

Additional information gathered since completion of the Trent 88 edition

I hope to update this page annually.

1. Concerning the Missa *Grüne linden* (instalment 3 no. 89, see parent song reconstruction on p. 1014). David Fallows has discovered that a contrafactum of the parent monophonic song is found in the Hohenfurter Liederbuch. The information as given in the online *Catalogue of Polyphonic Songs* 2023 update is as follows: Hohenfurter Liederbuch (CZ-VB 8b, ca. 1450), no. 52, with text ‘O sündler grosser sündler’, ed. Wilhelm Bäumker, *Ein deutsches geistliches Liederbuch ... nach einer Handschrift des Stiftes Hohenfurt* (Leipzig, 1895), 53–54. I give the first page of the edition of this song below. Its discovery alters little in my original essay on the Mass since the tune as given in Bäumker is similar to Margarethe Loew’s 1912 reconstruction of the tune, except that it begins on treble C here and ends on G rather than beginning on G an octave and a fourth below and ending on D a fourth below that. My discussion also shows that there are other later song derivatives.

Die Melodie steht in der hypodorischen Tonart.

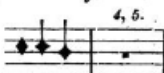
LII.

Hye hernach singt nun der sündler anderñ sündlerñ vnd weltkinderñ
auch den klainen ethlich rayen vnder weltlichen rayen noten, ja ver-
manung, das sye auch dauon liessen vnd sich czw got kerten, vnd den
klainen czw vnderweysung.

O sündler, grosser sündler.



Varianten der Melodie in Nr. LXXIV »Ein gartl, ain edler gartens Bl. 121 b.

1) Ohne ♭ Vorzeichnung und ohne 2) es. 3)  4, 5.

1. O sündler, grosser sündler, [Bl. 87b]
got läst dich nicht lang hie stan.
Dw macht jm nicht entrinnen;
wan er wil, greift er dich an.

2. Haast dw den auch verloren,
so kum her vnd klag mit mir!
Wan er mir frömbt was warden,
des mein sel gert mit pegier.

2. Dufay’s *Ave regina celorum II* (see no. 15, critical notes pp. 333-334) now has an additional concordance in *Bolzano*, ff. 3r-4r, anon. I am unable to determine at present whether this reading is complete. Further, see Gabrielli, G., ‘Il manoscritto ‘Bolz’: due nove identificazioni di Peter Wright e analisi delle mani’ in Cook, J., McDonald, G and Whittaker, A. (eds), *Manuscripts, Materiality and Mobility. Essays in Late Medieval Music in Memory of Peter Wright* (LIM, Lucca, 2024) pp. 27-46.

3. Concerning the Sanctus and Agnus from Composite Mass no. 2 (nos 25d and e, p. 154 onwards) both are also found fragmentarily in the fifth Beverley fragment (GB-BEV DDHU-19/2/V). Part of the Sanctus is on f. b r and part of the Agnus is on f. b v. Their presence in a probably insular source seems to confirm that these movements - as previously suggested - are likely to be the work of an English composer.

4. Concerning Instalment 5’s introductory essay (pp. 1499-1524) this account of the Trent 88 Proper cycles was written without access to Alejandro Planchart’s impressive study *Guillaume Dufay: The Life and Works* (2 vols, Cambridge and New York, 2018). It provides much more information on liturgical

background (vol. I pp. 171-180), historical detail, and mensural and paraphrase usage than I could hope to provide in this edition. However, his study essentially adds no new information about the individual Proper settings in terms of concordances and re-used musical passages, and I note here that two of his arguments were at variance with mine. Firstly, he attributes all of the St. Maurice Propers (nos 111a-f) to Dufay (see pp. 228-229 and vol. II p. 522) and vol. II pp. 516-517 rejects Rebecca Gerber's theory about some of the Communions attached to the Proper cycles being inauthentic on pitch differences and occasional poor partwriting. I prefer Gerber's arguments to his.

5. Re the three-part Gloria no. 37: a fourth source for this piece has now been found in Avezzano (I-AVZcv MS P, Rocca di Botte, Busta N. 5, fasc. 25 ff. 2v-4r, void notation) where it is followed by a Grossin Gloria (Reaney, EFM III p.44 and then a Dufay Kyrie (Opera Omnia IV, p. 63).

6, Instalment 5, p. 226, numerical data on Dufay's St. Anthony of Padua Ordinaries: I have already stated that if all Credo 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 that Credo's five sections 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 including the Padua Propers. *Also, in that central Credo section the Superius and Contra note totals are 330 against 130 notes in the Tenor.* So, there is centrality in those Ordinaries because the Credo is the middle movement of five, there is centrality in the middle section of that Credo because its Superius...excluding sectional longs...has 144 measures out of the total of 432 (a third of the total measures) and there is also centrality with threes in the passage in italics given regarding the same musical passage above which is related to similar procedures in some of the Dufay-attributable Propers. That is...in a sense... 3 within 3 in a central third of five sections in a five-movement set of cyclic Ordinaries, by a composer whose surname has five letters. So even the most sceptical people regarding numbers may have to concede that at least something is going on here.

.....