

CRITICAL COMMENTARY TO NOS 62-135

62. Magnificat Tone IV [Touront?]

- (i) Trent 89 ff. 21v-25r, with 24r left blank (DTÖ VII inventory no. 521);
- (ii) Strahov ff. 287r-289r.

Text; canticle of BVM at Vespers (Luke chapter I, verses 46-55). Modern version: LU 1997 pp. 207-213, after which our version is largely punctuated and spelt. The editorial Tone IV verses supplied are adapted from the Germanic-variant Magnificat formulas in Illing, C-H., Zur Technik der Magnificat-Komposition des 16. Jahrhunderts (Wolfenbüttel, 1936) p. 22. The first two verses of the discantus primus begin with E E G and therefore most of my editorially supplied odd-numbered chant verses begin with two E's before they reach the ligated G A of the Germanic Tone IV formula. Regarding my tentative attribution to Touront, see the Introduction.

Tone IV material is detectable in this setting in the primus discantus for verses 2-6 inclusive, with imitative support in the lower voices. Verse 8 shares imitative Tone-derived material between the two equal upper voices. Thereafter references to Tone IV are infrequent and the optional verse 12 at the end appears to be freely composed.

(i) Trent 89;

[Primus discantus]; 1: no voice-name is given throughout, and all three voices have large gaps between their m signs and first notes which were probably intended for majuscule initials / 48: 'Duo' ind in both voices / 51: 1 & 2 are both m (corr using Strahov, for the sake of imitation) / 85,2: corr from col err / 87,3-4: written over an erasure / 91-115: the 'Sicut locutus' verse and also the optional 'Sicut erat' at the end (140-191) are in the hand of a different copyist from the rest of the piece. The original scribe merely followed verse 8 with verse 12. / 113: 4 & 5 are col sbr & col m / 115: no custos in any voice / 164: 3 dtd / 189: 3 is sbr & 5 is m / 191: no custos in any voice.

[Secundus discantus]; 64: this voice is only used for the single four-part verse, & no voice-name is given.

Contra; 33: 5 D (corr using Strahov) / 37: Trent 89 reads m sbr sm sm (corr for the sake of consonance) / 91: m sign om / 104: 3 D / 114,1: a crossed-out sbr A is above this note / 145: p div follows 2 / 151: a superfluous sbr rest follows 1, & 3 is lower C / 152: 2-4 are F G D / 153: 1 sbr / 162: natural ind as sharp before 161,2 / 163: rests given as one sbr rest only / 170: the cs is given over 170,1 rather than 2 (which would not make sense because it serves to indicate entry of the Tenor at 170,2) / 189: 5 sbr.

Tenor; 7: 6 not dtd (corr using Strahov) & 7,7 is uc / 55: 2 & 3 are both m (emended for the sake of imitation) / 68: b ind before 67,6 / 91: the 'T' of the voice-name here is a decorated capital in the left margin / 101,1: corr from m by crossing-out of upper tail / 143: 1 uc / 153: 1 sbr / 156: 1 col err / 166: 4 is m, & subject to alteration in the mensuration here (dotted-C) / 185: 4 col err.

Underlay; fully texted in the two discantus voices except for the last & optional verse, which only has a text incipit in discantus 1. Throughout the two lower voices have sectional incipits. The main differences between our underlay and the Trent 89 textings are as follows. [Primus discantus]; 3-5: '-tavit' under 4,8-5,3 / 11: '-us' under 10,4 / 13-14: 'Deo' under 13,3-4 / 14-16: 'saluta-' under 14,3-15,3 / 17: 'me-' under 17,3 / 21: '-o' under 20,8 / 27: 'mihi' spelt as 'michi' / 31-32: 'magna' under 31,3-32,3 / 34: 'po-' under 34,4-5 / 36-37: '-tens est' under 36,2-37,1 / 41: 'e-' (given as 'ei-') under 42,1 / 45: '-ius' (given as '-us') under 44,4 / 48-49: '-tiam' under 49,3-4 / 51: 'su-' under 52,1 / 54: '-o' under 54,6 / 55-57: 'dispersit' under 55,1-3 / 58-59:

'superbos' under 59,2-60,3 / 59-60: 'mente cordis sui' under 61,2-63,1 / 64-69: 'Esurientes' under 64,1-66,1 / 74: '-vit' under 75,2-3 / 77: 'et' under 78,2 / 78-79: 'divi-' under 79,1-4 / 83-85: 'dimi-' under 84,2-4 / 86-90: 'inanes' under 86,2-87,4 / 93-94: 'locutus' under 93,3-94,1 / 95: 'est' under 94,3-4 / 96: 'patres' under 96,3-97,4 / 96-99: 'nostros' under 97,5-98,2 / 105,2-107: the texting here is compressed / 112: 'in' under 111,5-112,1 / 113: 'se-' under 112,2-3 / 114-115: '-cula' under 114,2-4 / 117-118: 'erat' under 117,4-7 / 121: 'nunc' under 120,4-6 / 122: 'et' under 121,4, & 'sem-' under the rest in 122 / 124: '-per' under 123,5 / 126-131: 'et in secula' under 126,1-127,1 / 131-133: 'secula' under 131,2-132,2 / 135: '-rum' under 134,5-135,1, & 'A-' under 135,3 / 139: '-men' under 138,6-8 / 140: the extra optional verse here only has the incipit 'Sicut erat ad placitum'. [Secundus discantus]; 65-69: 'Esurientes' under 64-67,3 / 72: '-vit' under 74,1 / 74: 'bo-' under 75,1 / 80: 'et' is under the rest in 76 / 81: 'divi'- under 77,1-3 / 82: '-tes' under 78,1 / 82-87: 'dimisit' under 81,1-83,1 / 87: 'i-' (given as 'in-') under 88,1 / 88-90: '-nanes' (given as '-anes') under 88,2-4. Contra; 1, 22, 69, 91, 116 & 140: none of these incipits are given with regard for individual word positioning / 24-25: ed rpt of 'fecit' needed / 111-115: ed rpt of 'eius in secula' needed / 158-161: ed rpt of 'et in secula seculorum' & 'secula seculorum' needed / 171-191: ed rpts of 'secula seculorum. Amen' needed. Tenor; 1, 22, 46, 64, 91, 116 & 140: as at Contra, 1, 22, etc / 24-25: ed rpt of 'fecit' needed / 111-115: ed rpt of 'eius in secula' needed / 121-122: ed rpt of 'et nunc' needed / 158-161: ed rpt of 'et in secula seculorum' needed / 170-191: ed rpts of 'secula seculorum. Amen' needed.

Bibliography; van Benthem, J. (ed), Johannes Tourout vol. 4. Ascribed and attributable compositions in 15th-century sources from Central Europe (Utrecht, 2019) pp. 21-25 and 43-46 (edition, with three-part reconstruction of the solitary four-part verse and second scribe's verses separated out as inauthentic). Mitchell. 'Regional styles'.

(ii) Strahov;

Primus discantus; 1: the voice-name is only given at the start of verse 8, and there is a large red majuscule 'E' on the staff before the music begins. The title 'quarti toni' is above the first staff, and only the first staff for this voice on the first page-opening (measures 1-7) has a clef. All verse incipits throughout in all voices apart from the Superius at 1 also have red highlighting. / 21: no custos in any voice / 22: m sign given before staff, and again on a new page-opening only the first staff (22-35,1) has a clef / 45: no custos in any voice / 46: 'Duo' not ind in either voice / 46: erasure follows 1 / 57,7-59,2: squashed in as a correction / 62: 2 & 3 are replaced by sbr F / 63: no custos in either voice / 90: likewise, and verses 10, 12 and the 'ad placitum' verse 12 are not given in Strahov, but see the underlay notes below regarding verse repeats.

Secundus discantus; 64: the voice-name is given in red, and only the first staff (64-73,4) has a clef / 73,2: corr from sm / 80: not col / 90: 3 not col.

Contratenor; 1: all verses begin with red capital letters for the voice-name, the initial m sign is om in both lower voices, and on the first page only the first staff (1-8,3) has a clef / 22: on the second page-opening only the first staff is cleffed (22-28,5) / 37: Strahov reads m sbr sm sm like Trent 89 / 39: 1 & 2 are dtd-m & sm / 45: this note is given after the end of the staff / 64: this verse swaps round the Trent 89 Tenor and Contra, so the Contratenor notes from here onwards apply to the Tenor part in the score. On the third page-opening only the first staff is cleffed (Tenor in score, 64-71,3) / 65,5-66,2: replaced by m E m C / 68: no b, & cs over 4.

Tenor; 1: all verses begin with red capital letters for the voice-name, & on the first page only the first staff (1-8,1) is cleffed / 3: erasure follows 4 / 22: m sign om / 25: 4 uc / 55: 2 & 3 are both m as in Trent 89 / 64: this verse uses the Trent 89 Contratenor.

Underlay; the primus discantus is texted in verses 2, 4, and 6 but only has an incipit for verse 8. All other voices have sectional incipits. Strahov has paired text and incipits for verse 2 ('Et exultavit' / 'Esurientes') and so it repeats the music of verse 2 for verse 8. Likewise verse 4 has paired incipits ('Quia fecit' / 'Sicut locutus') so it also repeats music for verses 4 and 10. Paired incipits also occur for the duet verse ('Fecit

potentiam' / 'Sicut erat') and so verse 12 here is a repeat of 6. The problem with this arrangement is that the four-part verse following (the 'Esurientes' in Trent 89) has an 'Esurientes' incipit but so does verse 2. The Strahov copyist here (or his exemplar) are therefore probably in error.

Apart from the verse confusion, swapping-around of lower parts in verse 8 and the omission of the end of the piece Strahov has few differences with the Trent 89 reading. However, the latter is a much neater piece of work and is almost error-free. Both lower voices have fourths against the Primus discantus in verse 8, and I prefer to consider the Trent 89 lowest part as the structural Tenor because this part has the lowest note at the verse 8 cadence (90).

The Tone VIII setting no. 68 is similar to this setting and may also be a Touront work. Both have smoothly written C-mensuration sections, and there are further connections between the Tone VIII setting and the Touront's Tone VI setting no. 75 (see the notes to no. 68 for details).

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63. Magnificat Tone I (Trent 89 ff. 41v-44r, unicum, DTÖ VII inventory no. 528).

Text; see previous item. Even-numbered verses are set polyphonically, and odd-numbered verses are supplied with the help of the Germanic-version Tone I formula in Illing, *op. cit.* (which ends on G). However, the D ending as used in this setting is a common variant. Germanic-variant Tone I as the composer's model (with A C A instead of the Roman A Bb A) is suggested by the Superius at 'salutari' (13-14) and also by the Superius at 120-121. Tone material is otherwise only detectable at Superius verse openings, half-closes and cadence points since this setting is very elaborative.

[Superius]; 1: the m sign is given before the first stave / 4: b ind before the rest in 1 / 18: no custos in any voice / 19: m sign given before stave, 'Duo' is not ind in either voice, & 19-23,1 are written a third too high / 55: no custos in either voice / 56: m sign given before stave / 77: 2 A / 110: no custos in any voice / 131: second rest om (conj supplied) / 139: no custos in any voice / 161: likewise / 162: m sign given before stave, and 'Duo' is ind in both voices. However, I doubt that this is a genuine Duo (since it is uncommon for a three-voice Magnificat to end with a duet) and therefore I have added an editorial Contratenor part from 223 to the end. Touront's Tone VI setting (no. 75) has a final verse scored like our reconstruction. / 244: no custos in any voice.

Contratenor; 1: the 'C' of the voice-name is a decorated majuscule in the left margin, & in both lower voices the m sign is om & no b sig is given. The signatures are conj supplied in both lower voices, since there is a choice between these signatures plus a few ficta naturals at the ends of verses, or many editorial B flats with unsigned B naturals in the lower voices at verse endings. The former choice seems more practical. / 56: m sign om / 65: 1 D / 111: m sign om / 114: 1 & 2 are A G, & 4 is F / 125: 2 E / 129: sbr rest instead of m rest / 162-222: rests are editorially supplied here, and the remainder of this voice is an editorial addition since otherwise this setting would end with a Duo verse.

Tenor; 1: the 'T' of the voice-name is a decorated majuscule in the left margin / 4: first rest om (conj supplied) / 8: erasure follows 3 / 19: m sign om / 19-23: this passage is copied a third too high / 30: erasure follows 4 / 42: superfluous sbr A follows 3 / 65-71: this passage is entered in small-size values as a correction over an erasure / 77: 2 A / 111: m sign given before stave / 120,3-130,1: this passage is copied on a stave which has no clef / 162: m sign ind before stave / 216-244: the last two staves of the Tenor have no clef.

Underlay; fully texted in the Superius with sectional incipits for the lower voices, and some of these lower-voice sections have no incipits. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 2-5: 'Et exulta-' under 1-4,2 / 7: '-vit' under 6,4 / 8-10: 'meus' under 9,1-5 / 10-13: 'Deo'

under 12,1-2 / 14: ‘-ta-’ under 16,3 / 15: ‘-ri’ under 17,5 / 16-18: ‘meo’ under 18 / 19: ‘Qui-’ is under the first clef for this section / 23: ‘-a’ under 22,6 / 24-25: ‘mihi’ spelt as ‘michi’ / 27: ‘qui’ under 26,4 / 27-32: ‘potens’ under 27,1-5 / 39: ‘est’ under 38,4-5 / 41: ‘nomen’ under 42,1-43,2 / 42-51: ed rpts of ‘et sanctum nomen’ needed / 51: ‘e-’ under 45,2 / 55: ‘-ius’ under 54,4-55,2 / 60-61: ‘Fecit’ is under the first clef for this section / 67-70: ‘-tiam’ under 70,1-71,1 / 74-78: ‘brachio’ under 77,1-78,2 / 97: ‘-bos’ under 100,1-2 / 103-104: ‘cordis’ under 104,2-106,1 / 110: ‘-i’ under 109,2-110,1 / 119: ‘-tes’ under 118,4-5 / 121-122: ed rpts of ‘implevit’ needed / 126: ‘-nis’ under 126,2-3 / 131-132: ‘-misit’ under 134,3-135,3 / 132-139: ‘inanes’ under 136,1-5 / 140: ‘Sicut’ is under the first clef for this section / 144-147: ‘-tus est’ under 146,3-8 / 149: ‘-stros’ under 149,2-5 / 151-152: ‘Abra-’ under 151,1-2 / 154: ‘-ham’ under 153,3-154 / 158-159: ‘-mini’ under 158,1-2, & ‘eius’ under 158,3-159,1 / 160-161: ‘secula’ under 160,2-4 / 162-163: ‘Sicut’ is under the first clef for this section / 165: ‘e-’ under 164,2 / 172-179: ‘in principi-’ under 171,1-174,2 / 181: ‘-o’ under 180,2-181,1 / 185: ‘et’ under 186 / 186: ‘sem-’ under 189,1-2 / 206-211: ‘-cula’ under 214,3-216 / 223: ‘A-’ under 222-223 / 244: ‘-men’ under 242,2-243,2. Contratenor; 56 & 140: these incipits are not placed with regard for individual word placement / 97-99: ed rpt of ‘superbos’ needed / 119-122: ed rpts of ‘implevit’ needed. Tenor; 19, 58, 111, 140 & 162: as at Contratenor, 56 / 42-52: ed rpts of ‘et sanctum’ & ‘et sanctum nomen’ needed / 120-121: ed rpts of ‘implevit’ needed.

Bibliography; Mitchell, ‘Regional styles’, where the sectional layout and use of sequential imitation is compared to passages in Touront’s Tone VI setting (no. 75 in this instalment). As a final note, this setting has several clumsinesses such as consecutive octaves (14 & 144), parallel fifths (117) and odd use of passing-notes (Contratenor, 9 and 136). It is nevertheless an attractive setting in view of its asymmetrical cadences and use of melodic sequence. Further, see the notes to no. 64 (which may be the work of the same composer as no. 63).

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64. Magnificat Tone VI (Trent 89 ff. 44v-46r, unicum, DTÖ VII inventory no. 529).

Text; see previous item. The first three even-numbered verses are set polyphonically, and odd-numbered verses are supplied with the help of the Germanic-version Tone VI formula in Illing, *op. cit.* with B flats indicated as accidentals since the setting’s Superius and Tenor do not have flat signatures. My chief reason for choosing Germanic-variant Tone VI is because this setting is very similar to no. 63 above, which also uses a German-type Tone VI. (In no. 64, Tone VI is barely detectable except at openings and endings since the Superius is very elaborative). Regarding this setting’s possible incompleteness see the underlay section below.

[Superius]; 1: the m sign is given above the first stave / 15,5-rest in 17: this passage is a correction, and is entered in small-size notes over an erasure / 18: erasure follows 3, & 18,4 is corr from col err with a small ‘v’ under the notehead / 21: 1 is given after the stave ending, & no custos in any voice / 22: ‘Duo’ ind in Tenor only, & the m sign is rptd / 37: no custos in any voice / 38: m sign rptd above stave / 59: no custos in any voice.

Contratenor; 1: m sign given above first stave / 12: 2 m / 14,3: Trent 89 gives dtd-m G & sm F / 58: 2 D.

Tenor; 1: the ‘T’ of the voice name is a large capital in the left margin, & the m sign is om / 8: 3 B (emended for the sake of imitation) / 11,4: corr from D with two downward diagonals under this note / 16: 1 C / 20,5: cs given over this note for no apparent reason / 22,1: corr from col err with a small ‘v’ under this note.

Underlay; verses 2-6 are fully texted in the Superius, with sectional incipits for the lower voices plus some Tenor text for verse 2. I have supplied editorial text for verses 8, 10 and 12 but there is no indication of these verses being repeated in Trent 89. Possibly this setting is incomplete and once had more musically independent sections for verses 8, 10 and 12. The main differences between our underlay and the Trent 89 textings are as

follows. [Superius]; 3: 'Et' is in the left margin with a large capital 'E' / 3-6: 'exulta-' under 3,1-4,2 / 8: '-vit' under 7,4-5 / 9-11: 'spiritus meus' under 9,1-10,4 / 11-12: 'in De-' under 11,1-2 / 14-16: 'salutari' under 14,4-15,5 / 16: 'me-' under 16,1-4 / 21: '-o' under 20,4-5 / 22: 'Quia' is under the first clef for this section, with '-a' rptd under 25,5 / 24-26: 'fecit' is under the rest in 26-27,1 / 26-27: 'mihi' (given as 'michi') under 27,4-6 / 27: 'ma-' (given as 'mag-') under 28,2-5 / 28: '-gna' (given as '-na') under 28,7 / 29-31: 'potens' under 29,5-30,3 / 37: '-ius' under 36,3-4 / 39: 'Fecit' (with a large capital F) is under the first clef for this section / 41-44: 'potentiam' under 39,1-40,3 / 45-51: 'in brachio suo' under 45,2-46,6, with the '-o' of 'suo' rptd under 50,3 / 51,2-55: the texting here is compressed / 57: 'su-' under 56,2. Contratenor; 1 & 39: neither of these incipits are given with regard for individual word placement / 44,2-3: these notes need to be joined if the second line of editorial text is used. Tenor; 1, 15-21, 22 & 39: as at Contratenor, 1 / 53-54: ed rpt of 'secula' needed for second line of text.

Bibliography; Mitchell, 'Regional styles'. Similarities between this piece and no. 63 (which precedes no. 64 in Trent 89) suggest that both may be the work of the same anonymous. Both are entered in the same subsidiary hand, both use sequential devices, and the Contratenor in both occasionally moves in small-value steps of perfect intervals (see no. 63 measure 116 and no. 64 measure 7). This is an undistinguished setting; it has an unavoidable diminished interval at a cadence-point (at 7) and also an exposed sixth in the following measure.

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65. Magnificat Tone VI

- (i) Trent 89 ff. 143v-145r (DTÖ VII inventory no. 598);
- (ii) Strahov ff. 290v-292r.

Text; see previous items. Even-numbered verses are set polyphonically, and odd-numbered verses are supplied with the help of the Roman-version Tone VI formula in Illing, *op. cit.* and also LU 1997 p. 211. This setting does not seem to require flat signatures in any voice, so the editorial chant verses here have had their flats added as accidentals. Elements of Tone VI are paraphrased in the Superius, which elaborates its basic material considerably. The lower voices do not participate in tone quotation. A varied-repeat scheme is used. The Superius parts of verses 2, 4 and 6 remain essentially the same for the respective verses 8, 10 and 12 but for the latter set of three verses the lower parts are new.

This setting poses a particular problem in its division of the duet verses (2 and 8) and the four-part verses (6 and 12) into three smaller panels each instead of the more normal two per verse. The duet verses end their second panels with cadences on D (see 32 and 128) and the four-part verses also have second-panel cadences on D (see 90 and 186). These descents to D are not part of the normal Tone VI formula and I have never seen a version of Tone VI with this characteristic. Matters are perhaps clarified by the three-part verses (4 and 10) being split into the normal two panels, and in the second of these panels both verses have internal cadences on C (see 65 and 161). As with my previous comment on D cadences, Tone VI does not descend to C either. I therefore suspect that the varied cadences throughout this setting are merely compositional licence rather than paraphrase of a now-lost and wildly variant tone formula.

- (i) Trent 89;

[Superius]; 1: 1 is uc due to lacuna, 'Duo' is ind in both the Superius and Tenor, and in both voices the first m signs are before first staves. / 6: 2 B (corr using the repeated music at 102) / 50: 4 uc / 67: 5 & 6 are A G (corr using Strahov) / 73,3-6: uc / 76: rest om (supplied from Strahov) / 77,5-6: written on a short end-of-stave extension, & these notes are uc due to a lacuna / 90: rest om (supplied from Strahov) / 92: 4 & 5 are sm m (corr using Strahov) / 97: on a new page-opening the m sign is given before the first stave, and 'Duo' is ind

in both voices / 168: 2 B (corr using the Superius at 72, which is otherwise the same) / 188: the same error occurs as at 92.

Contra secundus; this voice is only used for the two 4-part verses. 82: 6 C (corr using Strahov) 191: 3-8 are uc due to lacuna.

Tenor; 54: m sign om in both the Tenor and Contra primus here / 70,2-6: written on a short end-of-stave extension / 102: 2 B (corr using Strahov) / 127: 2 A (Strahov also gives A here, but my emendation to B makes a more conventional cadential cliché) / 160: 5 D (corr using Strahov) / 173,3: uc due to lacuna / 177,2-4: likewise / 178,5-176: likewise / 190: 4 F.

Contra [primus]; 54: on both page openings the voice-name is incomplete, the m sign is om, and so is the initial clef since this part begins in the middle of an already cleffed stave. / 56,3-57,7: written on an end-of-stave extension / 58,3-59,2: note the unusual use of sbr alteration here; this passage would be better written without the lig & with both the second and third notes as col br / 65,4-5: Trent 89 reads sbr m (so does Strahov, but I have emended this to m sbr to avoid dissonance) / 73,3-75: written on a short end-of-stave extension / 78: 2 G (corr using Strahov) / 91-92,2: as at 73 / 150: m sign om / 153,2: natural ind by sharp / 157,2-3: as at 73 / 176: 2 uc / 178: 1 E.

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]; 1-20: 'Et exultavit' under 1-6,1 / 32: '-us' under 31,2 / 45: '-ri' under 49,2 / 46-53: 'meo' under 51,3-52,2 / 54-56: 'Quia fe-' under 54,1-55,6 / 61: '-cit' under 60,6 / 62-67,1: the text here ('mihi...san-') is given in a compressed manner, and 'mihi' is spelt as 'michi') / 67: '-ctum' under 67,7 / 68: 'no-' under 68,4 / 72: '-men' under 72,4-5 / 73: 'e-' (given as 'ei-' under 73,2 / 75: '-ius' (given as '-us') under 74,6 / 77-78: 'Fecit' under 77,1-3 / 78-79: 'potentiam' under 78,1-79,2 / 80-82: 'brachio' under 80,3-81,2 / 82-83: 'suo' under 82,3-4 / 87: '-sit' under 88,1 / 88-89: 'super-' under 88,4-6 / 91: 'mente' under 91,3-92,2 / 91-93: 'cordis' under 93,1-3 / 94: 'su-' under 94,4 / 96: '-i' under 95,8 / 97-116: 'Esurientes' under 97-102,1 / 122: 'bo-' under 124,2 / 130-138: 'et divites' under 130-134,2 / 140-141: 'dimisit' under 138-140,1 / 141: 'i-' (given as 'in-') under 143,2-3 / 149: '-nes' (given as '-anes') under 146,4-147,3 / 152-154: 'locutus' under 152,2-7 / 158: 'ad' under 158,2, & 'patres' under 159,1-160,1 / 159-161: 'nostros' under 161,2-4 / 162-164: 'Abraham et semini' under 162,2-163,7 / 165-166: 'eius' under 164,1-4 / 166-169: 'in secu-' under 166,4-167,5 / 171: '-la' under 170,6-7 / 173-179: 'Sicut erat' under 173,1-174,2 / 182-186: the text here is entered in a compressed fashion / 187-188: 'et in secula' under 187,1-188,4-5 / 189-190: 'seculorum' under 189,1-5 / 190: 'A-' under 189,7 / 192: '-men' under 191,5-192,1. Contra secundus, Tenor and Contra primus; none of the sectional incipits given are placed with regard for individual word positioning.

Bibliography; Mitchell, 'Regional styles'. Rutschman, C., Magnificats in the Trent Codices (Ph. D. dissertation, Washington University, 1979) pp. 89-90, which argues that this setting is based on the solemn-tone version of Tone VI (with which I disagree). Finally, this piece looks similar to the Tone VIII setting on f. 359r (no. 71 in this edition) with which it shares similar scoring, writing in small values in the Superius, awkwardnesses in both three- and four-voice textures, use of doubled harmonic pace in duet sections and also clear use of the recitation pitch in Superius paraphrase (see the A's on '-xultavit' in this setting at Superius 4, 12 and 20 and also my critical notes to no. 71). It is also of interest that the piece preceding no. 65 in Trent 89 (*Sendliche pein hat mich verwundet*, a Tenorlied) has similar Superius gestures to several passages in this Magnificat. I think that the lied might be by the same anonymous as this Magnificat, but I also suspect that the Tone VIII Magnificat mentioned might be the work of a different person. In 'Regional styles' (p. 158) I also floated the idea that Trent 89's varied repeats and their odd partwriting might be the result of these verses being written in haste. I now think that this is misleading, and that this Magnificat setting seems to be put together quite carefully.

(ii) Strahov;

[Superius]; 1: the clef and m sign are preceded by a majuscule ‘E’, ‘Duo’ in ind in neither voice, and the Superius clef for the first page-opening is only given once, for the first stave (1-21) / 15: 3 sbr / 20: cor over 1 / 26-27: no lig / 34-35: replaced by L A / 42-43: no lig / 44-45: no lig, & 45,2 is col / 51,3: replaced by sbr F m F / 53: cor over 1 / 72: 2 B / 75: no double custos / 76: at the start of the second page-opening the Superius clef is only given once, on the first stave (76-87,2) / 86,3-4: replaced by sm G / 94,7: written on a short end-of-stave extension / 96: no double custos, & no more music for the Superius is given. This copy seems to have been made on the assumption that repeats of Superius verses were required for verses 8, 10 and 12, but hardly any indication of this is given (see the Tenor notes below).

Contra secundus; 1: the m sign is om, the clef is only given on the first stave (76-81,5), the ‘C’ of the voice name is a red capital, and the incipit ‘Fecit potentiam’ is highlighted in red. / 80,3: replaced by sbr F sbr F / 96: no double custos / 172: the incipit here (‘Sicut erat secundus’) is also highlighted in red / 178: 2 & 3 replaced by m F m D / 181: 2 & 3 are both m / 184: 3 & 4 are both m / 192: no double custos.

Tenor; 1: the ‘T’ of the voice-name is a red capital in the left margin, the incipit given is ‘Et exultavit primus’, and the clef for the Tenor on the first page-opening is only given on its first stave (1-29) / 7: 1 D / 16: no lig / 17: 1 & 2 ligd / 20: no cor / 39-41: no lig / 53: cor over 1, & no double custos / 54: the incipit here (‘[T]enor Quia fecit’) is highlighted in red / 58: 1 uc / 75: cor over 1, no double custos, and the Tenor part for the ‘Sicut locutus’ follows (verse 10) instead of ‘Esurientes’ (verse 8) which is given following Tenor verse 2 with the incipit ‘Esurientes secundus Et exultavit’ with the first ‘E’ here highlighted in red. / 76: the Tenor’s verse 6 is given on the next page-opening, with the ‘T’ of the repeated voice-name being a red capital in the margin. / 90: cor over 1 / 95: 2 D / 96: no double custos / 97: the m sign is given in the left margin / 114-115: no lig / 122: no minor color / 127: 3 uc / 144: 2 E / 149: cor over 1, & no double custos / 150: the incipit here is written over an erasure. The first line of the incipit reads ‘Tenor 2us’ and the second has ‘Sicut locutus est’ with the first ‘S’ highlighted in red. / 150: 4 & 5 are B A / 161: 1 is sbr / 171: cor over 1, & no double custos / 172: ‘Sicut erat’ (verse 12) is given following ‘Fecit potentiam’, and the ‘S’ of ‘Sicut’ is highlighted in red / 186: cor over 1 / 190-191: no lig / 192: no double custos.

Contratenor primus; 54: the voice-name is incomplete on the first page-opening, the voice-name’s ‘C’ is a red capital, and its incipit ‘Quia fecit’ has its ‘q’ highlighted in red. Also, on the first page-opening the clef is only given on the first stave (54-64) and the m sign is om. / 64: 2-4 are dtd-m sm & m / 65: 4 & 5 are sbr m as in Trent 89 / 75: cor over 1, & no custos / 76: on the second page-opening this voice has a first-letter red capital ‘C’ with its name & an m sign omission as before. Also the incipit ‘Fecit potentiam’ is highlighted in red, & 76,1-2 are not ligd. / 95,1: this note has an inverted ‘v’ under it (probably to clarify the pitch since the notehead is not squarely on the stave-line) / 96: no custos / 172: the incipit here (‘Contratenor primus Sicut erat’) has its first ‘C’ highlighted in red / 188: 4 & 5 are sm m / 192: the copying here slightly overruns the end of a stave, & no double custos is given.

Underlay; no verse is fully texted, and all voices only have sectional incipits.

Strahov gives an economical version which does not duplicate the repeated Superius verses. It has few real variants with Trent 89, since most of its notational differences are merely errors. Otherwise its copying is a little confused as the scribe has not organised the lower voices on his pages either very well or tidily.

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66. Magnificat Tone VI (Trent 89 ff. 151v-153r, unicum, DTÖ VII inventory no. 605).

Text; see previous items. Even-numbered verses are set polyphonically, and odd-numbered verses are supplied with the help of the Roman-version Tone VI formula in Illing, *op. cit.* and also LU 1997 p. 211. This setting does not seem to require flat signatures in any voice, so the editorial chant verses here have had their flats added as accidentals.

This piece is technically a migrant Tone VI setting since the Tenor has the opening notes F G A in verses 2 and 8. However, all other allusions to Tone VI are in the Superius and these are sketchy indeed apart from mid-verse cadences on A and sectional final cadences on F.

[Superius]; 1: m sign given before stave / 9,3-4: these notes are squashed in as a correction / 15: 'Duo' ind in both voices / 89,3-90: these notes are squashed in on a short end-of-stave extension / 109: as at 15.

Tenor; 1: m sign om in both lower voices / 69-71: uc due to lacunas / 76,2-77: likewise / 109: ns / 124: clef change is at start of new stave.

Contra; 7,4-8,1: uc due to lacuna / 46: m sign om / 69: this note is squashed in (a correction?) / 88: Trent 89 reads ligd sbr upper C sbr B / 94,2: correction from A by erasure of ligature end.

Underlay; almost full text in the Superius, with sectional incipits for the lower voices. The 'Sicut erat' in the Superius only has an incipit. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-5: 'Et exultavit' under 1,1-2,3 / 7-8: 'spiritus' under 7,1-3 / 11: '-us' under 10,4-11,1 / 11-12: 'in Deo salu-' under 11,2-12,3 / 12-13: '-tari' under 13,1-2 / 13-14: 'meo' under 13,4-5 / 15-22: 'Quia fecit' under 15,1-17,3 / 23: 'mihi' given as 'michi', 'ma-' (given as 'mag-') under 24,1-2, & '-gna' (given as '-na') under 25,4 / 24: 'qui' under 28,3 / 25-31: 'potens est' under 29,3-31 / 34: 'no-' under 35,2 / 38: '-men' under 41,4 / 42: 'e-' (given as 'ei-') under 43,1-2 / 45: '-ius' given as '-us' / 48-49: 'in brachio' under 48,2-50,2 / 51-52: 'suo' under 51,1-2 / 55: 'su-' (given as 'super-') under 56,5-57,1 / 59: '-bos' under 58,5-59,1 / 62-76: 'Esurientes' under 62-65 / 81-84: 'implevit' under 76,1-79,1 / 84-90: 'bonis' under 81,1-83 / 95-98: 'dimisit' under 99,1-102,1 / 99-100: 'ina-' (given as 'in a-') under 102,2-103,2 / 108: '-nes' under 107,2-108,1 / 109-110: 'Sicut locutus' under 109,1-111,1 / 111: 'est' under 111,2 / 111-118: 'ad patres' under 118,2-119,5 / 118-122: 'nostros' under 121,1-5 / 123-126: 'Abraham' under 123,2-124,2 / 127: '-ni' under 128,4 / 127-131: 'eius in secula' under 128,6-129,6. Tenor and Contra; no further discrepancies, but none of the verse incipits given seem to be underlaid with care for word positioning.

Bibliography; Mitchell, 'Regional styles and works' p. 156, which is slightly wrong in that it refers to this setting as a Superius paraphrase and also because it refers to the 'Quia fecit' having a metrically irregular cadence (a comment based on my previous mistranscription of the original).

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67. Magnificat Tone III / IV [Dufay]

(i) Trent 89 ff. 164v-166r, anon (DTÖ VII inventory no. 614);

(ii) CS 15 ff. 95v-99r, anon;

(iii) MC 871N pp. 330-333, Dufay;

(iv) MilB ff. 8v-10r, anon;

(v) SP B80 ff. 200v-203r, anon.

Text; see previous items. This is the only through-composed Magnificat setting in Trent 89, and it achieves this status with some economy since there are multiple verse repeats. The ranges as given in our score for the lower voices take into account the span of the voices in the optional verse 7 at the end.¹ The title ‘Tone III / IV’ is present because this setting has elements of both Tones in its paraphrasing Superius, and would therefore be practical for use at Vespers following Magnificat antiphons with endings on either A or E (since Tone III Magnificat verses end with A and Tone IV verses with E). Due to its repeat scheme this is one Magnificat setting which unavoidably ends with a Duo section.

Parent material is found in this setting as follows. The Superius is the chief paraphrasing voice, and its relationship to the first half of Tone III is clear in verse 1. Verse 2 starts freely, but has some mid-section material like the same phrase of Tone III at 15-19. The rest of this verse has an elaborate Superius which is probably free but ends on E as Tone IV does. The four-part verse has Superius Tone III paraphrase throughout, and the following Duo (71-114) is quite like verse 2 since it refers to Tone III at its start, follows this with free material, and then has an ending which is reminiscent of Tone IV material. Verse 5 (115-134) has Tone III material in its Superius which is anticipated by the Tenor, and its ending duplicates the verse 1 ending. Apart from typical Tone III gestures in the Contra secundus at the start and end of the alternative verse 7, this verse is more or less freely composed.

For the Trent 89 version, this setting’s verse repeats require some manipulation of values in syllabic passages. Editorial alterations involving repeated music with new text are indicated using dashed ties.

(i) Trent 89;

[Superius]; 1: the title ‘Tercy et quarti toni’ appears above this voice, the intonation at the start (for Tone III) is supplied from SP B80, the first m sign is om, & a p div follows 1,2 / 3: 5 & 6 are both m (emended using the repeated Superius at 129) / 7,3: corr from sm / 9: ‘Duo’ ind in both voices / 11: 1 & 2 are dtd-m & sm (corr using MC 871N) / 14,1-15,3: written on an end-of-stave extension / 24: 2 sbr (corr using MC 871N) / 71: ‘Duo’ ind in both voices, & the m sign is given before the first stave on a new page-opening / 112,5-114: written on a short end-of-stave extension / 115: m sign given before stave.

Contra secundus; this voice is used as the higher Contra in the four-part verse, & as the highest voice in the alternative verse 7 at the end. 1: m sign om / 64: 1 om (supplied from MC 871N) / 68-70: written on a short end-of-stave extension, & the final note of this lig is oblique & therefore br instead of L / 135: m sign given before stave on new page-opening, and no voice-name is given for this trio section.

Tenor; 6,5-8: written on a short end-of-stave extension / 129: 2 & 3 are dtd-m & sm (corr using MC 871N) / 131: 5 & 6 are dtd-m & sm (corr using MC 871N).

Contra [primus]; 1: the complete voice-name is not given before the four-part verse at 27 / 44: the rest is uc, & 1 is m (corr using MC 871N) 51: 1 sbr (corr using MC 871N) / 120,3: corr from D / 129,6: written on a short end-of-stave extension / 135: at the start of the alternative verse 7 here this voice is merely called ‘Contra’.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices except in the second verse, where the Tenor has full text for just verse 2. The main differences between our underlay and the Trent 89

¹ See Pope, I. and Kanazawa, M. (eds), The Musical Manuscript Montecassino 871 (Oxford, 1978) p. 603 for an argument that the alternative seventh verse is probably not Dufay’s. I contest this on the grounds of style, since it has several features that are also found in Dufay’s late chansons. These features include the rapid downward movement to a cadence at 147-148 in which the lowest voice has the leadingnote-final progression, used of doubled harmonic pace for textural variety, and the strange cadence at 178-182 which - audibly - has three-against-four crossrhythms. The same device occurs at the second-section cadence of Dufay’s well-known *Helas mon duel*.

texting are as follows. [Superius]; 3-5: 'mea' under 4,5-5 / 5-7: 'Domi-' under 5,3-6,4 / 9-13: 'Et exultavit' and the other incipits here are under 9,1-11,4 / 15-19: 'meus' under 16,2-5 / 21: 'in' under 18,1, & 'Deo' under 18,5 / 21-22: 'salu-' under 21,1-3, & '-ta-' under 22,2 / 23: '-ri' under 22,8-23,1, & 'me-' under 23,5-24,1 / 27-40: the texting here is compressed, & the incipits for the lower text lines are given on one line as 'Deposuit et Gloria Patri'. 'Et Gloria Patri' is also used in the lowest-verse incipits in the Tenor and Contra primus. / 41-47: 'sue' under 45,2-3 / 49-60: the texting here is compressed / 61-67: 'generatio-' under 61,1-65,3 / 73-77: 'Quia fecit' under 73-75,2 / 79-81: 'mihi' (spelt 'michi') under 78,2-3 / 83-87: 'magna' under 84,1-86,1 / 100: 'et' under 101,4-102,1 / 105: 'san-' given as 'sanc-' / 108: '-ctum' (given as '-tum') under 107,3-4 / 108-109: 'nomen' under 109,1-110,2 / 111-114: 'eius' under 112,5-113,3 / 120: 'e-' (given as 'ei-') under 120,3-4 / 122: '-ius' (given as '-us') under 121,4-5 / 124: 'in' under 124,4-5 / 125-126: 'proge-' under 125,1-2 / 127: '-nies' under 126,5-6 / 130-131: '-tibus' under 130,6-131,1 / 131: 'e-' (given as 'eu-') under 131,3 / 134: '-um' (given as '-m') under 133,6-134. Contra secundus; 27: the incipits given here all follow each other on a single line & are therefore copied with no regard for word placement / 53: ed rpt of 'et' needed for second line of underlay / 62-70: ed rpt of 'Sancto' needed for third line of underlay / 135-139: 'Deposuit' under 135-138,1 / 140-146: 'potentes' under 140,1-142,2 / 149: 'se-' under 150,1 / 155: '-de' under 154,4 / 157-166: 'et exaltavit' under 157-161,4 / 182-183: '-miles' under 182,2-5. Tenor; 11-13: 'exultavit' under 9,4-11,1 / 14: 'spiritus' under 14,1-5 / 15-19: 'meus' under 15,3-16,4 / 20: 'in' under 17,2, & 'Deo' under 18,3-4 / 20-22: 'salutari' under 20,1-6 / 26: '-o' under 25,3-4 / 27, 71, 115 & 135: none of these incipits are given with regard for individual word placement / 58-70: ed rpts of 'et exaltavit humiles' & 'et Spiritui Sancto' are needed for the second and third lines of underlay. Contra primus; 27: the multiple-verse incipit here is compressed & runs into the right margin / 27, 115 & 135: as at Tenor, 27, etc / 57-70: as at Tenor, 58-70.

Bibliography; Pope and Kanazawa, *op. cit.* pp. 287-294 (edition after MC 871N). Bessler, Dufay Opera Omnia vol. V, pp. 91-94 (edition based on MC 871N). Fano, F. (ed), Anonimi Magnificat (AMMM VII, Milan, 1965) pp. 5-16 (edition using MilB).

(ii) CS 15;

[Superius]; the upper parts on each page of this reading are quite badly affected by show-through, although hardly anything proves to be illegible. 1: the first two staves are indented to make space for the majuscule capital 'M' decorated with penwork, notes 1, 2, 3 & 5 of the intonation are all L, and the intonation is followed by a double custos. No p div is given after 1,2 / 3: 4 & 5 are both m as in Trent 89, MC 871N & SP B80 / 7: 2 & 3 replaced by dtd-m B / 9: 'Duo' ind in both voices, but the lower voice of the Duo is given to the Contra [primus] / 11: 1 & 2 are both m / 13,4-5: these notes are written after the end of a stave / 21,1-2: minor color / 21,6-22,2: likewise / 62: not ligd / 66: no minor color / 71: 'Duo' ind in both voices, & again the lower Duo voice is the Contra primus instead of the Tenor / 75-76: no lig / 115: at the start of the second page-opening the Superius has a majuscule penwork-decorated letter E which indents the first two staves / 134: following verse 5 & 9 'Fecit potentiam' is written out in full instead of using repeats as in Trent 89. The differences with Trent 89 here are as follows, given in italics for the sake of clarity. *The lower Duo voice is allotted to the higher Contra / 12,2-3 have minor color / 13,4-6: uc due to notehead lacunas / 14,1-15,2: likewise.* Following the 'Fecit' potentiam verse the 'Deposuit' verse is also written out in full. The differences with Trent 89 here are as follows (again, in italics). *29: no lig / 29,2-30,3: replaced by br C sbr B / 33: 1 is L, & 34-38 are om / 45: no minor color / 46: 1 replaced by m B sbr B / 49: 1 & 2 ligd / 50: likewise / 53: likewise / 54: likewise / 56-57: replaced by ligd br E br G / 58: replaced by br rest / 59-60: replaced by L C / 61-63: ligd / 67: no minor color / 134-183: this passage (allotted to the higher Contra in Trent 89) is given to the Superius in CS 15 at the start of the third page-opening, which begins with a majuscule decorated capital 'D' that indents the first two Superius staves. The clef for this section changes to C clef on the middle stave line and the m sign is given in all active voices as cut-C / 138: 2 replaced by sm B sm A / 146,1-2: uc due to lacuna / 154,3-4: minor color, also made uc by lacuna / 157-158: replaced by L C / 175: no lig / 178,1-179,2: uc due to lacuna / 183: following the alternative verse 7, verse 8 is written out in full. Differences with Trent 89 are as follows. *71: the lower Duo voice is given to the Contratenor [primus] and both voices have cut-C at their start / 98: 4 &**

5 are C B / 107,1-2: *minor color* / 109-110: *no lig* / 113,3-4: *minor color* / 114: following verse 8, verse 9 ('Suscepit Israel') is written out in full, and differences with Trent 89 are as follows. 117,1-2: *replaced by dtd-br* / 120,1-2: *minor color* / 126,5-6: *minor color, made uc by lacuna* / 129,2-3: *minor color* / 132,4-135,1: *written on an end-of-stave extension*. 134: following 'Suscepit Israel' the 'Sicut locutus' verse is written out in full, and differences with Trent 89 are as follows. 13,1-2: *minor color* / 14-,3-15,3: *uc due to lacuna* / 18: 1-4 are all *sm*. 26: following the 'Sicut locutus', verse 11 ('Gloria Patri') is written out in full, using the music of the four-part verse. Differences with Trent 89 are as follows. 33-38: *om* / 45: *no minor color* / 49: 1 & 2 *ligd* / 50: *likewise* / 53: *likewise* / 54: *likewise* / 57: *replaced by br G ligd to previous note* / 58: *replaced by br rest* / 59-60: *replaced by L C* / 65: *no minor color* / Following the 'Gloria Patri' is a fully written-out verse 12, in which the differences with Trent 89 are as follows. 74,2-75,2: *replaced by dtd-br A, & no lig at 75-76* / 98: 3-4 *replaced by sbr D* / 100-101: *no lig or minor color*.

Contra [secundus]; 27: the voice name is incomplete, the 'C' of the voice-name is a penwork-decorated capital and the instructions 'Anima mea / Et exultavit / Tacent' (spelt 'Tacent') precede the music / 70: replaced by L upper E *ligd* to previous notes. On the second page-opening, the 'C' of 'Contra' is a decorated capital, & the voice-name is followed by 'Et misericordia Fecit potentiam tacent' then a fully-written out verse 7 in which the Contra secundus variants with Trent 89 are as follows: 29-37: *replaced by sbr upper E dtd-br upper G br upper E* / 38-39: *ligd* / 49: 1 & 2 *ligd* / 50-51: *ligd* / 55,1-2: *replaced by br A* / 59-60: *ligd* / 62-63: *ligd* / 70: *as at 70 previously*. On both the second and third page-openings the lower Contra [primus] is mis-named as 'Altus'. / On the third page-opening the voice-name with decorated capital is rptd, & is followed by 'Sicut locutus tacet'. There then follows a fully-written out verse 11 to the music of 27-70 in which the variants with Trent 89 are as follows. 29-37: *as above* / 49: *likewise* / 50-52: *given as a single lig* / 55: *as above* / 59-60: *as above* / 62-64: *ligd* / 70: *as above*.

Tenor; 1: the first stave is indented since the voice-name appears on the stave, with a decorated capital T / 4,4-5: *minor color* / 6,1-2: *likewise* / 8: 'Et exultavit tacet' follows the double custos since the Duo voice at 9-26 is given to the Contra [primus] / 31-32: replaced by L C, & no *divisi* at 31 / 36-38: replaced by *dtd-L* / 43: *no lig* / 51-52: replaced by L C / 53: 1 & 2 *ligd* / 54-57: *ligd* / 60-61,1: replaced by *dtd-br* / 67-70: *no lig*, & this passage is written on a short end-of-stave extension with 'Quia fecit tacet' following since the subsequent Duo's lowest voice is allotted to the Contra [primus] / 115: at the start of the second page-opening the voice-name, style and stave indentation is the same as at 1 / 131: 5 & 6 are *col sbr* & *col m* / 134: the double custos is followed by 'Fecit potentiam tacet' since that duet section (which is fully written out) has the Contra [primus] as its lowest voice instead of the Tenor. There then follows a fully written-out verse 7 ('Deposuit') in which the variants with Trent 89 are as follows, given in italics. 28-30: *no lig* / 31: *no divisi* / 32-37: *om* / 40-41: *no lig* / 43-44,1: *ligd*, & 44,1-2 *have minor color* / 51: 1 & 2 *replaced by br C* / 53: 1 & 2 *ligd* / 55-57: *ligd* / 58-61,1: *ligd*, & 60-61,1 *are replaced by dtd-br C* / 62-66: *ligd* / 143,3-144,1: *no lig* / 146: *replaced by sbr C & sbr rest* / 147,1: *replaced by sbr G* / 159: *not ligd* / 168,2-169,2: *likewise* / 183: the double custos is followed by 'Esurientes tacet', since the lower voice in that Duo section is given to the Contra [primus]. There then follows a fully written-out Tenor for verse 9 ('Suscepit') in which the variants with Trent 89 are as follows. 115: 1 & 2 *replaced by dtd-br* / 119: 1-5 *replaced by dtd-sbr dtd-sbr* / 120,2-3: *minor color* / 126,5-6: *minor color* / 127: *uc due to lacuna* / 128,1-2: *minor color* / 130,4-5: *minor color* / 132,1-2: *likewise*, & 132,1-4 *are written on a short end-of-stave extension* / 132,5-134: *written on a small part-stave at the end of the page, & no lig at 132-133*. The third page opening begins with the same voice-name and indentation style as previously, and the direction 'Sicut locutus tacet'. There then follows verse 11 ('Gloria Patri') written out to the music of the four-part verse, and the variants with Trent 89 are as follows. 28-30: *no lig* / 31: *no divisi* / 32-37: *om* / 40-41: *no lig* / 51: 1 & 2 *replaced by br C* / 53: 1 & 2 *ligd* / 54-58: *ligd* / 58-61,1: *ligd*, & 60-61,1 *are replaced by dtd-br C* / 62-64: *ligd* / 65-66: *ligd separately* / 70: *following the double custos is 'Sicut erat tacet' since the lower Duo voice in that section is given to the Contra [primus]*.

Contra [primus];

1: the voice-name is incomplete, & the 'C' of 'Contra' is a large penwork-decorated majuscule that indents the first two staves / 4,4: replaced by two notes which may be f A f B, but which are *uc* / 9: the lower Duo

part here is part of this voice / 15,1-2: minor color / 15,3-4: no lig, & lacuna over 4 / 16,4-5: written on a short end-of-stave extension / 44-45: uc due to lacuna / 46-47: no lig / 47-49: uc due to lacuna / 53-55,1: written on a short end-of-stave extension / 59,1-60,1: replaced by dtd-br E / 62-65: ligd / 71: the Duo here is part of this voice / 72,2-73,2: replaced by dtd-br A, & no lig at 73-74 / 100-101: no lig or minor color / 112,2-3: minor color / 115: the second page-opening begins this voice with a majuscule decorated 'A' (for 'Altus' – a misnomer) and indented staves in the same style as on the first opening / 119,3-120,1: replaced by sbr C m C / 125: 3 D / 126: 4 is lower C / 130: 2-4 uc due to lacuna / 134: after the double custos follows a fully written-out verse 6 ('Fecit potentiam') in which the variants with Trent 89 are as follows. 10,2-3: *no minor color* / 11: 1 replaced by sbr E sbr E / 15,1-2: *minor color* / 15,3-4: *no lig* / 17: 1 replaced by sbr C sbr C / 20,6-21,2: *minor color* / 22: 5 sbr / 23: *rest om, & 5 uc* / 24,6-27,1: replaced by m D m D, & no lig at 24-25. There then follows a fully written out verse 7 ('Deposuit') in which the variants with Trent 89 are as follows. 30-31: *not ligd* / 32-37: *om* / 47: *not ligd* / 49: 1 & 2 *ligd* / 50-52: *ligd* / 53-55: replaced by br C sbr C sbr C br C / 56-58: replaced by ligd L C br A / 59-61,1: replaced by sbr rest & L upper E / 62-65: *ligd* / 70: after the four-part verse comes the Contra for the alternative 'Deposuit' verse (starting on a new page-opening with the same style of indentation as on the first page, with a majuscule decorated 'C' as the first letter of 'Contra') / 147,4-5: written on a short end-of-stave extension / 148-149: *ligd* / 174: no lig / 175,2-3: replaced by sbr F / 182,3-4: no minor color / There then follows a fully written out lower voice for verse 8 ('Esurientes') in which the variants with Trent 89 are as follows. 90: *no lig* / This is followed by a fully written-out Contra primus for verse 9, and the variants are as follows. 117,1-2: replaced by dtd-br C / 125: 2 is dtd, & the rest is om. On the third page-opening the majuscule decorated 'A' (for 'Altus') and the indentation is in the same style as on the first opening, & the Contra primus begins with a fully written-out lower Duo voice for verse 11 ('Sicut locutus'). The differences with Trent 89 are as follows. 10,2-3: *no minor color* / 15,1-2: *minor color* / 15-16: *no lig* / 20,1-2: *minor color*. There then follows a fully written-out verse 11 & the variants are as follows. 30-31: *not ligd* / 32-37: *om* / 40: 1 & 2 *ligd* / 43: *no lig* / 47: *not ligd* / 49: 1 & 2 *ligd* / 50-52: *ligd* / 53-57: replaced by br C sbr C sbr C dtd-L C / 59-61,1: replaced by sbr rest & L upper E / 62-65: *ligd*. Finally there follows a fully written out lower Duo voice for verse 12 ('Sicut erat') and there are no further variants with Trent 89.

Underlay; CS 15 texts all voices, with very few lower-voice word omissions.

The extensive critical notes here show that in writing out all of the verses the CS 15 copyist adapted the music. Very few of the repeats are exactly identical, and in the four-part verses accommodation of repeated text is generally made by omitting some measures around the area of 32-37 and also altering some syllabic values at 52-59. It therefore follows that whoever prepared this copy or its exemplar clearly knew what they were doing and was probably very familiar with the music. Otherwise CS 15 has few variants with Trent 89 apart from its shifting-round of lower duet voices from Tenor to Contra primus, and those variants that there are chiefly consist of small values.

(iii) MC 871N;

[Superius]; 1: the first stave is indented (probably for a majuscule 'M' that was never entered) and the second & third notes of the intonation are a br L lig. The intonation is followed by a single custos, then the m sign above the stave. / 3: 4 & 5 are both m / 5: 2 m / 62: not ligd / 107: 1 & 2 are both m / 113: 2 B (below) / 129: 4 & 5 are both m / 135: the alternative verse is not given in MC 871N.

[Contra secundus]; 27: this voice is given as part of the Contra primus, and the lowest part in the four-part verse is given to a separate voice which is unnamed. The cut-C m sign is given at its start point. / 38-41: *ligd* / 70: 1 is br as in Trent 89.

Tenor; 1: a gap has been left at the start of the stave (presumably for a majuscule initial) & the m sign is om / 17,1: replaced by sbr sbr / 31: no divisi / 37-70: due to lack of space, this portion of the Tenor is given at the bottom of the page to the right / 63-64: *ligd* / 65-66: *ligd* separately / 114: single custos / 119,5-134: as at 37-

70 / 126: erased m B follows 3. Both this part and the Contra above it on p. 333 are damaged by some calligraphic exercises in a later and very large hand.

[Contra primus]; 1: the first stave is indented like the Superius / 8: single custos, followed by 'Et exultavit tacet'. Also, verse 3 (27-70) is given to a separate part in this reading.

Underlay; MC 871N gives Superius text for verse 1 and incipits for verses 2-5 inclusive. The lower voices all have sectional incipits for these verses & no indication of verse repeats are given.

MC 871N is the reading closest to Trent 89 in its once-through rendition of the basic music. There are also very few differences between the two sources.

(iv) MilB;

[Superius]; 1: the intonation is in the Contra altus part, the first stave is indented, and this is preceded by a majuscule Lombard capital 'A', above which the title 'tertii toni' appears / 3: 4 & 5 are both m / 9: verse 2 has 'Duo' ind in both voices, but the lower voice here is given to the Contra altus. Only verses 2 and 6 have text and incipits here. / 11: 1 & 2 are both m / 27: only verses 3 and 7 have text and incipits here / 62: not ligd / 66: no minor color / 71: 'Duo' ind in both voices, but again the Contra altus has the lower voice here, and the only text and incipits are for verses 4 and 8 / 108: 1 has sharp / 115: on the second page-opening a majuscule 'E' precedes the music on the first stave / 134: single custos. After 134 there then follows a fully written out Superius for verse 10 ('Sicut locutus') and the variants with Trent 89 are as follows. *11,1-2: as at 11 above. / 26: single custos.* There then follows a fully written-out verse 11 with variants as follows. *34-36: written on an end-of-stave extension / 62: as at 62 above / 70: single custos.* Finally, verse 12 is written out in full and the variants here are as follows. *108: as at 108 above / 112,3-113,2: written on an end-of-stave extension / 115: single custos.*

Contra altus; this voice has all of the main Contra and all lower duet voices in MilB apart from the lowest voice of the four-voice verse, which is called a 'Contra bassus'. These notes proceed below using the scoring as set out in MilB. 1: the score is indented to make space for a majuscule 'C', the intonation precedes 1, and its notes are br plus two ligd breves & L L followed by a single custos / 8: single custos / 26: likewise / 27: the clef changes to C clef on middle stave line just for the four-part verse / 65: 1 C / 70: this note is a ligd br as in Trent 89 / 134: single custos, & there then follows fully written out verses 11 and 12 in which the variants with Trent 89 are as follows. *27: as at 27 above / 65: as at 65 above / 70: as at 70 above.* 135-183: the alternative verse 7 is not present in MilB.

Tenor; 1: the voice-name is written under a stretch of blank stave, and a single custos is given before the music begins. Otherwise (due to the Contra altus taking the duet lower voices) this voice in MilB only consists of verse 1, verse 3, verse 5 and a fully written out rpt of verse 3 as verse 11. / 27-30: replaced by L C and ligd br C br D / 115: verse 5 is copied on the recto side of an inserted half-page marked as folio 8^a r / 129: 1 & 2 are both m / 131: 5 & 6 are both m. The variants in the fully written out verse 11 are as follows. *27-30: as above.*

Contra bassus; this voice in MilB only consists of the lowest voice in the four-part verse, which is written out twice (as verse 3 and then as verse 11). / 27: as at the start of the Tenor, the voice-name is under a stretch of blank stave before the music begins. There are no variants in either verse.

Underlay; the Superius is fully texted and most lower voices only have sectional incipits. MilB gives the music in essentially the same form as in Trent 89 but alters the Contra scoring considerably and gives verses 11 and 12 written out fully.

MilB otherwise has very few musical differences with Trent 89, and in contrast to CS 15 its repeated verses are written out identically.

(v) SP B80;

[Superius]; this setting only has odd-numbered verses in polyphony. 1: the title 'Tercy et quarti toni' appears above this voice, and in the left margin is a majuscule blue Lombard capital 'A' with red penwork decoration trailing down the page. All intonation notes are br apart from the final L and are followed by a double custos. SPB80 gives all O-mensuration verses in doubled values (using cut-C) but the variants recorded for those verses here are given in the same values as the Trent 89 reading for ease of comparison. 1,2: no p div following this note, & 1,2-2,1 are ligd / 3: 1-2 are ligd, & 3,4-5 are both m & ligd / 4: 2 & 3 are ligd / 6,3: replaced by m sm, & 6,6-7 are ligd / 7,5: replaced by dtd-m A sm F / 8: single custos, & after verse 1 the music proceeds to verse 3. The variants following are in the same cut-C values as those in Trent 89. 27-28: ligd / 32: replaced by sbr C sbr C / 38-39: ligd / 54: 1 & 2 ligd / 62: not ligd with 61 / 62-63: ligd / 70: single custos. The music then proceeds to verse 5, which is in doubled values using cut-C. 118: 3 & 4 ligd / 120: likewise / 121: 1 & 2 ligd, & 4 replaced by dtd-m C sm A / 124,4-125,1: ligd / 125: 3 & 4 ligd / 126: 1 & 2 ligd, & 4-5 ligd / 129: 1 & 2 ligd, & 4-5 are both m / 129,6-130,1: ligd / 132: 4 & 5 ligd / 133: 5 replaced by dtd-m A sm F. There then follows verse 7 ('Deposuit') set to the duet at 71-134, and the cut-C values in both mss are the same again. Variants are as follows. 71: 'Duo' ind in the lower voice only / 76,2-77,1: ligd / 88: no lig / 107: 1 & 2 are both m / 114: single custos. There then follows a fully written out verse 9 with doubled values, in which the variants are as follows. 118: as at 118 above / 120: as at 120 above / 121: as at 121 above / 124: 3 & 4 ligd / 125: as at 125 above / 126: as at 126 above / 129: 1 & 2 ligd / 129,6-130,1: as above at 129,6 / 130: 2 & 3 ligd / 132: as at 132 above / 133: as at 133 above / 134: single custos. Finally there is a fully written out verse 11 in which the cut-C values in both mss are the same, and in which the variants are as follows. 32-37: om / 38-39: ligd / 49: 1 & 2 ligd / 50: likewise / 53: 1 & 2 ligd / 54: likewise / 57: replaced by br G ligd with 56 / 58: replaced by br rest / 59-60: replaced by L C / 61-63: ligd / 70: single custos. The alternative verse 7 does not appear in SP B80.

Triplum; this voice (which has its name in the left margin in majuscules on all openings) is the same as the Trent 89 Contra secundus, and is only used in verses 3 and 11. 33-34: ligd / 36: 1 & 2 replaced by dtd-sbr C / 39-41: ligd / 70: this note is a ligd br as in Trent 89. For the fully written out verse 11, variants are as follows. 29: replaced by sbr upper E & dtd-br upper G / 31-36: om / 37: replaced by br upper E / 38-41: ligd / 49: 1 & 2 ligd / 50-52: ligd / 55: replaced by br A / 58-59: ligd / 62-70: this portion of the Triplum is given at the bottom of the page to the left due to lack of space. Directs and 'Residuum Triplum' indicate the continuation / 62-63: ligd.

Tenor; as in the Superius and Contra, all O mensuration verses are in doubled values in cut-C. Variants in those verses are recorded here using the Trent 89 values for ease of reference. 1; the voice-name is in majuscules in the left margin on all openings / 1,3-2,2: ligd / 3,2-4: ligd / 4: 3-4 ligd / 5,3-4: ligd / 5,6-6,1: ligd / 6,4-7,2: ligd / 8: single custos / 9: all lower duet voices are given to the Contra in SP B80. From 27, values in both mss are the same, & variants are as follows. 31: no divisi / 43: no lig. There then follows verse 5 with doubled values. / 115: 1 & 2 replaced by sbr br / 116,3-117,2: ligd, & no color in 117-118 / 117,3-118,2: ligd / 120,4-121,3: ligd / 121,4-122,1: ligd / 126: 2-3 & 4-5 ligd / 128,3-129,1: ligd / 129,2-4: ligd / 130: 4 & 5 ligd / 132,4-133,2: ligd / 133,4-134: ligd. There then follows a fully written out verse 9 in doubled values in which the variants are as follows. 116: 3 & 4 ligd / 117-118: no color, & 117,3-118,2 are ligd / 120,4-121,3: ligd / 122: 1 replaced by br C sbr C / 124,5-126,1: ligd / 126: as at 126 above / 128,3-129,1: as above / 129,2-4: as above / 131: 3 & 4 ligd / 131,6-132,1: ligd / 132,6-13,2: ligd. There then follows a fully written out verse 11 in which the cut-C values are the same in both mss. Variants are as follows. 28-30: not ligd / 31-38: 33-37 are om, & 31 (without divisi) plus 32 & 38 are given as one lig / 40-42: ligd / 49-52: replaced by dtd-br C sbr C br C br C / 53,1-2: ligd / 54-57: 56 is br followed by a br rest, & 54-56 are ligd / 58-61,1: replaced by ligd br C br A dtd-br C / 70: single custos.

Contra; this is the Trent 89 Contra primus. As in the Superius and Tenor, all O mensuration verses are in doubled values in cut-C. Variants in those verses are recorded here using the Trent 89 values for ease of reference. 1: the voice-name is in majuscules in the left margin on all openings / 1,2-2,1: ligd / 2,3-3,1: ligd /

3,6-4,1: ligd / 4,6-5,1; ligd / 5,2-6,1: ligd / 6,2-3: ligd / 6,4-7,2: ligd / 8: single custos. There then follows verse 3, in which cut-C values in both mss are the same. 27-29: ligd / 30-31: ligd / 32-34: ligd / 40,1-2: ligd / 53,2-54,2: replaced by dtd-br C / 56-57: replaced by L C / 70: single custos. There then follows verse 5 with doubled values in cut-C, and the variants here are as follows. 115: 2-3 ligd / 115,5-116,1: ligd / 116,6-117,1: ligd / 117,2-118,1: ligd / 118,2-119,2: ligd / 119,3-120,3: ligd / 121-22: 121,1-2 are ligd, & 121,3-122,1 are ligd / 122: 1 replaced by br sbr / 123: 3-4 & 5-6 are ligd / 126-127: 126,1-2 are ligd & 126,3-127 are ligd / 127-128: no color / 128,2-129,1: ligd / 129,6-130,1: ligd / 130,6-131,1: ligd / 131,2-132,1: ligd / 132,2-3: ligd / 132,4-133,2: ligd / 134: single custos. There then follows the lower voice of the duet at 71-114, set to the words of verse 7. Cut-C values are the same in both mss, and variants are as follows. 74,2-75,1: ligd / 113,3-114: these notes overrun the end of the stave, & there is no custos. There then follows a fully written out verse 9 in doubled values, in which variants are as follows. 115: as above / 115-5-116,1: as above / 116,6-117,1: as above / 117,2-118,1: as above / 118,2-119,2: as above / 119,3-120,3: as above / 121,3-122,1: as above / 122: as above / 123: as above / 126: 1-2 are ligd & so are 3-5 / 127-128: as above / 128,2-129,1: as above / 130,6-131: as above / 131,2-132,1: as above / 132,2-3: as above / 132,4-133,2: as above / 134: as above. There then follows a fully written out verse 11 in which the cut-C values in both mss are the same. The variants here are as follows. 27-29: no lig / 30-31: ligd, & 31 is L / 32-38: om / 39: 1 & 2 ligd / 43: no lig / 49: 1 & 2 ligd / 50-53: ligd, and 53,1-2 are replaced by dtd-br upper C / 56-58: replaced by ligd br C L A / 59-61,1: replaced by sbr rest & L upper E / 62-65: ligd / 70: single custos.

Underlay; fully texted in the Superius, with a mixture of sectional incipits and partial text for the lower voices.

SP B80 has few true variants with Trent 89 or indeed with the other sources, but is the most obvious adaption amongst the surviving readings since it turns this setting into an alternatim Magnificat and also switches round the lower-voice duet role of the Tenor and main Contra. It also shortens verse 11 in a very similar manner to the CS 15 version and the endings of these two verse 11 variants are almost identical.

As a final comment to these concordances, differences between sources mainly concern the way in which repeats are written out. It seems that most copies originate in Italy, and that Trent 89 and MC 871N are the most closely related. Since the pieces that follow Dufay's Magnificat in Trent 89 are in a similar ink colour and include the Ode setting *Tu ne quesieris* plus a couple of English-looking motets, the whole batch of pieces here might have come from an exemplar originating at an important Italian centre.

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68. Magnificat Tone VIII [Touront?]

- (i) Trent 89 ff. 173v-175r (DTÖ VII inventory no. 619);
- (ii) Strahov ff. 298v-299r, incomplete (with a central single page missing, and the final verses were possibly never added).

Text; see previous items. Even-numbered verses are set polyphonically, and odd-numbered verses are supplied with the help of the Roman-version Tone VIII formula in Illing, *op. cit.* and also LU 1997 pp. 212-213. The opening notes of the Tone formula here (G A & ligd G C) are not quite the same as in the modern version. Regarding my tentative attribution to Touront see the Introduction, the notes below, & the commentary to no. 62. Tone VIII is elaborated in the Superius throughout, but the formula sometimes becomes undetectable and only verses 4, 10 and 12 have Superius recitation passages on C.

(i) Trent 89;

[Superius]; 1: all voices have gaps between their clefs and m signs and their first note or rest (presumably these spaces were left for majuscule initials). / 21: 'Duo' ind in Tenor only / 74,4-75: written on a short end-of-stave extension / 123: 'Duo' not ind in either voice.

Tenor; 8: 3 uc / 25: 2 E / 26: clef change is at start of new stave / 39: 5 B / 66: clef change is at start of new stave / 72: natural ind by b before 72,1 / 123: the clef change here seems to have been inserted as a correction / 143: as at 66.

Contratenor; 7: ns / 51: 1 D / 61: 4 has flat / 83: 1 E / 154: 3 C / 166: 3 is sbr lower C.

Text; fully underlaid 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]; 8: 'me-' under 8,2 / 12: '-us' under 11,6 / 14: '-o' under 13,3 / 15: '-ta' under 16,1 / 20: '-o' under 19,6 / 21: '-a' under 23,1 / 22-23: 'fecit' om / 24: 'mihi' spelt as 'michi' / 26: 'ma-' (given as 'mag-') under 24,7 / 27: '-gna' (given as '-na') under 26,4-5 / 32: 'est' under 31,4-5 / 34: '-men' under 35,4-6 / 35: 'ei-' (given as 'e-') under 37,1 / 41: '-ius' (given as 'us') under 40,7-8 / 49-51: '-tiam' under 49,2-3 / 51-53: 'in brachio su-' under 53,2-55,3 / 57: '-o' under 56,2-3 / 62: '-sit' under 61,3 / 63-64: 'super-' under 63,1-3 / 67: 'cor-' under 67,3-5 / 71: 'su-' under 69,4 / 75: '-i' under 74,1 / 76-90: 'Esurientes' under 76-82 / 95: 'bo-' under 94,2 / 97: '-nis' under 96,2-97,1 / 103-107: 'dimi-' under 104,2-1-105,3 / 112: 'i-' given as 'in-' / 113: '-na-' given as '-a-' / 124: '-cut' under 124,5 / 125: 'locu-' under 125,2-3 / 126: '-tus' under 126,4-5 / 130: 'no-' under 130,2 / 133: '-stros' under 132,4-133,1 / 133,7-138: the text positioning here looks imprecise / 140: 'e-' is crossed out and rewritten under 142,3-4 / 145: '-rat' under 144,2 / 146-151: as at 133 / 153-158: 'et in secula' under 153,1-154,1 / 158-161: 'seculo-' under 158,2-159,1 / 162: '-rum' under 161,5-6 / 167: '-men' under 166,7-167,1. Tenor; none of the verse incipits given seem to be underlaid with care for word positioning / Contratenor; likewise throughout / 15-17: ed rpts of 'salutari' needed / 150-151: ed rpt of 'secula' needed.

Bibliography; van Benthem, *op. cit.* pp. 15-20 (edition). Mitchell, 'Regional styles and works'. See the commentary to no. 62 for similarities between this Tone VIII setting and the latter. This Magnificat also shares features with the Touront Magnificat Tone VI no. 75. The sequential Superius motive at 29-30 is similar to a passage in the Touront setting at 32-33, and following these passages both settings have upward scalic runs (see this setting at 30 & the Touront setting at 33). The sequential figure at 38-40 has no direct counterpart in the Touront Tone VI setting, but the Touront Tone VI ends its 'Quia fecit' section with imitative sequence. Finally, both 'Esurientes' verses are in cut-C and both end with rhythmically similar three-voice imitation.

(ii) Strahov;

[Superius]; 1: the first stave starts with a red majuscule 'E', and the initial clef is only given for the first stave (1-11) / 7: 1 replaced by sbr E m E / 11:1-4 replaced by sbr E m D / 15: 2 & 3 are both m, & no minor color at 4-5 / 16-17: no lig, m rest follows 2, & 17,1 is m / 18: no minor color / 20: no custos / 21: 'Duo' ind by 'duum', and 1-2 have minor color / 24,1-2: minor color / 24,7-25,2: likewise / 26: 2-3 replaced by sbr D ligd to the following sbr C / 28: no minor color / 36,3: beyond this point the rest of the Superius is missing, and the two staves containing the 'Quia fecit' are crossed through - suggesting that the loss of the following page (containing the rest of the Superius) might have occurred while the manuscript was still in use.

[Tenor]; 1-66: this incomplete part begins on a clefless stave (which probably had a C clef on the middle stave line). Its first notes are a replacement of 66,4-67,4 which read dtd-m B sm A sbr G m G / 71: no b / 72: no natural / 75: no custos / 76: not ligd / 78-79: ligd separately / 86: clef change here to C clef on fourth line up, at the start of a new stave / 88,1-2: not ligd / 117: 1 G, & 1 & 2 are ligd / 122: no custos / 123: 'duum' given in this voice, & 4 is D / 124: 1-3 replaced by m A m C m B / 127: no cor / 138: no custos, & no further music for the Tenor is given since the Contratenor's 'Esurientes' section follows.

Contratenor; 1-20: missing in Strahov due to the loss of a single page (see the Superius above) / 47: 3 sbr / 50: 1 m / 57: no cor / 61,4: flat as in Trent 89 / 70: no lig / 75: no custos / 76-77: replaced by br D sbr D sbr B / 82: not ligd / 83-84: replaced by br D sbr C sbr G, and the last two notes here are ligd to 85 / 99-122: the copying here is in a rougher hand than previously, and it may have been added after the main copy. The ending (114,1-122) is entered on a sloppily drawn part-stave at the bottom of the page. / 107: no lig / 115,2-116,1: ligd / 116,2: not ligd / 122: no custos.

Underlay; what survives of the Strahov reading gives Superius text and lower-voice sectional incipits. The Tenor here spells 'locutus' as 'loqutus', and in verse 4 the Superius has 'michi' for 'mihi.

Strahov seems to be a poorly copied version and has few significant variants with Trent 89, whose copying in this instance seems remarkably neat and almost error-free.

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69. Magnificat Tone V (Trent 89 ff. 207v-211r, unicum, DTÖ VII inventory no. 648).

Text; see previous items. Chant verses have been provided with the help of Illing, *op. cit.* p. 22 and LU 1997 pp. 210-211. In this setting the normal Tone V formula seems to need modifying in two ways. Firstly, the Tenor (which has a consistent Bb signature throughout) seems not to need B naturals added at the point in the Tone V formula where B natural occurs (see the other Tone V settings in this edition for examples). In fact, using B naturals thus in this setting would cause problems in verses 2, 4 and 8 at 29, 64 and 164 respectively. Therefore the editorially provided chant verses have B flats instead of B naturals. Secondly, the contour of the Tenor at 3-9 suggests that the Tone V formula should be slightly modified by ligating the first A C (so that verse 2 in chant would start with F for 'Et' and then an A-C ligature for 'e-', afterwards proceeding normally). Accordingly, the editorial chant verses provided follow this pattern.

This setting paraphrases Tone V in its first discantus voice, with the equal second discantus also having some imitative role. The Tenor also has clear patches of Tone quotation (see 26-30). Verses 8 and 12 are slightly varied repeats of verses 2 and 6, and the differences between verse pairs 2 / 8 and 6 / 12 are minimal.

[Primus discantus]; 1: this voice has no name, but since there is a second and equal upper voice starting at verse 6 which is called 'secundus discantus' then 'primus discantus' is logical. Also in the three active voices at 1 the m signs are given before their first staves. / 40: 'Duo' ind in both voices / 66: written on a short end-of-stave extension / 67: at the start of a new page, all voices have their m signs given before their first staves / 136: likewise, the three active voices here all have cut-C rptd here on a new page in the left margin / 175: 'Duo' ind in both voices, & m sign given in left margin / 199: in this voice and also the two lower voices the m signs are given before first staves on a new page-opening.

Secundus discantus; 91,2-3: written on a short end-of-stave extension.

Tenor; 156-157: written on a short end-of-stave extension.

Contratenor; 171,3-4: written on a short end-of-stave extension.

Underlay; fully texted in the two discantus voices, with sectional incipits and partial text in the Tenor plus sectional incipits for the Contratenor. The main differences between our underlay and the Trent 89 texting are as follows. [Primus discantus]; 2-10: 'Et exulta-' under 2-4,2 / 18: '-vit' under 17,3 / 26: '-o' under 29,1 / 27-31: 'saluta-' under 29,2-30,2 / 34: '-ri' under 32,1 / 35: 'me-' under 34,2 / 39: '-o' under 36,4 / 40-41: 'Quia' under 40,1-4 / 42: 'fe-' under 43,2 / 46: 'mihi' (spelt as 'michi') under 46,3-47,3, & 'ma-' (given as 'mag-') under 47,7-9 / 54: '-gna' (given as '-na') under 53,5 / 61-64: 'et sanctum nomen' under 61,4-63,3 / 64: 'e-' (given as 'ei-') under 64,4 / 66: '-ius' (given as '-us') under 65,3 / 73-77: 'poten-' under 73,1-74,2 / 77-78:

‘-tiam’ under 77,1-78 / 84: ‘su-’ under 85,2 / 109: ‘-o’ under 108,2 / 112-121: ‘dispersit...su-’ is given in a compressed manner, under 112-124,3 / 133: ‘-i’ under 130,4 / 137-145: ‘Esurien-’ under 137-139,2 / 153: ‘-tes’ under 152,2-3 / 160-162: ‘divites’ under 160,3-162,2 / 164-169: ‘dimisit’ under 164,1-165,1 / 169-174: ‘inanes’ under 170,2-171,4 / 180: ‘-cut’ under 179,5 / 180-181: ‘locu-’ under 180,3-4 / 182: ‘-tus’ under 183,3-4 / 185: ‘ad’ under 186,1 / 187-188: ‘patres’ under 187,3-188,1 / 188-190: ‘nostros’ under 189,2-6 / 190-192: ‘Abraham’ under 190,2-191,3 / 194-195: ‘eius’ under 194,2-4 / 196-197: ‘secula’ under 196,2-5 / 214-215: ‘et sem-’ under 217,1-2 / 241: ‘-per’ under 239,1 / 252: ‘A-’ under 255,1 / 265: ‘-men’ under 262,2-263,1. Secundus discantus; 68-75: ‘Fecit potentiam’ under 68-73,1 / 79: ‘su-’ under 80,1 / 135: ‘-i’ under 134 / 180: ‘-cut’ under 179,5 / 180-182: ‘locu-’ under 180,2-181,1 / 183: ‘-tus’ under 183,2-3 / 184: ‘ad’ under 185,2 / 186-187: ‘patres’ under 186,2-187,1 / 187-189: ‘nostros’ under 188,1-5 / 189-192: ‘Abraham’ under 189,2-190,5 / 193: ‘e-’ (given as ‘ei-’) under 194,1, & ‘-ius’ (given as ‘-us’) under 194,3-4 / 197-198: ‘-cula’ under 197,4-6 / 200-207: ‘Sicut...principio’ under 200-205,3 / 209-210: ‘et sem-’ under 211,2-212,2 / 246-248: ‘seculorum’ under 247,1-250 / 267: ‘-men’ under 266. Tenor; 3, 69, 138 & 201: none of these incipits are given with regard for individual word positioning. Contratenor; 1, 40, 67, 136 & 199: as at Tenor 3, etc. / 63: ed rpt of ‘et’ needed / 74-79: ed rpt of ‘potentiam’ needed / 206-211: ed rpt of ‘principio’ needed.

Bibliography; Mitchell, ‘Regional styles’, where it is suggested that the following fragmentary setting in Trent 89 may be the work of the same anonymous composer as this setting.

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70. Isolated Magnificat verse (Trent 89 f. 179r, unicum, not listed in DTÖ VII inventory).

This ‘Quia’ fecit’ verse follows *Ave maris stella* DTÖ VII no. 625 (no. 111 in this edition). It is obviously connected to the previous Tone V setting here since measures 1-15 and the equal upper part scoring are very similar to measures 175-190 in the Tone V setting (most of the ‘Sicut locutus’). It might have been provided as an alternative Duo verse for the ‘Quia fecit’ in the Tone V setting, but would perhaps not look quite right in that context since its final cadence is on F rather than the A cadence required by a Tone V paraphrase. Therefore it might well be part of a Tone VI setting which was similar to the latter piece but is otherwise lost. This may be a rather garbled and unreliable copy, too, in view of the irregular measures at 17 and 22.

[Primus discantus]; 1: no voice-name is given for either part / 7: 2 & 3 are both m (emended to effect imitation with the second voice).

[Secundus discantus]; 21: superfluous m rest & m upper D follow 2 (a confusion caused by imitation with the first voice?).

Text; both voices only have ‘Quia fecit’ incipits.

Bibliography; Mitchell, ‘Regional styles’. It is noteworthy that the fanfare-like unison imitation in this verse and also in the preceding Tone V setting’s duets also occurs in the Trent 88 Sanctus by Hainricus Collis (ff. 9v-11r), which also features rhythmically irregular cadences. However, that is a much less accomplished piece than either of the two works here.

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71. Magnificat Tone VIII (Trent 89 ff. 359r-360r, unicum, DTÖ VII inventory no. 731).

Text; see previous items. Even-numbered verses are set polyphonically, and odd-numbered verses are supplied with the help of the Roman-version Tone VIII formula in Illing, *op. cit.* and also LU 1997 pp. 212-213 as in no. 68.

Superius elaboration of Tone VIII is detectable in all four polyphonic verses, but is complicated in verse 2 by some word repetition at its end. No other voice quotes parent material, and occasionally this setting's Superius adopts the Tone VIII recitation pitch of C for short passages (see 18, 71-72 and 116-118).

[Superius]; 1: the intonation notes are preceded by a clef on the first line up which is not rptd for the start of the polyphony, and these notes are in black breves except for the third and fourth values which are a br L lig. Double custos follows the word 'Magnificat'. / 25: 2 G (emended to avoid a seventh with the Superius) / 70,4: written on a short end-of-stave extension / 80: the second line of text here needs a joined note as indicated / 83,2: as at 70 / 99,3-101: likewise / 118: an erased sbr C follows 2.

Contra [primus]: 1: this voice is only given its full voice-name at the start of verse 4 (at 53) and both the Contra primus and Tenor have gaps between their m signs and first notes (possibly intended for illuminated initials) / 14: 3 E / 59: 3 is sbr C, & 4 is m A / 60: 1 B / 65,4-5: written on a short end-of-stave extension / 75: the rest and second note are squashed in / 79-80,2: as at 65 / 127-133: 6 measures of rests are given (7 are needed).

Tenor; 34: 1 D / 37: 5 B / 38: 1 & 2 are C E.

Contra secundus; this voice is only used as a lowest part in verse 6/12, and the only discrepancy is that there is an erasure beneath its initial clef.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Not all of these can be expanded to make full text in the lower voices (for some editorial partial texting, see the Contra primus at 64). In the following notes I have not concerned myself much with the positioning for the doubled underlay in verses 4/10 and 6/12, as some of this looks imprecise. Otherwise the main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-7: 'Et exultavit' under 1-5,3 / 18-22: 'Deo' under 18,2-19,2 / 23-28: 'salutari' under 23,1-24,3 / 29-31: note the rpt of 'salutari' here / 39: '-o' om / 43-52: note the rpt of 'meo' here / 52: '-o' under 51,4 / 55-56: 'mihi' given as 'michi' / 65: 'e-' given as 'ei-' / 68: '-ius' given as '-us' / 88-100: 'Esurientes' under 88-93,1 / 102-108: 'implevit' under 102-104,4 / 110-115: 'bonis' under 112,2-113,2 / 122-126: 'dimisit' under 120,3-123,1 / 126: 'i-' (given as 'in-') under 124,3 / 132-134: '-anes' (given as '-nanes') under 133,3-4. Contra primus; 1-7, 53-56, 69-71 & 88-100: none of these incipits are given with regard for individual word or syllable positioning / 69-71: in all three lower voices this incipit is given as 'Fecit potentiam sicut erat' / 134: due to the rests in this voice before the final note, the addition of an editorial part-word here ('-nes') seems unavoidable. / Tenor; 1-7, 53-56 & 69-71: as at Contra primus, 1-7, etc / 28-32: ed rpt of 'salutari' needed. Contra secundus; no further discrepancies.

Bibliography; Mitchell, 'Regional styles and works' p. 158, where it is suggested that this setting is by the same anonymous as the Magnificat setting no. 65. I now think that this is unlikely. It is also suggested in the same article that the Tone VIII Magnificat no. 72 following may be an imitation of no. 71 by a pupil or an admirer. It should be noted that doubled harmonic pace is found both in this setting and in no. 65 along with a definite preoccupation with small values in the Superius (as at measures 63-64 here) and the four-part verses of both settings have some awkward partwriting. In the present setting there are also a few slips such as the clumsy Contra at 9 and 54, and the consecutive octaves between the Superius and Contra at 125. However I do not take the similarities mentioned here as meaning that nos 65 and 71 share a common composer; the points mentioned are merely style features that were probably quite common at the time of writing.

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72. Magnificat Tone VIII (Trent 89 ff. 360v-361r, unicum, DTÖ VII inventory no. 732).

Text; see previous items. Even-numbered verses are set polyphonically with doubled texting, and odd-numbered verses are supplied as in the previous piece. All three polyphonic verses paraphrase Tone VIII in their Superius.

[Superius]; 1: 'Duo' is ind only in the Superius, & there is a large gap in both the Superius & Tenor here between the initial clefs & m signs and the start of the music (these gaps were probably intended for majuscule initials). / 6: erased sbr upper D follows 2 / 37,3-38: written on a short end-of-stave extension.

Contra [primus]; 1: the voice-name for this part is incomplete. Due to its range, it seems that this Contra is the one which sounds in the latter two polyphonic sections rather than the Contra secundus. / 48: 1 G / 59: written on a short end-of-stave extension / 60-61: ns / 72: 2 is br, ligd to the two previous semibreves / 73: 1 is sbr / 75: cor over this note.

Tenor; 7: 2 C / 36: 3 F / 50-rest in 52: written on a short end-of-stave extension / 62: ns / 110: 1 D / 112,1: written on a short end-of-stave extension.

Contra secundus; 39: as in the Superius and Tenor there is a gap between the initial clef and m sign and the start of the music / 49: 1 F (I have provided an m rest as an emendation here, because the F would create a seventh with the Superius and a second with the Contra primus). However, singers may try F here if they think that the four-part texture (which contains other clumsinesses) will not be too spoilt by it. / 75: both the G and D are col in this three-note divisi.

Underlay; verses 2 and 4 are underlaid in the Superius, and other Superius verses are only indicated by sectional incipits. The lower voices have incipits for all of their sections. Some of the incipits are wrong: before 'Esurientes' in the Superius are the erased words 'Sicut erat', and the Tenor calls the first Duo verse 'Et exultavit Esurientes'. The two Contras call the second polyphonic verse 'Quia fecit Sicut erat'. The Tenor calls the final polyphonic section 'Fecit potentiam Sicut erat' (which is also wrong) and the Contra primus here has 'Quia fecit Sicut locutus'. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-7: 'Et exulta-' is under the gap before the initial rests-10,4 / 14-19: 'meus' under 15,2-16,1 / 21-24: 'Deo' under 23,2-3 / 25-29: 'salutari' under 25-27,2 / 30: 'me-' under 31,2 / 38: '-o' under 37,2 / 41-44: 'fecit' under 43,2-4 / 45-46: 'mihi' spelt as 'michi' / 46-50: 'magna' under 47,1-49,1 / 59-60: 'sanctum' under 59,1-2 / 63: 'no' - under 63,2 / 68: '-men' under 66,3-67,2 / 69: 'e-' given as 'ei-' / 75: '-ius' given as '-us', under 74,4 / 107-117: ed rpt of 'secula' needed. Contra primus and secundus; no further discrepancies. Tenor; 108-117: ed rpt of 'secula' needed.

Bibliography; Mitchell, 'Regional styles and works' p. 158, where it is suggested that this Tone VIII Magnificat may be an emulation of the preceding Tone VIII setting by a less skilled composer. The present setting contains some hybrid cadences and bad partwriting in its four-part section (as indeed does the preceding setting) and not only this section in the present piece but also the other two seem to be fairly simple and undemanding in terms of technique.

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73. Magnificat Tone V (Trent 89 ff. 397v-398r, unicum, DTÖ VII inventory no. 758).

Text; see previous items. Editorial chant verses are provided with the help of Illing, *op. cit.* p. 22 and LU 1997 pp. 210-211. Here, the normal Magnificat text in verse 10 is expanded thus: 'Abraham Isaac et Iacob et semini eius in secula' (see 47-53). The reason for this may simply be that that the extra text makes the underlay for a

second line of text work more easily at a point where imitation occurs. Odd-numbered verses for Roman version Tone V have been provided for this setting, which makes very little reference to its parent tone material in the three polyphonic verses. The very few C D C melodic points in the Superius in the second halves of verses do not seem like enough evidence for the provision of Germanic-variant Tone V verses (which use C D C in their second halves). As regards tone use the openings of verses 2 and 4 imitate Tone V, and some mid-point use of upper C in the Superius mimics the recitation pitch of Tone V. Otherwise this setting looks more or less free.

[Superius]; 1: the m sign is om, & 1-5,5 are written over an erasure / 9: natural ind by flat / 26: likewise / 56: 6 is m, & 56,6-57 are written on a short end-of-stave extension.

Contra; 1: m sign om in both lower voices / 20: the following crossed-out notes are given after the double custos; br A m upper D m E m C / 37-38: ns / 38: p div follows 2 / 56,4: ns.

Tenor; 12: 2 uc / 13,1: ns / 38: p div follows 2 / 55,3: ns / 56,4: ns.

Underlay; fully texted in the Superius with double lines of underlay. The positioning of text differs somewhat from that in our edition, but the Trent 89 positionings have not been recorded here because doing so would serve little purpose. The lower voices have sectional incipits apart from the Tenor's internal cue at 'Abraham Isaac Jacob et semini eius in secula'. This setting appears to have been copied with at least some lower-voice texting in mind, since there are pairs of same-pitch minims where my editorial text does not require them. In fact there are too many such notes, hence my semibreve symbols above the stave at 13, 30 and elsewhere. In spite of these, some editorial note-splitting is also needed to accommodate other passages of text (see 55-56). Both the Superius and Tenor give 'ysaac' for 'Isaac' at 49-51. Editorial rpts of 'sanctum' and 'et divites' are needed in the Contra at 29-31, and also rpts of 'in brachio' and 'ad patres' at 43-45.

Bibliography; Mitchell, 'Regional styles and works' p. 161, where this setting's use of extra text, imitation, and possibly popular tone are referred to in connection with similar-sounding pieces in Bux. However this is an undistinguished piece (see the consecutive fifths at 9 and 13, and the redundant-looking C in the Contra at 21).

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74. Magnificat Tone V (Trent 89 ff. 398v-401v, unicum, DTÖ VII inventory no. 759; f. 400r has staves but no music entered).

Text; see previous items. Odd-numbered verses for Roman version Tone V have been provided for this setting, but the three equal upper (and pseudo-canonic) voices hardly refer to the parent tone at all. They have an opening in triadic imitation similar to the start of Tone V and in some places they mimic the recitation pitch C (i.e. at 33-34) but otherwise there is little to tell whether Roman or Germanic-version chant verses are appropriate. No melodic voice ends with A as Tone V does, and verses 4 and 10 in the three upper voices invert the F A C progression with which Tone V begins.

In this setting verses 2 and 8 use practically the same music, and verses 4 and 10 make up another almost identical pair. Verses 6 and 12 differ from each other in their first halves (see 42-50 and 109-121) but thereafter both verses are very similar.

[Primus Discantus]; 1: the m sign is om in all voices (O is assumed) and the voice-name is not given for the first polyphonic verse. But for all subsequent verses the upper three voices are given in batches next to each other, and all are named 'primus', 'secundus' and 'tertius' except at 42, where these indications are abbreviated and given in the left margin. / 2: 2,2 is sbr, intended for alteration (the same feature occurs in the second voice

at 3,2, in the third at 4,2, in the fourth at 6,2 and in the fifth at 5,2) / 27: 1 D / 28: 1-3 are a third lower (corr using the similar passage at 93) / 29: 1 is om, & 2-4 are sbr E m D sbr C (corr using the similar passage at 94) / 58: 1 B (corr using 129) / 69,2: as at 2,2 (the alteration here also occurs in the second voice at 70,2, in the third at 71,2, in the fourth voice at 73,2 and in the fifth at 72,2) / 91: 4 is sm / 92: Trent 89 reads sm A sm G m A m B m C m B m A m G (corr using the similar passage at 25) / 111: Trent 89 reads sm F sm G sm A sm B sm A sm G m F (corr using the similar passage at Secundus Discantus, 114) / 121: 1 L / 125-126: only one measure's rest is given instead of two.

Secundus Discantus; 8: following 8,3 measures 5-8 are duplicated (corr using the similar passage at 68-74) / 11: 2 F / 46: 3 om (conj supplied from the anticipative Primus Discantus in the preceding measure) / 81: 6 & 7 are both m / 94: 3 is m / 95: 6 om (supplied from Primus Discantus, 92) / 97-100: written over an erasure.

Tertius Discantus; 4: beneath the two notes here are two erased F's / 31: 5 & 6 om (supplied from Secundus Discantus, 28) / 90: 4 uc / 99: 1 om (supplied from Primus Discantus, 93) / 120: rest om (conj supplied) / 132: 1 B (corr using Discantus Primus, 129).

Contra; 7: p div follows 2 / 13: likewise / 39: superfluous sbr B follows 2 / 42-49: 4 measures of rests are given (8 are needed) / 74: p div follows 2 / 78: 2 om (conj supplied using this voice at 11) / 103: 2 G / 108 & 138: both of these divisis are written as pairs of separate longs with tails in both directions / 136: p div follows 2.

Tenor; 7: 2 is sbr, intended for alteration / 10: p div follows 2 / 20: this mx has no tail / 26: p div follows 2 / 39: likewise / 74: as at 2 / 93-98: om (conj supplied using 26-33) / 120: 3 B.

Underlay; fully texted in the Primus Discantus, with sectional incipits for all other voices. The main differences between our underlay and the Trent 89 textings are as follows. [Primus Discantus]; 3-5: ed rpt of 'Et exultavit' needed / 9: ed rpt of 'meus' needed / 17: '-o' (given as '-eo' with the 'e' crossed out) under 16,4 / 19-20: 'Quia fecit mihi' (with 'mihi' spelt as 'michi') under 19-21,4 / 20-23: 'magna qui' under 23-24,3 / 23-24: 'potens' under 24,4-25,2 / 27: 'est' under 29,4 / 33-35: 'et sanctum' under 33,2-35,3 / 39: 'e-' given as 'ei-' / 41: '-ius' (given as '-us') under 40,4 / 42-47: 'Fecit...brachio' given as a starting incipit with no regard for individual word placement / 47-50: 'suo' under 49,3-4 / 51: 'dispersit' spelt as 'dyspersit' / 57-59: 'cordis' under 57,1-3 / 65-67: 'sui' under 65,3-4 / 70-72: ed rpt of 'Esurientes' needed / 74-84: the textings here look imprecise, and an ed rpt of 'bonis' is needed at 76 / 88: 'est' under 89 / 90-91: 'ad patres no-' under 90,3-92,2 / 100-102: 'eius in secu-' under 101-102,3 / 106-108: ed rpt of 'secula' needed / 108: '-la' under 107,4 / 110-112,1: as at 42 for the text here / 112,2-3: 'et nunc' under 112,3-113,3 / 118-121: 'et in secula' under 118,2-120,3 / 122-124: ed rpt of 'secula' needed / 127-130: 'seculorum' under 127-129,1 / 136-138: 'Amen' under 136,3-7. Secundus Discantus; 4-6: ed rpt of 'Et exultavit' needed / 21: 'mihi' spelt as 'michi' / 44-45: ed rpt of 'potentiam' needed / 57-59: ed rpt of 'dispersit superbos' needed / 71-73: ed rpt of 'Esurientes' needed / 128-130: ed rpt of 'secula' needed. Tertius Discantus; 5-8: ed rpt of 'Et exultavit' needed / 54-56: ed rpt of 'superbos' needed / 72-75: ed rpt of 'Esurientes' needed / 125-127: ed rpt of 'et in secula' needed. Contra; 26-41, 50-57, 93-108 & 123-128: in these passages wordless vocalisation seems a better alternative than editorial text / 74-77: ed rpt of 'Esurientes' needed / 133-134: ed rpt of 'seculorum' needed. Tenor; 6-8: ed rpt of 'Et exultavit' needed / 24-41, 50-67, 91-108 & 123-134: as at Contra, 26-41, etc / 73-75: ed rpt of 'Esurientes' needed.

Bibliography; Mitchell, 'Regional styles and works', & Rutschman, *op. cit.* pp. 117-118 and 419-437 (discussion and transcription).

Abounding in casual dissonances and occasional consecutive octaves, this old-sounding piece is unique amongst the Trent 89 Magnificat settings. The extent to which it seems to need textual repetition is also unusual. But perhaps it is not as old as its style implies; here we have three upper voices in pseudo-canon.

Three upper voices in irregular canon also occur in the six-part motet *Benedicta sit sancta trinitas*, with supporting parts that are little better than the ones here (Instalment 5, no. 56). Perhaps these two similar sounding pieces share a common composer.

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75. [Touront]; Magnificat Tone VI

- (i) Strahov ff. 294v-296v, anon;
- (ii) Perugia 431 ff. 125-130v & 133v-134r, Cecus;
- (iii) Trent 89 f. 425r, second stave from bottom of page (DTÖ VII inventory no. 779, part of 'Esurientes' Tenor only marked as 'ad Magnificat', anon).

This setting is sensibly thought to be Touront's since his *O gloriosa regina* also occurs in Perugia 431 with the attribution 'Cecus'. Of the two complete readings, Strahov is earlier and seems preferable to Perugia 431 as a prime source despite its untidiness and errors.

Text; see previous items. Even-numbered verses are set polyphonically, and odd-numbered verses are supplied with the help of the Roman-version Tone VI formula in Illing, *op. cit.* and also LU 1997 p. 211. The Superius in all verses contains elements of the parent tone, but the melismatic and melodically sequential nature of much of this piece really goes beyond what we normally understand as upper-voice chant paraphrase.

[Superius]; in this setting the verses are not in their proper order. Verses 2, 4 and 8 are on the first page-opening, and 6, 10 and 12a are on the second with the Contra for verse 6 occurring as something of an afterthought and possibly added later. The third single-page conclusion contains the end of verse 12. 1: a majuscule 'E' is written at the start of the first stave, no b sig is given (conj supplied), and on the first page-opening (1-48 & 75-165) the clef is only given on the first stave (1-11). / 4: 1 is sbr (corr with the help of Perugia 431) / 11: 4 is sbr (corr with the help of Perugia 431) / 19: 5 & 6 are both m (corr with the help of Perugia 431) / 22,1: the L is after the end of a stave, & no custos is given in any voice / 23: 'Duo' is only ind in the lower duet voice, where it occurs as 'Duorum' and is given as part of the Contra instead of the Tenor / 44,7: both Strahov & Perugia 431 give A here instead of G / 48: no custos in either voice, and the 'Esurientes' follows this point in Strahov / 49: at the start of the second page-opening (49-74 & 166-224) the m sign O is rptd in both voices and the Superius clef is only given on the initial stave (49,59,4). Also, 'Duum' (indicating 'Duo') is given in the Superius at 49 but this verse is not a Duo. This anomaly seems best explained by the 'Quia fecit' Contra only appearing at the end of the second opening - possibly it was copied a little later than the rest of the music here. / 54, 1-2 and 3-4: these 2 pairs of notes are both col sbr col m minor color pairs (corr using Perugia 431) / 55: 3 sbr / 57: 3 B (corr using Perugia 431) / 60: 2 & 3 are both m (corr using Perugia 431) / 62: 1 & 2 are col sbr col m (emended for the sake of consonance; Perugia 431 reads the same here) / 65: 5 sbr / 69: an erased m E follows 2 / 73: 4 sbr / 74: no custos in any voice / 138: 2 not dtd / 139: 2-4 uc / 161: 1 not dtd (corr using Perugia 431) / 165: no custos in any voice / 166: 'Duo' given in Tenor only, as 'Duorum' / 187: no custos in either voice / 188: 'Duo' not ind in either voice / 224: as at 187 / 225: at the start of the third page-opening, the clef is only given for the first stave (225-235,4) / 232, 2-4: Strahov reads col sbr E col m C & m F m G (corr with the help of Perugia 431) / 241: no custos in any voice. Contratenor; 1: the first letter of the voice-name is a red capital, the b sig is om (conj supplied), & on the first page-opening the clef is only given for the first stave (1-14,1) / 4: 3-4 are f E f C (corr using Perugia 431) / 10-11: 10,7 is E and so is 11,2 (both corr using Perugia 431) / 13: 3-5 are dtd-m f f (corr using Perugia 431) / 14,2-4: Strahov reads col sbr G col m A & m B / 49: the second page-opening Contratenor for verse 6 is copied after the Tenor's 'Sicut erat' section, the m sign O is rptd, and the clef is only given for the first stave of Contratenor (49-53,2) / 50: 1 & 2 are both m (emended for the sake of consonance) / 50,4: B (corr using Perugia 431) / 54: 3 & 4 are col sbr col m (corr using Perugia 431) / 65: 3 D (corr using Perugia 431) / 70: 1 & 2 are m sbr

(emended to avoid consecutive fifths with the Tenor) / 72: 1 A (corr using Perugia 431) / 73: 1 & 2 are D A & 4 is A (corr using Perugia 431) / 93,1-2: these notes are squashed in / 101,2: both complete sources give C (emended for the sake of consonance) / 110: 2 C (corr using Perugia 431) / 123: 2 C / 153: 1 C / 154: 1 A (emended to avoid consecutive octaves with the Superius) / 161,2: not dtd (corr using Perugia 431) / 163: 2 m (corr using Perugia 431) / 225: at the start of the third page-opening the clef is only given on the first stave (225-231,2), the C of 'Con[traten]or' is a red capital, & the m sign is om / 228: 1 is F below (emended using Perugia 431) / 230: 7 col err / 231,5-232,2: Strahov reads dtd-m F sm G & m lower C (emended using Perugia 431) / 239,3: both complete readings give G here instead of F (G is more satisfactory because of the imitation with the outer voices, but it causes a seventh with the Superius). Tenor; 1: the 'T' of the voice-name is a red capital, the b sig is mostly om (conj supplied), & on the first page-opening the clef is only given on the first stave (1-19,1) / 5: Strahov gives 2 sbr rests instead of a breve rest (corr using Perugia 431) / 23: the m sign O is rptd, but this lower voice of a Duo is given as part of the Contratenor / 44: 5 A (both sources agree here as so do both for A in the imitative Superius, but G is more consonant) / 49: at the start of the second page-opening, the clef is only given on the first stave (49-58,4) and this is wrong since only C clef on the middle stave line would give the notes from 49 onwards the correct pitch. However, the error is not corrected. / 51,3: Strahov reads col sbr E col m D / 51,4: upper tail erased on this sbr / 53: 2 & 3 are col sbr B col m G / 57,1: ns / 66: 1 col / 129,1-2: these notes are given after the end of their stave / 137,1: cs is given upside down / 160: 3 om (supplied from Perugia 431) / 163-165: as at 129 / 166: this stave (166-168,1) has the only b sig given with any voice in this setting / 168,2: from here onwards the previous pitch error is corrected / 172: erased notes (m D m C col sbr F col m E) follow 2, and 5-6 are col sbr col m (emended even though Perugia 431 reads the same) / 188-224: all of the Tenor for the first half of verse 12 seems to have been written over erasures / 225: at the start of the third page-opening, the clef is only given for the first stave (225-228) / 229: clef change is at the start of a new stave, & 229,1-5 are written over an erasure / 230,1: both sources give m A m A instead of sbr A (emended for the sake of wordsetting) / 239: 5 F (corr using Perugia 431).

Underlay; partially texted in the Superius, with less text appearing in the latter verses than in verses 2-4. The lower voices have sectional incipits. I have not concerned myself with the positioning of the Superius text here in these notes, as our score shows that editorial repeats are needed to an unusual degree and therefore the texting as given in Strahov does not seem authoritative. However the following points should be noted for each voice. Superius; 6-12: ed rpt of 'Et... meus' needed / 12: 'in' is given twice / 151-165: ed rpts of 'et divites...inanes' needed / 167-168: 'locutus' given as 'loqutus' in both voices / 224: '-la' given twice / 228-234: ed rpt of 'et in secula seculorum' needed in all voices. Contratenor; 7-11: ed rpt of 'Et... meus' needed / 138-165: ed rpts of 'et divites...inanes' needed. Tenor; 7-12: ed rpt of 'Et... meus' needed / 141-165: ed rpts of 'et divites...inanes' needed. There seems to be no way to avoid text repeats since this setting is particularly extended.

Bibliography; van Benthem, *op. cit.* pp. 1-8 (edition). Snow, The Manuscript Strahov D.G. IV. 47... pp. 425-434 (transcription). Mitchell, 'Regional styles and works' (which suggests that this setting might have encouraged some localised imitations in central Europe). Leverett, A paleographical and repertorial study... pp. 244-245 (identification of the Trent 89 fragment as part of Touront's Magnificat, plus a suggestion that it originated as an aide-memoire to a now-lost copy of the Magnificat amongst other papers in Trento). The van Benthem edition also publishes a Tone VI setting from Strahov (ff. 296v-298v) which imitates the style of this piece (on pp. 9-14).

The version offered in my score cleans up the Strahov reading considerably, mostly (but not entirely) with reference to the Perugia 431 reading. A little of my editorial emendation and tidying-up is cosmetic (i.e. deciding which pairs of minor color groups to retain for the sake of imitation).

(ii) Perugia 431;

[Superius]; 1: the attribution 'CECUS' is given above the Superius, no b sig is given in most verses apart from on occasional lower-voice pages (see below) & all three voices are preceded by multicoloured and decorated penwork majuscules at the start of their staves. The Superius has 'E' and the Contratenor and Tenor respectively have 'C' and 'T'. / 4: 1 replaced by sbr sbr / 5: 1-2 replaced by dtd-sbr / 11: 2-7 replaced by m B sbr A m G / 12,2-13,1: replaced by dtd-sbr A / 15: no minor color / 18: likewise / 19,5-6: minor color / 21: as at 15 / 22: multiple-line custos in all voices / 23: the second page-opening contains the 'Quia fecit'. 'Duo' is not marked in either voice and neither is a voice-name given for the lower part. Both parts here have majuscule 'Q's like the initials on the first pages. / 23 and 24: as at 15 / 25: likewise / 27: 6 replaced by f G f F / 29: 5 & 6 are both m / 31: no minor color / 34: 5-8 replaced by sbr A m G / 39: 2 & 3 are both m / 41: 3 & 4 are both m / 44: 6 has flat, & 7 is A / 47: 4-7 replaced by sbr F m E / 48: multiple-line custos in both voices / 49: the third page-opening contains 'Fecit potentiam' and all three voices have the same format of majuscule initials as on the first pages. The letters used are 'F' (Superius) and 'C' and 'T' for the Contratenor and Tenor respectively. Also at 49 the m sign O is rptd in all voices. / 52: no minor color / 52-53: 52,6 is m, & 53,1-2 are replaced by m F / 55: 3-6 replaced by sbr F m E / 58,5-6: no minor color / 59: 4 has flat, ind above 59,2 / 60,2-3: minor color / 62: 1 & 2 are col sbr & col m / 63: no minor color / 65: 3-4 replaced by m B, & 5-8 replaced by sbr A m G / 67: 2 replaced by sbr A sbr A / 68: replaced by sbr A sbr G sbr F / 72: 1 has flat / 73: 4-7 replaced by sbr F m E / 74: multiple line custos in all voices / 75: the fourth page opening contains 'Esurientes', the Superius m sign is om, and the voices have majuscule initials 'E', 'C' and 'T' as on the first page-opening / 87-88: 87,3-88,2 are replaced by br F, & 88,3-4 are replaced by sbr E / 101: no lig / 105: 2 not dtd / 111: not ligd / 140: replaced by undotted br / 141: 1 & 2 are sbr A sbr B / 163,3-164,2: replaced by br F / 164,3-4: replaced by sbr E / 165: multiple line custos in Superius & Contra, & double custos in Tenor / 166: the fourth opening contains 'Sicut locutus est', both parts have majuscule decorated 'S' at their start, and 'Duo' is ind in the Superius only. The lower part has no voice-name. / 169: no minor color / 170: 4 has flat, & no minor color / 173: no minor color, 2 is E, & 3 is om / 175: no minor color, 4 is replaced by ligd sbr A sbr G, & 5 is F / 176: no minor color / 178: 2 & 3 are both m, 4 has flat, & 6 is m / 180: no minor color / 181: likewise / 183: 3 & 4 are m, & 5-6 are dtd-m & sm / 184: no minor color / 185 & 186: likewise / 187: multiple line custos in both voices / 188: the final page-opening (which is separated from the others by unrelated music) contains both halves of the 'Sicut erat'. 'Duo' is ind in the Superius but not in the lower duet voice, the attribution 'CECUS' is rptd above the Superius, and the lower duet voice must be the Tenor because the final section is named 'Contra' and is added in a lighter ink across the bottom of the double page. / 209: 1 has flat / 210-211: no lig / 213-214: likewise / 220: no lig / 221: likewise / 222: 2 has flat / 222-223: no lig / 224: single custos in both voices / 225: in the Superius and Tenor the m signs are given as O followed by cut-O / 232: 2 & 3 are col sbr & col m / 235: no lig / 240: likewise / 241: multiple-line custos in the Superius & Tenor, & double custos in the Contra.

C[ontra]; 1: the voice-name is incomplete, & is only given fully for the last section of part-music. For 1-22 no b sig is given / 10: no minor color / 14: 4 replaced by sm G sm F / 16: as at 10 / 20: 3 replaced by m rest & m F / 49-74: this verse has a consistent b sig / 50: 1 & 2 are both m / 54,4: replaced by sm E sm D / 55: 2-4 replaced by dtd-sbr F / 56: 2-3 replaced by sm upper C sm B sm A sm G, and the first five notes of 56 are on an end-of-stave extension / 58,3-4: no minor color / 59: 4 m / 61: 2-3 replaced by col m E / 62: 2 A, and 3-4 not ligd / 67-68: no minor color / 70: 2 sbr / 71: 2 om, & no minor color / 75-136: this stretch of verse 8 has a consistent b sig, & the remainder of the Contra is on a single staff without the b sig / 98: not ligd / 101: 2 C / 108: 4 B / 120-122: no lig / 122: no color / 124: superfluous sbr upper C follows 1 / 137: no cs, & 2 is lower D / 145: no lig / 150: 1 & 2 replaced by br C ligd to previous note / 151,1-2: replaced by sbr rest & m G m E / 152: replaced by dtd-sbr lower D & m E / 154: replaced by ligd sbr lower C col sbr F & col m G / 164-165: ligd / 188 onwards: the Contra has 27 measures of br rests for the first half of verse 12 (37 are needed) and these rests plus the continuation are copied in a lighter ink than the rest of the music and stretch across the bottom of the final double page. Otherwise the copying for 188 onwards begins with an O m sign then a C clef on fourth line up, and then an O2 m sign. / 227: no lig / 230: 3 replaced by sm A f G f A / 233: 1 & 2 are m sbr / 234: no lig / 235: 5 is lower C / 239: 3 is G, & 5 is replaced by m lower C plus m rest / 241: double custos at end.

T[tenor]; 1: the voice-name is incomplete / 4: 1 replaced by br sbr / 6: 1 & 2 replaced by dtd-sbr / 19: no minor color / 20: likewise / 23-24: no lig, & 24, 4-5 have minor color / 28: 3 & 4 are both m / 31: as at 19 / 34: 2-3 have minor color, & 5 has flat / 44: 4 has flat, & 5 is A / 46: as at 19 / 48: 1 is col / 49-74: all of this verse is copied with C clef on the middle stave line. After 74 the clef reverts to C clef on fourth line up. / 52: as at 19 / 53: 2 & 3 are col sbr B col m G, & 4-7 are replaced by sbr C m B / 55: 1 & 2 are both m, & no lig at 3-4 / 61: 3 & 4 are col sbr & col m / 67: as at 19 / 69-70: no lig / 71,6-72,2: no minor color / 72,5-74: the end of this section is given on the bottom of the page to the right, with a direct and a diagonal indicator / 81,2: not ligd / 115-16: no color / 122-165: the remainder of this section is given on the bottom of the page to the right, with a direct and diagonal indicator as before. / 137: no cs / 138: no lig / 145,1-2: replaced by br A ligd to previous note / 163: 1 & 2 ligd / 164-165: no lig / 166-171,5: this first stave of the ‘Sicut locutus’ Tenor has a b sig / 170-171: no minor color / 172: no minor color at 1-2, & 5-6 are dtd-m & sm / 175,3-176,1: ligd / 177: no minor color / 183,1-2: no minor color / 184: no minor color / 185: likewise / 188-241: the rest of this voice is copied with C clef on the middle stave line / 195: no lig / 209-210: no lig / 212-213: likewise / 214: likewise / 224: cor over 1 / 229: no lig / 230: 1 replaced by m A m A / 235: 5 replaced by sm C sm B / 237: no minor color / 240: 1 & 2 replaced by m lower C sbr F m A.

Underlay; the Superius is mostly untexted apart from incipits, and the ‘Sicut locutus’ and ‘Sicut erat’ cues may be in a different hand from the others. Also, a cursive hand has added complete text to the Superius in verse 6. The lower voices are very sparsely texted and not all sections have text incipits.

Perugia 431 has many differences with minor color pairs, plus a few more elaborate readings (see the Contra at 230) and some improbable passages of its own such as the lower voices at the final cadence. Neither source seems particularly trustworthy, and it is also noteworthy that Perugia 431 (and also Trent 89) give slightly varying readings of the ‘Esurientes’ ending.

(iii) Trent 89;

[Tenor]; no clef is given (C clef on fourth line up seems to be intended) and the m sign cut-C is given in the left margin with the words ‘ad Magnificat’. There follows measures 150-165 of the ‘Esurientes’ Tenor (the sectional conclusion) with the voice-name Tenor and 160 reading sbr F m E m D, with no custos following 165.

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76. *Petrus apostolus*

- (i) Trent 89 f. 89v, anon (DTÖ VII inventory no. 554, with foliation incorrectly given);
- (ii) SP B80 f. 233r, anon.

Text; Magnificat antiphon for the octave day of the feast of Sts. Peter and Paul (modern version: LU 1997 p. 1547). The chant is paraphrased in the Superius, and our text is punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see P 12044 f. 155v.

(i) Trent 89;

[Superius]; 1: the intonation is in black notation, its clef is C clef on the bottom stave line (which is not repeated) and its ligatures are br br followed by an isolated L, then br br again, then a three-breve square lig, and then ligd br L. It is followed by a single custos, and the final br (which is om) is supplied from SP B80.

The voice order in Trent 89 is Superius - Tenor - Contra. I place the Tenor at the bottom of the score since it is the lowest voice.

Contra; 15: natural ind as sharp above 13,2.

Tenor; 28: 2 G (corr using SP B80).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, C., 'The Origins of San Pietro B 80 and the Development of a Roman Sacred Repertory' in EMH 1 (1981) pp. 257-304, which covers all of the Magnificat antiphon settings presented in the next few pages.

(ii) SP B80;

[Superius]; 1: the voice order is the same as in Trent 89, & the last lig of the intonation is br br / 8-9: ligd / 10: no lig / 14: 1 & 2 ligd / 15: not ligd.

Contra; 12: 1 & 2 replaced by br upper G / 15: no natural / 17: not ligd / 19: 1 b, ind before 18,1 / 18-19: no lig / 19-20: ligd / 22: 2 D.

Tenor; 3-4: no lig / 8-11: ligd / 14,2-16,1: ligd / 21-23: no lig / 31: single custos only.

Underlay; SP B80 texts both the Superius and Tenor, and its Contra incipit is 'et Paulus Doctor gentium'.

SP B80 has few variants with Trent 89.

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77. *Tradent enim*

(i) Trent 89 f. 89v-90r, anon (not listed in DTÖ VII inventory);

(ii) SP B80 f. 238r, anon.

Text; Magnificat antiphon for Commons of Apostles and Evangelists (modern version: LU 1997 p. 1112). The chant is paraphrased in the Superius, & our text is largely punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see P 12044 f. 227r.

(i) Trent 89;

[Superius]; 1: the intonation is in black notation, its clef is C clef on the second line (which is not repeated) and its notes are br followed by oblique br br lig, then an ascending three-br square lig (in our score the first note is separated as in SP B80) and square br L lig followed by a single custos. Also the m sign is om in all voices (supplied using SP B80). / 23: 1 E (corr using SP B80) / 24-25,1: these two notes are uc / 59: uc due to lacuna. The voice-order is the same as in no. 76.

Contra; 5-6: Trent 89 gives br C sbr B (corr using SP B80) & from 6 onwards the entire voice is a third too high despite the insertion of a mid-stave clef change at 8 / 30: uc due to lacuna / 48: 2 E (corr using SP B80) / 55: 2 F (corr using SP B80).

Tenor; 43-48: Trent 89 reads ligd sbr C sbr A br F br G L F, omitting the ligd notes at 45 (supplied here using SP B80).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Trent 89 gives ‘consilys’ for ‘consiliis’ (all voices, 2-7) & ‘sinagogis’ for ‘synagogis’ (Superius, 10-14).

Bibliography; Reynolds, *op. cit.*

(ii) SP B80;

[Superius]; 1: The voice-order is the same as in Trent 89, the last intonation lig is an oblique & is followed by a double custos, & the m sign is given in each voice. / 2: replaced by sbr sbr / 3: a divisi D has been written under 1 / 10-11: no lig / 14,1-2: replaced by br F / 16: 1 & 2 ligd / 26,2-27: replaced by dtd-sbr G sbr F m E / 36: 1 & 2 are ligd, & 2 is replaced by dtd-sbr E followed by m E / 51-52: no lig / 54: 1 & 2 replaced by br G sbr F, & no lig at 54-56 / 66: single custos, partially obscured by the voice-name of the Tenor.

Contra; 4,2-6,1: ligd / 7-8: no lig / 17,2: not ligd / 24: likewise / 26,2-27: replaced by br G ligd to 26,1 & sbr lower D / 28: not ligd / 29-32: ligd / 34: replaced by sbr A sbr A / 41,2-43,1: ligd / 46 & 47: not ligd / 57: not ligd.

Tenor; 5,1-2: not ligd / 27-28: not ligd / 33 & 34,1: replaced by dtd-br / 35-36: no lig / 44: not ligd / 63: 2 D.

Underlay; SP B80 has full text in all voices, and the same variant spellings as Trent 89.

SP B80 definitely improves on the Trent 89 reading, which has cleffing errors and other mistakes.

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78. *Estote fortes in bello*

(i) Trent 89 f. 90r, anon (not listed in DTÖ VII inventory);

(ii) SP B80 f. 238v, anon.

Text; Magnificat antiphon at second Vespers for Commons of Apostles and Evangelists (modern version: LU 1997 p. 1118). The chant is paraphrased in the Superius, & our text is largely punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay, but has ‘et pugnate’ instead of ‘et expugnate’ at the start of the polyphony. For a chant version closer to the Superius paraphrase than LU 1997, see P 15181 f. 499r.

(i) Trent 89;

[Superius]; 1: the black-notation intonation has C clef on the bottom stave line (which is not repeated for the polyphony) and its two ligatures are respectively br br & a three-breve ligature with the first two notes as an oblique. A single custos follows the intonation. Also the m sign is om in all voices (supplied from SP B80) and 1 is uc due to lacuna. The voice-order is the same as in nos 76 & 77.

Contra; 23: 1 has sharp / 25,1: uc due to lacuna / 26: 1 is dtd-br instead of dtd-L (the ligature here lacks a final downward stem).

Tenor; 8-9: uc due to lacuna / 16-18: likewise / 20-21: likewise / 30: 2 C (corr using SP B80).

Text; fully underlaid in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

(ii) SP B80;

[Superius]; 1: a double custos follows the intonation, & the m sign is given in all voices / 1-2: no lig / 2: this note has a flat, ind before 1 / 38: 2 not ligd. The voice-order is the same as in Trent 89.

Contra; 26: not ligd / 29-30: likewise.

Tenor; 3-4: ligd / 5-6: ligd separately / 24-27: given as one lig / 38-40: ligd.

Underlay; fully texted in the Superius, & both lower voices have the incipit 'et expugnate cum antique serpente'.

There are few differences between the two readings.

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79. *Iste Sanctus*

(i) Trent 89 f. 90v, anon (DTÖ VII inventory no. 555, with foliation incorrectly given);

(ii) SP B80 f. 232r, anon.

Text; Magnificat antiphon for feasts of single martyrs outside Easter (modern version: LU 1997 pp. 262 & 1123). The chant is paraphrased in the Superius, & our text is largely punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see P 12044 f. 229r.

(i) Trent 89;

[Superius]; 1: the black-notation intonation clef has C clef on the bottom stave line (which is not repeated for the polyphony) and its two ligatures are respectively br br (a downward oblique) & br br upwards. The final intonation note is L. A single custos follows the intonation, notes 1-3 here are uc due to a lacuna, & the m sign is om in the Superius & Tenor. / 13: uc due to lacuna / 23-27: the text here is damaged by a lacuna / 29: as at 13. The voice order is the same as in nos 76-78.

Contratenor; 9: uc due to lacuna / 12,2-13: likewise / 16: likewise / 45,2: likewise.

Tenor; 36: uc due to lacuna.

Text; fully underlaid in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *ibid.*

(ii) SP B80;

[Superius]; 1: intonation followed by double custos, & the m sign is given in all voices / 14-15: no lig / 26-27: replaced by L / 41,2: not ligd / 45,2-47,1: ligd.

Contra; 15: 1 & 2 ligd / 24: likewise / 27,2-28,1: replaced by br / 28,2-29,1: likewise / 29,2-31,1: ligd / 39,2: not ligd / 45-46: 2 has b, & 45,2-46,2 are col br & col sbr.

Tenor; 8-9: replaced by br br / 10-12: ligd / 24,1-25,1: ligd / 126: no lig / 28,2-29,1: replaced by br / 31-32: ligd / 40,2-43,1: no lig / 48-49: likewise.

Underlay; fully texted in the Superius, with opening text in the Contra up to 'certavit' and text in the Tenor up to 'mortem'.

SP B80 has some differences regarding merging and splitting of lower-voice values, but few other differences apart from its ligaturing.

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80. *Qui vult venire*

(i) Trent 89 f. 90v, anon (not listed in DTÖ VII inventory);

(ii) SP B80 f. 233r, anon.

Text; Magnificat antiphon at second Vespers for feasts of single martyrs outside Easter (modern version: LU 1997 p. 262 & 1128). The chant is paraphrased in the Superius, & our text is punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see P 12044 f. 231v.

(i) Trent 89;

[Superius]; the black-notation intonation has C clef on the bottom stave line (which is not repeated for the polyphony) and its two ligatures are respectively br br (oblique) & br br br upwards. The final intonation note is L. A single custos follows the intonation. / 22-30: written over erasures. The voice order is the same as in nos 76-79.

Contratenor; 1: b sig om in both lower voices (supplied from SP B80), & m sign given before first stave.

Tenor; 1: m sign om / 3: 1 br (ligature lacks final downward stem) / 5: 1 A (corr using SP B80).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At the intonation, the words 'post me' are written above the main text line due to lack of space.

Bibliography; Reynolds, *op. cit.*

(ii) SP B80;

[Superius]; 1: the first intonation lig is br L, the intonation is followed by a double custos, and 1 has a flat / 6,2-8,1: not ligd.

Contratenor; 1: neither lower voice gives the m sign / 15: not ligd / 21-22: ligd / 23: not ligd.

Tenor; 2: 1 F / 3: incorrect ligature end as in Trent 89 / 13-14: not ligd / 18-19: likewise / 23: likewise / 24-25: ligd / 26-27: ligd separately / 29-30: not ligd.

Underlay; as in Trent 89, except that the Contratenor incipit is 'Abneget semetipsum' & the Tenor incipit is 'Abneget semetipsum et tollat'.

SP B80 and Trent 89 have few differences.

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81. *Sancti et iusti* (Trent 89 f. 91r, unicum, not listed in DTÖ VII inventory).

Text; Magnificat antiphon for feasts of one of more Martyrs during Easter (modern version: LU 1997 pp. 262 & 1122). The chant is paraphrased in the Superius, & our text is punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see P 12044 f. 115r.

[Superius]; 1: the black notation intonation has C clef on the bottom stave line, which is not repeated for the polyphony. The first intonation lig is br L, the second is br br, & the final intonation note is L which is followed by a single custos. / 16,2: uc due to lacuna / 22: 1 B. The voice order is the same as in nos 76-80.

Contra; 1: m sign given before stave / 8: 1 G (below). This emendation is for the sake of consonance. / 9, 2: uc due to lacuna.

Tenor; 1: m sign om.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

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82. *Istorum est enim regnum*

(i) Trent 89 f. 91r, anon (not listed in DTÖ VII inventory);

(ii) SP B80 f. 231r, anon.

Text; Magnificat antiphon for feasts of two or more martyrs (modern version: LU 1997 p. 1154). LU 1997 p. 262² also gives a slightly altered text version for feasts of more than one female martyr. The chant is paraphrased in the Superius, & our text is punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see P 12044 f. 233r.

(i) Trent 89;

[Superius]; the black notation intonation has C clef on the bottom stave line, which is not repeated for the polyphony. The first and third ligatures are both br br, and the second ligature is br br br with the last two notes being oblique. Notes 2, 7-12 & 14 of the intonation are affected by lacunas, the last intonation note is

L, & a single custos follows. / 12: not dtd (corr using SP B80) / 18,2: written on a short end-of-stave extension / 23,2: uc due to lacuna. The voice order is the same as in nos 76-81.

Contratenor; 1: m sign given before stave, & the first note is uc due to a lacuna / 12: 1 m (corr using SP B80) / 28-29: the sbr lig here lacks its upward tail / 32,2-33,1: there is a br upper G above these notes for no apparent reason.

Tenor; 12: not dtd (corr using SP B80) / 19-21: uc / 36: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

(ii) SP B80;

[Superius]; 1: the intonation's notes 7-9 are replaced by a single G, its final note is br, & this is followed by a double custos / 13,2-14,1: ligd / 31-32: no lig / 36: single custos.

Contra; 14: 1 & 2 replaced by br F / 28,2-29,1: replaced by br upper A / 30,1-2: replaced by br C.

Tenor; 5: 1 & 2 ligd / 10: likewise / 14: 1 & 2 replaced by br F / 26: as at 5 / 28-29: replaced by br D br D.

Underlay; all voices have full text.

SP B80 presents a much better copy than Trent 89, which has several basic errors.

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83. *Gaudent in celis* (Trent 89 ff. 91v, unicum, DTÖ VII inventory no. 555, with foliation incorrectly given).

Text; Magnificat antiphon for feasts of several Martyrs outside Easter (modern version: LU 1997 pp. 262 & 1160-1161). The chant is paraphrased in the Superius, & our text is largely punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see Vienna 1799 f. 169v.

[Superius]; 1: the black notation intonation has C clef on the bottom stave line, which is not repeated for the polyphony. The first intonation lig is br L, the second is br br L, the third is br br, & the final intonation note is L which is followed by a single custos. / 11: 1 E. The voice order is the same as in nos 76-82.

Contra; 1: neither voice has a b sig or m sign (conj supplied) / 29,2: uc due to lacuna / 31-33: Trent 89 reads L br / 36: as at 29 / 41-42: likewise.

Tenor; 13: uc due to lacuna / 67,1: likewise / 68-70: likewise.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Superius gives 'xti' for 'Christi' at 11-12, & 'cristo' for 'Christo' at 59-61.

Bibliography; Reynolds, *ibid.*

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84. *Sacerdos et pontifex*

- (i) Trent 89 ff, 91v-92r (not listed in DTÖ VII inventory);
 (ii) SP B80 f. 231v, anon.

Text; Magnificat antiphon for the feast of a confessor bishop (modern version: LU 1997 pp. 262 & 1173). The chant is paraphrased in the Superius, & our text differs from LU 1997 & SP B80 in that it retains the Trent 89 reading 'artifex' instead of the latter's 'opifex'. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see Karlsruhe LX f. 176r.

- (i) Trent 89;

[Superius]; the black notation intonation clef has C clef on the bottom stave line, which is not repeated for the polyphony. The first and second ligatures are both br br, and the third ligature consists of square notes with a downward tail on the final note. A single custos follows the intonation, & the m sign is om in all voices (supplied using SP B80) / 7,2: uc due to lacuna / 14,2-15,2: Trent 89 gives ligd sbr F sbr E (corr using SP B80) / 23,2: as at 7. The voice order is the same as for nos 76-83.

Contra; 1: uc due to lacuna / 4,2-5,2: likewise / 35: likewise.

Tenor; 15: 1 G (SP B80 reads the same).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

- (ii) SP B80;

[Superius]; 1: the last 4 notes of the intonation are replaced by a three-note square lig D F D & then ligd br L D C, & the m sign is given in all voices. / 15-16: no lig / 32: likewise.

Contra; 11: not ligd / 35: single instead of double custos in both lower voices.

Tenor; 15: 1 G as in Trent 89 / 26-27: not ligd / 32,2: likewise.

Underlay; fully texted in the Superius and Contra, and with text up to 'bone' in the Tenor. Like LU 1997, SP B80 gives 'opifex' instead of 'artifex' at 4-8.

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85. *Amavit eum Dominus* (Trent 89 f. 92r, unicum (not listed in DTÖ VII inventory)).

Text; Magnificat antiphon at second Vespers for the feast of a confessor bishop (modern version: LU 1997 pp. 2681 & 1173). The chant is paraphrased in the Superius. The modern version has been used as an approximate guide for Superius text underlay. For a chant version closer to the Superius paraphrase than LU 1997, see Utrecht 406 f. 218v.

[Superius]; 1: the black notation intonation begins with C clef on the second line up (which is not rptd for the polyphony) and all four of its ligatures are br L. Notes 1, 2 & 9-10 of the intonation are uc due to lacunas, & the intonation is followed by a single custos. The m sign is om in all voices (conj supplied as cut-C). / 4,2-5,2,

16,2, 17, 25,2, 46,2 & 60,2-61,2: all of these notes are uc due to lacunas. The voice order is the same as for nos 76-84.

Contra; 10: 1 is C below / 55: rest om (conj supplied).

Tenor; 15-16: uc due to lacuna / 22: likewise, & this note is br instead of L / 25,2-27: as at 15 / 29,1: likewise / 60,2-62: likewise.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

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86. *Similabo eum*

- (i) Trent 89 f. 92v, anon (DTÖ VII inventory no. 557, with foliation incorrectly given);
- (ii) SP B80 f. 237v, anon.

Text; Magnificat antiphon for feasts of non-bishop confessors (modern version: LU 1997 p. 262⁷ & 1193-1194). The chant is paraphrased in the Superius, & our text is largely punctuated and spelt after LU 1997. The modern version has been used as an approximate guide for Superius text underlay, but LU 1997 omits 'firmam' at 30-31 (as does SP B80) and the modern chant version is not close to the Superius of this setting. For a chant version closer to the Superius paraphrase than LU 1997, see P 15181 f. 369v. However this also omits 'firmam'.

- (i) Trent 89;

[Superius]; the black-notation intonation has C clef on the second stave line up (which is not repeated for the polyphony) and its two ligatures are respectively br br L & oblique br br. The final intonation note is L. A single custos follows the intonation. / 3,1, 6, & 32,3-33,1: all of these notes are uc due to lacunas / 34,3-35,1: Trent 89 reads C B (corr using SP B80). The voice order is the same as for nos 76-85.

Contratenor; 1: the m sign is uc due to a lacuna / 6,2-7,2, 14,1-2, 18 & 32-33: all of these notes are uc due to lacunas / 13: 2 B (SP B80 reads the same) / 34: 2 B (corr using SP B80).

Tenor; 20, 21, & 29-31,1: all of these notes are uc due to lacunas.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *ibid.*

- (ii) SP B80;

[Superius]; 1: the second intonation note is replaced by ligd br C br D, the fifth intonation note is omitted, and the last three intonation notes are ligd br br L followed by a double custos. / 9,2: not ligd / 14: 1 & 2 ligd / 15-16: ligd / 32-33: no lig, & 32,3 is replaced by m E m G.

Contra; 9-10: no lig / 15-16: 14,1-2: ligd / 15: no lig / 16-17: ligd / 18: no lig / 19-20: ligd.

Tenor; 11-13: not ligd / 15; 1 & 2 ligd / 16-18: ligd separately / 25-27: not ligd / 37: single instead of double custos.

Underlay; the Superius & Tenor have full text, and the Contra is texted up to 'edificavit'.

SP B80 presents a tidier version than Trent 89 but has a variant at Superius, 32 suggesting that it is a more developed copy.

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87. *Prudentes virgines*

- (i) Trent 89 f. 92v, anon (not listed in DTÖ VII inventory);
- (ii) SP B80 f. 237r, anon.

Text; Magnificat antiphon for feasts of Virgin Martyrs (modern version: LU 1997 p. 262⁹ & 1215). The chant is paraphrased in the Superius, & our text is punctuated and spelt after LU 1997. For a chant version closer to the Superius paraphrase than LU 1997, see Mu 4304 f. 43v.

- (i) Trent 89;

[Superius]; the black-notation intonation has C clef on bottom stave line, which is not repeated for the polyphony. The final intonation note is L & is followed by a single custos. / 1, 3, 4,1-2, 6,2, 7,2-8,2, 12-13 & 16-17,2: all of these notes have lacuna damage. The voice order is the same as for nos 76-86.

Contratenor; 1: m sign om / 24: 2 G.

Tenor; 16: uc due to lacuna / 17-29: the ending of the Tenor is written over erasures / 23: 1 & 2 om (conj supplied) / 25: 2 E / 26: 1 om (conj supplied). The ending here looks confused and badly copied, and SP B80 has a different and shorter ending.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

- (ii) SP B80;

[Superius]; 1: the fifth & sixth intonation notes are ligd as br br, and the final intonation note is L G. Above the intonation is the upside-down remark 'de virginibus a.', which is connected to the activities of the SP B80 scribe Nicolas Ausquier (see Reynolds, *op. cit.* for an explanation of the upside-down writing). / 45: no lig, & 4,1-2 are dtd-sbr & m / 8,2: not ligd / 21-29: SP B80 has a shorter ending which is as follows.

6.1. Variant ending of *Prudentes virgines* in SP B80;

21
e - xi - te ob - vi - am e - - i.
e - xi - te ob - vi - am e - - i.
e - xi - te ob - vi - am e - - i.

Contra; 1: m sign is not om / 21 onwards: see above example for SP B80 ending.

Tenor; 21 onwards: as above.

Underlay; SP B80 texts all voices fully but reverses the words 'lampades vestras' at 4-10.

The SP B80 version is tidier and more reliable than Trent 89. Apart from lacuna damage, the end of the Tenor in the latter looks confused and is copied over erasures. However, most of the Superius and Contra ending in Trent 89 seems to make sense and it only needs a few additions to the existing Tenor.

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88. *Veni sponsa Christi*

- (i) Trent 89 f. 93r, anon (not listed in DTÖ VII inventory);
- (ii) SP B80 f. 236v, anon.

Text; Magnificat antiphon at second Vespers for feasts of single Virgin Martyrs (modern version: LU 1997 p. 262⁸-262⁹ & 1214). The chant is paraphrased in the Superius, & our text is largely punctuated and spelt after LU 1997 but the latter does not give 'vite' at 8-10. For a chant version closer to the Superius paraphrase than LU 1997, see Mu 4304 f. 47r.

- (i) Trent 89;

[Superius]; the black-notation intonation has C clef on bottom stave line, which is not repeated for the polyphony. The intonation is followed by a single custos, & the m sign is om in all voices (supplied using SP B80). / 27,2-28: written on a short end-of-stave extension.

Contratenor; 23: 1 E (corr using SP B80).

Tenor; 14: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

(ii) SP B80;

[Superius]; 1: the intonation is followed by a double custos, and the m sign is only om in this voice / 21-22: no lig.

Contra; 10-12: no lig.

Tenor; 24-28: no lig.

Underlay; fully texted in all voices, but (like LU 1997) SPB80 omits 'vite' at 8-10.

There are few differences between both readings.

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89. *Salve festa dies* (Trent 89 f. 13r, unicum, DTÖ VII inventory no. 515).

Text; processional hymn for Easter Saturday by Venantius Fortunatus (ca. 530 - ca. 609) also used in modified versions for Whitsun and the Ascension. The full version of the text (AH 50 pp.79-80) has thirteen verses. This setting paraphrases the *Salve festa dies* chant in its Superius, and for underlay purposes our chant model is the version in Grad Pat, ff. 81v-82r (which only gives seven verses). Our text is largely punctuated and spelt after the AH 50 version. The first three verses are underlaid to the Superius in Trent 89. Setting the full number of verses to this piece would be impractical because further verses of the text tend to have varying numbers of syllables per line. Performance length might also make the option of all thirteen verses unrealistic.

[Superius]; 1: the black-notation intonation has an F clef written like a '3' on the second line up, its first two ligatures are both br L, its third ligature is br L descending, its final two notes are both L & are followed by a single custos. / 12,2: this note has its sharp ind at the end of the previous stave as well as before the note itself / 13,3: natural ind by sharp / 16,3: natural ind by sharp before 16,2. The voice order in Trent 89 is Superius-Tenor-Contra.

Contra; 1: m sign om in both lower voices / 3,2-4,1: the second note of this semibreve lig needs alteration / 13: ns / 20: 3 uc.

Tenor; 20-21: ns / 23: 2 has sharp.

Underlay; the first three verses are given in the Superius in a compressed fashion, with 'Christo' (23, line 2) written as 'X^o'. Under the end of the refrain in a greyish coloured ink is part of the Whitsun version of this text which reads 'in sancto affluit igne suo'. For this version see AH 4 p. 27 and also Messenger, R., 'Salve festa dies' in Transactions of the American Philological Society 78 (1947) pp. 208-222. The lower voices have sectional incipits. Following the Tenor is a fully written-out verse 4. If needed, verses 4-7 are underlaid in the following musical example. The lower voices for all sections could easily be vocalised wordlessly with the exception of the opening imitative cue in the Tenor ('Toto venerabilis evo'). Some performers might find this preferable to full text in all voices.

6.2. *Salve festa dies* second section with verses 4-7 underlaid.

4. Qui cru - ci - fi - xus e - rat De - us ec - ce per
 5. No - bi - li - tas an - ni men - si - um De - us
 6. Chri - ste sa - lus re - rum bo - ne con - di - tor
 7. Fu - ne - ris e - xe - qui - as pa - te - ris vi - te

4. Qui cru - ci - fi - xus e - rat De - us ec - ce per
 5. No - bi - li - tas an - ni men - si - um De - us
 6. Chri - ste sa - lus re - rum bo - ne con - di - tor
 7. Fu - ne - ris e - xe - qui - as pa - te - ris vi - te

4. Qui cru - ci - fi - xus e - rat De - us ec - ce per
 5. No - bi - li - tas an - ni men - si - um De - us
 6. Chri - ste sa - lus re - rum bo - ne con - di - tor
 7. Fu - ne - ris e - xe - qui - as pa - te - ris vi - te

o - mni - a re - gnat Dant - que Cre - a - rum
 or - do di - e - que ho - ra - rum
 at - que re - dem - ptor u - ni - ca pro - ge - nis
 au - ctor et or - bis in - trans mor - tis

o - mni - a re - gnat Dant - que Cre - a - rum
 or - do di - e - que ho - ra - rum
 at - que re - dem - ptor u - ni - ca pro - ge - nis
 au - ctor et or - bis in - trans mor - tis

o - mni - a re - gnat Dant - que Cre - a - rum
 or - do di - e - que ho - ra - rum
 at - que re - dem - ptor u - ni - ca pro - ge - nis
 au - ctor et or - bis in - trans mor - tis

After each verse repeat the first section from 'Qua Deus' at 7.

-to - ri cun - cta cre - a - ta pre - cem.
 splen - dor ho - nor scru - pu - la cun - cta fo - vent.
 -ni - es ex de - i - ta - te pa - tris.
 i - ter dan - do sa - lu - tis o - pem.

-to - ri cun - cta cre - a - ta pre - cem.
 splen - dor ho - nor scru - pu - la cun - cta fo - vent.
 -ni - es ex de - i - ta - te pa - tris.
 i - ter dan - do sa - lu - tis o - pem.

-to - ri cun - cta cre - a - ta pre - cem.
 splen - dor ho - nor scru - pu - la cun - cta fo - vent.
 -ni - es ex de - i - ta - te pa - tris.
 i - ter dan - do sa - lu - tis o - pem.

90. *Asperges* (Trent 89 ff. 20v-21r, unicum, DTÖ VII inventory no. 520).

Text; Superius paraphrase setting of the antiphon for Asperion at Mass outside Easter (modern version: LU 1997 p. 1, one of three chants used for this purpose). This setting uses the chant a fourth higher than its normal pitch starting on G. The main-section text is derived from Psalm 50, verse 9 and the chant is probably twelfth-century. Our text and punctuation largely follows the LU 1997 version.

[Superius]; 1: the black-notation intonation has its C clef on the bottom stave line which is not rptd for the start of the polyphony. Its first ligature is br L, its second is three breves descending, its third is like the first & its final note is L followed by a double custos. / after 19: the psalm verse ligatures are respectively br br, br L, br br L, br br & br L / 20: 1 is written over an erasure / after 29: the doxology ligatures are respectively br br & br L, the fifth note is L, and the incomplete doxology is filled out using the version in LU 1997 p. 1. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have a small gap between the m signs & first notes, possibly for majuscule initials which were never added.

Tenor; 3: 4 uc / 27: likewise / 43: rest om (conj supplied).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 89 text are as follows. [Superius]; 2-3: ‘-mine’ under 2,4-5 / 3-4: ‘hyssopo’ given as ‘ysopo’ in all voices / 4: ‘mun-’ under 5,2-4 / 6-8: ‘-dabor’ under 7,4-8,1 / 10: ‘-bis’ under 10,5 / 11-13: ‘et super’ under 12,3-5 / 13-15: ‘nivem’ under 14,5-15,2 / 16: ‘-alba-’ under 17,2-3 / 19: ‘-bor’ under 18,4 / 20-22: ‘Secundum’ under 20,1-21,1 / 23,2-26: the text here is imprecise / 26-29: ‘tuam’ under 26,2-27,2 / 35-37: as at 23. Contra & Tenor: no further discrepancies.

As a final comment on this setting, it may have been written somewhat in the shadow of the well-known Binchois *Asperges* setting published in Kaye, B. (ed), The Sacred Music of Gilles Binchois (Oxford, 1993) pp. 174-181 in two versions. The melodic line of the doxology is similar to that in the Binchois *Asperges*, and it may not be coincidental that the Superius opening recalls that of Binchois’s Rondeau *Comme femme desconfortée*.² The basic doxology melody is shared by some pieces in Trent 88 and other sources, because similar ‘Gloria Patri’ chants to the one here are paraphrased in the settings in question. For Trent 88 examples, see the Introits *Puer natus* (ff. 162v-163r) and *Protexisti me Deus* (ff. 155v-156r).

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91. *Novus annus hodie* (Trent 89 f. 59r, unicum, DTÖ VII inventory no. 537).

Text; a distant variant of the probably eleventh-century ‘Conductus ad Bacularium’ used during the January 1st Feast of Fools, as documented by survivals from Sens (further, see Everist, M., Discovering Medieval Song. Latin Music and Poetry in the Conductus, Cambridge, 2018, p. 57). The standard text from Sens (AH 20 p. 228) differs from the Trent 89 text in that the refrain (‘Eya Rex’) is absent, there are many more verses, the Trent 89 verse 3 is verse 2 in AH, and Trent 89’s verse 2 does not appear at all. By the fifteenth century this text had probably lost its Feast-of-Fools connotations in the German lands and may have been used merely as a new-year song. I have not found the melody that is evidently in use in both this setting and no. 92 following, but both pieces probably use the same parent material and it seems to be easily reconstructable. The present setting seems to use parts of this tune alternatively in its Superius and Tenor while no. 92 is a simple Superius paraphrase. Setting no. 92 is possibly more faithful in reproducing the tune’s internal cadential degrees than no. 91.³

² Published in Rehm, W. (ed) Die chansons von Gilles Binchois (Mainz, 1957) pp. 53-54.

³ Alternatively nos 91 and 92 may each be based on different variants of the same melody.

6.3. Reconstruction of the Trent 89 *Novus annus hodie* melody.

No - vus an - nus ho - di - e Mo - net nos le - ti - ci - e

Lau - des in - cho - a - re. E - ya, Rex, nos a - diu - va

Qui gu - ber - nans o - mni - a.

[Superius]; 1: m sign given before stave. The voice-order in Trent 89 is Superius-Tenor-Contra Primus-Contra secundus.

Contra primus; no discrepancies.

Tenor; 1: m sign om.

Contra secundus; 1: m sign om.

Underlay; verse 1 and the refrain are given in the Superius, and verses 2 & 3 are given following the Tenor with 'Eya Rex' written after each verse. The Superius text is poorly underlaid, with 'Novus annus hodie' under 1-4, imprecise texting at 6-10, '-re' under 12,7 instead of under 13, and similarly imprecise texting at 15-19 and 20-24. Both Contra voices need ed rpts of 'Eya, Rex' at 15-16.

Bibliography; there is a further Superius paraphrase setting (Trent 93 ff. 373v-374r) which is stylistically similar to no. 92.

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92. *Novus annus hodie* (Trent 89 f. 142v, unicum, DTÖ VII inventory no. 595, where the foliation is incorrect).

Text; presumably the same as no. 91, since the incipits in both sections are the same in both pieces. In this setting the melody reconstructed for no. 91 seems to be presented as a Superius paraphrase, and the last six measures of each section are identical.

[Superius]; 1: m sign given before stave, and there are gaps in all voices between m signs and first notes (presumably intended for majuscule initials) / 4: 5-6 uc due to lacuna. The manuscript voice order is Superius-Tenor-Contra.

Contra; 3: an erased m A follows 5 / 18: 2 G.

Tenor; 1-2: ns / 24-6-25: written on a short end-of-stave extension.

Underlay; incipits are given in all voices for both sections.

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93. *Grates nunc omnes* (Trent 89 ff. 182v-183r, unicum, DTÖ VII inventory no. 630).

Text; Tenor cantus firmus setting of the short and usually two-verse Sequence for the Nativity (AH 53 pp. 15-16 and AH 10 pp. 16-17) which is probably eleventh-century. The chant is given in the two Tenor parts which follow each other in canon at the unison until the final few measures, which are elaborated whereas the previous Tenor measures are not. The outer voices have no chant-carrying role but the upper two Discantus voices are imitative. I have provided verse 2 from Grad Pat f. 195r. The AH 10 text is an expanded version with seven verses, of which only the first and last are used in the Grad Pat version.

Discantus primus; 1: the voice-names for the two Discantus parts are given before their first staves, and all voices have gaps between their m signs and first notes (which were presumably left for majuscule initials).

Discantus secundus; 30: erasure follows 1 / 51-52: the final two notes of this voice create consecutive octaves with the Contra. While I do not think that emendation here is vital, fastidious performers may care to make the final B in one of the two voices involved an L in order to avoid the consecutives.

Tenor primus; 43,3-46,1: written over an erasure.

Tenor secundus; no discrepancies.

Contra; 20: 1 E.

Underlay; all voices only have text incipits. The Discantus primus needs an ed rpt of 'potestate' at 43-52, the same applies to the second Discantus at 45-52, and the Contra needs rpts of 'reddamus' (9-12) and 'potestate' (47-52).

Bibliography; Gozzi, M. (ed), Codici Musicali Trentini dal Quattrocento I pp. 192-193 (edition). There are other settings of this chant in the Trent manuscripts. See no. 96 and also Trent 93 f. 213r (the latter is published in Gozzi, *ibid.* pp. 197-198).

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94. *Christus surrexit* [Philippus?] (Trent 89 f. 183v, unicum, DTÖ VII inventory no. 631).

Text; first verse of the Latinised version of a famous Easter Leise which is better known by its German title *Christ ist erstanden*. In the present setting one of the usual melodies for this text is elaborated imitatively in the two equal upper voices until the final 'Alleluia', which is free. The two lower voices have no parent material. The extended duetting in this setting is unusual (for the first 39 measures the two lower voices are silent). Similar extended duet work occurs in Instalment 5 no. 50 in this edition, the *Salve Regina / Le serviteur* which is probably the work of Philippus on account of its similarities with his *Missa Hilf und gib rat* in Strahov. Because of this I also consider no. 94 here to be another work of Philippus.⁴

[Discantus primus]; 1: the names of both upper voices are given in the left margin, and both upper voices have gaps between their m signs and first notes (presumably for majuscule initials). / 40: cs given inverted under 1. The voice order in Trent 89 has the Tenor given before the Contra.

[Discantus secundus]; 38: the clef change is at the start of a new staff where there is a confusion of C clefs on the bottom and second-up staff lines / 40: cs is misplaced over 42,1.

⁴ It would perhaps be stretching comparison too much to allot the previous piece (no. 93) to the same composer since it also has two equal Discantus voices and has twin imitative Tenor parts. These were common devices, and I would therefore prefer no. 93 to remain securely anonymous.

Contra; this voice is grammatically inessential and may be omitted if desired. 1-39: 43 measures of rests are given (only 39 are needed) / 45: cs given inverted under 1.

Tenor; 1-44: 48 measures of rests are given, with a further 8 measures erased following the existing rests (only 44 are needed).

Underlay; all four voices have the incipit 'Xtus surrexit'. Our underlay for the upper voices is guided by the example of the Leise given in Instalment 2, p. 260.

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95. *Ecce panis angelorum* (Trent 89 f. 184r, unicum, DTÖ VII inventory no. 632).

Text; verse 21 from Aquinas's Corpus Christi Sequence *Lauda Syon salvatorem* (modern version: LU 1997 pp. 945-949, from which our version differs in punctuation). This setting also paraphrases the chant for that verse in the Superius but transposes it a fourth down and therefore gives it a minor rendition. At 'factus cibus' (13-20) the lower voices imitate the Superius. Restoring the chant to its opening pitch of D at either the upper or lower octave would take either the Superius or the lowest Contra out of comfortable vocal range, so perhaps the pitch of this setting is best left as it is. It was probably used during Mass for the Elevation of the Host (after the Offertory). The two Contratenors are mutually exclusive but neither is well-written. The Contratenor ad placitum is possibly better since its clumsy moments only consist of some consecutive fifths at 25 and an exposed chord without a third at 36. The other Contra has fifths at 23, 25 and 45-46 plus also the exposed fifth at 36.

[Superius]; 1: gaps follow the m signs in all voices, presumably left for the insertion of majuscule initials / 31: written on a short end-of-stave extension / 64-67: likewise. The voice order in Trent 89 is Superius-Tenor-Contra-Contratenor ad placitum.

Contra; 36: clef change is at the start of a new stave / 51: clef change is in mid-stave / 67: written on a short end-of-stave extension.

Tenor; 23: 1 E / 42: erased br rest follows 1.

Contratenor ad placitum; 1: 'ad placitum' is in normal script as opposed to 'Contratenor' in bold script / 23: 1 C.

Underlay; fully texted in the Superius with incipits for the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 7-11: 'angelorum' under 8,1-10,2 / 23-29: '-torum' under 27,3-28,2 / 64-67: '-nibus' under 65,2-3.

Bibliography; there is another setting of the same text in Trent 89 (ff. 216v-217r) for three equal voices and with partial use of the chant concerned (published in the Trent 91 edition, Instalment 5 no. 103).

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96. *Grates nunc omnes* (Trent 89 ff. 223v-224r, unicum, DTÖ VII inventory no. 658).

Text; this Sequence setting uses the same text and chant as no. 93, but is through-composed and treats the chant in migrant fashion. Most of the setting has Superius chant paraphrase but the Tenor takes over the parent material at the start of the second section (67-73). Thereafter the chant is in the Superius.

This setting is quite a dissonant piece of four-part writing. All voices seem to be essential, but the higher Contra seems to have several copying errors and causes problems such as almost doubling the Tenor part and

causing an E-F clash (17), a temporary second-inversion progression (18), a temporary seventh (27), a hybrid cadence (48-49) and proceeding with a melodic line which has a diminished interval and causing an odd cadence (57-58). It is possibly by the same anonymous as the following piece in Trent 89, which is a three-voice *Puer natus* setting that also has a few awkward sounds throughout.⁵ In performance this *Grates nunc omnes* setting possibly sounds a little better than it looks.

[Superius]; 1: there are small gaps before the first notes in all voices, which were probably left for the insertion of majuscule initials.

Contra primus; 1: this voice is mistakenly called 'Contra secundus' / 10: 3 E / 21: 1 & 2 are ligd sbr C sbr D / 35: 3 E / 36: 2 F / 46: 2 is br / 49: not dtd.

Tenor; 102: 2 uc.

Contra secundus; 8: 1 C.

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]; 8-10: 'reddamus' under 9-11,2 / 11: 'Do-' under 14,1 / 16-17: '-mino' under 21,3-22,1 / 18-23: ed rpt of 'Domino' needed in all voices / 25-26: the texting here looks imprecise due to note compression at the end of a stave / 32: '-a' under 31,2 / 41: 'nos' under 42,1 / 42-45: 'libera-' under 44,2-45,2 / 52-58: 'diabolica' spelt as 'dyabolica' / 59-63: 'potesta-' under 59,1-60,4 / 66: '-te' under 65,2 / 69-73: 'oportet' under 69,1-71,1 / 79: 'cum' under 79,2 / 80-82: 'ange-' under 81,2-82,1 / 85: '-lis' under 84,2 / 91-96: 'Gloria' under 91-95 / 97: 'in ex-' under 96,1-97,2 / 105-108: '-celsis' under 106,3-107,2. Contra primus; 18-23: ed rpt of 'Domino' needed / 84-88: ed rpt of 'angelis' needed. Tenor and Contra secundus; no further discrepancies.

Bibliography; Gozzi, *op. cit.* pp. 194-196 (edition).

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97. *O gloriosa et laudabilis* (Trent 89 ff. 227v-228r, unicum, DTÖ VII inventory no. 661).

Text; a Marian couplet with an Annunciation theme which I have not found elsewhere, and which is unlikely to be the authentic text to this piece since the text ink is more greyish in colour than the music copying and may have been added later than the music. I thank Leofranc Holford-Strevens for the translation below.

O gloriosa et laudabilis inter feminas
In qua salutatur ab angelo virginitas.

*O glorious and praiseworthy amongst women
In whom virginity is greeted by the angel.*

There seems to be no consistent pre-existent material throughout, but it cannot be coincidental that the first six Superius measures resemble the opening of Frye's famous *Ave Regina celorum*. Therefore this seems to be a song-motet rather than an adaptation of a secular piece.⁶ Apart from the text colour, other features such as too many accidentals and repeat marks after the end of the first panel make this piece of copying look untrustworthy. The rest of this short piece is most unlike Frye's *Ave Regina*, taking into consideration the unexpected A and E flats at 20-21 and the surfeit of accidentals at 28-31 (most of which I have relegated to the commentary). The higher Contra also looks inessential but is probably part of the original texture.

⁵ Published in *Ex Codicis* II/II pp. 16-19.

⁶ See Mitchell, *The Paleography and Repertory...* I, p. 63 for my previous view that this is a Marian adaptation of a Rondeau. I now think that this is unlikely.

[Superius]; 1: all voices have a small gap between their m signs and first notes, presumably left for majuscule initials / 16: all voices have repeat marks at the end of 16, but I do not see the need for these since the given text makes perfect sense without an extra line needing to be added. Possibly this piece's original text had three or more lines that would have made the repeat necessary. / 18,2: natural ind by sharp / 26,1: likewise / 30: 3 b, ind before 30,2.

Contra primus; 6: p div follows 2 / 15,3: b ind before 15,2 / 16: rest om (conj supplied) / 20: b ind before 20,1 / 29,4: natural ind as sharp before 29,1 / 32,1: a cs is given here (for no apparent reason) and also at the same point in the Contra secundus / 33: no custos.

Tenor; 11,3: natural ind as sharp before 11,2 / 20: p div follows 2 / 28: 3 has sharp / 29: 2 b / 30: 4 b.

Contra secundus; 31,2: b ind before 31,1 / 32,3-5: written over an erasure.

Underlay; only the Superius is texted. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1: 'O' is under the gap before the first note / 6: ed rpt of 'O' needed / 6-7: 'glorio-' under 2,1-3,1, & '-sa' under 4,8 / 8-10: 'laudabi-' under 6,1-7,2 / 12-14: 'inter' under 12,2-13,1 / 14: 'fe-' under 13,2 / 15-16: '-minas' under 15,6-16,1 / 17: 'In' under 17,2 / 20: 'qua' under 19,1 / 21-24: '-tatur' under 23,2-4 / 30-32: 'virgini-' under 30,2-31,2. Contra primus, Tenor and Contra secundus; 5-7: each voice requires a single ed rpt of 'O'.

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98. *Vidi aquam* (Trent 89 ff. 228v-229r, unicum, DTÖ VII inventory no. 662).

Text; antiphon for the Aspersion during Easter (modern version: LU 1997 p. 12). The main-section text is derived from Ezekiel chapter 47 verse 1. This setting paraphrases the chant in its Superius throughout. The Psalm verse (Psalm 117 verse 1) is editorially provided from the version of *Vidi aquam* in Grad Pat (ff. 80v-81r) since this Psalm verse has an incipit in the *Vidi aquam* setting no. 99 below and is also used in the LU 1997 version. The doxology is also supplied using Grad Pat and LU 1997, and the latter version has been used as a rough guide to assist with editorial text underlay.

Like no. 96 this seems to be fairly poor piece of four-part writing. The anomalies include a mid-phrase progression without a third (7), brief dissonance between the two Contras (9), a brief second-inversion progression (25), a weak-sounding cadence (29-30) and a cadence with a brief structural fourth (98-101). It is also notable that the Tenor has a large number of sustained values despite seeming to be non-derivative.

[Superius]; 1: the intonation clef (C clef on the bottom stave line) is not rptd for the polyphony, and the black-notation intonation ligatures are respectively br L, br br br L & br br br. The last intonation note is L and is followed by a double custos. / 25: 1 G / 35: 1 G.

Contra primus; 1: all three lower voices have small gaps between their m signs and first notes (presumably left for majuscule initials). / 4: 1 br / 18: 1 col err / 21: superfluous L E follows 2 / 22: not dtd / 25: dtd / 30-31 om (conj supplied) / 99: 1 G.

Tenor; 37: erasure follows 1 / 84,1-2: these ligatured notes are squashed in (as a correction?)

Contra secundus; 26-27: these three notes are copied a third too high / 71: 2 F / 91: 1 br.

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]; 1-11: 'egredientem' under 1-6,1 / 15-23: 'templo' under 15,1-16,2 / 27-31: 'latere' under 27-29,2 / 32-35: 'dextro' under 31,2-32,3 / 36-37: 'alle-' under 38,2-39,1 / 39-45: 'luia' under 44,3-45,1 / 49-62: the texting here is imprecise due to note

compression / 65-70: 'ista' under 65-66 / 75-81: 'sancti' under 75-76,1 / 87: 'sunt' under 86,3-87,1 / 90-94: 'dicent' under 91-92,2 / 98-101: '-luia' under 100,2-101 / 107-111: '-luia' under 110,2-4.

Bibliography; other settings of this chant include no. 99 below and also Trent 88 ff. 223v-224r, plus three settings in Trent 90 (at ff. 4v-7r) which also occur in Trent 93 (at ff. 5v-8r). All of these settings are for three voices.

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99. *Vidi aquam* (Trent 89 ff. 229v-230r, unicum, DTÖ VII inventory no. 663).

Text; same as for no. 98. The chant concerned is also the same and is paraphrased in the Superius throughout. The necessary chant insertions following 129 and 150 have also been supplied from the same sources as before.

[Superius]; 1: the intonation clef (C clef on the bottom stave line) is not rptd for the polyphony, and the black-notation intonation ligatures are respectively br L, br br br L & br br br. The final intonation note is an L & is followed by a double custos.

Contra; 1: both lower voices have small gaps before their first notes (probably left for the insertion of majuscule initials) / 87: b ind before 87,1 / 88: 1 & 2 are not col.

Tenor; 138-139: Trent 89 gives br followed by a breve rest.

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]; 1-12: 'egredientem' under 1-7 / 16-25: 'templo' under 17,1-19,1 / 27-33: 'latere' under 27,2-28,2 / 34: 'de-' given as 'dex-' / 41: '-xtro' given as '-tro' / 48: '-lu-' (given as '-lui-') under 50,2 / 55: '-ia' (given as '-a') under 53,3 / 59-64: 'omnes' under 59,2-60,2 / 66-69: the texting here is imprecise due to note compression / 71-72: 'aqua' under 73,3-74,1 / 73-78: 'ista' under 77,2-78,1 / 84-90: 'salvi' under 84-85,2 / 91: 'fa-' given as 'fac-' / 96: '-cti' (given as '-ti') under 96,3 / 98: 'sunt' under 97,3-98,1 / 99-106: 'dicent' under 100,1-101,1 / 110-117: 'alleluia' under 112-116,2 / 126-129: '-luia' under 127,3-129 / 130-150: as at 66-69 / 151-189: likewise.

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100. *Salve festa dies* (Trent 89 ff. 230v-231, DTÖ VII inventory no. 664).

Text; same as for no. 89. The chant paraphrased in the Superius is also the same.

[Superius]; 34: no double cursus is given in any voice here, but I have added one due to this point being the end of the non-repeated refrain section and also because pause-points are involved. / 99: 3 E.

Contra primus; 1: all three lower voices have small gaps between their m signs & first notes, presumably left for majuscule initials / 36: 1 not ligd, & 36,2-38 are ligd as sbr sbr br / 40: 2 A (below) / 43: 1 br / 53: 1 E / 79: 1 D / 115: 1 is br, not ligd, & 115,2-116,1 are an L L lig where the pitches are B followed by an indeterminate-pitch doubled squared note (either C or D).

Tenor; 65: ns / 68: ns needed for fourth line of text.

Contra secundus; 63: the lower divisi note here is B / 65: ns / 68: ns needed for fourth line of text / 114: 1 corr from C by erasure of oblique ligature end.

Underlay; the Superius has the refrain and verse 1 texted, with verses 2-4 given below the Tenor. Perhaps no more verses of this extensive text were needed for this particular setting. The main differences between our

underlay and the Trent 89 texting are as follows. [Superius]; 6-8: 'festa' under 8,2-10,1 / 10-14: 'dies' under 11,2-12,2 / 21-23: 'venera-' under 21-22,2 / 24-29: '-bilis' under 28,1-29,1 / 33: '-vo' under 32,2 / 39: 'De-' under 41,2 / 56-59: 'astra' under 57,1-58,2 / 59-63: 'tenet' under 60,2-61,2 / 66-73: 'renascentis' under 67,1-69,2 / 76-81: 'testatur' under 76-78,2 / 82-86: 'gratia' under 82,1-83,2 / 87-90: 'mundi' under 85-86,2 / 96-101: 'Domino' under 96,3-98,1 / 104-109: 'redisse' under 105,2-106,2 / 116: '-o' under 115,4.

Bibliography; Mitchell, 'Musical counterparts to the 'Wilhelmus Duffay' *Salve Regina* setting in MunBS 3154' in TVNM 54 (2004), pp. 9-22, in which it is argued that this setting and the following *Nova veniens* setting in Trent 89 (no. 118 here) have strong stylistic links to *Salve Regina* no. 47 in this edition (Instalment 5, pp. 1237-1245). The latter is perhaps mistakenly attributed to Dufay in one of its concordant sources. The present *Salve festa dies* setting has a rather crowded four-part texture in which a few solecisms occur (see 22 where there is a second between the Contras, also the Contra primus - Tenor seventh at 42, plus the unusually suspended Tenor at 60). The *Salve Regina* setting in question shares this thickish texture and slightly awkward partwriting.

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101. Victime pascali laudes (Trent 89 ff. 361v-382r, unicum, DTÖ VII inventory no. 733).

Text; Sequence for Easter Sunday by Wipo of Burgundy (d. ca. 1048). The modern version is LU 1997 p. 780. Our version largely follows the latter's punctuation but in common with several fifteenth-century settings this version includes verse 4a ('Credendum est') which has since been removed from the liturgy due to its anti-Jewish reference. The text is underlaid with the help of the version in Grad Pat f.204r, which is also our source for the editorial chant verses. This setting is migrant and irregularly alternatim - hence the unusual positioning of two polyphonic sections next to each other at 40-90. Because of the presence of much of the parent material in the Tenor part, our editorial chant insertions are given at Tenor pitch. Another unusual feature of this setting is the section of fully written out Contra secundus rests at 61-90. The scheme of chant presentation in the polyphonic verses is as follows: in most instances the melody is lightly elaborated.

1-9	chant in Tenor
10-39	chant in Superius
40-47	chant in Tenor (anticipated by Contra secundus)
48-60	chant in Superius
61-81	chant in Tenor
82-90	free extension
91-136	chant in Tenor

[Superius]; 1: the first verse clef (C clef on the bottom stave line) is not rptd for the polyphony, and the black-notation chant notes given are respectively L, br, br, br, L, L, br L ligd & L / 81: 1 uc.

Contra primus; 1: in the three lower voices there are gaps between the m signs and first notes (probably intended for majuscule initials) / 35: 1 not dtd / 56: 1 C / 66: not dtd / 68: likewise / 94: 1 F.

Tenor; no discrepancies.

Contra secundus; 61-90: 29 breve rests are given (30 are needed).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Much of the ink used for the text in this piece is darker than that used for the music, but I doubt that more than one hand is involved in the copying. The main differences between our underlay and the Trent 89 texting are as follows. [Superius];

10-12: 'Christus' given as 'xpus' / 21-28: 'reconciliavit' under 21-25,1 / 29-32: 'pecca-' under 29,1-31,2 / 36-39: '-tores' under 36,2-37,3 / 42-43: 'nobis' under 43-46 / 56: 'in' under 57,1 / 57-60: 'via' under 58,3-59,2 / 65-66: 'Christi' (given as 'xpi' both here and in the *Contra primus incipit*) under 66,2-67,1 / 67-73: 'viventis' under 68,1-71,1 / 78-80: 'vidi' under 80 / 81-90: 'resurgentis' under 82,2-86 / 96: 'est' under 94 / 99-100: 'soli' under 102-104 / 100-113: 'Marie veraci' under 109-111,2 / 115-123: 'Iudeorum' under 117,2-119,1 / 129-131: 'falla-' under 130,2-131,1 / 136: '-ci' under 135,4. *Contra primus*, Tenor and *Contra secundus*: no further discrepancies.

Bibliography; Gozzi, *op. cit.* pp. 334-337 (edition). This near-homophonic and thick-textured setting is quite like nos 100 and 118, which are probably the work of one anonymous. However, since this *Victime pascali* includes features such as hybrid cadences where the *Contra secundus* rests to avoid sevenths (see 38, 59 & 122) and since its sections are inconsistently divided between chant and polyphony it is likely to be merely similar to the works cited rather than being a third setting by the same anonymous.

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102. *Congaudent angelorum chori* (Trent 89 ff. 362v-364r, unicum, DTÖ VII inventory no. 734).

Text; Sequence for the Nativity by Notker (ca. 840-912). Our text largely follows the version in UP, no. 1 (which gives the chant). Otherwise see AH 53 pp. 179-182. The UP version has been used as a guide for text underlay, the chant is paraphrased in the Superius throughout, and is given a fifth above its normal pitch. This setting (like no. 101) is irregularly alternatim since it splits the final verses 8a / 8b between chant and polyphony. Our chant verses are supplied from IB 15154 ff. 132r-v, which seems closer to the version used in the setting than that in Grad Pat (ff. 247r-v).

[Superius]; 1: the first-verse clef (C clef on a second stave line up) is not rptd for the polyphony, and notes 1, 2 & 4 of the black notation here are breves. The other notes are L and the first verse is incomplete and followed by a double custos (the continuation is supplied from IB 15154). / 110: at the start of the second-page opening the m sign is rptd in all voices.

Tenor; 1: there are large gaps between the m signs and first notes in both lower voices (these were probably intended for majuscule initials). / 67: sbr rest is uc (this looks like a br rest) / 110-111: ns / 113-114: likewise / 123: 3 is dtd-m / 124: 2 is sm, & 3 is dtd-sbr.

Contra; 16: clef change is in mid-stave / 34-35: ns / 69: clef change is in mid-stave / 102: 2 has b, ind before 102,1 / 110-111: ns / 160: 1 is D below, & 160,2-161,1 are ligd sbr upper B & dtd-sbr C / 164: clef change is at start of new stave / 168: 2 E / 182: 2 D / 185: 1 A / 187: 1 om (conj supplied).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. A peculiarity of this setting is that two scribes appear to have entered the text. The first scribe copied the music, all lower-voice incipits and also the following words at the openings of polyphonic sections: 'Congaudent', 'Que sine', 'Nam ipsa', 'Quam celebris', 'Qua gloria', 'Te celi regina', 'Te libri', 'Ecclesia' and 'ut sibi'. The second scribe merely filled in the Superius text after each of these entries in a slightly smaller hand. Were it not for the intervention of the second scribe, this setting would look much like no. 103 where only incipits are given for each section. I have texted both lower voices fully because there is some internal Superius-Tenor imitation (at 42-45 & 120-123) but possibly much of this setting could manage almost equally well with vocalised lower parts. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 7-11: 'commixtione' under 7,1-9,2 / 19-22: 'letatur' under 19,1-2 / 24-25: 'celi' under 24,1-2 / 26-29: 'iam conspicatur' under 25-29 / 35-37: 'celebris' under 38-39,3 / 38-41: 'angelis' under 40,2-41 / 45-46: 'Jhesu' given as 'iesu' / 50-52: 'creditur' under 50,1-3 / 53-58: 'Qua gloria' under 53-57,2 / 66: '-tur' under 65,2-3 / 74-78: 'hospitium' under 74,2-75,3 / 79-80: 'sui' under 79,1 / 81-82: 'sanctissimi' under 80,3-82,2 / 83-85: 'corpo-' under 83,2-84 / 87:

‘-ris’ under 86,2-3 / 88-96: ‘Te celi regina’ under 88-94,3 / 99: ‘-cu-’ under 99,2 / 107-109: ‘-tibus’ under 108,3-109 / 111-112: ‘libri’ under 111,1-3 / 113: ‘virgo’ under 112-113,2 / 120: ‘-rum’ under 118,3 / 128-130: ‘aposto-’ under 128,1-129,2 / 136-139: ‘predicant’ under 136,2-137,3 / 140-143: ‘Ecclesia’ under 140-142 / 144-145: ‘ergo’ under 143,1-2 / 146: ‘cun-’ (given as ‘cunc-’) under 144,1-3 / 147: ‘-cta’ (given as ‘-ta’) under 147,2 / 148-149: ‘te cor-’ under 147,3-150,1 / 150-153: ‘-dibus’ under 151,3-152,2 / 154-159: ‘atque carminibus’ under 154,1-160,1 / 160-161: ‘vene-’ under 160,2-3 / 163: ‘-rans’ under 162,4-163 / 167-170: ‘auxilio’ (given as ‘auxilium’) under 167,1-168,2 / 173-174: ‘Christum’ given as ‘xtum’ / 179: ‘-num’ under 178,2 / 190: ‘-vum’ under 189,4-190. Tenor; no further discrepancies. Contra; 164: this incipit is given as ‘ut sibi auxilium’.

Bibliography; Gozzi, *op. cit.* pp. 162-167 (edition). There are also other settings of this Sequence in the Trent manuscripts; see Trent 93 ff. 203v-204v & 205v-206r. The present setting contains some rough partwriting; see measure 20 for some arbitrary dissonance, and also near-consecutive octaves between the lower voices at 28. There are also lower-voice consecutive octaves at 63 and temporary sevenths between the Superius and Contra at 107 & 156. The divisio at the start of the final section (164) suggests that doubled voices might have been used for the lower parts. This setting is very similar to no. 103 following, and both may be the work of the same anonymous.

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103. [*Summi triumphum regis*] (Trent 89 ff. 364v-365v, unicum, DTÖ VII inventory no. 735).

Text; Sequence for the Ascension by Notker. Our text largely follows the version in UP, no. 24. Otherwise see AH 53 pp. 114-116. This setting is alternatim and treats the chant in migrant fashion, mostly paraphrasing it in the Superius apart from a short passage of Tenor quotation at 93-101 (at the start of verse 10). The UP version has been used as a guide for text underlay. The chant verses have been supplied from IB 15154 ff. 119v-120v apart from the passage ‘quoque semper sit nobiscum’ at the end. This is not in IB 15154 and has been added from the version in Grad Pat f. 207v. The UP version also gives ‘iubarre’ at the end of verse 8 instead of ‘iubare’.

[Superius]; 1: there are large gaps between the m signs and first notes in all voices, which were probably left for the insertion of majuscule initials. / 45: clef change is at the start of a new stave / 121: at the start of the second page-opening the m sign is rptd in all voices.

Contra; 11: 2 B / 47: 1 dtd / 49: 2 B / 95: 1 dtd, & 2 not dtd / 99-101: ns / 121-122: likewise / 142,1-4: these notes are all given a tone too high.

Tenor; 23: 2 F / 44-45: ns / 47-53: this passage is written in compressed & small notes over an erasure / 148-149: ns.

Underlay; all voices have incipits only for each verse. At 72 the incipit is given in all voices as ‘Captivitatem’ instead of ‘Captivitatemque’, and ‘Idithun’ at 149-151 is given in all voices as ‘Yditun’ as in IB 15154. Due to the presence of imitation between the Superius and Tenor at 108-116 and at 150-154 I have editorially texted both lower voices throughout.

Bibliography; Gozzi, *ibid.* pp. 309-313 (edition). This setting is probably by the same anonymous as no. 102, with which it shares small shortcomings in partwriting terms in addition to being stylistically similar. See the lower-voice consecutive octaves at 127 and the brief second between the same voices at 139. Due to the Contra in no. 103 being largely a filler part rather than having bass-like elements, this is arguably a more successful setting than no. 102.

104a. *Ave maris stella*

- (i) Trent 89 f. 1r, anon (DTÖ VII inventory no. 508);
- (ii) Trent 90 f. 344r, anon (DTÖ VII inventory no. 1054);
- (iii) Strahov f. 276r, anon, with even-numbered verses from the *Ave Katherina* text in the Superius.

Text; Superius paraphrase setting of the Vespers hymn for the Annunciation (AH 51, p.140) which may date from the eighth century. The modern version is LU 1997 pp. 1259-1261. Our text version is largely the same as the AH version but includes verse 7 from the Spec version (pp. 601-602) which is also given with the *Ave Katherina* text above the music for no. 104a. The chant is a Germanic variant of Ståblein 67 beginning D A C which I cannot satisfactorily locate in chant sources.⁷ The next best match with no. 104a's Superius appears to be in the mostly unelaborated Superius of a late fifteenth century *Ave maris stella* setting in Wr2016.⁸

6.4. *Ave maris stella* Superius from the three-part setting in Wr2016, f. 119v.

Comparison with the Copenhagen chant reading footnoted suggests that most of this Superius is unelaborated, with the only suspect passages being the duplicated first note and the final ligature in the above example. Therefore, in our chant reconstruction for the odd-numbered verses I have used the pitches of the above example for all but the last line of the hymn where I use the Copenhagen reading. Apart from the settings cited here, Ward, *op. cit.* gives another three settings which use the same or a very similar Ståblein 67 variant. These are nos 107 and 126 in this instalment (= Ward nos 131 and 132) and Ward no. 133, which is a three-part setting by Hofhaimer dated 1495.

- (i) Trent 89;

[Superius]; 1: the m sign is om in all voices (conj supplied as O) / 5: ns (in order to follow the same rhythm as in Strahov) / 15: no custos in any voice. The manuscript voice-order is Superius-Tenor-Contra.

Contra; no further discrepancies.

Tenor; no further discrepancies.

Underlay; the Superius has the incipit 'Ave maris stella' and both lower parts have 'Ave maris'. Above the music is written three verses of the Vespers hymn text *Ave Katharina*, which is dealt with in no. 104b below. This edition sets the even-numbered verses to polyphony. See below for equally viable alternatives.

Bibliography; DTÖ 53 p.79 (edition). Ward, T., The Polyphonic Office Hymn 1400-1520. A Descriptive Catalogue (American Institute of Musicology, 1980) p. 84.

- (ii) Trent 90;

[Superius]; 1: m sign om in all voices / 15: single custos in all voices. The voice-order is the same as in Trent 89.

⁷ Copenhagen, Royal Slotsholmen Library, ms 3449 8o III f. 172r is close, but this version begins A A instead of rising from D to A. The manuscript is part of a multi-volume sixteenth-century antiphonal and hymnal from Augsburg.

⁸ For a photograph of this page of Wr2016 see Gancarczyk, P., Musica Scripto (Warsaw, 2001) p. 232.

Contra; no further variants.

Tenor; likewise.

Underlay; verse 1 is underlaid in the Superius, and the lower voices both have 'Ave maris stella' incipits.

Trent 90 could well have been the exemplar used for Trent 89.

(iii) Strahov;

[Superius]; 1: the m sign is om in all voices, & the first Superius stave begins with a blank space before the clef (this gap was probably intended for a majuscule initial). The clef is only given for the first Superius stave (1-7). / 2: 3-4 replaced by col sbr B col m C col sbr D col m C / 3: 4-5 replaced by dtd-m A & sm G sm G sm F / 4: 1 is col / 5: 1 is replaced by br A sbr A / 6: 3 & 4 replaced by dtd-m F sm E dtd-m G sm E / 9: 5-7 replaced by sm F m G / 10-11: 10,3 is m, 11,1 is sbr, & 11,2-3 are dtd-m & sm / 14: 4-5 replaced by dtd-m D sm C sm C sm B / 15: no custos in any voice. The voice-order is the same as in Trent 89.

[C]ontratenor; 1: the clef is only given for the first stave (1-8,1), & 1,2-3 are replaced by br F / 3: 3 replaced by lower E / 4: 1 & 2 replaced by m lower F & sbr A / 5: 2 replaced by dtd-sbr C & m A / 9: 1 om, & 3 is dtd / 14: 2 C.

[T]enor; 1: the clef is only given for the first stave (1-9) / 6: 2 & 3 ligd / 14: 2 replaced by m G m A.

Underlay; the Superius has triple lines of underlay for the *Ave Katherina* even-numbered verses *Costi regis nata* (2), *Victrix sapientum* (4) and *Ora et inclina* (6). Neither lower voice has text.

The Strahov version presents a set of variants typical for that manuscript; the Superius is more developed and ornamented than in the other readings, and the cadences at 3 and 14 have legitimate variants in the lower voices.

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104b. *Ave Katherina*

This is merely no. 104a with its alternative text, which appears incompletely above the music in Trent 89. The first half of verse 1 is given, plus the second half of verse 2, then verse 4, then the seventh verse 'Sit laus Deo' as given in our score. Possibly the scribe added this text from a defective parent source or added it from memory. Our text largely follows AH 52 pp. 226-227 (for verses 1-6) and the seventh verse is the same as in no. 104a. The Strahov reading for no. 104a gives the even-numbered verses of this text underlaid to the Superius, and this seems to be one of several options for performing this setting. It would be equally valid to set the odd-numbered verses to polyphony for either nos 104a or b. Spec and other chant sources attest to the pairing of the *Ave Katherina* text with the Stäblein 67 *Ave maris stella* chant.

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105a. *Ut queant laxis* (Trent 89 ff. 141v-142r, unicum, DTÖ VII inventory no. 594).

Text; Superius paraphrase setting of the Vespers hymn for the Nativity of St. John the Baptist (our text largely follows AH 50 pp. 120-122). The chant used in this setting is a variant of Stäblein 72₃, and this is not the famous *Ut queant laxis* chant used in many other settings (which is Stäblein 151). The text is by Paul the Deacon (ca. 720-799) and may have an antecedent in Horace's Ode to Phyllis. It seems unlikely that Guido of Arezzo (d. after 1033) wrote the Stäblein 151 *Ut queant* melody which is sometimes attributed to him.

Even-numbered chant verses are only supplied up to verse 6 in this setting, with the concluding verse 13 also added (which is a variant last verse also given in AH 50). Chant verses have been provided from Wolfenbüttel 301 ff. 18v-19r together with an editorial 'Amen'. It is most unlikely that all odd-numbered verses were successively sung in polyphony, so I have provided only verses 1, 3, 5 and 7 with the part-music. This setting only gives an incipit for *Ut queant laxis*, otherwise underlaying and giving much of a second text (*Gaudio summo celebrare*) which is dealt with in no. 105b following.

[Superius]; 1: all voices have gaps before their first notes, which were presumably left for majuscule initials. / 64: 3 is br / 65: 1 col / 66: likewise. The manuscript voice order is Superius-Tenor-Contra.

Contra; 7,2: uc due to lacuna / 42,1: likewise.

Tenor; no discrepancies.

Underlay; all three voices each have 'Ut queant laxis' incipits, plus a second text more thoroughly written out (*Gaudio summo*) which is presented with no. 105b. I have provided text in all voices, but there is hardly any imitation between the Superius and the lower voices and possibly the lower parts could be vocalised wordlessly.

Bibliography; Ward, *op. cit.* p. 266. Spilsted, G., The Paleography and Repertory of Codex Tridentinus 93 (Ph. D. dissertation, Harvard, 1983), p. 166. Ward, 'The Office Hymns of the Trent Manuscripts' in I Codici Musicali Trentini I (1986), pp. 112-129. This setting seems to be remarkably similar to the *Ut queant laxis* setting no. 113, which may be modelled on it. As evidence of this I cite the following features. Both settings are relatively elaborate chant paraphrases (no. 113 is more concise), both have leaping Contra parts and similar ranges, both use cut-C, and both contain occasional dissonances. More particularly the first three measures of each setting are identical, and both settings paraphrase the first line of the hymn chant in a similar fashion. Both begin their 'Mira gestorum' passages on a first-inversion construct and both end that passage with doubled-leadingnote cadences on C. Both also have the Superius progression E breve F long on the word 'famuli', and both have stepwise ascending G A B C passages at 'Solve' in extended values. Finally, both have approaches to the final cadence involving simple syncopation in semibreves and breves. I do not believe that coincidence or general resemblances in style can account for all of these similarities.

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105b. *Gaudio summo celebrare*

Text; Vespers hymn for St. Vigilius (a variant of AH 23 p. 290). The dedicatee was the patron saint of Trento and reputedly its first bishop. The opening words of the verse 1 text ('Gaudio sum-') are superimposed above the 'Ut queant laxis' incipit in no. 105a and the rest of verse 1 is underlaid to the Superius. Verses 3, 5 and 7 are given above the Superius. I have supplied even-numbered verses set to the same chant as no. 105a, but no 'Amen' is needed because 'Amen' is part of the syllable-scheme of verse 7. The main differences between our verse 1 underlay and the Trent 89 texting are as follows. [Superius]; 4: 'sum-' under 4,2 / 11: '-mo' under 10,2 / 12-15: 'celebra-' under 12,1-14,2 / 17: '-re' under 18 / 19-23: 'festa' under 19-20,1 / 34-35: 'martyr'

(given as ‘martir’) under 34-38,2 / 37: ‘o’ under 39,1 & 39, rest / 40-41: ‘bea-’ under 40,2-41,2 / 44: ‘-te’ under 43,2 / 55-58: ‘sacraſti’ under 57,1-59,1 / 59: ‘me-’ under 60,3 / 60: ‘-ri-’ under 68,2 / 77-78: ‘Sancte’ under 78,2-79,3 / 83-85: ‘-gili’ under 83,1-2. Contra and Tenor; no ‘Gaudio ſummo’ text is given.

The Trent 89 text has ſome differences with the AH version. Theſe are as follows: in verſe 1 AH has ‘merito ſublumi’ inſtead of ‘meritis’, and the laſt line in AH is ‘Beate Sancte Vigili’ inſtead of ‘Sancte Vigili’ (Trent 89 variants are retained here). In verſe 3 Trent 89 has ‘ſtudyſ’ for ‘ſtudiis’ (emended after AH). In verſe 5 AH has ‘Cuius doctrina primum fuit docta’ inſtead of ‘Cuius doctrina hec gens primum docta’ (the Trent 89 variant is retained ſince Trent 90 f. 376v agrees with it). In verſe 7 AH has ‘Hunc plebs haec cuncta’ inſtead of ‘Hunc hec plebs cuncta’ (Trent 89 variant alſo retained).

Bibliography; the ſetting of *Ut queant laxis* by Chriſtofferus Anthony (Trent 90 f. 376v) alſo has the *Gaudio ſummo* text appended. This composer ſeems to have been local to the Trento area.⁹ It therefore appears to have been local cuſtom to ſing the St. Vigilius text with the *Ut queant* chant Stäblein 72₃.

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106. *Aurea luce* (Trent 89 f. 175v, unicum, DTÖ VII inventory no. 620).

Text; migrant ſetting of the Veſpers hymn for the feaſt of Sts. Peter and Paul, which is probably tenth-century. Our text largely follows AH 51 pp. 216-217 and the modern version (AM pp. 932-33) uſes a different chant. The chant uſed in this ſetting is a variant of Stäblein 152₄. This is paraphraſed lightly in the Superius with ſome Tenor imitation up to 25, and at 26-37 the chant is embellished in the Contra. From 37 to the end the chant returns to the Superius, with a little repetition of chant notes already uſed in the previous Contra paſſage. Even-numbered verſes have been ſupplied from Wrocław, University Library ms R3066 ff. 113r-113v.¹⁰ An editorial ‘Amen’ has alſo been ſupplied. Regarding the texting in Trent 89 (which is ſlightly unuſual) ſee the underlay ſection below.

[Superius]; 1: the m ſign is given before the firſt ſtave / 50: 1 is written on a ſhort end-of-ſtave extension, & no cuſtos is given in any voice.

Tenor; 1: m ſign om in both lower voices, and the voice-name of each lower part is a majuſcule in the left margin. / 32,4: this F is corr from E by a diagonal mark to the left on the note / 37: cs is given upſide down.

Contratenor; 8,2: col err, with ‘v’ (for ‘vacat’) under this note.

Underlay; moſt of verſes 1 and 6 are untidily copied in the Superius in a compressed manner which cannot have been much uſe for performance purpoſes. Becauſe of the compressed texting no poſitionings are recorded. ſince this ſetting has a central ſection of Superius reſts, not all of the text for the verſes concerned are given. The Tenor is texted with part of verſe 1 and the incipits ‘Sit trinitati’ and ‘In unitate...imperium’ from verſe 6. The Contra merely has the verſe 6 incipits ‘Sit trinitati’ and ‘In unitate...imperium’. It is unuſual to find a hymn ſetting with its firſt and laſt verſes intended for polyphonic performance, ſo our edition follows more normal practice by allotting all even-numbered verſes to chant. The Superius alſo has a text variant for verſe 6, which begins ‘Sit trinitati ſempiterna *gaudia*’ (changed here in favour of AH’s ‘gloria’), and ‘martyrio’ in the lower voices at 33-36 is ſpelt ‘martirio’.

⁹ See Strohm, The Rise of European Music 1380-1500 p. 511.

¹⁰ This manuſcript is late fifteenth century hymnal and pſalter from St. Eliſabeth’s church, Wrocław.

Bibliography; Ward, *op. cit.* p. 77. This piece is probably by the same anonymous as no. 107. Both settings occur together in Trent 89, they are copied by the same subsidiary scribe, and no. 107 clearly uses a Germanic variant of its parent chant. Ward only lists another two settings of Stäblein 1524, both of which are in manuscripts from the German-speaking world.

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107. *Ave maris stella* (Trent 89 f. 176r, unicum, DTÖ VII inventory no. 621).

Text; migrant setting of the same chant and text as in no. 104a. The *Ave maris stella* chant is paraphrased in the Superius up to 15, and at 16-20 the Tenor has a little chant material. At 20-33 the chant returns to the Superius. Odd-numbered verses and the editorial ‘Amen’ are supplied using the same chant reconstruction as in no. 104a.

[Superius]; 1: the m sign is given before the first stave in all voices / 33: no custos in any voice.

Tenor; no further discrepancies.

Contratenor; 15: clef change is at the start of a new stave / 31,4: corr from B with upward diagonals on either side of the note.

Underlay; verse 2 is underlaid in the Superius, and both lower voices have the verse 2 incipit *Sumens illud Ave*. In a darker ink the same scribe has entered the incipit *Ave maris stella* above the Superius verse 2 text, and above the Superius he has also copied verses 3, 5 and 7 of the text. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1: ‘Sumens’ under 1,1 / 2-3: ‘illud’ under 3,2-4,1, & ‘A-’ under 4,3 / 7: ‘-ve’ under 6,4 / 11: ‘o-’ under 12,1 / 15: ‘-re’ under 14,3-4 / 22-23: ‘in pa-’ under 22,3-23,2 / 26-28: ‘Mutans’ under 26,1-27,3 / 31: ‘E-’ under 30,4. Tenor; ed rpt of part of line 3 of each even-numbered verse needed at 21-25. Contratenor; likewise at 21-24.

Bibliography; DTÖ 53 p. 79 (edition). Ward, *ibid.* p. 131. The piece is very similar to the preceding *Aurea luce* setting. Both were copied by the same subsidiary scribe and both are migrant chant settings with single internal lower-voice duet passages. Both also have similar ranges and types of Contra, and it is therefore likely that both are the work of the same anonymous.

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108. *Veni creator spiritus* (Trent 89 f. 177r, unicum, DTÖ VII inventory no. 622).

Text; setting of the Vespers hymn for Pentecost (modern versions: LU 1997 pp. 885-886 and AM pp. 518-519, and Stäblein no. 17). The original is possibly by Rabanus Maurus, d. 856). This setting is migrant, elaborating the chant in the Superius up to 11 and then with chant in the Tenor up to 18,1. After a free passage at 18-20 the chant returns to the Superius. Our text largely follows the version in AH 50 p. 193, with even-numbered chant verses added from Graz, Univeritätsbibliothek, ms 0028 f. 282r (this is a fourteenth-century Cistercian antiphonal and hymnal from Neuberg). I have also added an editorial ‘Amen’ formula after verse 7, which has a different text in AH 50 beginning ‘Presta, pater pissime’.

[Superius]; 1: there is a large gap between the m sign and opening values in both the Superius and Tenor, possibly left for the insertion of majuscule initials. / 4: 3 & 4 both corr from sm.

Tenor; no discrepancies.

Contra; 21: 1 uc / 23: an erased sbr G follows the rest / 27,2: corr from D to C by lengthening of an oblique.

Underlay; all three voices only have the opening incipit. In view of the imitation at the start & the relative complexity of this setting full text in all voices seems to be practical.

Bibliography; DTÖ 53 p. 90 (edition). Ward, *op. cit.* p. 268, where the comment “CF in S” (‘cantus firmus in Superius’) is not strictly correct. This was a very commonly set Vespers hymn in the fifteenth century and Ward lists another 42 settings. For a four-voice setting in Trent 89 see no. 121. Nos 108 and 109 may be the work of a single anonymous: they occur together in Trent 89 and both are competent settings but with small partwriting weaknesses. In this respect no. 108 has an exposed sixth at 22 between the outer voices, a diminished fifth at 24 and a dissonant Contra at 30.

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109. *Festum nunc celebre* (Trent 89 f. 177v, unicum, DTÖ VII inventory no. 623).

Text; setting of the Matins hymn for Ascension (a variant of Stäblein 512₁ which is attributed to Rabanus Maurus). The chant is elaborated in the Tenor throughout, with imitative help from the Superius. Our text largely follows AH 50 pp. 192-193, and our even-numbered verses are supplied from Copenhagen, Royal Slotsholmen Library, ms 3449 8o VI ff. 211r-214r (this manuscript is part of a multi-volume sixteenth-century antiphonal and hymnal from Augsburg). The version of *Festum nunc celebre* therein has several variants not adopted here. These are (i) verse 2’s “angelicus chorus” is reversed, and (ii) verse 3 has “vincula vincerat” and “rediens arbiter omnium”.

[Superius]; 1: both the Superius and Tenor have large gaps between their m signs and first values, which were probably left for majuscule initials. / 25: clef change is at the start of a new stave / 30: clef change is given with direct in mid-stave.

Tenor; no discrepancies.

Contra; 20: 3 F.

Underlay; verses 1 & 3 are underlaid in the Superius, and verse 5 is given following the music. The two lower voices only have verse 1 incipits. The main differences between our underlay and the Trent 89 texting are as follows, bearing in mind that I do not give details here for verse 3 since it is untidily written in very small script. [Superius]; 6: ‘-que’ under 7,1 / 10: ‘-a’ under 10,4-11,1 / 13-14: ‘animos’ under 13,3-4 / 16-18: ‘promere’ under 16,2-17,3 / 19: ‘Christus’ given as ‘xpus’ / 20-22: ‘solium’ om / 23-25: ‘scandit ad arduum’ under 22,1-24,3 / 26: ‘Ce-’ under 25,1 / 27-28: ‘-lorum’ under 25,2-3 / 28: ‘pius’ under 26,2-3 / 29-31: ‘arbi-’ under 28,2-3 / 32: ‘-ter’ under 31,4. Tenor; no further discrepancies. Contra; ed rpts of ‘promere’ and the positionally corresponding verse 3 and 5 words are needed at 16-18. The Superius also has a few variant spellings: ‘rediens’ for ‘rediet’ in verse 3 at 20-22, & ‘noxys’ for ‘noxiiis’ in verse 5 at 25-26. Verse 5 (like verse 3) is given in very small script due to lack of space at the bottom of the page.

Bibliography; Ward, *ibid.* p. 145, which again lists the borrowed material as being in the Superius (this is not correct). Ward lists another 21 settings of this chant, which are nearly all from Germanic sources. This setting is probably by the same anonymous as no. 108, with which it shares small defects of partwriting. Further, see the exposed sixths at 6,3, 12,1 & 15,3, and also the start of the final imitative passage (28) which features a temporary fourth between the Superius and Tenor.

110. *Quod chorus vatam* (Trent 89 f. 178r, unicum, DTÖ VII inventory no. 624).

Text; Superius paraphrase setting of the Vespers hymn for the Purification of the Blessed Virgin, which is attributed to Rabanus Maurus, is in Sapphic meter, and is referred to as a processional hymn in some sources. Our text largely follows AH 50 p. 206 and the chant is a variant of Stäblein 1013. (Stäblein p. 486 gives the responses which should immediately precede verse 1, which begin ‘Qui sine peccato’). Our editorially supplied even-numbered verses are taken from the version of the chant in St. Gall, Stiftsbibliothek, ms 0546 f. 13v.¹¹ However, this source gives some text variants which we have not adopted. These are as follows: ‘natum’ for ‘vatum’ in verse 1, ‘ulnas’ for ‘ulnis’ in verse 3, ‘resitens’ for ‘retinens’ in verse 4 and ‘perhennis’ for ‘perennis’ in verse 5.

[Superius]; 1: there are gaps between the m signs and first values in both the Superius and Tenor, which were probably left for the insertion of majuscule letters. The voice-order in the manuscript is Superius-Tenor-Contra.

Contra; 1: the initial clef and m sign are written before the Tenor’s final double custos / 81-84: written on a short end-of-stave extension.

Tenor; 74: 2 uc.

Underlay; all three voices only have the opening incipit for verse 1. I have underlaid text in all voices due to the imitation between the Tenor and Superius at 13-15 and the changing-note imitation involving all voices at 73-76.

Bibliography; Ward, *op. cit.* p. 236. Ward lists another five fifteenth-century settings of this text, all from manuscripts in the German-speaking world. There is also the Obrecht setting of verse 2 (*Hec Deum celi*).

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111. *Ave maris stella* (Trent 89 f. 178v-179r, unicum, DTÖ VII inventory no. 625).

Text; Superius paraphrase setting of the Vespers hymn for the Annunciation (AH 51, p.140 and Stäblein 67) which may date from the eighth century. The modern version is LU 1997 pp. 1259-1261. Our text version is largely the same as in AH but includes verse 7 from the Spec reading (pp. 601-602) which is also found with the Trent 89 setting of the same *Ave maris stella* chant on f. 1r as part of its secondary text (*Ave Katharina*). Even-numbered chant verses are supplied from Staatsbibliothek zu Berlin, Preußische Kulturbesitz, ms theol. lat. 231 f.166v (this is a Cologne hymnal dated 1514). An editorial ‘Amen’ has also been supplied.

[Superius]; 1: there are large gaps between the m signs and first notes in all parts, which were probably intended for majuscule initials. / 13: an erased m C follows 1.

Tenor; 19: 3 col err / 29,5: b ind before 29, 2.

Contra; 19: clef change is at the start of a new stave / 21: p div follows 3 / 23: p div follows 2.

¹¹ This is a Sequentiary and Troparum dating from 1507-1514, copied at St. Gall by Joachim Cuontz.

Underlay; all three voices each have an ‘Ave maris stella’ incipit, and I have underlaid all odd-numbered verses to all voices in view of the imitative nature of the lower two parts and the repeated Contra notes at the same pitch at measure 3.

Bibliography; DTÖ 53 p. 80 (edition). Ward, *op. cit.* p. 84. Mitchell, ‘Trent 91; first steps’ p. 32, where the very active and imitative lower voices of this piece are compared with the Trent 91 Communion setting *Ave Regina celorum* (no. 64 in the Trent 91 edition). Both pieces may be the work of the same anonymous, whose contributions to the Trent 91 repertory seem to be extensive.

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112. *O lux beata trinitas* (Trent 89 ff. 179v-180r, unicum, DTÖ VII inventory no. 626; the foliation is listed wrongly therein).

Text; Superius paraphrase setting of the Vespers hymn for Trinity Sunday (modern version: AM p. 533, which our text largely follows). The chant used is a variant of Stäblein 22₅, and the text is attributed to St. Ambrose (340-397). The even-numbered verse is supplied from Mu 17010 f. 238r, and an editorial ‘Amen’ is also supplied. The AM version of the text has some variants from fifteenth-century versions (e.g. the last line of verse 3 is ‘Et nunc et in perpetuum’) and this has been corrected using the version of the text in Spec, p. 593. The Trent 89 Superius is quite elaborative, and notably it treats the opening two lines of the chant (which are melodically identical) quite differently.

[Superius]; 1: all voices have gaps between their m signs and first notes, which were probably intended for majuscule initials. / The voice-order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 18: not dtd / 35: 4 C.

Tenor; no discrepancies.

Contra secundus; 11: b ind before rest.

Underlay; all four voices only have the incipit ‘O lux beata Trinitas’. I have texted all parts with verses 1 and 3 due to the presence of imitation in all parts except the Contra primus towards the end (at 27-32).

Bibliography; Ward, *ibid.* p. 202 (Ward lists another three settings of Stäblein 22₅, which are all from Germanic sources). This setting is similar to no. 114 below, which is close to it in Trent 89 and may be the work of the same anonymous.

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113. *Ut queant laxis* (Trent 89 ff. 180v-181r, unicum, DTÖ VII inventory no. 627).

Text; as for no. 105a. The chant paraphrased in the Superius of this setting (a variant of Stäblein 72₃) is also the same as in no. 105a. Even-numbered chant verses are only supplied up to verse 6 in this setting, with the concluding verse 13 also added. These have been provided from the same source as with no. 105a.

[Superius]; 1: there are large gaps between the m signs and first notes in each voice, presumably left for majuscule initials.

Contra; 42: a crossed-out and erased sbr D follows 1 / 58: 2 dtd.

Tenor; 51: 1 F.

Underlay; all voices only have the ‘Ut queant laxis’ incipit. I have texted all three voices, despite the almost non-imitative texture in which the lower voices could easily be vocalised wordlessly.

Bibliography; Ward, *op. cit.* p. 264. This setting is very similar to no. 105 and the two might be the result of a pupil-master or master-imitator exchange. In either event no. 113 is the less skilfully written setting and is therefore possibly the second of the two pieces to be written.

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114. *Plaudat Letitia* (Trent 89 ff. 181v-182r, unicum, DTÖ VII inventory no. 628).

Text; setting of the probably eleventh-century Vespers hymn for St. Nicolas of Myra (a variant of Stäblein no. 521). Our text largely follows AH 51 pp. 209-210, but is adjusted to match the Trent 91 setting on ff. 192v-193r in that manuscript. The Tenor in that setting is given in Gothic neumes, and since it seems to be unelaborated and close to the Trent 89 setting it serves as the chant reconstruction for the even-numbered verses provided here. The next closest chant source that I have seen (Strahov I A 58 f. 59v) is not quite as melodically close to the Trent 89 setting as the latter, but is still extremely close to Trent 91. The Trent 89 setting is migrant and treats the chant as follows.

1-11	first line of hymn chant in Superius
12-15	start of second line of hymn in Tenor
16-20	end of second line of hymn in Superius
21-26	line 3 of hymn melody in Tenor
27-29	start of line 4 of hymn in Tenor
29-36	end of line 4 in Superius
37-51	remainder of chant in Superius, anticipated by Tenor.

[Superius]; 1: all voices have gaps between their m signs and first values, which were probably intended for the insertion of majuscule initials. Also at 1 the initial Superius natural is ind by a sharp. The manuscript voice-order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 1: the voice-name is incomplete.

Tenor; no discrepancies.

[Contra secundus]; 1: no voice-name is given / 12: 2 F / 21: 2 uc / 35: col err.

Underlay; the upper three voices are given the incipit ‘Plaudat letitia’.

Bibliography; Ward, *ibid.* p. 227, which wrongly allots the chant to the Superius. Trent 91 ff. 192v-193r gives another setting of the same chant. In the present setting all four voices are probably essential but there are several partwriting lapses throughout. See the Superius-Tenor consecutive fifths at 6, the second-inversion construct at 13,1, and the Superius G against Contra secundus F at 44. Apart from the Tenor-Superius exchange at 37-42 this setting has no other imitative passages. This piece is quite similar to no. 112 and the two may be the work of a single anonymous.

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115. *Aurea luce* (Trent 89 f. 182r, unicum, DTÖ VII inventory no. 629).

Text; same as for no. 106. In this setting, the same chant as in no. 106 (a variant of Stäblein 1524) is paraphrased in the Superius. Even-numbered verses and the ‘Amen’ are supplied from the fifteenth-century hymnal Wolfenbüttel, Cod. Guelf. Helmst 0170 ff. 23r-24r.

[Superius]; 1: all three voices have gaps between their m signs and first notes, which were presumably left for majuscule letters / 65-65: written on a short end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 84: 1 C.

Tenor; 9,3-16,2: these notes are om in the main copy, and a crucifix-like sign after 9,2 indicates the omission. The same sign plus the omitted notes are given following the Contra on a roughly drawn part-stave (with ‘ut supra’ following it) and the whole correction is in a darker ink than the main copy.

Underlay; each voice only has an ‘Aurea luce’ incipit. Odd-numbered verse text has been supplied in all voices, but since the lower voices are mostly non-imitative they could easily be vocalised wordlessly.

Bibliography; Ward, *op. cit.* p. 77.

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116. *Gaude visceribus*

(i) Trent 89 ff. 197v-198r (DTÖ VII inventory no. 641);

(ii) Berlin 40021 f. 98v, without Contra secundus & therefore incomplete (see below).

Text; setting of the tenth-century Vespers hymn for the Assumption (AH 51 p. 144-145) with the chant (a variant of Stäblein 518) elaborated in the Tenor with imitative help from the outer voices. Our text follows the AH version. The Stäblein 518 chant seems to be of Germanic origin. All voices in Trent 89 have the incipit ‘Gaude visceribus’ whereas Berlin 40021 underlays even-numbered verses in its Superius and Tenor. Our edition texts all parts with even-numbered verses. The editorially supplied chant verses are from the chant version in Wrocław, University Library ms R3065 ff. 115v-116r, and another setting of this hymn in Trent 91 (f. 206v) has a chant-derived monorhythmic Superius which is also close to the Trent 89 Tenor’s basic material (see no. 137 in the Trent 91 edition).¹²

(i) Trent 89;

[Superius]; 1: the m sign is given before the first stave in the Superius & is om in all other voices / 26: cs is misplaced over 26,1 / 31: single custos in the three upper voices & no custos in the Contra secundus.

Contra primus; 1: this voice is inessential and may be omitted if desired. / 21: 1 G, and congruent signs are given over 21,1 and 21,5 instead of over 21,4 (21,4 probably marks the beginning of a line of text, so a cs here would be commonsense whereas those at 21,1 and 21,5 would serve no obvious purpose).

Tenor; 22: the cs over the first rest here serves to match the Superius cs in the same place / 30,3-31: written on a short end-of-stave extension.

¹² Wrocław R3065 is a late fifteenth century hymnal and psalter from St. Elisabeth’s church, Wrocław. The text in this reading differs very little from the AH version.

Contra secundus; 21: 2 has sharp (indicating a natural) given before 20,4.

Underlay; all voices have the incipit 'Gaude visceribus'.

Bibliography; Ward, *op. cit.* p. 153. Ward lists another 15 settings of this text, at least 13 of which use the Stäblein 518 chant.

(ii) Berlin 40021;

[Superius]; 1: the title 'Nativitatis Marie ad vesperam' is given above the music (which is not the usual destination for this hymn). Also, the first stave is indented (this space was probably left for a majuscule initial). / 11: 3 replaced by f G f F / 12: no lig / 22: no cs / 26: likewise / 31: cor over 1, & no custos. The voice order in this reading is Superius-Tenor-Contra altus.

[Contra] altus; 1: m sign given, there is a large gap before the first values, & 1,1-2 are replaced by dtd-sbr A / 2: 4 A / 4: 4 replaced by f B f A / 6: 1 replaced by m B m B m B / 10-11: 10,4 is dtd-m C & is followed by sm D, & 10,5 is not dtd / 11: 3-4 replaced by sbr rest / 12: 1-4 replaced by sbr upper F m E m C m C m E / 13: no lig / 14: 2 C / 15-16: no lig / 16-17: likewise / 17: 2 replaced by sbr E m F / 21: no cs over any notes / 25: 3 not dtd / 28: no lig / 30,5-31: written on a short end-of-stave extension / 31: 1 & 2 are col sbr & col m, & there is a cor over 3 but no custos.

[Tenor]; 1: m sign om & no voice-name given / 8: no lig / 17: likewise / 22: no cs / 26: no cs / 30: 4 replaced by sm F sm E / 31: cor over 1, & no custos.

Underlay; the Tenor has verse 2 underlaid & so does the Superius, & the latter also has the incipits 'Felix multiplici' & 'Sanctis obtineas' for verses 4 and 6. The Contra altus has no text at all.

Berlin 40021 does not give the essential Contra secundus, it has a badly garbled first Contra, and also has less ligatures than Trent 89.

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117. *Pange lingua* (Trent 89 ff. 222v, unicum, DTÖ VII inventory no. 657).

Text; Superius paraphrase setting of the Vespers hymn for Corpus Christi whose text is by Venantius Fortunatus (ca. 530-ca. 609). Our text largely follows AH 50 p. 586, and the modern version is LU 1997 pp. 957-959. Even-numbered verses of the chant (Stäblein 565) are supplied from Spec p. 594, which gives 'Amen' at the end but with no musical formula for it. This has therefore been editorially added.

[Superius]; 1: all voices have small gaps between their m signs and first notes, which were probably left for majuscule initials. / The manuscript voice-order is Superius-Tenor-Contratenor.

Contra; 17: 1 G / 26: ns / 59: 2 om (conj supplied) / 60: 1 is br / 61: 2 G.

Tenor; 26: ns.

Underlay; all voices only have the verse 1 incipit, which is spelt 'Pange lingwa' in the Superius and Tenor as in settings of this chant in Strahov. I have texted all voices with the even-numbered verses in view of the syllabic writing in the outer parts from 48 onwards.

Bibliography; DTÖ 53, pp. 86-87 (edition). Ward, *ibid.* p. 215. The *Pange lingua* melody Stäblein 565 was

a very frequently set chant, and Ward lists over 35 more settings. This is a non-imitative and simple setting, noteworthy for the way in which cadential approaches throughout tend to be made up of three-measure groups of breves rather than two-measure units.

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118. *Urbs beata Jherusalem* (Trent 89 ff. 231v-232r, unicum, DTÖ VII inventory no. 665).

Text; setting of the eighth- or ninth-century Vespers hymn for the Dedication of a Church (our text largely follows AH 51 pp. 110-111). The chant paraphrased in the Superius is a variant of Stäblein 162 with a considerable number of stepwise notes added. I have therefore provided the odd-numbered verses from a similarly developed version of the chant (Spec p. 605) plus an editorial ‘Amen’. Spec gives several text variants which are not in the AH version.¹³

[Superius]; 1: all voices have small gaps between their m signs and first notes, which were probably left for majuscule initials.

Contra primus; 25,1-27,3: this passage is written roughly over an erasure / 37: 3 L / 39: sbr r instead of br rest (my emendation here is to avoid a seventh with the Contratenor secundus) / 52: 1 B / 59: 2 G / 85: 3 om (conj supplied) / 88: a superfluous sbr rest follows 1 / 92: an erased dtd-m upper D & sm C follow 4.

Tenor; 17-24: these notes are written over an erasure / 30: 1 G / 57: a dot follows this note for no obvious reason.

Contratenor [secundus]; 1: the voice-name is incomplete / 25-29,1: this passage is roughly written over an erasure / 53: 1 F / 59: 2 B / 74,2-83: this passage is written over erasures / 86: 1 L / 87,2-89,2: written on a short end-of-stave extension / 93: 2 D / 101: a dot is given above this note.

Underlay; the Superius has verse 2 underlaid and verse 4 given above the music. The lower voices each have the verse 1 incipit ‘Urbs beata Jherusalem’, in an ink colour which is not the same as the music copying. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-8: ‘Nova veniens’ under 1-5,4 / 9: ‘de’ given as ‘e’ / 16: ‘-lo’ under 15,2 / 18-23: ‘nuptiali’ (given as ‘nupciali’) under 18-21,2 / 25-29: ‘thala-’ under 25,1-27,2 / 31: ‘-mo’ under 30,2 / 33: ‘Pre-’ under 35 / 34-36: ‘-para-’ under 37,2-39,2 / 36: ‘-ta’ under 44,2-3 / 38: ‘ut’ under 46,1 / 41-43: ‘sponsa-’ under 47,3-48,1 / 45: ‘-ta’ under 50,4 / 46-56: ‘copulatur’ under 52-56 / 57-61: ‘Domi-’ under 60,1-2 / 65-68: ‘Platee’ under 66-68,2 / 69: ‘et’ under 71 / 71-72: ‘muri’ under 74-75,1 / 79-86: ‘ex auro’ under 84,2-86,2 / 87-94: ‘purissi-’ under 88,2-91,1 / 100: ‘-mo’ under 98,3. In verse 4, Trent 89 has ‘edificys’ for ‘edificiis’. Contra primus, Tenor and Contratenor secundus: no further discrepancies.

Bibliography; Mitchell, ‘Musical counterparts to the ‘Wilhelmus Duffay’ *Salve Regina* setting in MunBS 3154’ in TVNM 54 (2004), pp. 9-22, in which it is argued that this setting and the preceding *Salve festa dies* setting in Trent 89 (no. 100 here) have strong stylistic links to *Salve Regina* no. 47 in this edition (Instalment 5, pp. 1237-1245) which is perhaps mistakenly attributed to Dufay in one of its concordant sources. Ward, *op. cit.* p. 252 (Ward lists another eighteen settings of the same or similar chants). Like the *Salve festa dies* setting no. 100, the partwriting is occasionally poor (see the seventh between the two Contras at 6 and the exposed sixth at 95). There is a varied repeat of 9-16 at 71-78 because the chant paraphrase in both places is similar.

¹³ In verse 4 Spec has ‘coaptantur’ instead of ‘coaptatur’ (which I have adopted, and Trent 89 has this as well). In verse 5 it has ‘sanctam’ for ‘sancta’ (also adopted), in verse 6 it has ‘Trinum Deum quoque’ instead of AH’s ‘Trinum Deum unicumque’ (also adopted) and in verse 8 it has ‘accipe’ for ‘adquirere’ (not adopted here).

The dense texture hardly uses imitation at all, the extent of the setting and the drive passage at 91-101 are noteworthy, and finally excluding the longs at the end there are exactly 100 measures of music here.

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119. *Quem terra, pontus* (Trent 89 ff. 234v, unicum, DTÖ VII inventory no. 668).

Text; setting of the Vespers hymn for the Annunciation by Venantius Fortunatus (ca. 530- ca. 609). I use the text largely as given in EdM 8 pp. 88-89 rather than the version in AH 50 p. 72. The chant paraphrased in the Superius seems to be very close to Stäblein 166, which I have used to supply the editorial even-numbered verses in addition to an editorial ‘Amen’. Stäblein 166 is closer to the Superius here than the version of *Quem terra* in Spec, which adds more notes. The paraphrase in the Superius is quite ornate, and the only other voice featuring brief chant use is the Tenor in the anticipatory duet at 37-43. The chant Stäblein 166 is from the hymnal section of Klosterneuburg, Stiftsbibliothek, ms 1000 (copied in 1336) ff. 42v-43r.

[Superius]; 1: gaps occur between the m signs & first notes in all voices, which were probably left for majuscule initials / 9: sbr rest instead of br rest.

Tenor; no discrepancies.

Contra; 8: sbr rest instead of br rest / 61: 1 G (above).

Underlay; all voices only have the incipit ‘Quem terra’. I have underlaid text in all parts due to the imitation at 37-50. Both lower voices need editorial rpts of the start of the third line of each odd-numbered verse, at 46-50.

Bibliography; Ward, *op. cit.* p. 228 (which gives the chant used as Stäblein 165). Ward lists another 18 settings of the same (or very similar) *Quem terra* chants in central European sources, and the only non-central European setting that survives seems to be the one by Antonius Janue (see Ward p. 235). The Trent 89 setting has a Contra which is bass-like for most of its extent, and which has some internal rhythmic activity. This setting seems to be slightly rough in places (see the unusually-written lowest part at 21-22) and is mostly non-imitative. Despite there being similar chant settings with active lower voices in Trent 89 (such as the *Spiritus Domini* setting a few pages away on ff. 241v-242r) I can find no reason for pairing this piece with any other anonymous works.

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120. *Veni redemptor gentium* (Trent 89 ff. 303v-304r, unicum, DTÖ VII inventory no. 703).

Text; unelaborated Tenor cantus firmus setting of the Vespers hymn for the Nativity, attributed to St. Ambrose (d. 397). Our text largely follows AH 2 p. 36, but adds ‘est’ before ‘caro’ in verse 2 as Trent 89 does. The chant is a variant of Stäblein 503, and our even-numbered verses are reconstructed from the setting’s Tenor as available chant versions (such as that in Spec) mostly have small differences with the Trent 89 Tenor which make them unsuitable for use as editorial chant additions. An editorial ‘Amen’ has also been provided. The two lowest voices also participate in chant quotation, and the Tenor’s four lines of hymn text are separated by groups of breve rests (the first pair of rest passages have eight breves, and the second pair each have six). The eight-breve rests correspond with the usual 8 syllables per line of hymn text.

[Superius]; 1: the m sign is given before the first staves in the Superius and two lowest voices, and the m sign is om in the Contratenor primus. / 11: 2 & 3 are both sm / 14: 2 not dtd / 62: 2 m. The manuscript order for the voices is Superius-Contratenor primus-Contratenor secundus-Tenor.

[Contratenor primus]; 1: no voice name or m sign is given / 10: 2 & 3 are both sm / 29: 2 C.

Tenor; 11: ns needed for third verse / 26: likewise / 42-43: these notes need to be joined for the sixth verse.

Contratenor [secundus]; 1: the voice-name is incomplete / 2,2: ns needed for second verse / 7: both divisi notes have coronas above them / 13-14: ns needed for verses 4 & 6 / 17: ns needed for sixth verse / 26,1: written on a short end-of-stave extension / 34,1-2: these notes need to be joined for verses 2, 4 & 8.

Underlay; fully texted in the Tenor, with partial text in all other voices. I have texted all voices with the even-numbered verses in view of repeated notes at the same pitch in all voices other than the Tenor, but this may be ‘gilding the lily’ since the setting of all four even-numbered verses requires a little juggling of text and considerable word repetition for each verse. Perhaps less than all four even-numbered verses were originally sung. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 2-3: ‘ex viri-’ under 19,1-20,2 / 5-7: ‘-li semine’ under 21,1-23,3 / 9-18: ed rpts of the first line of each verse needed in the Superius & Contratenor primus / 19-21: ‘Sed mystico’ (with ‘mystico’ given as ‘mistico’ in all occurrences) under 32,1-34,3 / 21-25: ‘spiramine’ under 36,1-38,3 / 32: ‘Verbum’ under 42,1-43,3 / 33: ‘Dei’ under 46,1-47,3 / 34-35: ‘factum est’ under 50,1-52,1 / 36-38: ‘caro’ under 52,2-53,2 / 41-57: ed rpts of the third line of each verse needed in the Superius & Contratenor primus / 58-59: ‘Fructusque’ under 58,1-60,2 / 61-64: ‘ventris’ under 62,2-64,1 / 71-73: ‘-ruit’ under 72,4-5. Contratenor primus; 1: unlike in the Superius, the initial incipit ‘Non ex virili semine’ is given in the correct place at 1-7, and ‘ex virili semine’ is then rptd but misplaced. The remaining two incipits ‘Sed mystico spiramine’ & ‘Verbum’ are also misplaced, respectively under 32-38,1 & 42-43. Tenor; all of the text in this voice is given in a compressed fashion, possibly because the texting in this very simple part looks self-evident. / Contratenor secundus; 1: the initial incipit (‘Non ex...spiramine’) is given without regard for word-to-note correlation, & the remaining incipits (‘Verbum...caro’ and ‘Fructusque ventris’) are respectively at 33-39,2 & 50-55,2 / ed rpts of lines 2, 3 & 4 of each verse are respectively needed at 26-32, 41-49 & 64-73. In conclusion, the non-cantus-firmus parts of this setting seem to be insufficiently and poorly texted.

Bibliography; Ward, *op. cit.* p. 285. Ward, The Polyphonic Office Hymn From the Late Fourteenth Century... pp. 572-573 (transcription). Ward, ‘The Office Hymns of the Trent Manuscripts’ in I Codici Musicali Trentini I (1986), pp. 112-129 (discussion, and part-transcription on p. 128). This hymn setting (which is constructed rather like a Tenorlied) has the lower Contra anticipating the start of each chant line in the Tenor, and since the Tenor’s individual chant lines are separated by rests all four voices rarely sound together. It is a well planned piece and foreshadows later central European hymn settings.

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121. *Veni creator spiritus* (Trent 89 ff. 339v-341r, unicum, DTÖ VII inventory no. 720).

Text; setting of the same text and chant as no. 108, which in this setting is shared imitatively between the Superius and Tenor with occasional imitative input from the two Contra parts as well. This setting has the even-numbered verses in polyphony. The odd-numbered ones are provided here from AH 50 p. 193 (text) and Spec pp. 598 and 593 (chant: the two halves of the melody are separated due to misbinding). I have also provided an editorial ‘Amen’ formula. Spec has the destination ‘De Sancto Spiritu’ and its verse order is

slightly different from ours: it gives verses 1-5, but has the ‘Da gaudiorum premia’ stanza for verse 6, its seventh verse is our sixth, and its eighth is our seventh.

[Superius]; 1: all voices have the m sign given before their first staves.

Contratenor primus; 46: 2 is sm.

Tenor; no discrepancies.

Contratenor secundus; no discrepancies.

Underlay; verse 2 is given in the Superius plus incipits for verse 2 in the Contratenor primus and Tenor. Underneath the Tenor a copying hand different from that of the music has entered verses 1, 2, 4 (twice, with the last word missing in the second copy), 6, and then ‘Amen’ in a differently-coloured ink from the main copy.¹⁴ The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 4-6: ‘Qui paraclitus’ under 4,1-7,2 / 7-8: ‘dice-’ under 9,1-2 / 13: ‘Donum’ under 13,1-14,2 / 14: ‘Dei’ under 15,1-2 / 15-16: ‘altis-’ under 15,4-16,1 / 18-21: ‘-simi’ under 19,4-20,3 / 23-24: ‘vivus’ under 25,2-26,2 / 26: ‘i-’ (given as ‘ig-’) under 27,3-4 / 31: ‘-gnis’ (given as ‘-nis’) under 30,3-4 / 34-39: ‘caritas Et’ under 36,4-39,1 / 40-42: ‘spiritalis’ under 39,4-40,3 / 43: ‘un-’ given as ‘unc-’ / 45-47: ‘-ctio’ (given as ‘-tio’) under 46,6.

Bibliography; DTÖ 53 p. 91 (edition). Ward, The Polyphonic Office Hymn 1400-1520... p. 271. This cleanly written, imitative and modern-sounding setting may well be the work of a westerner, and it precedes a *Christe redemptor* setting in Trent 89 which is perhaps attributable to Martini (see nos 115a/b in the Trent 91 edition). While there is not enough in the present piece to suggest attribution to a known composer, it represents developed late fifteenth century hymn style in Trent 89 as does the *Veni redemptor* setting no. 120. Note however the consecutive octaves between the Contratenors at 14.

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122a. *Christe redemptor omnium...ex patre* (Trent 89 f. 341v, unicum, DTÖ VII inventory no. 722).

Text; setting of the Vespers hymn for the Nativity (AH 2 p. 36) which uses the chant Stäblein 71 (this was the chant most commonly associated with *Christe redemptor omnium* in the medieval period). The text is sixth-century. Since most of the chant notes are in the Tenor this seems best regarded as a Tenor-based setting. The previous piece in Trent 89 (another *Christe redemptor* setting using more or less the same chant) also provides for the alternative text *Christe redemptor...Conserva* (AH 51 p. 129, for All Saints’ Day). Accordingly this text is provided here with no. 115b.¹⁵ Even-numbered chant verses are supplied from the fifteenth-century psalter and hymnal Mu 22022 f. 170r, plus an editorially added ‘Amen’.

[Superius]; 1: the m sign is given before the first stave / 30: single instead of double custos in all voices.

Tenor; 1: b sig om (conj supplied, since the parent chant needs a signature).

Contra; 1: this voice is called ‘Bassus Contra’, and the b sig is also om throughout (conj supplied).

¹⁴ This additional hand is possibly the same one that entered superimposed text in *Salve Regina / Hilf und gib rat* on ff. 354v-356r, although the new text there is much larger than on f. 339v.

¹⁵ For the other *Christe redemptor* setting (which might be the work of Martini) see nos 115a & b in the Trent 91 edition.

Text; the Superius is the only voice with a 'Xte redemptor omnium' incipit. I have texted all voices in this short setting due to its imitative nature.

Bibliography; DTÖ 53 p. 84 (edition). Ward, The Polyphonic Office Hymn 1400-1520... p. 116 (Ward lists another fifteen settings of this chant, some of which are from western sources).

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122b. *Christe redemptor omnium... Conserva*

This is merely no. 122a with the other *Christe redemptor* Vespers hymn text underlaid (AH 51 p. 129, for All Saints' Day). In nearly all other respects the score follows the previous version, except that for verse 7 in the Contra at 4-5 one note needs splitting to accommodate texting.

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123. *Exultet celum laudibus* (Trent 89 ff. 374v-375r, unicum, DTÖ VII inventory no. 741).

Text; Superius paraphrase setting of the probably tenth-century Vespers hymn for feasts of Apostles, with a variant of the Stäblein 414 chant here starting on F instead of its more usual pitch of G. Our text is basically that of AH 51 p. 125, and our chant verses are supplied from Strahov I A 58 ff. 59v-60r.¹⁶ An editorial 'Amen' is also supplied. We also use this source's last verse 6 line 'In sempiterna secula' instead of the AH line 'Nunc et per omne seculum'. In the Contra primus, the first three measures may refer to a second *Exultet celum laudibus* chant - Stäblein 114₃. A similar use of double chant quotation also seems to occur in the *Sanctorum meritis* setting following, and this may be a German stylistic feature in hymn settings. The Superius in this setting is fairly elaborative, and includes a melodic sequence at its end which has nothing to do with the first parent chant.

[Superius]; 1: b sig om (conj supplied) / 12: the rest here is squashed in (as a correction?).

Contra primus; 1: b sig om (conj supplied), & the three lower voices all have gaps before their first notes (which were probably intended for majuscule initials) / 3: a superfluous sbr G follows 3,3 / 9: 3 uc.

Tenor; 18: a sharp is given before 2 for no apparent reason.

Contra secundus; 7: a crossed-out sbr D follows 7,4 / 16: natural ind as sharp / 22: b ind before 22,1.

Underlay; the first-verse incipit in the Superius and Contra secundus is the only text given.

Bibliography; Kanazawa, *op. cit.* II, pp. 121-122 (edition). Ward, *ibid.* p. 140 (Ward prefers to see this setting as Tenor-based, which is debatable in view of the amount of chant notes used in both Superius and Tenor). Mitchell, 'Regional styles...' (regarding the likely twinning of hymn melodies). Several features of this setting are unusual. Its four-voice writing has two cadences where there are problems with leading-notes (see 5-6 and 12-13) and there is a lurch towards harmonies involving B and E naturals at 16 where the Contra primus also unavoidably leaps a diminished fifth upwards. The slow movement of the lower parts against the sequential Superius figure at 20-22 also seems odd, but this may only be because our ears expect such figures to run in tenths in the outer voices rather than to be accompanied by sustained notes. Finally this setting's use of flats

¹⁶ Strahov I A 58 has some probable errors; flats are poorly indicated, and the second note of the hymn's third line is A instead of G.

alongside sharpwise accidentalism in the following piece may mean that the two settings were deliberately copied together.

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124. *Sanctorum meritis* (Trent 89 ff. 375v-376r, unicum, DTÖ VII inventory no. 742).

Text; elaborated Tenor cantus firmus setting of the Vespers hymn for feasts of several Martyrs (our text largely follows AH 50 p. 204). The chant (a variant of Stäblein 108₄) appears in modern liturgical books such AM p. 646, but this is not that similar to fifteenth-century versions which I have seen. Even-numbered verses are supplied from Mu 17010 f. 242r-243r, and an editorial ‘Amen’ is also supplied. Textual variants from the latter source have been suppressed in favour of the AH version. Like no. 123, this setting may conceal the start of another chant using the same hymn text, in this case Stäblein 108₂ whose opening notes feature in measures 1-2 of the first Discantus and whose closing notes may be elaborated at the end of this voice. Hymn settings nos 123 and 124 may have been placed together in Trent 89 because of this feature, but more probably they were copied together because no. 123 uses a number of recta and ficta flats and no. 124 does the same with sharps (a look at the critical notes below will show that too many sharps seem to occur throughout). The adopted purpose of these pieces might therefore have been instructional, and otherwise the two settings are quite different in style. The Tenor part of no. 124 elaborates the chant considerably and its outline is not always that detectable. An unusual feature of this setting is the twin-Discantus texture supported by slower-moving lower voices.

[Discantus primus]; 1: neither upper part has a voice-name, and all parts have a gap between their m signs and first notes (presumably left for majuscule initials). / 38: 1 F / 54,3: written on a short end-of-stave extension / 79: 4 om (conj supplied) / 84: 2 & 3 are both m.

[Discantus secundus]; 1: 1 br / 19: 1 has sharp / 28: likewise / 49: 1-3 are D C B.

Tenor; 29: 1 dtd / 70: 2 uc.

Contra; 16: 1 has sharp / 59: likewise / 69: 1 B / 81: 2 D.

Underlay; all voices only have ‘Sanctorum meritis’ incipits. I have underlaid the odd-numbered verses to all parts, but am in some doubt as to whether the Tenor and Contra actually need to carry text. Possibly these parts might be better if vocalised wordlessly, despite the Tenor carrying a cantus firmus.

Bibliography; Ward, *op. cit.* p. 245 (this is the only setting listed by Ward which uses the chant concerned, and it is more normal to find the chant Stäblein 159 with this text). Also see Mitchell, ‘Regional styles...’.

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125a. [Dufay]; *Ad cenam agni*

- (i) Trent 89 f. 377v, anon (DTÖ VII inventory no. 745);
- (ii) Civiale CI.1c f. 82v, black notation, with text *O salutaris hostia*;
- (iii) CS 15 ff. 23v-24r, anon;
- (iv) ModB ff. 7v-8r, black notation, Dufay;
- (v) Merseburg f. 1r, black notation, anon & fragmentary.

Text; Superius paraphrase setting of the Vespers hymn for Easter Sunday. The text is sixth-century or earlier.

The melody is a variant of Stäblein 3, and our text largely follows the version in AM, p. 459. Even-numbered chant verses have been supplied from Mu 22022 f. 176v (which is pitched a fifth lower than in our score) and an editorial ‘Amen’ has also been added. Trent 89 gives two versions of this piece, with the second being a fauxbourdon setting. This is presented as no. 125b.

(i) Trent 89;

[Superius]; 1: the m sign is om in all voices (supplied from no. 125b).

Contra; 19: written on a short end-of-stave extension.

Tenor; no further discrepancies.

Underlay; each voice only has the incipit ‘Ad cenam agni providi’.

Bibliography; Ward, *op. cit.* p. 54. Bessler, Dufay Opera Omnia V, nos 17a and b & pp. xxiii a & b (editions of various versions). Scott Cuthbert, M., Trecento Fragments and Polyphony beyond the Codex (Ph. D. dissertation, Harvard, 2006) p. 276 (part-transcription of Cividale CI.1c version). Von Ficker, R., ‘Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts’ in Acta XXXVI (1964), pp. 79-97 (includes discussion of Merseburg and Plates VI and VII give photographs of the complete fragment). Ward gives another fourteen settings of this chant, which was quite frequently set in the fifteenth century.

(ii) Cividale CI.1c;

This reading is dealt with under no. 125b, since it is only a concordance closer to that version.

(iii) CS 15;

[Superius]; 1: This version is only a concordance for no. 125a. All three voices have large pen-decorated majuscule initials at their start (the lower voices have ‘T’ and ‘C’ for their voice-names in majuscules) and the Superius is preceded by a copy of the chant which has verse 1 underlaid. Effectively this does not differ from the chant in our score except that it is an octave lower and has an F clef on the middle stave line. This too has an indented majuscule ‘A’ at its start, and above the chant is the title ‘Ab octava pasche ad ascensionem. hymn.’ Below the Superius on f. 23v is verse 3 of the hymn written in chant as before. Also, the m sign is given in all voices. / 4: 4-6 replaced by sbr E m D / 14: 4-6 replaced by sbr D m C. The manuscript voice order is Superius-Tenor-Contra.

Contra; 14: 2 D / 19: double custos given twice at end in both lower voices.

Tenor; 3-4: 3,2 is sbr (not dtd) & 4,1 is m / 9: no lig / 13-14: no lig.

Underlay; all three voices have verse 2 underlaid in full, and in conjunction with the chant verses this version was therefore performed with verses 1 & 3 in chant and just with verse 2 in polyphony. No provision was made in CS 15 for subsequent verses.

CS 15 is close to Trent 89.

(iv) ModB;

[Superius]; this reading presents both nos 125a and 125b, and the variants for the latter are given under 125b below. The version of 125a has red majuscule Lombard initials for the first letter of Superius text and the ‘C’ of ‘Contra’, plus a blue ‘T’ for ‘Tenor’. No m sign is given in any voice, and there are no Superius variants.

Contra; 6: 1 & 2 replaced by br C.

Tenor; no variants.

Underlay; verses 1, 3, 5 & 7 are fully and neatly underlaid in the Superius, and incipits for the same verses are given in each of the lower voices.

ModB is very close to Trent 89, and occurs within an authoritative-looking group of Dufay hymn settings in this source. In view of the ModB version of no. 125b giving the even-numbered verses, it is likely that the whole hymn was performed with both polyphonic versions in alternation.

(v) Merseburg;

This reading is dealt with under no. 125b, since it is also only a concordance closer to that version.

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125b. [Dufay/Anon]; *Ad cenam agni*

(i) Trent 89;

The two given voices for the fauxbourdon version of this hymn setting differ slightly from the previous version, and no. 125b is slightly longer in all readings although ModB varies in length.

[Superius]: the m sign is given before the first stave.

Tenor; 1: the incipit is given as ‘Tenor Ad cenam fauxbourdon’ / 21: no custos.

(ii) Cividale CL.1c;

[Superius]; 1: no m sign is given in either voice, and the first letter of the text and the ‘T’ of the Tenor are red majuscules / 4: an erased m F follows 3, & 4-7 are replaced by sbr E m D / 6,1-2: replaced by br G / 7: 1 replaced by m D m E m D / 12: cor over 1 in both voices / 15: 2-3 replaced by sbr E / 16: 2 & 3 are dtd-m sm, & 4-6 are sbr sm sm / 20: 2 & 3 are dtd-m sm, & 4-6 are sbr sm sm / 21: no custos.

Tenor; 3: 1 & 2 are replaced by br D / 4: 1-4 replaced by sbr A m G m E / 5: 1 replaced by sbr E & sbr rest / 10: no lig / 11: 2-3 replaced by m A m G m E / 15: 1-3 replaced by br G / 17: no lig / 20: 1-4 replaced by m lower C m D m E m F.

Underlay; the Superius has three verses chiefly from the hymn *Verbum supernum prodiens* underlaid (*O salutaris hostia* - the fifth verse - is the first one here).¹⁷ The Tenor has this phrase and the beginning of verse

¹⁷ For *Verbum supernum* see LU 1997 pp. 940-942, which attributed to Aquinas and used as the hymn at Lauds on Corpus Christi. Unusual observances in Cividale may be partly due to the Patriarch of Aquileia moving there in 737 and keeping his seat at Cividale until the thirteenth century (from 1223 the Patriarch was at Udine). Cividale was Venetian territory from 1420.

5 line 3 as a halfway incipit ('Bella premunt'). Verse 6 of the hymn is the final Superius text line, and the second Superius text line is verse 5 from *Ad cenam agni*.

The Cividale CI.1c version will not work in fauxbourdon (see the penultimate bar of the variants in each voice) and was therefore intended as a two-voice setting.

(iv) ModB;

[Superius]; this is the second version in ModB. See no. 125a for the first. Both voices (Superius and Tenor) have majuscule Lombard initials, with a blue 'C' in the Superius and a red 'T' in the Tenor for the voice-name. No m sign is given in either voice. / 3: 1 & 2 replaced by dtd-sbr D m F m E m D / 4: 1-7 replaced by m G dtd-m F sm E m E m D m C / 6: 1-4 replaced by m E m F sbr G m F m E / 7: 2-3 replaced by m E m C m B / 8: 1 replaced by dtd-sbr D m E / 9: 1-4 replaced by sbr E plus m rest & m G dtd-m F sm E / 11: 1-4 replaced by m G m A sm G sm F m E dtd-m D sm C / 12: 1 replaced by sbr E, and 12-13 are made into a single measure by omission of the first sbr rest in 13 / 14: 1-4 replaced by br E sbr F / 15: 2 & 3 replaced by sbr E / 16: 1-3 replaced by m F sbr E / 17: 2 D / 18: 1 replaced by m E m F sbr G / 19: 1-4 replaced by ligd sbr E sbr D & m C m F / 20: 2 & 3 are dtd-m & sm.

Tenor; 3: no lig, & 1-3 are replaced by dtd-sbr D & m upper A m G m F / 4: 1-3 replaced by m B sbr A / 6: 1-3 replaced by br G sbr A / 7: 2 D, & 4 G / 8: 1-3 replaced by br D sbr upper A / 10: 1-3 replaced by ligd sbr E sbr G & sbr A / 11: 1 & 2 replaced by m B sbr A / 12: 1 replaced by br E sbr F, and 12-13 are made into a single measure (as above) by omission of the first sbr rest in 13 / 14: 1 & 2 replaced by lig sbr E sbr G / 15: 1-3 replaced by br G / 16: 1-4 replaced by sbr A m G m F / 17: 1-3 replaced by br D sbr D / 19: 1-3 replaced by ligd sbr G sbr D & sbr F / 20: 1-4 replaced by m G m D m F m E.

Underlay; verses 2, 4 and 6 are fully and neatly underlaid in the Superius, and incipits for these verses are also given in the Tenor, with 'A faulx bourdon' following the incipits.

In contrast to the version of no. 125a in ModB, this reading presents a very different version of the fauxbourdon setting of this hymn from Trent 89. This suggests that the ModB version is authoritative, and that the Trent 89 fauxbourdon version is only an adaption which is probably not by Dufay.

(v) Merseburg;

[Superius]; 1: no m sign is given in either voice, and both voices begin with a majuscule 'A' which is red in the Superius / 4: 1-7 replaced by m G sbr F m E m F m D / 6: 1 & 2 replaced by br G / 10: no lig, & 2-3 are replaced by sbr A m G m E / 11: 1-4 replaced by m F m E m D m E m D m C / 15: 2-3 replaced by sbr E / 20: 4 replaced by sm B sm C / 21: no custos in either voice.

[Tenor]; 1: no voice-name is given / 2: no lig, & 1-2 are replaced by dtd-sbr F m D / 3: 1 replaced by br D / 10: no lig / 11: 1-3 replaced by sbr A m G m E / 14: 1 replaced by sbr G m upper C / 15: 1-3 replaced by br G / 17: no lig / 20: 3-5 replaced by ligd sbr E sbr D.

Underlay; both voices have the first verse of text underlaid, and the remainder of the hymn text is given in a condensed paragraph following the music.

Like Cividale CI.1c, the Merseburg version will not work in fauxbourdon and was therefore intended as a two-voice setting. Some variants are shared with Cividale CI.1c. Both readings (like Trent 89) appear to be rather distant from the original Dufay hymn setting.

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126. *Ave maris stella* (Trent 89 ff. 396v-397r, unicum, DTÖ VII inventory no. 757).

Text; elaborated Tenor cantus firmus setting of the same chant and text as in no. 104a, with the chant transposed a fifth down. The *Ave maris stella* chant is clearly detectable in the Tenor at 7-28, with anticipation by the Contra secundus at 1-7. The Tenor at 29-39 is a free extension. This is followed by further Tenor chant quotation at 42-48, and there is another free extension at 49-54. There then follows the last line of the hymn (starting at 55) with another free extension ending the Tenor. Even-numbered verses and the editorial 'Amen' are supplied using the same chant reconstruction as in no. 104a.

[Superius]; 1: the m sign is given before the first stave.

Contra primus; 1: m sign om in all three lower voices / 34,3-4: written on a short end-of-stave extension / 36: 1 F (above). This has been emended to avoid dissonance with the Superius. / 35: 1 D (below) / 63: 2 b, ind before 63,1.

Tenor; no further discrepancies.

Contra secundus; 1: the b sig is om throughout (conj supplied).

Underlay; verse 2 is underlaid to the Superius with verse 1 written below it by a different hand. The same hand that copied verse 1 has also added verses 3, 5 and 7 above the Superius and also 'Amen'. Neither Contra has a text incipit, and the Tenor has a verse 2 incipit in the same hand as the music. In view of the untidy double underlay in the Superius, individual word positionings are not recorded here.

Bibliography; DTÖ 53 pp. 80-81 (edition). Ward, *op. cit.* p. 99. This setting seems to be a fairly poor example of four-part writing. There are consecutive octaves between the outer parts at 11, consecutive fifths between the same voices at 24, consecutive fifths between the two Contras at 38 and uncomfortable false relations between the two inner voices at 34. The Superius at 62 also has an unusual dissonance against the two lowest voices. However, if the piece is sung in a sympathetic way some of these faults might escape most listeners.

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APPENDIX. ANTIPHONS UNIQUE TO SP B80

127. *Lux perpetua* (SP B80 f. 229r, unicum).

Text; Magnificat antiphon for one of more martyrs during Easter (modern version: LU 1997 pp. 262¹ & 1118, also used for Apostles and Evangelists during Easter. Our text largely follows LU 1997, but the chant therein seems longer and more elaborate than the basis of the SP B80 Superius paraphrase. For a chant version closer to this setting see Mu 4304 f.54v.

[Superius; 1: the two ligatures of the black-notation intonation are br L & br br, its clef (on the second stave line up) is not rptd for the start of the polyphony, & the intonation is followed by a double custos. The voice-order in SP B80 is Superius - Tenor - Contra.

Contra; no discrepancies.

Tenor; no discrepancies.

Underlay; fully texted in the Superius & Tenor, with partial text in the Contra.

Bibliography; Reynolds, *op. cit.*

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128. *Veni sponsa Christi* (SP B80 f. 229v, unicum).

Text; Magnificat antiphon for Virgin saints (modern version: LU 1997 pp. 262⁸ & 1209). Our text follows LU 1997, but for a chant version closer to this setting see Mu 4304 f. 43v.

[Superius]; 1: the intonation clef (on the bottom stave line) is not rptd for the polyphony, & the black-notation intonation's three ligatures are br br, br L & br br. The final intonation note is L & is followed by a double custos. The voice order in SP B80 is Superius - Tenor - Contra.

Contra; no discrepancies.

Tenor; 19-20: the clef change is at the start of a new stave.

Underlay; fully texted in all voices, but with several positioning differences from the underlay in our score.

Bibliography; Reynolds, *op. cit.* This particular short antiphon setting seems to be ineptly written, with upper-voice fifths at 2-3 & 21-22, and a Superius-Contra seventh at 3. It may only be an amateur imitation of the style of the other Magnificat antiphons here.

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129. *O doctor optime* (SP B80 f. 230v, unicum).

Text; Magnificat antiphon for feasts of Doctors (modern version: LU 1997 pp. 262⁵⁻⁶ & 1188-1189). Our text follows LU 1997. The chant is paraphrased in the Superius, but for a chant version closer to this setting see Mu 4304 f. 32r.

[Superius]; 1: the black-notation intonation's four ligatures are respectively br br, br L, br L & br br, & the intonation is followed by a double custos / 78: written on a short end-of-stave extension, & followed by a single custos. The voice order in SP B80 is Superius - Tenor - Contra.

Contra; 38: 2 C / 39: 1 A / 59: natural ind as sharp / 66: b ind before 65 / 68: ns.

Tenor; no discrepancies.

Underlay; full text in the Superius & Tenor, & partial text in the Contra. At 28-29 in the Superius & Tenor both parts give 'N' ("nomen") for the name of the church Doctor to be inserted. I have placed 'Gregori' here but for other Doctors see LU 1997 p. 262⁶.

Bibliography; Reynolds, *ibid.*

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130. *Da Pacem Domine I* (SP B80 f. 234r, unicum).

Text; antiphon formerly used as one of the ‘suffragia’, sung as an addition to the Office Hours and intended as a prayer for peace. The chant does not appear in recent Solesmes liturgical books. Our chant model for underlay in the paraphrasing Superius is the version in Ant Pat, f. 138v. This is not particularly close to Trent 89 but serves adequately as a texting guide. For another chant source, see Mu 4303 f. 120v.

[Superius]; the intonation clef on the bottom stave line is not rptd for the polyphony, the fourth and fifth notes of the black-notation intonation are a br br ligature, & the intonation is followed by a double custos.

Contra; 9-10: ns.

Tenor; 5: SP B80 gives ligd sbr F sbr G, the second note of which would cause dissonance with the Contra.

Underlay; fully texted in the Superius, with partial text for the lower voices.

Bibliography; Reynolds, *op. cit.*

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131. *Da Pacem Domine II* (SP B80 f. 233v, unicum).

Text; as for previous item. Just the Superius part is given, and although this precedes *Da pacem I* in SP B80 it is clear that this part is merely a decorated version of the latter’s Superius with some passages written proportionally. The editorially provided lower parts in our score are therefore exactly the same as in *Da pacem I*.

[Superius]; 1: the black-notation intonation is exactly as in *Da pacem I* except that the final note is L / 19: 2 E.

Underlay; full Superius text is given. Our underlay is adjusted so that it coincides with syllables in the lower voices (SP B80 has many small differences).

Bibliography; Reynolds, *ibid.* As in final comment here, I do not find this embellished version impressive in view of the dissonance at 18, and also because its proportional usage is unorthodox. Reversed-C here is used to indicate simple diminution (at 11-13). More normally reversed-C indicates 4:3 proportion. The sesquialtera signature used here (O above 3) is also used inconsistently and not cumulatively since O above 3 occurs twice - on either side of the reversed-C passage.

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132. *O quam metuendus* (SP B80 f. 235r, unicum).

Text; Magnificat antiphon for the Dedication of a Church (modern version: LU 1997 p. 1249). The chant is paraphrased in the Superius, but LU 1997 is not particularly close to the chant version used. For a closer match, see SP B79 f. 185r. Our text is largely punctuated and spelt after LU 1997.

[Superius]; 1: the intonation has C clef on the bottom stave line which is not rptd for the polyphony. The black

notation intonation's three ligatures are respectively br L, br L & br br br, a superfluous G is given after the ninth intonation note, & the intonation is followed by a double custos. / 31-34: this passage is squashed in at the end of a stave, & 33,1-2 are written over an erasure / 35: written on a short end-of-stave extension. The voice order in SP B80 is Superius-Tenor-Contra.

Contra; no discrepancies.

Tenor; no discrepancies.

Underlay; fully texted in the Superius & Tenor, with partial text in the Contra.

Bibliography; Reynolds, *op. cit.* As a final comment, this short piece contains two cadences on F and all Tenor B's seem to need flats. It is therefore questionable whether these can be merely added as recta accidentals (as here) or whether an editorial single-flat signature would be better. However, the Contra does not seem to need such a signature.

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133. *Hic vir despiciens* (SP B80 f. 234v, unicum).

Text; Magnificat antiphon at second Vespers for feasts of Confessors who were not Bishops (modern version: LU 1997 pp. 262⁷ & 1199). The chant is paraphrased in the Superius, but LU 1997 is not particularly close to the chant version used. For a closer match, see Mu 4304 f. 43v. Our text is punctuated and spelt after LU 1997.

[Superius]; 1: the black-notation intonation has C clef on the bottom stave line which is not rptd for the polyphony, & both ligatures in the intonation are br br. / 21 : 2 B. The voice order in SP B80 is Superius-Contra-Tenor.

Contra; no discrepancies.

Tenor; 2: ns.

Underlay; fully texted in the Superius with opening incipits for the lower voices.

Bibliography; Reynolds, *ibid.*

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134. *Crucem sanctam* (SP B80 f. 235v, unicum).

Text; Magnificat antiphon at second Vespers for the feast of the Finding of the Holy Cross (modern version: LU 1997 p. 1461). The chant is paraphrased in the Superius, but LU 1997 is not particularly close to the chant version used. For a closer match, see Mu 4305 f. 69r. Our text is punctuated and spelt after LU 1997.

[Superius]; 1: the black-notation intonation has C clef on the second line up which is not rptd for the polyphony. The intonation's three ligatures are respectively br br, sbr sbr br & br L. A superfluous br rest follows the third intonation note & a double custos follows the intonation. The voice order in SP B80 is Superius-Tenor-Contra.

Contra; 41: 1 C.

Tenor; no discrepancies.

Underlay; fully texted in the Superius with opening incipits for the lower voices.

Bibliography; Reynolds, *op. cit.*

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135. *Dum esset summus Pontifex* (SP B80 f. 236r, unicum).

Text; Magnificat antiphon for feasts of Confessor Bishops, also used for Sovereign Pontiffs at second Vespers (modern version: LU 1997 pp. 262⁴⁻⁵ & 1181). Our text differs from LU 1997 (which ends ‘gloriosus migravit’) since SP B80 gives ‘feliciter pervenit’. The chant is paraphrased in the Superius, but LU 1997 is not particularly close to the chant version used. For a closer match, see GrazUB29 f. 335r (which, however, begins *Qui dum esset*).

[Superius]; 1: the black-notation intonation has C clef on the bottom stave line which is not rptd for the polyphony. Its first ligature is br L, and notes 7-9 of the intonation form a three-breve ligature which is incorrect, since the text syllables will not fit (corrected using LU 1997). A double custos follows the intonation. / 2: b ind before 1 / 28: clef change is at the start of a new stave. The voice order in SP B80 is Superius-Contra-Tenor.

Contra; no discrepancies.

Tenor; no discrepancies.

Underlay; fully texted in the Superius and Tenor, with text up to ‘regna’ in the Contra.

Bibliography; Reynolds, *ibid.*

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<u>GrazUB29</u>	Graz, Universitätsbibliothek, ms 29 (fourteenth century antiphonal from St. Lambrecht Abbey), ‘pars hiemalis’
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