

CRITICAL COMMENTARY TO NOS 103-135

103a-g. [Missa de Sancto Spiritu]

This is a votive Mass for the Holy Spirit, meaning that its Propers can be performed as part of a ‘Missa de Sancto Spiritu’ at different times in the church calendar. Some movements are optional according to their text and function, and the Introit has alternative verses.

103a. [Dufay]; *Spiritus Domini*

- (i) Trent 88 ff. 113v-114r (DTÖ VII inventory no. 261);
- (ii) Strahov f. 30r, incomplete (verse and doxology lacking).

Text; Superius paraphrase setting of the Introit which is normally for Pentecost with the chant given an octave up. Modern version: LU 1997 pp. 878-879. The verse given in that version (and also the first verse in Trent 88) is from Psalm 67 verse 2. The other verse in Trent 88 is listed in Marbach p. 282 as the verse for the second Responsory (*Spiritus Domini*) for Feria VI (Friday) after Pentecost. Its text is based on Lib. Sap. I,7, verses 21 and 23 (verse 21's second half reads *omnium enim artifex docuit me sapientia*). The parent chant's text is also from Lib. Sap. I,7. Planchart's article ‘Guillaume Du Fay's Benefices...’ shows that Cambrai, Bibliothèque Municipale ms B 158 (a later fifteenth century Cambrai Gradual) lists a votive ‘de Sancto Spiritu’ Mass with this Introit, and in which the second Trent 88 verse (‘Omnium est enim artifex’) was sung from Septuagesima to Easter. The first Trent 88 verse was used for the rest of the church year. Our text is largely punctuated after LU 1997, and our chant models for Superius text underlay are the version in P 1112 f.125r and the LU 1997 version.¹ For votive ‘de Sancto Spiritu’ Masses during Lent this Introit is replaced by 103g.

(i) Trent 88;

[Superius]; 1: the intonation is followed by a double custos and has the following notes. The second and third groupings in this example show the values for the verse and doxology incipits.



65-66: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus; 1: the voice name is incomplete & the m sign is om / 17: p div follows rest / 28: natural ind by sharp.

Tenor; 1: m sign om / 10: p div follows 2 / 14: p div follows 4 / 51-54,3: this passage (which is given at the start of a stave) is compressed and possibly written over erasures.

Contra secundus; 51: the voice name is given as ‘Secundus Contra’ & the m sign is om / 65,4-66: written on a short end of stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At the start of the verse the second verse incipit is written above the first in the Superius, and at 46 ‘omnia prospiciens’ in the second verse is again given above the main text line. The same text also occurs at the proper place in the Contra

¹ The manuscript cited here is a thirteenth-century Paris Missal, and it gives the version with Trent 88's second verse.

primus, and in the Tenor ‘Omnium est enim Artifex omnia prospiciens’ is given under a dividing horizontal line.

Bibliography; Gerber, Sacred Music from the Cathedral at Trent (2007) no. 32a (edition, with the verse given slightly differently). Feininger, MPLSER II.I (1947) pp. 1-2 (edition). Fallows, D., ‘Introit antiphon paraphrase in the Trent Codices: Laurence Feininger’s *confronto*’ in JPMMS 7 (1984) pp. 47-77, no. 6. The partial Contra secundus in this setting is an essential voice, and the four-voice Gloria Patri of this setting is also shared by the Introits in the Trent 88 Trinity Propers, the St. Sebastian Propers, and the St. George Propers. The Trinity Introit also shares the verse ending with 103a. The Communion is likely be an anonymous addition which is not part of the original cycle. Further, see Gerber, R., ‘Dufay’s style and the question of cyclic unity in the Trent 88 Mass Proper cycles’ in I Codici Musicali Trentini II (1996), pp. 107-119.

(ii) Strahov;

[Superius]; 1: the m sign is om in all voices, the intonation is given in the Tenor rather than the Superius, and the clef for this voice (which is C clef on the second line up) is only given on the first stave (1-16). / 3,2-3: minor color / 8,2-3 & 20,4-5: likewise / 25: 2 is col sbr & 3 is col m / 26,2-3 & 33,1-2: minor color / 37,1-2: minor color / 38: 3 G / 38,5-39,2: minor color / 41: no custos in any voice, & no more music is given beyond this point. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 1: neither lower voice has a flat signature, the first letter of the Contratenor voice name is a red capital C and the first ‘d’ of ‘domini’ in the text incipit is overmarked in red. Also the clef is only given for the first part-stave of this voice (1-6,3) / 1,1-2: replaced by dtd-br / 6,4: replaced by sbr F sbr F, and neither is col / 8: 1 B / 27: 2 & 3 replaced by col sbr & col m / 28: no accidental / 33: 4 & 5 are both m / 34: no p div / 35: 2 col / 38-39: no lig.

Tenor; 1: the intonation here is clefless but has the same pitches as in the latter example. Its first lig is a three-note form in which the latter two notes are oblique, the fourth note is L and the fifth is om. The first letter of the voice name is a red capital, and the ‘s’ of the ‘spiritus’ incipit is overmarked in red. Following the intonation is a red single custos, and then the clef which is only given for the first stave (1-17). / 10: no p div / 31: 2 not dtd / 33: 2 dtd / 35: 1 has a chevron beneath it to indicate that this note is not col / 39: 2 A / 40: 2 & 3 are col.

Underlay; the single section of music has full Superius text with the ‘d’ of the initial word ‘domini’ overmarked in red. The Tenor has the incipit ‘Spiritus’ and the Contratenor has ‘domini’.

Strahov presents an inferior reading with more minor color than Trent 88 and some mistakes, but there are hardly any variants.

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103b. [Dufay]; *Beata gens* (Trent 88 ff. 114v-116r, unicum (DTÖ VII inventory nos 262-263).

Text; Gradual normally for the seventeenth Sunday after Pentecost. Modern version: LU 1997 pp. 1048-1049, after which our version is largely punctuated and spelt. This is a Superius paraphrase setting with the chant given an octave up, and our chant model for Superius underlay is the version in P 1112 f. 62v. The text is from Psalm 32, verses 12 and 6. This Gradual seems to have been omitted from votive ‘de Sancto Spiritu’ Masses in the period from the octave of Easter to the octave of Pentecost. Further, see the critical commentary to no. 103c.

[Superius]; 1: the intonation is followed by a double custos and has the following notes. The second grouping below is the chant incipit for the second section (which is also followed by a double custos).



43: the semibreve equivalent suggested here and in subsequent pieces for O mensuration followed by C is in the ratio of 3:4. There seems to be some justification for this in English music of the same period, so its use here seems to be a practical decision. / 48: b ind before 47,2 / 82: b ind before 81,1 / 147: b ind before 146.

Contra; 1: m sign om / 20: b ind before 20,1 / 149: 1 F.

Tenor; 1: m sign om / 16: p div follows 2 / 31,3: from this point (which is at the start of a new stave) the b sig is om for the rest of this voice / 49: b ind before 48 / 103-104: Trent 88 gives br F followed by a br rest / 153-154: ns / 177: b ind before 176,1.

Underlay; fully texted in the Superius, with sectional incipits in the lower voices. The lower voices cannot carry all of the text in view of the extended internal duet at 77-98 and other duet passages where one lower voice is silent.

Bibliography; Gerber, *op. cit.* no. 32b and Feininger, *op. cit.* pp. 2-6 (editions).

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103c. [Dufay]; *Alleluia Emitte spiritum* (Trent 88 ff. 116v-117r, unicum (DTÖ VII inventory no. 264).

Text; Alleluia normally for Pentecost. Modern version: LU 1997 pp. 879-880, after which our version is largely punctuated and spelt. The chant is paraphrased in the Superius with the chant given an octave up, and the verse text is from Psalm 103 verse 30. In votive 'de Sancto Spiritu' Masses this Alleluia was probably used in place of no. 103d in the period from the octave of Easter to the octave of Pentecost. Planchart, *op. cit.* p. 150 clarifies its use by citing a rubric from Cambrai, Bibliothèque Municipale ms B 158 (a later fifteenth century Cambrai Gradual) which also says that in the period from the octave of Easter to the octave of Pentecost the Gradual was omitted. Our chant model for underlay purposes is the version of this Alleluia in P 1112 f. 129r.

[Superius]; 1: the intonation is followed by a double custos and has the following notes.



At 1 the m sign is given as cut-C in the Superius but as C in both lower voices. At the start of the second section the Contra has a cut-C m sign. The manuscript voice order is Superius-Tenor-Contra.

Contra; no further discrepancies.

Tenor; 104: b ind before 103,1.

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

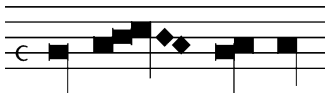
Bibliography; Gerber, *ibid.* no. 32c and Feininger, *ibid.* pp. 6-8 (editions). This setting shares material with the *Alleluia Laudate Deum* from the Missa de Angelis (108d). Both first sections end identically.

103d. [Dufay]; *Alleluia Veni Sancte Spiritus*

- (i) Trent 88 ff. 117v-118r (DTÖ VII inventory no. 265);
 (ii) Trent 90 f. 420r, 'G Duffay' (DTÖ VII inventory no. 1113).

Text; Alleluia normally for Pentecost. Modern version: LU 1997 p. 880, after which our version is punctuated and spelt. The chant is paraphrased in the Superius with the chant given an octave up. In votive 'de Sancto Spiritu' Masses this Alleluia was probably used in place of 103c outside the period from the octave of Easter to the octave of Pentecost. Planchart, *op. cit.* p. 150 clarifies its use by citing a rubric from Cambrai, Bibliothèque Municipale ms B 158 (a later fifteenth century Cambrai Gradual). Our chant model for underlay purposes is the version of this Alleluia in P 1112 f. 127r.

[Superius]; 1: the intonation is followed by a double custos and has the following notes.



38: 'Duo' ind in both voices. The manuscript voice order is Superius-Tenor-Contra.

Contra; no discrepancies.

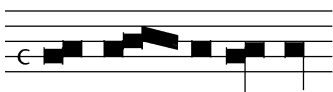
Tenor; 21: 1 A (corr using Trent 90).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices except in the verse, where the Contra is fully texted.

Bibliography; Gerber, *op. cit.* no. 32d, Feininger, *op. cit.* pp. 8-10 and Bessler, Dufay Opera Omnia vol. II no. 4 (editions).

(ii) Trent 90;

[Superius]; 1: the intonation is followed by a single custos and has the following notes.



27,2-30: written on a short end of stave extension / 31-37: all three voices differ from Trent 88 here, and there is a single instead of a double custos at 37 in the Superius but double custos for the two lower voices.

38: 'Duo' ind in both voices, & m sign rptd in Contra / 41: col err / 47-49: Trent 90 reads sbr D m C m D dtd-sbr E m lower B dtd-sbr C m lower B, and there are no ligatures / 56-57: Trent 90 gives br plus br rest / 66-68,3: as at 27 / 104-105: Trent 90 gives br plus br rest / 111-112: no lig / 113-130: missing in Trent 90 / 131: 1 G / 137: 1 & 2 ligd / 137-138: not ligd / 146,3-147: Trent 90 reads br D sbr C. The manuscript voice order is the same as in Trent 88.

Contra; 1: the m sign is given as C, and then as cut-C at the start of the verse section / 21-23: ligd / 24-25: ligd / 27-31: see latter example for different section ending in Trent 90 / 38-41: given as one lig / 45: 1 A / 49-51: no lig / 54,1: not ligd / 49,3-83: written on a short end of stave extension / 90: not ligd / 94-95: ligd / 96: no lig / 113-130: missing in Trent 90 / 131: 1 B, & no lig / 141: no lig / 143,2-145: ligd

Tenor; 27-31: see the latter example for the different section ending in Trent 90.

Underlay; much the same as in Trent 88 despite the shortened verse section.

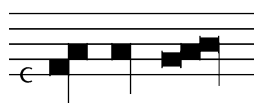
Trent 90 presents a version with a different ending to the Alleluia section in all voices and a shortened verse at the point where Trent 88 has an extremely long melisma on 'amoris'. The Trent 90 reading is therefore likely to be secondary, since the way in which its verse omission has been made cuts out some paraphrased material in the Superius.

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103e. [Dufay]; *Confirma hoc Deus* (Trent 88 ff. 118v-119r, unicum (DTÖ VII inventory no. 266).

Text; Offertory normally for Pentecost. Modern version: LU 1997 p. 882, after which our version is largely punctuated and spelt. The chant is paraphrased in the Superius with the chant given an octave up, and the text is part of Psalm 67 verse 29 plus verse 30. Our chant model for underlay purposes is the version of this Alleluia in P 1112 f. 126r.

[Superius]; 1: the intonation is followed by a double custos and has the following notes.



141: b ind before 139. The manuscript voice order is Superius-Tenor-Contra.

Contra; no discrepancies.

Tenor; 8: b ind before 7,1 / 25: b ind before 25,1.

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

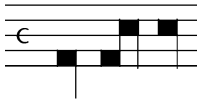
Bibliography; Gerber, *op. cit.* no. 32e and Feininger, *op. cit.* pp. 10-12 (editions). In a letter of 1532 to the theorist Pietro Aaron, Giovanni Spataro cites a short passage from this setting (a Tenor ligature of a breve and two longs at 39-43, not ligatured in Trent 88) and mentions the setting as being by Dufay, along with 114b. Further see Planchart, A. , 'Guillaume Dufay's Masses: Notes and Revisions' in MQ 58 (1972) pp. 1-23.

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103f. *Factus est repente* (Trent 88 ff. 119v-120r, unicum (DTÖ VII inventory no. 267).

Text; Communion normally for Pentecost. Modern version: LU 1997 pp. 882-883, after which our version is punctuated and spelt. The chant is paraphrased at its usual pitch in the Superius and the text is based on Acts, chapter 2 verses 2 and 4. Our chant model for underlay purposes is the version of this Alleluia in P 1112 f. 126r.

[Superius]; 1: the intonation is followed by a double custos and has the following notes.



21: 2 A. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 8-10: ns / 30: natural ind by sharp, before 30,1 / 31: p div follows 2.

Tenor; 1: m sign om / 9-10: ns / 19: natural ind by sharp / 33: p div follows 2.

Underlay; fully texted in the Superius, with opening incipits for the lower voices. Unless some notes are split at 7-10 these lower parts cannot carry full editorial text.

Bibliography; Gerber, *op. cit.* no. 32f and Feininger, *op. cit.* pp. 12-13 (editions). Gerber (*ibid.* p. 62) also remarks on the likelihood that this setting is not by Dufay.

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103g. [Dufay]; *Dum sanctificatus* (Trent 88 ff. 120v-121r, unicum (DTÖ VII inventory no. 268).

Text; Introit normally for Pentecost. Modern version: GR 1974 p. 249, after which our version is spelt and punctuated. The chant is paraphrased an octave up in the Superius. In Trent 88 this Introit serves as a replacement for Introit no. 103a during Lent (see Planchart, *op. cit.* p. 149). The chant's main text is taken from parts of Ezekiel Ch. 36 verses 23-26, and the verse is from Psalm 33 verse 2. Our chant model for Superius underlay is the version of the Introit in Orleans, Bibliothèque Municipale ff. 63r-v (this manuscript is a thirteenth-century Missal from St-Mesmin). The doxology intonation is completed with the help of p. 1 from the preface to LU 1997.

[Superius]; 1: the intonation is followed by a double custos and has the following notes.



In the verse intonation all notes are L apart from the single L-L ligature, and the same applies to the incomplete doxology intonation. / 1,1: not dtd / 2: dtd / 5: 1 not dtd / 36: p div follows 2 / 40: likewise / 43,2-3: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 15: 1 A / 31-32: ns / 33,2: there is a dot under this note (p sync?) / 47: p div follows 2 / 98: clef change is in mid-stave / 113: this note is written twice.

Tenor; 1: m sign om / 83-84: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Duet passages involving just one lower voice prevent all of the Introit text being underlaid in these parts.

Bibliography; Gerber, *ibid.* no. 32g and Feininger, *ibid.* pp. 14-16 (editions).

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104a-f. Missa de Sancta Trinitate

This is a votive Mass for the Trinity, meaning that its Propers can be performed as part of a 'Missa de Sancta Trinitate' at different times in the church calendar. Some movements are optional according to their text and function.

104a. [Dufay]; *Benedicta sit*

- (i) Trent 88 ff. 121v-122v (DTÖ VII inventory no. 269);
- (ii) Trent 93 ff. 41v-42r, without doxology (DTÖ VII inventory no. 1622);
- (iii) Trent 90 ff. 26v-27r, without doxology (DTÖ VII inventory no. 811).

Text; Superius paraphrase setting of the Introit which is normally for Trinity Sunday. Modern version: LU 1997 pp. 909-910, after which our text is punctuated but which has a different verse. The chant is transposed an octave up. The verse used in this setting occurs in P 1112 f. 131r, which is also our chant model for first section. The verse and doxology intonations are completed with the help of p. 1 from the preface to LU 1997.

(i) Trent 88;

[Superius]; 1: the title 'de sancta trinitate missa' is given above this voice, and the intonation is followed by a double custos and has the following notes.



In the incomplete verse and doxology intonations all notes are L apart from the single L-L ligatures in each passage. / 1,2: dtd. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 1: the m sign is om and the voice name is incomplete / 19: 3 col err / 32: p div follows 3 / 46: a dot follows the rest here / 49,3: this point is at the start of a new stave, & from this point onwards the b sig is om.

Tenor; 1: m sign om / 3: p div follows 2 / 26: p div follows 2 / 30: likewise / 38-39: 38,2-3 are uc, & 38,4-40,3 are possibly written over erasures / 53,1: col err, but with 'a' (for 'alba') under this note to indicate the error.

Contra secundus; no discrepancies.

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

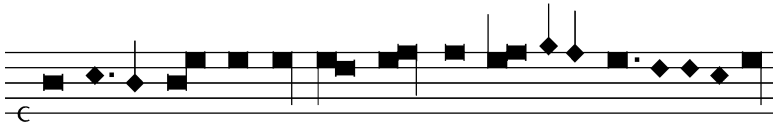
Bibliography; Gerber, *op. cit.* no. 33a and Feininger, *op. cit.* pp. 16-17 (editions from Trent 88). Planchart, A., 'Guillaume Dufay's Second Style' in Owens, J. and Cummings, A. (eds), Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood (Harmonie Park Press, 1997) pp. 307-340 (edition from Trent 88). The verse of this setting uses the same music as the verse ending of Introit 103a, and both pieces have essentially the same four-voice doxology. This music is also shared by Introit settings 109a and 116a. All movement of the Trinity Propers were recorded on the 1970 LP Johannes Ockeghem, *Missa Ecce Ancilla* and Anonymous (Trent 88 Codex), *Missa Sanctissimae Trinitatis* (Lyrichord LLST 7237, Capella Cordina dir. Alejandro Planchart).

(ii) Trent 93;

[Superius]; 1: the intonation is followed by a single custos and has the following values. Note the m sign at the start of the black notation passage.



4: 2 B / 7: 5 & 6 are both m / 8-9: no color / 11: 2 replaced by sbr rest / 16,4-17,1: replaced by dtd-sbr A / 24: 3 D / 32-2-3: replaced by sbr B / 50: 4 replaced by m G m E / after 51: the verse intonation is given in a decorated and mensural form (see the following example) and is followed by a single custos.



55: 3 & 4 are F E / 56: single custos in Superius & Tenor, & double custos in the Contra. The manuscript voice order is Superius-Tenor-Contra, and no fourth voice is given since the doxology is absent.

Contra; 1: m sign om, no b sig given, & p div follows 1,2 / 5,4-7,2: om / 13: there is a crossed-out D notehead under 13,3 / 32: no p div / 36: 2 B / 40,5-41,1: ligd / 42: p div follows 2 / 45,5-6: replaced by dtd-m D / 48: 3 G / 50,4-5: replaced by sbr C 51: single custos / 52: 4 F / 55,5-6: replaced by dtd-m C.

Tenor; 1: m sign om, & no b sig given / 3: no p div / 11: 1 & 2 are B A / 21: 2 A / 28: 1-3 not col / 29: 2-4 col, and 29,2 (a minim with an upward stem) has a partial lower stem which is crossed out / 38,1: at the start of a new stave here, there is a confusion of C clefs on the second and third lines up / 39: p div follows 2 / 40: 1 D / 43: 1 A (below) / 52: 2 F / 53: 4 col / 56: following this voice and before the Contra are the words 'Sequitur Contratenor super illud c[antu]s'.

Underlay; much as in Trent 88, but the initial Contra incipit is 'sit sancta' which is incorrect.

The Trent 93 reading has a few variants which are simpler than Trent 88, but it is fairly full of errors and omissions. Neither this reading nor its altered chant passages can be taken as a convincing precursor to the Trent 88 reading.

(iii) Trent 90;

[Superius]; 1: the intonation is copied exactly as in Trent 93 / 4: 2 B / 7: 5 & 6 are both m / 8-9: no color / 11: 2 replaced by sbr rest / 14: 3 is dtd, & 4 is sm / 16,4-17,1: replaced by dtd-sbr A / 24: 3 D / 32-2-3: replaced by sbr B / 50: 4 replaced by m G m E / 51: single custos in all voices / after 51: the verse intonation is copied exactly as in Trent 93 / 54:1-3 replaced by ligd sbr C sbr B plus dtd-sbr A & m G / 56: single custos in all voices.

[C]ontra; 1: m sign om, no b sig given, & p div follows 1,2 / 5,4-7,2: om / 30: 4-6 are sm sm m / 32: no p div / 36: 2 B / 40,5-41,1: ligd / 42: 1 om / 45,5-6: replaced by dtd-m D / 48: 3 G / 50,4-5: replaced by sbr C / 52: 4 F / 55,5-6: replaced by dtd-m C.

[T]enor; 1: m sign om, & no b sig given / 3: no p div / 11: 1 & 2 are B A / 21: 2 A / 28: 1-3 not col / 29: 2 om, & 3-4 are col / 30: no p div / 39: p div follows 2 / 40: 1 D / 43: 1 A (below) / 52: 2 F / 53: 4 col.

Underlay; much as in Trent 88 and Trent 93, but the initial Contra incipit is 'sit sancta trinitas' which is incorrect.

Trent 90 is largely a faithful copy of Trent 93 and incorporates all of its errors.

104b. [Dufay]; *Benedictus es, Domine* (Trent 88 ff. 122v-124r, unicum, DTÖ VII inventory no. 270).

Text; migrant setting of the Gradual normally used for Trinity Sunday. Modern version: LU 1997 pp. 910-911, which has a different verse and verse melody. The Superius chant presentation is an octave up. The text is from the Book of Daniel, chapter 3 verses 55 and 56. Our punctuation and spelling for the first section largely follows LU 1997, but our chant model and source for the Trent 88 verse is the reading for this Gradual in Rheims 264 f. 23v.²

5.1. Second section of the *Benedictus es* chant;

Be - ne - di - ctus es

in fir - ma - men - - - to ce - li, et lau -

- da - bi - lis et glo - ri - o - sus in se - - -

- cu - la.

It is not generally recognised that this setting is migrant, and the chant at the textual point ‘in firmamento’ above is elaborated in the Contra of the setting at 103-128. The rest of the setting both before and after this extract has Superius chant paraphrase, and the Superius in the second section is much closer to the latter example than to the chant verse as given in LU 1997.

[Superius]; 1: the intonation is followed by a double custos and has the following values. The m sign is repeated at the start of the polyphony.

1: p div follows 2 / 18: b ind before rest / 24: b ind before 23,5 / 30: b ind before 30,1 / 49: the m sign is given as cut-C in the Superius, as C in the Tenor, and is om in the Contra. / 202: 1 uc. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 42: at the start of a new stave here the b sig is om for the remainder of the first section / 163: 2 D.

Tenor; 1: m sign om, & p div follows 1,2 / 7,1: natural ind by sharp / 12: p div follows 2.

² This manuscript is a thirteenth century Gradual from St. Thierry, Rheims.

Underlay; fully texted in the Superius with sectional incipits for the lower voices plus a single internal text cue at the chant-bearing passage beginning ‘in firmamento’.

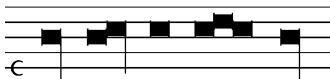
Bibliography; Gerber, *op. cit.* no. 33b and Feininger, *op. cit.* pp. 18-21 (editions). Planchart, ‘Guillaume Dufay’s Second Style’ (edition). The St. Andrew Gradual setting *Constitues eos* in Trent 88 105b mostly uses the same music as this Trinity setting since the two parent chants involved are very similar. A section of music from *Benedictus es* also appears at the end of Gradual 106b (from 165 to the end in the Trinity Gradual).

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104c. [Dufay]; *Alleluia Benedictus es* (Trent 88 ff. 124v-125r, unicum, DTÖ VII inventory no. 271).

Text; Alleluia normally for Trinity Sunday. Modern version: LU 1997 p. 911, after which our version is largely punctuated and spelt. The chant is paraphrased in the Superius, transposed an octave up. The text is from the Book of Daniel, chapter 3 verse 52. During Lent in votive Trinity Masses no. 104d replaces this Alleluia (see Planchart, ‘Guillaume Dufay’s Benefices...’ p. 150). Our chant model for editorial underlay is the version in Rheims 264 f. 23v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Also the m sign is om in all voices (cut-C is assumed). The manuscript voice order is Superius-Tenor-Contra.

Contra; 47: 2 G / 67: 1 C.

Tenor; 121-122: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. In all voices at 9-37 editorial repeats of ‘Alleluia’ are needed. Trent 88’s Superius repeats the final syllable of text at the end of this voice.

Bibliography; Gerber, *ibid.* no. 33c and Feininger, *ibid.* pp. 21-24 (editions).

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104d. [Dufay]; *Alleluia Verbo Domini* (Trent 88 ff. 125v-126r, unicum, DTÖ VII inventory no. 272).

Text; Alleluia for Trinity Masses and other occasions found in Schlager, K., Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts... (Munich, Erlanger Arbeiten für Musikwissenschaft, 1965) no. 26 (pp. 77-78). Also found in the eleventh century St. Yrieix Gradual published in Paléographie Musicale vol. XIII (Tournai, 1925) f. 120v. The verse text is from Psalm 32 verse 6, and the version used as a chant model for editorial underlay is the one in P 1112 f. 131v given in the following example. This reading is a reasonable match with the Superius paraphrase transposed an octave up in the Trent 88 setting, despite the P 1112 verse ending on D rather than the E used for the setting. Our text largely follows LU 1997 pp. 893-894. Schlager, *ibid.* lists several other verse texts which were used with this Alleluia chant, and it also appears in LU 1997 with the verse text *Post partum* (p. 1265). During Lent this Alleluia replaces 104c in votive Trinity Masses.

5.2. Alleluia *Verbo Domini*;

Al - le - lu - ia.

Ver - bo Do - mi - ni ce - li fir - ma -

- ti sunt, ut Spi - ri - tu o - ris e - ius

o - mnis vir -

- tus e - o - rum.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Also the m sign is given wrongly as C2 in the Superius and Contra, and is om in the Tenor. The coloration in the Tenor at 2-3 demonstrates that O2 is the correct mensural sign. / 22: 'Duo' ind in both voices / 44: a superfluous col br low A follows 2 / 45: p div follows 2 / 46: b ind before 45,6 / 53: 2-4 are written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: p div follows 2 / 12: likewise / 19: 2 om (conj supplied) / 45: p div follows 2.

Tenor; no further discrepancies.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Editorial repeats of 'Alleluia' are needed in all voices at 6-21.

Bibliography; Gerber, *op. cit.* no. 33d and Feininger, *op. cit.* pp. 24-26 (editions).

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104e. [Dufay]; *Benedictus sit Deus* (Trent 88 ff. 126v-127r, unicum, DTÖ VII inventory no. 273).

Text; Offertory normally for Trinity Masses. Modern version: LU 1997 pp. 911-912, after which our version is punctuated and spelt. The chant is paraphrased in the Superius, transposed an octave up. The text is part of chapter 12 verse 6 from the Book of Tobit. Our chant model for editorial underlay is the version in P 1112 f. 131v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



25: 3 & 4 are both m / 41: p sync follows 6. The manuscript voice order is Superius-Tenor-Contr.

Contra; 1: this voice has a single-flat signature throughout, which seems superfluous since the final note of this voice is B and also because the relatively few B's throughout which need flats can easily be supplied using editorial accidentals. Neither other voice in this piece has a flat signature. / 19: 2 F / 47: 3-5 are col sbr col m col m (which would not provide a satisfactory contrary-motion cadence with the Superius) / 101-105: written on an end of stave extension.

Tenor; 39: p div follows 2 / 50,3-4: written on a short end of stave extension / 113: b ind before 113,1.

Underlay; fully texted in the Superius, with incipits at the start for both lower voices. The Trent 88 Superius puts the final syllable of text almost at the end of the setting, which is not consistent with the way in which the parent chant's text is underlaid.

Bibliography; Gerber, *op. cit.* no. 33e and Feininger, *op. cit.* pp. 26-29 (editions).

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104f. [Dufay]; *Benedicite Deum* (Trent 88 ff. 127v-128r, unicum, DTÖ VII inventory no. 274).

Text; Communion normally for Trinity Masses. Modern version: LU 1997 p. 912, which gives the more usual text opening *Benedicimus Deum celi*. The chant is paraphrased in the Superius, transposed an octave up. The text is from the Book of Tobit chapter 12 verse 6. Our chant model for editorial underlay is the version in P 1112 f. 131v, which has the same text incipit as LU 1997.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



74: b ind before 73,1. The manuscript voice order is Superius-Tenor-Contr.

Contra; 5: 1 dtd / 76: 1 D.

Tenor; no discrepancies.

Underlay; fully texted in the Superius, with incipits at the start for both lower voices.

Bibliography; Gerber, *ibid.* no. 33f and Feininger, *ibid.* pp. 29-30 (editions).

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105a-f. [Missa de Sancto Andrea]

This is a votive Mass for St. Andrew, meaning that its Propers can be performed as part of a 'Missa de Sancto Andrea' at different times in the church calendar. Some movements are optional according to their text and function.

105a. [Dufay]; *Mihi autem*

- (i) Trent 88 ff. 128v-129r (DTÖ VII inventory no. 275);
- (ii) Trent 93 ff. 53v-54r (DTÖ VII inventory no. 1632);
- (iii) Trent 90 ff. 35v-36r (DTÖ VII inventory no. 821);
- (iv) Strahov f. 6v, without verse and doxology.

Text; Superius paraphrase setting of the Introit which is normally for Commons of Apostles (modern version: LU 1997 p. 1304, after which our text is punctuated and spelt). The chant is transposed an octave up. The main section's text is from Psalm verse 17, and the verse is Psalm 138 verses 1 and 2. The verse and doxology intonations are completed with the help of p. 1 from the preface to LU 1997, and our chant model for editorial underlay in the first section is the version in P 1112 f. 206r.

(i) Trent 88;

[Superius]; 1: all intonation notes are black L's and the intonation is followed by a double custos. Also the Superius gives C as the mensuration but the lower voices give C2, and at the sections beginning at 95 and 126 the Superius also gives C2. C is assumed throughout. / 42,2: there is a dot under this note / 91,1: col err, but with a correcting 'a' (for 'alba') under this note / verse after 94: all notes are black L's apart from the single br-br lig, and a double custos follows the verse intonation / doxology after 125: as at the verse after 94. The manuscript voice order is Superius-Tenor-Contra.

Contra; 95: no fauxbourdon indication is given for the polyphonic verse section, but in view of the part movement of the outer voices a fauxbourdon Contra has been provided.

Tenor; 72: b ind before 71,1 / 139: b ind before 138,1.

Underlay; fully texted in the Superius with sectional incipits for the lower voices. The first word of the text is spelt '[M]ichi'.

Bibliography; Gerber, *op. cit.* no. 34a and Feininger, *op. cit.* pp. 31-33 (editions).

(ii) Trent 93;

[Superius]; 1: no clef is given for the intonation but a cut-C sign is present, and the first four notes of the intonation are br with the third and fourth notes ligd. A single custos follows with the clef joined onto its bottom end. / 22,3-23,2: replaced by dtd-sbr F m E m E m D / 65: 2 replaced by m F m E / 91: a clef change to C clef on the bottom line is given after 91,1 with a direct to G, but the notes up to the end of the section are all given a fifth too high / 94: single custos in all voices / 95: the clef changes back to C clef on the second line up, the verse and doxology are different in Trent 93 and are given below, and each section ends with a single custos in all voices. The manuscript voice order is the same as in Trent 88.

5.3. *Mihi autem* verse from Trent 93;

95

Do - mi - ne pro - ba - sti me et co - gno - vi - sti me.

Do - mi - ne pro - ba - sti me et co - gno - vi - sti me.

Do - mi - ne pro - ba - sti me et co - gno - vi - sti me.

99

tu co - gno - vi - sti ses - si - o - nem et re - sur -

tu co - gno - vi - sti ses - si - o - nem et re - sur -

tu co - gno - vi - sti ses - si - o - nem et re - sur -

103

- re - cti - o - nem me - am.

- re - cti - o - nem me - am.

- re - cti - o - nem me - am.

5.4. *Mihi autem* doxology from Trent 93;

105

Si - cut e - rat in prin - ci - pi - o, et

109

nunc, et sem - per, et in se -

113

- cu - la se - cu - lo - rum. A -

117

- men.

In the first example above no fauxbourdon indication is given for the Contra, and 102,2 in the Tenor is F. In the second example, 110,3 in the Contra is B and the cor at the end of the Tenor is given upside down under the L. It will be observed that not enough notes are given for the Tenor text in the first example, and that at 106-107 in the second example the rhythm is miscopied in the outer voices.

Contratenor; 1: m sign om / 1-6: given as a single lig, & 6 is D / 10-12: no lig / 55: 1 C / 56: 1 F / 57: 1 E / 64-69: given as a single lig, & the two L's at 67-69 are replaced by mx. For the verse and doxology in this reading see the latter example.

Tenor; 1: the m sign is given as cut-C / 1-4: ligd / 5-7: ligd separately from 1-4 / 25-26: ligd to 22-24 / 27-29: replaced by dtd-L / 38-40: none of these notes are ligd / 72: no flat / following 94 and 125: verse and doxology intonations are given despite these sections being polyphonic, and the values for these intonations are given below. The first is preceded and followed by double custos, and the second by single custos. For the rest of the verse and doxology in this reading see the latter examples.



Domine probasti me Gloria Patri

Underlay; much as in [Trent 88](#). The first word is spelt '[M]ichi', the initial Tenor incipit is 'nimis confortatus est et principatus' (which is wrong) and the Contratenor's first incipit is the same as in [Trent 88](#). In the second and third sections the Tenor is texted but not the Contratenor.

[Trent 93](#) presents few real variants, but contains errors and its slightly garbled verse section is probably not authentic. The doxology is more or less the same as in [Trent 88](#) despite using a different mensuration.

(iii) [Trent 90](#);

[Superius]; 1: no clef is given for the intonation but a cut-C sign is present, and the four-note intonation C D F F has the first note as br, the second and third as an L-br lig, and the fourth as an L. A single custos follows with the clef joined onto its bottom end as in [Trent 93](#). / 22,3-23,2: replaced by dtd-sbr F m E m E m D / 65: 2 replaced by m F m E / 91: a clef change to C clef on the bottom line is given after 91,1 with a direct to G, but the notes up to the end of the section are all given a fifth too high / 94: single custos in all voices / 95: the clef changes back to C clef on the second line up, and the verse and doxology are as in [Trent 93](#). At 104 in the penultimate verse example 104,1 is replaced by sbr C br C, and a single custos follows 105 in all voices. At 115 in the last doxology example 115,2-3 are ligd instead of 1-2. In the final measure there is a cor above 1 & a single custos in all voices. The manuscript voice order is the same as in [Trent 88](#).

[C]ontra; 1: m sign om / 1-6: given as a single lig, & 6 is D / 10-12: no lig / 27,1: following this note, the scribe realised that he would not have space at the bottom of the page for the rest of this voice, so a direct is given with a continuation following the Tenor with the comment 'residuum contra super primus tenor' / 55: 1 C / 56: 1 F / 57: 1 E / 64-69: given as a single lig, & the two L's at 67-69 are replaced by mx. After 94 no fauxbourdon indication is given for the verse section, and the doxology is as in [Trent 93](#) but with the m sign O2 given at its start. At 110 in the last example 3 is B as in [Trent 93](#), and 111,2 is G.

[T]enor; 1: the m sign is given as cut-C / 1-4: ligd / 5-7: ligd separately from 1-4 / 25-26: ligd to 22-24 / 27-29: replaced by dtd-L / 38-40: none of these notes are ligd / 69: 1 br / 72: no flat / following 94 and 125: black-note verse and doxology intonations are given despite these sections being polyphonic, and the values for these are exactly as in [Trent 93](#). Both are preceded and followed by single custos. The polyphonic verse and doxology sections are as in the previous examples. In the penultimate example 102,2 is F as in [Trent 93](#) and 117-118 are on an end of stave extension which is trimmed at the page edge, removing 118.

Underlay; much as in [Trent 93](#) except that the initial Tenor incipit is correct.

[Trent 90](#) is a faithful copy of [Trent 93](#) which incorporates its mistakes and variant verse section.

(iv) [Strahov](#);

[Superius]; 1: the C clef is only given for the first stave of this voice (1-26) and both of its squares are blackened. The four-note C D D F intonation is given as br br L L, no custos follows, & the m sign is om in

all voices. / 22,3-23,2: replaced by dtd-sbr F m E m E m D / 26: 1 has dot below note / 27: not dtd / 36: 3 A / 63: 1 has b / 65: 2 replaced by m F m E / 88: 2 E / 91,3-92,2: uc / 94: no custos in any voice, and no further music is given. The manuscript voice order is the same as in Trent 88.

[C]ontratenor; 1: the clef is only given for the first stave of this voice (1-33) / 3-4: ligd / 5-6: ligd separately from 3-4 / 10-12: no lig / 19-20: not ligd / 29: 2 m / 30: 3 m / 32-33: not ligd / 64-69: given as a single lig, & the two L's at 67-69 are replaced by mx / 70-80: 13 br rests are given (only 11 are needed) / 94: 1 G, & no further music is given.

[T]enor; 1: the clef is only given for the first stave of this voice (1-53) / 5-7: ligd separately from 1-4 / 25-26: ligd to 22-24 / 27-29: replaced by dtd-L / 38-40: none of these notes are ligd / 50-67: 16 br rests are given (18 are needed) / 72: no b / 83: 1 B. After 94 no further music is given.

Underlay; the Superius is fully texted (again with the first word spelt '[M]ichi') and both lower voices have the incipit 'nimis'.

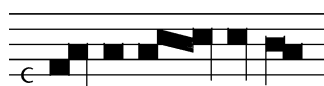
Strahov incorporates some of the small differences and errors in Trent 93 and adds a few further errors of its own. None of the three concordant sources for this Introit give an authoritative reading. However, see no. 106a for a similar Introit that has its polyphonic verse and doxology sections in O2 like two of the concordant readings here.

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105b. [Dufay]; *Constitues eos* (Trent 88 ff. 129v-131r, unicum, DTÖ VII inventory no. 276).

Text; migrant setting of the Gradual normally for Commons of Apostles. Modern version: LU 1997 pp. 1519-1520). This is only an adapted contrafact setting of Gradual 104b. The Superius chant presentation is transposed an octave up. The two settings have very similar chants, and it seems that the composer has adapted the setting here by lengthening no. 104b with passages paraphrasing the *Constitues eos* chant. The new passages in this setting are at 39-44, 106-111, 123-127 and 140-179. Most of this setting has Superius paraphrase, and the only passage where the Contra is related to a passage of chant is at 106 onwards. For further reference regarding how that setting uses the *Benedictus es* chant see the critical notes to that movement and chant example following it. Our chant model as an underlay guide is the version of *Constitues eos* in P 1112, f. 206r. Our text is punctuated after LU 1997 and the source of the original text is Psalm 44 verses 17 and 18. Otherwise no. 105b differs little from 104b except for a few ligatures, accidentals and differing passing-notes.

[Superius]; 1: the sign is om in all voices (O is assumed), a p div follows 1,2 and the intonation is followed by a double custos and has the following values. One note is missing, and this has been supplied in the edition from P 1112.



18: b ind before rest / 42: b ind before 1 / 125,4: written after the end of a stave / 141: b ind before 140 / 165: 1 G / 217-218: Trent 88 reads m G sm F sm G & L A (corr using the ending form from no. 104b).

Contra; 9,2-4: this passage is duplicated / 89: 1 A (corr using no. 104b at 86) / 113: 2 C (corr using no. 104b at 114).

Tenor; 1: p div follows 2 / 7,1: natural ind by sharp / 152-153: om (conj supplied) / 173-174: ns.

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

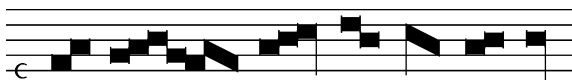
Bibliography; Gerber, *op. cit.* no. 34b and Feininger, *op. cit.* pp. 33-37 (editions). The ending of this setting also features at the end of Gradual 106b.

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105c. [Dufay]; *Alleluia Ego vos elegi* (Trent 88 ff. 131v-132r, unicum, DTÖ VII inventory no. 277).

Text; Superius paraphrase setting of an Alleluia normally for Commons of Apostles. The chant is transposed an octave up. Modern version: LU 1997 pp. 1487-1488. Also in Schlager, *op. cit.* no. 77a (p. 105) where other text verses used with this Alleluia are listed. The verse text is based on John, chapter 15 verse 16. Our version is punctuated and spelt after LU 1997 except that Trent 88 adds 'ut' at 98 and omits 'ut eat' at 83-95 (which has been restored). Our chant model for editorial text underlay is the version in the eleventh-century Gradual Paris, Bibliothèque Nationale lat. 1137, ff. 16r-v. I am unsure regarding the use of this Alleluia as opposed to no. 105d in votive St. Andrew Masses. Presumably no. 105d replaces this setting outside Easter, since one modern liturgical destination for this Alleluia is for Commons of Apostles outside Easter (see GR 1974 pp. 429-430).

[Superius]; 1: the intonation is followed by a double custos and has the following values. The sixteenth note here (F) is emended to G in our score.



22: 1 C / 40: 'Duo' ind in both voices / 105: '3' here is given at the end of a stave and is also rptd at the start of a new stave / 133,3-134,3: these notes are squashed in (as a correction?). The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: 36,2-3: this passage is duplicated / 63: 2 dtd / 98: 2 F / 105, 108, 111 & 113: p div follows 2 / 132,1-134,1: squashed in as a correction.

Tenor; no discrepancies.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices and a couple of internal verse cues in the Contra. This setting's Superius places the final text syllable nearly at the end of the piece, which is not consistent with the chant paraphrase in the rest of this voice. At 17-39 editorial repeats of 'Alleluia' are needed in all voices.

Bibliography; Gerber, *ibid.* no. 34c and Feininger, *ibid.* pp. 37-39 (editions). The passages which are likely to have corrections in each voice of the verse are almost simultaneous, though I am unsure whether this means that the parent source contained the verse Duo in score. Possibly the mistakes have something to do with a page-turn in the exemplar.

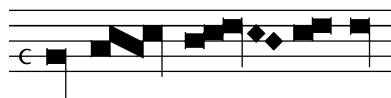
.....

105d. [Dufay]; *Alleluia Dilexit Andream* (Trent 88 ff. 132v-133r, unicum, DTÖ VII inventory no. 278).

Text; Superius paraphrase setting of an Alleluia normally for St. Andrew. Modern version: LU 1997 p. 1305. The chant is transposed an octave up. Also in Schlager, *op. cit.* no. 38 (p. 86) which lists over 35 other verse texts used with this chant. Our version is punctuated and spelt after LU 1997 and our chant model for editorial underlay is the version in P 1112 f. 204r. The origin of this text may be with a rhymed office for St. Andrew

as there are antiphons which use the same words as the verse. This setting seems to replace no. 105c for votive St. Andrew Masses during Easter.

[Superius]; the intonation is followed by a double custos and has the following values.



34: 1 & 2 are col sbr & col m / 35: likewise / 136: 2 uc / 143: 1-3 uc. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 60: 1 A / 157: 3 F.

Tenor; 1: m sign om / 64-67: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Editorial rpts of 'Alleluia' are needed in all voices at 13-63. In this setting Trent 88 gives '-rem' in the Superius at 120, at the end of a melisma. This is inconsistent with the chant paraphrase in the rest of this piece, as is the Trent 88 placement of the final text syllable very near the end of the Superius.

Bibliography; Gerber, *op. cit.* no. 34d and Feininger, *op. cit.* pp. 40-42 (editions).

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105e. [Dufay]; *Mihi autem* (Trent 88 ff. 133v-134r, unicum, DTÖ VII inventory no. 279).

Text; Superius paraphrase setting of an Alleluia normally for St. Andrew or for Commons of Apostles. Modern version: LU 1997 p. 1306. The chant is transposed an octave up. The text is from Psalm 138 verse 17. Our version is spelt and punctuated after LU 1997, and our chant model for editorial underlay purposes is the version in P 1112 f. 207r.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



13: 1 G / 69: 1 br / 127,2: following this note is approximately a third of a stave consisting of crossouts / 134-135,1: written over erasures / 128: 2 A / 129: 1 B. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 153,3-155: written on a short end of stave extension.

Tenor; 1: m sign om.

Underlay; fully texted in the Superius with incipits at the start for the lower voices. Trent 88 gives the first word of the text as 'Michi' and puts the last syllable of Superius text at the end of this voice, which is inconsistent with the chant paraphrase in the rest of this piece.

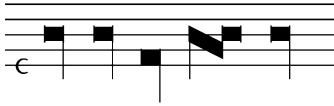
Bibliography; Gerber, *ibid.* no. 34e and Feininger, *ibid.* pp. 42-45 (editions).

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105f. [Dufay]; *Venite post me* (Trent 88 f. 134v, unicum, DTÖ VII inventory no. 280).

Text; Superius paraphrase setting of the Communion normally for St. Andrew. Modern version: LU 1997 p. 1306. The chant is transposed an octave up. The text is from Matthew chapter 4, verses 19 and 20. Our version is spelt and punctuated after LU 1997, and our chant model for editorial underlay purposes is the version in P 1112 f. 204v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Also the m sign is given as cut-C in the Superius but as C in both lower voices. Cut-C is preferred here. The manuscript voice order is Superius-Tenor-Contra.

Contra; 59:1 F / 63-64: given as a two-semibreve lig instead of a two-breve lig.

Tenor; 35-36: ns / 58: p div follows 2 / 55: likewise.

Underlay; fully texted in the Superius with incipits at the start for the lower voices.

Bibliography; Gerber, *op. cit.* no. 34f and Feininger, *op. cit.* pp. 45-46 (editions).

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106a-f. Missa de Sancta Cruce

This is a votive Mass for the Holy Cross, meaning that its Propers can be performed as part of a 'Missa de Sancta Cruce' (probably either celebrating its Exaltation or its Finding) at different times in the church calendar. Some movements are optional according to their text and function.

106a. [Dufay]; *Nos autem gloriari* (Trent 88 ff. 135v-136r, unicum, DTÖ VII inventory no. 281).

Text; Superius paraphrase setting of the Introit normally for the Invention of the Holy Cross or for Mass at the Little Hours on Maundy Thursday. Modern versions for those occasions: LU 1997 pp. 1454-1455 and 654. The chant is transposed an octave up. Our text version largely follows LU 1997. The parent text is based on Galatians chapter 6 verse 14, and the verse is from Psalm 66 verse 2. Our chant model for editorial underlay is the version in P 1112 f. 81v. The verse and doxology intonations are completed with the help of p. 1 from the preface to LU 1997.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



At the next two intonation passages preceding the verse and doxology, the first two pairs of notes in each are respectively br L and L br ligatures, all other notes are L, and each passage is followed by a double custos. Also, the liturgical destination 'de sancta cruce' is given above the Superius. / 81: b ind before 80,2 / 104: the m sign O2 is rptd. The manuscript voice order is Superius-Tenor-Contra.

[C]ontra; 1: m sign om / 40: b ind before 39,1 / 51-52: ns / 114: 1 not col.

Tenor; 12: b ind before 11,1 / 51-52: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. 'Christi' in the Superius at 32-37 is given as 'cristi'. The editorial entry on a part-word which I have given in the Tenor at 81 seems to be an individual rare necessity amongst these pieces.

Bibliography; Gerber, *op. cit.* no. 35a and Feininger, *op. cit.* pp. 46-48 (editions). Planchart, 'Guillaume Dufay's Second Style' pp. 322-324 (edition) and Fallows, 'Introit Antiphon Paraphrase' no. 8. Rather uniquely amongst these Proper settings, the Tenor at 81 enters with a structural fourth.

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106b. [Dufay]; *Christus factus est* (Trent 88 ff. 136v-137r, unicum, DTÖ VII inventory no. 282).

Text; Migrant paraphrase setting of the Gradual normally for Mass at the Little Hours on Maundy Thursday. Modern version: LU 1997 pp. 655-656. The Superius chant presentation is transposed an octave up. Our spelling and punctuation follow LU 1997 and like Gradual settings nos 104b and 105b this setting is only migrant by virtue of one lower voice having some chant paraphrase for a few measures in a second-section duet (in this case the Tenor at 106-119, which begins C D and rises to F as does the chant in LU 1997 p. 655, fourth stave, second phrase). The parent text is based on Philippians chapter 2, verses 8 and 9. Our chant model for editorial underlay is the version in P 1112 f. 89r. Measures 175-203 of this setting are almost identical to measures 166-194 in Gradual setting no. 104b and measures 181-209 in Gradual setting no. 105b.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



34: b ind before 34,1. The manuscript voice order is Superius-Contra-Tenor.

Contra; 1: m sign om / 8: 1 A / 56,1: scr corr from B, with downward diagonals on either side of this note / 117,3: written on a short end of stave extension / 125: 1 C / 140: not dtd / 141,2: dtd / 206,2-208: written on a short end of stave extension.

Tenor; 1: m sign om / 80: clef change is given in mid-stave with a direct / 91-94: ns / 151-161: written on a short end of stave extension / 202,2-208: likewise / 208: single instead of double custos.

Underlay; fully texted in the Superius with sectional incipits for the lower voices. In the Superius 'crucis' (at 61) is given twice, with the first rendering not being clear. Also the initial 'Ch' of the text is not given, and the final syllable of Superius text is given near the end of that voice instead of at 179 (which is inconsistent with the chant paraphrase in the rest of this piece).

Bibliography; Gerber, *ibid.* no. 35b and Feininger, *ibid.* pp. 48-51 (editions).

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106c. [Dufay]; *Alleluia Dicite in gentibus* (Trent 88 ff. 137v-138r, unicum, DTÖ VII inventory no. 283).

Text; Superius paraphrase setting of the Alleluia normally used for Mass on Friday of Easter week. Modern versions: LU 1997 pp. 801-802 plus p. 1455 for the Finding of the Holy Cross. The chant is transposed an octave up. Also in Schlager, *op. cit.* no. 347 (pp. 224-225). Our version is spelt and punctuated after LU 1997, and the verse text is based on Psalm 95 verse 10. Our chant model for editorial underlay is the version in Rheims 264, f. 47v. Planchart, 'Guillaume Dufay's benefices...' pp. 150-151 gives information on the varying uses of this Alleluia and setting no. 106d. No. 106c was used during Easter, no. 106d during Lent, and 106c was also used as a second Alleluia for Masses of the Holy Cross outside Easter.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Contra; 1: m sign om / 84,2: natural ind by sharp before 84,1.

Tenor; 1: m sign om.

Underlay; fully texted in the Superius with sectional incipits for the lower voices. The verse incipit in the Tenor has been entered by a different hand from the rest of the copying, and in the Superius the final '-no' of the text is repeated near the end of the setting. An editorial repeat of 'Alleluia' is needed in all voices at 11-25.

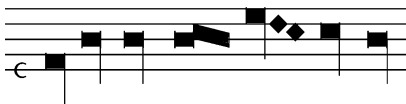
Bibliography; Gerber, *op. cit.* no. 35c and Feininger, *op. cit.* pp. 52-53 (editions).

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106d. [Dufay]; *Alleluia Dulce lignum* (Trent 88 ff. 138v-139r, unicum, DTÖ VII inventory no. 284).

Text; Superius paraphrase setting of the Alleluia normally used as second Alleluia in Masses for the Finding of the Holy Cross. Modern version: LU 1997 p. 1456. The chant is transposed an octave up. Also in Schlager, *ibid.* no. 242 (p. 182). Our text largely follows LU 1997, but LU 1997 and many chant sources read 'sustinere' instead of 'portare' at 90. In votive Masses for the Holy Cross this Alleluia replaced no. 106c during Lent (see the notes to that item for details). The verse text is part of the *Crux fidelis* poem by Venantius Fortunatus. Our chant model for editorial underlay is the version in P 1112 f. 69v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



22,1: uc (this could be G rather than A) / 30: 'Duo' ind in both voices, and both also give the m sign O2 here. Experiment shows that transcription in O2 produces cadences at irregular measure-points, so it seems practical for this section to be a continuation of the previous C mensuration. / 90: p div follows 2 / 99: likewise. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 54: sharp ind before 54,1 / 95: the lig here begins with two colored values, which is unorthodox because alteration in triple meter does not normally apply to colored semibreves. For the sake of clarity it would have been better to write the values in 95 without a ligature. / 112: natural ind by sharp.

Tenor; no discrepancies.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. An editorial repeat of 'Alleluia' is needed in all voices at 10-29. At the start of the polyphony 'Alleluia' in the Superius is written slightly to the right of where it should be, probably because of an erasure.

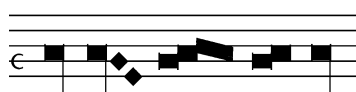
Bibliography; Gerber, *op. cit.* no. 35d and Feininger, *op. cit.* pp. 53-54 (editions).

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106e. [Dufay]; *Protege Domine* (Trent 88 ff. 139v-140r, unicum, DTÖ VII inventory no. 285).

Text; Superius paraphrase setting of the Offertory normally used for Exaltation of the Holy Cross. Modern version: LU 1997 p. 1630. The chant is transposed an octave up. Our punctuation and spelling largely follow LU 1997, and our chant model for editorial underlay is the version of the chant in P 1112, f. 170r. I do not know the parent source for the text. It probably originated as part of an Office.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



14,2-17: written in a compressed manner over erasures / 140: 1 D. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 85: 1 is sbr, intended for alteration / 86: p div follows 2 / 89: as at 85 / 90: as at 86 / 99: likewise / 105 and 107: likewise / 139: 1 B.

Tenor; 1: m sign om / 159-161: written on a short end of stave extension.

Underlay; fully texted in the Superius, with incipits at the start for the lower voices. At 53 Trent 88 gives 'insidy's' for 'insidiis', and at 85 it gives 'exibeamus' for 'exhibeamus'.

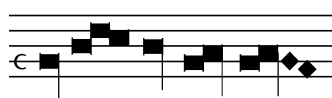
Bibliography; Gerber, *ibid.* no. 35e and Feininger, *ibid.* pp. 54-57 (editions).

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106f. [Dufay]; *Per signum crucis* (Trent 88 f. 140v, unicum, DTÖ VII inventory no. 286).

Text; Superius paraphrase setting of the Communion now used for the Finding of the Holy Cross. Modern version: LU 1997 p. 1457. The Superius paraphrase is a fourth higher than the pitch of the LU 1997 chant, and our text follows the latter version. Our chant model for editorial underlay is the version in Nimes 4 f. 109v.³ This is a fifth lower than LU 1997.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



8: 1 dtd / 30,2: scr corr from E, with downward diagonals on either side of the notehead. The manuscript voice order is Superius-Tenor-Contra.

³ This manuscript is a twelfth-century Antiphonal from Valence.

part of the verse in this setting. The St. Maurice second Introit 111b also has the same doxology but in doubled values.

107b. [Dufay]; *Priusquam te* (Trent 88 ff. 142v-144r, unicum, DTÖ VII inventory nos 288 & 289).

Text; Superius paraphrase of the Gradual for the Nativity of St. John the Baptist. Modern version: LU 1997 pp. 1500-1501, which our text follows. The chant is transposed an octave up. Our chant model for editorial underlay is the version in P 1112, f. 75r. The source of the parent text is Jeremiah chapter 1, parts of verses 5 and 9.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



18: b ind before 18,1 / 80: after the page-turn the m sign is given as cut-C, but is given in both lower voices as C / 128-157: following the Contra a simplified version of the sesquialtera passage is given, which uses normal duple mensuration and has 'vel sic' at its start. A double custos ends this passage, and at 146 the flat is ind before 145,1. The manuscript voice order is Superius-Tenor-Contra.

5.5. Alternative version of the sesquialtera passage from *Priusquam te*;

Contra; 1: in both lower voices the m sign is only given at the start of the second section / 168: 1 C.

Tenor; 76-79: the b sig is om on the small part-stave which ends the first section / 102: natural ind as sharp under 102,1.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 54 'te' is given almost at the end of the first-section Superius (which is inconsistent with the paraphrase used elsewhere here) and at Superius 168-169 'mihi' is given as 'michi'.

Bibliography; Gerber, *op. cit.* no. 36b and Feininger, *op. cit.* pp. 60-63 (editions).

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107c. [Dufay]; Alleluia *Tu puer propheta* (Trent 88 ff. 144v-145r, unicum, DTÖ VII inventory no. 290).

Text; Superius paraphrase of the Alleluia for the Nativity of St. John the Baptist. Modern version: LU 1997 p. 1501, which our text largely follows. The chant is transposed an octave up. Also in Schlager, *op. cit.* no. 27 (pp. 78-81) where many other verses used with this Alleluia chant are also listed. The source of the parent text

107e. [Dufay]; *Tu puer propheta* (Trent 88 ff. 146v-147r, unicum, DTÖ VII inventory no. 292).

Text; Superius paraphrase of the Communion for the Nativity of St. John the Baptist (modern version: LU 1997 p. 1502, which our text largely follows). The chant is transposed an octave up. The source of the parent text is Luke chapter 1 verse 76. Our chant model for editorial underlay is the version in Rheims 264 f. 51v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



65: this L has a crudely drawn downward stem. The manuscript voice order is Superius-Tenor-Contra.

Contra; 50: p div follows 2 / 54,3: note the alteration here, since the rhythm could have been more easily expressed by colored values without a ligature / 60: p div follows 2.

Tenor; no discrepancies.

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

Bibliography; Gerber, *op. cit.* no. 36e and Feininger, *op. cit.* pp. 67-68 (editions).

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108a-f. Missa de Angelis

This is a votive Mass for feasts of Archangels, meaning that its Propers can be performed as part of a 'Missa de Angelis' at different times in the church calendar. The two Alleluias are for different periods of the church year.

108a. [Dufay]; *Benedicite Dominum* (Trent 88 ff. 147v-148r, unicum, DTÖ VII inventory no. 293).

Text; Superius paraphrase of the Introit now used for the Dedication of a church to St. Michael the Archangel. Modern version: LU 1997 pp. 1653-1654, which our text largely follows. The chant is transposed an octave up. The source of the parent text is Psalm 102 verse 20, and the verse is part of Psalm 102 verse 1. Our chant model for editorial underlay is the version in P 1112 f. 194v. The verse and doxology continuations have been completed with the help of p. 1 from the preface to LU 1997.

[Superius]; 1: the title 'de Angelis' appears above this voice. The intonation is followed by a double custos and has the following values.



After 77 and 96: in the incomplete verse and doxology intonations all notes are L apart from the single br-L ligs in each passage.

Contra; 78: the verse section is mistakenly given following the doxology instead of preceding it / 105: cor above A for no reason.

Tenor; no discrepancies.

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

Bibliography; Gerber, *op. cit.* no. 37a and Feininger, *op. cit.* pp. 69-70 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 28. This setting has the same doxology as Introit no. 103g.

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108b. [Dufay]; *Benedicite Dominum* (Trent 88 ff. 148v-149r, unicum, DTÖ VII inventory nos 294 & 295).

Text; Superius paraphrase of the Gradual now used for the Dedication of a church to St. Michael the Archangel. Modern version: LU 1997 pp. 1654-1655, which our text largely follows. The chant is transposed an octave up. The source of the parent text is Psalm 102, parts of verses 20 and 1. Our chant model for editorial underlay is the version in P 1112 ff. 194v-195r.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



205: '3' is given at the end of one stave and also at the beginning of the next / 216: p div follows 2 / 231: in both the Superius and Contra the return to duple measure is indicated by C instead of C2 / 259: sbr rest instead of br rest / 264: 1 & 2 are both m. The manuscript voice order is Superius-Tenor-Contra.

Contra; 152: b ind before 152,1 / 167: clef change is at the beginning of a new stave / 211: p div follows 2 / 214, 218 & 223: likewise / 259: not dtd.

Tenor; 1: m sign om / 259: not dtd.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The final '-us' of the Superius text is om, and the last syllable of Superius text for the first section ('-us') is given at the end of the first section. This is inconsistent with the chant paraphrase used elsewhere in this voice.

Bibliography; Gerber, *ibid.* no. 37b and Feininger, *ibid.* pp. 71-75 (editions).

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108c. [Dufay]; *Alleluia In conspectu* (Trent 88 ff. 150v-151r, unicum, DTÖ VII inventory no. 296).

Text; Superius paraphrase of an Alleluia now used for votive Masses of the Holy Angels. Modern version: LU 1997 p. 1276 which our text largely follows. The chant is transposed an octave up. Also in Schlager, *op. cit.* no. 165 (p. 144). The source of the verse text is part of Psalm 137 verse 1, with 'Domine Deus meus' added. Our chant model for editorial underlay is the version in Rheims 264 f. 62v, where this Alleluia is for St. Michael Archangel. I am unable to establish when this Alleluia was replaced in votive Masses for Archangels by Alleluia 108d. It seems that the Gradual for such Masses was not sung during Easter, that 108c was used during Easter, and that 108d was used instead of 108c outside Easter.

[Superius]; 1: the intonation is followed by a double custos and has the following values



Also the m sign is om in all voices except the Tenor, which gives O2. Experiment shows that C2 is probably correct, as triple meter in this first section results in cadences across triple measures. / 30: rest written on a short end of stave extension / 49,3-50,1: uc / 76: uc, but an 'a' (for 'alba') clarifies that this br is not col / 132: p div follows 2 / 145: the return to duple meter is given with C instead of C2. The manuscript voice order is Superius-Tenor-Contra.

Contra; 112-115: ns / 134: p div follows 2 / 138,1-2: written on a short end of stave extension / 143: the return to duple meter is given with C instead of C2.

Tenor; no further discrepancies.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. An editorial repeat of 'Alleluia' is needed in all voices at 23-43. In the Superius, 'Deus' is initially given at 124 and then repeated at 132-143,2. Because of the chant paraphrase involved the repeat is not necessary.

Bibliography; Gerber, *op. cit.* no. 37c and Feininger, *op. cit.* pp. 75-78 (editions). The section of the Superius which paraphrases the chant at 'Deus' (123-144) significantly shortens the extensive chant melisma at 'Deus' in staves 4-5 of the LU 1997 version. The same extensive melisma is also found in the versions of this chant in Rheims 264 and P 1112 f. 195r.

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108d. [Dufay]; *Alleluia Laudate Deum* (Trent 88 ff. 151v-152r, unicum, DTÖ VII inventory no. 297).

Text; Superius paraphrase of the Alleluia now used for the second Sunday after Epiphany. Modern version: LU 1997 p. 486, which our text largely follows. The chant is transposed an octave up. In votive Masses for Archangels this Alleluia was probably used instead of 108c outside Easter. The source of the verse text is part of Psalm 148 verse 2. Our chant model for editorial underlay is the version in P 1112 f. 25r.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Also the m sign is om in all voices (C2 is assumed) / 34: 'Duo' ind in both voices / 118: b ind before 118,1. The manuscript voice order is Superius-Tenor-Contra.

Contra; 32-33: written on a short end of stave extension / 81: b ind before 80,2 / 116: b ind before 115,1.

Tenor; 13: b ind before 12,1.

Underlay; fully texted in all voices, but with the final syllable of the Superius ('-us') given near the end of that voice instead of at 118 where the chant paraphrase method should place it.

Bibliography; Gerber, *ibid.* no. 37d and Feininger, *ibid.* pp. 78-79 (editions). This setting shares material with *Alleluia Emitte Spiritum* no. 103c. Both first sections end identically.

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108e. [Dufay]; *Stetit Angelus* (Trent 88 ff. 152v-153v, unicum, DTÖ VII inventory no. 298).

Text; Superius paraphrase of the Offertory now used for the Dedication of a church to St. Michael the Archangel. Modern version: LU 1997 pp. 1656-1657, which our text largely follows. The chant is transposed an octave up. The source of the parent text is Revelations chapter 8, parts of verses 3 and 4. Our chant model for editorial underlay is the version of the chant in P 1112 f. 195v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Also the initial m sign is om in all voices. Since the breves in this setting fall into groups of three, and since O2 is given as a return signature after passages of sesquialtera (at 18 and 58) O2 is assumed. / 35: 6 uc / 40: b ind before 40,3 / 54: p div follows 4 / 55: dot given after 4 / 57: after the O2 sign here, the instruction ‘verte folium habebis residuum’ is given. In each voice O2 is rptd after the page-turn. The manuscript voice order is Superius-Tenor-Contra.

Contra; 37: b ind before 37,1 / 41: 1 E / 50: 3 F / 52: p div follows 4.

Tenor; 1-2: ns / 7: p div follows 2 / 45: b ind before 45,1 / 56: p div follows 3.

Underlay; fully texted in the Superius, with lower-voice incipits at the start and ‘Alleluia’ in both lower voices at 58.

Bibliography; Gerber, *op. cit.* no. 37e and Feininger, *op. cit.* pp. 80-82 (editions). The Gerber edition attempts to make some of this setting follow duple mensuration.

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108f. [Dufay]; *Benedicite omnes Angeli* (Trent 88 ff. 153v-154r, unicum, DTÖ VII inventory no. 299).

Text; Superius paraphrase of the Communion now used for the Dedication of a church to St. Michael the Archangel. Modern version: LU 1997 p. 1657, which our text follows. The chant is transposed an octave up. The source of the parent text is Daniel chapter 3 verse 58. Our chant model for editorial underlay is the version of the chant in Rheims 264 f. 63r.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



5,1: corr from A to B by erasure of an oblique ligature end / 13: b ind before 12. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 4: p div follows 2 / 26: p div follows 1.

Tenor; 1: m sign om / 27: p div follows 2.

Underlay; fully texted in the Superius, with incipits at the start for the lower voices. ‘Hymnum’ at Superius 20-21 is given as ‘ympnum’.

Bibliography; Gerber, *op. cit.* no. 37f and Feininger, *op. cit.* p. 83 (editions).

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109a-h. Missa Sancti Georgi [et in natale unus martyris non pontificis].

This is a Mass for the feast day of St. George, and some of the movements may be used to make up a set of Propers for birthdays of single martyrs who were not bishops. This cycle appears to be a compilation rather than a through-composed set of Propers. Further, see the bibliography below.

109a. *In virtute tua* (Trent 88 ff. 154v-155r, unicum, DTÖ VII inventory no. 300).

Text; Superius paraphrase of the Introit for Masses of single martyrs who were not bishops. Modern version: LU 1997 pp. 1135-1136. The chant is transposed an octave up. Our text largely follows this version but LU 1997 uses a different verse and psalm tone. The source of the parent text is parts of Psalm 20 verses 2 and 3, and the verse in Trent 88 is from Psalm 20 verse 6. Our chant model for editorial underlay is the version in Graz, Universitätsbibliothek ms 807 f. 37v.⁴ The verse and doxology continuations have been completed with the help of p. 2 from the preface to LU 1997.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Also the m sign is om in all voices (O is assumed) / 19: 4 uc / after 39: all notes in the verse incipit are longs apart from the single br-br lig, and a double custos follows / after 49: all notes in the doxology incipit are longs apart from the single br-L lig, and a double custos follows. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra; 1: the voice name is incomplete.

Tenor; 22: 2 D / 50: p div follows 2 / 65: no custos.

Contra secundus; 50: the voice name is given as '2us Contra' / 58: the rest here is duplicated vertically like the notes in the previous divisi.

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

Bibliography; Gerber, *ibid.* no. 38a and Feininger, *ibid.* pp. 84-85 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 29. Strohm, R., 'The Medieval Mass Proper, and the Arrival of Polyphonic Proper Settings in Central Europe' in Burn, D. & Gasch, S. (eds), Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and the Renaissance (Brepols, 2011) pp. 31-60. Planchart, 'Guillaume Dufay's Benefices...' pp. 157-158. This Introit's four-voice doxology section is shared with the Trent 88 Holy Spirit Propers, the Trinity Propers and the St. Sebastian Propers with minimal differences. The verse section of this Introit also closely resembles the same section in the St. Sebastian Propers (Introit 116a). Assessment that this cycle looks composite comes from Planchart's description indicating that this is a double-duty set of Propers. It may have originated as a set of pieces for single martyrs during Easter, in which case the appropriate items would be nos 109b, 109c, 109f and 109h (note that this is an incomplete set of Propers). For single martyrs outside Easter the appropriate items seem to be nos 109a, 109d (during Lent only), 109e and 109g. In addition this is an incomplete sequence of Proper movements. See Planchart, *op. cit.* for variations due to feast

⁴ This manuscript is a twelfth century Gradual from Klosterneuberg.

Translation if St. George's day falls during Easter. Feininger simply assumed that the second Introits, Offertories and Communions here were for Easter use.

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109b. *Protexisti me Deus* (Trent 88 ff. 155v-156r, unicum, DTÖ VII inventory no. 301).

Text; Superius paraphrase of the Introit specified in LU 1997 for Masses of single martyrs during Easter. Modern version: pp. 1146-1147. Our text follows this version, and the paraphrase is at the chant's usual pitch. The source of the parent text is Psalm 63 verse 3, and the verse is Psalm 63 verse 2. Our chant model for editorial underlay is the version in Rheims 264 f. 46r. The verse and doxology continuations have been completed with the help of p. 2 of the preface from LU 1997.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



after 103: the verse incipit's ligatures are both br-L, all other notes are L, & a double custos follows / after 134: likewise. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om, & the b sig is consistently given on the third stave space up / 112-113: Trent 88 reads br sbr sbr.

Tenor; 1: m sign om / 5: sharp ind by natural / 45-46: ns / 59-60: likewise / 68-70: likewise / 83,1: squashed in, and probably added as a correction / 143: an erased sbr F follows 2.

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

Bibliography; Gerber, *op. cit.* no. 38b and Feininger, *op. cit.* pp. 85-87 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 30 and Strohm, *op. cit.*

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109c. [Dufay]; *Alleluia Posuisti Domine*

(i) Trent 88 ff. 156v-157r (DTÖ VII inventory no. 302);

(ii) Trent 88 ff. 64v-65r (DTÖ VII inventory no. 236) with shorter verse and two verse texts (*Ora pro nobis* and *Posuisti*).

Text; Superius paraphrase setting of an Alleluia chant (Schlager *op. cit.* no. 46, pp. 90-91) which had multiple uses and is likely to be eleventh or twelfth century in origin. The modern version is LU 1997 p. 1148, which our text largely follows and which is used for feasts of single martyrs. The chant is transposed an octave up. The verse text is a derivative of part of Psalm 20 verse 4. Our chant model for underlay purposes is the version in Rheims 264 f. 38v, which is for St. Marcellus. There is a shorter version of this chant (in P 1112 f. 187r, and other sources) which seems to be the reason for the second version of this setting listed above. This second setting omits the sesquialtera duet passage at 85-116 and has other minor differences, but it uses the *Posuisti* text without verbal differences from the first version. It would be logical that the first setting preceded the second, but not impossible that (i) is a lengthened version of (ii). No attempt here is made to collate (ii) above as a concordance, since it has an extra verse text. Further, see no. 125 for the second version and its details.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



Also the m sign is om in all voices (O is assumed) / 21: 'Duo' ind in both voices/ 44: b ind before 43,1 / 89: b ind before 89,1 / 133: b ind before 132,2. The manuscript voice order is Superius-Tenor-Contra.

Contra; 85-88: ns / 107: p div follows 2.

Tenor; 18: 3 E (corr using the version of this piece on ff. 64v-65r) / 19-20: given on a short additional part-stave at the bottom of f. 156v.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Editorial repeats of 'Alleluia' are needed in all voices at 7-20.

Bibliography; Gerber, *op. cit.* no. 38c and Feininger, *op. cit.* pp. 88-89 (editions).

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109d. [Dufay]; *Desiderium anime* (Trent 88 ff. 157v-159r, unicum, DTÖ VII inventory nos 303-304).

Text; Superius paraphrase of the Tract now used for Commons of martyrs who were bishops. Modern version: LU 1997 p. 1131, which our text largely follows. The chant is transposed an octave up. The source of the parent text is Psalm 20 verses 3 and 4. Our chant model for editorial underlay is the version in P 1112 f. 64v.

[Superius]; 1: the first section ind as 'Duo' in this voice only (this setting consists of a duet up to 192) / 56: only the Superius has an m sign here / 127: likewise / 149: b ind before 148,1. The manuscript voice order is Superius-Tenor-Contra.

Contra; 193-213: all of this voice is given a third too low.

Tenor; 1: m sign om / 9: p div follows 2 / 20: p div follows 4 / 24: 1 is dtd-br / 110: p div follows 2 / 200: likewise.

Underlay; fully texted in the Superius, which sectional incipits for the lower voices. The final Superius syllable ('-so') is given near the end of this voice, which is incompatible with the paraphrase used in the rest of this voice.

Bibliography; Gerber, *ibid.* no. 38d and Feininger, *ibid.* pp. 90-93 (editions). Wright, C., 'Dufay at Cambrai: Discoveries and Revisions' in JAMS 28 (1975), pp. 175-229. Gerber quotes Wright in reporting that a 'Desiderium anime' was copied at Cambrai in 1473-74. Possibly this setting lacks a middle part for some of its first section. The slow-moving Tenor at 19 and 43 has no Superius passages above it.

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109e. [Dufay]; *In virtute tua* (Trent 88 ff. 159v-160r, unicum, DTÖ VII inventory no. 305).

Text; Superius paraphrase of the Offertory now used for Commons of confessors who were not bishops. Modern version: LU 1997 pp. 1205-1206, which our text largely follows. The paraphrase is at the chant's usual pitch. The parent source of the text is parts of Psalm 20 verses 2 and 3. Our chant model for editorial underlay is the version in P 1112 f. 208v, which is much closer to the chant paraphrase than the LU 1997 version.

[Superius]; 1: the intonation clef is C clef in on the middle line (which is not rptd for the start of the polyphony), all intonation notes are black L, and these are followed by a double custos. / 19: 4 has sharp. The manuscript voice order is Superius-Tenor-Contra.

Contra; no further discrepancies.

Tenor; 1: m sign om / 16: p div follows 2.

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

Bibliography; Gerber, *op. cit.* no. 38e and Feininger, *op. cit.* pp. 93-94 (editions).

.....

109f. [Dufay]; *Confitebuntur celi* (Trent 88 ff. 160v-161r, unicum, DTÖ VII inventory no. 306).

Text; Superius paraphrase setting of the Offertory now used for Commons of single martyrs. Modern version: LU 1997 pp. 1148-1149, which our text largely follows. The paraphrase is at the chant's usual pitch. The parent source of the text is Psalm 88 verse 6, plus two Alleluias at the end. Our chant model for editorial underlay is the version in P 1112 f. 208v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



6: 2 & 3 col err / 56,2: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 4: p div follows 2 / 93: 2 F (below).

Tenor; 4: p div follows 2 / 6 and 21: likewise.

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

Bibliography; Gerber, *ibid.* no. 38f and Feininger, *ibid.* pp. 94-97 (editions).

.....

109g. [Dufay]; *Posuisti Domine* (Trent 88 f. 161v, unicum, DTÖ VII inventory no. 307).

Text; Superius paraphrase setting of the Communion now used for Commons of single martyrs who were not bishops. Modern version: LU 1997 pp. 1146-47, which our text largely follows. In this setting the paraphrase is a fifth higher than the chant's normal pitch. The parent source of the text is a derivative of part of Psalm 20 verse 4. Our chant model for editorial underlay is the version in P 1112 f. 209r.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



37,3: this br is inserted in small script as a correction. At the bottom of the page are the words 'Letabitur iustus queras postea', referring to no. 109h being separated from the rest of this cycle by the Nativity cycle no. 110. The manuscript voice order is Superius-Tenor-Contra.

Contra: 1: m sign om / 51: p div follows 2.

Tenor; 1: m sign om.

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

Bibliography; Gerber, *op. cit.* no. 38g and Feininger, *op. cit.* p. 97 (editions).

.....

109h. *Letabitur iustus*

(i) Trent 88 f. 169r (DTÖ VII inventory no. 313);

(ii) Strahov f. 10v.

Text; Superius paraphrase setting of the Communion now used for Commons of two or more martyrs. Modern version: LU 1997 p. 1149, which our text largely follows. As in no. 109g the paraphrase is a fifth higher than the chant's normal pitch. The parent source of the text is Psalm 63 verse 11 with two Alleluias added. Our chant model for editorial underlay is the version in P 1112 f. 209r.

(i) Trent 88;

[Superius]; 1: the intonation is followed by a double custos and has the following values



Also the m sign is given as cut-C in the Superius and as C in both lower voices. I give C as the mensuration in view of the stylistically similar Communion to the St. Anthony of Padua Mass (113e) also using C / 44: p div follows 2 / 45 & 47: likewise. The manuscript voice order is Superius-Tenor-Contra.

Contra; 20: 2 C (below) / 37: p div follows 2 / 42 & 51: likewise / 84-91: this passage is given on a roughly drawn part-stave at the bottom of the page.

Tenor; 1: there is a gap between the m sign and the first note (possibly intended for a majuscule initial) / 63-66: ns.

Underlay; fully texted in the Superius, with text up to measure 44 for both lower voices.

Bibliography; Gerber, *op. cit.* no. 38h and Feininger *op. cit.* pp. 98-99 (editions after Trent 88).

(ii) Strahov;

[Superius]; 1: no clef or initial m sign is given, and the intonation has the values below but without a double custos following.



9,3-12,1: ligd / 21: 1 & 2 ligd / 39: 1 not col / 42: 2 & 3 col / 44, 45 & 47: no p divs / 62: return to duple mensuration is ind by cut-C in this voice and the Contra / 73: 1 is sbr / 89,3-90,2: replaced by br C / 91: no custos in any voice. The manuscript voice order is the same as in Trent 88.

[C]ontratenor; 1: no initial m sign given, and the clef is only given for the first stave (1-34) / 6: 1 F / 20: 1 is C below as in Trent 88 / 35: not ligd / 42: no p div / 43: 2 has sharp, ind before 42,2 / 44: 2 D / 49: 1 col / 56,3-57,3: col / 63-72: only 8 br rests given (10 are needed) / 78: 1 C / 81,2-85,1: ligd.

[T]enor; 1: no m sign given, & the clef is only given for the first stave (1-67) / 1-4: no lig, & 1-2 are replaced by br C br C / 27-30: ligd / 71-75: given as a single lig / 85: 2 D.

Underlay; untexted apart from '[L]etabitur iustus' under the intonation and 'In Domino' after it in the Superius.

Strahov presents a copy with a few mistakes but which is otherwise similar to the Trent 88 reading. It is presented in the manuscript's initial batch of Introits, but is wrongly placed there since the Introit with the same title as this Communion uses a different chant. The appearance of this Communion in a central European source perhaps reinforces our idea that it is not part of the original St. George / single martyr cycle.

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110a-e. [Missa de Nativitate]

This set of Propers for the Nativity is for Mass of the day at Christmas.

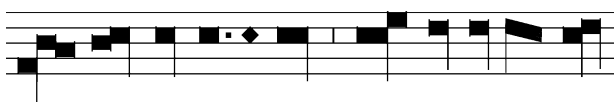
110a. *Puer natus* (Trent 88 ff. 162v-163v, unicum, DTÖ VII inventory no. 308).

Text; Superius paraphrase setting of the Introit for Mass of the day at Christmas. Modern version: LU 1997 p. 408, which our text largely follows. The paraphrase is at usual chant pitch. The main section's text is derived from Isaiah chapter 9 verse 6 and the verse from Psalm 97 verse 1. Our model for editorial underlay is the version of the chant in P 1112 f. 19v. The doxology continuation has been corrected with the help of p. 2 from the preface to LU 1997.

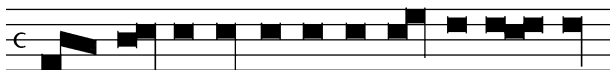
[Superius]; 1: the intonation the intonation is followed by a single custos and has the following values.



Also staves 2-4 (measures 11-29) and the polyphonic verse section have a superfluous single-flat signature. / 10,2: natural ind by sharp / 17: p div follows rest / after 44: the verse intonation has the following values and is followed by a double custos.



After 51: the doxology intonation is wrongly copied and has the following values plus a single custos.



The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: p div follows 2 / 5: 5 B / 16: 1 om (conj supplied) and 2 & 3 are both dtd / 27: 3 B / 33,1: written on a short end of stave extension / 56: natural ind by a sharp before the rest in 55 / 63-69: as at 33.

Tenor; 35: 4 dtd / 36: 1 sm / 57: p div follows 2 / 60-61: 60 is L, and no rest is given at 61.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Tenor has a mid first section cue at 'super humerum' (21-25) and 'consilii' in the Superius at 38-38 is given as 'consily'.

Bibliography; Gerber, *op. cit.* no. 39a and Feininger, *op. cit.* pp. 99-101 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 2. The intonation's third note as E is unusual: normally this is D.

.....

110b. *Viderunt omnes* (Trent 88 f. 163v-165r, unicum, DTÖ VII inventory no. 309).

Text; Superius paraphrase setting of the Gradual for Mass of the day at Christmas. Modern version: LU 1997 p. 409, which our text largely follows. The chant is transposed an octave up. The text is an adaption of Psalm 97 verses 3-4 and 2. Our model for editorial underlay is the version of the chant in P 1112 f. 20r.

[Superius]; 1: the intonation the intonation is followed by a double custos and has the following values.



11,2-rest in 12: written on an end of stave extension / 13: stave 2 of the Superius has treble clef, written as gg / 33: 3 G / 40: 'Duo' not ind in either voice / 94: p div follows 2 / 105, 106 & 108: likewise / 134: 2 dtd and not col, & 3 not col. The manuscript voice order is Superius-Tenor-Contra.

Contra; 34: 4 G.

Tenor; 106: p div follows 2 / 134: 2 br.

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

Bibliography; Gerber, *ibid.* no. 39b and Feininger, *ibid.* pp. 101-103 (editions).

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110c. *Alleluia Dies sanctificatus* (Trent 88 ff. 165v-166r, unicum, DTÖ VII inventory no. 310).

Text; Superius paraphrase setting of the Alleluia for Mass of the day at Christmas. Modern version: LU 1997 pp. 409-410, which our text largely follows. The chant is transposed an octave up. Also in Schlager, *op. cit.* no. 27 (pp. 78-81). There are another two chants in Schlager which use the same text (nos 23 and 339). Our model for editorial underlay is the version of the chant in P 1112 ff. 20r-20v. I do not know the parent source for the verse text.

[Superius]; 1: the intonation the intonation is followed by a double custos and has the following values.



37: 'Duo' ind in both voices / 55: a superfluous br rest follows 1 / 63: p div follows 2 / 67: likewise / 71-72: a double custos follows this note / 98:3 A. The manuscript voice order is Superius-Tenor-Contra.

Contra; 37-67: the first stave of the Duo section has a superfluous single-flat signature / 43: 1 dtd / 52: 1 col err, but this note is part-erased as a correction.

Tenor; 32: 1 & 2 are A G.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. An editorial repeat of 'Alleluia' is needed in each voice at 16-36.

Bibliography; Gerber, *op. cit.* no. 39c and Feininger, *op. cit.* pp. 103-105 (editions).

.....

110d. *Tui sunt celi* (Trent 88 ff. 166v-167r, unicum, DTÖ VII inventory no. 311).

Text; Superius paraphrase setting of the Offertory for Mass of the day at Christmas. Modern version: LU 1997 p. 410, which our text largely follows. The chant is transposed an octave up. The parent source of the text is Psalm 88 verse 12 and the first part of verse 15. Our chant model for editorial underlay is the version in P 1112 f. 20v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



9: 5 om (conj supplied) / 29: single instead of double custos in all voices. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: in both lower voices the flat signature is only given for first staves (1-12,3 in the Contra, and see below for the Tenor). This might seem problematic, but the answer may be that the first section requires several recta B flats whereas the second (which has two cadences on E throughout) does not. Therefore cancelling naturals have been editorially added at the start of the second section in both lower parts.

Tenor; 1: flat signature only given on first stave (1-13,1) / rest in 70 – 71,2: written on a short end of stave extension.

Underlay; fully texted in the Superius with sectional incipits for the lower voices. At 17-21 in the Superius ‘plenitudo’ is replaced in the LU 1997 text by ‘plenitudinem’. P 1112 also gives ‘plenitudinem’.

Bibliography; Gerber, *op. cit.* no. 39d and Feiningar, *op. cit.* pp. 105-107 (editions).

.....

110e. *Viderunt omnes* (Trent 88 f. 167v, unicum, DTÖ VII inventory no. 312).

Text; Superius paraphrase setting of the Communion for Mass of the day at Christmas. Modern version: LU 1997 p. 410, which our text largely follows. The chant is transposed an octave up. The text is a modified version of Psalm 97 verse 3 (second half). Our chant model for editorial underlay is the version in P 1112 f. 20v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



The manuscript voice order is Superius-Tenor-Contra.

Contra; 26: 2 G.

Tenor; 1: m sign om.

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

Bibliography; Gerber, *ibid.* no. 39e and Feiningar, *ibid.* pp. 107-108 (editions).

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111a-f. *Missa Sancti Mauritii* [et in natale plurimorum martyrium].

This is a Mass for the feast day of St. Maurice and his companions. Some of the movements may be used to make up a set of Propers for the Nativity of several martyrs. 111a is probably the only item here specifically for St. Maurice, so the title of this composite cycle may be rather a misnomer.

111a. *Venite benedicti* (Trent 88 ff. 169v-170r, unicum, DTÖ VII inventory no. 314).

Text; Superius paraphrase setting of the Introit now used for Wednesday in Easter week. Modern version: LU 1997 pp. 792-793, which our text largely follows. The paraphrase is at the chant's usual pitch, and the LU 1997 psalm verse is not the same as in Trent 88. The verse used in this setting is Psalm 33 verse 1. Verse and doxology continuations have been completed with the help of the chant version in GR 1974 pp. 205-206, and our chant model for editorial underlay is the version in Rheims 264 f. 12v. In this source and many others this Introit chant is used for its Easter role, for St. Maurice's day, and also feasts of more than one martyr. In Trent 88 this setting is intended for St. Maurice's day and multiple martyr feasts outside Easter. The following Introit 111b is intended for feasts of several martyrs within the octave of Easter. Further see Planchart, 'Guillaume Dufay's benefices...' p. 154.

[Superius]; 1: the title 'Missa Sancti Mauritii et sociorum eius' is above the Superius, and there is a gap between the clef and first intonation note (probably intended for a majuscule initial). The intonation is

followed by a double custos and has the following values.



after 50: the verse intonation notes consist of two br L lig and two separate L, & are followed by a double custos / after 58: the doxology intonation notes are as in the verse intonation but with only one separate L at the end plus a double custos / 62: a superfluous sbr D follows 1. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: there is a gap between the m sign & the first notes in both lower voices (probably intended for a majuscule initial) / 14-15: p div follows 14,2 / 32: rest uc / 36: p div follows 2 / 65: p div follows 3 / 73: 1 & 2 are both col err, with an 'a' (for 'alba') above 73,1 as a correction / 73-76: written on a small part-stave at the bottom of the page.

Tenor; 2: p div follows 3 / 12: p div follows 2 / 18,1-19,3: this passage is written a third too high / 32,2: ns / 47: 4 F.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 17-18 in the Superius 'alle-' is given as 'all-' and then rewritten.

Bibliography; Gerber, *op. cit.* no. 40a and Feininger, *op. cit.* pp. 108-109 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 32. This setting shares material with the Introit *Protexisti* no. 109b. The verse sections are very similar despite using different mensurations, and the doxology sections are also close to each other. Nos 111a & 111c-f are recorded on the 2008 Binchois Consort CD Dufay and the Court of Savoy (Hyperion 67715).

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111b. *Sapientiam sanctorum*

- (i) Trent 88 ff. 170v-171r, unicum, DTÖ VII inventory no. 315);
- (ii) Strahov f. 11r (incomplete).

Text; migrant paraphrase setting of an Introit now used for feasts or two or more martyrs. Modern version: LU 1997 pp. 1166-1167, which our text largely follows. The chant paraphrase is in the Superius (transposed an octave up) apart from at 19-38 where it is in the Contra. Verse and doxology continuations have been completed with the help of LU 1997 and our chant model for editorial underlay (the version in P 1112 f. 209v). However both chant versions have doxology and verse endings on A whereas this setting has cadences on D at these points. See the bibliography section below regarding likely borrowed polyphony in the doxology. In P 1112 the Introit is intended for feasts of many martyrs, and the Trent 88 setting is intended for feasts of several martyrs within the octave of Easter (as opposed to 111a which is for non-Easter use for multiple martyrs or St. Maurice's day). The first-section text starts with a derivation from the Book of Sirach chapter 39 verse 14, and the verse used in this setting is Psalm 33 verse 1.

- (i) Trent 88;

[Superius]; the intonation the intonation is followed by a double custos and has the following values.



6: b ind before 6,1 / after 85: the verse intonation notes are all L apart from a single br L lig / after 102: the doxology intonation notes are br plus one br L lig, then L. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: the m sign is om, & there is a gap before the first notes in both lower parts (these spaces were possibly intended for majuscule initials) / 16: 1 A (corr using Strahov) / 86: the clef change here is in mid-stave / 95-145: subsequent staves use C clef on the fourth line up rather than on the middle stave line, and consequently this passage is all a third too low.

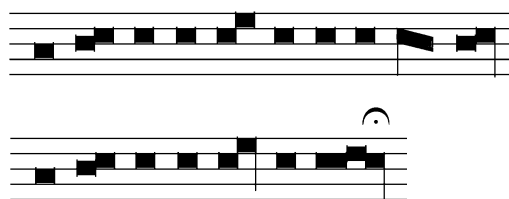
Tenor; 70,1: natural ind by sharp / 83: erasure follows 2.

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

Bibliography; Gerber, *op. cit.* no. 40b and Feininger, *op. cit.* pp. 110-111 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 18. This Introit shares the same doxology section with *De ventre matris* 107a and *Gaudeamus* 121, but in both of those settings the sections concerned are in O mensuration and halved values. There is another setting of this chant by Brassart found in Trent 93 (f. 66r) and also in Trent 90 and Aosta).

(ii) Strahov;

[Superius]; 1: the intonation has no clef & no custos following, the m sign is om in all voices, & the clef given after the intonation is only on the first stave (1-38,3) / 6: 2 C / 7: 3 dtd / 7-8: no lig, & 1-2 are both sbr and both uc / 29-30: these two br rests are crossed out, as is a dot after the note in 31 / 36: 2 A / 37: 2 G, & 3 E / 45: cs over 1 / 56,2-3: replaced by sbr A / 65,2-66,2: replaced by br A / 83-84: replaced by ligd sbr C sbr B br C / 85: no custos in any voice / after 85: the verse intonation is given with the values in the first example below, plus its text 'Exultate iusti in Domino' and 'rectos decet' written to the right. Immediately above the 'Exultate' text line is a part-legible instruction ('verte contra unum folium?') and following the Contra the Superius doxology intonation is rewritten as the second example here.



Neither copy of this intonation has a custos following. The 'verte' instruction probably refers to material on a subsequent page which is now missing. / 87-88: replaced by L A / 102: no custos in any voice, & the doxology is missing. The manuscript voice order is the same as in Trent 88, but each section is copied separately.

[C]ontratenor; 1: the clef is only given for the first part-stave (1-18) / 4: not ligd / 6: 1 & 2 replaced by sbr E / 19-20: replaced by br A & ligd sbr A sbr B / 30: 2 A / 32: 2 A / 35: 1 dtd, & 2 om / 42-44: ligd / 50: not ligd / 52: 1 & 2 replaced by br B / 56: 2 replaced by br F sbr F / 59: 1 & 2 ligd / 60-62: ligd separately from 59 / 86: no clef change / 92: 1 is br.

[T]enor; 1: the clef is only given for the first stave (1-68,2) / 29-31: replaced by L br, & 29-34 is given as a single lig / 49-50: not ligd / 53: 1 is L rather than mx / 63-66: ligd / 67-68: neither note here is dtd / 70: no accidental / 76: 1 F, & 1-2 ligd / 77-78: 1 G, & 77-78 is ligd separately from 76 / 80: superfluous sbr rest follows 2 / 81: 2 F / 83: 2 F / 84-85: ligd / 89-93: ligd.

Underlay; much as in Trent 88 except that the only lower-voice incipits are ‘rectos’ at the verse, and the first ‘S’ of the text is missing in the Superius.

Strahov gives a reading with several simpler readings and many mistakes. Some of the simpler variants may be deliberate simplifications.

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111c. [Dufay]; *Gloriosus Deus* (Trent 88 ff. 171v-173r, unicum, DTÖ VII inventory no. 316).

Text; Superius paraphrase setting of the Gradual now used for Commons of two of more martyrs. Modern version: LU 1997 p. 1163, which our text largely follows. The chant paraphrase is transposed an octave up. The text is an adaptation of Exodus Ch. 15 verses 11 and 6. Our model for editorial underlay is the version of the chant in P 1112 f. 210r.

[Superius]; 1: the intonation the intonation is followed by a double custos and has the following values.



38: ‘Duo’ ind in both voices / 52: 3 dtd / 197: 2 not dtd. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: there is a gap before the first notes in both lower parts (these spaces were possibly intended for majuscule initials) / 38: ‘vel Tenor’ is given after the text incipit here, meaning that the lower duet voice could equally well be assigned to the Tenor. However this would be inconsistent with most other extended settings in Trent 88 which usually assign lower duet voices to the Contra. / 85: 1 & 2 are ligd br L / 109: 2 C / 128: p div follows 2 / 131 & 133: likewise / 141: p div follows 1 / 145: p div follows 2 / 184: corr from B by erasure of an oblique ligature end / 200: b ind before 199,1.

Tenor; no discrepancies.

Underlay; fully texted in the Superius, with lower-voice sectional incipits for the first section and extensive lower-voice text in the duet section. The final word (‘inimicum’) is a variant which replaces the more normal ‘inimicos’.

Bibliography; Gerber, *op. cit.* no. 40c and Feininger, *op. cit.* pp. 112-115 (editions).

.....

111d. [Dufay]; *Alleluia Iudicabunt sancti* (Trent 88 ff. 173v-174r, unicum, DTÖ VII inventory no. 317).

Text; Superius paraphrase setting of an Alleluia formerly used for feasts of multiple martyrs (see Schlager *op. cit.* no. 97 (pp. 114-115)). The paraphrase is transposed an octave up. The verse text is largely from the Book of Wisdom Ch. 3 verse 8, with Trent 88’s ‘Christum’ at Superius 154 being a variant (other sources give ‘rex’, ‘Dominum’ or different variants). The example below gives the chant as in P 17307 f. 244v.⁵ This is not a particularly close match to the paraphrase, but then neither does the paraphrase always follow the chant contours.

⁵ This manuscript is a 12th-century Missal from the Compiègne area.

5.6. Alleluia *Iudicabunt sancti*;

Al - le - lu - ia.

Iu - di -

- ca - bunt san - cti na - ti - o

- nes et do - mi - na - bun -

- tur po - pu - lis et re - gna -

- bit il - lo - rum rex

in e - ter - num.

[Superius]; 1: the intonation is followed by a double custos and has the following values.

25: 'Duo' ind in both voices / 146: C is rptd as an m sign after the coloration passage at 99-144 / 160: 1 uc, but an 'a' to the right of this note (for 'alba') clarifies it. The manuscript voice order is Superius-Tenor-Contra.

Contra; 56: b ind before 55,1 / 134: 1 B.

Tenor; no discrepancies.

Underlay; fully texted in the Superius. The first section has lower-voice incipits and the second has full Contra text. Editorial rpts of ‘Alleluia’ are needed in all voices at 10-24.

Bibliography; Gerber, *op. cit.* no. 40d and Feininger, *op. cit.* pp. 115-117 (editions).

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111e. *Mirabilis Deus* (Trent 88 ff. 174v-175r, unicum, DTÖ VII inventory no. 318).

Text; Superius paraphrase setting of the Offertory now used for Commons of two or more martyrs. Modern version: LU 1997 p. 1165, which our text largely follows. The chant paraphrase is transposed an octave up. The parent source of the text is Psalm 67 verse 36. Our chant model for editorial underlay is the version in P 1112 f. 211v.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



141: b ind before 139 / 147-149: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 1: the voice name is incomplete & all lower voices have small stave gaps before their first notes / 20,4: a misplaced p div follows this note / 86,1: written on a short end of stave extension / 115: p div follows 2 / 145-149: as at 6.

Tenor; 109-112: ns / 139-149: the end of this voice is added on a small part-stave.

Contra secundus; 26: natural ind by sharp / 46: corr from G by erasure of an oblique lig end / 115: p div follows 2 / 119: likewise / 126: 1 L / 147: as at 26.

Underlay; fully texted in the Superius, with sectional plus a few internal cues in the lower voices. ‘Israel’ in the Superius at 22-24 is given as ‘israhel’.

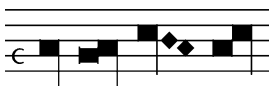
Bibliography; Gerber, *ibid.* no. 40e and Feininger, *ibid.* pp. 118-121 (editions).

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111f. *Gaudete iusti* (Trent 88 ff. 175v-176r, unicum, DTÖ VII inventory no. 319).

Text; Superius paraphrase setting of the Communion now used for Commons of two or more martyrs. Modern version: LU 1997 p. 1152, which our text largely follows. The chant paraphrase is transposed an octave up. The text is an adaption of Psalm 32 verse 1. Our chant model for editorial underlay is the version in P 1112 f. 212r.

[Superius]; 1: the intonation is followed by a double custos and has the following values.



The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes / 56-57: ns / 71: p div follows 2.

Tenor; no further discrepancies.

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

Bibliography; Gerber, *op. cit.* no. 40f and Feininger, *op. cit.* pp. 121-122 (editions). Planchart, 'Guillaume Dufay's Benefices' p. 149.

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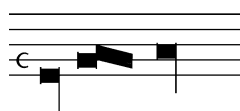
112a-e. [Missa Sancti Anthonii Abbatis]

This is a set of Propers for the feast day of St Anthony Abbot.

112a. *Scitote quoniam* (Trent 88 ff. 176v-177r, unicum, DTÖ VII inventory no. 320).

Text; Superius paraphrase setting of an Introit whose chant appears to be lost, but which must have been largely the same as the Corpus Christi Introit *Cibavit eos* (LU 1997 pp. 887-888) except towards the end of its first section (see Gerber, *ibid.* p. 72). The chant paraphrase is transposed an octave up. The first section's text is not quite the same as in the Trent 89 setting of this Introit and is based on part of Psalm 4 verse 4. The verse in Trent 88 is Psalm 4 verse 2. The Trent 89 setting of this Introit does not use the same chant as the Trent 88 setting. There are several text-only survivals of *Scitote quoniam* used as an Introit. Gerber lists one from the 1455 Missal Sitten (Sion), Kapitelsarchiv ms 21 f. 1^a as part of a St. Anthony Abbot Mass.⁶ Others (which are both close to the Trent 89 text) are in Cambrai, Médiathèque municipale, ms 184 (a fifteenth-century Missal from Cambrai) f. 132v and a Milanese Missal of 1474.⁷ The diversity in fifteenth-century Offices for St. Anthony Abbot was partly the fault of the Antonine Order in failing to control how Masses for its saint should be celebrated. The parent chants for this cycle of Propers are not easily found.

[Superius]; 1: the intonation begins with a gap before its first note, it is followed by a double custos, and has the following values.



after 90: the incomplete verse intonation's notes are all L apart from a single br L lig, with a double custos at the end / 112,3-114: written on a short end of stave extension / after 114: all doxology intonation notes are L apart from a single br L lig and the eighth and ninth notes (which are both black sbr) with a double custos at the end. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes (left for majuscules or decoration?) / 45: erasure follows 2 / 91-114: the verse section is wrongly copied after the doxology but the error is recognised since the correct insertion point has a sharp-like sign and so does the missing section (which is given at the bottom of

⁶ See Leisibach, J., *Die liturgischen Handschriften des Kapitelsarchivs Sitten* (Freiburg, 1979) p. 134.

⁷ See Lippe, R. (ed), *Missale Romanum Mediolani, 1474*, vol. II (1907) p. 350 which gives *Scitote quoniam* plus the psalm verse *Et factus est* as in Trent 89.

the page). The clef for this section is however a third too low. / 121-150: the clef for this final passage is also a third too low.

Tenor; 39: corr from C to D by erasure of an oblique ligature end / 95: b ind before 95,1 / 115: the doxology has an incorrect incipit - 'in tribulatione' (which should be for the verse) written above 'Sicut erat'.

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

Bibliography; Gerber, *op. cit.* no. 41a and Feininger, *op. cit.* pp. 122-124 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 33.

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112b. *Deus qui das vindictas* (Trent 88 ff. 177v-179r, unicum, DTÖ VII inventory nos 321-322).

Text; migrant paraphrase setting of a Gradual chant which - as with no. 112a - does not seem to survive in any chant source with the text given here. The text is Psalm 17 verses 48 and 40, which has been applied to the Gradual chant *Exsurge Domine* (modern version: LU 1997 pp. 553-554). The Superius chant presentation is transposed an octave up. For a manuscript version of the chant see P 1112 ff. 51r-v. Most of the chant is in the Superius but the two lower voices in the duet passage at 112-133 both contain elements of the chant in highly elaborated form. This way of treating a lengthy Gradual chant is similar to the method in other Trent 88 Gradual settings such as nos 104b and 105b (both of which are attributable to Dufay). In the second section the chant paraphrase seems to be notably decorative.

[Superius]; 1: the intonation begins with a gap before its first note, it is followed by a double custos, and has the following values.



the m sign is rptd at the start of the polyphony / 2: p div follows 3 / 22: 4 B / 24-28,3: this passage is written out twice, firstly on a single stave where the notation is crossed out. In both copies 27,5 is m. / 49: 4 col err, but with 'a' (for 'alba') under this note / 90, 110 & 157: the cs in various voices at these points mark off subsections, and at least the first of these seems necessary because of the polyrhythmic cadence involved / 144: rest written on an end of stave extension / 168: 2 D.

Contra; 1: both lower voices have gaps before their first notes / 28: 2 D / 36: 3 & 4 are both col err, but 26,3 has 'a' (for 'alba') underneath as a correction / 45: erasure follows 2 / 52: at the start of this voice on its second page there is a gap before the first note / 110: cs given upside-down under note / 149: erasure follows 1.

Tenor; 1: p div follows 2 / 3: likewise / 143: upside-down cs given under this note.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices and one internal Tenor cue. 'Mihi' in the Superius at 11-13 is given as 'michi'. At 109,2 this voice repeats its previous syllable '-ti' and the final word 'me' is repeated just before the end of the Superius. I see no need for these syllables to prompt editorial text repetition as the Superius chant paraphrase in this setting is almost continuous.

Bibliography; Gerber, *ibid.* no. 41b and Feininger, *ibid.* pp. 125-128 (editions). Planchart *op. cit.* cites one of the Cambrai liturgical sources giving the St. Anthony Abbot Gradual as *Deus qui nos concedes*. Possibly this was another re-texted version of the Gradual chant used in this setting.

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112c. *Alleluia Felix corpus* (Trent 88 ff. 179v-180r, unicum, DTÖ VII inventory no. 323).

Text; Superius paraphrase setting of an Alleluia whose verse sets two stanzas of a rhymed office for St. Anthony cited in Leisibach *op. cit.* p. 134 and also in Huglo, M., *Les anciens répertoires de plain-chant* (Ashgate 2005) p. vi / 321 no. 52. The paraphrase is at the chant's usual pitch, and it is given in the following example from Münster, Bislumarchiv ms 269 f. 174r (after *MMMA* 7 pp. 172-173).

5.7. *Alleluia Felix corpus*;

Al - le - lu - ia.

Fe - lix cor - pus et fe - lix a - ni - ma Fe - lix vir - tus san - cti An - tho -

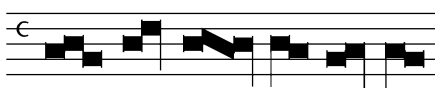
- ni - i Cu - ius no - men col - lau - dant o - mni - a Et ve - ren - tur gen - tes et

po - pu - li. Flam - mas i - gnis or - ci in - cen - di - a

Mox suf - fo - cat vi - ctor de - mo - ni i Tu - a pre - ce lau - de et

glo - ri - a Nos co - pu - la san - cto - rum ce - tu - i.

[Superius]; 1: the intonation begins with its clef on the fourth line up, it is followed by a double custos, and has the following values.



After the intonation the C clef is on the middle staff line. All voices in this setting lack flat signatures, hence the proliferation of recta and ficta flats in our score. However doing this seems preferable to applying editorial signatures since some B's do not require flats. / 9: clef change is at start of a new stave, and is followed by erased sbr lower E and m lower F / 13: 'Duo' ind in both voices / 173: 1 C / 88: 1 uc / 106,2-107,2: unconventionally, this colored lig requires alteration for its second value. No other interpretation seems possible without drastic emendation. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes / 11: 4 col err, but corr by an 'a' (for 'alba') under the note.

Tenor; 82: 1 is squashed in as a correction, & 2-3 are written on a short end of stave extension / 111,3-112,2: this lig is col err but its middle note has 'a' (for 'alba') underneath it / 117: p div follows 2 / 123: p div follows 3 / 125: 3 not col / 126,3, 129,1 & 131,1: all of these notes have dots after them, at least two of which might clarify syncopation groups / 148: erasure follows 1.

Underlay; fully texted in the Superius apart from the final word which is missing. The Tenor has sectional and some internal cues, and the Contra is untexted. An editorial rpt of 'Alleluia' is needed in all voices at 9-12. It will be noticed that there are text variants between the latter chant example and the Trent 88 setting, i.e. 'verentur' and 'ferentur', 'igni' / 'ignis', and 'orchi' / 'orci'. Trent 88 also gives 'Antonii' and 'demonii' as 'Antony' and 'demony', and writes 'corpora' under 'copula' at 141.

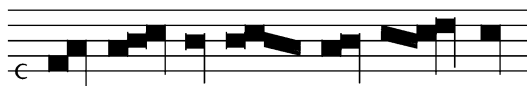
Bibliography; Gerber, *op. cit.* no. 41c and Feininger, *op. cit.* pp. 128-130 (editions). Allotting the lower duet voice to the Tenor is also not consistent with previous Alleluia settings in this collection, most of which give the lower duet voice to the Contra.

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112d. *Quis similis ei* (Trent 88 ff. 180v-181r, unicum, DTÖ VII inventory no. 324).

Text; probably a migrant setting of an Offertory chant which I cannot trace, although Gerber *ibid.* p. 72 lists its text incipit in a tenth-century Spanish Gradual. Since there is a lower-voice duet passage at 20-27, it seems likely that at least one voice of this passage had chant elements - in common with other internal lower-voice duet passages in some the Trent 88 Gradual settings. The rest of the chant was probably paraphrased transposed an octave up in the Superius, and the text is from Exodus chapter 15 verse 11. The intonation and parts of this setting's Superius are very similar to the Superius of the Offertory *Inclito Anthonio* from the Trent 89 Piret Missa *Beati Anthonii*.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



12: b ind before 12,1 / 31,2, 33,3, 34,3 & 35,3: all of these sm are written as void flagged m, because of the temporary use of dotted-C mensuration / 32: p div follows 5 / 36: in all voices the final sectional values are br. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes / 7-8,3: written over erasures / 16: p div follows 5 / 24: clef change is at the start of a new stave / 44: 1 & 2 om (conj supplied) / 96,3: a dot above this note possibly clarifies the syncopation / 106,2-108: written on a short end of stave extension.

Tenor; 36: single instead of double custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. In the duet passage at 20-27 I surmise that the lower voices merely had a melismatic extension of '-ficus', much as Gradual no. 112b in this Proper cycle has a duet passage largely on a single syllable.

Bibliography; Gerber, *ibid.* no. 41d and Feininger, *ibid.* pp. 130-132 (editions). The duet passage in this setting has motivic material in common with the preceding Gradual, and the animated passage at 85-100 is also

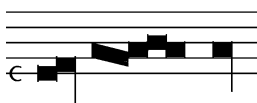
similar to some of the writing in the same piece. It is therefore likely that both might be the work of the same composer.

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112e. *Orabat Dei famulus* (Trent 88 ff. 181v-182r, unicum, DTÖ VII inventory no. 325).

Text; probably a Superius paraphrase of a Communion chant which I cannot trace, although Gerber *op. cit.* p. 72 and Planchart *op. cit.* p. 146 cite liturgical primary and secondary sources which confirm this text's use as a Communion for St. Anthony Abbot. The paraphrase is probably transposed an octave up. The text seems to have originated as part of an office for St. Anthony.

[Superius]; 1: the intonation has a gap between its clef and first note, it is followed by a double custos, and has the following values.



62: 3 uc. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes / 50: 1 G / 65: 1 C (below).

Tenor; no discrepancies.

Underlay; fully texted in the Superius, with untexted lower voices. 'Christi' at the end of the Superius is given as 'xpi'.

Bibliography; Gerber, *op. cit.* no. 41e and Feininger, *op. cit.* pp. 132-133 (editions). There are few distinguishing characteristics in this simple piece. However resemblances in vocal ranges with the preceding Offertory and also the very similar animated passages in this piece at 74-77 and 97-100 in the Offertory are persuasive that both settings are likely to be the work of the same anonymous. He may also have been responsible for the stylistically similar Gradual and Alleluia in this set of Propers.

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113a-e. [Missa Sancti Anthonii de Padua]

This is a set of Propers for the feast day of St. Anthony of Padua, most of which seem to be the work of Dufay and are intended to be sung with his Ordinary cycle for the same saint in Trent 90. The Dufay motet *O proles Hispanie / O sidus Hispanie* (no. 10 in this edition) may also be part of the same complex.

113a. [Dufay]; *In medio ecclesie*

(i) Trent 88 ff. 182v-183r, DTÖ VII inventory no. 326;

(ii) Trent 93 ff. 57v-58r, DTÖ VII inventory no. 1635;

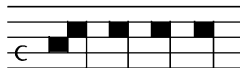
(iii) Trent 90 ff. 38v-39r, DTÖ VII inventory no. 824.

Text; Superius paraphrase setting of the Introit used for Commons of Doctors. Modern version: LU 1997 p. 1190, which our text largely follows. The paraphrase is transposed an octave up. The first section's text is an adaption from the Book of Sirach chapter 15 verse 5, and the verse is part of Psalm 91 verse 2. Our chant model for underlay purposes is the version of the Introit in P 1112 f. 155v, where it is used for St. John the

Baptist and has a verse which is different from the one used in Trent 88. The doxology has been completed with the help of p.1 of the preface to LU 1997.

(i) Trent 88;

[Superius]; 1: the intonation has a gap before its first note, it is followed by a double custos, and has the following values.



after 51: the first three notes of the verse intonation are br and a br L lig, and all subsequent notes are L with a double custos following / 52: the m sign O is rptd / after 58: the notes of the doxology intonation are L plus a br L lig and then L with a double custos following / 59: the cut-O m sign here merely serves as a sectional marker. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes / 27,3-44,1: these notes are all on a single stave which omits the b sig / 28: p div follows 2 / 31: 3 & 4 are C B / 32-33: ns / 44: 2-5 are all m (corr using Trent 93) / 45-46: ns / 48: p div follows 2.

Tenor; 7: b ind before rest / 14: b ind before 14,2 / 2: p div follows 2 / 31 onwards: the b sig is om for the remainder of this voice / 67: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 38-40 Trent 88 gives 'stola' instead of LU 1997's 'stolam'.

Bibliography; Gerber, *op. cit.* no. 42a and Feininger, *op. cit.* pp. 134-135 (editions). Gerber *ibid.* p. 73 suggests that the cut-O m signs were added by Wiser, who copied the text of this setting but not the music (the ink colour of the text and cut-O signs is the same). Wiser also copied Trent 90. Fallows, 'Introit Antiphon Paraphrase' no. 12, and Dufay (London, Dent, 1982) pp. 182-192. Christoffersen, P. (ed), Guillaume Du Fay, Missa Sancti Anthonii de Padua (Mass proper) (online edition of nos 42a-e, 2019). The latter contains an analysis of nos 42a-e and makes a convincing case for a brief melodic link between the Introit Tenor and the St. Anthony of Padua Kyrie Tenor (see p. x). Planchart, A., The new Guillaume Du Fay Opera Omnia part 3 no. 3 (online edition, 2011) where this cycle has its matching Ordinaries and also the Trent 88 St. Francis Propers, with the editorial title Missa Sancti Antonii de Padua et Sancti Francisci. This edition also has an extremely useful commentary section. Planchart, 'Guillaume Dufay's Benefices...' pp. 144-145. Besseler, Dufay Opera Omnia vol. II no. 3 (1960 edition of the Trent 90 Mass Ordinaries only). There are also recordings of the complete Ordinary and Proper cycle.⁸

(ii) Trent 93;

[Superius]; 1: the black-note intonation only consists of a ligd L D L F followed by mx F, & is followed by a single custos. / 3,2: no b / 4: 3 & 4 are E D / 8: 3 not col / 19,2: no b / 20,2-21,3: these notes are copied a tone too low / 26: 1 & 2 are both m / 39,2: no b / 51: single custos in all voices / after 51: the verse intonation is given in the Tenor (see the notes to that voice below) / 52: m sign not rptd / 58,1 & 73,1: these final cadential notes in all voices have congruent signs above them, each of which may be intended as coronas / 58: single custos in all voices / 61: a superfluous sbr A follows 2 / 63: no b / 65: no cor / 73: as at 58. The manuscript voice order is the same as in Trent 88.

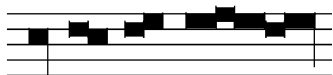
⁸ Dufay, Music for St. Anthony of Padua (Binchois Consort dir. Andrew Kirkman, Hyperion CDA6654 (1996) and Guillaume Du Fay, Mass for St. Anthony of Padua (Pomerium dir. Alexander Blachly, Deutsche Grammophon CD 447 772-2, 1996).

Contra; 1: the initial m sign is om, & no b sig is given / 34: 2 is E, & the lig for 2-3 has no upward stem / 47: 1 & 2 are C B / 48: no p div / 54: 2 C / 61: 2 om / 65: p div follows rest.

Tenor; 1: the initial m sign is om, & no b sig is given / 7: no b / 11: 2 G / 14: no b / 28: no p div / 45: replaced by ligd br A and sbr A, with a p div following the second note here / 48: p div follows 2 / after 51: the incomplete verse intonation has the values below and text 'Bonum est' followed by a single custos. These pitches do not seem to make sense unless they are read at Superius clef pitch rather than the pitch of the Tenor part.



after 58: the doxology intonation is at the same pitch as the latter example, it has the text 'Gloria patri et filio' and is followed by a single custos.



65: cor given as cs / 67: no p div.

Underlay; much as in Trent 88. The lower voice incipits for the first section are 'in medio Ecclesie', the polyphonic verse section has full text apart from 'Altissime' lacking in the Tenor, and for the final section the Contra has 'Sicut erat' while the Tenor has the wrong incipit 'et Spiritui Sancto'.

Trent 93 is a very neat copy but has several errors and is inferior to the Trent 88 reading. It appears that the doxology intonation required more than one syllable to be sung to ligated values.

(iii) Trent 90:

[Superius]; 1: the intonation is as in Trent 93 / 3,2: no b / 4: 3 & 4 are E D / 8: 3 not col / 19,2: no b / 20,2-21,3: these notes are copied a tone too low / 26: 1 & 2 are both m / 39,2: no b, & an erasure precedes this note / 51,1, 58,1 & 73,1: these final cadential notes in all voices have congruent signs above them (except the Contra at 51) each of which may be intended as coronas / 51: single custos in all voices / after 51: the verse intonation is given in the Tenor (see the notes to that voice below) / 52: m sign not rptd / 58: single custos in all voices / 61: a superfluous sbr A follows 2 / 63: no b / 65: no cor / 73: as at 58. The manuscript voice order is the same as in Trent 88.

[C]ontra; 1: the initial m sign is om, no b sig is given, and the words [C]ontra In medio Ecclesie are given a stave too early and appear towards the end of the Tenor part. / 16,1-7: written on an end of stave extension / 23: p div follows 2 / 31: 1 & 2 replaced by br C / 34: 2 is E, & the lig for 2-3 has no upward stem / 42: 3 F / 47: 1 & 2 are C B / 48: no p div / 54: 2 C / 61: 2 om / 65: p div follows rest.

[T]enor; 1: the initial m sign is om, & no b sig is given / 7: no b / 11: 2 G / 14: no b / 28: no p div / 42,2: replaced by sbr F sbr F / 45: replaced by ligd br A and sbr A, with a p div following the second note here / 48: p div follows 2 / after 51: verse intonation is exactly the same as in Trent 93 / after 58: doxology intonation is exactly the same as in Trent 93 / 65: cor given as a cs / 67: no p div.

Underlay; much as in Trent 93. The first-section lower voice incipits are both 'in medio ecclesie', the second sections in these voices have complete text apart from the lack of 'Altissime' in the Contra, and in the final section the Tenor has no incipit while the Contra has 'Sicut erat'.

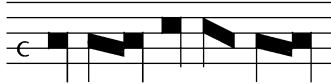
Trent 90 is largely a slavish and untidy copy of Trent 93, and adds a few errors of its own.

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113b. [Dufay]; *Os iusti meditabitur* (Trent 88 ff. 183v-185r, unicum, DTÖ VII inventory nos 327-328).

Text; Superius paraphrase setting of the Gradual used for Commons of Doctors. Modern version: LU 1997 p. 1191, which our text largely follows. The paraphrase is transposed an octave up. The text is from Psalm 36 verses 30 and 31. Our chant model for underlay purposes is the version in P 1112 f. 213v.

[Superius]; 1: The intonation is preceded by a copy of the start of the second section Superius (57,1-67,1) which only differs from the main copy in not dotting 57,1 and in giving a p div after 58,5. 'Nichil est' is written under this erroneous passage. The intonation has a gap before its first note, it is followed by a double custos, and has the following values with the erroneous incipit 'Os iusti' (only 'Os') is required. Trent 88 repeats 'iusti' at the start of the polyphony.



13: clef change is in mid-stave / 52: erasure follows 3 / 57: 'Duo' ind in both voices & 57,1 has a superfluous dot / 66: 2 dtd / 69: p div follows rest / 94: p div follows 4. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: there are gaps before the first notes in both lower voices, and in this voice the b sig is sporadically given (at 1-24 and 51,2-56, and not at all for the second section). Experiment shows that many Contra B flats are needed for the second section, so the b sig is retained throughout. / 29: p div follows 2 / 57: there is a gap before the first note at the start of the second section / 96: p div follows 3, & an erasure follows 5 / 98: p div follows 2.

Tenor; 26: a flat and an erased sbr G m F follow 1, & 2 is dtd.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices and some internal text in the Contra's duet part. As noted above the start of the Superius unnecessarily duplicates 'iusti'.

Bibliography; Gerber, *op. cit.* no. 42b and Feininger, *op. cit.* pp. 135-138 (editions). Giovanni Spataro's Tractato di Musica (Venice 1531), mentions Dufay as the composer of a St. Anthony of Padua Mass and the change from O2 to 3 'nel suo verso de la sua messa di sancto Antonio de Padua'. This occurs in the verse of the Trent 88 setting in the Superius at 92 and in the Contra at 96, so it is unlikely that any other composition would be the subject of the citation. Spataro also discusses the Ordinaries of the same Mass elsewhere in the Tractato and also in a 1532 letter to the theorist Pietro Aaron (see Fallows, Dufay pp. 183-185). The initial identification with the Gradual in Spataro was made by Planchart in 'Guillaume Dufay's Masses: Notes and Revisions' in MQ 58 (1972) pp. 1-23. See p. 18 in particular.

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113c. [Dufay]; *Alleluia Anthoni compar*

(i) Trent 88 ff. 185v-187r, DTÖ VII inventory nos 329-330;

(ii) Perugia 1013 ff. 85v-86r, Superius and Tenor only of second half of verse section (134-239).

Text; Superius paraphrase setting of a now rare Alleluia chant in MMMA 7 pp. 37-38, with the paraphrase transposed an octave up. The text probably comes from a rhymed Office for St. Anthony of Padua. The

version of the chant given below is from Cologne 1101b ff. 216r-v.⁹ It will be noticed that the paraphrasing Superius in the 'Te glorioso comite' subsection departs somewhat from the chant as given below.

5.8. *Alleluia Anthoni compar;*

The musical score is written in a single system with ten staves, each containing a line of music in a bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The music consists of a series of eighth and sixteenth notes, often beamed together, with various rests and accidentals (sharps, flats, and naturals) interspersed. The lyrics are as follows:

Al - le - lu - ia.

An - to -

- ni com-par in- cli - te No-stri quon - dam i - ti - ne -

- ris Tu no - bis ad - huc mi - se - ris In

pa - tri - a iam pre-di - te. Te glo - ri - o - so co - mi - te

Nos o

- - ra fru -

- i su - pe - ris.

⁹ This manuscript is a thirteenth/fourteenth century Gradual from Cologne dated 1299.

(i) Trent 88;

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



10: 2 & 3 om (conj supplied) / 32: the m sign is given as C in the Superius and Contra & is om in the Tenor. At the verse's second section on a new page the m sign is given as cut-C before the Superius first stave. / 81: erasure follows 3 / 172: b ind before 170,1 / 192: 2 br rests are given here (only one is needed because of the readings in the lower voices, and also because the measures before 191 fall into regular groups of two). The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 4: p div follows 2 / 6: likewise / 28,1-2: written on a short end of stave extension / 51,1-2: likewise / 76: 1 G / 123-133: the end of this subsection is copied on a hand drawn part-stave at the bottom of the page.

Tenor; 1: p div follows 2 / 94: b ind before 93,2 / 174: note the alteration of the second sbr here in a colored lig / 175: 1 E.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices and some internal text cues in the verse section. Editorial repeats of 'Alleluia' are needed in all voices at 11-31, and Trent 88 also repeats the letters '-ia' of 'patria' in the Superius at 113-115. Gerber's edition emends the Trent 88 text slightly but since Trent 88 and Cologne 1101b have almost identical text there seems to be no need for emendations. The syllables of the word 'Alleluia' are spread over the entire extent of the first section's Superius, which seems inconsistent with the underlay of the chant.

Bibliography; Gerber, *op. cit.* no. 42c and Feininger, *op. cit.* pp. 139-143 (editions). Blackburn, B., 'A Lost Guide to Tinctoris's Teachings Recovered' in EMH I (1981), pp. 29-116 (discussion of Perugia 1013). Note the Superius-Tenor fourth at 204 in a passage where the lower voices are more active than the Superius.

(ii) Perugia 1013;

[Cantus]; only measures 134-239 are given with no Contra, and all of this voice is copied with C clef on the bottom stave line. / 134: m sign given as cut-C in both voices / 134-136: replaced by dtd-br A sbr low D & br A / 137: 1 & 2 ligd / 144: no lig / 157,1-2: no lig / 157,2-158,1: ligd / 163: at the start of the colored passage here the word 'sexquialtera' is written under the stave / 165-166: no lig / 169: br rest instead of sbr rest / 171: 2 not dtd / 172: no b / 174,2-175,2: ligd / 204: no lig / 211,2-3, 223-224 and 232 : likewise / 239: the double custos in both voices is decorated.

Tenor; 134-137,1: replaced by L D and ligd sbr D sbr F plus sbr E / 152: no lig / 173-175: no lig, and the rhythm is correctly given unlike in Trent 88 / 175-176: ligd / 208-210,1: replaced by sbr G sbr low D dtd-sbr G m A & m A m B. No ligs are given at 208-210. / 212: not ligd / 213-214: ligd / 218-219: no lig / 232: 1 & 2 are dtd-m & sm / 235: not ligd.

Underlay; no text given apart from voice names.

Perugia 1013 has some significant variants and is probably quite a late copy.

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113d. [Dufay]; *Veritas mea* (Trent 88 ff. 187v-188r, unicum, DTÖ VII inventory no. 331).

Text; Superius paraphrase setting of the Offertory used for Commons of Doctors. Modern version: LU 1997 p. 1203, which our text follows. The paraphrase is transposed an octave up. The text is from Psalm 88 verse 25, which gives 'Et' before 'veritas'. Our chant model for underlay purposes is the version in P 1112 f. 213v. The lower voices in the second-section duets do not contain chant-related material.

[Superius]; 1: the intonation is followed by a double custos, and has the following values. Also at 1 the m sign is om in all voices except the Contra secundus.



5: p div follows 2 / 17: p div follows 4 / 19: p div follows rest / 24: rest om (conj supplied). The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 1: the voice name is incomplete / 26: 1 is sbr, intended for alteration.

Tenor; 95: b ind before 94,1.

Contra secundus; 21: 4 A / 71: the cs above the rests here serves to indicate a Tenor entry.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Tenor incipit at 1 is wrong and reads 'Veritas mea'. At the start of the second section all lower-voice incipits read 'Et in nomine meo'.

Bibliography; Gerber, *op. cit.* no. 42d and Feininger, *op. cit.* pp. 143-145 (editions).

.....

113e. *Domine quinque talenta* (Trent 88 ff. 188v-189r, unicum, DTÖ VII inventory nos 332).

Text; Superius paraphrase setting of the Communion LU 1997 p. 1311, which our text largely follows. The paraphrase is at normal chant pitch. The text consists of parts of Matthew chapter 25 verses 20 and 21. Our chant model for underlay purposes is the version in P 1112 f. 214r.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 100: 1 C.

Tenor; 1: m sign om / 45,2: a dot after this note possibly marks off the previous syncopation / 108,2: likewise.

Underlay; fully texted in the Superius, with incipits at the start for the lower voices. At 18 the Superius gives 'michi' for 'mihi'.

Bibliography; Gerber, *ibid.* no. 42e and Feininger, *ibid.* pp. 146-147 (editions). Gerber, 'Dufay's style and the question of cyclic unity' makes a convincing case for this Communion setting not being Dufay's work on the grounds of differences in paraphrase technique and partwriting from other movements in this cycle.

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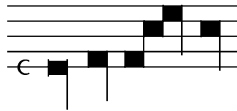
114a-d. [Missa Sancti Francisci]

These movements make up a Proper cycle for the feast day of St. Francis, which is incomplete. However the Gradual from cycle no. 113 is to be used with this set and probably the Offertory as well. There are two Introit settings. Possibly the second of these was to be used for the Octave of St. Francis's day. Further see the bibliography section below.

114a. [Dufay]; *Gaudeamus...Francisci* (Trent 88 ff. 190v-191r, unicum, DTÖ VII inventory no. 334).

Text; Superius paraphrase setting of an Introit commonly used for BMV feasts and single saints, in which there are textual changes when the saint's name requires them (further see no. 121). The modern version for All Saints' Day is LU 1997 pp.1724-1725, which our text largely follows. The paraphrase is transposed an octave up. Our chant model for underlay purposes is the version of the Introit in P 1112 f. 200r. No verse or doxology is provided. These have been supplied with the help of P 1112 and p. 1 of the preface to LU 1997. The original source of the text is uncertain but it dates back to the mid-ninth century or earlier in association with the Assumption. Further see Deshusses, J., *Le Sacramentaire Grégorien* (Freiburg, 1971) p. 654, & Hesbert, R-J., *Corpus Antiphonarium Officii* (6 vols, Rome, 1963-79), I, pp. 284-285.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



47: b ind before 47,1. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 46: b ind before 46,2.

Tenor; 20: 2 E / 59: the cs here serves for entry of the Superius / 68: b ind before 67,3 / 68: 2 G.

Underlay; fully texted in the Superius, with incipits at the start for the lower voices plus one internal cue for the Tenor. The psalm verse editorially provided with this setting (Psalm 32 verse 1) is the one given in Planchart, 'Guillaume Dufay's Benefices...' as recommended for a St. Francis Mass in thirteenth century sources.

Bibliography; Gerber, *op. cit.* no. 44a and Feininger, *op. cit.* pp. 150-151 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 23. Planchart, 'Guillaume Dufay's Benefices...' Planchart suspected that this cycle of Propers could be used with the St. Anthony of Padua Mass Ordinaries in place Proper cycle no. 113 to make a Missa Sancti Francisci.

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114b. [Dufay]; *Os iusti*

(i) Trent 88 ff. 191v-192r (DTÖ VII inventory no. 335);

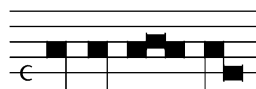
(ii) Strahov ff. 11v-12r.

Text; Superius paraphrase setting of an Introit normally used for feasts of confessors who were not bishops. Modern version: LU 1997 pp. 1200-1201, which our text largely follows. The paraphrase is transposed an octave up. The first section's text is from Psalm 36 verse 30 plus part of verse 31, and the verse is part of

Psalm 36 verse 1. Our chant model for underlay purposes is the version of the Introit in P 1112 ff. 212v-213r. The doxology has been completed with the help of p.2 of the preface to LU 1997.

(i) Trent 88;

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



57: a superfluous sbr F follows the rest / 64: 1 E (corr using Strahov) / after 71: clef change is at the start of a new stave. At the verse intonation the first three notes are ligd and all three are tailed L. All other verse intonation notes are individual L, and a double custos follows. / 72: the m sign C is rptd in all voices / after 93: the second and third notes of the doxology intonation are a br L lig. Notes 1 and 4 here are both L, and a double custos follows. / 105: b ind before 104. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 58-59: ns / 80: 1 is br / after 131: the following direction is given. ‘G[radual]e Os iusti queras (crossout here) in missa s[an]cti anthony de padua’. This shows that Gradual setting no. 113b was intended to be used with these Propers as well as in cycle 113.

Tenor; 42: 1 & 2 are E D (corr using Strahov) / 104: 1 sbr / 106: 1 L.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At the end of the first section our editorial underlay follows Strahov rather than Trent 88 because the latter’s Superius has errors.

Bibliography; Gerber, *op. cit.* no. 44b and Feininger, *op. cit.* pp. 151-153 (editions). Fallows, ‘Introit Antiphon Paraphrase’ no. 20 and ‘Dufay and the Mass Proper cycles of Trent 88’ in I Codici Musicali Trentini I (1986) pp. 46-59. The latter includes a transcription of the first section illustrating variants in Strahov and also the ligature at Tenor 30-34 quoted from this piece by Spataro a letter to Pietro Aaron (1532). Spataro cited the piece as being by Dufay along with setting 103e. Further see Planchart, ‘Guillaume Dufay’s Masses: Notes and Revisions’.

(ii) Strahov;

[Superius]; 1: the intonation has a gap before it (probably left for a majuscule initial), it is clefless, and has the following values. After the intonation comes a C clef on the second line up, which is the only clef given for this voice throughout. Under the clef is a capital letter (G?) which seems to have no reason for being here. No m sign is given in any voice.



5,3: replaced by sbr D sbr D / 53: 1 & 2 ligd / 70: 3-5 are sm sm m / 71: no double custos in any voice / after 71: all of the verse intonation notes are black br apart from the final note which is L. Only the second and third notes are ligd, an extra A is added after the seventh note, the G is om, and there are no accidentals. Neither is there a double custos at the intonation end. / 73-74: ligd / 89,2-90,1: ligd / 93: no double custos in any voice / after 93: no doxology intonation is given / 102: 1 br / 105: no b / 106-107: replaced by br A br A / 114: 1 is L F / 115: 1 L / 127,2-128,1: ligd / 128-129: no lig / 131: no double custos in any voice.

[C]ontratenor; 1: the clef is only given for the first stave (1-35) and neither lower voices has a b sig / 7,2-8,2: no color / 10: 1 B / 33: 1 E / 53: replaced by sbr F sbr F sbr F / 58: 1 dtd / 60: rest om, & 1 not col / 62: 2 is sbr, not col / 73-75: replaced by ligd br G L F / 78: erasures follow 1 / 80: 1 is br as in Trent 88 / 91-92: no lig / 92: replaced by sbr C sbr B / 98: a br rest follows 1 / 99-103: replaced by br F dtd-br F sbr F & br F / 108-

109: this lig is given a tone too low before being written at the correct pitch / 111:1 br / 117-121: ligd / 122: br rest here instead of sbr rest / 129,2-130: replaced by br C sbr B.

[T]enor; 1: the clef is only given for the first stave (1-35) / 4: not ligd / 5-7: ligd / 30-34: replaced by ligd sbr B sbr C br D & dtd-L D / 73-74: ligd, 74 is not dtd, and a sbr C is added after 1 / 79: no lig / 90-91: likewise / 91-93: ligd, with a cor above 93 / 104: replaced by sbr C sbr B / 106: 1 L as in Trent 88 / 107: 2 not dtd / 111:1 br / 128-129: no lig / 129,2-131: replaced by ligd sbr F sbr G L F, which is an error.

Underlay; fully texted in the Superius, but with the initial 'O' missing in the gap at the start of this voice. In the lower voices the second and third section incipits are respectively 'neque zelaveris' and 'Sicut erat'. For the first section the Tenor has 'Tenor sequitur' and the Contratenor has 'meditabitur'.

Strahov gives a version with a few variants plus the usual handful of errors that are common in this manuscript. It also corrects the error at the end of the Trent 88 first-section Superius.

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114c. [Dufay]; *Alleluia O patriarcha pauperum*

- (i) Trent 88 ff. 192v-193r, DTÖ VII inventory no. 336;
- (ii) Trent 88 ff. 213r-214r, DTÖ VII inventory no. 351. Slightly shortened version, with text *Alleluia Sebastiani gratia*.

Text; Superius paraphrase setting of a rare Alleluia for St. Francis whose verse text (Chevalier no. 30808) comes from a rhymed office by Julian of Speyer. The paraphrase is at normal chant pitch. The version of the chant given below is from Cologne 1101b ff. 233r-v (which gives 'cancellatis manibus' for 'iam cellatis manibus').

5.9. Alleluia O patriarcha pauperum;

Al - le - - lu - ia.

O

pa - tri - ar - cha pau - pe - rum Fran - ci - sce

tu - is pre - ci - bus Au - ge tu - o - rum nu - me - rum In ca -

- ri - ta - te Chri - sti. Quos iam cel - la -

- tis ma - ni - bus Ce -

- cu - ti - ens ut mo - ri - ens Ia -

- cob be - ne - di - xi - sti.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.

20: 'Duo' ind in both voices / 184: 1 & 2 uc / 186-188: entered on a roughly drawn part-stave at the bottom of f. 192v. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 14: 1 not dtd / 16: 4 A / 78-80: written on a short end of stave extension / 107: p div follows 3 / 119: p div follows 2 / 122: p div follows 1 / 128: p div follows 2 / 165,2: squashed in at the start of a new stave as a correction.

Tenor; 1: m sign om / 2: p div follows 2 / 5: 1 dtd / 10: p div follows 2.

Underlay; fully texted in the Superius, with incipits for lower-voice sections and some internal text in the Contra's verse section. An editorial repeat of 'Alleluia' is needed in all voices at 9-19.

Bibliography; Gerber, *op. cit.* no. 44c and Feininger, *op. cit.* pp. 153-155 (editions).

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114d. *Fidelis servus* (Trent 88 ff. 193v-194r (DTÖ VII inventory no. 337).

Text; Superius paraphrase setting of the Communion now used for Commons of a confessor bishop. Modern version: LU 1997 p. 1185, which our text follows. The paraphrase is at normal chant pitch. The text is an adaptation of Matthew chapter 24 verse 45. Our chant model for underlay purposes is the version of the Introit in P 1112 f.214r.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



56: 3 is sbr, intended for alteration. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: the m sign is om and the b sig is not provided (the latter is conj supplied, in view of the Tenor having a b sig) / 56,2: written on a short end of stave extension / 59: 3 b / 60: no m sign given after the end of the sesquialtera passage.

Tenor; 1: m sign om / 9-10: ns / 23-25: likewise / 61: from this point onwards (at the start of a new stave) the b sig is om.

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

Bibliography; Gerber, *ibid.* no. 44d and Feininger, *ibid.* pp. 156-157 (editions).

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115a-e. [Missa Sancti Stephani]

These movements make up a Proper cycle for the feast day of St. Stephen.

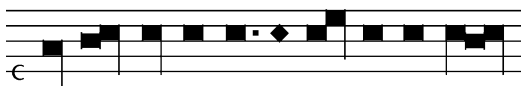
115a. *Etenim sederunt* (Trent 88 ff. 194v-195v, unicum, DTÖ VII inventory no. 338).

Text; Superius paraphrase setting of the Introit for St. Stephen. Modern version: LU 1997 pp. 414-415, which our text largely follows. The paraphrase is transposed an octave up. The first section's text is from Psalm 118 verse 23, and the verse is part of Psalm 118 verse 1. Our chant model for underlay purposes is the version of the Introit in Grad Pat f. 14r. The doxology has been completed with the help of p.1 of the preface to LU 1997. Grad Pat is probably quite close to the version of the chant used by the composer (see the bibliography below regarding the likely central European provenance of this Introit setting).

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



26-27: the oddly syncopated cadence here results in a brief seventh, but should probably not be emended / 30: b ind before 30,2 / 42: 5-8 are all sm, but a hooked tail sign is given below the stave under 42,5 / 49: 3 dtd / after 52: the verse intonation is slightly incomplete and has the following values



after 61: all notes in the incomplete doxology intonation are L apart from notes 2-3 which are a br L lig. The manuscript voice order is Superius-Tenor-Contra.

Contra; 44: p div follows 2 / 56: 2 C / 62: at the start of a new stave here, there is a confusion of C clefs on the third and fourth lines up / 73: 4 G / 76: clef change is at start of a new stave.

Tenor; 34: 3 & 4 are A B / 58: 5 B / 62: p div follows 2.

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

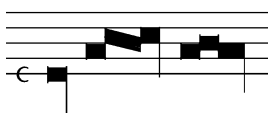
Bibliography; Gerber, *op. cit.* no. 45a and Feininger, *op. cit.* pp. 157-159 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 15 and Gerber, 'Dufay's Style and the Question of cyclic unity in the Trent 88 Mass Proper cycles' in *I Codici Musicali Trentini* II (1994) pp. 107-119 and Strohm, R., 'The Medieval Mass Proper...'. Most authorities agree that this set of Propers is most unlike any of those suspected to be Dufay's.

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115b. *Sederunt principes* (Trent 88 ff. 196r-v, unicum, DTÖ VII inventory no. 339).

Text; Superius paraphrase setting of the Gradual for St. Stephen. Modern version: LU 1997 pp. 416, which our text largely follows. The paraphrase is transposed an octave up. The first section's text is from part of Psalm 118 verse 23 and part of verse 86, and the second section is Psalm 108 verse 26. Our chant model for underlay purposes is the version in *Grad Pat* f. 14r-v.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



57: 'Duo' ind in both voices, and the m sign is rptd since the Duo starts on a new page. The manuscript voice order is Superius-Tenor-Contra.

Contra; 15: 3 D / 31-32: ns / 38: 1 E / 57: the b sig given for the verse is only present for the first stave of this voice (57-84,2) / 93: the proportional sign '3' is om (conj supplied, since not all subsequent values are colored) / 97: p div follows 2 / 110: m sign given incorrectly as C.

Tenor; 38: 2 B.

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

Bibliography; Gerber, *op. cit.* no. 45b and Feininger, *op. cit.* pp. 159-161 (editions).

115c. *Alleluia Video celos apertos* (Trent 88 ff. 197r-198r, unicum, DTÖ VII inventory no. 340).

Text; Superius paraphrase setting of the Alleluia for St. Stephen. Modern version: LU 1997 pp. 416, which our text largely follows. The paraphrase is transposed an octave up. The verse text is part of Acts chapter 7 verse 55. Our chant model for underlay purposes is the version in Grad Pat f. 14v.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



19: 'Duo' ind in both voices / 77: 4 G / 91: p div follows 2 / 95 & 97: likewise / 104: 2 dtd. The manuscript voice order is Superius-Tenor-Contra.

Contra; no discrepancies.

Tenor; 4: p div follows 2 / 7: likewise / 14: natural ind by sharp / 15: 5 not dtd / 16: 2 m / 44: 2 & 3 are B G / 104: p div follows 2 / 108: likewise / 133 & following rest: written on a short end of stave extension.

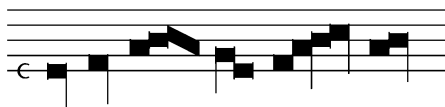
Underlay; fully texted in the Superius, with sectional incipits for the lower voices. All voices need a repeat of 'Alleluia' at 7-18.

Bibliography; Gerber, *ibid.* no. 45c and Feininger, *ibid.* pp. 161-163 (editions).

115d. *Elegerunt Apostoli* (Trent 88 ff. 198v-199r, unicum, DTÖ VII inventory no. 341).

Text; Superius paraphrase setting of the Offertory for St. Stephen. Modern version: LU 1997 pp. 417, which our text largely follows. The paraphrase is transposed an octave up. The text is from parts of Acts chapter 6 verse 5 and chapter 7 verse 58. and. Our chant model for underlay purposes is the version in Grad Pat f. 14v.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



26: p div follows rest / 28: p div follows 2 / 29: 2 is m, intended for alteration / 48: single instead of double custos in all voices / 89: the cut-C m sign is given above 88. The manuscript voice order is Superius-Tenor-Contra.

Contra; 23: 5 F / 24: 1 G, & a superfluous m E follows 1 / 76-77: written on a short end of stave extension / 87: 1 C.

Tenor; 4: p div follows 2 / 11: likewise / 39,4-40,2: written on a short end of stave extension / 72: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Contra for the second section lacks an incipit, & in the Superius the last words in each section (respectively ‘Iudei’ and ‘meum’) are both om.

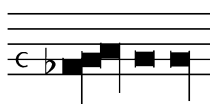
Bibliography; Gerber, *op. cit.* no. 45d and Feininger, *op. cit.* pp. 163-165 (editions). Strohm (in ‘The Medieval Mass Proper...’) convincingly suggests that the Passau version of the chant is close to the paraphrase, and therefore this setting is likely to be geographically non-western. Gerber (in ‘Dufay’s Style and the Question of cyclic unity...’) has also commented on its occasionally awkward partwriting and use of the dotted-O sign to indicate sesquialtera in the first-section Superius and Contra.

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115e. *Video celos* (Trent 88 ff. 199v-200r, unicum, DTÖ VII inventory no. 342).

Text; Superius paraphrase setting of the Communion for St. Stephen. Modern version: LU 1997 pp. 418, which our text largely follows. The paraphrase is transposed a fourth up. The text is from Acts chapter 7, parts of verses 55, 58 and 59. Our chant model for underlay purposes is the version in Grad Pat f. 15r.

[Superius]; 1: the intonation is followed by a single custos, and has the following values.



53,1: at the start of a new stave here there is an erroneous clef change to C clef on the bottom stave line. Therefore from 53,1 to the end this voice is a third too high. The manuscript voice order is Superius-Tenor-Contra.

Contra; 54: p div follows 2.

Tenor; 1: the clef throughout is incorrect (C clef on the fourth line up is required instead of F clef on the middle stave line). Also the m sign is om.

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

Bibliography; Gerber, *ibid.* no. 45e and Feininger, *ibid.* pp. 165-166 (editions).

.....

116a-e. [Missa Sancti Sebastiani]

The following movements make up a set of Propers for the feast day of St. Sebastian.

116a. [Dufay]; *Letabitur iustus* (Trent 88 ff. 210v-211r, unicum, DTÖ VII inventory no. 349).

Text; Superius paraphrase setting of an Introit now used for Masses of single martyrs who were not bishops. Modern version: LU 1997 pp. 1138, which our text largely follows. The paraphrase is transposed an octave up. The first section’s text is Psalm 63 verse 11 and the verse is Psalm 63 verse 2. Our chant model for underlay purposes is the version of the Introit in P 1112 f. 207r. The verse and doxology have been completed with the help of P 1112 and LU 1997.

[Superius]; 1: the intonation given in the Tenor part should more properly belong with the Superius, since at no other point in this setting does the Tenor carry chant material. / 30: 3 C / after 35: the incomplete verse intonation has the values below, followed by a single custos.



after 46: all notes in the incomplete doxology intonation are breves apart from the fifth note which is L. A double custos follows. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra [primus]; 1: the voice name is incomplete, and 'primus' is not given until the start of the final four-voice section where it occurs without 'Contra'. 1,1 is a colored L, and 2,1-2 are also colored. / 24,3-25,1: uc / 27:4 F.

Tenor; 1: the intonation is followed by a double custos, and has the following values.



[Contra] secundus; 47: the voice name is incomplete, & the clef for this voice is consistently a third too low. / 48: 2 C / 60: 3 C.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Contra incipit at the start erroneously reads 'Letabitur iustus'.

Bibliography; Gerber, *op. cit.* no. 52a & Feininger, *op. cit.* pp. 166-168 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 34. The four-voice doxology in this setting is practically identical to the same sections in Introits 103a, 104a and 109a, and the verse section is also very close to that in Introit 109a.

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116b. [Dufay]; *Posuisti Domine* (Trent 88 ff. 211v-213r, unicum, DTÖ VII inventory nos 350 & 351).

Text; Superius paraphrase setting of a Gradual for feasts of single martyrs found in P 1112 f. 207v, and whose first section is given in modern liturgical books as the first part of the Gradual *Qui timetis* (GR 1908 p. 398). The paraphrase is transposed an octave up. Our text largely follows the two halves of the text as given in LU 1997 pp. 97 and 498. The text source for the first section is part of Psalm 20 verse 4, and the second section is an adaption of Psalm 20 verse 3. The P 1112 version serves as our chant model.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



19,5-20,1: these two notes are erased and then rewritten / 23: 1 not dtd / 31,1-3: these three notes are also duplicated, and the duplication following the first copying is erased / 32,2-33,2: this passage is written twice / 35: 2 m, & 3 is m F / 41: b ind at end of previous stave / 43: 3 B / 47: 'Duo' is ind in the lower voice only, in the middle of the stave. There is nothing to tell whether the lower duet voice is part of the Tenor or Contratenor. Because the stylistically similar Graduals in the St. Anthony of Padua and St. Maurice cycles

51: single instead of double custos. The manuscript voice order is Superius-Tenor-Contra.

Contra; 10,1-2: these two sbr are corr from m by erasure of upward stems / 29: an erased sbr B follows 3.

Tenor; 36: b ind before 34 / 51: the final L has a downward stem, which is not strictly necessary.

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

Bibliography; Gerber, *op. cit.* no. 52e and Feininger, *op. cit.* pp. 175-176 (editions).

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117a-d. [Missa Pascalis]

The following movements make up an incomplete set of Propers for Mass on Easter Day, which unusually includes the Sequence but lacks an Offertory and Communion.

117a. *Resurrexi* (Trent 88 ff. 217v-218r, unicum, DTÖ VII inventory no. 357).

Text; Superius paraphrase setting of the Introit for Easter Sunday. Modern version: LU 1997 p. 778, which our text follows. The paraphrase is transposed an octave up. The first section's text is from Psalm 138, parts of verses 18 and 5 plus all of verse 6. The verse consists of verses 1 & 2 from the same Psalm. Our chant model for underlay purposes is the version of the Introit in P 1112 f. 105v. The verse and doxology have been completed with the help of LU 1997 p. 778 and the p. 1 of the preface.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



The mensuration sign is rptd at the start of the polyphony. / 103,2-105: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 30: Trent 88 gives the first two notes of this ligature as sbr F sbr G / 59,2: corr from G by erasure of an oblique / 84: 1 E.

Tenor; 132: the final L here has both upward and downward stems (neither of which are necessary).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The first incipits in the lower voices are wrong: the Contra gives 'Resurrexi et adhuc' and the Tenor has 'Resurrexi'.

Bibliography; Gerber, *ibid.* no. 55a and Feininger, *ibid.* pp. 176-178 (editions).

.....

117b. *Hec dies* (Trent 88 f. 218v, unicum, DTÖ VII inventory no. 358).

Text; Superius paraphrase setting of the Introit for Easter Sunday. Modern version: LU 1997 pp. 778-779, which our text largely follows. The paraphrase is transposed a fourth up. The text is from Psalm 117, most of verse 24 and all of verse 1. Our chant model for underlay purposes is the version in P 1112 f. 105v, from which the second section has also been supplied.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



14,2-15,1: Trent 88 only gives ligd sbr F sbr E here (the additional notes are conj supplied) / 36: 2 m / 37: 2-3 om (conj supplied) / 39: 4 uc / 69,3-71: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contratenor.

Contra; no discrepancies.

Tenor; 12: the following superfluous passage is given after 12,1; sbr rest plus sbr G & ligd sbr A sbr F br E br D / 12,2-15: written over erasures / 48: 1 E.

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

Bibliography; Gerber, *op. cit.* no. 55b and Feininger, *op. cit.* pp. 178-179 (editions). A peculiarity of this short and functional setting is that the final word of the first section ('ea') does not paraphrase the extensive melisma with which the first-section chant usually ends (see LU 1997 p. 779, end of second stave).

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117c. *Alleluia Pasca nostrum* (Trent 88 f. 219r, unicum, DTÖ VII inventory no. 359).

Text; Superius paraphrase setting of the Alleluia for Easter Sunday. Modern version: LU 1997 p. 779, which our text largely follows. The paraphrase is transposed a fourth up. The text is from Corinthians I, chapter 5, last part of verse 7. Our chant model for underlay purposes is the version in P 1112 f. 105v, which like many other chant sources gives a second verse beginning 'Epulemur'. However, this verse is not used in this setting and neither is it in the LU 1997 version.

[Superius]; 5,6: corr from F with downward diagonals on either side of the note / 7: 'Duo' ind in both voices / 12: 1 uc. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 7-67: all of the verse section for this voice is copied a third too high / 52: 1 B (below).

Tenor; no discrepancies.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Superius at 23 gives 'ymolatus' for 'immolatus', and at 60 it has 'Cristus' for 'Christus'.

Bibliography; Gerber, *ibid.* no. 55c and Feininger, *ibid.* pp. 179-180 (editions).

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117d. [*Victime pascali laudes*] (Trent 88 ff. 219v-220r, unicum, DTÖ VII inventory no. 360).

Text; alternatim and migrant setting of the Sequence for Easter Sunday by Wipo of Burgundy (d. ca. 1048). Modern version: LU 1997 p. 780, which does not include the anti-Jewish verse 4a. Otherwise our text largely follows LU 1997. I categorise this setting as migrant since the Tenor entries for the first and third polyphonic verses begin by quoting the chant rather than the Superius. This setting is otherwise a Superius paraphrase with the rest of the chant given an octave up. The text is also published in AH 54 pp. 12-14. Chant verses have been supplied from P 197 f. 196v. This manuscript is a Parisian thirteenth-century Gradual from St. Victor abbey.

[Superius]; 40: clef change is in mid-stave / 53: clef change is at start of new stave / 95: 2 col err, but with a chevron under this note indicating the error.

Tenor; 40: clef change is in mid-stave / 84: clef change is at start of new stave.

Contra; 18: dot given after 1 for no reason / 47: 2 E / 65: 2 E / 69: 1 G / 81: 2 E / 87: 1 & 2 are D F (which would produce consecutive octaves with the Superius) / 92: 1 B / 112: 2 E.

Underlay; the polyphonic verses are fully texted in the Superius, with sectional incipits for the lower voices. At 11 Trent 88 gives 'xp's' for 'Christus', and at 61 it has 'xpi' for 'Christi'.

Bibliography; Gerber, *op. cit.* no. 55d and Feininger, *op. cit.* pp. 180-181 (editions). This setting differs from preceding movements of this cycle since it has a mostly bass-like Contra and has migrant chant use. It is probably not by the same composer as nos 117a or 117b, and does not stylistically resemble 117c either.

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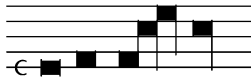
118a-e. [*Missa de beata virgine*]

The following movements make up a set of Marian Propers and the Introit may be used for a variety of Marian feasts and also the feast day of St. Bernardino of Siena.

118a. [Dufay]; *Gaudeamus omnes* (Trent 88 ff. 351v-352v, unicum, DTÖ VII inventory no. 464).

Text; Superius paraphrase setting of an Introit commonly used for the Assumption and other BMV feasts. Modern version of the chant: LU 1997 p. 1556, which may also be used in commemoration of other saints. The paraphrase is transposed an octave up. The Trent 88 setting provides for the Assumption (using the first line of text in sections 1 and 2), for St. Bernardino of Siena (using the second line of text in section 1 and the first line of text in section 2) and for other Marian feasts (using the second line of text in section 1 and either of the second or third text lines in section 2). Conceivably the word 'solemnitate' in the second text line at 72-80 could also be replaced by 'nativitate' to be used for the Nativity of the Virgin. Our first-section text largely follows LU 1997. The first verse given is from the first half of Psalm 44 verse 2. The second verse's origin is unsure but its use for Marian feasts dates back to the mid-ninth century (see Deshusses, J., Le Sacramentaire Grégorien (Freiburg, 1971) p. 654, & Hesbert, R-J., Corpus Antiphonarium Officii (6 vols, Rome, 1963-79), I, pp. 284-285. The third verse (only partially given in Trent 88) is an adaptation of Psalm 131 verse 1, which begins 'Memento Domine David'. Further on this adaptation for different saints see Gerber, *ibid.* p. 114. Our chant model for underlay purposes is the version of the Introit in P 1112 f.186v. The verse and doxology have been completed with the help of P 1112 and LU 1997.

[Superius]; the intonation is followed by a double custos, and has the following values.



99: rest written on a short end-of-stave extension / after 124: the third and fifth notes of the verse intonation are L and all other notes here are breves. A double custos follows. / after 132: the m sign O is repeated at the start of the doxology, and also repeated in all voices at 133. The third and sixth notes of the doxology intonation are L and all other notes here are breves. A double custos follows. The manuscript voice order is Superius-Tenor-Contra.

Contra; both lower voices have stave gaps before their first notes (presumably left for insertion of majuscule initials) / 11: 1 F / 67: 1 D / 118: 1 & 2 are D C / 120: 1 A / 124: 1 G / 126: p div follows 2.

Tenor; 15: the rest is poorly written and looks like a br rest / 52-53: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. In Trent 88 the text for St. Bernardino, the word 'solemnitate' and the text for the third verse are all given above the main Superius text line, in a darker ink than the rest of the copying. This darker ink is also used for the names of the lower voices.

Bibliography; Gerber, *op. cit.* no. 128a and Feininger, *op. cit.* pp. 182-184 (editions). Fallows, 'Introit Antiphon Paraphrase' no. 23. The indication of alternative use for St. Bernadino is cursorily given. Likewise, the doxology section looks odd because it has an ending on F whereas the previous polyphonic sections both end on D. However, this seems to be correct because the LU 1997 version of Gaudeamus cited above also has an F ending.

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118b. [Dufay]; *Propter veritatem* (Trent 88 ff. 352v-354r, unicum, DTÖ VII inventory no. 465).

Text; Superius paraphrase setting of a Gradual normally used for Marian feasts. Modern version: LU 1997 pp. 1676-1676a, which our text largely follows. The paraphrase is transposed a fifth up. The first-section text is from Psalm 44, second half of verse 5. The second-section text is an adaption of parts of verses 11 and 12. Our chant model for underlay purposes is version in P 1112 f. 215r.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



27: 2 has flat / 89-90.1: om (conj supplied) / 94: 'Duo' ind in both voices / 146: 1 is mx / 217: 1 has b / 224: p div follows 3. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes (presumably left for majuscule initials) / 52: flat ind before 52,1 / 93-94: written on a short end of stave extension / 225: p div follows 3 / 227: likewise.

Tenor; no further discrepancies.

Underlay; fully texted in the Superius and in the Contra's duet section. The first section has lower-voice incipits at the start. The last syllable of text ('-am') is given at the final cadence in both duet voices, which is not consistent with the chant paraphrase in the Superius.

Bibliography; Gerber, *op. cit.* no. 128b and Feininger, *op. cit.* pp. 184-187 (editions).

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118c. *Alleluia Assumpta est Maria* (Trent 88 ff. 354v-355r, unicum, DTÖ VII inventory no. 466).

Text; Superius paraphrase setting of an Alleluia setting for the Assumption. Modern version: LU 1997 pp. 1603, which our text largely follows. The paraphrase is transposed an octave up. I do not know the source of the verse text. Our chant model for underlay purposes is the version in Utrecht 415 f. 142v (which begins on F).

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



41: 'Duo' ind in both voices / 62: p div follows 2 / 63: an erased br B follows 1 / 103: 1 & 2 are D E. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes (presumably left for majuscule initials) / 1-4: Trent 88 reads lig br C br G br C br F (emended to avoid a dissonance at 4) / 64: p div follows 2 / 73: p div follows 3.

Tenor; no discrepancies.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. A repeat of 'Alleluia' is needed in all voices at 20-40 and the Trent 88 Superius places the final syllable of text at the final cadence. This is inconsistent with the chant paraphrase used in the rest of this voice. No. 118b does similarly.

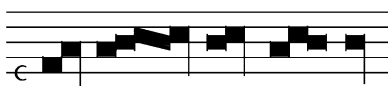
Bibliography; Gerber, *ibid.* no. 128c and Feininger, *ibid.* pp. 187-188 (editions).

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118d. [Dufay]; *Diffusa est gratia* (Trent 88 ff. 355v-356r, unicum, DTÖ VII inventory no. 467).

Text; Superius paraphrase setting of an Offertory now used for Commons of a virgin martyr and previously for Marian feasts. Modern version: LU 1997 pp. 1223-1224, which our text largely follows. The paraphrase is transposed an octave up. The text is the second half of Psalm 44 verse 3 with 'in seculum seculi' added. Our chant model for underlay purposes is the version in P 1112 f. 215v.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



54: The m sign given at the start of this section is cut-C in all voices. I replace this with C so that this piece is more consistent with other Offertory settings in this collection that are also attributable to Dufay. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes (presumably left for majuscule initials).

Tenor; 41: p div follows 2 / 42: likewise / 93: natural ind as sharp before 93,1.

Underlay; fully texted in the Superius. The Superius and Contra give 'labÿs' for 'labiis' at 11, and the Tenor has 'labys'. As in previous movements of this cycle there is a paraphrase discrepancy with the last syllable of text. Strictly speaking the chant underlay dictates that this syllable ('-li') should be at Superius measure 91. However, this would weaken the imitation at 93 where the Tenor would have to begin with a '-li' syllable where the Superius does not. I therefore follow Trent 88 in placing the last syllable at the end of the piece.

Bibliography; Gerber, *op. cit.* no. 128d and Feininger, *op. cit.* pp. 188-190 (editions).

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118e. [Dufay]; *Dilexisti iustitiam* (Trent 88 ff. 356v, unicum, DTÖ VII inventory no. 468).

Text; Superius paraphrase of a Communion now used for the feasts of one female martyr. Modern version: LU 1997 pp. 1241, which our text largely follows. The paraphrase is transposed a fourth up. The text is the first half of Psalm 44, verse 8. Our chant model for underlay purposes is the version in Utrecht 415 ff. 177v-178r.

[Superius]; 1: the intonation is followed by a double custos, and has the following values.



63: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: both lower voices have gaps before their first notes (presumably left for majuscule initials) and the Contra has a superfluous flat signature on its first stave (1-29,2) / 43-45: ns / 47-48: ns.

Tenor; no further discrepancies.

Underlay; fully texted in the Superius, with the lower voices having incipits at the start.

Bibliography; Gerber, *ibid.* no. 128e and Feininger, *ibid.* p. 191 (editions).

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119. [Dufay]; Ordinaries for the Missa Sancti Anthonii de Padua

These movements are meant to be combined in liturgical sequence with nos 113a-e.

Kyrie

- (i) Trent 93 ff. 103v-104r, anon (DTÖ VII inventory no. 1678);
- (ii) Trent 90 ff. 72v-73r, duffay (DTÖ VII inventory no. 866).

(i) Trent 93;

[Superius]; 1: m sign om in all voices (O is assumed) / 18: cor signs in all voices are given as cs, & single custos in all voices / 19: m sign given as cut-C in the Superius and om in the Tenor. C as given in the Contra is probably correct. / 63: as at 18 / 64: clef change is in mid-stave / 72: the clef change here is at the start of a new stave but all values from here onwards are a third too high / 80: 3 G / 86: as at 18 / 86: after the end of the Superius the first section of the Kyrie chant MEL 126 is given in Gothic neumes but without a clef or final custos. Possibly this is here because the copyist may have thought Kyrie II's Superius was chant-based. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: b sig om in both lower voices (conj supplied) / 36: 2 D (corr using Trent 90) / 64: this final section has the incipit 'K^e ultimus in Contratenor' / 70,1 & 73,1: both of these notes are sbr, intended for alteration.

Tenor; 10: p div follows 2 / 67 & 71: likewise.

Underlay; all three voices have 'Kyrie' incipits in the first and last sections, and where 'leyson' is written it is usually given with a dieresis. The incipits for the second section are respectively 'xpe' in the two upper voices and 'xpeleyson' in the Tenor. The first 'K' of the Superius text is a capital in the left margin. All three sections can be made to carry three 'Kyrie' / 'Christe' invocations, so I think that alternatim performance of this movement with chant sections is very unlikely.

Bibliography; see no. 113a.

(ii) Trent 90;

[Superius]; 72: the clef change here occurs a note later than in Trent 93 (before 73,1) but the part is still a third too high from here to the end / 80: 3 G as in Trent 93 / 82: an erasure follows 4 / after 86: the MEL 126 section given following the Superius in Trent 93 is also given here in almost exactly the same version.

[C]ontra; 64: the final section has a 'Kyrie ultimus' incipit / 74: 1 & 2 ligd. Following the Contra is the instruction 'Et in terra et totum officium quere post missam bodingm', meaning that subsequent movements follow the Sanctus and Agnus of Bedingham's Missa *Dueil angoisseus* in Trent 90 and begin on f. 395v.

[T]enor; no further discrepancies with Trent 93.

Underlay; all three sections have 'Kyrie' / 'Christe' and 'eleyson' in the appropriate places, but the Superius lacks its first 'K' and the Contra's Christe section lacks 'eleyson'. 'Christe' in this copy is always given as 'Criste'.

Trent 90 is clearly a copy of the Trent 93 reading and hardly differs from it at all.

Gloria

- (i) Trent 90 ff. 395v-398v (DTÖ VII inventory no. 1102);
- (ii) Perugia 1013 ff. 96v-97r, anon, Superius and Tenor / part of Contra only for two separate internal sections (67-102 and 145-203);
- (iii) - (vi) citations of this Gloria or individual passages from it in music theory sources (see below).

All short extracts from the Gloria (iii) - (vi) are merely cited here instead of collated. For further detail on theoretical citations see the Christoffersen edition mentioned in the bibliography to no. 113. In all of the citations (iii) - (vi) below Dufay is named as the composer.

(i) Trent 90;

[Superius]; 1: the intonation is supplied from Grad Pat f. 178r, & the m sign is om in all voices (O is assumed) / 23: b ind before 23,4 / 48: p div follows 2 / 67: all voices give the m sign here as cut-C. As in the Proper movements of this cycle, C is preferred. / 104: Superius gives cut-C here instead of C / 126: b ind before 125 / 196: p div follows 2 / 204: no custos / 207: 3 B / 216,3-233: all sm in this section are void and flagged / 221: b ind above 219 / 228:b ind before 228,3 / 230: 6 & 7 are both m / 232: 2 C / 234: m sign om / 257,6: this sm is void and flagged / 258,2 & 262,2: both of these values are m, intended for alteration / 259: p div follows 4 / 260: p div follows 3 / 270: p div follows 2 / 296: 3 F.

[C]ontra; 4: p div follows 2 / 11: 1 is sbr, intended for alteration / 12, 27, 38 & 50: p div follows 3 / 33: 3 D / 71: 1 has sharp / 84,2: col err, but with correcting 'a' (for 'alba') underneath / 178: p div follows 2 / 185: cut-C given instead of C / 194: p div follows 2 / 202, 207 and 210: likewise / 217,2: this oblique lig end stretches underneath the following A / 221,1: as at 84 / 223: 3 E / 225: b ind before 224,4 / 235: p div follows 2 / 242: natural ind as sharp before 242,1 / 271,5-272: written on a short end of stave extension / 277: 2 not dtd / 288: 1 is sbr, intended for alteration / 303: single custos.

[T]enor; 6, 12, 48 & 55: p div follows 2 / 50-51: ns / 67: single custos / 119: at the start of a new stave here, the b sig is om up to 204 / 145-204: 36 br rests are given (60 are needed) / 204: single custos / 251-272: 24 br rests are given (22 are needed) / 272: no custos / 294,2-296,3: written over erasures / 303: single custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 139 and 270 'Christe' is given as 'Criste'. An editorial repeat of 'Adoramus te' is needed in the Contra at 31-36 and a repeat of 'miserere nobis' is needed in the same voice at 240-250. Both lower voices seem to be incapable of carrying full text, so for much of their extent I have suggested wordless vocalisation.

(ii) Perugia 1013;

Measures 67-102 and 145-203 appear in this reading, textless apart from comments as listed below.

Cantus; 67: m sign given as cut-C and both passages here have a consistent B flat signature / 89: sesquialtera sign given as 3 / 91-92: no lig / 99,2: no b / 100: no lig / 102: double custos follows 1 in both voices / 145: m sign cut-C rptd / 174: 2 replaced by m A m C / 179-182: ligd / 194,2-195,1: ligd / 203: decorated custos follows 1 in both voices. The description 'sexquialtera tre se[mibreve] per battute' is given with each section.

Tenor; 67: m sign given as O2 / 83: not ligd / 84-88: ligd / 92: 1 & 2 ligd / 93-97: ligd / 101: given as L rather than mx / 145-203: this passage is marked 'Tenor' but is taken from the Contra of the Gloria and has the m sign cut-C / 151: 2 dtd / 152: 1 m / 164: not ligd / 184: 1 & 2 not ligd / 184,3-185,1: ligd / 185: m sign cut-C rptd after 2 / 192-194,1: ligd, & 194,1 is col / 202,2-203: ligd. The description 'dupla che sono per batt[ute]' is given under the first section and 'sexquialtera tre sem[ibreve] per bat[tute]' is given under the second.

Perugia 1013 gives only a few minor variants and adapts these two sections to demonstrate sesquialtera.

(iii) Tinctoris, Proportionale Book 3 chapter 2 cites the Superius and Tenor 253-257, as a properly written example of dotted-C in the Superius against O in the Tenor.

(iv) Gafforio, Practica Musicae (1496) refers to the Superius passage in dotted-C from measure 215 onwards.

(v) Spataro's Tractato di musica (1531) discusses the previously mentioned passages and refutes the arguments of Tinctoris.

(vi) in a letter from Spataro to Pietro Aaron (1532), Spataro gives seven examples of ligatures from the Gloria Tenor which have been identified as variants of ligatures from the Gloria Tenor by David Fallows.

Credo

(i) Trent 90 ff. 399v-403r (DTÖ VII inventory no. 1103);

(ii) Perugia 1013 ff. 93r, anon, Superius and Tenor only for one internal passage (293-341);

(iii) - (vii) citations of this Gloria or individual passages from it in music theory sources (see below).

As before all short extracts from the Credo (iii) - (vii) are merely cited here instead of collated. For further detail on theoretical citations see the Christoffersen edition mentioned in the bibliography to no. 113. In all of the citations below Dufay is named as the composer.

(i) Trent 90:

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 and the initial m sign is om in all voices although the duet starting at 78 gives O in both voices. / 29: b ind above 29,2 / 37: b ind before 36,2 / 78: 'Duo' ind in both voices / 86: b ind above 85,2 / 110: the m sign is given as cut-C in all voices. As with the equivalent position in the Gloria C is preferred. / 238-250: a simplified version of the reversed-C passage is given which reads as follows



250: single custos / 251: m sign given as cut-C / 263: b ind before 262 / 301: 2 is br, intended for alteration into L / 316: p div follows last note / 335: p div follows 2 / 342: m sign om / 377: b ind before 377,1 / 379: p sync follows 1 / 394: b ind before 394,4. The manuscript voice order is the same as in our score except on the first opening (1-77) and the final opening (342-396) where the order is Superius-Tenor-Contra.

Contra; 2: p div follows 1 / 32: likewise / 44: a crossed-out sbr upper G follows 2 / 65: 3 m / 77: single custos / 92: p div follows 2 / 108,5-109: written on a short end of stave extension / 168: at the start of a new stave here, the b sig is om up to 250 / 194: 1 B / 207-208: as at 108 / 247-250: likewise / 250: single custos / 299-341: 20 br rests are given (43 are needed) / 347-348: om (conj supplied) / 363: p div follows 2 / 365: 3 A / 368,4-369,1: uc / 391,4-392,1: both of these notes are col err / 396: 1 uc, & single instead of double custos.

Tenor; 7,2: this note has a natural (ind as sharp) before 7,1 / 15: p div follows 2 / 47: likewise / 64: 4 E / 71: 3 br / 164: at the start of a new stave here, the b sig is om up to 250 / 20-209: these two notes are given a third too low / 251: m sign given as cut-C / 305-306: ns / 309-311: likewise / 325: 1 is L. If left unamended this creates consecutive fifths at the start of a phrase with the Superius, so I have made 325 a breve and followed it with an editorially supplied br F / 342: m sign om / 345, 362 & 366: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This setting uses the full Credo text but as with the Gloria I suggest some wordlessly vocalised passages in the lower voices since they cannot accommodate full text, and where lower-voice text has been applied occasional words also need to be omitted (as at Contra 378-379). Editorial repeats are needed at 'Et' in the Contra (208), 'Et iterum' in the Tenor (212-214) and the Superius has 'xpum' for 'Christum' at 33 plus 'katholicam' for 'catholicam' at 346.

(ii) Perugia 1013;

This source gives 293-341 of the Superius and Tenor, textless apart from the comments indicated below.

Cantus; 293: m sign given as cut-C / 304: p div follows 1 / 311: A is dtd / 316: br G is not ligd / 334: C is L / 341: decorated custos follows 1 in both voices. The comment ‘Dupla sexquiquarta cioe nove mimime per batt[uta] nove semibre[ve] per do...? batt[uta]’ is given under the music.

Tenor; 293: the m sign is given as cut-C, and no b sig is given throughout / 302: no lig / 305: likewise / 319-322: ligd / 325: Perugia 1013 gives L D here like Trent 90 / 333-334: no lig / 335-337: ligd.

Perugia 1013 gives hardly any variants.

(iii) Tinctoris, Proportionale Book 1 chapter 3 cites the same passage as in (ii) above for incorrect use of the sign O3.

(iv) Tinctoris, Proportionale Book 3 chapter 6 repeats this citation.

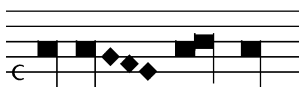
(v) Gafforio, Practica Musicae (1496) refers to measures 368-380 regarding mensural usage.

(vi) Spataro’s Tractato di musica (1531) chapters 15 and 16 cites the previously mentioned passage as ‘Et unam sanctam’.

(vii) in the letter from Spataro to Pietro Aaron (1532), Spataro cites the passage using O3 also dealt with in (ii)-(iv) above.

Sanctus (Trent 90 ff. 403v-405r, unicum, DTÖ VII inventory no. 1104).

[Superius]; 1: the intonation is followed by a double custos, and has the following values (notes 2-5 and 6-7 here are slightly separated).



Also the initial m sign is om in all voices (O is assumed). / 5: b ind above 5,3 / 20: p div follows 7 / 28: b ind above 29,1 at end of previous stave in Trent 88 / 46: ‘Duo’ ind in both voices / 73: single custos / 74: p div follows 2 / 95: b ind before 94,1 / 102: b ind before 102,6 / 105: ‘Duo’ ind in both voices, & m sign given as cut-C in both voices / 151: the erased ligd notes sbr G dtd-sbr A follow 2 (these follow - properly written - at 152) / 167: ‘Osanna ut supra’ ind in Superius & Tenor only. The manuscript voice order is Superius-Tenor-Contra.

Contra; 43: 4 m / 45: single custos in both lower voices / 69,1-73: these notes are on a stave where the b sig is om / 74: m sign O given in this voice only / 88: p div follows 2 / 89: 3 is sbr, & is followed by a p div / 95: p div follows 7 / 97: p div follows 2 / 104: as at 45.

Tenor; 15: erasures follow 3 / 19: p div follows 1 / 23: p div follows 2 / 90 & 94: likewise / 104: here the Tenor has ‘Benedictus tacet’ and ‘Osanna ut supra’.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The intonation gives the beginning of a Sanctus chant which is not identifiable with any examples in the THAN catalogue. Continuous paraphrase in the Superius of this setting seems unlikely, but the extended Superius values at 11-13 are

suggestive that this setting opens with some reference to chant. The following Agnus also has a chant intonation.

Agnus (Trent 90 ff. 405v-406r, unicum, DTÖ VII inventory no. 1105).

[Superius]; 1: the intonation is followed by a single custos, and has the following values.



4: 3 not col / 10: b ind before 9,1 / 31: single custos in all voices / 32: 'Duo' ind in both voices, & m sign given in both as cut-C / 74: p div follows 2 / 108: b ind before 107,4. The manuscript voice order is Superius-Tenor-Contra.

Contra; 82: single custos / 83-84: ns / 112: single custos.

Tenor; 1: m sign om / 6: p div follows 2 / 12: likewise / 123: b ind before 123,1 / 31: 'Agnus Dei 2ⁱ tacet' given here / 83: the final Tenor section is copied at the bottom of f. 406r with the comment 'Residuum Tenoris'.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. As with the Sanctus intonation, the initial intonation is not traceable amongst the Agnus chants listed in SCHILD. Also as with the Sanctus, the presence of at least some Superius chant paraphrase is suggested by extended values (in this case, at Agnus 19-23). Two further Superius elements suggest chant references, although these are not connected to the initial intonation. Firstly, the Agnus III Superius opens with a clear reference to the well-known SCHILD 34 chant at 83-92 (see Agnus I/III in LU 1997 pp. 61-62 for this melody). Secondly, the rising Superius passage in Agnus II at 42-52 is perhaps reminiscent of the similar rise and fall in the SCHILD 34 chant at 'qui tollis peccata mundi' in Agnus I/III.

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Structure

Study of this plenary Mass has benefited from two recent editions and studies by Planchart and Christoffersen. Together with well-researched material from other authors (Fallows, Gerber and Strohm) all of this effort tends to set the record straight for a Mass which began rather badly in terms of modern scholarship. Dufay's will mentions Masses for both St Anthony of Padua and St. Anthony Abbot. Bessler wrongly thought that this Mass was the 'Sancti Anthonii Viennensis' work (i.e. the Mass for St Anthony Abbot) and did not consider that most of the Propers intended to go with the Ordinaries were the work of Dufay. He therefore published the Ordinaries only in the CMM Dufay Opera Omnia under the wrong title, though admittedly his omission of the Propers was somewhat justifiable since at the time Feininger's attribution of the Mass Propers had not been seriously investigated. We now know that Tinctoris, Gafforio and Spataro all knew of various Ordinary movements of this Mass as Dufay's, and Spataro also attributes the Gradual to him. If only by contagion it is therefore probable that more of the Propers might be the work of the same composer, and amongst these Propers Gerber has singled out just the Communion as being untypical of Dufay. The saint concerned seems to have been on particular importance to Dufay, since his will also mentions the only relic that the composer owned: a piece of the saint's belt.

It is chiefly the Ordinary movements that concern us here, and the Proper movements are largely dealt with in the introductory essay. The Kyrie, Sanctus and Agnus are tripartite and all share a triple-duple-triple mensuration pattern. The same basic pattern is also observed in the Gloria and Credo although the Superius

parts of both movements have proportional passages and the Credo ends with the Superius in simple diminution. Each of these movements has five sections, and all movements except the Kyrie alternate full and duet passages. The following table gives the sectional and subsectional layout.

Table 5.1. Mensurations and scoring in the Ordinaries of the Missa Sancti Anthonii de Padua¹⁰

Section	Scoring	Mensuration(s)
Kyrie I	3 voices	O
Christe	3 voices	C
Kyrie II	3 voices	O
Et in terra	3 voices	O
Domine Deus	3 voices / S-T duet / 3 voices / S-Ct duet	C with sesquialtera in patches of both upper voices towards the end. The Superius indicates sesquialtera here using the cipher O above 3.
Qui tollis	3 voices	O followed by C in Superius
Qui sedes	3 voices / lower voice duet / S-Ct duet	O followed by C in Superius and then O followed by coloration in O
Cum sancto	3 voices	
Patrem	3 voices / lower voice duet / S-Ct duet / S-T duet / 3 voices	O
Qui propter	S-Ct duet	O
Crucifixus	3 voices / lower voice duet / 3 voices / S-T duet	C followed by O in Superius and ending with the Ct in sesquialtera against Superius O
Et in Spiritum	3 voices / S-T duet	C followed by O3 in Superius
Et unam	3 voices	O followed by C in Superius and then ϕ
Sanctus	3 voices	O
Pleni sunt	S-Ct duet	C
Osanna	3 voices	O
Benedictus	S-Ct duet	C
Agnus I	3 voices	O
Agnus II	S-Ct duet	C
Agnus III	3 voices	O

The Sanctus and Agnus are paired by their relative simplicity, use of opening intonations and partial use of Superius paraphrase in each movement. Neither chant which opens each movement can be traced but it seems more likely that paraphrase is partially involved rather than the intonations being compositional invention.¹¹ Neither of these movements nor the Kyrie uses Superius proportions like Gloria and Credo. Christoffersen makes a convincing case for the Tenor openings of Kyrie I and the Introit being intentionally similar. It therefore seems that at least the start of the Ordinary for this Mass was conceived with the Introit already

¹⁰ Throughout both Trent 90 and theoretical sources give duple signatures as cut-C or other diminished signs. We replace all of these with C, since C makes some appearances in the Trent 88 Proper movements. Further on C being preferred to cut-C see the Planchart edition.

¹¹ Planchart (in the DIAMM edition p. 85) suggests that the Sanctus and Agnus intonations were made up by the composer. It is equally likely that we are dealing with otherwise lost Ordinary chants here.

being in existence. The following section on numerology also shows that the Propers seem to have started life with some intention of mathematical planning.

The five-section layout in the Gloria and Credo reveals a leisurely approach to the speed at which text is handled. Perhaps the nearest comparison is with the Piret Missa *Beati Anthonii* in Trent 89 (which has seven sections each for its Gloria and Credo). The texture is also fairly open in some passages of Dufay's Gloria and Credo with use of extended values in all voices. This rather uneconomic way of writing seems to have become rarer as the 1450's progressed, probably because of the receding influence of English stylistic models. Dufay's Gloria and Credo with their duet contrasts and pepperings of cadential proportional passages and drives are rather like the more sophisticated Mass Ordinaries of Leonel, most surviving examples of which seem to have been written by the early 1430's. Likewise the reliance on Superius chant paraphrase for all of the Propers and for some passages in the Ordinaries is reminiscent of the similar technique in Liebert's plenary Mass, which probably dates from the 1420's.

No opening motto is used. The Contra is of the filler type which combines bass-like and middle part functions and all voices cross each other, with the result that the Tenor is very occasionally at the top of the texture (see Kyrie 73, Gloria 246-247 and Credo 34-35). All Ordinary movements except the Gloria begin on F and the Gloria begins on C. The Kyrie and Sanctus openings are similar but the rest diverge and Christoffersen persuasively argues for the beginnings of the Kyrie Tenors being deliberately similar. The Superius lines of internal section openings are largely independent of each other apart from the Kyrie I and Pleni sunt sections beginning similarly. Most sections begin and end with constructs on F, but a few use constructs on C and the Gloria's Qui tollis section has a final cadence on D. Beneath the Superius openings the Tenor incipits are also largely independent of each other, but with one characteristic also found in some other apparently freely composed Mass Ordinaries of the same vintage. This is the opening of some Tenor sections featuring leaps of perfect intervals or being triadic, most notably that of the Patrem which begins with the descending series of pitches F D Bb and F. Similar Tenor openings include those of the Qui sedes and Agnus I sections (which rise from F to C) Agnus III (which goes from C to upper F) and Kyrie I (which begins F A Bb C). Such Tenor openings are found elsewhere in apparently freely composed works. A Gloria-Credo pair in Strahov on a shared Tenor has that part opening with F then rising to C, then descending to F and continuing until the thirteenth measure with fanfare-like extended values.¹² Likewise the Collis Gloria in this edition (no. 39) has a delayed-entry Tenor that begins by leaping an octave from lower to upper F. There may have been some extramusical purpose to some of these openings.

The chief unifying factor in these Ordinary movements is motivic integration, which manifests itself most strongly in related section endings. The motive C D C F - usually followed by a pitch series like G A F E F is found in varied forms at the Superius endings of the following sections; Kyrie I, Et in terra, Qui sedes, Crucifixus, Et unam and Osanna. A second frequently repeated device is imitation of ascending four-note passages, heard most clearly in the Gloria's extensive 'Amen' at 294-257. Other ascending four-note motives occur at the following points.

Kyrie:

78-79

81-82

84-85

Gloria:

15-16 (modified)

77-80

167-169

¹² Strahov ff. 75v-79r. Transcription in Snow, The Manuscript Strahov D.G. IV.47 vol. II, nos 30 & 31.

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Credo:
225-228

Sanctus:
144-145
160-162

Agnus:
43-46

The point of imitation based on an upward run of a fifth at Sanctus 53-54 is also related.

A further integrating device is the use of Superius motives like A G E F E C and similar lines. Some of these occur in cadences on A and are found at the following points.

Kyrie:
6-7
14-16
57-58

Gloria:
40-42
107-110
169-172
255-257
29-291

Credo:
64-65
90-93
222-224

Sanctus:
18-19
101-102

Agnus:
105-107

Beyond these devices are a considerable number of repeated melodic and harmonic devices which occur less frequently. Firstly there are Superius parts in slow values with faster moving lower voices (see Gloria 145-149, 179-183 and 244-245, Credo 251-256, 368-369, Sanctus 11-14, and Agnus 20-22). Secondly there are triadic or triadically imitative passages over held Tenor notes (see Gloria 105-110, Credo 204-212, Sanctus 1-3, 17-19 and 81-85). Thirdly in two places Dufay reverts to older style characteristics and includes two harmonically plangent passages, at 'suscipe' in the Gloria (220-233) and at 383-385 in the Credo's 'Amen' where there is a *terzfreiheit* passage. Other resources include registral changes in the Superius, which has nearly a two-octave range in the Credo (see the lower reaches of the Superius at Gloria 14, and also the high-pitched imitative entry at Credo 170-174). There are also occasional downward runs of four semiminims in the Superius (Gloria 14, Sanctus 102 & Agnus 110) passages of long notes in the Superius as are also found in the associated Propers (see Sanctus 11-13 and Agnus 19-23) and just once a fermata passage at 'Christe' in

the Gloria (139-144). Imitation is used sparingly in this Mass, most notably in passages involving voice interchange at the unison or in brief exchanges between the essential voices such as at Sanctus 69-70.

Unusually, the lower voices are imitative at Gloria 219-220 under a slower-moving Superius and the three-voice imitative point at Credo 280-286 is also a rarity. Taken into consideration with Dufay's endless manipulation of cadential clichés at different speeds and his inventiveness in varying texture, perhaps the Ordinaries of this Mass were intended as some sort of compendium of three-voice writing. That viewpoint might also help to explain the presence of the proportions in the Gloria and Credo.

Amongst some of the unusual moments in this Mass I draw particular attention to the Superius at Gloria 166-169 (where this voice rises a ninth in stepwise motion) and two instances where Superius-Tenor fourths appear as more than passing intervals. These - which are extremely rare in Dufay's works using standard three-voice texture - are at Gloria 183 and 223. Also unusual is the way in which the start of the Gloria's 'Amen' is announced by three-voice imitation (283-288) and the appearance of the cut-O sign as an indisputably accelerative marker in the Credo's 'Amen' where it serves to indicate simple diminution. As opposed to the imitative and contrapuntal activity of these 'Amen' sections, the triadic openings of the Sanctus and Agnus are close to the almost static manner of some of Dufay's English-influenced works such as the Agnus tro. *Custos et pastor*. Unlike in some other mid-century Masses with F finals there is plenty of variety in the St. Anthony Ordinaries.

Looking at these Ordinaries from the point of view of assembled technical resources also helps to bring the Propers a little closer to these highly varied movements. The style of the Propers' triple sections is close to that of the Ordinaries, down to the appearance of four-semiminim runs (see measure 39 in the Gradual) and the equivalent four-minim run in the O2 section of the Gradual at 111. The Gradual also includes a doubled harmonic pace drive passage (at 82-84) as is found in the Gloria at 166 onwards. The styles of sesquialtera passages in both sets of pieces is similar, and the first Alleluia also includes extended values in the Superius as with some of the Ordinary movements. The first three Proper movements have the same type of Contra as the Ordinary movements, and their Superius parts also have fairly wide ranges. I see no difficulty in assuming that the Spataro attribution of the Gradual to Dufay also stretches to the Introit and Alleluia, particularly since there seems to be some element of numerical planning in these settings. The Offertory is more problematic since it is four-voice, but there is some common ground with Dufay's *O sidus / O proles Hispanie* including three lower parts that are nearly equal in range and which have the same structural functions as in that motet.¹³ Bearing in mind that the Communion is probably a later accretion to the cycle, the Offertory could have been conceived as an impressive final movement of the St. Anthony Proper assembly. Even without it this particular set of Propers is on an impressive scale, with a lengthy Gradual and a two-verse Alleluia setting.

Interest in this cycle seems to have been kept alive in the fifteenth century for three reasons. Firstly Dufay mentions it in his will, so it was probably not a work that was merely produced for an immediate reason and then discarded. Secondly there may have been derivatives. Piret's plenary cycle in Trent 89 has many points in common with this Mass but seems to be a less distinguished piece of work.¹⁴ Nevertheless it is numerically organised in the overall sense, which is something that does not seem evident in the Dufay Mass. Indeed, the Dufay Mass may have been something of a long assembly job rather a series of movements written in a specific order. This may be why some movements seem to lack the numerical planning present in others.

The third reason for this Mass staying in circulation is that its proportional usage attracted the attention of theorists. Tinctoris took exception to Dufay's use of O3 at Credo measure 297, citing this twice in the Proportionale (Book I chapter 3 and Book 3 chapter 6) and calling the necessary proportional change 'dupla sesquiquarta'. Tinctoris - always the advocate of ciphers for proportional changes - preferred the change to be

¹³ This motet for St. Anthony of Padua (no. 10 in this edition) could conceivably serve as a post-Mass motet here.

¹⁴ For the Piret Mass see nos 18-19 in the DIAMM Trent 89 edition and pp. 687-702 in the critical commentary.

indicated by O plus the cipher 9 above 4. In Book 3 chapter 2 he also cites part of the Gloria as a correct example of the use of dotted-C mensuration following O mensuration (i.e. minim equivalence). Gafforio's 1496 treatise also mentions Dufay's Et in terra, Patrem and Et unam sections as using dotted-C in sections which otherwise use O (a slightly inaccurate reference, since it is only later sections than the first ones in the Gloria and Credo which do this). A generation later in 1531, Spataro disputed Tinctoris's conclusion regarding O3. This is hardly surprising since his championing of his teacher Ramos de Pareia involved him in other disputes about notation with contemporaries.¹⁵ Meanwhile short proportional passages from the Mass also appear in the largely theoretical source Perugia 1013.

The proportional passages in this Mass have been described by other writers as difficult. I contest much of this: in practical terms the Gloria passage from 263 onwards is merely a series of duplets with some triplets towards its end, The much-discussed O3 passage in the Credo from 297 onwards is in a short-phrased style where the triple rhythm involved will easily become apparent because of its simplicity. The 'cuius regni' passage using $\bigcirc$ at Credo 238 is more demanding, but I expect at least little technical polish from the major composer of the age - whose earlier songs and motets are often accomplished in ways much beyond the music of his contemporaries. Finally I follow the Planchart edition of this cycle in suggesting an O-C equivalent of 3:4. It seems likely that all fifteenth and sixteenth-century writers on this Mass knew it with duple sections that use diminished signatures like cut-C or C2. In which case their insight into some proportions might not have been quite the same as that of the composer.

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Numerology

Taken into consideration with its companion Proper movements, this Mass seems to show no evidence of overall number integration. Its Ordinaries seem to contain few points of interest but the Propers show more signs of number planning. It must also be remembered here that the Communion is probably not the work of Dufay. The Credo has a final section which consists of 55 measures in the continuous mensuration of the lower voices (O) and within that 55-measure section there are exactly 500 notes. That preoccupation might have something to do with the five letters of Dufay's surname, even if he customarily referred to himself as Du Fay. The Credo's tempora can be counted in different ways due to the Superius containing proportional passages. If all Superius measures are counted strictly according to their mensural signage and if sectional final longs are removed from all sectional cadences, the middle section of five has exactly a third of that movement's measure count (144 measures out of 432). See the introductory essay's tables for more numerical features of this type in various Proper settings. Also, three short sections share the same number of measures in O mensuration (the Cum sancto, Osanna and Agnus I - all with 31 measures). With all sectional cadential longs removed, the Agnus has exactly 600 notes and Agnus I when counted in the same way has 201 notes (very nearly 200).

The Propers contain the following points of interest. Excluding all sectional final longs, the Introit's first section has 444 notes. The short verse section which follows has 60 notes and the doxology section has 42 notes in each voice. These Introit totals and the ones below do not include intonations.

Excluding all sectional final longs, the Gradual has 999 notes.

¹⁵ All of the relevant quotations from theoretical sources are given in the Christoffersen edition.

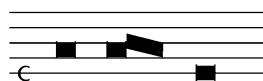
The first section of the Alleluia has 299 notes (nearly 300) and the Contra and Tenor of this section each have 102 notes. Finally the total of Superius notes in the entire Alleluia is 445 (nearly 444).

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120a. *Os iusti meditabitur* (Trent 88 ff. 13v-14r, unicum, DTÖ VII inventory no. 205).

Text: Introit for feasts of confessors. Modern version: LU 1997 pp. 1200-1201, with the chant paraphrased an octave up in the Superius. The first section's text is from Psalm 36 verses 30 and 31. Our chant model for the underlay in the main section is the version in the late twelfth-century Gradual Autun, Bibliothèque Municipale, ms S 012 f. 17v.¹⁶ The chant section of the psalm verse (Psalm 36 verse 1, not given in Trent 88) is supplied from LU 1997 as is the chant section of the doxology, and our text version largely follows LU 1997. Version 120b below gives an alternative version of this setting with fauxbourdon lower voices, and is slightly longer than setting 120a.

1: the intonation is followed by a single custos and has the following notes.



26: sbr instead of br rest / 27: 1-3 are m sm sm / 48: the cut-C m sign is rptd at the top of f. 14r, and the initial rests are given as two sbr rests rather than one br rest. Since the copyist also colors 52 & 53, he seems to have mistaken the mensuration in this section for triple rather than duple. See the Tenor notes below for similar errors.

Contra; 1: the m sign is given before the first stave, the b sig in the first section is only given on the first stave (1-rest in 29), & the opening incipit in both lower voices is 'Os iusti meditabitur'. / 7: 1 D / 28: 1 is followed by the superfluous values ligd br C br lower F plus a single br rest / 48 onwards: no indication of fauxbourdon is given for the polyphonic parts of the verse and doxology, but I have realised a fauxbourdon middle part here.

Tenor; 1: the b sig in the first section is only given on the first stave (1-31) / 42: 1 & 2 om (conj supplied) / 48: the br rest is indicated here by two sbr rests as in the Superius, and 52-54 are col err / 55: 3 om (conj supplied) / 57: cs given instead of cor / 68: m sign given before stave / 75: as at 57 / 78: Trent 88 reads sbr m m sbr (emended for the sake of the texting).

Underlay; fully texted in the Superius, with start incipits for the lower voices and full text in the Tenor's second and third sections.

Bibliography; Gerber *op. cit.* nos. 4a and b (editions of both versions). Fallows, 'Introit Antiphon Paraphrase...' example 20.

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¹⁶ This Gradual is from the Île de France area.

120b. *Os iusti meditabitur*

This version of the previous piece only consists of the ‘Tenor faulxbourdon’ voice, to which the Superius from 120a and a faulxbourdon Contra must be editorially added, with a three-measure extension of rests at 27-29.

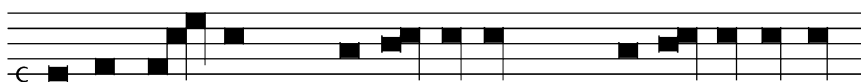
Tenor; 1: m sign om, & b sig only given on the first stave (1-34,1).

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121. [Dufay]; *Gaudeamus omnes* (Trent 88 ff. 189v-190r, unicum, DTÖ VII inventory no. 333).

Text: Superius paraphrase setting of an Introit for various occasions, including the Assumption and other BMV feasts. Modern version: LU 1997 p. 1556, which our text largely follows. The paraphrase is transposed an octave up. Our chant model for the Superius underlay is Grad Pat ff. 162r-162v, which omits the word ‘Marie’ and has ‘N’ instead - indicating that the Introit was usable for other feasts. Grad Pat also follows the chant with optional psalm verses for the Visitation, the Assumption, and for one or many martyrs. This Trent 88 setting provides for either the Assumption or All Saints, and the verse for the former is from the start of Psalm 44 verse 2. The verse for the latter is from Psalm 32 verse 1.

[Superius]; 1: the intonation is followed by a double custos and has the notes below. The second and third groupings in the example below illustrate the verse and doxology openings.



22-36 and verse section (after 53-60): the twin underlay lines here adapt this setting for either the Assumption or All Saints’ day, and the incomplete verse and doxology formulas are supplied from LU 1997 / 74: upward stem on 74,2 is erased. The manuscript voice order is Superius-Tenor-Contra.

Contra; 20,4: this note is followed by the superfluous values m E sbr F m G / 22: 1 is sbr, overmarked / 54: clef change is in mid-stave with direct / 61: m sign O is rptd / 64: rest om (conj supplied).

Tenor; 1: m sign om / 54: m sign O rptd.

Underlay; fully texted in the Superius, with sectional incipits in the lower voices plus a couple of first-section internal incipits in view of the textural changes in that section.

Bibliography; Gerber, *op. cit.* no. 43 (edition). Feininger, *op. cit.* pp. 148-149 (given in the latter as part of the Propers for St. Francis, which follow immediately in Trent 88). Fallows, ‘Introit Antiphon Paraphrase...’ no. 23. Despite the intonation beginning with the Germanic chant variant D A C A, there are no further similarities which connect this setting to the Passau rite rather than western chant sources.

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122. *Puer natus*

(i) Trent 88 ff. 266v-267r (DTÖ VII inventory no. 405);

(ii) Strahov ff. 16v-17r.

Text; Introit for Mass of the day at Christmas. Modern version: LU 1997 p. 408, which our text largely follows. The chant is given monorhythmically in this setting in the Tenor (a tone lower than in most chant sources) and is probably unelaborated. The chant model used here is Grad Pat ff. 12v-13r, although Grad Pat is not particularly close to the Tenor of this setting. The main section's text is derived from Isaiah chapter 9 verse 6 and the verse from Psalm 97 verse 1. Our verse and doxology are supplied by adapting the Tone 7 Grad Pat version and its 'euouae' formula.

(i) Trent 88:

[Superius]; 1: m sign & b sig om (conj supplied) / 1-3,2: obliterated by a lacuna, & supplied from Strahov / 7,2-8,1: likewise / 9,4-10,2: uc due to lacuna / 15: not dtd / 18: 1 & 3 are both dtd (corr using Strahov) / 21: 1 C (corr using Strahov) / 39: 1 F / 48: a superfluous sbr rest follows 1 / 79,2: scr corr from A, with downward diagonals on either side of this note / 84: 1 F. The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contratenor primus; 1: b sig om, & m sign given before the first stave / 25: 2 E (corr using Strahov) / 45: rest om (supplied from Strahov) / 52: 3 is dtd-sbr / 57: 2 D.

Tenor; 1: b sig om (conj supplied) / 83: 1 F (corr using Strahov).

Contratenor secundus; 1: b sig om, & m sign given wrongly as C / 4: 2 F (corr using Strahov) / 11: 2 F (corr using Strahov) / 21,1: uc due to lacuna / 24: obliterated by lacuna (supplied from Strahov) / 25: uc due to lacuna / 31-rest in 33: obliterated by lacuna (supplied from Strahov) / 60: 1 G / 70: 1 A.

Text; fully underlaid in the Superius, with opening incipits for the lower voices. At 73-78 'consilii' is given as 'consily'.

Bibliography; Gerber, *op. cit.* no. 94 (edition). This setting is a particularly inept piece of four-part writing, featuring several dissonances plus weak points and clashing voices whose individual parts are separately consonant against the Tenor (as at 11). All four voices are essential so no single lower part is responsible for these contrapuntal problems. The difficulties listed here are compounded by frequent copying mistakes in both sources, some of which are shared between the two.

(ii) Strahov:

[Superius]; 1: no voice has a flat signature, the m sign cut-C is only given in the Superius, the clef for this voice is only given on its first stave (1-20), and the first stave begins with a gap before the musical symbols (the gap was probably intended for a majuscule initial). / 10,2-12,1: ligd / 13: a superfluous sbr rest follows 1 / 39: 1 F / 48: a superfluous sbr rest follows 1 / 77-78: no lig / 84: 1 F / 86: cor over 1 / 88: cor over 1, upper divisi is col, & no custos in any voice. The manuscript voice order is Superius-Contra primus-Contra secundus-Tenor.

[C]ontratenor primus; 1: the clef for this voice is only given on its first stave (1-28) / 6: 2 F / 51-52,3: replaced by sbr D sbr upper G & m F sbr F / 57: 2 D / 88: cor over 1.

[T]enor; 1: the clef for this voice is only given on its first stave (1-39) / 10-11: ligd / 12-13: ligd separately from the latter / 14: a gap follows this note for no apparent reason / 80-81: ligd / 82-84: ligd separately from the latter / 85-87: ligd.

[C]ontratenor secundus; 1: the clef for this voice is only given on its first stave (1-26) / 4: 2 F / 9-10: no lig / 15,1-2: this lig has no tail, making both notes breves / 39: 1 D / 48: likewise / 60: 1 G / 70: 1 A / 76: 1 C.

Underlay; Strahov texts the Superius fully (with the same spelling variant as in Trent 88 at 73-78), and apart from voice names in the Contratenors and 'Tenor huius' in the Tenor the lower voices are untexted.

Strahov shares what seem to be several copying errors with Trent 88 and neither source seems to be reliable. In view of these errors their stemmatic connection might be close.

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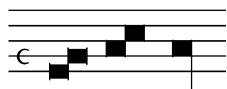
123. *Salve sancta Parens*

- (i) Trent 88 ff. 357v-358r (DTÖ VII inventory no. 469);
- (ii) Strahov ff. 5v-6r, incomplete (doxology missing).

Text; Introit for Marian Masses. Modern version: LU 1997 pp. 1263-1264, which has a different verse. The chant is paraphrased an octave up in the Superius, and the lack of 'Alleluia' in this setting makes it appropriate for Marian Masses outside Easter. The parent chant's main text is from Caelius Sedulius's Pascale Carmen of ca. 425, Book 2, lines 63-64, in Huemer, J. (ed), *Sedulii opera omnia (Corpus Scriptorum Ecclesiasticorum Latinorum X, Vienna, 1885, p. 48)*. The verse uses a changeable text formula given in its modern version in LR, p. 256 (where the wording varies for different Marian feasts). The Trent 88 verse also occurs in other fifteenth-century *Salve sancta parens* settings such as the three-voice example in Trent 91 (no. 148 in the DIAMM Trent 91 edition) and the second setting in Trent 89 (no. 176 in the Trent 89 edition). Our version of the main text largely follows LU 1997, but underlays the paraphrasing Superius with the help of Grad Pat f. 170r. The Superius chant continuations of the verse and doxology are also supplied using Grad Pat.

- (i) Trent 88;

[Superius]; 1: the intonation is followed by a single custos and has the notes below. Also the m sign is om in all voices (supplied as O, after Strahov).



8: 4 D / 23: 1 dtd, & 2 not dtd (corr using the Tenor of Strahov at 24) / 30: single custos / verse after 30 and doxology after 42: these chant incipits have all notes as L and each incipit is followed by a single custos / 34: 3 is sbr, & 4 is om (both corr using Strahov) / 35: 3 & 4 are dtd-m & sm (corr using Strahov) / 37-38,1: written on an end-of-stave extension / 42: single custos in all active voices / 56: 1 & 2 om (conj supplied). The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra secundus; 18,2-3: written over erased m C m B / 22: 2 F (corr using Strahov) / 29,2: corr from G, with upward diagonals on either side of this note / 31-42: this verse continuation is given to the other Contra in both sources, which would give that voice a range of nearly two octaves / 47: 3 is E above / 48: there are cor signs above and below both notes here, and the coloring of the notes is reversed with A as the blackened note (which would cause the essential note here to have consecutive octaves with the lowest voice) / 57: 4 om (conj supplied).

Tenor; 20,1: Trent 88 reads m F m F, and this is followed by an erased m F / 24: 1 dtd, & 2 not dtd (corr using Strahov) / 35: 4 G / 48: the rest here is given as a br rest in a darker ink than the rest of the copying / 52: b ind before 52,5 / 53: 3 sbr.

Contra primus; 12: b ind before 12,1 / 13,2: written over an erasure / 24: b ind before 24,1.

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

Bibliography; Gerber, *op. cit.* no. 129 (edition after Trent 88). Dangel-Hofmann, Der mehrstimmige Introitus in Quellen des 15. Jahrhunderts (Würzburger musikhistorische Beiträge no. 31, Tutzing, Schneider, 1975) pp.

263-267 (edition after Trent 88). This densely scored setting has some defects such as the clumsy imitation at 23, the dissonant E in the middle part at 35 (C would be better here) the dissonant Superius at 53, and the first-inversion progression in the cadences at 29 and 57. It is also a more elaborate piece of work than most Introit settings in Trent 88.

(ii) Strahov:

[Superius]; 1: there is a gap on the first stave before the clef and musical symbols (probably intended for a majuscule initial), the m sign is only given in this voice, the clef is only given for the first stave of the Superius (1-8,3), the first four square notes of the intonation are joined together, and the last note of the intonation is replaced by a squarely ligd br L formation with downward tails on both notes. No custos follows the intonation. / 1,2-3: minor color / 3,4-4,6: likewise / 7,4-5: likewise / 8: 4 D as in Trent 88 / 12: 1 E / 15: 1 not ligd / 18: 1 is om, 2 is F, & 4-5 are both m / 23: 1 dtd & 2 not dtd as in Trent 88 / 25: 2 om, making 25,1 a perfect br / 28,4-29,2: minor color / 29: 3 & 4 replaced by m F m E / 30: no custos in the Superius or higher Contra / chant verse section after 30: these notes are given as br C plus ligd br D br F & L F, followed by a single custos / 34,1-2: minor color / 36,2-3: minor color / 38,3-4 & 40,3-4: likewise / 41: 2 & 3 have minor color, 4-5 are replaced m D sm D m C sm B, and these notes plus 42 run over the end of a stave / 42: cor over 1, no custos in any voice, and there is no doxology section in Strahov. The manuscript voice order is Superius-Tenor-higher Contra-lower Contra, and the names of the two latter voices are switched round in this reading.

[C]ontratenor primus (this is the higher Contra in Strahov); 1: the clef is only given on the first stave (1-11) / 5: 2 E / 8: 4 dtd / 9,1: om / 15: p div follows 2 / 19: 1 dtd, & following rest is om / 24: 1 B / 25: 1 C / 30: divisi replaced by ligd br F L A, with a cor over the A / 31-42: this verse continuation is allotted to the other Contra part as in Trent 88 / 36: 4 & 5 are both m / 40,3-4: replaced by m C m B.

[T]enor; 1: the clef is only given on the first stave (1-11,1), & 1 is replaced by br D sbr D / 2: 1 dtd, & following rest is om / 5: no b / 8: 3 is col sbr, & 4-5 have minor color / 10-12: no color, & a superfluous sbr rest follows 10,3 / 17: 1 & 2 are both m / 17: 4 m / 18: 2 m / 19: 1-4 are all m / 20: 1 is given as m m as in Trent 88 / 30: cor over 1, & single custos / 31,1-2: minor color / 34,2-3: minor color / 35: 4 G as in Trent 88 / 39,3-4: minor color.

[C]ontratenor secundus (this is the higher Contra in Strahov); 1: the clef is only given on the first stave (1-10) / 2,2-3: minor color / 5: no b / 7,1-2: replaced by dtd-sbr / 10,1-2: minor color / 12: no b / 13: rest is replaced by m D, & 13,2 is replaced by m rest / 17,2-18,3: no color / 22: 1 dtd / 23: 2 B / 30: double custos.

Underlay; as in Trent 88 the Superius is texted and the lower voices have sectional incipits. The initial 'S' of the Superius text is om, and the first 'S' of the verse section is a majuscule.

Strahov presents a version of this piece with more mistakes than Trent 88 and more minor color. There are few variants, but one or two of its readings are useful for problematic passages.

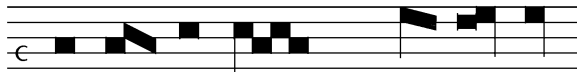
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124. *Resurrexi* (Trent 88 ff. 358v-359r, unicum, DTÖ VII inventory no. 470).

Text; Introit for Mass on Easter Sunday. Modern version, LU 1997 p. 778, which our text largely follows. The chant is paraphrased an octave up in the Superius. The first section's text is from Psalm 138 (parts of verses 18, 5 and 6) and the verse text is from Psalm 138 verses 1-2. Our chant model for the editorial underlay is the version in Grad Pat, ff. 82v-83r. The Trent 88 text has less 'Alleluia' acclamations than either text version cited here.

[Superius]; 1: the intonation is followed by a double custos and has the notes below. The second example

below is the ligature grouping at the start of the verse after 115.



115: the incomplete verse incipit is followed by a double custos, and these notes plus all subsequent Superius values are given a third too low.

Contra [primus]; 1: I have added 'primus' to the voice name because the additional Contra in the doxology is called 'secundus' / 11-12: ns / 109: 2 G / 119: superfluous notes (two sbr upper E's) follow 1 / 120: another superfluous sbr upper E follows 1 / 130: 1 F / 181: 1 is br B, & 2 is sbr B.

Tenor; 21: 1 & 2 are D C / 139: 1 D / 147: 1 uc / 164: 2 A.

Contra secundus; 147: m sign om / 164: 2 F / 168-169: ns / 173-174: likewise.

Underlay: fully texted in the Superius, with sectional incipits for the lower voices. At 1 the incipits for the Contra primus and Tenor both read 'et adhuc sum tecum', which is wrong. Note also the unavoidable entry on a part-word in the Contra secundus at 154. This passage could easily have been written in a more conventional way. The three-part section seems to be far more competent than the four-voice doxology which follows, and in which all four voices are essential. This Introit setting may be by the same anonymous composer of the following Kyrie in the manuscript (no. 34 in this edition) since the two pieces are mostly three-part, they look similar in style, and both seem close to the Passau versions of their respective chants. This small group of might also extend to the adjacent Kyries nos 35 and 36.

Bibliography; Gerber, *op. cit.* no. 130 (edition).

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125. [Dufay / anon]; *Alleluia Ora pro nobis / Posuisti*

(i) Trent 88 ff. 64v-65r (DTÖ VII inventory no. 236);

(ii) Trent 88 ff. 156v-157r (DTÖ VII inventory no. 302, as no. 109c in the *Missa Sancti Georgi*, with a longer verse section than in no. 236).

Text; this is a second version of the Superius-paraphrase Alleluia 109c which omits the sesquialtera duet passage in the latter and also has some minor differences. With the *Ora pro nobis* verse it is suitable as an Alleluia for Marian Masses (usually for Assumption) but Schlager lists other verse texts associated with the same chant such as *Beatus es Simon* and *Hic Martinus pauper*. I do not know the original source of the *Ora pro nobis* verse, which may be a prayer text. The *Posuisti* verse is another alternative text and makes this Alleluia suitable for Commons of one Martyr (modern version: LU 1997 p. 1148, after which our *Posuisti* text is punctuated). This Solesmes version of the chant is more elaborate than the Paris or Rheims versions of *Posuisti* cited for no. 109c. The *Ora pro nobis* verse is rarer in chant sources than *Posuisti* and may not have been used in the German-speaking world. Interestingly, another argument for western origin of version (i) is that it is transmitted in Trent 88 between other anonymous works which are unlikely to be Germanic.

[Superius]; 1: the intonation is followed by a single custos and has the notes below.



21: 'Duo' ind in both voices / 44: b ind before 43,1 / 53: 3 F (corrected using second Trent 88 version) / 121: single custos. The manuscript voice order is Superius-Tenor-Contra.

Contra; 18: 1 corr from col err with 'a' (for 'alba') under the note, & the flat is ind before 18,1.

Tenor; 1: m sign ind above the first note / 8: p div follows 1.

Underlay; the Superius has double underlay for the two verses, and the lower voices have sectional incipits. All voices need editorial repeats of 'Alleluia' at 7-20, and 'Christus' in the first line of Superius underlay at 63-67 is given as 'xpus'.

Bibliography; Gerber, *op. cit.* no. 17 (edition). The *Ora pro nobis* verse text is also used in the Alleluia of Liebert's plenary Mass.

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126a & b. *Alleluia Dulcis mater*

(i) Trent 88 f. 339r (DTÖ VII inventory no. 454);

(ii) Strahov ff. 94v-95r, with an added Contratenor for the verse.

Text; Alleluia for Marian Masses which is no longer used, and which is a differently texted version of *Alleluia Dulcis lignum* in LU 1997, p. 1456 (which is a fourth lower than the Superius paraphrase in this setting). Likewise the *Dulce lignum* version in Schlager, *op. cit.* p. 182 is a fourth lower. I have used the Grad Pat version as a chant model for text underlay (ff. 171v-172r) and this version is also a fourth lower than the Trent 88 paraphrase. The chant with the *Dulcis mater* verse seems to be of central European origin and therefore the setting too may not be western. Regarding the paraphrase, the Superius follows the chant simply but is not always faithful to it. This setting contains a Superius octave leap near its end, and also has passages where E naturals and E flats occur in proximity. Neither of these features relate to the parent chant.

(i) Trent 88;

[Superius]; the intonation is followed by a double custos and has the notes below.



38: 'Duo' not ind in either voice / 93: 1 F / 143: no custos. The manuscript voice order is Superius-Tenor-Contra.

Contra; 38-39: ns / 78: 1 & 2 are A G (corr using the Tenor of the Strahov version) / 122: clef change is at start of new stave, and the flat for 122,1 is given at the end of the previous stave / 135,2: the upward stem on this L looks like a correction.

Tenor; 1: m sign om.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. All voices need repeats of 'Alleluia' at 11-37.

Bibliography; Gerber, *ibid.* no. 118 and Feininger, *ibid.* pp. 192-193 (editions after Trent 88).

(ii) Strahov:

The verse of this reading with its added third voice is given as no. 126b. All variants in both the first section and verse are recorded below.

[Superius]; 1: a stave gap is given at the start (probably intended for a majuscule initial since the first letter of the text is om), the intonation is given with a cut-C m sign (the only m sign which occurs throughout), the Superius clef is only given on the first Superius stave (intonation-22) and no custos follows the intonation. The intonation ligatures are given as follows.



23: 1 & 2 replaced by sbr D / 37: no custos in any voice / 93: 1 F / 97: 1 om (supplied from Trent 88) / 98: 1 E / 104-106: ligd / 128,1: squashed in, & uc / 132: replaced by br C br C / 137-138: ligd / 143: no custos in any voice. The manuscript voice order is the same as in Trent 88.

[C]ontratenor; 1: m sign om, & the clef is only given for the first stave of this voice (1-29,2) / 29,2-30,2: no lig / 37: cor above 1 / 38: the remainder of this voice is the new added middle part, and the Trent 88 verse's lower voice is given here in the Tenor / 50: a superfluous sbr rest, br C and sbr B follow 1 / 61: a superfluous sbr A follows 2 / 62: 1 is br / 73: 1 & 2 are E C / 74: Strahov gives sbr E instead of a sbr rest here (this E would create consecutive octaves with the Superius) / 75: 2 has flat / 78: 1 & 2 are C B / 103: 1 G (above), written over an erasure / 136: 2 F.

[T]enor; 1: m sign om, & the clef is only given for the first stave of this voice (1-27) / 25: b ind before 24,1 / 37: cor over 1 / 38-39: ns / 70,1: no b / 80-83: ligd / 122: no clef change / 135,2-137,1: Strahov reads ligd br F br G / 141-142: ligd.

Underlay; the Superius is fully texted and the lower voices have sectional incipits.

Strahov is full of probable errors, but the third voice seems to be conscientiously added even if it results in some strange accidentals (i.e. the flats at 105-107). Otherwise the parts of this setting shared between both sources have few differences.

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127. *Grates nunc omnes* (Trent 88 f. 216v, unicum, DTÖ VII inventory no. 355).

Text; Superius paraphrase setting of the short and two-verse Sequence for the Nativity (AH 53 pp. 15-16 and AH 10 pp. 16-17) which is probably eleventh-century. The paraphrase is transposed an octave up. The AH 10 version is expanded and has seven verses. Our chant model for Superius underlay is the version in Grad Pat, f. 195r.

[Superius]; 10: 1 A / 39-40: given as ligd sbr F sbr G br A, but with the upward stem on the lig and the G erased. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 26: 2 D / 27: 1 is upper D / 28: 1 C / 60,2-61,1: Trent 88 reads D F / 67: 2 F / 79: the downward stem on this divisi L is badly drawn & on the left of the note. There is also no final custos.

Tenor; 1: m sign om / 4-5: ns, because of anticipation with the chant-carrying Superius / 77: 1 B.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 33-39 the Superius gives ‘dyabolica’ for ‘diabolica’.

Bibliography; Gerber, *op. cit.* no. 53 (edition). This is a very simple setting which is not without dissonance and poor partwriting. The cadence at 13-16 is clumsy, as is the Contra movement at 24-25 & 71-72.

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128. *Verbum bonum et suave* (Trent 88 ff. 339v-340r, unicum, DTÖ VII inventory no. 455).

Text; Superius paraphrase setting of an eleventh-century Sequence for within the Octave of the Assumption. The paraphrase is transposed an octave up. Our version largely follows the punctuation and spelling of UP no. 42, and our chant model for editorial underlay is the version in Grad Pat ff. 278v-279r. The text is also published in AH 54, p. 343. This setting is irregularly alternatim. Chant verses are supplied from the Grad Pat version.

[Superius]; 1: the m sign is given before the first stave / 12: 2 sbr rests are given instead of one br rest / 36: all three voices have rpt signs following 36,1 / 52 onwards: this section has a fauxbourdon Contra, as is ind by the instruction in the Tenor part / 61-62: written on a short end of stave extension.

Contra; 1: m sign om / 34: 2 om (conj supplied) / 35: clef change is at the start of a new stave / 37-51: this portion of the Contra is copied a third too high / 50,2: scr corr from F, with upward diagonals on each side of this note.

Tenor; 1: m sign om / 5: Trent 88 reads ligd sbr B sbr G plus sbr A & a p div (emended for the sake of consonance).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 13-14 in the Superius ‘Christi’ is given as ‘xpi’.

Bibliography; Gerber, *op. cit.* no. 119 (edition). Ziino, A., ‘“Verbum bonum et suave”, una sequenza tra medioevo e rinascimento’ in Curti, D. (ed), Manoscritti di Polifonia nel Quattrotrocento Europeo (Trento, 2002) pp. 128-152. This article gives the Trent 88 setting in addition to two other settings respectively from Trent 91 and Trent 93. Neither edition of the Trent 88 setting cited here emends the basic dissonances in this piece at 5 and 12-13. Once these are altered the rest of the setting looks competently written. There are two other settings of this chant in Mu 3232a (one of which is by Hermann Edlerawer).

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129. *Mittit ad virginem* (Trent 88 ff. 340v-341r, unicum, DTÖ VII inventory no. 456).

Text; Superius paraphrase and alternatim setting of a Sequence formerly for the Annunciation (AH 54 pp. 296-298), which may be the work of Abelard. The paraphrase is transposed an octave up. Chant verses are supplied from Grad Pat ff. 283r- 283v (which gives the destination as Advent). Our version is largely punctuated after AH 54, and text is underlaid with the help of Grad Pat. This setting is unusual in that all of its voices require many B flats but no flat signatures are given. To reduce confusion between flatless sections of polyphony and sections of the chant with single-flat signatures all B flats in the chant verses are indicated as accidentals.

[Superius]; 1: the m sign is given before the first stave / 35: 2 & 3 are m E sbr D / 36: single instead of double custos / 66, 101 & 140: likewise / 98,2-101: squashed in on a short end of stave extension / 102-140: this section is copied a third too low, and to correct the mistake the copyist has indicated a treble clef after the initial clef (with the treble clef given as 'gg' with 'dd' above it) / 141-179: the rest of this setting has an err C clef on the second line up. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 1: m sign om / 34: 2 om (conj supplied) / 38-39: ns / 49: 1 D / 66: single custos / 71: 2 A / 98-101: written on a short end of stave extension / 101: single custos / 102: clef change is at the start of a new stave / 107: 1 E / 136-140: as at 98-101 / 141: as at 102.

Tenor; 1: m sign om / 37: clef change is at the start of a new stave / 49-50: ns / 67: as at 37 / 67-68: ns / 101: single custos / 102: clef change is at the start of a new stave / 112: 1 E.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 98-101 'nuntii' is given as 'nuntÿ', and at 111-113 'Dei' is unclear.

Bibliography; Gerber, *op. cit.* no. 120 (edition). Haagh, B., 'The archives of the Order of the Golden Fleece and Music' in *JRMA* 120 (1995), pp. 1-43 (which unconvincingly attempts to link this Sequence setting with cyclic Proper movements in *Trent 88*). Lastly, there is more than a passing resemblance between the first polyphonic verse of this setting and the opening of *Advenisti desiderabilis* (Instalment 1, no. 12). Possibly the composer of this rather inept occasional piece recycled the first verse of this Sequence setting in order to help make a new piece. Like *Advenisti*, this *Mittit ad virginem* setting is undistinguished. Note the rhythmically irregular cadence at 27-29, the way in which the Contratenor leaps awkwardly (it jumps a ninth at measure 91) and there are consecutive octaves between the Superius and Contratenor at 138 which could easily have been avoided.

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130. *Audi filia* (*Trent 88* ff. 203v-204r, unicum, *DTÖ* VII inventory no. 344).

Text; alternatim and Superius paraphrase setting of the Tract for Commons of virgins not martyrs. Modern version: *LU 1997* pp. 1227, after which our text is punctuated. The paraphrase is transposed an octave up. This piece sets the first and third sections of the chant to polyphony. Chant verses are supplied from the version in the late twelfth century Gradual Berlin, Staatsbibliothek, Preußische Kulturbesitz ms. 40078 ff. 195v-196r (which is from Quedlinburg). This version also serves as something of a chant model for editorial underlay. The text is derived from Psalm 44 verses 11-13, 10, and 15-16.

[Superius]; 1: both voices in both sections are marked 'Duo' except for the Superius at its start / 75: m sign rptd in both voices.

Tenor; 113: an err upward stem on this lig is erased / 113: 2 is col m / 117: 1 br / 118: 1 & 2 are dtd-sbr & m.

Underlay; fully texted in the Superius, with sectional incipits for the Tenor. Some of the ink colour used for the text differs from the main copy: 'quoniam... speciem tuam' and 'proxime... tibi' in the Superius are in an ink which is now rust-coloured.

Bibliography; Gerber, *ibid.* no. 47 and Feininger, *op. cit.* pp. 196-198 (editions).

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131. *Discubuit Jhesus*

- (i) Trent 88 ff. 335v-336r, DTÖ VII inventory no. 451);
- (ii) Vienna ED4 ff. Av-Br (fragmentary).

Text; thirteenth-century Respond for Corpus Christi, which survives in Neumarkt, Caslau ff. 97r-v, Graz 29 and a few other sources which are not restricted to the Germanic world. The chant is presented almost unelaborated in the Tenor, which is also almost monorhythmic. The part of the first section which is normally repeated (starting at 'Et accepto', measure 27) belongs to a musically continuous texture and therefore mid-section repeats are impossible here without heavy editing. Therefore, after the polyphony the chant continuation has been supplied from Neumarkt ff. 154v-155v to which the Trent 88 cantus firmus is very close in its first section. In the second section (from 45 onwards) the Trent 88 Tenor and the Neumarkt version differ somewhat. For an edition of the chant after Neumarkt see EdM 8 p. 77. However the repeat indications given therein are probably not correct. Our text version largely follows EdM 8 and the Neumarkt version serves as a chant model for editorial underlay. The first section's text is based on Luke, chapter 22 verses 14 and 15. For the later history of this Respond and other chants used with the same text see Wright, 'The Vienna Corpus Christi Fragment...'.

(i) Trent 88:

[Superius]; 1: the first letter of the text is a bold capital, & there is a gap between the clef and m sign and the first note (probably intended for a majuscule initial) / 2,4: scr corr from D, with diagonals on either side of the notehead / 32: an erased sm G follows 1 / 35: 1 om (conj supplied) / 36: an erased m C follows 3 / 45: the first letter of text here is a bold capital / 53: 1 D. The manuscript voice order is Superius-Tenor-Contratenor.

Contra; 13: 3 uc / 43,3-44.1: these notes are copied a third too high / 49,1: uc, with an 'a' (for 'alba') written underneath.

Tenor; 1: there is a gap between the clef and m sign and the first note / 43,2-3: Trent 88 reads ligd br G br F, which is accurate according to the chant used but makes a poor cadence and is therefore emended / 65,2-67: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices and one internal Tenor cue at 37-44. The text as in Trent 88 differs somewhat from Neumarkt. 'Fregit' (32) is om, as is 'glorie' at 61-62. Neumarkt also gives 'Desiderio' instead of 'Desiderium' at 13-15. 'Ait' at 11 is given as 'aÿt'. The correct repetition scheme seems to be to sing the A and B sections, then C and D, then a repeat of C before a repeat of A.

Bibliography; Gerber, *op. cit.* no. 115 (edition). Wright, P., 'Polyphony for Corpus Christi in an Unknown Fragmentary Source...' in Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn (Brepols, 2009) pp. 271-282. Wright, P., 'The Vienna Corpus Christi Fragment: A Fifteenth-Century Partbook' in Hudebni Věda 53 (2016), pp. 333-364. Both of the latter are descriptions of Vienna ED4, and the latter contains complete photos of the fragment. There is also another setting of this chant in Glogau (no. 163) published in EdM 8 pp. 42-44, which is a Superius paraphrase setting.

Strictly as a final thought, this Respond setting precedes the four-voice *Advenisti / Lauda Syon* in Trent 88 (no. 20 in this edition). Much of the lowest part in that motet is also given in cut-C against other mensurations in the upper parts, and like *Advenisti* this setting is inventive in the way in which its Superius makes phrases across measures in a Tenor cantus firmus texture. *Advenisti* seems to belong to a group of anonymous works which are stylistically akin and which significantly feature the sign O2 (further, see nos 8-11 in the DIAMM Trent 89 edition and also the Gloria Pascale in this edition, no. 27). Most of the works concerned also seem to feature the number 11 in their textures and note-counts. While there is not enough in terms of style to link this Discubuit setting with the 'O2 anonymous', I note that its first section has 44 measures, its entire length is 66 measures of O excluding the final long, and the Tenor of its second section at 45-67 has 66 notes.

(ii) Vienna ED4;

[Superius]; only the part-damaged Superius survives, with notes on the left of the staves cut off. 1-2,2: missing / 2: 4 E / 5: 1 replaced by dtd-m B sm A / 11: 3 & 3 are dtd-m & sm / 11,5: dtd, with no color / 12: only 1 sbr rest given / 14: no lig / 15,4-16,3: missing / 25: 1 replaced by sbr sbr but both of these are uc / 30-31,2: missing / 31,3-32,4: uc due to lacuna / 35: 1 om / 36: 3 & 4 are dtd-m & sm / 40: 5 dtd / 41: 2 dtd / 42: 6 replaced by sm F sm E / 44: single custos / 45,1-46,1: missing / 47! 1 dtd / 50: 3 m / 51: 4 dtd / 51,5-52,1: replaced by m f m F / 52: 4 sbr / 53: 1 & 2 are both m / 62,2-4: uc due to lacuna / 63,5: no more music survives after this note.

Underlay; the single voice here is fully texted.

Vienna ED4 presents quite a few variants, and was possibly a more developed or slightly more ornamented version of this piece than the Trent 88 reading. Interestingly it survives as part of a fragment where only Superius parts are given, and where nearly all the pieces are for Corpus Christi.

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132. *Vidi aquam* (Trent 88 ff. 223v-224r, unicum, DTÖ VII inventory no. 364).

Text; antiphon for the Asperion during Easter. Modern version: LU 1997 p. 12. The main-section text is derived from Ezekiel chapter 47 verse 1. This setting paraphrases the chant an octave up in its Superius. The verse is from Psalm 117 verse 1. The doxology is also supplied using the versions in Grad Pat (ff. 80v-81r) and LU 1997, and the former version has also served as a guide for editorial underlay.

[Superius]; 1: the intonation values are given as follows, and are followed by a double custos. No m sign is given in any voice and cut-C is assumed.



49: erasures follow the rest / 104: no custos / 126-128: written over erasures / 146: no custos, and single custos in both lower voices. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 1: in addition to the voice name, the abbreviation 'cont' is written before the first stave / 92: 1 E / 109-110: ns / 133-135: likewise.

Tenor; 50 - rest in 60: this passage is either written in a darker ink than the rest of the copy or overmarked / 104: single custos / 133-134: ns / 135-136: likewise / 139: corr from C by the lengthening of an oblique ligature end.

Underlay; fully texted in the Superius, with sectional incipits in the lower voices plus a single internal text cue in each voice at 42.

Bibliography; Gerber, *op. cit.* no. 59 (edition). The hand that entered much of the Superius text is probably not the same hand that entered the music, and much of the possibly different text hand uses a darker ink like in the overmarked passage in the Tenor at 50. Other settings of this chant survive, including two in Trent 89 (nos 98 and 99 in the DIAMM edition), plus three settings in Trent 90 (at ff. 4v-7r) which also occur in Trent 93 (at ff. 5v-8r) plus also the setting in SP B80 ff. 240v-242r. The present setting's style and paraphrase are quite similar to the same elements in Trent 89 no. 99.

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133. *Ego dormio* (Trent 88 ff. 22v-24r, unicum, DTÖ VII inventory no. 211).

Text; a compilation based on Songs of Songs 5,2, 5.6 (with variants), 4.7, 4.3 and 8.6, probably intended as a Marian antiphon setting despite no probable chant paraphrase or cantus firmus being involved. Our text is punctuated after the critical commentary version in Gerber, *ibid.* p. 46.

[Superius]; 9: 2 & 3 are both m / 41: 'Duo' ind in both voices / 67: single custos / 68: m sign given before first stave at the start of a new page.

Contra; 1: m sign om / 4: 3 sbr / 6: 3 C / 59: ns / 60: p div follows 2 / 104: 1 br / 157-158: ns / 176,2-178: ns.

Tenor: 9: p div follows 2 / 32: likewise / 40: no custos, and 20 measures of rests are given for the Duo section as well as the 'silet' instruction. However, 27 measures would be needed. / 68-71: ns / 157-158: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. A single internal cue in the Tenor ('ut mors') is given at 127. In the Superius, 'mihi' at 18-20 is given as 'michi'. Not all of the text can be used in the editorial lower-voice underlay due to some extended values in these voices and also some duet episodes where one lower voice is silent. In both lower voices an editorial rpt of 'ut mors dilecto tuo' is needed at 117-134, and this is because all three voices have an identical passage using these words.

Bibliography; Gerber, *op. cit.* no. 9 (edition). Gerber argues for an English origin for this setting, which is convincing in view of its similarity to antiphon settings by Dunstable, Power, Standly and others. It is tripartite, it has a Duo as its middle section, the Contra is a filler part, and the duple section is rhythmically quite simple. I am further persuaded that this piece might be insular in view of the way in which its duple section threads the same piece of melody through each voice successively (see 107-135). Two other works in Trent 88 which may be insular have similar traits. The Sanctus of Composite Mass no. 1 (no. 24 in this edition) has a passage of three-voice imitation in its Osanna I at 101-112, and *Salve Regina* no. 8 in this edition has a stretch of migrant chant treatment in descending voice order at 113-134.

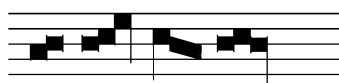
All three works are also harmonically undistinguished, and in *Ego dormio* this is evident from the awkward partwriting at 5, 39, 99 and 166-167. A case could be made for all three pieces being the work of a single anonymous in view of their general stylistic similarities and the way in which voice-sharing of material occurs internally in the duple sections of each work. More importantly for *Ego dormio*, this brings the presence of cut-C here into question. Since the Sanctus of the composite Mass uses C mensuration rather than cut-C, *Ego dormio* could just as well be performed with a duple section using C and the sectional equivalent O perfect breve = C long. The same could also be applied with *Salve Regina* no. 8. In Trent 88 *Ego dormio* follows the Agnus of the four-part Missa *Sine nomine* (no. 97 in this edition). This is unlikely to be English, so in copying terms it seems that *Ego dormio* might be an isolated stray. There is also nothing to say whether *Ego dormio* is in fact its original text, as in Trent 88 a contrafactum follows it (the reworked version of Dufay's *Mirandas parit* which is no. 3 in this edition).

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134. *Felix namque* (Trent 88 ff. 251v-252r, unicum, DTÖ VII inventory no. 395).

Text: Offertory for Marian Masses, now used for that purpose from Christmas to Purification. Modern version: LU 1997 p.1271, which our text largely follows. The chant given therein is not the same as the one used in this setting, which is Grad Pat ff. 172r-v (paraphrased an octave up in the Superius here, and which is used as our chant model for texting).

[Superius]; 1: the intonation is clefless, is followed by a single custos, and has the following notes.



63: this L has an upward stem. The manuscript voice order is as in the score.

Tenor; 32: this L has an upward stem / 76: 1 B / 95: 1 dtd / 123: 2 is col err but is followed with a correcting dot.

Contra; 16: 2 G / 112: 1 is sbr F / 125: 2 is br.

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

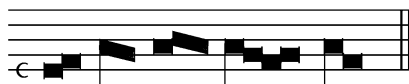
Bibliography; Gerber, *op. cit.* no. 90 and Feininger, *op. cit.* pp. 193-195 (editions). The setting of this text in Trent 89 (nos 164 a and b in the DIAMM Trent 89 edition) uses the same chant as in LU 1997. There is also a Binchois setting in Aosta (f.9v) and an early fifteenth-century *Felix namque* in Douce 381 (described in Thurston Dart's article 'A New Source of Early English Organ Music' in M & L XXXV (1954) p. 201. The present setting lightly paraphrases the Grad Pat chant, and is undistinguished in terms of partwriting. Amongst its poorer moments I cite an exposed sixth at 18, Superius-Contra dissonances at 27, 42, and 47, a dissonant Superius at 76, and upper-voice consecutive fifths at 104-105. The following setting of *Beata viscera* in Trent 88 may also be the work of the same anonymous.

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135. *Beata viscera* (Trent 88 f. 252v, unicum, DTÖ VII inventory no. 396).

Text; Communion for Marian Masses. Modern version: LU 1997 p. 1268, which our text largely follows. The chant is paraphrased an octave up in the Superius, and our chant model for editorial underlay is Grad Pat f. 172v.

[Superius]; 1: the intonation has the following notes.



9: b ind before 9,1.

Tenor; 1: m sign om, & the b sig is only given on the first stave (1-38).

Contra; 1: m sign om, & the b sig is only given on the first stave (1-33) / 42: 1 D.

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

Bibliography; Gerber, *ibid.* no. 91 and Feininger, *ibid.* p. 196 (editions). Like the preceding setting, this one has some awkward partwriting (see the Superius-Contra second at 31, and the Superius-Tenor seventh at 46).

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES NOT CITED OR
INFREQUENTLY CITED IN PREVIOUS INSTALMENTS

(secondary sources are asterisked)

<u>Caslau</u>	Vienna, Österreichisches Nationalbibliothek, Codex 15502 (Caslauer Antiphonale, fifteenth century)
<u>Cologne 1101b</u>	Cologne, Erzbischöfliche Diözesan- und Dombibliothek, ms 1101b (thirteenth/fourteenth century Gradual from Cologne dated 1299)
<u>Douce 381</u>	Oxford, Bodleian Library, ms Douce 381 (miscellany with an early fifteenth century music section)
<u>GR 1908*</u>	<u>Graduale Romanum</u> (1908 edition by the monks of Solesmes)
<u>GR 1974*</u>	<u>Graduale Romanum</u> (1974 Desclée reprint of the Solesmes edition)
<u>Graz 29</u>	Graz, Universitätsbibliothek ms 29 (fourteenth-century antiphoner in two volumes together with ms 30, from the Abbey of Sankt Lambrecht, Steiermark, Austria)
<u>JPMMS*</u>	Journal of the Plainsong and Medieval Music Society
<u>JRMA*</u>	Journal of the Royal Musical Association
<u>LR*</u>	<u>Liber Responsorialis</u> (Solesmes, 1895)
<u>Marbach*</u>	Marbach, C. (ed), <u>Carmina scriptorium scilicet antiphonas et responsoria ex sacro scripturae fonte in libros liturgicos sanctae Ecclesiae Romanae</u> (Strasbourg, 1907, reprinted by Olms, Hildesheim, 1963)
<u>MMMA 7*</u>	Schlager, K. (ed), <u>Alleluia-Melodien I bis 1100. Monumenta Monodica Medii Aevi VII</u> (Kassel, 1968)
<u>Nimes 4</u>	Nimes, Bibliothèque municipale ms 4 (twelfth century Antiphonal from Valence)
<u>P 197</u>	Paris, Bibliothèque de l'Arsenal ms 197 (thirteenth-century Gradual from St. Victor abbey, Paris area)
<u>P 1112</u>	Paris, Bibliothèque Nationale de France, fonds Latin ms 1112 (thirteenth-century Paris missal)
<u>P 17307</u>	Paris, Bibliothèque Nationale de France, fonds Latin ms 17307 (twelfth century Missal from the Compiègne area)
<u>Perugia 431</u>	Perugia, Biblioteca Comunale Augusta, ms 1013
<u>Rheims 264</u>	Rheims, Bibliothèque municipale ms 4264 (thirteenth century Gradual from St. Thierry, Rheims)

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de Goede, N. (ed), The Utrecht Prosarum (Monumenta Musica Nederlandica vol. VI, Amsterdam, 1965)

Utrecht 415

Utrecht, Universiteitsbibliotheek, ms 415 (Gradual from the diocese of Liège, second half of the fifteenth century)

Vienna ED4

Vienna, Erzbischöfliches Diözesanarchiv, paste-downs containing music discovered on the front and rear boards from ms 4 (which otherwise contains theological material compiled ca. 1450-75). Description in Wright, P., 'Polyphony for Corpus Christi in an Unknown Fragmentary Source...' in Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn (Brepols, 2009) pp. 271-282)

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