

## INTRODUCTION TO INSTALMENT 3

This instalment of the Trent 88 edition completes the set of three-voice Ordinary cycles in the manuscript, and contains the following works.

- 82. Missa *O rosa bella* I;
- 83a & b. 83a. [Bedingham]; Missa *Dueil angoisseus* plus the Trent 90 four-part version of its Credo;
- 84. [Bedingham]; Missa *Sine nomine*;
- 85. Standley; Missa *Ad fugam*;
- 86a & b. Missa *Sine nomine* (Trent 88 ff. 253r onwards) plus the shortened version of the Agnus in Trent 88;
- 87. Missa *Le serviteur* I;
- 88. Cornágo; Missa *Ayo visto*;
- 89. Missa *Grüne linden*;
- 90. Missa *Fuit homo*.

The following items are also added as appendix material, since no. 91 is a Tenor motet directly related to no. 82 above, and no. 92 completes the set of three Masses based on *O rosa bella* in my editions.

- 91. *O pater eterne / O rosa bella* (from Strahov);
- 92. Missa *O rosa bella* II (from Trent 90).

All of these works except nos 87-89, 91 and 92 are likely to be insular or at least likely to be by English or English-trained composers. With some of them (such as no. 90) we stand fairly near the beginnings of the cyclic Mass unified by a single Tenor cantus firmus. With others (such as nos 82 and 83 respectively) we may be equally close to the beginnings of mid-century Masses based on secular cantus firmus and the development of borrowing from parent songs in ways others than using Tenor cantus firmus. Several of these works exhibit typical signs of transmission difficulties, and the different readings for nos 83 and 86 are particularly problematic. Many of the copies of these insular works must have been well-travelled and repeatedly recopied by the time that their developed versions reached Trento. Regarding the non-English items in this group, the Missa *Le serviteur* I is a rather detailed example of the early three-voice Mass and shows signs of some sophistication. It may be a little younger than other works featured here. The Cornágo and *Grüne linden* Masses represent localised responses to cyclic design, and both seem to be the products of composers who were fairly prolific. Cornágo is otherwise known for a considerable corpus of songs and a little more sacred music, and the anonymous who wrote the Missa *Grüne linden* may have been responsible for other Germanic cantus firmus works and motets which I have already investigated in my studies on Trent 89.

Here, I wish to bring attention to one aspect of my editorial policy that performers may care to change. In Masses nos 83, 84, 86 and 90 I have prescribed triple-to-duple mensural equivalents that are more familiar from continental music than insular sources (i.e., I retain signs such as cut-C). Those informed enough to Anglicise my renderings with different mensural equivalents and the application of triple proportion to minor-color passages may of course do so. I have chosen not to undertake such conversions in my scores because I wish to present what the sources largely transmit rather than versions of their readings which are too heavily worked. In general very little history of these relatively early cyclic Masses is known, so I will let my descriptive sections on these works speak for themselves rather than lengthen this introduction unnecessarily. Lastly, my gratitude and thanks for help with this instalment goes to the following scholars. Thomas Schmidt-Beste, Jeffrey Dean, Margaret Bent, Peter Wright, David Fallows, Warwick Edwards, Dominique Gatté, Mike Beauvois and Andrew Kirkman.

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