

## INTRODUCTION TO INSTALMENT 6

This final instalment of the Trent 88 edition gives all of the secular and paraliturgical pieces therein, and the works presented are as follows.

136a-b. *Dies est leticie / Der tag ist so freudenreich*, 72v-73r

137. *Dies est leticie*, 243r

138. *Christus surrexit*, 248v-249r

139. *Christ ist erstanden*, 360v

140. *Resonet in laudibus*, 241r

141. *Martinus Abrahe / O edle frucht*, 106r

142. *Ave Jhesu Christe*, 247v-248r

143. [Dunstable]: *Puis que m'amour*, 84v

144a-b. [Binchois]: *Dueil angoisseus / Rerum conditor*, 204v-205r

145. *Pucelle*, 217r

146. *Agwillare*, 209v-210r

147. *O pellegrina*, 313v-314r

148. [textless fragment] 311v

These short items are mostly contrafacta plus page and gap-fillers in a manuscript largely consisting of Ordinary cycles and Mass Propers. Only Dunstable's *Puis que m'amour* has a significant manuscript position amongst these pieces since it precedes the cantus firmus Mass based upon its Tenor. This song is given in a slightly inferior form to the version in EscA and the same applies to the Trent 88 version of Binchois's *Dueil angoisseus*. Likewise poor transmission affects the preservation of the textless *Pucelle* piece (probably originally a Rondeau) and also the famously mangled *Agwillare* with its attempt to give an English text that was possibly already miscopied by the time that it reached the Trento scribes. Similarly *O pellegrina* reaches us here in textless condition. Otherwise found in the Montecassino and Cordiforme manuscripts, this item was possibly composed by a northerner since its text is Italian but in Ballade form. The imitative texture of this piece is also unlike that of most contemporary Italian secular works. Two other pieces in this collection seem to advance fifteenth century studies in different ways. Firstly Nicole Schwindt's rediscovery of the nearly forgotten *O edle frucht* text enables us to perform no. 141 here with what is probably its original text. Alternatively those who do not like the Tenor sung may see the piece as an instrumental cantus firmus arrangement of a German monophonic piece. Secondly I have already written about *Ave Jhesu Christe* in my DIAMM Trent 89 edition account of Caron's *Missa Clemens et benigna*. This is because *Ave Jhesu Christe* (whose text is probably spurious) seems to be the parent material for Caron's Mass.

The cantio and leise settings here need a little explanation. The single-section *Resonet in laudibus* no. 140 is probably just the opening section of a larger piece which is otherwise lost since similar settings in Trent 89 and Trent 93 are multisectional. Regarding the *Dies est leticie* and *Christ ist erstanden* settings, these tended to be written for the German-speaking world by both westerners and also indigenous musicians. Brassart left a Superius paraphrase *Christ ist erstanden* setting and a certain 'Pijamoij' (probably an Englishman with a name something like Pyamour) wrote a Tenor cantus firmus setting which was found by Reinhard Strohm in a Salzburg source.<sup>1</sup> The Trent 88 leise settings are typical of many others from this period, and no. 138 has a grammatically essential fourth part (the Contra primus) which is quite incompetently added.

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<sup>1</sup> Salzburg, Library of St. Peter's Archabbey, Cod. a.XII.25 ff. 4v-5r. See Strohm, R., "Christ has risen" in: *Musical life of the late Middle Ages in the region of Austria* < <https://musical-life.net/kapitel/schlaglicht-christ-ist-erstanden> > (2016).