

CRITICAL COMMENTARY TO NOS 42-81

42. Jo. Gayus; Magnificat Tone VIII (Trent 88 ff. 14v-15r, DTÖ VII inventory no. 206).

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 VIII half-verses at the start are adapted from the Roman Magnificat formulas in Illing, C-H., Zur Technik der Magnificat-Komposition des 16. Jahrhunderts (Wolfenbüttel, 1936) p. 22. This setting is best described as a Superius paraphrase, but its Superius hardly uses Tone VIII at all apart from pitches at the openings, half-closes and final cadences of verses. The Trent 88 copy is skeletal and gives no indication of any repeats, but from the music given it seems likely that the setting used a double repeat with the following scheme.

First halves of verses 1, 5 and 9 using chant.

Second halves of verses 1, 5 and 9 to first polyphonic verse.

Verses 2, 6 and 10 sung to the second verse.

Verses 3, 7 and 11 to the duet verse.

Verses 4, 8 and 12 to the final verse.

[Superius]; these pages of Trent 88 suffer badly from ink fading, particularly on the upper staves. The initial transcription of this piece was therefore done from Trent 88 at first hand. / 1: m sign om in all voices (O is assumed), and 1,1 needs to be split in the Superius and Tenor to accommodate the third line of texting (the Contra already has the correct split values here). / 2: 6 not dtd / 3: 2-4 are all m, & 3,6 is m / 5: 6 m / 8: no m sign is given in any voice. C is assumed since this allows the music to fall into even measures, but Gerber's transcription uses O (see the bibliography section below) / 23: the superfluous notes dtd-sm B f A f G follow 1, 2 & 3 are both m, & 5 is sbr / 24: 2 m / 27: 'Duo' ind in both voices. The manuscript voice order is Superius-Tenor-Contra-Contra alius.

[C]ontra; 1: the first minim pair in this voice (1,1-2) tends to suggest that this is a pair of split notes intended to accommodate 'recordatus' in the third line of editorial text. Otherwise for verses 1 and 5 these two minims should be joined. / 8: rest om / 11: 2 G / 26: no custos / 85: 1 F.

[T]enor; 1: both this voice and the second Contra part described below have flat signatures, which seem to be superfluous. / 5-6: ns needed for third line of texting / 8: 1 not dtd / 17: 3 not dtd / 18: 2 m / 24: ns needed for second and third lines of underlay / 24-25: ns needed for third line of texting / 48: 1 col err / 59: 2 is upper F / 94: 2 sbr / 95: 2 br / 104: 2 F / 105: 1 col err / 107: likewise.

[C]ontra [alius]; 1: this voice is named Contra secundus in Trent 88, but in view of the dissonances that it creates with the other parts at 12 and 14-15 it seems to be an alternative part rather than a true second Contra. It could be used imaginatively to vary the repeats of the verse concerned, but the whole voice in Trent 88 is copied a third too high and it has a superfluous single-flat signature like the Tenor.

Underlay; the Superius has the second half of verse 1 underlaid to the first verse, and successive verses of the same voice have verses 2, 3 and 4. The lower voices have incipits for all of these verses.

Bibliography; Gerber, Sacred Music from the Cathedral at Trent (MRM XII, London and Chicago, 2007) no. 5 (edition, differing somewhat from ours in detail). Kanazawa, M., Polyphonic Music for Vespers in the Fifteenth Century (Ph. D. dissertation, Harvard, 1966) pp. 360-361, where an alternative scheme for verse repeats is suggested but which would result in the setting ending with a duet. The composer (whose name was possibly Jean Gay) is otherwise only known by a short piece with the unusual incipit *Dyana lux serena* (Trent 90 f. 369r). This is published in 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. 214-215. The incipit is perhaps explainable by reference to lauda literature, since 'la stella Diana' means the daystar and can also be used in a Marian context. Therefore we have a possibly French composer whose music may have connections to Italian songs or contrafacta. This Magnificat setting is perhaps not as bad as Gerber (*op. cit.* p.43) suggests, once the second Contra is recognised as optional. Overall it has some weak points such as repeated exposed sixths before doubled leading-note cadences (see 6-7, 85 and 105), plus also some Superius patterns that look suspiciously ornamental (see 62-63, 72, and 103-104). The economy used in writing out the repeated verses is also a characteristic of some sources for the Dufay Tone III / IV Magnificat found in Trent 89. Finally, there seem to be a high number of obvious and also probable copying errors in the Gayus Magnificat, and I can find no obvious explanation for this.

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43. Magnificat Tone I

- (i) Trent 88 ff. 73v-77r, DTÖ VII inventory no. 243);
- (ii) Col ff.88v-91r.

Text; see previous item. This is a Superius paraphrase setting of Tone I which is through-composed but relies on a repeat scheme of slightly varied verses. Including the partially set first verse, the scheme is A B C D - E C D B - C D B C. The only verses that are not heard twice are the introductory verse and the fauxbourdon verse 5. The basic music of the B (duet) C (fully scored) and D (trio) verses is altered slightly each time these are repeated - either with differing recitation notes or varied cadential approaches. The final duet verse (verse 11) is also the only verse to use sesquialtera. Since Trent 88 supplies the initial intonation, no chant additions are needed.

- (i) Trent 88;

[Superius]; 1: this voice and both Contras have gaps between their clefs and m signs and their first notes (the gaps were probably intended for majuscule initials). Likewise, the Tenor's voice-name is given under a piece of blank stave. / 6: 'Duo' ind in both voices / 65: since this verse occurs after the first page-turn, the m sign O is rptd in the Superius and two Contras here / 71: 2 G, followed by an erased m A / 73: 5 not dtd / 77: the word 'Faulxbourdon' is given under the Tenor's text incipit here, and accordingly the first Contra has been given an editorial doubling of the Superius pitched a fourth below. / 109: m sign O rptd in this voice & the first Contra / 117: 5 om (conj supplied) / 118,1: uc due to lacuna / 121: 'Duo' ind in both voices / 181: a superfluous but erased br rest follows 1 / 189: 'Duo' ind in Superius only / 213: p div follows 2 / 234: p div follows 4. The manuscript voice order is Superius-Contra primus-Tenor-Contra secundus.

Contra primus; 1: m sign om / 64: no custos / 88: m sign om / 109: m sign rptd / 115: rests om (conj supplied) / 121: verse 8 is preceded at the top of f. 76r by verse 9, but the scribe has realised his error and gives a correcting comment after the verse 9 incipit which seems to read '[Nota sign with flourish] plus 'iste versus dum sequitur versus septimi v[idelicet] que esurientes' ("this verse as follows the seventh verse and also as follows the Esurientes"). / 158: verse 10 is given at this point instead of verse 9.

[T]enor; 1: the intonation is given in black notation and all notes are br apart from the second and third notes which are a br L lig. A double custos follows the intonation. / 59-60: note the alteration of the second sbr at 59, which also recurs in the varied repeats of this verse / 88: m sign om / 93: erasure follows 2 / 176: m sign rptd.

Contra secundus; 1-5: the initial rests are om (conj supplied) / 45,2: uc due to lacuna / 64: no 'Tacet' direction given / 108: likewise / 175: likewise.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Superius has ‘michi’ for ‘mihi’ at 67, and verse 1’s Superius paraphrase clearly has the last syllable of verse 1 two measures before its end. Similar movement paraphrasing the G F E D of Tone I’s ending invites similar Superius underlay at 74-76 (in verse 4), 85-87 (verse 5), 118-120 (verse 7) and 186-188 (verse 10).

Bibliography; Gerber, *op. cit.* no. 24 (edition). Rutschman, C., Magnificats in the Trent Codices: A Critical Analysis (Ph. D. dissertation, Washington University, 1979) pp. 379-393 (edition) and pp. 72-73. Kreitner, K., The Church Music of Fifteenth-Century Spain (Boydell, 2004) pp. 44-45. Kirsch, W., Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts (Tutzing, 1966) p. 208, no. 115 (Kirsch was the first to notice the concordance with Col). This is a cleanly-written setting in which paraphrase and also recitation elements are visibly present, and in which the basic four-part verse is written with skill and does not interfere with any fauxbourdon-like movement in the upper voices. The lowest Contra is bass-like, and the range and variety of rhythm used throughout is greater than those in most of the other Trent 88 Magnificats. Note the doubled harmonic pace conclusion to the duet verses, and also the varied ways in which final notes are reached in the four-part verse. Gerber (pp. 55-56) drew similarities with the Dufay Tone III / IV setting as follows.¹ Both Magnificats set the whole text with repeat schemes and minimal chant use. Both have duet verses in which the Superius imitatively follows a lower voice. Both also have doubled harmonic pace and movement in small values at the end of some reduced-scoring verses. These are relevant points leading Gerber to suggest a Dufay attribution (as is the bass-like lowest voice in each setting). However, the issue is clouded by her also suggesting that the Tone VIII setting no. 47 is a twin of this piece in many respects, and I see details in the music of no. 43 which seem untypical of Dufay (such as the repeated G F in melismatic passages at 28-29 and the brief dissonance at 116-117). But no. 43 is almost definitely the work of a westerner, and similar repeat-scheme Magnificat settings are also found by Busnois and also in Lucca. The penultimate piece in Lucca is a fragmentary Superius paraphrase Tone I setting with the scheme A B C D - E B D C - E D B C (similar to no. 43’s scheme) but this is a later and more ambitious setting than Trent 88 no. 43 since it also includes pedal-point writing and a lowest part which is at times highly mobile.²

(ii) Col;

[Superius]; 1: all three page-openings give the Superius and higher Contra on slightly indented staves with a space probably left for a majuscule initial. The intonation is in the Superius with an F clef on the second line up, and its black notes are br plus ligd br br then L L followed by a double custos. The polyphony then proceeds with the same C clef as in Trent 88 but is written out a third too high up to 43. / 1,3-2,1: replaced by sbr sbr / 5: single instead of double custos / 20: no cor / 40: 2 replaced by sm A sm B / 49,3-4: minor color / 51: no cor / 67,4: replaced by sbr / 68,1-2: replaced by br / 70: no cor / 81,4: replaced by dtd-m C & sm B / 84: 2 A, and no further music is given after 87.

[Contra primus]; 1: the opening clef is C clef on the middle line & the m sign is om / 3,3-4: no minor color / 6: at the start of verse 2 the clef changes to C clef on the fourth line up / 12: 1 replaced by dtd-br / 13: rest om / 15,2-16,2: ligd / 20: no cor / 28-29: ligd / 30-31: ligd / 33-34: ligd / 36: 1 & 2 ligd / 37: no lig / 38: 1 not ligd / 38,2-39,1: ligd / 39,2-40,1: ligd / 44: m sign om / 51: no cor, & 2 is replaced by sbr sbr / 54: 1 replaced by col sbr C & col m B / 60: 3 is col / 103-108: this passage is written on an end-of-stave extension, & no more music follows.

[Tenor]; 1: 2 G / 3: 2 G / 4,3-5,1: ligd / 51: no cor / 58: 1 & 2 are dtd-m & sm / 59-60: no lig / 66: 3 & 4 are dtd-m & sm, and 66,5 is corr from m by erasure of an upward stem / 67,4-68,1: replaced by br / 70: no cor /

¹ For the Dufay setting see no. 67 in the DIAMM Trent 89 edition.

² Further, see Natvig, M., ‘The Magnificat Group of Antoine Busnois...’ in Higgins, P. (ed), Antoine Busnoys. Method, Meaning and Context in Late Medieval Music (Oxford, 1999) pp. 257-276. The author is reluctant to attribute this setting to any known composer.

71: 1 & 2 replaced by dtd-sbr C & m C / 74: no minor color / 85: no lig / 86-87: written over erasures / 87: cor over 1, & no more music follows.

[Contra secundus]; 1; on the first page-opening a space has been left for the start of this part with a crossed-out F clef on the middle stave line, but the rests at 1-5 which constitute the start of this part are not copied. / 44: m sign om, and the clef given is F clef on the middle stave line / 51: no cor / 59: 1 has flat / 88-108: this verse is copied immediately following the Tenor for verse 5, and is crossed out. / 90: an additional sbr low A follows 90, 1 / 91: 4 om / 92,2-93,1: ligd / 93,3: written over an erasure / 97: 2 has flat, ind before 97,1 / 104: 1 has flat.

Underlay; Col is untexted apart from the word 'Quia' in the upper three voices at the start of verse 3 and the Tenor cue 'Et misericordia' at 77.

Col presents an abbreviated form of this Magnificat which does not give verse repeats, and which may have been usable and intelligible to musicians who knew the piece. However, to the unfamiliar it looks like an incomplete and poorly prepared copy, and there are cross-outs at the end of the Contra secundus. There are few real variants with Trent 88.

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44. Magnificat Tone VIII (Trent 88 ff. 220v-221v, DTÖ VII inventory no. 361).

Text; see previous item. This is migrant setting of Tone VIII which only sets the odd-numbered verses. Most verses begin with elaborated versions of the Tone VIII formula in the Tenor (the clearest Tenor reference being at the start of verse 9) and the second halves of most verses contain Superius references to Tone VIII. Even-numbered verses are supplied using the formulas in Illing, *op. cit.* p. 22. This is also the only Magnificat setting in Trent 88 which sets the opening words of the text to part-music.

[Superius]; 1: the m sign is om in all voices (O is assumed) / 25: single custos only / 55: before the page-turn, the scribe has written "verte folium habebis residuas discantus" / 75: 3 G / 77: no double custos in any voice. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 24: 3 & 4 are both m / 28: 1 A (which would cause a structural fourth) / 36: 1 not dtd / 44: 2 & 3 are both sbr, ligd obliquely / 46: p div follows rest / 47: 1 F / 49,3: the b sig is om from this point (at the start of a new stave) to the end.

Tenor; 39: from this point, the b sig is om to the end / 69,2-70: these notes are squashed in at the end of a stave & only a single custos is given / 81: 1 sbr.

Underlay; odd-numbered verses are fully underlaid in the Superius, and the lower voices have sectional incipits for each verse. The Tenor needs a rpt of 'recordatus' at 64, and all voices need a rpt of 'sue' at 66-70. The Tenor gives 'Israhel' for 'Israel' at 59.

Bibliography; Gerber, *op. cit.* no. 56 (edition). Rutschman, *op. cit.* pp. 394-399 (edition), pp. 72-73, and p. 75 (where the foliation for this piece is given for a wrong example). This seems to either quite an old or an old-fashioned setting in view of the leaping Contratenor part and use of only O mensuration throughout.

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45. Magnificat Tone VI

- (i) Trent 88 ff. 227v-228r, DTÖ VII inventory no. 369);
 (ii) Strahov ff. 289v-290r.

Text; see previous items. This is a Superius paraphrase setting of Tone VI, and the clearest presentation of the parent material is in the second half of verse 4/10 (45-60). Odd-numbered verses are supplied using the formula in Illing, *op. cit.* p. 22, with flats supplied as accidentals since no voice in this setting has a flat signature. This setting repeats all polyphonic verses in a twice-through scheme.

(i) Trent 88;

[Superius]; 60: single custos only / 78: likewise. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 3: 3,3 is br / 15: single custos only / 66: 4 & 5 are G F (corr using Strahov) / 78: single custos only.

Tenor; 67: 5 G (corr using Strahov) / 78: single custos only.

Underlay; the Superius has double underlay for each verse, and each verse in the lower voices has double incipits.

Bibliography; Gerber, *op. cit.* no. 64 (edition after Trent 88). Rutschman, *op. cit.* pp. 400-404 (edition).

(ii) Strahov;

[Superius]; 1: the first stave begins with a majuscule black 'E', after which the clef is only given for the first stave (1-8). The first letters of the doubled underlay lines in each verse are overmarked in red, as is the 't' in 'Et' at measure 1. / 15: no custos in any voice / 26: cor over 1 in both active voices / 60: no custos in any voice / 78: likewise. The manuscript voice order is the same as in Trent 88.

Contratenor; 1: the m sign is om, the clef is only given for the first stave (1-9,4), the first letter of the voice-name is a red capital, and the first letters of the doubled underlay lines in each verse are overmarked in red. / 3,3: br as in Trent 88 / 6: 2 & 3 are both m / 9: 4 A / 25-26: neither of these two notes are ligd / 29-31: no lig / 32: 1 replaced by m upper F m D / 38: no lig / 54-55: replaced by ligd sbr G dtd sbr A & m F m G m F / 56-57: replaced by sbr E br D sbr G / 58-59: no lig / 60: given after the end of the a stave / 61- 64: 3 & 4 are both m / 67: 5 D / 71: 2 & 3 are dtd-m F & sm D / 74: 2 & 3 are sm G m upper D, 6 is uc, & no lig at 76,7-77,1.

Tenor; 1: the m sign is om, on the first page the clef is only given for the first stave (1-9,3), the 'T' of the voice-name is a red capital, the first letters of the doubled underlay lines in each verse are overmarked in red as is the second letter of the voice-name, and the 'e' of 'et' plus the 'A' of 'Abraham' at 45 are likewise overmarked. / 45: 1 is L, with cor over it (probably intended as a cs) / 61: after the page-turn the clef is given on the first Tenor stave only (61-68,3) / 64: rest replaced by sbr upper C / 65,1-4: replaced by m upper C m upper C & br lower F / 66: 1 & 2 are both m / 69: cor not om.

Underlay; Strahov gives doubled Superius underlay and doubled lower-voice verse incipits as Trent 88 does. There are some variant spellings in the Superius: 'loqutus' for 'locutus' in the second text line at 20-24 and in the lower-voice incipits, and 'michi' for 'mihi' at 28-29.

Strahov presents an inferior reading which has several errors and a variant Contratenor at the end of the second polyphonic verse (54-60). Otherwise it has few differences with Trent 88 and its texting is presented in exactly the same format as in the latter.

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46a. Magnificat Tone I

- (i) Trent 88 ff. 241v-242v (DTÖ VII inventory no. 387);
- (ii) Trent 93 ff. 72v-73r (DTÖ VII inventory no. 1650).

Text; This is a Superius paraphrase setting of Tone I. Odd-numbered verses are supplied using the formula in Illing, *op. cit.* p. 22, with flats supplied as accidentals since no voice in this setting has a flat signature. The Trent 88 version sets even-numbered verses, but Trent 93 - although probably incomplete - gives verses 1-5 set to polyphony with only verse 2 and the Tenor of verse 4 shared with Trent 88. The verses which are unique to Trent 93 are given below as no. 46b. While the Trent 88 verses show a clear and simple paraphrase method, the duet verses in Trent 93 have Superius parts which treat Tone I more elaboratively.

(i) Trent 88;

[Superius]; 14: single custos only / 82: likewise / 82: 'Duo' ind in both voices / 120: single custos only / 121: at the start of a new page here, the m sign is rpt in all voices / 156: p div follows 2 / 158 & 161: likewise / 179: single custos only. The manuscript voice order is Superius-Tenor-Contra.

Contra; 24: 1 & 2 are D F / 22-23: ns / 25: 2 & 3 are G A / 68-71: this passage is written over an erasure, possibly partly caused by the uncertainty of what note is correct in the unusual cadence at 71 where the Contra begins a point of imitation. Trent 88 gives lower D here, which I have emended to upper D as this seems less unusual than the latter. / 120: single custos only / 152: this note is given after the end of a stave & is followed by a single custos / 156 & 158: p div follows 2 / 165: 1 E / 168 & 169: p div follows 2.

Tenor; 1: there is a lacuna at the first two letters of the voice-name / 12,2-14: this passage is squashed in at the end of a stave, & no custos follows / 69: 1 & 2 are A G / 79: p div follows 2 / 80-81: written on a short end-of-stave extension, with a single custos following / 152: single instead of double custos / 156 & 158: p div follows 2 / 161, 2 C, & p div follows 2 / 162: p div follows 2 / 168 & 169: p div follows 2 in each measure / 174,1: uc due to lacuna / 177: p div follows 2.

Underlay; even-numbered verses are given in the Superius, with incipits for each of these verses in the lower voices.

Bibliography; Gerber, *op. cit.* no. 82 (edition). Kanazawa, *op. cit.*, II, pp. 139-143 (edition). Rutschman, *op. cit.* p. 34. This is one of the simpler Magnificat settings in Trent 88 and it may be older than some of the others. Note the awkward harmonies at 25-26 and the predominance of fauxbourdon-like progressions.

46b. Additional verses for no. 46a found in Trent 93.

[Superius]; 1: a gap of about a third of the stave follows the clef (probably left for a majuscule initial) & then the intonation in black notation follows, whose notes are L, B-L lig and two L's followed by a double custos / the following notes apply to the Trent 93 reading for verse 2 / 6: no flat / 12: 1 & 2 are F & lower C / the following notes apply to measures 12-73 in Trent 93: 12: 'Duo' ind in both voices / 22: 3 B / 28: a superfluous m rest follows 2, & 28,4 is om (conj supplied) / 33-34: rests om (conj supplied) / 39: 1 dtd / 40: 1 A / 68: 2 col err / 69: 2 col err.

Contra; 1: there is a gap between the clef & m sign & the first note (probably left for a majuscule initial) / 7: 4 om (conj supplied) / the following notes apply to the Trent 93 reading for verse 2 / 2: a superfluous and crossed-out sbr F follows 2,3 / 6: 4 F / 11: 1 & 2 are both m / 13: 4-6 replaced by sbr A m G / the following notes apply to measures 12-73 in Trent 93: 27: cor over 1 / 29: 1 not dtd / 30,1: this note has a crossed-out lower stem / 31: 4 uc / 50-51: ns.

Tenor; 1: there is a gap of about a quarter of the stave after the clef and m sign (probably intended for a majuscule initial) / 4: 4 & 5 are both m / 7: 3 & 4 are sbr m / there are no differences between the readings of verse 2 in Trent 88 & Trent 93, and the following notes apply to the Trent 93 reading for the verse 4 Tenor / 15: not ligd.

Underlay; the Trent 93 verses have a fully texted Superius, with sectional incipits for the lower voices. The verse 2 incipit in both lower voices is 'Et exultavit spiritus meus', the Tenor's verse 4 incipit is 'Quia fecit michi', and the Contra's incipits for verses 3 and 5 are respectively 'Quia respexit humilitatem' and 'Et misericordia eius a progenie'.

Trent 93 gives the start of what appears to be a through-composed version of this Magnificat on a single opening, in Wisser's hand amongst surrounding work by the main Trent 93 scribe. It is therefore probably a later addition to Trent 93. Unfortunately not enough of the through-composed version survives to realise it fully.

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47. Magnificat Tone VIII

- (i) Trent 88 ff. 243v-245r, DTÖ VII inventory no. 389);
- (ii) Strahov ff. 292v-293r.

Text; see previous items. This is a Superius paraphrase setting of Tone VIII, with the first three even-numbered verses respectively being given as slightly varied repeats for verses 8, 10 and 12. Odd-numbered Tone VIII verses are supplied using the formula in Illing, *op. cit.* p. 22. The three-voice and four-voices verses are the most reminiscent of Tone VIII. In contrast the duet verses treat Tone VIII quite elaboratively, especially towards their ends.

[Superius]; 1: 'Duo' ind in both voices / 35,4-36,2: Trent 88 reads A B A G F (corr using Strahov) / 42: single custos only / 57: this sectionally final L is given after the end of a stave, & is followed by a single custos / 58: in Trent 88 all active parts for verse 8 precede verse 6, but the scribe has realised the error and writes as follows in the left margin before the verse 8 Superius: 'a. verte folium habebis fecit potentiam'. He also gives a 'b' before the Esurientes section (verse 8). Also at 58 (verse 6's start) the m sign O is rptd because this point comes after a page-turn. / 77: after 77,1 follows a small stretch of blank stave with the following words on it: 'retroverte folium habebis esurientes' (followed by a single custos). / 78: 'Duo' ind in Tenor only / 112,4-113,2: as at 35,4 / 135: the double custos here is badly drawn / 136: m sign O rptd in both Superius and Tenor / 154: single custos only. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 43: the voice-name is incomplete & the m sign is om / 47, 3 & 4: small dots are given after each of these notes for no apparent reason / 49: Trent 88 gives br here instead of L / 56: 4 D (corr using Strahov) / 57: single custos only / 75: 2 uc / 120: m sign om / 126: Trent 88 gives br here instead of L, as at 49 / 134,4-135: given on a short end-of-stave extension / 135: single custos only / 140: 4 & 5 are sbr m (emended for the sake of consonance) / 144: 1 L, as in the Contra secundus / 147,1: Trent 88 gives sbr sbr (emended for the sake of wordsetting) / 149: the rest is given on a short end-of-stave extension, & 149,2 is C

/ 150,5: a dot is given after this note for no reason / 153: 6 C (emended using the earlier version of this verse at 76) / 154: single custos only.

Tenor; 25,1: uc due to lacuna / 42: single custos only / 49: 1 br / 56: 3 & 4 are C B (corr using Strahov) / 135: single custos only, and as in the Superius verse 8 follows by mistake instead of verse 6. Under the Tenor the scribe has written the correcting comment 'verte folium habebis fecit potentiam et deposuit esurientes'. Also at 135 there is only a single custos. / 70: 2 F (corr using Strahov) / 77: single custos only / 99: 2 G (corrected using the first version of this verse at 22) / 119: 1 given after the end of a stave, with a single custos following / 126: Trent 88 gives br here instead of L, as at 49 / 148: 2 m.

Contra secundus; 58: m sign om / 63,3-64,3: written on an end-of-stave extension / 139,2-5: written on a short end-of-stave extension / 144: 1 L, as in the Contra primus.

Underlay; the even-numbered verses are given in the Superius, with sectional incipits for the lower voices in each voice concerned. Trent 88 omits 'mihi' in the Superius at 45.

Bibliography; Gerber, *op. cit.* no. 84 (edition). Gerber pp. 92-93 argues convincingly that this setting (which is very similar to the Tone I setting no. 43) may be by the same composer as the latter. See also my notes to no. 43 for Gerber's other comparisons of this piece with works by Dufay. Certain features of the present setting seem to suggest that Dufay is probably not its composer. See in particular the figured Superius writing at the end of the duet verses, and also the slightly awkward writing at the start of measures 44 and 121.

(ii) Strahov;

[Superius]; 1: the first stave begins with an on-stave majuscule 'E', the clef is only given for the first line of music (1-21) and 'Duo' is not ind in either voice / 11: no lig / 18: cor not om / 23: no lig / 33,2-34,1: no lig / 42: no custos, & double custos in the Tenor / 45,4-46,1: replaced by br C / 48: 3 D / 49: no cor / 54: no lig, & 2 replaced by dtd-m B sm A / 57: no custos in any voice / 58: m sign rptd, & the first letters of the double underlay lines here ('F' for 'Fecit' & 'S' for 'Sicut') are overmarked in red / 59: 2 & 3 are dtd-m & sm / 65: cor not om / 72: 2 A / 75: 6 not dtd / 76: 2 m / 77: no custos in any voice, & no more music for this voice is given in Strahov since the rpts are indicated by doubled text underlay.

Contratenor [primus]; 43: the voice-name is incomplete, its first letter is a red capital in the left margin, and the first letters of its doubled text incipit (respectively 'Q' and 'S') are overmarked in red. Also, the m sign is not om & the clef is given for the first stave only (43-55,3) / 45: 1 & 2 replaced by dtd-sbr G / 49: 1 is br, without cor / 55: rest om / 56: 5 replaced by sm E m C / 58: m sign rptd, and the first letters of the doubled text incipit are overmarked in red as in the Superius / 63: 1 B / 72: 2 is m C, & 3 is sm / 76: 6 is E, with downward diagonals on either side of the note as correction marks / 77: cor over 3.

Tenor; 1: the first letter of the voice-name is a red capital, the first letters of all text incipit lines are overmarked in red, & the clef is only given for the first stave (1-24). / 18-19: not ligd / 27-29: likewise / 42: cor over 1 / 42: following verse 2 is a partly written-out verse 8 (the only written rpt in this reading) which has variants as listed below at 99 onwards / 46,1: replaced by dtd-m F sm E / 49: 1 br / 51,1-52,1: replaced by br A / 57: cor over 1 / 72: 1 & 2 replaced by dtd-sbr E / 73: 2 D / 99: Strahov gives the second half of verse 8 written out with the following variants: 106-107: no lig / 118: 1 & 2 replaced by dtd-m D & sm C / 119: no custos.

Contratenor secundus; 58: the 'C' of the voice-name is a red capital, the first two letters of the text incipit are overmarked in red, & the clef is only given for the first stave (58-64,4). This clef is incorrect because it is on the middle line rather than the fourth line up, but notes here are recorded at score pitch to avoid confusion / 59: erasure follows 4 / 63: 7 A / 64: 1-4 are pitched too high and the positions of these notes are respectively on the top line of the stave, the second line, the space in between these two lines and the top line again / 66: 1 L / 69: 1 & 2 replaced by br.

Underlay; Strahov gives doubled text underlay in the Superius because it mostly does not have written repeats, and the texts in the Superius for verses 4 / 10 and 12 are merely incipits. Most lower voices except the Tenor at 99 have doubled text incipits, and the Tenor at 99 has ‘et divites dimisit inanes’.

Strahov gives a largely unreliable and abbreviated reading, but which has some useful small variants for emending likely errors in Trent 88.

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48. Magnificat Tone III (Trent 88 ff. 249v-250r, DTÖ VII inventory no. 393).

Text; see previous items. This is a Superius paraphrase setting of Tone III in which the two polyphonic verses (which resemble each other closely) each set three of the even-numbered verses. Odd-numbered verses are supplied with the help of the Tone III formula in Illing, *op. cit.* p. 22. However, a considerable amount of editing seems to be needed for this setting since it supplies far too many recitation notes for verse 2, and also too many recitation notes for verses 4 and 6 (see below). These musical problems (all in the first polyphonic verse) seem to be best resolved by omitting some syllabic passages in performance of verses 2 and 4 (i.e. measures 3 and 8-9) and relegating one simultaneous passage in all voices to the critical notes below as superfluous. Therefore it seems likely that this is either a very badly copied first polyphonic verse, or that the piece is an adaption of a differently-texted piece which otherwise used a psalm-tone III formula. The latter suggestion seems more likely than the former, and the original setting may have been a psalm.

[Superius]; 1: the words ‘3ⁱ toni’ appear in the left margin, & the m sign is om in all voices (O is assumed, but even so metrically irregular passages occur in both sections of polyphony). / 3: this measure is not needed for verse 2 because there would be too many syllabic notes, & following 3,3 in all voices the following passage occurs which appears to be superfluous:

2.1. Probably superfluous recitation notes in Magnificat no. 48;



8-9: these measures are not needed in verses 2 and 4 due to there being too many syllabic notes / 10: 2 C (emended using the repeated Superius at 26).

Contra primus; 3: see Superius, 3 / 5: 3 E / 8-9: see Superius, 8-9 / 35: no custos.

Tenor; 2: clef change is in the middle of a stave / 3: see Superius, & 3,4 is given as br / 8-9: see Superius, 8-9 / 26-27: Trent 88 reads ligd br C br G.

Contra secundus; 3: see Superius, 3 / 5: 2 F / 7: 1 is sbr, & 2 has a cor above it / 8-9: see Superius, 8-9 / 35: no custos.

Underlay; the Superius has verses 2 and 8 fully underlaid in the two respective verses, and all other verses are indicated in all voices by sectional incipits.

Bibliography; Gerber, *op. cit.* no. 88, which faithfully reproduces the original form of this setting with a section that looks superfluous (measures 12-19 in our score). The more or less homophonic nature of this setting with its repeated material foreshadows later psalm settings by Martini and Brebis and also *falsobordone* chant settings.

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49. Magnificat Tone VI (Trent 88 ff. 311v-312r, DTÖ VII inventory no. 433).

Text; see previous items. This is a Superius paraphrase setting of Tone VI, probably using the Germanic-variant Tone VI formula since the Germanic version's melodic line G A B appears in the Superius at 4, 27-28 and 72-74 in each polyphonic verse. Accordingly, odd-numbered verses are supplied with the help of the Germanic-version Tone VI formula in Illing, *op. cit.* p. 22 with B flats indicated as accidentals since no voices in this setting have flat signatures.

[Superius]; 1: f. 311v begins with a single line of untexted Superius unrelated to this setting, written out in a hand different to that in the main copy (see Gerber, *op. cit.* no. 102). The first five notes of the intonation are given in black notation without text, with a C clef on the bottom stave line which is not repeated for the start of the polyphony. The second and third notes are a B L lig, the fifth note is L, & a double custos follows. / 52: 2 G / 95: 4 G. The manuscript voice order is Superius-Tenor-Contra.

Contra; 4,4: sbr corr from m by erasure of an upward stem / 28: 1 G / 59: the m sign is given as cut-C plus 3 but the stroke is erased / 73: a dot follows 1, which seems to be a p div but this could easily be mistaken for an augmentative dot / 82: p div follows 2 / 91: p div follows 1.

Tenor; 14-30: 18 measures of rests are given but only 17 are needed / 68: 1 B / 87: 1 col err.

Underlay; the Superius has verses 2, 4 and 6 underlaid and the lower voices have incipits for these verses. No indication is given that the verses might repeat for verses 8, 10 and 12 but I have editorially provided these verses as repeats. In verse 4 at 23-25 the Superius has 'michi' for 'mihi'.

Bibliography; Gerber, *ibid.* no. 103 (edition). The use of C3 for the final polyphonic verse is unusual. There are also parallel fifths between the two upper voices in some inverted doubled leadingnote cadences (see 8-9 and 86-87). While some Tone VI use is detectable in the Superius parts of verses 2 and 4, verse 6 is more elaborative. For another Magnificat setting which is possibly the work of the same anonymous, see no. 56.

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50. Magnificat Tone I (Trent 88 ff. 312v-313r, DTÖ VII inventory no. 434).

Text; see previous items. This is a Superius paraphrase setting of Tone I, probably using the Germanic variant Tone VI formula since the Germanic version's ascents to C occur in most verses. Accordingly, odd-numbered verses are supplied with the help of the Germanic Tone VI formula in Illing, *op. cit.* p. 22.

[Superius]; 1: The first five notes of the intonation are given in black notation without text, with a C clef on the bottom stave line which is not repeated for the start of the polyphony. The second and third notes are a B L lig, the fifth note is L, & a double custos follows. / 40: 'Duo' ind in both voices / 110: 'Duo' ind in the Tenor only. The manuscript voice order is Superius-Tenor-Contratenor.

Contra; 10: superfluous br rest follows 1.

Tenor; no discrepancies.

Underlay; verses 2, 4, 6 & 8 are given in the Superius, with incipits given for the second line of text under verses 2 and 6 (for verses 10 and 12). The lower voices have sectional incipits. At Superius, 45 'mihi' is spelt as 'michi'.

Bibliography; Gerber, *op. cit.* no. 104 (edition). This Magnificat setting and no. 49 preceding are copied between the Simon de Insula Mass and the *O pellegrina* song in Trent 88, but despite both being brief settings and both using some inverted doubled leadingnote cadences they do not appear to have much in common with each other. No. 50 is non-imitative except for three passages (1-7, 54-59 and 133-137) and the anacrusic imitation at the end of verse 4 (54-59) is a typically Germanic style feature. In contrast no. 49 is more or less completely non-imitative and is more short-winded.

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51. Magnificat Tone V (Trent 88 f. 337v-338v, unicum, DTÖ VII inventory no. 453).

Text; see previous items. This is a Superius paraphrase setting of Tone V, probably using the Roman Tone V formula. This has been supplied from Illing, *op. cit.* p. 22 with a slight modification: flats are added as accidentals at the end of each chant verse because many recta and ficta flats seem to be needed in the paraphrasing Superius. To do without both the setting's editorial Superius flats and those added to the chant verses would make the piece sound unstable and rather odd, and - as things seem to be - this setting has 'false consonance' problems anyway (see below). The Tone paraphrase is particularly clear in this setting at the end of verse 4 (where there is a series of held chords) and also in the first half of verse 12.

[Superius]; 1: the first stave has a large gap between the clef & m sign & the first note (probably intended for a majuscule initial). Also, the first 'a' of the text is a bold capital. / 12: a superfluous br C follows 1 / 23: an erased m A follows 1 / 24: 2 B / 28: the pauses here are not given in all voices, and their being followed by rests in all voices means that some form of count-in is probably required after the pauses end. The same applies at 58 and 128. / 39: m sign rptd in all voices except the Contra primus / 80: m sign rptd in the Contra primus & Tenor / 98: 'Duo' ind in Tenor only.

Contra primus; 7: 3 & 4 are m sbr / 26: erased br lower F follows 1 / 40: ns / 67: likewise / 80: second rest om / 91: 3 F / 92: 1 & 2 are both sbr / 111: on the second page-opening this voice is named only as 'Contra' / 116: 2 om (conj supplied).

Tenor; 5: 2 C / 70: 4 F / 89,1: corr from m, with upward stem erased / 140: 2 E.

Contra secundus; 1-38: the b sig is om, and after 38 follows a mid-stave double custos with a clef change as well as the flat / 40: 1 E / 65: no 'Tacet' direction given (which is necessary, because this voice does not sound

in verse 6). / 88: 1 not dtd / 92,3-97: due to lack of space, the end of this section is copied on the bottom of the left-hand page with sharp-like signs in both relevant places indicating the continuation.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This setting gives 'michi' for 'mihi' at 44.

Bibliography; Gerber, *op. cit.* no. 117 (edition). Kanazawa, *op. cit.*, p. 359. The partwriting in this setting calls for some comment. The Contra parts are both wide-ranging and rather halting, and the second Contra is not used at all after verse 8. There is a typical 'false consonance' problem at 6-7, where simultaneous false relations have to be tolerated unless Contra secundus leaps upwards by a diminished interval. Likewise, there are brief second-inversion constructs at 15 and 92, there are lower-voice parallel fifths at 77, the two topmost voices are dissonant at 52, and the outermost voices are dissonant at 89. Despite these faults this setting seems to sound better than it looks.

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52. Magnificat Tone I (Trent 88 f. 341v-343r, unicum, DTÖ VII inventory no. 457).

Text; see previous items. This is a Superius paraphrase setting of Tone I which sets only the odd-numbered Magnificat verses with a single verse repeated for verses 5 and 11. For other repeated passages see the bibliography section. Accordingly, even-numbered verses are supplied with the help of the Tone I formula in Illing, *ibid.* p. 22. All verses have Superius parts which treat the Tone I material in modestly elaborative fashion.

[Superius]; 1: the black-notation intonation has its first note as br, its lig as br L, and its final two notes both as L. A double custos follows the intonation. / 40-46: although no indication is given, the first half of this verse will work perfectly well in fauxbourdon with the Superius being doubled at the fourth below. Performers may wish to vary the repeat here by using fauxbourdon at 40-46. / 50: erased m B follows 2 / 70: 2 is sbr. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1; both this voice and the Tenor have stave gaps before their initial rests (probably left for majuscule initials). / 3: 2 E (below) / 15: the text incipit here is 'humilitatem', but experiment shows that there are not enough notes for this word. I have therefore replaced it with 'ancille'. / 40: See Superius, 40 / 47: the doubled incipits here are 'timentibus' and 'et spiritui sancto'. I have replaced these with part-word entries which match the text in the other voices here. / 52: 3 D (below) / 70: 3 & 4 are both m, & 70,5 is A.

Tenor; 4: an erased sbr C follows 1 / 14: erased sbr B follows 2 / 64: ns / 69: 3 om (conj supplied) / 70: 3 m / 98: double custos given after end of stave.

Underlay; most odd-numbered verses are given fully in the Superius, but verse 11 ('Gloria Patri') is only given as an incipit. The lower voices have sectional incipits, and as explained above two of these in the Contra seem unrealistic. At the start of verse 9 (measure 72), both lower voices have 'Suscepit Israhel' as their incipits, and the spelling 'Israhel' is also found in the Superius at 79-81.

Bibliography; Gerber, *ibid.* no. 121 (edition). There is some use of varied repetition in this setting. Apart from verses 5 and 11 using the same music, verses 3 and 9 have virtually the same music at the start of each verse and their closing passages are identical (see 30-39 and 89-98). Verses 3, 5, 7 and 9 also all open with duet passages. This setting may be the work of the same anonymous who is responsible for the following setting, which is another Tone I Magnificat - albeit with verse endings on G instead of D.

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53. Magnificat Tone I (Trent 88 f. 343v-345r, unicum, DTÖ VII inventory no. 458).

Text; see previous items. This is a Superius paraphrase setting of Tone I with a shortened ending on G. All odd-numbered verses are set. Even-numbered verses are supplied with the help of the Tone I formula in Illing, *op. cit.* p. 22. All verses have Superius parts which treat the Tone I material in quite elaborated fashion, since the shortened Tone I formula only has four pitches.

[Superius]; 1: The intonation clef (C clef on the bottom stave line) is not repeated for the start of the polyphony. The black-notation intonation has its first note as br, its lig as br L, and its final two notes both as L. A double custos follows the intonation. / 3: 2 & 3 are both f / 7: double custos given after a stave ending / 82: erased m G follows 3 / 93: 2 uc (written over a correction?) / 96: erased m B follows 2. The manuscript voice order is Superius-Tenor-Contratenor.

Contra; 1: there are gaps before the first notes in both lower voices (presumably intended for majuscule initials), & 1,3 is corr from E / 18: 2 is br / 55: the m sign O is rptd in both lower voices at page-turn point here / 84: superfluous sbr r follows 4 / 113: 1 dtd / 114: 3 & 4 are C B, and 5 & 6 are both sm.

Tenor; 8-18: 11 measures of rests are given, but only 10 plus 1 sbr rest are needed / 18: 1 is br / 28: ns / 90,4: this note is sbr & is followed by a sbr rest (emended to avoid a structural fourth) / 93: 3 G.

Underlay; all odd-numbered verses are given in the Superius, and the lower voices have sectional incipits. All voices give 'Israhel' for 'Israel' at the start of verse 9. At Contra 27 & 81 I have allowed editorial entries on part-words, since these seem to be needed in the previous setting too (which is very similar).

Bibliography; Gerber, *op. cit.* no. 122 (edition). There are several passages in this piece and the preceding Magnificat which suggest that both are the work of the same anonymous, and in Trent 88 these two settings are copied together. Common stylistic points are as follows. Both settings use duet introductions. Both have similar duet passages involving brief false relations at 'ancille' (see no. 52 measures 17-19 and no. 53, measures 15-17). Both make use of similar cadential drive passages which use sometimes use irregular cadential tactus (see no. 52, 38-39 and no. 53, 73-74). Both use mid-verse pause points, and two of these pause-points resemble each other a little (see no. 52, 27-29 and no. 53, 16-18). Both also have similarly written opening half-verses. Having made these points, no. 53 seems to be the more wayward and elaborative setting, firstly because its parent material (the shortened Tone I) is simpler than the D-ending Tone I, and also because its partwriting seems haphazard in a few places (see the probably unavoidable diminished fifth between the Superius and Tenor at 32 and the Superius-Contra second on a strong beat at 50, and the parallel triads at 93-94). Note also the three-part imitative entry for verse 5, and the Tenor-Superius imitation at 68-70 (features which do not appear in no. 52). It would seem perfectly reasonable for a single composer to write two Tone I settings to cater for the two versions of the parent material concerned.

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54. Magnificat Tone II (Trent 88 f. 345v-347r, unicum, DTÖ VII inventory no. 459).

Text; see previous items. This is a Superius paraphrase setting of Tone II which sets all odd-numbered verses. Even-numbered verses are supplied with the help of the Tone II formula in Illing, *op. cit.* p. 22.

[Superius]; 1: the intonation clef is C clef on the middle line, which is not repeated for the start of the polyphony. The black intonation notes are br, L, br L ligd & L, followed by a double custos. Also the m sign is om. / 20: 3 not dtd / 22: 4 & 5 om (conj supplied) / 23,2-25,4: written over erasures / 32,2-6: these notes are

written a third too high / 46: at the page-turn point here the m sign is rptd in all voices / 82,6-83: written on a short end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 26: 2 A / 65: 2 B.

Tenor; 1: there is a gap before the initial rests (probably intended for a majuscule initial) / 68: 3 is dtd / 69: 1 sm.

Underlay; the Superius has all odd-numbered verses texted, and the lower voices have sectional incipits and/or half-verse incipits. In the Superius 'in progenies' (35-38) is written twice with the first effort crossed out, and at 64-65 'Israel' is given as 'Israhel'. At 33-35 both lower voices need an editorial rpt of 'progenie'.

Bibliography; Gerber, *op. cit.* no. 123 (edition). Rutschman, *op. cit.* pp. 405-411 (edition). This setting is more complex than the previous Magnificat settings, and belongs to the type of fifteenth century three-voice piece where the Contra is occasionally equal to the Superius in melodic interest and where 'trumpetum' imitation and imitation in minim values occur (see 10-12 and 96 for the imitation, and 26-29 for movement in minim values). For similarly textured examples in the DIAMM Trent 89 edition see the Domarto / Cervelli Mass shared with SP B80 (no. 17) and the textless secular piece no. 148.

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55. Magnificat Tone VI (Trent 88 f. 347v-348r, unicum, DTÖ VII inventory no. 460).

Text; see previous items. This is a setting of Tone VI which sets all even-numbered verses in a twice-through repeat scheme. Odd-numbered verses are supplied with the help of the Tone II formula in Illing, *ibid.* p. 22. Apart from the fact that all Superius verses begin and end on F, there is little to suggest the presence of Tone paraphrase.

[Superius]; 1: the intonation clef is C clef on the bottom line, which is not repeated for the start of the polyphony. The black intonation notes are br, L, br L ligd & L L, followed by a double custos. / 82: 1 F / 85: 1 B. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes (presumably intended for majuscule initials). Also in both lower voices, the 'Esurientes' incipit is given after the verse 2 incipit rather than below it. / 29: clef change is in mid-stave / 37: ns needed for second line of text / 62: as at 29 / 79: as at 37 / 81: 1 br / 87: 2 B.

Tenor; 13-14: Trent 88 reads ligd sbr D sbr C br B (emended for the sake of consonance) / 52,2: this note has unnecessary downward diagonals on either side of it which correct it to D / 58: 1 D (below) / 60: 2 D.

Underlay; the three verses have doubled incipits for even-numbered verses in all voices, & the Superius has 'michi' for 'mihi' at 34.

Bibliography; Gerber, *ibid.* no. 124 (edition), and Rutschman, *ibid.* p. 71. This is a short-winded and rather ineptly written piece. The asymmetrical phrasing at 29-44, the diminished fifth at 51 and the awkward partwriting at 88-89 all seem to suggest an amateur or relatively unskilled musician, and the piece is not dissimilar to the *Advenisti* motet in this edition (no. 12). However that is not to suggest joint attribution, since the basics of writing simple chant settings were probably not beyond many mid-fifteenth century singers who handled polyphony. Finally – and despite the presence of occasional repeated lower-voice notes at the same pitch – the non-imitative lower voices of this short setting might be better wordlessly vocalised rather than texted.

56. Magnificat Tone VIII (Trent 88 ff. 348v-349r, unicum, DTÖ VII inventory no. 461).

Text; see previous items. This is a Superius paraphrase setting of Tone VIII which sets the first three even-numbered verses. I have assumed that this setting uses the other even-numbered verses using a twice-through repeat scheme as in no. 55. Odd-numbered verses are supplied with the help of the Tone II formula in Illing, *op. cit.* p. 22. All verses treat the parent material quite elaboratively.

[Superius]; 1: the intonation clef is C clef on the bottom line which is not repeated for the start of the polyphony. The black intonation notes are br, L, br L ligd & L, followed by a double custos. / 15: double custos given after a stave-ending / 40: before the rests here, a single two-breve line of rests is erased / 53: p div follows 2, and regarding the cut-circle sign for this section and its possibly improper use see the bibliography section below. / 79: 2 F.

Tenor; 1: both this voice and the Contra have gaps before their first notes, which were presumably left for majuscule initials / 11: ns / 48: clef change is at the start of a new stave / 55: p div follows 2 / 57: likewise / 58: likewise / 60: likewise / 73: p div follows 3 / 83: likewise.

Contra; 10: ns / 11,2: likewise / 48: clef change is at start of new stave / 55: 2 F / 57: p div follows 2 / 61: 2 F / 62: 2 E / 75: p div follows 2 / 77: likewise / 79: 1 F.

Underlay; the Superius has a single line of text for the verse 2, plus sectional incipits for the lower voices. Verses 4 and 6 are indicated by incipits in all voices. At 22-24 in the Superius 'mihi' is given as 'michi'.

Bibliography; Gerber, *op. cit.* no. 125 (edition). The cut-circle sign for the final polyphonic verse seems incorrect. Normally cut-circle might indicate in this context that performers return to the speed of the previous triple section, but this is unlikely to be the case here since the harmonic movement of verse 6 is much simpler than that of verse 2. Since this setting is very similar to the Tone VI no. 49 (which uses C3 in its final section) C3 is probably more appropriate here (which - after a cut-C section - behaves like sesquialtera). Nos 49 and 56 also have the following features in common, leading me to suspect that they are the work of the same anonymous. Both settings have reasonably elaborate triple-meter first sections, which are followed by duple sections that split into identically scored panels (upper-voice duet, shorter lower-voice duet interlude, and then short conclusion for all voices). The third section in each setting consists of the abovementioned triple sections at sesquialtera pace, and in each setting the partwriting in these sections leaves a little to be desired (for example, in setting no. 56 there is a Superius-Tenor seventh at 71 and a typical 'false consonance' progression at 73-75. Setting no. 49 has some inverted doubled leadingnote formulas, causing upper-voice parallel fifths. Both settings also have passages in which the phrasing tends to be short-winded.

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57. Magnificat Tone IV (Trent 88 ff. 349v-350v, unicum, DTÖ VII inventory no. 462).

Text; see previous items. This is a Superius paraphrase setting of Tone IV which sets the first four even-numbered verses. I have assumed that this setting uses the other even-numbered verses by repeating the first two polyphonic sections, but see below for other alternatives. Odd-numbered verses are supplied with the help of the Tone IV formula in Illing, *op. cit.* p. 22. All verses treat the parent material quite elaboratively apart from verse 8 (measure 84 onwards).

[Superius]; 1; all three voices have gaps before their first rests, which were probably left for majuscule initials. / 8: here and at 72 congruent signs appear, to mark off subsection endings in all voices. I have assumed that

these are really intended as coronas, since congruent signs would not really serve any purpose at these points.
/ 10: erased sbr G follows 2 / 78: superfluous m rest follows 5.

Contra; 21: ns / 22,2: written on a short end-of-stave extension / 52,2: D (below), emended to avoid consecutive octaves with the Superius / 65: 1 B / 66: 3 A / 69: 2 B / 70: for 70,2 Trent 88 reads sm F sm E (emended to avoid consecutive fourths between the lower voices) / 74: 3 m / 76: 2 F / 80,4-83: the end of this section is given on a part-stave at the bottom of the page / 79-80: ns / 80: 5 om (conj supplied) / 81: 4 is m E.

Tenor; 21: ns / 119-120: written on a short end-of-stave extension.

Underlay; verses 2, 4, 6 and 8 are given in the Superius, and the lower voices have sectional incipits for these verses. At 24-26 Trent 88 gives 'michi' for 'mihi'. As mentioned above, the repeat of verses 10 and 12 to the music of verses 2 and 4 is editorial. Conceivably the music of verse 6 could serve equally well for verse 12's text instead of verse 4. In the Contra at 44-46 a rpt of 'et sanctum' is needed.

Bibliography; Gerber, *op. cit.* no. 126 (edition). This setting has several passages of irregular cadential tactus (see 18-19, 37-39, 51-54, 61-63, 77-78 and the final cadence). It is also curiously asymmetrical in the same fashion as some of the Trent 89 Magnificat settings. Since the pieces concerned are likely to be Germanic, this Tone IV setting may share the same origin. The partwriting of this setting also leaves something to be desired. See the Superius-Contra seventh at 11, the leap of a seventh in the Contra and the lower-voice fifths at 66, the uneasy cadence at 70 (which I have emended) and the upper-voice fifths at 71. Nevertheless this seems to a piece of some quality whose faults tend to pass easily in listening.

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58a. *Christe redemptor omnium...Conserva* (Trent 88 f. 222r, unicum, DTÖ VII inventory no. 362).

Text; Superius paraphrase setting of the Vespers hymn for the All Saints' Day (AH 51 p. 129) 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. Three extra verses below the music (verses 2, 4 and 6 of *Christe redemptor omnium...Ex patre*) indicates that this is a double-duty setting which can also be used with the Vespers hymn text for the Nativity (AH 2 p. 36). Accordingly that version is given as no. 58b below. Our texts follow the AH versions, and odd-numbered verses for both texts are supplied using the version of Stäblein 71 in Mu 22022 f. 170r, transposed a fifth up.

[Superius]; 1: the m sign is om in both written voices (O is assumed) and 'de omnibus sancti' is written in the margin before the start of this voice.

[Contra]; the first sixteen measures out of twenty in this voice can be made to work in fauxbourdon, & accordingly an editorial fauxbourdon Contra has been supplied. See below regarding the unsuitability of the final measures for fauxbourdon.

Tenor; no further discrepancies.

Underlay; verse 2 of the *Christe redemptor...Conserva* text is given in the Superius, plus verses 4 and 6 above it. There are some spelling differences. 'Martyres' (start of verse 4) is given as 'Martires', and 'Christi' (line 3 of verse 6) is given as 'xpi'. Following the music are verses 2, 4 and 6 of the alternative *Christe redemptor* text with the marginal comment 'de nativitate xⁱ' before it.

Bibliography; Gerber, *ibid.* no. 57 (edition in three parts, as here). DTÖ 53 p. 82, *Christe redemptor* setting

no. 1 (Superius and Tenor only). Ward, T., The Polyphonic Office Hymn 1400-1520. A Descriptive Catalogue (American Institute of Musicology, Hänssler-Verlag, 1980) p. 109 (no. 158). As it appears in Trent 88 this piece appears to have been edited. Since some Dufay hymns survive in both three-part and fauxbourdon versions with different lower voices, the same has possibly happened here. While fauxbourdon is not possible for the final few measures because of the dissonance that would result, the setting does not sound convincing in two parts either due to the frequent presence of parallel imperfect intervals. Therefore the Tenor as given in Trent 88 is possibly only a ‘fauxbourdon version’ of the original Tenor, and not a very good one since the final few measures have to be two-part. On the other hand, pieces with periodic fauxbourdon are not unknown. Along with Dufay’s *Supremum est mortalibus* there is also a three-voice Gloria setting in Trent 87 (ff. 238v-240r) which has fauxbourdon passages, and Magnificat settings no. 43 and 52 in this instalment use fauxbourdon sectionally. For more *Christe redemptor* settings which serve for both texts with this incipit, see Trent 88 f. 374v (nos 79a/b in this edition) and Trent 89 ff. 340v-341r, where the *Christe redemptor...Ex patre* text is described as ‘rubrice Romane curie’ (i.e. Italian rite as opposed to Passau rite).

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58b. *Christe redemptor omnium...Ex patre*

This is merely the optional retexted version of the previous item. All that needs recording here are the spelling differences between Trent 88 text and our verses. In verse 2, ‘splendor’ is given as ‘splendoris’ and ‘perennis’ is given as ‘perhennis’. In verse 6, ‘hymnum’ is given as ‘ymnum’.

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59. *Salve festa dies* (Trent 88 f. 224v, unicum, DTÖ VII inventory no. 365).

Text; Superius paraphrase and fauxbourdon setting of the processional hymn for Easter Saturday by Venantius Fortunatus (ca. 530- ca. 609) also used in modified versions for Pentecost and the Ascension. The full version of the text (AH 50 pp. 79-80) has 13 verses. For underlay purposes our chant model is the version in Grad Pat, ff. 81v-82r (which only gives seven verses, is a fourth lower, and is not dissimilar to the version of the chant in Stäblein, no. 1008). Our text is largely punctuated and spelt after the AH 50 version. This setting only seems to use the first four verses of the text.

[Superius]; 1: the m sign and b sig are om in both voices (conj supplied) / 19: single custos in both voices / 34: no custos in the Superius, & single custos in the Tenor.

Tenor; 1: the incipit reads ‘Tenor Salve festa dies fauxbourdon’, hence added Contra in the score / 12: 3 D / 24: 4 F / 27: 3 G (below) / 32,2-5: Trent 88 reads A B C D.

Underlay; verse 1 is given in the Superius, and verses 2-4 are written out below the Tenor. The verse 1 Superius has a second line of underlay from ‘infernus’ (at 11) to the end of the refrain which reads ‘in sancto affluit igne suo’. This is part of a variant of the parent text used for Pentecost, whose spellings differ slightly from Trent 88 (AH 4 p. 27). See also Messenger, Ruth E., ‘Salve festa dies’ in Transactions of the American

Philological Society 78 (1947) pp. 208-222.³ The Tenor's voice-name and incipit are not in the same scribal hand as the rest of the copy. At Superius 27 the Trent 88 text has 'xpo' instead of 'Christo' in verse 2.

Bibliography; Gerber, *op. cit.* no. 60 (edition). According to Gerber's critical commentary (p. 84), the copying of this piece has the same rust-coloured ink shade as the preceding work in Trent 88 (a *Vidi aquam* setting on ff. 223v-224r).

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60. *Urbs beata Jherusalem* (Trent 88 f. 225r, unicum, DTÖ VII inventory no. 366).

Text; Superius paraphrase 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 seems very close to Stäblein 162_i, which is from a twelfth-century French source and quite unlike version of the *Urbs beata* chant used in other settings of this hymn in Trent 89 and Trent 91. I have provided the chant from Stäblein and the even-numbered verses from Spec p. 605 plus an editorial 'Amen'. For variants between these verses and the AH 51 version, see the critical commentary to no. 118 in the Trent 89 edition.

[Superius]; 20: 1 has sharp (not given in the score, because the phrase of which the F at 20,1 is a part occurs frequently throughout the polyphony and chant verses). Sharpening this F would therefore sound inconsistent. / 66: 2 given on a one-line end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: the first incipit misses out the word 'beata' / 4: natural ind by sharp.

Tenor; no discrepancies.

Underlay; verse 1 is given in the Superius, and verses 3 and 9 are written above the Superius. The two lower voices only have incipits. I have provided full text for the odd-numbered verses in all voices, but this enlarged version is probably less realistic than wordless vocalisation of the two lower voices since the texture throughout is non-imitative. It should also be noted that due to the verse and musical phrase structure, not all line-endings can be made to correspond with phrase endings in the Superius (see verse 3, measures 33-40).

Bibliography; Gerber, *ibid.* no. 61. Ward, *op. cit.* p. 257. Kanazawa, *op. cit.* pp. 195 & 302. Gerber notes the quality of this setting, which (as she says) has a texture not unlike some of the Trent 88 Proper settings. This would be a good reason to suggest a western composer for this setting, but not a necessarily western geographical origin since the following two settings in Ward, *op. cit.* on p. 257 use a similar chant but are unica to central European manuscripts. Gerber also notes that the chant appears in Arlt, W. & Stauffacher M. (eds), Engelberg Stiftsbibliothek Codex 314 (Schweizersische Musikdenkmäler, Société Suisse de Musicologie, no. 11 (Winterthur, 1986) f. 167^{av}).

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³ Using the AH 4 text would involve complete retexting of the second section here, as all of its verses are different from the well-known version.

61. *Jhesu nostra redemptio* (Trent 88 f. 228v, unicum, DTÖ VII inventory no. 370).

Text; Superius paraphrase and fauxbourdon setting of the seventh- or eighth-century hymn for Ascension, with some sources indicating Matins use instead of Vespers. Our text largely follows AH 51 pp. 95-96. For the modern version of the chant and text see AM pp. 506-507. The chant used in this setting is Stäblein 513, and even-numbered verses have been supplied using the chant in Stäblein, p. 231.⁴ An editorial ‘Amen’ is also supplied.

[Superius]; 46: no custos in either voice.

Tenor; no discrepancies.

Underlay; the Superius has verse 1 underlaid, and verses 3 and 5 follows the Tenor. The Tenor’s incipit is ‘Tenor faulxbourdon Jhesu nostra redemptio’.

Bibliography; Gerber, *op. cit.* no. 65 (edition). Ward, *op. cit.* p. 182 (Ward lists another eleven settings of this chant). The following *O lux beata Trinitas* setting may be the work of the same anonymous composer as this piece, on account of both pieces sharing prominent semibreve syncopation and some uncouth partwriting.

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62. *O lux beata Trinitas*

(i) Trent 88 f. 229r (DTÖ VII inventory no. 371);

(ii) Strahov f. 274r.

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.

(i) Trent 88;

[Superius]; 28: 1 A / 43: no custos. The manuscript voice order is Superius-Tenor-Contra.

Contra; no discrepancies.

Tenor; no discrepancies.

Underlay; verse 1 is given in the Superius with verse 3 following. The lower voices have incipits only, and these voices could possibly be vocalised wordlessly instead of carrying text since they are mostly non-imitative.

Bibliography; Gerber, *ibid.* no. 66 (edition). Ward, *ibid.* p. 202 (Ward lists another ten settings of this chant). This piece may be by the same anonymous composer as the previous *Jhesu nostra redemptio* setting.

⁴ This chant is from the hymnal section of Klosterneuburg, Stiftsbibliothek, ms 1000 (copied in 1336) ff. 63v-64r.

(ii) Strahov;

[Superius]; 1: the first stave has a gap at its start (probably intended for a majuscule initial, since the first ‘O’ of the text is missing). Also no voice has an m sign, and the Superius only has a clef on its first stave (1-34,2). / 3-5: ligd / 9-10: no lig / 23-24: likewise / 24,3-25,4: replaced by br G sbr F / 28: 1 A as in Trent 88 / 40: no lig / 43: no custos in any voice. The voice order is the same as in Trent 88.

[C]ontratenor; 1: the clef is only given for the first Contratenor stave (1-26) / 1-2: no lig / 3-5: ligd / 6: not ligd / 10: likewise / 11-14: ligd / 17-18: no lig / 26-27: likewise / 31: ligd to 32 / 33-35: ligd, & 33,1 is B.

[T]enor 1; the clef is only given for the first Tenor stave (1-23) / 1-4: no lig / 19,2-20,2: ligd / 20: 2 B / 21: 2 C, not ligd / 29-30: no lig / 40: 2 not ligd.

Underlay; verse 1 is underlaid in the Superius and the lower parts only have voice-names.

Strahov has few variants with Trent 88, but more errors.

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63. *Veni redemptor gentium*

(i) Trent 88 ff. 229v-230r (DTÖ VII inventory no. 372);

(ii) Strahov f. 264r.

Text; Superius paraphrase 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 does the source used for our even-numbered chant verses (Spec p. 627) and also the setting of the same chant in Trent 89 (ff. 303v-304r). The chant used is close to Stäblein 503, and an editorial ‘Amen’ has also been provided. This setting treats the simple melody quite elaboratively. The first three lines of the final verse in AH are ‘Gloria tibi, Domine / Qui natus est de virgine / Cum patre et sancto spiritu’. Our edition replaces these with the variant final verse given in Spec.

(i) Trent 88;

[Superius]; no discrepancies. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 43: 1 is col br, & 2 is col sbr / 37: 2 F (corr using Strahov) / 64-65: the lig is given as L br (our emendation to br L is perhaps more conventional).

Tenor; 33: 1 & 2 are B G.

Contra secundus; 46: 1 B (corr using Strahov).

Text; none is given apart from the incipit ‘Veni redemptor gentium’ at the start of each voice. The lower voices have been editorially texted since the Tenor is partly imitative, and because the first Contra has some repeated notes at the same pitch (i.e. at 16 and 37).

Bibliography; Gerber, *op. cit.* no. 67 (edition). Ward, *op. cit.* p. 285 (no. 665). It will be noticed that the higher Contra in this dense four-voice setting is fairly active, and this seems to have been the last voice written since it is grammatically almost dispensable. However, the setting will not work in three parts on account of the brief lower-voice trio passage at 27-30 (in which the first Contra with its leadingnote to D-final progression

seems essential). For a similar setting which may be the work of the same anonymous composer, see *Deus tuorum militum* nos 72a/b.

(ii) Strahov;

[Superius]; 1: the m sign is om in all voices, the first Superius stave begins with a majuscule Lombard-style red 'V', & no clef is given on either of the two Superius staves. / 18-19: no lig / 24,2-26: no lig / 47: superfluous br rest follows 1 / 49: om / 63: 2 C / 65: no custos in any voice. The voice order is the same as in Trent 88.

Contratenor primus; 1: the letters 'Co' of the voice-name are overmarked in red, and the clef is only given for the first stave (1-26) / 10: 1 & 2 are copied a tone too low, & have diagonal marks through the noteheads as a correction / 19: 2 D / 21: 1 C / 34: 2 B / 43: 1 is followed by a superfluous m upper C, and 2 & 3 are respectively col br & col sbr (the latter is the same error as in Trent 88 at the same point) / 44: 2 col err / 46,2: this note is squashed in, probably as a correction / 50: 1 G / 63: 1 G / 64-65: lig here consists of two colored L's.

Tenor; 1: the letters 'Te' of the voice-name are overmarked in red, & the clef is only given for the first stave (1-39) / 4-6: no lig / 18,1-19,2: ligd / 20,2-21,2: given as a separate lig / 25-26: no lig / 33: 1 & 2 are B A (a similar error to Trent 88 at the same point) / 36: 3 C / 56: no lig / 64: cor over 1.

Contratenor secundus; 1: : the letters 'Co' of the voice-name are overmarked in red, and the clef is only given for the first stave (1-35) / 4: 1 C / 5: 1 B / 8: 1 & 2 are replaced by br D / 12: 1 & 2 ligd / 13-14: given as a separate lig / 28: 2 E / 34: 4 G / 35: 1 & 2 ligd / 36-37: given as a separate lig / 38: 1 A (below) / 40-41: ligd / 57: 2 D / 61: 1 & 2 ligd.

Underlay; the Superius is texted with verse 1, & no other voice has any text.

Strahov has many errors and unsatisfactory passages and may not have been much use by itself, but two of its lower Contratenor readings (at 8 and 38) seem to improve on the Trent 88 reading.

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64a. *Veni creator spiritus*

(i) Trent 88 ff. 230v-231r (DTÖ VII inventory no. 373);

(ii) Strahov ff. 272v-273r.

Text; Superius paraphrase setting of the Vespers hymn for Pentecost (modern versions: LU 1997 pp. 885-886, AM pp. 518- 519, and Stäblein no. 17). The original is possibly by Rabanus Maurus (d. 856). Our text largely follows the version in AH 50 p. 193, with even-numbered chant verses added from Graz, Universitätsbibliothek, 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 piissime'.

[Superius]; 1: this piece is given in two versions, with the three-voice version including its 'Contra absque aliis contratenoribus' ('Contra without the others contratenors') given here as no. 64b. The voice order in Trent 88 is Superius / Tenor / Contra primus / Contra secundus / Contra for three-part version.

Contra primus; 1: m sign om / 12: 1 & 2 are F E, written as a correction over the equally wrong notes G F (corr using Strahov) & the rests at 12-14 are written as one br rest plus two sbr rests / 24-25: this passage is on a short part-stave on which all notes are a third too high (corr using Strahov).

Tenor; 1: the m sign is om and this voice plus the Contra for the three-voice version both have single-flat signatures throughout, which are probably superfluous since no b sig is given for the two Contras in this version nor for any voices in the Strahov reading. / 22: 3 C (corr using Strahov).

Contra secundus; 1: m sign om / 5: 3 F (corr using Strahov) / 9: ns needed for first line of text / 10: ns / 11-12: rests indicated merely by one br rest (see below for a clearer group of rests here in Strahov) / 24: 1 E (corr using Strahov).

Underlay; verse 1 text is given in the Superius and the other voices in this version have verse 1 incipits at the start. Verses 3, 5 and (unusually) 6 are all given at the bottom of f. 230v. In verse 6 (end of line 3) Trent 88 gives 'spiritum' instead of 'filium'. The lower voices are non-imitative, and retain repeated notes even after my editorial text has been added (see the Contra primus at 8 and 17). Therefore wordless vocalisation of these voices is probably as viable an option as lower voices with full text.

Bibliography; Gerber, *op. cit.* no. 68 (edition). DTÖ 53 pp. 89-90 (edition). Ward, *op. cit.* p. 271 (no. 627), where the Superius incipit is slightly miscopied. This is quite a difficult setting to handle, as its four-part writing is undistinguished and Trent 88 seems to have several copying errors. Note the consecutive fourths between the Superius and Tenor (at measure 5) and the hybrid final cadence. The four-voice version also has a second between the two upper voices and near-consecutives at 22-23. It is probably impossible to determine whether the three- or four-voice version was written first, but the three-voice version seems to be more competent.

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(ii) Strahov:

[Superius]; 1: the first stave begins with a gap (probably left for a majuscule initial) and the clef is only given on the first stave (1-12,1) / 4,1-2: minor color / 8: 3 C / 17,2-3: minor color / 24,2-3: minor color / 25: no custos in any voice. The voice order in Strahov is Superius-Tenor-Contra for the three-voice version-Contra primus-Contra secundus.

Contratenor concordans cum secundum; 1: the clef is only given on the first part-stave (1-7,2), the m sign is om, & the first 'C' of the voice-name is overmarked in red. / 5,5: corr from D with diagonals on either side of the notehead / 10,4: written over an erasure / 14: 1 not ligd, no color at 14-15 / 14-15: 14,2-15,1 are replaced by ligd sbr F sbr G plus sbr G, & 15,3 is replaced by m F, written small as a correction / 15,3-16,2: minor color / 17: 3 uc (erased?) / 18,2-3: minor color / 19,2: written small as a correction / 20: superfluous sbr D follows 2 / 21: 3 D.

Tenor; 1: the clef is only given for the first stave (1-14), the m sign is om, & the first 'T' of the voice-name is overmarked in red. / 2: replaced by br C sbr C / 10,2-3: minor color / 15: 3 & 4 are col sbr & col m.

Contratenor secundus; 1: the clef is only given on the first part-stave (1 to second note in 5), the m sign is om, the first 'C' of the voice-name is overmarked in red, and '2us' is given in red in the left margin. / 1-2: no color, 1 is not ligd, & 2,1-2 are replaced by ligd sbr C sbr F plus sbr F / 3: 1 not ligd, & 2-3 are ligd / 4-5: 4,5 replaced by sbr, & 5,2 is om / 6: 1-3 replaced by m F & br lower C / 7: rest & 1 replaced by sbr rest / 10: a sharp precedes 1 for no apparent reason / 11-12: rest given as 2 sbr rests followed by a p div & then one more sbr rest / 12: no color / 14: 3 F, & 4 has sharp / 22-25: the end of this voice is given on a part-stave at the end of the first line of the Superius part for another *Veni creator* setting / 25: replaced by a divisi G B D triad.

Underlay; in the Superius Strahov has four text lines. It underlays the first two lines of verse 2, the first two lines of verse 4, then 'Da gaudiorum premia / Da gratiarum munera' as its third text line, and the first two

lines of verse 7 as its fourth line. No other voices have any text. The third line of text in Strahov is an alternative verse 6 given in AH 50 p. 194, and its final two lines are ‘Dissolve litis vincula / Astringe pacis federa’.

Strahov is full of small errors but fortunately gives some better readings where the Trent 88 reading seems to be problematic.

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64b. *Veni creator spiritus*

This is merely the three-voice version of the previous piece, and our score gives just the new Contra here with the two outer voices being the same as the Superius and Tenor of no. 64a.

(i) Trent 89:

Contra absque aliis contratenoribus; 1: the m sign is om, and the third word of the voice-name is spelt as ‘alys’. This voice also has a superfluous flat signature like the Tenor in the previous version. / 5,7: natural ind by sharp / 8: 3 B (corr using Strahov) / 10,5-11,2: Trent 88 gives dtd-sbr D & m C (written in a darker ink than the rest of the copying) & this is probably a correction over previous notes. Here I provide an emendation using Strahov because the Trent version results in consecutive octaves with the Superius. / 16: 1 F (corr using Strahov) / 20: 3 is C in both readings / 21: rest given as m rest / 22: 1 is m / 22: 3 has sharp, ind before 22,2 / 23: 2 is E in both readings.

(ii) Strahov:

Contratenor concordans per se; 1: the clef is only given on the first part-stave (1-11,3), the m sign is om, & the first ‘C’ of the voice-name is overmarked in red. Also, the words ‘per se’ are duplicated in red before the first stave of this voice. / 4,6-5,1: replaced by dtd-sbr D / 5,7: no accidental / 7: 3 is G above / 10,3-4: minor color / 11,3-4: no lig / 19: superfluous sbr E follows 2, & 3-4 have minor color / 20: no lig, & 3 is C as in Trent 88 / 21: m rest instead of sbr rest as in Trent 88 / 22: 1 m as in Trent 88 / 22-23: no lig / 23: 2 E as in Trent 88 / 24,2-3: minor color / 25: no custos.

Strahov has some errors and practically no real variants.

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65. *Pange lingua*

(i) Trent 88 ff. 231v-232r (DTÖ VII inventory no. 374);

(ii) Mu 3225 f. 2v (no. 3), Contra secundus only.

Text; Superius paraphrase setting of the Vespers hymn for Corpus Christi whose text is by Venantius Fortunatus (ca. 530-ca. 609). The paraphrase is inconsistent: at measure 45 this setting begins a Superius phrase without referring to its parent chant. Our text largely follows AH 50 p. 586, and the modern version is LU 1997 pp. 957-959. Even-numbered verses of the chant (which is close to Stäblein 56₅) are supplied from Graz, Universitätsbibliothek ms 204 ff. 194r-v, which has a spelling variant not adopted here (‘supremum noctis’ for ‘supreme nocte’ in verse 3).⁵ An editorial ‘Amen’ is also supplied.

⁵ This manuscript is a thirteenth-century psalter and hymnal from Seckau.

(i) Trent 88;

[Superius]; 1: verses 2 and 4 of the Dedication vespers hymn text *Urbs beata* are given above the Superius for no apparent reason (see AH 51 pp. 110-111). It is likely that this preceded the copying of the music on this page-opening. The voice order in Trent 88 is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 1: this part is grammatically inessential & may be omitted if desired / 50: ns.

Tenor; no discrepancies.

Contra secundus; no discrepancies.

Underlay; verse 1 is given in the Superius, all other voices have the incipit 'Pange lingua', and verses 3 & 5 are written out below the Contra primus on f. 231v. There are some spelling differences in the Superius part, i.e. in verse 1 Trent 88 has 'lingwa' and 'misterium'.

Bibliography; Gerber, *op. cit.* no. 69 (edition). DTÖ 53 p. 86 (edition). Ward, *op. cit.* p. 214 (no. 462). This is a fairly smoothly written four-voice setting and the Contra primus fits comfortably into the texture unlike in some other four-voice hymns in Trent 88. This setting is quite similar to the *Quem terra* setting on f. 234v-235r, but the similarity may only be a general style feature rather than suggesting a common composer).

(ii) Mu 3225;

Contra secundus; 1: m sign om / 16: 1 replaced by sbr sbr / 50-54: ligd / 66: custos not visible. This part occurs at the top of a page which otherwise contains the three voices of an *Exultet celum laudibus* setting those voices are copied in the order Superius-Tenor-Contratenor (Ward, *op. cit.* p. 142 no. 251). The only text given with the Contra secundus part at the top of the page is '[C]ontratenor secundus pange lingua'.

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66. *Festum nunc celebre*

(i) Trent 88 ff. 232v-233r (DTÖ VII inventory no. 375);

(ii) Strahov ff. 271v-272r.

Text; Superius paraphrase setting of the Matins hymn for Ascension attributed to Rabanus Maurus (a variant of Stäblein 512i). 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). An editorial 'Amen' is also supplied. The version of *Festum nunc celebre* in the Copenhagen reading 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".

(i) Trent 88;

[Superius]; the manuscript voice order is Superius-Tenor-Contra secundus-Contra primus.

Contra secundus; no discrepancies.

Tenor; no discrepancies.

Contra primus; no discrepancies.

Underlay; the Superius has verse 1 underlaid, and verses 3 and 5 are given at the bottom of f. 232v. Each lower voice has the incipit 'Festum nunc celebre'. This is a non-imitative setting, and the infrequency of repeated notes at the same pitch in the lower voices may suggest that wordless vocalisation here is a viable alternative to lower-voice texting. The Trent 88 text has some variants. These are 'xpus' for 'Christus' in verse 1 at 45-47, 'rediens' for 'rediet' in verse 3 at 48-52, 'noxys' for 'noxiiis' in verse 5 at 56-61, and 'transyt' for 'transiit' at the end of verse 3.

Bibliography; Gerber, *op. cit.* no. 70 (edition). Kanazawa, *op. cit.*, II, p. 110 (edition). Ward, *op. cit.* p. 145 (no. 259). Note the temporarily reduced scoring in this setting at 44-52, and also the occasional uncomfortable movement of the higher Contra (see 25-26 and 66-67).

(ii) Strahov;

[Superius]; 1: the m sign is om in all voices, and the Superius clef is only given on the first stave (1-32,2) / 6-7: no lig / 18,2-19,1: ligd / 19,1-2: no lig / 29,1: not ligd / 31,3-32,2: Strahov reads G E / 40-41: no lig / 58-59: likewise / 66,2-67,1: ligd / 67,1-2: no lig / 69: 2 B / 74: no custos in any voice. The voice order in Strahov is the same as in Trent 88, but the two Contras have their names switched round so that the higher voice here is the 'Contra primus'.

[C]ontratenor primus; 1: the clef is only given for the first stave (1-28,3) / 8-11,1: ligd / 21-23: only 22-23 are ligd / 27-28: no minor color / 31: 1 D / 42: 1 not dtd / 59: 2 E / 72: 2-3 are E D / 73: 1 C, with the lig at 72-73 having downward tails on either side of the two squares / 73: cor over 1.

[T]enor; 1: the clef is only given for the first stave (1-34) / 1-3: not ligd / 7-9: ligd, but 9 is br & is followed by br G / 12-14: ligd / 15: not ligd / 25-26: no lig / 68: 1 uc / 72-73: ligd.

[C]ontratenor secundus; 1: the clef is only given for the first stave (1-25,2) / 9: not ligd / 10: 3 C / 18: the sbr rest here is crossed out / 19,2-20,2: these 2 notes are col err, but the first note has a chevron above it indicating the error / 25: 2 dtd / 35: 2 C / 37: 3 G / 40: 2 A / 45,2: replaced by f B f A (technically these notes should both be sm) / 52: 1 E / 53: ligd to 51-52 / 55: 2 F / 56: 2 E / 62: 1 & 2 ligd / 63: 1 & 2 ligd.

Underlay; only the Superius is texted, with the second verse. The first 'C' of the text is not given, since this was probably intended to be added as a majuscule in the left margin.

Strahov is full of errors, but apart from ligaturing differences there are few variants.

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67a. *Vita sanctorum*

(i) Trent 88 ff. 233v-234r, (DTÖ VII inventory no. 376);

(ii) Strahov ff. 268v-269r.

Text; Superius paraphrase setting of the eleventh-century Vespers hymn for Easter Sunday (AH 51 pp. 90-91). Our text version follows AH. The chant used is very close to Stäblein 423, and even-numbered verses are taken from the version in Wolfenbüttel 170 ff. 10v-11r. An editorial ‘Amen’ is also supplied.

(i) Trent 88;

[Superius]; 1: this piece is given in two versions, with the optional three-voice version being given below as no. 67b. The Superius m sign is given above the clef. / 54,3-59: given on a short end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus-Contra for three-part version.

Contra secundus; no discrepancies.

Tenor; no discrepancies.

Contra secundus; 30: 2 F (above).

Underlay; the four voices of version 67a each have the incipit ‘Vita sanctorum’ and the Contra for the three-voice version is untexted. Due to the simplicity of this setting I have texted all voices, but the lack of imitation throughout might suggest that the lower voices can be vocalised wordlessly.

Bibliography; Gerber, *op. cit.* nos 71b (edition of four-voice version) and 71a (three-voice version). Ward, *op. cit.* p. 295 (no. 697). Comparison of this setting and no. 67b below suggests that the three-voice version perhaps came first since the four-part version’s Contra primus seem to draw on the three-part Contra (compare the Contra openings and measures 10-12). The Contra secundus in version 67a seems to be poorly added (see measures 44-47) and there is a dissonance in this voice at 36 which is consonant with all parts except the Superius. In contrast the three-voice version has no such problems. For another and similar hymn setting which may be the work of the same composer, see the *Gaude visceribus* setting on ff. 235v-236r (no. 69).

(ii) Strahov;

[Superius]; 1: there is a gap at the start of the first stave (presumably left for a majuscule initial), the m sign is om, & the clef is only given for the first stave (1-27). / 12: 1 col err (a mark beneath this note corrects the error) / 59: no custos in any voice. The manuscript voice order is Superius-Tenor-Contratenor ‘primus concordans’ (the Contra to the three-part version)-Contratenor primus-Contratenor secundus.

[C]ontratenor secundus; 1: m sign om, & the clef is only given for the first stave (1-27,3) / 10: 1-3 are sbr m m / 41: 2 not ligd.

[T]enor; 1: m sign om, & the clef is only given for the first stave (1-30,2) / 54,2-55,1: no lig, & these two notes are dtd-sbr & m.

[C]ontratenor primus; 1: m sign om, & the clef is only given for the first stave (1-34) / 30: 2 F as in Trent 88 / 32: 1 F / 39: 1 dtd / 56-57: ligd.

Underlay; the only text given is the Superius incipit ‘[V]ita sanctorum.

Strahov has very few differences from Trent 88.

.....

67b. *Vita sanctorum*

This is merely the three-voice version of the previous piece, and our score gives just the new Contra here with the two outer voices being the same as the Superius and Tenor of no. 67a.

(i) Trent 88;

Contra absque aliis contratenoribus; 1: the third word of the voice-name is spelt 'alÿs' / 12: 2 D (corr using Strahov).

(ii) Strahov;

[C]ontratenor ipse concordans; 1: the m sign is om, & the clef is only given for the first stave (1-25) / 17-19: no lig / 23: 1 & 2 uc, & 2 looks like it is corr from B / 26-28: replaced by br D plus sbr rest & br D sbr D / 59: no custos.

Strahov again has few differences with Trent 89.

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68. *Quem terra pontus*(i) Trent 88 ff. 234v-235r (DTÖ VII inventory no. 377);(ii) Strahov ff. 261r.

Text; Superius paraphrase 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 is Stäblein 16₆, which I have used to supply the editorial even-numbered verses. An editorial 'Amen' is also supplied. The chant Stäblein 16₆ is from the hymnal section of Klosterneuburg, Stiftsbibliothek, ms 1000 (copied in 1336) ff. 42v-43r.

(i) Trent 89;

[Superius]; 1: no b sig is given in any voice (conj supplied). The manuscript voice order is Superius-Tenor-Contra secundus-Contra primus.

Contra secundus; 30: natural ind by sharp / 32-33: the pair of sbr rests here is written as a br rest.

Tenor; 16: ns.

Contra primus; 16: ns.

Underlay; the Superius has the incipit 'Quem terra pontus' and the three lower voices each have 'Quem terra'. The full editorial text underlaid is only an option. Since the texture is non-imitative and does not contain many same-pitch repeated values, wordless vocalisation for the lower voices might be equally viable.

Bibliography; Gerber, *op. cit.* no. 72 (edition). Ward, *op. cit.* p. 234 (no. 517). According to Gerber the uppermost stave of f. 235r in the Trent 88 Bibliopola facsimile has been editorially added. This setting is quite similar to the *Pange lingua* setting on f. 231v-232r, but the similarity may only be a general style feature rather than suggesting a common composer.

(ii) Strahov;

[Superius]; 1: the first stave begins with a majuscule red 'C' (for the first word of verse 2), the m sign is om in all voices, & the clef is only given for the first stave (1-29). As in Trent 88 no b sig is given for any voice. / 5-7: no lig / 21: 2 not ligd / 34,1-2: minor color / 59-63: written on an end-of-stave extension / 59: no lig / 60,1-2: replaced by br F / 63: no custos in any voice. The manuscript voice order is the same as in Trent 88 but the names of the two Contra parts are switched round.

Contratenor primus (this is the Trent 88 Contra secundus); 1: the clef is only given for the first stave (1-24) and the first letter of the voice-name is a red capital. / 7: 1 E / 11,2-12,1: ligd / 30: 1 has b / 32-33: rests written as in Trent 88 / 39,2-40,1: ligd / 43: 2 replaced by m E m D / 44: col err / 63: 1 has a divisi L B below it, which is col.

Tenor; 1: the clef is only given for the first stave (1- the rest in 37) and the first letter of the voice-name is a red capital, and the 'Q' of the verse 1 incipit is overmarked in red. / 6-8: ligd / 11,1: not ligd / 11,2-12,1: ligd / 15-16: not ligd / 32-33: no lig / 34-36: likewise / 45: 2 E, but a mark under the note may be an indication of error / 51: not ligd.

Contratenor secundus (this is the Trent 88 Contra primus); 1: the clef is only given for the first stave (1-24) & the first letter of the voice-name is a red capital. / 8: 1 not ligd / 8,2-10,1: ligd / 13: 3 & 4 are both m / 22,1-23,1: ligd / 23,2: not ligd / 26: 1 & 2 ligd / 27-28: not ligd / 30-31: no lig / 33: not ligd / 42: no lig / 53: 1 has b / 54-55: no lig / 55-63: due to lack of space, the end of this voice is given on the stave which otherwise has the end of the Contratenor primus / 59-60: no lig / 61-62: likewise / 63: the final note is given as a br D L B lig in which the first note is col.

Underlay; Strahov underlays verses 2, 5 and 7 to the Superius in very small script, and gives the Tenor a 'Quem terra pontus' incipit. No other voices have text.

Strahov contains few variants.

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69. *Gaude visceribus* (Trent 88 ff. 235v-236r (DTÖ VII inventory no. 378).

Text; Superius paraphrase setting of the tenth-century Vespers hymn for the Assumption (AH 51 p. 144-145). Our text follows the AH version. The Stäblein 518 chant seems to be of Germanic origin. The editorially supplied even-numbered verses are from the chant version in Wrocław, University Library ms R3065 ff. 115v-116r, and an editorial 'Amen' is also supplied.

[Superius]; 1: the m sign is given above the clef / 23: 1 & 2 not col. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 1: the word 'primus' in the voice-name is written in the same script as the following text incipit rather than the large script normally used for 'Contra'. / 3: a divisi col sbr G is given above 1, which seems superfluous / 22: 2 D.

Tenor; 1-3: ns.

Contra secundus; no discrepancies.

Underlay; each voice has the verse 1 incipit 'Gaude visceribus'. I have supplied full text for this relatively simple setting, but performers may try to experiment with wordless vocalisation for the lower voices since the piece is non-imitative.

Bibliography; Gerber, *op. cit.* no. 73 (edition). Ward, *op. cit.* p. 152 (no. 280). The Contra secundus seems to be inessential since this setting works perfectly well without it and it creates consecutive octaves in several places (e.g. at 15-16, 35 & 43). Gerber, *ibid.* p. 89 suggests that this setting might be by the same anonymous as the *Vita sanctorum* setting no. 67, on stylistic grounds as well as because the latter has an equally dispensable second Contra which is also quite clumsily added. I support this suggestion.

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70. Ave maris stella

- (i) Trent 88 ff. 236v-237r (DTÖ VII inventory no. 379);
- (ii) Florence 112bis ff.9v-10r;
- (iii) Strahov f. 285r.

Text; 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 the AH version, but verse 7 in Trent 88 agrees from the Spec version (pp. 601-602) rather than AH 51. 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). The music for an editorial 'Amen' has also been supplied (Trent 88 gives 'Amen' without the chant). The chant in this setting is in the Contra primus throughout, in lightly elaborated form. This gives us the odd situation where the setting's essential voices have G finals but the parent chant used has a D final.

- (i) Trent 88;

[Superius]; 39: 1 om (supplied from Florence 112bis). The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 38: 1 br (corr using Florence 112bis).

Contra secundus; 42-44: this lig has an upward tail, making 42,1-2 both semibreves (corr using Florence 112bis).

Tenor; 1: the m sign is given above the clef / 38: 1 br (corr using Florence 112bis).

Underlay; verse 1 is given in the Superius, but after the words 'Ave maris stella' a different ink colour is used for the text in this voice. The three lower voices each have an 'Ave maris stella' incipit, and verses 2-7 of the text are given below the Contra primus on f. 236v (the text hand for these verses is not the same as for the rest of the copying here). At 27-29 in the final verse Trent 88 has 'xto' for 'Christo', and following verse 7 'Amen' is given in widely spaced capitals. In view of the simplicity of this almost non-imitative setting I have texted all four voices, but possibly the two lowest parts could be vocalised wordlessly.

Bibliography; Gerber, *ibid.* no. 74 (edition). DTÖ 53 pp. 78-79 (edition). Ward, *ibid.* p. 83 (no. 87). Kanazawa, *op. cit.*, I, pp. 304-307. This setting is unique amongst the Trent 88 hymn settings because of its low pitch and placing of the parent chant in the higher Contra part. Gerber, *ibid.* p. 90 considers this to be a German setting on stylistic grounds. I consider that Germanic provenance is best suggested by its appearance in Strahov as well as Trent 88. The probable errors in Trent 88 at 38 onwards are mostly caused by there being a single note missing in the Superius. Once this is restored, the other parts need very little emendation from this point

onwards. The alternative (leaving the Trent 88 reading as it stands) results in a version when the Contra secundus needs two or three emendations to avoid dissonance.

(ii) Florence 112bis;

[Superius]; 1: all voices except the Contra primus have single-flat signatures, and all voices have majuscule letters at their start. The Superius and Contra primus have 'S' (for the first letter of 'Sumens' in verse 2) and the two lower voices have the first letters of their voice-names as majuscules. The m sign is only given in the Superius, & the title 'Ave maris stella' appears above the first few Superius notes. The order of voices is the same as in Trent 88.

[Contra primus]; 1: no voice-name is given / 3-6: no lig / 65-68: ligd.

Contratenor [secundus]; 1: the flat signature is only given for the first two of three staves (1-37) / 9,1- rest in 11: replaced by sbr D sbr E br G / 24: from this point in mid-stave this voice is a third too high up to 30 / 41-44: given as one lig / 49-56: om / 78: 1 has natural (ind by sharp) / 7: replaced by ligd br E & L D.

Tenor; 9-11: ligd / 33-37: given as one lig / 38-39: not ligd to 35-37 / 45: 1 br / 67: 1 & 2 replaced by sbr C m B m A / 76-79: ligd.

Underlay; verse 2 (beginning 'Sumens illud Ave') is given in the two upper voices, and the two lower voices each have the incipit 'Sumens illud Ave'.

Florence 112bis corrects the errors of Trent 88 and otherwise has few variants. However, a passage of the Contra secundus is missing.

(iii) Strahov;

[Superius]; 1: the m sign is om in all voices, & the clef is only given on the first stave (1-40) / 17-18: no lig / 19,2-20,2: replaced by dtd-sbr D & m C m C m B / 29,2-30,2: replaced by dtd-sbr C & m B m B m A / 33: 1 dtd, & 3 dtd / 39: om as in Trent 88 / 60-61: not ligd / 77: cor over 1 in all voices, & no custos in any voice. The voice order is the same as in the other sources.

[C]ontratenor primus; 1-6,1: ligd / 28-29: 28 is not dtd, & is followed by a sbr rest / 30-32: ligd / 65-70: ligd.

Contratenor secundus; 9-13: this passage is replaced by four br rests (which is one br rest too few) / 25: 1 B / 37: 1 not dtd / 41-44: given as one lig / 45: 2 dtd / 51: 2 A / 58-60: ligd / 61-62: replaced by sbr sbr, with these notes in a descending oblique lig / 67-68; only one br rest given / 69: 1 is br.

[T]enor; 35: 1 not dtd / 55: 1 not dtd / 62: rest is uc, & looks like a br rest / 76-79: ligd.

Underlay; Strahov is untexted apart from the incorrect incipit '[A]ve Maria' in the Superius.

Strahov has few variants, but is an inferior version which repeats the Superius omission in Trent 88, embellishes a couple of cadences, and has more rests in the Contra secundus. It also has several other errors.

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71. *Gaude visceribus*

(i) Trent 88 f. 237r (DTÖ VII inventory no. 380);

(ii) Mu 5023 ff. 43v-44r, without the Contra part.

Text; partial Superius paraphrase setting of the tenth-century Vespers hymn for the Assumption (AH 51 p. 144-145) with the chant (which is close to Stäblein 518) in the Superius apart from at the start, where the piece begins with two ascending fourths instead of chant paraphrase. Our text and chant additions here are the same as in the preceding *Gaude visceribus* setting (no. 69).

(i) Trent 88;

[Superius]; no discrepancies. The manuscript voice order is Superius-Tenor-Contra.

Contra; 17: 2 B.

Tenor; 35: 2 B (corr with the help of Mu 5023).

Underlay; all voices have the verse 1 incipit ‘Gaude visceribus’. In view of the simplicity of this setting and the imitative exchanges between the Superius and Tenor, text has been given to all voices.

Bibliography; Gerber, *op. cit.* no. 75 (edition). Kanazawa, *op. cit.*, II, pp. 108-109 (edition). Ward, *op. cit.* p. 157 (no. 295), which says that the chant is unidentified.

(ii) Mu 5023;

[Superius]; 1: all values in this version are halved, but the following comments record variants with the same values as in Trent 88 for ease of comparison. The title ‘ymus Gaude visceribus’ is given above this voice underlined in red, and the m sign is given in both voices as cut-O with the stroke through the ‘O’ also being in red. The first letter of the Superius text (‘C’, from verse 2’s ‘Cuius’) is a red capital. The Mu 5023 Superius also contains no ligatures apart from the single one at 12-13, and the clef is only given for the first stave (1-18,3). / 18: 2 B / 20: 1 B / 35,3-36,4: replaced by br A sbr G / 62: 3 & 4 replaced by sbr D / 63: no custos in either voice.

Tenor; 1: the voice-name is overmarked in red, the clef is only given for the first stave (1-17,2), & this voice only has two ligatures (at 6-7 and at the variant for 11-12 below). / 3-4: replaced by br G br G / 10-11: replaced by br G br G, and the second of these notes is ligd to 12 / 33-35: replaced by sbr D sbr E sbr C sbr D sbr A sbr C / 60: 2 uc.

Underlay; Mu 5023 only texts the Superius, which has verse 2. Following the Tenor, verses 4 & 6 are written out in two paragraphs in which all words have continuous red underlining.

Mu 5023 gives a simpler version of the two essential voices, but still contains errors. Notably, the same source also gives *Exultet celum laudibus* no. 74 in a simpler reading than in Trent 88.

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72a. *Deus tuorum militum* (Trent 88 f. 237v-238r, unicum, DTÖ VII inventory no. 381).

Text; Superius paraphrase setting of the probably eleventh-century Vespers hymn for a single martyr. Our version of the text follows AH 2 p. 76 with a few emendations provided from the chant sources cited below. The modern version of the text is in LU 1997 pp. 1126-1127. The chant paraphrased is Stäblein 52, and even-numbered verses are supplied from the version in Spec (pp. 603-604). An editorial ‘Amen’ has also been supplied. The verses as given in our score differ from the normal version by adopting the Spec final line for verse 4 (‘Dimitte noxam criminis’) instead of AH’s ‘Absolve noxam servulis’) and the Spec third line of the

final verse ('Sancto simul paraclito') instead of AH's 'Una cum sancto spiritu'. The text version as given in our score is also found in Prague, Strahov Monastery Library ms I A 58 f. 60v. Two versions of this hymn setting are given - firstly with one Contra and secondly with two new Contras that replace the first version's Contra. The four-part version is dealt with as no. 72b below.

[Superius]; 28: 1 is sbr. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus-Contra sine aliis.

Contra sine aliis (literally "Contra without the others"); 1: 'aliis' is spelt as 'alys' / 31: 2 dtd / 56: 1 F.

Tenor; 30: 2 G.

Underlay; all three voices have verse 1 incipits. Full text for the odd-numbered verses has been supplied in all voices due to the simple texture and the imitation at the end between the Superius and Tenor.

Bibliography; Gerber, *op. cit.* no. 76 (edition). Kanazawa, *op. cit.*, II, pp. 113-118 (edition). Ward, *op. cit.* p. 130 (no. 217) where the incipit is slightly miscopied. The three-voice version of this setting seems more assured than the four-voice version. See below concerning what I regard as the latter's shortcomings. However, even the three-voice version has some odd partwriting; see the Superius dissonances at 47-50, and the temporary dissonance between the Superius and Contra at 39.

72b. *Deus tuorum militum*

This is merely the four-voice version of the preceding item. The voice-names for the two new Contra parts discussed below are in a slightly different writing style from those for the other voices, and the ink shade for the new Contras looks slightly darker than the copying for no. 72a. These parts are probably in the hand of Johannes Wisser, but an assistant scribe has possibly added their voice-names.

Contra primus; 1: the m sign in both new voices is cut-C (which seems wrong since the other voices have C) / 22: 1 D / 36: rest added on an end-of-stave extension / 64-72: the end of this voice is given on a short part-stave at the bottom of f. 237v.

Contra secundus; 45-47,1: om (conj supplied) / 58,2: a dot is given under this note for no apparent reason / 63: 2 A (below) / 67: 2 E / 70: 2 F.

The four-voice version of this hymn will almost work with its upper Contra omitted, apart from a single short trio passage requiring leading-note material at 52-54 (a feature shared by the *Veni redemptor gentium* setting no. 63). For this reason and also because their melodic lines are similar, both settings may be the work of a single anonymous. However, the four-voice writing in the present setting has several poor patches. In particular see the melodic diminished fifth in the first Contra at 8-9, the way in which the decorated Superius has dissonances on strong beats at 47-50, the outer-voice consecutive octaves at 64 and the unavoidable seventh between the outer voices at 28,2. Both lower voices are separately consonant with the Tenor here, and the only suitable emendations would involve consecutive octaves. Therefore this seventh seems either best left as it is, or replaced by a semibreve rest in the second Contra if performers wish. Also, some ficta decisions in the four-voice version have to be different from their equivalent passages in the three-voice version (see 17-18).

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73. *Omnes superni ordines* (Trent 88 f. 238v-239r, unicum, DTÖ VII inventory no. 382).

Text; Superius paraphrase setting of a probably twelfth-century Vespers hymn for All Saints Day which seems to be restricted to Germanic sources (AH 50, pp. 295-296). The chant used is Stäblein 116₃, which is set to

the text *Te lucis ante terminum* in the fourteenth-century Klosterneuburg hymnal used in Stäblein p. 247. Our chant verses are supplied from Wolfenbüttel 301 f. 21v, where the chant has the text *Jhesu salvator seculi*. An editorial ‘Amen’ is also supplied.

[Superius]; 1: the m sign is given above the clef / 28: 1 G / 59: 2 F. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra secundus; 41,1: a correcting ‘a’ (for ‘alba’) is given above this note, but no erroneous color seems to be present / 55: rest om, & 1 not dtd / 65: no custos.

Tenor; 11: 2 B / 26: 1 A / 41-42,1: these notes are overmarked, and clearly cover up some sort of correction.

Contra primus; 14: b ind before 13 / 29: 1 & 2 are F E (below) / 30: 1 F. If the corrections at 29 and 30 are not made, there would be a seventh between the outer voices. / 35: 2 C / 36: 2 B / 52,5: corr from G, with oblique correction marks on either side of the note / 56,2: this m is crossed through for no apparent reason.

Underlay; all voices only have the verse 1 incipit. I have supplied full text due to the simplicity of this setting, and lower-voice texting seems to be needed in view of the imitative Superius and Tenor at 51-55.

Bibliography; Gerber, *op. cit.* no. 77 (edition). Kanazawa, *op. cit.* p. 305. Ward, *op. cit.* p. 204 (no. 433). According to Gerber’s critical commentary (*ibid.* p. 91, there are twelve small corrections made throughout this setting, in an ink which is now rust-coloured. This is surely a sign that the copy was proofread, despite there probably still being basic errors in it. The corrections mentioned involve changes of rests, caret corrections, and the extension of ligature ends. Not all of these are easily visible in the current online photographs of Trent 88.

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74. *Exultet celum laudibus*

(i) Trent 88 f. 239v (DTÖ VII inventory no. 383);

(ii) Mu 5023 ff. 62v-63r.

Text; Superius paraphrase setting of the probably tenth-century Vespers hymn for feasts of Apostles, with the chant used being Stäblein 114 (one of the usual melodies for this text). Our text version is basically that of AH 51 p. 125, and our even-numbered chant verses and ‘Amen’ are supplied from ModB f. 20v (one of the sources for Dufay’s setting of the same chant) with all values here being given as equal notes instead of the mixture of square and tailed values in ModB. We also use this source’s last verse 6 line ‘In sempiterna secula’ instead of the AH line ‘Nunc et per omne seculum’.

(i) Trent 88;

[Superius]; 1: the m sign is given above the first clef / 23: 2 is F in both sources. The manuscript voice order is Superius-Tenor-Contratenor.

Contra; 51-54: the colored divisi notes here may not be part of the original setting / 66: single custos in both lower voices instead of double.

Tenor; no further discrepancies.

Underlay; verse 1 is given in the Superius with verses 3 and 5 at the bottom of the page. There are a few variant spellings: in verse 5, 'Christus' (20-21) is given as 'xtus' and 'gaudii' (41-49) as 'gaudys'. In verse 1, 'gaudiis' (28-33) is spelt the same. In view of the straightforwardness of this setting full text in all voices seems to present no difficulties.

Bibliography; Gerber, *op. cit.* no. 78 (edition). Ward, *op. cit.* p. 136 (no. 232). The paraphrase in this setting is fairly simple.

(ii) Mu 5023;

[Superius]; 1: the title 'ymnus de Apostolis' is given in red at the top of the page, the first 'E' of the text is a red capital, & the clef is only given for the first stave (1-20) / 19: br rest written in red / 26,2-27,1: these two notes are G F / 28,2: not ligd / 29: 2 dtd / 35: as at 19 / 43,2-45,2: 45,2-46,2 are replaced by br E, which is ligd to previous notes as given in Trent 88 / 50: as at 19 / 63,2-64,2: replaced by br F / 66: single custos in red. The voice order is the same as in Trent 88.

Contra; 1: the voice-name is underlined in red, the m sign is om, & the clef is only given for the first stave (1-14,2) / 15,2-16,1: ligd / 16,2-17,1: ligd / 20: br rest written in red / 23: 1 is sbr / 28: 3 is br, ligd to 30,2 / 31,2-32,1: Mu 5023 gives A G / 32,2-3: Mu 5023 gives dtd-sbr F & m E / 33-36: Mu 5023 has ligd L E br A br G / 37: as at 20 / 38-66: this part is a third too high up to the end, but the following entries all give variants at score pitch / 48-52: given as one lig / 51-54: no divisis / 58-59,1: replaced by dtd-br / 59: no lig / 60,1-3: replaced by dtd-sbr B & m A / 64-66: ligd / 66: single custos in red.

Tenor; 1: the voice-name is underlined in red, the m sign is om, & the clef is only given for the first stave (1-26) / 5-9: given as one lig / 23: rest om / 30,2-31,2: replaced by dtd-br A / 31-32: no lig / 33-35: replaced by dtd-br C / 36: not ligd / 53-61: given as one lig / 62-65: these two ligd are given very close together / 64-66: ligd / 66: single custos in red.

Underlay; the only text is verse 1, which is underlaid in the Superius (with the last word being 'ecclesia' instead of 'solemnia').

Despite its many errors, Mu 5023 gives a simpler reading than Trent 88.

75. *Iste confessor*

(i) Trent 88 f. 240r (DTÖ VII inventory no. 384);

(ii) Strahov f. 281r.

Text; Superius paraphrase setting of the probably ninth-century Vespers hymn for a Confessor (AH 51 pp. 134-135). The chant used seems reasonably close to Stäblein 160₂ (Stäblein p. 237). Our text follows the AH version, and even-numbered chant verses are supplied from the version in Munich, Bayerische Staatsbibliothek, inc. P 851 ff. 138r-v.⁶

(i) Trent 88;

[Superius]; 1: the m sign is given before the first stave / 32: 1 om (supplied from Strahov) / 47: no custos. The manuscript voice order is Superius-Tenor-Contratenor.

Contra; no discrepancies.

⁶ This manuscript is a Psalter and Hymnal from Mainz dated 1459.

Tenor; no discrepancies.

Underlay; verse 1 is given in the Superius, and both lower voices have verse 1 incipits. I have indicated in the score that vocalisation is a better alternative than editorial texting for the lower voices. This is for a simple reason: at 17-20 there would have to be multiple note-splits to accommodate lower-voice text. Additionally, the piece is non-imitative so lack of text in the lower voices will not affect any contrapuntal elements.

Bibliography; Gerber, *op. cit.* no. 79 (edition). Ward, *op. cit.* p. 173 (no. 338). Ward lists over a dozen more settings of this and similar chants in both western and central European sources.

(ii) Strahov;

[Superius]; 1: there is a small gap at the start of the first stave before the clef (intended for a majuscule initial, as the first 'I' of verse 1 is missing) & the m sign is om in all voices. Also, the clef is only given for the first stave (1-29). / 4: not ligd / 10-11: no lig / 15: col err / 29-30: no lig / 31: likewise / 40: 1 is dtd, & the following rest is om / 45: no lig / 47: no custos in any voice. The manuscript voice order is the same as in Trent 88.

[C]ontratenor; 1: the clef is only given for the first part-stave (1-8,2) / 3: not ligd / 6: 2 F / 7: 1 E / 14: not ligd / 17: 1 is ligd br, & is followed by L C which replaces the notes at 18-19 / 24: no lig / 33: 1 B / 39-41: no lig / 40: 1 is br / 43,2-44,1: ligd / 44,2-46,1: ligd,.

[T]enor; 5,1: not ligd / 6-7: ligd / 13-19: ligd, & 17-19 are replaced by dtd-L / 20: no lig / 24-27: given as one lig / 33: 1 & 2 not ligd / 34-36: ligd / 38-39: ligd / 44,2-45,1: ligd / 45,2; not ligd / 46-47: ligd.

Underlay; Strahov has the incipit '[I]ste confessor domini' in the Superius, and no text for the lower voices.

Strahov has more mistakes than Trent 88 and some ligaturing differences.

.....

76. *Iste confessor* (Trent 88 f. 240v, unicum, DTÖ VII inventory no. 385).

Text; see the previous item. Chant verses and editorial text have been added from the same sources.

[Superius]; 1: the m sign is given before the first stave / 54: no custos. The manuscript voice order is Superius-Tenor-Contratenor.

Contra; 9: 2 A.

Tenor; no discrepancies.

Underlay; the Superius has 'Iste confessor Domini sacratus' only, & both lower voices have verse 1 incipits. As in the previous piece, I have indicated in the score that vocalisation is a better alternative than editorial texting for the lower voices. This is because the passage at 15-24 simply does not contain enough lower-voice notes to effect satisfactory texting by editorial note-splitting, and elsewhere in this setting other lower-voice notes would also need to be split to accommodate editorial text. Like the previous setting of *Iste confessor*, this one is also non-imitative in texture.

Bibliography; Gerber, *ibid.* no. 80 (edition). Ward, *ibid.* p. 173 (no. 339). Kanazawa, *op. cit.* pp. 302-303. Gerber suggests that the two *Iste confessor* settings here might be a composer pair. While they are similar in chant paraphrase use, I wish to point out here that this second setting is a little unconventional in using internal Contra and Tenor lines that swap their normal functions (37-45) and in ending with a passage in which all

voices begin by syncopating (see 50). I therefore suggest that this setting might be an imitation of no. 75 by a less skilled musician, although Gerber's suggestion is equally sound.

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77a. *A solis ortus cardine*

- (i) Trent 88 ff. 334v-335r (DTÖ VII inventory no. 450);
- (ii) Strahov ff. 264v-265r.

Text; Superius paraphrase setting of a Christmas hymn for Vespers by Caelius Sedulius (d. ca. 450) whose text is an *abecedarius* (i.e. the first letter of each of the 22 or 23 verses begins with successive letters of the Latin alphabet). Our version of the text largely follows AH 50 pp. 58-60, but I only give six of the total number of verses and our final verse (*Summo parenti gloria*) is taken from the version of the text in Spec rather than the AH final verse (which begins *Zelum draconis invidi*). For a modern version of the chant see LU 1997 pp. 400-402. Even-numbered chant verses are supplied from Spec p. 583, and the chant used in this setting is close to Stäblein 53₁. An editorial 'Amen' is also supplied. Two versions of this hymn setting are given: firstly with two Contras, and secondly with a three-part version that uses a different Contra. The three-part version is given as no. 77b below.

- (i) Trent 88;

[Superius]; 1: the m sign is given before the first stave. The manuscript voice order is as follows: Superius-Tenor-Contra primus-Contra secundus-Contra for three voice version.

Contra primus; 15: 1 has sharp / 42-43: ns / 63: the final note & double custos are squashed in at the end of a stave.

Tenor; 55: 2 F (corrected because two F's at 55 would make imitation with the Superius less clear, & also for reasons of wordsetting).

Contra secundus; 42: 1 & 2 are A G / 49: 1 has sharp / 57: 1 D (below).

Underlay; all four voices in this version merely have the verse 1 incipit. I have supplied full text in all voices due to the imitation from 53 onwards & due to the presence of repeated same-pitch notes in the Tenor.

Bibliography; Gerber, *op. cit.* no. 114 (edition). Snow, The Manuscript Strahov D.G. IV. 47 vol. II pp. 420-424 (edition after Strahov). Kanazawa, *op. cit.* p. 311. Ward, *op. cit.* p. 63 (no. 26). The three-voice version below (no. 77b) may have preceded the four-voice version since the former seems more straightforward, although the four parts in version 77a here seem to be cleanly written.

- (ii) Strahov;

[Superius]; 1: the first stave starts with a majuscule black 'B' (for the first word of verse 2), the m sign is om in all voices, & no clef is given for this voice. / 4: no sharp / 25: likewise / 27: rest om / 47,2-48,2: replaced by br A / 62,1-3: replaced by sbr D m C m D / 63: no custos in any voice. The manuscript voice order is Superius-Tenor-Contra for three voice version-Contra primus-Contra secundus.

Contratenor concordans cum omnibus; 1: the voice description is incorrect (this voice will not combine properly with all others), the clef is only given for the first stave (1-33), and all lower voices have the first letters of their voice-names written as red capitals. / 5,1-6,1: replaced by br D sbr D / 15: no sharp / 23,2-24,1: replaced by ligd dtd-sbr F & m E / 44-46: replaced br C & ligd br A col br upper D plus col sbr upper F / 50: 2 E / 50,3-51: replaced by dtd-sbr D & m C m C m B.

Tenor; 1: the clef is only given for the first stave (1-34) / 19-20: no lig / 29,2-31,1: likewise / 50-52: ligd / 55: 2 F, as in Trent 88.

Contratenor secundus concordans; 1: the clef is only given for the first stave (1-35,2) and the word '2us' is written on the stave after the first note. / 6-7: ligd / 8-9: ligd separately / 19-23: given as one lig / 26: rest written as br rest / 26,2-27,2: 26,2 & 27,2 are both col & 27,2 is C / 28: 1 not dtd / 29,1-2: replaced by ligd sbr G sbr D / 32: 1 F / 40,2: replaced by br C sbr C, with the last note here ligd to 42,1 / 42: 1 & 2 are A G as in Trent 88 / 49: no sharp / 57: 1 D as in Trent 88 / 59: 1 & 2 ligd / 60: likewise / 61: 2 E / 63: cor over 1.

Underlay; Strahov has verses 2, 4 and 5 in very small script under the Superius, & above its first stave are the first two lines of the verse 6 in our score, given in equally small script. No other voices have text.

Strahov is fairly full of errors, and otherwise has some minor differences with Trent 88.

.....

77b. *A solis ortus cardine*

This is merely the three-voice version of the previous item.

(i) Trent 88;

Contra [sine aliis]; 1: no indication is given of the role of this part in making up a three-voice version / 11: 1 D (corr using Strahov) / 14: 1 has sharp / 28: 1 not dtd (corr using Strahov) / 61: 1 A (corr using Strahov) / 62: 1 has sharp. As with the other lower voices, only the incipit 'A solis ortus cardine' is given.

(ii) Strahov;

Contratenor concordans per se; 1: the m sign is om, the voice-name has a red capital as its first letter, & the clef is only given for the first stave (1- rest in 39) / 1-3: no lig / 4: no sharp / 5-8: ligd / 19: 1 & 2 ligd / 20-23: ligd separately / 34: 1 not dtd / 35: 4 dtd / 58: 1 F / 62: no sharp / 63: no custos. No text is given apart from the voice-name.

Strahov gives a less satisfactory reading of the three-voice version than Trent 88.

.....

78a. Touront; *Pange lingua*

(i) Trent 88 f. 351r, touront (DTÖ VII inventory no. 463);

(ii) Spec pp. 382-383, anon;

(iii) Strahov ff. 275v-276r, anon.

Readings (ii) and (iii) above are for a slightly modified version with rewritten Triplum and Contratenor parts. These are dealt with in no. 78b below.

Text; imitative 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. All four voices in this setting participate in chant quotation.

(i) Trent 88;

[Superius]; 1: the m sign is given above the clef. The voice order in Trent 88 is Superius-Triplum-Tenor-Contratenor.

Triplum; 28-29: the three sbr rests here are written as one br rest.

Contratenor; 1: m sign om / 32,5-33: written on a short end-of-stave extension.

Tenor; 1: m sign om / 16,2: written on a short end-of-stave extension / 27: 2 G (corr using Spec).

Underlay; the only text given is a 'Pange lingua' incipit in the Superius. Due to the imitative nature of this piece all four voices are easily texted without note-splitting.

Bibliography; Gerber, *op. cit.* no. 127 and DTÖ 53 p. 85 (editions after Trent 88). Ward, *op. cit.* p. 212 (no. 455). Kanazawa, Polyphonic Music p. 311. Kozachek, L., The Repertory of the Speciálník Codex, Hrádec Kralové, Krajské Muzeum Knihovna (Regional Museum Library) MS II A 7 (Ph. D. dissertation, Harvard, 1998) p. 59-66. This hymn setting stands out from all others in Trent 88 on account of its use of imitation and twin-discantus texture. All four lines in this setting involve imitation, frequently involving all voices. So far as I know, there is only one other O-mensuration piece written in the same way as this hymn setting. This is the four-voice cantio *Martinus nam pusillus* in Strahov (f. 249v) which therefore also may be by Touront. There is also an intabulation of the Touront *Pange lingua* in Bux (no. 163) published in EdM 38 p. 217. The version in Spec given as no. 78b below has a rewritten second discantus voice and Contratenor.

78b. [Touront / anon]; *Pange lingua*

(ii) Spec;

[Primus discantus]; 1: the first word of the voice-name is mostly lost due to the left margin being trimmed, the first stave begins with an on-the-stave majuscule 'T', & the m sign is given above the stave. / 32: no custos in any voice. The voice order is the same as in Trent 88.

Secundus discantus; 1: the first word of the voice-name is partially cut off, and the m sign is given above the stave. / 14: 3 m (corr using Trent 88) / 15: 4 & 5 are C B, & 6 is m (all corr using Trent 88 measure 14) / 22: 4 m (corr using Trent 88 measure 21) / 23: 3 & 4 are both sm (corr using Trent 88 measure 22) / 27-28: the three sbr rests here are written as one br rest as in Trent 88 / 29: 4 sm (corr using Strahov).

[Contratenor]; 1: no voice-name is given, & the m sign is above the first stave / 11: 2 F / 17: 3 m (corr using Strahov) / 19: 3 F (corr using Strahov) / 20: 3 & 4 are dtd-m & sm (corr using Strahov) / 21: 2 D / 31-32: 31,4 is C (above) followed by L upper E (corr using Strahov).

Tenor; 1: the m sign is given above the first stave.

Underlay; Spec gives verse 5 of the text ('Tantum ergo') in the Superius, with these words as incipits in the Secundus discantus and Tenor, and 'Tantum ergo sacramentum' in the Contra. Its use of just verse 5 seems to be connected to Corpus Christi celebrations of the Prague rite or local practice in the Czech lands. Since Strahov begins with the Superius incipit for verse 2, I have texted this version with even-numbered verses for the polyphony and odd-numbered verses using the same chant and 'Amen' as supplied for no. 78a.

(iii) Strahov;

[Primus discantus]; 1: no voice-name is given, the first stave begins with a gap (probably intended for a majuscule initial), & the clef is only given for the first stave (1- rest in 18). / 7,2: this note has a divisi col br G below it / 11: no lig / 32: no custos in any voice.

[Secundus discantus]; 1: no voice-name is given, the m sign is om, & the clef is only given for the first stave (1- 12,2). / 9: no lig / 15,6-16,3: om / 16: 8 is sbr / 17: rest given as sbr rest, & 17,4 is sbr / 20,1: cs above this note for no apparent reason / 27-28: the rests here are written as in Spec / 32: 1 & 2 are col.

[C]ontratenor; 1: m sign om, & the clef is only given for the first stave (1-13,4) / 5,1: this note is preceded by a sign like a sharp / 6: 1 col / 19: 4 is followed by a superfluous sbr rest / 20: 5 not dtd / 24: 1 is sbr, & second rest is om / 25,4-5: minor color / 28,2-3: likewise.

[T]enor; 1: m sign om, & the clef is only given for the first stave (1-17) / 31,4-32: these notes are squashed in after the end of a stave.

Underlay; no text apart from the verse 2 incipit 'Nobis natus. nobis datus' in both upper voices.

Strahov seems to be as unreliable a copy as Spec, and it will be noticed that the version 78b given in these two sources sounds little different from the latter but reduces the number of II-I progressions throughout in favour of more perfect cadences.

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79a. *Christe redemptor omnium...Ex patre* (Trent 88 f. 374v, unicum, DTÖ VII inventory no. 481).

Text; Superius paraphrase 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. Three verses above the Superius plus the marginal comment 'de omnibus sanctis' indicate that this is a double-duty *Christe redemptor* setting like nos 58a/b in this edition, the other (All Saints Day) text being *Christe redemptor...Conserve* (AH 51 p. 129). The three verses above the Superius are verses 2, 4 and 6 of this text. Verses 4 and 6 of the Nativity AH 2 text are also given below the Tenor. Text and chant for this setting have been supplied from the same sources as with no. 58b (plus an editorial 'Amen') and the version with the All Saints' Day text is given below as no. 79b.

[Superius]; 1: the marginal note 'de nativitate domini textus' is given before the start of the Superius / 59,2-60: hardly visible due to fading, and the same applies to the closing custos.

Contra; 1: the m sign is om in both lower voices / 31: 1 E / 54: 2 B / 60: single custos only.

Tenor; no further discrepancies.

Underlay; the Tenor has verses 2, 4 and 6 of the Nativity text underlaid in addition to the incipit 'Christe redemptor' in larger script. Here, the even-numbered verses are written over the incipit. The Superius and Contra each have the incipit 'Christe redemptor omnium', and while the Contra has no further text the Superius has verse 2 of the Nativity text underlaid. The three lines of underlay in the Tenor are messily copied, and the two verses of Nativity text below the text have the remark 'de nativitate domini textus' duplicated in the left margin. Due to the setting having an internal three-voice imitative point, I have underlaid text in all parts. There are some spelling differences with Trent 88, which gives 'perhennis' for 'perennis' in verse 2, and

‘ymnum’ for ‘Hymnum’ in verse 6. Also, ‘Tui’ / ‘Mundi’ / ‘Hymnum’ (in all verses in the Tenor at 43-44) are repeated.

Bibliography; Gerber, *op. cit.* no. 137 (edition, with errors). DTÖ 53 pp. 83-84 (edition). Ward, *op. cit.* p. 115 (no. 173).

79b. *Christe redemptor omnium... Conserva*

This is merely the optional retexted version of the previous item. All that needs recording here are the spelling differences between Trent 88 text and our verses. In verse 4 ‘Martyres’ is given as ‘Martires’, and ‘Christi’ in verse 6 is given as ‘xpi’.

.....

80. [Dufay]; *Deus tuorum militum*

- (i) Trent 88 f. 387v, anon, DTÖ VII inventory no. 488);
- (ii) ModB f. 22v, black notation, Dufay, & f. 23v with same attribution but different text (*Jhesu corona virginum*) & a different Contra;
- (iii) Q15 f. 296r (no. 321bis), black notation, Dufay, & f. 298r (no. 323 bis) with different text (*Jhesu corona virginum*);
- (iv) CS 15 f. 56v, anon, plus different Tenor and Contratenor on f. 57r, & f. 67v with different text *Laus honor virtus gloria* (where again the other Contratenor and Tenor follow on f. 68r);
- (v) SP B80 f. 187v, anon, with different Tenor & Contratenor.

The second readings in ii-iv above plus also (v) above will not be collated here as they are mostly adoptions rather than true concordances. (Dufay seems to have written three-part hymn settings and then derived a fauxbourdon version from the latter, so amongst the genuine three-part settings here his original two lower voices may survive).

Text; Superius paraphrase setting of the probably eleventh-century Vespers hymn for a single martyr. Our version of the text follows AH 2 p. 76 except for line 3 of verse 5, which is ModB’s ‘Sancto simul paraclito’ instead of AH’s ‘Una cum sancto spiritu’. The modern version of the text is in LU 1997 pp. 1126-1127. The chant used is Stäblein 115, and odd-numbered verses are supplied from ModB f. 22v but without any tails on the chant notes given therein.

(i) Trent 88;

[Superius]; 1: the m sign is om in both voices (supplied from CS 15). No indication of fauxbourdon is given in this reading, and the middle part has been editorially supplied.

Tenor; 1: p div follows 2 / 19: single instead of double custos.

Underlay; verses 2 and 4 are given in the Superius, but verse 4 is in a different ink and hand to the rest of the copy, and so is the voice-name ‘Tenor’.

Bibliography; Gerber, *ibid.* no. 140 (edition). Besseler, Dufay Opera Omnia vol. 5 no. 29 (edition) plus alternate versions with the same Superius as nos 59 & 60. Gerber, Rudolf (ed), Dufay: Sämtliche Hymnen (Das Chorwerk 49, Moseler Verlag, 1937) p. 22 plus *Jhesu corona virginum* version from ModB on p. 30. Ward, *ibid.* p. 126 (no. 208).

(ii) ModB;

[Superius]; 1: the chant is given above the polyphony, with an indented first stave and a majuscule decorated red 'd' at the start. The destination 'In festo unus Martiris' is given in red following the chant, and the first letters of the composer attribution and verses 2 & 4 of the Superius text are capitals decorated with red. The m sign is om in both voices as in Trent 88, and the first Superius stave is indented.

Tenor; 1: the first letter of the voice-name and the first letter of each of the two text verse incipits are capitals decorated in red, as is the 'A' of the direction 'A faulx bourdon'. / 8: 1-2 ligd / 11: 1-2 ligd.

Underlay; verses 1, 3 & 5 are underlaid to the chant version, & verses 2 and 4 are given in the Superius. The Tenor has incipits for verses 2 & 4.

ModB has no significant variants.

(iii) Q15;

[Superius]; 1: the title 'In natale unius martiris du fay' is given above the music, and as in ModB a chant version follows with the odd-numbered verses underlaid. The m sign is om in both voices. / 12: 3 & 3 are dtd-m & sm / 13: 5 & 6 are dtd-m & sm / 19: single custos in both voices.

Tenor au faulx bourdon; 8: 1 & 2 ligd / 11: 1 & 2 ligd.

Underlay; as in ModB, but the chant has no 'Amen' provided and the Tenor only has the verse 2 incipit 'Hic nempe'.

Q15 has no significant variants.

(iii) CS 15;

[Superius]; 1; the title 'In nat unius martiris hymnus' is given above the music, followed by a version of the chant with the first two staves indented due to the presence of a large decorated majuscule 'D'. The first Superius stave is also indented with a large majuscule 'h' at its start (for verse 2). / 5: 1 replaced by sbr A m A / 13: 2-3 have minor color, & 5-6 are written on an end-of-stave extension / 18: 2-5 replaced by ligd sbr F sbr E / 19: double custos given triplicated in both voices.

Tenor; 1: the voice-name is given on the stave in capitals at the start of this voice, and no indication of fauxbourdon is given. / 1: no p div after 1,2.

Underlay; verse 1 is underlaid to the chant version, & verse 2 is underlaid to both voices.

CS 15 has no significant variants.

Although competently copied, Trent 88 is very much a poor relation of the other sources which tend to give the text and chant in full. Some sources also alternate the fauxbourdon and three-part versions of this piece.

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81. *Te Deum*

- (i) Trent 88 ff. 245v-247r (DTÖ VII inventory no. 390);
 (ii) Trent 88 ff. 71v-72r, incomplete ((DTÖ VII inventory no. 241).

Text; hymn (sometimes known as the Ambrosian hymn) sung at the end of Matins on days when the Gloria is part of the Mass. The text (traditionally attributed to St. Ambrose) is originally fourth-century but has later accretions. Our text is largely punctuated and spelt after LU 1997 pp. 1832-1834. This setting is alternatim and presents most odd-numbered verses in polyphony with Superius chant paraphrase. The Tonus Simplex chant (LU 1997 pp. 1834-36) is traceable as paraphrase in most verses and this is used in all chant insertions up to 'Tu ad liberandum' before 66. Subsequent paraphrase material varies, and the chant insertions from 77 to before 108 are taken from the version of the *Te Deum* in Mu 4301 ff. 143v-145r. Chant insertions after 115 are taken from the Tonus Solemnis chant LU 1997 pp. 182-1834, and the 'Amen' is supplied from Mu 4301. The Trent 91 *Te Deum* setting (no. 87 in my edition) similarly seems to draw on a chant which seems to use material from both modern versions. This setting differs from both chants, however, in that its cadences at 115 and 130 are on A rather than on E as in both LU 1997 *Te Deum* chants.

- (i) Trent 88;

[Superius]; 9: m sign O rptd at start of new section / 31: 2 A, with pitch-correcting chevron beneath it / 42: 3 m / 44: 1 sbr / 101: editorial coronas are given here due to the subsection ending being given with a br in each voice rather than an L (without some form of pause here the subsection ending would sound too abrupt). / 114,5-115: written on a short end-of-stave extension / 115: single custos only. The manuscript voice order is Superius-Tenor-Contra.

Contra; 28-30,3: this passage is written on a short end-of-stave extension / 39: 1 om (conj supplied) / 41,2-42,2: Trent 88 reads ligd sbr B sbr lower E & m A m B / 45-47,2: as at 28 / 51-84: all of these verses are written a third too low, but subsequent notes all record errors at the proper pitch / 54,6-56,2: Trent 88 reads sbr upper E m C sbr A sbr C sbr upper E / 56: 3 C, & 4 is om (conj supplied) / 57: 1 sbr / 61,3-63,6: as at 28 / 68: 3 C / 72,1: ns / 74: 2 & 3 are D C / 77: no custos / 85-103: one too many breve rests is given for this passage of rests / 113,1: ns / 117,4: ns / 123: 4 C.

Tenor; 54,3-4: uc / 71,3: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices plus single internal subsection cues for the same voices at 103. At Contra measure 11 a single word has to be omitted to effect reasonable text underlay.

Bibliography; Gerber, *op. cit.* no. 85 (edition). This *Te Deum* setting has some odd partwriting, including a Contra which temporarily proceeds using diminished fifths (see measures 2 and 38) and which has consecutive octaves with the Superius (see 53). This setting also has two metrically irregular cadences in its final polyphonic verse (see 125-126 and 128). I would not care to speculate on its origins other than to suggest that it may not be of western origin. Mixed *Te Deum* formulas as used in this setting are not uncommon. Further, see Kirsch, W., Die Te Deum Vertonungen bis zur Mitte des 16. Jahrhunderts (Schneider, Tutzing, 1966), p. 83.

- (ii) Trent 88 ff. 71v-72r,

[Superius]; 9: m sign not rptd / 31: 2 A / 38-39: no lig / 42: 3 m as in other reading / 44: 1 sbr as in other reading / 58: no more music is given beyond this point, as the scribe probably realised that he would not fit the whole piece onto a single page-opening. The voice order is the same as in the other Trent 88 reading.

[Contra]; 1: no voice-name given / 12: 4 & 5 are both m / 20: 1 is upper D with diagonals correcting it to E / 23,4-26,4: this passage is given a tone too low, and after 26,4 no more music is given.

Tenor; 1: no voice-name given / 11,2-12,1: om / 38: 1 om / 55,4-56,1: replaced by dtd-sbr C / 61,4-62,2: replaced by dtd-sbr C / 64: the superfluous notes sbr A m F br E sbr D follow 1 / 65: single custos only, & no more music is given.

Underlay; no text is given.

The fact that this textless copy was abandoned (probably due to lack of room) suggests that the following piece in Trent 88 (a *Dies est leticie* setting, ff. 72v-73r) was already copied by the time that the *Te Deum* was entered. This second reading of *Te Deum* has some errors and also minor variants.

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES NOT CITED IN INSTALMENT 1

(secondary sources are asterisked).

<u>Col</u>	Seville, Biblioteca Capitular y Colombina, ms 7-1-28
<u>Florence 112bis</u>	Florence, Biblioteca Nazionale Centrale, ms Magl. XIX.112bis (manuscript of polyphony, probably from Genoa, <u>ca.</u> 1460)
<u>Mu 17010</u>	Munich, Bayerische Staatsbibliothek, ms Clm 17010. Fourteenth century antiphonal and hymnarium from Schäftlarn
<u>Mu 22022</u>	Munich, Bayerische Staatsbibliothek, ms Clm 22022. Fifteenth century psalter and hymnal from the Benedictine abbey at Wessobrunn
<u>Mu 3225</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3225 (fragment containing Vespers hymns)
<u>Mu 4301</u>	Munich, Bayerische Staatsbibliothek, ms Clm 4301 (hymnal and psalter from St. Ulrich's Monastery, Augsburg, dated 1495)
<u>Mu 5023</u>	Munich, Bayerische Staatsbibliothek, ms Clm 5023 (manuscript copied by Johannes Greis at Benediktbeuern Monastery, Bavaria (dated 1495 and containing chant and some polyphony)
<u>Verona 758</u>	Verona, Biblioteca Capitolare, ms 758
<u>Verona 759</u>	Verona, Biblioteca Capitolare, ms 759
<u>Wolfenbüttel 170</u>	Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. Helmst 0170 (fragmentary twelfth-century German antiphonal with later additions)

Wolfenbüttel 301

Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. Helmst 0301
(German fifteenth-century notated hymnal)

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