

**ms: 'anormala'

***ms: 'rectorum'

Contra alius

Dies datur | iocosa, nimium
 Dilatatur | regis imperium.
 Flos amenus | in orbe spargitur [ms:urbe]
 Federatur | voluntas civium.
 Dum versatur | pardus in liliam,
 Fructus plenus | ex flore legitur.

*A joyous day is given, much is the king's
 domain expanded.
 The pleasing flower is scattered in the world
 The will of the citizens is united
 as the leopard is changed into the lily,
 Full fruit is plucked from the flower.*

Collaudetur | celestis curie
 Rex cui detur | iugis laus glorie
 Per cuneum | Francorum penitus
 Rex ornatur | virtutum specie
 quod meretur | Ius Aquitanie
 Laudet Deum | nunc omnis spiritus.
 Amen.

*Let the king of the heavenly court be praised,
 To whom be given the constant praise of glory,
 All through the troop of the Franks
 let the king be glorified with the beauty of the virtues,
 which the law of Aquitaine deserves.
 Now let every spirit praise God.
 Amen.*

Tenor

Pacem Deus reddidit (in both sections)

God has restored peace

Contra primus

Lilia nunc flores spargunt variosque colores.
 Rex, Dux, Norma[nnie]
 Regnat Aquitanie* [ms: 'a quinta via']
 Amen.

*The lilies now scatter flowers and varied colours.
 The King, the Duke, Normandy,
 Reigns over Aquitaine
 Amen.*

* 'A quinta via' above might be excusable from a copyist in the Tyrol who had never heard of the term 'Aquitaine', but nevertheless he copies 'Aquitanie' correctly in the third of these five texts.

[Discantus primus]; the copying order for the voices in descending score order is 2, 4, 5, 1 & 3. This voice appears on the recto of the first page-opening and on the following recto, and at 1 the m sign is om. / 25: p div follows 2 / 48,4: written on a short end-of-stave extension / 59: 4 not dtd / 69: p div follows 2 / 71,4-72,2: as at 48 / 78,2: natural ind by b / 139: 1 uc / 157,1: this C has a colored divisi sbr E above it / 221: 1 col err, but with “a” (for ‘alba’) written under the note / 222: sbr rest here instead of br rest / 238,3-239,2: as at 48.

[Discantus secundus]; 1: there is a large gap between the m sign and the first note, probably intended for a majuscule initial / 3,1: natural ind by b / 5: 2 G / 16-18: only 2 br rests are given here instead of 3 / 42: sharp ind before 42,2 / 54: the rests here are written on a short end-of-stave extension / 172,1-2: the pitches of this downward oblique lig are doubled, so that as well as C B a lower oblique reads B A. On the grounds of consonance C B is undoubtedly correct. / 233: 2 b / 236,1: written on a short end-of-stave extension / 266,2-267: as at 236.

Contra alius; 1: this voice is called ‘Alius Contra’ on the second page-opening / 19: 1 col err / 21: 1 G / 49: 3 dtd / 54: neither of the two notes given here are col, and this solitary lower-voice divisi is probably best sung as G if this part only has a single singer / 70: p div follows 2 / 82: 2 is sbr, intended for alteration / 118: 2 col err, but with “a” (for ‘alba’) written under the note / 141,2: written on a short end-of-stave extension / 176: natural ind as sharp before 174,1 / 180-205: some of the rests here are written on a short end-of-stave extension / 264: p div follows 2 / 264,2-267: written on a short end-of-stave extension.

Tenor; 20-21: p div follows this L / 29: 1 col err / 53: 1 dtd / 81: 2 has sharp, ind before 81,1 / 82,2-83: written on a short end-of-stave extension.

Contra primus; 1: this voice is simply called ‘Contra’ on the second page-opening, and it is not common to find the lowest Contra voice called ‘primus’ rather than ‘secundus’ / 17: 1 b / 23: 2 D / 50-52: written on a short end-of-stave extension / 78: p div follows 3 / 80: 2 has natural, ind by b / 125-134: these rests are written on a short end-of-stave extension / 264: p div follows 2.

Underlay; each voice is texted. I note the presence of two divisi notes (at 54 and 157) which may suggest that forces greater than one singer per part were intended, but the divisi note in the topmost part at 157 has been relegated to the critical notes. The main differences between our underlay and the Trent 89 textings are as follows, bearing in mind that some manuscript spellings are duplicated from the text notes here for the sake of clarity. [Discantus primus]; 6-13: ‘In ultimo’ under 6,1-7,3 / 13-15: ‘lucente’ under 13,2-14,4 / 15-19: ‘Iunii’ (given as ‘Iunÿ’) under 16,2-4 / 19-21: ‘Cum maximo’ under 19,2-22,2 / 22-23: ‘splendore’ under 23,1-26,1 / 24-26: ‘lilii’ (given as ‘lilÿ’) under 27,2-28,1 / 27-29: ‘Regis’ under 28,2-29,1 / 33: ‘-nit’ under 37,3-4 / 34-40: ‘nobilitas’ under 38,1-39,1 / 41-44: ‘proxime’ under 42,1-43,1 / 45-47: ‘comites’ under 46,1-47,1 / 48-50: ‘regii’ under 48,2-4 / 56-57: ‘deco-’ under 56,4-57,2 / 67-69: ‘varii’ (given as ‘varÿ’) under 68-69,2 / 71-72: ‘lata’ under 71,3-72,2 / 73-75: ‘patescit’ under 73,2-74,3 / 76-83: ‘civi-’ under 76,2-77,1 / 83-84: ‘-tas’ under 83,2-84 / 114-123: ‘Hec’ and ‘dies’ are given under the rests at 85-113, and ‘est’ is om (conj supplied) / 124: ‘quam’ under 114,1-116,2 / 126-128: ‘fecit’ under 125,4-126,2 / 128-133: ‘Dominus’ under 128,2-130,2 / 140-143: ‘acies’ under 141,1-143,1 / 144-147: ‘Francorum’ under 144-146,2 / 155-159: ‘comminus’ under 155-158,1 / 167-176: ‘-valescat’ under 167,1-169,2 / 178-186: ‘afflato’ under 181,1-182,2 / 191: ‘-tu’ under 190,3 / 212-226: ‘et pacis terminus’ under 218,1-224,3 / 228-232: ‘rabies’ under 228,1-229,3 / 234-235: ‘accensa’ under 320,2-233 / 236-241: ‘protinus’ under 235,2-237,2 / 243-250: ‘evanescat’ under 243-246,3 / 252-256: ‘terrorum’ under 252-255,2 / 258-263: ‘strepitu’ under 258,1-260,1 / 264-267: ‘Amen’ under 264,1-266,1. [Discantus secundus]; 1-4: ‘Adore-’ is under the gap before the first note / 7-9: ‘bea-’ under 7,2-8,1 / 11-14: ‘trinitas’ under 9,3-10,3 / 19-22: ‘Nunc letemur’ under 19,1-21,3 / 23-26: ‘preclara’ under 23,1-24,3 / 26-29: ‘civitas’ under 25,2-26,3 / 30-35: ‘Burgegala’ given as ‘Burdegala’, with ‘Burdega-’ under 30,1-31,1 and ‘-la’ under 35,2 / 40-42: ‘que verum’ under 41,1-42,2 / 42-44: ‘principem’ under 42,4-43,4 / 44-49: ‘Reveretur’ under 45,1-46,1 / 50-51: ‘cuius’ under 51,1-2 / 54-59: ‘immensitas’ under 54,1-56,2 / 69: ‘ne’ under 70,1 / 70: ‘qua’ under 71,1-2 / 71-73: ‘protervitas’ under 71,3-72,5 / 75-77:

‘anomala’ (given as ‘anormala’) under 75,2-76,2 / 80-83: ‘participem’ under 80,2-81,3 / 88-93: ‘milleno’ under 86,3-88,2 / 98: ‘se’ under 100,1-2 / 100-113: ‘centenario’ under 101,1-106,2 / 133-134: ‘Quarter’ under 133-135,3 / 136-139: ‘pleno’ under 136,1-2 / 142-151: ‘quingagenario’ under 142,1-148,2 / 152-155: ‘Primo’ under 152,1-154 / 156-159: ‘regis’ under 156,1-158,1 / 162-165: ‘pote-’ under 161-162,2 / 176: ‘-stas’ under 174,2-175,2 / 191: ‘-cat’ under 190,3 / 192: ‘In’ under 193 / 193-200: ‘sere-’ under 194,1-195,1 / 206-213: ‘splendentis’ under 206,1-212,1 / 215-217: ‘solio’ under 215,1-2 / 219-225: ‘Cuius freno’ under 219,1-224,2 / 226-233: ‘subducta’ under 226,1-230,1 / 233-241: ‘regio’ under 231,2-233,1 / 245: ‘-rum’ under 243,2-244,1 / 247-250: ‘gregis’ under 246,2-248,2 / 252-256: ‘rectorem’ (given as ‘rectorum’) under 252,1-255 / 257-262: ‘predicat’ under 256,2-258,2 / 267: ‘-men’ under 265,1-266,1. Contra alius; 1-6: ‘Dies datur’ is given as an opening incipit without regard for word positioning / 19-22: ‘iocosa’ under 20-21,2 / 25-29: ‘Dilatatur’ under 26,1-27,2 / 37-40: ‘imperium’ under 37,3-38,4 / 42-44: ‘amenuis’ under 43,1-4 / 47-50: ‘spargitur’ under 47,2-49,3 / 52-54: ‘Federatur’ under 52,1-53,1 / 59-66: ‘Dum versatur’ under 61-63,2 / 68-69: ‘pardus’ under 68,1 / 71-75: ‘in lilium’ under 71,2-72,1 / 76-77: ‘Fructus’ under 74-76,2 / 78-79: ‘plenus’ under 77,1-78,1 / 80-82: ‘ex flore’ under 79,2-81,1 / 83-84: ‘legitur’ under 82,2-83,2 / 113-123: ‘Collaudetur’ is given as an opening incipit without regard for word positioning / 124-128: ‘celestis’ under 124,1-125,2 / 129-133: ‘curie’ under 130,1-131,2 / 137: ‘cui’ under 140,1 / 138-139: ‘detur’ under 141,3-142,2 / 143-147: ‘iugis laus’ under 144,2-148 / 148-151: ‘glorie’ under 150-151 / 154-159: ‘Per cuneum’ under 156,1-159 / 160-165: ‘Francorum’ under 160,1-162,2 / 168-171: ‘penitus’ under 168-170,1 / 172: ‘Rex’ under 173,2 / 174-178: ‘ornetur’ under 175-178,1 / 206-210: ‘virtutum’ under 206-209,1 / 211-214: ‘specie’ under 211-213 / 215-228: ‘quod meretur’ under 226-228 / 241: ‘Ius’ under 243 / 243-248: ‘Aquitanie’ under 247-250,2 / 250-254: ‘Laudet Deum’ under 251,1-255 / 255: ‘nunc’ under 256,1-257 / 256-263: ‘omnis spiritus’ under 258,1-261 / 264-267: ‘Amen’ under 264,1-266,2. Tenor; 20-23: ‘Pacem’ under 20-22 / 25-29: ‘Deus’ under 27,2-29 / 40-46: ‘reddidit’ under 68 / 135-176: ‘Pacem Deus’ under 135-143 / 205-219: ‘reddidit’ under 205-209 / 264: ‘A-’ under 256 / 267: ‘-men’ under 266,1-267. Contra primus; 13-29: ‘Lilia nunc flores’ is given as an opening incipit without regard for word positioning / 40-54: ‘spargunt’ under 66,1-67,2 / 66-70: ‘varios-’ under 71,1-72,2 / 73: ‘-que’ under 75 / 75-81: ‘colo-’ under 78,2-3 / 84: ‘-res’ under 83,1-84 / 85-123: ‘Rex Dux Norma[nnie]’ is given as an opening incipit without regard for word positioning / 135-176: ‘Regnat’ under 192-195,2 / 192-227: ‘Aquita-’ under 197,198,3 (see the text edition for original spellings here and in the following entry) / 250-261: ‘-nie’ under 202,2-4 / 264-267: ‘Amen’ under 264,1-265,2.

Bibliography; Cumming, *op. cit.* p. 261. DTÖ 76 pp. 77-79 (edition). Somewhat mistakenly, this piece has been previously referred to as the last ‘Gothic motet’. See the chapter by Rudolf von Ficker in The New Oxford History of Music vol. III (1960) p. 164. This is an inadequate description as the work is neither isorhythmic nor the last fifteenth-century motet to celebrate a historical event.

60. *Gregatim grex audit* (Trent 89 ff. 123v-125r, unicum, DTÖ VII inventory nos 580-581).

Text; decasyllabic poem which honours a certain ‘Nicholas’ and also recounts episodes from the life of Pope Gregory I. It mentions the conversion of the English (‘Angle gentis’), and the ending of the plague epidemic in early seventh-century Rome by the institution of the Greater Litany. Gregory also saw a vision of an angel sheathing its sword on top of Hadrian’s tomb (the Castel S. Angelo, which is how the building received that name) and the vision was taken as a sign that the plague was over. This is the ‘slaughter’ that ceases as described in the second half of the text. These events and the motet text seem to be connected to the ‘Nicholas’ of the text, who is presumably Pope Nicholas V (1447-1455). After he proclaimed 1450 to be a Papal Jubilee year (in September 1449) pilgrims flooded in to Rome, 200 people died in the collapse of a local bridge, and predictably the plague broke out because of the thousands of visitors to the city. The Pope accordingly left Rome. This motet probably dates from 1450-1451 or later after the plague had subsided, hence the references to the end of the seventh-century plague epidemic. As it stands the text in Trent 89 is incomplete and rather

mauled. The reconstruction given has editorial material added which allows the music to be heard with a sense of completeness.

The Tenor under the two main text-carrying voices seems to be freely composed. Its initial two phrases (at 27-46) consist of two melodically related passages with the second being transposed upwards. Its second section opening (measure 124 onwards) starts with the leap of an octave.

Gregatim grex audit Gregorium,	ms: 'audet'
Urbe natum sed pastorem orbi	ms: 'orbi'
Patrem nostrum nil transitorium	ms: 'iustum' instead of 'nostrum'
adamantem, succurrentem urbi,	

Turpe ratum voltus angelicos	
Angle gentis gentili macula	
fedari, dat nosse Christum his, quos	
non feriant demonis iacula;	ms: 'demonia'
[Nam numerum suis harenarum	
virtutibus vincit] Libycarum.	ms: 'Libyarum'

[Quem decuit] libantem Domini,	
Perspicere corporis speciem	ms: 'perspice corpore'
ut passus est; hanc confert homini	
contemplanti donorum aciem.	

Cessat cedes, sedes in culmine	ms: 'iugine' for culmine
honorante, quod maior recolit	
letania: madens nunc sanguine	ms: 'huic sagmen'
rumpheula vaginam incolit.	

O Nicholas, lapsos prece leva	
Ad nos morum semitas adire	
Redde tutas abire subleva	
Et celites a dextris audire.	ms: 'Et venitem cum dextra audire'
Amen.	

Gathered together, the flock hears how Gregory, born in the City [of Rome] but as a shepherd to the world, our father, loving nothing that is transitory, coming to the aid of a city [in a great plague] who thought it shameful that the angelic faces of the English people should be defiled with the stain of heathendom; he gives knowledge to Christ to them, so that the darts of the devil may not strike them. [For in his virtues he outnumbers the sands] of Africa. [Whom it befitted] as he celebrated Mass to behold the appearance of the Lord's body, as He suffered; He confers this keenness of sight on the man, a contemplator of his gifts.

The slaughter ceases, you sit on the summit that confers honour [i.e. have reached the 'culmen honoris' by becoming Pope] which the Greater Litany recalls; now the sword drenched in blood dwells in the scabbard. O Nicholas [Pope Nicholas V?] raise the fallen [sinners] by thy prayer; help us to depart [help us to make a good death?] and hear the heavenly ones while on [God's] right hand. Amen.

[Superius]; 1: both upper voices have small gaps between their m signs and first notes, which may have been intended for majuscule initials / 21: erasure follows 4 / 34: 2 col err / 77: 2 is sbr / 183: 1 is C, 2 is m E, & 3-4 are D C.

Contra primus; 12: 1 & 2 are both undotted m / 15: written on a short end-of-stave extension / 30,3: as at 15 / 32: 1 is sbr, intended for alteration / 62,3: as at 15, and this note has "a" (for 'alba') written underneath it even though it is not col err / 68: 2 is dtd-m / 84,2: as at 15 / 87: 3 & 4 are both m / 95-96: Trent 89 gives br br instead of L (altered for the sake of imitation with the Superius) / 158: as at 15 / 173: erasure follows 1.

Tenor; 70: p div follows 1 / 92-123: 28 measures of rests are given (32 are needed).

Contra secundus; 1-26: 30 measures of rests are given (26 are needed) / 49: 5 m / 63: erasure follows 2 / 64: 3 E / 68: 3 m / 89-91: due to lack of space, the end of the Contra secundus first section is given following the Superius on the facing space. Inverted 'v' signs indicate the continuation in both places. / 92: m sign given as C instead of cut-C / 134: 2 is D, col err / 144: a probably superfluous br E with a cor above it follows 1 / 187: erasure follows 1 / 208: 2 om (conj supplied) / 213: a probably superfluous br A follows 2, but if this note is retained the Contra secundus continues its motion for 2 longs after the other voices have ended.

Underlay; more or less fully texted in the Superius, but with omissions that need editorial reconstruction. The lower voices have no text apart from sectional incipits and 'Amen' at the end of the Tenor. The main differences between our underlay and the Trent 89 texting are as follows, bearing in mind that the edited text is referred to in the following notes rather than the original with its errors previously listed. 1: 'Gregatim' under 1,1-2,3 / 2: 'grex; under 3,1-4,1 / 4-5: 'audit' under 4,4-5,1 / 5-7: 'Gregorium; under 6,1-7,3 / 7-8: 'Urbe' under 8,1-3 / 8-9: 'natum' under 8,5-9,2 / 9-10: 'sed pastorem' under 9,3-10,3 / 10-12: 'orbi' under 10,5-11,3 / 12-13: 'Patrem' under 11,5-12,3 / 14-15: 'nostrum' under 14,1-4 / 17: 'nil' under 17,2-4 / 18-20: 'transitorium' under 18,21-19,5 / 21-22: 'succurrentem' under 23,1-24,2 / 23-27: 'urbi' given with 'ur-' under 24,5-6, & '-bi' under 26,5 / 29-30: 'ratum' under 31,1-2 / 31: 'volutus' under 32,2-34,2 / 32-37: 'angelicos' under 35,3-36,2 / 38-40: 'Angle gentis' under 36,4-40,3 / 43-45: 'fedari' under 43,3-44,2 / 45: 'dat' under 44,3-4 / 46-49: 'nosse Christum his' (with the latter two words given as 'xpum hys') under 45,2-46,2 & overflowing a stave-ending / 49-51: 'quos non feriant' under 46,3-49,1 / 52-53: 'demonis' under 49,2-50,5 / 54-55: 'iacula' under 51,2-5 / 69,1-70,1: 'Libycarum' is given here (in the edition this word is relegated to the text line which ends the trio passage at 66-69) / 71-72: 'libantem Domini' under 70,2-72,2 / 72-73: 'Perspicere' under 72,3-73,2 / 73-74: 'corporis' under 73,4-74,2 / 75: 'speciem' under 74,5-75,2 / 76: 'ut' under 75,3 / 76-77: 'passus' under 75,5-76,1 / 80-81: 'confert' under 81,1-3 / 82-83: 'homini' under 82,2-83,1 / 83-86: 'contemplanti' under 83,2-85,2 / 86-89: 'donorum' under 87,6-89,2 / 89-91: 'aciem' under 89,5-90,2 / 95-97: 'Cessat' under 95-96 / 98-100: 'cedes' under 98-100,1 / 101-104: 'sedes' under 103,1-104 / 109-112: 'culmine' under 109,1-111,1 / 117-118: 'maior' under 117-120,1 / 119-120: 'recolit' under 121,2-123,1 / 122-124: 'letania' under 123,3-124,2 / 125-126: 'madens hunc' under 126-127, running over a stave-ending / 127-128: 'sanguine' under 128-130,3 / 129-131: 'rumpheula' under 130,4-135,2 / 134-136: 'vaginam' under 137,1-139,1 / 137-140: 'incolit' under 139,3-140,1 / 142-149: 'O Nicholas' under 145-151 / 151-152: 'lapsos' under 152-154 / 153-159: 'prece leva' under 155,2-160 / 163: 'morum' under 163,2-165,1 / 164-165: 'semitas' given after the end of a stave / 167-170: 'adire' under 167,1-168,2 / 172-174: 'Redde' under 172,1-3 / 174-177: 'tutas' under 173,3-174,1 / 177-179: 'abire' under 177,2-178,3 / 183: 'sub-' under 180,2-3 / 184-185: '-leva' under 184,1-2 / 189-195: 'celites' under 190,2-191,3 / 196-201: 'a dextris' under 196,1-201,2 / 203-209: 'audi-' under 203,2-204,3 / 213: '-re' under 212,4 / 214-217: 'Amen' under 214,1-215. Contra primus, Tenor and Contra secundus; the only first-section incipit given in each voice is 'Gregatim' (placed without regard for wordsetting in each case) and in the second section apart from the Tenor's 'Amen' the only incipit given in these voices is 'Cessat' at the start (again, not placed with regard for positioning).

Bibliography; Cumming, *op. cit.* pp. 282-283 (which like our introduction emphasises the closeness of this motet to *Gaude Regina* no. 37; the latter follows *Gregatim grex audit* in Trent 89). DTÖ 76 pp. 73-75 (edition).

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61. *Odas clangat* (Trent 89 ff. 121v-123r, unicum, DTÖ VII inventory nos 577-578).

Text; None is given apart from the incipit 'Odas clangat' in the two upper voices and the internal cue 'Iesse produxit' for the two lower voices at 18. In view of motets being of little practical use without their text, an editorial text has been supplied here. Its basis is that the original text probably referred to the 'tree of Jesse'

and also probably praised Mary as being part of the line of David.

Odas clangat [fidelium
Christicolarum omnium
Vox alta, leta, consona;
Grex Christi, mundum persona.]

*Let there ring out with songs
[the loud, happy, consonant voice
of all faithful Christians
Flock of Christ, sound the world over.]*

Iesse produxit [virgulam,
Florentem rosam primulam,
Davidicam propaginem,
Sanctam Mariam virginem.

*Jesse has brought forth [a rodlet,
A flowering primrose,
An offshoot of David,
The holy Virgin Mary.*

Hec Jhesum Christum peperit
Per quem salutem reperit
Humana gens ob crimina
Damnata iam ad tormina.

*She has borne Jesus Christ,
through whom the human race,
by then condemned to torture
for its sins, has found salvation.*

O mater pientissima,
Nos libera, mitissima,
A demonis invidia
Tua misericordia,
Conciliato Filio,
Ut in celi concilio
Fruamur vestris gaudiis
Cum sanctis et cum angelis.
Amen.]

*O mother most merciful,
Free us, most gentle one,
From the devil's malice
By your mercy,
Having conciliated your Son,
So that in the assembly of heaven
We may enjoy your (plural) joys
With the saints and with the angels.
Amen.]*

The three-section Tenor opens with related material in its first two sections (see 18-27 and 91-109) but the third section is independent. The related passages seem to be a sign of cantus firmus which is differently elaborated on repetition, but the continuations in sections 1 & 2 are probably too different to establish any further parity. I cannot identify the cantus firmus concerned.³¹ If it is not monophonic parent material, then it may be the Tenor part of a pre-existent song or cantio. The following example shows that a conventional Superius opening will easily fit above the first-section Tenor, but this is of course conjecture.

5.39. Start of the *Odas clangat* Tenor with a reconstructed Superius above;

[Discantus primus]; 1: both upper voices have large gaps between their m signs and first notes, suggesting that these gaps were left for majuscles / 11: 1 & rest written on a short end-of-stave extension / 13: b ind before 12,7 / 51: 5 E / 52: 3 E (above) / 55: m sign given before stave at the start of the second page-opening.

[Discantus secundus]; 74: 2 & 3 are A G.

³¹ The initial notes of the Tenor perhaps suggest part of a Sequence melody or a cantio opening, but extensive searches in both repertoires have so far yielded no results. If the Tenor is at least partly derived from a polyphonic model, this might help to explain the repeated motives which occur as it progresses (see 27-28 and 144-145). Alternatively these repetitions may simply be a style feature of free invention.

Contra; 1: this voice is called ‘Contratenor’ on the second page-opening, and on the first opening the m sign is given as cut-O but is partially erased. Also, the b sig for the Contra is only given at the start. Since several ficta naturals are needed throughout, this b sig may well be superfluous. / 1-17: 18 measures of rests are given but only 17 are needed / 20: p div follows 2 / 52,4-54: written on a short end-of-stave extension / 53: the lower divisi note is B / 55-90: 34 measures of rests are given but 36 are needed / 125-130: 7 measures of rests are given but only 6 are needed (unless the L at 130 counts as two measures) / 131: 2 E.

Tenor; 1-17: as at Contra, 1-17 / 20: p div follows 2 / 25: p div follows 3 / 34-41: the rests here are partly written on a short end-of-stave extension / 55-90: as at Contra, 55-90 / 147,3: scribal corr from col err, with “a” (for ‘alba’) written under this note.

Bibliography; Cumming, *op. cit.* p. 283.

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INSTALMENT 5 APPENDIX

Missa *Hilf und gib rat* (Strahov ff. 105v-112r, unicum).

A reconstruction of the Tenor cantus firmus in this Mass has already been provided in the critical notes to the associate motet no. 51a in this instalment. The melody used in the Tenor is heard twice in each movement (once per section) and it is differently elaborated with each presentation.

Gloria (ff. 105v-107r)

[Superius]; 1; the intonation is supplied from Grad Pat f. 182v (transposed a tone down). The clef is only given on the initial page’s first stave (1-11,4) and so is the b sig, whose flat is given on the fourth stave line up. There is a gap left before the clef (probably intended for a majuscule initial). Also the m sign is om in all parts (conj supplied in all parts as O) and the composer attribution ‘Philipi’ is given with the Tenor part. / 13: 5 E / 31: 6 uc / 41,1: likewise / 78: no double custos in any voice / 79: at the start of the second page-opening the b sig and clef are only given on the first stave (79-106,3), but this time with the flat on its correct line / 37,1-38,1: Strahov reads m B m C m D m B m A sbr upper D / 39: 1 om (conj supplied) / 140: 1 & 2 not col, & 3 not dtd / 141: 3 F / 146: 2 C / 154: erasure follows 3 / 166: 1 A / 181,3: a dot is given after this note for no apparent reason / 210: 2 is m / 219: no custos in any voice.

[C]ontratenor [primus]; 1: the initial clef & b sig on the first page are only given on the first stave (1-15,2), but see below for a clef change at 38 / 1-2: ns / 12: 4 uc / 13,2: this note is written after the end of a stave / 25: cs is over 2 instead of 1 / 37: 4 G / 38: 1 om (conj supplied) & the clef change is at the start of a new stave (38-51). No further clefs are given for this voice on the first page. / 48: 1-3 are m sm sm / 51: 4 E / 57,1-4: uc due to a crossout / 71,3: scribal corr from col err / 79: on the second page-opening the b sig and clef are only given once, on the first stave (79-103,2) / 125: 2 E / 134: 1 E / 136: 1 D / 168: b ind before 168,2 / 179: 1 & 2 are B D / 185: 2 C / 203: 1 G / 210: 3 F.

[T]enor; 1: on the first page-opening the clef & b sig are only given once, on the first stave (1-45) / 31: 2 C / 33-34: the pitch of this lig is poorly written and there is a chevron sign under 33 to help indicate A / 36: p div follows 2 / 62: 2 is A, and colored / 74: 1 uc / 79: on the second page-opening the clef & b sig are only given once, on the first stave (79-152) / 138-139: ns / 161-162 & 174: likewise / 186 & 188: likewise / 195: this mx is poorly written.

[C]ontratenor secundus; on the first page-opening the clef & b sig are only given once, on the first stave (1-38) / 44: p div follows 2 / on the second page-opening the clef & b sig are only given once, on the first stave (79-143) / 159-162: ns / 169: b ind before 168,1 / 176: 1 A / 206-207: ns.

Underlay; fully texted in the Superius, with partial texting in the first-section Contra primus and some sectional incipits for the lower voices. The Superius texting (typically for Strahov) looks messy. The Tenor with its extended values takes a little thought to text, and I have omitted words here or there so that its pace through the text keeps up with that of the outer voices. The main differences between our underlay and the Strahov texting are as follows. [Superius]; 1-4: '[E]t in terra' under 1-2,2 / 5: 'pax' under 4,6-5,1 / 5-7: 'hominibus' under 5,3-6,6 / 7-9: 'bone' under 7,2-8,3 / 9-11: 'volunta-' under 9,2-10,4 / 15: 'te' under 14,4 / 15-19,1: 'Benedicimus te, Adoramus te' is given compressed here / 19-24: 'Glorificamus' under 19,3-20,5 / 25: 'te' under 24,5 / 27-32: 'agimus tibi' under 27,4-30,1 / 32-35: 'propter magnam' under 32,2-34,4 / 37: 'tu-' under 36,4 / 37: '-am' under 37,2 / 41: 'Domine' under 41,1-42,2 / 42: 'De-' under 42,4-43,1 / 44: '-us' under 43,5-44,1 / 45-46: 'celestis' under 46,1-3 / 47: 'Deus' under 49,1-5 / 47-48: 'Pater' under 50,2-7 / 49-52: 'omnipo-' under 52,1-53,1 / 55: '-tens' under 54,4-55,1 / 57-58: 'Domine' is under the rests at 56-57 / 59: 'Fili' under 58,1-2, & 'Uni-' under 59,5-60,2 / 60: '-genite' under 60,5-9 / 62-63: 'Christe' (given as 'xpe') under 62,4-6 / 66: 'De-' under 67,1 / 69: '-us' under 68,5-6 / 69-70: 'Agnus' under 70,1-4 / 71: 'De-' under 71,2-3 / 74: 'Pa-' under 73,4 / 77: '-tris' under 76,4-77,1 / 79-93: 'Qui tollis' under 79-86,2 / 97: 'mundi' under 98,1-99,1 / 98: 'mise-' under 105,2-4 / 104-108: '-rere' under 108,1-2 / 108: 'no-' under 112,4 / 119-121: 'tollis' under 120,2-4 / 121-125: 'peccata' under 121,2-123,3 / 126-131: 'mundi' under 126,1-127,3 / 132-134: 'suscipe' under 133,2-134,3 / 136-140: 'deprecationem' under 136,1-138,2 / 140-143: 'nostram' under 140,3-141,2 / 145-148: 'sedes' under 146-147 / 148-155: 'ad dexteram' under 148,2-151,3 / 155: 'Pa-' under 156,2 / 159: '-tris' under 158,3-4 / 160-164: 'miserere' under 160,1-162,2 / 164: 'no-' under 164,2-3 / 171: '-bis' under 169,3 / 172-177: 'Quoniam tu solus' under 171-177,1 / 177-180: 'Tu solus' under 179,3-180,2 / 181-183: 'Dominus' under 181,2-182,2 / 184-189: 'Tu solus Altissimus' is given compressed under 184,1-187,2 / 190-191: 'Jhesu' under 191,1-2 / 192-195: 'Christe' (given as 'xpe') under 193,2-195 / 197-204: 'Cum sancto... gloria' under 197,1-204,1, given compressed / 208-211: 'Patris' under 207,2-208,1 / 219: '-men' under 217,3-219,1. Contratenor primus; 1-7: 'Et...hominibus' is given as an incipit without regard for word positioning / 8-9: 'bone' under 8,2-9,2 / 9: 'vo-' under 10,1 / 10-12: '-luntatis' under 10,6-11,4 / 14-17: 'Benedicimus te' under 14,2-15,7 / 18-19: 'Adoramus te' under 17,5-19,2 / 20-24: 'Glorificamus' under 20,2-22,2 / 25: 'te' under 24,4 / 25-27: 'Gratias' under 25,2-26,3 / 27-28: 'agimus' under 28,2-29,3 / 30-32: 'tibi' under 29,7-30,1 / 32-33: 'propter' under 32,1-33,1 / 33-35: 'magnam' under 34,1-36,2 / 37-39: 'gloriam' under 37,3-38,3 / 40-41: 'tuam' under 39,2-40,2 / 42-44: 'Domine Deus' given at 42-44,2, with each word on either side of a crossout / 79-93: as at 1-7 regarding the incipit here / 162-164: ed rpt of 'miserere' needed. Tenor; 25-27: 'Gratias' is given without regard for word positioning here, & is followed by the composer attribution / 177-122: 'Qui tollis' is merely given as an incipit, and is followed by '2um' (for 'secundum', meaning the second 'Qui tollis' invocation in the Gloria text). Contratenor secundus; 117: the incipit given here is the same as in the Tenor.

Bibliography; see no. 51a.

Credo (Strahov ff. 107v-109r)

[Superius]; 1: the intonation is supplied using LU 1997 p. 64. There is a large gap before the clef (probably intended for a majuscule initial) no m sign is given for the first page-opening of this voice, and the b sig is only given on the first stave (1-10,1). Also, 1,1 is om (conj supplied). / 18: 1 F / 41: p div follows 2 / 75: no custos in any voice / 76: on the second page-opening the clef and b sig are only given on the first stave (76-100) / 129,2-131: this passage (which is at the start of a new stave) is written a third too high / 229: as at 75.

[C]ontratenor primus; 1: no m sign or b sig are given at the start (conj supplied), and the initial clef only appears on the first stave of this voice (1-10,2) / 17: erasure follows 4 / 20,3-21,4: written over erasures / 31: the new clef here is at the start of a stave which runs from 31,5-42, but the clef is not rptd / 32-33: ns / 35: 1 G / 49: 3 uc / 61: ns, and erasure follows 1 / 63: 1 & 2 are G B / 63-64: ns / 71,5-72,1: om (conj supplied) / 73: 2 & 3 are D E / 76: at the start of the second page-opening this voice is merely called 'Contratenor', & the b sig and initial clef are only given on the first stave (76-97) / 94: 1 m / 125: clef change is at the start of a new stave which runs from 125 to 154, but no further clefs are given / 172-173: ns / 175: 1 not dtd / 188-193: 7 measures of rests are given but only 6 are needed / 216: 2 om (conj supplied).

[T]enor; 1: m sign om, & the clef & b sig are only given on the first stave of the initial page (1-47) / 38-39: ns / 39: p div follows 2 / 46,3: corr from col err, with an inverted "v" under this note / 76: no b sig is given for the second page-opening, and the clef is only given on the initial stave of the Tenor (76-167,2) / 76-132: both lower voices here have 58 measures of rests (only 57 are needed in each voice).

[C]ontratenor secundus; 1: m sign om, & the clef & b sig are only given on the first stave of the initial page (1-39) / 31: p div follows 3 / 51: 2 uc / 57: 1 sbr, followed by p div / 60: p div follows 3 / 63: 2 not dtd / 63-64: ns / 70-75: this portion of the voice is given on a small stave at the bottom of the page due to lack of space / 76: no b sig is given for the second page-opening, and the clef is only given on the first stave (76-156,2) / 133-134: ns / 203: likewise.

Underlay; fully texted in the Superius, with no incipits for the first-section lower voices and only sectional incipits for their second section. This setting of the Credo omits 'Qui cum Patre...Prophetas' (at 161) and otherwise the rest of the text can be restored to the upper parts with a little editorial telescoping at 50-57 and 159-165. The Tenor's extended values means that it can only sing occasional phrases of text, and as in the Gloria notes have to be split to accommodate texting in some places. In view of this, performers may care to use less text than I have supplied in both movements (perhaps limiting lower-voice texting to duets and to where repeated notes at the same pitch occur). The main differences between our underlay and the Strahov texting are as follows. [Superius]; 2: '-trem' under 4,7-5,2 / 3-7: 'omnipotentem' under 5,4-7,1 / 7-8: 'factorem celi' under 7,2-8,4 / 8: 'et' under 8,6 / 10-12: 'terre' under 8,7-8 / 12-13: '-sibillum' under 12,5-13,5 / 14-15: 'omnium' under 16,1-3 / 15: 'et' under 17,2 / 16-25: 'invisibi-' under 17,4-19,5 / 27-29: 'Et in unum' om (conj supplied) / 29-31: 'Dominum' under 27,1-28,3 / 31: 'Jhesum' under 29,1-3 / 32: 'Christum' (given as 'xpum') under 29,4-30,3 / 32: 'Fili-' under 31,3-32,2 / 33: '-um' under 32,3 / 33-35: 'Dei unigenitum' under 32,6-34,4 / 35-39: this passage ('Et ex Patre...omnia') is given compressed, and is followed by 'secula' which I cannot satisfactorily fit to the notes provided. Instead, 'secula' has been allotted to the Contra primus at 40-41. / 40-48,1: this passage ('Deum de Deo...vero') is also compressed / 48,2-53: likewise the texting here ('Genitum...Patri') is compressed, and ends at 52,3. / 59-61: 'de celis' under 59,1-4 / 61-62: 'Et incarnatus' is under the rest in 61-62,5 / 63-65: 'de Spiritu Sancto' is under the rest in 63-64,5 / 66: 'ex' is under the rest in 65 / 66-69: 'Virgine' under 66,6-67,4 / 69-72: 'et homo' under 69,2-70,3 / 73-77: 'factus' under 72,1-73,1 / 75: 'est' under 74,4 / 76-108: this passage ('Crucifixus...Scripturas') is also compressed / 109-112: 'Et ascendit' under 107,2-111,2 / 112-117: 'in celum' under 112,2-114,3 / 118-121: 'sedet ad dexteram' is under the rest in 118-122,2 / 122: 'Pa-' under 124,2-125,1 / 131: '-tris' under 130,3-131,1 / 133-156: this passage ('Et iterum...Dominum') looks badly underlaid and ends at 156,4 / 156-159: 'et vivificantem' om (conj supplied) / 161-165: 'Et unam sanctam' is under 159-the rest in 164 / 165-167: 'catholicam' (given as 'katholicam') under 164,1-168,1 / 170-175: 'Ecclesiam' under 169,2-172,3 / 175-176: 'Confite-' under 174,1-175,2 / 177: '-or' under 176,1 / 177-182: 'unum baptisma' under 177,1-182,1 / 182-197: 'in remissionem peccatorum' under 187,1-195,2 / 198-201: 'Et expecto' under 199,1-200,3 / 201-205: 'resurrectionem' is under the rest in 201-203,2 / 206-212: 'mortuorum' under 206,1-208,2 / 213-215: 'Et vitam venturi' under 212-218,2, with 'vitam' corrected from 'expecto' (which is crossed out) / 217-221: 'seculi' under 218,3-219,3 / 229: '-men' under 228,3-6. Contratenor primus; 76: 'Crucifixus' is given as a sectional incipit here without regard for word positioning / Tenor; 133-143: the same applies to the incipit here as at Contratenor primus, 76. Contratenor secundus; 133-135: likewise.

Sanctus (Strahov ff. 109v-110v)

[Superius]; 1: there is a large gap before the clef (probably intended for a majuscule initial) no m sign is given for the first page-opening of this voice, and the clef and b sig are only given on the first stave (1-10,5). / 7,2-7: Strahov gives all of these notes a tone too low / 51,5-52,3: om (conj supplied) / 53: 7 F / 55,3 & 4: both of these m are col err but each has a correcting inverted 'v' underneath / 58: 1 sbr rest given instead of 2 / 62: 3 G / 69: no custos in any voice / 70: at the start of the second page-opening the clef & b sig are only given on the first stave (70-97) / 75: 1 A / 99: 5 C / 100: 1 B (followed by an erasure) & 100,2 is corr from col err as at 55 / 116,4: squashed in as a correction / 117: 6 is sm / 154: no custos in any voice.

[C]ontratenor [primus]; 1: the b sig & m sign are om, and the initial clef is only given on the first stave (1-8) / 2: 2 & 3 are E F / 4,4: not dtd, but this upward-tailed m has a second notehead on its stem (a D) which is dtd / 5: 3 E / 18: clef change is at the start of a new stave, but is only given on the stave where it occurs (19-26) / 23,1-6: this passage is copied twice / 41: 3 is sbr / 46: the m rest here is uc / 57: 4 A / 63: 5 A (above) / 70: no b sig is given for the second section, & the initial clef is only given on the first stave (70-87) / 75: b ind before 74,1 / 115: 1 B (above) / 116: at the start of a new stave here (116-139) a clef on the fourth line up is given, but this is superfluous since the pitches continue to be at the same levels as before / 119: 1 uc / 126: 3 not col / 140: here (on the final stave of this voice) the C clef on the middle stave line is restored / 140,2: corr from E with diagonal marks on either side of the note / 142: 2 B / 144: 2 is F above (emended to avoid a dissonance with the Tenor) / 147: 2 C / 148: 4 E.

[T]enor; 1: the b sig is om throughout, the initial m sign is om, and the initial clef (which only appears on the first stave at 1-40) is incorrect and should be on the fourth line up instead of the third. / 70: on the second page-opening the clef is corrected, but it only appears on the first stave (70-145,1) / 124-125: ns.

[C]ontratenor secundus; 1: the m sign is om, & the clef & b sig only appear on the first stave (1-31,3) / 64: 1 E / 70: at the start of the second page-opening the b sig is om & the clef only appears on the first stave (70-128) / 137: 1 A.

Underlay; partially texted in the Superius (with no text after 'Benedictus'), and 'Sanctus' and 'Benedictus' incipits in the Contratenor primus. The main differences between our underlay and the Strahov texting are as follows. [Superius]; 1-8: '[S]anctus' under 1-2,3 / 8-15: 'sanctus' under 8,2-9,2 / 15-25: 'sanctus' under 15,2-16,4 / 27-34: 'Dominus Deus' under 27,1-29,1 / 34-37: 'Saba-' (given as 'sabba-') under 34,2-35,2 / 38: '-oth' under 37,3-5 / 38-40: 'Pleni sunt' under 38,2-39,5 / 40-41: 'celi' under 41,1-2 / 44-48: 'et terra' under 43,7-44,2 / 50-53: 'gloria' under 49,2-50,2 / 57: '-a' under 56,7 / 58-60: 'Osanna' under 58,2-59,4 / 61-62: ed rpt of 'Osanna' needed / 63-65: 'in excel-' under 65,2-66,4 / 69: '-sis' under 68,3-4 / 70-84: 'Benedictus' is given as a sectional incipit without regard for positioning / 125-138: ed rpt of 'Osanna' needed. Contratenor primus; 1-7: 'Sanctus' is given as a sectional incipit without regard for positioning / 60-62: ed rpt of 'Osanna' needed / 70-84: as at Superius, 70-84 / 125-137: ed rpt of 'Osanna' needed. Tenor; 61-62: ed rpt of 'Osanna' needed / 125-138: likewise. Contratenor secundus; 61-62: as at Tenor, 61-62 / 124-138: as at Tenor, 125-138.

Agnus (Strahov ff. 111r-112r)

[Superius]; 1: there is a gap before the clef (presumably left for a majuscule initial) the m sign is om, and the initial b sig and clef are only given on the first stave (1-14,5). The order of the parts of f. 111r is also curious: the Superius is followed by the Tenor, and the second Contra is given before the first. On ff. 111v-112r this order persists, with the first Contra on the right-hand page. For sectional indications of 'primus' and 'secundus' see the underlay details below. / 15: 6 B / 25,2: written on an end-of-stave extension / 33: no custos in any voice / 34: at the start of the second page-opening the clef & b sig are only on the first stave (34-75,2) / 72,1: followed by the superfluous notes ligd sbr F sbr A br B (which is a miscopying of 72,2-73,2) / 92: 2 &

3 are E F / 93: 2 E / 97,3-98,3: Strahov reads A B C D B / 136: this ligd note has an err upward tail, making it sbr / 153: 1 & 2 are dtd-sbr & m / 163,1-164,5: Strahov reads B A G F G / 165: 1 A / 184: b ind before 181,1 / 190: no custos in any voice.

[C]ontratenor primus; 1: the b sig & m sign are om, and the clef is only given on the first stave (1-11) / 23,1: written on an end-of-stave extension / 34: on the second page-opening no clef or b sig are given for the Contratenor primus staves / 101: b ind before 100,2 / 108: 2 E / 154: erased sm upper A follows 3 / 158: 1 E (above) / 164: 1 B / 182,2-4: Strahov reads E D C, with the E having diagonal lines on either side of the note to correct it to F / 183: 2 G.

Tenor; 1: the b sig & m sign are om, and the clef is only given on the first part-stave (1-13) / 15: 2 & 3 are col / 24: 1 is dtd, & 5 is E / 29: 1 G / 34: on the second page-opening the m sign is om, and no clef or b sig are given for the Tenor part. The 72 measures of rests which begin this section in the Tenor are split between two staves, with the first having the incipit ‘Agnus secundum’ and the second having ‘[T]enor secundum’ / 164-166: Strahov reads B A G.

[C]ontratenor secundus; 1: the b sig & m sign are om, and the clef is only given on the first part-stave (1-the rest in 16) / 16: rest is written on an end-of-stave extension / 34: on the second page-opening the m sign is om, and no clef or b sig are given for the second Contra. / 166: 1 L.

Underlay; only sectional incipits are given. The Superius and Tenor at 1 have ‘Agnus primi’, the first Contra has ‘primus primi’ and the second Contra has ‘primi’. ‘Agnus secundum’ indications also occur in some voices at 34, and ‘tertium’ incipits also occur in all voices at 106 except the Tenor. Most texting is therefore editorial, but since the music is clearly split into three sections few problems are presented. At 23-29 editorial rpts of ‘miserere’ seem necessary in all voices.

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Structure

The Missa *Hilf und gib rat* is quite easy to describe once the question of cantus firmus reconstruction is dealt with (see the critical notes to no. 51a). For present purposes the four-voice version of the motet is considered as part of the Mass unless otherwise stated.

All movements are bipartite and present the delayed-entry Tenor twice in differently elaborated forms. This Tenor has fourths against the Superius, and all first and second sections begin with lengthy upper voice duets. The first seven measures of the Gloria and Credo duets are similar, the Sanctus opening (1-8) is also close to these and so is Agnus 1-9. Measures 1-7 in the motet are also similar. This motto feature is paralleled by the second sections also beginning with lengthy duets, and the openings of the Gloria, Agnus and motet second sections all have a certain similarity. Regarding the Tenor elaborations the Et in terra, Patrem and Agnus III sections are more extended than the others, and the Benedictus elaboration seems rather short. A work something like the Missa *Caput* might have been the structural model emulated here. There is a tendency for some Tenor phrases to begin anacrusically. Possibly this might have derived from the parent song.

All movements begin on D, all second sections begin on a G-D fifth in the duetting upper voices, and all sections end using perfect cadences on G (in the motet version 51a, this cadence is made hybrid by the Contra primus having typical doubled leadingnote movement). The bipartite split in the Sanctus is effected by dividing the movement at the Benedictus, and in the Agnus the second section is made up of Agnus II and Agnus III.

The Gloria, Credo and Sanctus all have fairly similar Superius entry points where all four voices join. Overall, full entry points in second sections are significantly closer to each other than those in first sections. The first-

and second-section approaches to final cadences also tend to be similar. I will return to the subject of similarly planned movements below, as the reason for these similarities is probably not the normal one (i.e. the composer being of a fastidious mind regarding melodic integration). I suspect that the lack of variety here might be caused by a lack of resourcefulness.

This Mass would suit a modern ensemble well in view of its high-pitched Superius and otherwise not too demanding lower-voice ranges, although perhaps the Contra primus range (consistently an octave and a fourth) might cause problems for Tenors.³² In full sections the Contra secundus mostly stays below the other voices, and moments of interest are provided by occasional voice-crossings between the two topmost voices. This would also seem to be a relatively easy work to perform on account of its predictability throughout. Starting with the Gloria and ending with the motet, I notice that the composer draws on a relatively limited number of musical options. The results in a high frequency of II-I progressions and cadences where the Superius and Tenor cadence by contrary motion on A (generally with a lower D in the supporting second Contra). There are a number of very short duo and trio interludes throughout, but the full sections tend to lack textural contrast (the exceptions here being the first full sections of the motet and Agnus I). The Superius also has a tendency to stay at the higher end of its range in fully-scored passages.

Full sections are also mostly non-imitative apart from a few instances (for example ‘Quoniam tu solus’ in the Gloria and ‘gloria tua’ in the Sanctus). Oppositely, the introductory duets to all sections display a great number of imitative and accelerative techniques within the normal constraints of two-part work. The composer (‘Philippus’) uses a great many small values in the two topmost voices, resulting in a certain elegance of manner and concealment of the often simple means by which his Tenor is woven into full sections. He is in fact rather like Vincenet in that he is fully conversant with modernisms like syncopated duple meter in cut-C but retains certain partwriting roughnesses which are more reminiscent of music before the 1460’s rather than after. The vocal range, the frequency of melodic-minor progressions leading to D and the equally common II-I cadences also bring to mind Ockeghem’s *Au travail suis* Mass. However, there are enough unconventional sounds in this Mass to justify a list of progressions pointing out that its partwriting is perhaps not of the highest order. The following list is not intended to be exhaustive. It merely signifies to the listener what might be thought unusual or outstanding by the standards of similar music.

Motet 51a

- | | |
|-------|---------------------------------|
| 29-30 | Upper-voice parallel fifths. |
| 49-50 | Hybrid cadence. |
| 136 | Superius-Contra primus seventh. |

Gloria

- | | |
|-------|---|
| 62-63 | Dubious-sounding cadence on D. |
| 67 | Superius-Contra primus parallel fifths. |

Credo

- | | |
|-------|---|
| 31-35 | Two successive cadences on D at the same pitches. |
| 50-51 | Superius-Contra primus parallel fifths. |
| 228 | Superius-Contra secundus seventh. |

³² Motet 51a has been recently recorded by Cantica Symphonia dir. by Giuseppe Maletto, as an anonymous work (track 3) on the Glossa label CD GCD P31905, *Stella del nostro mar*.

Sanctus

47	Superius-Tenor second, caused by a decorated Superius cadence
59-60	Superius-Contra primus parallel fifths.
130-132	Doubled leadingnote cadence formula with widely spaced parts.
136	Superius-Contra secundus second.

Agnus

16	Contra primus-Tenor second.
21	Superius-Contra primus second.
24-25	Five Superius-Contra primus parallel fifths in succession.
113-114	Hybrid cadence.
124-125	Superius-Contra primus second.

Some of these sounds pass more or less unnoticed, but the fact that they are present is significant in itself. In addition to the decorative function of the upper-voice small values, this Mass also uses small patches of rhythmic interest and/or complexity for the sake of textural highlight. At Sanctus 112-117 the Superius is in sesquialtera and at 124-127 in the same movement just the Contra primus uses sesquialtera. Likewise, at Gloria 125-129 and 189-191 the Contra primus proceeds in across-the-measure dotted values. In the first instance, the dotted values in this single voice are rhythmically doubled for a few measures after their initial appearance.

Use of these devices brings us back to the composer and why this Mass might be relatively uniform in texture. ‘Philippus’ is only known by this Mass in Strahov, a three-voice *Regina celi*, and a Sanctus-Agnus pair in the same manuscript which is for three voices and has a chant Tenor.³³ Similar works to the ‘Philippus’ pieces in Trent 89 are *Salve Regina / Le serviteur* (which is arrestingly similar to the *Hilf und gib rat* Mass) and also a short *Christus surrexit* setting which is ostensibly for four parts but is really a long upper-voice duet with a four-voice conclusion.³⁴ This too might be by the same man, as might also be the four-part Sanctus setting Trent 89 f. 187v.³⁵ This is a fairly clumsy piece of Tenor cantus firmus work, but with well-spaced voices and in which the higher Contra has patches of complexity much as in the *Missa Hilf und gib rat*. Lastly, I have outlined resemblances between the Trent 89 *Missa Christus surrexit* and the *Hilf und gib rat* Mass - showing that the two are close even if there is not enough evidence to justify common attribution.³⁶

Apart from the *Missa Hilf und gib rat* all of the abovementioned works have one feature in common. None of them are adventurous, and apart from *Salve Regina / Le serviteur* the four-part works do not seem to be that cleanly written. In fact my discussion of *Missa Christus surrexit* warranted a big list of contrapuntal discrepancies about three times as large as the previous list. So it seems that the predictability (indeed, sometimes repetitiveness) of stretches of the *Hilf und gib rat* Mass might have been caused by the composer being used to setting chants as Tenors, and perhaps being unwilling to vary the formulas which he normally handled with confidence. If he was a westerner (as the attribution ‘Philipi Francis’ might suggest) his presence in central Europe serves to remind us that not all visiting western composers were established masters. Some

³³ Strahov ff. 130r (Agnus attributed to ‘Philipi Francis’), 131v (Sanctus paired to the latter, anon), and 190v (*Regina celi* attributed to ‘Phi’).

³⁴ Trent 89 ff. 183v.

³⁵ Published in Ex Codicis II/II pp.61-65. This setting uses the Sanctus chant THAN 32var. Since the chant’s circulation may have been restricted to central Europe, this seems to place the activity of ‘Philippus’ in the Germanic world as firmly as the cantus firmus of the *Missa Hilf und gib rat*. The *Regina celi* chant used in the setting mentioned is also Germanic.

³⁶ See Instalment 2 pp. 279-285. I describe the *Missa Hilf und gib rat* therein as ‘consonant’ compared with the *Christus surrexit* Mass, which indeed it is.

- presumably like this man - might only have been capable of the often unassuming chant settings and Mass movements that were also written by their indigenous colleagues.

To look at the Missa *Hilf und gib rat* like might seem perfunctory to some readers, but two particular sections vary their succession of musical devices very little. These (the Et in terra and Patrem sections) seem closely connected. They follow their motto passages (1-7) with duet continuations (measures 7-25 in each movement). At measures 26 to 35 the Gloria has a full entry leading to a cadence on D, and at the same place in the Credo a short trio is followed by a full entry leading to another D cadence. At measures 35-40 both movements have fully-scored passages leading to cadences on G, and then a short trio. At 40-55 in the Gloria another full subsection leads to a further G cadence, and much the same happens in the Credo at the roughly equivalent passage 40-53. Then then follow trio interludes (55-57 in the Gloria and 54-57 in the Credo) and in each case there is a further full passage leading to the section ending (measure 78 in the Gloria, and measure 75 in the Credo). Fortunately there is a precedent for this type of closeness, amongst either English or pseudo-English Mass Ordinaries from the mid-century period. The Trent 88 Gloria-Credo pair on *Pax vobis ego sum* has movements whose first sections match so closely in their succession of devices that they could be justifiably be described as isoharmonic.³⁷ It would be perfectly possible that our composer saw, heard or studied such music and wanted to imitate its design. The Missa *Caput* also has passages of movemental similarity. However, nowhere else in the *Hilf und gib rat* Mass except in the abovementioned passages do I find such close connections.

Perhaps it is equally right here to emphasise the ways in which the composer uses conventional clichés throughout to create small patches of interest. Patterned Contra primus lines embellish what would otherwise be quite ordinary trio interludes (Gloria, 55-57 and Credo, 55-56) and in occasional full passages the same voice is rhythmically quite active (see Sanctus 36-43). Imitative sequential devices are found in the opening duets, and rhythmic sequence also features occasionally in full-section Superius lines (see Gloria 178-181). The composer has just enough sense of variety to make Agnus I a little more active than other opening sections, and this is the only first section to feature extended trio work (at 10-14). Finally, Agnus III is rather drawn out and provides an apt conclusion to the work with some unexpected devices such as two measures of sesquialtera (Superius, 117-118) and an internal cadence with just the Contra primus using semiminims (155-156). At the same time as I am aware of its limitations, I am sympathetic to this Mass and I am also confident that it would be received well in a modern performance.

Now we come to the question of why the motet exists. Various texts as a *Salve Regina*, a *Gaude rosa* or *O gloriosa mater*, it might turn out that none of these texts are authentic. It has been suggested elsewhere that this motet originated as a troped Kyrie. Its text might have been changed in order to retain all five movements of the work after troped Kyries might have been banned as part of some sort of local reform.³⁸ I also welcome this idea, but until we find out more about ‘Philippus’ and where his Mass circulated it would be unwise to pursue matters further.³⁹ The final form of the motet (as the five-part *O gloriosa mater* in Strahov) is a bit cluttered and definitely not an improvement on the original. The Strahov version and its added voice provides some harmonic infill and also passages in small values (much as found in some of the modernised pieces in Glogau) and has therefore been significantly edited.

³⁷ Trent 88 ff. 109v-113r, published in Gerber, Sacred Music no. 31.

³⁸ This idea of the motet being contrafact is voiced in its most convincing form in Strohm, The Rise of European Music p. 429 (where the motets associated with Frye’s Missa *Summe trinitati* and the anonymous *Meditatio cordis* Mass are also mentioned in the same context). However, as a word of caution my previous discussion of the Missa *Christus surrexit* also mentions the possibility of an associate motet that might belong with this particular Mass (the Trent 89 *Levavi oculos* setting). Therefore not all Mass-associated motets in the Trent Codices and Strahov might be re-texted Kyries.

³⁹ I think it unlikely that the Strahov ‘Philippus’ is the same person as the ‘Phi Hol’ (Philippus de Hollandia?) to whom a Missa *Je ne vis onques* is attributed in Mu 3154. Neither does it seem wise to connect any other documented composers of the Josquin generation with ‘Philippus’ since his music seems to belong to the mid-century rather than the period after 1470.

Details of the following numerology section convince me that we have part of music history here where there are unbridgeable gaps in our knowledge, as does my final observation. The first half of the *Hilf und gib rat* motet is a fairly timid piece of four-part writing, and has more extended values than the subsequent movements. The same characteristic (unadventurous four-part work) is also characteristic of the similar-sounding *Strahov O pater eterne* motet which belongs with the *Missa O rosa bella I*. I remain unsure why this might be, and I leave this Mass with the thought that further exploration of the *Strahov* repertory might turn up a few more pieces with likely connections to ‘Philippus’.

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Numerology

Sectional rather than movemental considerations seem to yield significant numbers in this work. The Superius part of the Et in terra section has 331 notes, and the same voice in the Patrem section has 301. In the Et in terra Tenor there are 101 notes, and the Tenors of the second sections in the Gloria and Credo each have 88 notes. The Tenor of the Patrem section has a close total of 86 notes.

Little other data seems to be of interest, except that the total of notes in the Sanctus movement are 1101, and the total number of tempora in Agnus I is 33. The total of semibreves in the Et in terra section’s Superius (69) is also close to the 68 semibreves in the Contra primus for the same section.

Here I draw attention to the number-scheme which is evident in the *Missa Christus surrexit*, with which the *Hilf und gib rat* Mass has stylistic and structural connections. In the former Mass, the four triple sections have 33 Tenor notes each (totalling 132) and the three duple sections have 44 Tenor notes each (again totalling 132). But it is open to question whether this Tenor pattern is reflected in the *Hilf und gib rat* Tenors, since the latter seem to show no overall scheme.

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES NOT CITED IN PREVIOUS INSTALMENTS (secondary sources are asterisked).

<u>AM</u> *	<u>Antiphonale Monasticum</u> (Tournai, 1934)
<u>Annaberg 1126</u>	Dresden, Sächsische Landesbibliothek, manuscript mus. 1/D/506, <i>olim</i> Annaberg, Bibliothek der St. Annenkirche, ms 1126
<u>Augsburg 25</u>	Augsburg, Staats- und Stadtbibliothek, 4 ^o Cod. Mus. 25 (fourteen quarto pages containing parts of pieces both sacred and secular from the last quarter of the fifteenth century). Brief description in Fallows, <u>A Catalogue of Polyphonic Songs</u> p. 5, and longer description in Staehelin, M., ‘Das Augsburger Fragment’ in <u>Augsburger Jahrbuch für Musikwissenschaft</u> 4 (1987), pp. 7-63
<u>C 87</u>	Oxford, Bodleian Library, ms Add. C 87 (void-notation insular sacred music source from <u>ca.</u> 1450)
<u>Chevalier</u> *	Chevalier, Ulysse (ed), <u>Repertorium Hymnologicum</u> (6 vols, Louvain, 1891-1920)

<u>Columbia</u>	New York, Columbia University Rare Book and Manuscript Library, Smith Collection ms Add. 21 (fragments probably from Lille, <u>ca.</u> 1450)
<u>CS 15</u>	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina ms 15
<u>CS 51</u>	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina ms 51
<u>Coventry</u>	Coventry, City Archives, ms BA / E / 37 / 1 part (two pages from a black and red notation insular source, <u>ca.</u> 1450)
<u>EdM 80 *</u>	Noblitt, T. (ed), <u>Das Kodex des Magisters Nikolaus Leopold, Staatsbibliothek München, Mus. ms. 3154, Erster Teil</u> (Das Erbe deutscher Musik vol. 80, Bärenreiter, Kassel, 1987)
<u>F 229</u>	Florence, Biblioteca Nazionale Centre, ms Banco Rari 229 (<i>olim</i> Magl. XIX. 59)
<u>L 54324</u>	London, British Library, Additional ms 54324 (fragmentary insular sacred music source, probably from after 1450)
<u>Leipzig 1494</u>	Leipzig, Universitätsbibliothek, ms 1494. The so-called Nikolaus Apel codex, bound at the request of Apel (who was sometime chancellor at Leipzig University) on September 1 st 1504
<u>MC 871N</u>	Montecassino, Abbazia, Biblioteca, Codex 871N ('N' denotes the newer part of this composite source, which is a Neapolitan music manuscript from <u>ca.</u> 1460-1480)
<u>MilB</u>	Milan, Archivio Generale della Veneranda Fabbrica del Duomo, ms 2269, Librone I
<u>Q16</u>	Bologna, Civico Museo Bibliografico Musicale, ms Q16 (<i>olim</i> 109)
<u>ONC</u>	Oxford, New College Library, ms 367 (a modern collection of medieval liturgical fragments, of which item XXVI preserves 10 folios of an early fourteenth-century insular motet manuscript)
<u>Sloane 1210</u>	London, British Library, ms Sloane 1210 (grammatical treatise containing insular fourteenth-century musical fragments at both ends of the collection)

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Postscript: since the appearance of this instalment, the Touront motets nos 39 and 43 and also Touront's *O gloriosa regina* have been published in van Benthem, J. (ed), Johannes Tourout volume IV. Ascribed and attributable compositions in 15th-century sources from Central Europe (Utrecht, 2019) pp. 27-28 (*O castitatis*) and 32-38 (*O generosa* and *O gloriosa*).