

## CRITICAL COMMENTARY TO NOS 136-148

136a. *Dies est leticie* (Trent 88 ff. 72v-73r, unicum, DTÖ VII inventory no. 242).

Text; Superius paraphrase setting of a very widespread cantio melody which is probably fourteenth century and whose Latin text is likely to have preceded the German version. The melody is transposed an octave up. The Latin text is in AH I p. 42 and Wackernagel, P. (ed), Das deutsche Kirchenlied... vol. I pp. 206-207 and vol. II pp. 520-527. There are many textual variants, and our texts follow the Gerber edition cited below. Trent 88 texts its Superius with verse 1 of the Latin text and gives verses 4, 2 and 9 of the Wackernagel numbering as its second-to-fourth verses. For the German version see no. 136b below.

6.1. *Dies est leticie* (from Piae Cantiones B6v-B8r);

1. Di - es est le - ti - ci - e in or - tu re - ga - li pu - er ad - mi - ra - bi - lis  
 2. nam pro - ces - sit ho - di - e de ven - tre vir - gi - na - li

7  
 to - tus de - le - cta - bi - lis in hu - ma - ni - ta - te qui in - e - sti - ma - bi - lis

13  
 est et in - ef - fa - bi - lis in di - vi - ni - ta - te.

[Superius]; 1: m sign given before first stave. The manuscript voice order is Superius-Tenor-Contra.

Contra; 50: ns.

Tenor; 12-13: ns.

Underlay; the Superius has verse 1 of the Latin text and there are corresponding incipits at the start of the lower voices. The rest of the Latin text is given after the Contra, and the single stanza of German text is given under the Tenor on f. 72v. For discrepancies in the German text see no. 136b below. There are some differences between the Trent 88 Latin text and our version. These are as follows. At 1 in the final verse 'Christe' is given as 'Xpe', and in the same verse at 4-5 'propriis' is spelt 'proprys'. At 30-36 in the second verse 'iacentem presepio' is given as 'iacentem in presepio', and at 50-51 in the third verse 'nequit' is given as 'nescit'.

Bibliography; Gerber, Sacred Music from the Cathedral at Trent no. 23 and DTÖ VII pp. 264-265 (editions). There are many other settings of this melody including examples in Glogau (no. 70), Bux (no. 167) and no. 137 in this instalment. Trent 88 setting no. 136 does not give flat signatures in any voice, possibly because there are B naturals throughout as well as B flats and any necessary flats would be regarded as unwritten recta. However, it is more customary to see the melody with a single-flat signature as in Piae Cantiones.

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136b. *Der Tag der ist so freudenreich*

This version of the latter uses the single stanza of German text provided below the Tenor. The text is also found with further verses in Spangenberg's *Christliche Lobgesänge und Leisen* (Wittenberg, 1545) and other sources. No. 136b only differs from 136a in that I have split notes in both lower voices at measure 2 and I have not split lower-voice values at 50. More stanzas from the German text previously cited can be added if thought necessary. The following text variants occur in Trent 88. 14: 'Sun' for 'Sohn'. 20: 'dy' for 'die'. 28-29: 'geboren' for 'geborn'. 30: 'got' for 'Gott'. 34: 'aus' for 'als', and 'himelstrone' for 'Himmelstrone' at 48 onwards.

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137. *Dies est leticie* (Trent 88 f. 243r, unicum, DTÖ VII inventory no. 388).

Text; see no. 136a. This setting paraphrases the same cantio melody an octave up in its Superius, with very little embellishment. Only one verse of text is provided in the manuscript. I provide four verses as with no. 136a.

[Superius]; 18: a repeat sign is given after the rest, measures 19-37 are not written out, and the text for this passage is given under the text for 1-18 / 89,2-92: written on a short end of stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 88: 2 F.

Tenor; 1: m sign om / 65-66: ns / 85-92: written on a short end of stave extension.

Underlay; verse 1 is given in the Superius with verse 1 start incipits for the lower voices.

Bibliography; Gerber, *op. cit.* no. 83, DTÖ VII p. 265, and Gerber, *The Manuscript Trent, Castello del Buonconsiglio, 88: A Study of Fifteenth-Century Manuscript Transmission and Repertory* (Ph. D. dissertation, 2 vols, University of California, Santa Barbara 1984), II, pp. 120-123 (all editions). This setting looks undistinguished, and features an exposed sixth at 39 plus barely disguised upper voice parallel fifths at 44-45.

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138. *Christus surrexit* (Trent 88 ff. 248v-249r, unicum, DTÖ VII inventory no. 392).

Text; Superius paraphrase setting of a very common Leise melody, known from other settings in the Trent manuscripts and related sources and also as the cantus firmus of a four-voice Mass. For this and also the basic form of the melody see no. 7 in the DIAMM Trent 89 edition and pp. 279-280 of its critical commentary. The melody is transposed up an octave in this setting and only verse 1 of the well-known text is provided.

[Superius]; 1: m sign given before stave, and all voices in this setting are copied a third too high. Pitches recorded in these notes are at the normalised pitch of our score. / 16: 2 E. The manuscript voice order is Superius-Tenor-Contratenor secundus-Contra primus.

Contra primus; 1: m sign om in all lower voices / 73,2-74,2: Trent 88 reads B C D C (the lower Contra in this setting also needs emendation at the same point).

Tenor; 71,2: corr from F by erasure of an oblique lig end / 77: no custos.

Contratenor secundus; 1-28: due to the clef being incorrect the first stave is all copied a third too low / 28: 1 C / 28,2: following this note a new stave begins with a clef change to F clef on the fourth line up, but the part is still consistently pitched a third too low / 73,2-74,1: Trent 88 reads dtd-sbr D m C / 77: no custos.

Underlay; fully texted in the Superius with start incipits for the lower voices. The first word of text is given as 'Cristus' in the Superius and 'Xpus' in the lower voices. From 34 onwards 'Et quos hic dilexit' is more normally given as 'Et quos hoc dilexit' in other settings.

Bibliography; Gerber, Sacred Music no. 87 (edition). This is a particularly inept piece of four-part writing. Without the Contra primus the three other voices are almost self-sufficient apart from a few constructs lacking thirds. However the Contra primus causes consecutive octaves with the Superius at 4-5, 7-8, 18, 22 and 67-68, it causes parallel fifths with the lowest voice and a dissonance with the Superius at 66, and both Contra parts need emendation to avoid a dissonant final cadence. It also occurs within a group of works in Trent 88 which may come from quite badly copied exemplars. The preceding piece (*Ave Jhesu Christe* no. 142 in this edition) lacks a proper text. The following piece (Magnificat Tone III, no. 48 in this edition) is a falsobordone-like setting copied in a very abbreviated manner, and the work which follows that (*Advenisti*, no. 12) also has copying problems. An adjacent Mass (no. 86a-b in this edition) also has acute transmission difficulties.

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139. *Christ ist erstanden* (Trent 88 f. 360v, unicum, DTÖ VII inventory no. 472).

Text; Superius paraphrase setting of the same Leise melody as in no. 138, used at the same pitch as before. The first stanza of the usual German text for this setting has been provided, punctuated and spelt as in the critical notes of the DIAMM Trent 89 edition previously cited.

[Superius]; 1: all voices have a gap before their first notes (the spaces were probably left for majuscule initials). The manuscript voice order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 1: this voice has a single-flat signature throughout which seems superfluous / 35-38: ns.

Tenor; no discrepancies.

Contra secundus; 1: m sign om / 57: 1 uc.

Underlay; all voices have the incipit 'Crist ist erstanden'

Bibliography; Gerber, *ibid.* no. 132 and DTÖ VII pp. 260-261 (editions). This piece seems to have little in common with the pieces adjacent to it in Trent 88, which are three-voice and chant-based Kyrie settings,

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140. *Resonet in laudibus* (Trent 88 f. 241r, unicum, DTÖ VII inventory no. 386).

Text; Superius paraphrase setting of the first stanza of a well-known cantio, whose melody is also used in settings in Trent 89 and Trent 93. The cantio tune is transposed an octave up. Since only the first stanza is set in Trent 88 (and because the other settings are multipartite and use the subsequent metrically irregular verses plus the ‘Virgo Deum genuit’ refrain) I suspect that the Trent 88 setting is only the first section of an incompletely copied piece. Our text is given after the version in the Trent 89 setting (no. 40 in the DIAMM edition) whose first-section Tenor also serves as something of a model for text underlay here. For the full text see Bäumker, W. (ed), Das Katholische Deutsche Kirchenlied... vol. I (Freiburg, 1886) pp. 299-306.

[Superius]; 6,2: erased values follow this note, which look like m D m E. The manuscript voice order is Superius-Tenor-Contra.

Contra; 4: p div follows 2 / 20: no custos.

Tenor; 4: p div follows 2.

Underlay; fully texted in the Superius, with incipits at the start for the lower voices. ‘Sion’ at 9 is given as ‘Syon’.

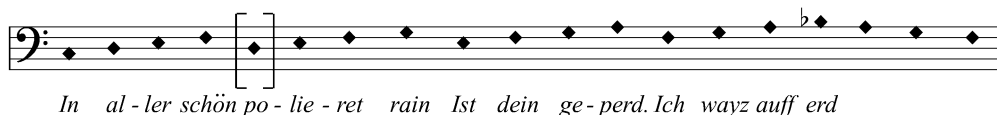
Bibliography; Gerber, *op. cit.* no. 81 and Gerber, The Manuscript Trent... vol. II pp. 118-119 (editions).

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141. *Martinus Abrahe - O edle frucht* (Trent 88 f. 106r, unicum, DTÖ VII inventory no. 258).

Text; this is a probable contrafactum of a Tenorlied, but its contrafact version is easier to deal with than the likely original. The text *Martinus Abrahe* (from a Vespers antiphon for St. Martin, LU 1997 pp. 1749-1750) may derive from an Office for St. Martin of Tours. Our version largely follows the LU 1997 text and it fits the music reasonably well in all voices apart from a few editorial note-joins and splits to make texting less awkward. The incipit *O edle frucht* is given above the Superius Latin text. This has been linked to a Barform five-stanza text of the same name in a study by Nicole Schwindt (see the bibliography below for details). The original source of the text is now lost (Tübingen, Universitätsbibliothek, ms G, f. 456.2) but it was published in Keller, A. (ed), Altdeutsche Gedichte (1846), pp. 243-244. All five stanzas are given below in view of the relative unavailability of both the original print and the Schwindt article concerned. Schwindt makes a convincing case for the pitches of the Trent 88 Tenor making up most of a probably pre-existent melody to which the syllables of the first-stanza text seem to fit. Unusually, the AAB Barform scheme of the text does not seem to be followed in the music and attempts to make an editorial first-section repeat somewhat destroys the match of text and music for the rest of the piece. There seems to be no need to repeat Schwindt’s melody and text reconstruction here apart from a single passage with ascending fourths which is not self-evident from the pitches of the Tenor at 10-14.

6.2. Part of the *O edle frucht* reconstruction;



It seems that this was indeed a lied setting where the Tenor was sung and where the original song may have been monophonic, but some may regard the Trent 88 piece as merely a setting of the melody where the tune is used but the text may not be applicable (i.e. it may be merely an instrumental setting). It is also most unlikely that the upper voices carried German text. These parts were probably rendered instrumentally and the Tenor may have been reinforced by instrumental doubling as well for the sake of textural stability. Pieces where the German text of a likely cantus firmus Tenor will not fit the music well at all are known from elsewhere, for example the extended *Kom mir ein trost* setting in Schedel (no. 25). The Strahov setting of the same Tenor also looks suspect in terms of wordsetting since it contains text repeats.

1. O edle frucht ob balsamz ryz,  
 Du nerst und kückst mein herz allain.  
 Für alz, das lebt, gib ich dir bryz,  
 In aller schön polieret rain  
 Ist dein geperd.  
 Ich wayz vff erd  
 Kain Schertz, der mir mer fröden bring.  
 Allain ich ring  
 In sollicher huot,  
 Nach dir, mein edler wolgemuot.

2. Gantz ewenklichen is stetter trw  
 Mein kayserin, beger jch dein.  
 Ich naig mich fur dich vff die knie,  
 Lauz uz meins hertzen senende pein!  
 Nit ker dich, fraw,  
 Ans klaffer kraw,  
 Der nit dir vil der untrw kart.  
 Er treibt vnd wart  
 Mit falscher huot,  
 Ob er zebrech den wolgemuot.

3. Für silber, gold vnd reychenn Schatz,  
 Liebst du mir, fraw, on alle maz.  
 Nit ker dich, fraw, anz claffers schwatz,  
 Wann ich wol stetz bin uff der stravz.  
 Mit hertz vnd denck  
 On falsche klench  
 Schafft alz dein wolgestalter leib,  
 Das ich mich schreyb  
 In sollicher huot  
 Nach dir, mein edler wolgemuot.

4. Wann du mir büethst ain fruntlich wort,  
 Dar fur ich lieb nit kaiser wer.  
 Alz küren ist mir dan zestort,  
 Verschwundenn ist meins hertzenn schwer;  
 Wann ich waiz trost,  
 Das du mich hast  
 Die recht on alles missewendt,  
 Biz an mein end  
 Das gleych auch thuot  
 Dein edle art blie wolgemuot.

5. Ich havn verpflichtet in graw weyz rot  
 Mich willich on abelon,  
 Die mir dein siesser mund gepott,  
 Vnd will jn stetter hoffnung stavn,  
 Fraw, mir geling,  
 Mich nit verdring  
 Kain vngetwer claffers mann.  
 Auch, hail, heb an!  
 Es wer yetz guot  
 Ee das verdürb der wolgemuot.

[Superius]; 1: m sign om in all voices (O mensuration is assumed) / 22: no custos. The manuscript voice order is Superius-Tenor-Contra.

Contra; 16: 1 B / 22: no custos.

Tenor; 1: ns needed for first line of text / 2: likewise, & p div follows 2,2 / 4,2-3: note join needed for first line of text / 8,1-2: likewise / 11,2: ns needed for second line of text / 16,1-2: this lig is written as an upward oblique.

Underlay; the Latin text is given fully in the Superius, with lower-voice incipits at the start. At 18 'hymnis' is given as 'ymnis'. The German text incipit *O edle frucht* is given above the Superius's main text line. At 18 in the Tenor's German text I have shortened 'sollicher' to 'sollcher'.

Bibliography; Gerber, Sacred Music no. 30 and DTÖ VII p. 269 (editions). Schwindt, N., 'Die weltlichen deutschen Lieder der Trienter Codices – ein 'französisches Experiment?'' in Neues Musikwissenschaftliches Jahrbuch 8 (1999), pp. 33-92 (transcription, plus discussion of the German text and how it might fit to the music). Fallows, A Catalogue of Polyphonic Songs... p. 473

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142. *Ave Jhesu Christe* (Trent 88 ff. 247v-248r, unicum, DTÖ VII inventory no. 391).

Text; Trent 88 gives this piece an incomplete version of a prayer text on the holy names of Jesus, which survives in various versions and is published in Daniel, H., Thesaurus Hymnologicum (Leipzig, 1841-56), vol. II p. 327. For recent literature on the text, its conflations and musical settings see Ziino, A., 'Ipotesi sulla tradizione testuale del motetto Ave, Yhesu Christe verbum Patris' and Facchin, F., 'Il motetto Ave, Yhesu Christe verbum Patris' which are both in Nanni, M. (ed), Music and Culture in the Age of the Council of Basel (Brepols, 2013) pp. 213-230 and 231-252 respectively. There are other versions of the text in AH 30 p. 56 and AH 54 p. 10. There is also the related text of Compère's 'Loco Introitus' motet *Ave Domine Jhesu Christe* (MilB ff. 162v-163r). Beyond the fifteenth century, musical settings of variant texts survive by Peter Philips and others. The Trent 88 setting simply has too many notes in its first section to accommodate even the full version of the text's first stanza, which Trent 88 spreads over the complete Superius and which should probably read as follows.

Ave Jesu Christe, verbum Patris,  
 [Filius Virginis, mundi salus,]  
 hostia [sacra, verbum caro,  
 fons pietatis,] miserere nobis.

Therefore this cannot be the original text for the music. However it is very likely that this is a cantio or paraliturgical piece in view of its repeated central section. I suspect that it may originally be a central-tradition work for a very good reason: it seems to serve as the parent piece for Caron's Missa *Clemens et benigna* (see no. 20 in the DIAMM [Trent 89](#) edition). Its cleanly written parts and rhythmic sophistication may also suggest western origin. However, attempting to fit any one of the several variant *Clemens et benigna* texts to the existing music seem to be no more satisfactory than the text as given in [Trent 88](#).

[Superius]; 1: m sign given before stave, & no part is given a flat signature (conj supplied, in view of the previously cited Mass also using flat signatures). / 5,3, 9,4, 11,3 and 14,2: all of these notes are minims intended for alteration, and each is followed by a p div / 18: single custos in all voices, and the rpt of this section is ind by rpt signs in all voices at 31.

Contra primus; 7,2: following this note [Trent 88](#) reads one m rest plus m lower A and a p div / 10,4 & 14,1: as at Superius 5,3.

Tenor; 8,2 & 10,2: as at Superius 5,3.

Contratenor secundus; 1,4 & 10,1: as at Superius 5,3 / 14: 2 uc / 34: 2 A.

Underlay; the incomplete Superius text and the lower-voice incipits are given exactly as in our score.

Bibliography; Gerber, [Sacred Music](#) no. 86 (edition). Mitchell, R., edition of Caron's Missa *Clemens et benigna* in the DIAMM [Trent 89](#) edition (no. 20, plus critical commentary on pp. 703-725). Gozzi, M. 'I codici piu recenti nel loro contesto storico-liturgico: I contrafacta' in [I Codici Musicali Trentini II](#) (1996), pp. 55-80.

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143. Dunstable: *Puis que m'amour*

- (i) [Trent 88](#) f. 84v, Dunstable ([DTÖ](#) VII inventory no. 248), text incipit only;
- (ii) [Leipzig 1236](#) f. 79v, clefless, with text *Agmina sanctorum*, anon.

These are the sources for the version in [Trent 88](#), which has a different Contra from most of the versions below.

- (iii) [EscA](#) ff. 4v-5r (no. 5), full text, Jo. Dustapell (attribution cropped), black/red notation;
- (iv) [Titus](#) f. 6r (no. 6), lower voices only, anon;
- (v) [Bux](#) ff. 33v-34r (no. 61), keyboard tablature version with Contra much like (i) above, 'Piusque mammor' ('Pyusque mammor' in index), anon;
- (vi) [Titus](#) f. 6v (no. 7), lower voices only with Contra much like (i), anon;
- (vii) [Titus](#) f. 7v (no. 11), lower voices only with different Contra, anon.
- (viii) [Jard](#) f. 87v (no. 277), Rondeau text only;
- (ix) [Stockholm Vu 22](#) f. 159v (no. 110), Rondeau text only.

No attempt is made to collate concordances here since they are widely varied and encompass versions with different Contra parts, tablatures, and also the instrumental versions in [Titus](#).

[Superius]; 1: m sign om in all voices. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: the flat signature is only given on the first stave (1-17) / 12: p div follows 2 / 19: likewise.

Tenor; 3: natural ind by sharp / 12: b ind before 12,1, & p div follows 12,2 / 13: 2 is sbr, intended for alteration / 16: Trent 88 reads sbr B sbr B sbr B / 17: 2 D (corr using EscA) / 19: p div follows 3 / 21: as at 13.

Underlay; all three voices only have text incipits. Our version of the text largely follows that in John Dunstable Complete Works (revised edition, 1970) no. 55. Because of the frequent repeated same-pitch notes in the lower voices these parts seem relatively easy to text.

Bibliography; Gerber, *op. cit.* no. 26 and John Dunstable Complete Works no. 55 (editions). Wallner, B. (ed), Das Buxheimer Orgelbuch vol. I (EdM 37), p. 76 (edition of keyboard version). Danuser, H., Musikalischer Interpretation (Laaber, 1992) p. 163 (facsimile of the third version in Titus). The Dunstable edition cited also contains both the keyboard tablature (as no. 55a) and also all versions of the song in Titus (no. 55b). Leech-Wilkinson, D., 'Il Libro di Appunti di un Suonatore di Tromba del Quindicesimo Secolo' in Rivista Italiana di Musicologia 16 (1980) pp. 16-39 (description of Titus and otherwise concerning the first owner of its part-music, Zorzi Trombetta di Modone). Trent 88 gives a slightly inferior of this chanson compared with the version in EscA. To modify the Contra by making it more consonant the following alterations from the EscA reading can be made. (i) change measure 14 to dtd-br upper C; (ii) change 26 to sbr C sbr A sbr B natural; (iii) change 32,1 to G and place the syllable in this measure under this note. In Trent 88 this song precedes the three-movement Mass on *Puis que m'amour* which starts on f. 85v. The placement of the song is therefore likely to be intentional.

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#### 144a. [Binchois]: *Dueil angoisseus*

The first group of sources here refer to the original three-part song with either its original Contra or a revised Contra for a three-part version, plus the four-voice version.

(i) Trent 88 ff. 204v-205r, *De langwesus* (incipit only) plus contrafact text *Rerum conditor*, anon (DTÖ VII inventory no. 345). Five voices given, with the Contra primus for the three-part version and the other two Contras for the four-part version. The parts for the four-part version are substantially the same as in EscA below.

(ii) EscA ff. 36v-38r (no. 37), with one stanza of text and two sets of Contras as in Trent 88, anon. Black/red notation. However the Contra for the three-part version differs somewhat from the one for (i) above.

(iii) Mancini ff. 20v-21r, three voices, one stanza of text, black notation with void coloration, Binchoy (copied over an erased song by Bartolino da Padua).

The second group of sources refer to the three-part version with the revised Contra like Trent 88.

(iv) EscB ff. 15v-17r (no. 14), one stanza of text, anon;

(v) Mu 902 f. 20v (no.11), Binchois, and fragmentary with one page missing, black/red notation. One stanza of text for first half, and the lost facing page possibly contained additional Contras for a four-part version like Trent 88;

(vi) Mu 9659 f. 5r (no. 6a), last 5 measures of Contra only, anon;

(vii) Mu 3232a f. 107r (no. 218), incipit only, anon;

(viii) R 1411 ff. 6v-7r, one stanza of text, black/red notation, Bincoys;

(ix) Bux ff. 32v-33r (no. 59). Keyboard intabulation 'Dulongesux' approximately following the revised-Contra three-part version;

(x) Bux ff. 33r-33v (no. 60). Keyboard intabulation ‘Sequitur adhuc semel Dulongesux’ but with two small sections copied in the wrong positions.

The third group of sources are literary, and the text is by Christine de Pisan. Our version largely follows the Sandon edition cited in the bibliography (for stanza 1) and subsequently Rehm’s edition.

(xi) P 1719 f. 170v-171r (no. 494);

(xii) Roh ff. 33r-v (no. 22) with some lines in stanzas 2 and 3 exchanged;

(xiii) manuscript Chigi L.VII.266 f. 107 in the Vatican gives a 13-quatrain lauda ‘Donna piatosa nel ciel exaltata, in su: Duyl angosoxe raye dismisurea’.

For an extensive list of mentions of the song in Molinet and other writers see Fallows, A Catalogue of Polyphonic Songs as cited below. There is also the Bedingham Mass based on the song (see Instalment 3 nos 83a and b) plus two secular song quotations. *Hé Fortune pour quoy* in SevP and other sources cites music and text from lines 1 and 3 of the original (see Fallows *op. cit.* p. 176) and the SevP quodlibet *Mon seul Plaisir / La douleur* cites the Superius opening a fourth down, as the fifth of its patchwork of song incipits. No attempt is made to collate the concordant sources here in view of their large number and variety.

[Superius]; 1: m sign om in all voices (supplied from EscA) / 9: 3 B (corr using EscA) / 16: rpt signs are given in all voices following 1, but an editorial second-time measure has to be inserted in all voices at 17 / 28: 3 & 4 are both m / 38-40: Trent 88 reads sbr A sbr G m B m C dtd-sbr D m C m E m D sbr C m C m B m B m A (corr using EscA) / 45: p div follows 2. The manuscript voice order is Superius-Tenor-Contra primus plus the two extra Contra parts needed for the four-part version given here as no. 143b.

Contra; 8: p div follows 5 / 10: p div follows 2 / 26-27: p div follows 1 / 32: as at 10 / 38: 3 D (corr using EscA) / 40: as at 10 / 42, 44 & 49: likewise.

Tenor; 10: p div follows 2 / 12: likewise / 13: p div follows 3 / 18, 27, 32, 39 & 45: as at 10 / 28: p div follows 3 / 47: likewise / 49: p div follows 2.

Underlay; the contrafactum text *Rerum conditor* is fully underlaid in the Superius, and in the same part ‘de langwesus’ is given above the main text line. ‘de langwesus’ is also given as a start incipit in both lower parts, and these voices both have ‘Coram doloros’ at the start of the second section (24). The Latin text given with no. 144b can of course also be applied to the Superius of this version instead of the Ballade text. Without extensive note-splitting it does not seem possible to text the lower voices. The ‘de langwesus’ and ‘coram doloris’ incipits all seem to be in a hand different from the one that copied the music and other text.

Bibliography; Gerber, Sacred Music nos 48a & b (respectively editions of the three-part and four-part Trent 88 versions, with the 48b text beginning *Eterne rerum conditor*). DTÖ VII pp. 242-24 (similar edition). Rehm, W. (ed), Die Chansons von Gilles Binchois (1400-1460) (Mainz, 1957) pp. 46-48 and 73 (edition). Hanen, M. (ed), The Chansonnier El Escorial IV.a.24 (3 vols, Institute of Medieval Music, 1983), I, no. 14 (edition). Gurlitt, W. (ed), Sechzehn weltliche Lieder zu 3 stimmen (Das Chorwerk no. 21, 1933) p. 8 (edition, but a tone up). Sandon, N. and Marrocco, W. (eds), The Oxford Anthology of Medieval Music (1977), pp. 232-233 (three-part edition after EscA). Wallner, *op. cit.* nos 59 and 60 (editions of the two Bux versions). Thomas, B. (ed), Ten French Songs of the Fifteenth Century and Music from the Buxheim Organ Book vol. I (both London Pro Musica editions, Brighton, 1981) giving the song as no. 2 in the former and the first Bux keyboard intabulation as no. 2 in the latter. Parris, A., The Sacred Works of Gilles Binchois (Ph. D. dissertation, 2 vols, Bryn Mawr College, 1965), II, no. 49 (edition). Slavin, D., ‘Questions of Authority in Some Songs by Binchois’ in JRMA CXVII (1992) pp. 22-61, which has a stemmatic discussion and suggests that Mu 902 may be the earliest of the sources. Fallows, A Catalogue of Polyphonic Songs... pp. 137-138. The four-part

version has been recorded in an all-voices performance, albeit one that splits lower-voice notes to accommodate the French text.<sup>1</sup>

Trent 88 gives an inferior version of the basic three-voice song, so I have no hesitation in supplying some readings from EscA to make it more acceptable in performance. The basic EscA three-part version is given as Example 3.20 in this edition (pp. 938-939).

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144b. [Binchois / anon]: *Rerum conditor*

This version merely gives the previous Trent 88 Superius and Tenor with the two Contras which make up the four-part setting otherwise only known found in EscA. This version and no. 144a are differently sized because no editorial repeat measure is inserted at the end of the first section here.

Text; liturgically non-specific prose contrafactum, not known from any other source. Possibly it once had another couple of text lines in view of the repeat marks in the music (which are not strictly needed with the text as it stands).

Contra tertius; 1: m sign om / 4: p div follows 2 / 15,2: rpt signs are given following this note in both this voice and the Contra secundum / 16: as at 4 / 19: p div follows 3 / 34: p sync follows 1, and 34,3 is col (coloration is not necessary here because this L is merely imperfected by surrounding notes rather than being made imperfect by coloration) / 53,1: an upside-down cor with two dots is given under this note.

Contra secundum; 1: m sign om / 4: p div follows 2 / 14: p div follows 4 / 16: as at 4 / 20,2-21: written on a short end of stave extension / 31: as at 4 / 34: 1 is sbr, intended for alteration / 35 & 38: as at 4.

Underlay; the Superius has the *Rerum conditor* text and both Contras here have ‘de langwesus’ incipits. At 42 the Superius has ‘cristum’ for ‘Christum’. The French text used for no. 144a can of course be used with the Superius of this Setting instead of the Latin text.

Bibliography; see no. 144a.

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145. *Pucelle* (Trent 88 f. 217r, unicum, DTÖ VII inventory no. 356).

Text; none given apart from the Superius incipit. Fallows (cited in the bibliography below) suspects that this was a Rondeau cinquain, probably with its half-close point at 23.

[Superius]; 1: m sign given before first stave in this voice, but om in all other voices / 8: all voices have a single custos at the end of this measure for no apparent reason / 30,6-32: written on an end of stave extension.

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<sup>1</sup> On the 1985 LP The Castle of Fair Welcome, Hyperion CDA 66194 (Gothic Voices, dir. Christopher Page).

Contra primus; this voice is an alternative to the Contratenor secundus, and there seems to be little to choose between the two alternatives. Possibly this first Contra is a little more comfortable within the texture since the second Contra has barely disguised consecutive octaves with the Superius at 18. 1: p div follows 2 / 5: likewise / 9: in both this voice and the other Contra the rests are given before the custos which marks off measure 8 / 10: err p div follows 1 / 18: written on a short end of stave extension / 32: no custos.

Tenor; no further discrepancies.

Contratenor secundus; 17: p div follows 3 / 27,5: corr from sm / 32: written on a short end of stave extension, & with no custos following.

Bibliography; Gerber, *op. cit.* nos 54a and b and DTÖ 22 p. 109 (editions). Fallows, A Catalogue of Polyphonic Songs p. 328.

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146. *Agwillare* (Trent 88 ff. 209v-210r, unicum, DTÖ VII inventory no. 348).

Text; the garbled attempt at copying of a middle English text here results in *Agwillare habeth standiff yn lantern chis tale me told crosse close. Chan chis rd son up yold and hosmener irdich verstat*. One or two words of this rendering are given differently in the available editions. The Fallows edition cited below part-reconstructs the text as a rhyme-royal (Ballade) stanza whose repeated first section had its first-time closing measure at 23. As regards the meaning of the text, Gerber *ibid.* p. 80 gives a translated and likely reconstruction of the text as follows. ‘Agwillare’ (possibly a Welsh name?) standing in the light, told me a choice tale [about a] closed yard [a manger?]. This was chosen for the son of [God at] Yule and the host truly understands.’

[Superius]; 1: m sign given before stave / 7: dot given after rest serving as a p div, & a single custos follows in both parts / 12: 2 uc / 23: dot given after rest as at 7, and for the same reason (the rhythmic irregularity of our transcription obscures this, but barring problems will result however this piece is approached) / 30: single custos in both voices / 51: b ind before 50,2.

[Tenor]; 1: no voice name given, & the m sign is om / 24: rest om (conj supplied) / 43: dot given after rest possibly for the same function as at Superius, 7 / 61: rests given as m rest plus p div plus sbr rest.

Bibliography; editions in Gerber, *ibid.* no. 51 and Fallows, D. (ed), Secular Polyphony 1380-1420 (Musica Britannica 97, 2014) no. 96 (pp. 138-139). See also von Ficker, R., ‘Agwillare: A Piece of Late Gothic Minstrelsy’ in MQ 22 (1936), pp. 131-139 and Fallows, A Catalogue of Polyphonic Songs p. 54. An incomplete citation of the text is also given in Brown, C. & Robbins, R. (eds), Supplement to the Index of Middle English Verse (Lexington, 1965) no. 135.3. The extensive unison imitation in this piece is also a feature of some insular Song of Songs settings, and the rhythmic irregularity seen here is also encountered in other probably English works such as the four-voice *Regina celi* no. 33 in the DIAMM Trent 89 edition.

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147. *O pellegrina*

(i) Trent 88 ff. 313v-314r (DTÖ VII inventory no. 348) no text;

(ii) MC 871N pp. 260-261 with six and a half lines of text;

(iii) Cordiforme ff. 15v-17r (no. 12), with text slightly less complete than (ii).

Text; all three musical readings seem to give a Ballade-form version of this Italian text whose original had an eight-line stanza (published in the Pope and Kanazawa edition cited below) and whose literary concordances are listed in Fallows *op. cit.* The way that the musical text has been handled and the imitative nature of the Superius and Tenor make it likely that this is a song by a non-Italian.

(i) Trent 88;

[Superius]; 8,1, 19,1, 29,1 & 43,2: larger than usual gaps have been left after each of these notes (probably for the insertion of accidentals) / 33: no rpts given in any voice (conj supplied) / 68: 2 E (corr using Cordiforme) / 80: single instead of double custos.

[Tenor]; 1: no voice name or m sign is given for either lower part / 37,1 & 38,4: as at Superius 8,1 / 51: ns / 59: b ind before 58.

[Contra]; 11: 2 & 3 are m sbr (corr using MC 871N) / 22: 1 om (supplied from MC 871N) / 29: 2 B (corr using MC 871N) / 57: b ind before 56 / 64: b ind before rest / 73: 2 C (corr using MC 871N).

Underlay; text for the two upper voices is supplied here largely as in the Pope and Kanazawa edition cited below. The Contra may be instrumentally conceived as there are difficulties in accommodating text at the first imitative entry and at 47-55.

Bibliography; Gerber, *op. cit.* no. 105 (edition after Trent 88). Pope, I. and Kanazawa, M. (eds), The Musical Manuscript Montecassino 871 (Oxford, 1978) no. 14 (edition after MC 871N). Thibault, G. and Fallows, D. (eds), Chansonnier de Jean de Montchenu (Bibliothèque Nationale, Rothschild 2973... (1991) no. 12 (edition after Cordiforme). Fallows, D. (ed), Facsimile edition of Paris, Bibliothèque Nationale de France, Ms. Occ. Rothschild 2973 (Valencia, 2007) and Commentary to the facsimile of the Manuscript Rothschild 2793 (I.5.13) in the Bibliothèque Nationale de France (Valencia, 2008, facsimile and edition after Cordiforme). Fallows, D., A Catalogue of Polyphonic Songs p. 544. The Cordiforme reading of the song was recorded on the 1980 four-LP box set L'Oiseau Lyre D16D4 Chansonnier Cordiforme by the Consort of Musicke. There is another three-part setting of the same text in Cordiforme and Pav which is not related to this setting but instead seems to be close to the famous *O rosa bella*. Further see Fallows, *ibid.*

(ii) MC 871N;

[Superius]; 1: the first stave is indented & preceded by a majuscule 'O' / 18: 2 E / 33: cor over 1, & single custos / 61: 1 has flat / 66: 2 has flat / 68: 2 E / 80: double custos in all voices. The Tenor is entered at the bottom of p. 260 and the Superius and Contra are given on the page to the right.

T[enor]; 1: each lower voice has the first letter of its name as an on-stave majuscule but neither lower voice has an m sign / 33: cor over 1, & single custos / 35: 1 has flat / 54: likewise.

C[ontra]; 33: single custos / 56-57: not ligd, & 57 has flat / 69: 1 B / 74: 2 sbr / 77: 3 is dtd-br, not col / 79: 2 is col br.

Underlay; the Superius and Tenor have twin lines of underlay for the first section but only the Superius is texted fully for the second. The Contra has the paired incipits ‘O pellegrina / Vidi questa’ for the first section and both lower voices have ‘Porzime’ in the second section.

MC 871N gives a reading which is very similar to that of Trent 88 and is textually more complete, but has a defective Contra at the final cadence.

(iii) Cordiforme;

[Superius]; 1: all voices have coloured and boxed illuminated initials for the start of each section, and all margins in the heart-shaped pages of this copy have coloured floral decoration. / 33: single custos in all voices / 34: 1 has sharp / 55: likewise / 61: 1 has flat / 80: single custos in all voices. The Superius and Tenor are respectively copied on the left and right of an open twin page in this reading with the Contratenor entered in cross-page fashion below them.

Tenor; 1: the m sign is present in both lower voices / 35: 1 has flat / 49-50: no lig / 54: 1 has flat / 55-57: ligd / 58-59: not ligd, & no b at 59.

Contratenor; 20-22: replaced by dtd-L / 33: ‘verte folium’ follows the single custos / 41: 1-3 are sm sm m / 56-57: not ligd / 60-62: ligd / 80: a sbr rest precedes the final L.

Underlay; the Superius is fully texted and in the first section the lower voices both have the paired incipits ‘O pellegrina / Vide questa anima’ at 1 and ‘O solo specchio / che solo per te languisce’ at 21-25. At the start of the second section the lower voices have ‘Porzime adiuto’ and all parts are texted for ‘o caro thesauro’ at the final sesquialtera passage. The Cordiforme text has some variant spellings, and omits the words ‘Habi pieta de mi’ at 60-69. The attempt to text the Contratenor here may be based on a desire for musical uniformity rather than for practical reasons.

Cordiforme has some small variants of its own and is textually less satisfactory than MC 871N.

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148. [fragment] Trent 88 f. 311v, unicum, DTÖ VII inventory no. 432).

This isolated and short passage has no relationship with the music copied immediately below it in Trent 88 (Magnificat Tone VI no. 49) and is not even in the same scribal hand as the latter. Otherwise published in Gerber, *op. cit.* (no. 102) this is possibly a short practice exercise by an aspiring copyist. It may date from some time after the main Trent 88 copying and may also be a mere scribble rather than part of a piece since its conclusion - if read a fourth higher - is very similar to the first Superius phrase ending of Martini’s well-distributed *La Martinella*. There are the following discrepancies. 1: m sign om (cut-C is assumed) / 6: 3 uc / 10: 3 is col dtd-m / 16: no custos.

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## SIGLA FOR PRIMARY SOURCES NOT CITED IN PREVIOUS INSTALMENTS

|                        |                                                                                                                                                                                                                                                                                                                                                   |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <u>Bux</u>             | Munich, Bayerische Staatsbibliothek, mus ms 3725 (the so-called Buxheimer Orgelbuch)                                                                                                                                                                                                                                                              |
| <u>Cordiforme</u>      | Paris, Bibliothèque Nationale, ms Rothschild 2973 (I.5.13); Chansonnier Cordiforme                                                                                                                                                                                                                                                                |
| <u>Leipzig 1236</u>    | Leipzig, Universitätsbibliothek ms 1236. Miscellany with a musical section. Owned before 1490 by Johannes Klein of Löbau                                                                                                                                                                                                                          |
| <u>Mancini</u>         | Fragmentary Veneto songbook consisting of Lucca, Archivio di Stato ms 184 and Perugia, Biblioteca Comunale Augusta ms 3065 plus other leaves discovered in 2005. Further, see Nadas, J., and Ziino, A. 'Two newly discovered leaves from the Lucca Codex' in <u>Studi musicali</u> 34 (2005), pp. 3-24                                            |
| <u>Mu 902</u>          | Munich, Bayerische Staatsbibliothek, Cod. gall. Mon. 902 ( <i>olim</i> mus ms 3192). Fragmentary early fifteenth century chansonier                                                                                                                                                                                                               |
| <u>Mu 9659</u>         | Munich, Bayerische Staatsbibliothek, mus ms 9659. Fragmentary mid fifteenth century chansonier                                                                                                                                                                                                                                                    |
| <u>Piae Cantiones</u>  | <u>Piae Cantiones ecclesiasticae et scholasticae veterum episcoporum</u> , published by Theodericus Petri, Greifswald, 1582                                                                                                                                                                                                                       |
| <u>Jard</u>            | <u>Le Jardin de plaisance et fleur de rethorique</u> (first edition by Verard, Paris, ca. 1501). Edited by Droz, E. and Piaget, A., 2 vols, Société des Anciens Textes Français, 59 (Paris, 1910-25)                                                                                                                                              |
| <u>P 1719</u>          | Paris, Bibliothèque Nationale, ms fonds français 1719 (poetry manuscript from the 1480's, probably from the Loire valley area)                                                                                                                                                                                                                    |
| <u>R1411</u>           | Rome, Vatican City, Biblioteca Apostolica Vaticana, ms urb. Lat. 1411                                                                                                                                                                                                                                                                             |
| <u>Roh</u>             | Berlin, Staatliche Museen der Stiftung Preußischen Kulturbesitz, Kupferstichkabinett, ms 78.B.17 ( <i>olim</i> Hamilton 674); chansonier of Cardinal de Rohan, poetry manuscript of ca. 1470. For edition see Löpelmann, M. (ed), <u>Der Liederhandschrift des Cardinals de Rohan</u> (Gesellschaft für romanische Literatur 44, Göttingen, 1923) |
| <u>Stockholm Vu 22</u> | Stockholm, Kungliga Bibliothek, ms Vu 22 (literary manuscript, fifteenth century)                                                                                                                                                                                                                                                                 |
| <u>Titus</u>           | London, British Library, Cotton ms Titus A. xxvi. Book of instrumental parts originally owned by a ship's musician of <u>ca.</u> 1440. Further see Leech-Wilkinson, D., 'Un libro d appunti ...' in <u>Rivista Italiana di Musicologia</u> 16 (1981), pp. 16-39.                                                                                  |

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