

CRITICAL COMMENTARY FOR NOS 1- 41

1. *Stella celi* / [*So ys empretyd*]. (Trent 88 ff. 11v-13r, unicum, DTÖ VII inventory no. 204).

Text; Trent 88 gives the Superius the first two verses of the antiphon text *Stella celi extirpavit* (AH 31 p. 210) but this is unlikely to be the original text since it seems to be too short to fit the music. In its place I have put the well-known *Salve Regina* text, which is at least long enough but this editorial intervention is mere conjecture. (For the modern version of *Salve Regina* see LU 1997 pp. 276-277; I omit the word ‘mater’ in my version and punctuate the text differently from LU 1997).

This single-section piece with the Tenor of Frye’s song *So ys empretyd* as its cantus firmus can be divided into subsections, and it is possibly no coincidence that a ninefold Kyrie trope text would fit these subsections at least as well as the *Salve Regina* text. Therefore this is as likely to be part of an otherwise lost Mass as a motet. The Tenor cantus firmus is given twice. The second presentation (from measure 80 onwards) is melodically the same as the first but rhythmically different. The same procedure is used by Guillaume Le Rouge in his Mass on the same cantus firmus in Trent 90 and SP B80. In medieval times *Stella celi* was customarily used during outbreaks of plague, and is not specific to any part of the liturgy. Charles Macklin’s article (see the bibliography below) charts the history of the antiphon, but along with Rebecca Gerber he considers that the Trent 88 piece might be by Guillaume Le Rouge. He cites Le Rouge as being a member of Charles of Orleans’s chapel. I would prefer Le Rouge’s use of *So ys empretyd* in his own Mass to be explained as follows: possibly he saw the Trent 88 piece (or something like it) and imitated its isomelic organisation in his own Mass cycle.

[Superius]; the top staves on both page-openings here suffer from fading caused by damp, but in the following critical notes I have tried to list only those unclear values which are genuinely hard to see. 1: the m sign is om in all voices (conj supplied as O, which is also used in the parent song) / 29: 2 D / 36: 1 corr from col err, with ‘a’ (for ‘alba’) under the note / 64: 1 not dtd, & 4 is sbr / 73: 1 corr from sm / 79: p div follows 1, & a double custos is given here followed by a direct to the next note after the page-turn / 108,2-109,2: uc. The manuscript voice order is Superius-Tenor-Contra primus-Contra bassus.

Contra [primus]; 1: the voice-name is incomplete on both openings / 20: 2 F / 62: m rest instead of sbr rest / 79: following the rest is a single custos, a direct to the first note after the page-turn, and ‘verte folium habebis residuum’ / 122,1: written on a short end-of-stave extension.

Tenor; 21: p div follows 2 / 60,2-79: the end of the first section is given on a part-stave at the bottom of the page due to lack of space / 79: at the page-turn point, a double custos is given but no direct / 87: p div follows 2 / 117: p div follows 2 / 126,2: likewise.

Contra bassus; 17: p div follows 1 / 21: p div follows 2 / 56,4: F / 56,4-58: written on a short end-of-stave extension / 66: p div follows 2 / 72: likewise / 79: at the page-turn point, a double custos and a direct are given.

Underlay; the Superius text in Trent 88 is as follows, with each opening being given a separate verse. The translation here is after Gerber’s Trent 88 edition.

*Stella celi extirpavit,
Que lactavit Dominum,
Mortis pestem, quam plantavit
Primus parens hominum.*

*Ipsa stella nunc dignetur
Sidera compescere,
Quorum bella plebem cedunt
Diro mortis ulcere.*

[Trent 88: ‘dire’]

*The Star of Heaven
that suckled the Lord
hath rooted out the plague
that the first father of men [Adam] planted.*

*May that star now deign
to control the constellations
whose wars slay the people
with the loathsome scar of death.*

The lower voices all have the incipit ‘*Stella celi extirpavit*’ for the first opening, and ‘*Ipsa stella*’ for the second. Gerber’s edition (see the bibliography below) attributes this piece to Le Rouge on the basis of similar Tenor presentation in his *Missa Soyez aprantz* and also on the basis of similar upper-voice behaviour in both works. I differ here, and see no particular reason why this work should be attributed to Le Rouge. The same edition also suggests that there might be evidence of chant paraphrase at the end of the Superius (101 onwards) for which the basis might be one of the *Stella celi* melodies illustrated by Margaret Bent. Having examined the chant concerned, I see no more than a passing resemblance here between the two passages. Therefore as far as this edition is concerned the link between *Stella celi* and this motet seems tenuous indeed, and it may well be a contrafact piece. I am inclined to think that it might be part of a cyclic work on Frye’s cantus firmus which is otherwise lost, and certain melodic figures (such as at Superius 73, 75-76 and 127) may suggest insular origin.

Bibliography; Gerber, R. (ed), *Sacred Music from the Cathedral at Trent (Monuments of Renaissance Music XII*, Chicago and London, 2007) no. 3 (edition plus translation of text). Bent, M. *The Old Hall Manuscript: a Paleographical Study* (Ph. D. dissertation, Cambridge, 1968) pp. 329-345 (presentation of the surviving *Stella celi* chants, and transcription of the *Trent 88* motet). Macklin, C., ‘Plague, performance, and the elusive history of the *Stella celi extirpavit*’ in *EMH* 29 (2010), pp. 1-31.

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2. [Johannes de Quadris]; *Gaudeat ecclesia*. (*Trent 88* ff. 15v-17r, unicum, *DTÖ* VII inventory no. 207).

Text; the first Discantus in this motet (which does not appear to use chant paraphrase) has text drawn from two poems. The first is the opening of a thirteenth-century rhymed office for St. Anthony of Padua by Julian of Speyer (*AH* 5, p.126, antiphon at first Vespers) but *Trent 88* only gives this text up to ‘*filiorum*’ (see below). To fit the music properly, more text is needed and accordingly I use the first three stanzas of the rhymed office instead of just the first as in *Trent 88* (the translation of verse 1 below is from Gerber, *Sacred Music* p. 44).

Gaudeat ecclesia
Quam indefunctorum
Sponsus ornat gloria
Matrem filiorum.

[Sapienti filio
Pater gloriatur
Hoc et in Antonio
Digne commendatur.

Qui dum sapienciam
Seculi calcavit
Prudens summi gloriam
Patris exaltavit.]

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Let the church rejoice, which the bridegroom honours with glory, as the mother of his undeceased children. [When a son is wise his father rejoices. Also, Anthony is rightly praised for this. While he trod the wisdom of the world he exalted the glory of the father most high.]

The second text (*O Jhesu perpetua lux*, AH 5 pp. 128-129) starts in our score at measure 53. This is from the same rhymed office, where it serves as Magnificat antiphon at second Vespers. The following translation is largely after Gerber, *op. cit.*

O Jhesu, perpetua	
Lux, tot in Antonio	
Signis dans splendorem,	[ms: 'Dignis']
De quo nisi congrua	[AH; 'non incongrua']
Nobis gloriatio	
Tibi dat honorem,	
Gratia per hunc tua	
Nos in vase proprio	
Ferre da liquorem,	

Lampade non vacua
Lumen det opinio,
Caritas ardorem;
Frustra virgo fatua
Glorians in alio
Queret venditionem.

O Jesus, everlasting light, giving lustre by so many miracles in Anthony it doth not beseem us ill to exult in him, which giveth thee honour. Grant by thy grace that through him we may bear liquid in our own vessels. From a lamp that is not empty may our opinion give light and our charity warmth. In vain the foolish virgin exulting in another shall seek a seller.

Trent 88 texts the first Discantus on the first page opening with the first verse of text 1, followed by text 2 up to 'Tibi dat honorem'. The second page opening of Trent 88 merely gives the incipit 'Gratia per hunc' in the two Discantus parts and Tenor, and 'per hunc' in the Contra. In the first section, the second Discantus has no incipit and the two lower voices have 'O Jhesu perpetua'.

Given the added editorial text which I have provided from the first poem, the second text in our score fits the music reasonably well, and at 77-97 all voices have some imitative repetition in declamatory rhythms (so do the upper voices at 101-105, but the text does not seem to fit that well in this passage). Apart from these instances the lower voices seem best vocalised rather than texted. However, having done this much work on improving the virtually unperformable texted version in Trent 88, this motet may be contrafact anyway like *Stella celi* no. 1. Robert Nosow has also suggested that the *Gaudeat ecclesia* text is not authentic.

[Discantus primus]; 1: no voice-name is given for either upper part, and in this voice the b sig is consistently given with the flat on the third stave space up. Also, the initial section (the duet at 1-32) has a cut-circle signature in the upper voices only, and the lower voices have no rests here. I suspect that the cut-circle sign merely indicates independent scoring for this passage and has no accelerative purpose. Likewise, I also suspect that no rests or m sign are given for the lower parts here because the opening is merely a duet section. As with *Stella celi* no. 1, the two top staves on each opening are affected by fading due to damp. / 17: p div follows 2 / 20: likewise / 21: 2 is sbr, intended for alteration / 35: 1-3 are uc, & 4 is om (conj supplied) / 56: rest om (conj supplied) / 66: at the start of the second page-opening the new m sign is given before the first stave in the three upper voices, & a p div follows 2 in the Discantus primus / 67: p div follows 2 / 70: 2 is m, intended for alteration / 71: p div follows 5 / 72: 4 is m, intended for alteration / 99: clef change is at the start of a new

stave / 110,1: natural ind by sharp. The manuscript voice order is Discantus primus-Tenor-Discantus secundus-Contra.

[Discantus secundus]; 14: rest om (conj supplied) / 20: p div follows 2 / 22: 2 is sbr, intended for alteration / 24: p div follows 2 / 64: p div follows 6 / 68: p div follows 2, and 4 is m (intended for alteration) / 77: 1 is sbr / 104: p div follows 2 / 109,1-4: uc.

Contra; 1: see the Superius above regarding the lack of initial m sign and rests in this voice. No b sig is given until 89 (the start of the last stave in the ms). Accordingly an editorial b sig is supplied. / 43: 3 A (emended for the sake of consonance) / 51: p div follows 2 / 61: likewise / 65: single custos only, followed by a 'verte folium habebis residuum' direction / 68: the two rests here are given as br rests, & a p div follows 2 / 97: 1 dtd / 110: 1 is L in both lower voices.

Tenor; 1: see the Superius above regarding the lack of initial m sign and rests in this voice. / 32; 1 om (conj supplied, to avoid a structural fourth) / 42: 2 F.

Underlay; only the first half of the first Discantus has extensive text, as detailed above. The other voices have sectional incipits.

Bibliography; Gerber, Sacred Music no. 6 (edition). DTÖ 76 pp. 72-73 (edition without composer attribution). Cumming, J. The Motet in the Age of Dufay (Cambridge, 1999) pp. 228-229. Nosow, R., The Florid and Equal-discantus Motet Styles of Fifteenth-Century Italy (Chapel Hill, North Carolina University, 1992) pp. 110-114 and 228-229. Miller, C. 'Early Gaffuriana: new answers to old questions' in MQ LVI (1970), pp. 367-388. The latter mentions a citation of this motet in Gaffurio's Tractatus practicabilium proportionum of ca. 1481-83, which names Quadris as the composer and criticises its usage of the sign dotted-C since Gaffurio considered this sign to indicate 'proportio sesquialtera'. Miller was therefore able to identify the Trent 88 motet as a work of Quadris. Cattin, G., (ed) Johannes de Quadris: Opera (*Monumenta veneta sacra*, II, 1972) plus the article 'Johannes de Quadris' in The New Grove, 13: 143-144. Bent, M. & Klugseder, R. (eds), Ein Liber cantus aus dem Veneto (um 1440) (Wiesbaden, 2012) which gives details of MuV and the second Quadris Magnificat setting therein, which is three-voice and sets odd-numbered verses.

Gaudeat ecclesia is perhaps one of the oldest pieces in Trent 88. Its old-fashioned final cadence involving consecutive octaves plus the awkward harmonies and diminished intervals which occur internally may mark this out as a work of the 1430's or even earlier. Its style recalls earlier Italian motets and also works by the Liègeois composers and Lymburgia.

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3. *Imperatrix angelorum* [Dufay].

- (i) Trent 88 ff. 24v-26r, anon (DTÖ VII inventory no. 212);
- (ii) ModB ff. 62v-63r, *Mirandas parit*, Dufay.

Text; the Trent 88 text is a contrafactum and is a variant of a six-verse Marian Sequence (AH 54, p. 360, which was well-distributed and may be of Germanic provenance). In this manuscript it replaces what is probably the original text in praise of Florence and its young women. The piece may have been written in early 1436 during a visit to Florence. The Trent 88 text differs slightly from the AH 54 version, notably in that it does not give "Audi nos O Maria" as the last line of each verse. Our version is largely punctuated as in the Planchart Dufay edition (see the bibliography below). The Tenor does not seem to use a cantus firmus, and this may be one of Dufay's later efforts in the vein of his earlier florid cantilena pieces like *Flos florum* and *Ave virgo*. Dufay himself may be responsible for the ModB text. The Trent 88 contrafactum fits the music well - an idea which is elaborated somewhat in Gerber's critical commentary to the motet. The translation below is after Gerber, p.46.

Imperatrix angelorum,
 Consolatrix orphanorum,
 Audi nos, Maria.

Ave spes et salus infirmorum*
 Sublevatrix oppressorum*

*'Ave' not in AH 54
 *AH 54: afflictorum

Tibi, virgo decantantes
 Tuas laudes concrepantes,
 Audi nos, Maria.

Tu sublimis sedes throno,
 Propulsata precum sono,

Que ut mater veneraris
 [Obtinendo quod precaris,]*
 Audi nos, virgo Maria.

*om (supplied from AH 54)

Preelecta sola soli,
 Nos commenda tue proli,
 O Maria.

*Empress of the angels,
 consoler of orphans,
 hear us, Mary.*

*Hail, hope and health of the weak,
 reliever of the oppressed,*

*as we sing discant to thee, Virgin,
 resounding thy praises,
 hear us, Mary.*

*Thou sittest on the lofty throne
 Buffeted by the sound of prayers*

*who art honoured as a mother
 [obtaining that wherefore thou prayest,]
 hear us, Virgin Mary.*

*Forchosen alone for one alone,
 Commend us to thine offspring,
 O Mary.*

(i) Trent 88;

[Superius]; 9: p div follows 2 / 10: 2 is sbr, intended for alteration / 26: likewise / 27: p div follows 2 / 47: likewise / 48: as at 10 / 55: b ind before 55,1 / 58: as at 27 / 60: likewise / 61: 1 E (corr using ModB) / 62: as at 27 / 69,1: natural ind by b / 73: 3 om (supplied from ModB) / 75: all voices give cut-C as the second-section mensuration sign. This is probably incorrect since this piece probably relies on semibreve equivalence between sections for effective performance, and therefore C has been substituted. Another solution would be

to retain cut-C and use cut-O at the start of the first section. / 99: as at 69 / 139: 1 uc / 141: 3 om (conj supplied). ModB gives all m in 141 as undotted and keeps the rest, but in the Trent 88 reading the rest would look odd indeed. / 156: om (supplied from ModB) / 158-160: the upper notes in the divisi passage here seem optional, since they create consecutive octaves with the Contra. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om in both lower voices / 10: 1 is sbr, intended for alteration / 11: p div follows 2 / 25,1: corr from col err, with 'a' (for 'alba') underneath the note / 46: as at 11 / 47: as at 10 / 51-52: p div follows 1 / 62: as at 11 / 86: 1 uc / 167,2: likewise.

Tenor; 12: p div follows 2 / 27, 54, 62 & 67: likewise / 72,4-74; the end of the first section is given on a part-stave at the bottom of the page without a flat signature, and is followed by 'verte folium inveniens residuum' / 157: 1 uc.

Underlay; fully underlaid in the Superius, with sectional incipits for the other voices. The Tenor - it if should be texted at all - can only carry occasional lines of the Trent 88 text. Likewise, words have to be omitted in the Contra, notably at the start and also at 24. The first section's second half seems much more comfortable with the Trent 88 text than its opening.

Bibliography; de Van, Guillaume (ed), Dufay Opera Omnia I, no. 5 (edition after ModB, 1947). Planchart, A. (ed), Guillaume Dufay Opera Omnia part 1 no. 25 (online edition after ModB, 2008). Gerber, Sacred Music no. 10 (edition after Trent 88). Holford-Strevens, L., 'Du Fay the Poet? Problems in the Texts of his Motets' in EMH 16 (1997), pp. 97-165 (which suggests that Dufay wrote the ModB text). Nosow, *op. cit.* pp. 226 and 246-247. Allsen, M., Style and Intertextuality in the Isorhythmic Motet, 1400-1450 (Ph. D. dissertation, Wisconsin University, Madison, 1992) p. 220 (which connects this piece with other Dufay motets of the mid-1430's).

(ii) ModB;

[Superius]; 1: the initial 'M' of the ModB text in both upper voices is an indented red majuscule with boxed decoration, the m sign is om in all voices, & at 1-2 there is no lig / 4: replaced by sbr A dtd-sbr G m F / 14,1: natural ind by b / 20,2 & 21,1: the first of these notes is not col, and the second is col / 22: p div follows 2 / 27: no p div / 28: 1 & 2 ligd / 46,1-2 & rest: replaced by sbr rest & sbr C (intended for alteration) / 49: no p div / 57,1: replaced by br F br F / 69-70: no lig / 75: m sign given as cut-C in all voices, & the initial 'A' of the ModB text here is a majuscule A with red pen marks in all voices / 84,3-85,1: replaced by br C / 141: ModB reads m G m E m rest & m A / 151,2-152,1: replaced by sbr C sbr C / 159: the lower divisi has a sharp. The manuscript voice order is the same as in Trent 88.

[Contra]; 5-6: no lig / 8: 3 F / 9: replaced by m F m E br C / 11: no p div / 22,1: replaced by sbr E sbr E / 25: p div follows 2 / 51-52: no p div / 62: p div follows 2 / 80-81: no lig / 81,3-82,1: replaced by br A & then sbr A ligd to 83,1 / 93-94: not ligd / 112-113: likewise / 137-138: not ligd / 141: 2 D / 159-161: no lig / 181: not ligd.

Tenor; 1: the initial 'T' of the voice-name is a blue majuscule with red boxed decoration, given to the left of the first stave. The first clef is slightly indented. / 25: p div follows 2 / 37-42,1: given as one lig / 42: p div follows 2 / 45-52: all given as one lig / 56: as at 25 / 75 onwards: the second half of the Tenor is given at the bottom of the opposite page under the Contra / 75-82: ligd / 83: not ligd / 84-87: given as one lig / 95-98: ligd / 129-132: given as one lig / 143-146: likewise.

Underlay; the *Mirandas parit* text is fully and clearly given in both upper voices, and the Tenor has sectional incipits plus the internal sectional cue 'virginibus patris'.

ModB does not have many variants, and those that there are seem to be prompted by the text given in that reading. ModB also takes precedence over Trent 88 because it is the older of the two sources. As final thoughts here, some of Dufay's other cantilena pieces use cut-O as an opening, so cut-O followed by cut-C would be as acceptable for this piece as O mensuration followed by C. Also, this piece has a frequency of constructs

on E where the B is best not flattened to suit the F finals of the voices (see 17-19, 30-33 and 169-177). This seems relatively uncommon in polyphonic pieces with F finals from the 1430's onwards.

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4. *Salve Regina* (Trent 88 ff. 61v-64r, unicum, DTÖ VII inventory no. 235).

Text; setting of the well-known Marian Compline antiphon by Hermannus Contractus (our text is given in the same version as in *Stella celi* no. 1, omitting the third word 'mater'). The chant is only sketchily used in this setting. It is clearly paraphrased in the Superius at 1-13, and thereafter the next clear reference is the Superius cadence on E at 'clamamus' (49). The final Superius phrases of the first section (59-70) resemble the chant up to 'valle' but again reference seems weak. The following duet begins with a clear Superius reference to the chant at 'Eya ergo' (71-88, imitated by the first Contra) and the duet's Superius again refers to the chant at 'oculos...converte' (105-128). At 'Et Jhesum' the plainsong is briefly in the Tenor, but further reference is perhaps absent until the Superius passage 'ostende' (175-187). The 'O clemens' and 'O pia' sections seems to be free, and in the final section 'O dulcis Maria' is paraphrased in the Superius, initially in extended values.

[Superius]; 1: m sign given before first stave / 19: p div follows 2 / 38: p div follows rest / 71: 'Duo' ind in Contra primus only / 132: following 1, two double custos are given / 201: written on a short end-of-stave extension / 230: no custos / 231: m sign given before stave. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 11: 2 is sbr / 12: 1 & 2 are both sm (other ways around the dissonance problem here can be found, and our solution is merely the most consonant one) / 36: 2 dtd / 43: m rest instead of sbr rest / 46-47,2: written on a short end-of-stave extension / 61,2-3: likewise / 71: m sign given before first stave on a new page-opening / 128: single custos only / 132: likewise / 196,5-197,1: uc / 201: as at 128 / 230: likewise.

Tenor; 1: p div follows 2 / 26: p div follows 2 / 63: p div follows rest / 70: 1 is br, and 'Eya pausat' here is an unusual way to indicate a 'Tacet' direction. The same direction is not given in the second Contra. / 132: single custos only / 143: b ind before 141 / 187: as at 132 / 191: p div follows 2 / 193: likewise / 196: likewise / 201: as at 132 / 230: as at 132 / 235: 1 uc.

Contra secundus; 23: p div follows 2 / 37-38: the octave-leap stem in the middle of this lig is clumsily drawn / 44: rests om (conj supplied) / 57: 1 uc / 58: p div follows 2 / 184: 1 F / 115: 2 D / 240: 4 col err, but with 'a' (for 'alba') given underneath.

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

Bibliography; Gerber, Sacred Music no. 16 (edition). DTÖ 53 pp. 43-46 (edition, 1920). Curtis, G. and Wathey, A., 'Fifteenth-Century English Liturgical Music: A List of the Surviving Repertory' in RMARC 27 (1994), pp. 1-69. This piece might not be insular, in spite of arguably English features like the sonorous four-part texture and the 'Eya pausat' indication. It might only be English-influenced, as the partial borrowing of the *Salve Regina* plainsong may be a continental rather than an insular trait. Gerber's critical commentary (p. 51) refers to the composer as an 'amateur', but this is surely the wrong word to describe whoever wrote this lengthy and carefully-written setting which studiously avoids consecutive octaves between its frequently crossing lower parts. The following piece in this edition (*O quam glorifica*) is only a few pages away in Trent 88, and may be informative regarding the origin of this *Salve Regina* setting. *O quam glorifica* has a duple section in a fairly developed style which includes small dotted values (i.e. at 127) and a cadence involving a diminished progression. Both of these features seem to be continental rather than English. The two pieces could easily be the work of a single composer, and the similar full-textured cadences followed by imitative writing in both works (respectively at *Salve Regina* 10-17 and *O quam glorifica* 45-49) is surely persuasive

of common origin. The *Salve* setting perhaps also features more than the usual amount of dotted minim-semiminim pairs for an insular setting.

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5. *O quam glorifica luce* (Trent 88 ff. 67v-69r, unicum, DTÖ VII inventory no. 238).

Text; expanded version of a rhymed Responsory for the Assumption found in Freiburg-im-Breisgau, Universitätsbibliothek ms 301, f. 261r-v. (This is a mid-fourteenth-century manuscript of prayers and other devotional texts in both Latin and German.)¹ The start of the Trent 88 text differs slightly from the earlier version, and our version adds an editorial line towards the end, which completes a rhyming couplet.² The stanzas are slightly irregular (possibly this text is best not reduced to units of 4-6 lines). This piece is probably freely composed for most of its length, but the Tenor's second-section opening (70-86) resembles the start of the well-known antiphon *Ave Regina celorum, Ave domina*. Therefore the Marian text might not be contrafact. Our text version is slightly different from that in the Gerber edition, as is the translation here.

O quam glorifica luce
Splendet virgo davitica
Inter choros angelorum
Civium que supernorum.

Morte premi non potuit
Que Christum de se genuit
Igitur* assumpta cum corpore
In celesti palacio
Mater coniuncta filio.

* ms 301 gives 'sed' instead of 'Igitur'

O quam pulchra, et quam decora
Que ascendit ut aurora
De hac valle miserie.

Candor est lucis eterne
Maiestatis sempiterne
Speculum sine macula
Castitatisque regula.

Ergo iam non dubitetur
[Nec amplius disputetur]**
De carnis Assumptione
Sed credamus pia fide
Quoniam celi patria
Assumpta regnat Maria.

** line missing here. Editorially supplied.

¹ See Hagenmeier, W., Die lateinischen mittelalterlichen Handschriften der Universitätsbibliothek Freiburg im Breisgau (Wiesbaden, 1980) p. 70. The text concordance is not identified therein, and was discovered by Rebecca Gerber.

² Both the finalisation of the text and the translation here are the work of Leofranc Holford-Strevens (private communication, 2000). I record my thanks here for help with this text.

*O in what glorious light
shines the virgin of David's line
amongst the choir of angels
and the city lying on high.*

*She could not be crushed to death
who bore Christ from herself
but was received with her body
in the heavenly palace.*

*O how beautiful and how comely
is she that rose like the dawn
from this vale of misery.*

*She is the whiteness of eternal light,
of majesty everlasting,
a mirror without flaw
and the pattern of chastity.*

*Therefore let there be no more doubt
[nor any more dispute]
concerning the bodily Assumption
but let us believe by pious faith
that in the fatherland of Heaven
Mary reigns after her Assumption.*

The Freiburg manuscript's version of the text is as follows.

O quam glorifica luce
Splendet virgo davitica
Inter choros angelorum
Civium que supernorum.

Morte premi non potuit
Que Christum de se genuit
Sed assumpta cum corpore
Gaudet perhennum tempore.

[Superius]; 8,4: natural ind by b / 38: 4 uc / 61,2-3: likewise / 70: at the start of the second page-opening the m sign is given before the first stave / 176: 1 G. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 14: 1 & 2 are dtd-m & sm (corrected for the sake of consonance) / 47: 4 D / 65: rest om (conj supplied) / 119: 2 D (below) / 181: not dtd.

Tenor; 21: ns / 28: 2 is sbr, intended for alteration / 34: p div follows 2 / 35: as at 28 / 97: Trent 88 reads sbr sbr (emended for the sake of wordsetting) / 156: ns.

Contra secundus; 31: 3 C / 35: p div follows 1 / 46: 2 B / 48: 1 uc / 54: natural ind by b before 1, & p div follows 2 / 58: ns / 80: 2 & 3 are both sm / 180: ns.

Underlay; almost fully texted in the Superius (taking into account breaks for lower-voice trio interludes) and with sectional incipits for the lower voices in the first section only. The words ‘Civium que supernorum’ are not given in the Superius.

Bibliography; Gerber, *Sacred Music* no. 19 (edition). See also the notes to *Salve Regina* no. 4 for a possible piece by the same (presumably continental) anonymous.

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6. *O pulcherrima mulierum*

- (i) Trent 88 ff. 69v-70r, four voices (DTÖ VII inventory no. 239);
- (ii) Schedel ff. 79v-80r (no. 69), four voices, measures 1-24 only;
- (iii) BerK ff. 49v-50r (no. 42), three voices, fragmentary;
- (iv) Columbia ff. Nv-Or, three voices, fragmentary;
- (v) Cracow 8a ff. 2r-2v, three voices, fragmentary;
- (vi) Florence 2356 ff. 33v-34r, three voices, with cipher ascription;
- (vii) Lucca f. 53v (no. 22), three voices, fragmentary;
- (viii) Pix ff. 1v-3r, three voices;
- (ix) Trent 93 ff. 368v-369r, three voices (DTÖ VII inventory no. 1838).
- (x) SevP (index only), ‘[O] pulcerrima’.

There is also a ‘cantasi come’ citation in Rome, Vatican Library, ms Chigi I.VII.266 f. 292v, ‘O santissima prega Iesù, cantasi come: O pulcerrima mulierum’ (information here taken from Fallows, *A Catalogue of Polyphonic Songs* p. 591).

Text; compilation of phrases from Songs of Songs chapters 5,9, 2,10 and 2,14. Variants of this text occur in other fifteenth- and sixteenth-century works. For example, the Arnold de Lantins *O pulcherrima mulierum* motet, and also *O pulcherrima mulierum* / *Girum celi circuivi* in CS 15 (which is possibly by Busnois).

(i) Trent 88;

[Superius]; 1: the clef is given on the bottom stave line throughout, which makes this voice consistently a third too high. All other extant readings give this voice starting on D instead of F as in Trent 88. All subsequent variants will be recorded at our edition’s D pitch. / 6: erasure follows 1 / 12,3-4: these notes are squashed in / 52: 1 B (corr to C despite other sources giving B here, and emended for the sake of consonance with the new Contra secundus). The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 1: as with the Superius, this voice is copied a third too high. Also, the m sign is om. / 12: clef change is in mid-stave with direct, but the voice is still a third too high / 14: 5 is sbr, & 6 is not dtd (corr using Pix) / 27: 1 & 2 not col (corr using Trent 93) / 28,1: squashed in as a correction / 38,1: this sbr C has unnecessary diagonal marks on either side of the note correcting it to D / 40: rest om (conj supplied).

[T]enor; 24,1: this divisi note consists of two breves joined by stem on the right side / 25: ns.

Contra secundus; 1: this voice is grammatically inessential, it is probably not part of the original motet, and it may be omitted if desired. Also (as with the two topmost voices) this part is written a third too high. / 11: 3 D (corr using Schedel) / 14: 3 m (corr using Schedel) / 15: 1 sm (corr using Schedel) & following the rest an end-of-stave direct indicates an upward leap of a fourth. However, on the following stave the clef is unchanged and is still wrong. / 20,2-5: this passage is written over an erasure, and is copied twice (the first batch of notes are all a tone too high). / 29: the clef change here is at the start of a new stave, but the part is now a third too low / 36: 2 & 3 are G F / 43: 4 D / 51-52: none of these notes are colored, & 52,2 is om (conj supplied) / 54: 1-4 om (conj supplied).

Underlay; fully texted in the Superius, with opening incipits in the lower voices. The initial Superius 'O' is given twice (at the start & at 6,1). Our score permits a Tenor note-split at 25-26, & has the following text repeats. 'Vox' in the Superius at 42 (as in Trent 88) and 'in auribus meis' for both Contra parts in the trio passage at 36-40.

Bibliography; Gerber, Sacred Music no. 20 (edition after Trent 88, starting on F). Strohm, Music in Late Medieval Bruges pp. 254-256 (edition after Trent 93, starting on D) & p. 140 (with a suggestion that this piece may be the work of Plummer). Fallows, A Catalogue of Polyphonic Songs 1415-1480 p. 591 (which lists all sources). Perz, M. 'Sulle trace del "Canzoniere di Cracovia" del 1470 circa; il frammento 8a della Biblioteca jagellonica a Cracovia' in Cavallini, I., (ed) Studi in onore Giuseppe Vecchi (Modena, 1989) pp. 235-245 (discussion and illustration of Cracow 8a).

The 'si placet' part given only in Trent 88 and Schedel is not an inspiring addition to the piece. It causes problems at some cadences (see 16 and 55) plus other dissonances (see 37 and 51) and has halting characteristics which are typical of some other added Contras.

(ii) Schedel;

[Superius]; 1: the whole part is written with C clef on the second stave line up, which is only given for the first stave (1-11) & 1,2 is not dtd / 4: no cor / 9: 3 & 4 are dtd-m & sm / 12: 1 not dtd, & 4 is om / 24: single custos in all voices, & no more music is given after 24 in any voice. The manuscript voice order is the same as in Trent 88.

Contra primus; 1: m sign om, & the upper part is written at a pitch which implies C clef on the fourth line up, but no clef is given. The clef is only given on the first stave (1-14,4). / 2: 4 C / 4: no cor / 12: no clef change / 14: 5 & 6 are F E / 15: 2 D.

Tenor; 1 m sign om, and the whole part is written with clef on the middle stave line which looks like C clef with a small mark but probably acts as an F clef. This clef is only given on the first stave (1-16,3). / 12: 1 not dtd / 13: rest given as m rest / 15: 4 & 5 are sbr m / 24: no divisi.

Contra secundus; 1: m sign om, & the whole part is written with C clef on the fourth line up which is only given on the first stave (1-6,2). / 1,1-2: replaced by br D / rest in 3: replaced by m rest & m E / 4: cor over 1, & also over 2 / 5: 1 is C, but still has a flat before it / 9: no lig / 10: 1 & 2 are F E / 14: 2 G / 15,4 & 16,1: replaced respectively with m A sbr F, & from 15,4 onwards this voice is consistently a third too high / 16: superfluous sbr rest follows 5 / 22: 1 & rest replaced by dtd-sbr D.

Underlay; only the Superius is texted up to 'veni' (24) here the music ends.

Schedel is incomplete, is full of errors and anomalies, and is probably not of much practical use. At least one or two other pieces in Hartmann Schedel's music collection are entered equally badly.

(iii) BerK;

[Superius]; 1: the m sign is om in all three voices, and each voice is indented and begins with elaborate majuscule penwork initials which cover two staves each. The Superius has 'O', and the other voices have 'C' and 'T' for 'Contra' and 'Tenor' respectively. / 8: 3 replaced by sbr A / 11: cor over 1 instead of cs / 17: cor over 1 / 19: erased sbr C follows 3 / 23: 2 D / 24: one measure's rest follows 24 in all voices and the Superius has a double custos following. The Contra has a single custos and the Tenor has none. / 25: the second page-opening begins with an initial 'O' like the one at the start / 35: 4 is dtd, 5 & 6 are sm & are followed by sm B / 41: no lig / 47,5-48,3: BerK reads dtd-sbr A plus m F dtd-m E & sm D sm C (the latter two notes should probably both be f) / 53: 6 not dtd / 54: 2 m / 54: 7 replaced by sm F sm G / 55: 4-7 replaced by sbr D m C / 56: treble instead of double custos. The manuscript voice order is Superius-Tenor-Contratenor.

C[ontra]; this part refers to the Contra primus in our score, and the entire voice is written with C clef on the fourth line up. / 2: 4 C / 4: no cor / 11: cor over 1, & this br is imperfect & is followed by a sbr rest / 12: no clef change / 14: 1 & 2 are both m / 16: 5 & 6 replaced by sbr G / 24: cor over 1, and no more music is given after 24 since the right-hand page for the second half of this part and the Tenor is missing.

T[enor]; 1: this voice is written with F clef on the middle stave line / 13: 2 G / 15: 4 & 5 are sbr m / 24: this divisi note is given with a left-hand joining stem and a cor both above and below the notes / 28: following this rest no more music is given for this voice.

Underlay; BerK has no text at all apart from the ornamental initials mentioned.

BerK presents a tidily copied version with few mistakes, and a credible Superius variant at 48.

(iv) Columbia;

[Superius]; this is on a very deteriorated page of which only a central scrap survives, now kept as the final page of the fragments. The Superius in question is on the verso side, and on the recto side is part of a *Salve Regina* by Leonel Power. Only part of the Superius remains: the passages concerned are 7,3-12,2 / 18,1-24 / 29,3-35,1 / 45,3-48,1 (a few upward stems before the last passage are also visible). The only variants which I can see are that 8,3 is replaced by sbr A and there is no cs above 11,1.

Contra; this voice is the Contra primus in our score. This page (which is now kept as the third verso of the Columbia fragments) contains the Contra and Tenor and is badly deteriorated. 1: m sign om, & the entire voice is copied with C clef on the fourth stave line up. However only the clef on the first stave (1-13) survives. / 4: no cor / 5: 1 & 2 replaced by dtd-sbr F m F, & 5,3 is uc due to a lacuna / 14,1-4: uc due to marginal deterioration / 20,4: uc due to lacuna / 23,1: likewise / 25-26: Columbia reads sbr A m B dtd-sbr upper D sm C m D m E m C sbr A / 27: Columbia reads sbr C m A plus another note (probably m F) made uc by lacuna / 28: 2-5 replaced by m C m A sbr A / 32,1: uc due to lacuna / 33,4-36,1: mostly obliterated by lacunas / 36: 2 & 3 are dtd-m & sm / 39: 1 & 2 replaced by col sbr F (ligd to 38,3) & col m E / 40: 1 is not dtd, & no rest / 44: 2 & 3 replaced by sbr G / 44,4-47: this passage is damaged by lacunas and is almost illegible / 51-52: no lig / 52: 2 C (below) / 52-53: no lig / 53: no minor color / 53,6-54,3: missing due to marginal deterioration / 55,2-3: replaced by m C sm B sm A.

Tenor; 1: m sign om, and clef not legible / 13: 2 E / 15: 4 & 5 are sbr m / 24: the lower note is colored as a divisi instead of the upper one. The upper note has a cor above it, & the lower one an inverted cor below. / 31,2: uc due to lacuna / 36-37,2: not legible due to marginal deterioration / 39,4-40,1: uc due to lacuna / 44: 1 & 2 replaced by dtd-m F sm E / 46,4-47,2: ligd / 52: 1 dtd to avoid imperfection by subsequent values, & after this note no more music survives.

Underlay; Columbia appears to have had a texted Superius, a partially texted Contra, and a Tenor with a starting incipit.

The Columbia reading has quite a few variants, and in its complete state it might have been a fairly unreliable copy.

(v) Cracow 8a;

This reading preserves part of the Tenor (with some added notes before the normal Tenor entry-point in other readings) and follows the Tenor with part of the original higher Contra.

Contratenor: 1: this voice is named 'Contratenor huius', the m sign and clef are both om, and all that survives of this voice is given with a C clef on the fourth stave line up / 4: no cor / 8,2-3: minor color / 9,3: corr from col err / 12: no clef change / 14: 1 & 2 are both m, & 3-4 have minor color / 16,5-6: given as uncolored sbr & m, and perhaps these should be filled minor color notes / 20: 2 F / 24: cor over 1, written as a cs / 25-28: Cracow 8a reads sbr A m B sbr D m D (corr from col err) plus m E sm C sm B sbr A plus m rest, & sbr C

m A m F dtd-sbr A m B dtd-m C & sm A sbr A m G / 31: 2 & 3 replaced by m D sm C sm B / 32: following the two rests here no more music is given.

[Tenor]; 1: this part is clefless & the m sign is om, but either C clef on the top stave line or F clef on the middle line can be assumed. It begins at 6,3 on the start of a new stave (there must have been some notes before this) and the music up to the end of measure 10 is given below - reference to our score shows that this addition is partly taken from the Contra secundus in other sources.



18: this ligd note looks like an br rather than a mx / 24: no divisi / 41: 5 uc (looks like D rather than C) / 48: 3 G / 53,4-5: minor color / 54: 3 & 4 are m F m D / 56: no custos.

Underlay; no text is given apart from the first Contra's voice-name.

Cracow 8a probably preserved a three-part version which - on the evidence of the variants listed above - might have been a little different from the Trento and central-tradition versions.

(vi) Florence 2356;

[Superius]; 1: the title 'o pulcherrima mulierum' is written above the music in a later (Italic) hand and is followed by musical doodling. The entire part is written with C clef on the second line up, the m sign is om, & in the left margin is a boxed majuscule white 'P' surrounded by solid infill. Beneath this is the word 'PULCHA' in uppercase letters, presumably written by the same hand that added the title. / 4: no cor in either upper voice / 6: 1 & 2 are dtd-sbr & m / 8: 3 & 4 replaced by sbr A / 11,1: cs replaced by cor / 16: 4 & 5 replaced by sbr D / 21: 2 D / 41: no lig / 48: 2 replaced by dtd-m D & sm C / 53,6-57,2: replaced by m F m G / 55: 4-7 replaced by sbr D m C. The manuscript voice order is Superius-Tenor-Contratenor.

[Contrat]enor; 1: this voice refers to the Contra primus in our score. The entire part is written with C clef on the fourth line up, the m sign is om & the voice-name is incomplete / 1,1-2: replaced by br D / 11: 1 replaced by imperfect br D with sbr rest following / 14: 1 & 2 are both m / 16: 5 & 6 are both m / 23: 2 B / 24: cor over 1 / 25: 2 is B, & the rest is replaced by m D / 26: 1 & 2 are both m / 27: 1 & 2 are not col, & 4 is replaced by sbr A m A / 28: 2-5 replaced by m C m A sbr A / 36: 2 & 3 are dtd-m & sm / 37: 5 B / 38: 2 D / 38-39: no lig / 39: 1 & 2 replaced by dtd-m F sm E m D / 44: 2 & 3 replaced by sbr G / 51-52: no lig / 52-53: likewise, & 53,1-2 are not col / 54: 2 replaced by minor color sbr D m C, & 54,5 is G / 55: 2 replaced by m C sm B / 55,3-57: written on a short end-of-stave extension, & no custos given.

Tenor; 1: the entire part is written with F clef on the middle stave line / 15: 4 & 5 are sbr m / 24: neither notehead is col, and there is an upside-down cor under 1 as well as a normal cor above it / 38: no lig / 41,2-57: the end of the Tenor is copied on the bottom of the facing page due to lack of space, & the continuation is indicated by a pointing hand sign / 45,4-46,2: ligd / 48,3-4: no lig / 49: 2 replaced by sm B sm C,

Underlay; Florence 2356 gives full text in the Superius (with 'amicha' for 'amica'), the Tenor has the incipit 'O pulcherrima', and the Contratenor has 'O pulcherrima mulierum'.

The Florence 2356 seems reliable by itself, but is distant from Trent 88 and has a variant Contratenor at 25-28.

(vii) Lucca;

[Superius]; 1: only this voice survives from the Lucca reading since the rest was on a right-hand page which has been lost. At the start the clef (C clef on the second line up) has been given twice, and the first line of music is indented - probably because of space left for a majuscule initial. Also the m sign is om. / 4: 1 has a colored divisi A above it / 7: no lig / 8: 5 replaced by sm F sm E / 11: no cs / 12: 3 has sharp, ind under this note / 23: 3 replaced by dtd-m F sm G / 24: single custos follows 1 / 35: 4 & 5 replaced by dtd-m sm / 48: 4 A / 53,6 & 54,2: replaced by m F m G / 55: 5-7 replaced by sbr D m C.

Underlay; the Lucca Superius is fully texted and looks particularly clear in its intentions - some of which differ from the textings decisions in our score.

Lucca was probably a three-voice copy. The bottom of the single page that survives contains no other voices. Some of its readings are simpler than those in Trent 88.

(viii) Pix;

[Superius]; 1: on both page-openings for this piece all voices have boxed & coloured majuscule initials ('O' on both pages for the Superius, and first letters of voice-names for the two other parts). Both pages also have marginal floral and leaf decoration. The entire Superius is written with C clef on the second stave line up. / 4: no cor in either upper voice / 8: 3-4 replaced by sbr A / 24: all parts have a br rest after 1 / 25-57: given on the second page-opening, with an illuminated majuscule for the 'O' of 'Ostende' / 35,4-6: replaced by dtd-m D & sm E sm C sm B / 47: 5 & 6 replaced by sbr A / 48,2: replaced by dtd-m E sm D / 52: 1 B / 53,6-57,2: replaced by m F m G / 55,4-7: replaced by sbr D m C. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: these notes refer to the Contra primus in our score. The entire voice is written with C clef on the fourth stave line up / 2: 4 C / 11: cs over 1 / 14: 1 & 2 replaced by m D m C / 16: 5 & 6 replaced by sbr G / 24: cor over 1 / 25: at the start of the second page-opening the m sign is rptd in both lower voices / 25,2-rest: replaced by m B dtd-sbr upper D / 26-27: Pix reads m E m C sbr A plus m rest & sbr C m A m F & dtd-sbr A / 28: 2-5 replaced by m C m A sbr A / 36,2-3: replaced by dtd-m A sm B / 37: 5 B / 38: 2 D, & no lig at 38-39 / 39: 1 replaced by col sbr F col m E / 40: 1 not dtd, & no sbr rest / 51-52: no lig / 52: 2 C / 53-54: no lig / 54,2: replaced by dtd-m D sm C / 55: 2-3 replaced by m C sm B sm A.

Tenor; 1: the entire voice is written with F clef on the middle stave line / 15: 4 & 5 are sbr m / 52: 1 dtd to avoid imperfection by subsequent values / 55,2-56: given on facing page to right, due to lack of space.

Underlay; Pix texts the Superius fully and has partial text in its two lower voices.

The Pix version seems quite reliable (especially for the variant passage in the Contra at 25 onwards) and is not too distant from the essential voices of the Trent versions.

(ix) Trent 93;

[Superius]; 1: the entire voice is written with C clef on the second stave line up, but after the first stave (1-14,3) all subsequent staves also have additional C clefs on the bottom stave line which are crossed out / 12: 3 is col and looks like a correction to sbr, despite having an upward stem. Also 12,4 is om. / 35: 3 uc / 52: 1 B / 53,6-54,2: replaced by m F m G / 57: no custos. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 1: these notes refer to the Contra primus in our score. The m sign is om, & the first stave up to 11 begins with C clef on the middle stave line / 11: cor over 1, & following this note is a mid-stave clef change to C clef on the fourth line up. Subsequent staves (from 14,5 onwards) have additional C clefs on the middle stave line which are crossed out. / 14: 5 is sbr / 24: cor over 1, written as a cs / 25: replaced by dtd-sbr A m B sbr upper D / 27: replaced by sbr C m A m F sbr A plus superfluous m rest / 28: 2-5 replaced by m C m A sbr A / 40: no rest given, & 1 is not dtd (the rest would not be needed in the three-part version, and the single note

here would be a perfect br anyway) / 57: no custos.

Tenor; 24: both the main note and the divisi have coronas above them / 52; 1 is added to ensure that it is not imperfected by subsequent values / 57: no custos.

Underlay; Trent 93 has full text in the Superius, partial text in the Contratenor, and an incipit at the start in the Tenor. The Contratenor texting appears to have been added in a later hand than the rest of the copying.

Trent 93 is close to the essential voices of the Trent 88 version.

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7. [Frye]; *Salve virgo mater pia* (Trent 88 ff. 70v-71r, unicum, DTÖ VII inventory no. 240).

Text; an otherwise unknown metrical Marian poem which looks as though it has been set to already existing music - namely what might be the missing troped Kyrie to Frye's *Missa Summe trinitati* in Brussels 5557. The cantus firmus (elaborated in the Tenor) is a Responsory for Trinity Sunday (see AS pp. 292 & 572). Although stylistically and mensurally similar to the Frye Mass movements, some degree of editing may have been involved prior to this piece being copied into Trent 88. The music is in a single section, whereas the Mass movements are multisectional. Secondly, many repeated notes (particularly in the lower voices at anacrusic entries as well as at 1-2) suggest that the music and text here are not a particularly good match. Perhaps the original troped Kyrie text fitted the music better, and it may have been discarded at Trento (or at a prior copying stage) due to such tropes having fallen out of use at the time and place of re-texting. This piece may (or may not) have been part of a Mass-motet cycle, in which the Marian movement replaces the Kyrie. However, if it was sung as *Salve virgo mater pia* with the Frye Mass movements, no other copies of these have survived from northern Italy. The text as given here is adapted from the version and translation given in Gerber, *op. cit.* pp. 53-54.

Salve virgo, mater pia,	ms: 'pya'
Ex te carnem, O Maria,	
Verbum patris induit.	

Salve per quam nos redemit	
Christus mortem dum peremit	ms: 'xpus'
Et nobis condoluit.	

Salve celorum regina,
Per quam datur medicina
Iudeis et gentibus.

Salve vite reparatrix,
Facta reis imperatrix
Tenebris sedentibus.

Tu fac verbum incarnatum	
Nos sentire complacatum	
Tuis [dulcis] precibus.	'dulcis' editorially added here to make a regular line

Nos a culpa, nos a fece
Munda tua pia prece ms: ‘pya’
Et a peccati sordibus.

*Hail, Virgin, merciful mother,
from thee, O Mary,
did the Father's word put on flesh.*

*Hail, by whom Christ redeemed us
when he slew death
and suffered with us.*

*Hail, queen of heaven
through whom healing is given
to Jews and Gentiles.*

*Hail, restorer of life
made empress over the guilty
that sit in darkness.*

*Make us perceive
that the incarnate word hath been assuaged
by thy [sweet] prayers.*

*Cleanse us from guilt, cleanse us from filth,
by thy merciful prayer
and from the grime of sin.*

[Superius]; 1: this is a very strange-looking copy which is probably the work of two scribes. One (probably Wisser) has written the clefs on the right-hand page. The other scribe copied most of the music but has done so on a left-hand page which has start-of-stave extensions into the left margin for all left-page staves except the bottom one (which is an additional stave anyway). These considerations seem to have been prompted by trying to fit a lengthy piece onto a single page-opening. Also, the initial 'S' of the Superius text is a small majuscule. / 31: 3 G / 45: 1 & 2 om (conj supplied) / 54: 4 C / 57: 3 B / 64: 1 is br / 65: 3 & 4 added on a short end-of-stave extension / 87: 1 A / 92: 1 F / 139: 2 D / 143: erasure follows 1.

[T]enor; 1: m sign om / 17: 2 has sharp / 42: 1 is sbr / 43-80,2: this portion of the Tenor is given on an extra stave at the bottom of f. 70v, probably added by the scribe to make sure that all of the music would fit onto a single page-opening / 62: superfluous sbr G follows 2 / 151: single custos only.

Contra; 1: the voice-name has been written in full by the music and main text scribe, and ‘[C]ontra’ follows immediately afterwards in a larger hand, probably that of Johannes Wissner. Also, the m sign is om and the first clef has a double custos immediately after it. These anomalies and the voice-name anomaly point to two copyists handling this page. / 7,3-9,2: written on a short end-of-stave extension / 28,3-31,2: likewise / 81,1-2: these notes are both written over an erasure and each has an ‘a’ (for ‘alba’) under them to make sure they are read as minims and not as semiminims / 137,2-151: the end of the Contra is given on an added part-stave at the bottom of the page / 139: 3 D / 151: no custos.

Underlay; apart from a few omissions all voices are fully texted, but the underlay seems quite haphazard and our score differs considerably in text placement from Trent 88. The following additional anomalies also occur: Tenor; 31-34: 'Salve' is written above and over an erasure / 40-43: 'xpus' is given for 'Christus' here as in the Superius / 118: 'Tuis' is given following 'complacatum', but I prefer to text the Tenor here to match the

other voices closely. Contra; 40-62: 'mortem' is given under the rests here / 63: I have added an editorial part-word on an entry here, on the basis that it is probably the least worst solution to a Contra entry at the end of a phrase in the other voices / 131: Trent 88 gives 'Nos a fece' here.

Bibliography; Gerber, *op. cit.* no. 21 (edition). Kenney, S. (ed), Walter Frye Opera Omnia (CMM 19, 1960) pp. 21-24 (edition). Trowell, B., article 'Frye, Walter' in The New Grove, 1980 (with a suggestion that the Trent 88 motet may have originally been a troped Kyrie, possibly using the *Conditor Kyrie* trope). Curtis, G., The English Masses of Brussels ms 5557 (Ph. D. dissertation, Manchester University, 1979, 2 vols), II, pp. 26-29 (edition). Curtis, G. (ed), The Brussels Masses (Early English Church Music 34, 1989) pp. 188-189 (which also suggests that this motet was originally a troped Kyrie, plus edition of Brussels 5557 Mass with Trent 88 motet on pp. 69-74). Cook, J., Mid-Fifteenth-Century Mass Cycles in Continental Sources (Ph. D. dissertation, Nottingham University, 2 vols, 2014), I, pp. 149 & 168 (on p. 149 Cook emphasises the difficulty of proving that this motet is contrafact). Snow, R. 'The Mass-Motet Cycle...' in Reese, G. & Snow, R. (eds), Essays in Musicology in Honor of Dragan Plamenac (Pittsburgh, 1969), pp. 301-320 (with a suggestion that this motet be may be part of a Mass-Motet cycle).

8. *Salve Regina* (Trent 88 ff. 200v-203r, unicum, DTÖ VII inventory no. 343).

Text; setting of the well-known Marian Compline antiphon by Hermannus Contractus (our text is given in the same version as in *Stella celi* no. 1, omitting the third word 'mater'). The chant is mostly paraphrased in the Superius of this extended setting, but there is a little lower-voice participation (i.e. in imitative and anticipative passages, at 113-122 where the Tenor has the 'illos tuos' portion of the chant, at 122-134 where the Contra is similar to the chant at 'misericordes', and at 134-147 where the Tenor resembles 'oculos' in the chant). The latter three references seem to be a little sequence of chant references in descending voice order. At the start of the 'O pia' section (234-236) the Tenor briefly has the chant again.

[Superius]; 38: 3 corr from col err / 49: 3 G / 99,1-100,2: the G A G here corresponds to the chant notes at this textual point ('Advocata') and therefore the first G has not been emended even though it creates a second against the Contra. / 107: 1 m / 234: m sign O rptd in Superius & Tenor at start of 'O pia' section / 248: m sign rptd in all voices at start of final section. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 15: p div follows 2 / 20: 3 C / 50: 1 E / 63: p div follows 2 / 82: 2 G / 117: 1 A / 138: 2 G / 149-151: om (conj supplied) / 224: 2 E / 230: 2 is sbr, & 6 B / 231,1-2: Trent 88 reads m C sbr D / 256: 4 A / 273: 3 is sbr A, & 4 is om (conj supplied).

Tenor; 87: 4 om (conj supplied) / 148: written over an erasure / 218-223: given on a part-stave at the bottom of the page due to lack of space above / 224 & 225: each of these notes has a cor above it.

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

Bibliography; Gerber, Sacred Music no. 46 (edition). DTÖ 53 pp. 47-49 (edition, 1920). Curtis & Wathey, *op. cit.* (suggesting English origin).

This is a curious composition which features more dissonance than some other pieces in this collection (which may be due to the unskilfulness of the composer). I find upper-voice consecutive fifths (at 2-3), lower-voice fifths (at 224-225), Superius-Contra seconds at 42 and 99, and odd-sounding passages at 206 (due to the Superius) and 72 (due to the Contra). The Contra is also dissonant at 58, and there is an unexpected sixth at the start of measure 232. This piece relies more on parallelism and first-inversion progressions than many of the works in Trent 88, and a few features may indicate English origin or at least an imitation of English styles (see the Contra triplets at 110, and the English-looking Superius figure at 256). The rhythmically feminine cadence at 88 is also a feature of works by Plummer and others. This may also suggest an English composer,

as might the downwardly migrant behaviour of the chant at 'illos tuos misericordes oculos'. See the commentary to Composite Mass 1 (no. 24 in this instalment) for a suggestion that the Sanctus of this Mass might be the work of the same composer as this *Salve Regina*.

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9. *O sidus Hispanie* (Trent 88 ff. 205v-207r, unicum, DTÖ VII inventory no. 346).

Text; Magnificat antiphon from a thirteenth-century rhymed office for St. Anthony of Padua, possibly by Julian of Speyer. See Gamboso, V. (ed), *Giuliano da Spira: Officio ritmico e vita secunda* (Padua, 1985) p. 232, with the chant associated on p. lix. This chant has no relationship to the Trent 88 piece, and the text is related to Julian's *O proles Hispanie* which also features with the text here in the following piece in this edition (by Dufay). See below for reasons why *O sidus Hispanie* might not be original to the Trent 88 setting. Our text and translation largely follow that in Gerber, *op. cit.* p. 78. There is some dispute as to the text's authorship. Hilaire de Paris attributes it to Simon de Montfort.³

O sidus Hispanie
Gemma paupertatis
Anthoni, pars Sithie
Forma puritatis.

Tu lumen Italie
Doctor veritatis
Ut sol nitens Padue
Signum claritatis.

*O star of Spain
Jewel of poverty
Anthony, peer (or part?) of Scythia
Model of purity.*

*Thou light of Italy
Teacher of truth
Like a sun shining at Padua
Mark of brightness.*

[Discantus primus]; 1: the voice order on both page openings is Discantus primus-Tenor-Contra primus (on the left-hand pages) & Discantus secundus plus Contra secundus on the right-hand pages. / 38: 3 not dtd / 48: m sign given before stave at start of second page-opening / 54: 2 F / 132: 1 B. The manuscript voice order is Discantus primus-Tenor-Contra primus-Discantus secundus-Contra secundus.

[Discantus secundus]; 36: p div follows rest / 130: 1 D / 137: 2 E / 138: 1 F.

Contra secundus; 19: 3 uc / 28: p div follows 3 / 102: 2 D.

Tenor; no discrepancies.

Contra primus; 26: 1-3 are dtd-sbr F sbr upper C & m A / 47: no custos / 98: 1 dtd.

Text; fully underlaid in the two Discantus parts, with sectional incipits for the lower three voices. In both sections there does not seem to be enough text for the upper voices without resort to editorial repetition (see

³ Hilaire de Paris, *Saint Antoine de Padoue: sa légende primitive, et autres pièces historiques, avec des sermons inédits et nouveaux et un manuel de dévotion* (Montreuil-sur-Mer, 1890), p. 326.

37-47 and 111-142). This leads me to suspect that the text given might be contrafact. Texting the three lower voices also seems problematic because of their extended values. Therefore wordless vocalisation may be in order except for the passage at 86-92 where there is an exposed lower-voice trio passage. In all voices, 'Hispanie' is given as 'yspanie' and 'Italie' (in the second section) is given as 'yitalie'.

Bibliography; Gerber, *Sacred Music* no. 49 (edition). *DTÖ* 76 pp. 75-76 (edition). Apart from the Gloria and Credo *Pax vobis* this is the only five-part piece in *Trent 88*, and its construction seems clumsy. Dissonances occur (see 18 and 34) and also consecutive octaves (41) plus parallel fifths at the final cadence. The Tenor appears to be freely composed, and this plus the two Contras provide a long-note support above which the two upper parts are frequently imitative. The harmonic resources are limited, and there are also short passages of repeated progressions in each section. Gerber (*ibid.* pp. 78-79) suggests that this equal-voice imitation and free Tenor connects it with Italian motet style. Oppositely, Charles Hamm in his chronology of Dufay's works cites a series of pieces which have imitative upper-voice openings but which are the work of northerners (*Elizabeth Zacharie* in *Trent 87*, and Brassart's *Ave Maria* and *Magne Deus potencie*).⁴ *O sidus Hispanie* may therefore not be the work of an Italian. Rudolph von Ficker attributed *O sidus Hispanie* to Dufay, probably because this piece is followed by Dufay's *O proles Hispanie* in *Trent 88* (see *DTÖ* 76 p. 105). Subsequent Dufay scholarship has - in my opinion - quite rightly rejected this attribution.

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10. [Dufay]; *O proles Hispanie* / *O sidus Hispanie*

- (i) *Trent 88* ff. 207v-209r, anon (*DTÖ* VII inventory no. 347);
- (ii) *Trent 87* ff. 113v-115r, G. Duffay (*DTÖ* VII inventory no. 88);
- (iii) *ModB* ff. 63v-65r, Dufay.

Texts; in *ModB* the two Contras have the same text as the previous item (*O sidus Hispanie*) while the Superius and Tenor have the following text, which consists of a Magnificat antiphon in the rhymed office for St. Anthony of Padua by Julian of Speyer (see Gamboso, *op. cit.* pp. 186). The chant associated with this Magnificat antiphon (Gamboso pp. xlii-xliii) is unrelated to Dufay's setting. The Contra text is taken from the same rhymed office. Our text and translation largely follow that in Gerber, *op. cit.* p. 79.

O proles Hispanie
 Pavor infidelium
 Nova lux Italie
 Nobile depositum
 Urbis Paduane
 Fer, Anthoni, gratie
 Christi patrocinium
 Ne prolapsis venie
 Tempus breve creditum
 Defluat inane. Amen.

⁴ Hamm, C., *A Chronology of the Works of Guillaume Dufay...* (Princeton, 1964), p. 72. The first work mentioned here is likely to be the work of Dufay.

*O offspring of Spain
 Terror of unbelievers
 New light of Italy
 Noble trust
 Of the city of Padua.
 Bring us, Anthony,
 Christ's advocacy of grace
 Granted [lest] those who have fallen
 Flow away wasted. Amen.*

Gerber's edition of this piece only sets this text and not the additional one for the Contra voices in ModB. I maintain the tradition of seeing this piece as bitextual as in the Besseler Dufay edition, and my chief reason is not only because ModB transmits other Dufay motets authoritatively, but also because the single-text version would have an unpleasant hiatus in the lower-voice trio passage at 35-42 (where just the *O proles* text would possibly not provide enough words for the music without repetition).

(i) Trent 88:

[Superius]; 1: the order of the voices in Trent 88 is Superius with Tenor below on the left-hand pages, and Contra primus on the right-hand pages with the Contra secundus below. / 77: single custos in Superius, & no custos in any of the other voices (ModB does not provide double custos here, but I supply it since there are sectional final longs here followed by a fermata passage). / 82: no custos in any voice (supplied since this is the end of fermata passage) / 85: 2 B (corr using ModB) / 88: single custos in the Superius, & double custos in all other voices / 97: b ind before 97,1 / 103: 2 om (supplied from ModB) / 121: no custos in any voice (supplied because here there is clearly a section-break before the 'Amen') / 145: 4 m (corr using ModB).

Contra primus; 1: all three lower voices lack their b sig in Trent 88 (supplied from ModB) / 9: 1 is sbr, intended for alteration / 14,2: not col, and in Trent 88 13-15,2 are ligd (corr using ModB by supplying the rest in 15, otherwise consecutive fifths with the Contra secundus result) / 17: p div follows 2 / 25: p div follows 1 / 27: 2 is sbr, intended for alteration / 37: clef change is in mid-stave & is given with a direct / 56: p div follows 2 / 59-60: not colored (corr using ModB) / 63: likewise / 70-71: these internal notes from a ligature are om (supplied from ModB) / 85: clef change is at the start of a new stave / 115: rest given as an m rest (corr using ModB) / 116: 3 C (corr using ModB) / 129: rest om (supplied from ModB) / 137: b ind before 136 / 156,1-2: written on a short end-of-stave extension / 157: clef change is at the start of a new stave.

Tenor; 10: b ind before 9 / 61: p div follows 2 / 83: 1 uc (colored?) / 84: 1 & 2 are both col, which is an error / 95: Trent 88 gives an imperfect breve and a sbr rest here (corr using ModB, since a dotted breve here avoids a brief second-inversion construct) / 17: p div follows 2 / 121: 1 is br.

Contra secundus; 27: clef change is at the start of a new stave / 57: p div follows 2 / 59-60: Trent 88 reads sbr rest plus br G br G sbr G (corr using ModB, for the sake of the texting) / 77: 1 has sharp / 107: p div follows 3 / 108: two fermatas are given above 108,2, with the second above the first / 135: 1 is sbr, intended for alteration / 144: p div follows 1 / 164: for the lower divisi note, natural is ind by sharp.

Underlay; the Superius is fully texted, and the three lower voices all have the incipits 'O proles Hispanie' and 'Christi patrociniū' for the O-mensuration section. Throughout, 'Hispanie' is given as 'yspanie', 'Italie' as 'ytalie', and 'Christi' as 'Xpi'.

Bibliography; Gerber, Sacred Music no. 50 (edition). Dufay Opera Omnia vol. I no. 6 (edition). Planchart, A. (ed), Guillaume Dufay Opera Omnia (online edition) part 1 no. 16 (edition). Cumming, J., The Motet in the Age of Du Fay pp. 233-235 (discusses the vertical texture). Fallows, D. Dufay (Dent, London, 1982) p. 237,

and Nosow, R., Ritual Meanings in the Fifteenth-Century Motet (Cambridge, 2012) pp. 190-191.

Both the mensural usage and the texture of this piece call for some comment. It is probably part of the assembly of music that Dufay deliberately put together for the feast of St. Anthony of Padua, and its use of cut-O in a first section and final section - unusually - may imply a fairly fast speed for these sections in contrast to the internal O section. I have interpreted cut-O here as being at twice the speed of O.⁵ In vertical terms the texture with its three equal lower voices seems to combine the melismatic nature of Dufay's earlier cantilena pieces (such as *Flos florum* and *Alma redemptoris II*) with a luscious four-voice texture involving interchange as in his *Ma belle dame souveraine*. This may be quite late for such a cantilena-style work (possibly dating from the 1440s).

(ii) Trent 87:

[Superius]; 1: the voice order is the same as in Trent 88, and on the first page opening all four voices have majuscule initials. The one in the Superius is the first letter of text ('O') and the first stave is indented. The other voices have the first letters of their voice-names in majuscules, but all three lower voices have the first word of their voice-names given in full in smaller text too. Also, a p div follows 1,2. / 4: b ind before 4,1 / 27: p div follows 1, clarifying that the breve here is perfect / 53: 1 has b / 59: 1 has natural ind by a sharp under 58,1 / 77: no custos in any voice / 82: likewise / 88: no custos in any voice, but 'verte' occurs in the Superius and Tenor / 89: on the second page-opening, the only voices to have opening majuscules are the Superius and Tenor, which both have 'O'. The second half of the *O proles* text in this reading would therefore begin 'O Christi patrocinium', which would not make sense. Again the Superius stave is indented to accommodate the large 'O'. / 98: 1 replaced by sbr A m A / 101: 4 & 5 replaced by m m / 103: p div follows 2 / 108: 1 has sharp / 111: 1 is replaced by br F sbr F / 115,5-116,2: minor color / 118: as at 101 / 121: no custos in any voice / 124: p div follows 2 / 133: 1 has b, ind before 132 / 136: p div follows 2 / 141: 2 has b / 143,2: corr from m by the crossing-out of an upward tail / 145: 4 m (as in Trent 88) / 147: 1 & 2 ligd / 154-157: given as one lig, with the sharp at 156 given under the lig / 164: single custos in Superius, & double custos in all other voices. The manuscript voice order is the same as in Trent 88.

Contratenor [primus]; 1: the voice-name is incomplete / 1-4: replaced by mx G / 13-15: Trent 87 here reads as Trent 88 / 20: p div follows 2 / 25: no p div / 29,1: clef change to C clef on middle line before this note at the start of a new stave, & p div follows 29,2 / 35: 2 is col / 37: no clef change / 45-46: no lig / 73: p div follows 2 / 75: p div follows 3 / 77-82: all of these notes have coronas above them / 83: p div follows 2 / 87: sbr rest follows 2 (as in the Superius at this section-ending) but Trent 87 also adds a p div / 91: p div follows 2 / 93: likewise / 94,1-2: ligd as sbr sbr / 95-97,1: no lig / 103: p div follows 2 / 104: 1 & 2 written as sbr sbr / 108: cor over 1 / 113: clef change back to C clef on fourth line up on a new stave at this point / 114: the old clef & b sig are rptd below 114,3 (which is in mid-stave) for no apparent reason / 118: p div follows 2 / 126: likewise / 128: no clef change / 137: no b / 155: 2 b, ind before 154,3 / 156: 1 is ligd to 154-155, a p div follows 156,2, & there is no clef change.

Tenor; 19-23: no lig / 23: p div follows 2 / 24,2: written as sbr, & intended for alteration / 26,2: not ligd / 31: as at 23 / 32-34: no lig / 36: 1 & 2 ligd, & written as sbr sbr / 37-38: ligd separately / 39: no lig / 62: as at 24

⁵ For a recording of this piece which takes the cut-O sections at a similar speed, see the CD Hyperion 55271 (Binchois Consort: Music for St. Anthony of Padua, 1996). It is now accepted that cut-O does not normally mean such an acceleration. Much more frequently it is used as a sectional marker or toggle. Further, see Bent, M. 'The early use of the sign Ø' in *EM* 24 (1996) pp. 119-225. 'On the Interpretation of Ø in the Fifteenth Century: A Response to Rob Wegman' in *JAMS* 53 (2000), pp. 597-612, and 'The use of cut signatures in sacred music by Binchois' in Kirkman, A. and Slavin, D. (eds), *Binchois Studies* (Oxford, 2000) pp. 277-311. Cut-O is also found in relatively early Dufay works such as *Rite maiorem* and *Balsamus et munda*.

/ 64: 2 not ligd / 65-66: not ligd / 67-68: ligd / 69-73: not ligd, & p div follows 73,2 / 81: 1 b / 83: p div follows 2 / 92: 2 not ligd / 93: p div follows 2 / 94: as at 24 / 95: Trent 87 reads as Trent 88 / 97: p div follows 2 / 98-99: 98,1-2 are written as sbr sbr (with the second intended for alteration), there is no lig, & a superfluous m rest follows 99 / 104: as at 24 / 104-105: no lig / 116: 4 corr from col err with 'a' under the note (for 'alba') / 117: 1 uc / 122: p div follows 2 / 129-131: no lig / 135: 1 b, ind before 134 / 136: 1 C / 146: p div follows 2 / 154-157: written as one lig / 161: b ind above 158,2, & p div follows 161,2 / 163-164: no lig.

Contratenor secundus; 1: m sign om / 7-10: ligd / 18: replaced by br D sbr D / 21: p div follows 2 / 25,1: from this point there is a new stave with the clef changed to C clef on middle stave line / 27: no clef change / 34: as at 21 / 47-48: no lig / 50: 2 not ligd / 55: 2 has b, ind above 54,2 / 59: 1 & 2 are written as sbr sbr, with the second sbr being subject to alteration / 66-72: written as a single lig / 77: cor over 2 / 80-81: ligd / 85: p div follows 2 / 90: erasure follows 1 / 107: no p div / 128: p div follows 2 / 144: no p div / 145: 3 B / 146,2-147,3: not col / 154-157: written as a single lig / 161: 1 written as sbr, intended for alteration.

Underlay; Trent 87 texts the Superius and Tenor fully with the *O proles* text, it texts the Contra primus fully with the *O sidus* text, and the second Contra has an *O proles* incipit for the first half of the piece and none for the second.

Trent 87 presents a version which has more dots of division than Trent 88 and is more carefully copied. However, errors still occur (a couple of these are also found in the Trent 88 reading) but the piece was probably copied from a different exemplar than the one used for Trent 88. The Trent 87 copy is probably in the hand of Johannes Lupi, one of the senior scribes of the Trent collection. The mistake with the text caused by the majusculæ 'O's may be due to these being entered before the music and the rest of the texts were copied.

(iii) ModB:

[Superius]; 1: coloured majusculæ initials precede all four voices on the first page. Each has additional fine penwork decoration. The Superius has 'O' in red with an indented first stave, and the Contra primus has the same style of initial and stave but has 'C' for the first letter of its voice-name. The two lower voices both have 'T' and 'C' for their voice-names in blue majusculæ with red penwork around them. The voice order is the same as in the other sources, and a p div follows 1,2. / 27-28: both notes are col, & 27 is not dtd & is followed by a sbr rest / 53: 1 has b / 77 & 82: no custos is given in any voice at these points / 89: at the start of the second page-opening here each part has a majusculæ first letter. The Superius has 'X' (for 'Xti') in black with red penwork, the two lowest voices have the same style of initials for the first letters of their voice-names, and the Contra primus has 'D' for the first letter of 'Doctor' in the *O sidus* text. / 101: 4 & 5 are both m / 103: p div follows 2 / 111: replaced by br F sbr F / 115,5-116,2: minor color / 118: 5 & 6 are both m / 121: no custos is given here in any voice / 124: p div follows 2 / 133: 1 b, ind before 132 / 136: p div follows 2 / 138: 1 has sharp, ind before 137 / 147: 1 & 2 ligd. The manuscript voice order is the same as in Trent 88.

Contratenor [primus]; 1: the voice-name is incomplete and only given on the first page-opening, the stave for this voice has six lines with the clef on the fourth line up, and (as well as the majusculæ initial 'O') the first 'O' of the regular-size *O sidus* text is also given - slightly decorated - in red. / 1-4: replaced by mx, with a p div following / 20: p div follows 2 / 25: no p div / 29: p div follows 2 / 37: no clef change / 45-46: no lig / 51: 1 has natural ind by sharp, before 49 / 66-68: ligd / 69-73,1: ligd separately / 73: p div follows 2 / 76,1: not ligd / 77-82: each of these notes has a cor above them / 91: p div follows 2 / 93: likewise / 95-97,1: not ligd / 103: p div follows 2 / 104,2: written as sbr & intended for alteration / 108: cor above this note / 118: p div follows 2 / 121: as at 108 / 126: p div follows 2 / 128: no clef change / 130-133: ligd / 134-135: ligd / 144,1-146,1: ligd / 145: 2 G (which is an error) / 146,2-147,2: ligd separately / 155,3-156,1: ligd / 156: 2 has b, ind before 155,3 / 156: p div follows 2 / 156: no clef change / 157: 1 & 2 ligd / 158-159,2: ligd separately.

Tenor; 1: apart from the majusculæ for the 'T' of Tenor, the first letter of the regular text ('O') is slightly decorated in red. / 23: p div follows 2 / 26,2: not ligd / 31: p div follows 2 / 32-34: no lig / 36: 1 & 2 ligd as

sbr sbr, with the second note being subject to alteration / 37-38: ligd separately / 39: not ligd / 40: p div follows 2 / 64,2: not ligd / 65-66: likewise / 66-67: ligd separately / 68-72: no lig / 73: p div follows 2 / 81: 1 has b / 83: p div follows 2 / 89: at the start of the second page-opening - apart from the coloured majuscule - the first letter of regular text (the 'X' of 'Xpi', for 'Christi') is decorated in red. / 92: 2 not ligd / 93: p div follows 2 / 94: 1 & 2 written as sbr sbr, with alteration intended for the second note / 97: p div follows 2 / 98-99: for 98 the same as at 94 applies, & there is no lig at 98-99 / 103: p div follows 2 / 104-105: as at 98-99 / 122: p div follows 2 / 135: 1 has b, ind before 134 / 138-139: not ligd / 140: p div follows 2 / 146: likewise / 148: likewise / 158-159: ligd / 160-161: ligd separately, with the b at 161 ind before 160.

Contratenor [secundus]; 1: the voice-name is incomplete on both page openings, and the stave for this voice has six lines with the clef on the fourth line up. As in the first Contra and Tenor the first letter of regular text is decorated in red. / 7-10: ligd / 18: replaced by br D sbr D / 21: p div follows 2 / 27: no clef change / 34: as at 21 / 47-48: no lig / 50: 2 not ligd / 55: 2 has b, ind before 55,1 / 57: no p div / 59: 1 & 2 written as sbr sbr, with the second intended for alteration / 77: cor over 2 / 80-81: ligd / 85: p div follows 2 / 89: apart from the majuscule initial, the first letter of the regular text ('D' for 'Doctor') is decorated with red / 109: 3 has natural, ind by sharp / 128: p div follows 2 / 129: 1 & 2 written as a two-semibreve lig with the second note intended for alteration / 133: p div follows 2 / 138-139: not ligd / 144: no p div / 146: 2 & 3 not col / 152-153: replaced by br C with sharp, followed by two sbr rests & then sbr C / 154-155: ligd / 156-157: ligd separately / 159: 2 has natural, ind by sharp before 159,1 / 161: 1 is written as sbr, intended for alteration / 164: no natural.

Underlay; as in our score the *O proles* text is fully underlaid in the Superius and Tenor, and the *O sidus* text is fully underlaid in the two Contratenors. In addition to the coloured letters and decorations described in the critical notes, the 'Amen' in both the Superius and Tenor has red decoration, and the 'A' of the same words in the two Contratenors also has red decoration. The texting in ModB is clear and largely unambiguous.

ModB presents a version of the music with hardly any errors, and notational ambiguities do not occur. It is exceptionally neat and well-spaced, and could easily have been used for performance. However, details of the underlay differ from that given in our score. Alongside ModB and the quite fastidious version in Trent 87, the Trent 88 reading definitely looks inferior.

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11. *Regina celi* (Trent 88 ff. 222v-223r, unicum, DTÖ VII inventory no. 363).

Text; setting of the well-known Marian Compline antiphon, whose chant is very simply paraphrased in this setting's Superius (the modern version of the chant is LU 1997 p. 275, from which our text version differs in some spellings and punctuation). In this setting the chant is pitched a tone higher than in LU 1997.

[Superius]; intonation: this is given in black square notation, it is followed by a single custos, and the lig at notes 4-5 is br L. The sixth note is conj supplied since it would be unusual for *Regina celi* to begin with a truncated opening that ignores the written ligature pattern.⁶ The clef for the intonation is C clef on the bottom line, which is not repeated for the start of the polyphony. / 39: single custos in all voices / 78: there is a dot above this ligd B, probably to emphasise that it occurs on a strong beat / 85: as at 39 / 121: likewise / 149: no custos given in any voice (I supply one here due to the sectional division) / 187,1: dot above this note, probably for the same reason as at 78. The manuscript voice order is Superius-Tenor-Contra.

Contratenor; 62: scr corr from G / 182-183,2: written over an erasure.

⁶ For a *Regina celi* chant version which begins with a simpler opening, see LU 1997 p. 278.

Tenor; 71-85: written over an erasure / 122-148: before the rests here (which are numerically correct) an additional 4 measures of rests have been erased.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 149 in the Tenor there is no choice but to insert an editorial part-word, since the Tenor only has one note in the section concerned.

Bibliography; Gerber, *Sacred Music* no. 58 (edition). Note the simplicity of this setting and the way in which its Superius is integrated by successive and similar chant passages being treated similarly in the Superius (i.e. the ‘alleluia’ entries in the first three sections, and the two-voice sequential and imitative passages towards the end of the last two sections). The Tenor entries on ‘alleluia’ are also similar in the first three sections, as is the manner of treating the Tenor as a delayed-entry voice. Lastly, a couple of careful Superius dots and some correcting (see the critical commentary) make this an almost faultless piece of copying.

12. *Advenisti desiderabilis* (*Trent* 88 ff. 250v-251r, unicum, *DTÖ* VII inventory no. 394).

Text; of the two mutually exclusive texts given with this piece, *Advenisti desiderabilis* was probably set to the music first. The second text (*Advenit nobis desiderabilis*) seems to be contrafact for two reasons. It is written above the main Superius text line in abbreviated form (i.e. words shared between both texts are not always provided for the second text). Secondly it refers to an ‘honored bishop’ arriving and bringing great consolation to the Tridentines, so it may well be a slightly later addition to the main copy.

The first text has two derivatives. Its first two stanzas come from the second half of the Easter resurrection antiphon *Cum rex glorie Christus* (*Grad Pat* ff. 81r-v) which is of at least twelfth-century origin. The chant of this antiphon begins similarly to the Sequence *Mittit ad virginem* (starting C F F G) and this is reflected in *Advenisti* at the start of the Superius and also possibly in the Tenor at the start of the dotted-C section (at 95-96). As far as I am aware the rest of the piece is free apart from the Superius ending (see below). This antiphon-derived text is sometimes called the *canticum triumphale*, and the antiphon was sung processionally on Easter Sunday whilst the cross was carried to the altar. The *Advenisti* text also developed a second use in the Germanic world as welcoming music for people of importance.⁷

The remaining part of the first text is an Easter trope that replaces the ‘Alleluia’ at the end of the antiphon. Its usual chant and text are published in Labhardt, F. (ed) ‘Das Kantonale des Kartäusers Thomas Kreß; Ein Denkmal der Spätmittelalterlichen Musikgeschichte Basels’ (Publikationen der Schweizerischen Musikforschenden Gesellschaft Series II, vol. 20, Bern & Stuttgart, Haupt, 1978), p. 407, Example 2 (with the chant beginning on D). The following example is derived from the first of two settings of this trope in *Trent* 91.

⁷ See Gerber, *op. cit.* p. 94 regarding liturgical use of the antiphon and the use of *Advenisti* to welcome the Emperor Sigismund to Heidelberg in 1414.

1.1. The best-known *Alle Dei Filius* melody as partly used in *Advenisti* (with original values halved);

8 1. Al - le, De - i Fi - li - us, ab ho - ste su - per - bis - si - mo re - sur - gens
2. La - tro - nem se - ro fle - bi - lem con - iun - ctum be - a - tis - si - mam per - du - xit

13 a mor - te, de - lens E - ve cul - pam.
ad re - gnam quo i - tu - rus e - rat. Pe - trus cum ce - te - ris

23 vi - si - tat o - mnes que fle - bi - les con - so - nant sem - per vo - ce pi - a. Al -

34 le - lu - ia.

The Trent 88 setting uses the largely molossic rhythms which the trope acquired during its use (see 113 onwards) but only uses the ending of the usual trope melody at its Superius ending (166 onwards). There was also more than one melody which this text used during the course of its history. The two settings of the same text in Trent 91 give the more usual melody complete (the first as a Tenor cantus firmus and the second as a Superius paraphrase) and the setting by ‘Jo. Waring’ in Mu 3232a gives the same melody as Tenor cantus firmus. In the latter the same molossic rhythms are also prominent.⁸ In Labhardt’s example and some polyphonic settings (including the Trent 88 piece) the trope text begins ‘Triumphat dei filius’. In others it begins ‘Alle dei filius’.

The Trent 88 version of the trope is written with many contractions, and not all of these are clear. The same applies to the final part of the second text. This second text is clearly modelled on the first and shares some phrases with it. However in terms of line layout it is slightly different and fits the music less well than the *Advenisti* text. Its references to the entry of a bishop and the previously grieving Tridentines make it suggestible that the new text was written for Bishop Georg Hack (Georg II, elected in 1446) but if this is the case the contrafact text might date from later. Hack was an unpopular ruler and did not spend all of his reign in Trento, and therefore the piece might celebrate him returning rather than being elected.

For the sake of clarity I have relied on versions of the final-section first text which are more legible than that in Trent 88.

Advenisti desiderabilis
quem expectabamus in tenebris
ut educeres hac nocte
vinculatos de claustris.

Te nostra vocabant suspiria
et larga requirebant lamenta;

⁸ Trent 91 ff. 94v and 145v-146r, both for four voices. The other setting is in Mu 3232a, f. 128v, and there is a further three-voice setting in Strahov, f. 191v.

tu factus es spes desperatis
magna consolatio in tormentis.

Triumphat Dei Filius,
ab hoste superbissimo*
resurgens a morte,
delens Eve culpam.

* 'superbissimo' unclear in Trent 88

Latronem sero flebilem**
coniunctum beatissimam
perduxit ad regnam
quo iturus erat.

** 'flebilem' unclear in Trent 88

Petrus cum ceteris
visitat omnes que flebiles
consonant*** semper voce pia.
Alleluia.

*** 'consonat' unclear in Trent 88

*Thou hast arrived, O desirable one
whom we have awaited in the darkness
bringing this night
the chained prisoners from their cells.*

*Our sighs and great laments called thee
thou hast become the hope of the desperate
[and] great consolation to those in torment.*

*The son of God triumphs over death,
the proudest of enemies,
wiping out the fault of Eve.*

*He leads the thief who belatedly wept
to the blessed kingdom
where He preceded him.*

*Peter visits with the others,
and all those who weep
sound with ever-pious voice.
Alleluia.*

Advenit nobis desiderabilis
quem expectabamus in mestitiis*
ut educeret hac die
turbulentos de tristitiis.**

* Trent 88; 'mesticys'

** Trent 88; 'tristicys'

Quem nostra vocabant suspiria
et larga requirebant lamenta;
qui factus est spes desperatis
magna consolatio Tridentinis.

Triumphat noster dominus, ***
venit et presul inclitus

*** the rest of this text is copied
in a very abbreviated form

tota cum cohorte,
delens mesti dolorem.

Populum suum flebilem
constrictum moerore
magna perduxit ad leta.

Dum venturus erit clerus
cum canticis iubilet
omnisque populis
consonet semper voce pia.
Alleluia.

*The desirable one has come to us
whom we have awaited in grief
to lead this day
the turbulent ones from woe.*

*Who our sighs and great laments called,
who has become the hope of the desperate
[and] great consolation to the Tridentines.*

*The son of God triumphs
the honoured bishop has come
with all his retinue
wiping out the pain of sadness.*

*He brings great happiness
to his weeping people
constrained by woe.*

*While the clergy will be coming
let it [the clergy?] rejoice
and let all the people
sound with ever-pious voice.
Alleluia.*

[Superius]; 1: the m signs are given before the first staves in the Superius & Contratenor, & no voice has a flat signature. These are editorially supplied because of the number of B's throughout and also due to the trope melody quotation at the end of the Superius. / 49: single custos in all voices / 101: 1 G / 104: 2 is m, & followed by a p div (the m is intended for alteration) / 105: p div follows rest / 106: as at 104 / 111: 5 & 6 are B A / 113: m sign om in all voices (cut-C is assumed). A slower duple mensuration such as C would perhaps not be suitable. / 122: written on a short end-of-stave extension / 151: single custos after 1 / 173: likewise. The manuscript voice order is Superius-Tenor-Contra.

Contratenor; 27: ns for second text line / 36: 1 A / 40: 1 is dtd / 41: 1 om (conj supplied) / 50: the lower divisi here is given a little before the upper note / 56: likewise / 64: 1 E / 81: 2 C / 106: 5 is m (intended for alteration) & is followed by a p div / 108: 6 A / 110: 2 C / 111: 5 E / 113 onwards: the conclusion of the Contratenor is problematic since no more music is given. Due to the contour of the Superius and Tenor, fauxbourdon is editorially assumed here but this is not possible without a few Tenor emendations (see below). Performers

may care to vary the editorially added part (i.e. by simply omitting it for the first part of the final section at 113-134).

Tenor; 11: 1 F / 12: 2 G, but this part-oblique is erased as a correction / 62: 1 is dtd / 73: 1 E / 79,2-80,1: Trent 88 reads F E / 83: 2 & 3 are G A / 106: as at Contratenor, 106 / 108: p div follows 6 / 109: p div follows rest / 110: 2 C / 118-119: om (conj supplied) / 120: clef change is in mid-stave / 130-131: Trent 88 reads F F F C (which would all be in consecutive fifths with the Superius) / 132,2-133: Trent 88 reads F E / 140-141: written on a short end-of-stave extension / 152-153: as at 130-131 / 154: 2 F / 171-173: as at 140-141 / 172: 3 is br / 173: no custos.

Underlay; fully texted in the Superius, with sectional first-text incipits in the lower voices. The second Superius text (written above the first) is rather casually copied and the scribe has simply omitted words in the second text which it shares with the first. No editorial word repetition seems to be required throughout apart from repeats of 'quem' for both texts in the Contratenor at 19.

Bibliography; Gerber, *op. cit.*, no. 89 (edition). DTÖ VII pp. 85-88 (edition) and Plate 2 (facsimile). Gozzi, M., 'I codici piu recenti nel loro contest strico-liturgico: I contrafacta' in I Codici Musicali Trentini II (1996), pp. 55-80 (contains edition of text). There is also a good recording of the piece by the Munich Capella Antiqua (dir. Konrad Ruhland) on the 1967 LP *Festmusik Der Renaissance* SAWT9524, using the second Trent 88 text.

The generally inept partwriting calls for some comment. There are consecutive octaves between the two outer voices at the start and at 24, and the Contratenor is generally added to the texture quite badly - resulting in uncomfortable sixths, widely-spaced parts and diminished intervals where one might otherwise expect more conventional sounds (see 103-105 and 109-112). The occasional divisi notes in the Contratenor also seem to have little purpose. This part also has a huge range (seventeen notes, if the editorially added fauxbourdon passage is taken into consideration). The chains of syncopated semibreves in the first section (i.e. at 21-30 and 41-47) are also unusual. Our score is quite heavily emended, but this is probably necessary because the piece seems to be quite badly copied as well as clumsy. Even in the final (and probably) fauxbourdon passage there are unusual sounds: the composer has varied the effect of consecutive first-inversion progressions by using dotted rhythms in the Tenor (at 157-159 and 165-170). Whether this improves on the usual homophony in similarly written passages is doubtful.

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13. [Cornago?]; *Gaude Maria / Meditatio cordis* (Trent 88 ff. 284v-286r, unicum, DTÖ VII inventory nos 416 & 417).

Text; *Gaude Maria* is a Respond for the Annunciation (modern version: AM pp. 1195-1197, from which our text differs slightly). The Tenor cantus firmus (*Meditatio cordis mei*) is the first section of the Introit for Friday after the fourth week in Lent (GR 1974 p. 103). Each section has rhythmically different versions of this chant passage as delayed-entry Tenors, and the five-note 'Amen' at the end (249 onwards) is not part of the cantus firmus. This motet compliments the Missa *Meditatio cordis* in Strahov (see no. 40 in this edition) with which it makes up a Mass-motet cycle. Both the *Gaude Maria* and *Meditatio cordis* texts also have other liturgical roles. Further, see Gerber, *op. cit.* p. 99. Regarding the tentative Cornago attribution for this motet, see the structure section for the Missa *Meditatio cordis*.

[Superius]; 1: the m sign is om in all voices (O is assumed, because it is also used for first sections in the *Meditatio cordis* Mass cycle). Also, 1-3,1 are uc due to a lacuna. / 13: 1 has sharp / 18, 32, 43 & 45: likewise / 59: 2-3 obliterated by a lacuna, & therefore conj supplied / 66: 1 has sharp / 67: on the second page-opening the m sign is given before the first stave / 122: 2 uc / 138: cs ind by a cor sign / 159: 1 has sharp / 215: 2 C (emended to avoid dissonance with the Contra primus) / 181: 1 has sharp / 248: single custos in the two outer

voices, & no custos in the Contra primus or Tenor / 253-255: uc due to lacuna. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 2,1: uc due to lacuna / 15: 1 uc / 61,1-2: likewise / 67: on the second page-opening this voice is simply called 'Contra' / 93: obliterated by a lacuna, & therefore conj supplied / 138: 1 has sharp, ind under 137 / 210: written on a short end-of-stave extension / 212-214,1: as at 93 / 214: 2 uc / 172,1: as at 210.

Tenor; 14-15: uc due to lacuna / 49-50: likewise / 52-57: most of the notes in this passage are affected by small lacunas / 66: cor over 1 is inverted / 158: not dtd / 255: the final double custos is decorated with swirls and dots.

Contra secundus; 19: p div follows 2 / 42 & 43: likewise / 144,2-145: uc due to lacuna / 181: not dtd / 219-221: as at 144.

Underlay; fully texted in the Superius with less complete text in the Contra primus, plus the Tenor having slightly incomplete cantus firmus text for its first section ('Meditatio cordis [mei] in conspectu tuo semper') and the cue 'Meditatio cordis mei' for its second section. The Contra secundus has sectional incipits and sparse internal cues. Experiment shows that the Tenor will not readily accept cantus firmus text (unlike in the *Meditatio cordis* Ordinaries) and neither will the Contra secundus accept full outer-voice text. The Tenor simply has too many repeated A's at the passage 23-40 for the cantus firmus text. I therefore suggest that the Tenor is best vocalised wordlessly and that the Contra secundus is sung in the same way apart from occasional text cues as given in our score. The upper-voice text differs slightly from the modern version in the following ways; 110-132: AM gives 'scimus' instead of 'credimus' / 203-207: AM gives 'Judaeus' for 'Iudeus' / 222-224: AM gives 'Cristum' for 'Christum' / 225-226: AM has 'Joseph' for 'Ioseph'. Also, the Tenor cue 'in conspectu' (at 48) is misplaced under 39, and 'tuo' is under 56.

Bibliography; Gerber, *op. cit.* no. 97 (edition). Her critical commentary section on this piece (pp. 99-100) follows Isabel Pope in suggesting that this motet and the associate Mass may be the work of Johannes Cornago. Pope's article on Cornago in *The New Grove* gives her reasons for this attribution, which are based on the wording of the title to Cornago's Mass in *Trent 88* possibly referring to two separate works. Snow, R., *The Manuscript Strahov D.G. IV. 47...*, I, pp. 89-92 (description of associate Mass). Snow, R. 'The Mass-Motet Cycle...' (description of this motet and the Missa *Meditatio cordis*).

As a final comment on this piece, its Superius and also the Superius in Cornago's *Trent 88* Mass contain many sharps. These do not occur in the *Strahov Meditatio cordis* movements, and therefore I have relegated the sharps to the commentary since they may only be a feature of performance experiment or a result of extended transmission.

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14. Touront; *O florens rosa*

- (i) *Trent 88* ff. 301v-302r, Jo. Touront (*DTÖ* VII inventory no. 426);
- (ii) *Strahov* ff. 203v-304r, Thauranth (attribution at Tenor part);
- (iii) *Schedel* f. 24r (no.22), Tauront vel thourot, incomplete (measures 1-11 only).

Text; Marian antiphon with various uses, including at Compline. The text is a variant of the original by Hermannus Contractus (*AH* 5 p.5 and *AH* 50 p. 319) which ends "Ut simus digni postrema luce beari" instead of *Strahov*'s "Ut simus digni in extrema luce beati" ('so that we may be worthy to be blessed on the last day'). *Trent 88* gives a corrupt form of the text ending. Other versions of this text (ending at 'ora') are associated

with a chant that begins and ends on E (such as the setting in Trent 91, f. 88r). This melody (Ant Pat f. 272v) is not used in the present piece, which seems to be freely composed.

(i) Trent 88:

[Superius]; 1: the m sign is given before the first stave, and 1,1-2 are uc due to a lacuna / 6: 6-8 are f f sm (emended using Strahov) / 7: 2 b / 19: 2 E (corr using Strahov) / 20: 3 C (corr using Strahov). Both of these emendations make more exact imitation with the Tenor than the Trent 88 reading.

Tenor; 34: b ind before 33,2 / 52,1: obliterated by a lacuna & supplied from Strahov / 55: b ind before 54,6 / 57: first rest om (conj supplied, as this is also missing in Strahov).

Contratenor; 23,3-6: written on a short end-of-stave extension / 35: clef change is at the start of a new stave / 36: b ind before 35,2 / 54,3-5: these notes are copied twice, without the flat in the second copying / 57: 1 not dtd (corr using Strahov).

Underlay; fully texted in the Superius, with an ‘O florens rosa’ incipit at the start of the Contratenor. The Tenor has the following incipits. ‘O’ (1), ‘O florens rosa’ (13), ‘O virgo mitis’ (28) & ‘O fecundissima’ (32). Repeats of the first ‘O’ are indicated at 12-14 in all voices, an editorial rpt of ‘O florens rosa’ is needed in the Contratenor at 13-15, a rpt of ‘O virgo mitis’ is needed in both lower voices at 28-32, and all voices also seem to need an editorial rpt of ‘aurora’ at 44-47. The Contratenor also needs a rpt of ‘luce’ at 58-59.

Bibliography; van Benthem, J. (ed), Johannes Tourout vol. 4. Ascribed and attributable compositions in 15th-century sources from Central Europe (Utrecht, 2019) pp. 29-31 (edition). Gerber, *op. cit.* no. 100 (edition). DTÖ VII pp. 217-219 (edition, which has errors). Gerber p. 101 also mentions the confusion caused by this motet being copied in Trent 88 in the midst of a four-voice Ordinary cycle which has the title ‘Rozel im garten’ in its concordant source Strahov. Despite both this title and the Touront motet both mentioning roses there seems to be no musical connection between them, as the Mass in question begins on F and Touront’s motet starts on D.

(ii) Strahov:

[Superius]; 1: the first ‘O’ of the text is a majuscule drawn on the start of the stave, and a gap follows before the clef and m sign are given. Also, the clef is only given on the first Superius stave (1-6,9) / 7: 2 has flat as in Trent 88, & 4-5 are replaced by dtd-m A f G f A sm G sm F / 9: no lig / 11: no cor / 14: the ‘O’ of the text here is overmarked in red / 18,4-19,2: minor color / 27: 6-7 replaced by dtd-m D sm C sm C sm B / 36: 5 is dtd & has no flat / 50,4-5: minor color / 55: 4 replaced by dtd-m F f E f D / 63: no custos.

Tenor; 1: the voice-name passage here reads ‘Tenor huius Thauranth’, of which the first T is a casually drawn red majuscule in the left margin. Also, the m sign is om and the clef is only given on the first stave (1-14). / 6,1-2: no minor color / 8,1: not col / 20,3-6: minor color / 22,1-4: likewise, but 22,5-6 are m m / 23,1-2: minor color / 26: erasure follows 2 / 34: no flat / 41: no lig / 53,2-54,2: minor color / 55: no flat / 57: first rest om as in Trent 88 / 58,3-4: minor color / 60: 1 replaced by m rest & m D.

Contratenor; 1: the voice-name passage reads ‘Contratenor huius’ with the first C being a red majuscule & the first ‘o’ being overmarked in red. Also the m sign is om, & the initial clef is only given on the first stave (1-11). / 3-4: no lig / 4-5: likewise / 6,3-4: minor color / 12,4-5: minor color / 16-17: no lig / 17,2-3: minor color / 19,1-2: likewise / 20,5-21,4: likewise / 23,7-24,2: written over an erasure / 31,2: after this note there is a new stave with clef change to F clef on the fourth line up, but the new clef is only given on the stave in question (31,3-49) / 36: no flat / 36-37: no minor color, 37,2 is F, & 37,5 is D / 40,2: not col / 41,2: om (therefore the breve at 40,2 in this reading would be perfect) / 44: this passage is written in a compressed and untidy fashion / 45,2-3: not ligd / 52: 1 & 2 are G F, without minor color / 54: 5 is col / 56: 1 & 2 ligd / 56,2-57,1: no lig / 57: 1 not dtd / 63: no custos.

Underlay; Strahov texts the Superius fully but gives no lower-voice text apart from ‘O florens rosa’ in the Contratenor at 12, which is in red. Its Superius text reading is more reliable than that of Trent 88, but details of the underlay differ.

In comparison with Trent 88 Strahov gives a slightly developed version, and as is usual with Strahov the piece is messily copied and contains several errors.

(iii) Schedel;

[Superius]; 1: m sign om, and the clef is only given for the first stave (1-8,1) / 2,2-3,2: this passage is a tone too low / 3: 1 & 2 ligd / 6: 1-3 are replaced by dtd-m A sm G, and 6-8 are f f sm as in Trent 88 / 7: no flat / 11: single custos only, and no more music is given beyond 11 in any voice.

Tenor; 1: the clef is only given for the first stave (1-6) / 2: 1 not dtd / 6,1-2: no minor color / 8: 1 not col.

Contra; 1: the clef is given as a C clef & is only given for the first stave (1-6,1), and the rests in measure 1 are om / 3,3: this note is followed by a crossed-out sm A / 11: no custos.

Underlay; the only text given is ‘O’ at the start of the Superius.

Schedel only gives a badly copied version of the first eleven measures, and since these occupy a right-hand page it is conceivable that at one time he intended to copy the rest of the piece on subsequent pages. However, after the page-turn follows a series of *lieder*.

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15. [Dufay]; *Ave regina celorum II*

(i) Trent 88 ff. 327v-328v, anon (DTÖ VII inventory no. 443);

(ii) ModB ff. 59v-60r, Dufay;

(iii) Mu 3232a ff. 77v-78r, anon, black/red notation, in which the rests are also in red.

Text; Marian Compline antiphon (modern version: AM p. 175, which starts on C a fifth lower than in the Trent 88 Superius). Our text is punctuated differently from the AM version. I have used the version in a 12th-13th century antiphonal from Karlsruhe as a guide for texting the Superius.⁹ The lower voices take no part in chant presentation.

(i) Trent 88;

[Superius]; 1: throughout, the clefs in all voices are a third too high. The Superius clef is not rptd for the start of the polyphony, and the intonation notes are black L sbr sbr L followed by ligd br br br L, and then an L on its own. / 11: p div follows 1 / 28,2: this br has a col divisi G underneath (not given in our score because of the temporary second-inversion sound that it would create with the Contra). The rest after 28,2 is also given doubled like a divisi. / 40: the rest here after another divisi is also given likewise. The manuscript voice order is Superius-Tenor-Contra.

Contra; 18: the cor here is given as a cs over 17,1. It seems preferable to place the pause-point at 18, otherwise the Contra would begin motion after the pause on an offbeat. / 19: 2 is sbr, intended for alteration / 20: p div

⁹ Karlsruhe, Badische Landesbibliothek, Musikabteilung, ms Aug. LX f. 236v (which also starts on C).

follows 2 / 31: 4 C (corr using ModB) / 32: 2 F (corr using ModB) / 33: 2 B (corr using ModB) / 41: p div follows 2 / 43,2: as at 19, & p div follows 2 / 169: both divisi notes here have cor signs above them.

Tenor; 46,1: written on a short end-of-stave extension / 123-124: this lig is erased, and is followed by a superfluous ligd sbr E sbr D, which is then followed by 123-124 rewritten (a confusion caused by repeated motives in the Tenor at 120-124) / 167: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. In the internal lower voice duet passage at 107-128 (which is not chant-derived) an ed rpt of 'speciosa' in necessary in each lower voice.

Bibliography; Gerber, *op. cit.* no. 109 (edition after Trent 88). Dufay Opera Omnia vol. 5 no. 50 (edition). Planchart, A. (ed), Guillaume Dufay Opera Omnia (online edition) part 1 no. 5 (edition).

(ii) ModB;

[Superius]; 1: the first stave is indented to leave space for the red majuscule capital A which has line decoration. The clef is on the lowest stave line throughout (which is correct) and the intonation is in black notes which read as follows. L G & ligd sbr F sbr E L F, & ligd br D br E L G. Otherwise 1,1-2 are replaced by dtd-br / 4: p div follows 1 / 11: no p div / 18: no cor / 20-21: ligd / 23: 6-7 replaced by dtd-m, & 8 is E / 28: no divisi / 40: rest following divisi is not doubled / 41,2-42,2: ligd / 49: the second section begins with a majuscule G with red decoration, written on the stave / 49-51: ligd / 67,3: not ligd / 68: 1 & 2 ligd / 69: 1 & 2 ligd / 80: 1 & 2 ligd / 81-82: no lig / 95: 1 & 2 ligd / 96: no lig / 100: 1 & 2 ligd / 101: likewise / 131-133: ligd / 134: 1 & 2 ligd / 135-136: no lig / 145: not ligd / 146-148: ligd separately / 150: 1 & 2 ligd / 151: no lig / 152: no cor / 154: 1 & 2 replaced by dtd-br / 156: 1 is col / 158: 1-2 replaced by dtd-br / 160,5-161,2: ligd / 161,3: no lig / 165: 1 & 2 are both m / 166: 1 & 2 are F E (corr using Mu 3232a) / 167: p div follows 2 / 169-170: no lig. The manuscript voice order is the same as in Trent 88.

Contratenor; 1: the 'C' of 'Contratenor' is a red decorated majuscule preceding a slightly indented stave, and the first 'o' of 'Contratenor' is also highlighted in red. Both lower voices have their correct clefs throughout (C clefs on middle stave lines), but they also have consistent single-flat signatures which seems wrong in view of the number of B's throughout in the chant-derived part and the lower voices. / 4-5: replaced by imperfect L & sbr G followed by p div / 10: 1-2 replaced by br D & sbr rest followed by p div / 15-16: ligd / 19,1-20,1: ligd, & no cor / 24: 2 & 3 are dtd-m & sm / 26,5-6: ligd / 40: this pair of rests is given as a single rest, to be treated as altered / 43: replaced by sbr A sbr rest sbr A / 47: 2 & 3 replaced by sbr C / 49: replaced by dtd-L G ligd to 52 / 53: replaced by sbr rest & sbr upper D, & no lig / 54-55: ligd / 56-59: ligd / 60-62: ligd / 63: no lig / 64,2-65,2: ligd / 70,1-2: replaced by dtd-sbr C / 71: not ligd / 73-76: ligd / 83: joined to previous lig / 105-110: ligd / 127-128: not ligd / 129-132: ligd / 146-148: ligd / 153: no cor / 166: rest & 1 replaced by sbr rest & dtd-sbr F / 168: no cor.

Tenor; 1: preceding the first stave is a majuscule blue T (the first letter of the voice-name) with red line decoration. The 'e' of Tenor is also highlighted in red. / 4: p div follows rest / 18: no cor, & 18,1-21,2 are ligd / 22: p div follows 2 / 35-36: no lig / 36: 4 & 5 are dtd-m & sm / 40: not ligd / 41,1-42,2: ligd / 46: as at 36 / 55-56: joined to previous lig / 63: 1 & 2 ligd / 64: likewise / 89,2-91,2: written as a single lig / 98: 1 & 2 ligd / 99-100: no lig / 111,2: joined to previous lig / 116-117: joined to previous lig / 118: no lig / 129: no cs / 152: no cor / 154 onwards: due to lack of space the rest of the Tenor is given below the Contratenor on the facing page, with a pointing hand and a 'flower' sign indicating the continuation. / 158: joined to previous lig / 165-166: given as a single lig / 169,2-170: no lig.

Underlay; ModB texts all voices, and each of its internal sections begins with majuscule letters in each voice which are highlighted in red.

ModB is a much neater copy than Trent 88 but not all of its readings improve on those in the latter source. Its lower-voice signatures seem to be illogical, and a few of its small-value variants are more complicated than in Trent 88. ModB also omits the first-section pause-point in Trent 88.

(iii) Mu 3232a;

[Superius]; 1: the correct clef is given, and the intonation notes are in red with a red single custos following. Its text (AVE) is in capitals, and its notes are oblique ligd br G br F, plus ligd br E br F, plus ligd br D br E, and L G. / 1,1-2: replaced by (perfect) br G / 10,2: rest not given, and therefore in this reading 10,1 must be a perfect br / 11: no p div / 20-21: ligd / 23: 6-7 replaced by dtd-m, & 8 is E / 40: divisi and doubled rests as in Trent 88, but in Mu 3232a the upper note is col rather than the lower one / 41-42: ligd / 44: 5 is m / 45: 2 is m / 48: single custos in all voices, & in the Superius & Contra these lines are overmarked in red / 49: all voices give the second-section m sign as C / 67: 2 B, & 3 not ligd / 68: 1 & 2 ligd / 69: 1 & 2 ligd / 80: 1 & 2 ligd / 81-82: no lig / 95: 1 & 2 ligd / 96-97: no lig / 100: 1 & 2 ligd / 101: no lig / 107-128: only 18 measures of rests are given (22 are needed) / 131-133: ligd / 134: 1 & 2 ligd / 135-136: no lig / 145: not ligd / 146-148: ligd / 150: 1 & 2 ligd / 151: no lig / 152: no cor / 153: single custos in all voices, & in the Tenor this is overmarked in red / 154: 2 not given, and therefore 154,1 is a perfect br in this reading / 158: 2 not given, and therefore the same as before applies to 158,1 / 160: 2 m / 160,5-161,2: ligd / 161: 3 not ligd / 163: 6 sbr / 165: 1 & 2 are both m, & 3 is not col / 169-170: no lig / 170: two final L's are given here, followed by a double custos overmarked in red (the Contratenor has black double custos here, and the Tenor has black single custos). The manuscript voice order is the same as in Trent 88.

Contratenor; 1: the correct clef is given, and the 'C' of the voice-name is highlighted in red / 4-5: replaced by (imperfect) L G & sbr G / 12: 2 is G, & has a flat above it / 15,1-2: ligd / 19,1-20,1: ligd, & no cor at 19 / 20: no p div / 22: 2 sbr / 26: 5 F / 27: 1 D, & 4 is uc / 27,5-28,1: ligd / 31: 2-3 replaced by m B m A m G / 35: 4 D / 40: these 2 rests given as a single sbr rest, subject to alteration / 41: no p div / 43: 2 replaced by sbr rest & sbr A, & no p div follows / 47: 2 & 3 replaced by sbr C / 49: a flat is given above this note (possibly a way of indicating a flat signature at the start of this section?) / 53: replaced by sbr rest & sbr upper D, & no lig / 54-57: ligd / 64,2-65,2: ligd / 70: 1 replaced by dtd-sbr C / 71: no lig / 73-74: ligd / 83: joined to previous lig / 96-104: 7 measures of rests given (9 are needed) / 110: not ligd / 126: 1-3 are m m sbr / 127: not ligd / 129-132: given as one lig / 151,2-152,1: ligd / 153: no cor / 156: p div follows 2.

Tenor; 1: the correct clef is given, the 'T' of the voice-name is highlighted in red, & on the first stave (1-22) a flat signature is given but this is not repeated on subsequent staves. / 3: 2 F / 15: a flat is given above this note (applying to the B at 17,3?) / 18: no cor / 18-21,2: ligd / 33-34: no lig / 35-36: likewise / 36: 4 & 5 are both m / 40: not ligd / 41-42: ligd / 53: 2 G / 55-57,1: ligd / 63: 1 & 2 ligd / 64: likewise / 98: likewise / 99-100: no lig / 105-106: not ligd / 109,2-110,1: ligd / 110,2-111,2: ligd / 114-117: ligd / 118: no lig / 129: no cs / 148: not ligd / 152: no cor / 161: 4 G / 165,1-2: col / 165,3-166: not ligd / 169: no cor / 169-170: no lig.

Underlay; Mu 3232a texts the Superius fully, & has sectional incipits in the lower voices.

The Mu 3232a reading has more mistakes than Trent 88, and some of its variants are closer to ModB than Trent 88.

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16. *Quam pulchra es*

- (i) Trent 88 ff. 329v-330r, anon (DTÖ VII inventory no. 444);
- (ii) Bolzano f. 3r (no. 10), anon & fragmentary.

Text; Song of Songs 7, verses and part-verses 6, 7, 5, 11 & 12 set in a declamatory and imitative three-part texture. No cantus firmus seems to be involved, although there is a processional antiphon using this text (AS p. 528) and Respond chants with similar texts also exist. It is also of interest that the version of the *Quam pulchra es* antiphon in Porrentuy, Bibliotheque cantonale jurassienne ms 18 f. 3r begins C D E rather like this setting's Superius, but the resemblance is not continued.¹⁰ Maybe this setting was intended to begin with a theme which is allusive to its parent chant, as is the habit with several English works of the earlier fifteenth century.

(i) Trent 88;

[Superius]; 12: an erased m F follows 5 / 28: clef change is in mid-stave, & on the following stave (beginning at 32,3) there is a confusion of C clefs on the lowest two stave lines / 34: 1 G / 54,3-55: written on a short end-of-stave extension.

Tenor; 8: 2 & 3 are dtd-m & sm (corr using Bolzano, otherwise upper-voice consecutive fifths occur) / 40: 1 uc.

Contra; 11: p div follows 2 / 21: 3 not dtd, & followed by an m rest / 24: 3 is m B, & 4 is sbr / 28: 5 has flat / 43: 1 & 2 are m sbr / 44: 2 G / 49,5: corr from col err, with 'a' (for 'alba') underneath / 54: Trent 88 reads m G m F sbr D.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. 'Deliciis' at 8 is spelt 'delicys', and an ed rpt of 'Caput' is needed in the Superius at 23-24.

Bibliography; Gerber, *op. cit.* no. 110 (edition). Burstyn, S., Fifteenth-Century Polyphonic Settings of Verses from the Song of Songs (Ph. D. dissertation, Columbia University, 1972) pp. 314-316 (edition). Burstyn, S., 'Early 15th-Century Polyphonic Settings of Song of Songs Antiphons' in Acta 49 (1977), pp. 200-227. This setting also texturally resembles the famous Dunstable *Quam pulchra es* setting, and it may be of interest that a third setting is also found in Strahov, ff. 220v-221r. All three of these settings start on C. A fourth setting in Trent 89 (ff. 218v-220r) begins and ends on D but is also texturally similar. Curtis & Wathey, *op. cit.* (the Trent 88 setting may be insular). Gabrielli, G., 'A new source of Quattrocento music discovered in Bolzano' in EM 43 (2015) pp. 255-267. (Description of Bolzano, which is in the same hand as one of the scribes of Trent 93).

(ii) Bolzano;

[Superius]; this voice is missing, since this reading only consists of a right-hand page.

[Tenor]; this voice is copied following the end of the Contra, with the incipit 'quam pulc[ra]'. 1: m sign om / 3: no lig / 6,5-7,1: replaced by dtd-m A & sm F / 12: 1 & rest replaced by dtd-m C / 13,3-5: missing due to page being trimmed / 14: p div follows rest / 15: 5 & 6 are both m / 17,4 & 18,1: both of these notes are m / 22,3-23,2: as at 13 / 30: cor over 1, & no custos / 34,5-35,4: as at 13 / 41,5-42,2: replaced by dtd-m C sm B sm B sm A / 43: a sbr low C follows 43,5 / 44,rest-45,2: as at 22 / 46,4-47,1: both of these notes are B, & the second note has downward diagonals on either side to indicate correction to A / 54,3-55,1: as at 22.

[Contra]; 1-44: this passage is missing, and must have been copied below the Superius on the page which is lost / 46: 1 & 2 replaced by dtd-m C sm B / 52: 2 is not dtd, & is followed by an m rest / 54: 1 replaced by dtd-m G sm F (Trent 88 gives a similar reading here) / 55: missing due to page being trimmed.

Bolzano is untexted, but gives a few variants. The Tenor at measure 8 improves on the Trent 88 reading.

¹⁰ This manuscript is an early- to mid-twelfth century antiphonal from Bellelay Abbey.

17. *Qualis est dilectus* (Trent 88 ff. 330v-331r, unicum, DTÖ VII inventory no. 445).

Text; Song of Songs, 5, verse 9 (in part), 5, verse 10 and 2, verse 6 with variants (and chapter 8, verse 3). 'Meus' in Trent 88 (13-17) is normally replaced by 'tuus', and 'Amicus' (30-31) replaces the more normal 'Dilectus'. The text is otherwise used in an Assumption antiphon (AS p. 491) which has no other connection to the present setting. At least one chant source of insular origin gives 'meus' as this setting does.¹¹

[Superius]; 1: all voices have their initial m sign before their first staves / 15,2-32,1: this passage consists of all the music on the second Superius stave, which has an err C clef on the second stave line and gives all of its notes a third too low.

Tenor; 1: neither lower voice has a b sig. These are editorially provided since without them there would be many editorial B flats. / 13: 2 uc / 52,3: this note is squashed in and is probably a correction.

Contra; 16,1-26,1: these notes are written over a large erasure.

Underlay; fully texted in the Superius, with opening incipits and a few internal cues for the lower voices. An editorial rpt of 'pulcherrima mulierum' is needed in the Tenor at 24-28, and an editorial rpt of 'mulierum' is needed in the Contra at 25-28. My underlay results in an extended melisma on '-bus' at 46/47-57. Both Trent 88 and the Gerber edition underlay the text differently here, but in view of the Superius and Tenor rhythms at 46-47 I argue that we have to concede to logical texting here in spite of an aesthetic impulse to suppress extended phrasing on '-bus'.

Bibliography; Gerber, *op. cit.* no. 111 (edition). Burstyn, S., Fifteenth-Century Polyphonic Settings... pp. 317-319 (edition), and Burstyn, 'Early 15th-Century Polyphonic Settings of Song of Songs Antiphons'. Curtis & Wathey, *op. cit.* (Burstyn compared this piece to Songs of Songs settings by Stone, and it well may be English but is not necessarily the work of Stone).

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18. *Tota pulchra es* (Trent 88 ff. 331v-332v, unicum, DTÖ VII inventory nos 446-447).

Text; Songs of Songs 4, verse 7 (all) and 11 (part), 2, verse 11 (all) and verses 13, 12 and 10 (parts) plus chapter 4, verse 8 (part). There is also a Vespers Assumption antiphon using this text (AS p. 490). Its chant (which begins on F) is unrelated to the present setting.

[Superius]; 1: the m sign is given before the first stave / 11,5: both the Superius and Contra have a cor at this point. Since a pause here would cause a break in the text immediately before the Tenor's delayed entry, I consider that these signs are misplaced and are wrongly written congruent signs for the Tenor entry. / 12: rest om (conj supplied) / 41: all voices give cut-C for the second section, but I suggest that C might be equally viable, with my usual suggested 'English' ratio of O dotted breve = C long / 89,1-90,2: written on a short end-of-stave extension / 112: on a new page-opening the m sign is before the first stave.

Tenor; 1: 10 measures of rests plus 2 sbr rests are given (11 plus 2 sbr rests are needed) / 15: 1 G / 37: 1 B / 41: m sign before stave / 59: 1 G / 97: 1 B / 112: m sign om in both lower voices.

¹¹ Aberystwyth, National Library of Wales, ms 20541 E f. 239v. (This source is an early fourteenth century antiphonal).

Contra; 1: m sign om / 15: 3 D / 41: the m sign is given after the rests here (at 58) / 69: 1 is lower C / 71: 1 br / 73,1-74,2: Trent 88 reads F D lower A / 112: on a new page-opening the m sign is before the first stave / 129: 4 B.

Underlay; fully texted in the Superius, with sectional and some internal incipits for the lower voices. At 116-120 all three voices seem to require an ed rpt of 'amica mea'. The Superius and Tenor at 46-49 give 'yems' for 'hiems', and in Tenor second-section incipit 'enim' was initially om and then added as a correction above the main text line.

Bibliography; Gerber, Sacred Music no. 112 (edition). Burstyn, Fifteenth-Century Polyphonic Settings... pp. 320-324 (edition). Burstyn, 'Early 15th-Century Polyphonic Settings of Song of Songs Antiphons'. Curtis & Wathey, *ibid.* This is another Song of Songs setting which may be English.

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19. *Tota pulchra es* (Trent 88 ff. 333v-334r & 333r, unicum, DTÖ VII inventory nos 449 & 448). The strange numbering is caused by the final section being entered on f. 333r while the first two sections are on 333v-334r.

Text; same as for previous item. This setting does not appear to be chant-based.

[Superius]; 1: the m sign is given before the first stave / 30,1: scribal corr from col err, with 'a' (for 'alba') under the notehead / 32: m sign given before stave / 64: following the second section of the Superius, there is a direction to turn one page backwards to find the last section of the piece. Possibly this setting was copied in this disorganised way just to save paper and space. The direction reads "Retroverte habebis residuum in parti folio ?VI.3? surge propera" and is followed by a direct-like loop sign. / 65: m sign given before stave / 83: 1 E (emended to F for the sake of consonance). The imitative Tenor at 82,4 also gives E.

Tenor; 37-38: ns / 74: erased sbr upper D follows 1 / 82: 4 E (emended to avoid a fourth with the Contra).

Contra; 25: 4 is lower F / 82: 4 B.

Underlay; fully texted in the Superius, with sectional and some internal incipits in the lower voices, plus full texting in the final section. The Superius gives a rpt of 'veni de Libano' at 77-79, as do both lower voices at 75-77. Otherwise an editorial rpt of 'aromata' is needed at Superius at 27-31. In the Tenor, a rpt of 'macula non est in te' is needed at 11-12, a rpt of 'omnia aromata' is needed at 25-31, and 'mea' needs to be omitted at 71 despite being given as text in the ms. In the Contra, a rpt of 'omnia aromata' is needed at 25-31, & 'flores' needs to be omitted at 44.

Bibliography; Gerber, Sacred Music no. 113 (edition). Burstyn, Fifteenth-Century Polyphonic Settings... pp. 325-328 (edition). Burstyn, 'Early 15th-Century Polyphonic Settings of Song of Songs Antiphons', which includes an example of the ending. Curtis & Wathey, *op. cit.* This is another Song of Songs setting which may be English. Both Gerber and Burstyn noted the textural resemblances between this piece and Songs of Songs motets by John Plummer, but although this is a competently-written piece it may only be an imitation of his style (there is an unavoidable fourth in a duet passage at 24, which would be uncharacteristic of Plummer). As a final comment, the fourth at 24 might be avoided by extending the breve at Superius, 23 for a further two semibreve beats.

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20. *Advenisti / Lauda Syon* (Trent 88 ff. 336v-334r & 337r, unicum, DTÖ VII inventory no. 452).

Text; the outer voices have a poem in honour of Georg Hack von Themeswald, Bishop of Trento (1446-1465) which (while not mentioning Trento) welcomes him to ‘our city’ and offers him the peoples’ submission. The Tenor is structured (but not conventionally) and repeats the slightly-modified opening notes of the Aquinas Sequence *Lauda Syon salvatorem* four times (for the Sequence, see Grad Pat ff. 210v-212r). The modern version (in LU 1997 pp. 945-949) opens slightly differently to the former, and after the first five or six notes the Tenor is not chant-dependent. This Tenor is texted *Advenisti desiderabilis*, which was a well-known welcoming text for important persons deriving from the text of the antiphon *Cum rex glorie Christus* (Grad Pat ff. 81r-v). Further on the *Advenisti* text see no. 12.

This motet probably antedates 1463-65 (when a local rebellion drove Bishop Hack out of Trento) and likewise the presence of a real bass makes it unlikely that it dates from his accession in 1446. A composition date somewhere in between those two dates seems realistic. The following text reading and its translation rely heavily on the version in Gary Spilsted’s dissertation.¹²

Advenisti:

Venisti nostras, Georgi, optatus ad urbes
Pollice* cui flexo servit uterque polus
Venisti** tandem princeps auguste, vocabant
Te procures votis milleque turba piis***

Thou hast arrived.

*Thou hast come to our city, O longed-for George
Whom each pole serves on bended knee
At last thou hast come, august prince
The nobles and people called thee with a thousand
pious prayers.*

Salve O cura Dei, princeps mitissime, salve
Et tibi dent**** longas numina vera moras.

*Hail, regent of God, most merciful prince, hail.
And may the true divinities grant thee long life.*

* Both upper voices give ‘Poplice’.

** Both upper voices give an e-like contraction after ‘Venisti’.

*** ‘Pÿs’ in both upper voices.

**** ‘dant’ in the Contratenor primus.

[Superius]; 1: no m sign or b sig is given at the start of any voice. A single-flat signature is conj supplied in each voice, but the coloration and extended values at the start can perhaps only be given an m sign with reference to a piece which opens similarly - *Veni sancte spiritus* in Trent 89, ff. 214v-216r. This opens with similar colored and extended values and uses O2. Therefore O2 is likely to be equally appropriate here. / 24,1: scribal corr from sm / 27,3: a sharp sign is given under this note (indicating a natural at 28,2?) / 49: sbr rest instead of br rest here / 54: 1 E / 59: written on a short end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contratenor primus; 16: 2 is corr from C with upward diagonals on either side of the note / 49: as at Superius, 49 / 74-75: om (conj supplied)

Tenor; the initial colored passage (1-4) is followed by a double custos and then the mensuration signs dotted-O, dotted-C and O in descending order, and then the Tenor at 5-29 is followed by a repeat sign and the words ‘tri[pl]o / du[pl]o / [ut] iacet’ in descending order. It therefore follows that the first (dotted-O) statement of the Tenor is in 3:1 augmentation of the upper-voice O mensuration and that the following dotted-C statement reduces this ratio by half (resulting in some complexity). However, this structured Tenor does not work

¹² Spilsted, G., The Paleography and Musical Reepertory of Codex Tridentinus 93 (Ph. D. dissertation, Harvard, 1982), pp. 167-168.

properly because the pairs of E F notes at 27 and 46-47 should be subject to alteration when used with a dotted (i.e. triple) mensural signature. I have therefore applied triple rhythm to these pairs of notes, but in the reverse rhythm of normal alteration for the sake of consonance. / 29: 1 is br, not dtd / 32-37: rests om (conj supplied) / 50-76: the final statement of the Tenor is in simple augmentation against the cut-C of the outer voices. As a final comment my score might be criticised for the way in which I have notated the editorial Tenor rests at 32-37 and 50-58. However, to write these differently would result in needless complexity and in any case the proportional relationship between the dotted-O and dotted-C sections of Tenor here is not conventional. More normally, an augmented dotted-C Tenor measure would take up two measures of Superius O mensuration rather than the one and a half measures of Superius in this piece's second Tenor panel.

Contra secundus; 1: after the initial O2 passage the rest of this part proceeds in cut-C throughout, and from measure 5 onwards its values are in simple augmentation / 17: 2 L / 20-21: this passage is colored for no apparent reason / 36,1: corr from F by erasure of ligature end / 48: 3 is L (it should be mx) / 61: col for no apparent reason / 62; om (conj supplied) / 63-68,2: colored for no apparent reason, but 67,2 retains its augmentational dot.

Underlay; fully texted in the two upper voices, with sectional incipits for the Contra secundus. The repeated Tenor logically seems to need its text 'Advenisti desiderabilis' repeated with each statement, but it is also identified by the cantus firmus incipit 'Lauda Syon'.

Bibliography; Mitchell, 'The *Advenisti / Lauda Syon* composer...' in *PMM* 13 (2004) pp. 63-85, which contains a transcription (with small musical and text errors) and also suggests that some other works in the later Trent manuscripts might be the work of the same anonymous. Gerber, *Sacred Music* no. 116 (edition, but which ignores the Tenor's notational peculiarity at 27 and 46-47). *DTÖ* VII pp. 83-85 (edition, but with errors). Finally, despite its rhythmic complexity this motet is no masterpiece. An unavoidable diminished fifth is found at 5, a Superius-Contra primus second occurs at 30, and Superius-Contra secundus seventh is found at 35.

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21. *Gaude Maria / Esclave puist il devenir* (*Trent* 88 ff. 399v-401r, unicum, *DTÖ* VII inventory nos 495-496).

Text; more or less identical with the text of the *Meditatio cordis* motet no. 13, except that the second section at 67-69 has a variant. It runs "Gabrielem archangelum *nomimus* divinitis te esse affatum" ('We declare that the archangel Gabriel addressed thee by the will of God') whereas "credimus" ('we believe') is far more commonly found in place of 'nomimus'. The Tenor cantus firmus is the Tenor of the Binchois chanson *Esclave puist il devenir*, given in one delayed-entry and slightly elaborated statement per section. The two statements are not identical in terms of either rhythm or pitch.¹³ Apart from the opening few notes of the Superius there are no other allusions to the parent song.

[Superius]; 1: the m sign is given before the first stave / 19: erased notes (probably sm F sm E) follow 1, & 19,2 is heavily overmarked / 30: both 1 & 2 have lacunas, & 3 is not dtd / 59: on the second page-opening the m sign is given before the first stave. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus

Contra primus; 26,3: uc due to lacuna / 36: natural ind by sharp, & 36,4 is sbr / 47,1-2: this lig is an upward oblique / 58: cs over 1, & single custos follows instead of double / 61: natural ind as sharp before 59 / 140: 1 has sharp for no apparent reason.

¹³ Published in Rehm, W. (ed), *Die chansons von Gilles Binchois* (Mainz, 1957) p. 13.

Tenor; 1: m sign given before first stave / 13: the cantus firmus incipit is given as ‘Esclave puist adevenir’ / 15: p div follows 2 / 25,2-27,2: this passage is untidily written over an erasure / 58: no custos.

Contra secundus; 1: the ‘Gaude Maria’ incipit at the start is written beneath ‘que Gabrielis’ (which I have placed at 13) and the first incipit is erased / 29: p div follows 1 / 49: p div follows 3.

Underlay; both upper voices are fully texted, and the two lower voices have sectional incipits. At 105-108 in the Contra primus an ed rpt of ‘credimus’ is needed. The presence of extended values in the two lower voices and also many anacrusic pairs of notes in the Contra secundus (17, 21, 22, 28, 33, 36-37 & 53) persuade me that it is probably wrong to try to fill out these voices with partial editorial text. It is far more likely that they were vocalised wordlessly. Lastly, the Contra primus needs an ed rpt of ‘credimus’ at 105-108.

Bibliography; Gerber, Sacred Music no. 142f (edition). Gerber, The Manuscript Trent, Castello del Buonconsiglio, 88: A Study of Fifteenth-Century Manuscript Transmission and Repertory (Ph. D. dissertation, 2 vols, Univ. of California, Santa Barbara, 1984), II, pp. 256-306 (edition). Snow, ‘The Mass-Motet Cycle...’.

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22. *O sacrum convivium* (Trent 88 ff. 387v-388r, unicum, DTÖ VII inventory no. 489).

Text; Magnificat antiphon for Corpus Christi (modern version: LU 1997 p. 959). This setting paraphrases the chant in its Superius, which is extensively anticipated and imitated by the Tenor. The LU 1997 version is used as a guide for underlay, but our text version differs from LU 1997 in punctuation.

[Superius]; 1: the intonation clef is C clef on the bottom stave line, which is not repeated for the start of the polyphony. Written in black notation, its three ligatures are respectively br L, br br & br br. The final intonation note is an L & is followed by a single custos. / 2: natural ind as b before 1,1 / 29: m sign given before stave / 77,2: natural ind by b / 90,1: likewise / 93-95: this three-breve lig (and also the three-breve lig in the Tenor at 91-93) are unusual since they both begin with a downward stem on the left of the first square note / 104: b ind above 102,1.

Tenor; 1-7: the b sig is om on the first part-stave / 78-79: written on a short end-of-stave extension.

Contra; 9,5-9: written on a short end-of-stave extension / 32: 1 has sharp / 100,1: b ind before 99,2 / 105,2: b ind before 105,1.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 77-80 in the Tenor an ed rpt of ‘nobis’ is needed.

Bibliography; Gerber, Sacred Music no. 141 (edition). The author points out the thorough imitation in this piece and suggests that it is reminiscent of later works by Dufay.

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23. Collis; Sanctus (Trent 88 ff. 9v-11r, unicum, DTÖ VII inventory no. 203).

[Superius]; 1: the m sign is om in all voices (O mensuration is assumed) / 13: 3 G / 30: 'Duo' ind in both voices / 44: no m sign is given. In order to achieve semibreve equivalence between this section and the preceding section (which seems logical) C mensuration is an obvious choice although the Hainricus Collis Gloria in Trent 90 gives cut-C for duple sections. / 52: 2 G / 58: 'Duo' ind in both voices / 66: 2 uc / 67: 2 E / 81: 1 br / 84: 3 om (conj supplied, and there may be a reason for the simultaneous omission here in the Tenor) / 99: 3 uc. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: no b sig is given in either lower voice. Due to the frequency of recta B flats in both voices I have supplied editorial single-flat signatures. / 28: 5 & 6 are C B / 44: this section is ind in both lower voices as 'Osanna primi' / 45: 2 om (conj supplied) / 50: 2 not dtd / 56: 3 uc (dtd?) / 60: 3 m / 65: 1 uc, & 2 G / 66: rest om (conj supplied) / 69: 2 G / 72: 1 & 2 are m & sbr / 73: 1 m, & superfluous m A m C follows 3 / 79: this section is marked 'Osanna secundus' / 83: 2 C / 90: 4 sbr / 107: 3 is m C, & is followed by a superfluous m A / 108: 3 & 4 om (conj supplied) / 110: 3 is low F (emended due to the extreme leaps in this voice which would result if low F was retained).

Tenor; 30: note the tacet instructions both here & at the start of the Benedictus ('Duo' in a pair of upper voices normally makes such tacet directions unnecessary). / 79: this section is marked 'Osanna secundi' / 84: 3 om (conj supplied) / 100: 2 A / 108: 4 m.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This may be a freely composed setting since I find no evidence of a parent chant being paraphrased.

Bibliography; Gerber, Sacred Music no. 2 (edition) and p. 20. Strohm, R., The Rise of European Music 1380-1500 (Cambridge, 1993) p. 511. This is an inept piece in which consecutive perfect intervals and arbitrary dissonances abound, to the extent that one cannot quite be sure what to emend and what to leave unaltered. The solution to the Benedictus here in particular differs from the version in Gerber, *op. cit.*, and what results (a duet in which fanfare-like figures occur) has similarities with passages in one or two Magnificat settings from Trent 89 (see ff. 179r and f. 398v). Collis was possibly not a professional musician, since he may be the Hainricus Collis named as a Professor of Theology at Friedrich III's court in 1440. Specialists tend to be in agreement about the Collis Gloria in Trent 90 being musically associated with this piece, but whether these movements were once part of a cycle is open to question. The article on Collis by Tom Ward & Marco Gozzi in The New Grove tentatively adds the Kyrie Trent 88 ff. 256v-27r to the Collis group on the grounds of similar openings to the Sanctus and Gloria. However, where exactly this Kyrie should truly belong is also open to question since it heads the Bedingham Missa *Dueil angoisseux* in Trent 88.

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24. Composite Mass no. 1

Gloria (Trent 88 ff. 39v-41r, unicum, DTÖ VII inventory no. 221).

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v, transposed a fifth down / 12: the rests are written on a short end-of-stave extension / 106: 2 G / 117: 1 F / 131,3-4: written on a short end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra.

Tenor; 1: the m sign is om in both lower voices, and the b sig is om in the Tenor apart from a single flat at the start of the second section (74). I have editorially supplied a b sig throughout. / 34: p div follows 2 / 40-42,1: uc / 42: p div follows 2 / 49: likewise / 113: cs over rest for no apparent reason, accompanied by another cs at exactly the same place in the Contra. These may have something to do with the imitative passage from 112

onwards which involves all voices. / 148: 1 A / 198: written on a short end-of-stave extension / 200: p div follows 2.

Contra; 1: ns / 11: p div follows 2 / 35-36: ns / 67: p div precedes rest, & 67,2 is sbr / 92: 1 B / 96,1: cs here for no apparent reason / 99: rest written on a short end-of-stave extension / 194: 2 uc / 196,2-198: written on a short end-of-stave extension / 199: ns / 210: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Due to the equality of activity in all voices and the presence of imitation, the lower voices can successfully be made to carry full text.

Several problems with partwriting arise in this Gloria. There are unavoidable diminished progressions at 39 & 214, consecutive octaves between the Superius and Contra at 39, a Superius-Contra seventh at 72, and some inept partwriting in a Superius-Tenor duet passage at 146. There are also consecutive fifths at 33, 72, 119-120, 148 and 195. However in performance many of these anomalies might pass unnoticed. This setting (like the Credo which follows it) appears to be freely composed.

Bibliography; Gerber, Sacred Music no. 13a (edition).

Credo (Trent 88 ff. 41vv-43r, unicum, DTÖ VII inventory no. 222).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 / 42,2: written on a short end-of-stave extension / 51,2: corr from col err / 56: cs misplaced over 55, although possibly a Superius cs at 55 might signal the end of a duet passage rather than the entry of the Contra at 56 / 84: single custos only in all voices / 107: 1 G / 132: cs here in both Superius & Tenor for no apparent reason / 168,1: corr from col err / 179: a natural-like sign precedes 1 for no apparent reason / 193: 3 has sharp. The manuscript voice order is Superius-Tenor-Contra.

Tenor; 24: 2 not dtd / 31,2-4: written on a short end-of-stave extension / 33: 3 uc / 49,1-5: as at 31 / 67,3-69,3: likewise / 75: p div follows 3 / 92-97: as at 31 / 192: p div follows 2.

Contra; 1: m sign om / 9: the cs here may simply indicate something like ‘this voice enters at “factorem” in the other parts’, & a p div follows 9,2 / 24,3-24,4: written on a short end-of-stave extension / 34: p div follows 2 / 39,2-41,2: as at 24 / 55: an inverted cs is given with this rest (see Superius 56 above for a likely reason) / 69,3-70,2: as at 24 / 78: 2 dtd / 92-97: as at 24 / 135,1-139,1: likewise / 180: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The lower voices can be made to carry extensive text with only a few omissions (i.e. ‘sanctam’ in the Contra at 70) and with no extended values split either. This Credo setting otherwise omits ‘Crucifixus...non erit finis’ (at 98). I do not see a way to restore this by means of telescoping.

Bibliography; Gerber, Sacred Music no. 13b (edition).

Sanctus (Trent 88 ff. 43v-45r, unicum, DTÖ VII inventory no. 223).

[Superius]; 12: 5 A / 25: the cs here in both upper voices seems to indicate where all parts sing together after an internal duet / 50: ‘Duo’ ind in both voices / 51: p div follows 2 / 60: the rest here looks like a br rest / 90: m sign given before stave, & the m sign given here in all voices is cut-C. Experiment shows that cut-C with its normal internal equivalent speed (O minim = cut-C semibreve) is unrealistic here. In view of the English characteristics of this piece C was more probably intended, and I have replaced cut-C with C. / 111: 2 is F,

squashed in / 144: 'Duo' ind in both voices / 212: 2 not dtd / 245: p div follows 2 / 253: 1 & 2 uc, & p div follows 3 / 260: 3 & 4 are B A. The manuscript voice order is Superius-Tenor-Contra.

Tenor; 1: m sign om / 15: the cs in both lower voices here seems to indicate the start of a textural change (lower-voice duet instead of upper) / 25: p div follows 2 / 28: likewise / 30, 40 & 45: likewise / 90: this section is marked 'Osanna primus' in the Tenor / 257; p div follows 2.

Contra; 6-7: a small mark follows this L, probably to indicate that it is not imperfected by the following sbr / 25: p div follows 2 / 26: 2 is sbr (intended for alteration) / 30: p div follows 2 / 78: 1 is m, & 3 is dtd / 90: the clef change here is at the start of the Contra on the second page-opening / 181: 1 is dtd-br / 227: p div follows 2 / 249-250: Trent 88 reads ligd col br E col br G col br F (which creates consecutive octaves with the Superius) / 251-252: these notes are written over erasures / 253,2: uc.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Both Osanna sections seem to require some editorial text repetition. This setting does not appear to be chant-derivative.

Bibliography; Gerber, Sacred Music no. 13c (edition).

Agnus [Binchois]

- (i) Trent 88 ff. 43v-45r, anon (DTÖ VII inventory no. 224);
- (ii) Ao ff. 182v, anon;
- (iii) Trent 92 ff. 196v-197r, Binchois (DTÖ VII inventory no. 1547);
- (iv) Trent 92 ff. 7v-8r, Binchois (DTÖ VII inventory no. 1369);
- (v) Trent 92 ff. 95v-96r, Binchois (DTÖ VII inventory no. 1447);
- (vi) Ljubljana f. 1v, with [Bin]chois attribution only partly visible.

- (i) Trent 88;

[Superius]; 1: the intonation has C clef on the bottom stave line. It is not from the start of any known Agnus chant, but is shared with the preceding Binchois Sanctus setting in Ao. It is therefore likely that both movements are based on a now-lost Ordinary chant which could be used for both the Sanctus and Agnus, and some Superius paraphrase element is likely to be present in the setting. / 6: 2 F (corr using Ao) / 22: 3 B (corr using Ao) / 70: no 'ut supra' direction in any voice.

Contra; 2: a superfluous m D follows 2,2 (corr using Ao) / 7: 1 uc / 8: 3 G (corr using Ao) / 9: 2 A (corr using Ao) / 13: 2 om (supplied from Ao) / 14: 2 F (corr using Ao) / 62,1-2: this lig is squashed in & small, & is likely to be a correction.

Tenor; 2: 4 F (corr using Ao) / 18: p div follows 2 / 65: 2 is br (corr using Ao) / 66-67: Trent 88 reads sbr E & ligd sbr F sbr D (corr using Ao).

Underlay; full Agnus I and II text in the Superius, with sectional incipits for the lower voices. Unlike other readings, Trent 88 gives no indication that Agnus III is a repeat of Agnus I.

Bibliography; Gerber, Sacred Music no. 13d (edition). Kaye, P. (ed), The Sacred Music of Gilles Binchois (Oxford and New York, 1992) pp. 71-73 (edition). Parris, A. The Sacred Works of Gilles Binchois (Ph. D. dissertation, 2 vols, Bryn Mawr College, 1965), II, no. 1:5 (edition). Marix, J. (ed), Les Musiciens de la cour de Bourgogne au XVe siècle (Paris, L'Oiseau-Lyre, 1937) pp. 183-184 (edition). Snoj, J. 'Dva lista z Binchoisovo in brezimno glasbo 15. stoletja v Ljubljanski Narodni in Univerzitetni Knjižnici' in Muzikološki zbornik 24 (1988), pp. 5-20 (discussion of Ljubljana); Bent, M. 'The Use of Cut Signatures in Sacred Music by Binchois' in Kirkman, A. & Slavin, D. (eds), Binchois Studies (Oxford, 2000) pp. 277-312.

(ii) Ao;

[Superius]; 1: this voice has a tall majuscule ‘A’ before its first stave, the m sign is om in all voices, and the capital ‘A’ is redundant because the intonations to both sections are given in the Tenor (with each in void notation). Therefore a capital ‘A’ next to Superius text which begins “qui tollis” serves no purpose. / 1,3-5: Ao reads sm sm m / 4,2-3: replaced by m A / 11,3: replaced by sbr E m E / 25: single instead of double custos in all voices / 55-56: ligd / 65,2-66,2: ligd / 70: single custos in Superius, & double custos in both lower voices. The manuscript voice order is the same as in Trent 88.

Contratenor; 1: the first letters of both lower voice-names are majuscules / 15: 5 & 6 are E F / 17: 1 & 2 ligd / 18: p div follows 2 / 21,3: replaced by sbr G m G / 22: 4 & 5 are dtd-m sm / 24: 2 has natural ind as a sharp before 24,1 / 37-41,1: ligd / 66,2-67,1: ligd.

Tenor; 1: single custos follows intonation / 1,3-2,1: ligd / 4,2-3: not col / 13,3: likewise / 15: 3 & 4 ligd / 18: p div follows 2 / 24: 2 not ligd.

Underlay; Ao has Agnus I and II text in the Superius plus ‘dona nobis pacem’ towards the end of the first section. The lower-voice incipits are as follows. Contratenor; ‘Agnus Dei qui tollis’ (at 1) / ‘nobis’ with ‘pacem’ underneath (at end of first section) / ‘nobis’ (at end of second section). Tenor; both intonations are texted. The first section of polyphony has ‘Qui tollis’ and the second has no text.

Ao has less errors than Trent 88.

(iii) Trent 92 ff. 196v-197r (this copy is probably in the hand of Johannes Lupi, one of the senior scribes of the Trent collection);

[Superius]; 1: this voice begins with indented staves and a large majuscule ‘Q’, and both intonations are given as part of the Tenor / 1,3-5: sm sm m / 4,2-3: replaced by sbr Bb m A / 4,6: G / 5: 3 G / 11: 3 replaced by sbr E m E / 20: 5 F / 26: m sign cut-C given in all voices with a horizontal instead of a vertical stroke / 55-56: ligd / 58,3-59,1: no lig / 59-60: likewise / 61: 1 & 2 ligd / 64,2: no lig / 65: 1 & 2 ligd / 66,1: not ligd. The manuscript voice order is Superius-Contra-Tenor.

Contratenor; 3,3-4,1: replaced by sbr A m F m B m G / 5,5: natural ind by sharp / 15: 5 & 6 are E F / 17: 1 & 2 ligd / 18: 2 replaced by sbr rest / 37-41,1: ligd / 64: 1 & 2 ligd / 65-66: no lig / 69: 1 has sharp.

Tenor; 1: the voice-name is given in the left margin before the intonation, & the intonation (with the C clef on middle stave line) reads C ligd D C ligd C F E F plus F followed by double custos / 1,3-2,1: ligd / 15: 3 & 4 ligd / 18: p div follows 2 / 23: 3 is A / after 25: the intonation reads ligd F E plus C plus ligd D F E F.

Underlay; the Superius is texted as in Ao, and the two lower voices have the following incipits. Contratenor: ‘qui’ for section 1 & ‘qui tollis’ for section 2. Tenor; text for both intonations but no text for the first-section polyphony, followed by ‘qui tollis’ for section 2.

Trent 92 ff. 196v-197r is reasonably close to Ao, and incorporates some of its variants.

(iv) Trent 92 ff. 7v-8r (copy probably by Nicolas Merques, one of the principal Trent 92 scribes);

[Superius]; 1: both intonations are given in the Contra, in void notation, and each is followed by a single custos. The first intonation has an outline-drawn majuscule ‘A’. The Superius begins with an outline-drawn majuscule ‘Q’ drawn in the left margin. / 1,3-5: sm sm m / 4,2-3: replaced by m A / 11: 3 replaced by sbr E

m E / 20: 2 B / 25: single custos / 42: 1 A / 54-55: ligd / 57,3-59,1; ligd / 60: no lig / 61: 1 & 2 ligd / 64,2: not ligd / 65: 1 & 2 ligd / 70: no custos. The manuscript voice order is the same as in Trent 88.

Contra; 15: 5 & 6 are E F / 17: 1 & 2 ligd / 18: 2 F, followed by p div / 21,3: replaced by sbr G m G / 22: 4 & 5 replaced by dtd-m C sm B / 26: due to lack of space, the Agnus II Contra is given at the bottom of the left-hand page, with the scribal comment 'vide ad locum' in the left margin of f. 7v / 37-41,1: ligd / 51: 1 has natural ind by sharp / 70: single custos.

Tenor; 1,3-2,1: ligd / 4,2-3: not col / 5: 1 & 2 are dtd-m & sm / 15: 3 & 4 ligd / 18: p div follows 2 / 24,2; not ligd / 38-41: not ligd.

Underlay; the Superius has Agnus I and II text, the Tenor has the incipit 'Agnus' at the start of the first section, and the Contra has 'qui tollis' at the start of each section. No Agnus III text or 'ut supra' directions are given.

Trent 92 ff. 7v-8r is also close to Ao.

(v) Trent 92 ff. 95v-96r (a second copy that seems to be by Nicolas Merques);

[Superius]; 1: both sections are preceded by outline-drawn majuscule letter 'Q's in the left margin. The first intonation is in the Tenor and the second is in the Contra. Both are in void notation & each is followed by a single custos, and the first intonation ends with a second F. / 1,3-5: sm sm m / 3; 4 is m, and has no b / 4: 1-4 replaced by m A sbr C / 20: 2 A / 23: no lig / 25: single custos in all voices / following 25: the second note of the intonation in the Contra is D / 27: no lig / 28-29: no lig / 29: 1 & 2 ligd / 33-34: no lig / 35; likewise / 54-55: ligd / 57: not ligd / 60: not ligd / 61: 1 & 2 ligd / 64-65: not ligd / 65: 1 & 2 ligd / 68,2: this note is written with ligature squares on both B and C / 69: 2 m / 70: single custos in all voices. The manuscript voice order is the same as in Trent 88.

Contratenor; 1: the 'C' of the voice-name is an outline-drawn majuscule / 3: 2 E / 6: no rest given, & 1 is dtd-sbr / 14: 1 & 2 replaced by dtd-sbr G ligd to 14,3 / 15: erased m F follows 2, & 5-6 are E F / 17: 1 & 2 ligd / 18: p div follows 2 / 22: 4 & 5 are dtd-m & sm / 30: 3 B / 38-39: replaced by L A ligd to 37 / 51: 1 has natural ind as sharp / 55-56: not ligd / 59-60: likewise.

Tenor; 1: the 'T' of the voice-name is an outline-drawn majuscule / 5: 1 & 2 are dtd-m & sm / 15: 3 & 4 ligd / 18: p div follows 2 / 20: 1 is replaced by m A m B, but these notes are col & are clumsily inserted as a correction / 21: p div follows 4 / 38-41: not ligd / 44, 52 & 60: likewise.

Underlay; the Superius has Agnus I & II text with 'dona nobis pacem' also underlaid in the first section. The Tenor only has 'Qui' at the start of section 1, and the Contratenor's incipits are 'Qui tollis peccata' at 1 & 'Qui tollis' at 26.

This is a messier and less accurate copy than the previous effort by the same scribe, and also includes variants not found in the other Trent readings.

(vi) Ljubljana;

[Superius]; 1: both intonations are in the Contra in black notation. The first has ligd E F as its final notes instead of F & is followed by a single custos. The Superius pair of m signs are given before the first stave. / 3: no b / 7-8: not ligd / 13,4: the tail on this m has been taken off by a lacuna / 17,1-2: uc due to lacuna / 20: 2 B / 25: single custos in all three voices / following 25: the second note of the Contra intonation is D, the last two notes are E F instead of F G, and this intonation is followed by a single custos / 26: cut-C m signs in all voices are written as in Trent 92 f. 196v above with horizontal strokes instead of diagonal or vertical / 31; 1 & 2 replaced by dtd-sbr G / 46: 1 E / 49: 2 A / 51: 1 F / 58,3-59,2: ligd / 60,2; not ligd / 61: 1 & 2 ligd / 64,2-

65,1: not ligd / 65: 1 & 2 ligd. The manuscript voice order is the same as in Trent 88.

Contra; 1: no b sig is given throughout in either lower voice / 11: 1 is m & 2-4 are om / 13: 3 E / 14: 4 G / 15: 1-6 replaced with sbr E m F m G m E m F / 17: 1 & 2 ligd / 22: 4 & 5 are dtd-m & sm.

Tenor; 1,3-2,1: ligd / 4,2-3: not col / 13: 3 replaced by sbr sbr, with no color / 14: p div follows 2 / 15: 3 & 4 ligd / 18: p div follows 2.

Underlay; this reading has Agnus I & II text in the Superius, just the incipit 'Qui tollis' in Agnus II of the Contra, and the Tenor has 'Qui tollis' and 'Agnus Dei' at the start of each section plus the doubled underlay 'miserere nobis' / 'dona nobis pacem' at the end of the first section.

Ljubljana (like Trent 92 f. 95v) has variants and errors of its own which separate it from the other Trent 92 and Ao versions. It also has some traits shared with Trent 88 (and Trent 88 is equally peripheral to the earlier readings).

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Structure

These four movements are probably only a scribal assembly, and I doubt that any of them make up genuine integrated pairings with each other. The well-distributed Agnus setting by Binchois (in five other sources apart from Trent 88) pairs with a Binchois Sanctus in Ao that has the same chant intonation, so these two movements are a compositional pair. The Trent 88 Sanctus has D finals instead of the F finals of the Binchois piece, and has English-looking traits which I will describe below.

The Trent 88 Gloria and Credo share some features in spite of their finals respectively being on D and F. The Gloria is a piece where editorial intervention cannot remove what appear to be several small faults. For example, the Superius-Contra consecutive fifths at 33 and 172, the parallel octaves at 168, some dissonance between the Superius and Tenor in a duet passage at 146-148, and the structural diminished intervals at 39 and 214. There is also some accidentalism with vacillation between F sharps and F naturals at 36-44. But in spite of these passages and the filler-type Contratenor I would not give this Gloria setting too early a date. The Superius and Tenor spend much time in imitation (particularly in the second section) and at two close instances all three voices are briefly imitative (112-117 and 124-130). Neither is this an unvaried piece of work, since it contains internal duet passages for both upper- and lower-voice pairings, accelerated motion at cadential drive points, and occasional cadential floridity (see 33 and 209). Hopefully at least some of the poor partwriting in this fairly extended movement might pass unnoticed in a good performance.

The Credo is mensurally similar in being tripartite but is a cleaner piece of work. It opens with a short Superius-Tenor duet, it has a shortened text, and like the Gloria is quite varied in scoring throughout. Its first section has several moments which are reminiscent of Binchois's *Dueil angoisseux* (see 7-8, 14-16 and 24-26) and its other distinguishing elements are clichés in the fifteenth-century Mass Ordinary repertory. For example the Superius briefly uses sesquialtera in O towards the first section's end, which is followed by fermatas at 'ex Maria Virgine'. Two-voice imitation is occasionally found (see 43-44), and three-voice unison imitation occurs at 74-76, 170-174, plus two instances at the end of the movement in succession (209 and 212). If I was looking for a probable composer for this setting I would be searching for musical similarities amongst the less well-known Proper settings in Trent 88; some of these also have similar sesquialtera passages, filler Contraltos and similar harmonic movement. The Credo text in this setting is also unhurried, producing a songlike and effective piece from which *Missa brevis* elements are largely absent.

Could the Gloria and Credo be independent pieces by a single anonymous? There are certainly resemblances between them, such as the similarly homophonic openings of their duple sections and the way in which they use simple imitation. The way in which both settings use small values in cadential drive passages is also similar (see Gloria 170-175 and Credo 150-154) and their O mensuration sections make fairly frequent use of dotted-minim / semiminim pairs. Their final sections also share a certain simplicity and shortness. But I would not burn midnight oil on compositionally associating these pieces. There are several other Ordinary settings quite like them, they are probably central-tradition and predate 1450, and if they are the work of a single man then some time and development might separate their composition.

The Sanctus has been listed by both Charles Hamm and Curtis and Wathey for likely English characteristics.¹⁴ I see the following traits which might indicate an English composer; the piece starts with paired duets, and its duple sections have an improbable use of cut-C where C mensuration at a different speed might work better in performance. The second Osanna section also has cross-accent effects reminiscent of those in triple sections by the later Oldhall composers, and there is a cadential flourish in the Superius at 182 which is unlikely to occur in continental works of the same vintage. The Superius also has repeated cadential clichés which are typical of English melodic lines. Accented sixths (another likely English trait) also occur in full sections (see 33-34 and 110). On the more general level of describing the texture here I note that all three voices have an imitative motive running through them at 101-110 in Osanna I plus another patch of three-voice imitation at 120-126.¹⁵ Perfect cadences on A also occur (see 29) and there is some awkward dissonance in the lower parts at 252 in the Osanna II section. These might seem to be rather a mixed bag of features but the importance of listing them is that this setting has little in common with the preceding movements in Trent 88. The normal signs for detection of chant-based elements (shared themes at the start of Osanna sections or shared opening motives in voices other than the Superius) are absent. Therefore this might be another freely-composed setting in spite of its relative length. I also observe some movement in this piece based the simple alternation of breve-semibreve and semibreve-breve pairs in the lower voices (see 25-31). Perhaps this feature also connects the setting to earlier Mass Ordinaries that use major prolation.

The Agnus Dei has Binchois attributions in four of the six sources now known, and it appears to be the only one of these movements which paraphrases chant. Trent 88 gives a reading for this setting which has errors and seems to be outside the main group of linked recopyings in Ao and the Trent 92 manuscript complex. Again the most important element here is that the Agnus has compositionally nothing in common with the Trent 88 movements associated by the scribe. However, all four of these Trent 88 movements could conceivably hang together as a performing unit since their ranges hardly exceed notes within the capabilities of falsettists and Tenors.

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Numerology

Normally only Mass cycles in my edition series have numerical investigations, but since these movements survive as a cyclic entity I decided to experiment with counting their values. Strangely enough it is the musically quite average Gloria which produces the most surprising results, which are detailed as follows.

¹⁴ See Curtis, G. and Wathey, A., 'Fifteenth-Century English Liturgical Music: A List of the Surviving Repertory' in RMARC 27 (1994), pp. 1-69 and Hamm, C., 'A Catalogue of Anonymous English Music in Fifteenth-Century Continental Manuscripts' in MD XXII (1968), pp. 47-76.

¹⁵ Curiously, another insular-looking piece in Trent 88 (the migrant *Salve Regina* setting on ff. 200v-203r, no. 8 in this edition) has a succession of what look like internal chant references in its lower voices at 113-147. While the piece does not thread the material through all voices methodically, the fact that the references are present in a work which sounds rather like this Sanctus at least raises the possibility that both may be the work of a single anonymous.

The three sections total 216 measures, with the sectional totals respectively being 73, 125 and 18 measures. Proportionally as percentage lengths these approximate to 33.79%, 57.87% and 8.33% of the measure total, giving a rough 33-66% split between the first section's number of measures and the rest of the piece.

The note totals for the first two sections are respectively 664 and 607 notes. These could perhaps be taken as evidence of finer symmetry obscured by a corrupt musical reading (maybe originally 666 and 600 notes). However, these are only approximations. What is undeniably more significant is that the Superius note total in the first two sections is 233 notes in each case. But I cannot get any further with this figure in relation to the Cum sancto section's note total (172) or the note total for the whole piece (1443 notes). This is particularly frustrating since the grand total of the lower-voice notes also seems to yield an interesting number (909).

The Credo seems not to have the same degree of number organisation, since all I can find of significance in this movement is the number of Superius notes in the final section excluding the final long - which is 100.

The Sanctus provides further suggestion that sometimes just a single section or a pair of sections within a larger work were sometimes the subject of number-schemes. This is because its Superius and Contra in the first section have almost the same number of notes (122 and 123 respectively). Add these to the Tenor total (88) and the note-total for the first section is 335. That is quite close to the significant number 333.

The Pleni sunt Duo again has almost the same number of notes in the Superius and Contra (129 and 128 respectively). The sectional total ($129 + 128 = 257$) is close to 256, which is part of the duple generational sequence.

I also observe in this Sanctus that there might be some preoccupation with individual note-value totals. In the first section's Superius, for example there are (amongst other note-values) 50 semibreves and 50 minims. Likewise the presence of three longs, 30 breves, 60 semibreves and 30 minims in the Benedictus Superius arouses suspicion of deliberate intent. The only other Superius note values in this section are just four semiminims. One less of those semiminims here might suggest an interesting and perhaps perverse use of number.

Finally, because the reading of the Binchois Agnus in Trent 88 is probably the product of a long transmission process there is no point in investigating it numerically. Its authentic version (if such a thing can be said to exist) is therefore probably best dealt with elsewhere.

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25. Composite Mass no. 2

Kyrie (Trent 88 f. 61r, unicum, DTÖ VII inventory no. 230).

This Kyrie is copied following Agnus no. 25e, but has the heading 'kyrie officii precedentis proximi', indicating that the scribe intended it to belong with the following four movements.

[Superius]; 11: no sectional repeats are indicated anywhere, so in the absence of detectable chant use and the lack of more than two words of text per section it seems that each section was intended to be performed threefold. The manuscript voice order is Superius-Tenor-Contra.

Contra; no discrepancies.

Tenor; no discrepancies.

Underlay; all three voices have 'Kyrie / Christe' and 'eleyson' in each section, with 'Christe' given as 'Xpe'.

Bibliography; Gerber, Sacred Music no. 15a (edition).

Gloria (Trent 88 f. 54v-55r, unicum, DTÖ VII inventory no. 231).

[Superius]; 1: the intonation is supplied from Grad Pat f. 177r, transposed a seventh up / 48: 4 F. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: the m sign is om in both lower voices, and both also only give a single E flat for their b sig. This is possibly not so much a mistake as a form of musical shorthand - telling the performers that E flats would be needed as well as B flats. Accordingly, twin-flat signatures are provided in both lower voices throughout / 22: 2 A.

Tenor; 5; p div follows 3 / 17: p div follows 2 / 19: the two rests here are written on a short end-of-stave extension / 26-27: p div follows 1 / 54-56: written on an end-of-stave extension.

Underlay; fully texted in the Superius, plus sectional incipits in the lower voices. The speed at which the Superius runs through the text in this probably freely-composed Gloria makes it likely that the lower voices cannot accept full text. Also the frequency of anacrusic lower-voice patterns (see Tenor 13-14 & 43-45) makes it likely that wordless vocalisation of the lower voices was intended for much of the piece. However, a few cues have editorially been made into sung text and a couple more have been editorially added.

Bibliography; Gerber, Sacred Music no. 15b (edition).

Credo (Trent 88 f. 55v-57v, unicum, DTÖ VII inventory no. 232).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 / 19,5: uc due to lacuna / 29,1: cs given here in both the Superius & Tenor for no apparent reason. It appears to be neither an entry point nor an indication for text telescoping to begin in another voice. The manuscript voice order is Superius-Tenor-Contra.

Contra; 27-28: ns / 42,3: scribal correction from col err / 49,4: this note is clumsily written / 62: 2 is m / 76: 1 uc / 82: 5 C / 83: 5 uc.

Tenor; 66-85: these rests are given at the top of a page, and the preceding m sign (O) is repeated with the rests / 105: p div follows 2.

Underlay; full text in the Superius, with only sectional incipits in the lower voices. The Superius omits 'Et in unum...unigenitum' (at 18), 'Deum de Deo...vero' (at 26), 'Crucifixus...sepultus est' (at 59) and 'Et unam...peccatorum' (at 113). Fortunately the occurrence of repeated values at the same pitch in the Contra (at 21-22, 66, 86-87, 102-103, 105 & 107) provide plenty of opportunity to restore the text deletions by means of editorial telescoping so that this movement sings the full Credo text. In the process I have only split one value editorially. In contrast I prefer to leave sparsely-cued Tenor largely as it is, and I recommend wordless vocalisation for much of this part. Its initial incipit is given as 'Patrem omnipotentem', but perhaps not even the second word here is usable as sung text. Like the preceding Gloria this setting seems to be freely composed.

Bibliography; Gerber, Sacred Music no. 15c (edition).

Sanctus (Trent 88 ff. 58r-59r, unicum, DTÖ VII inventory no. 233).

[Superius]; 1: the m sign is om in all three voices (conj supplied as O) / 28: 'Duo' ind in both voices / 50: the Superius gives the m sign here as C2 while the lower voices give cut-C. Since C2 does not appear in previous movements cut-C is preferred here. / 93: 'Duo' ind in both voices, and m sign rptd in each / 162,2-163: written on an end-of-stave extension.

Tenor; 1: neither lower voice has any b sig, but the appearance of internal cadences on B (at 52, 92 & 107) make it likely that both B and E flats are needed throughout. Therefore as in the preceding Gloria editorial twin-flat signatures are provided throughout. / 119: an erased sbr F follows 1.

Contra; 11: 4 G / 50 & 143: this voice labels the Osanna sections as 'Osanna primum' and 'Osanna secundum' / 59: 1 C / 61: 1 B / 65: 2 F / 74: written above 73 / 78: 1 G / 156,1: written on a short end-of-stave extension / 157: p div follows rest.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Due to the brevity of the text these can be expanded to make full voice-voice underlay. At 'Sabaoth' (20-27) and at 'in excelsis' in both Osanna sections I have repeated some text editorially. There appears to be no chant-derived elements in this setting which might influence the placing of underlay.

Bibliography; Gerber, Sacred Music no. 15d (edition).

Agnus (Trent 88 ff. 59v-60v, unicum, DTÖ VII inventory no. 234).

[Superius]; 17-18: only 2 sbr rests are given (3 are needed) / 31: 1 m / 36: 'Duo' ind in both voices / 66: no 'Tacet' direction given for the second 'miserere' section here / 134: 1 is sbr.

Tenor; 1: the m sign is om in both lower voices, and as in the preceding Sanctus (which may be a compositional pair with this piece) neither lower voice has a b sig. Editorial signatures have therefore been provided as in the Sanctus. / 2: p div follows 2 / 5: likewise / 36: p div follows 1 / 62: 1 not dtd / 64,4-65,1: written on a short end-of-stave extension / 71: 2 is natural, ind by a sharp under the m sign at 66 / 132: 1 L / 134-136: Trent 88 reads obliquely ligd br F br lower B / 138: 1 C.

Contra; 35: the four-part divisi here seems unrealistic, and may only have been a way of rendering a decorative sectional long. Also, the 'Agnus [secundus] silet' direction after the first section seems superfluous since 'Duo' normally overrides the need for 'Tacet'. / 66: this section is named 'miserere secundus' / 107: m sign given as C2 instead of cut-C / 124: dtd-br instead of L / 138-139: these notes are copied a fourth too low, with 139,1 (which is lower C in the ms) ligd to 139,2.

Underlay; fully texted in the Superius plus sectional incipits for the lower voices except at the second 'miserere' of Agnus II (66-106) which has full text. As with the preceding Sanctus, no chant-derived elements appear to be present which might influence texting decisions. The splitting-up of Agnus II and III here into subsections is not unknown in other cyclic Masses, The fragmentary fourth Mass in Lucca also has its Agnus II and III made into four separate sections, and the Missa *Quand ce viendra* from Trent 89 (which is possibly a Busnois work) seems to have a movementally ascending number of subsections but no surviving Agnus movement (see Trent 89 Instalment 4, p. 1056). I speculate there that this missing movement might have had seven subsections.

Bibliography; Gerber, Sacred Music no. 15e (edition).

Structure

Like the first composite cycle in this instalment, Mass 2 seems not to be a single compositional unit. Pitch differences between the movements occur, and perhaps the best way to illustrate that these five movements do not belong together as a single entity is to examine basic style features.

The Sanctus and Agnus begin similarly, they are low-pitched, and they have final cadences on B flat. They also share related material and wide-ranging Contras and may therefore be a compositional pair. But these have little in common with the Credo (which begins and ends on F and is pitched higher) and neither the Credo nor the possible Sanctus-Agnus pair has anything in common with the very brief Kyrie which is another relatively high-pitched movement centred on F. The Kyrie, Sanctus and Agnus plough the familiar furrow of pre-1450 O mensuration style, but the Credo is different. It seems to have something in common with English Song of Songs settings by virtue of its first-section use of C mensuration and varied internal scoring. It can also be made to telescope the missing Credo text portions in the Superius by allotting these passages to its Contra.

The Gloria is another low-pitched movement with B flat finals. It uses a single mensuration (O) and gets through its three sections quickly since the Superius has text delivery akin to later *Missa brevis* movements. Because of this it is unlikely that the slower-moving lower voices carry full text, and much the same may apply in the Credo (where the Tenor in this edition has been allotted relatively few incipits).

Since these two movements appear to treat Ordinary text with similar intent I have examined them to see what else they might have in common. Both have short passages involving upper-voice syncopation over pedal notes (Gloria 26-27 and Credo 95-98) and both have concluding passages which have ascending four-note motives treated sequentially (Gloria, 60 onwards and Credo, 128 onwards). Both movements also use imitation as an occasional device and their O-mensuration style is similar. On these grounds, it seems likely that both might be the work of a single man; the first two traits listed here are not really commonplace. But it is also equally likely that they are merely a single-composer Gloria and Credo that travelled together in transmission rather than being a specifically composed pair of movements. The length of the Credo and its reliance on the Contra tending to be a middle voice throughout also makes it a less striking piece of work than the Gloria, as does the occasional odd progression or dissonance (see Credo measure 61 for a lower-voice seventh created by the Contra, and the false relations at 106). But to criticise its music like that is perhaps wrong, since similar traits are shared by insular Credo settings in Oldhall.

In view of the likelihood that some textual telescoping was intended, a search for other Anglophile traits does not reveal much. Perhaps the cross-accented passages in the Credo at 39-45 and 135-136 would be typical of a piece that mimics Song of Songs motet style, and the Contra has an English-looking melodic figure at 99. The Gloria seems to have virtually no English traits, although I note that the accented-sixth cadence at 21 might be untypical of a continental piece.

The Sanctus and Agnus display stronger insular characteristics. Their similar openings are conventional English melodic moves, the *Pleni sunt* and Agnus II duets both have caesuras, there are typical triadic Superius motives (see Agnus, 18-20) and cross-accented passages as in the Credo (see Agnus, 50 and 59-60). Agnus II also contains a sequential dotted passage at 61-63 that is reminiscent of Frye, and another similar imitative passage can be found at 40-43. The Agnus also subdivides its second and third textual sections, so that the second 'miserere' of Agnus II ends with a florid lower-voice duet in sesquialtera. Agnus III consists of two separate sections. Similar Agnus subdivisions also occur in other Masses which may be insular. A final insular notational feature may be the coloration-group in the Sanctus Contra at 154-155, which features some semibreves and minims which are colored in addition to a preceding colored long.

Some relationships between Superius section openings occur. In addition to the similar Sanctus and Agnus openings the *Pleni sunt* and Agnus IIa incipits are related to each other. At the same time these two movements seem to be less well put together than the Gloria or Credo. The Sanctus composer's sense of consonance and dissonance is a little rough, and results in some approximate three-part imitation which briefly admits a fourth

(see Sanctus, 8-10). Likewise, the duple section of Agnus III begins with unusual harmonies under the initial Superius rise to D (Agnus, 107-110) and the final cadence of this movement features some dissonance between the Superius and Tenor. The first sections of both movements contain internal related material (see the passages which repeat 'Sabaoth' and 'miserere') and in both first sections the rhythmic and harmonic pace slows towards their end. There is - in fact - so little lower-voice activity towards the end of Agnus I that I regard this passage with suspicion. Might a few notes here be a later repair and patch-up job due to loss of the original Agnus I ending? In any case this movement requires some fairly heavy editing elsewhere, since the ending of Agnus IIIa seems defective. It is doubtful that the composer of the Sanctus and Agnus is the same man as the Gloria and Credo anonymous. I find what I consider to be a fairly poor level of compositional skill in the two final movements here, while the same does not seem apparent in the Gloria or Credo.

The status of the Kyrie in this composite set of movements is also suspect, chiefly because it was copied after the other movements and connected to them merely by a scribal note. Gerber makes an effort to connect this movement with the others discussed here.¹⁶ This probably freely-composed Kyrie setting is one of the shortest of its kind, which is one reason why it might belong compositionally with the short Gloria that follows. But even that is just speculation. I also note here that none of these movements appear to be chant-derived or contain any cantus firmus; the entire composite assembly of movements appears to be freely composed.

Finally I approve of the presence of these movements in the Curtis and Wathey handlist of likely English compositions from this period, in the hope that concordances might be found which strengthen their likely connections. But - to illustrate the dangers of labelling anonymous music of this vintage as insular - I note that there is some resemblance between the Gloria, Sanctus and Agnus here and the Domarto-Cervelli *Sine nomine* 'Bb' Mass in SP B80 and Trent 89. The similarity may only be general, but some sounds and structures which we now identify as 'English' may only be musically Anglophile. These can only too easily lead us to wrong conclusions about provenance.

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Numerology

My normal methods of note and measure counting reveal little amongst these movements, except that the Kyrie has 303 notes. This is perhaps better expressed by saying that it has 300 notes excluding its final longs. Amongst the other movements' sectional note-counts I only find that the Sanctus has 902 notes excluding all sectional longs (which is very close to 900). But even that is perhaps a result which is a little too contrived.

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¹⁶ Gerber pp. 50-51. For interested in making a 'cycle' out of these movements by transposing certain movements, I suggest transposing the low-pitched ones upwards rather than vice versa. My reason for this suggestion: the Sanctus already has some passages in which the lower voices are perhaps too low and close in comparison with the Superius above them (see 6 and 84-85). In the latter instance the lower voices in a doubled-leadingnote cadence are an octave lower than their normal position. These might sound less unsatisfactory at a higher pitch, but *vice versa* the Credo with its possibly vocalised Tenor would probably sound less comfortable if pitched lower.

26. Sanctus (Trent 88 ff. 65v-67r, unicum, DTÖ VII inventory no. 237).

Unless the texture conceals use of a chant now unknown to us, this piece is very likely to be freely composed. Its first two Tenor phrases (at 1-8 and 10-13) look rather like the second and third invocations of a Sanctus chant like THAN 32var but the reference is vague and is not continued. Neither do any elements of the Superius beyond its F-A opening seem to indicate chant paraphrase.

[Superius]; 4: 2-3 uc, and a scribal addition below the Tenor at the bottom of the first page gives a different version of the Superius opening, with the remark 'Sanctus ut supra'. It reads identically to the main copy for measures 1-3, but 4,2-5,1 are given as E F G F E D C and are followed by a semibreve rest and 5,2 as in the main copy. Both versions of the Superius here contain incidental dissonance, but possibly the Trent scribes found the second version more satisfactory. The hand that made the addition might not be the same one as that of the main copy. / 31: 'Duo' ind in both voices / 68: b ind before 67,1 / 82: 2 B / 97: 5 & 6 are G F / 98: 1 & 2 are uc, and the first two notes here seem to be an upward sbr lig which lacks its tail / 99: 1 & 2 are dtd-m & sm / 109: 'Duo' ind in both voices / 150: 'Osanna ut supra' ind in both voices. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om in both lower voices / 12,2-3: uc & almost illegible / 20: 4 D / 31: there are two attempts to write out the Pleni sunt Contra. The first only consists of 31-55 & 62-80, and is crossed out since the scribe must have realised that he omitted 56-61. The second attempt is complete, but has no custos at its end. / 81: as at 1 / 86: 1 C / 105: 4 E.

Tenor; 23,1: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. From 96 to its end the Osanna section seems to require some editorial word repetition.

Bibliography; Gerber, Sacred Music no. 18 (edition).

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27. Gloria Pascale (Trent 88 ff. 94v-96r, unicum, DTÖ VII inventory no. 252).

This Gloria setting is a Superius paraphrase of the BOS 11 chant (originally tenth-century, and long in use for Easter in particular). The modern version is in LU 1997 pp. 16-18. The Trent 88 setting's Superius is particularly close to the Passau version of the chant. In Grad Pat this Gloria is one of several Ordinaries named 'Tempore Paschali' and our intonation is taken from that source (f.185r). The Grad Pat version also serves as a chant model for underlay purposes here.

[Superius]; 1: m sign given before stave / 15,4-5: written on a short end-of-stave extension / 21,2: corr from col err / 29,4: col err / 35: 1 col err, but with 'a' (for 'alba') given above note / 36,2: as at 15 / 42: 2 A / 45,4: col err / 46,2-3: both of these notes are f / 50: 2 A / 58: the rest is written on a short end-of-stave extension / 60: both divisi notes are written as br, with a cor above and an inverted cor below / 61: at the start of the second page-opening the m sign is before the clef / 97-99: as at 15 / 125,1-3: likewise / 147: single custos instead of double in both voices / 148: 'Duo' marking not given in either voice / 152,1: as at 15 / 186,3-187,2: as at 15 / 198,2: corr from col err / 199,rest - 201,1: this passage is om in the main copy (where its omission is ind by a sign like a Lorraine cross) and the same sign is given with the omitted passage after the end of the Superius. The scribal note 'ut supra' is also given, and the omission is followed by a duplication of 201,rest - 202,2 with 'ut' to indicate the continuation.

Tenor; 20: 1 A / 130,2-3: written on a short end-of-stave extension / 199,2-3: likewise / 211,3-214: likewise.

Contratenor; 1: m sign given before stave / 13,3: written on a short end-of-stave extension / 18: b ind before 18,3 / 25,6-26,4: as at 13 / 36: 4 F / 39: 4 uc / 48,5: as at 13 / 58: b ind before 57,4 / 61: at the start of the second page-opening the m sign is before the stave, but as C2 instead of cut-C / 88: m sign also given here as C2 / 96,2-4: as at 13 / 125,1-2: likewise / 128: m sign also given here as C2 / 131: 3 F / 134: 1 A / 136: 1 G / 148: m sign given before stave, as cut-C / 176-177: as at 13 / 195: clef change is in mid-stave / 199: ns / 202,1-2: as at 13 / 212,3-214: as at 13 / 213: 1 om (conj supplied).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This is quite an extended Gloria setting to fit onto two page-openings, so in places the copying is compressed and occasional staves are manually extended.

Bibliography; Gerber, *Sacred Music* no. 28 (edition). Mitchell, 'The *Advenisti* / *Lauda Syon* composer and his likely contributions to the later Trent Codices' in *PMM* 13 (2004), pp. 63-85 (which includes this piece in a likely anonymous group of works mostly in *Trent 89*, and which use similar characteristics such as O2).

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28. Gloria-Credo pair on *Pax vobis* (*Trent 88* ff. 109v-113r, *DTÖ* VII inventory nos 259 & 260).

Text; the cantus firmus of this Mass pair is the Magnificat antiphon *Pax vobis* (*AM* p. 478) which takes its text from Luke, chapter 24 verse 36. The destination of the chant is for Monday after the Octave of Easter, and for Tuesday after the Octave of Easter at the Benedictus. In both movements there are two cantus firmus Tenors, which reproduce the same melody at canon of the fifth but without any voice overlap, and which split the short chant into sections. This is therefore only a five-part work by virtue of the Tenor scheme, and conceivably it could just about be sung by four people if the Tenors were written out differently for a single singer to perform. In each triple section the Tenors are identical, and the same applies to each duple section. In each movement, successive sections using canon at the fifth above (in the triple-section Tenors) is succeeded by canon at the fifth below in the duple-section Tenors.

Gloria (ff. 109v-111r)

[Superius]; 1: the intonation is supplied from *GS* plate 11+, and in the Superius and Contra primus large gaps have been left on the stave before the first notes, presumably for the insertion of majuscule letters. The manuscript voice-order is Superius-Tenor primus-Contra primus-Contra secundus-Tenor secundus. Our score changes this order to show that the part which structurally holds the piece together is the Contra secundus (which is frequently the lowest voice). / 14: 1 om (conj supplied) / 33: erased m F follows 1 / 59: 1 not dtd / 80: 3 E / 90: the m sign given in all voices is cut-C. I have changed this to C for the same reason as in the Sanctus to Composite Mass no. 2 here (i.e. C with an arguably "English" equivalent to preceding O seems to work better than anything involving cut-C) / 175,1-2: written on a short end-of-stave extension / 208: likewise / 213: 1 uc.

Contra primus; 1: m sign om, and this voice is mistakenly given a 'Pax vobis' incipit like the cantus firmus parts below it / 53,3-54,2: written on a short end-of-stave extension / 56: erased m upper E follows 4 / 73: p div follows 2 / 74,1-76,2: as at 53 / 98: 2 D / 216: 1 is dtd-br / 218: rest om (conj supplied).

[T]enor primus; 85-89: 6 br rests are given here (which is correct if the half-close measure with L's at 89 is counted as two perfect breves) / 89: no custos / 90: at the start of the second page-opening the Tenor's clef in section 1 (F clef on the middle stave line) is crossed out and replaced by C clef on the same line. Possibly the scribe was confused by the switching round of the canonic voices in this section. / 200-205: 4 br rests are given (6 are needed).

Tenor secundus; 41-48: 4 br rests are given (8 are needed) / 67: 1 is followed by a superfluous sbr rest / 90: regarding the clef change here see the comments on clef change in the Tenor primus (the canonic pitches of the cantus firmus parts differ from those in the first section) / 156-164: 4 br rests are given (9 are needed) / 174-183: 8 br rests are given (10 are needed) / 206-212: 10 br rests are given (7 are needed).

Contra secundus; 43: written on a short end-of-stave extension / 63: likewise / 66: 1 F / 70: rest om (conj supplied) / 77: 1 is col / 79: 2 not dtd / 84,3-89: as at 43 / 146,2: written as a confusion of breves on the C and D pitches / 184-186: Trent 88 merely gives 2 breve rests here. The emendation provided is due to the upper voices needing structural support at 184-185, and the construct at 186 arguably needs a third in it. / 209: 1 F.

Underlay; no Mass Ordinary-texted part has full text. The Superius has several phrases indicated by cues (e.g. at 25-34) and the two Contras have sectional incipits plus two internal cues in the Contra primus. The two Tenors have cantus firmus text, but here too there are omissions. At 51-57 in the Contra primus I have editorially repeated 'Domine Deus'.

Bibliography; Gerber, Sacred Music nos 31a & b (edition). Feininger, MPLSER series I Tomus II, no. 6 (edition, 1951-2). Curtis and Wathey, *op. cit.*

Credo (ff. 109v-111r)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, & there is a large gap between the m sign and the first note (presumably for a majuscule initial) / 47: m rest given instead of sbr rest / 57,1: written on a short end-of-stave extension / 73: 1 B / 84-98: this passage is all on a single stave which has an additional clef on the fourth stave line up / 92,3-8: Trent 88 reads m sbr m m m / 98,5: as at 57 / 106: the Superius and three lowest voices give cut-C, which I have substituted with C for the same reason as in the Gloria / 162: 3 C / 164: an editorial m sign C is given here, because if this is not supplied there is nothing to stop the singer(s) continuing to read the original notation in sesquialtera / 200: sbr rest instead of br rest / 223: erasure follows 1 / 249-250: as at 57. The manuscript voice order is the same as in the Gloria.

Contra primus; 1: the m sign is om, and there is a large gap before the first note as in the Superius / 13: 3 & 4 are both m (altered to dtd-m & sm for the sake of imitation with the Superius) / 26: 3 is br & 4 is uncol m / 28,1-29,1: om (conj supplied) / 33,5-34,3: written on a short end-of-stave extension / 42: rest om (conj supplied) / 48,3-49,3: as at 33 / 64-65: likewise / 72: a superfluous br E follows 1 / 82,4-84,4: as at 33 / 92: erasure follows 4 / 98,5-101: as at 33 / 106: m sign om, and the first stave on the second page-opening has a b sig (which seems redundant since some B's are natural) / 171,2-172,2: as at 33 / 179: superfluous sbr rest follows 1 / 200,2-201,3: as at 33 / 210: as at 179 / 235-239: as at 33 / 246: 2 B.

Tenor primus; 101-105: as in the Gloria at 85-89 6 br rests are given here (which is correct if the half-close measure with L's at 105 is counted as two perfect breves) / 245-250: the same also applies to the 7 br rests given here (i.e. the final measure can be counted as two perfect breves).

Tenor secundus; 1: lack of space only permitted the scribe to enter this voice on a hand-drawn stave at the bottom of the page, and to save space he also indicated the opening rests verbally as 'xlvi tempore pausa' (which is numerically correct) / 69: dtd-br is given instead of br sbr (corrected to match the Tenor primus) / 176-196: this passage is given following the end of the Tenor secundus, with sharp-like signs indicating the omission / 226-231: 5 br rests given (6 are needed) / 234-235: written on a short end-of-stave extension.

Contra secundus; 47: p div follows 2 / 58-62,2: written on a short end-of-stave extension / 66: as at 47 / 181-190: as at 58 / 236-242: likewise.

Text; as in the Gloria, the Superius has a far greater amount of Ordinary text than the two Contras (which only have sectional incipits) but much underlay in the Superius is only indicated by cues which need expanding. A little juggling and editing ensures that this movement's Superius and Contras can be made to sing the full

Credo text, although I am cautious as to whether my last editorial addition in this respect ('Et iterum...mortuos' at 88-98 in the *Contra secundus*) is really necessary. The cantus firmus parts in this movement have their own text, not all of which is supplied. The scribe has made rather a mess of this piece, and possibly this is also reflected in the texting. However, at least he managed to copy the entire Credo on two page-openings.

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Structure

This extended Gloria-Credo pair has rather slipped through the net in modern studies; there is little written about it, probably because it is only a Mass pair rather than a cycle. Feininger thought that these movements might respectively be the work of Binchois and Eloy D'Amerval (the composer of the five-voice *Missa Dixerunt discipuli*) but that suggestion seems quite uninformed. Some authorities (Gerber and Strohm) highlight a structural similarity with Dufay's motet *Nuper rosarum flores*, which has a pair of canonic Tenors rather like those used here. However, Dufay's pair of Tenors overlap whereas the Tenors in the *Pax vobis* movements only sound separately.¹⁷

The Tenors have one note's difference in successive melodic presentations (see Gloria, Tenor primus, measures 45-46 and 160-162) but otherwise proceed in canon with swapping of roles at the mensuration change. In first sections, the second Tenor is a fifth above the first. In second sections, the first Tenor begins a fifth above the chant's starting pitch (starting on C) and the second Tenor begins a fifth below on F.

This simple interchange is akin to lower-voice behaviour in English fourteenth-century Rondellus settings, and I am certainly not the only person to see other English-looking characteristics in these movements. Curtis and Wathey list them as likely to be English, possibly because of insular-looking melodic figures (see the Gloria Superius, 34-35) and also because of the lengthy upper-voice duets which precede all Tenor entries. The textual division-point in the Credo (Et in Spiritum) is also an unusual place to begin a second section, but suitable comparisons amongst firmly English works are not easy to find. Some traits make a strong argument for an English composer, although the arguments for and against insularity with pieces such as this will probably continue. I give my case for English authorship below.

Firstly I notice the relative simplicity of the O mensuration sections and the comparative lack of small values in the second sections. This makes it suggestible that the movements were originally sung with an "English" O-to-C ratio (as indicated in our score) rather than any continental equivalent relating to cut-C following O. The second sections also tend to restrict the smallest values to decorated Superius cadences (see Credo 183-186 and 221-224) much as in some pieces by Dunstable. The duple section of the Sanctus in his *Missa Da gaudiorum* comes to mind for similar cadential usage.¹⁸

Secondly there are sectional divisi longs in the outer voices, and the thickish sonority of the music (which is casually imitative) proceeds with relatively little dissonance and also avoidance of consecutive octaves just as one might find in a four-voice English work of the 1420's or '30's. Precisely because of this I begin to wonder if this might be one of the oldest works in Trent 88. If it is not actually early then it sounds conservative,

¹⁷ See Wright, C., 'Dufay's *Nuper rosarum flores*...' in *JAMS* 47 (1994) pp. 395-427 regarding this motet, which seems to use the proportions 6:4:2:3 in honour of the dimensions of Solomon's temple in Jerusalem. Previously it was suspected that Dufay's piece was inspired by the proportions of Florence cathedral. Further, see Charles Warren's 'Brunelleschi's Dome and Dufay's Motet' in *MQ* 58 (1973), pp. 92-105.

¹⁸ Published in Bent M., Bent I. and Trowell B. (eds), *John Dunstable Complete Works* (revised edition, 1970) pp. 43-46

although we must bear in mind that quite late Masses from the Dunstable era are only a little more rhythmically active than these movements.¹⁹

Thirdly, like other English Mass movements the cantus firmus is presented twice in each movement, and there is an element of sameness in the way that phrases and cadences proceed. I hesitate to use the term ‘isoharmonic’, but these two movements treat cadence-points similarly to a great degree. There is no motto opening, but the melodic similarities in the Superius parts of the both movements perhaps betray a composer not too far removed from the disciplines of isorhythmic motet writing. Other Tenor Masses proposed as English also have this trait of cadential predictability - notably the *Missa De cuer* and the *Missa Caput*. It is of course partly due to writing sixth-to-octave cadences against immutable Tenor cantus firmus, but add this similar cadencing feature to the organisational and numerical features of the lower *three* voices (see the following section) and this pair of movements begin to look melodically controlled to a significant degree. The following table attempts to show how periodically similar the Gloria and Credo Superius parts are for just their first sections. There are - of course - similarities beyond these listed below in the duple sections (notably at the openings and final cadences) but I feel that illustration here is of greater interest to readers than exhaustive listing.

Table 1

Similarities between the Superius parts in the first sections of the Gloria and Credo *Pax vobis*

Gloria measures	Description	Credo measures	Description
1-6	Duet opening ending on F	1-6	Likewise
7-10	Starts on A and leads to cadence on C	8,3-11	Starts on B and leads to cadence on C
10-16	Starts on upper C and descends to cadence on F	12-20	Likewise
17-23	Approach to full subsection is different from that in Credo	21-39	Approach to full subsection is different from that in the Gloria and longer
25-34	Triadic motives on F leading to triadic motives on C	40-51	Likewise
35-48	More triadic motives on C leading to triadic motives on F and then a cadence on C	52-63	Likewise
50-55	Passage leading to cadence on G	64-71	Melodically different from Gloria but also leads to cadence on G
57-61	Anacrusically begins C A D C and descends to cadence on lower D	72-77	Anacrusically begins B A D C C and descends to cadence on lower D
62-69	Begins on F and proceeds to cadence on A	78-83	Likewise, but approach to cadence on A is melodically different
70-77	Begins with triadic motives on F and proceeds to cadence on upper C	84-93	Begins with triadic motives on F and proceeds to cadence on lower C
78-89	Sectional cadence at end is similar to that in the Credo, but otherwise the voices differ.	94-105	(See to left)

¹⁹ For example the fragmentary Masses on *Sancta Dei genitrix* and *Te gloriosus* in Lucca, published in Strohm, R. (ed), Mass Settings from the Lucca Choirbook (EECM 49, 2007) nos 7 & 8.

In the second section the Credo differs by having a longer introductory duet which ends with sesquialtera. To conclude, if these movements were not by an English composer they would have to be an extremely painstaking copy of insular musical fashions current at the time. I do not regard that as a realistic viewpoint, so I suspect insular origin.

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Numerology

It should be expected that a work as formal as this reveals number symmetries. The Credo consists of 250 tempora, which are split between the Patrem section (105) and the Et in Spiritum (145). The first section is exactly 42% of the tempora length of the whole.

Counting the notes of the Et in Spiritum section reveals the total 605. However, here we do not have a simple case of chopping off the final measure to exclude sectional longs, because the Tenor primus does not sound at the end of the section. So - instead of five notes - subtracting 4 from 605 (for the four final longs concerned) makes 601, which is close to 600 notes.

The note-values of the two Tenors in each movement are identical, but the rests in each movement vary. So each movement contains 26 Tenor notes x 2. This Contra secundus in the first sections has the same note total in each movement (131). This is significantly close to 130 (which is 26 x 5). I have checked my data for expressions of the proportions 6:4:2:3 since these are the numbers expressed in the structure of Dufay's similarly structured *Nuper rosarum*. However I have not found anything of significance and suspect that there may be no direct link between the two pieces. This Gloria and Credo might even be earlier than Dufay's motet, which was written for the dedication of Florence's cathedral in March 1436.

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29. [Touront?]: Kyrie Pascale

- (i) Trent 88 ff. 225v-226r (DTÖ VII inventory no. 367);
- (ii) Mu 3154 ff. 9v-10r;
- (iii) Mu 3154 ff. 163v-164r;
- (iv) Strahov ff. 47r-48r.

This setting elaborates the Easter MEL 39 Kyrie chant (modern version: LU 1997 p. 16) with elements of the melody in both the Superius and Tenor. Since the Tenor clearly has the chant at the start of the *Christe* and also at the start of *Kyrie II*, it is probably best considered a Tenor-based setting. It would seem to be intended for alternatim performance since three invocations of *Kyrie / Christe / Kyrie eleyson* would only fit into each section of the part-music with some contrivance. The nature of the MEL 39 chant (with its long melismas at the end of 'Kyrie' and 'Christe') also seems to disallow extensive editorial texting. The chant sections are supplied from Grad Pat ff. 184v-185r, where the melody has the destination 'Pascale'. This version also serves as our chant model for text underlay. A minor shortcoming of treating this piece as alternatim is that the MEL 39 *Kyrie IIb* (which begins differently from *Kyrie IIa*) is not used.

- (i) Trent 88;

[Superius]; 1: 'Pascale' appears above the Superius, and the m sign is given before the stave / 18: single custos in all voices / 58: 2 G, & 3 is br (corr using Strahov) / 59 & rest in 60: om (supplied from Strahov) / 67: single custos in all voices / 82: 6 corr from col err. The manuscript voice order is Superius-Tenor-Contra.

Contra; 24-25: Trent 88 reads ligd br G br F, which would cause consecutive fifths (our emendation at 25 is supplied from Mu 3154, first copy) / 42: Trent 88 reads m E m D sbr F plus m rest (corr using Mu 3154, first copy) / 58-60: Trent 88 reads sbr rest plus ligd sbr low C sbr F br D (corr using Mu 3154, first copy) / 68-83: the entire Kyrie II Contra is copied a tone too high. The mistake is recognised by a cs-like sign below the Kyrie II starting clef, and also by the following scribal note following the Contra “Item Kyrie ultimum in contratenore prima nota debet incipi in spacio inferiori et sic quelibet non stans in linea debet stare in spacio et nota stans in spacio debet stare in linea ut supra praticanti”. / 79: 5 uc.

Tenor; 16: rest om (supplied from Mu 3154, first copy) / 40,1: corr from col err / 82-83: copied on a short end-of-stave extension / 83: single custos only.

Underlay; ‘Kyrie’ / ‘Christe’ incipits and ‘eleyson’ are given for each voice in all sections, but with ‘Christe’ written as ‘Xpe’.

Bibliography; Gerber, Sacred Music no. 62 (edition after Trent 88). Noblitt, EdM 80 no. 8 (edition after Mu 3154). Mitchell, The Paleography and Repertory of Trent Codices 89 and 91... (Ph. D. dissertation, Exeter University, 1989, 2 vols), I, p. 179 (tentative attribution to Touront, but which wrongly treats the Strahov version as a unicum). There are many other fifteenth-century settings of MEL 39. This piece is very similar to no. 30. Even if nos 29 and 30 are not the work of Touront, they are probably the work of a single composer.

(ii) Mu 3154 ff. 9v-10r;

[Superius]; 1: the initial rests are given one stave space higher than in Trent 88 / 4: 2 A / 8: 2 F / 18: single custos / 44,3-45,1: ligd / 51: b ind before 51,1 / 58: 2 G / 60: rest om / 67: no custos / 76: 5-9 replaced by m G m F sm E sm D m C / 77: 3 replaced by sm E sm D / 81: 3 & rest replaced by sbr G. The manuscript voice order is the same as in Trent 88.

Contra; 1: this voice is incorrectly named ‘Contra primus’ / 4: 2 B / 10: 2 is upper D / 14: 2 & 3 replaced by ligd sbr A / 15,1-16,1: replaced by dtd-m upper D sm C sm B sm A m G & m lower C / 22-23: replaced by sbr lower E br C plus sbr rest / 37: 1 C / 43: 1 & 2 ligd / 61-62: replaced by br lower F & sbr D / 63-64: no lig / 64: replaced by ligd sbr G sbr lower D / 70: rest given as sbr rest / 72: 6 replaced by sm B sm A / 73: 1 replaced by sm G sm F / 75: 1 & 2 replaced by sm A sm G sm E sm F / 76,3-83: the end of the Contra is on a roughly-drawn stave at the bottom of the page due to lack of space, and a superfluous m A follows 76,5 / 79: 1 replaced by sm G sm A / 83: no custos.

Tenor; 6,3: corr from col err / 17: 2 F / 38: 2 A / 54-60: ligd / 72: 1 uc / 72: 3 uc.

Underlay; apart from the ‘Kyrie fons bonitatis’ incipit in the Superius (surely incorrect, as this normally refers to the MEL 48 Kyrie chant rather than MEL 39) the Superius has ‘Xpe’ & ‘Kyrie’ for the next two sections plus ‘leyson’ at the end of all sections. The Tenor has ‘Kyrie’ / ‘Xpe’ / ‘Kyrie’ at section openings and ‘leyson’ at all endings. The Contra only has ‘Kyriell...’ at the start, then ‘Xpe’ and ‘Kyrieleyson’ at successive openings.

The first Mu 3154 copy provides some variant Contratenor passages and also more small values in Kyrie II. Some of these variants are mere errors, and not all of the added notes in Kyrie II are satisfactory. As in the Trent 88 reading, the piece seems quite poorly copied here. But this is probably the least worst of the four surviving copies.

(iii) Mu 3154 ff. 163v-164r;

[Superius]; 1: this piece is given on the lower two thirds of a page opening containing the ending of Kyrie

Pascale setting (no. 88 in the manuscript), all Superius sections open with large majuscules, and this setting's Superius has the title 'Aliud Kyriel[eyson] pascale Trium vocum'. This title is duplicated on the facing page for the lower voices with the addition 'ultimum' before 'trium'. Also, the initial Superius rests are written a stave space higher than in Trent 88. / 9, 2-3: replaced by dtd-m G sm F sm F sm E / 18: no custos in Superius or Contra, & single custos in Tenor / 29-30: no lig / 51: b ind before 51,2 / 58: 2 G / 67: no custos / 68: this section is ind as 'ultimum' in all voices / 82: 4-5 replaced by sbr G / 83: single custos only. The manuscript voice order is the same as in Trent 88.

Contra; 1: the voice-name for the first section, the C of 'Criste' at 19 and the 'K' of 'Kyrie' at 68 are all majuscules, and this voice is incorrectly named 'Contra primus' / 8: 1-4 replaced by m lower C m upper C m B m A / 10,3-11,4: replaced by sbr C m B / 14: 2 & 3 replaced by ligd sbr lower F / 15,1-3: replaced by m rest plus m B m A / 22: replaced by ligd sbr E C / 24-25: Mu 3154 gives ligd br G br F as in Trent 88 / 39: 4 E / 42: replaced by m E m D & sbr F, which is ligd to 43,1 / 49: 2 uc / 54-57: ligd, & 54,1 is dtd / 61-62: replaced by sbr rest plus br lower F & sbr D / 63-64: no lig / 64: replaced by sbr G sbr lower D / 66: not ligd / 67: 1 has a divisi L lower G which is col, & there is no custos / 71: 2 G / 72: 1-6 replaced by dtd-m G sm A sm B sm C sbr D m C / 73: 1-4 replaced by m upper D m B m A m G / 74: replaced by m rest & m G m lower D m G m lower E m D / 75: replaced by dtd-m G sm F sm E sm D m G sbr lower D / 76: 3-5 replaced by m rest & dtd-m E sm F / 77: 1-6 replaced by sm G sm A m upper D m B / 78: 1 & 2 replaced by m A m B m C / 79: replaced by m G m lower C m G m F sbr lower D / 80-81: replaced by m E m A m G m F m E sbr C m F sbr G plus m rest & m F / 82: 1 & 2 replaced by m lower E sbr lower C / 83: 1 has a divisi G below it, & there is no custos.

Tenor; 1: the first letters of 'Tenor' for the outer sections and the first letter of 'Criste' in the second section are all majuscules / 17: 2 F / 24-26: no lig / 40,3-41,1: ligd / 41,2-42,1: ligd / 48-49: no lig / 54: 1 dtd / 64: not ligd / 66: likewise / 67: no custos / 72: no minor color / 81: no lig / 82-83: written on a short end-of-stave extension / 83: no custos.

Underlay; all three voices have 'Kyrie' and 'Criste' incipits plus 'eleyson', with the latter given less thoroughly in the lower voices than the Superius.

The second Mu 3154 copy seems to be taken from an exemplar different from the first, and in view of the pieces surrounding it in the manuscript this copy may be a few years later than all other surviving versions. In this version the Contra for Kyrie II has been substantially written as a more bass-like part but again the newer version is not entirely satisfactory. The Christe Contra also retains the consecutive fifths of the Trent 88 reading at 24-25.

(iv) Strahov;

[Superius]; 1: the initial rests are given one stave space higher / 2,2-3,3: replaced by dtd-sbr A ligd to 2,1 / 3,5-4,2: replaced by sbr C ligd to 4,3 / 8,1-2: minor color / 11,2-3: replaced by sbr A / 13,3-18: this passage (which is all on a single stave) has its clef on the second line up - which makes all notes concerned a third too low / 13,3-14,1: ligd / 16,1-2: replaced by sbr A / 17,4-18: written over an erasure, 17,4-5 are replaced by m E, & 17,6-7 are col err / 18: no custos in any voice / 19-83: on the second page opening the Superius clef is only given once on the initial stave (19-40,2) / 20-21: replaced by ligd sbr E dtd-sbr A & m G / 21,2-22,1: ligd / 22,2-23,2: replaced by br E / 24-25: no lig / 26,1-29,2: replaced by ligd br E br G br A / 29-30: no lig / 30,1-2: ligd / 36,3-37,1: ligd / 44: erased sbr C follows 44,3 / 46: 2 D / 51,2-52,1: replaced by ligd sbr B sbr A / 52,1-2: not ligd / 53: 3 uc / 60,1-61,2: replaced by br D / 61,3-62,4: replaced by br C sbr A, & the latter is ligd to 63,1 / 63,2: not ligd / 64: not ligd / 67: no custos in any voice / 70,5-71,1: ligd / 73,2-5: entered in a compressed fashion as a correction over a probable erasure / 75: 5 & 6 are G F / 76: 3 & 4 are F E, & 76,9 is E / 78: 2 replaced by sbr G / 81: 3-4 replaced by ligd sbr G sbr C / 82: 2-5 replaced by sbr A sbr G / 83: no custos in any voice. The manuscript voice order is Superius-Contratenor-Tenor.

[C]ontratenor; 1: m sign om, & the clef on the first page is only given on the first Contratenor stave (1-9,2 in its Strahov variant). The clef also looks to be more on the fifth line up than the fourth. Also, Strahov at measure 1 has ligd sbr G sbr lower C instead of the Trent 88 reading / 3,2-4,2: replaced by dtd-m F sm G m A / 7,3: replaced by sm G sm E / 9,1: replaced by dtd-m G sm F / 9-10: no lig, & 10,1 is replaced by m E m lower C / 10,3-11,4: replaced by sbr C m B / 12; 3 & rest replaced by sbr G, & 4 replaced by m B / 13-15,1: replaced by dtd-m C sm B plus ligd sbr upper D sbr C & ligd sbr A sbr B / 15,2-18: the rest of the Contra for Kyrie I reads m G m E m F m D sm C sm D m E sbr C plus m rest, & m upper C then ligd sbr B col sbr A, then col m G col m A & L B / 19-83: the second page opening gives no clef for the Contratenor / 19-22: Strahov reads br C & ligd sbr C sbr F br D, plus separately ligd sbr E sbr C / 23,1-24: replaced by ligd sbr A dtd-sbr G & m F, which is followed by an erasure / 25: replaced by col br F & col m G col m A / 28-29: no lig / 30-32: replaced by ligd sbr G sbr A & ligd sbr F sbr G br D / 36; no lig / 43: 1 replaced by dtd-m G & f F f E / 45: 3 replaced by dtd-m D & sm C / 46: rest & 1 replaced by m G m F, & no lig at 46-47 / 52: 1 replaced by dtd-m F sm E / 52-53: 52,3-53,3 replaced by ligd sbr D sbr C, & 53,4 replaced by sm B sm A / 54-55: replaced by br C br C / 56-57: not ligd / 58,1-59: replaced by ligd sbr A dtd-sbr G & m F / 61-64: replaced by sbr rest & dtd-sbr lower F m E sbr D dtd-sbr low C & sm D sm E plus ligd sbr G sbr low D / 65: 1 & 2 ligd / 66-67: ligd separately / 69-70: Strahov reads ligd sbr lower D sbr upper D m C m D sbr A plus two sbr rests / 72: replaced by dtd-m G sm A dtd-m B sm C m upper D m A / 73: 1 replaced by sm F sm E / 76: 1 D / 76,5-77: Strahov reads dtd-m G sm A dtd-m B sm A m B dtd-m A sm G sm G sm F / 78: 2 replaced by dtd-m B sm A, & 4 replaced by dtd-m D sm E / 79: 1-5 replaced by m A m B sm D sm C m A / 80: 5 & 6 replaced by sm E sm F sm G sm F / 82,2-4: replaced by m lower C sm E sm F sm G sm F & ligd sbr lower D (which is ligd to the final L in 83).

[T]enor; 1: m sign om, & the clef is on the top stave line, making all of the pitches on the first stave (1- the rest in 12) a third too low. Also, Strahov replaces 1-2,1 with ligd sbr G dtd-sbr A / 9,3: Strahov reads ligd sbr A sbr G / 17: 1 & 2 replaced by sbr G / 19: on the second page-opening, the m sign is given before the first Tenor stave, & no clef is given at all / 19-23: 22-23 are replaced by L C which is ligd to 19-21 / 28: replaced by br C / 29-31: no lig / 40,3-41,1: ligd / 41,2-42,1: ligd / 43,3-44,1: ligd / 46: 2 D / 48-49: no lig / 50,3-51,3: replaced by ligd sbr C sbr D / 51,4: not ligd / 52-53: 52,3-53,2 replaced by sbr B which is ligd to 52,2 / 54-56: ligd / 56: not dtd, & followed by br C which is ligd to 59 / 63 & 64: not ligd / 65: likewise / 69: 3 & 4 replaced with dtd-m D sm C sm C sm B / 70: 4 & 5 replaced with m D sm C m C sm B / 71: 1 replaced by dtd-m D sm C, & 2-3 are ligs instead of 1-2 / 72: 3 replaced by f F f E / 75: 4 & 5 are C B / 76: 1 & 2 are B A / 77,3: the tail on this m is erased for no apparent reason / 78: 2 replaced by dtd-m G sm A / 82,4-83: ligd, & 82,4 is br.

Underlay; section 1 only has [K]yrie in the Superius. In the second section the Superius has 'Criste' and 'leyson', the Tenor has 'Xpe' and 'leyson', and the Contratenor has 'Xpe'. In Kyrie II, all three voices have 'Kyrie' and 'leyson'.

Like this manuscript's reading of the Touront *Sine nomine* I Mass edited in Trent 89 Instalment 1, the Strahov version makes an effort to simplify the notation and takes out many dotted patterns which occur in the other sources. But it also adds other small values, and also melodically alters the sequential imitation shared between the Superius and Tenor at 75-77. It contains many mistakes, and also a couple of obviously confused passages such as the end of Kyrie I in the Contratenor and the superfluous sbr G which follows 9,3 in the Tenor. The errors and also the cadential decoration in the Contra at the end of Kyrie II seem typical of the debased polyphony sometimes found in Strahov. It is debatable whether this copy could have been of much practical use.

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30. [Touront]; Kyrie de Apostolis

- (i) Trent 88 ff. 226v-227r, anon (DTÖ VII inventory no. 368);
 (ii) Strahov ff. 68bis r- 69r, Tauranth.

This setting's Superius paraphrases the first two sections of the MEL 68 chant in the first two sections of its Superius, rather elaborately. Kyrie II does not seem to be chant-based. The chant insertion at the end ('ymas', meaning "upon us") is supplied from Grad Pat f. 177r, where the chant has the destination 'de Apostolis' like this setting. In Strahov this Kyrie is given immediately before Touront's Missa *Sine nomine* I, with which it shares nothing in terms of style, ambitus and finals. The Mass does not have an attribution there but this Kyrie does. This might lead readers to suspect that an anonymous Kyrie has been appended to a Mass which is more securely Touront's since the Gloria-to-Agnus are attributed to him in Spec. In defence of attributing Kyries nos 29 and 30 to Touront, I cite their frequent use of Superius-Tenor imitation (a feature which the composer uses exhaustively elsewhere) and the relative length of no. 30. Extended Kyrie settings (as in the *Sine nomine* II and *Mon oeil* Masses) seem to be another Touront hallmark.

- (i) Trent 88;

[Superius]; 1: the b sig is om throughout in the Superius and Contratenor, & in the Superius the m sign is given before the first stave. The title 'de apostolis' is above the Superius. / 72: sharp ind before 71,2 / 106: 4 E (corrected for the sake of consonance, even though Strahov also gives E here) / 113: following the end of the polyphony the liturgically necessary 'ymas' section is supplied from Grad Pat. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 2: 3 uc / 5: b ind before 5,3 / 19: 3 uc / 59: 1 G (Strahov also gives G here) / 67: 2 F (corr using Strahov) / 72-76,2: copied on a short end-of-stave extension / 97-98: likewise / 107: 1 om (conj supplied, since the Strahov Contratenor differs here) / 112-113: as at 72.

Tenor; 1: the b sig is only given on the first stave (1-18,3) / 38-39: ns / 42: b ind above 40.

Underlay; all three voices are supplied with 'Kyrie' and 'Christe' (written as 'xpe') and all have 'eleyson' at section endings. But this piece is still problematic; due to the absence of chant in Kyrie II it probably cannot be performed successfully as an alternatim piece. The alternative (with three invocations of Kyrie / Christe eleyson for each section) results in a piece where frequent anacrusic and imitative entries prompt a great deal of editorial word repetition. Really I would like this setting to manage with *less* editorial text, but I cannot see how this can be done without creating a sense of musical hiatus.

Bibliography; Gerber, Sacred Music no. 63 (edition after Trent 88). Mitchell, The Paleography and Repertory of Trent Codices 89 and 91... vol. I p. 176 (where the concordance in Trent 88 is not acknowledged) & vol. II pp. 854-859 (transcription after Strahov).

- (ii) Strahov;

[Superius]; 1: the first letter of text is a large red majuscule, the b sig is om throughout, & the Superius clef for the whole piece is only given on the first stave (1-10,3). The composer attribution is given following 'Kyrie'. / 4-5: no lig / 12-13: likewise / 15-16: no lig, & 15,4 is replaced by dtd-m E sm D / 23: no lig / 25-26: likewise / 28: 3 & 4 replaced by sbr A / 29: 1 & 2 replaced by m F / 29-30: no lig / 31: no custos in any voice / 32: at the start of the second page-opening the m sign is given before the first stave, and the first letter of 'Criste' is overmarked in red / 32-33: replaced by L A, which is ligd to 34 / 35-36: no lig / 39,1-40,1: ligd / 41: replaced by dtd-sbr A & m F, & the first note here is ligd to 40,2 / 44-45,1: ligd / 45,1-2: minor color / 59: 2 & 3 replaced by sbr B / 62: replaced by dtd-sbr F & m E, & the first note here is ligd to 61,1 / 63-64: no

lig / 64: replaced by dtd-sbr C & m B / 66,2: replaced by dtd-sbr A & m F, & no lig at 66-67 / 72: no sharp / 75: 3 & 4 replaced by sbr F / 77,1-78,1: ligd / 78,2-79,1: ligd, & 79,1 is replaced by dtd-sbr A & m G / 83: no lig, & 83,2 is replaced by br D / 85: 3 & 4 replaced by sbr A / 86: no lig / 87-88: replaced by ligd sbr A dtd-sbr G & m F m F m E / 89: no custos in any voice / 90: the first letter of text is overmarked in red, & 1-2 are both col / 93: 3-4 replaced by sbr G / 97: no lig / 98: no lig, & 2 is replaced by dtd-m B & sm A / 99-103: Strahov has significant variants in the Superius & Contratenor here which are given below.

1.2. Strahov version of Kyrie no. 30, 99-103;

106: 4 E / 109: 2-5 replaced by ligd sbr B sbr D / 110: 2 & 3 replaced by sbr A / 112: 7-8 replaced by sm F sm E / 113: no custos in any voice. The manuscript voice order in the same as in Trent 88.

Contratenor; 1: the first letter of the voice-name is a small red majuscule, the b sig is om throughout, & the initial m sign is om. Also, on the first page-opening the clef is only given for the first stave (1-12,5). / 3: 1 & 2 replaced by sbr F / 5: 1 & 2 replaced by m C, & 5,4-5 are replaced by sbr B without the flat / 9: 1 & 2 replaced by dtd-sbr E / 12-13: 12,1-6 replaced by dtd-m D sm F sm E sm D m F, no lig at 12-13, & 13,1-2 are both undotted sbr / 23: 2 replaced by sm C sm B / 23,4-24,2: replaced by sbr D / 28,2-4: replaced by dtd-sbr upper D / 29: 1 & 2 replaced by m C / 30-31: ligd / 32: at the start of the second page-opening the clef is only given on the first Contratenor stave (32-74), the first letter of the voice-name is a small red majuscule, and the 'C' of 'Criste' is overmarked in red / 32-34: 34 is replaced by br F, & 32-34 are ligd / 35: 1 & 2 replaced by sbr E / 36: 1 & 2 replaced by sbr F / 38-39: no lig / 42,2-43: replaced by br D sbr C / 46,1-2: replaced by br C / 53-54: no lig / 57: 1 & 2 replaced by m E / 59: 2 G as in Trent 88, & 59-61 are ligd / 66: 1 replaced by m A m G / 67-69: ligd / 72-73: ligd / 76,3-77,3: replaced by sbr B m B sbr G / 87: 2 replaced by sm D sm B / 88-89: 88 replaced by br C, which is ligd to 89 / 90: the 'K' of 'Kyrie' here is overmarked in red / 92,1-2: replaced by sbr D / 92,4-93,1: ligd / 95: 2 replaced by f E f D / 97: 3 C / 98: 3 is sbr, 4 is m, & 5 is om / 99-103: see previous example / 105,2-108,1: Strahov reads dtd-m upper G sm F sm E sm D dtd-m F sm E sm D sm C m D m C m A sbr C m upper D & m C m A m upper D m B m A m A (which appears to be a miscopying) / 108,2-109,2: replaced by br A / 109,3-7: replaced by sbr upper D dtd-m B sm lower G m B m lower G / 110-112,1: replaced by m A m G sbr lower D & dtd-sbr upper D m C m A sbr upper D m A (which looks like another miscopying) / 112,4: ligd to 113.

Tenor; 1: the first letter of the voice-name is a small red majuscule, the b sig is om throughout, & the initial m sign is om. Also, on the first page-opening the clef is only given for the first stave (1-the rest in 12). / 7: 1 & 2 replaced by sbr G / 16-17: no lig / 20: 3 & 4 replaced by sbr D / 21: 2 & 3 replaced by sbr C / 32: at the start of the second page-opening the clef is only given on the first Tenor stave (32-56,2), the first letter of the voice-name is a small red majuscule, and the 'C' of 'Criste' is overmarked in red / 34: not ligd / 40: likewise / 49-50: likewise / 60-62: no lig / 65: 2 not ligd / 66: 1 & 2 ligd / 67-68: ligd / 69-70: ligd / 71-73: ligd / 76,1-77,2: replaced by br G / 77-78: no lig / 78: 1 & 2 ligd / 81-82: replaced by ligd br A br C / 84: no b / 85,1-2: replaced by br F / 86: 1 & 2 ligd / 87-89: ligd / 90: the 'K' of 'Kyrie' here is overmarked in red / 91: 2 not ligd

/ 92: 1-3 replaced by dtd-sbr G / 94: 3 & 4 replaced by sbr A / 96: likewise / 99-100: ligd / 107: no b / 111: 1 & 2 replaced by sbr G / 113: cor over 1.

Underlay; ‘Kyrie’ and ‘Criste’ incipits are provided for the latter two sections, but ‘eleyson’ is not given. For the first section the lower voices have no text and the Superius only has ‘Kyrie Tauranth’.

The Strahov reading for this Kyrie should be taken in context with the manuscript’s reading for no. 29 here and also my edition of the Touront Missa *Sine nomine* I. This is because the Strahov version of no. 30 appears to be another attempt at notational simplification which is not too successful, and in which errors and additional small values appear along with a reduction in dotted patterns. The variants given in the latter example also involve the shifting back of a two-voice cadence on D by one semibreve.

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31. Sanctus and Agnus ‘Flemmik’

- (i) Trent 88 ff. 260v-262v, anon (DTÖ VII inventory no. 402);
- (ii) Strahov ff. 171v-174r, ‘Flemmik’ (name given with Tenor part);
- (iii) Spec pp. 272-275, ‘Sanctus Kličkovó’ in index (probably meaning ‘the Sanctus of Klička’, a surname).

This piece and the following Agnus setting form a probably authentic Mass pair which are likely to be the work of a single composer, but both movements seem to have transmission difficulties. The Benedictus and Pleni sunt sections in Trent 88 are both for three voices, but the third voice in each section is a ‘Contrapunctus’ that is probably not part of the original texture since these sections are perfectly satisfactory as duets. Because the Trent 89 ‘Flemmik’ Sanctus has a Superius-Tenor duet, I have allotted the essential lower voice in the Trent 88 Sanctus to the Tenor rather than to either of the Contra parts here. There is some confusion regarding the allotting of supporting voices in Trent 88, and the ‘Contrapunctus’ needs some emendation too. Also, there is of course a case for regarding the ‘Contrapunctus’ as a fifth voice, in which case the vocal range of the Tenor could be reduced. However, this unnecessarily complicates matters in a piece which is clearly four-part.

In fully-scored sections the Tenor cantus firmus of this Sanctus setting is an elaborated version of THAN 49 (modern version, LU 1997 p. 27). It is largely in long notes in the first two sections, and partly in long notes in the Osanna section (where free material takes over from Tenor cantus firmus from 99 onwards). The Pleni sunt section’s Superius begins with allusion to the chant at the same point, but this does not continue beyond 43. The Benedictus seems to contain no chant references at all.

(i) Trent 88;

[Superius]; 1: the m sign is given before the stave / 16: 4 A (corr using Spec) / 41: ‘Duo cum Contrapuncto’ ind in Superius and Contra primus (which has the part given in our edition to the Tenor) / 51,2: the tail of this note has a lacuna / 55,3-4: uc / 61: at the start of a new page opening here, the m sign is given before the first stave / 67: 2 & 3 uc / 79,3: Trent 88 reads sbr G sbr G (corr using Strahov) / 88: 3 F (corr using Strahov) / 161: at the start of the third page-opening the m sign is repeated / 161: ‘Duo cum Contrapuncto’ not ind in any voice / 162,2-166,1: illegible (supplied from Spec) / 214: ‘Osanna ut supra’ not ind in any voice. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 1: in the Pleni sunt and Benedictus sections this voice is inessential, & the voice-name is incomplete on all three page-openings / 11: 2 C (both other readings differ at this point) / 14: uc due to lacuna

/ 35: 2 E (corr using Spec) / 36: scribal correction from G above / 41: I have placed the part given after the Tenor with the majuscule voice-name ‘Contrapunctus’ in this voice, since it is structurally a Contratenor voice / 47: 4 F (the other sources also give F here) / 98: 2 E (corr using Strahov) / 112: 3 br (corr using Strahov) / 115-133: 20 measures of rests are given but only 19 are needed / 158: om (supplied from Strahov) / 161: at the start of the third page-opening the m sign is repeated, but this voice is called ‘Contra’ for this section instead of ‘Contrapunctus’ / 186: 2 G (corr using Strahov) / 191: 2 E (corr using Strahov) / 195: 1 C (corr using Strahov) / 196: 1 E (corr using Strahov).

Tenor; 5-6: p div follows this C / 38,1: uc due to lacuna / 40: the first-section Tenor is followed by the ‘Contrapunctus’ for the Pleni sunt section, and measures 41-60 in the Tenor here are allotted to the Contra primus in Trent 88 / 61 & 63: these two notes are L & dtd-mx (corr using Strahov) / 161 onwards: the Tenor for the Benedictus section is actually labelled ‘Tenor’ on the third page-opening.

Contra secundus; 1: m sign om / 14: 2 & 3 uc due to lacuna / 24: 5 B (corr using Strahov) / 40: no ‘Tacet’ direction given / 61: at the start of the second page-opening there is a confusion on C clefs on the two top lines of the first Contra secundus stave / 87: 1 E (corr using Strahov) / 89-96: uc due to lacuna / 116-129: 15 measures of rests are given but only 14 are needed / 149: 2 D (corr using Strahov) / 160: as at 40.

Underlay; full texting for the Superius, with sectional incipits for the lower voices. In the extended Osanna section there seems to be a need for editorial text repetition at 82-160.

Bibliography; Gerber, Sacred Music no. 93a (edition) and Snow, R., The Manuscript Strahov D.G. IV. 47 (Ph. D. dissertation, 2 vols, Illinois University, 1969), I, p. 112 regarding the Ordinaries attributed to ‘Flemmik’ in general. Mrácková, L., ‘Behind the stage: some thoughts on the Codex Speciálník and the reception of polyphony in 15th-century Prague’ in EM 37 no. 1 (2009), pp. 37-48 (discussion of the Czech names given to pieces in that manuscript).

(ii) Strahov;

[Superius]; 1: the m sign is om in all voices, and before the start of the Superius there is a stave gap which was probably left for a majuscule ‘S’ to ‘[S]anctus’. Also, on the first page-opening only the first stave (1- the F in 11) has a clef. / 2: 3 G / 10: 3 & 4 have minor color, 4 is A, & 5 is not dtd / 11: 2 is m / 12: no custos in any voice / 16: a superfluous m F follows 1, 3 is dtd, & 4 is A / 18: 1 & 2 have minor color, & so do 18,5-19,2 but 18,5 is also dtd / 19: 2 F, & 5-6 are both m / 30: 3 & 4 are col sbr and col m / 32,4-35,2: minor color / 35: 4 & 5 are B A / 36,3-4: minor color / 40: no custos / 41: no ‘Duo’ or ‘Contrapunctus’ markings / 42,2-3: minor color / 43: 4 & 5 replaced by m B / 44,5-46,2: minor color / 46: 2 is A / 52: 1 is dtd, & 5 is not dtd / 56,2-3: minor color / 58,6-7: minor color / 60: no custos / 61: at the start of the second opening only the first Superius stave (61-93,2) has a clef / 97-113: 18 measures of rests are given but only 17 are needed / 160: no custos / 161: as at 41 / 165: 2 G / 214: no custos, & no ‘ut supra’ indication in any voice. The manuscript voice order is the same as in Trent 88.

Contratenor primus; 1: on the first page only the first Contra primus stave is cleffed (1-17,5) / 4,2-3: minor color / 10: 5 not dtd / 11: 2 is m C, & 4-5 are replaced by br D / 12: the divisi is replaced by br B, and no custos / 13-14: replaced by col br D and ligd col br upper G col br D / 17,2-3: minor color / 19: 2 B, & 3 is col / 21,4-22,2: minor color / 22,5-6: likewise / 32,1-2: minor color / 36-37,1: replaced by ligd col br F col br C & col sbr C / 39: 1 G / 40: no custos / 41: the ‘Contrapunctus’ for the Pleni sunt section is given following the Contra secundus, and is labelled ‘Pleni sunt con[trapunct]us’ / 41,1: replaced by br G sbr G / 42,3-4: minor color / 45,3: replaced by m G m G / 47: 4 & 5 are F A / 50,1-2: minor color / 52: 3 & 4 are G A / 57: 1 C (below) / 60: no custos / 61: m sign om, and on the second page-opening only the first Contra primus stave (61-93) has a clef / 71: these three notes are a tone too high / 76: 2 D / 105: 2 C / 109: 2 E / 115-133: as in Trent 88, 20 measures of rests are given but only 19 are needed / 134: 2 C / 152: 1 & 2 ligd / 153-154: ligd separately from 152 / 157: 1 & 2 are col br G col sbr F, and 157,1 is ligd to 156 / 158-160: Strahov reads ligd L D br B L D / 160: no custos / 161: the ‘Contrapunctus’ for the Benedictus is given following the Contra secundus on the second page opening, and is labelled ‘Benedictus contrapunctus’ / 167: Strahov reads ligd

sbr B sbr A / 178: 2 G (below) / 193: 2 D / 202-203: ligd / 204: replaced by br rest / 206: a flat for this B is given following the note concerned / 213-214: ligd / 214: no custos.

Tenor; 1: on the first page-opening only the first Tenor stave (1-29) has a clef / 5: no p div following 5,1 / 11-12: no lig / 13: om, & 12 is ligd to 15 / 17,2-18,1: these two notes are col err, and a chevron-like sign under the ligature corrects the error / 30-33: ligd / 40: no custos / 41: the Pleni sunt section in Strahov is given as part of the Contra primus / 45,3-4: minor color / 50, 3-4: Strahov reads m m / 57,4-58,4: minor color / 60: no custos / 61: m sign om, & on the second page-opening only the first Tenor stave (61-122,3) has a clef / 89: not ligd / 99-113: 16 measures of rests are given but only 15 are needed / 116: 1 B / 118-119: ligd / 122,3-123,1: no lig / 123,1-2: ligd / 127,2-129: om / 140-143: Strahov gives L L instead of mx, & only the first L is ligd to 139 / 158: 1 & 2 ligd / 159-160: ligd separately / 160: cor over 1, & no custos / 161: the Benedictus in Strahov is given as part of the Contratenor primus, and is preceded in mid-stave by an err C clef on the second stave line up / 179: 1 is dtd & 2 is m / 193: 2 D / 198: 2 G / 214: no custos.

Contratenor secundus; 1: the m sign is om, & on the first page-opening only the first Contra secundus stave (1-18,3) has a clef / 3,3: col sbr / 4: 4,1 is col m / 10,1-2: minor color / 12: no custos / 18,2-3: minor color / 20,2-3: likewise / 24,5-25,2: likewise / 28,2-3: Strahov reads col sbr & col m / 32: superfluous sbr rest follows 1 / 33: 2 is col / 40: no custos or 'Tacet' direction / 61: m sign om, and on the second page-opening only the first Contra secundus stave (61-99,2) has a clef / 116-129: as in Trent 88, 15 measures of rests are given but only 14 are needed / 132: not ligd / 146: 1 F / 160: cor over 1, no custos, and no 'Tacet' direction.

Underlay; much as in Trent 88, with Superius text and lower-voice sectional incipits.

Abounding in small errors and minor color patterns, Strahov proves useful for occasional corrections to Trent 88 but is of limited value by itself. Both readings make the same errors with multiple rests and also similar errors with the poorly-written Contrapunctus at 167.

(iii) Spec;

[Superius]; 1: as in Strahov a gap has been left at the start of the stave for the majuscule 'S' to '[S]anctus', & the m sign is given above the first stave / 2: 3 G / 7,2-4: these 3 minims look colored / 10: 5 not dtd / 11: 2 m / 12: 1 is damaged by a tear at the edge of the page but no custos seems visible / 19: 2 F, & 5-6 are both m / 30: 3 & 4 are dtd-m & sm / 35: 4 & 5 are B A / 40: cor over 1, & no custos / 41: m sign rptd at start of section, & no 'Duo' or 'Contrapunctus' markings are given / 42: 3 C / 43: 1 replaced by sbr D m D, & 4-5 replaced by m B / 45: 2 A / 52: 1 is dtd, 2 & 3 are F E, & 5 is not dtd (a garbled reading of the variant here in Strahov) / 58: 7 B / 60: no custos / 61: m sign given above stave at start of second page-opening / 88: 3 F / 97-113: 18 measures of rests are given but only 17 are needed / 160: cor over 1, & no custos / 161: m sign rptd above stave at start of Benedictus / 214: as at 160. The manuscript voice order is the same as in Trent 88.

Altus; 1: m sign ind before first stave / 10: 5 not dtd / 11: 2 is m C, 3 is A, & 11,4-12,1 is replaced by L D / 12: no custos / 13: 1 col / 19: 2 G / 19-20: 19,3 replaced by col L D / 36-37: 36,1 & 37,1 are col, & are followed by sbr C m A m F / 39: 1 G / 40: divisi replaced by L D with cor, & no custos following / 40: the Pleni sunt section in Spec is given to a 'Contratenor' voice which is separate, with a C clef on the fourth stave line up. This voice is separate from the first section of Altus, and the m sign O is given at its start / 42: 3 & 4 are both m / 44,2: replaced by sm C sm B / 45,3: replaced by m G m G / 46: 3 replaced by sm G sm A / 47: 4 F / 52: 3 & 4 are both col / 53: no lig / 60: no custos / 61: m sign given before stave, & 61,1 is replaced by L F br F / 115-133: as in Trent 88 20 measures of rests are given but only 19 are needed / 147: scribal correction from E / 157: 1 is col br ligd to 156, & 2 is col sbr / 158-160: Spec reads ligd L D br B L D / 160: no custos / 161: the Benedictus section here is given to the Bassus, it has a C clef on the fourth stave line up, & the m sign is rptd above the stave / 165: 1 b / 167: Spec reads ligd sbr B sbr A / 168,1-169,2: ligd / 186: 2 B / 202-203: ligd / 211: 2 & 3 are dtd-m & sm / 214: no custos.

Tenor; 1: m sign given before stave, and in Spec this voice has its C clef on the top stave line / 1 & 5: these two notes respectively have '12' and '5' written above them to indicate their values in semibreves, but the second number is wrong / 7: dot follows 1 (an err p div), & 7,2 has '3' written above it which is also wrong in terms of semibreve duration / 8: this note has '5' written above it / 9: p div follows 2 / 11-12: no lig / 12: 1 is br, with '3' written above, & no custos follows / 15: this note has '6' written above / 17,2: this has '2' written above / 18,1: '3' written above 1, & p div follows 2 / 24: p div follows 2 / 25,2: this has '2' written above / 26: this has '12' written above / 30, 32, 34 & 36: these four notes each have '6' written above / 38: p div follows 2 / 39,2: this has '2' written above / 40: no custos / 41: m sign ind before stave at the start of the Pleni sunt section, which is given the 'Tenor' name but has its C clef on the middle stave line / 50: 3 & 4 are both m / 60: cor over 1, & no custos / 61: m sign given before stave, & the Tenor part here has its C clef on the fourth line up / 61 & 65: both of these notes are mx, and each has '8' written above / 69-76: ligd, and these two notes also each have '8' above / 86-88: Spec reads L br within ligature / 95: this note has '8' written above / 99-113: 16 measures of rests are given but only 15 are needed / 118-119: ligd / 122,3: not ligd / 123: 1 & 2 ligd / 130: 1 D / 140: this note has '8' written above / 160: no custos / 161: the Benedictus section is given the 'Tenor' name, it continues with the C clef on the middle stave line, & the m sign is rptd / 182-183: ligd / 188-189: ligd / 214: cor over 1, & no custos.

Bassus; 1: m sign given above first stave / 3: 3 dtd / 4: 2 is sm / 12: no custos / 19,4: scribal corr from A / 28: 2 & 3 are dtd-m & sm / 40: not ligd, cor over 1, no custos, & no 'Tacet' direction given / 61: m sign given before stave, and 61-63 are replaced by dotted-L C / 104: 2 & 3 ligd / 106-160: this portion of the voice is given at the bottom of the opposite page due to lack of space, and the continuation is marked 'finis bassus' / 116-129: as in Trent 88, 15 measures of rests are given but only 14 are needed / 155: 1 F / 160: cor over 1, & no custos.

Underlay; Superius text & lower-voice sectional incipits as in the other readings.

Spec incorporates a few of the Strahov readings (i.e. the lack of a sectional break at 12, the Osanna Tenor beginning with two maximas, and the unsatisfactory third part at 167). It also adds a few errors and variants of its own. Notable amongst these variants is F at Superius 16,4 (which rids the piece of outer-voice consecutive octaves). At the same time Spec renames its Contra voices, rearranges the lower-voice trio scoring, and the numerically simplified notation in its Tenor (which is also found elsewhere in other long-note Tenors in this manuscript) has an error at 5-7 owing to a misplaced dot of division.

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Agnus ['Flemmik']

(i) Trent 88 ff. 263v-264r, anon. (DTÖ VII inventory no. 403);

(ii) Strahov ff. 171v-172r, first section only with title 'Agnus Dei Flemmik' at the Superius opening.

This setting seems to be particularly confused in Trent 88. Its first section has Agnus III text and is indicated as Agnus III in the Superius, and the following two sections are overpage but also in the wrong order. As with two internal sections of the preceding Sanctus, the proper middle section here also has an inessential 'Contrapunctus' voice which does not improve the texture and is probably better omitted. I am not sure why this confusion exists, but the correct order of the sections can probably be determined by the intonation given to the first section copied in Trent 88. This is from the Agnus chant SCHILD 136, which was commonly paired with the Sanctus chant THAN 49 used in the preceding Sanctus. It therefore follows that Trent 88's "Agnus III" is more probably the Agnus I, since it would be uncommon for a fifteenth-century Agnus setting to feature an intonation for just its third and final section. It would also be very unusual for Strahov to feature an isolated Agnus III section while at the same time it preserves at least two other Agnus movements from

Mass cycles which are Agnus I sections. The Superius of the setting here paraphrases the rest of the SCHILD 136 chant in the remainder of its first section. In order to visualise this, the modern version of the chant (LU 1997 pp. 27-28) has to be read a tone higher than its given pitch starting on F.

For the remainder of the setting, Agnus II may be free (despite the Superius having movement in breves and longs at 101-106). Even the long-note Tenor passage which begins Agnus III may not be chant-derived, since the three sections of the SCHILD 136 chant have melodic A-B-A form and the first section of the setting is melodically quite unlike the third and its long-note Tenor cue. It would also reinforce our suggested sectional order for this piece that the first section has an intonation and is chant-dependent while subsequent sections feature more free composition.

(i) Trent 88

[Superius]; 1: the intonation has a C clef on the bottom stave line, the word '3us' after 'Agnus', and Trent 88 ends the Superius text of this section with 'dona nobis pacem'. On the second page-opening, Trent 88 also gives the second Agnus last of all. / 15: 1 uc due to lacuna / 45: 'Duo cum Contrapuncto' not ind in any voice / 59: 1 G / 107,1: more or less illegible due to lacuna / 120: this section (given as the middle section at the start of the second page-opening) has the m sign repeated before its first stave / 124,1-2: as at 107 / 126: 2 uc / 144: 1 dtd / 146: 1 not dtd / 155,2-3: given as sbr m, with the first note not dtd. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 1: the voice-name is incomplete on both page-openings, and on the first page it is preceded by a marginal abbreviation which probably reads 'C[ontra]' / 20,1: uc due to lacuna / 45 onwards: this section is given as part of the Contra secundus / 77-79: written on an end-of-stave extension / 102-103: Trent 88 reads ligd sbr D sbr G and sbr low D (emended for the sake of consonance) / 18-119: as at 77-79 / 150-151: uc due to lacuna / 180: 1 om (conj supplied).

Tenor; 15,1: a superfluous sbr D follows 1 (this does not occur in Strahov) / 45 onwards: this section is given as part of the Contra primus, and the m sign is repeated in mid-page at its start / 61: 2 B / 120 onwards: this section is labelled 'Tenor' on the second page opening, and the m sign is repeated at its start since this is the first Tenor section labelled as such on the page.

Contra secundus; 1: the voice-name has an abbreviation to its left in the margin which reads 'bassus' / 35: 1 D (corr using Strahov) / 44: no 'Tacet' direction given / 120: m sign rptd at the start of the second page-opening in this voice / 165: 2 F.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. As indicated above, the texting in Trent 88 looks wrong and gives Agnus I the Agnus III text, with the real Agnus II (also mis-texted in the Superius) then following Agnus III.

Bibliography; Gerber, Sacred Music no. 93b (edition).

(ii) Strahov

[Superius]; 1: only the first section (1-44) is given, and there is a gap on the first stave before the clef (presumably intended for a majuscule 'A' to be added before '[A]gnus Dei flemmik'). Also, stave 1 (measures 1-30) is the only Superius stave to have a clef. / 44: cor over 1, & no custos in any voice. The manuscript voice order is the same as in Trent 88.

Contratenor primus; 1: the first half-stave (1- the rest in 13) is the only stave to have a clef, & the m sign is om / 36: rest om / 44: no custos.

[T]enor; 1: only the first half-stave (1-19) has a clef, & the m sign is om / 1-4: ligd / 5-6: no lig / 15,1-2: ligd / 19: not ligd / 20-22: ligd / 27: 1 C / 34-35: ligd / 36-37: ligd / 44: no custos.

Contratenor secundus; 1: only the first stave (1-33) has a clef, & the m sign is om / 11-13; no lig / 16: not ligd / 19: 2 A / 27-28: no lig / 34: 2 G.

Underlay; Strahov has no text other than the Superius incipit.

Apart from a few mistakes and ligaturing differences the single section here differs little from that in Trent 88.

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32. [Bourgeois?] Kyrie de beata Virgine (Trent 88 ff. 323r-323v, unicum, DTÖ VII inventory no. 441 where the foliation is incorrectly given).

This is a migrant setting of the MEL 171 Kyrie chant. At the start of Kyrie I the chant is discernible in the Tenor, and thereafter it is sketchily referred to as a Superius paraphrase. The presence of two chant-bearing *Christe* sections makes it likely that this was intended as an alternatim setting, and also one in which the alternation of chant and polyphony requires a Kyrie I verset before the polyphony starts. The chant verses in our score are taken from Munich, Bayerische Staatsbibliothek, ms Res/2 Liturg. 128, p.12 (a Gradual from Strasbourg, dated 1510).

[Superius]; 1: the title ‘de beata virgine’ is given above the Superius. Also, the Superius and Tenor both have small gaps between their initial m signs and first notes, which were possibly intended for majuscule initials. / 38: this section is ind in all voices as ‘Xpe 2us’ / 65: at the bottom of f. 323r is the scribal note ‘verte folium habebis ultimus kyrie’ / 66: m sign rptd in all voices. The manuscript voice order is Superius-Tenor-Contra.

Tenor; 33: 2 G, possibly corr by a mark at the end of the lig.

Contra; 1-14: the initial half-stave of this voice has a C clef on the middle stave line which is incorrect & makes this passage a fifth too high. The following stave (14-33,2) is clefless up to the start of *Christe* I, where a mid-stave C clef on the fourth line up restores the correct pitch. / 60: clef change is at the start of a new stave / 61: 3 D.

Underlay; all voices have ‘Kyrie’, ‘Christe’ and ‘eleyson’ cues where necessary, with ‘Christe’ given consistently as ‘Xpe’. At the end of the polyphonic Kyrie I and Kyrie II versets I have put a dieresis above the ‘y’ of ‘eleyson’ to match the editorial underlay in the other polyphonic sections. In view of the partly repetitive nature of the MEL 171 chant, it is of particular interest here that Kyries I and II end with sections of closely related but not identical music (see 9-29 and 75-96).

Bibliography; Gerber, Sacred music no. 107 (edition). The commentary therein suggests that this Kyrie might be the work of Bourgeois, since it is followed in Trent 88 by the Bourgeois Gloria no. 11. The two pieces have elements in common such as both being for Marian feasts, sharing similar ranges, having similar rhythmic writing in O, cut-C and C, and having a Contratenor which occasionally goes beneath the Tenor.

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33. [Bourgeois]; Gloria *tro.* Spiritus et alme

- (i) Trent 88 ff. 323v-327r, anon (DTÖ VII inventory no. 442);
- (ii) Trent 87 ff. 39v-43r, Burgois (DTÖ VII inventory no. 27).

Text; Superius-based and through-composed setting of the Gloria chant BOS 23 and the Marian trope normally associated with it. For the modern version of the Gloria chant without the trope verses, see LU 1997 pp. 40-42. Bourgois pitches the chant a fourth higher than is usual, and both the chant and trope probably date from the eleventh century. Our version of the trope text largely follows that in John Dunstable Complete Works (revised edition, 1970) pp. 16-20 and p. 157 (where a version of the parent chant is given with the trope). Bourgois's setting is quite an elaborate paraphrase of the chant, and is otherwise distinctive in view of its two-octave ranges for the lower voices. These ranges occur because the performing ensemble is intended to be split into two groups, indicated by the labels 'Chorus' and 'Pueri' in the Trent 87 reading. Trent 88 does not give these names, and also differs from Trent 87 in deleting two sections of Contra (see 82 and 175, which are Duo sections in Trent 88). It also omits Trent 87's fourth voice which occurs in two other short sections. For details of the missing Contras and the intended scoring scheme, see below.

(i) Trent 88;

[Superius]; 1: the intonation is supplied from Paris, Bibliothèque Nationale, ms Lat. 907 p. 336 (this is a sixteenth-century Gradual from Le Mans). I have transposed the intonation a fourth up. Also, in Trent 88 there is a large gap between the m signs and first notes of the Superius and Tenor parts. These gaps were probably left for majuscule initials. / 82: 'Duo' ind in both voices, and 'Chorus' marking supplied from the same place in Trent 87 / 92: 'Pueri' marking supplied from Trent 87 / 133: 'Chorus' marking supplied from Trent 87 / 148: as at 92 / 173,2: uc due to lacuna / 175: 'Duo' ind in Tenor only, and 175-199 in the Superius is added over an erasure and a redrawn stave which extends into the left margin / 278: 3 A (corr using Trent 87) / 283: as at 92 / 314: likewise / 344: as at 133 / 350,4-351,2: Trent 88 reads G F E (corr using Trent 87) / 354: as at 92 / 364: 'Chorus' marking conj supplied / 371: erasure follows 2 / 374: 2 & 3 are C B. The manuscript voice order is Superius-Tenor-Contra.

Contra; 8: 3 & 4 are both m (corr using Trent 87) / 25: 2 F (corr using Trent 87) / 43,3-48: this passage is given on a part-stave at the bottom of the page due to lack of space / 52: p div follows 2 / 73: 3 dtd (corr using Trent 87) / 80: a crossed-out & erased sm E follows 1 / 82-91: see the Trent 87 reading below for the absent Contra here / 138-147: the passage is written a third too high / 143-144: written over an erasure / 172: 1 om (supplied from Trent 87) / 175-211: as at 82-91, & two Trent 87 voices are absent here / 212: p div follows 2 / 222: likewise / 233: 1 C (corr using Trent 87) / 228: the clef here (C clef on fourth line up) is rptd in mid-stave / 274: 274,2 is given directly under 274,1 / 307: erasure follows 2 / 323: a new stave starts here, with the current clef (C clef on second line up) having an erased C clef on the fifth line up above it / 354-363: as at 175-211 two of the Trent 87 voices are absent here. See below for details. / 360: clef change is at the start of a new stave / 372: clef change is at start of a new stave / 380-381: L only (and therefore 380 is conj supplied) / 383: 1 L / 386: likewise.

Tenor; 1: p div follows 2 / 8,2-9,2; note the unusual way of notating syncopation here, relying on an altered second sbr (8,3) when this passage could have been notated unambiguously by using more colored values / 12: p div follows 3 / 54: p div follows 2 / 102: 2 D (corr using Trent 87) / 134: the clef change is at the start of a new stave / 142: p div follows 2 / 175-182: this passage is given a fifth too high (corr using Trent 87) / 188: this middle note of a lig lacks a downward tail to make it L (corr using Trent 87) / 249: 1 A (corr using Trent 87) / 352-366: this passage (which is all on one stave) has an incorrect clef change to C clef on the middle stave line. The pitches are all still as they should be for C clef on the fourth line up. / 359: 3 col err / 360: 1 col err / 380: 1 L / 383: likewise / 386: likewise.

Underlay; fully texted in the Superius, with the many short sections also having full or partial text in the lower voices. I have used the version of the chant in John Dunstable Complete Works p. 157 as a rough guide to help with text underlay, and have otherwise relied on Trent 87 for texting decisions since its underlay is neat and in places looks reliable.

Bibliography; Gerber, Sacred Music no. 108 (edition after Trent 88). DTÖ 61 pp. 67-71 (edition after Trent 87). Fallows, D, 'Specific information on the ensembles for composed polyphony, 1400-1474' in Boorman, S. (ed), Studies in the Performance of Late Medieval Music (Cambridge, 1983) pp. 109-160 (which estimates the ranges of the 'Chorus' and 'Pueri' ensembles in this piece). The DTÖ 61 edition attempts to illustrate chant paraphrase by marking Superius notes which are derived from the parent melody.

(ii) Trent 87;

[Superius]; 1: m sign om, and the initial 'E' of the text is a large, indented and patterned majuscule / 6: 1 & 2 ligd / 18: single custos only / 30,5: replaced by sm F sm E / 31: as at 18 / 36: likewise / 43: 5 b, with this note & the accidental ind at the start of a new stave plus a cautionary accidental at the end of the previous stave / 45,4: sharp given here (possibly applying to the F at 46,3?) / 48: as at 18 / 49: p div follows 2 / 59: 2 is br, with no lig at 59,2-3 / 60,3-4: Trent 87 reads col sbr col m / 61: Trent 87 reads col m E col m D col m E col sbr F col m E col sbr D col m C (these last two readings are meant to be in triple proportion) / 63: as at 18 / 64: both the Superius & Contra have O here / 65,1-4: replaced by sm E sm F dtd-m G sm E m E / 77,3: this note and the dot of the preceding note are erased / 81: single custos only, followed by 'verte' / 82-91: Trent 87 gives this section with a Contra part. All Trent 87 variants are incorporated in the following example (both lower voices have a p div after 84,2 and all voices have a single custos at 91).

1.3. Bourgeois, 'Domine Fili' from Gloria in Trent 87;

82 Chorus

Do - mi - ne Fi - li U - ni - ge - ni -

87

te, Jhe - su Chri - ste.

-te, Jhe - su Chri - ste.

-te, Jhe - su Chri - ste.

92: in this and all subsequent cut-C sections the Trent 87 scribe (probably Johannes Lupi) writes the m sign with a horizontal rather than a vertical stroke / 95,2: replaced by br C sbr C / 98-99: not ligd / 109,2-111,1: ligd / 132: as at 18 / 142: p div follows 1 / 144: 3 b, ind before 144,1 / 144: 2 & 3 col / 147: as at 18 / 170: 1 b / 173,2: obliterated by lacuna / 174: as at 18 / 175-211: Trent 87 has two voices for this section which are

not given in Trent 88. All Trent 87 variants are incorporated in the following example. In the Tenor (fourth voice down here) 183-185 are given a fifth too high. In the lower Contra (third voice down here) 181 is F, 185 is flattened, and the rests at 202-203 are obscured by a lacuna.

1.4. Bourgeois, first 'Qui tollis' section in Trent 87 Gloria;

175

Qui tol - lis pec - ca - ta

8 Qui tol - lis pec - ca - ta

8 Qui tol - lis pec - ca - ta

8 Qui tol - lis pec - ca - ta

187

mun - di, mi - se - re - re

8 mun - di, mi - se - re - re

8 mun - di, mi - se - re - re

8 mun - di, mi - se - re - re

199

no - bis.

8 -re ...mi - se - re - re no - bis.

8 no - bis.

8 no - bis.

212: the third page-opening in Trent 87 starts with an indented patterned majuscule 'Q', & 212 is replaced by br C sbr C / 220,1-2: written over an erasure / 227: as at 18 / 228: no 'Ad Marie gloriam; incipit given / 267-269,1: ligd / 269,2-272,1: ligd / 273: as at 18 / 277: 2 A / 280: 6 F / 282: as at 18 / 306: likewise / 313: single custos only with 'verte' instruction, & the fourth page-opening in Trent 87 starts with an indented patterned majuscule 'M' / 328: 1 has sharp / 334: 2 b, ind above 332,1 / 343: as at 18 / 344-363: these two sections both

have single-flat signatures / 354-363: Trent 87 has an extra voice for this section which is not given in Trent 88. All Trent 87 variants are incorporated in the following example, except that the second and fourth voices down have single-flat signatures, the third voice down has its first note obliterated by a lacuna at 362,1, and likewise the fourth voice down has 362,3-4 obscured by a lacuna. The second voice also has the incorrect incipit 'Mariam gubernans'.

1.5. Bourgeois; 'Mariam coronans' section from Gloria in Trent 87;

354 Pueri

Ma - ri - - - - am co - b

Ma - ri - - - - am co - b

Ma - ri - - - - am co - -

Ma - ri - - - - am co - ro -

359

-ro - - nans, Jhe - su Chri - - ste.

-ro - - nans, Jhe - su Chri - - ste.

-ro - - nans, Jhe - su Chri - - ste.

- - nans, Jhe - su Chri - - ste.

372: 2 has m D written directly above it, & 372,4 has sharp / 373: 2 b / 374: 3 G / 375: 1 has sharp / 379: as at 18 / 380-388: all of these ligd notes are L. The basic manuscript voice order is Superius-Tenor-Contra.

Contra; 1: p div follows 2 / 10: 3 F / 16,4: written directly under 16,3 / 17-18: this passage is squashed in at the end of a stave / 18: single custos only / 22,2-23: ligd / 28: p div follows 2 / 31: as at 18 / 36 & 48: likewise / 49: clef change as in Trent 88, & p div follows 2 / 51: 4 has sharp / 52: no p div / 53,1-54,1: ligd / 54: p div follows 3 / 57: 3 b, ind before 57,2 / 61: 3 b / 62: 2 has sharp / 63: as at 18 / 65: 1 & 2 ligd / 65-66: no lig / 69: replaced by sbr upper D & br lower D / 81: as at 18 / 92: both the Tenor & Contra have 'Spiritus' incipits here, followed by 46 measures of rests in cut-C in each voice (only 41 measures are needed). The Contra has a single custos after these rests, and the Tenor a double custos. On the facing page to the left, the voice-parts for 92-132 are written out separately since they are for 'Pueri' ensemble (as ind by the Superius at 'Spiritus'). Each of these parts has C clef on the second line up with a single-flat signature, plus the voice-names written vertically to the left of each part in the margin. / 100-103: Trent 87 gives L L instead of mx, & no lig / 104-107: ligd / 108-109: ligd / 110: 1 & 2 ligd / 132: single custos only, & 1 has a divisi upper G above it / 133:

the clef here in Trent 87 continues as C clef on the fourth line up (but with a twin-flat signature for this section) & p div follows 2 / 138: erasure follows 1 / 141: rest om / 142-143: replaced by ligd col br G col br F plus br G / 147: as at 18 / 148: as at the ‘Spiritus et alme’ section both main lower parts have ‘Primogenitus’ incipits here, followed by 28 breve rests in each voice (actually only 27 are needed) & no custos follows before the ‘Qui tollis’ section as given in Example 1.4. The actual parts for the ‘Primogenitus’ section are part of the ‘Pueri’ ensemble, and are given on the bottom staves of the page-opening. Each has C clef on the middle line & single-flat signatures. / 175-211: see Example 1.4 for details of the Trent 87 Contra here / 212: the main Contra part continues with C clef on the fourth line up as in Trent 88 / 216: p div follows 2 / 221-222,1: ligd / 222: no p div / 233,1-224,1: col / 238-240: ligd / 244-245: not ligd / 261-262: ligd / 271,2: uc due to lacuna / 273: as at 18 / 274: p div follows 2 / 276: 2 is dtd-m D / 277: 3 & 4 col / 283-306: as at ‘Spiritus’ and ‘Primogenitus’, the two main lower parts have rests here (28 breve rests, which is four too many) & these rests are followed by a double custos in the Contra and single custos in the Tenor. On the facing page to the left, the parts here are given for the ‘Pueri’ as before, with C clefs on the middle stave line, single-flat signatures, and the m sign is om in the Contra. / 287-288: not ligd / 289-290: ligd / 291-293: ligd / 296-297: ligd / 298: replaced by sbr rest & sbr F / 299: 1 & 2 ligd / 300: likewise / 303-304: ligd / 305-306: ligd / 307: the main Contra voice continues here with C clef on the fourth line up / 313: as at 18 / 314-343: for the ‘Mariam gubernans’ section, rests are again given for the main lower voices (32 breve rests, which is two too many) & these are followed by double custos in the Contra and single custos in the Tenor. The ‘Pueri’ lower voices for this section are on the page to the left, each with C clef on the middle stave and single-flat signatures & with the cut-C sign om in the Contra. Voice-names for these ‘Pueri’ lower voices are given vertically in the left margin as before. / 314-315: not ligd / 316-317: ligd / 218-319: ligd separately / 338: not ligd / 343: as at 18 / 344: p div follows 2 / 354-363: see previous example for the four-voice ‘Mariam coronans’ section in Trent 87 / 366: p div follows 2 / 369: the order of the first note and rest is reversed / 373,3-4: replaced by dtd-sbr G / 379: as at 18 / 384: 1 b.

Tenor; 4,1-5,1: ligd / 5: p div follows 3 / 12: no p div / 19: ‘Chorus’ is given here in Trent 87 / 32: p div follows 2 / 18: single custos only / 43,3: replaced by sbr G m G / 52: p div follows 2 / 63: as at 18 / 65,1: replaced by m G m A / 67: no lig, & 1 is replaced by br G sbr G / 68: p div follows 2 / 75,2-4: col / 82-91: see Example 1.2 for the Trent 87 reading here / 92: see the Contra notes above regarding the Tenor scoring at 92-132 / 102: 2 D / 102-105,1: ligd / 106-107: not ligd / 108-109: ligd / 124: 2 b / 131,2: not ligd / 132: as at 18 / 133: the main Tenor here continues with C clef on the fourth line up / 144-145: col / 147: as at 18 / 148-174: see the Contra notes above for details of the scoring for this section / 148-151: no lig / 155-156: not ligd / 158-160: no lig / 165: not ligd / 170,2: ligd with 168,2-170,1 / 174: no custos / 175-211: see Example 1.3 for details of the Trent 87 Tenor here / 212: p div follows 2 / 217,1: not col / 223: not ligd / 241: 2 b / 244-245: not ligd / 246: no cs / 256: 1 & 2 ligd / 257-259: ligd / 261-264,1: ligd / 270-273: given as one lig / 273: as at 18 / 274: p div follows 2 / 283-306: see the Contra notes above for details of the scoring for this section / 289: not ligd / 299,2-300,1: ligd / 300: 1 & 2 not ligd / 303: 1 & 2 ligd / 304: likewise / 305-306: ligd / 307: p div follows 2 / 313: as at 18 / 314-343: see the Contra notes above for details of the scoring for this section / 338: not ligd / 341-343: given as one lig / 344: p div follows 2 / 345: 2 is col sbr with sharp, and with correcting ‘v’ (for ‘vacat’) underneath to indicate wrong coloration / 354-363: see previous example for the four-voice ‘Mariam coronans’ section in Trent 87 / 371: p div follows 2 / 374,1-375,1: ligd / 375: p div follows 2 / 379: as at 18 / 380-389: all of these notes are L / 384: 1 b, ind before 383 / 389: as at 18.

Trent 87 provides the ‘Chorus’ and ‘Pueri’ markings which Trent 88 lacks, but otherwise (despite its neatness) it is not necessarily more authoritative than Trent 88. The former provides flat signatures of doubtful necessity (these do not occur in Trent 88). Trent 87 also has some unsatisfactory readings, and gives a few accidentals that are not in Trent 88. It seems that the Trent 87 copy had a developed but faulty exemplar, and likewise that Trent 88 had a simpler parent source possibly quite independent from the latter. The added fourth voice in Trent 87 also seems dubious; it causes consecutive octaves at 202-203 and hybrid cadences at both of its section-endings. Even so, it may be part of the original setting. Finally, despite the neatness of Trent 87 both

sources have problems with the changing scoring. The Trent 87 copy is hardly a model of clarity in this respect, and Trent 88 gives both lower voices literally but its Contra has many clef changes.

Scoring;

This Gloria has over twenty short sections, and with the exception of a probably incorrect 'Chorus' marking in the Trent 87 Tenor (at 19) the alternations between 'Chorus' and 'Pueri' groups occur in two internal batches of successive sections as below.

Domine Fili	Chorus
Spiritus et alme	Pueri
Domine Deus Agnus	Chorus
Primogenitus	Pueri

Marian sanctificans	Pueri
Tu solus Dominus	Chorus
Mariam gubernans	Pueri
Tu solus Altissimus	Chorus
Mariam coronans	Pueri
Cum sancto	Chorus

It therefore seems logical that this setting was sung by an ensemble with doubled voices which subdivided at these points and sang the sections antiphonally. The ranges given in Fallows, *op. cit.* for the 'Chorus' and 'Pueri' groups are correct, but since the latter contain supporting parts and relatively low notes 'Pueri' is probably intended as a group name rather than an indication that choirboys sang all the voices marked 'Pueri'.

The intended scheme seems to be tidy apart from a single detail. The 'Ad Marie - Qui sedes' section (28-273) contains the only section of trope text that is not sung by the 'Pueri'. It is outside the ranges of the other 'Pueri' sections (the Contra is lower), so possibly this small anomaly is best left alone. As they are given in Trent 88 the lower voices have ranges that are probably too wide for an undivided ensemble to sing without problems. Even with a divided ensemble, the singers of the normal Contra will have to reach low A (at 48) and high Tenor G (at 278) and the same high G is required for the upper Contra's four-voice 'Qui tollis' section in Trent 87. The Superius part of the 'Pueri' will also have to reach low Superius G as well as C an octave and a fourth above. Finally I venture the opinion (and it is only an opinion) that 'Chorus' and 'Pueri' need not mean a large ensemble like a modern choral society. The two groups combined might only have involved one or two voices each on the main parts.

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34. Kyrie Pascale (Trent 88 ff. 359v-360r, unicum, (DTÖ VII inventory no. 471).

This is a migrant and probably alternatim setting of the tenth century Easter Kyrie chant MEL 39, with the chant mostly paraphrased in the Superius (apart from the beginnings of the Christe and Kyrie II sections where chant notes appear in the Tenor). It is likely to be alternatim because the final Kyrie II section (which begins B C B A G) is absent from the polyphony. Accordingly MEL 39 chant verses have been supplied from Grad Pat ff. 184-185r.

[Superius]; 1: the destination 'Pascale' is above this voice, and the m sign is given before the first stave / 42: 1 & 2 are ligd sbr B sbr G / 73: 2 has sharp, ind before 73,1 (this sharp may be present to avoid a diminished construct with the Contra, but I doubt that it is absolutely necessary). / 106: 1 A. The manuscript voice order is Superius-Tenor-Contra.

Contra; 7: 2 F / 44: 1 om (conj supplied).

Tenor; 13: 2 b, ind before 13,1 / 43: rest om (conj supplied) / 72: clef change is at the start of a new stave.

Underlay; all three voices have 'Kyrie' & 'Christe' at section openings (with the latter given as 'Xpe') and also 'eleyson' at section endings.

Bibliography; Gerber, Sacred Music no. 131 (edition).

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35. Kyrie de Apostolis (Trent 88 ff. 361r, unicum (DTÖ VII inventory no. 472).

This Kyrie setting uses the 'de Apostolis' chant MEL 68 (like no. 30) and in this piece the chant is paraphrased in the Superius for the first two sections. Also like Kyrie no. 30, chant reference seems to disappear in the third section apart from the first three notes of the Kyrie II Contratenor. No. 35 is therefore best classified as a migrant setting. I have supplied chant verses for alternatim performance since the three sections cannot seem to take three invocations each of 'Kyrie / Christe eleyson', and also because references to Kyrie IIb seem to be absent in the setting. The chant verses are supplied from Grad Pat f.177r.

[Superius]; 1: the destination 'de apostolis' is above this voice, the initial m sign is given before the stave, and no b sig is given in either the Superius or Tenor in Trent 88 despite the parent chant using B flats. I have therefore supplied editorial signatures in these two voices but not in the Contratenor, where a b sig might cause problems. / 11: m sign given before stave / 44: single instead of double custos / 45: m sign given before stave.

Tenor; no further discrepancies.

Contratenor; 10: single instead of double custos / 35: 1 dtd / 36: 1 not dtd / 41: 2 D (below).

Underlay; all three voices have 'Kyrie' & 'Christe' at section openings (with the latter given as 'Xpe') and also 'eleyson' at section endings.

Bibliography; Gerber, Sacred Music no. 132 (edition). Strictly as an afterthought this appears to be a fairly inept piece. Kyrie II begins with a short duet passage where the Contra has to leap a diminished fifth upwards to resume its filler function when the Tenor enters (47-48) and also Kyrie II ends with two successive cadences on G.

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36. Kyrie de Martyribus (Trent 88 ff. 361v-362r, unicum, (DTÖ VII inventory no. 473).

This Kyrie setting uses the well-known chant MEL 18, chiefly as a Superius paraphrase. The only chant participation by both lower voices is at the imitative start of Kyrie IIa. Since there are two Kyrie II sections and because these use the IIa and IIb sections of the chant, the setting must be alternatim and therefore chant sections have been supplied from Grad Pat f. 178r, transposed a fourth up. The MEL 18 chant also has the destination 'de Martiribus' in Grad Pat.

[Superius]; 1: the destination 'de martiribus' is given above this voice, and the initial m sign is given before the first stave / 70: this section is called 'Kyrie ultimus' in all voices / 88: 6 om (conj supplied). The manuscript voice order is Superius-Tenor-Contra.

Contra; 11,3: Trent 88 gives m F m E / 13: Trent 88 gives B C / 68,1: scribal corr from col err / 71: 3 is sbr / 72: 1 not dtd / 80: 1 A.

Tenor; 68,3-691: written on an end-of-stave extension.

Underlay; all three voices have 'Kyrie' & 'Christe' at section openings (with the latter given as 'Xpe') and also 'eleyson' at section endings.

Bibliography; Gerber, Sacred Music no. 133 (edition).

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37. Gloria

(i) Trent 88 ff. 372v-374r (DTÖ VII inventory no. 480);

(ii) Mu 3154 ff. 10v-11r;

(iii) Spec pp. 430-431, with the title 'Amore Dei nezpiwayte ho przliss jest lahodne a melodizke'.

(i) Trent 88;

[Superius]; 1: the intonation is supplied from Grad Pat f. 177r transposed a fifth up / 9: 2 & 3 are E G (corr using Mu 3154) and a space follows 3 (here and there in the Superius, the scribe seems to have allowed a little more generous note spacing than usual because of text requirements) / 19: 2 D / 22: a space follows 1 / 38: in all voices a double custos follows 1, and the rest of the piece is given on the following page-opening. In the Superius the m sign is rptd after the page-turn. / 44: as at 22 / 58: erasure follows 2.

Tenor; 9: 1 & 2 are E G (corr using Mu 3154). The Trent 88 variants here in all three voices obscure some three-voice unison imitation / 75: 3 & 4 are dtd-m & sm (corrected for the sake of consonance, even though Mu 3154 reads the same) / 78,1: ns / 83: sbr rest om (supplied from Mu 3154) / 84: superfluous sbr rest follows 1.

Contra; 1: m sign om / 8: 2 F (corr using Mu 3154 and technically not wrong, but this spoils some imitation which is given clearly in Mu 3154) / 13: 2 om (supplied from Mu 3154) / 24: 1 om (supplied from Mu 3154) / 31,2-3: Trent 88 gives sbr E instead of these two notes, which are supplied from Mu 3154 and effect three-voice imitation / 33: Trent 88 gives m E sbr C & m rest (the Mu 3154 reading is again adopted here, since it is part of some three-voice imitation) / 34: 2 A (corr using Mu 3154) and 4 om (supplied from Mu 3154) / 35: superfluous sbr F follows 1. The Trent 88 reading at 32-35 can be made into a credible variant, but it is still inferior to Mu 3154. / 37,1-3: these notes are a third too low / 52: 2 F (corr using Mu 3154) / 60: 3 D (corr using Mu 3154).

Underlay; fully texted in the Superius, with sectional incipits plus some internal cues in the Tenor and Contra (there is less text in the latter voice than in the Tenor). 'Christe' at Superius 37-38 is given as 'xpe', and at 80-81 as 'criste'. This is one piece that the Trent 88 scribes appear to have copied particularly badly. Apart from some unsatisfactory variants given above, the Superius text for the second section begins 'Qui tollis...miserere' (instead of 'Domine Deus') and proceeds to the end with patently not enough text under repeated notes at the same pitch (see the second stave of f. 373v). Despite some room left for text spacing in other Superius measures (as detailed above) the Superius text for the end of this piece is given in a very compressed manner with contractions.

This Gloria appears to be freely composed but has some interesting possible reference points to passages in Dufay's *Se la face ay pale*. See for example measures 8-12 (which recall the fanfare-like final phrase of Dufay's piece) and also measures 29-31 (which are quite like the song's midpoint cadence). These resemblances may be intentional.

Bibliography; Gerber, Sacred Music no. 136 (edition after Trent 88) and EdM 80 no. 9 (edition after Mu 3154). The Gerber edition incorporates more Trent 88 variants than I do.

(ii) Mu 3154;

[Superius]; 1: m sign om / 3: 2 C / 11,2: replaced by dtd-m G & sm E / 19: 1 & 2 replaced by sbr E / 38: no double custos after 38,1 in any voice / 39: 1 A / 69: 2 F (below) / 79: 2 replaced by m C m B.

Tenor; 1: m sign om / 2: 1 D / 5,2-6,1: ligd / 69,3-4: replaced by sbr D / 75: 3 & 4 are dtd-m & sm / 91: no double custos in either lower voice.

Contra; 1: m sign om / 2: 1 F / 6,2: replaced by sbr rest / 8: rest om / 20: 3 & 4 are m m / 21-91: after the first stave of the Contra part the clef is om / 34: 3 A / 35,2-36,1: ligd / 52: 3 is dtd / 53: rest not given / 63,1-2: replaced by br E which is ligd to 64 / 67: 2 & 3 are m m / 68: 1 & 2 are E B / 71-72: this passage has been erased for no apparent reason / 86,2: replaced by sbr rest / 88,2: replaced by sbr E m E.

Underlay; Mu 3154 only texts the Superius, with many contractions (including ‘xpe’ both times that it occurs) but does so in a way that intentionally matches most of the notes. It is therefore a better text model than the Trent 88 reading.

Mu 3154 otherwise gives some minor variants, not all of which are better than the Trent 88 alternatives.

(iii) Spec;

[Superius]; 1: this reading is in black notation with hooked semiminim tails, the initial ‘E’ of the text is a majuscule, and the m sign is om in all voices. The title ‘Amore Dei nezpiwayte ho przliss jest lahodne a melodizke’ appears above the Superius, in a slightly browner ink than the main copying. I am indebted to Lenka Hlavkova for the translation of this, which means “For the love of God do not sing it, it is too delicious and melodic” (‘lahodne’ also means “tasty” on Czech). This probably expresses a musical aesthetic on the part of Utraquist musicians who were the early users of the manuscript. / 15,3-16,2: replaced by sbr A / 19,1-4: replaced by sbr E sbr D / 20,2-3: replaced by sbr B / 36,2: inverted cor under this note / 37,1-2: cor over each note / 38: 1 is L with cor above / 39,3-4: replaced by sbr C / 49: 1-2 replaced by sbr B / 65: rest & 2 replaced by sbr C / 69: 2 F (below) / 71: rest & 2 replaced by sbr E / 78: 3 replaced by m E m E / 79: 2 replaced by m C m B / 80: 2-3 replaced by sbr A / 84: rest & 1 replaced by sbr G / 87-88: no lig / 88: 2 & 3 replaced by sbr C / 90: 2-5 replaced by sbr C m B / 91: no double custos in any voice.

Tenor; 1: this voice is stretched across the bottom of the page beneath the other voices. 2: 1 D / 5,2-6,1: ligd / 36,2-38,1: each of these notes has a cor above it, and 38,1 is L / 38,2: replaced by sbr C m C / 40,1-2: replaced by sbr C / 68: rest & 1 replaced by sbr G / 83: second rest & 1 replaced by sbr G / 85: 1 replaced by sbr C m C / 88: 2 replaced by sbr C m C.

Contratenor; 2: 1 F / 3: 1 replaced by m A sm A / 6: 2 replaced by sbr rest / 9: 1 & m rest replaced by m C & sbr rest / 15: 2 & 3 replaced by sbr F / 20: 3 & 4 replaced by m m / 24: 1 replaced by sbr rest / 25: 2 & rest replaced by sbr E / 32: rest & 2 replaced by sbr G / 34-35,1: replaced by sm G sm G m A m G sbr E m E / 35,2-36,1: ligd / 37,3 & 38,1: each of these notes has a cor above it, & 38,1 is L / 41-42: no lig / 42: 1 replaced by sbr F m F / 45: 2 & 3 replaced by sbr A / 46: 2 & 3 replaced by sbr F / 53: rest replaced by m E / 62: 1 & 2 are both m / 63-65: replaced by br E br D br E, with no lig / 65-66: no lig / 66: 1 G (above) / 67: 2 & 3 replaced by sbr G / 68,1-2: these notes are written a tone too high / 85: 1 replaced by sbr E m E / 87: 1 replaced by sbr G m G / 88: 2 replaced by sbr E m E / 90: 3 & 4 replaced by m C.

Underlay; the Superius is fully texted, and both lower voices have extensive partial texting.

Spec gives many satisfactory variants which are simpler than in either reading, and this may be part of a deliberate editing process involving some simplification. In Spec this Gloria occurs as part of a composite black-notation Mass whose Sanctus is a simplified version of Pullois's Sanctus, with its Benedictus section copied in void notation (pp. 436-439). It is therefore no surprise to find that the Gloria in question might also be edited. Performance from the Spec copy would certainly be possible, but would involve many small underlay decisions which are different from the readings of the other two sources.

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38. Gloria [Dufay]

- (i) Trent 88 ff. 384v-386r, anon (DTÖ VII inventory no. 487, white notation with flagged semiminims);
- (ii) Trent 87 ff. 15v-16v, G. Dufay, (DTÖ VII inventory no. 10, white notation with flagged semiminims);
- (iii) Cambrai 6 ff. 31v-33r, anon. (black/red notation);
- (iv) Cambrai 11 ff. 14r-15r, anon. (black/red notation);
- (v) Q15 ff. A193v-194r, Dufay, in index only (black notation with white coloration).

In the following critical notes the presence of dots of division has been omitted throughout, as the Trent 88 copy has many of these. Recording them only obscures differences between the readings and would make the entries here excessively long.

(i) Trent 88;

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v, & the m sign is given before the first stave / 7: 4 is m (intended for alteration) / 11,4-12: Trent 88 reads sm C sm B m C & [perfect] br B (corr using Trent 87; the Trent 88 reading causes consecutive fifths with the Contra) / 13: 4 is m (intended for alteration) / 14,2: likewise / 18: b ind before 18,1 / 20,2: as at 14 / 22,4: likewise / 24: 5 & 6 are both m (corr using Trent 87 / 26: single custos only in Superius and Contra, & double custos in Tenor / 28: 2 E (corr using Trent 87) and 4 is m (intended for alteration) / 29,2: as at 14 / 32,6: likewise / 36,2: this m has a '2' written under it to clarify alteration / 36,3: col err, but with 'v' underneath for 'vacat') / 46,4: as at 14 / 50,5 & 60,4: likewise / 66: at the start of the second page opening, the m sign is before the first stave / 67: 1 & 2 uc / 81: 1 sbr (corr using Trent 87) / 100: sharp ind before 100,1 / 102, 105 & 110: these notes have their fermatas inverted under them instead of above / 133: single custos only.

[Tenor]; 14,2: this m has '2' written under it to clarify alteration / 22,4: likewise / 31: sharp ind before 31,1, / 63: 4 is m (intended for alteration) / 91: ns / 101: single custos only / 103, 108 & 115: these notes have their fermatas inverted under them instead of above.

[Contra]; 7,4: this m has '2' written under it to clarify alteration / 14: 4 is m (intended for alteration) / 15-16: written on an end-of-stave extension / 18,2: as at 14 / 21,4: as at 7 / 22,3: as at 14 / 24,3: an err dot follows this note / 26: single custos only / 29,4: as at 7 / 31,1: likewise / 36,4: as at 14 / 42,1-2: written on a short end-of-stave extension / 49,2: as at 14 / 63,2-65: given on a short part-stave at the bottom of the page due to lack of space / 82: erasure follows 2 / 104, 107 & 120: these notes have their fermatas inverted under them instead of above / 118: 1 F (corr using Trent 87).

Underlay; fully texted in the Superius, with partial texting in the lower voices which can be expanded by the filling-out of incipits (though perhaps not too much by frequent note-splitting). An important difference between our underlay and the Trent 88 Superius is that this voice ends the main part of the text with 'Dei Patris' at 96, and then has two 'Amen' passages - one at 96-101 and the other in the fermata passage immediately following. Throughout, 'Christe' is given as 'xpe'.

Bibliography: Dufay Opera Omnia vol. IV no. 21 (edition); Gerber, Sacred Music no. 139 (edition after Trent 88); Bockholdt, R. (ed), Die frühen Messenkompositionen von Guillaume Dufay (Tutzing, 1960), II, pp. 35-37 (edition); Planchart, A. (ed), Guillaume Dufay Opera Omnia (part 5 no. 25 (online edition). Bent, M. (ed), Bologna Q15. The Making and Remaking of a Musical Manuscript (2 vols, Libreria Musicale Italiana, Lucca, 2008) ff. A193v-194r (facsimile of Q15).

(ii) Trent 87:

[Superius]; 1: no m sign given in any voice, & the first 'E' of the text is a large indented & decorated majuscule / 18: no lig, & b ind at 18,2 / 26: double custos in Superius & Tenor, & single custos in the Contratenor / 34: 3 b / 36,2: no '2' sign is given under the m here or with any other m throughout this copy / 44: 1 b / 47: 1 has sharp / 57: likewise / 59: 2 b / 66: at the start of the second opening, the first 'Q' of the text is an indented & decorated majuscule / 78: 1 has sharp, ind under 76,3 / 100: sharp ind before 100,2 / 101: single custos in Superius & Contra, & double custos in Tenor / 109: 1 b, ind before 107 / 111: two measures of rests are given here instead of one, in all voices / 119: likewise / 122: 1 b / 124: 2 measures of rests here in the Superius, but only one in both of the lower voices / 128: as at 111 / 133: double custos in the Superius & Contratenor, & single custos in the Tenor.

Tenor; 1: the first letter of the voice-name is a large majuscule / 4: 1 has sharp, ind before 3,1 / 12: 1 has sharp / 14: 3 is replaced by sbr F m F / 31: sharp ind under 29 / 39: 1 b / 44: 4 b / 64: no lig / 75: 2 b.

Contratenor; 1: the first letter of the voice-name is a large majuscule, & the entire voice is written with C clef on the top stave line / 43: 4 has sharp, ind at the end of the previous stave / 46: b ind before 46,3 / 64-65: no lig, & double custos followed by 'verte' instruction / 76: 2 b, ind before 76,1 / 85: 1 b / 96: 2 is Bb, with b ind before rest / 107: 1 not ligd / 108: replaced by ligd sbr A sbr F, which form one lig with 109-110 / 133: the Contratenor is followed by a scribal remark ('Cantus sequens scilicet Sanctus est cantus Anglicanus') which has nothing to do with the present piece.

Underlay; Trent 87 has similar texting to Trent 88 but with more lower-voice incipits.

The Trent 87 copy (presumably the work of Johannes Lupi) looks authoritative, has very few variants, and is used here to correct some of the shortcomings of the Trent 88 reading. Trent 87 too ends its main Superius text at 96, but does not give 'Amen' until the start of the fermata passage.²⁰ One variant worthy of note is the Contratenor Bb at 96, which eliminates a brief Superius-Contra seventh otherwise tolerated here in an imitative passage.

(iii) Cambrai 6:

[Superius]; 1: the first 'E' of the text is a large red majuscule with monochrome boxed decoration, & no m sign is given in any voice / 4: no rest given / 18: no lig / 25: 4 & 5 replaced by m sbr / 26: double custos in all voices / 36,2: no '2' sign is given under the m here or with any other m throughout this copy / 47: 1 has sharp (the sharps in this reading are written like natural signs) / 57: likewise / 59: 2 b, ind before 59,1 / 100: sharp ind before 100,1 / 102-105: no lig / 109: 1 b, ind before 107 / 111: 2 measures of rests given here instead of 1 in all voices / 114-118: given as one lig / 119: as at 111 / 122: 1 b / 133: double custos in all voices, & no cor over 1 in any voice.

Tenor; 1: the first 'E' of the text incipit is a large blue majuscule with red boxed decoration / 4: 1 has sharp, ind before 3 / 12: 1 has sharp / 31: no sharp / 39: 1 b, ind before 38 / 46: 1 has sharp / 53: 1 b, ind before 52 / 64: no lig / 102-105: only 102-103 are ligd / 114-115: ligd / 116-118: ligd separately / 119: following the rest is a mid-stave clef change to C clef on the top stave line.

²⁰ This makes it possible (as other readings suggest) that the melisma at 96-101 might be on the '-tris' of 'Patris' rather than on its first syllable.

Contratenor; 1: the first 'E' of the text is a large red majuscule with monochrome boxed decoration / 3: following 3,3 is a clef change to C clef on the top stave line / 15: no lig / 27-65: this portion of the Contratenor is given under the Superius, to the left of the page where the Contratenor starts. The continuation is marked by a 'C' in the voice-name which is decorated like the first 'E' of the Tenor part. For its start (27-30,2) the part-stave concerned has C clef on the fourth line up. After 30,2 a new stave begins with F clef on the fourth stave line up. / 43: 1 b / 46: b ind before 46,3 / 47: following 1, there is a clef change to C clef on the top stave line / 64-65: no lig / 66: at the start of the second page opening this voice retains its C clef on the top stave line / 76: 2 b, ind before 76,1 / 85: 1 b / 96: 2 is Bb, with the b ind before the rest / 100-101: no lig / 107: not ligd / 108: replaced by ligd sbr A sbr F which is ligd to 108-110.

Underlay; Cambrai 6 has Superius full text and lower-voice partial text much as with the other sources, and the texting is very neat and in most places unequivocal.

Cambrai 6 gives a reliable and tidy copy, but has less accidentals than Trent 87.

(iv) Cambrai 11;

[Superius]; 1: the first 'E' of the text is an indented large blue majuscule, & no m sign is given in any voice / 4: no rest given / 16: no sharp / 18: no lig / 25: 4 & 5 replaced by m sbr / 26: double custos in all voices / 25: 4 & 5 replaced by m sbr / 26: double custos in all voices / 34: 3 b / 36,2: no '2' sign is given under the m here or with any other m throughout this copy / 54: cor given under 1, inverted / 59: 2 b, ind before 59,1 / 100-101: no lig, & no sharp at 100,2 / 104: as at 54 / 111: 2 measures of rests given here instead of 1 in all voices / 114-118: given as one lig / 119: as at 111 / 122: 1 b / 133: double custos in all voices, & no cor over 1 in any voice.

Tenor; 1: the 'T' of the voice-name is a large majuscule / 14: 2 replaced by sbr m / 27-65: this section (which is on the second page opening) has a b sig which seems unnecessary / 32: no b / 39: 1 b, ind before 38 / 61: not ligd / 64: no lig / 102: clef change to C clef on top stave line at this point / 102-103: ligd / 104-105: not ligd, & the cor here is above the note while those for 102-104 are inverted below them / 106: rest om / 107-108: ligd / 109-110: ligd separately / 114-115: ligd / 116-117: ligd separately / 118: not ligd.

Contratenor; 1: the 'C' of the voice-name is a large majuscule, and all of this voice is copied with C clef on the top stave line / 26: 'Verte folium' instruction follows double custos / 27: at the start of the second page opening, the voice-name again has a large majuscule 'C' / 43: 1 b / 46: b ind before 46,3 / 64-65: no lig / 76: 2 b, ind before 76,1 / 85: 1 b / 96: 2 is Bb, with the b ind before the rest / 100-101: no lig / 108: replaced by ligd sbr A sbr F which is ligd to 108-110.

Underlay; Cambrai 11 is close to Cambrai 6, but not identical. These two sources (being closely linked) form a pair in contrast to the presumably fairly early copy in Q15 and the later & slightly developed copy in Trent 87.

(v) Q15;

[Superius]; 1: no m sign given in any voice / 16: no sharp / 18: no b / 25: 4 & 5 replaced by m D m C sm D sm B / 26: all custodes in this copy are single / 31: no color, & 1-2 replaced by sbr Bb sbr A / 36,2: no '2' sign is given under the m here or with any other m throughout this copy / 44: 1 b / 48: 5 G / 49: 1-3 replaced by m F m E / 59: 2 b / 81: 1 is sbr, as in Trent 88 / 94: no b / 109: 1 b, ind before 107 / 113-117; given as one lig / 122: 1 b.

[Tenor]; 14: 3 replaced by sbr F m F / 23: 2 G / 31: no sharp / 39: 1 b / 43: no b / 70-133: the end of the Tenor is given at the bottom of the page to the right, with a pointing hand indicating the continuation.

Contratenor; 1: the entire voice is written with C clef on the top stave line / 41: 1 B / 43: 1 b, & 4 has sharp / 46: b ind before 46,3 / 59: b ind before 58,1 / 64-65: no lig / 76: 2 b, ind before 76,1 / 85: 1 b / 96: 2 is Bb, with b ind before rest / 98: 3 E / 107: 1 not ligd as in Trent 87 / 108: replaced by ligd sbr A sbr F, which form one lig with 109-110 as in Trent 87.

Underlay; much as in Trent 87.

The Q15 reading gives less accidentals than Trent 87, and a few mistakes. It also has the consonant variant at 96 previously mentioned. The Trent 88 reading is very much the poor relation of all of these readings, being the least reliable version and probably the latest copy extant.

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Instalment 1 Appendix.

39. Hainricus Collis; Gloria (Trent 90 ff. 359r-361r, unicum, DTÖ VII inventory no. 1073).

This appears to be a freely composed setting, and although it is stylistically very like Collis's Sanctus (no. 1 in this edition) both pieces open differently in their Superius and Tenor parts. Like the latter it has some dissonance problems, asymmetrical measures and musically weak moments that are not all best improved or resolved by editorial emendation.

[Superius]; 1: the composer attribution is above this voice, & the intonation is supplied from IB 15154 f. 147v / 30: single custos in all voices / 31: at the start of a new page-opening the m sign is given before the first stave, & 'Duo' is ind in both voices / 74: single custos in both Superius & Contra / 87: the two rests here are given in Trent 90 as one sbr rest / 90: as at 30 / 91: 'Duo' ind in both voices / 111: note the rhythmically asymmetrical writing here; an editorial time-signature change would not make much difference so I have left this reading as it is / 115: as at 74 / 131: as at 30 / 132: 'Duo' not ind in either voice / 147: written on an end-of-stave extension, & single custos in both Superius & Contra / 156: as at 30 / 161: no custos in any voice. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: no b sig given (conj supplied in view of the number of B flats that seem necessary throughout) & m sign om / 75: 1 E.

Tenor; 1: as at Contra, 1 / 1-13: 14 measures of rests are given but only 13 are needed / 89,3-90,1: written on a short end-of-stave extension / 150: 2 reads sbr m m (emended for the sake of the editorial texting).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Apart from the final 'Cum sancto' section and the full-entry point in section 1, the three-voice sections seem better with wordlessly vocalised lower voices rather than editorial text. However, the two-voice sections for Superius and Contra have been fully texted.

Bibliography; Gozzi, M. Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90) con un'analisi del repertorio non derivato da Tr 93 (2 vols, Cremona, 1992), II, pp. 105-110 (edition).

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40. Missa *Meditatio cordis* (Strahov ff. 85v-92r, unicum).

See no. 13 regarding the cantus firmus of this Mass without a Kyrie. Together with no. 13 these movements make up a Mass-motet cycle, but the two component parts may not be the work of a single composer. Further see the section on structure below.

Gloria (Strahov ff. 85v-87r)

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v, on the first page-opening the clef is only given for the first stave (1-11), and a large stave gap precedes the music (which was probably intended for a majuscule initial). / 7: 1 A / 78: p div follows 2 / 80: no custos in any voice / 81: on the second page-opening the clef is only given for the first stave (81-107,1) / 127: cs given as a cor sign / 236: as at 80. The manuscript voice order is Superius-Tenor-Contratenor primus-Contratenor secundus.

[C]ontratenor primus; 1: on the first page-opening only the first stave has a clef (1-14,3) / 41: 3 G / 48: p div follows 2 / 56: 1 G / 19: cs given as a cor sign / 75: p div follows 2 / 76: 1 is sbr, intended for alteration / 81: on the second page-opening the clef is only given for the first stave (81-105) / 89: Strahov reads m sbr m / 113: ns / 123: written on a short end-of-stave extension / 146,3-147,2: om (conj supplied) / 198: 2 B / 225: b ind before rest.

[T]enor; 1: on the first page-opening the clef is only given on the first stave (1-56) / 81: on the second page-opening the clef is only for the first stave (81-172), & at 81-126 45 measures of rests are given in both lower voices (46 are needed in each voice) / 191-200: 9 measures of rests are given (10 are needed).

[C]ontratenor secundus; 1: m sign om, & on the first page-opening the clef is only given for the first stave (1-37,1) / 44: 2 E / 55: p div follows 1 / 74: ns, & 1 B / 79,2: in this three-note divisi, the top A seems to be the preferable note to use if only one singer is performing this part / 81: on the second page-opening the clef is only given on the first stave (81-149) / 225: b ind before 224.

Text; fully underlaid in the Superius, with sectional incipits for the two Contratenors and a solitary 'Meditatio cordis' incipit for the Tenor. It seems practical that the higher Contratenor is texted, and the Tenor can easily carry cantus firmus text plus 'Amen' in its free passage at the end. Our cantus firmus text is punctuated after GR 1974 p. 103 and uses the chant as an underlay guide. The Contratenor secundus seems to manage best with a mixture of partial text and vocalisation. In the Superius 'Christe' is given as 'xpe' at 57-59 & 181-189, & both upper voices seem to needed editorial repeats of 'Jhesu Christe' at 190-199.

Bibliography; see no. 13.

Credo (ff. 87v-89r).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, & as in the Gloria there is a large gap on the first stave before the music begins (probably intended for a majuscule initial). The clef is only given for the first stave of the first page-opening (1-11,4). / 37: 1 uc / 67: 2 D / 92: no custos in any voice / 93: on the second page-opening the clef is only given for the first stave (93-116) / 113: 1 A / 141: 1 is sbr / 188,2-189,1: written on a short end-of-stave extension / 240: no custos in any voice. The manuscript voice order is Superius-Tenor-Contratenor primus-Contratenor secundus.

[C]ontratenor primus; 1: m sign given above stave, & on the first page-opening the clef is only given for the first stave (1-16). / 10: not dtd / 14: cs written as a cor sign / 16,1-3: written on a short end-of-stave extension / 20-21: ns / 37: 6 is dtd-sbr / 61: 2 B / 69: as at 14 / 93: the voice-name is given as 'Contratenor Et resurrexit primus', and on the second page-opening the clef is only present for the first stave (93-122,1) / 140, 182 & 187: ns / 181: 1 A.

[T]enor; 1: m sign om, & the clef is only given for the first stave of the first page-opening (1-52). / 82: 1 is sbr, intended for alteration / 93: on the second page-opening the clef is only given for the first stave (93-172) / 236,2-240: written on a short end-of-stave extension.

[C]ontratenor secundus; 1: the m sign is om, this voice is initially called '[C]ontratenor secundus bassus', and on the first page-opening the clef is only given for the first stave (1-33) / 16: cs is written as a cor sign / 18: p

div follows 2 / 22: 1 E / 54: the sbr rest here is poorly written & looks like a br rest / 84: 1 is sbr, intended for alteration / 93: on the second page-opening the clef is only given for the first stave (93-156) / 177: 1 has b (possibly an error for the flat occurring at 191).

Underlay; fully texted in the Superius, with sparse incipits for the lower voices. This Credo setting omits 'Qui propter nos...factus est' (at 70) & 'Et in Spiritum...Prophetas' (at 157-159). It does not seem practical to restore the missing text portions by adding them to the first Contratenor. At 57-60 in this voice a rpt of 'Genitum, non factum' is needed. I have dealt with the lower voices here much as in the preceding Gloria (i.e. partial vocalisation for Contratenor secundus and cantus firmus text for the Tenor before 'Amen'.

Sanctus (ff. 89v-91r)

[Superius]; 1: as in previous movements there is a large gap on the first stave before the music begins (probably intended for a majuscule initial). The clef is only given for the first stave of the first page-opening (1-10). / 25: superfluous m A follows 2 / 51: 2 dtd / 54: cs written as a cor sign / 71: no custos in any voice / 72: at the start of the second page-opening the correct clef is only given for the first stave (72-85,1), 'Duo' is not ind in either upper voice, & the m sign is rptd in both this voice & the Contratenor primus. / 95: no custos in any voice / 96: m sign om in both Contratenor voices / 154: 1 & 2 are both G / 163,1-193,1: this passage is on a single stave which has an incorrect C clef on the middle stave line / 193,2-205: this passage is on a single stave with a similarly incorrect C clef on the second stave line up. Both of these clef errors probably have something to do with the Tenor beginning on a part-stave following the Superius. / 205: no custos in any voice. The manuscript voice order is Superius-Tenor-Contratenor primus-Contratenor secundus.

[C]ontratenor primus; 1: m sign om, & clef is only given for the first stave of the first page-opening (1-11). / 42,1: an inverted-v mark is given under this E because its pitch looks uncertain & it could be mistaken for an F / 51: p div follows 4 / 58,1: written just before the start of a new stave / 67,2-70,2: this passage is copied in a compressed manner / 70,3-71: written on a short end-of-stave extension / 72: at the start of the second page-opening the correct clef is only given for the first stave (72-82) / 93: 3 uc, 4 & 5 om (conj supplied) & 8 is uc / 96: the incipit is given here as 'Osanna Con[traten]or primus' / 135: 1 br.

[T]enor; 1: m sign om, & the clef is only given for the first stave of the first page-opening (1-46). / 47: 1 & 2 are both sbr, with the second subject to alteration plus a p div following / 72-95: 12 measures of rests are given but 24 are needed and these rests are copied prior to the duple section, giving the impression that they are part of the latter. Also, the voice-names for the Tenor and Contratenor primus are duplicated in the left margin of the second page-opening. / 96: at the start of the duple section, the clef is only given for the first part-stave (96-123,2).

[C]ontratenor secundus; 1: m sign om, & the clef is only given for the first stave of the first page-opening (1-34). / 72-95: rests om (conj supplied, but it is unusual for a Duo section to be written with lower-voice rests underneath it). Nevertheless some rests are given here in the Tenor too. / 192-200: this passage is copied in a compressed manner / 201-205: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The length of this movement means that some editorial rpts are required. The two upper voices need multiple rpts of 'Sabaoth' at 50-71, & the Contratenor secundus needs a single 'Sabaoth' rpt at 63-71. Both upper voices need rpts of 'gloria tua' at 91-95, & also rpts of 'Benedictus' at 140-148. Finally, the two upper voices at the Contratenor secundus need rpts of 'Osanna' at 174-181. Otherwise, text policy regarding the two lower voices in this movement is much the same as in previous movements.

Agnus (ff. 91v-92r)

[Superius]; 1: as in previous movements there is a large gap on first stave before the music begins (probably intended for a majuscule initial). The clef is only given for the first stave of the first page-opening (1-9,1). / 14: 4 & 5 not col / 19,1-3: these notes are compressed / 19,4-20: added after the end of a stave / 20: no custos in any voice / 21: the Agnus II section is ind as 'Duo' in the Superius & as 'Duum' in the Contratenor primus, but neither the latter voice nor the lower Contra will make a satisfactory lower duet voice with the Superius. / 36: no custos in any voice / 74: likewise. The manuscript voice order is Superius-Tenor-Contratenor primus-Contratenor secundus.

[C]ontratenor primus; 1: m sign om, the clef is initially only given on the first stave (1-12) and this section is ind as 'Agnus primum' / 3: 1 F / 9: 4 D / 11: p div follows rest / 19: 5 & 6 are F G / 21: this section is ind as 'Agnus secundum' in both Contratenors / 22,5-32,2: this passage (all on the top stave of a new page) is cleffed / 34: 3 & 4 are ligd sbr & col sbr / 35: 3 b / 37: this section is ind as 'Agnus tertium' in all three lower voices.

[T]enor; 1: this section is ind as 'Primus Agnus' in the lower two voices / 11: p div follows 2 / 21-36: no rests are given for Agnus II (conj supplied).

[C]ontratenor secundus; 21: the text cue given here is 'Agnus secundum Meditatio cordis' / 30,1-3: Strahov reads m E m D m F m upper A / 51: 1 B.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. As in previous movements, I have given the Tenor its cantus firmus text and the Contratenor secundus is probably best with a mixture of editorial text and vocalisation.

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Structure

This four-voice Mass has not been much explored or described, probably because it is unique to Strahov. Typically for a Mass with some English characteristics, the Strahov copy seems to have transmission problems; the Pleni sunt duet is not indicated as a Duo, but the Agnus II is called 'Duo' despite it being a trio where no voice is dispensable. Also the duple mensuration sections have cut-C signs but with works like these C mensuration tends to be regarded as more authentic.²¹ There also seems to be a little confusion about the proper name of the lowest Contra.

The Tenor cantus firmus is the Introit for Friday after the fourth week of Lent, of which only the first two subsections are used. This cantus firmus is given in two delayed-entry statements each in the Gloria and Credo, and in two statements in the Sanctus with the second of these (in the Osanna / Benedictus section) not being delayed-entry. The Agnus splits the two cantus firmus subsections between Agnus I and Agnus III (neither of these Tenors are delayed-entry) and Agnus I gives the first half of the cantus firmus in shorter values than occur in previous Tenor statements. The chant is almost unelaborated throughout, and generally the pitches of successive statements differ very little although the Tenors' rhythms vary. At the end of each movement are similar passages ('Amen', 'in excelsis' and 'nobis pacem') which consist of homophonic cadential

²¹ I see no problem with the cut-C signs in this Mass and the suggested equivalent between O and cut-C in the score, but perhaps the ratio O dotted breve = 2 measures of duple meter would work equally well with this Mass if editorial C mensuration is assumed for duple sections. I have found the latter equivalent to be practical with other and more securely English works. Also, see Instalment 4 no. 24 in my Trent 89 edition for a Mass which is probably by an Englishman but which uses cut-C (the Missa *De cuer*) which is also described in Cook, J., Mid-Fifteenth-Century English Mass Cycles in Continental Sources (Ph. D. dissertation, Nottingham University, 2014, 2 vols), I, pp. 278-297.

formulas and in which the Tenor notes (always E F G F E D) are not part of the cantus firmus.²² The following example gives the chant much as it appears in its modern version.²³

1.6. The first two sections of the *Meditatio cordis* chant.

Me-di - ta - ti - o cor-dis me - i in con-spe -

- ctu tu - o sem-per: Do-mi - ne a - diu - tor me - us, et

re - dem - ptor me - us.

(There follows an Alleluia section for Easter use plus the psalm verse & doxology).

Throughout, Superius fourths occur against the Tenor and experiment seems to show that cantus firmus text for the Tenor is preferable throughout to Ordinary text cues or wordless vocalisation (since the latter would result in perhaps too many repeated Tenor notes at the same pitches). In two respects there may be insular forerunners to this cantus firmus Tenor. Firstly, cantus firmus Ordinary movements and cycles using Introit cantus firmus are known elsewhere, based for example on *Viri Galilei*, *Requiem eternam* and *Salve sancta parens*. Secondly the type of repeated Tenor where rhythmic but not pitch variations occur is also found in Frye's *Missa Nobilis et pulchra*, although its use on the continent is also encountered in Le Rouge's *Missa Soyez aprantiz*.

The four movement openings do not have a motto, although the first three have Superius parts which begin D-C and which proceed to a cadence on lower A fairly quickly. The Et in terra, Patrem and Sanctus sections also have related final cadences. Additionally there is a certain similarity between the second-section duet openings in the Gloria and Credo, but no further subdivisions have related openings. Both Contratenors and also the Superius are wide-ranging, resulting in a work centred on D in which the Superius tends to move more in the lower half of its range than the higher half. Throughout the composer avoids consecutive octaves in four-part writing, and the lower Contra is written as a filler part incorporating many octave-leap progressions at cadences on D and also II-I cadences on lower A.²⁴ The texture is not dissimilar to that of the well-known but probably misattributed 'Wilhelmus Duffay' *Salve Regina*. There is some scoring contrast in full sections, since the two Tenor subsections in each Gloria and Credo statement are separated by rests. The composer therefore creates internal reduced-scoring episodes, which can include the Tenor as their middle voice (see Credo 70-73) or can proceed without the Tenor (see Credo 142-147). There is also something of a contrast between filler Contratenor three-voice episodes (as at Gloria 52-55) and four-part passages without fauxbourdon-like progressions (such as Gloria 55-59). In this respect the texture is aurally not unlike Dufay's *Supremum est mortalibus*.²⁵ Structurally this Mass has been described as having '*Caput texture*', but this is perhaps an over-simplification.

A singular feature of this Mass is its rhythmic simplicity. Fully scored triple-meter passages largely proceed without syncopations and for a presumably mid-fifteenth century work there is relatively little harmonic

²² Gloria 227-236, Credo 232-240, Sanctus 196-205 and Agnus 65-74.

²³ GR 1974 p. 103.

²⁴ The only consecutive octaves that I can find in this Mass are at 78 in the Gloria (between the two Contra voices).

²⁵ *Dufay Opera Omnia* vol. I no. 14.

movement at minim level. Likewise duple sections are more or less in the limited mobility style as found in works by Dunstable and Power, and the only complexities in these sections are found in duet episodes - for example in short doubled harmonic pace passages and at the end of the Credo's second-section duet where the lower voice is unusually syncopated (Credo, 117-122). This is a nobly severe-sounding work, most unlike the insular music of this period which is sometimes said to 'jubilate'. Also, the Pleni sunt has an unusual duet ending where the lower voice is much more rhythmically active than the Superius (Sanctus, 90-95). This would be unusual in an insular work from the same period, although probably English pieces which have active lower voices in trio sections are known elsewhere.²⁶

Typically English melodic figures occur throughout in the two upper voices but are infrequent (see Credo 25-26, 37-38, and Credo 86 - where a typical cliché occurs in consecutive thirds). Imitation is also infrequent, being used for short duet passages (as at Gloria 16-17) or more rarely between upper voices in full sections (see Gloria 29-31). The 'Amen' passages in the Gloria and Credo and their counterparts at the end of the other two movements slow the harmonic pace of the music, as does the internal 'Jhesu Christe' passage in the Gloria at 178-189. For these reasons (and also because of bass-like lower Contra progressions at cadences) I suspect that this Mass is not an English musical stray from the 1430's or early 1440s. It may be a little later. But it shares a singular feature of English or English-influenced cantus firmus Ordinaries in that its Gloria and Credo share a certain predictability in cadencing and upper voice behaviour at similar movemental points (for example at similar first lower Contra entries in successive triple sections). In the Mass pair on *Pax vobis ego sum* (see no. 28) this behaviour results in movements that are very closely related. The *Meditatio cordis* Gloria and Credo are perhaps not quite so entwined, but movemental connections are definitely present.

Given the features described I would be reluctant to allot this Mass a definite provenance, since its salient features do not supply enough evidence to suggest either an English composer or a continental Anglophile. But a little more can be said about the associate *Gaude virgo* motet in Trent 88 which uses the same cantus firmus. James Cook has compared the sizes of typical English troped Kyrie movements, and his findings put this motet's sections slightly outside the requirements and statistics for a typically-sized cyclic Kyrie which has been retexted.²⁷ This is just as well, because I suspect that the motet is not part of the original Mass. I argue this for two reasons. Firstly, the Tenor notes - although close to the layout of the Mass Tenor - contain too many repeated notes at the same pitch to carry cantus firmus text. Secondly the duple section of the motet is slightly more rhythmically active and imitative than its counterparts in any of the *Meditatio cordis* Ordinary movements. In pursuance of this idea of a 'second composer' I now turn to the observations of Isabel Pope who saw that the attribution to Cornago's Mass in Trent 88 ended by referring to 'la missa de nostra dona Sancta Maria'. This may either be a reference to Cornago's *Missa Ayo visto* being a Lady Mass, or might refer to the work *after* the *Missa Ayo visto* in Trent 88 (the *Gaude virgo* motet) as part of a Lady Mass. Conceivably, both Masses might have been available to the Trento copyists in a complete copy and not with just the motet from the *Meditatio cordis* complex.²⁸ Hence perhaps the end of the lengthy title to Cornago's Mass; could he have been responsible for the motet?

Apart from the *Missa Ayo visto* we only have one other sacred piece by Cornago, which is the twin-section *Patres nostri peccaverunt* in MC 871N.²⁹ This is not very like either the *Meditatio cordis* Mass movements or the motet at all. However, comparison between parts of the *Missa Ayo visto* and the motet reveal some

²⁶ For example, in Henricus Tik's Mass in Trent 89 and Lucca, and also in the Sanctus no. 73 in the Trent 89 edition which is perhaps attributable to him (Trent 89 ff. 116v-118r).

²⁷ See Cook, *op. cit.*, I, p. 209.

²⁸ See Pope's article 'Cornago' in The New Grove vol. 4, pp. 779-780. To be fair, different readings of the Trent 88 attribution are not helped by lacunas on the page and the use of what seem to be unclear contractions. Hence perhaps Gerber, *op. cit.* p. 98 giving a reading of the attribution that refers solely to the *Missa Ayo visto*. But her edition of the *Gaude virgo* motet (*ibid.*, no. 97) also has a tentative Cornago attribution.

²⁹ Published in Pope, I. & Kanazawa, M. (eds) The Musical Manuscript Montecassino 871 (Oxford, 1978) no. 2. It is not widely realized that no. 91 in the same manuscript is likely to be a *secunda pars* to no. 2, on the basis that the likely Lamentations text continuation seems to fit the Superius and because the incipits of both items are similar.

interesting comparisons. Firstly, both the Cornago Mass and the *Gaude virgo* motet in Trent 88 contain a slightly higher number of sharps than are normal for fifteenth-century works with D finals. I suspect that this is because both were copied together from an exemplar which also featured such accidentals. They largely do not appear in the Strahov copies of either the *Meditatio cordis* movement nor the Kyrie and Gloria of Cornago's Mass in Strahov, so most (if not all of them) may be inauthentic.

Secondly, whoever composed the *Gaude virgo* motet obviously knew the *Meditatio cordis* movements well. The motet's first section begins with a duet opening in which the Superius is not unlike the Agnus I Superius. This duet differs from previous *Meditatio cordis* movements in that it does not cadence on lower A after its first few measures. Instead, it has unison-imitation motives around F before cadencing on the third of a construct on D when the lower parts enter. This cadence is similar to those at the endings of the Gloria and Credo first sections. The following full triple-meter section is very like the Gloria and Credo first sections mentioned, but includes some three-voice imitation between the outer voices at 52-55 (something which hardly happens anywhere in the Mass).³⁰ But it is the duple section which - in my opinion - suggests Cornago as the motet's composer. This is because it reflects a distinctive habit of Cornago in the *Missa Ayo visto*; he propels his Superius part along in duple sections with much use of anacrusic dotted rhythm, changing-note figures and perhaps more *cambiata* figures than are found in other mid-century internal duple sections. Partly this is the result of the need to create musical interest against the slower-moving *Ayo visto* cantus firmus, and what results is a synthetic-sounding melodic line that maintains musical momentum.³¹ The second half of the *Gaude virgo* motet has the same sort of Superius, and it features anacrusic entries, changing-note figures and *cambiatas* at the following points: 67-71, 72-75, 93-97, 98-101, 112-115, 118-124, 203-206, 233-240 and 241-248. Since I claim no special or particular knowledge of the style of the composer(s) here, I have merely reached these conclusions by listening repeatedly to both works. In contrast, the same sort of Superius activity is almost completely absent from the *Meditatio cordis* Ordinaries.³²

Third, small features of the motet perhaps reflect the motet as an imitation of the Mass rather than the work of the Mass composer. There is a careless internal second at 30, and the Tenor line in the free 'Amen' at the end (another feature borrowed from the Ordinary movements) does not feature the same series of notes as the Mass movements. Instead of the Tenor proceeding E F G F E D, it has D F E E D. There is also an internal duet passage for the *outer* voices at 218-232 (something else which does not happen in the Mass) and the second section duet begins by emphasising more imitative material based on F triads than is found in the Mass. The sum of all these small points is that *Gaude virgo* may very well be an imitation rather than part of an integral Mass-motet cycle.

That leaves us with Isabel Pope's idea that the whole *Missa Meditatio cordis* might be the work of Cornago. Given the provenance problems outlined earlier, I consider it impossible to demonstrate convincing affinities here with the music of any named mid-century composer. In view of my points about the motet being a likely accretion I therefore leave this discussion (which is inconclusive out of necessity) with three mutually exclusive hypotheses. The first is that the *Meditatio cordis* movements travelled from somewhere in northern Europe where they might have originated, and came into the hands of Cornago as well as the Trento and Strahov copyists. The motet might have been added by Cornago as the result of extended acquaintance with this Mass. The second hypothesis is that since Cornago was pursuing University studies at Paris until 1449,

³⁰ I only see two extremely brief passages of three-voice imitation in the Ordinary movements, at Sanctus 117-120 and Agnus 33-34.

³¹ For examples of this melodic style in Cornago's *Missa Ayo visto*, see Gerber, *op. cit.* p. 824 measures 91-93, p. 826 measures 143-145, p. 827 measures 154-157, & p. 839 measures 116-119 & 130-131. This synthetic manner of Superius writing is certainly not unique to Cornago. The Trent 91 Sequence settings published in the Trent 91 edition (nos 153-159) may all be the work of a single anonymous and use synthetic melody extensively.

³² In this respect the only relevant passage in the Mass is a short chain of syncopated dotted values at Credo 98-101, although in triple-meter sections I also find prominent Superius *cambiatas* at Credo 9-10 and Sanctus, 9.

he might have picked up a copy of the *Meditatio cordis* cycle himself before he returned to southern Europe. It would then have been available for use at his next known location (Naples) by at least 1453 - the date when he is first recorded as working for King Alfonso V. The third hypothesis is in fact what Isabel Pope suggested, and that both the Mass and motet might be the work of Cornago. But as we have seen this is hard to demonstrate, and if this was the likely course of events then composition of the motet may have taken place some time after the Mass was written.

Numerology

There seems to be little evidence of number organisation in this Mass. All of the movements have different sizes, and the numbers of Tenor notes in successive cantus firmus statements do not match up in an overall sense either. These are respectively 62 and 69 (Gloria), 64 and 68 (Credo), 63 twice (Sanctus) and 40 and 35 (Agnus). Excluding its final long, the Sanctus Superius has 450 notes, and including its final long Agnus III has 45 notes. Other attempts at finding significant symmetries with multiples of 9, 3 or 45 have not led to any totals of interest.

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41. Missa *Esclave puist il devenir* (Trent 88 ff. 388v-399r, unicum, DTÖ VII inventory nos 490-494).

The Tenor cantus firmus of this cycle is the Tenor of Binchois's Rondeau *Esclave puist yl devenir*, which survives in several sources.³³ Further on how the Tenor is used here, see the section on structure.

Kyrie (ff. 388v-389v; f. 390r has staves rules but is otherwise blank)

[Superius]; 1: m sign given before stave / 19,4: natural ind by sharp / 25: m sign given before stave / 41: cs om (conj supplied) / 79: m sign given before stave / 91: 2 G / 98,4-99: written on a short end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 4: b ind before 4,2 / 13,3: col err, but corr with 'a' (for 'alba') underneath / 41: cs is given inverted under this note / 60: 2 uc / 87,1: corr for col err as at 13,3 / 89,3-4: this lig is written as an upward oblique / 96: rest om (conj supplied).

Tenor; 59: this D is corr from C by erasure of a ligature end / 91,1-2: these two notes are overmarked in a darker ink than the rest of the copying.

Underlay; 'Kyrie' & 'Christe' incipits and 'eleyson' are mostly given in all voices, but the Christe Superius is untexted and 'Christe' is always given as 'Xpe'. The 'eleyson' cues seem to be imprecisely placed. At 13 the Contra needs an ed rpt of 'Kyrie', and all voices need rpts of 'Christe' at 64-68. The Tenor cantus firmus cue in Kyrie I is mis-spelt as 'Esclave puist adevenir'.

Bibliography; Gerber, *op. cit.* no. 142 (edition of whole Mass). Snow, 'The Mass-Motet Cycle'. Rehm, W. Die Chansons von Gilles Binchois (Mainz, 1957) p. 13 (edition of the parent chanson).

Gloria (ff. 390v-392r)

[Superius]; 1: the intonation is supplied from Grad Pat f. 177r. The m sign is given before the first stave, & a p div follows 1,2. / 44: 1 col err, & is 3 corr from A with downward diagonals on either side of the note / 51,3-

³³ Further, see the section on structure for the Missa *Esclave*.

52: written on a short end-of-stave extension, & single custos at 52 / 53: 'Duo' ind in both voices / 54: p div follows 2 / 78: 2 C / 104: 2 F / 113: 3 D / 115-116: 115,3 is not dtd, & is followed by m D / 161: 1 & 3 are both col err, and each has 'a' (for 'alba') underneath. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 13: 2 G / 41: 4 uc / 83: single custos / 91: b ind before 91,1 / 95: natural ind as sharp before 93,1 / 121: 1 L / 122-123: om (conj supplied).

Tenor; 9: the parent song's text cue here is incomplete / 13: p div follows 2 / 84: the parent song's text cue here is 'Esclave puist adevenir'.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices apart from 'Amen' at the end. As in similar Ordinary movements, the lower voices seem best rendered by using extensive partial text. In the Superius at 44-45 & 140-142 'Christe' is given as 'Xte'.

Credo (ff. 392v-395r)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, & the m sign is given before the first stave. / 9: 5 is corr from D with downward diagonals on either side of the note / 10: 1 C, & 7 is om (conj supplied) / 26: ns / 59: at the start of the second page-opening the m sign is given before the first stave / 92: the clef change is given with a direct in mid-stave / 100-127: for the rest of this section the clef is C clef on the middle stave line, which makes the part a third too low / 128: at the start of the third page opening the clef error is corrected by a return to C clef on the second line up, & the m sign is rptd in all voices / 198,2-101,2: written over an erasure. The manuscript voice order is Superius-Tenor-Contra.

Contra; 9: 2 is C, & 3 is m / 11: 3 & 4 are both sm / 14: ns / 16,1: natural ind by sharp / 24: a superfluous m C follows 5 / 28: 2 is B, col err, & with diagonals correcting the wrong pitch / 29,2: as at 16 / 33: 1 om (conj supplied) / 40: 2 E / 109: natural ind as sharp before 107,2 / 127: single custos / 133: 1 dtd / 165: 3 uc / 189,1-2: this lig is written as an upward oblique.

Tenor; 1: m sign given before first stave / 29: 1 F / 32: p div follows 3 / 36: ns / 41: p div follows 2 / 59: m sign given before first stave on new page-opening / 128: likewise / 150: col err / 170-172: possibly written over an erasure.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This setting uses the full Credo text but some telescoping seems to be in order (see 97-109). As in the Gloria, lower voices seem best filled out by a series of cues which approximately keep up with the Superius where textually possible. However, the Contra incipit at 101-108 seems to be misplaced and is given at 94,2-100. At Superius, 15 'Christum' is given as 'xpum', and 152-154 'catholicam' is given as 'katholicam'.

Sanctus (ff. 395v-397v)

[Superius]; 1: the m sign is given before the first stave / 28: 'Duo' ind in both voices / 53: on the second page-opening the m sign is given before the first stave / 96: 'Duo' ind in both voices / 118,3-119,1: this lig is written as an upward oblique / 146: on the third page-opening the m sign is given before the first stave / 165: no custos in any voice. The manuscript voice order is Superius-Tenor-Contra.

Contra; 23: p div follows 2 / 25,2: corr from A to G with downward diagonals on either side of the note / 32: 2-3 om (conj supplied) and a small sign like a '2' is given here, perhaps indicating the error / 86: Trent 88 gives br G (emended for the sake of consonance).

Tenor; 1: m sign given before stave / 25: 3 col err / 53: on the second page-opening the m sign is given before the first stave / 146: likewise for the third page-opening / 153: p div follows 2 / 156: likewise.

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

Agnus (ff. 398v-399r)

[Superius]; 1: the m sign is given before the first stave in both the Superius and Tenor / 22: clef change is at the start of a new stave / 31: likewise / 41: 'Duo' ind in both voices / 87: no 'ut supra' indication in either voice. The manuscript voice order is Superius-Tenor-Contra.

Contra; 6,1: this note is squashed in as a correction in a lighter-coloured ink than the rest of the copying / 31,1-2: the lig is written as an upward oblique / 32,2: natural ind as sharp.

Tenor; 12: the cantus firmus incipit is given as 'Esclave puist adevenir' / 32: p div follows 2.

Underlay; Agnus I text & 'dona nobis pacem' for Agnus III are underlaid in the Superius, and the lower voices have sectional incipits.

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Structure

In most histories of music which survey early cyclic Masses with secular cantus firmus, the Missa *Esclave* is usually mentioned together with the Missa *O rosa bella* I, Guillaume Le Rouge's Missa *Soyez aprantiz* and the presumably earliest Trent 88 three-part Mass on *Le serviteur*. But very little has been written about the Missa *Esclave*, and otherwise it has only attracted attention because it has an associate motet copied after it in Trent 88. Apart from the suggested pairing of Frye's Missa *Summe trinitati* with the *Salve virgo mater pia* motet, this is the only one of the group of early Mass-motet cycles whose motet looks closely similar to its companion Mass. Both are copied consecutively in Trent 88 and may therefore be the work of a single anonymous.³⁴

The Missa *Esclave* is a Tenor cantus firmus Mass whose basic Tenor material is taken from the Tenor of Binchois's *Esclave puist il devenir*.³⁵ This seems to have been a well-distributed song and possibly owes something of its lustre to its feature of having all internal cadences below its starting Superius pitch of E in a construct on A. It is therefore a somewhat arresting piece, as is its text which compares the state of a faithful lover to the plight of a galley-slave. The Trent 88 Mass treats its parent material somewhat selectively. All

³⁴ Tenor sections in the motet are given in a similar form to some of those in the Ordinaries, there is a high proportion of Superius material and cadential clichés in the motet which are similar to the same voices in the Ordinaries, and there is also some common ground in the progressions encountered in both works (notably at cadences on lower A). In addition the rhythmic style of the motet's duple section is similar to those in the Ordinaries, and the lower Contratenor spends some of its time above the Tenor as in the Ordinary movements (as well as making bass progressions in the motet when necessary). It would perhaps be hard for an imitator to take most of these features from a Mass that was not his own. I also consider it quite possible that one composer was capable of working in the three-part format of the Mass Ordinaries and then expanding the texture to include the partially bass-like lower Contra in the motet. Because of the similarities listed here, it would also be logical that composition of the Ordinaries preceded the motet. Further, see the section on numerology.

³⁵ Published in Rehm, *op. cit.* p. 13. Fallows, A Catalogue of Polyphonic Songs 1415-1480 p. 153 lists five musical sources, one literary source, two keyboard intabulations (only one of which is a direct reworking) and two citations in different literary works by Molinet. *Esclave* is perhaps sufficiently similar in ranges and melodic style to Binchois's *Vostre alée* to suggest that both belong to his fruitful period of songwriting in the 1420's and 1430's.

movements begin on A and end on D, and the opening quotational motto and successive movement openings transpose the start of the song a fourth up, so that the opening construct is on A. Throughout, the Mass also avoids the chanson's half-close on an E triad. The song is given below in order to ease comparison with the tabular material which follows in due course.

1.7. Binchois, *Esclave puist il devenir* (with first stanza of text only);

Es - cla - ve puist yl de - ve - -

Ct

T

7 nir En u - ne ga - lée sur mer,

13 Qui mon - ste - ra sam - blant

19 d'a - mer S'il ne le veult par main - te -

25 nir.

Throughout, the Tenor elaborates the borrowed material differently in each movement. However, elaboration is not quite the right word to describe how the composer uses the song Tenor. Frequently it is rhythmically

transformed and rests are interpolated where they do not occur in the original. Here and there one or two notes might be taken away from the Tenor, others might be added in small quantity, and occasionally there are free extensions which have little or nothing to do with the cantus firmus. Throughout the Ordinary movements entire Tenor statements only occur in Kyrie II and at measures 10-52 in the Gloria, though other Tenor passages come close to complete quotation (such as the Patrem and Osanna II). In the associate motet virtually the whole song Tenor is given twice in different barely-elaborated statements (one per section). The method of cantus firmus presentation is therefore close to that in the roughly contemporary *O rosa bella* I Mass and Le Rouge's Missa *Soyez aprantiz*, although the lengthy free Tenor extension at the end of the Credo is unusual in an early secular cantus firmus Mass. The following table charts the use of the song Tenor throughout the Ordinary movements and the associate motet.

Table 2
Tenor cantus firmus use in the Missa *Esclave*

Section / measures	Use of material
Kyrie 1-9 9-21,1 21,2-24	Upper voice duet. Tenor rhythmically alters song Tenor 1-10,2. Free extension.
Christe 25-40 41-78	Upper voice duet. Tenor recasts song Tenor 12-28 in cut-C and elaborates it.
Kyrie II 79-88,1 88,2-99	Tenor rhythmically alters song Tenor 1-10,2, with a few notes interpolated or removed. Tenor elaborates song Tenor, 11,2-28.
Et in terra 1-10 10-52	Upper voice duet. Tenor quotes whole song Tenor with rhythmic alteration plus occasional notes being variant.
Qui tollis 53-83	Upper voice duet.
Qui sedes 84-143 144-145 146-165	Tenor recasts 1-20,1 of the song Tenor in cut-C, rhythmically altered and with a few notes added. Free extension. Tenor elaborates song Tenor, 20,2-28.
Patrem 1-13 13-32,1 32,2-35 36-53	Upper voice duet. Tenor quotes song Tenor 1-11,1, rhythmically altered and with a few notes altered. Free. Tenor elaborates song Tenor 13-28.
Et incarnatus 54-127	Tenor recasts 1-15 of the song Tenor in cut-C, with a few notes altered.
Qui cum Patre 128-132 133-176 177-209	Upper voice duet. Tenor recasts and elaborates 16-28 of the song Tenor in cut-C. Free extension.
Sanctus 1-10 10-26,1 26,2-27	Upper voice duet. Tenor quotes song Tenor 1,11,1, rhythmically altered and with some pitches changed. Free extension.

(Table 2, contd)

Section / measures	Use of material
Pleni sunt 28-52	Upper voice duet.
Osanna I 53-82 83-95	Tenor recasts 13-20,1 of the song Tenor in cut-C, with rhythmic alteration and a few pitches changed. Tenor elaborates song Tenor, 20,2-25,1.
Benedictus 96-145	Upper voice duet.
Osanna II 146-160 161-165	Tenor quotes song Tenor 1-15, with very little alteration. Tenor quotes song Tenor 24-28, unaltered.
Agnus I / III 1-13 13-35,1 35,2-40	Upper voice duet. Tenor quotes song Tenor 1-11,1, rhythmically altered and with some notes added. Free extension.
Agnus II 41-87	Upper voice duet.
<i>Gaude Maria</i> sect. 1 1-13 13-53,2 53-58	Upper voice duet. Tenor quotes song Tenor 1-25, rhythmically altered but with no pitch changes. Free extension.
<i>Gaude Maria</i> sect. 2 59-77 77-153	Upper voice duet. Tenor elaborates entire song Tenor, recast in cut-C and with relatively few additional notes.

As in most secular cantus firmus Masses, the Superius has some role in presentation of borrowed material. All movements begin with delayed-entry Tenors, and the motto openings of the Ordinary movements - as previously mentioned - transpose the start of the chanson Superius a fourth up (see Kyrie 1-9, Gloria 1-10, Credo 1-7, Sanctus 1-10 and Agnus 1-13). The Superius in all of these passages is based on 1-7,1 of the song Superius with varying degrees of elaboration. In the motet only measures 1-6 of the introductory thirteen-measure duet draw on the same song Superius material, the second section of the motet has a free introductory duet, and there are no further song references in the upper parts of this piece. Other and internal Ordinary-movement references to the chanson Superius are few, since this Mass seems to give much of the essence of its model (including several Phrygian cadences) but without exactly following the song. In strict terms and apart from the mottos I therefore find only the following real references to the song Superius throughout.

- (i) Kyrie Superius, 14-15 resembles the song Superius, 5-7,1.
- (ii) Kyrie Superius 96,2-99 resembles the song Superius at 26-28.
- (iii) The opening of the Gloria's Qui tollis Superius (53-55) resembles the movement's opening motto.
- (iv) Gloria Superius 98-102 resembles the song Superius at 17-20,1.
- (v) The Benedictus section Superius begins with a highly elaborated version of the motto material.
- (vi) Osanna II begins at 146-151 with a reference to the song Superius opening, at its normal pitch beginning on E.

The resources of the Missa *Esclave* composer are typical for a continental Mass composer of around 1450. His melodic lines in the motto passages are sinuous and intricate, drawing on short passages of imitative work and also changing-note figures (see Kyrie 3-7). He seems to be more confident of musical artifice in triple rather than duple sections, and the Contra in all Ordinary movements is a leaping part which crosses the Tenor frequently and sometimes the Superius too. At times his Superius line pushes the texture along with simple

syncopations, and at others it sounds notably synthetic against slower-moving lower voices (see Credo 182-186, the start of Osanna I and Agnus 30-32). More rarely the Contra is the syncopated voice (see Gloria 69-70). The music rather resembles Pullois's Mass cycle, and otherwise the way that the composer's more extended sections are held together is reminiscent of late-period structured motets and English Mass Ordinaries (see Credo, 160 for some odd Superius wordsetting that might likewise occur in an insular piece). In full sections lower-voice duet episodes are rare (see Credo 101-104) and so is doubled harmonic pace in duple meter (see Credo 86-96). The texture is varied by expansion of the Superius compass to treble C - something which does not occur in the parent song. The composer also makes the start of the Credo motto serve a double purpose since it not only imitates the model's opening but also gives the first three notes of the ubiquitous Credo I chant at 'Patrem'. Other notable points are the Gloria's flowingly imitative Qui tollis duet, and the way in which the Gloria and Credo dispense with their texts rather quickly.

Both the Ordinary movements and the motet are well-written music, but typical musical difficulties of the mid-century occur throughout. There is a 'false consonance' problem at Credo 26-27, and at Gloria 37 the Contra is briefly dissonant against the Superius while the Tenor is not (both parts here are separately consonant with the Tenor). At Gloria 48 there seems to be an unavoidable diminished fifth between the outer voices, and there are brief temporary fourths in duet passages at Credo, 23 and Sanctus, 6. There are also a couple of strangely accidentalised passages (see Gloria 34-35 and Sanctus, 32). The composer of the Ordinary movements seems to be no great master but his work is a respectable if undistinguished example of its type. Occasionally one comes across melodic lines which seem to be a little roughly made. For example, at Credo 68-75 is a long Superius phrase which ends in a cadence on F but has to include a B natural since the Tenor note being harmonised underneath is an E. Likewise the Superius at Sanctus 29 almost outlines a diminished triad in successive steps. I know of no attributed works which sound quite like this Mass, and it seems to be an agreeable mixture of rhythmic intricacy and slightly dissonant partwriting.

The associate motet is a gentler piece of four-part work than some similarly scored pieces in Trent 88 due to the frequent presence of extended values in the lower voices. That too contains small partwriting problems like the consecutive fifths in duets at 9 and 75, and the seventh in the final cadential approach at 151. Internally too some of its reduced-texture passages rely on first-inversion progressions as do the Ordinary movements. Also as in the Ordinary movements there is some voice-crossing between the two upper parts, and in both the motet and the Ordinaries the texture is largely non-imitative except in duet passages. The motet's Superius rises to treble C like the Ordinaries, but it is a melodically less varied piece of work than the latter and fits comfortably into the common genre of being a Tenor motet with finals on D. As with other examples of its type, the motet might have served as a substitute for one of the ending Proper movements within a Mass or possibly served as a 'Deo gratias' replacement. Reinhard Strohm has suggested that the *Missa Esclave* might be by the same anonymous as the Trent 88 *Missa O rosa bella* I, but I think that this is unlikely for two reasons.³⁶ Firstly the *Esclave* Mass is more mensurally varied than the *O rosa bella* Mass (which only uses O mensuration throughout) and secondly in terms of imitation, small note values and accidentalism it is slightly more adventurous than the latter too. It may be that the early group of secular cantus firmus Mass cycles which consists of this Mass, the *O rosa bella* I Mass and *Le serviteur* I are all by different anonymi, and none of them may have much to do with Guillaume Le Rouge and his *Missa Soyez aprantiz* either.

Clues regarding the origin of this Mass-motet cycle are few. It uses the same text for its motet as the *Meditatio cordis* motet, but with a small variant and therefore the motet text for the *Esclave* cycle might be authentic. My personal hunch is that a developed Mass-motet cycle like the *Missa Esclave* either might have come from the small group of papal musicians in Rome in the 1445-1453 period, or possibly it might have originated in the Franco-Flemish homeland or amongst westerners working in Austria. For the present it would be unwise to say more.

³⁶ See Strohm, The Rise of European Music p. 428.

Numerology

This seems to be the type of Mass cycle where no overall number scheme is in operation, but where individual sections and movements have interesting symmetries. In terms of tempora, the Gloria and Sanctus are identical in size (165 measures each). Also the length of the Kyrie (99 measures) may be significant. The Credo with 209 measures does not seem to be numerically related to the Gloria and Sanctus, and the outer movements are not identical in size. The final sections of the Gloria and Credo each consist of 82 measures.

Note counts reveal the following points. Agnus I / III has exactly 333 notes. Likewise, the Tenor of the first Sanctus section has 33 notes. The total of notes in the Credo's Qui cum Patre section is 335, which may have once been 333. The Superius in the first two sections of the Sanctus has 110 notes in each section. Likewise the Christe and Kyrie II Superius parts have 82 and 83 notes respectively. In Agnus II, the Superius has 100 notes and the Contra has 104 (another pair of totals that might have originally been the same). The *Gaude Maria* motet has a close total of Tenor notes in each of its sections (70 and 71 respectively), the first section of its Superius has 222 notes, and the total number of notes for this section is 602 (possibly this might have originally been 600). These likely preoccupations with single-section or single-voice number symmetries in both the Mass and motet perhaps further my suggestion that both are likely to be the work of the same anonymous.

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES
(secondary sources are asterisked).

<u>Acta*</u>	<u>Acta Musicologica</u>
<u>AH*</u>	<u>Analecta Hymnica</u>
<u>Ao</u>	Aosta, Biblioteca del Seminario, ms A ₁ D 19 (composite musical source, otherwise usually referred to as AO-I to AO-IV)
<u>AM*</u>	<u>Antiphonale Monasticum</u> (ed. by the monks of Solesmes, Desclée, Tournai, 1934).
<u>AS*</u>	Frere, W. (ed), <u>Antiphonale Sarisburiense</u> (6 vols, The Plainsong and Medieval Music Society, 1901 plus reprint of 1966).
<u>BerK</u>	Berlin, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, ms 78. C. 28 (<i>olim</i> Hamilton 451)
<u>Q15</u>	Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, ms Q15
<u>BOS*</u>	Bosse, D., <u>Untersuchung einstimmiger mittelaltlerlicher Melodien zum "Gloria in excelsis Deo"</u> (Forschungsbeiträge zur Musikwissenschaft Band 2, Regensburg, 1955)
<u>Brussels 5557</u>	Brussels, Bibliothèque Royale de Belgique, ms 5557

<u>Bolzano</u>	Bolzano, Benediktinerkloster Muri-Gries, fifteenth century fragments described in Gabrielli, G., 'A New Source of Quattrocento Music Discovered at Bolzano' in <u>EM</u> XLIII (2015) pp. 255–67
<u>Cambrai 6</u>	Cambrai, Bibliothèque-Médiathèque d'agglomération de Cambrai, ms 6
<u>Cambrai 6</u>	Cambrai, Bibliothèque-Médiathèque d'agglomération de Cambrai, ms 11
<u>CMM*</u>	<u>Corpus Mensurabilis Musicae</u>
<u>Columbia</u>	New York, Columbia University, Rare Book and MS Library, David Eugene Smith Collection of Western Manuscripts, ms Add. 21
<u>Cracow 8a</u>	Krakow, Biblioteka Jagiellonska, ms 8a (two folios from a fifteenth century polyphony manuscript)
<u>CS 15</u>	Rome, Città del Vaticano, Biblioteca Apostolica Vaticana, Cappella Sistina ms 15
<u>DTÖ*</u>	<u>Denkmäler der Tonkunst in Österreich</u>
<u>EECM*</u>	<u>Early English Church Music</u>
<u>EM*</u>	<u>Early Music</u>
<u>EMH*</u>	<u>Early Music History</u>
<u>Florence 2356</u>	Florence, Biblioteca Riccardiana, ms 2356
<u>GR 1974*</u>	Graduale Romanum (ed. by the monks of Solesmes, 1974 Desclée reprint of the Solesmes edition)
<u>Grad Pat</u>	<u>Graduale Pataviense</u> (printed by J. Winterburger, Vienna, 1511)
<u>JAMS*</u>	<u>Journal of the American Musicological Society</u>
<u>IB 15154</u>	London, British Library, ms IB 15154 (Gradual of south German origin, ca. 1460)
<u>Ljubljana</u>	Ljubljana, Narodna in Univerzitetna Knjižnica (Rokopisni Oddelek), ms inv. 11/97, envelope n. 4 (fifteenth century musical fragment from Slovenia)
<u>LU 1997*</u>	<u>Liber Usualis</u> (ed. by the monks of Solesmes, 1997 reprint of the 1953 Desclée edition)
<u>Lucca</u>	Lucca, Archivio di Stato, Biblioteca Manoscritti 238
<u>MC 871N</u>	Montecassino, Abbazia, Codex 871N ('N' denotes the musical portion of this composite manuscript)

<u>MEL*</u>	Landwehr-Melnicki, M., <u>Das einstimmige Kyrie des lateinischen Mittelalters</u> (Forschungsbeiträge zur Musikwissenschaft Band 1, Regensburg, 1954)
<u>ModB</u>	Modena, Biblioteca Estense, ms <i>α.X.1.11</i>
<u>MQ*</u>	<u>The Musical Quarterly</u>
<u>MPLSER*</u>	<u>Monumenta Polyphoniae Liturgicae Sanctae Ecclesiae Romanae</u>
<u>Mu 3154</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3154
<u>Mu 3232a</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3232a (otherwise Clm 14274)
<u>MuV</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3224 and Vienna, Österreichische Nationalbibliothek fragment 661 (two halves of a fragmentary early fifteenth century music manuscript described in Bent, M. and Klugseder R. (eds), <u>A Veneto Liber cantus (c. 1440)</u> (Reichert, Wiesbaden, 2012)
<u>Oldhall</u>	London, British Library, Add. Ms 57950 (the Old Hall manuscript)
<u>Pix</u>	Paris, Bibliothèque Nationale de France, fonds français ms 15123 (Pixérécourt chansonnier)
<u>PMM*</u>	<u>Plainsong and Medieval Music</u>
<u>RMARC*</u>	<u>Royal Musical Association Research Chronicle</u>
<u>Schedel</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3232 (<i>olim</i> Clm 351A, Schedel Liederbuch)
<u>SCHILD*</u>	Schildbach, M., <u>Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert</u> (Ph. D. dissertation, Erlangen-Nürnberg, 1967).
<u>SevP</u>	Seville, Biblioteca Capitulare y Colombina, ms 5-I-43 ff. 1-42 and Paris, Bibliothèque Nationale de France, nouv. acq. ms 4379, parts 1 and 5 of five miscellaneous manuscripts. Part 1 = the leaves formerly kept under the Seville shelf number given above, and part 5 = a continuation of the same manuscript (a chansonnier of Italian provenance, ca. 1480)
<u>SP B80</u>	Rome, Biblioteca Apostolica Vaticana, ms San Pietro B 80
<u>Spec</u>	Hradec Kralové, Krajské Muzeum, Knihovna, ms II A 7 (Codex speciálník)
<u>Strahov</u>	Prague, Památník Národního písemnictví, Strahovská Knihovna, ms D. G. IV. 47

- THAN* Thannabaur, P., Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. Bis 16. Jahrhunderts (Erlanger Arbeiten zur Musikwissenschaft Band 1, Munich, 1962)
- Trent 87 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1374 (*olim* ms 87)
- Trent 88 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1375 (*olim* ms 88)
- Trent 89 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1376 (*olim* ms 89)
- Trent 90 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1377 (*olim* ms 90)
- Trent 91 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1378 (*olim* ms 91)
- Trent 93 Trento, Museo Diocesano, ms 'BL', commonly called Trent 93

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