

CRITICAL COMMENTARY TO NOS 139-147

139. *Exultet celum laudibus* (Trent 91 f. 191r, unicum, DTÖ VII inventory no. 1310).

Text; Tenor cantus firmus setting of the probably tenth-century Vespers hymn for feasts of Apostles, with the Rajecky 17 chant here starting on C. The text here is basically that of AH 51 p. 125 and our odd-numbered chant verses are supplied using the setting's Tenor (which looks unelaborated). An editorial 'Amen' is also supplied. I also use the last line of verse 6 as in the *Exultet celum* setting no. 123 in the Trent 89 edition ('In sempiterna secula') instead of the AH line 'Nunc et per omne seculum'.

[Superius]; 1: the title 'de Apostolis' appears above the music, and the flat signature given at 1 is more or less redundant throughout, since only two B's throughout (at 10 and 11) require flats. It would have been easier for the copyist to leave the flat signature out of the Superius and sign the notes concerned as recta flats. The Superius flat signature probably originated because the Tenor also has a flat signature. That too is seems almost redundant but is probably present because the chant is not at its normal pitch. / 15,4: uc due to lacuna.

Contra primus; 4,3-5,1: uc due to lacuna / 5,4: likewise / 14: 1 dtd / 15: 3 not dtd.

Tenor; 1: this part is written entirely in Gothic neumes. My comments regarding the b sig in the Superius also apply here, and the m sign is om. However, since no notes are altered mensurally an m sign in this part could also be seen as redundant. Throughout, this part suffers quite badly from show-through and page deterioration. Some values are separated by small vertical marks for the sake of the texting (as is common in *hufnagelschrift* sources). These appear after 1,1, 2,3, 3,3, 5,1, 6,3, 8,2, 9,1, 10,3, 15,1 & 16,1. / 17,2: this final note is decorated by a series of dots after it plus a downward curled stem following the dots.

Contra secundus; 14: 3 G.

Underlay; the Tenor is texted with verse 2, and all other parts have the incipit 'Vos secli iusti iudices'. Apart from the first word of the text being under the Tenor's initial clef rather than the first note, much of the Tenor's underlay seems clear and self-evident.

Bibliography; Ward, The Polyphonic Office Hymn 1400-1520. A Descriptive Catalogue (American Institute of Musicology, 1980) p. 142. Mitchell, 'Trent 91; first steps towards a stylistic classification' (2003), p. 28, where it is suggested that *Plaudat Letitia* no. 142 in this edition (which is only two pages away in Trent 91) might be the work of the same anonymous composer on grounds of style.

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140. *Martine confessor Dei* (Trent 91 f. 191v, unicum, DTÖ VII inventory no. 1311).

Text; Superius paraphrase setting of the Vespers hymn for the feast of St. Martin of Tours, whose text may date from the sixth or seventh century. Our text largely follows AH 27 pp. 218-219 but see below regarding the seventh verse. The chant used in this setting is a variant of Stäblein 134₃ (pp. 237-238), which is at least of fourteenth-century origin and was not the only chant used with this hymn text. Our even-numbered verses are supplied from the fifteenth-century hymnal *Wolfenbüttel*, Cod. Guelf. Helmst. 0170 ff. 30r-30v. This source also supplies our verse 7 (which is not in AH 29) and also the 'Amen'.

[Superius]; 1: the title 'de Sancto martino' appears above the music / 37: uc due to lacuna / 45: likewise.

Tenor; 1: m sign om in both lower voices / 36: 1 & 2 uc.

Contra; 6: 2 D / 16: 4 uc due to lacuna / 17,3-18,1: uc due to lacuna / 35: 1 dtd.

Underlay; verses 2, 4 and 6 are underlaid to the Superius but in view of the untidy texting word positions are not recorded here. The lower voices each have opening incipits. The Trent 91 text has some variant spellings: ‘xpi’ and ‘xpum’ for ‘Christi’ and ‘Christo’ respectively (4, verse 2 and 34, verse 6) and ‘suspirÿs’ for ‘suspiriis’ (29-34, verse 6). I have texted both lower voices fully but since these are non-imitative they could be vocalised wordlessly.

Bibliography; Ward, *op. cit.* p. 194 (Ward only lists one other fifteenth-century setting of this chant (Leipzig 1494 f. 13v, for four voices).

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141. *Exorta a Bethsaida* (Trent 91 f. 192r, unicum, DTÖ VII inventory no. 1312).

Text; Superius paraphrase setting of the Vespers hymn for the feast of St. Andrew, which is probably twelfth-century. Our text largely follows AH 52 p. 94. The chant used in this setting is Stäblein 520 (pp. 238-239), which is taken from Klosterneuburg, Stiftsbibliothek, ms 1000 (dated 1336). Our even-numbered verses use this chant version, and an editorial ‘Amen’ has also been supplied.

[Superius]; 1: the destination ‘de Sancto Andrea’ is given above the music.

Tenor; no discrepancies.

Contra; 13: 2 uc due to lacuna / 21: 4 m.

Underlay; verse 2 is given in the Superius, and verses 4, 6 & 8 are copied at the bottom of the page. The two lower voices only have opening incipits. The main differences between the Trent 91 texting and our underlay are as follows. Superius; ‘Quos...piscatoria’ under 1,1-4,1 / 6-10: ‘Querentes victualia’ under 6,2-9,4 / 10-15: ‘Vocavit et constituit’ under 10,2-13,3 / 16-17: ‘Jhesus’ under 16,1-3 / 18-20: ‘piscari’ under 17,3-18,3 / 20-21: ‘homi-’ under 21,3-22,3. ‘Martyrio’ (in verse 4, final line) is given as ‘martirio’, and the words ‘Dignus Deo apostolus’ (in verse 6) are written over a cross-out. Tenor; 7-8: ed rpt of the first word of line 2 needed in each stanza, due to anticipation of the Contra. Contra; no further discrepancies.

Bibliography; Ward, *ibid.* p. 134. There are another two settings from Germanic sources listed therein.

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142. *Plaudat letitia* (Trent 91 ff. 192v-193r, unicum, DTÖ VII inventory no. 1313).

Text; Tenor cantus firmus 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, and our even-numbered chant verses are supplied using the setting’s probably unelaborated Tenor (which is very close to the version of the hymn in Strahov I A 58, f. 59v). An editorial ‘Amen’ is also supplied.

[Superius]; all parts in this copy suffer quite badly from show-through. 1: the title 'de Sancto Nicolao' appears above the music, and the m sign is given before the first stave / 14: 3 A / 19: 3 uc.

Contra primus; 3: 4 & 5 are B C / 7: 2-7 uc due to lacuna / 16: 3 uc / 17: 2 uc / 19: 6 is dtd.

Tenor; this part is written entirely in Gothic neumes. The m sign is om, but (as with the Tenor of no. 139) since no notes throughout are mensurally altered there is perhaps no need for it. / 13,2: uc due to lacuna / 21: no custos.

Contra secundus; 7: 3 uc due to lacuna / 8,3-5: likewise / 9,3: likewise / 19: 4 om (conj supplied).

Underlay; verse 2 is underlaid in the Superius and verses 4 and 6 are written following the Tenor part. The Tenor and the two Contras have incipits only. The main differences between our texting and the Trent 91 Superius underlay are as follows. 1-4: 'Presul precipuus' under the initial clef - 3,4 / 6: 'Nico-' under 6,2-3 / 7: '-laus' under 7,2-3 / 9-10: 'ad Dominum' under 9,2-7 / 10-11: 'Vota' under 10,2-5 / 11-14: 'precantem' under 12,2-6 / 14: 'Pellens' under 14,2-15,4 / 15: 'ipse' under 16,2-3 / 16-18: 'prece' under 17,2-4 / 18-19: 'Noxia' given after the end of the penultimate stave / 19-20: 'queque' under 20,2-4. All other voices: no further discrepancies, and our underlay in the Tenor is partly guided by the chant version in Strahov I A 58 due to lack of ligatures in the Trent 91 copy.

Bibliography; Ward, *op. cit.* p. 227. This piece is very similar to the *Exultet celum laudibus* setting no. 139, and may be the work of the same anonymous composer. The only other fifteenth-century setting of this chant listed by Ward (which is no. 114 in the Trent 89 edition) is four-part and migrant.

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143. *Jhesu corona virginum* (Trent 91 f. 203r, unicum, DTÖ VII inventory no. 1321).

Text; Superius paraphrase setting of the Vespers hymn for feasts of Virgins, whose text is fourth-century and is attributed to St. Ambrose. Our text largely follows AH 50 pp. 20-21 but adds a final verse not in AH and which is taken from the same source as our even-numbered chant verses (Spec p. 604). The modern version of the text is AM, p. 771, which has a different final verse and does not give the chant used in this setting (which is Rajecky 13). An editorial 'Amen' is also supplied.

[Superius]; 1: the b sig is om in all voices (conj supplied).

Tenor; 1: m sign om / 24-27: uc due to lacuna / 45,2: likewise.

Contra; 1: m sign om / 21: 2 G / 27,1-2: uc due to lacuna / 34-35: likewise.

Underlay; all voices have the incipit 'Jhesu corona virginum'. This is a non-imitative setting, and the simple texture lends itself easily to texting all voices.

Bibliography; Ward, *ibid.* p. 180 (Ward lists another three settings of Rajecky 13, all of which occur in non-western sources. The present setting is slightly unusual in its application of B naturals at the start of a paraphrase where the chant melody needs a flat signature. This piece also seems undistinguished (note the consecutive fifths at 2-3 and 7).

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144. *Ave maris stella* (Trent 91 f. 209r, unicum, DTÖ VII inventory no. 1331).

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*).¹ 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]; the manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign given before stave.

Tenor; 1: m sign given before stave.

Underlay; verse 1 is given in the Superius and the lower voices have incipits. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 12-15: ‘stella’ under 12,3-13,3 / 26-31: ‘mater’ under 26,1-28,1 / 32: ‘al-’ under 30,1 / 37: ‘-ma’ under 36,2-4 / 53-56: ‘Felix’ under 53-55,1 / 57-58: ‘celi’ under 56,2-57,1 / 63: ‘-ta’ under 62,2. Tenor and Contra; ed rpts of the start of the second line of each odd-numbered verse are needed at 23-29.

Bibliography; DTÖ 53 p. 82 (edition). Ward, *op. cit.* p. 85. Ward lists over 30 more settings of this very frequently set chant and text. The present setting is quite elaborative (compare the Superius and the parent chant at 1-15).

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145. *Martyris Christi colimus* (Trent 91 f. 210v, unicum, DTÖ VII inventory no. 1333).

Text; Superius paraphrase setting of the Vespers hymn for St. Laurence. Our text largely follows AH 51 pp. 193-194. This hymn is at least of tenth-century origin and may be older. The melody used in the Trent 91 Superius is a variant of Stäblein 550 but is quite distant from it. The other polyphonic setting of this hymn in Trent 91 has a chant-carrying in Gothic neumes which looks unelaborated (no. 132 in this edition). Therefore as with no. 132 I have reconstructed my odd-numbered chant verses using the Superius of no. 132. There is also a setting with an elaborated Superius (in Annaberg 505 pp. 622-623) which resembles the Trent 91 Superius quite strongly. An ‘Amen’ formula is also supplied.

[Superius]; 1: the title ‘de Sancto Laurencio’ is given above the music, and the m signs are given before first staves in all voices. / 45: 1 corr from E, with diagonals on either side of this note. The voice-order in Trent 91 is Superius-Tenor-Contratenor.

Contratenor; 1: the b sig is only given on the first stave (1-30,1) / 17: 1 D / 24: 2 A / 29-30: uc due to lacuna / 31,2-32: Trent 91 reads ligd sbr D sbr E col br F & col sbr G / 54: natural ind by sharp.

Tenor; 1: the b sig is only given on the first stave (1-20).

¹ See no. 104 in the Trent 89 edition.

Underlay; all three voices only have the verse 2 incipit 'Pontifex Sixtus'. Despite this being a non-imitative setting without any syllabic notes in the lower parts, I have texted all voices. Possibly the lower parts could equally well be vocalised wordlessly.

Bibliography; Ward, *op. cit.* p. 195. See also no. 132 in this edition which sets the same chant and text.

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146. *Ut queant laxis* (Trent 91 ff. 213v-214r, unicum, DTÖ VII inventory no. 1335).

Text; elaborated Tenor cantus firmus setting of the hymn for the feast of the Nativity of St. John the Baptist. Our text largely follows AH 50 pp. 120-122 (which give thirteen verses). Instead of all thirteen I have underlaid verses 1, 3 and 5 to the polyphony and have given verses 2, 4 and 13 as chant verses. The chant is supplied from Mu 22022 ff. 187r-v, which gives a typically shortened *Ut queant laxis* copy since it only provides the text of verses 1, 2, 4 and the final verse given here (which is a variant of some of the final-verse alternatives in AH 50). The text is by Paul the Deacon (ca. 720-799) and may have an antecedent in Horace's Ode to Phyllis. The chant used here is Stäblein 151, which is elaborated in the Tenor primus. An editorial 'Amen' is also supplied.

[Superius]; 1: the m sign is given before the first stave / 13: sharp ind under 1 / 27: 3 is sm. The manuscript voice order is Superius-Tenor primus-Tenor secundus-Contra primus-Contra secundus.

Contra primus; 19: 1 D / 26: sharp given under 26,3 for no apparent reason.

Tenor primus; 1: m sign given before first stave.

Tenor secundus; 36-40: the end of this voice is given on a roughly drawn part-stave at the bottom of f. 213v due to lack of space.

Contra secundus; 4: p div follows 2 / 21: b ind before 20,3.

Underlay; all parts only have the 'Ut queant laxis' incipit. I have texted all voices despite there being some unusual instances of repeated notes at the same pitch (see the Tenor secundus at 11 and the Contra primus at 31).

Bibliography; Ward, *ibid.* p. 261 (Ward lists another sixteen settings of Stäblein 151 from a wide variety of continental sources). The present setting is non-imitative and unusually elaborate with some dense textures, figuration in the upper parts, and a cantus firmus part that tends to use shorter values as it progresses. The Tenor secundus seems a little awkwardly written, and has brief consecutive unisons with the Tenor primus at 23.

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147. *Urbs beata Jherusalem*

- (i) Trent 91 f. 225v (DTÖ VII inventory no. 1343);
- (ii) Trent 90 f. 330r ((DTÖ VII inventory no. 1041);
- (iii) Strahov f. 281r;
- (iv) Weitra f. 1*v (Superius and Tenor only).

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.²

(i) Trent 91;

[Superius]; 45: given after the end of a stave, & followed by superfluous sbr D & br E / 46: sbr rest only (corr using Trent 90) / 65: single instead of double custos in all voices. The manuscript voice order is Superius-Tenor-Contra.

Contra; 9: 2 A, corr by diagonals on either side of the note / 29: all sources containing the Contra give D instead of F here / 50: 1 sbr (corr using Trent 90).

Tenor; 10: 1 uc / 26 & 27: ns / 47: sbr rest only (corr using Trent 90) / 64-65: this lig consists of two square notes and is therefore wrong since it is L L (corr using Trent 90).

Underlay; verses 1 & 4 are underlaid in the Superius in miniscule writing, some of which cannot be accurate for performance purposes (e.g. the word ‘celo’ is under 10,5). The Tenor has verse 2 underlaid similarly and the Contra has no text but is followed by verse 4.

Bibliography; Gozzi, M., Il manoscritto Trento, Museo Provinciale d’ arte cod. 1377 (Tr 90) con un’analisi del repertorio non derivato da Tr 93 (2 vols, Cremona, 1992), II, pp. 193-194 (edition). Ward, *op. cit.* pp. 251 and 252 (treated as two settings therein, in view of the embellished Superius opening in all sources except Trent 90). Zapke, S. & Wright, P. ‘The Weitra Fragment: a Central European Source of Late Medieval Polyphony’ in ML 96 no. 3 (2015) pp. 323-343 (study of all pieces contained in Weitra). This was a very frequently set chant in the fifteenth century and Ward, *ibid.* lists over fifteen more settings.

(ii) Trent 90;

[Superius]; 5-6: replaced by sbr D br D sbr C / 9,3-10,5: replaced by br E sbr D / 17,2: replaced by dtd-sbr A m G / 18,2: replaced by dtd-sbr G m F / 19,2: replaced by dtd-sbr F m E / 20,2-21: replaced by dtd-sbr E & m D m D m C / 27,2-28,1: ligd / 31,2-32,1: likewise / 33: 3 not dtd / 34,1-3: replaced by m D sbr D / 39: 1 & 2 ligd / 40: not ligd / 42: 1 & 2 ligd / 54,2-3: replaced by m D m D m C / 65: double custos in all voices. Voice order is the same as in Trent 91.

Contra; 9: 1 & 2 replaced by sbr sbr / 10,1-2: replaced by m A sbr A m G / 30-31,1: replaced by dtd-br C / 31,2-32,1: ligd / 32,2-33,1: ligd / 33,2: not ligd / 35L 1 & 2 ligd / 46-47: ligd / 48: not ligd / 50-51: ligd / 53,2-54,1: ligd.

[T]enor; 1-3,1: replaced by ligd br E dtd-br lower C / 4: 2 G / 9,1-10: ligd / 16-17: ligd / 20,2-21,1: ligd / 31-32: ligd / 51-52: 51,1 is dtd & 52,1 is not given / 53,2-54,1: ligd / 57: 2 dtd / 63-65: ligd normally, as sbr sbr br L.

Underlay; verses 2 and 4 are given in the Superius, and the Tenor and Contra respectively have the verse 1 incipits ‘Urbs beata’ and ‘Urbs beata Jherusalem’.

² 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).

Trent 90 presents substantial variants with Trent 91 (particularly in the opening passage) suggesting that Trent 91 might be a developed reading.

(iii) Strahov;

[Superius]; 1: the first stave begins with a gap (probably intended for a majuscule initial), the m sign is om in all voices, & the clef is only given in the Superius for the first stave (1-31) / 40,2-41,2: replaced by dtd-br, which is ligd to 38,2 & 39,1 / 64: 2 & 3 replaced by sbr D / 65: no double custos in any voice. The voice order is the same as in Trent 91.

Contratenor; 1: the clef is only given on the first part-stave following the end of the Tenor (1-23) / 9: 1 not dtd, & 2 dtd / 22: 1 & 2 are ligd sbr sbr / 30: no lig / 36: 2 A / 50-51: ligd.

[T]enor; 1: the clef is only given on the first Tenor stave (1-56,1) / 1-2: replaced by ligd br E br C / 20,2-21,1: ligd / 25: this mx is indistinctly written & could be mistaken for an L / 60: no flat / 64-65: lig written as two squares with a left downward stem on the first note.

Underlay; the Superius is underlaid with verse 1 ('Nova veniens'), the Contratenor has an 'Urbs beata' incipit, and the Tenor has no text.

Strahov is close to Trent 91 and has few variants.

(iv) Weitra;

[Superius]; the start of this voice apart from the text incipit and first clef (1-31,1) is hidden within a tight binding. Consequently up to 31 the variants for this voice are listed using the relevant musical example in Zapke and Wright, *op. cit.* since the authors had the opportunity to open the binding a little. 1: m sign not visible / 30: 4 & 5 replaced by m G / 65: single instead of double custos.

Contra; this voice is absent in Weitra.

Tenor; 1-2: replaced by ligd br E br lower C / 59,2-61: om / 64-65: lig written as two squares with a left downward stem on the first note / 65: no custos.

Underlay; both voices have an 'Urbs beata Jherusalem' incipit.

Weitra is close to the probably developed transmission of this hymn as found in Trent 91 and Strahov.

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CRITICAL COMMENTARY TO APPENDIX NOS 148-159

148. *Salve sancta parens* (Trent 91 ff. 123v-124r, unicum, DTÖ no. 1236).

Text; Introit for Marian Masses (modern version: LU 1997 pp. 1263-1264, which has a different verse). LU 1997 also indicates that the 'Alleluia' addition at the end of the first section makes this Introit appropriate for use during Easter. The parent chant's main text is from Caelius Sedulius's *Pascale Carmen* of ca. 425, Book 2, lines 63-64 in Huemer, J., (ed), *Sedulii opera omnia* (*Corpus Scriptorum Ecclesiasticorum Latinorum X*, Vienna, 1885, p. 48). The verse uses a changeable text formula given in its modern version in LR, 256 (where

the wording varies for different feasts). The Trent 91 verse also occurs in other fifteenth-century *Salve sancta parens* settings (such as Strahov ff. 4v-5r and 5v-6r). Our version of the main text largely follows LU 1997's punctuation, but underlays the paraphrasing Superius with the help of Grad Pat f. 170r.

[Superius]; 1: m sign om in all voices (conj supplied) / 30: 1 C / 52: 1 uc / at the intonation following 100, the fourth F is om (conj supplied) / 108: double custos given as single line / doxology supplied after Grad Pat f. 170r, with notation adapted to match the Trent 91 verse intonation.

Tenor; 12: b ind before 11,1 / 24: 3 dtd err / 25: b ind before 24,3 / 28: 2 C / 40: b ind before 37,1 / 63: 1 b, ind before 62,2 / 71: 2 col err / 100: double custos given as a single line in both lower voices.

Contratenor; 4: 2 E / 25-26: ns / 29: lig obscured by lacuna / 30: lig tail obscured by lacuna / 59: 1 G / 64-end: b sig om / 68: r given err as sbr r / 87: 1 B.

Underlay; Trent 91 only texts the Superius in full, with the lower voices each having sectional incipits. In view of the first section being non-imitative and its lower voices being non-syllabic, vocalisation of the lower voices here is perhaps as appropriate as the editorial underlay provided.

Bibliography; Leverett, A Paleographical and Repertorial Study... II, pp. 264-266 (transcription). Many other settings of this chant survive.

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149. *Cibavit eos* (Trent 91 ff. 154v-155r, unicum, DTÖ no. 1272).

Text; Introit formerly used for Corpus Christi (modern version: LU 1997 pp. 887-888, now used for Whit Monday). The parent chant's text is from Psalm 80, verses 15 and 1 respectively. Our version's punctuation largely follows LU 1997 but underlays the paraphrasing Superius with help from Grad Pat f. 101r.

[Superius]; 89: double custos given as single line / intonation following 89 reads virga C D F F F F F lig E F virga G G lig F G virga F, and double custos given as single line / 90,1: uc due to lacuna / doxology after Grad Pat f. 101r, with notation adapted as in no. 1.

Tenor; 1: m sign om in both lower voices / 58-59: uc due to lacuna / 67: clef change given err as F clef on fourth line up, but a direct above the clef change seems to correct this / 89: double custos given as single line in both lower voices / 101,2-102,1: om (conj supplied).

Contra; 3: 1 om (conj supplied) / 11,2-12,1: om, but a dot under 10,3 possibly marks omission / 45: 1 G / 95,1: uc due to lacuna.

Underlay; the same applies as with no. 148, except that due to the presence of imitation at 38-40 and an anacrusic Contra entry at 65-66 texted lower voices seem better than vocalisation. The Contra also has the incorrect first incipit 'Cibavit'.

Bibliography; this was possibly not a frequently-set Introit in the fifteenth century, but Trent 93 gives three consecutive settings (one of which is Brassart's). All are duplicated in Trent 90 (DTÖ nos 1625-27 / 814-816) and one of these is also found in Strahov (ff. 34v-35r); The latter source also gives another setting with a Tenor in Gothic neumes (ff. 44v-45r).

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150. *Nunc scio vere* (Trent 91 f. 158v, unicum, DTÖ no. 1278).

Text; Introit for feast of Sts. Peter and Paul (modern version: LU 1997 p. 1518, with a different verse). The parent chant's text is from Acts 12 verse 11, and Trent 91 substitutes the more normal psalm verse with the words preceding 'Nunc scio vere' in the parent text, i.e.: *Et Petrus ad se reversus, dixit. Nunc scio vere quia misit Dominus Angelum suum* ('and Peter came to himself and said: Now I am sure that the Lord hath sent his Angel'). Our version is largely punctuated after LU 1997, but underlays the paraphrasing Superius with the help of Grad Pat ff. 130v- 131r (this chant source gives the same psalm verse as LU 1997 - *Domine probasti me*).

[Superius]; the first two notes of intonation are obscured by a lacuna / 1: m sign om in all voices (conj supplied as C2, in view of the preceding and following pieces in Trent 91 also using C2) / 98: double custos given as single line in all voices / doxology supplied using Tone III, and adapted from Grad Pat f. 116v (verse from *Si iniquitates*) since the formula given in Grad Pat version of Nunc scio vere uses Tone IV (the latter would not match the Superius at 99-111, which paraphrases a Tone III formula ending).

Tenor; 1-2: ns / 79: 1 not dtd.

Contra; 1-2: ns / 8: 2 D / 27,2: uc due to lacuna / 32: 1 uc / 35-37: likewise / 65,1: uc due to lacuna / 72: superfluous sbr r follows 1 / 74: 1 dtd err / 76-rest in 80: ms gives dtd-sbr high D m C m B m A br B / 95: 2 dtd.

Underlay: the Superius is fully texted, as are all voices for the polyphonic part of the verse. As with no. 149, the presence of imitation (at 63-68 here) makes texted lower voices advisable.

Bibliography; Trent 93 and Trent 90 both preserve another setting of this Introit (DTÖ nos 1639 / 828) and there is a further setting in Strahov (f. 39r) which uses the same verse as the Trent 91 setting. However, in Strahov this verse is misplaced and occurs as part of the piece on f. 38v (*Scio cui credidi*).

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151. *Spiritus Domini* (Trent 91 ff. 166v-167r, unicum, DTÖ no. 1287).

Text; Introit for Whit Sunday (modern version: LU 1997 pp. 878-879, with a different verse). The parent chant's text is from Lib. Sap. I, 7. Trent 91's verse is based on Lib. Sap. I, 7, verses 21 and 23 (verse 21's second half reads *omnium enim artifex docuit me sapientia*). The verse used in the Trent 91 setting also appears as an alternative verse in a *Spiritus Domini* setting in Trent 88 (ff. 113v-114r) and is listed in Marbach p. 282 as the verse for the second Responsory (*Spiritus Domini*) for Feria VI (Friday) after Pentecost. Its use in the Trent settings mentioned may imply that they were used in votive Masses for the Holy Spirit. Our version is largely punctuated after LU 1997, but the paraphrasing Superius is underlaid with help from Grad Pat ff. 96v-97r.

[Superius]; 24: dot above note for no apparent reason / in the intonation following 123, the C at '-ben-' has no tail, and the double custos following the intonation is given as a single line / 134: double custos given as single line / doxology after Grad Pat ff. 96v-97r, with notation adapted as before.

Tenor; 1: m sign om in both lower voices / 123: double custos given as single line in both lower voices.

Contratenor; 13: 3 B / 34: 2 D / 86: 1 F / 112: 1 br / 127: b ind before 127,1 / 131: lig not tailed.

Bibliography; numerous settings of this chant survive. Trent 90 gives five copied consecutively (DTÖ nos 805-809) and there are further examples in Trent 88, Trent 89 and Strahov.

Underlay; the same applies as with no. 148.

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152. *Vultum tuum deprecabuntur* (Trent 91 ff. 177v-178r, unicum, DTÖ no. 1297).

Text; Introit formerly for Marian Masses between Epiphany and Purification (modern version: LU 1997 p. 1229, as an alternative Introit for feasts of Virgins not Martyrs). The parent chant's text is an adaptation of Psalm 44 verses 13, 15 16 and 2. Our version is largely punctuated after LU 1997, but the paraphrasing Superius is underlaid with the help of Grad Pat f. 17v.

[Superius]; 1: the second note of the intonation is obscured by a lacuna / 109: double custos given as a single line in all voices / at the intonation following 109, Trent 91 gives the ending merely as virga G G F (emended to match conventional formula) and the double custos following the intonation is given as a single line / doxology supplied after Grad Pat f. 17v, with notation adapted as before.

Tenor; 1 m sign om in both lower voices / 11: 1 (lower) C.

Contra; 10: b ind above 9, 1 / 37: 1 F / 44: erased G br follows 1 and ligd to 44,1 / 55: scr corr from erased B br / 78: erasure above 1.

Underlay; the same applies as with no. 148.

Bibliography; Leverett, A Paleographical and Repertorial Study..., II, pp. 254-256 (transcription). Trent 93 and Trent 90 both preserve another setting of this Introit (DTÖ nos 1660 / 848).

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153. *Verbum bonum et suave* (Trent 91 ff. 127v-129r, unicum, DTÖ nos 1240-1241).

Text; Marian Sequence (anon. and eleventh-century) formerly used within the Octave of the Assumption. Our version largely follows the punctuation of UP no. 42 and text is underlaid with the help of Grad Pat ff. 278v-279r. This text is also published in AH 54, p. 343. The setting is migrant, with the chant alternately given in the Tenor and Superius of successive verses.

[Superius]; 77: 2 A, but dot on notehead possibly serves as a correction / 107 and 129: double custos given as single line / 140: 2 and 3 scr corr from col err, with 'v' (for 'vacat') given above 140, 3 / 167: double custos given as single line.

Tenor; 42, 60 and 167: double custos given as single line / 52: 7 scr corr from col err / 54: small lacuna follows 4 / 183-188; this portion of the voice is given at the bottom of the facing page (f. 129r) due to lack of space on f. 128v, and the continuation is ind using a direct and a 'pointing hand' sign.

Contratenor: 30: 1 E / 31: 1 D / 37: 1 b / 55: 3 C / 60 and 129: double custos given as single line / 102-104: ns / 108: 1 D / 121: 2 written over erasure / 142: 1 and 2 are A D.

Underlay; Trent 91 texts the Superius and also all chant-bearing Tenor sections fully. Tenor and Contra sections that are not chant-reliant merely have sectional incipits. In places, the Tenor underlay is compressed, and 'dumi' (143) is written above the main text entry line due to lack of space.

Bibliography; Trent 93 gives another setting of this Sequence (DTÖ no. 1747) so does Trent 88 (DTÖ no. 455) and there are two others in Mu 3232a (one of which is by Hermann Edlerawer). The Trent 91 setting is published in Ziino, A., "Verbum bonum et suave", una sequenza tra medioevo e rinascimento' in Curti, D. (ed), *Manoscritti di Polifonia nel Quattrocento Europeo* (Trento, 2002) pp. 129-152. The same article also publishes the Trent 93 and Trent 88 settings, and the Trent 93 setting is also published in Gozzi, M. (ed), *Sequenze (Codici Musicali Trentini del Quattrocento I, Trento, 2012)* pp. 322-325.

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154. *Victime paschali laudes* (Trent 91 ff. 151v-152r, unicum, DTÖ no. 1267).

Text; Sequence for Easter Sunday by Wipo of Burgundy (d. ca. 1048). Modern version: LU 1997 p. 780. Our version largely follows the latter's punctuation, but in common with several fifteenth-century settings of this text Trent 91 includes verse 4a (Credendum est) which has since been removed from the liturgy due to its anti-Jewish reference. The text is also published in AH 54 pp. 12-14. My underlay here is done with the help of UP no. 21 and Grad Pat f. 204r. With the exception of the first two sections (which give Superius-and Tenor-based settings of verse 1, probably intended to be performed successively) this setting allots the chant in migrant fashion alternating between the Superius and Tenor in successive verses. For further evidence that duplicated first verses in this setting and also no. 158 might have been sung, see the commentary to no. 158.

[Superius]; 1: m sign om in all voices (conj supplied as C2) / 23, 42, 69, 98, 133 and 195: double custos given as single line / 93-95, 1: uc due to deterioration of page / 101: 1 uc / 168: 1 uc due to lacuna, and double custos given as single line / 199: 1 D.

Tenor; 23, 42, 69, 98, 168, 195 and 224: double custos given as single line / 59: 1 and 2 written over erasure / 121: b ind before 120, 1 / 127,2: the dot on this br is given on both sides of the note to ensure that it can be clearly seen / 133: upper tail added to 1 as a correction, and double custos given as single line / 199: erased G br follows 1 / 217,1: uc due to lacuna.

Contratenor; 23, 42, 69, 98, 133, 168, 195 and 224: double custos given as single line / 43: 1 C / 87: b ind before 87,1 / 97: from here to the end the b sig is om / 140: dot to right of 140,1 for no apparent reason / 172-173: ns / 192: 3 written over erasure / 203-204: ns / 205-206: likewise.

Underlay; Trent 91 texts the Superius fully, and gives sectional incipits for the lower voices. These incipits are slightly more extended in the Tenor than the Contratenor. The Superius underlay is cramped, and makes considerable use of contractions. The words 'immolent Christiani' in the Superius at 14-23 (spelt as 'im[m]olant Cristiani') are in a hand which may not be that of the main copyist. Also, the following words are written above the main Superius text lines due to lack of space: 'Christus innocens patri' (50-57) and 'vivus' (95-98).

Bibliography; published in Gozzi, *op. cit.* pp. 346-350. Several other settings of this Sequence survive, including examples in Trent 92, Trent 93, Trent 90 & Trent 89.

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155. *Ave preclara* (Trent 91 ff. 160v-164r, unicum, DTÖ nos 1282-1285).

Text; Sequence formerly for the Octave day of the Assumption, by Hermannus Contractus (d. 1054). Our version largely follows the punctuation of UP no. 47, and our text is underlaid with the help of Grad Pat ff. 276v-278r (where the destination is given as 'de veneratione Beate Marie Virginis'). The text is also published in AH 50, pp. 313-315.

[Superius]; 3: 2 A / 10: dot added to 1 as a scribal correction, and 10,2 is squashed in as a correction / 25, 46, 89, 107, 146, 165, 206, 228, 300, 321, 380, 388, 407, 418, 443 and 454: double custos given as single line / 54: 3 om (conj supplied) / 71: dot given above 1 for no apparent reason / 77: 1 F / 101: b ind before 100, 3 / 135-137,1: uc due to lacuna / 138,2: likewise / 163: b ind before 162, 2 / 194: natural ind by b / 214: 2 C / 224: b ind before 223, 3 / 310: 3 uc / 317: b ind before 316, 3 / 349: 2 G / 350: 2 F / 436,2: uc due to lacuna / 451,2: likewise / 453,3-454: & 455-456: likewise / 477, 3-end: likewise.

Tenor; 25, 46, 89, 107, 146, 165, 206, 228, 300, 321, 380, 388, 407 and 443: double custos given as single line / 47: m sign om / 97, 1: the poorly-placed F here looks more like an E / 156: dot above 156,3 for no apparent reason / 160: dot under 2 for no apparent reason / 172,1: uc due to lacuna / 209,5-221,3: b sig om / 215: p div follows 3 / 279: 1 br / 351-352: om (supplied using UP) / 354,1: uc due to lacuna / 454: no double custos given, and direct given following 1 to clarify clef change.

Contratenor; 28: 6 and 7 are both m / 40: 4 not col / 46, 89, 107, 146, 165, 206, 228, 300, 321, 380, 388, 407, 418 and 443: double custos given as single line / 90: m sign om / 118,2: uc due to lacuna / 125: 1 B / 126: 1 A / 156: 3 om (conj supplied) / 160: 1 C / 177: 1 D / 212,1: ns / 219: 3 F / 220: p div follows 3 / 229: m sign om / 229-230: uc due to lacuna / 234: 2 E / 235: 1 F / 247: uc due to lacuna / 270: likewise / 272: 1 G / 277-278: uc due to lacuna / 296: 1 E / 297: 1 F / 301: m sign om / 310,1-4: ms gives rhythm as m m m dtd-m, and 310,5 is col err / 314,6: uc due to lacuna / 349: 1 and 2 are F E / 352, 1: scr corr from D / 357,2: scr corr from col err, with an inverted 'v' under the note indicating the mistake / 395: 2 E / 420: 2 F / 421: 2 E / 425: 1 br / 433-439: om (conj supplied) / 450,2: natural ind by sharp / 454: no double custos given / 460-461: uc due to lacuna / 462: r om (conj supplied), and 1 uc / 474-478: this passage is written over an erasure.

Underlay; text is not fully underlaid in any voice. The Superius and Tenor generally have fully-texted verses where each voice carries chant material, but voices in these verses which are not chant-derived only have sectional incipits. The Contratenor has sectional incipits throughout. As with no. 154 underlay is compressed in places, with some text being inserted above main entry lines. In the Superius, the first syllable of 'Iesse' (95) is given thus, as are 'nos reliquie' (208-210), 'dulcem' (302), 'petra' (304), 'cum sincera' (307-308) and 'eneum' (315-316). In the Tenor the same applies to 'ut fulgur' (72-74), 'pneumate' (119-123), the first two syllables of 'amagdalum' (134-135), 'Leviathan' (171-174), 'crimine' (193-195), 'verum Israelitis' (232-239), 'filiis' (247-250), 'velo' (273-274) and 'Jhesu, pro quibus' (393-397). There are also some spellings which vary from the UP edition: 'filiis' (Tenor, 247-250) is given as 'filys', 'pede' (Tenor, 361-362) is given as 'pedes', and 'hausto' (420-421) is given as 'haustu' in all voices. The syllabic nature of parts of the Superius poses problems in reconstructing a version with underlay in all voices. At 215, 221 and 304 in the lower voices I have attempted to resolve this by simply omitting a few words on each occasion rather than resort to note-splitting.

Bibliography; published in Gozzi, *ibid.* pp. 128-140. Trent 93 gives another setting (DTÖ no. 1748); Mu 3232a also gives one by Blasius beginning at 'Audi nos' (ff. 9v-10r).

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156. *Mittit ad virginem* (Trent 91 ff. 169v-172r, unicum, DTÖ nos 1290-1292).

Text; Sequence formerly for the Annunciation (AH 54 pp. 296-298). Chant; Grad Pat ff. 283r- 283v (which gives the destination as Advent). Our version is largely punctuated after AH 54, and text is underlaid with the help of Grad Pat. As with previous settings, this one is migrant and alternates chant presentation between the Superius and Tenor in successive verses.

[Superius]; 1: m sign om in all voices (conj supplied as C2) / 41, 78, 117, 152, 197, 238, 283, 320, 361 and 402: double custos given as single line in all voices / 51: 2 squashed in as a small correction / 83,1: uc due to lacuna / 119,2-120,4: these notes are written over an erasure / 123: 2 D / 148: 4 E / 155-156: ms gives br F br F instead of L / 195,3: uc due to lacuna / 200: m F (probably superfluous and written small) follows 4 / 201: untidy short upward tail added to 1, also as a probably superfluous correction / 209,2: uc due to lacuna / 219: sharp above 2 / 233: 3 uc / 324: b ind before 321,1 / 370: 1 and 2 written over an erasure / 391: 2-4 written over an erasure / 407: b ind before 403, 1.

Tenor; 22: 2 G / 42,1: uc due to lacuna / 115,2-116,1: likewise / 126, 140,1 & 143: 1 likewise / 177,3-178,1: likewise / 212,1: tail on L added as scribal correction / 330: 2 om (conj supplied) / 420,1: scr corr from col err / 421: 1 A / 451: 2 C / 459: 1 F.

Contratenor; 2-3: ns / 15-17: ns / 25,1-30,1: uc due to lacunas, and both ligas here are squashed in as corrections / 34,1: uc due to lacuna / 39: 2 E / 70: 2 G / 89,3: uc due to lacuna / 105-107: ns / 129-131,1: these notes are written over an erasure / 136: 1 E / 155-157: ns / 168: 2 D / 230: dot after 3 for no apparent reason / 287-288: ns / 317: b ind before 316,1 / 331: ms gives rhythm as m dtd-sbr / 359: 1 D / 363: 1 sharp / 398: 1 m / 421: 1 om (conj supplied) / 457: b ind before 454,2.

Underlay: as with no. 155, no voice has full texting. Generally, where the Superius or Tenor carries the chant it is fully texted. Otherwise sectional incipits are used. Also as with nos 154 and 155, the texting is compressed and some words are squashed in above main entry lines. In the Superius this applies to 'angelum' (12-15) and 'Natus' (85-86). In the Tenor the same applies to 'Hec dona disere' (206-212) and 'Dei depositum' (290-295). Both Trent 91 and Grad Pat give some spellings which have been adopted as preferable to those of AH, and these are as follows.

<u>Trent 91</u> / <u>Grad Pat</u>	<u>AH</u>
'superat' (82-84)	'superet'
'Regnat et imperat' (93-98)	'Regnet et imperet'
'Tollit' (107-108)	'Tollat'

Bibliography; published in Gozzi, *op. cit.* pp. 238-247. There are other settings in Trent 88 (DTÖ no. 456), Trent 92 (DTÖ no. 1424), Mu 3232a (ff. 43v-44r) Leipzig 1804 (f. 226v) and Spec (pp. 332-333 and 335).

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157. *Veni Sancte Spiritus, et emitte* (Trent 91 ff. 172v-174r, unicum, DTÖ no. 1293).

Text; Sequence for Pentecost, thought to be by Pope Innocent III (modern version: LU 1997 pp. 880-881). Our version is largely punctuated after UP no. 27, and text is underlaid with the help of Grad Pat ff. 209r-v (which has the destination 'Alia de Sancto Spiritu'). The text is also published in AH 54, pp. 234-239. The chant as given in this setting (and also the three-voice setting Glogau no. 99) presents a different melody for verse 4 than the usual one. As with previous settings in this edition, this setting is migrant and alternates Superius- and Tenor-based chant presentation in successive verses.

[Superius]; 29, 41, 74, 89, 118, 131, 160, 179 and 208: double custos given as single line in all voices / 86,5-87,1: om (conj supplied) / 90-179: these verses (3 a, 3b, 4a and 4b) are given in the wrong order (ms order: 4a, 4b, 3a and 3b). The scribe has corrected this by inserting the letters 'c' at 132, 'd' at 161, 'a' at 90 and 'b' at 119. He also inserted a letter 'e' at 209, presumably to maintain the correct ordering / 161: m sign given merely as '3' instead of C3 / 224: 3 written over an erasure.

Tenor; 1: m sign om / 38,6: scr corr from col err / 47: natural ind by sharp under 45,1 / 85,3: scr corr from col err / 88-89: this portion of the voice is given on the bottom stave of the facing page (f. 173r) due to lack of space. The continuation is ind by a direct and a 'pointing hand' sign / 90-179: as in the Superius, the verses are disordered here and the scribe uses the same correction letters as given in the Superius except that the 'e' at 209 is not given / 90: m sign om / 134: b ind before 133, 1 / 162: p div follows 2 / 170: 1 G / 180: m sign om / 220: 3 and 4 given as m m / 221: 1 E.

Contratenor: 14: 2 G / 48: 3 G / 90-179: as in the two upper voices, the verses here are disordered and the same correction letters are given as in the Tenor / 125: 3 sbr / 130: dot given above 4 (p div?) / 142: 1 B / 150: b ind under 148, 1 / 150-151: ns / 161-162: ns / 173: 1 B / 186-187: ns / 191-192: ns.

Underlay; as in nos 155 and 156, no voice has full texting and only the chant-bearing voices in each verse are fully texted. Otherwise sectional incipits prevail. Also as in previous settings there is some placement of text above main entry lines due to lack of space. In the Superius this occurs at 'munerum' (35-36) and 'da' (214). In the Tenor, this occurs at 'et emitte' (10-13) and 'quod est sordidum' (135-141). In addition to the incorrect ordering of verses described above there are also further textual discrepancies: verse 4b (161-179) begins 'Flecte quod est languidum, Flecte quod est rigidum'. More normally this would read 'Flecte quod est rigidum, Fove quod est frigidum'. This has accordingly been emended, although the Glogau setting mentioned above still differs. The lines 'Rege quod est devium' and 'Sana quod est saucium' (150-160 and 174-179 respectively) are also in reversed order in some sources - notably UP, but not Grad Pat.

Bibliography; published in Gozzi, *op. cit.* pp. 316-321. The setting in Glogau (no. 99) is very similar.

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158. *Sancti Spiritus assit* (Trent 91 ff. 174v-177r, unicum, DTÖ nos 1294-1296).

Text; Sequence formerly for Pentecost, by Notker (d. 912). Our version is largely punctuated after UP no. 25, and is underlaid with the help of Grad Pat ff. 208r-209r (where it has the destination 'De Sancto Spiritu'). The text is also published in AH 53, pp. 119-122. Like no. 154, this setting is migrant but sets the first verse twice. The lack of double custos markings after the first of these may suggest that both first verses were intended to be sung successively.

[Superius]; 1: m sign om in all voices (conj supplied) / 13: no double custos given / 26, 44, 59, 72, 86, 103, 120, 137, 154, 162, 177, 225, 236, 257, 278, 335, 361, 384, 417 and 450: double custos given as single line / 43: 1 br / 123: uc / 200: 1 br, superfluous br r follows 1, and no double custos given / 217: 2 A / 218: 2-4 are G F E / 268,1: uc due to lacuna / 272: likewise / 295: no double custos / 316: likewise / 419,2: uc due to lacuna / 451: m sign given at the start of this section, but written as cut-C and given only in the Superius / following 471: Grad Pat repeats the initial strain of the Sequence after the final verse, so the same passage is editorially supplied here in adapted notation; it may of course be transposed an octave down to suit Tenors rather than altos.

Tenor: 13: 1 br, superfluous br r follows 1, and no double custos given / 26, 44, 59, 72, 86, 103, 120, 137, 154, 162, 177, 200, 225, 257, 278, 295, 316, 335, 361, 384, 417 and 450: double custos given as single line / 124,2: a dot under this note perhaps clarifies the syncopation / 185,2: uc due to lacuna / 226: m sign given here as C2 / 326,1: uc due to lacuna / 379-380: om (supplied with the help of Grad Pat) / 402: 3 written over an erasure / 411,3-412,1: om (conj supplied) / 444: 1 om (supplied with the help of Grad Pat) / 457,4-end: this portion of the voice is given at the bottom of the facing page (f. 177r) due to lack of space. The continuation is ind by two stave lines at the bottom of f. 176v being slightly extended.

Contratenor; 13: 1 br, superfluous br r follows 1, and no double custos given / 26, 59, 72, 86, 103, 120, 137, 154, 177, 200, 225, 236, 257, 278, 295, 316, 335, 361, 384, 417 and 450: double custos given as single line / 27-28: ns / 44: no double custos / 46-47: ns / 63,1: uc due to lacuna / 82- 83: ns / 162: 1 and 2 are sbr sbr (ligd), a superfluous br r follows 1, and no double custos given / 163: 1 L / 166-167: ns / 207: 1 E / 223: 1 C / 226: 2 F / 237-238: ns / 239: 1 and 2 F G / 246: 1 F / 250: ns / 296: this section is preceded by a crossed-out passage which is a misplaced copy of the Contratenor for 336-361, and which is ligd identically to the correct Contra at 336-361 / 323: 1 A / 349: 1 C / 366: 2 dtd / 367: 2 E / 368: 2 F / 369: 1 and 2 col sbr, col m / 422: b ind before 421,1 / 439: 2 E.

Underlay; as with previous settings, no voice is full texted and only chant-bearing voices in successive verses have full underlay. Otherwise sectional incipits prevail. Also as in previous settings some text is entered above main underlay lines due to lack of space. In the Superius this applies to 'sancte' (90-91), 'inclita' (197-200), 'per verbum' (228-229) and 'per linguas' (300- 302). In the Tenor the same applies to '-libus' (58-59), 'tenebras' (83-86), 'nostris' (115-116), 'preces' (365-366) and 'inaudito' (443-446). A few spellings have also been emended: 'vicys' for 'vitiis' (Tenor, 52-54) and 'Ydolatras' for 'Idolatras' (all voices, 317-320).

Bibliography; published in Gozzi, *op. cit.* pp. 283-293. Other settings survive, notably by Isaac and also Edlerawer (for the latter see Mu 3232a ff. 135v-136r, which begins 'Que corda nostra').

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159. *Mundi renovatio* (Trent 91 ff. 203v-205r, unicum, DTÖ nos 1322-1323).

Text; Twelfth-century Sequence formerly for the Octave of Easter, and a variant of the identically titled poem attributed to Adam of St. Victor (AH 54, pp. 224-225). AH does not include the Trent 91 second stanza, it changes some lines around in the fifth stanza, and also has a stanza beginning 'Christus celos reserat' which does not appear in Trent 91. Grad Pat ff. 206r-206v is much closer to the Trent 91 text than AH, and the Grad Pat chant is reasonably close to that used in the Trent 91 setting (although not as close as preceding settings are to their Grad Pat counterparts). Text variants with Grad Pat are as follows.

<u>Trent 91</u>	<u>Grad Pat</u>
'solemnia' (73-77)	'potentia'
'tenet' (129-130)	'tenent'
'princeps mundi tollitur' (223-230)	'mundi princeps tollitur'
'Dum' (245)	'Cum'

Like previous settings, this one is migrant and alternates chant presentation between the Superius and Tenor in successive verses.

[Superius]; 77, 146, 215, 272 and 317: double custos given as single line in all voices / 89,1-2: uc due to lacuna / 140,2: likewise / 200-201,2 & 249-250: uc due to lacunas / 260: 2 D / 330,2: uc due to lacuna / 352,2: likewise.

Tenor; 1: m sign om in both lower voices, and the 'Te-' of 'Tenor' is obscured by a lacuna / 55,3: scr corr from col err, with 'a' under note (ind 'alba') / 187-189,1: uc due to lacuna / 212: 2 E / 213: uc due to lacuna / 237,1, 238,1, 248,1, 276,1 & 289,2-3: all of these notes are uc due to lacunas / 304: dot follows 2 (p div?) / 322-323: uc due to lacuna.

Contra; 29-31: uc due to lacuna / 41,2 & 59,1: likewise / 67-68,1: likewise / 68: 2 om (conj supplied) / 73,1: uc due to lacuna / 85,1, 88-89, 151,4-5, 152,2, 162,2-3 & 177,1-178,1: all of these notes are uc due to lacunas / 230-231: ns / 267: 2 B / 291,1, 317,1, 323-324, 340,1-2 & 343,1: all of these notes are uc due to lacunas.

Underlay; slightly more complete for the Superius and Tenor voices than in previous settings. In some verses, both of these voices have full text - somewhat justifying the policy of editorial full underlay. The Contra retains sectional incipits throughout.

Bibliography; published in Gozzi, *op. cit.* pp. 252-259.

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

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| <u>Annaberg 505</u> | Dresden, Sächsische Landesbibliothek, manuscript mus. 1/D/505, <i>olim</i> Annaberg, Bibliothek der St. Annenkirche, ms 1248 (polyphony manuscript from Bavaria dating from <u>ca.</u> 1530) |
| <u>Leipzig 1804</u> | Leipzig, Universitätsbibliothek, ms 1804; miscellany owned by Johannes Klein of Löbau. Inventory in Ward, T., 'Music in the library of Johannes Klein' in Kmetz, J., <u>Music in the German Renaissance: Sources, Styles and Contexts</u> (Cambridge, 1994) pp. 54-73 |
| <u>LR*</u> | <u>Liber Responsorialis</u> (Solesmes, 1895) |
| <u>Marbach*</u> | Marbach, C. (ed), <u>Carmina scriptorum scilicet antiphonas et responsoria ex sacro scripturae fonte in liturgicos libros Sanctae Ecclesiae</u> (Strasbourg, 1907; reprinted by Olms, Hildesheim, 1963) |
| <u>Rajecy*</u> | Rajecy, B., <u>Melodiarium Hungariae medii aevi I</u> (Budapest 1956). |
| <u>Strahov I A 58</u> | Prague, Památník Národního písemnictví, Strahovská knihovna, ms I A 58 (fifteenth-century Breviary, hymnarium, psalter and Office for the Dead, of Czech origin) |
| <u>UP*</u> | de Goede, N. (ed), <u>The Utrecht Prosarum</u> (<i>Monumenta Musica Nederlandica</i> vol. VI, Amsterdam, 1965) |
| <u>Weitra</u> | Weitra, Pfarrarchiv, single-folio fragment wrapped around the outer gatherings of Codex 1/7. Description & full illustration in Zapke, S. & Wright, P., 'The Weitra Fragment: A Central European Source of Late Medieval Polyphony' in <u>ML</u> 96 no. 3 (2015), pp. 323-343. |

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