

Additional information gathered since completion of the Trent 89 and 91 editions

I hope to update this page annually.

1. Concerning the Henricus Tik Mass (Trent 89 edition no. 16). John Milsom's article 'Henricus Tik and the spectrum of fuga' in Rivista di Analisi e Teoria Musicale XXIII/2 (2017) pp. 105-134 describes the imitative technique of this cycle in admirable detail.

2. Concerning *O beata infantia* (Trent 89 edition no. 52). My unpublished paper for the 2020 Medieval and Renaissance Music Conference ('Trent 89: beyond the edition') makes a strong case for this motet being the work of Vincenet.

3. The latter piece also has a partial concordance which seems to have escaped identification until now; the first six measures slightly modified at the end serve as a *Deo gratias* setting in the manuscript Cappella Sistina 44, f. 102v.

4. The three-part Mass in 91, no. 81 now has fragmentary concordance for its Gloria in the recently discovered single leaf from Munich D-Mbs 2 Inc.c.a. 1088-2,2/2,3#2,2 (discovered by Dominique Gatté in October 2017), see <http://www.musmed.eu/source/12072> photo no. 405. There are three snippets of music as paste-downs. The first two are at the top of the page with the second one upside down. The third snippet faces upwards and is in the bottom right-hand corner. In the first snippet there are 2 part-staves. These give the Contra of Gloria 75,2-83 on stave 1 and 117-129 in the same part on stave 2. In the second upside-down snippet are three staves. These are from three passages in the Contra of the same piece; 31-37 on stave 1, 67-74,1 on stave 2 and 107,2-116 on stave 3. In the third snippet at the bottom of the page are two staves. These give the Contra at 38-45,1 with a part-legible 'Glorificamus te' incipit, and a part-legible Contra 74,2-81 due to page cuts. It looks like there is a paste-down in the bottom left corner. What is under or on the back of this a matter for speculation.

5. The late Jaap van Benthem's fifth and final volume of the collected works of Tourout (KVMN, Utrecht, 2022) has been completed by Eric Jas and publishes the following items from 91 and 89.

91: Kyrie no. 92 in our edition (the first of two from a three-voice Mass) given in the van Benthem / Jas edition on pp. 16-17 with the editorial trope text *Cunctipotens genitor*. The Gloria, Credo, Sanctus and Agnus from the same Mass are given on pp. 18-29, and the second Kyrie from this Mass is given pp. 13-15.

89: the troped *Recordare* setting in our edition (no. 42) is given in the van Benthem / Jas edition on pp. 1-5, the Kyrie *Fons bonitatis* no. 181 in our edition is given on pp.10-13, *Ave maris stella* no. 107 is on pp. 35-36, *Festum nunc celebre* no. 109 is on pp. 36-37, *Veni creator spiritus* no. 108 is on pp. 37-38, a reconstruction of the song *Mon oeil lamente* as the model for Mass no. 25 is given on pp. 64-65, and the likely song model for Mass no. 6 (Schedel no. 114) is given on p. 74.

6. 89 nos 123 (*Exultet celum laudibus*) and 118 (*Nova veniens*) plus 91 nos 67 (*Clare sanctorum*) and 146 (*Ut queant laxis*) have been recorded on the 2022 CD *The Sword and the Lily* (by Fount and Origin, dir. James Tomlinson, Inventa INV 1008).

9. *Perfunde celi rore*, 91 no. 108. This motet is also published in Steib, M. (ed), Johannes Martini and Johannes Brebis: Sacred Music vol. 1 (A-R Editions, 2009), pp. 161-169.

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