

INTRODUCTION TO INSTALMENT 7

In common with several early and mid-fifteenth century sources for sacred polyphony, Trent 89 preserves a number of secular pieces amongst its contents. This final instalment of the Trent 89 edition collects most of these together in addition to probable contrafacta which are likely to have originated as chansons.¹ Also included here are updated and corrected re-issues of the two booklets of music in the Ex Codicis II series.

Towards the end of Trent 89 is a small assembly of secular works, some of which are identifiable from other manuscripts as works of Dufay and his later contemporaries. That leaves four anonymous and textless pieces in this part of the manuscript (nos 148, 151, 152 and 156) which were probably French secular works that are identifiable on account of their sectional layout and cadences (i.e., three of these look like Rondeau settings, and one might have been a Virelai). Likewise, almost at the end of Trent 89 is a named reworking of Dufay's *Se la face ay pale* for four parts instead of the original three (no. 157).

Other unnamed or likely contrafact items throughout Trent 89 pose questions about their presence here. Hayne's *Amours, amours* occurs as part of a stretch of copying by one of the subsidiary scribes that also includes some Magnificats and also the Missa *Groß senen*. One wonders whether the scribe thought that there was any direct connection between this Mass and the song (which is copied immediately before the Mass). There is also a small batch of contrafacta present at ff. 148v-150v. These start with *Assit herus* (probably once a Virelai or Bergerette) and continue with Latinised version of Cornago's *Yerra con poco* and the well-distributed Barbingant *Pfobenswancz* piece (which also might have originally been a Rondeau). Also included in this batch of pieces is *Deus deorum inclite* - a piece with a dense and not that well-written four voice texture whose sections have musical rhyme, and which might have been an English Ballade.

The entry of the short lied *Wunsch alles lustes* on f. 143r (no. 137) gives us the lucky discovery that this part of this unicum seems to be cited in a Magnificat setting that otherwise uses Tone I.² Similarly there may be some connection between the companion lied on f. 143r (*Sendliche pein*) and the Tone VI Magnificat which follows it in the manuscript (no. 65 in this edition). However, in the latter instance the melodic resemblances may only suggest that *Sendliche pein* and this Magnificat may be the work of the same anonymous composer. A similar piece of good fortune allowed a small fragment that used to be kept in Trent 89 to be photographed when the Bibliopola facsimile volumes were made, since it now appears to be lost.³ It did not take too much searching for me to realise that the supporting voices given here are alternative Contra parts to the famous songs *O rosa bella* and *Entrepris suis*.

Apart from the textless eight-line-stave piece discussed by both Fallows and Disertori in different articles (no. 146) there is little more to say about this batch of secular pieces at present, except that contrafact texts - perhaps by their very nature - create text underlay problems. The texts to *Ex ore tuo* (no. 140) and *O quam clara testimonia* (no. 142) do not fit their parent music very well, and the same is probably true of some other contrafacta in the Trent manuscripts and elsewhere. Regarding the textless pieces here, it is very much hoped that discoveries will continue to turn up that might shed more light on such works - not only in Trent 89 but also amongst the now-textless and probably secular pieces in manuscripts like Glogau, Strahov and BerK.⁴ But despite the attractiveness of some of these pieces and the interestingly polyglot nature of the Trent 89 secular repertory, many of these textless or poorly-texted works need their full texts in order to be performed properly.

¹ Martini's *La Martinella* is omitted here because it occurs in both Trent 89 and Trent 91, and has already been edited in the Trent 91 edition (Instalment 4 no. 99). Bedingham's *O rosa bella* a 6 and the English-looking textless piece DTÖ no. 568 are presented further on in this instalment (as nos 174 and 171) since they form part of the re-issue of the Ex Codicis II series.

² See no. 118 in the Trent 91 edition, and Mitchell, 'Trent 91; first steps...' pp. 16-17.

³ See nos 158 and 159.

⁴ Fallows, A Catalogue of Polyphonic Songs pp. 637-676 conveniently gives a thematic list of most secular part-music from this period with lost text. Amongst the textless or partially texted works here, no. 150 seems to be a fairly poor imitation of the Busnois chanson style, and the well-known *Dux Burgensis* piece no. 153 seems to stand apart from most of the other works here on account of its longwinded phrasing and fairly active Contra (the latter is also a feature of the Introit setting *Spiritus Domini* no. 179).

The two booklets of the Ex Codicis II series respectively featured most of the English-looking works in the manuscript, and also all of the Introits and Mass Ordinaries. There is just a little updating to do to these sets of scores. Since I last write about the English-looking works in Ex Codicis II/I, a concordance has been discovered for the canonic *Salve Regina* no. 169 (in Bolzano) which makes the Trent 89 reading look like a fairly faithful copy. There are also new concordances for *O rosa bella* no. 174, and documentary information has turned up for the composer Henricus Tik concerning his career at Seville Cathedral (I attribute the Sanctus no. 173 here to Tik since it is similar to the Sanctus of his *Missa Sine nomine*). Nos 160-165 seem to make up a set of Marian Mass Propers, most of which are in descant style. However, the Introit is not in descant style, it looks inauthentic, and it may be a continental addition. These Propers may (or may not) have been performed with the equal-voice Mass no. 166, whose remarkable closeness in style to the *Missa Caput* has already been described in Instalment 5 pp. 1416-1436. Also, research on the canonic *Que est ista* motet by Rebecca Gerber has shown that this motet is related to the similarly canonic Mass by Standley in Trent 88.⁵

The Introits and Mass Ordinaries originally presented as Ex Codicis Series II/II need less updating. A concordance for *Salve sancta parens* no. 176 previously escaped my notice, and since I originally published Series II/II Jaap van Benthem's excellent Touront edition has appeared in print but its *opera dubia* do not yet include the troped Kyrie no. 181 or Sanctus no. 190. However, I still think that these works might be attributable to Touront. The Introits given here all share certain style features; four of the six (nos 177-180) are undistinguished in terms of partwriting and all may be non-western in geographical origin. The Mass Ordinaries are more varied. Alongside western pieces like the second Gloria setting here and the well-distributed Clibano Credo, we have five Kyrie trope settings which are possibly central European in geographical origin and also a probable Kyrie and Gloria pair (nos 186 and 187) which is also not likely to be western. Also, alongside the Sanctus no. 190 there is a further four-voice Sanctus setting (no. 191) which has long-note cantus firmus and is stylistically related to other Sanctus settings of this type in Strahov and Trent 91. The final piece in this instalment is another type of Sanctus setting probably restricted to central Europe, since its cantus firmus Tenor is in Gothic neumes in a three-voice texture that again has some solecisms.

At the end of this project and having thrown away my old rough copies of some of the textless pieces in this collection (from 1978) I realise that it has been a long time since the idea of a Trent 89 edition first came together in my mind. In those days things were very different, and even the extant published sources for this music like the DTÖ series were not easily available outside university libraries. Having helped to solve the accessibility problem, I therefore also hope that this series has a long-term practical use. Finally, my thanks here go to David Fallows, Peter Wright and Thomas Schmidt-Beste for providing material in this instalment that proved hard to locate.

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⁵ See the critical commentary regarding the new concordances for the items concerned.