

CRITICAL COMMENTARY TO NOS 82-99

82. Jube Domine...Primo tempore (Trent 91 ff. 131v-132r, unicum, DTÖ VII inventory no. 1245).

Text; migrant setting of the first Reading for the first nocturn at Christmas Day Matins (from ‘Primo tempore’ at 29 to 196 the text is Isaiah 9, second half of verse 1 to verse 6). The text is slightly shortened, omitting ‘letabuntur...Madian’ (half of verse 3 and verse 4) at 112, but the shortened text still makes contextual sense. The following Reading settings (nos 83 and 84) also have text deletions so there seems little point in mid-section restoration. The Tones used by this setting and nos 83 and 84 are the same as the ones used in the Glogau settings of the same texts (nos 186-88) and they are not dissimilar to other central European Reading Tones documented by Theodor Göllner (see the bibliography section below). Tenor and Contra bassus participation in Tone quotation is minimal (e.g. at 113-115 and other anticipative entries). Regarding the opening material (‘Jube Domine benedicere’ plus the Blessing and ‘Amen’) the chant insertion here has been adapted from LU 1997 p. 120. The second chant insertion necessary (after 165) has been supplied by adapting the Superius of Glogau no. 186 at the same textual point. Our version of the text largely follows LU 1997 p. 375, with which Trent 91 has some variants (see the underlay section below). For nos 82-84 inclusive the Blessings and Responses have been indicated where they should occur; not all of these are set to polyphony, and where they are in chant it would be most unusual for all of these to be left for the choir to sing. Such passages may have been sung by the senior cleric present or a Reader, and may therefore be more suitable if transposed an octave down.

[Superius]; 1: the m sign is om in all voices (conj supplied as cut-C) / 15, 28, 140, 165 & 208: all custos at section-endings in all voices are single, apart from those in the two lower voices at the end / 18: 1 L / 45: rest om (conj supplied) / 83: 1 is sbr, & 2 is not dtd (corrected for the sake of consonance) / 86,2-87,2: added on a short end-of-stave extension / 92,1: uc due to lacuna / 99: 1 A (corrected for the sake of consonance) / 119,3-120,1: as at 86,2 / 125: 2 uc / 177: rest om (conj supplied) / 197-end: added on a short end-of-stave extension.

Contra altus; this voice is grammatically inessential and may be omitted if desired. Even so, it may be part of the original texture. / 25: 1 om (conj supplied) / 28: no ‘Tacet’ direction given / 188: 2 G / 203,1 & 204,2: these notes are respectively C & G / 205,2-208: this passage is copied a third too low.

Tenor; 19: 1 not dtd / 51: 1 & rest added on a short end-of-stave extension / 62: superfluous sbr F follows 1 / 120,1: added on a short end-of-stave extension / 169: ns / 191,1-192,2: as at 120.

Contra bassus; 18: 1 is L / 42-43: possibly written over an erasure / 53,2: added on a short end-of-stave extension / 85,1-86,2: likewise / 116,3-117,2: likewise / 143,2-144,2: likewise / 154: 1 is C (below) but has been corr by an erasure which also takes out the vertical leading to the ligated G at 155 / 176: natural ind by sharp before 175,1 / 181,3: as at 85,1 / 183: 1 E / 198: 1 not dtd / 203: likewise.

Underlay; fully texted in the Superius, with sectional incipits in the lower voices and some internal cues in the Contra bassus. At 6 in the Contra altus a repeat of ‘Jube’ is needed, and at 179 in the Contra bassus a repeat of ‘Convertimini’ is needed. The Superius underlay is very compressed, with some words on the third stave being written under the main text line due to lack of space (‘orta est eis’ at 90-93). Trent 91 differs in spelling from LU 1997 as follows; 47-51 LU 1997 gives ‘Nephtali’ / 62-63: LU 1997 gives ‘Jordanem’ / 69-74: ‘Gentium’ is given a capital letter, and is treated as part of the sentence following (beginning ‘Populus’) in both the Trent 91 and Glogau settings. This obscures the meaning of the text. / 98-101: Trent 91 gives ‘gentes’ instead of ‘gentem’ (‘gentes’ is retained here) / 102: Trent 91 omits ‘et’.

Bibliography; Leverett, A paleographical and repertorial study..., I, p. 87-88; Göllner, T. Die mehrstimmigen liturgischen Lesungen (2 vols, Münchener Veröffentlichungen zur Musikgeschichte XV, Tutzing, Schneider, 1969) vol. I, pp. 48-51 (which gives examples of Reading Tones in the Vienna, Budapest, Marienburg and Berlin libraries). EdM 86 pp. 303-316 (edition of the Glogau Reading settings); Mitchell, ‘Trent 91; first

steps...' p. 35. Strahov gives another set of three Christmas Matins Readings (ff. 176r-179r) and settings in primitive polyphony also occur in the Moosburg Graduale, Prague VH 11 and other sources.

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83. Jube Domine...Consolamini (Trent 91 ff. 132v-133r, unicum, DTÖ VII inventory no. 1246).

Text; migrant setting of the second Reading for the first nocturn at Christmas Day Matins (from the start of the polyphony to 200 the text is Isaiah 40, verses 1-3 and 5-8). After 107 verse 4 is omitted ('Omnis vallis' to 'vias plenas'). Our version of the text largely follows that in LU 1997, p. 376. The Reading Tone is similar to the one used in no. 82, and in no. 83 lower-voice participation in borrowed material is more widespread than in the former. The chant insertions have been supplied as follows; the intonation is adapted from the Superius of no. 82 and the Blessing and Response are adapted from LU 1997 p.120. The 'Tu autem' section is also supplied from LU 1997 p. 120, 'Deo gratias' is supplied by adapting the end of the Superius of no. 82, and 'Hec dicit...eritis' has been adapted from no. 82's Superius in the same way. See the notes to no. 82 for the probability that some chant insertions are better if transposed an octave down.

[Superius]; 1: the m sign is om in all voices (conj supplied as cut-C) / 67,1: added on a short end-of-stave extension / 74-76: written over an erasure / 137: single custos in all voices / 154-174: 16 breve rests are given here (20 are needed).

Tenor; 23-25: the purpose of the congruent signs given in both lower voices here is unclear; for the purpose of voice-entry it would make more sense if just the Contra had a cs at 25,1 / 81,2: added on a short end-of-stave extension / 137: this L has an upward tail / 145: 1 E / 164,1: natural ind by sharp / 167,2-168,2: as at 81,2 / 185,3: col (which could be interpreted as a reason for 184,3-185,5 being read as triplets rather than in minor color).

Contra; 32-33,2: added on a short end-of-stave extension / 59: cs given under note, inverted / 66,1: as at 32 / 119: rest om (conj supplied) / 126,1-2: as at 32 / 156,1 & 177: likewise.

Underlay; fully texted in the Superius, with some internal cues in the lower voices as in no. 82. The Superius texted is quite compressed. LU 1997 gives the following spellings which I have not adopted: 'malitia' for 'malicia' (at 42-43), 'suscepit' for 'recepit' (59-61), and 'foenum' for 'fenum' (140-141 and elsewhere).

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84. Jube Domine...Consurge (Trent 91 ff. 133v-134r, unicum, DTÖ VII inventory no. 1247).

Text; migrant setting of the third Reading for the first nocturn at Christmas Day Matins. From 1 to 158 the text is Isaiah 52 verses 1-3 (for the first section) and verse 9 with its final two words omitted ('redemit Jherusalem') plus the first half of 10. Our version of the text largely follows that in LU 1997, p. 377. The Reading Tone is similar to the ones used in nos. 82 and 83. As in no. 83 lower-voice quotation of Tone material is more frequent than in no. 82. The text 'Rege novo nato...valeamus ut eius' in our final chant insertion is written out following the Trent 91 Superius. It is not in AH, and does not appear to be Biblical. This text is very probably accretional, and conjecturally I have set it to a formula derived from the Superius at the start of this setting. The other chant insertions have been supplied as follows; the intonation is adapted from the start of the Superius to no. 82. The Blessing and Response are adapted from LU 1997 p. 120, likewise the 'Tu autem...nobis' passage near the end, and 'Hec dicit' and 'Deo gratias' are also adapted from the end of no. 82's Superius. See the notes to no. 82 for the probability that some chant insertions are better if transposed an octave down.

[Superius]; 1: 'Lectio 3a' is given in the left margin before the first stave, and the m sign is om in all voices (conj supplied as cut-C) / 117: single custos in all voices / 123: added on a short end-of-stave extension.

Tenor; 81-86: added on a short end-of-stave extension / 104: natural ind as sharp before 103,1 / 135: 3 is sbr / 154,4: corr from col err, with a small 'a' under the note.

Contratenor; 22: superfluous br F follows 2 / 30,3: added on a short end-of-stave extension / 51,1: likewise / 143-145: uc / 152,1: as at 30,3.

Underlay; fully texted in the Superius, with extensive lower-voice incipits. As with nos 82 and 83 the Superius texting is compressed, and the following differences occur with the Trent 91 and LU 1997 texts; 17-19 & 69-70: both versions give 'Sion' / 34-35: 'addiciet' here in Trent 91 should more properly be 'adjiciet' / 94-96: Trent 91 gives 'precio' instead of 'argento' / 145: the Vulgate version gives 'Dominus' after 'Paravit' / 152-153: 'omnium' om in Trent 91. Tenor, 53: 'con-' om.

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85. Substitute four-part opening for the Liber Generationis no. 86 (Trent 91 f. 82v, unicum, DTÖ VII inventory no. 1198).

Text; Blessing and Response section which normally precedes recital of the genealogy of Christ at the end of Christmas Day Matins. There are two genealogy text versions (Matthew I, 1-17 and Luke III, 21-38). Only the first (which works forward from Abraham) concerns us here. At the end of no. 85's Superius in Trent 91 is the scribal remark 'Ad evangelium videlicet liber generationis', indicating that this short piece belongs with the Liber Generationis setting on ff. 107v-111r (no. 86 in this edition). Inspection of the opening of this setting shows the function of the isolated four-part sections which make up no. 85. No. 86 begins with the exact reversal of chant and polyphony sections that make up no. 85. No. 85 therefore seems to serve as an optional opening that replaces the first three sections of no. 86 (up to measure 50 in that setting). The editorial chant passages supplied for no. 85 are adapted from the lowest voice of a partly polyphonic and non-mensural Liber Generationis setting given in Göllner, *op.cit.*, I, p. 244-250 (see the notes to no. 86 for further details). The first chant insertion given is at Superius pitch; I have given the second at Tenor pitch in case the higher notes here take the part out of the general Superius range.

[Superius]; 1: the voice-order in Trent 91 is as follows: Superius, Tenor, Contra primus and Contra secundus, & m sign is om in all voices (conj supplied as cut-C) / 7: b ind before 1,1.

Contra primus; this voice is grammatically inessential and may be omitted if desired. 27: 1 uc.

Tenor; no discrepancies.

Contra secundus; no discrepancies.

Underlay; all parts are fully texted, but the word positionings vary in each voice and are not the same as in our score.

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86. Liber Generationis

- (i) Trent 91 ff. 107v-111r (DTÖ VII inventory no. 1225);
 (ii) Zwi ff. 25v-30r, which uses Hufnagel notation with mensural traits.

Text; complete setting of the genealogy of Christ according to the version in Matthew I, 1-17, recited at the end of Christmas Day Matins. This setting uses a genealogy chant which survives as the lowest voice in a three-voice setting in Zagreb University Library ms MR 10, ff. 159v-162v (published in Göllner, *op.cit.*, I, p. 244-250). The Trent 91 Tenor presents a varied version of the same melody, with a few changes suggesting that the cantus firmus is largely unelaborated except at section-endings. Typically, Trent 91 Tenor section endings which proceed D C F E D seem to be embellishments of endings in the Zagreb manuscript which have F E D E E D. Despite the repetitive nature of the setting few sections are identical due to the repeated notes at the same pitch needed for the names in each section. However the ‘Aram’ and ‘Booz’ sections (213-253 and 289-328) are identical and there are other closely related passages throughout. Uninterrupted and complete performance of this setting lasts between 15 and 20 minutes. No. 85 preceding provides an alternative opening which replaces 1-50 and the editorial chant addition with a four-part opening that has Superius-based chant.

- (i) Trent 91;

[Superius]; 1: the m sign is om in all voices (conj supplied as cut-C), and in the Superius all custos throughout are single except at 288 (where there is none) and at 944 (which is double). Following measure 15, the chant insertion for the Blessing is adapted from Göllner, *op.cit.*, I, p. 244 with the help of the Superius to no. 85. / 117,2-118,2: uc due to lacuna / 236: at the end of the Superius on the first opening, the word ‘Aminadab’ (the first word of text on the next page) is given following the page-turn direct / 288: no custos in any voice / 291: 1 F (corr using Zwi) / 317: likewise / 318: 1 E (corr using Zwi) / 445-455: om (supplied from 295-305, as this passage is also om in Zwi) / 465: obliterated by lacuna / 509: uc due to lacuna / 511-512: likewise / 610 & 618-619: likewise / 622: a direct is given before the clef change here (which is in mid-stave) / 655-702: despite the change back to the original clef at 655, this voice is pitched a third too high up to 702 / 661: om (conj supplied, as this note is also not in Zwi) / 672-674: uc due to lacuna / 703: at the start of a new stave here, the correct pitch is restored / 707-709,2: uc due to lacuna / 739, 841, 843 & 943: likewise.

Tenor; 1-236: on the first opening, the b sig is only given once, and all custos throughout are single apart from at 212, 288 & 588 (where there are none) and 91, 462 and 944 (which are double) / 80: uc due to lacuna / 86, 95-99 & 144: likewise / 179: 1 is br (corr using Zwi) / 237: on the second page-opening the b sig is consistently given up to 455, and the last few Tenor notes on this opening (456-462) are given on a flatless extra piece of stave at the bottom of the facing page due to lack of space / 343-348: om (supplied from Zwi) / 394-395: entered on a short end-of-stave extension / 518: likewise / 541-545: om (supplied from Zwi) / 583: ns (Zwi has two breves here instead of L) / 668-669: Trent 91 gives br br instead of L / 683: uc due to lacuna / 684-689: Trent 91 gives br C br D br C br B br A (omitting the br D at 686 in the process; corr using Zwi) / 714: 1 is G above (Zwi has the same error).

Contra; 1: the b sig is om throughout (conj supplied, as this is not in Zwi), & all custos throughout are single apart from at 212, 288 and 558 (where there are none) and at 50, 328 and 944 (which are double) / 33: 1 not dtd / 49-50: entered on an end-of-stave extension / 80: 1 om (supplied from Zwi) / 108: 1 om (conj supplied as Zwi is different here) / 123-124: om (conj supplied using 184-185) / 130: 1 om (supplied from Zwi) / 188: 1 D (corr using Zwi) / 277,1-2: uc due to lacuna / 293: 1 E (corr using Zwi) / 326: uc due to lacuna / 405, 408, 417, 455-456 & 516-517: likewise / 543: 1 C (corr using Zwi) / 566: entered on a short end-of-stave extension / 590: 1 F (corr using Zwi) / 619-621: entered on a short end-of-stave extension / 647: om (conj supplied, as Zwi also omits this note) / 660-662: Trent 91 reads br D br D br D (modified for the sake of wordsetting) / 669,1-2: written on a short end-of-stave extension / 781: 1 E (corr using Zwi) / 818-819: uc due to lacuna / 829: written on an end-of-stave extension / 875-881: this passage suffers particularly badly from show-through / 839: Trent 91 reads br F, ligd to 840-843 (emended using Zwi since the Trent 91 reading results in

consecutive fifths) / 894-895: uc due to lacuna / 921: the pitch here is uc (could be B rather than C) / 942: superfluous br low A follows 1.

Underlay; on the initial two of the four Trent 91 page-openings concerned, the scribe begins by fully textung the Tenor and largely giving just introductory text and the Hebrew names for the outer voices - in the expectation that the singers concerned would add 'autem genuit' as required. For the remaining two page openings his Tenor text is abbreviated much as in the outer voices, but the final subsection ('de qua natus') is fully texted in all voices. I have not recorded word positioning differences below due to the basically homophonic nature of the setting and because of the compressed text entry in the Tenor. A few instances of mid-section text in the Tenor have different shades of ink, suggesting that some textung was expanded after most of the setting had already been copied. Some of the names in this setting which read 'Yesse' or 'Yoram' have been standardised as 'Iesse', etcetera. Others have been standardised as follows.

| <u>Trent 91</u> | Edition |
|------------------------------|----------|
| Matheum | Mattheum |
| Esrom | Esron |
| Raab | Rahab |
| Boos | Booz |
| Obeth (not consistent in ms) | Obed |
| Yoram | Ioram |
| Achas | Achaz |

Otherwise the main differences between our underlay and the Trent 91 textung are as follows. [Superius]; 63-65: 'Christi' given as 'xpi' / 66-69 & 77-82: 'filii' given as 'filij' / 168-169: 'Phares' is written over a crossed-out word ('Iudam') / 173-179: 'de Thamar' is written above the text line due to lack of space. Tenor; 62-64: 'Christi' given as 'cristi' / 77-82: 'filii' given as 'filij' / 551-558: 'Ezechiam' is written above the text line due to lack of space / 653-659: 'Babylonis' given as 'Babilonis' / 799-800: 'Sadoch' is written below a crossed-out word. Contra; no further discrepancies.

Bibliography; Göllner, *op.cit.*, I; Noble, J., 'The Genealogies of Christ and their musical settings' in Haggh, B. (ed), Essays on Music and Culture in Honor of Herbert Kellman (Minerve, Paris, 2001) pp. 197-208; Mitchell, 'Trent 91; first steps...' pp. 9 & 11-12. There are also Josquin settings of both biblical Book of Generations texts, and the final part of the text (*De qua natus*) has a polyphonic setting by Battre in Trent 87.

(ii) Zwi;

Discantus; this reading is in black notation and halved values without m signs, and the ligatures are in the style of Hufnagel notation. All variants given here are in terms of the Trent 91 values. The piece is spread over five page-openings and the voice-names are given at the start of each opening. These names (as well as the majuscule letters that begin each underlay section) may be coloured but the photos that I am working from are black and white. 1-3: Zwi reads br L, and the L is ligd to 4 / 6-7: no lig at 6,1, 6,2 & 7,2 are replaced by br G, and 6,2-7,3 are ligd / 9-13: ligd / 14: not ligd / 15: no sectional custos are given throughout, except where indicated here / 17,2-18,2: replaced by br A / 18-20: no lig / 22: rest om / 23: not ligd / 26: likewise / 36: dotted L here replaced by br D br D br D / 41,2-42,2: replaced by G sbr / 44-48: ligd / 49: not ligd / 57-58: likewise / 61-62: ligd / 70-71: 70 replaced by sbr br G, with the second note ligd to 71,2 / 74: an extra br D follows 1 / 75: no cor, and no other coronas throughout / 77-79: Zwi reads L br / 81-82: 82,2-83,2 replaced by br G which is ligd to 83,3 / 85-90: given as one lig / 96-99: likewise / 104-105: as at 6-7 / 108-109: replaced by L D / 113-114: ligd / 117,2-119: replaced by br A sbr G br A / 125-126: no lig / 129: not ligd / 132-133: as at 6-7 / 138-140: Zwi reads L br, with the second note ligd to 141 / 154: not ligd / 162: ligd to 159-161 / 186: ligd to 183-185 / 191-192: as at 6-7 / 195: 1 is L / 196-197: followed by double custos at end of Discantus on first page-opening / 201: no b / 216-217: as at 6-7 / 222-224: Zwi reads br L / 227-228: as at 6-7 / 230-235: given as one lig / 241-242: ligd / 243-246: ligd / 256-257: ligd / 258-260: ligd / 261-264: ligd / 265-266: as at 6-7 / 268:

L instead of br / 276: no b / 283-286: ligd / 292-293: as at 6-7 / 298-300: Zwi reads br L / 303-304: as at 6-7 / 306-311: ligd / 316-317: ligd / 318-319: ligd / 332-333: ligd / 334-335: ligd / 340-341: as at 6-7 / 349: Zwi reads L with no rest following / 356: no b / 362-366: ligd / 367-368: as at 349 / 386-387: ligd / 388-389: ligd / 405-406: ligd / 407-408: ligd / 413-414: as at 6-7 / 417: Zwi has D instead of E / 418: L instead of br / 427,2-428,4: replaced by br G sbr F / 430-431: ligd / 432-435: ligd / 436: as at 349 / 438-441: ligd / 442-443: as at 6-7 / 445-455: this passage is om as in Trent 91 / 487-490: ligd / 491-492: as at 6-7 / 495: Zwi has E instead of D / 496: L instead of br / 504-505: as at 6-7 / 510-513: ligd / 516-519: ligd / 520-521: as at 6-7 / 526-528: Zwi reads br L / 531: 1 E / 531-532: as at 6-7 / 534-539: ligd / 544-547: ligd / 552-553: ligd / 561-562: ligd / 563: no lig / 564-567: ligd / 572-573: as at 6-7 / 576: Zwi has D / 585-586: as at 6-7 / 595-596: no rest, & a single custos marks of the end of the Discantus on the second page-opening / 601-602: as at 6-7 / 607-609: Zwi reads br L / 612-613: as at 6-7 / 615-620: given as one lig / 626-629: ligd / 643,1: C / 647,1: br F follows this note & is ligd to 648 / 659: a clumsily-drawn single custos follows 1 / 661: om, as in Trent 91 / 681-682: as at 6-7 / 686-690: ligd / 697-698: as at 6-7 / 703-705: Zwi reads br L / 708-709: as at 6-7 / 723-727: ligd / 730: not ligd / 742-745: ligd / 750-751: as at 6-7 / 754: Zwi gives D / 755: Zwi reads sbr D sbr D / 760-761: ligd / 767: not ligd / 779: not ligd / 780-781: as at 6-7 / 786-788: Zwi reads br L / 790-792: ligd / 793-797: ligd / 802-805: ligd / 826-827: as at 6-7 / 831: br D follows 1 / 856-857: as at 6-7 / 862-864: Zwi reads br L / 866-867: ligd / 868-873: ligd / 882-883: ligd / 889: not ligd / 902-903: as at 6-7 / 920-921: ligd / 922-924: ligd separately / 926-927: as at 6-7 / 936-937: ligd / 938-939: ligd separately / 943: L C follows 1 / 944: double custos follows 1.

Tenor; 1: the b sig is only given on the first page-opening (1-197) and no sectional custos are given except where mentioned below / 1-2: ligd separately / 3-4: likewise / 16: not ligd / 25: likewise / 34: no cor, & no further coronas in this voice unless indicated below / 36-37: ligd separately / 38-39: likewise / 46-47: likewise / 48-49: likewise / 74: L instead of br / 77-111: om in the main copy, but given at the end of the Tenor on the first page-opening with sharp-like signs indicating the omission / 77-78: ligd separately / 79-80: likewise / 87-88: likewise / 89-90: likewise / 106-107: ligd separately / 108-109: L instead of br br / 121-126: given as one lig / 138-139: ligd separately / 140-141: likewise / 162: ligd to 159-161 / 175-176: ligd separately / 177-178: likewise / 187-190: ligd / 195: L instead of br / 205: not ligd / 206-211: given as one lig / 220: not ligd / 222-223: ligd separately / 224-225: likewise / 230-231: ligd / 232-233: ligd separately / 234-235: likewise / 241-242: ligd / 243-244: ligd / 249-252: ligd / 255-256: ligd / 269: L instead of br / 287: L instead of br, & no rest following / 298-299: ligd separately / 300-301: likewise / 308-309: ligd separately / 310-311: likewise / 316-319: ligd / 340-343: ligd / 349: L instead of br, & no rest following / 367: likewise / 377-378: ligd separately / 379-380: likewise / 417-418: Zwi reads br L / 426-429: ligd / 436-437: L instead of br, & no rest following / 448-449: ligd separately / 450-451: likewise / 495-496: Zwi reads br L / 507: not ligd / 513: ligd to 510-512 / 526-527: ligd separately / 528-529: likewise / 542-543: ligd / 544-547: likewise / 583-584: Zwi reads br br / 588: not ligd / 595: L instead of br, & no rest following / 607-608: ligd separately / 609-610: likewise / 617-618: likewise / 619-620: likewise / 629: ligd to 626-628 / 633-649: some of the rptd A's here have diagonal marks in between them which may be to assist in singing the text / 668: 1 is br / 679-683: ligd / 694-695: ligd / 703-704: ligd separately / 705-706: likewise / 713-714: likewise, & 714 is G above as in Trent 91 / 715-716: ligd separately / 723-726: ligd / 786-787: ligd separately / 788-789: likewise / 794-795: ligd separately / 796-797: likewise / 802-805: ligd / 839-842: ligd / 862-863: ligd separately / 864-865: likewise / 867: not ligd / 868-873: ligd / 878-881: ligd / 883-888: ligd / 889: not ligd / 918: this L has a divisi F above it / 940-941: ligd separately / 942-943: likewise / 943: L E follows 1, with cor above it / 944: 1 has cor above & is followed by a double custos.

Bassus; 1: no b sig given, and as with the other voices there are no custos throughout except where indicated below / 1-3: Zwi reads br D br D br B, with the last 2 notes ligd / 7: 1 & 2 not ligd / 11,1-2: likewise / 19,12: likewise / 28-29: likewise / 29-30: ligd / 33: not dtd, & no cor either here or subsequently in this setting unless indicated below / 42: not ligd / 46: likewise / 56-59: ligd / 63-64: not ligd / 68-69: ligd / 71: not ligd, & 71,1 is D (below) / 83: not ligd / 87: likewise / 105: not ligd / 108-109: Zwi reads L B / 113-115: ligd / 117: not ligd / 118: Zwi has br G instead of rest plus sbr / 122: not ligd / 123-124: Zwi reads sbr A sbr F br G / 125:

not ligd / 132: not ligd / 133: likewise / 148-149: not ligd / 152: likewise / 159,1-160,2: replaced by br C / 161-162: not ligd / 171: likewise / 175: likewise / 176-178: ligd / 192: not ligd / 195: L instead of br / 202: not ligd / 216: likewise / 217: likewise / 220-221: ligd / 228: not ligd / 232: likewise / 243: likewise / 249-250: likewise / 255-256: ligd / 257: not ligd / 264-265: ligd / 266: not ligd / 269: L instead of br / 277: not ligd / 283: likewise / 292 & 293: likewise / 294-295: ligd / 296-297: ligd / 304: not ligd / 308: likewise / 314-316: ligd / 318: not ligd / 319-321: likewise / 324-325: Zwi reads br low D low C, ligd / 326-327: ligd separately / 339-340: ligd / 341: not ligd / 344: ligd to 342-343 / 357: not ligd / 367-368: L instead of br, with no rest following / 370-371: not ligd / 377: likewise / 384-386: ligd / 388: not ligd / 394: likewise / 397: likewise / 412-414: not ligd / 417: 1 is B / 418: L instead of br / 426: Zwi reads br upper A without lig / 432433: not ligd / 436-437: L instead of br, & no rest following / 443: not ligd / 454: not ligd / 458: likewise / 467-468: 467,1 is not ligd, & 467,2-468,2 is replaced by br upper D ligd to 468,3 / 476: not ligd / 490: likewise / 492: likewise / 495: as at 417 / 496: as at 418 / 504: not ligd / 513: not ligd / 521: likewise / 522524: ligd / 532: not ligd / 536: likewise / 537-539: ligd / 544-545: as at 467-468 / 548-552: ligd / 554: not ligd / 571-572: ligd / 573: not ligd / 576-577: Zwi reads L low B / 585: not ligd / 588-589: not ligd / 589590: ligd / 595-596: L instead of br, & no rest following / 597-599: ligd separately / 600-601: likewise / 602: not ligd / 613: likewise / 617: likewise / 626-627: as at 467-468 / 644: this note has a diagonal mark after it, probably for text underlay clarification / 643: 1 A (below) / 647: 1 om (as in Trent 91) / 648,2: replaced by br C sbr C / 651: not ligd / 655: not ligd / 658: ligd to 656-657 / 661: br instead of L / 669 & 670: not ligd / 678-679: L instead of br / 680: not ligd / 687 & 688: likewise / 698: likewise / 701-702: ligd / 707-708: ligd / 709: not ligd / 713: likewise / 714-716: ligd / 723-724: as at 467-468 / 727-730: ligd / 731-732: ligd / 734: not ligd / 749-750: ligd / 751: not ligd / 754: Zwi has B / 760-762: ligd / 764: not ligd / 770: likewise / 779780: ligd / 781: not ligd / 784-785: ligd / 791: Zwi reads sbr E sbr G / 792-793: as at 467-468 / 795-797: ligd / 802-803: as at 467-468 / 806-810: ligd / 811: not ligd / 822: likewise / 823-824: ligd / 827: not ligd / 830: Zwi has B / 842-843: not ligd / 846-847: ligd / 848-849: likewise / 850-851: L instead of br, & no rest following / 857: not ligd / 860-861: ligd / 866: not ligd / 868: likewise / 871: likewise / 878-879: as at 467468 / 886 & 887: not ligd / 903: not ligd / 904-907: Zwi reads ligd br C br D br B plus br B / 915: not ligd / 925-926: ligd / 927: not ligd / 928-931: as at 904-907 / 935: superfluous br C follows 1 / 936: not ligd / 938939: likewise / 940: Zwi reads sbr D m A m B / 941-943: ligd, and 943 has an extended carat-shaped note with a cor over it (indicating a further L) / 944: cor over 1, followed by double custos.

The notation of Zwi omits dots, values smaller than the minim in our transcription, and gives rests sparingly; these features are unavoidable in the Hufnagel-influenced style of the copy. Consequently Zwi seems to be a simplification of the reading presented in Trent 91. It seems significant that the former shares some errors and omissions with Trent 91, suggesting that both copies may have been taken from similar exemplars. Otherwise the main variants of Zwi are at half-close cadences and at passages in Trent 91 where small values occur.

Underlay; Zwi texts all voices fully and in a well-spaced manner, suggesting that this copy was intended for performance. It also gives further variations on the spelling of some of the Hebrew names ('Esrom', 'Aza', etc). Its differences in ligaturing also suggest that some of the text might have been fitted to the music in a manner different from the Trent 91 version.

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87. Te Deum laudamus (Trent 91 ff. 43v-45r, unicum, DTÖ VII inventory no. 1172).

Text; hymn (sometimes known as the Ambrosian hymn) sung at the end of Matins on days when the Gloria is part of the Mass. The text (traditionally attributed to St. Ambrose) is originally fourth-century but has later accretions. Our text is largely spelt and punctuated after GR 1974 pp. 841-44, which presents the Tonus Simplex chant that the Trent 91 setting mostly draws on as a Superius paraphrase in alternatim fashion.

However, parts of the Superius (for example, the 'Te ergo quesumus' verse at 192-218) seem to draw on formulas from the Tonus Solemnis Te Deum chant at the same textual point (GR 1974 pp. 838-841). In view

of this, it would be most difficult to find a parent chant that suits the setting exactly so the chant verses here are reconstructed using (i) material from the GR 1974 versions (ii) material from a fifteenth-century 'Morem Romanum' Te Deum (Mu 4301 ff. 143v-145r). These versions also serve as chant models for text underlay purposes. For the modern 'Morem Romanum' Te Deum chant (which is quite like the Tonus Simplex chant) see GR 1974 pp. 844-847. Mixed Te Deum formulas as used in this setting are not uncommon. Further, see Kirsch, W., Die Te Deum Vertonungen bis zur Mitte des 16. Jahrhunderts (Schneider, Tutzing, 1966), p. 83.

[Superius]; 1: the m sign is given before the initial stave in each voice, and all sectional custos throughout are single except for the final custos in each voice (which is double) / 190: added on a short end-of-stave extension / 296: following the custos the 'Dignare Domine' Superius section (271-296) is copied again in error, but the scribe has realised his mistake and the extra section is crossed out.

Tenor; 225: 2 uc / 300-333: due to lack of space at the bottom of the page the final portion of the Tenor is copied at the bottom of the facing page; a direct and a roughly-drawn pointing hand indicates the continuation.

Contratenor; 21: rest added on a short end-of-stave extension / 28-29: written as a semibreve lig (two descending squares a third apart) with an upward tail on the first value / 40-41: ns / 111: likewise / 139: C2 sign rptd, even though this point is not at a page-opening / 192: C2 rptd again at new page-opening / 241: 1 A (above) / 247: 1 F / 266: 2 B / 292: pitch unclear (this A could easily be B) / 305: ns / 323: 2 E / 329: 2 D.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The manuscript text is quite compressed, and therefore only significant variations in positioning are recorded here. [Superius]; 5-7: 'Patrem' under 6,2-7,1 / 11-15: 'veneratur' under 13,1-14,3 / 38: '-ctus' under 37,2-3 / 61: '-e' under 59,360,2 / 62-68: 'Te Prophetarum' under 62-67,2 / 75-78: 'numerus' under 75-77,2 / 88-82: 'terraram' under 89-91,2 / 106-108: '-sia' under 106,2-107,2 / 123-127: 'Filium' under 122-124,2 / 164-167: '-terum' under 165,2-167 / 213-218: 'redemisti' under 214-218 / 239-248: 'hereditati tue' under 241-246 / 254: 'di-' under 256,1 / 278-281: 'isto' under 279,3-280,2 / 295: '-re-' under 293,2 / 296: the crossed-out verse following this point has been left untexted / 311: 'nos' under 309,3 / 333: 'te' under 331,3. Tenor & Contratenor; no further discrepancies.

Bibliography; Leverett, A paleographical and repertorial study..., I, pp. 154-155 (which suggests that this piece might be by Martini, partly on the basis that this setting compares well in terms of cleffing and ranges with the three-part pieces in the Ferrara psalm-setting collection). Leverett, 'An early Missa brevis in Trent Codex 91' in Kmetz, J. (ed), Music in the German Renaissance; Sources, Styles and Contexts (Cambridge, 1994) pp. 152-173. Mitchell, 'Trent 91; first steps...' pp. 44-45. Other polyphonic settings from this period are scarce: there is one by Binchois, and an anonymous one in Trent 88 (ff. 245v-247r, also partly copied on ff. 71v-72r). As a final thought for those interested in chant settings and numerology, I note that the Trent 91 setting consists of exactly 333 measures in transcription.

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88a & b. Magnificat Tone VIII

(i) Trent 91 ff. 209v-210r, anon (DTÖ VII inventory no. 1332);

(ii) Mu 3154 ff. 34v-35r, anon.

Text; canticle of BVM at Vespers (Luke chapter I, verses 46-55). Modern version: LU 1997 pp. 207-213, after which our version is largely punctuated and spelt. The editorial Tone VIII verses are adapted from the Roman-rite Magnificat formulas in Illing, *op. cit.* p. 22 (see Instalment 1 no. 7; Illing's study presents two sets of Magnificat formulas that were in use in the German-speaking world during this period.). The set known as

Germanic-variant generally have more melodic variations from modern usage than the other. This Tone VIII setting hardly refers to its parent Tone at all, but where it does so the references seems to be in the Superius (in the first polyphonic verse) and in the Tenor at 70-73. It is therefore best described as migrant.

(i) Trent 91;

[Superius]; 1: the m sign is given before the first stave in all voices / 34: the m sign is given as O in the Superius and cut-O in the lower voices (either sign will do, but O has been chosen here because cut-O often seems to serve just as a scoring toggle). Mu 3154 has the same error. / 50: 8 uc / 51: single custos / 52: m sign ind before the stave in the Superius, Tenor and Contra secundus / 78: 2 uc / 80: b ind before 80,1 / 86: single custos / 87 onwards: the final polyphonic verse with the additional top voice here is supplied from the Mu 3154 reading (this can replace 52-86 if required).

Contra primus; 20: the rest is given directly above the clef change / 22: 2 E (corr using Mu 3154) / 27: 2 B (Mu 3154 has the same error) / 33: single custos, and no 'Tacet' direction given / 52: m sign om.

Tenor; 34: 3 uc due to lacuna.

Contra secundus; 33: single custos / 34: 2 uc due to lacuna / 40-41: 40,7 is not dtd, & 41,2 is m (corr using Mu 3154) / 51: single custos / 56: ns / 59: likewise.

Underlay; fully texted in the Superius, and the Tenor also has full double underlay for the three-voice verse. Otherwise the lower voices have sectional and mid-section incipits. All voices can be satisfactorily texted for the Trent 91 reading, but the lowest voice needs to have a small amount of text omitted. The main differences between our underlay and the text in Trent 91 are as follows, bearing in mind that the Superius underlay looks fairly haphazard and recording individual syllable positioning is therefore of doubtful value. [Superius]; 17: '-us' & '-nis' under 16,2-4 / 33: '-o' & '-nes' under 32,3 / 46: 'et' & 'eius' under the rests at 34-45 / 46-47: 'sanctum' under 46,1-4 / 64-68: 'suo' & 'semper' under 66,4-67,2 / Contra primus; no discrepancies / Tenor; 47-48: ed rpt of 'eius' needed in both lower voices. Contra secundus; 1: the incipit 'Esurientes' is written immediately following 'Et exultavit' due to lack of space below the stave.

(ii) Mu 3154;

[Discantus secundus]; this voice is unique to Mu 3154 and is given in our score from 87 onwards. There are no discrepancies in this voice apart from the lack of a double custos at 121.

[Discantus primus]; 1: the m signs are given either parallel to or close to the clefs in all voices / 15,3-16,4: replaced by br C sbr B / 21: replaced by sbr G sbr G / 51: single custos as in Trent 91 / 52: as at 1 regarding the m signs / 80: b ind above 79,2, & 80,1-2 are ligd / 86: double custos.

Contra [primus]; 20: no clef change / 27: 1 & 2 are E & B, without lig / 33: no custos, & no 'Tacet' direction / 52: m sign not om / 86: no custos.

Tenor; 33: no custos / 34: as in Trent 91 the lower voices both have cut-O signs here instead of O / 46: no cs / 51: no custos / 86: likewise.

Contra secundus; 1-2: these four notes are rptd, since after writing them the scribe realised that the continuation would involve collision between the notes of this voice and the majuscule voice-name immediately below the stave / 33: no custos / 34-51: in Mu 3154 this section is entered as part of the Contra primus / 38,1: corr from col err / 46: no cs / 51: no custos / 86; likewise.

Mu 3154 has very few variants and even shares some mistakes with Trent 91, suggesting that both copies are close. The same situation occurs with some other readings shared between the Trent Codices and Mu 3154.

Underlay; fully texted in the Superius, with single-verse underlay for the additional Discantus part and incipit text for the lower voices. The text in Mu 3154 is much neater than in Trent 91, and the size of the script

in comparison with the note values makes the scribe's intentions look fairly clear.

Bibliography; EdM 81 no. 16 (edition after Mu 3154), & Mitchell, 'Trent 91; first steps...' p. 28, in which I stated that the Tone used was Germanic-looking. This is not accurate; perhaps the Roman-rite Tone formula given in Illing, *op. cit.* is closer to the composer's chant model than the German-variant formula.

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89. Magnificat Tone II (Trent 91 ff. 211v-212v, unicum, DTÖ VII inventory no. 1334).

Text; same as no. 88. The Tone II chant verses have been supplied from the Roman-rite Magnificat formulas in Illing, *op. cit.* p. 22. This is a migrant setting; the Superius has most of the Tone II references apart from in the first half of the four-part verse where the Tenor has the Tone II formula as a cantus firmus.

[Superius]; 60: at the start of the second opening, the m sign is given directly above the clef.

Contra secundus; this voice is only used for the four-part verse, where it has the function of an alto (or higher Contra) part. Its voice-name is duplicated in the margin as well as appearing in majuscules. It is copied as part of Contra primus, but admitting it as part of the Contra primus (which is a bassus part) implies that this setting would have a very wide-ranging lowest voice / 1: b sig om (conj supplied) / 35: 2 G / 49-50,1: uc due to lacuna.

Tenor; 1: b sig om (conj supplied) and in addition to the voice-name in majuscules 'T' (for 'Tenor') has been added in the left margin / 13: a direct is given with the clef change (which is in mid-stave) / 18-42: this portion of the voice is on a single stave which has its clef on the fourth line up (making all of the notes a third too high); after 42 the next stave down has a confusion of clefs on the fourth and fifth lines up / 60: at the start of the second opening 'T' (for 'Tenor') is given in the left margin.

Contra primus; 1: 'Contra' is given in majuscules, and 'Ct p_us' has been added on the left in the margin / 12: the double custos here has a sign like a clef on the fourth line up within it, and at the start of the next stave (after the rest in 16) there is a confusion of clefs on the two top stave lines with the clef on the fifth line up crossed out / 23: here, the lowest part for the four-voice verses is copied separately from the rest of this part / 36: 2 B / 38-39 & 45-46: these notes will have to be sung as tied values for the second line of text to this part / 60: at the start of the second opening, the voice-name 'bassus' is given in the left margin.

Underlay; fully texted in the Superius, plus sectional incipits for the lower voices except at 60-66 (where the lower voices are fully texted). The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-3: the 't' of 'Et' is under the clef, and 'exultavit' & 'Esurientes' are under 1-2,1 / 5-6: 'meus' & 'bonis' under 4,4-5 / 7-9: 'Deo' & '-tes' under 8,4-5 / 10-12: 'meo' under 11,2-3 & 'inanes' under 10,6-11,3 / 13-18: this portion of texting is compressed / 19: 'sanctum' under 19,2-3 / 20: 'nomen' under 19,4-20,1 / 21-22: 'eius' under 21,5-6 / 23-32: 'Fecit potentiam' under 23-29,2 / 43-49: 'dispersit superbos' under 43-46,2 & 'et in secula' under 43-46,1 / 52-53: 'cordis' under 54,1-2 / 54-59: 'sui' under 57,1-2 / 59: '-men' under 57-58,2 / 66-68: 'Abraham...eius' under 66,1-68,3 / 68-69: 'in secu-' under 68,6-69,3 / 70: 'la' (given as '-cula') under 69,8-70,1. Contra secundus; no further discrepancies. Tenor & Contra primus; the text entered in each voice at 60-66 ('Sicut locutus...nostros') is not positioned with care & is slightly indented so that the text begins after the music in each voice.

Bibliography; Mitchell, 'Trent 91; first steps...' p. 28.

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90. Christus surrexit

- (i) Trent 91 f. 154r, anon (DTÖ VII inventory no. 1271);
 (ii) Glogau no. 126, Surrexit Christus, anon.

(i) Trent 91;

Text; the first strophe of a well-known Easter Leise in its Latinised version (AH I, p. 99). For further information see the critical notes to the Trent 89 Mass on the same cantus firmus (Trent 89 instalment 2, p. 280). The Superius in the Trent 91 setting paraphrases the most popular tune associated with this text. Trent 91 gives the Latin incipit to the two lower voices, and gives the Superius the German incipit 'Crist ist erstanden'. However, it is difficult to set the German version of the text to this Superius as it requires two D's at 21-22 where Trent 91 only gives a single D as a cadential note (see measure 8 of the example in Trent 89 instalment 2 cited above).

[Superius]; 1: the m sign is om in all voices (conj supplied as cut-C) / 30: b ind before 30,1 / 45,3-47: obliterated by a lacuna, and supplied from Glogau / 47: single custos.

Tenor; 19,1 & 2: uc due to lacuna / 38,3-41,2: likewise / 47: single custos.

Contratenor; 24,2: uc due to lacuna.

Text; incipits only as indicated above. All three voices can satisfactorily be texted, with the Superius using the abovementioned Trent 89 example as an underlay model.

(ii) Glogau;

Text; this reading has the following Leise text, and the setting is marked 'Aliud' in the left margin of the Superius partbook since it occurs as part of a small batch of Leise settings.

Surrexit Christus
 Qui pro nobis passus
 Passione cuius
 Liberati sumus.
 Kyrie eleyson.

[Superius]; 1: all three voices have red text extenders, and the clef is given as the following three symbols in vertical ascent; C clef on bottom line, 'g' on third stave line up and 'd' on top stave line. Majuscule letters precede all three voices, & for each voice these are respectively red, blue & blue. / 30: no b / 44,2-45,2: replaced by br E which is ligd to 45,3 / 47: cor over 1 (with both the L and the cor overmarked in red) & no custos.

[Tenor]; the clef is given as the following two symbols in vertical ascent; 'f' on second stave line up, and C clef on fourth line up / 8-9: ligd / 35-37: no lig / 42: 2 not dtd, & followed by sbr A which is ligd to 43,1 / 43: 1 & 2 not ligd / 46-47: likewise / 47: cor over 1 (with both the L and the cor overmarked in red) & no custos.

[Contratenor]; 1: there is a small red 's' (for 'Surrexit?') in the left margin / 30-31: replaced by ligd sbr lower C sbr lower D br upper A / 47: cor over 1 (with both the L and the cor overmarked in red) & red single custos.

Underlay; the Superius and Tenor are fully texted, and 'Christus' is spelt 'Cristus'. The Contratenor merely has a 'Surrexit Cristus' incipit, with the 'u' overmarked in red.

Notationally Glogau differs very little from Trent 91.

Bibliography; EdM 8 p. 15 (edition after Glogau).

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91. Missa *Ad fugam*

Kyrie

- (i) Trent 91 f. 244v, anon (DTÖ VII inventory no. 1353);
 (ii) Trent 89 f. 46v, anon (DTÖ VII inventory no. 530).

(i) Trent 91;

[Primus]; 1: all voices are canonic derivatives of this voice (hence the editorial voice-names) with the canon occurring at the unison in each section, at two measures distance in each case. Most entries are indicated by congruent signs, plus signs at some cessation points. / 8: 3 B (corr using Trent 89) / 9: cs here, indicating cessation of Secundus / 16: cs om (in Kyrie I at the same point, a cs indicates the entry of the Tertius) / 17: 3 F (corr using Trent 89) / 18: cs over 1, indicating cessation point of the Tertius for the Christe section / 19: 1 & 2 are A & B (Trent 89 has the same error) / 20,2: cs over this note for no apparent reason / 27: cs om (as in the Christe, the missing cs here should indicate the entry of the Tertius) / 33,1: cs over this note indicates cessation of Tertius / 35,1: cs over this note indicates cessation of Secundus.

Underlay; the Primus has 'Kyrie / Christe at the start of each section and 'eleyson' at the end of each section. 'Christe' is spelt as 'Xpe', and an editorial rpt of 'Kyrie' has been added at 28-29.

(ii) Trent 89;

[Primus]; 1: m sign given before stave / 11: single custos / 16: cs om as in Trent 91 / 18,1: cs as in Trent 91 / 20,2: likewise / 22: single custos / 27: cs om as in Trent 91 / 33,1: cs as in Trent 91 / 35: as at 33.

Underlay; texted much as in Trent 91, but with 'eleyson' repeated at the end of Kyrie I, and 'eleyson' in Kyrie II given at 33 rather than at the end of the section.

Bibliography; Loyan, R. (ed), Canons in the Trent Codices (CMM 38, Rome, 1967) pp. 2-15 (edition of complete Mass, with the editorial title 'Ad fugam' as given above). Mitchell, The Paleography and Repertory..., I, pp. 117-118.

Gloria (Trent 91 ff. 244v-245r, unicum, DTÖ VII inventory no. 1354).

[Primus]; 1: intonation supplied from Grad Pat f. 178r (Gloria 'de martiribus'), and the m sign is given before the stave / 5: cs om / 30: b ind before 30,2 / 33,1: cs here, for cessation of Tertius / 35,1: cs here, for cessation of Secundus / 37: single custos / 42: cs om / 75,1: cs here, for cessation of Tertius.

Underlay; full text is given in the Primus. The main differences between our underlay and the Trent 91 texting are as follows. 1-3: 'Et in terra' under 1-2,1 / 3: 'pax' under 2,3-3,1 / 3-5: 'hominibus' under 3,2-4,3 / 5: 'bone' under 5,1-2 / 7-8: 'Laudamus' under 7,2-8,2 / 9: 'te' under 8,3-4 / 12,2-21: this passage is all on a single stave where the texting is quite compressed / 28-29: 'Fili' under 28,1-2 / 31-32: 'Christe' given as 'xte' / 33: 'A-' given as 'Ag-', under 33,3 / 35: '-gnus' given as '-nus', under 34,2-3 / 34-44: as at 12-21 / 49-56,4: this passage also has compressed texting / 57: '-nus' under 56,5-6 / 59-60: 'Jhesu' under 59,2-3 / 60-61: 'Christe' given as 'xpe', under 60,1-2 / 62: 'Spi-' under 62,3 / 63-65: '-ritu' under 64,4-5 / 67: 'De-' under 68,3 / 69: '-i' under 68,6 / 75: '-tris' under 75,2 / 79: '-men' under 78,5-79,1.

Credo (Trent 91 ff. 245v-246r, unicum, DTÖ VII inventory no. 1355).

[Primus]; 1: intonation supplied from LU 1997 p. 64, transposed a fourth up / 1: the m sign is given before the stave / 4,3: this note is squashed in as a correction / 5: cs om / 23: 1 is sbr / 24: b ind above 24,1 / 26: 4 A

(above) / 37,1: inverted cs given here, indicating cessation of Tertius / 39,1: cs given here for cessation of Secundus / 41: single custos / 46: cs om / 63: 1 & 2 are both m (emended for the sake of consonance) / 76,1: ns / 78: 2 & 3 are both sbr / 79: b ind before 3 / 88,1: cs given here for cessation of Tertius / 89,5: ns / 90: cs given over 1 for cessation of Secundus, & 2 is uc / 91: 1 is m, & 2 is F (above) / 92: single custos / 97: cs om / 101: b ind before 101,1 / 113: 1 G (below) / 125: 1 om (conj supplied) / 138: inverted cs given under 1 (indicating cessation of Tertius) & cs over 138,4 for no clear reason / 140,1: cs given here for cessation of Secundus.

Underlay; the Primus only has incipits at the start of each section. Experiment shows that the three sections involved will accept full Credo text, which is perhaps improved by the addition of ‘nostrum’ before ‘Jhesum Christum’ as in our score at 10-11. Apart from the couple of note-splits previously mentioned, some repeats also seem necessary in the Primus so that the canonic sections end in an orderly fashion. These repeats are ‘Patri’ (36-37), ‘per quem...sunt’ (39-41), ‘non erit finis’ (91-92), & ‘Amen’ (139-142).

Sanctus (Trent 91 f. 246v, unicum, DTÖ VII inventory no. 1356).

[Primus]; 5,1: cs om / 20, 1 & 2: the downward tails on these minims are clumsily drawn / 28: 2 D / 39,2: cs given here for cessation of Tertius / 41,2: dotted in error, & cs given here for cessation of Secundus / 43: single custos / 48,1: cs om / 53,2: a crossed out square C appears above this note, as part of the lig / 59,1: inverted cs here, for cessation of Tertius / 61,1: cs here for cessation of Secundus / 63: single custos.

Underlay; the first section only has the words ‘Sanctus sanctus sanctus’ at its start, and the second has ‘Benedictus’ at its start and ‘Osanna’ (which is under 55,1-56,3). Editorial rpts of ‘in excelsis’ seem to be required at the end of both sections so that the canons end tidily.

Agnus (Trent 91 f. 247r, unicum, DTÖ VII inventory no. 1357).

[Primus]; 5,1: cs om / 7,1: cs given here for cessation of Tertius / 9,1: cs given here for cessation of Secundus / 12-28: due to the presence of what looks like an extra cs (probably for cessation purposes) at 22,1 I have realised a fourth voice for the second Agnus as in the Loyan edition. The fourth voice seems to work despite the admission of a hybrid four-part cadence at the end of the section. / 13: 1 G / 16,1: cs om / 18,1: cs om / 23,2-24,1: entered on a short end-of-stave extension / 24,1: cs given here for cessation of Tertius, and the clef change following this note is at the start of a new stave / 24,3-25,3: this passage is copied a tone too low / 26,1: cs given here for cessation of Secundus / 29: following the double custos, the flat sig is rptd in mid-stave for no obvious reason / 33: cs om / 34: clef change is at the start of a new stave / 37,1: cs given here for cessation of Tertius / 39,1: cs given here for cessation of Secundus.

Underlay; the single voice given is fully texted for its first and third sections, and the main differences between our underlay and the Trent 91 texting are as follows. [Primus]; 1-2: ‘Agnus’ under 1-2,1 / 2-3: ‘Dei’ under 2,3-4 / 4-5: ‘peccata’ under 5,3-6,1 / 6-7: ‘mundi’ under 6,3-4 / 7-9: ‘miserere’ under 7,3-8,4 / 9-11: ‘nobis’ under 10,2-5 / 12-28: this section only has an ‘Agnus Dei’ incipit / 26-28: ed rpt of ‘nobis’ needed / 29-31,1: ‘Agnus Dei’ is squashed in under 29,2-31,1 to avoid collision with the notes on the stave below / 32-33: ‘tollis’ under 32,1-4 / 33-35: ‘peccata’ under 33,2-34,1 / 36-37: ‘mundi’ under 35,3-36,2 / 38: ‘pa-’ under 39,1 / 39: ‘-cem’ under 40,4-41,1 / 39-41: ed rpt of ‘pacem’ needed.

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Structure

This Mass is very simple to describe. All movements except the Sanctus are tripartite, and each is made up of a series of canons at the unison which begin and end on F. All sections are in O mensuration, and the entry

distance for successive canonic voices is always the same: two measures. For a single section (Agnus II) four-voice canon at the unison seems to be intended. The canonic writing is uninspiring. Throughout, internal cadences on F feature repeatedly, consecutive fifths occasionally occur (as at Gloria, 22) and there is some doubt as to whether this is a true Mass cycle or a composite work. This is because the Sanctus and Agnus differ in range and texture from the preceding movements. These latter movements both extend down to Tenor low C whereas the first three movements only descend to F. The Sanctus and Agnus are also more regularly phrased than preceding movements and there is less attempt to create crossrhythm interest than in the Gloria and Credo. In general the ranges are not particularly well-disposed for modern singers, since the Gloria and Credo both ascend to high B flat.

The likely expansion to four-voice texture also results in a hybrid cadence for Agnus II. The probability that this section uses four voices is one of the few clues to the provenance of this Mass that we have, since the Trent 91 *Zusundert* and *Sig säld* Masses also have textural changes in their final movements. I would not want to argue a case for specific provenance of this cycle, in spite of the presence of pieces involving canon in Trent 89 and Schedel which are likely to be Germanic. Some of the repetitive cadential material in this Mass also sounds similar to that in Dufay's canonic chanson *Les douleurs*, but that is probably coincidence since this piece also involves canon at the unison with repeated cadences on F. This is also the only extant fifteenth century Mass-cycle which is based on the simple unison-canon or 'chace' style of writing, although a probably English *Salve Regina* from ca. 1380 has the same method of construction.¹ The Kyrie concordance in Trent 89 is probably not of great significance since that movement ends the fourth fascicle of the manuscript (f. 46v); it may have been added there just to fill up an otherwise blank page.

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Numerology

It would be only too easy to read things into this Mass which might not be the deliberate construction of its composer(s). Therefore I confine myself to the following observations. Note-totals for some sections are close (the first voice has 40 notes in Kyrie I, 41 in Agnus I, and 42 in the Christe. Minus the final long, the Credo's first voice has exactly 500 notes. In terms of tempora, the Kyrie I, Christe and Agnus I are each 11 measures long, & the total measures in the Credo (142) are the same as the sum of the measures in the Gloria and Sanctus (79 plus 63 respectively). The sum of the measures in the Kyrie and Agnus (37 + 41) equals 78, which is also close to the size of the Gloria. Some readers may see these proportions as a reason weakening the case for composite authorship.

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92. Missa brevis

Kyrie [I] (Trent 91 ff. 49v-50r, unicum, DTÖ VII inventory no. 1176).

Text; migrant and alternatim setting of the well-known MEL 18 Kyrie chant, which was used for a wide variety of feasts. The chant is mostly given in the Superius except for the start of Kyrie II, where it is in the Tenor. Chant sections have been supplied from Grad Pat f. 176r, which also serves as our chant model for underlay purposes. Section G of the supplied chant is not common to all surviving versions, so conceivably Kyrie II

¹ See Sandon, N. 'Mary, meditations, monks and music...' in *Early Music* 10 (1982), pp. 43-55.

might have been performed with the sectional scheme E - F - E. The chant sections provided may be transposed an octave down if desired.

[Superius]; 1: a large gap has been left before the clef & m sign, presumably for a majuscule initial which was never entered / 38: this section is ind as 'Kyrie ultimus' in all voices.

T[enor]; 1: the voice-name is indicated by a 't' in the left margin, and a gap has been left between the m sign and the first note (presumably for a majuscule initial).

Contra; 1: the voice name is indicated in the left margin by two contractions for 'Con' and 'tra', and a gap has been left before the clef / 7,4-9,2: written over an erasure.

Underlay; all three voices have 'Kyrie' / 'Christe' incipits, but 'eleyson' is only given in the Superius. 'Christe' is spelt as 'Xpe'.

Bibliography; Leverett, A. 'An early Missa brevis in Trent 91' in Kmetz, J. (ed), Music in the German Renaissance; Sources, Styles and Contexts (Cambridge,1994) pp. 152-173. Mitchell, 'Trent 91; first steps...' pp. 44-46.

Kyrie [II] (Trent 91 ff. 50v-51r, unicum, DTÖ VII inventory no. 1177).

Text; migrant and alternatim setting of the MEL 171 Kyrie chant, which was used for a variety of feasts in the fifteenth century and is given in Grad Pat (f.180r) as 'de beata virgine solemne maius'. This setting has the MEL 171 Kyrie I elaborated in its Superius, and its Christe section also has the first two acclamations of 'Christe eleyson' in the same voice. For this reason, our underlay in the polyphonic Christe section has 'Christe eleyson' twice. Kyrie II begins with the first acclamation of the MEL 171 Kyrie II in the Tenor (up to 53); from 54 to the end of the polyphony the second acclamation is in the Superius, leaving the final acclamation to be rendered in chant. The Grad Pat version serves as our chant model for underlay purposes, and in this particular setting the chant verses (supplied from Grad Pat) are given at pitch since transposing them and placing them in the Superius would alter the range of that voice. However, if desired these chant verses can be sung at Superius pitch.

[Superius]; 1: a large gap has been left before the clef, presumably for a majuscule initial which was never entered / 5: 1 dtd, & r om / 18: b ind before 17,1 / 23: b ind before 23,1 / 47: this section is ind as 'Kyrie ultimus' in all voices.

T[enor]; 1: the voice-name is indicated by a 't' in the left margin, and a very small gap before the clef was possibly intended for a majuscule initial / 42: 1 & 2 are both m, & are followed by a superfluous sbr A / 61: the final L has a clumsily added downward tail, and the double custos is also clumsily written.

Contra; 1: the voice name is indicated in the left margin by two contractions for 'Con' and 'tra', and a gap has been left between the m sign and first note, probably for a majuscule initial / 34: 1 uc / 61: no custos.

Underlay; all three voices have 'Kyrie' / 'Christe' incipits, but 'eleyson' is only given in the Superius. 'Christe' is spelt as 'Xpe'.

Gloria (Trent 91 ff. 51v-53r, unicum, DTÖ VII inventory no. 1178).

Since this Mass has two Kyrie settings which probably serve different liturgical needs, two alternative intonations are supplied at the start of this movement. The first (from Grad Pat f. 176v) is taken from a Gloria chant marked 'in summis festivitibus'. The second (Grad Pat f. 180v) is for Marian Masses. The first intonation is only for use if the first Kyrie setting is sung, and the second is for use with the second Kyrie setting.

[Superius]; 1: a large gap has been left before the clef, probably for a majuscule initial that was never entered / 22: the final breve of this section is not dtd in any voice / 23: here (at the start of a new opening) the m sign is rptd in all voices / 41,3: written over an erasure / 42,4-5: these notes are squashed in as a correction / 44,5-45,2: likewise / 52: erased sbr C follows 3.

Tenor; 1: a small gap has been left between the m sign and the first note (probably for a majuscule initial) / 23: on the second page-opening the Tenor's voice-name is ind by 't' in the left margin / 58,2: this note is squashed in as a correction.

Contra; a small gap has been left between the m sign and the first note (probably for a majuscule initial) / 23: on the second page-opening, the Contra's voice-name is ind by the two contractions for 'Con' and 'tra', in the left margin / 27,1: ns / 28,3: likewise / 39,2: there is a dot before this note for no apparent reason.

Underlay; fully texted in the Superius, with extensive partial texting in the Tenor and sectional incipits plus several internal cues in the Contra. This movement does not use the full Gloria text, and omits 'Rex celestis, Deus' at 15-16. In view of the extensive manuscript texting and the syllabic nature of the piece I have not provided exhaustive information on word positionings below. Some of the manuscript's texting (despite being disjunct in modern terms) would probably have made sense to fifteenth-century singers. However I note the following placements and spellings. [Superius]; 1: 'Et in terra' under 1,1-3 / 3: 'bone' under 3,4-5 / 3-4: 'voluntatis' under 4,1-5,1 / 14-15: 'tuam' under 14,7-15,1 / 20-22: Christe (given as 'xpe') under 21,5-7 / 24: 'Deus' under 24,1-3 / 28: 'peccata' under 28,1-3 / 29-30: 'mundi' under 28,4-29,3 / 49-50: 'Christe' given as 'xpe' / 52-53: 'in gloria' under 52,4-53,2 / 53-54: 'Dei' under 53,5-6 / 55: '-tris' under 55,3-4 / 59: '-men' under 58,1-3. Tenor; 21: 'Jhesu' under 20,4-5 / 21-22: Christe (given as 'xpe') under 21,2-3 / 27: 'Qui tollis' under 27,2-6 / 39-40: ed rpt of 'Patris' needed / 44-45: 'sanctus' under 44,2-5 / 49-50: 'Christe' given as 'xpe' / 59: '-men' under 58,1-3. Contra; no further discrepancies.

Credo (Trent 91 ff. 53v-55r, unicum, DTÖ VII inventory no. 1179).

[Superius]; 1: intonation supplied from LU 1997 p. 64, and a large gap has been left before the clef (probably for a majuscule initial that was never entered) / 15: 1 col err / 30: the final breve of this section is not dtd in any voice / 31: here (at the start of a new opening) the m sign is rptd in all voices.

T[enor]; 1: the voice-name is ind by a 't' in the left margin, and a gap has been left between the m sign and the first note (presumably for a majuscule initial) / 25: the m sign following sesquialtera passage is om, but is not absolutely necessary.

Contra; 1: the voice-name is ind by the two contractions for 'Con' and 'tra', in the left margin, and a gap has been left between the m sign and the first note (presumably for a majuscule initial) / 7: ns / 17: erasure follows 1 / 38: 2 col err / 47: 2 is B (emended to avoid consecutive fifths) & an erasure follows 2.

Underlay; fully underlaid in the Superius, with a little less text in the Tenor and partial texting in the Contra. This movement does not use the complete Credo text; it omits 'Deum de Deo...vero' at 16-17, 'Qui propter...celis' at 22-23 and 'Et in Spiritum...Ecclesiam' at 52. Odd single words also have to be omitted here and there; for details see below. As in the Gloria I have not recorded all positioning variants since much of the underlay would have been self-evident. However the following discrepancies and spellings are relevant. [Superius]; 3-4: 'terre' under 3,4 / 8-9: 'Christum' given as 'xpum' in Superius and Tenor / 9: 'Filium' under 9,3-4 / 10: 'Dei' under 9,5-10,1 / 10-11: '-geni-' under 10,5-11,2 / 11-12: '-tum' under 11,7-12,1 / 24-25: 'Sancto' under 24,3-4 / 28: '-ne' under 27,5-6 / 29: 'factus' om in Superius & Tenor due to lack of space / 32-33: 'nobis' under 32,3-4 / 35-36: '-pultus' under 35,7-36,2 / 44-45: 'Patris' under 44,2-4 / 50-51: 'erit' om in all voices due to lack of space / 55-57: 'peccatorum' under 55,4-56,3 / 65: '-men' under 64,6-65,1. Tenor; 17: 'factum' under 17,6-18,3 / 24-25: 'Sancto' under 25,3 / 25-26: 'ex Maria' under 26,227,1 / 31-33:

‘Crucifixus...nobis’ under 31,1-32,3 / 48-49: ‘vivos’ under 48,5-7 / 50: Trent 91 gives ‘cuius regni’ before ‘non’ here, but there are insufficient notes to set ‘cuius regni’ / 52-55,3: the texting here is compressed / 57: ‘Et’ under the rest in 57 / 57-58: ‘expecto’ under 57,1-4 / 64-65: ‘-men’ under 64,7-65,1. Contra; 22-24: ‘Et...Sancto’ under 22,1-23,5 / 50: ‘non’ under 50,2-3 / 51; ‘finis’ under 50,5-51,1 / 64-65: ‘men’ under 64,5-65,1.

Sanctus (Trent 91 ff. 55v-56v, unicum, DTÖ VII inventory no. 1180).

[Superius]; 1: a large gap has been left before the clef, probably for a majuscule initial that was never entered / 46: 1 & double custos both written on a short end-of-stave extension.

T[enor]; 1: the voice-name is ind by a ‘t’ in the left margin, and a gap has been left between the m sign and the first note (presumably for a majuscule initial) / 81: 4 is dtd-m / 82: 3 is m / 84: erased m B follows 2.

Contra; 1: the voice-name is ind by the two contractions for ‘Con’ and ‘tra’, in the left margin, and a gap has been left between the m sign and the first note (presumably for a majuscule initial) / 6,5-8,1: this passage is entered over an erasure and is written in a compressed and small manner / 26,1-28,5: likewise.

Underlay; fully texted in the Superius, plus sectional incipits and a few internal cues in the lower voices. The main differences between our underlay and the texting in Trent 91 are as follows. [Superius]; 1: ‘[S]an-’ given as ‘[S]anc-’ / 7: ‘-ctus’ given as ‘-tus’ under 6,2-4, & ‘san-’ given as ‘sanc-’ / 12: ‘-ctus’ given as ‘tus’ under 11,5-6, & ‘san-’ given as ‘sanc-’ / 17: ‘-ctus’ given as ‘-tus’ / 19: ‘De-’ under 19,3 / 22: ‘-us’ under 21,9 / 29: ‘-oth’ under 27,8-28,1 / 30: ‘Pleni’ under 30,1-4 & ‘sunt’ under 31,2-3 / 31: ‘ce-’ under 31,5 / 33: ‘-li-’ under 33,5 / 38: ‘-ra’ under 37,6, & the ‘-a’ of ‘gloria’ is om / 39: ‘tu-’ under 39,2 / 42: ‘-a’ under 41,3-4 / 43-45: ‘in excel-’ under 44,1-5 / 46: ‘-sis’ under 45,6-46,1 / 47-54: ‘Benedi-’ given as ‘Benedic-’ at the start of this section / 61: ‘-ctus’ given as ‘-tus’, under 58,3 / 63: ‘ve-’ under 63,2 / 69: ‘-nit’ under 68,2-3 / 74-77: ‘Domi-’ under 73,3-74,1 / 80: ‘-ni’ under 79,3-80,1 / 82-88: ‘Osanna’ under 82,1-87,1. Tenor; 4346: ‘in excelsis’ may be in a slightly later hand than the rest of the copying. Contra; no further discrepancies.

Agnus (Trent 91 ff. 57r-58r, unicum, DTÖ VII inventory no. 1181).

[Superius]; 1: a large gap has been left before the clef, probably for a majuscule initial that was never entered. Also, the first section is ind as ‘primum’ in all voices following the word ‘Dei’ in the incipits. / 15: the m sign in all voices here is C2, which I have standardised to cut-C since cut-C also appears in both Kyrie settings and the Sanctus / 29: this section is ind as ‘secundum’ in all voices, and cut-C is given at the start of all voices here / 72: this section is ind as ‘tertium’ in all voices.

T[enor]; 1: the voice-name is ind by a ‘t’ in the left margin and a gap has been left between the m sign and the first note (presumably for a majuscule initial) / 3,3: an erasure follows this note, & the erased notes appear to be m A sbr upper D m C m upper D m upper E m A (below) / 40,2: this B has chevrons on either side of the notehead which indicate correction to A (which is not necessary) / 41,3-42,1: om (conj supplied).

Contra; 1: the voice-name is ind by the two contractions for ‘Con’ and ‘tra’, in the left margin, and a gap has been left between the m sign and the first note (presumably for a majuscule initial) / 69,3-70,1: uc due to lacuna / 75,3: dotted in error, & followed by the erased notes f D f C / 90,3-91,1: added on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices and some internal lower voice ‘miserere’ cues in Agnus I and II. The main differences between our underlay and the texting in Trent 91 are as follows. [Superius]; 2: ‘De-’ under 2,2-4 / 6: ‘-i’ under 5,4 / 10: ‘-lis’ under 9,5 / 10-13: ‘peccata’ under 10,2-4 / 13: ‘mun-’ under 11,2-5 / 15: ‘-di’ under 14,5 / 21: ‘no-’ under 22,1 / 28: ‘-bis’ under 26,127,2 / 31: ‘De-’ under 32,2 / 41: ‘tol-’ under 40,3 / 50-52: ‘peccata’ under 50,1-51,2 / 57: ‘-di’ under 56,3 / 64: ‘no-

' under 63,2 / 71: '-bis' under 70,1-2 / 78: '-i' under 77,5 / 79: 'tol-' under 79,3 / 82: '-lis' under 81,5 / 82-83: 'peccata' under 82,2-83,2 / 84-85: 'mundi' under 83,4-85,1 / 88: '-bis' under 87,4-5 & 'pa-' under 88,4-5 / 91: '-cem' under 90,3-4. Tenor; 71: '-bis' om / 73: ed rpt of 'Agnus' needed. Contra; no further discrepancies.

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93a & b. Benedicamus in laude (Trent 91 f.60v, unicum, DTÖ VII inventory no. 1183).

Text; a short Marian trope of the Benedicamus Domino, associated with the chant which is paraphrased in the Discantus primus of this setting. Other settings include a two-voice one in Trent 92 (f. 119r), and one by Obrecht. This trope was probably used as a closing salutation at Mass like the normal Benedicamus Domino (i.e. for when the Mass had no Gloria, instead of 'Ite missa est'). The normal response to the Benedicamus would be 'Deo gratias'. The text in the chant-bearing Discantus primus has been underlaid with the help of the chant version in Cologne 1161 f. 129r (which is damaged) and the chant-carrying voice of the Obrecht setting (Segovia no. 22). The Trent 91 setting allows for two alternate versions: the first has the Discantus primus with two supporting voices. The second has the Discantus primus with a more-or-less equal second Discantus and a supporting Contra.

[Discantus primus]; 1: the m sign is om in all voices / 49: the final long is squashed against the following double custos.

Tenor concordans...; 33: 1 G, & 2 E.

Contra concordans...; 22: 1 B / 27,2: written over an erasure / 40: 1 G.

Secundus Discantus; no discrepancies.

Contra concordans cum duobus discantibus; 6: 2 E / 20: rest uc / 35: ns.

Underlay; the Discantus primus is the only texted voice, with the others having only incipits. The Discantus text is so compressed and so full of contractions that it is of little use for underlay purposes.

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Structure

The only extended study of this Mass is Adelyn Leverett's well-researched 1994 article. The Missa brevis is a distinctive work which combines paraphrase movements (the two alternative Kyrie settings) with movements which are not quite so chant-dependent (the Sanctus and Agnus) and probable free composition in its Gloria and Credo. Given the unusually short Gloria and Credo with the syllabic treatment of much of their texts, Leverett compared them to three-voice Missa brevis movements from the Milanese repertory of the 1470's and drew some interesting comparisons which I list below.

1. The tendency to use a single mensuration (the Trent 91 Gloria, Credo and the first two sections of the Sanctus use O mensuration). I mention the first two sections of the Sanctus because in an Ambrosian rite Mass there would be no Benedictus (which is the third section of the Trent 91 Sanctus).
2. Frequently shortened Gloria and Credo texts, and a tendency for the Milanese Glorias to divide sectionally at 'Jhesu Christe' or 'Filius Patris' (the Trent 91 Gloria halts at 'Jhesu Christe'). The Milanese Credos tend

to divide at ‘Crucifixus’ (as does the Trent 91 Credo). The Trent 91 Gloria and Credo texts are also shortened.

3. Predominantly syllabic treatment of text (as in the Trent 91 Gloria and Credo).
4. A tendency to cadence frequently, as in the Trent 91 Gloria and Credo.
5. A tendency to begin phrases with short points of imitation.

Most (if not all) of the Milanese Missae breves are probably the work of Gafforio, they are the first documented works described as “short Masses”, and Leverett’s article also resolved out a number of movement-association problems in the existing editions.² She hypothesised that the Trent 91 Gloria, Credo and Sanctus and Pleni sunt sections might be Milanese imports (a sensible conclusion in view of the comparisons drawn) and further suggested that the other movements and sections of this Mass might have been added in the Austrian regions to make up a composite cycle. This hypothesis is backed up by the fact that two Milanese-style motet cycles appear in the slightly later Innsbruck manuscript Mu 3154, suggesting that similar musical imports to Austria came from Milan.

Having devoted a short section in ‘Trent 91; first steps’ to this Mass, I take the view that it may be an imitation of Milanese style rather than a Milanese import. This is for several reasons which I will detail below. For now, Leverett’s reasons for suggesting composite authorship are backed up by a description which is not entirely accurate. She stated that the supposedly original movements (the Gloria, Credo and first two Sanctus sections) have Contra parts which are below the Tenor at all times, whereas the other movements of this Mass have Contras which occasionally cross the Tenor.³ In her supposedly ‘original’ movements the Contra crosses the Tenor six times in the Gloria (at 7-8, 15, 23, 32, 40 and 46-47) and the Contra also crosses the Tenor just as much in the Credo. There is also one voice-crossing in the Sanctus first section at 17. Leverett also argued that the nature of imitative work differs when the ‘original’ and supposedly added movements are compared, with imitative openings being shorter and generally starting at the octave in the Gloria and Credo. But perhaps any difference of imitative work that occurs might be the result of different compositional approaches to sparsely-texted and intensively-texted movements.

My chief reasons for suspecting a single composer are as follows. Firstly, chant treatment in the Sanctus perhaps implies that only one mind could be involved. While both Kyrie settings clearly use their parent chants throughout, the Sanctus looks more independently written and seems to work as follows. Its opening section may not use chant at all until the Tenor has a D D D C motive at 18-20. This may be taken from the same textual point in the Sanctus chant THAN 161.⁴ The movement’s other possible chant references are as follows. The Superius cadences on A at ‘tua’ (as does the THAN 157 Sanctus chant at the same textual point) and then has an Osanna section which is probably related to the Osanna section of the same chant. Osanna II also ends with a similar passage in the Superius. The imitative opening of the Benedictus with D E F in the Superius may also take its rising figure from the Benedictus of THAN 167 (= the Sanctus of Mass V in LU 1997, p. 30). The examples below clarify the likely THAN 157 borrowings. If the related Superius parts in the Osanna sections are derivative (as may be the case), this weakens the argument for composite origin of the Sanctus since it is unlikely that one composer might have ‘finished off’ another’s chant paraphrase. It is not impossible that this might have happened, but I still think it unlikely.

² Bortone, A. (ed), Franchino Gaffurio: Messe. Archivium Musicum Metropolitanis Mediolanensis (AMMM) vols 1-3, Milan, 1960, and Fano, F., Anonimi Messe (AMMM vol. 6), 1966.

³ Leverett, ‘An early Missa brevis’, p. 168.

⁴ Thannabaur, Das Einstimmige Sanctus... p. 181.

3.1. Osanna I and II Superius parts from the Missa brevis Sanctus compared with the THAN 157 Osanna;⁵

O - san-na in ex-cel - sis.

Chant use in the Agnus seems slightly more straightforward. Its Contra begins by quoting the first seven notes of the Agnus chant SCHILD 216 (which is paired with Sanctus THAN 182) and from 'mundi' to the section-ending the Superius refers to SCHILD 190, which is the Agnus chant paired with Sanctus THAN 157. Agnus II begins with the Superius and Tenor imitatively quoting the first four Agnus III notes of the SCHILD 216 chant, and again from 'mundi' to the section-ending the Superius is reliant upon SCHILD 190. Most of Agnus III looks freely composed, but its close may allude to the SCHILD 190 ending. The examples below illustrate some of these borrowings.

3.2. Passages from the Missa brevis Agnus I & II and their likely derivation;

Agnus I Contra opening

Agnus SCHILD 216 opening (Grad Pat f. 187r)

Agnus I Superius ending

SCHILD 190 Agnus I ending

If there is one likely outsider in this sequence of movements it is the first Kyrie setting. This is the only movement which uses C mensuration, and although the two Kyrie settings equip this Mass to serve for a variety of liturgical occasions it seems that Kyrie setting no. 1 may have been added to this group of movements last of all. This is because the sequence of five movements from the second Kyrie setting to the Agnus may have a groundplan. Kyrie no. 2 plus the Gloria and Credo have 185 tempora in total. So do the Sanctus and Agnus. I am not entirely persuaded that this is deliberate, but it may be persuasive towards viewing the Missa brevis as a single-composer work. However this is not an effort to discard the first Kyrie

⁵ For the complete chant, see Grad Pat ff. 189r-v.

setting completely. It is very similar to the second in style and chant treatment (both settings are migrant) and could well be the work of the composer responsible for the rest of the Mass.

Style indicators throughout are also persuasive that a single composer might be responsible for subsequent movements. Kyrie I has an unusual passage at 16-18 where all three voices are syncopated. Unlike in many instances of fifteenth-century syncopation there is no steady on-the-beat pulse here acting as an anchor. Agnus II has a not dissimilar passage at 40-41. Also, passages of Tenor activity against more static outer voices are common to the second Kyrie setting (32-36), the Gloria (28-29) and the Sanctus (33-35). Thirdly, most movements feature some work in imitative downward runs - sometimes set for two imitative voices and occasionally for three. The instances given below are the most important occurrences, and some of the imitative material in these instances is similar.

First Kyrie setting: 9-10 and 21-23.

Gloria: 56-57.

Credo: 35-36 and 63-64.

Sanctus: 8-9 and 20-21.

Agnus: 8-9 and 32-36.

In general terms all movements are penned in a relatively simple low Contra style, in which tenths between the outer voices and simple imitative devices occur fairly frequently. Only the first section of the Sanctus seems to aim for a higher purpose, since it is texturally similar to some of the extended cantus fractus Sanctus settings in this edition.⁶ For the most part the writing is consonant, but here and there I find touches of roughness in the partwriting which are worth emphasising because they reinforce the idea that a single anonymous might be responsible for all movements. The passages concerned are as follows.

First Kyrie setting, 14: Superius-Tenor second with a Tenor-Contra diminished fifth below it.

Second Kyrie setting, 16-17: upper-voice consecutive fifths.

Gloria, 23: beginning of a subsection with an oddly-spaced construct for such a prominent place.

Gloria, 40: temporary lower-voice fourth caused by anticipation of the Superius.

Gloria, 47-48: arguably weak progression caused by upper-voice imitation producing sixths.

Credo, 26: progression involving a construct without a third.

Credo, 47: diminished fifth between the lower voices.

Sanctus, 93: brief seventh caused by Tenor motion before a cadence.

Agnus, 85-86: awkward progression caused by dotted rhythms in the lower voices.

Some of these passages suggest that if the *Missa brevis* is actually the work of a single composer, he is not likely to be the same man as the 'chief mind' of the [Trent 91](#) chant settings - whose work tends to be scrupulously consonant apart from occasional consecutives. Another reason for thinking of the Mass composer as another man is that one of his imitative passages seems rather laboured (see Agnus, 38-44). But in pursuit of the *Missa brevis* composer's identity it is also relevant that most of the chants cited so far were frequent musical currency in the German-speaking lands. The only one not really considered in Leverett's discussion ([THAN](#) 161) is also known from Germanic sources. Which brings us to where such a Mass might have been used if Leverett's theory of Ambrosian origin for the central movements is considered. The medieval archdiocese of Milan covered a relatively large area (including Monza, Lodi, Lecco and Varese) with suffragan dioceses including towns such as Brescia, Bergamo and Mantua. Therefore in the fifteenth century an Ambrosian rite Mass could have been celebrated in many places in northern Italy as well as in Milan. If readers are persuaded by my own inclinations regarding the *Missa brevis* (i.e. that it might have originated as a single work in the Austrian lands) then the extent of the Ambrosian rite's use might have made it relatively easy for a musician from Innsbruck, Bolzano, Trento or elsewhere to become familiar with new trends in Italian sacred music and imitate them.

⁶ See nos 72 and 74.

Finally, the question of how this work was put together must be considered. Are we really dealing with a Mass cycle at all, or just a collection of movements put together by a scribe, a collector, or a composer of individual movements and pairings? The previously mentioned proportions of 185 argue for a single entity, but otherwise the first Kyrie setting seems to have been thrown in for good measure - as might a little piece that is adjacent to the rest of the movements in Trent 91. This is the *Benedicamus in laude* given as no. 93 in this edition. That too would be usable with the rest of this Mass, for Marian Masses when no Gloria is sung. It has D finals like most sections of the Mass, but is not stylistically that similar to them. Perhaps it originated as part of the main Trent 91 chant complex and was merely copied near the *Missa brevis* movements by coincidence. But despite there being other settings of this text and chant it is not likely to have been restricted to central Europe; the Pisan source Florence MP472 (which contains theoretical works by John Hothby) has *Benedicamus in laude* as one of its supplementary plainsongs.

I recommend the *Missa brevis* highly to those exploring the Trent 91 repertory. As Leverett also mentioned, its other nearest musical relatives are the short Masses on Germanic cantus firmus in Trent 89 and Trent 91. It shares something of their general shortwindedness and preference for bass-like Contra movement.

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Numerology

In view of the uncertain makeup of this cycle few results can be expected from note and tempora counts. Aside from the symmetry with 185 mentioned above, the following data may be of interest. Excluding the final movemental longs, the Agnus Dei adds up to 750 notes. Including the final sectional longs, Agnus I adds up to 250 notes. The notes of the Sanctus first version counted in the same way total 332 (just one short of 333) and of these 332 notes the Tenor has 111.

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94. *Missa Sine nomine*

Kyrie (Trent 91 ff. 236v-237r, unicum, DTÖ VII inventory no. 1349).

[Superius]; 1: the m sign is given before the stave, & for Kyrie I the b sig is only given on the first stave (19,4) / 17: single custos / 18: the m sign is given before the start of a new stave, and is only given in the Superius as cut-C. The lower voices both give C2. / 55: the m sign is given before the start of a new stave.

Tenor; 18: the m sign is given before the start of a new stave / 23: 4 G / 54: the final L of this section looks like an mx.

Contratenor; 1: the b sig is om throughout (conj supplied) / 10: 1 D / 11,5: added on a short end-of-stave extension / 18: the m sign is given before the start of a new stave, & the single stave which contains the *Christe* section has its F clef replaced by a 'g' on the bottom stave line.

In view of the sophisticated rhythmic writing in duple sections of this Mass, the speed relationship between triple and immediately following duple sections is interpreted using equivalents similar to those in the *Missa super Schedel* no. 114 (see Trent 89 instalment 2, no.6). But perhaps in this Mass and similar pieces exactitude in such matters would be pedantic.

Underlay; all three voices have 'Kyrie' / 'Christe' incipits and 'eleyson' at the ends of sections, with 'Christe' spelt as 'Xpe' in all voices.

Bibliography; Mitchell, *The Paleography and Repertory...*, I, p. 117, where this work is given the title *Missa Trium vocum III*.

Gloria (Trent 91 ff. 237v-239r, unicum, DTÖ VII inventory no. 1350).

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v (chant marked 'Dominicale maius') transposed a fourth up, the m sign is given before the first stave, and the b sig is om throughout (conj supplied) / 38: single custos / 50: likewise / 51: at the start of a new opening, all voices have their m signs before the start of the staves / 141 & 145: single custos in all voices.

Tenor; 1: the b sig is om for the first two sections (1-50) and the initial m sign is om / 13: p div follows 5 / 57: 3 B (emended to C for the sake of imitation with the Superius).

Contratenor; 1: the b sig is om throughout (conj supplied) / 11,2: Trent 91 gives an m rest instead of m D here (emended for the sake of wordsetting) / 14: 6 C / 30: 1 D (emended to avoid a structural fourth) / 58: 2 uc / 121,1: likewise / 136: 1 D / 148: 3 & 4 are C A.

Underlay; fully texted in the Superius with sectional incipits for the lower voices. The main differences between our underlay and the texting in Trent 91 are as follows. [Superius]; 1-4,1: the text here is very compressed & begins under the initial clef rather than the first note / 4,2-7,1: the texting is equally compressed here / 12-15: 'tibi' under 13,3-4 / 20: '-ne' under 20,2 / 21-22: 'Deus' under 21,3-6 / 28-29: 'Fili' under 28,5-6 / 31-32: '-nite' under 32,3-4 / 33: 'Jhe-' under 33,3 / 35: 'Chri-' initially written as 'xpi- & then followed by 'cri-' / 39-43: 'Domine Deus' is given at the section's start, probably with no regard for word placement / 43-44: 'Agnus' under 43,3-44,2 / 44-45: 'Dei' under 44,6-45,3 / 50: '-tris' under 49,4-6 / 51-57: the text here is given with no regard for word positioning / 63: '-re' under 62,1 / 67: 'no-' under 69,1 / 71: '-bis' under 70,4 / 79-81: 'mundi' under 80,1-3 / 87: '-nem' under 88,3 / 88-93: 'nostram' under 91,192,4 / 95-96: 'sedes' under 96,2-97,1 / 96: 'ad' under 98,3 / 97-100: 'dexteram' under 99,1-101,1 / 101-103: 'Patris' under 102-103 / 111-115: 'nobis' under 113,1-114,3 / 129-131: 'Domi-' under 130,1-131,1 / 133: 'nus' under 132,4-133,1 / 136-137: 'solus' under 136,1-2 / 138-141: 'Altissimus' under 137,2-139,2 / 144-145: 'Christe' given as 'xpe' in all voices / 146: 'san-' under 146,4-147,1 / 147: '-cto' under 147,5 / 150: 'Pa-' under 150,3 / 154: '-men' under 153,2-4. / Tenor and Contratenor; no further discrepancies.

Credo (Trent 91 ff. 239v-241r, unicum, DTÖ VII inventory no. 1351).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, & the m sign is given before the stave / 12: 5 & 6 are B A / 53: single custos / 54: 'Duo' ind in both voices / 67: m sign given before stave.

Tenor; 53: single custos / 67: m sign given before stave / 97,2-98,1: these two ligated notes are written as an upward oblique / 165,2-166,2: Trent 91 gives br sbr (corr to sbr br for the sake of consonance) / 219: 1 & 2 are B G.

Contra; 1: throughout, the b sig is written on the third space up (perhaps signifying that recta E flats apply throughout). This would create as many problems as it resolves, so a normal single-flat sig has been given with E flats applied as editorial accidentals. / 18,3: corr from G below with diagonal lines on either side of the notehead / 23: cs is given inverted under 23,1 / 27: 1 F / 30: sbr rest given instead of m rest / 34,4-5: Trent 91 gives sf sf f / 45: 6 D (corrected to avoid a structural fourth) / 67: m sign given before stave / 112: 1 dtd / 161: 2 A / 199: 2 is sbr / 201-202: Trent 91 gives ligd sbr lower G dtd-sbr B plus m A sbr B sbr C (an emendation is provided) / 226: Trent 91 gives sbr m m.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This movement uses the full Credo text. However some omissions are necessary in the lower voices for the sake of continuity, and the

Superius text itself does not always seem to be well set (see 34-35 in particular). The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-4: 'Patrem omnipotentem' under 1-3,3 / 12: '-bi-' under 12,3 / 13-14: '-lium' under 13,4-5 / 23: 'ex' under 23,3 / 23-24: 'Patre' under 24,2-3 / 24-25: 'natum' under 25,2-4 / 28-29: 'secu-' under 28,6-7 / 30,2-33: the texting here looks imprecise / 3440,1: here the texting is compressed / 41-42: 'omnia' under 41,1-4 / 42: 'fa-' under 42,2 / 45,2-49,3: as at 34-40 / 50: '-dit' under 50,3 / 51: 'de' under 50,6 / 52-53: 'celis' under 52,2-3 / 54-56: the texting for the Duo section begins under the m sign before the first note, and 'est' is under 56,1 / 57-59: 'Spiritu' under 57,2-58,1 / 60: 'San-' under 59,2-3 / 61: '-cto' under 60,4 / 63,4-66: as at 34-40 / 78-85: likewise / 122-125: 'mortuos' under 122,2-124,2 / 151-153: 'Filioque' under 151,1-2, at the end of a stave / 153-155: 'procedit' under 152,1-153,1 / 162-167: 'adoratur' under 162,2-164,2 / 182-184: 'unam sanctam' under 183,1-184,1 / 185: 'catholicam' spelt as 'katholicam' / 237: '-men' under 235,3-236,2. Tenor and Contra; no further discrepancies.

Sanctus (Trent 91 ff. 241v-243r, unicum, DTÖ VII inventory no. 1352).

[Superius]; 1: the m sign is given before the stave / 18: 8 om (conj supplied) / 29: single custos / 30: 'Duo' ind in both voices / 39: 3 is sbr, & ligd to 39,4 / 45: at the start of Osanna I the m sign O is rptd in the Superius and Tenor / 48: p div follows 7 / 52,6: sharp is ind under note / 54: the m sign is given in all voices here as C2, and in the Superius the m sign is given before the stave. I have changed the sign to cut-C since cut-C is given in all voices (following a sesquialtera passage) at 88. However, Trent 91 also gives C2 in all voices at the start of Osanna II (124). / 78: 2 dtd / 80: 2 is br D / 83: 2 F / 84: 1 A; these emendations following 80 are for the sake of consonance and to avoid consecutive octaves at 83-84. / 168: 2 A.

Tenor; 29: single custos / 44: likewise / 48,5: added on a short end-of-stave extension / 109: 3 uc / 124: m sign C2 given before stave / 149,3: this final note on a stave is given as C instead of A, and the following direct (to B) is also wrong.

Contra; 1: the b sig is om throughout except in Osanna I (45-54) where it is given as a single flat on the third stave space up / 29: 'Pleni tacet' is written on patch of blank stave, with a single custos following / 81: 2 D / 117: 2 C / 123: single custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 7: '-ctus' under 6,3-4 / 7-10: 'sanctus' under 7,3-8,4 / 10: 'san-' under 10,3-11,2 / 14: '-ctus' under 13,4-14,1 / 14-20: '-minus' under 19,4-20,1 / 24-26: 'Saba-' under 24,2-4 / 29: '-oth' under 28,5 / 32: '-ni' under 32,2 / 33: 'sunt' under 32,433,1 / 36: '-li' under 35,6 / 38: 'ter-' under 36,5 / 40: '-ra' under 39,5 / 40-42: 'gloria' under 40,2-41,2 / 4344: 'tua' under 43,5-6 / 45-46: 'Osan-' under 45,1-3 / 50: '-na' under 49,6 / 52-53: 'excelsis' under 52,1-6 / 66-70: '-dictus' under 67,2-68,2 / 72: 've-' under 74,1 / 88: '-nit' under 87,3-4 / 94-96: '-mine' under 95,496,1 / 97-111: ed rpts of 'in nomine' & 'nomine' needed in all voices / 117-123: '-mini' under 121,4-122,1 / 124-138: 'Osanna' under 124,1-126,1 / 140: 'in' under 141,1 / 164-171: '-celsis' under 168,2-169,2.

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Structure

There seems to be very little written about this Mass, which is unique amongst the Trent 91 Masses in its complete avoidance of structural fourths. Other three-voice Masses in the manuscript approach this texture, such as *Missa brevis* previously described. However, the bass-like Contra in the *Missa Sine nomine* still occasionally crosses its Tenor. There is no motto opening, although the Kyrie and Sanctus Superius openings are superficially similar. The only section-endings which seem to have genuine affinities are those of the Kyrie

II, Patrem, Benedictus and Osanna II. As in the *Missa brevis* the Gloria and Credo dispense with much of their text fairly quickly, although neither movement here is as concise as their *Missa brevis* counterparts.

Each voice spans an octave and fourth at its widest extension. The transposed-Dorian character of the cycle is strongly reflected in its cadencing: all movements end with perfect cadences on G, and so do all full sections except for the *Christe* (which ends using a construct on D). Otherwise the only section-openings which do not begin on G or on G constructs are the *Pleni sunt* duet and *Osanna II*. Throughout the texture is imitatively busy and internal G cadences are frequent. Along with frequent Superius-Tenor imitation we find passages involving outer voices running in tenths (*Gloria* 149), sesquialtera cadential drives (at the ends of both *Osanna* sections), and much voice-exchange of short-winded motivic material (e.g. in the final section of the *Credo*).

The wide-ranging outer voices make this Mass similar to chansons by Busnois, Morton and others which also share the same feature; Busnois's *Quant j'ay au cueur* is a piece which is fairly reminiscent of this work.⁷ The sinuous Superius opening of the *Kyrie* (which almost spans the voice's whole range in the first four measures) sets the pace for subsequent triple-mensuration sections, which are sophisticated and fairly well peppered with small values. Even the *Contra* has occasional moments of rhythmic activity (see *Gloria* 48-49 and *Credo* 34). This voice also has so much motion in minim-speed leaps of fourths and fifths that it occasionally seems unvocal (see *Credo* 50-51). Duple sections have the rhythmic sophistication that one otherwise might find in similar second-sections by Martini, Agricola, Obrecht and others. This Mass probably does not predate 1465.

Increased exploration of similarly-textured fifteenth century Masses in recent years has resulted in new terminology to describe them. The term 'low *Contra* Mass' seems to describe the type aptly.⁸ Rob Wegman's use of the term 'reduced motet texture' is another suitable description.⁹ This type of Mass was widespread; there are examples by Ockeghem, Launoy, and anonymous examples in [Mu3154](#), [Strahov](#) and [Ritson](#). One of the best-dispersed examples in the German-speaking world is the three-voice Mass by Johannes Aulen, which survives in [Mu 3154](#) plus four more sources¹⁰. Aulen's Mass is probably later than *Sine nomine* which - due to the dating of [Trent 91](#) - cannot have been written later than 1475. The Aulen Mass has the following points in common with the [Trent 91](#) Mass; a bass-like *Contra*, general similarity of ranges, use of sequences (as at the end of Aulen's *Gloria*) and occasional resort to syllabic wordsetting. Therefore although we cannot find a home for *Sine nomine*, I suspect that this Mass too may be geographically Germanic. An additional reason for suggesting Germanic origin is the likelihood that the composer refers to a pre-existent piece right at the end of the *Credo*; its 'Amen' features an imitative motive very similar to the one which ends the *J'ay pris amours* chanson. Other Masses in [Trent 91](#) quote snippets of secular material, particularly the *Missa Zusundert* and the *Missa Sig säld*.

The *Missa Sine nomine* also serves rather well as an exemplar for imitative and accelerative devices frequently used in similar Masses. I list these as follows.

1. Imitation at the unison (Superius-Tenor); *Kyrie* 26-31, and *Gloria* 4-5 and 30-32.
2. Imitative point at the fourth (Superius-Tenor); *Kyrie*, 18-23 (opening of *Christe*) and *Credo*, 30-32.
3. Imitation at the fifth (Superius-Tenor); *Gloria*, 51-59.
4. Three-voice imitation in the order *Contra-Tenor-Superius*; *Sanctus*, 50-53.
5. Superius-Tenor imitation in syncopated sesquialtera; *Sanctus*, 74-82.
6. Ascending four-note patterns in Superius-Tenor imitation; *Credo*, 156-161 and *Sanctus*, 36-38.
7. Tenor imitating Superius (here, at the 7th) in a doubled harmonic pace passage; *Sanctus*, 89-94.
8. Tenor imitating *Contra* (*Kyrie*, 40-44).

⁷ Published in the online Busnois chansons edition by Clemens Goldberg (2010), pp. 71-72.

⁸ Further on the term 'low *Contra*' see Kirkman, A., [The three-voice Mass in the later fifteenth and early sixteenth centuries - Style, distribution and case studies](#) (London and New York, 1995).

⁹ See Wegman, R. 'An anonymous twin of Johannes Ockeghem's *Missa Quinti Toni* in San Pietro B 80', in [TVNM XXXVII](#) (1987), pp. 25-48.

¹⁰ Published in Birtner, H. (ed), [Aulen: Missa zu drei Stimmen](#) (*Das Chorwerk* 31, 1934).

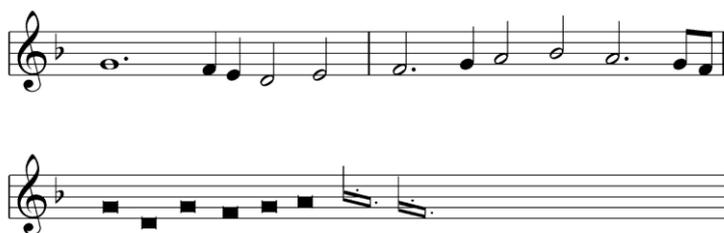
9. Imitative changing-note figures in duet texture (Credo, 16-18) and in three-voice texture (Gloria, 39-40 and 153-154).
10. Tenor in extended values with the outer voices proceeding more rapidly (Kyrie, 50-54 and 67-68, Gloria 14-15 and 149).

My previous mention of the Aulen Mass is also significant for other reasons. Compared with Aulen's presumably later Mass, *Sine nomine* is a more rambling piece of work. The Trent 91 composer writes a particularly extended and elegant Sanctus which seems to use significant numerical devices in its own right (see the following section). But apart from the likely *J'ay pris amours* reference there appears to be no continuous pre-existent material used. By contrast Aulen's Mass has a motto opening shared by all movements plus some linked internal sections. The Trent 91 composer is also no genius: he writes consecutive fifths where they could have easily been avoided (Kyrie, lower voices, 11) and some of his lower-voice progressions feature barely disguised consecutives (see Gloria 9). But regarding precisely why this Mass might otherwise be a well-worked piece I ask the following question. Could there have been a stylistic model which prompted an exercise of this type?

There are plenty of similar pieces with widely spaced voices to choose from which might have been available to the anonymous composer, but one in particular stands out because it occurs fragmentarily in Trent 91. This is Touront's song-motet *O generosa*. Part of its Tenor and the complete Contra occur in Trent 91 immediately before the Missa *Sig säld*. It seems that a now-missing page at the front of a fascicle once contained the rest of the piece; the copy is probably in the hand of one of the subsidiary Trento scribes. Otherwise the same piece occurs in Trent 89 with the contrafact text *Compangant omnes*. The Touront piece shares the same G finals as the Mass and it has a wide-ranging Contra - which in this instance has a few fourths against its Superius. It also has some work for the outer voices in consecutive tenths and - as in some *Sine nomine* duple sections - the end of the motet's duple section uses sesquialtera in all voices. In fact the Superius endings to the Benedictus and Osanna II are both similar to the Superius at the end of the motet; both extracts from the Mass begin D F G A Bb (Sanctus, 117-119 and 163-165) and the motet ends with a sesquialtera passage on 'Virginali flore salvo' in which the Superius has the same succession of pitches.

Furthermore, the rhythmically arresting Superius opening of *O generosa* might be given some sort of musical homage in this Mass. The following examples compare the Superius opening from the motet and the first two measures of the Kyrie Superius. It may be that the Mass composer had this particular motet in mind when writing his opening gambit.

3.3. Superius openings of the Kyrie from *Sine nomine* and Touront's *O generosa*;



Two or three further passages throughout suggest a possible connection with Touront. The Gloria's duple section begins with an imitative opening not unlike that in the motet, and the downward run of fast notes in the Superius at the end of the Pleni sunt section (Sanctus, 43) perhaps suggests knowledge of the motet Superius - whose first section ending involves a similar musical move. Finally - and more generally - the O mensuration sesquialtera ending of Osanna I is a rhythmic device also found in another Touront song-motet (*O florens rosa*). I would not want to over-emphasise or argue the case excessively for these highlighted instances being genuine musical references, but if this Mass indeed comes from the German lands it would be logical that its composer wanted to show his familiarity with both the latest song-motet style and also the

J'ay pris amours chanson. At the same time I think it unlikely that Touront himself was the composer; this Mass is not sufficiently like any of his surviving pieces.

In conclusion little can be said for certain about this Mass. It is also most unlike the greater part of the Trent 91 chant-setting repertory in terms of musical gestures and style, and its similarities to the Aulen Mass put it right at the end of musical development as exemplified in this series. This is - in a sense - arguably one of the most modern pieces in the last of the Trent Codices.

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Numerology

Tempora and note-counts here do not seem to give much information, but I do note the following points. Excluding sectional and final movemental longs, there are 400 notes in the first section of the Sanctus and also 400 notes in the Tenor of the whole movement.

Including sectional and final longs, the Pleni sunt Superius has 79 notes (nearly 80), the Osanna I Superius has 40 notes, and the Benedictus has 396 (nearly 400).

It is probably coincidental that the Et incarnatus Superius has 50 notes excluding its final long, and also that Osanna II has 249 notes (nearly 250). Interestingly, the number of semibreves used in the lower voices for this section are 40 in the Tenor and 40 in the Contra.

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95. Da pacem...tranquillam [Caron]

- (i) Trent 91 f. 12v, text as above, DTÖ VII inventory no. 1150;
- (ii) Dijon 517 ff. 6v-7r, Saoulé m'a la belle, anon;
- (iii) EscB (on missing page after f.127), given in index as 'Aquelge mala belle', anon;
- (iv) Florence 176 ff. 59v-60r, 'Aculie' (text incipit only), Carom;
- (v) Florence 2356 ff. 49v-50r, 'Acoeuillie' (text incipit only), anon;
- (vi) Mellon ff. 3v-4r, 'Accuielliez moy' (3 lines of text only), anon;
- (vii) Paris 676 ff. 47v-48r, 'A cui male bella' (incipit only), anon;
- (viii) Pix ff. 6v-7r, Accueilly m'a la belle (one stanza of Rondeau text only), Caron;
- (ix) Trent 1947-4 ff. 4v-5r, with added *si placet* voice similar in range to Superius, textless, anon;
- (x) Jard f. 71v, Rondeau cinquain text only (no. 104).

Text; the original Rondeau cinquain text is replaced in Trent 91 by a prose contrafactum which is a prayer for peace, beginning 'Da pacem' like the well-known antiphon *Da pacem Domine...in diebus*. The Trent 91 text seems to be a unicum. Trent 91, Trent 1947-4, Mellon & Paris 676 all use a bass-like Contra which is not the same as the Contra involving more voice-crossing found in the other musical sources (some of which give earlier readings than Trent 91). It is probably not insignificant that the four sources cited above were all copied south of the Alps (in other words, the Trento scribes probably acquired this chanson from Italian contacts). The Trent 91 copy seems to have been entered into the manuscript as a later addition; it occurs in the frontispiece part of the manuscript but is not in the hand of the frontispiece scribe. In this edition only Trent 91 is given critical apparatus.

[Superius]; 1: the m sign is given before the stave.

Tenor; 1: this voice has a b sig throughout which I have ignored in the score. Other sources give flat signatures (for example Dijon 517, which has flats for both lower voices) but there are few B's in this Tenor part and not all of them need to be flattened. / 24: natural ind as sharp under 24,1.

Contra; 7: b ind before 7,1.

Underlay; fully texted in the Superius with incipits for the lower voices. The contrafact text fits this chanson rather well due to the frequency of repeated-pitch values in all voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-3: 'Da pacem' under 1-4,2 / 4: 'Domine' under 4,4-5,5 / 6-8: 'tranquillam' under 6,2-8,1 / 10: 'qua' under 11,1-2 / 10-11: 'freti' under 11,5-12,4 / 1114: 'digne' under 12,5-8 / 17-23: the texting here is fairly compressed and the recording of positionings seems redundant / 26: 'luce' under 26,3-5 / 26-28: 'perhenni' under 27,3-28,1.

Bibliography; Thomson, *op. cit.*, II, pp. 165-166 (edition); Trois Chansonniers français no. 6 (edition after Dijon 517); Perkins, L. & Garey, H. (eds), The Mellon Chansonnier (2 vols, New Haven, 1979), I, p. 13 (facsimile of Mellon, plus edition in vol. II (no.3); Disertori, B., 'Il manoscritto 1947-4 di Trento e la canzone "I'ay prins amours"' in RMI 48 (1946) pp. 1-29 (edition of Trent 1947-4 version); Cartier, A. (ed), Philippe Caron: Da Pacem (Paris, 1962: edition of Trent 91 version); Gozzi, M. 'I codici più recenti nel loro contest storico-liturgico: I contrafacta' in I Codici Musicali Trentini II (1996), pp. 55-80 (contains the Trent 91 contrafact text). Feo Belcari also recommended the Lauda text *A Maria fonte d'amore* as a 'cantasi come' for this song; see Galletti, G. (ed), Laude spirituali di Feo Belcari... (Florence, 1863), p. 83. Fallows, D., A Catalogue of Polyphonic Songs... pp. 68-69 (which gives some of the above information in greater detail). The Tenor of this chanson is also the cantus firmus of Caron's Missa *Accueille m'a la belle*.

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96. [Busnois; Vous marchez du bout du pié]

- (i) Trent 91 ff. 42v-43r, textless & anon, DTÖ VII inventory no. 1171;
- (ii) Dijon 517 ff. 182v-183r, Vous marchez du bout du pié, anon;
- (iii) Niv ff. 58v-59r, Vous marchez du bout du pié, Busnois;
- (iv) Spec p. 255, with contrafact text *Magne olimpi*, anon;
- (v) Munich, Bayerische Staatsbibliothek, ms 8° 328-31, no. 122, Carmen in fa, anon;
- (vi) Vienna, Österreichische Nationalbibliothek ms. mus. 18810, no. 56, Carmen, Heinrichus ysaac.

Text; combinative chanson with a strophic poem about a 'Marion' who walks on tiptoe, with this text supplemented by a four-line poem in the Tenor and Contra beginning *L'autre jour* (see measures 23-41). This second text has a melody which is probably pre-existent song. Fallows, *ibid.* p. 407 lists later settings by Willaert, Brumel and others which all cite the *Vous marchez* material above rather than *L'autre jour*. In this edition only Trent 91 is given critical apparatus. Our version of the text is adapted from the DTÖ VII edition cited below, with spelling and variants largely following Dijon 517. This piece may have caught the attention of the Trento scribes since it presents its Tenor part quite like the cantus firmus in a typical Tenorlied.

[Superius]; 1: b sig om throughout (supplied from Niv), & in the three uppermost voices the m signs are all given before first staves / 14: 1 B, corr with downward diagonals on either side of the note / 39: 2 and 3 are both undotted m (corr using Dijon 517).

[Contra]; no discrepancies.

[Tenor]; 1: b sig om (supplied from Niv).

[Bassus]; 1: b sig consistently given on the first stave space up, & the m sign is om. Also, the true name for this voice remains unclear. Spec calls it 'Bassus' but earlier sources either leave it unnamed or call it 'Tenor' as in Niv.

Underlay; our editorial text uses Dijon 517 and Niv as a guide.

Bibliography; DTÖ VII pp. 236-237 (edition); Thomas, B. (ed), Antoine Busnois: Six Quodlibets (*London Pro Musica* Edition, *Thesaurus Musicus* 48, 1986) no. 5 (edition); Maniates, M. The Combinative Chanson: An Anthology (RRMR 77, Madison, Wisconsin, 1989) no. 34 (edition); Wolf, J. (ed), Heinrich Isaac, Weltliche Werke (DTÖ XIV, Vienna, 1907), p. 116 (edition after Vienna 18810).

97. Gaude mater miserorum [Busnois]

- (i) Trent 91 ff. 70v-71r, Gaude mater miserorum, four voices, DTÖ VII inventory no. 1189;
- (ii) Mellon ff. 20v-22r, Quant ce viendra, with the fourth voice marked 'si placet';
- (iii) Trent 89 ff. 327v-328r, four voices, as part of the Credo of the anonymous Mass on this chanson.

Subsequent musical concordances are all for three voices, and all give French text apart from Trent 88. Minor differences between readings in both the previous sources as well as the subsequent group of sources are mostly described in Fallows, *op. cit.* p. 335.

- (iv) Dijon 517 ff. 2v-3r, Busnoys;
- (v) EscB ff. 121v-122r, Hockengem;
- (vi) Florence 176 ff. 69v-71r, anon, with text incipit only;
- (vii) Laborde ff. 28v-29r, attributed to Busnoys in a later hand;
- (viii) Louvain ff. 70v-72r, anon;
- (ix) Niv ff. 6v-7r, anon, with the music mostly erased;
- (x) Trent 88 f. 411r, Gaude mater miserorum, anon, DTÖ VII inventory no. 502;
- (xi) Wolf ff. 32v-33r, anon;
- (xii) Roh f. 157r, text only.

Text; the music of this Rondeau survives in two versions, with the Trent contrafact versions being rather near the end of a transmission process during which the original song acquired a 'si placet' higher Contra as well as substitute text. The text of the Trent readings is verse 5 of Becket's Sequence *Gaude flore virginali* (AH 31 p. 189). For the last line the latter reading gives 'Sursum in celestibus' instead of 'Regnis in celestibus'. It is unlikely that the Trent 91 copy is a direct derivative of that in Trent 88; the two readings are quite different.

[Superius]; 1: the m sign is given before the first stave, and the b sig is om in all voices. / 3: 3 & 4 are dtd-m and sm (corr using Dijon 517) / 13: 1 om (supplied from Dijon 517) / 17: sharp ind under 15,5 / 18,2-19,3: uc / 31: 2 C (corr using Dijon 517).

Contra altus; this voice is grammatically inessential and may be omitted if desired. 1: the m sign is om in all three lower voices / 14: Trent 91 gives sbr rest instead of m rest / 17: Trent 91 has br A & sbr A, with no rest (emended for the sake of the wordsetting) / 21: 2 & 3 uc due to lacuna / 27: 1 & 2 are dtd-m & sm (emended for the sake of consonance) / 28,2-4: these notes are given at the start of a new stave, and are erased and then recopied.

Tenor; 15: b ind before 14,3.

Contra bassus; 28: Trent 91 gives two sbr rests instead of one.

Underlay; only the Superius is fully texted, with the lower parts having incipits at the start. The music and contrafact text are not a bad match, but it remains debatable whether the four-voice version is an improvement on the original. The fourth voice has exposed consecutive fourths with the Superius (at 12), an unusual dissonance against the same voice (see 15) and the progression of the Contra bassus at 6-7 is unconventional and is also different in most sources (other readings give the third beat of 6 as just D semibreve). The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 2-6: ‘Gaude mater miserorum’ is under the opening rests to 5,6 / 7-10: ‘Quia pater’ under 7,2-8,5 / 12-13: ‘Dabit’ under 12,3-13,3 / 16-17: ‘-tibus’ under 16,5-17,1 / 24: ‘Et’ under 24,3-25,1 / 24-26: ‘felicem’ under 25,3-26,1 / 29: ‘in’ under 30,1 / 30-33: ‘celestibus’ under 30,4-32,2. Contra altus: 32-33: ed rpt of ‘in celestibus’ needed. Tenor & Contra bassus: no further discrepancies.

Bibliography; Trois Chansonniers français no. 3 (edition after Dijon 517); Perkins & Garey, *op. cit.*, II, no. 16 (edition after Mellon); Hanen, M. (ed), The Chansonnier El Escorial IV.a.24 (3 vols, Henryville, Ottawa & Binningen, 1983) no. 105 (edition after EscB); Gutiérrez-Denhoff, W. (ed), Der Wolfenbütteler Chansonnier (Mainz, 1988) p. 45 (edition after Wolf). Some authorities have also tried to connect the EscB Ockeghem attribution with the writing of the ‘si placet’ part (see Fallows, *op.cit.*).

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98. La Martinella [Martini]

- (i) Trent 91 ff. 257v-258r, la martinelle, anon, DTÖ VII inventory no. 1363;
- (ii) Glogau no. 268, letter ‘J’ only;
- (iii) Cas ff. 55v-57r, La martinelle, Jo. martini;
- (iv) Wr2016 ff. 113v-114r, textless, anon, with an elaborated version on ff. 57v-58r texted *Ave spes et salus*.

i-iv all give a particular version of La Martinella, which has a slightly shorter final subsection than in readings v-vii below. Readings v-vii below are likely to derive from the earliest version(s).

- (v) Florence 229 ff. 12v-13r, Martinella, Jannes martini;
- (vi) Trent 89 ff. 389v-390r, textless, Johannes Martini T, DTÖ VII inventory no. 752;
- (vii) Formschneider 1538 no. 36, with Tenor marked ‘La martinelle’ in the Jena copy.

viii-xi below give a modified version of the ending in the first four sources.

- (viii) SevP no. 5, fragmentary, Superius and end of Contra only due to loss of facing page, anon, [L]a martinella;
- (ix) Pix ff.145v-147r, anon, La martinella, with ‘I’ initial for second section;
- (x) CG ff. 29v-31r, Martinella, Johannes Martini;
- (xi) Verona 757 ff. 17v-18r, anon, textless.

(xii) & (xiii) below give a version which ends at measure 79.

- (xii) Q16 ff. 92v-93r, anon, La martinella;
- (xiii) Amerbach ff. 27v-30r, (tablature version) ‘Isacio compositore La martinella’.

Finally, (xiv) below gives a version with a different Contra.

- (xiv) Segovia ff. 197v-198r, incipit only, ‘Ysaac’.

For further information on these concordances and also on the related pieces La Martinella [II] & La martinelle pitzulo, see Fallows, *op.cit.*, pp. 530-531. In this edition only Trent 91 is given critical apparatus.

[Superius]; 1: the title 'la martinelle' is given at the start, and the m sign occurs before the first stave of each voice / 39: b ind before 38,2 / 42-89: from 42 to the end the b sig is om in this voice.

Tenor; 66,2: the sign '3' is given following this note (at the end of a stave) as well as being given before 67,1 on the new stave / 76,1: col err, but clumsily corrected / 86-89: the final few measures are copied on a roughly drawn small stave at the bottom of the page.

Contra; 23: b ind before 22,2.

Bibliography; DTÖ VII p. 223 (edition after Trent 89); Brown, H. (ed), A Florentine Chansonnier from the Time of Lorenzo the Magnificent... (MRM 7, 2 vols, Chicago, 1983), II, p. 26 (edition after Florence 229); Mönkemeyer, M. (ed), Hieronymus Formschneider: Trium vocum carmina (2 vols, Celle, 1985) no. 36 (edition after Formschneider 1538); EdM 4 p. 62 (edition after Glogau); Wolf, *op.cit.* p. 150 (edition of tablature version in Amerbach). The version of La Martinella used in Masses by Obrecht, Martini and Isaac seems to correspond to the version in Trent 91, Glogau & Cas. Fallows, *op.cit.* notes that this version perhaps became the definitive one. It is generally accepted that this is an instrumental piece, and part of a fairly large body of similar works that Martini composed during his residence at Ferrara. For further information see Lockwood, L., Music in Renaissance Ferrara 1400-1505 (Oxford, 1984) pp. 266-280.

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99. [Busnois; Joye me fuit]

- (i) Trent 91 ff. 258v-259r, Je ne sans, incipit only, anon, DTÖ VII inventory no. 1364;
- (ii) Dijon 517 ff. 26v-27r, Joye me fuit, Busnoys (with full text);
- (iii) Florence 176 ff.13v-15r, Joye me fait, incipit only, anon;
- (iv) Laborde ff.100v-101r, Joye me fuit, anon (with full text that has many variants from Dijon 517);
- (v) Mellon ff. 36v-38r, Joye me fuit, Busnoys, 2 stanzas of text;
- (vi) Pix ff. 163v-164r, incipit 'Oye fayt me' in Superius, garbled incipits in lower voices, Busnoys;
- (vii) Cas ff. 13v-14r, incipit only, Busnoys.

viii-x below are text-only sources

- (viii) Jard f. 98r;
- (ix) P 1719 ff. 3v-34r;
- (x) P 7559 f. 64r. The text also occurs in the later source P2798, f. 72r.

Text; Rondeau cinquain written from the female point of view and expressing typically woeful courtly love sentiments ('Joy flees me, and Pain charges against me...'). Our text is supplied from the Mellon edition in Perkins & Garey, *op.cit.* II, no. 29. For more bibliographical information on the text see Perkins & Garey I, pp. 307-311 and Fallows, *ibid.* p. 227. In this edition only Trent 91 is given critical apparatus.

[Superius]; 1: the m sign is given before the first stave in each voice, and the only text that the Superius has is the garbled incipit 'Je me sans' / 14: rest om (supplied from Mellon) / 17: the mid-stave clef change here repeats the b sig / 32,3: Trent 91 reads sbr D m D (corr using Mellon) / 37: cs here in Superius instead of cor / 39: the clef change here is at the start of a new stave / 52: 1 B (corr using Mellon) / 54: as at 17, the mid-stave clef change here also repeats the b sig.

Tenor; 32: ns / 67: at the bottom of f. 258v below the Tenor, four notes are given without a clef. These read (presumably at fourth-line C clef pitch) m low E sbr D m low C sbr G. They seem to have no relationship to the part above.

Contra; 19: 1 not dtd / 40,4: corr from col err, with 'a' (for 'alba') written below the note / 43,1: entered on a short end-of-stave extension / 52,1: following this note, an unnecessary mid-stave clef change to bass clef on the top line is given / 67: no custos.

Bibliography; DTÖ VII p. 247 (edition after Trent 91); Trois Chansonniers français no. 26 (edition after Dijon 517); Perkins & Garey, *op.cit.* II, no. 29 & Maas, C. (ed), New Obrecht Edition (18 vols, Utrecht, 1983-1999), X, p. xxii (both are editions after Mellon); Fallows, *op. cit.*, p. 227. The Tenor (complete with its rests) occurs in the 'Qui tollis' section of Obrecht's *Missa Plurimorum carminum I*, and is also used in Ghiselin's *Sanctus* and *Agnus* on *Joye me fuyt* in Verona 756 (this may have once been a complete cyclic Mass).

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES NOT CITED IN
PREVIOUS INSTALMENTS OR INFREQUENTLY CITED IN *EX CODICIS TRIDENTINIS*
(secondary sources are asterisked).

| | |
|-------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| <u>Amerbach</u> | Basel, Öffentliche Bibliothek der Universität, ms F.X. 9 (partbooks of ca. 1535-46 previously belonging to the Amerbach family of Basel) |
| <u>Cas</u> | Rome, Biblioteca Casanatense, ms 2856 (<i>olim</i> O.V. 208) |
| <u>CG</u> | Rome, Vatican City, Biblioteca Apostolica Vaticana, Cappella Giulia ms XIII.27 |
| <u>Cologne 1161</u> | Cologne, Erzbischöfliche Diözesan und Dombibliothek, ms 1161 ('pars hiemalis' of a thirteenth-century Cistercian Antiphonal) |
| <u>Dijon 517</u> | Dijon, Bibliothèque Municipale, ms 517 (<i>olim</i> 295) |
| <u>EscB</u> | Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, ms iv.a.24 |
| <u>Florence 176</u> | Florence, Biblioteca Nazionale Centrale, ms Magl. xix. 176 |
| <u>Florence 229</u> | Florence, Biblioteca Nazionale Centrale, ms Banco Rari 229 (<i>olim</i> Magl.xix.59) |
| <u>Florence 2356</u> | Florence, Biblioteca Riccardiana, ms 2356 |
| <u>Florence MP472</u> | Florence, Biblioteca Nazionale Centrale, ms Mediceo Palatino 472 (contains theoretical writings by John Hothby plus an appendix of plainsongs) |
| <u>Formschneider 1538</u> | Hieronymus Formschneyder, <u>Trium vocum carmina</u> , Nuremberg, 1538 |

- GR 1974* Graduale Romanum (1974 Desclée reprint of the Solesmes edition)
- Jard Le Jardin de plaisance et fleur de rethorique (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)
- Laborde Washington DC, Library of Congress, ms M2.1 L25 Case (Laborde chansonnier)
- Louvain Louvain, Alamire Foundation, Huis van de Polyfonie, ms without shelf number (Louvain chansonnier)
- Mellon New Haven, Yale University, Beineke Library for Rare Books and Manuscripts, ms 91 (Mellon chansonnier)
- Mu 4301 Munich, Bayerische Staatsbibliothek, ms Clm 4301; illuminated Benedictine psalter and hymnal from Augsburg, 1495
- Niv Paris, Bibliothèque Nationale de France, Département de Musique, Rés. Vmc ms 57 (Nivelle chansonnier)
- P 1719 Paris, Bibliothèque Nationale de France, fonds français ms 1719 (poetry manuscript of ca. 1480-1490)
- P 7559 Paris, Bibliothèque Nationale de France, nouv. acq. ms 7559 (poetry manuscript of ca. 1500)
- Paris 676 Paris, Bibliothèque Nationale de France, Département de Musique (Fonds du Conservatoire), Rés. Vmc 676 (songbook copied in October 1502, possibly in Mantua)
- Pix Paris, Bibliothèque Nationale de France, fonds français ms 15123 (Pixérécourt chansonnier)
- Prague VH 11 Prague, Universitní Knihovna, ms VH 11 (late fourteenth-century musical miscellany copied in Prague). The contents are chiefly monophonic.
- Q16 Bologna, Civico Museo Bibliografico Musicale, ms Q16 (*olim* ms 109)
- Ritson London, British Library, Additional ms 5665 (the Ritson manuscript)
- Roh Berlin, Staatliche Museen der Stiftung Preußischen Kulturbesitz, Kupferstichkabinett, ms 78.B.17 (*olim* Hamilton 674); chansonnier of Cardinal de Rohan, poetry manuscript of ca. 1470. For edition see Löpelmann, M. (ed), Der Liederhandschrift des Cardinals de Rohan (Gesellschaft für romanische Literatur 44, Göttingen, 1923)
- Segovia Segovia, Archivo Capítular de la Catedral, manuscript without shelf number

- SevP Seville, Biblioteca Capitular y Colombina, ms 5-I-43 ff. 1-42 and Paris, Bibliothèque Nationale de France, nouv. acq. ms 4379, parts 1 and 5 of five miscellaneous manuscripts. Part 1 = the leaves formerly kept under the Seville shelf number given above, and part 5 = a continuation of the same manuscript (a chansonnier of Italian provenance, ca. 1480)
- Spec Hradec Kralové, Krajske Muzeum, Kníhovna, ms II A 7 (Codex speciálník)
- Trent 1947-4 Trento, Biblioteca Comunale, ms 1947-4
- Trent 87 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1374 (*olim* ms 87)
- Trent 88 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1375 (*olim* ms 88)
- Trent 92 Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, ms 1379 (*olim* ms 92)
- Trois Chansonniers français* Droz, E., Thibault, G. & Rokseth, Y. (eds), Trois Chansonniers français du XV^e siècle (part-edition of Dijon 517). Documents artistiques du xv^e siècle 4, Paris, 1927
- Wolf Wolfenbüttel, Herzog August Bibliothek, ms Guelf. 287 Extrav. (French chansonnier, ca. 1460-70)
- Wr2016 Warsaw, Biblioteka Uniwersytetu Warszawskiego, Oddział Zbiorów Muzycznych ms 5892 (*olim* ms 2016)
- Verona 757 Verona, Biblioteca Capitolare, ms 757
- Zwi Zwickau, Ratschulbibliothek, ms CXIV.5 (Lectionary, 15th-16th century).
-