

CRITICAL COMMENTARY TO NOS 52-81

52. Ecce concipies

- (i) Trent 91 ff. 84v-85r, anon. (DTÖ VII inventory no. 1202);
 (ii) Glogau no. 28, anon.

Text; antiphon for the Annunciation, with the chant (according to Neumarkt f. 160r) in EdM 8 p. 77 (this edition describes the piece incorrectly as a Responsory). EdM 86 p. 359 gives the chant from another source (Caslau), which has the destination *In Annuntiatione Sancte Marie Virginis. In secundo Nocturno*. The Trent 91 setting paraphrases the chant in its Superius throughout, our edition uses the Neumarkt version as its chant model, and the text is largely punctuated and spelt after the EdM 8 edition cited below.

(i) Trent 91;

[Superius]; 1: m sign given to left of first stave / 77-78: only one br rest given (two are needed).

Tenor; 1: m sign om (conj supplied).

Contratenor; 1: m sign om (conj supplied) / 45: 1 A (corr using Glogau) / 71: 1 G (corr using Glogau) / 127: superfluous dtd-sbr B & m A follow 1.

Underlay; Trent 91 texts the Superius fully and gives opening incipits for the lower voices. Glogau texts all three voices except for the end of the Contratenor. This makes it persuasive that all voices can carry text, as does the fact that the Tenor anticipates and imitates the Superius in several places. The main differences between our underlay and the Trent 91 texting are as follows; [Superius]; 1-11: 'Ecce concipies' under 1-6 / 22: 'fi-' under 25,2 / 26-29: '-lium' under 28,2-29,1 / 38-41: '-cabis' under 38,3-41,1 / 43-46: 'nomen ei-' under 44-49 / 50: '-ius' under 53,1 / 54-59: 'Jhesum' under 56,2-59,1 / 79: 'et' under 80 / 80: 'fi-' under 83,1 / 82-87: '-lius' under 87,1 / 89-91: 'altis-' under 91-94 / 95-101: '-simi' under 99,3-101 / 112-131: 'bitur' under 129,3-131. [Tenor]; no discrepancies. [Contratenor]; due to the anacrusic rhythms at 41-45 I have added a rpt of 'nomen' here.

Bibliography; editions (both after Glogau) in EdM 8 pp. 45-46 and EdM 85 pp. 42-43 (the Contratenor ending is incorrect in the latter). Also see my previous edition (after Trent 91) in *Ex Codicis III* pp. 1-3. Facsimile of Glogau in RMF 6. There is also another setting of this chant (for four voices) in Mu 3154, f. 359r (no. 132). Additionally see Mitchell, 'Trent 91; first steps...' p. 37.

(ii) Glogau;

[Superius]; 1: the b sig is om throughout, the m signs (all in red) are given as C2 in this voice and the Tenor, and as cut-C in the Contratenor. All m signs are given above each voice's first stave. Also the Superius clef is given as g with d above it (on the fourth line up) on all staves. Majuscule initials precede all three voices in Glogau, which are respectively in red, red & blue. / 25: 2 & 3 col err / 80: 1 b, ind above 79,1 / 85,2-86: Glogau gives dtd-sbr C & m B m B m A / 117: no lig / 131: no double custos in any voice, and cor over 1 in all voices (in red in the Superius, and overmarked in red for the lower voices). The final longs in both lower voices are also overmarked in red.

[Tenor]; 1: the b sig is om throughout, & the clef is given throughout as the following three symbols in vertical ascent: F clef (on bottom line) C clef (on middle line) & g (on top line) / 32: 1 & 2 ligd separately / 33-34: likewise / 49: not ligd / 53: 2 A / 67,2-68,1: no lig / 78: 1 b, ind under 73,1 / 95: 1 & 2 ligd separately / 96-98: likewise / 104-106: ligd / 110: 1 b ind before stave) / 119,2-120,2: not col.

[Contratenor]; 1: the b sig is om throughout, and the clef is given throughout as the following two symbols in vertical ascent: F clef (second line up) and C clef (fourth line up) / 6: 1 b, ind above 2,1), and 6,1-2 are col / 31: 2 F / 61: not ligd / 62-69: ligd / 91-93: ligd.

Underlay; texted in all voices, but with the Contratenor's texting being incomplete (it omits 'Jhesum' at 5659 and is otherwise only underlaid as far as 'Hic erit magnus'). Glogau also has many red horizontal extenders between syllables in all voices, and 'Hic erit' in the Tenor plus the first 'c' of 'Ecce' in the Contratenor are overmarked in red.

In general there are few differences between the two sources, but the Trent 91 reading is more satisfactory. As with subsequent pieces in this instalment, the closeness of the Trent 91 & Glogau readings may imply that only one or two lost exemplars separate the surviving sources.

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53. *Ista est speciosa*

- (i) Trent 91 ff. 87v-88r, anon. DTÖ VII inventory no. 1204);
- (ii) Glogau no. 120, anon.

Text; Marian antiphon (Ant Pat f. 273r) marked *Antiphona pro Commemoratione Beate Virginis* and given in that source's Suffragia section (implying multiple uses). The chant is also in Neumarkt f. 180v and Caslau f. 204r. The text is possibly derived from Songs of Songs, VI, 8. This setting paraphrases the chant in its Superius throughout and for underlay purposes our chant model is the Ant Pat version. Our text is largely punctuated and spelt after the EdM 85 edition cited below.

- (i) Trent 91;

[Superius]; 1: m sign given before start of stave.

Tenor; 1: m sign om (conj supplied) / 28: Trent 91 gives sbr A sbr A, with the second A squashed in under the following lig. The Glogau reading is substituted here (br A) as arguably being preferable. / 100: 3 & 4 are F E (corr using Glogau).

Contratenor; 1: m sign om (conj supplied) / 22: 1 uc / 29-30: this lig is written over an erasure.

Underlay; Trent 91 texts the Superius fully and gives opening incipits for the lower voices. As with no. 52, imitative exchanges between the lower voices and the presence of more than one texted voice in Glogau suggests that a fully texted version is practical. The main differences between our underlay and the Trent 91 texting are as follows; [Superius]; 7-14: 'speciosa' under 7-12 / 19-23: 'filias' under 19-22,2 / 39-47: 'Viderunt' under 37-44,2 / 60: 'Sy-' under 64,1-2 / 105-110: 'eius' under 105,1-108,1 / 116: '-ve-' under 129,2.

Bibliography; edition (after Glogau) in EdM 85, pp. 196-197. Facsimile of Glogau in RMF 6. Edition (after Trent 91) in *Ex Codicis I/II* pp. 3-5. Also, see Mitchell, 'Trent 91; first steps...' p. 32. Polyphonic fifteenthcentury settings of this chant seem rare, but the five-voice motet *Ista est speciosa* in Mu 3154 ff. 65v-67r (no.46) gives the chant in its Superius and Tenor and has an extended conflation of the text. However this text is slightly incomplete.

- (ii) Glogau;

[Superius]; the m sign is given above the first stave in all voices as C2; this is in red in the Superius and overmarked in red in the Contra. The Superius clef is also consistently given as the following three symbols

in vertical ascent: C clef (bottom line) g (middle line) and d (top line). Majuscule initials precede all three voices in Glogau, respectively in blue, blue & red. / 19-20: ligd / 45: 2 B / 47: 1 L / 48: rest given as sbr r / 49: 1 not dtd / 90,3: Glogau reads m A sm G sm A / 96,2-97,2: ligd / 129: Glogau reads dtd-sbr A sm G sm F / 133: cor over 1 in each voice (overmarked in red), and no double custos in any voice (the Superius has a red single custos). In both lower voices the final longs are also overmarked in red.

[Tenor]; 1: the clef is given consistently as the three following symbols in vertical ascent: F clef (second line up) C clef (fourth line up) and g (on leger line above stave) / 3-4: Glogau reads sbr G br upper D sbr upper D / 7,2-8,2: not col / 8-9: no lig / 9,1-10,1: ligd / 16-17: no lig / 29:1 & 2 ligd separately from 30-32 / Glogau reads dtd-sbr C sm B sm A / 39-40: Glogau reads sbr D (ligd to 38,2) & br E sbr E / 42,3-43,1: ligd / 47-48: no lig / 50,2: Glogau reads sm F sm E / 68: Glogau reads ligd col sbr F & col m E col m D / 71-72: Glogau reads br E & ligd sbr upper E sbr upper C / 73-74: only 73,1-2 are ligd / 79,2-80,1: ligd / 80,1-2: not ligd / 100: 3 & 4 are G F / 114,2-115,1: no lig / 116-117: likewise / 117: 1 & 2 are ligd / 118-119: ligd / 132-133: the final cadence is altered thus; col br F (ligd to 131,1-2) & col m E col m D plus L lower C.

[Contratenor]; 1: the clef given for most of this voice has the following two symbols in vertical ascent: F clef (middle line) and C clef (top line) / 9-10: Glogau reads m B sbr G plus ligd sbr upper C sbr B & m A / 16-17: Glogau reads sbr E br lower A sbr upper A, & none of these notes are ligd / 18-19: ligd / 20-22: Glogau reads sbr A dtd-sbr E m F sbr G / 23-25: 18-19: Glogau reads L E & ligd sbr lower C sbr lower B / 28: 1 & 2 replaced by sbr lower A & sbr upper A, with these notes ligd to 29-30 / 31: 1 E / 33: Glogau gives m B sm A sm G m F m G / 35: 2 E / 36: 1 A / 37: 2 B / 61-92: this portion of the Contratenor constitutes a whole stave of music in Glogau, which has a temporary clef change (the established clefs move a line down) / 69: 2 replaced by sm B sm A / 70: 1 is L with a cor above it, both overmarked in red / 87-88: Glogau reads ligd br D & separately ligd sbr D sbr G / 101-105: ligd / 132: 2 replaced by m A m B / 133: the final cadence is altered thus; dtd-sbr upper C & sm B sm A plus L G.

Glogau texts the Superius and Tenor fully with red text extenders between syllables as in no. 52. The Contratenor has incipits at its opening and at 'et beatissimam' (71) & in this voice the 's' of 'Ista' is overmarked in red.

In general, Glogau has minor variants and its final cadence is altered so that the setting ends on a construct on C as well as beginning similarly. The Trent 91 reading therefore seems preferable.

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54. O florens rosa

- (i) Trent 91 f. 88r, anon. (DTÖ VII inventory no. 1205);
- (ii) Glogau no. 107, anon.

Text; shortened version of a Marian antiphon by Hermannus Contractus (AH 5 p. 50 and Chevalier no. 1299). As with the parent chant for no. 53, the O florens rosa chant is normally non-specific. The version of the chant in Neumarkt (f. 180v) is published in EdM 8, p. 77. The chant is also in Ant Pat, f. 272v. This setting paraphrases the chant in its Superius throughout, our chant model for underlay purposes is the Neumarkt version, and our text is largely punctuated and spelt after the EdM 8 edition cited below.

- (i) Trent 91;

[Superius]; 1: the m sign is om in all voices (conj supplied as cut-C) / 62-63: these notes are added on a roughly drawn end-of-stave continuation.

Tenor; 1: all lower-voice staves except for the final Contratenor staff have roughly drawn continuations as at Superius, 62 / 82: 1 dtd & 2 not dtd / 102: 1 A (corrected using Glogau).

Contratenor, 48:2 E, & 48,2-49,1 are uc (corrected using Glogau) / 72: second note of lig here written with notehead to left of tail.

Underlay; Trent 91 texts the Superius fully and gives opening incipits for the lower voices. The main differences between our underlay and the Trent 91 texting are as follows; [Superius]; 9-13: 'rosa' under 11,2-13,1 / 37: '-sa' under 36,2 / 81-97: the text here ('aurora...iugiter') is entered with no regard for word placement / 100: 'o-' under 103,2 / 108: '-ra' under 107,2-108,1.

Bibliography; edition (after Glogau) in EdM 8 pp. 38-39 and EdM 85 pp. 179-180. Facsimile of Glogau in RMF 6. Edition (after Trent 91) in *Ex Codicis I/II* pp. 5-7. Also, see Mitchell, 'Trent 91; first steps...' p. 32. There are other fifteenth-century settings of this and variant texts (e.g. the Frye setting, the three-voice Touront setting in Trent 88, and the anonymous four-voice one in Trent 89 (ff. 217v-218r). So far as I know, this is the only mid-fifteenth-century setting which uses the chant cited.

(ii) Glogau;

[Superius]; 1: the m sign is given as C2 above the first staff in all voices and overmarked in red, and the Superius clef is given consistently as the following three symbols in vertical ascent: C clef (bottom line), g (middle line) and d (top line). Majuscule initials precede all three voices in Glogau, which are respectively blue, red & blue. / 17-19: not ligd / 20-21: ligd / 53-60: 53-56 are ligd separately and so are 57-60 / 84-85: Glogau gives E br B br, with 83-84 ligd / 106,3-107: Glogau reads dtd-sbr E m D m D m C / 108: cor over 1 in all voices, & no custos in any voice. In both lower voices the final longs and their coronas are overmarked in red, and so are the coronas at 73 at the end of the first section plus the final cor in the Superius.

[Tenor]; 1: the clef given is consistently as the following two symbols in vertical ascent: F clef (second line up) and C clef (fourth line up) / 35-37: only 35-36 are ligd / 71: no sharp, and no lig at 71-74 / 73-76: no cor at 73, & Glogau gives dtd-sbr D m C m B & L A with cor / 74: single custos here, overmarked in red / 79: 1 & 2 ligd / 86: 2 F / 94: 1 & 2 ligd / 101:1 & 2 are both m / 104-105: ligd.

[Contratenor]; 1: the clef is given consistently as the following two symbols in vertical ascent: F clef (middle line) and C clef (top line) / 75: 1 om (this note is not really needed in the Glogau version in view of its different Tenor at this point) / 77-78: ligd / 95-96: Glogau reads ligd br A br D / 102-103,1: these notes are added as a correction over an erasure.

Underlay; Glogau gives full Superius text, and almost complete text in the Tenor (which omits 'fecundissima vitis'). The Contratenor has the opening words 'O florens.... speciosa' and also the incipit 'Clarior' at 75, with the 'C' of this word overmarked in red. Both upper voices have red text extenders as in nos 52 and 53.

Trent 91 gives a more satisfactory reading, since Glogau has a slightly elaborated version of the half-close at 73.

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55. Salve Regina

(i) Trent 91 ff. 88v-89v, anon. (DTÖ VII inventory no. 1206);

(ii) Glogau no. 108, anon.

Text; Marian antiphon by Hermannus Contractus (d. 1054). Normally used at Compline, it is otherwise nonspecific. Modern version: LU 1997 p. 276. Our version of the text differs a little in punctuation and spelling from the latter, but LU 1997 serves adequately as a chant model for underlay purposes since the Superius in this setting gives the chant almost unelaborated and also cites it in near-monorhythmic fashion.

(i) Trent 91;

[Superius]; 1: polyrhythmic sections in this piece are barred by units in C mensuration. The paired m signs are given before the start of the first stave, and the verbal canon *Incipe sub primo signo sed claude sub ymo* ("begin under the first sign but close before the fold") is given above the first stave. This merely indicates a repeat of first Superius section in simple diminution, and correspondingly Trent 91 gives a rpt sign at 31 / 7: b ind before 6,1 / 32-62: here the melody repeats as directed, but a br rest is given between 31,1 and the rpt sign which can only apply to the repeated section (it appears in this edition at 63) / 94 / 165-167: this passage is given on a roughly drawn end-of-stave continuation / 173: b ind before 172, 1 / 235: b ind above 233 / 256: single custos only / 257: at this point (which involves a page-turn in the ms) the voices are copied in the unusual order Tenor-Superius-Contratenor, and the Superius has the comment 'a dextris' to the left of its first stave to indicate its position / 257-283: here again there are paired m signs and a repeat sign at 280 (as at 1-31 above) / 268: no custos / 309: single custos instead of double.

Tenor; 1: the m sign is given to the left of the first stave / 24: 2 not dtd / 31: erasure above r / 51: 2 not dtd / 74: 2 D (below); corrected using Glogau / 94: 1 L / 95: br r om (supplied so that all parts rest simultaneously here) / 164: 2 C (corrected using Glogau) / 202-203: 202,2-203,2 are not col, & 203,2 is sbr E (corrected using Glogau) / 202-207: this passage is given on a roughly drawn end-of-stave continuation / 257: at the page-turn point here (see Superius, 257) the Tenor has 'T' before its first stave to indicate its unusual position at the top of the page. The m sign O is also given to the left of the stave / 280: single custos instead of double.

Contratenor; 11: 6 uc, & probably corrected from B above / 13,2-4: these notes are squashed in & are written over an erasure / 17: rest & 1-3 are written on a roughly drawn end-of-stave continuation / 31: br r om (conj supplied) / 51-52: written on a roughly drawn end-of-stave extension / 100-101: likewise / 206-207: likewise / 206: 1 is L / 207: br r om (conj supplied) / 256: single custos only / 257: m sign cut-C and voice-name "C" given to the left of the stave at this page-turn point because of the unusual voice-ordering / 268: single custos only / 288: b ind before 287,2.

Bibliography; editions after Trent 91 in DTÖ 53 pp. 70-72 and *Ex Codicis I/II* pp. 7-13, and edition after Glogau in EdM 85 pp. 181-185. Facsimile of Glogau in RMF 6. There are numerous fifteenth-century settings of this chant; for some similar settings in Trent 91 alone see DTÖ nos 1203 and 1317 - which are also both for three voices. Additionally see Mitchell, 'Trent 91; first steps...' p. 32.

Underlay; Trent 91 gives full text in the Superius, with doubled lines of underlay at the repeated sections 131 and 257-280. The lower voices have incipits at 'Salve Regina', 'O clemens', 'O pia' and 'O dulcis Maria' (with 'O dulcis' only in the Contratenor). I have texted all voices in this setting (Glogau fully texts the upper two) but due to the lower voices being non-imitative it would also be possible to vocalise much of these (at least up to 257). The main differences between our underlay and the Trent 91 texting are as follows; [Superius]; 6-14 & 37-45: 'Regina' & 'dulcedo' are entered without regard for word placement / 75-79: 'exules' under 76-82 / 82: 'filii' given as 'fily', under 84-85 / 86: 'E-' under 88,1 / 94: '-ve' under 93,1 / 111-140: the text here ('gementes...valle') is compressed & entered without regard for syllable placement / 161-168: 'tuos' under 161-167 / 170-191: the text here is also compressed / 232-242: likewise / 243-249: 'exilium' under 242-245 / 250-256: 'ostende' under 249-254 / 257-268 & 269-280: 'O clemens' & 'O pia' are entered without regard for syllable placement / 302-309: '-ria' under 307,2-308,2.

(ii) Glogau;

[Superius]; 1: the verbal canon is not given, and the paired m signs are given as C with C2 below; after 31 the m sign is given as cut-C. Majuscule initials precede all three voices in Glogau, which are respectively red, blue & blue. All Superius m signs, sectional longs and coronas are overmarked in red, and all sectional custos are red. / 1-134: the clef is given as the following two symbols in vertical ascent: C clef (second line up) & g (fourth line up). From 135 the clefs are C clef, g & d on the bottom, middle and top lines respectively / 7: b ind above 4,1 / 19-20: not ligd / 31: cor over 1, and the only indication of the rpt is the doubled text underlay

for the preceding music / 76: not ligd / 77-81: given as a single lig / 86-93: likewise / 94: 1 L, with cor above / 95: br rest om / 123-125: ligd / 126-131: ligd / 134: direct given after 1 to indicate the clef change on the following stave / 140: 1 L, with cor above 1 / 141: br r om / 173: no b / 183: 1 L / 184: br r om / 185-186: ligd / 187-190: ligd, and 189-190 is L D instead of br br / 193: here the clefs revert to the combination given at the start / 206: 1 L with cor above / 207: br r om / 221-222: ligd / 223-225: ligd / 226: not ligd / 227-229: ligd / 230: not ligd / 235: no b / 245-246: ligd / 247-248: L, with no lig / 250: here the clefs revert to the combination given at 135 / 256: cor over 1, & single custos / 257: paired m signs are given again as at 1, & at 257-268 the only indication of a rpt is the doubled text underlay / 280: single custos / 288-292: Glogau reads L D br C br C br E, with lig ending at first note. The last 2 notes here are also ligd to 293-294 / 309: cor over 1, & no custos.

Tenor; 1: this voice appears in the Glogau Contratenor partbook, and the Contratenor is in the Tenor book. The voice-name is given to left of stave with the title 'Salve' above this in smaller script. All sectional final longs and their coronas are overmarked in red. The m sign is given as C2 (overmarked in red) above the first stave, and the clef is consistently given as the following combination in vertical ascent: F clef (second line up) & C clef (fourth line up) / 4,4-5,2: no lig / 7: Glogau gives br D sbr D sbr E / 7-8: no lig / 8: no col / 13: 3-4: Glogau reads sm B sm A sbr G / 14: 1 dtd, & rest om / 16: no col / 26: 2 not ligd / 31: 1 L, with cor above & br r om / 55: 2 not ligd / 62: 1 L, with cor above & red single custos following / 63: br r om, & single custos given / 94: 1 L, with cor above / 95: br r om / 122: 1 & 2 ligd / 140: 1 L, with cor above & red single custos following / 141: br r om / 144: no lig / 146-147: ligd / 164: 2 E / 178: 2 B / 189 : 2 not ligd / 189-190: no col / 202-203: Glogau reads sbr G sbr A (ligd but not col) plus sbr lower D br F / 206: 1 L with cor above / 207: br r om / 232-233: ligd separately / 234-235: likewise / 255-256: no lig / 256: cor over 1, & red single custos following / 257: no mensuration change given. Consequently the values at 257-268 in Glogau continue in C2 and have twice the durations of those in Trent 91 / 257,3-258,1: ligd / 258: 1-3 col / 259: 3-4 replaced by sm C / 260,3-261,1: ligd / 262,4-263,1: ligd / 266: 1-3 col, & no cor over 4 / 266-268: not ligd / 268: cor over 1, & no custos / 278: cor om / 280,1-2: Glogau reads br C sbr C sbr A (with the last two notes ligd) 280, 3 has a cor over it, & no custos follows / 289-290: no lig / 309: cor over 1, & no custos.

Contra; 1: the voice-name is given to the left of the stave boxed in red, all sectional longs are overmarked in red, & the clef is given up to 302 as the two following symbols in vertical ascent: F clef (middle line) & C clef (top line) / 1-31: this section is given with the m sign C2 (above stave at start) instead of C. Consequently all values here in Glogau are doubled / 1-2: given as one lig / 3: 1-2 ligd, and 3,3-4,2 ligd separately / 6: 3-4 ligd / 11: 5-6 ligd / 12: 1-2 ligd, and 12,4-13,1 ligd / 17: 3 replaced by sm F sm E / 18: 1-2 ligd / 19: not ligd / 21,4-22,1: ligd / 22,3-23,1: ligd / 26: 1-2 ligd, & 26,4-27,1 ligd / 27: 3-4 ligd / 28: 1-2 ligd / 29,2-30,1: ligd / 31: no m sign change, 1 is L with cor above it, & rest om / 48: no b / 48-50: no lig / 51-54: Glogau reads sbr rest plus ligd sbr upper A sbr upper D & ligd sbr upper B sbr upper C br upper D, followed by sbr lower D ligd to 55,1 / 62: 1 is L, with cor above it / 63: br r om / 83: no b / 94: 1 is L, with cor above / 95: br r om / 111: 1 b, ind before 109,2 / 114-115,2: these notes are preceded by an attempt to enter them a tone too high, which is crossed out in red / 116-117: no lig / 117-118,1: ligd / 118: 1 & 2 replaced by br C with no col / 119: 1 replaced by br F, not ligd / 120,1: br B, without b / 120-121: ligd / 137-140: these notes are squashed in at the end of a stave as a miniscule correction, and 140 is L with cor above / 141: br r om / 142-153: given as a single lig / 168,2-170: ligd / 171-173: ligd / 206: 1 L, with cor above & red single custos following / 207: br r om, & single custos given / 209-2 10: ligd / 211-213: Glogau reads ligd L lower B br lower G, & br r in 213 is om / 221-224: ligd / 225-229: ligd separately / 256: cor over 1, & single custos / 257: m sign om / 266-268: these notes are either om in Glogau or are so squashed in at a stave-ending as to be barely legible (even in the online Jagiellonian digital library photos). The EdM 85 edition of Glogau gives a cadence at this point (p. 185, measures 154-155) where the Contra has consecutive fifths with the Tenor. / 280: cor over both 1 & 2, & red single custos following / 298-300: Glogau reads ligd sbr E sbr C sbr br F plus ligd sbr D sbr lower B, with the b at 300 ind under 295,1 / 301: 1 not ligd / 302-309: clef change here to F clef on fourth line up with an appropriate mid-stave direct, and at 302-304 the notes are entered over what appears to be an erasure / 305-306: Glogau reads ligd sbr lower B sbr lower C br lower G / 309: cor over 1, & no custos.

Underlay; Glogau gives full text for the Superius and Tenor, with red text extensions as in previous concordant readings. The Contra has incipits as follows, and underlined letters here indicate red overmarkings to individual letters in the manuscript. 'Salve Regina' (1), 'Vita dulcedo' (32), 'Ad te clamamus' (64), 'Ad te suspiramus' (96), 'Eya ergo' (142), 'Et Jhesum benedictum' (208), 'O clemens' (257), 'O pia' (269), and 'O dulcis Maria' (beginning at 281) is fully texted.

The Glogau reading is inferior to that of Trent 91 since it simplifies the mensural layout in the Tenor and Contratenor. It also splits a few longer Superius values differently, adds some variants and small values of its own in the lower voices, and marks off more subsections with pauses. Trent 91 is a little inconsistent about its subsections: internal cadences have largely been standardised in our edition as 'breve followed by breve rest' (as at 62-63 and 94-95). Glogau tends to give longs rather than breves at such points and also gives more pause-points.

56. Descendi in ortum nucum

- (i) Trent 91 ff. 89v-90r, anon. DTÖ VII inventory no. 1207);
 (ii) Glogau no. 105, anon.

Text; antiphon, marked in Ant Pat for Nativity of BVM. Also in Neumarkt, f. 180r. The text is from the Song of Songs 6, verses 10 & 12. Our version is largely spelt and punctuated as in the EdM 85 edition cited below. The chant is paraphrased in the Superius throughout, and for underlay purposes Ant Pat is our chant model.

- (i) Trent 91;

[Superius]; 1: the m sign is given to the left of the first stave / 51-59: entered on a roughly drawn end-of-stave continuation / 55-56: Trent 91 gives ligd L A br B here (the Glogau reading is substituted for text underlay reasons).

Tenor; 1: m sign om (conj supplied) / 79,1-2: entered on a roughly drawn end-of-stave continuation / 118,2119,2: likewise.

Contra; this voice is given at the bottom of f. 89v, & the upper parts follow on the facing page / 1: m sign om (conj supplied) / 5: 2 A (corrected using Glogau) / 24,3 & 25,2: these two sbr are both corr from m (there are erased upward tails) / 66-67: uc due to lacuna.

Underlay; fully texted only in the Superius, with the two lower voices having opening incipits. Due to the repeated lower-voice values at 38-41 it seems that these voices were meant to carry text. Glogau texts all three voices. The main differences between our underlay and the Trent 91 textings are as follows; 8-11: 'nucum' under 10,2-11,1 / 13-23; the text here ('ut viderem poma') is given under 15-27 / 37-71: the compressed textings here means that no attempt is made at word-to-note correlation / 86-89: 'Sunamitis' under 83,2-88,2 / 97-100: 'reverte-' under 97,1-98,3 / 103: '-re' under 102,2 / 107-111: 'intuea-' under 111,1-113,1 / 113: '-mur' under 124,1-2.

Bibliography; edition (after Glogau) in EdM 85, pp. 174-176. Facsimile of Glogau in RMF 6. Edition (after Trent 91) in *Ex Codicis I/II* pp. 13-15. Also, see Mitchell, 'Trent 91; first steps...' p. 32.

- (ii) Glogau;

[Superius]; 1: no b sig is given in any voice, the m sign is given as C2 above the first stave, in red for the Superius & overmarked in red for the Contra. The clef is given consistently as the two following symbols in vertical ascent: g (second line up) and d (fourth line up). Blue majuscule initials precede all three voices in Glogau. / 23-24: no lig / 28-29: ligd / 39: 1 b, ind above 38,1 / 40: 1 b / 49-50: ligd / 56-57: not ligd / 66-67: ligd / 77-78: Glogau reads ligd C sbr dtd-sbr upper F plus D m & sbr E / 99,2-101,1: ligd / 101: 2 not ligd / 116,2-117,1: ligd / 127: cor above 1 (with its dot in red) and no custos.

[Tenor]; : the m sign is given as C2 above the first stave, and the clef is given consistently as the following three symbols in vertical ascent; F clef (bottom line) C clef (middle line) and g (top line) / 30-31: not ligd / 31-32: ligd / 59: 1 & 2 are both m / 64-65: not ligd / 65: 1 & 2 ligd / 70: not ligd / 73-75: given as a separate lig / 76-78: likewise / 79: not ligd / 86,3-87: not ligd / 87: 2 E / 91-92: br F br F replaced by L F / 93: 1 & 2 ligd / 108: 2 replaced by dtd-sbr C & sm B sm C / 109,2-110,2: ligd / 124-125: not ligd / 125-126: ligd / 127: not ligd, cor over 1, & no custos. The final L & its cor are overmarked in red in both lower voices.

[Contra]; 1: the m sign is given as C2 above the first stave / 8-9: Glogau reads sbr r plus dtd-sbr B m A & sbr C / 12,2-13,2: Glogau reads dtd-sbr upper F m E m E m D / 26-27: not ligd / 27-29: ligd / 34: 1 & 2 replaced by m B sm A sm G / 42-44: Glogau reads L G sbr sbr G / 49-50: ligd / 52: 2 replaced by sm E sm D / 55-57: Glogau reads br F sbr F sbr lower D & br G, with latter three notes ligd / 67: not ligd / 67-68: ligd / 98: 1 replaced by m B m A, & no lig at 98-99 / 124: 3 E / 127: cor above 1, & no custos.

Underlay; Glogau texts all three voices fully, with red text extenders as in previous concordant readings. In both lower voices the 'e' of 'Descendi' is overmarked in red.

In general the Glogau reading is not too different from that of Trent 91, but the latter is a little less ornamented.

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57. Anima mea

- (i) Trent 91 ff. 90v-91r, anon. DTÖ VII inventory no. 1208);
- (ii) Glogau no. 115, anon.

Text; antiphon for Nativity of BVM (Ant Pat ff. 205v-306r, Neumarkt f. 179v and Caslau f. 212r). The text is from the Song of Songs 5, verses 7-8. This setting paraphrases the chant in its Superius, the Ant Pat version serves as our chant model for underlay purposes, and our version of the text is adapted from the EdM 85 edition cited below.

- (i) Trent 91;

[Superius]; 1: m sign om (conj supplied as cut-C).

Tenor; 1: m sign om (conj supplied) / 23: superfluous br r follows 2 / 28: 1 om (supplied from Glogau) / 128: natural ind as sharp under 125-126 / 131: sharp ind before 130,1 / 141: natural ind as sharp under 139, 1.

Contratenor; 1: m sign om (conj supplied) & the voice-name is damaged by small lacunae / 29-31,2: uc due to lacunae / 132: natural ind as sharp before 132,1 / 135-138: uc due to lacunae / 147: 2 D (corrected using Glogau) / 157: 1 E (corrected using Glogau).

Underlay; full text given only in the Superius, with the two lower voices having opening incipits. The syllabic and anticipative writing in the Contratenor at 74-76 surely implies that this voice is meant to be texted, and the Tenor is probably also meant to carry text since it anticipates the Superius at 10-13 & 103-106. Glogau texts the lower voices more extensively than Trent 91. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 6-10: 'mea' under 7,1-2 / 46-49: 'illum' under 47,2-48,2 / 63-65: 'mihi' is spelt as 'michi' / 68-73: 'invenerunt' under 68-72 / 75: 'me' under 73,1 / 89: 'me' under 88,3-4 / 105-123: the text here is compressed, with little regard for word placement / 131-136: 'Jherusalem' (spelt as 'iherusalem') under 131-133,2 / 151-157: 'amore' under 155-159 / 160-165: 'languo' under 161-163,3.

Bibliography; Edition (after Glogau) in EdM 85 pp. 193-195. Facsimile of Glogau in RMF 6. Edition (after Trent 91) in Ex Codicis III pp. 16-18. Also, see Mitchell, 'Trent 91; first steps...' p. 32. The text was frequently

set in the fifteenth century, & there are *Anima mea* settings by Leonel Power and Busnois amongst others. Dufay's three-voice setting uses elements of the chant in all voices, although its Tenor is the chief chant-bearing part.

(ii) Glogau:

[Superius]; 1: the m sign is given as C2 above the first stave in all voices, overmarked in red. The Superius clef is given consistently as g (second line up) with d above (fourth line up). Blue majuscule initials precede all three voices in Glogau. / 7: 2 ind as natural by b before 7,1 / 8: 2 E / 30,2: replaced by dtd-sbr A & m G / 70: 1 ind as natural by b before 68,1 / 73-74: 73,1 & 2 are ligd, and 73,2 is replaced by dtd-sbr F & m E / 87-88: no lig, & Glogau reads sbr D br C sbr B / 119-120,1: replaced by br B sbr B / 120,2-121,2: ligd / 160-161: ligd / 165: cor over 1 overmarked in red, & final single custos in red.

[Tenor]; 1: no b sig is given, and the clef is given consistently as the following three symbols in vertical ascent: F clef (bottom line), C clef (middle line) & g (top line) / 2-3: ligd / 17: 1-2 ligd / 18: not ligd / 37: 3 replaced by sbr F / 38: 1-2 replaced by m F sbr E m D / 55: 2 replaced by sm F sm E / 56-58: ligd / 59-61: ligd separately / 64-65: ligd / 77-79: not ligd / 94-95: not ligd / 105-107: not ligd / 106: 1 replaced by col br B & col m A col m G / 109: 1 & 2 ligd / 110-111: ligd separately / 114-115: ligd / 116: not ligd / 119: 2 replaced by sm F sm E / 128: no accidental / 131: likewise / 165: cor over 1, & no custos. The final L and the cor above it are overmarked in red in both lower voices.

[Contratenor]; 1: no b sig is given, and the clef is given consistently as the two following symbols in vertical ascent; F clef (second line up) and C clef (fourth line up) / 13-16: Glogau reads sbr r plus br D & ligd sbr D sbr A br D plus sbr D / 29: 1 & 2 replaced by br F, which is ligd to 28 / 66: 3 replaced by sm B sm A / 81-82: not ligd / 105: 1, rest & 2 replaced by br C / 112-113: not ligd / 123-124,1: ligd / 126-127: ligd / 132: no accidental / 138: 1 replaced by sbr r & sbr G / 165: cor over 1, & no custos.

Text; Glogau gives full text in the Superius and Tenor with red text extenders as in previous concordant readings. The Contratenor has the following partial texting: 'Anima mea liquefacta est', 'invenerunt me custodes civitatem', 'et vulneravunt me', 'filie Iherusalem' and 'langueo'. In the Contratenor the 'n' of 'Anima' and the 'i' of 'invenerunt' are overmarked in red.

Glogau gives a few more ornamental readings than Trent 91 and significantly omits the lower-voice flat signatures. Therefore Trent 91 is regarded as the preferable source.

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58. Alma redemptoris Mater

(i) Trent 91 ff. 91v-92r, anon. (DTÖ VII inventory no. 1209);

(ii) Glogau no. 40, anon.

Text; Marian antiphon by Hermannus Contractus (d. 1054) normally used at Compline (Ant Pat ff. 272v-273r, given as one of the antiphons 'de veneratione Beate Marie'). Modern version; LU 1997 pp. 277-278, from which our version of the text is adapted. The LU 1997 version starts on C, but Ant Pat and other sources give the chant a fifth down, starting on F. This setting paraphrases the chant in its Superius throughout, and the Ant Pat version serves as our chant model for underlay purposes.

(i) Trent 91;

[Superius]; 1: the m sign is om in all three voices (conj supplied as cut-C) & the b sig is given consistently the top line of the stave to indicate the upper limit of the *gamut* / 10-11,2: uc due to lacunae / 49,3-50,1: likewise / 107,5-108,2: likewise.

Tenor; 52: 2 C (corr using Glogau) / 134: 4 uc due to lacuna.

Contra; 39-40: uc due to lacunae / 57: 1 uc due to lacuna / 61,2: likewise / 102,2: uc / 132: 3 E (corr using Glogau) / 157,3-159,1: entered on a roughly drawn end-of-stave extension.

Underlay; fully texted only in the Superius, with the lower voices having opening incipits. As with no. 57, imitative and anticipative devices in the lower voices are persuasive that these should be fully texted even though the Contra has some wide leaps. Glogau gives extensive texting in the Tenor and more Contra text incipits than Trent 91. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 13: '-ma' under 12,2 / 14-16: 'redemptoris' under 15,2-19,1 / 18-21: 'Mater' under 19,3-21,1 / 31-37: 'celi porta' is uc due to a lacuna / 38: 'ma-' under 39,1 / 52-55: 'maris' under 52-53,3 / 66-68: 'curat' given as 'curas' / 70-73: 'que' under 78,3 / 81-85: 'genuisti' under 79,2-81,1 / 87-92: 'Natura' under 88,3 / 97: '-te' under 96,2 / 104-109: 'Genitorem' under 105-106,4 / 111-115: 'Virgo' under 112-114,1 / 116-123: 'prius' under 116-117,2 / 132: '-lis' under 131,4 / 134-137: 'ore' under 136,3-137,1 / 141-143: 'illud' under 142,2-143,1 / 144-147: 'Ave' under 145,2-3 / 149-153: 'peccatorum' under 149-152,3 / 155: 'misere-' under 153,3-155,2 / 159: '-re' under 158,3.

Bibliography; edition (after Glogau) in EdM 85 pp. 66-68. Facsimile of Glogau in RMF 6. Editions (after Trent 91) in DTÖ 53 pp. 35-37 & *Ex Codicis I/II* pp. 19-22. Also, see Mitchell, 'Trent 91; first steps...' p. 38. There are several fifteenth-century settings of this chant and text, with a second three-voice setting in Trent 91 (DTÖ no. 1319), another in Strahov, and others by Leonel/Dunstable, Dufay, Ockeghem, Cornelius Heyns and Josquin (the latter three settings being four-voice pieces).

(ii) Glogau;

[Superius]; 1: the m sign is given as C2 above the first stave, in red in the Superius & overmarked in red in the Contra. No F natural sig is given, and the clef is consistently given as the two following symbols in vertical ascent: g (second line up) and d (fourth line up). Majuscule initials precede all three voices in Glogau, which are respectively blue, red & blue. / 10-11: no col / 11,3-12,2: replaced by dtd-sbr A m F m G sm F sm G / 16-17: not ligd / 18: 1 b, with accidental given before start of new stave / 38-39,2: ligd / 49: not ligd / 52-53: no col / 70,2-72: Glogau reads ligd br B br A & sbr G, with the first two notes ligd to 69,2 & 70,1 / 73: cor over 1, in red / 78: not ligd / 95: 2 & 3 replaced by m F / 130,3-131,3: replaced by ligd sbr C sbr A / 135: 2 & 3 replaced by m G / 144: no lig, & 1 replaced by dtd-m A f G f A / 145: 2 replaced by sm A sm G / 152: 2 B / 159: cor over 1 (in red) & no custos.

[Tenor]; 1: m sign om, the b sig is om throughout, and the clef is given consistently as the following three symbols in vertical ascent; F clef (bottom line) C clef (middle line) & g (top line) / 7-8: not ligd / 16-17: likewise / 17-19: likewise / 28-29: Glogau reads ligd sbr G sbr E & m E sbr F sm E sm F / 30,3-31,1: not ligd / 37-38: likewise / 48-50: likewise / 56,3-57,1: ligd / 59: not ligd / 69: 1 & 2 are both m / 69-70: not ligd / 72-74: likewise / 73: the longs in both voices here are overmarked in red, and also the cor above the Contra note. / 78-79: likewise / 84: 2 replaced by f G f F / 88: not ligd / 99: 2 replaced by f A f G / 105,3-4: Glogau reads dtd-m sm / 123-124: Glogau reads br F sbr F plus sbr r / 134: 1 & 2 are dtd-m & sm / 135: likewise / 141: not ligd / 145: 2 not dtd / 146: 2 dtd / 151: not ligd, & no col / 159: cor over 1 (overmarked in red) & no custos.

[Contra]; 1: the m sign is given as C2 above the first stave, the b sig is om throughout, & the clef is given consistently as the following two symbols in vertical ascent; F clef (second line up) and C clef (fourth line up) / 8: 2 replaced by sm E sm D / 11,3-12: no lig, & Glogau reads sbr F m F sbr lower C / 15: not ligd / 19: no b / 21-22: not ligd, & 21,1 not dtd / 22: Glogau reads m C sbr A m lower F / 23-24: not ligd / 24: 2 replaced by sm G sm F / 24,3-25,1: ligd / 25,2: not ligd / 33: 2 replaced by sm B sm A / 37-38: not ligd, & 37 reads dtd-sbr F sm E sm D / 40-41: not ligd, & 40,2 is b (with accidental ind above 39,1) / 50: not ligd, and Glogau reads m rest & m B sbr C / 52: not ligd, and Glogau reads m rest & m A sbr B / 55: 1 dtd, & 2 not dtd / 60: 1 & 2 are dtd-m & sm / 61-62: not ligd, & 61,1 is replaced by dtd-m E sm D / 64-66: not ligd / 66-67: likewise / 67:1

& 2 ligd / 69: 1 & 2 are both m / 71: 1 & 2 are dtd-m & sm / 72: 2 replaced by sm E sm D / 75-76: rests om / 81: 2 replaced by sm C sm B / 82,2-83,1: ligd / 83,2-85: ligd / 95: 1 & 2 ligd / 105: 2 & 3 are col / 110-111: not ligd / 113: 1 A / 116: 2 replaced by sm E sm D / 116-117: not ligd / 117-118: no col / 124,4: replaced by sbr A m A / 135: 3 & 4 replaced by sbr C / 141-142: not ligd / 143: Glogau reads sbr D m F sm E sm D / 151-152: not ligd / 152:2 G / 153:1 & 2 are dtd-m & sm / 159: cor over l, & no custos.

Underlay; text fully underlaid in the Superius, and almost fully underlaid in the Tenor ('qui curat populo' is omitted). Red horizontal extenders are given as with the previous Glogau readings described. The Contra has the incipits 'Alma redemptoris', 'Tu que genuisti natura' and 'Virgo'. The 'T' of the second incipit and the 'V' of the third are overmarked in red, as is the 'l' of 'Alma' in the Tenor.

Glogau gives a more ornamented reading than Trent 91, although a few of its readings are simpler than in the latter. In general, Trent 91 is the preferable source.

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59. Nigra sum

- (i) Trent 91 ff. 92v-93r, anon. (DTÖ VII inventory no. 1210);
- (ii) Glogau no. 38, anon;
- (iii) Racz ff. 7v-8r, anon.

Text; Marian antiphon (Ant Pat ff. 272v-273r) given as one of the antiphons 'de veneratione' in that source. The text is from the Songs of Songs, 1, verses 4-5; our version of the text is adapted from that in the EdM 85 edition cited below. The present setting paraphrases the chant in its Superius and Ant Pat serves as our chant model for underlay purposes.

- (i) Trent 91;

[Superius]; 1: the m sign is given before start of the first stave / 2-3: uc / 32-35: uc due to lacuna / 147,1: likewise / 159-160,2: likewise.

Tenor; 1: m sign om (conj supplied) / 153: 1 & 2 are dtd-m & sm (corr using Glogau) / 160: 1 & 2 col / 161: 1 not col.

Contra; 1: m sign om (conj supplied) / 94: 1 G (corr using Glogau) / 159,3-162: none of these notes are col / 160,2-161,1: Trent 91 gives ligd sbr E lower sbr C & sbr r (corrected using Glogau).

Underlay; fully texted in the Superius, and with opening incipits for the lower voices. Glogau texts all three voices. In view of the shortness of the text and the length of the setting, full textung seems to be practical. The main differences between our underlay and the Trent 91 textung are as follows. [Superius]; 6: 'sum' under 8-12 / 23-29: 'filie' under 24-26,1 / 30-39: 'Jherusalem' (given as 'iherusalem') under 30-38,2 / 4149: 'sicut' under 41-45 / 73-79: 'sicut' under 74-75,2 / 85-86: 'Salo-' given as 'sale-', under 86-87 / 89-93: '-monis' under 91,3-93 / 125-133: 'quia' under 125-131,2 / 141: '-vit' under 144,2-145,1 / 163: 'sol' under 162,2.

Bibliography; edition (after Glogau) in EdM 85 pp. 62-64. Facsimile of Glogau in RMF 6. Edition (after Trent 91) in Ex Codicis I/II pp. 22-25. Facsimile of Racz in AMP XIII-XIV. Also, see Mitchell, 'Trent 91; first steps...' p. 32. There is another fifteenth-century setting of this chant, which is the Finck setting in Glogau (no. 294), Leipzig 1494 (no. 119) & later sources.

(ii) Glogau:

[Superius]; 1: the m sign is given as C2 above the first stave in all voices, in red in the Superius & overmarked in red in the lower voices. No b sig is given in any voice, & the clef is given consistently as the following three symbols in vertical ascent: C clef (bottom line), g (middle line) & d (top line). Majuscule initials precede all three voices in Glogau, which are respectively in blue, blue & red. / 45: 1 & 2 replaced by br E, ligd to 41-44 / 46-47: replaced by sbr E dtd-sbr F m G & sbr E, with no lig / 67: 1 & 2 col, & 1 ligd to 65-66 / 88-89: ligd / 99: no b / 103-104: Glogau reads ligd sbr B dtd-sbr C & m B m B m A / 121: 2 E / 137: sesquialtera '3' given before preceding rests / 154: 2 col / 158: 1 replaced by dtd-sbr C & m A / 162: 1 not ligd / 163: cor over 1 (in red) & no custos.

[Tenor]; 1: the clef is given consistently as the following two symbols in vertical ascent: F clef (second line up) & C clef (fourth line up) / 5: 2 replaced by sm C sm B / 17: likewise / 21-22: not ligd / 24-25: likewise / 30-31: likewise / 31: 1 & 2 ligd / 36: 1 & 2 are col br & col sbr, with the first note ligd to 35 / 36-37: not ligd / 37: 1 & 2 ligd / 45: 2 replaced by sm B sm A / 52-53: not ligd / 56: 2 replaced by sm E sm D / 84: 2 b, ind above 83,1 / 89,2-90,3: replaced by ligd br C br B / 95-96: these 2 br are replaced by L F / 123-124: Glogau reads br F sbr F sbr D, & 124,1 is not ligd / 135: sesquialtera '3' given before preceding rest / 141: 3 D / 153-154: not ligd / 154: 1 & 2 ligd & col / 163: cor over 1, & no custos. In both lower voices the final longs and their coromas are overmarked in red.

[Contra]; 1: the clef is given consistently as the following two symbols in vertical ascent: F clef (second line up) & C clef (fourth line up) / 1-6: 1 not ligd to 2-6 / 29: not ligd / 33-34: not ligd / 34: 1 & 2 ligd / 35: 1 & 2 not ligd / 35,2-36,2: ligd / 37-38: not ligd / 39-40: replaced by dtd-sbr A m G dtd-sbr F m E / 55: 2 replaced by sm A sm G / 56: 1 not dtd / 57: 1 & 2 are both sbr, & ligd to 58 / 67-68: Glogau reads br D sbr D sbr E, with the last two notes ligd / 74: 1 & 2 not ligd / 74,2-75,1: ligd / 75,2-76,1: ligd / 87: 2 & 3 replaced by m A / 106-107: ligd, & 106,2 is E / 108-109: ligd / 131,2-132: Glogau reads dtd-sbr G (ligd to 13 1,1) & m E sbr F / 134: 1-3 replaced by br F & sbr lower C / 141,1: no col / 142,2: likewise / 143,2-144,2: ligd / 150: 2 B / 155: 3 & 4 not ligd / 155,4-156,1: ligd / 163: cor over 1, & no custos.

Underlay; Glogau texts all three voices, with red horizontal extenders as in previous concordant readings. The second letter of the text ('i') is overmarked in red in the Tenor. A few words are omitted in the Contra ('tabernacula' & 'pellis Salomonis').

The Glogau reading has more small values than Trent 91; nevertheless Trent 91 retains one or two embellishments of its own. Despite slight miscopyings in its final sesquialtera passage, Trent 91 is the preferable source.

(iii) Racz:

[Superius]; 1: the m sign is given as C2, no b sig is given in any voice, and clef is given consistently as the following two symbols in vertical ascent; square 'c' without lower horizontal (on bottom line of stave) and 'g' (on third line up) / 14-18: ligd / 26-27: Racz reads sbr A & ligd br G br F / 88-89: ligd / 99: b om / 103-104: Racz reads ligd sbr B dtd-sbr C & B m B m A m / 115-119: ligd / 121: 2 E / 139,2-142: given as a single lig / 150:3 & 4 are both m / 158: Racz reads dtd-sbr C m B m B m A / 163: cor over 1, & no custos.

[Tenor]; 1: m sign om, and the clef is given as the following two symbols in vertical ascent; F clef (second line up) and square 'c' on fourth line up, written as in the Superius / 19: 1 & 2 ligd separately / 20-22: ligd / 38-40: ligd / 52-53: not ligd / 68,3-69: likewise / 69-72: ligd / 101: 1 replaced by col br B & col sbr A / 79-105: this passage (at the bottom of the page) is written on a six-line stave / 106-163: clef om, and the Tenor is given a third lower from this point but an end-of-stave direct (at 105) indicates the correct pitch / 137: 1-3 col, & 3 is C / 138: 1 col / 139: 1-3 col / 140: 1 col / 147,3-148,1: not ligd / 154,3-155,2: no col / 157, 1-2: likewise / 163: cor over 1.

[Clontrapunct[us]]; 1: m sign om, and the clef is given as a chant-style F clef on the second line up / 10,2: corr

from E, with upward obliques on either side of this note / 15,1-16,1: ligd / 39-41: ligd / 52,2-55,1: ligd, & 55, 1-2 are col br & col sbr / 59: 1 A, and from here to 163 the F clef is written like a cursive '3' & has a C clef on the fourth line up above it / 61: not ligd / 67-68: Racz reads br D sbr D sbr E, with the latter two notes ligd / 74: 2 G / 75: 2 F / 83: 2 & 3 replaced by sbr G / 84: 2 A / 85:1 F / 87:2 & 3 replaced by m A / 106: 2 E / 111-117: given as one lig / 118-119: ligd / 128:2-4 replaced by m B m C / 131: not ligd / 131132: Racz reads sbr A br G sbr F / 137: 3 E / 141: 1 not col, & 2 not dtd / 142: 2 not col / 150: 2 B / 160: 2 E, and incorrect upward tail on this lig instead of downward tail / 161,2-162: not col / 163: cor over 1, & no custos.

Underlay; fully texted in the Superius (with 'Salomonis' at 85 given as 'Salemonis') and with the incipits 'filie Jherusalem', 'tabernacula', 'pellis Salemonis' 'Nolite me considerare' and 'decoloravit me' scattered throughout the Tenor in a hand that looks different from that of the main copying. The Contra has no text at all. In both the Superius and Tenor gaps have been left for majuscule initials which were never entered, the Tenor voice-name is in majuscules, and the initial Superius 'N' is omitted. At the top of the page are an indecipherable pair of words (J. or F. ____?) and after the Superius a possibly later hand has written in largish script 'O dulcis o pia / pete sit pax in / Polonia et Al[e]mania'. A further five lines of text seemingly unrelated to the music are written below the Contra, beginning 'Unde Bernardus...'. Racz presents some legitimate variants of its own, and despite occasional miscopyings is slightly closer to Trent 91 than the Glogau reading.

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60. Regina celi *tro.* Domine nate matris [I]. (Trent 91 ff. 93v-94r, unicum, DTÖ VII inventory no. 1211).

Text; troped version of the well-known Marian Compline antiphon (modern version: LU 1997 p. 275, which is pitched a tone lower than the chant-carrying Superius in this setting). The trope (Domine nate matris) was widespread in the fifteenth-century Empire; there is a Brassart Regina celi setting which uses it in addition to other anonymous settings in the later Trent Codices, Mu 3154 and additional sources (some of which have slightly varying trope texts - see the critical commentary to no. 61). Our antiphon text is largely spelt and punctuated after LU 1997, and our trope text is adapted from the version given in EdM 86 p. 370. The present setting successively paraphrases the antiphon and trope chants in its Superius, and apart from using LU 1997 as a general guide no chant model is needed for the trope section since the Superius presents it literally.

[Superius]; 1: the m sign is om in all voices (conj supplied) and the Superius g clef has a b above it on the top line of the staff (indicating the upper limit of the *gamut*) / 23: sharp ind under 20 / 62: sharp ind before 60 / 73: single instead of double custos in all voices / 116: likewise / 141: 1 br.

Tenor; 1: the sharp sig is given on the second space up on staff openings throughout, indicating B natural / 22: natural ind by sharp before 21,1 / 76: sharp sig rptd after opening rests of new section / 130: 2 A / 143: rest om (conj supplied) / 150: superfluous ligd sbr E sbr F follows 1.

Contra; 78: 1 G / 141: 1 br.

Underlay; fully texted in the Superius, with double lines of underlay at the repeated first section of the trope. The lower voices have sectional incipits. Since the lower voices anticipate the Superius at 'Resurrexit' (7480) these seem to carry full text convincingly. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 8-17: 'letare' under 10-15,1 / 24-27: '-luia' under 25,3-27 / 41: 'por-' under 43 / 54-57: '-tare' under 55,2-56,2 / 71-73: '-luia' under 72,2-3 / 100-102: '-luia' under 100,2-102 / 117-154: the text here is compressed (with little regard for word positioning) and runs into the right margin.

Bibliography; edition in *Ex Codicis I/II* pp. 25-28. Also see Mitchell, 'Trent 91; first steps...' p. 37.

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61. Regina celi *tro.* Domine nate matris [III].

(i) Trent 91 ff. 95v-96r, anon. (DTÖ VII inventory no. 1214);

(ii) Mu 3154 ff. 169v-170r (no. 90), anon.

Text; see no. 60. The same chants and texts are used as above but this setting gives both the antiphon and the trope in its Tenor, almost unelaborated and also presented nearly monorhythmically. The Contra primus in this setting is inessential, but is very possibly part of the original piece.

(i) Trent 91:

[Superius]; 1: m sign om in all voices (supplied from Mu 3154); the clef is given throughout with b on top line of stave indicating the upper limit of the *gamut*, and there are lacunae at 1,1-2 / 12-13: lacuna at 12,6|13,1 / 14: sharp ind before 13,6 and lacuna at 14,2-4 / 27: 5 A (corr using Mu 3154) / 40,5-41,6: uc due to lacunae / 45,1-2: uc due to lacuna / 53: 5 L / 54: no custos.

Contra primus; 13,5-14,2: almost illegible due to lacuna / 17,3-18,1: likewise / 22,6-23,3: Trent 91 gives ligd br A br D; the Mu 3154 reading is adopted here / 23,5-24,3: uc due to lacunae / 25,2: om (conj supplied since Mu 3154 gives E here instead of F) / 27: 1-5 om (supplied from Mu 3154) / 28: 2-3 uc due to lacuna / 35,1-2: likewise / 35,7-36,4: likewise / 40,4 & 44,2-3: likewise.

Tenor; 2: 1-2 uc due to lacuna / 19,2-21,3: likewise / 28,3-29,1: likewise / 50,3-54: this portion of the Tenor is given at the bottom of the facing page due to lack of space; a direct and a 'pointing hand' sign clarify the continuation / 53:3 G (corr with the help of the Mu 3154 reading).

Contra secundus; 1-2: 1,3-2,1 and voice-name obscured by lacuna / 4,2-5,4: uc due to lacuna / 16,2-3: likewise / 18,1-19,2: likewise / 22,1: likewise / 24,4: likewise / 28,3-29,2: made illegible by lacunae, & supplied from Mu 3154 / 31: 1 br / 35,1-2: uc due to lacuna / 46: 2 F (corr using Mu 3154) / 47,1: ns / 51,152: uc.

Underlay; fully texted only in the chant-carrying Tenor. The outer voices merely have opening incipits. To accommodate full underlay, more ligatures have to be broken than is normal since this setting uses O2. Performers might like to try vocalising the two Contra voices instead of using the editorial texting provided. By itself the small amount of imitation present in this setting is certainly not enough to argue convincingly for full texting, and Mu 3154 only texts the Superius and Tenor. Much of the Tenor text is copied in a compressed fashion so there is little point in recording specific word positioning.

Bibliography; edition (after Mu 3154) in EdM 81 pp. 230-234. Edition (after Trent 91) in in *Ex Codicis I/III* pp. 28-33. Also see Mitchell, 'Trent 91; first steps...' p. 37.

(ii) Mu 3154;

[Superius]; 1: the first 'R' of the text is a large majuscule at the start of the first stave, the Superius clef is merely given as 'g' throughout with no b on the top stave line above, and the m sign is only given in the Superius / 8:1 dtd, & rest om / 9,3-10,2: not ligd / 14: sharp ind before 14,1 / 15: 2 not ligd / 18: 1 & 2 not ligd / 19,4-20,1: not ligd / 23: 1 & 2 not ligd / 28: 3 B / 31: 1 & 2 not ligd / 33: 5 & 6 not ligd / 38: 1 C, & 1 & 2 not ligd / 39: 1-4 not ligd / 40: 5 & 6 not ligd / 45,4-46,1: not ligd / 47: 1 & 2 not ligd / 48: likewise / 51: 3 & 4 not ligd / 52,8-53,1: not ligd / 54: no custos.

Altus; 1: large majuscule 'A' given with voice-name / 4: 3 F / 14: 1 & 2 not ligd / 25: 2 E / 26: 1 & 2 ligd / 29: 3 & 4 not ligd / 35: 6 & 7 not ligd / 36: 2 & 3 replaced by m F / 40: 3-5 ligd / 43: 5 & 6 not ligd / 46: 1 replaced by ligd br upper E br upper G / 48,3-49,2: L L replaced by dtd-mx which is ligd to 48,1-2 / 53: cor over 5 / 54: no custos.

Tenor; 1: large majuscule 'T' given with voice-name / 3: 2 & 3 ligd / 4,1-5,1: ligd separately / 6: 1 not ligd, & 2-3 ligd / 7: 1 not ligd / 12,2-15,1: all given as one lig / 19,2-22,1: ligd / 22: 2 & 3 not ligd / 25: 3 not ligd /

28,2-30,1: ligd / 32,3-33,2: ligd / 33,3-34,1: ligd / 53-54: 53,3-4 replaced by L A with cor above, no lig at 53-54, & no custos.

Bassus; large majuscule 'B' given with voice-name / 4: 2 dtd, & rest om / 10: 2 not ligd / 15: 3 & 4 not ligd / 22: 3-5 ligd / 23: 2 not ligd / 25: 1 not ligd / 27,3-29,2: given as one lig / 31: replaced by ligd br upper D br lower G & br rest / 33,3-34,1: ligd / 38: 4 not ligd / 54: no custos.

Underlay; full and reasonably spaced text is given in the Superius and Tenor, with the Altus only having a 'Regina celi letare' incipit and the Bassus having 'Regina celi'. Mu 3154 gives 'honora Domine' instead of 'honor O Domine' at 45-46, and has alternative trope passages beneath the Superius texting in a later hand. The texting below in italics indicates these later additions.

Resurrexit, sicut dixit
Spiritum misit ut promisit

...morte surgebas
...Spiritum misisti

...post te surgere
...ipsum cernere

Mu 3154 has ligaturing differences with Trent 91 and both sources give some unsatisfactory readings. Generally, the greater number of ligatures in Trent 91 seems to indicate that this is the preferable source.

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62. Hec dies (Trent 91 ff. 97v-98r, unicum, DTÖ VII inventory no. 1216).

Text; Gradual for Easter Day (modern version; LU 1997 pp. 778-779). The present setting paraphrases the chant in its Superius, and our chant model for underlay purposes is the version in Grad Pat f. 83r. Our version of the text is largely punctuated and spelt after LU 1997. There are several settings of this chant in the Trent Codices and other fifteenth-century sources. For a possibly English setting from Trent 89 with the chant in its Tenor, see *Ex Codicis Tridentinis II/I* pp. 39-41.

[Superius]; intonation before 1: this passage has a C clef on the bottom stave line, & the clef is not repeated on the same stave for the part-music / 32: 2 C / 72: 1 br / 81: single instead of double custos / 82: direct given before clef change, & b sig given above clef (at this point only) to indicate upper limit of *gamut* / 93: 1 br / 99: 3 uc / 142,2: likewise / 185-186: uc due to lacuna / 195: clef change occurs at the start of a new stave.

Tenor; 1: m sign om / 8: 1 D / 28: 2 D / 81: single instead of double custos / 136: 1 uc.

Contratenor; 1: m sign om / 45: 2 D / 46: 2 C (below) / 47: 2 D, and 47,2-48 is squashed in as a correction directly under 49,1 / 82: the b sig from this point onwards is consistently given / 85: 1 E / 160: b given before 1 / 186: natural ind as sharp before 185,1 / 192: 1 dtd / 197-198: 197,1 is dtd, and the lig for 197-198 is written twice - the second lig has no dot.

Underlay; fully texted only in the Superius, with sectional incipits for the lower voices. The relative brevity of the text in relation to the size of the setting (together with the repeated lower-voice values at the start of the second section) is persuasive that all voices can be texted successfully. . The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 13: 'Do-' under 9,2 / 15-16: '-minus' under 23,2-25 / 37: '-mus' under 38,3-40 / 54-57: 'lete-' under 54-55,2 / 58: '-mur' under 62,2-63 / 69-77: 'ea' under 76,2 / 86: 'Do-' under 87,2 / 89-95: '-mino' under 99,3-101 / 104-124: 'quoniam' under 104-105,2 / 126-136:

'bonus' under 126-132 / 142-143: 'in se-' under 144,1-2 / 148-151: '-culum' under 162,1-2 / 178: 'e-' under 195,1 / 182: '-ius' under 200,3-201,2.

Bibliography; edition in *Ex Codicis I/II* pp. 33-36 (which contains minor errors). Also see Mitchell, 'Trent 91; first steps...' p. 38.

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63. Salve festa dies...Qua Deus (Trent 91 ff. 98v-99r, unicum, DTÖ VII inventory no. 1217).

Text; processional hymn for Easter Saturday (full version of text: AH 50 pp.79-80, which has thirteen verses). This setting paraphrases the Salve festa dies chant in its Superius, and for underlay purposes our chant model is the version in Grad Pat, ff.81v-82r (which only gives seven verses). Our text is largely punctuated and spelt after the AH 50 version. Only four verses are set in Trent 91; setting the full number of verses to this piece would be impractical because further stanzas of the text tend to have varying numbers of syllables per line. Performance length would also make the option of all thirteen verses unrealistic. Verses 5, 6 and 8 of the Grad Pat version are the ones not used in this setting.

[Superius]; 1: the m sign is given before the start of the first stave / 59: single instead of double custos / 96,2-98: these notes are entered on a short end-of-stave extension / 98: single instead of double custos / 137: likewise / 156-157: only 1 br rest given (2 are needed) / 178: single instead of double custos.

Tenor; 1: m sign om / 59: single instead of double custos / 70-7 1: these two notes are given a third too high / 72: 2 om (conj supplied) / 98: single instead of double custos / 137: likewise / 147,2-155: Trent 91 reads ligd sbr C sbr D br lower G br B plus ligd sbr C sbr A br upper D & sbr C br upper D (emendation provided with the help of repeated material from the other verses. The Contratenor also has a hiatus in this verse) / 179-221: the b sig is missing for this passage, which is the final stave of the Tenor / 184: uc due to lacuna / 192: natural ind as sharp before 191,1, & 192,2-193,2 are col err / 204: 2 uc due to lacuna / 205,1: likewise / 215,2: likewise / 219-221: these notes are entered on an end-of-stave continuation.

Contratenor; 1: m sign om / 24: 2 is squashed in and added as a correction with an oblique downward tail / 43-46: uc due to lacuna / 59: single instead of double custos / 65-70: given as one lig, which would make 66,1 a breve; a dot to the right to 66,1 perhaps indicates the mistake / 98: single instead of double custos / 112: 2 B / 137: single instead of double custos / 142-149: uc due to lacunae / 150-156: Trent 91 reads sbr lower C plus ligd br D br lower A L D; as with the Tenor in this verse, an emendation is provided with the help of repeated material from other verses / 157: 1 uc due to lacuna / 160: 1 G (above) / 173: 1 A / 178: single instead of double custos / 181,2-184: uc due to lacunae / 209,1-2: uc due to lacuna.

Underlay; fully underlaid in the Superius, with sectional incipits for the lower voices. I have texted both of the latter because of very occasional lower-voice imitation of the Superius (see the Tenor at 1-4) and the Tenor's syllabic passage at 128-129. Apart from the opening measures most of the Superius text is entered in a compressed fashion so there is little point in recording much of Trent 91's word placing. However, in the first section 'festa' (at 4-6) is under 6-8,1, 'venerabilis' (at 17-23) is under 17-22, 'evo' (at 24-27) is under 25,1-2 & 'tenet' (at 51-55) is under 51-54.

Bibliography; edition in *Ex Codicis I/II* pp. 37-40. Also see Mitchell, 'Trent 91; first steps...' p. 38. Other settings of this chant survive; Strahov gives several, three of which are copied consecutively (nos 246-248).

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64. Ave Regina celorum, mater regis (Trent 91 ff. 83v-84r, unicum, DTÖ VII inventory no. 1200).

Text; Communion for Marian Masses (Grad Pat f. 172v, which serves as our chant model for underlay purposes). The present setting gives the chant in its Superius throughout, in almost unelaborated fashion. Our text is adapted from the version in Processionale Monasticum ad Usum Congregationis Gallicae (Solesmes, 1868) pp. 292-293. The chant is now used as an antiphon (see LU 1997 p. 1864).

[Superius]; intonation before 1: this passage has a C clef on the second stave line up, and the clef is not repeated on this stave for the part-music / intonation before 12: single instead of double custos / 15: here (and also at 61) A-F ligatures have been partly erased in an attempt to make them melodically match the AG ligature at 27-28. However, Trent 91's G at 28 is an error / 24: single instead of double custos / 28: 1 G / intonation before 39: single custos as before, and since the omitted chant notes are simply a repeat of previous material the scribe has given this passage incompletely with the words 'Ut supra' written above the text.

Tenor; 5: 3 E / 29: 2 A / 36,2-37: these notes are entered on a roughly drawn end-of-stave continuation / 38: single instead of double custos.

Contra; 11: single instead of double custos / 24 & 38: likewise / 70-73: these notes are entered on a roughly drawn end-of-stave continuation

Underlay; full text only in the Superius, with sectional incipits for the lower voices. In view of the short text of this setting full underlay seems to pose no problems apart from a few ligature-breaks. However there are some differences between our underlay and Trent 91's texting. These are; [Superius]; intonation before 12: 'virginum' is under the final three notes here / 19-24: '-lium' under 22-23 / intonation before 25: as at intonation before 12 above / 32-37: 'lilium' under 34-37 / 50-53: 'filium' under 50,1-2 / 64-73: 'fidelium' under 62-67.

Bibliography; edition in *Ex Codicis I/II* pp. 40-42. Also see Mitchell, 'Trent 91; first steps...' p. 32. A version of the same chant probably also serves as the Tenor cantus firmus of the four-voice motet *O intemerata* (Strahov no. 204). Also the text (but not the chant) is used in Walter Frye's well-known *Ave Regina celorum*.

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65. Ecce Dominus veniet (Trent 91 f. 84r, unicum, DTÖ VII inventory no. 1201).

Text; one of the antiphons at Lauds for the first Sunday in Advent (modern version: AM pp. 187-188, after which our text is largely punctuated and spelt). The present setting paraphrases the chant in its Superius, and for underlay purposes our chant model is the version in Ant Pat, f. 3r.

[Superius]; intonation before 1: the C clef is given on the fourth line up for the single stave of Superius (which would pitch the complete voice a seventh too low).

Tenor; 1: m sign om (conj supplied).

Contra; 1: m sign om (conj supplied), and no b sig given (also conj supplied, since the Tenor has a b sig) / 4: 1 C.

Underlay; full text only in the Superius, with opening incipits for the lower voices. In view of the SuperiusTenor imitation at 13-22 and the repeated values in the Contra at 13-14, I have texted the lower voices. The Superius text is written in a fairly compressed manner with some misadjustment of words to notes, but since this setting is so short the copyist's intentions seem clear.

Bibliography; edition in *Ex Codicis I/II* p. 43. Also see Mitchell, 'Trent 91; first steps...' p. 37.

66. Gaude, dei genitrix

- (i) Trent 91 ff. 200v-201r, anon. (DTÖ VII inventory no. 1320);
 (ii) Glogau no. 32, anon.

Text; antiphon for Assumption of BVM (Chevalier no. 6757) by St. Anselm (d. 1109). This setting paraphrases the chant (Neumarkt f. 132v) in its Superius throughout. For the chant according to Neumarkt see EdM 8 p.76. This is used as our chant model for underlay purposes, and our text also largely follows that edition.

(i) Trent 91;

[Superius]; 1: the b sig is om in all voices (conj supplied, even though Glogau also gives no b sig at all) & the m sign is given before the start of the first stave / 111-112: uc due to lacuna / 146-154: almost illegible due to lacuna, & supplied with the help of Glogau / 193: single instead of double custos.

Tenor; 6,2-7,2: uc due to lacuna / 9,1-2: likewise / 19-20: likewise / 48: 2 B (corrected using Glogau) / 122: sharp given before 1 for no apparent reason / 128: 1 C (corrected using Glogau) / 193: single instead of double custos.

Contra; 1: m sign given before start of first stave / 193: single instead of double custos.

Underlay; full texted in the Superius and Tenor, with the Contra merely being given an opening incipit. In view of the three-part imitation at the start and the repeated same-pitch values in the Contra at 29-30 & 6364 I have texted this voice as well. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 22-29: 'immaculata' under 22-28 / 48-50: 'susce-' under 50-51 / 65-67: 'genuisti' under 65-68 / 97-100: 'gaude' under 97-99,1 / 103-105: 'sancta' under 103-104 / 110-115: 'genitrix' under 109-114,2 / 126-129: 'innupta' under 126-128,3 / 157-161: 'quesumus' under 159-160,3 / 163-168: 'perpetua' under 163-165 / 187: 'Chri-' given as 'cri-', under 192,2-193 / 193: '-stum' under 192,2-193. Tenor; 1-15: the initial words 'Gaude dei genitrix' are given without regard for word placement / 25-29: 'culata' under 27-29 / 37: 'que' under 40 / 40-43: 'ab angelo' under 41-43 / 44-46: 'gaudium' under 46-48,2 / 47-55: 'suscepisti' given without regard for word placement / 57-63: 'Gaude' under 57-60,1 / 64-71: 'que genuisti eterni' given without regard for word placement / 72-75: 'luminis' under 76,2-3 / 85-93: 'Gaude' under 86,2-87,2 / 94-95: 'mater' under 93,1-2 / 97-101: 'gaude' under 95-97 / 106-109: 'dei' under 106,3107,3 / 110-115: 'genitrix' under 108-111,2 / 126-129: 'innupta' under 126-127,1 / 135-139: 'facture' under 135,2-137,1 / 143: '-trix' under 143,2 / 144-149: 'lucis' under 146,2-149 / 150-161: 'sis pro nobis quesumus' given without regard for word placement / 163-167: 'perpetua' under 163-165,1 / 168-172: 'interven-' under 168-170,1 / 175: '-trix' under 174 / 177-183: 'ad dominum' under 177-179,2 / 184-185: 'Jhesum' under 180,2-181,3 / 187: 'Chri-' given as 'cri-', under 184,2 / 193: '-stum' under 192-193. Contra; 34-43: ed rpt of 'Gaude que ab angelo' needed.

Bibliography; EdM 8 pp. 31-32 (edition after Glogau) and facsimile of Glogau in RMF 6. Edition (after Trent 91) in Ex Codicis III pp. 43-46. Also see Mitchell, 'Trent 91; first steps...' p. 40.

(ii) Glogau;

[Superius]; 1: no b sig in any voice, the m sign is given as C2 above the first stave in all voices. In the Superius and Tenor the m signs are red, & the Contra m sign is overmarked in red. The clef is given consistently as g (second line up) plus d above it on the fourth line up. Red majuscule initials precede all three voices in Glogau. / 9-10: not ligd / 1011: br br replaced by L, and 10-12 are ligd / 12: 1 not dtd / 13: 1 is sbr C, not ligd to 12, & with scr corr from D / 25: not ligd / 50-51: ligd / 52-53: not ligd, 52,1 not dtd & 53,1 is sbr D / 127-128: not ligd / 137: 2 replaced by sm F sm E / 160: 3 replaced by m B m A / 166: no b / 166-167: ligd / 184-185: not ligd / 193: cor over 1, & no custos.

[Tenor]; 1: the clef is given consistently as the following three symbols in vertical ascent; F clef (on bottom line), C clef (middle line) and g (top line) / 6: not ligd / 14-15: likewise / 22-23,2: ligd / 44-45: 44,1 replaced

by br A sbr A, with the latter note ligd to 46,1 / 46: 2 not ligd / 61: 2 C / 66: not ligd / 85: 1 not dtd / 91,292,2: not col / 92,3: not ligd / 93-96: ligd / 105,2-106,2: Glogau reads col br col sbr / 121: 1 b, with b ind before 119,1 / 122-123: ligd separately / 124-125: likewise, with b at 125 ind before 124,1 / 127-129: not ligd / 134: 3 not ligd / 135: 1 & 2 ligd / 136, 137 & 138: likewise / 142,2-145: given as one lig / 157: not ligd / 160-162: ligd / 188: 1 not dtd / 189: Glogau reads sbr A sbr G, without lig / 193: cor over 1, & single custos which is overmarked in red. In both lower voices the final longs and their coronas are also overmarked in red.

[Contra]; 1: the clef is given consistently as F clef (on second line up) with C clef above it on the fourth line up / 7-9: ligd / 29-33: Glogau reads sbr r plus (lower) br D dtd-br F & (lower) br C (higher) br C with all of these notes ligd / 35: no b / 42: 1 b / 46: 1-3 replaced by ligd sbr D sbr G / 47-51: given as one lig / 61: 1 B / 74: not ligd / 90: 2 C / 93-97: given as one lig / 100: ligd to 98-99 / 101: sbr r precedes 1 / 102: 3 not dtd / 105-106: not ligd / 113-118: given as one lig / 120: 1-3 replaced by sbr C m A m C, all without color / 140: 2 is sbr F, and 140,1-2 are ligd / 141: Glogau gives br F, not ligd / 168-170: ligd / 180: not ligd / 184: scr corr from G / 190: 2 is replaced by ligd & col sbr C plus m D / 191: no b / 193: cor over 1, & no custos.

Underlay; Glogau has full text in the Superius and Tenor, with red text extenders as in previous concordant readings described. The Contra merely has the opening words 'Gaude dei genitrix virgo immaculata'.

Glogau has a variant and less satisfactory Contra at 29-33, splits a few notes differently from Trent 91, and generally gives a less reliable reading than the latter.

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67. Clare sanctorum (Trent 91 ff. 71v-72r, unicum, DTÖ VII inventory no. 1190).

Text; Sequence by Notker (d. 912) for the feast of an Apostle (published in UP pp. 120-121, after which our text is largely punctuated and spelt). Text also in AH 53 pp. 367-369, where it is indicated for either St. Thomas or St. Paul. The present setting is alternatim, and paraphrases the relevant sections of the chant in its Superius. Our model for underlay purposes and the editorially inserted chant sections is the version in Prague XIII.A.5c ff. 316v-317r (this differs from our text in minor word-order variations).

[Superius]; 1: the m sign is om in all voices (conj supplied as cut-C) / 17: here in all voices (and at all subsequent section-endings except the final one) single custos is given instead of double / 59,1-2: uc due to lacuna / 73: clef change (at start of new stave) has an erased C clef on second line up above the new clef on the bottom line / 80-81: ns (otherwise there are simply not enough notes in the final phrase of this section for the text).

Tenor, 9: 2 dtd / 10: 1 not dtd / 33: 1 A / 44: 2 C (below) / 51: 2 A / 80-81: ns.

Contra; 4-6: ns / 10: b ind before 9,1 / 20-21: ns / 41: 1 B / 43: 1 b / 75: b ind before 74,1 / 88: 2 B.

Underlay; full texted in the Superius, with sectional incipits for the lower voices. I have texted both the Tenor and Contra, but due to the fact that some note-splitting is involved (and also because these voices are non-imitative) they could easily be vocalised. There is also no reason why the chant insertions cannot be transposed an octave down. Trent 91's Superius texting is rather compressed so there seems little point in recording individual positionings. Also (due to the cramped Superius underlay) certain words and partwords are written above the main line of text. These are 'et' (22), 'Jacobi-' (77-78), and 'et' (91). Additionally, 'Immoteres' (97-100) is spelt as 'ymoteres' and 'Se Patres habere' (106-111) is given as 'habere se patres'.

Bibliography; editions in *Ex Codicis III* pp. 47-50 and CMTQ I pp. 152-155. Also see Mitchell, 'Trent 91; first steps...' p. 32.

68. Vos qui secuti (Trent 91 f. 72r, unicum, DTÖ VII inventory no. 1191).

Text; Communion for the feast of an Apostle (modern version: LU 1997 p. 1614, after which our text is punctuated and spelt). The present setting paraphrases the chant in its Superius, and for underlay purposes our chant model is the version in Grad Pat, ff. 145r-145v.

[Superius]; intonation before 1: this passage has a C clef on the second stave line up, & the clef is not repeated on the same stave for the part-music. The fourth intonation note is om (supplied from LU 1997), notes 6-8 and 10 are uc due to lacunae, the word 'me' is om, and the title 'Communio' is given to the right of the first Superius stave. / 16: uc due to lacuna / 31,2: likewise.

Tenor; 1: m sign om (conj supplied) / 11-14: uc due to lacuna / 14: Trent 91 reads ligd sbr lower C sbr E / 18,2-19,1: no upward tail on this lig / 34-35,1: uc due to lacuna.

Contra; 1: m sign om (conj supplied) / 19,2-21,2: uc due to lacuna / 23-25: likewise.

Underlay; fully texted in the Superius, with opening incipits for the lower voices. I have texted the lower voices in view of the imitation at 21-27 and the brevity of the setting. As with no. 67 the Superius text is entered in a compressed manner so there seems little point in recording word positionings, and the scribe's intentions regarding Superius text seem fairly clear. 'Israel' (29-31) is given as 'israhel'.

Bibliography; edition in *Ex Codicis I/II* pp. 50-51. Also see Mitchell, 'Trent 91; first steps...' p. 37.

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69. Petre summe Christi (Trent 91 ff. 72v-73r, unicum, DTÖ VII inventory no. 1192).

Text; Sequence by Notker for the feast of Sts. Peter and Paul (published in UP pp. 51-52, after which our text is largely punctuated and spelt). Text also in AH 53 pp. 336-339. The present setting is alternatim, and paraphrases the relevant sections of the chant in its Superius. Our model for underlay purposes and the editorially inserted chant sections is the version in Mu 23286 ff. 270r-271r (this version has minor text variants).

[Superius]; 1: m sign om in all voices (conj supplied as C2, which is the mensuration of the preceding piece in Trent 91 - no. 68 above) / 17: at all section-endings in all voices, single custos is given instead of double / 76: uc due to lacuna.

Tenor; 5: 2 not dtd / 12,2-13,2: uc due to lacuna / 14: 2 G (below) / 24,2-25,2: col err / 30-31: uc due to lacunae / 46-48: likewise / 49: 2 B / 50: 2 C / 64,2: uc due to lacuna / 69: likewise / 95: likewise / 97: 2 C / 106-107: uc due to lacuna / 110,2-112,2: likewise / 114: 2 G / 121: 2 F.

Contra; 10: 1 C / 60-61: ns / 62: 1 F.

Underlay; full text only in the Superius, with the lower voices having sectional incipits. As with no. 67 (which is stylistically very similar) the lower voices could easily be vocalised rather than texted and there is no reason why the chant insertions cannot be transposed down an octave. Also as with no. 67, the cramped Superius underlay results in some words and part-words being given above the main line of text. These are: '-te' (40), 'philosophos' (64-67), 'victis' (87-88), 'ad' (97), 'pergitis' (100-101) and 'discor-' (109-110).

Bibliography; editions in *Ex Codicis I/II* pp. 51-54 and CMTQ I pp. 268-271. Also see Mitchell, 'Trent 91; first steps...' p. 32.

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70. Lauda Syon Salvatorem

- (i) Trent 91 ff. 164v-166r, anon. (DTÖ VII inventory no. 1286);
 (ii) Glogau no. 79, anon, with different first section and more extensive lower voices in the two final sections.

Text; Sequence for Corpus Christi by St. Thomas Aquinas (d. 1274). Modern version; LU 1997 pp. 945-949. The present setting paraphrases the chant in its Superius throughout, and our chant model for underlay purposes is the version in Grad Pat ff. 210v-212r. Our text follows that version, with punctuation and a few emendations as suggested by LU 1997. This setting seems to repeat each verse of music to successive text verses, but Trent 91 only gives one line of underlay in the Superius with half of the verses missing. However, a scribal remark at the end of the Tenor on f. 166r gives musical instructions for the verses *Ecce panis*, *In figuris* and *Bone pastor*. Only the first and last of these are allotted music in Trent 91, so therefore the musically missing verse here must repeat music - and the same probably applies to the rest of the setting. The alternative solution of editorially inserting chant verses seems to be excluded by abovementioned Tenor remark. Glogau basically gives the same layout as Trent 91.

(i) Trent 91;

[Superius]; 1: the m sign is given before the stave, and no repeat signs are given anywhere in this setting (these are conj supplied) / 9: sharp given before 3, possibly to indicate B naturals at 11 / 14: throughout & in all voices, single custos is used at section endings except where noted below / 99: 1 & 2 uc due to lacuna / 115: direct given with clef change (which is in mid-stave) / 156: natural ind by b / 168: 1 & 2 are F G (corrected using Glogau) / 202: at this point (which is the start of a new opening) a single b is given on the top stave line to indicate the normal upper limit of the *gamut*. This is only given on the first stave of the new page (measures 202-244). / 342: superfluous br G follows 1, ligd to 339-342 (corrected using Glogau) / 359: 1 dtd (corrected using Glogau) / 364,2-365,2: uc due to lacuna / 391: 1 G (corrected using Glogau) / 404: rest om (supplied from Glogau) / 426: double custos.

Tenor; 1-201: the b sig is consistently given here, which seems superfluous & has therefore been relegated to the opening incipit. Glogau gives no b sig in either lower voice. / 15: b given before 1 for no apparent reason / 32: 1 & 2 are both br (no upward tail on lig) / 60-69: om (supplied from Glogau) / 166,4-165,3: these notes are entered on a short end-of-stave extension / 215: 2 D (corrected using Glogau) / 305-318 & 368-379: rests om in both lower voices, but these omissions are covered by a note at the end of the Tenor which reads -

Ecce panis

In figuris

bone pastor tacet usque p[anis] vere canit

sequitur cauda

In other words, the Tenor (and by association the Contratenor too) remain silent until the Superius has sung 305-318 and 368-379 without any lower voices. What results are passages of monophonic introitus for especially significant parts of this well-known text, although Glogau differs by providing lower voices at these points. / 396-397: 396,1 is sbr & is followed by sbr rest instead of br rest (corrected using Glogau) / 426: double custos.

Contratenor; 1-14: as with the Tenor, a b sig is given at the start but in this voice it is not continued beyond the first stave & first section / 1,2: uc due to lacuna / 9: 3 m / 14: 1 D / 19: rest om (supplied from Glogau) / 97-99,2: these notes are entered on a short end-of-stave extension / 119: 3 E (corrected using Glogau) / 120: the C here is written over an erased br D / 123-124,1: more erased notes (ligd br F br lower C br lower D) appear here / 137: 2 G (corrected using Glogau) / 202-269: these two verses of the Contratenor are om (supplied from Glogau) / 285-286: ns / 305: see the Tenor at same point regarding the omission of rests here & at 368 / 319: the wrong verse incipit is entered here (*Sumunt boni*) which belongs at 239 / 335-336: om (supplied from Glogau) / 344: superfluous single custos given after 1 (presumably because 343-344 is L) / 380: no verse incipit is entered here at all / 397: 1 is br (corrected using Glogau) / 399: 1 C below (corrected using Glogau) / 403-405: ns / 407-408: likewise.

Underlay; texted only in the Superius, with sectional incipits for the lower voices which are sometimes absent or inaccurate. The imitation at 5, 127-133 and 179-183 suggests that the Tenor needs texting, and since the Contratenor participates in the imitation at 127 onwards this voice too has been texted throughout (albeit with a very few note-values split). Cramped text underlay in the Superius results in a few words being given above the main line of text. These are 'et pastorem' (6-8), 'plena' (52-53), 'datur' (154-156), 'transit panis' (164-165), 'non rebus' (188-190), 'boni' (241-242), 'demum' (272-273) and 'Tu nos bona fac' (405-408). Also, 'hymnis' (at 9) is given as 'ymnis'. In the lower voices at 319-320, the repeated breves are probably best sung as longs for the second line of text.

Generally, this is a poorly copied setting with fairly extensive omissions. Trent 91's unique first section and the lack of lower voices at the start of the final two sections suggest that it might be an adapted piece. Possibly the first section was taken from yet another *Lauda Syon* setting which has otherwise not survived. Glogau does not make the case much clearer since its different first section seems to have been entered after the rest of the copying, but this is not the only Sequence setting in Glogau where the first verse looks like a new addition. No. 81 (*Congaudent angelorum chori*) has an opening section entered in much the same fashion as the present piece. These duple-meter first verses for Sequences might even be replacements for triple-meter ones which had been discarded.

Bibliography; editions (after Trent 91) in CMTQ I pp. 199-206, and in *Ex Codicis III* pp. 54-63 (which contains errors and also unnecessary editorial additions since I was not aware of the Glogau part-concordance at the time of writing). Edition (after Glogau) in EdM 85 pp. 133-138. Also see Emmerling, A., Studien zur mehrstimmigen Sequenz des deutschen Sprachraums im 15. und 16. Jahrhunderts (Ph. D. dissertation, Würzburg University, 2 vols, 1994, II, p. 42 - which lists other settings) and Mitchell, 'Trent 91; first steps...' p. 40 (the original issue of this article is now out of date regarding this piece). The other settings of this Sequence include examples by Dufay, by Edlerawer (in Mu 3232a & Trent 93) and an anonymous one in Strahov (no. 179). There is also a fragmentary (and probably three-voice) setting in Vienna ED4; see Wright, P., 'Polyphony for Corpus Christi in an Unknown Fragmentary Source...' in Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn (Brepols, 2009) pp. 271-282.

(ii) Glogau;

[Superius]; 1-14: the first section is as follows, with the words 'primus versus' in the left margin. This section appears to have been added after the rest of the setting, since in each of the Glogau partbooks its parts are given as additions outside the normal page format. Also, the normal majuscule initials which commence pieces in Glogau occur at the start of the second section in each voice. The majuscule L's are for "Laudis" & are all in blue. No rpt signs are given throughout. At 1 the Superius m sign is om (this is given at the start of the second section), the m signs in the lower voices are overmarked in red, and in the Tenor the words 'de corpore xti' are given above the music. / 33 onwards in Glogau version: sectional longs in this reading (and generally also the coronas above them) are overmarked in red.

3.1. Glogau version of Lauda Syon verse 1;

1a. Lau - da Sy - on Sal - va - to - -
1b. Quan - tum po - tes, tan - tum gau - -

9
rem, Lau - da du - cem et pa - sto
-de: Qui - a ma - ior o - mni lau - -

21
rem, in hy - mnis et can - ti - cis.
-de, Nec lau - da - re suf - fi - cis.

49: cor over 1, & no custos / 59: 2 is C, & 3 is replaced by m C m B / 88-89: ligd / 114, 151, 172 & 201: single custos in red at all of these section-endings / 115: clef change here as in Trent 91, with 'd' above the g clef on the fourth stave line up. These clefs are maintained for the rest of this voice. / 139: 3 is replaced by col br G col sbr E / 140: 2 is replaced by m F m E / 154: L replaced by br D br D / 156: natural ind by b above 153 / 183: 1 is ind as natural by b above 180,1 / 195: erased br A follows 1 / 206: 1 is ind as natural by b before & above 202,1 / 236: 2 is replaced by sm G sm F, & 3 is replaced by dtd-sbr G / 237: 2 is replaced by sm F sm G sm F sm G m E / 238: as at 49 / 239: at the start of a new opening here the m sign C2 is rptd above the stave / 253: 1 is replaced by br C sbr C / 254,2-255,2: ligd / 267: no lig, & 267,2-268,2 are replaced by br G / 269: as at 49 / 304: as at 49 / 316: 3 is replaced by m F m E / 365: 3 is replaced by col br G col sbr E / 366: 2 is replaced by m F m E / 367: as at 49 / 374: 2 C / 382: 1 is natural, ind by b / 424: 3 is replaced by col br G col sbr E / 425: 2 is replaced by col sbr F & sm E sm F / 426: as at 49.

[Tenor]; the text for section 1 cited above is at the edge of the page and appears to be cut off, and this also affects the visibility of a few of the lower notes in this section / 15: m sign C2 rptd above stave / 39-40: replaced by sbr r & dtd-br D / 43: 2 not ligd / 44,2-46: ligd separately / 49: cor over 1, & no custos / 52-53: no lig / 74-75: not ligd / 77: 2 is replaced by ligd sbr D sbr E / 78: 2 is replaced by dtd-sbr F & m C, with no

lig / 80: 2 F (above) / 89: not ligd / 97-98: likewise / 114: as at 49 / 138-151: this passage is given on a small additional staff at the bottom of the page, with the notes slightly affected by a page-cut / 151: as at 49 / 159-161: no lig / 163: likewise / 169: 1 not dtd / 170: replaced by ligd sbr D sbr B, and this lig also includes 171,1 / 171-172: not ligd / 172: as at 49 / 183: 2 A (above) which is less satisfactory than the Trent 91 reading since it creates consecutive fifths / 184-188: replaced by ligd br C br D br upper F, plus ligd sbr D sbr C, plus ligd sbr upper F col sbr E & m C / 199-200: ligd / 201: as at 49 / 217-218: no lig / 238: as at 49 / 244,3-246: these notes are smudged / 247-248: not ligd / 263,2-264,1: not ligd / 264,2-266; ligd separately / 269: as at 49 / 281: 1 sbr / 282: 1 br / 292-293: replaced by br D br D, & no lig at 292-294 / 300: 2 not dtd, & followed by sbr D / 304: single custos in red / 305-318: Glogau gives lower voices for this passage as follows.

3.2. Glogau version of Lauda Syon verse 10 opening;

10a. Ec - ce pa - nis an - ge - - lo - - - rum,
 10b. In fi - gu - ris pre - si - - gna - - - tur;

10a. Ec - ce pa - nis an - ge - - lo - - - rum,
 10b. In fi - gu - ris pre - si - - gna - - - tur;

10a. Ec - ce pa - nis an - ge - - lo - - - rum,
 10b. In fi - gu - ris pre - si - - gna - - - tur;

332: 2 is replaced by sm E sm D / 367: as at 49 / 368-379: Glogau gives lower voices for this passage as follows.

3.3. Glogau version of Lauda Syon verse 11 opening;

11a. Bo - ne pa - stor, pa - nis ve - - - re,
 11b. Tu qui cun - cta scis et va - - - les,

11a. Bo - ne pa - stor, pa - nis ve - - - re,
 11b. Tu qui cun - cta scis et va - - - les,

11a. Bo - ne pa - stor, pa - nis ve - - - re,
 11b. Tu qui cun - cta scis et va - - - les,

426: as at 49.

[Contratenor]; Glogau version measure 1: the small staff on which verse 1 for this voice is copied has a "1" preceding it, the m sign is given above the staff / Glogau version measures 21-22: this lig was initially entered with the first note as F before being crossed out and recopied correctly / Glogau version measure 33: no custos / 15: m sign rptd above staff / 23-28: Glogau reads ligd br D br G br A br F L lower C / 37-43: Glogau reads ligd br A br F br lower D br G br lower C br F br upper C / 49: cor over 1 & no custos / 65-67: ligd separately from 68-69 / 114: as at 49 / 138: 1 B / 151: as at 49 / 172, 201 & 304: single custos in red at all of these section-endings / 185: 1 b, ind before 184,1 / 187,1-189: replaced by ligd sbr A sbr lower D br A, plus sbr G / 238: likewise / 240: b ind before start of staff, which begins with the first note of verse 8 / 269: as at 49 / 281: 1 sbr / 282: 1 is br, & no lig / 290: 3 & 4 are col sbr & col m / 299,1-2: ligd separately from 300 / 300-301: replaced by sbr F dtd-br lower D, & no lig / 305-318: see the penultimate example above for the Glogau Contratenor here / 342-344: ligd separately from 340-341 / 367: as at 49, & there is a page-turn in the Glogau

Contra book here ind by a 'pointing hand' sign / 368-379: see the previous example above for the Glogau Contratenor here; in the seventh measure of the Contra, the b is ind above the previous note / 392393: ligd separately from previous measures / 426: as at 49.

Underlay; Glogau texts all of the Tenor as well as the Superius, & give sectional incipits for the Contra. As in Trent 91, there is no provision for verse repeats. As with other Glogau readings there are red horizontal text extenders, and in the Contra partbook all of the text incipits for this piece are overmarked in red.

In general, the Glogau reading for the most of this piece looks as unreliable as the Trent 91 copy, because the former transmits some variants which are obviously inferior (see Tenor, 183). At the same time, Glogau has some respectable variants of its own (see the lower voices at 281-282) but also gives a few small ornamental values where Trent 91 reads more simply.

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71. Alle Dei Filius

- (i) Trent 91 ff. 145v-146r, anon, for four voices (DTÖ VII inventory no. 1261);
- (ii) Glogau no. 176, anon, for three voices (the Contra primus is not given).

Text; Alleluia trope for Easter traditionally associated with the 'harrowing of hell'. For details see Instalment I no. 6, which uses the same text and chant. The latter has its chant in the Tenor, and the present setting has Superius chant paraphrase.

- (i) Trent 91;

[Superius]; 1: the m sign is given to the left of the stave, and 1-2,2 are uc due to lacuna.

Contra primus; this voice may be omitted if desired since it is inessential. 1: m sign om (conj supplied) / 30: 2 B / 60: sbr r given as br r / 84: 2 not dtd / 92-93: ns / 105: direct given with this mid-stave clef change / 115-117: uc due to lacuna / 118: 1 & 2 are given a third too low, and 2 is uc due to lacuna / 119: divisi notes given as A with D above.

Tenor; 1: m sign om (conj supplied) / 107,2-109,2: uc / 119: single instead of double custos.

Contra secundus; 1: m sign om (conj supplied) / 9,1: tail on lig made uc by lacuna / 21-22: om (supplied from Glogau) / 41: b ind before 40,2 / 66: b ind before 64,1 / 105: 1 C (corrected using Glogau).

Underlay; fully texted only in the Superius, with opening incipits for the lower voices. All voices appear to take full text quite well, with the Contra primus being the least comfortable voice to deal with (as is quite frequent with such parts). The Superius underlay is quite compressed, particularly in the second line of Superius in Trent 91 where the texting has many contractions. Therefore the recording of word positionings is of doubtful use, although I note the following; 8-11: 'Filius' under 8,1-9,2 / 35-36: 'delens' is written above the main text line / 80-84: '-teris' under 80,1-81,1.

Bibliography; edition (after Trent 91) in *Ex Codicis III* pp. 64-67. Edition (after Glogau) in EdM 86 pp. 290-292. Facsimile of Glogau in RMF 6 (numbered as 174 therein). Also see Mitchell, 'Trent 91; first steps...' p. 38, which argues that the piece is closely related to a set of Dedication Propers preceding it in Trent 91. Other settings of this chant survive in Trent 91 (DTÖ no. 1212 for four voices), in Mu 3232a (a three-voice setting by Jo. Waring), and in Strahov (no. 174, for three voices). Also the Trent 88 three-voice motet *Advenisti desiderabilis* (DTÖ no. 394) features the chant.

- (ii) Glogau;

[Superius]; 1: the m sign is given above the first staves of all voices as C2 (overmarked in red in each voice) and the Superius clef is indicated consistently using the following three symbols in vertical ascent; C clef (bottom line), g (middle line) and d (top line). Red majuscule initials precede all three voices in Glogau, and

in the Tenor the majuscule ‘A’ has flourishes and decoration in the left margin. / 20: 1 not ligd, and 20,2-22,1 are ligd br E br D / 4/ 62-63: Glogau reads sbr E plus ligd br G br F, & sbr E / 73: 2 is E, & 3 is replaced by m E m D / 81: 1 & 2 not ligd / 81,2-82,2: these notes are all m without dots, & no col / 112-113: no lig / 114-115: Glogau reads ligd br F br br G / 116-117: Glogau reads sbr G br F sbr E, with no lig / 118-119: cor over 1, & no custos. The final long and its corona is overmarked in red in each voice.

[Tenor]; 1: the clef is ind consistently using the following two symbols in vertical ascent; F clef (second line up) and C clef (fourth line up / 23-24: replaced by ligd sbr lower D dtd-sbr F plus m lower D m F m G / 30: 3 not ligd / 31-32: ligd / 33-34: not ligd / 38,2-40,1: replaced by sm B sm A sbr lower G & L upper C / 49: 1 & 2 ligd / 50: likewise / 52:2 F / 56: 1 not dtd, & 2 is sbr / 63: 1 & 2 replaced by ligd sbr A sbr F br G, and the lig extends to 65 / 83,2-84,1: not ligd / 96: ligd to 93,2-95 / 103: 3 A / 118: cor over 1, & red single custos.

[Contra]; 1: the clef is ind consistently using the following two symbols in vertical ascent; F clef (middle line) and C clef (top line) / 23: no b / 35: likewise / 39-40: 39,1 is not dtd and 40,1-2 are ligd / 41: no b / 53:3 E / 56: 1 G / 60: 2 not dtd, & followed by sbr rest / 62-63: replaced by sbr lower C m D m E & ligd sbr F sbr lower D br lower C / 66: no b / 74: 1 & 2 not ligd / 80: ligd to 76-79 / 98: 1 not dtd, & ligd to 97 / 99: 1 & 2 are sbr F sbr D, ligd to 100 / 106: not ligd / 115: no col, and 2-3 replaced by sbr C / 118: cor over 1, & no custos.

Underlay; fully texted in the Superius, with partial texting in the lower voices. There are red horizontal extenders between syllables as in other Glogau readings. The Tenor text is as follows: Alle Dei Filius / delens / culpam / Latronem / quo iturus erat / Petrum cum ceteris / Alleluia, The Contra has Alle Dei Filius / delens Eve culpam / Latronem / quo iturus erat / Petrum cum ceteris visitat / Alleluia.

Glogau mostly presents a simpler reading than that of Trent 91, with an extended cadence at 62-63 and a few less small ornamental values. The Glogau version is also a slightly more comfortable three-voice piece than the Trent 91 version with the Trent Contra primus omitted.

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72. Sanctus & Agnus Dei (Trent 91 ff. 113v-114r, unicum, DTÖ VII inventory no. 1227. The inventory omits the Contratenor).

Text; migrant setting of the paired Sanctus / Agnus chants THAN 182 and SCHILD 216, which are probably of thirteenth/fourteenth-century origin and no longer in use. The Agnus chant is made up of material from the Sanctus chant. The Trent 91 setting paraphrases the Sanctus chant in the Superius throughout except at 45-55, where it is briefly in the Tenor. Our chant model for the text underlay is the version of both melodies in Grad Pat, ff. 186v-187r.

[Superius]; 1: the m sign is given before the stave, and the Superius and Tenor of this piece are quite badly damaged by paper deterioration; the DTÖ VII reading for the incipits is better than what now survives of the start of the Superius / 2,1-10,1: uc due to lacunas / 13-14: likewise / 31-32: no indication of the rpt scheme is given in Trent 91 apart from the two/three lines of text under the Superius, since the form of the Sanctus melody would have been familiar to performers / 31: single custos only in Superius / 33: r om (conj supplied) / 38,2-3: uc due to lacuna / 44: single custos in all voices / 45: m sign om / 73-81: uc due to lacuna / 85: single custos in all voices.

Tenor; 9,2: uc due to lacuna / 17: rest & 1 uc due to lacuna / 22,4-5: uc due to lacuna / 23,3-4 & 35,1: likewise.

Contratenor; 20,6-21,2: this passage is squashed in & is barely legible / 21: superfluous m lower D follows 2 / 23,3: uc due to lacuna / 57,1: likewise / 67: b ind before 67,1 / 80: 2 & 3 om (conj supplied).

Underlay; fully texted in the Superius with two (and sometimes three) lines of text since the Agnus repeats music from the Sanctus. The lower voices have doubled incipits for each section. Trent 91's Superius underlay is compressed and there seems little point in recording its precise syllable placements. However, two issues arise with this piece. Firstly, the repeat at Osanna (12) is possibly best begun here rather than where the Superius enters (at 13) since an entry at 13 might sound abrupt: including the Tenor/Contratenor lead-in at 12 in the repeat seems to work. Secondly, the problem of representing Trent 91's two/three lines of Superius underlay has been managed here by presenting the Agnus as a written repeat (at 86-128) together with a plainchant Agnus II which has been supplied from Grad Pat.

Bibliography; Mitchell, 'Trent 91; first steps...' p. 33. Snippets of the Sanctus/Agnus chant are also cited in two cyclic Masses of probable Germanic origin: the Missa Wünslichen schön and the Missa super Schedel no. 114 (see Trent 89 new series nos 5 and 6).

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73. Sanctus Pascale (Trent 91 ff. 114v-115r, unicum, DTÖ VII inventory no. 1228).

Text; Superius paraphrase setting of the Sanctus chant THAN 32var, which is likely to be of central European origin and is intended for Easter use. Our chant model for the Trent 91 paraphrasing Superius is the version in Grad Pat, f. 194v.

[Superius]; 20,1; this br is dotted to clarify perfection in view of the following m rest / 26: single custos in all voices / 27-28: uc due to lacuna / 49: single custos in all voices / 50: 1-3 uc due to lacuna / 52,1-2: likewise / 58: single custos in all voices / 77-78: uc due to lacuna / 93: single custos in Superius & Contratenor, double custos in Tenor, & 'Osanna ut supra' ind in all voices.

Tenor; 1: the voice-names both here and in the Contratenor are damaged by lacunas / 18,3-19,1: uc / 62,163,1: lig is clumsily written.

Contratenor; 10,3; uc due to lacuna / 22,5 : uc / 24,2: uc due to lacuna / 29,2-31,1; likewise / 51: lig has an err upward tail, giving it the rhythm sbr sbr br / 52,3-5: uc due to lacuna / 53,2: likewise / 56,1-2 & 59-60: likewise / 69,2-70: likewise / 87,3-88,2: likewise.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. There are some differences between our Superius textung and that of Trent 91. These are as follows. Superius; 1-6: 'Sanctus' under 1-4,3 / 7-11: 'sanctus' under 7,1-9,1 / 13-15: 'sanctus' under 13,1-14,3 / 24-25: '-baoth' under 24,1-5 / 33-37: 'celi' under 33-36,1 / 39-41: 'terra' under 39,2-40,3 / 45-49: 'tua' under 46,2-4 / 50-53: 'Osan-' under 50-51,1 / 55: '-na' under 54,7-8 / 56-58; 'excelsis' under 57,1-5 / 81: 'Do-' under 84,1 / 85: '-mini' under 89,2-90,2.

Bibliography; Mitchell, 'Trent 91; first steps...' pp. 31 & 38, & Leverett, A paleographical and repertorial study of the manuscript Trento, Castello del Buonconsiglio, 91 (1378) (Ph. D. dissertation, 2 vols, Princeton, 1990), I, p. 89. There are several other roughly contemporary settings of this chant, notably three in Strahov (nos 85, 113 & 118). The first of these is for four voices and the remaining two are three-voice settings involving straightforward chant presentation. Trent 89 gives another four-voice setting (ff. 187v-189r) which is published in Ex Codicis II/II pp. 61-65.

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74. *Sanctus tro. Angeli et archangeli* (Trent 91 ff. 115v-117r, unicum, DTÖ VII inventory no. 1229).

Text; migrant setting of the probably fourteenth- or fifteenth-century THAN 150 chant, with the parent material mostly being in the Superius except at the start of the Benedictus (where it is in the Tenor). The two trope sections in this piece are optional, and their text makes the full movement suitable for feasts of Archangels. Franus ff. 29r-29v (which is our chant model for the paraphrasing voices in Trent 91) gives this chant the destination ‘Angelicum’, as does Grad Pat f. 186r. However, the latter does not give the trope sections. The Trent 91 text is a slight variant of the published version (AH 47 p. 369) which gives ‘Benedictus Deus in excelsis’ at the end instead of ‘Sanctus, sanctus, sanctus in excelsis’. Franus is the same as Trent 91 at this point, and our punctuation differs slightly from the AH text.

[Superius]; 1: the m sign is given before the stave, and this voice suffers seriously from lacunas, showthrough and paper deterioration. The damaged passages are at the following places; 5,2-7,1: 10,1-11,3: 12-15 (this is more or less obliterated): 30,1-31,3: 38,1-2: 50,3: 85,1-2: 104-107: 111,1-2: 117-119,1: 157,12: 180: 181-182,1, & 183,1. Other comments; 27: 1 A, & 2 is om (conj supplied) / 34: single custos in all voices / 53: single custos in the Superius & Tenor, & double custos in the Contratenor / 54-120 & 186-218: these trope sections are optional, and this is indicated by ‘Si placet’ at 54 (given in a now-greyish ink between the music and the text line) and ‘Namque si placet’ at 186 (on the top stave space in the same ink colour as before) / 120: single custos in all voices / 121: m sign cut-C rptd in all voices at the start of a new opening / 185: single custos in all voices / 218: single custos in the Superius & Tenor, & double custos in the Contratenor.

Tenor; as with the Superius, lacunas and show-through affect the following passages; 2,2-3,2: 5,3-7,2 / 8,34: 10,2-6: 15,3-4: 96,1 & 2 / 119-120: voice-name at 121: 138,2-139: 169,1-170,2: 172,1: 188,1: 189,2: 190,2: 195,1-3: 198,3-199,5: 204,3 & 215,3. Other comments; 24: p div follows 2 / 39: 2 A / 41: 5 & 6 are A G / 165: 1 L, or possibly just a poorly-drawn mx / 177: 1 om (conj supplied).

Contratenor; as with the two upper voices, passages affected by deterioration are as follows. 10,5-11,6: 31,24: 37,1: 38,1-3 (where the rhythm might be m sm sm rather than sm sm m): 40,5: 51,5-6: 54,1-2 (more or less obliterated): 60-64: 80: 88: 116,2-118,2: 145,1: 155,2-156,1: 184,2-185: 212,2-213,4 & 214,3. Other comments; 42: 2 G (below) / 47: 2 B / 95: 1 D / 177: 1 L / 179: 1 not dtd / 206: 1 dtd, & 2 not dtd / 215: 2 B.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our texting and that in Trent 91 are as follows; Superius: 1-9: ‘Sanctus’ under 1-4 / 10: ‘san-’ written as ‘sanc’- / 17: ‘ctus’ written as ‘-tus’ / 19: as at 10 / 23: as at 17 / 25-26: ‘Dominus’ partly obscured by a lacuna / 37-40: ‘Pleni sunt celi’ under 37-39,3 / 46-49: ‘tua’ under 47,2-48,2 / 51: ‘-sanna’ under 50,551,3 / 51-53: ‘in excelsis’ written in a compressed manner, & slightly misplaced / 54-88: this part of the first trope section also has compressed texting / 106: ‘in’ under 108,1 / 108: ‘-cel-’ under 110,3 / 120: ‘-sis’ under 119,3 / 121-131: ‘Benedictus’ under 121-126 / 139-145: ‘venit’ under 137-142 / 149: ‘in’ under 145,1 / 152-159: ‘nomine’ under 149-155,2 / 161-171: ‘Domini’ under 161-165 / 177-188: ‘Osanna’ under 171 / 181-185: ‘in excelsis’ under 180-183 / 186-218: the Superius texting for the second trope section is compressed, as at 54-88. Tenor; 177-180: ed rpt of ‘Osanna’ needed. Contratenor; no discrepancies.

Bibliography; Mitchell, ‘Trent 91; first steps...’ pp. 5-6 (analysis), 33, & 56-61 (respectively a discussion and transcription). The version given here hopefully improves on the previous edition.

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75. *Kyrie* (Trent 91 ff. 184v-185r, unicum, DTÖ VII inventory no. 1303).

Text; alternatim setting of the Kyrie chant MEL 126 with the melody in the Superius, unelaborated, and copied in Lorraine neumes with mensural features. Chant sections have been supplied from the chantbearing part to the texturally akin setting in Strahov, f. 46v.

[Superius]; 1: the m sign is given before the stave / 4,1-6,1: uc due to lacunas / 8: long indicated by double punctus-note / 9-10: these rests are written mensurally (there seems to be no other way to write them) / 3134: uc due to lacunas / 39: as at 8 / 40-91: this section is ind as ‘ultimus’ in all voices / 63: rest ind mensurally / 64-83: no indication is given of the intended rhythms in this section; no ‘3’ sign is given at 64, and some of the rhythmic values in this passage would only be interpretable with reference to the lower parts. As it stands, the Trent 91 copy is therefore highly unreliable. / 84: m sign om, and the same m sign is given in both lower voices as C2 / 91: as at 8 & 39.

Tenor; 1: the b sig is om throughout (conj supplied) / 71: 3 uc / 76: 1 br, uc / 77,5-78,1: Trent 91 reads ligd sbr & dtd-sbr / 78: 2 m, & 3-4 are dtd-sbr & m. Regarding the likely errors at 77-78, a different reading of the Tenor here would probably upset the repeated rhythmic patterns of the Superius at 77-83.

Contra; 1: the b sig is om throughout (conj supplied) / 5: r om (conj supplied) / 60,2-4: uc due to lacuna / 63: cs indicates Tenor entry / 65: 1 & 2 are col / 67: uc due to lacuna / 68: 1 col, but with correcting ‘a’ (for ‘alba’) underneath it / 74: uc due to lacuna / 77-78: no color.

Underlay; fully texted in the Superius, and with Kyrie / Christe incipits for the lower voices. I have modified the spelling given in Trent 91 so that ‘eleyson’ is given as ‘eļyson’ as this might make some sectional cadences sound more comfortable in performance.

Bibliography; Mitchell, ‘Trent 91; first steps...’ p. 28.

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76. Sanctus Dominicale (Trent 91 ff. 185v-187r, unicum, DTÖ VII inventory no. 1304).

Text; setting of the THAN 88 Sanctus chant with the melody in the Superius throughout, unelaborated. Our model for text underlay is the only known source for this chant (Taisten f. 208r).

[Superius]; 1: the destination ‘Dominicale’ is given above the Superius, the m sign is given before the stave, & the b sig is om throughout (conj supplied). Taisten does not give a b sig for the chant either. However, the sporadic presence of a flat signature in the Trent 91 Tenor is persuasive that the Superius needs the same, and performance of the Taisten chant without B flats would result in some melodically prominent diminished fifths. Hence the editorial b sig / 29: single custos in all voices / 50: single custos in Superius and Tenor, & double custos in Contra / 57: cor written clumsily & immediately above note / 59: single custos in Superius & Contra, & double custos in Tenor / 60-81: the Benedictus section is given at the bottom of f. 186v, with the lower parts for the same section on the opposite page (f.187r). Both are beneath a different single-section piece (an isolated Credo section which begins ‘Crucifixus’). The continuation from the first opening is indicated by a note at the end of the Tenor’s misplaced Pleni sunt section (see below). It reads ‘Osanna Superius patet. Verte folium invenitur Benedictus seq[uens] Et resurrexit’ (‘Et resurrexit’ meaning the Credo section previously mentioned). / 60: m sign ind before stave / 81: ‘Osanna ut supra’ given following the double custos.

Tenor; 1: the m sign is given before the stave, 1,1 is dtd and 1,2 is not dtd (emended so that the setting starts with a stronger sense of tactus) / 1-29: b sig om (conj supplied) / 2: 4 uc / 3: 4 uc / 6: 2 & 3 uc / 19: 4 uc / 20: uc due to lacuna / 26: r om (conj supplied) / 27: 1 dtd, & 2 not dtd / 28: an ‘a’ is given between this note and the cor above it as section-marker which is repeated in the margin at the start of the Pleni sunt Tenor; this is because the Tenor’s Pleni sunt and Osanna sections are copied in the wrong order / 30: m sign given before stave / 57: 2 & 3 are both sf / 58: Trent 91 reads br A plus sbr r / 60: m sign given before stave / 6081: b sig om.

Contra; 1: the m sign is given before the stave, and the b sig is om (conj supplied) / 12: 3 & 4 uc due to lacuna

/ 22: 1 dtd, & 2 not dtd / 24: 4 sbr / 25: 1 & 2 are both m / 30: m sign given before stave / 60: likewise / 62: 2 & 3 uc / 65,4-66,1: uc / 67,2: uc / 70: 1 & 2 are both m (emended for the sake of consonance) / 75: 3 & 4 are both m / 77: 1 is col, & 3 & 6 are both m.

Underlay; fully texted in the Superius, with the lower voices having sectional incipits. Due to the repeated same-pitch pattern in the Contra at 54, I have inserted a rpt of 'in excelsis' in the Contra at 55-59, but performers might like to try doing without the repeat and merely singing 54,1-4 to 'in'. The Superius underlay presents few problems once it is compared with the Taisten version; however the two are not identical. The fact that Trent 91 has more notes than Taisten might be the result of a more complex chant version rather than compositional elaboration, but I make this point with caution.

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

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77. Agnus Dominicale (Trent 91 ff. 186r, unicum, DTÖ VII inventory no. 1305).

Text; setting of an Agnus chant which does not survive elsewhere, but is plainly related to the THAN 88 chant used in the previous Sanctus and is probably paired with it. Trent 91 does not give the destination 'Dominicale' for the Agnus, but since the Sanctus has this title it probably also applies to the Agnus. The chant seems to be clearly presented in the Superius and looks unelaborated.

[Superius]; 1: the m sign is given before the stave, & the b sig is om in all voices (conj supplied, since the preceding Sanctus probably also needs flat signatures) / 25: single custos in the Superius and Contratenor, & no custos in the Tenor / 26: this voice is labelled 'discantus' for the Agnus II section, which is written out separately from Agnus I below that section's lower voices; also the m sign for Agnus II is given in the left margin / 28-43: all of these notes are written as undotted void breves, which takes no account of the variation of rhythm needed to achieve consonance with the lower voices (the final section of Kyrie no. 75 has a similar shortcoming) / 44-45: written as 2 void ligd breves / 46: no custos in the Superius, single custos in the Tenor & double custos in the Contratenor. Also the rpt of the first section is not ind in any voice. I have indicated a rpt on the assumption that the now-lost chant had the sectional design A - B - A.

Tenor; 1: m sign om / 16: uc due to lacuna / 17,1: likewise / 26: m sign om / 41: p div follows 3.

Contratenor; 1: m sign om / 15: 2 E / 17-18: uc due to lacuna / 43: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Superius texting seems self-evident in view of the chant presentation being almost monorhythmic.

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

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78. Credo [Attamasch]

(i) Trent 91 ff. 111v-113r, anon. (DTÖ VII inventory no. 1226);

(ii) Glogau no. 151, Attamasch (attribution follows the end of the Superius part).

Text; Superius paraphrase setting of the Credo I chant (LU 1997 pp. 64-66) in its central European variant form with the D-A opening and the A-C Superius rise at 2-3. For a Credo I version with this opening see Grad

Pat ff. 288r-288v. This version serves as our chant model for the Trent 91 Superius (even though the latter has consistent melodic differences) and our text largely follows the LU 1997 version. This setting uses the full Credo text.

(i) Trent 91;

[Superius]; 1: intonation supplied from LU 1997, the m sign is given before the stave, & 1,1 is preceded by a sbr r which seems superfluous / 18: b ind before 18,1 / 40: 2 m (corrected using Glogau) / 63,2-64,4: a lacuna at the start of this passage makes the notes uc, and the Glogau reading is adopted here since the rhythm in Trent 91 does not look particularly clear anyway / 74: 2 uc due to lacuna / 79,1 & 80,1: likewise / 81: 1 looks dtd / 85,2: cor misplaced over 85,1 / 86: sharp given under 1 for no apparent reason / 89: single custos in Superius & Tenor, & double custos in Contratenor / 98,3-99,2: uc due to lacuna / 115,3: likewise / 120: 3 uc / 125,2 & 126,3: uc due to lacunas / 131,3-132,1: uc due to lacuna / 135: single custos in all voices / 142,2; uc due to lacuna / 144,2-3: likewise / 152,2-153,1: likewise / 159,2-3 & 179,2-4: likewise / 189: single custos in all voices / 205,2-3: not col / 210: single custos in Superius & Tenor, & double custos in Contratenor.

Tenor; 1: the m sign is given before the stave / 4: 1 sbr, followed by superfluous m C (corrected using Glogau) / 17: 1 col err / 44: 1 F (corrected using Glogau) / 45: 3 given over an erasure / 79-89: this section ending is copied on the bottom of the right-hand page, with a squiggle indicating the continuation together with the word 't...?' before the music / 80: 4 om (supplied from Glogau) / 98-99: ns / 148,4-149,1: not col / 175: ns / 176: likewise / 176,4-180; uc due to lacuna / 186,3-187,2: likewise / 194: 2 & 3 are both m / 200: 1 uc / 207, 2-3: uc due to lacuna.

Contratenor; 1; the m sign is given before the stave / 16; b ind before 16,1 / 29,2-30,2: uc due to lacuna / 37,3-5: likewise / 47,1-2: likewise / 56-57,2: likewise / 62,2: likewise / 68,2-69,1; likewise / 87,1-2: likewise / 97: r om (supplied from Glogau) / 117,1-2: uc due to lacuna / 121: 1 uc / 130,2: likewise / 134: Trent 91 reads m E sbr D m E m lower C (corrected using Glogau) / 141: b ind before 141,1 / 188-189: Trent 91 reads ligd sbr E sbr C (corrected with help from Glogau) / 193: 1 B (corrected using Glogau).

Underlay; full text in the Superius, with sectional incipits for the lower voices. The Superius texting is compressed (particularly in the second and third sections) so there seems to be little point in recording text positionings. 'Catholicam' (165-168) is given as 'katholicam', and some minor text omissions seem necessary in the Contratenor (see 69, 118 & 176).

Bibliography; EdM 86 pp. 239-245 (edition of Glogau version) & Mitchell, 'Trent 91; first steps...' pp. 1921.

(ii) Glogau;

The Glogau version is copied in doubled values, so all notational differences recorded here are given in the rhythmic guise of Trent 91's values.

[Superius]; 1: a blue majuscule 'P' precedes all voices, and the m sign is C2, given in red for the Superius and overmarked in red in the two lower voices. The clef is given at the start as C on the bottom stave line with 'g' two lines above, & after the first stave the 'g; is supplemented by a 'd' on the top stave line. / 9,2: sbr replaced by dtd-m A f G f F / 10: 2 col, and 3 is replaced by sm F sm E / 11: sbr G plus sbr r / 14: 1 & 2 ligd, & 3-4 ligd / 15: no lig, & 14,4-15,1 replaced by dtd-m F sm E / 18: b ind as in Trent 91 / 27: 2-5 replaced by sbr A m G / 29: 2 b, ind before 29,1 / 38: 2 b, ind before 38,1 / 40,3-41,2: replaced by sbr A, which is ligd to 41,3 / 53: 2 replaced by col dtd-m G plus f F f E / 60: 2-5 replaced by sbr A m G / 62: 2 b, ind before 61,2 / 70,3-71,2: ligd / 75,3-76,1: ligd / 77: cor over 1 (overmarked in red) & 77,1 is likewise overmarked / 78: rest om / 79: 2 b, ind before 79,1 / 81: 81,1 & its cor are overmarked in red as are 84,1 and its cor & also 85,2 and its cor / 86,2-3: ligd / 87,3-88,2: ligd / 89: cor over 1 (both overmarked in red), no custos, & page-turn at this point / 90: the m sign C2 is rptd, in red as before / 97: 2 b, ind before 97,1 / 110: 2 b, ind before 109,2 / 118: 2 b, ind before 118,1 / 120: 2-5 replaced by sbr G m F / 124: 3 & 4 are G F / 128: 2 b, ind before 128,1 / 134: cor over 1 / 135: single custos in red / 139: 2-4 ligd, & 4 is replaced by col dtd-m plus sm E / 148: 5 replaced by dtd-m A sm G / 149: 2-4 replaced by sbr G m F / 156: 2 b, ind before 155,2 / 157,3-158,2: replaced by sbr

A / 166: 1-3 are ligd / 169: no '3' given, & 169,3 is b (ind before 169,1) / 170-171: here, Glogau gives sbr A m A m A m G sbr G m G, with the rhythm being duple instead of in sesquialtera / 172: 3 replaced by f G f F, and since there is no sesquialtera sign the version of 172 in Glogau is one sbr longer / 173: no m sign given / 184,5-185,2: ligd, & 185,1 is b with the accidental ind before 184,5 / 186,3-187,2: replaced by sbr A / 188: cor over 1 / 189: single custos in red / 191-192: Glogau reads br G sbr G sbr F / 200-201: ligd / 202-204: ligd separately / 205: 2-3 replaced by sbr E / 206: 3 & 4 ligd / 206-207: 206,5-207,2 are ligd / 207,3-209,2: ligd / 210: cor over 1, & double custos in red.

[Tenor]; 1: a majuscule 'P' is given before this voice, m sign C2 given above stave, and as with the Superius these seem to be coloured. The clef is consistently given as C clef on the fourth line up with 'f' on the second stave line / 1,1-2,1: ligd / 2,1-2: no lig / 3: likewise / 4: 1-3 ligd / 8: 1-2 ligd, & 3-4 ligd separately / 9: 2 replaced by f C f B / 10: 1-3 ligd / 14: likewise / 15: likewise / 18,2-19,1: ligd / 19,2-20,1: ligd / 20: 2 & 3 ligd / 21: 1-3 ligd / 23,2-23,1: ligd / 25: 2 replaced by f D f C, & 3-4 replaced by dtd-m D plus sm C sm C sm B / 27: 1-3 ligd / 30: 1 & 2 ligd / 33: 1-3 ligd / 39: 1 & 2 ligd / 40: 1-3 ligd / 41: likewise / 42-43: no lig / 43,3-44,1: ligd / 46: 2 & 3 ligd / 46,3-47,1: ligd / 49,2-52,1: given as one lig / 55-56: ligd / 56,3-58,1: given as one lig / 59: 1 & 2 ligd / 59,3-60: ligd / 63: 1 & 2 ligd / 64,3-65,1: ligd / 70: ligd / 71: likewise / 73: 3 D / 73,4-74,1: ligd / 74: 2 & 3 ligd / 75-77: given as one lig / 77: cor over 1 overmarked in red, & single custos in red / 78: rest om / 80: 1 & 2 ligd, & 3-4 ligd separately / 81: the cor over 1 is overmarked in red / 83: 1-3 ligd / 84: as at 81 / 87: 3-4 ligd / 88-89: ligd / 89: cor over 1, & no custos / 95: 13 ligd / 96-98,2: ligd / 99,2-101: ligd / 102,3-103,2: replaced by sbr D / 105: 2 & 3 ligd / 106: 3 & 4 ligd / 108,3-109,2: ligd / 112,1-3: ligd / 114,2-115,1: ligd / 115,2: no lig / 118-119: given as one lig / 120,1-3: ligd / 124: 4 & 5 replaced by sbr C / 125: 1-3 replaced by ligd sbr C sbr D / 126,4-127: ligd / 130,2-131,1: ligd / 131: 2-3 ligd / 133: 1-3 ligd / 134: cor over 1, and both the pause & 134,1 are overmarked in red / 135: no custos, & page-turn occurs at this point / 139: 1 & 2 ligd / 140: 1-3 ligd / 144: 3 & 4 ligd / 145: 1-3 ligd / 146: Glogau reads sbr G plus m G plus m r / 148,4149,2: replaced by m C m D, & 149,1-3 are ligd / 152: 2 & 3 ligd / 152: 1 & 2 ligd / 152,3-154: Glogau reads m E sbr D plus m rest, & m upper D col m upper D sm C m upper D sbr B, and the last note is ligd to 155,1 / 155,2-156,1: replaced by br D / 158,1-3: ligd / 159: 1 & 2 ligd, & 3-4 ligd separately / 161: 1-3 ligd / 165,3-166,2: ligd / 170-171: given as one lig / 172: no color, meaning that this passage would have been read without sesquialtera and consequently Glogau's version of 172 is one sbr longer / 179-180: ligd / 183: ligd / 187: likewise / 188: cor over 1, & both 188,1 & its cor are overmarked in red / 189: no custos / 191,2-192,2: ligd / 194: 2 replaced by m D, and all of 194 is ligd / 196-197: ligd / 198: 1-3 ligd / 201: 3-4 ligd / 202: 1 & 2 ligd / 202-203: 202,4-203,2 are ligd, and 202,3 & 4 are replaced by sbr C / 203,4-204,2: ligd / 207,2-208,1: ligd / 208: 2 & 3 ligd / 209: 1-3 ligd / 210: cor over 1, both the cor & 210,1 are overmarked in red, & single custos in red.

[Contratenor]; 1: as with the other voices, this part is preceded by a majuscule 'P' in coloured ink and the m sign is given above the stave. The clef is consistently given as an F clef on the middle stave line with 'c' above it on the top stave line. / 1-2: ligd / 4: 1-3 ligd / 5-6: ligd / 7-8: not ligd / 10: ligd / 14: 1 & 2 ligd / 16: no b, & 3 is replaced by f A f G / 17: 3 replaced by f F f E / 19: 2 & 3 ligd / 20,3-21,2: ligd / 23,5-24,3: ligd / 27-28,2: ligd / 29: r om / 31-32: 31,4 replaced by sbr E m E / 35-36,1: ligd / 40: 3 & 4 ligd / 41: 3 & 4 ligd / 42: 1 & 2 ligd / 45: 2-4 ligd / 46,3-47: ligd / 48,1-49,1: ligd / 54: ligd / 55: 1 & 2 ligd / 58: 2 & 3 ligd / 59,3: replaced by sbr without dot, and followed by m lower A / 60,2-61,2: ligd / 65: 3 & 4 replaced by sbr C / 66: ligd / 67: 1 & 2 ligd, & 3-4 ligd separately / 68: ligd / 69,2-4: ligd / 71-72,1: ligd / 72: 2 & 3 ligd / 73: 2 replaced by m C m C / 74: 1 & 2 ligd / 75,2-77: ligd / 77: cor over 1 overmarked in red (as is 77,1) & red single custos / 78: rest om / 79: 1 & 2 ligd / 80: 1 & 2 ligd, and 3-4 ligd separately with 80,1 / 81: cor is overmarked in red, as is 81,1 / 82: 2 & 3 ligd / 83: ligd / 84: as at 81 / 85: 1 replaced by dtd-m D f C f B / 86: 2 & 3 ligd / 87: 3 & 4 ligd / 88: ligd / 89: cor over 1 overmarked in red (as is 89,1) & red single custos / 94: ligd / 97,2-99,1: written as one lig / 99,2-101,2: likewise / 103-104: likewise / 105: 3 & 4 ligd / 108: 1 b, 2-3 ligd, 3 is dtd-m, & is followed by sm D / 114: 2 & 3 ligd / 116: 2 & 3 ligd / 118: r given directly under 1 due to lack of space / 120: ligd / 122: 2 & 3 ligd / 124,4-125,1: ligd / 126,4-127,2: ligd / 131: 1 & 2 ligd, & 3-4 ligd separately / 133: 1 & 2 ligd / 135: cor over 1 overmarked in red (as is 135,1), no custos, & the page-turn is at this point / 138: a small mark (possibly an erasure) follows 4 / 139,5: replaced by m A & m r / 141: b ind as in Trent 91 / 142:

no color, & 142,4 is E / 144: 3 & 4 ligd / 145: ligd / 146: 1 & 2 ligd / 148: likewise / 151-152: 151, 2-3 are ligd, & 151,4-152,1 are ligd separately / 154,3-155,2: written as one lig / 158: ligd / 159: 1 & 2 ligd / 159,4-160,2: ligd / 161: ligd / 163: no lig, & 1 is replaced by dtd-m C sm B / 166: 1 & 2 ligd / 168-172: Glogau reads ligd sbr A col sbr B & col m A, plus m F plus ligd sbr G sbr lower D plus m G sbr A plus ligd sbr F dtd-sbr lower C plus m E sbr D plus ligd m F m G sbr lower D; as with the other voices at this point, the omission of sesquialtera makes the Glogau variant here one sbr longer at 172 / 173: 1 replaced by sbr E / 174: ligd / 178-179: written as one lig / 180: 1 replaced by m upper D & sm upper C / 181,2-182,1: ligd / 182,2-3: ligd to 183,1 / 183,2: no lig / 185,4-186,2: ligd / 187-189: written as one lig / 189: cor over 1 overmarked in red (as is 189,1) & no custos / 191-192,1: ligd / 193: 1 A / 194: ligd / 195: 2 b, ind before 195,1 / 196,3-197,2: ligd / 198: ligd / 199: likewise / 208: 1-3 are col / 209: 3 replaced by upper C m & upper C sm / 210: cor over 1 overmarked in red (as is 210,1) & single custos in red.

Underlay; fully texted in the Superius and extensively texted in the Tenor. Details of this voice's texting are as follows: the second letter of the text ('a') is overmarked in red, as are the first letters of 'Et incarnatus', 'Ex Maria', 'Crucifixus', 'Et iterum', 'Et in Spiritum', 'Et unam sanctam' & 'Et vitam'. Following 'nobis' it omits text at 96-121, and it gives some of the underlay at 122-135 on two lines (due to lack of space). It also omits 'et Filio simul adoratur' at 152-155, & from 163 the incipits given are Et unam sanctam / Confiteor unum baptisma / peccatorum / Et expect resurrectionem mortuorum / Et vitam venturi seculi Amen. The Contratenor has the following incipits: 'Patrem... et terre' (at 1), 'Ex Maria Virgine' (79), 'et homo factus est' (84), 'Crucifixus' (90), 'Et in Spiritum' (136), 'Et vitam' (190) & 'Amen' (at 200210). The second letter of 'Patrem' is overmarked in red and there is a red flourish after this word. The first letters of 'Et in Spiritum' & 'Et vitam' are also overmarked in red. The fact that the Glogau compiler tried to underlay all three voices is persuasive that these all need text. Red text extenders are given in all voices.

Glogau gives a slightly more elaborate reading than Trent 91, but even so Trent 91 gives some small cadential Superius values that are not found in the Glogau. The Glogau reading also transmits the sesquialtera passage at 168-172 in duple rhythm, for which reason it is decidedly inferior to Trent 91.

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79. Salve Regina (Trent 91 ff. 195v-197r, unicum, DTÖ VII inventory no. 1317). [Attamasch?]

Text; Marian antiphon for Compline by Hermannus Contractus (d.1054). Many settings of the chant survive. Modern version: LU 1997 pp. 276-277, after which our version is largely spelt and punctuated. The chant is presented in migrant fashion; in sections 1-3 it is in the Superius, in section 4 it is in the Tenor, sections 5 & 6 have Superius chant, & section 7 has the chant in the Tenor. All chant-carrying sections except 'O clemens' / 'O pia' are given in Lorraine neumes with mensural traits, and in simple diminution (cut-C) against the C mensuration of the other voices. In two places (17-21 & 104-136) a further degree of diminution is indicated by the cipher '2'. Most of the chant presentation is monorhythmic, but there are probably some stepwise melodic additions and possibly a note or two of the chant altered for musical purposes - for example at 'Advocata' (Tenor, 63) where the chant-carrying voice deviates from most versions of the Salve Regina at this point.

[Superius]; 1: the m sign is given before the stave, and the rests at 1, 22, 37-38 & 93 are written mensurally / 12,1, 45,2, 104,1 & 116,1: these notes (which are all at the ends of phrases in the chant) have diagonal slashes after them to mark off phrase-endings; this merely seems to be a hangover from the chant's notation and have no rhythmic significance here / 21, 36, 59 & 136: these final longs are all given in typical Lorraine-neume fashion as twin puncti with a hook-like downward tail on the second of each punctus pair / 21: rpt ind following the double custos, but only given in the Superius / 22: a lacuna at the start of this section probably obliterates a cut-C sign / 51-52: uc due to lacuna / 67,2 & 70,2-4: likewise / 76: 2 uc / 81,2: likewise / 84,3: uc due to lacuna / 89,3-4: likewise / 93: cut-C sign is repeated before the first stave on a new page-opening /

93,1-97,1: these notes are obliterated by a lacuna and are reconstructed with the help of older photographs of Trent 91 / 98,1-2: uc due to lacuna / 128-131: uc due to lacuna / 148: no rpt sign given in any voice: the rpt would have been deduced by the double lines of Superius text / 149: clef rptd (in mid-stave) & rest om (conj supplied). Repetition of the clef both here and in some Tenor sections (see below) implies that this piece was copied from an exemplar with more page-turns than Trent 91 / 153: 3 & 4 are both m (emended to avoid consecutive fifths) / 157: 6 & 7 are both sm / 160,6-161,1: uc due to lacuna.

Tenor; 37: the clef for this section (which begins in mid-stave) is rptd, as is the mensuration sign C / 49,451,4: uc, with lacuna at 51,2-4 / 51,5-54: uc due to lacuna / 60: here, the clef is rptd in mid-stave again / 61,2 & 62,2: these notes have diagonal slashes after them as at Superius 12, 45, 104 etc. / 73-74,2: uc due to lacuna / 83,2-84,1: likewise / 92: this long is given as the Superius longs are at 21, 36, etc / 104: 3 & 4 are both m / 119,1-3: uc due to lacuna / 131,3-132: Trent 91 gives m G & ligd sbr A sbr lower E / 137: m sign ind before stave / 149: likewise / 154,1: uc due to lacuna.

Contra; 1: the m sign is given before the stave / 14,2-3: uc / 15,3-16,4: uc due to lacuna / 37: m sign C is rptd / 45,1-3: these notes look colored for no reason / 48,1-2: added on a short end-of-stave extension / 60: m sign C rptd again / 66,1: scribal corr from sm / 78: 6 uc / 93: m sign C is rptd again at the start of a new opening / 106; 1 & 2 are both m / 123: rest & 1 both uc / 132,1-2: uc due to lacuna, and the pitches here look like B and A instead of A & C / 134: 2 B / 135-136: added on a short end-of-stave extension / 137: m sign given before stave / 141,2-142,4: these notes all have downward tails that are thinner than other minimstems on this page / 147,3-4; uc due to lacuna / 149: rest om (conj supplied) / 153: uc due to lacuna / 154,2: likewise / 155: 1 A / 159,1-2: uc / 161: lacunas on both noteheads here.

Underlay; fully texted in the Superius, and texted in both Tenor sections with Lorraine neumes. Otherwise the lower voices only have sectional incipits, and those for the Contra at the start are given consecutively as ‘Salve regina Vita dulcedo’ due to lack of space between the staves. The main differences between Trent 91’s Superius texting and our own are as follows; 1-4: ‘Salve’ and ‘Vita’ under 2,1-2 / 21: ‘-e’ & ‘-ve’ under 20 / 36; ‘-ve’ under 35 / 61-62: ‘ergo’ under 61,2-4 / 62-67: ‘Advocata’ under 63,3-65,1 / 67-69: ‘nostra’ under 68,2-3 / 69-70: ‘illos tuos’ under 70,2-72,1 / 78-81: ‘ocu-’ under 79,3-4 / 83: ‘nos’ under 83,3 / 88: ‘con-’ under 84,5 / 90: ‘-ver-’ under 85,3 / 92: ‘-te’ under 91,5-6 / 154: ‘dul-’ under 152,6 / 156: ‘-cis’ under 156,4 & ‘Ma-’ under 157,4 / 158-161: ‘-ria’ under 160,3-6. Tenor; 78-81: ‘-cordes’ under 78,2-79,2.

Bibliography; DTÖ 53 pp. 72-74 (edition) & Mitchell, ‘Trent 91; first steps...’ pp. 20-21.

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80. Magnificat Tone VI (Trent 91 ff. 194v-195r, unicum, DTÖ VII inventory no. 1316 - where the incipits given are slightly incorrect). [Attamasch?]

Text; canticle of BVM at Vespers (Luke chapter I, verses 46-55). Modern version: LU 1997 pp. 207-213, after which our version is punctuated and spelt. The editorial Tone VI verses supplied are adapted from the Germanic-variant Magnificat formulas in Illing, C.-H., Zur technik der Magnificat-Komposition des 16. Jahrhunderts (Wolfenbüttel, 1936), p. 22. The G - A - B ascent in my editorial verses is clearly matched by the three-voice imitation in this setting at 11-13 and in the Superius at 63-65. Elsewhere in this piece the Tone VI formula is treated quite elaboratively, and all significant references seem to be in the Superius. It is a significant feature of this setting that the perfect cadences involving B naturals (e.g. at 9 & 29) seem to negate the B flats given as signatures. However, this is not the only Magnificat setting to illustrate ‘false consonance’ problems; the Gaffori Tone I setting for three voices in MilB (ff. 32v-35r) has similar difficulties.

[Superius]; 1: the m signs are given before the staves in all three voices / 1,2: uc due to lacuna / 2,2, 5,1 & 23,1: likewise / 16,3: corr from col err / 24,2-4: uc due to lacuna / 25: 4 uc / 27,2-3: uc due to lacuna / 31,7-

90: b sig om / 33: 2-4 & 6 uc due to lacunas, and 33,5 is om (conj supplied) / 50: 3 uc / 62: the editorial breve symbol has been added here for the sake of the second line of text / 64-65: uc due to lacuna / 67,268,2: likewise / 76: 1 dtd, & 2 not dtd / 89,2-3: uc due to lacuna.

Tenor; 1: the b sig is only given up to 11,1 & is thereafter completely om / 18: m sign ind before stave for this section in both lower voices / 35: 1 uc / 38: as at 18.

Contra; 1: b sig om (conj supplied) / 2: 1 uc / 4,3-5: likewise / 54: 1 dtd, & 2 not dtd / 76: likewise / 77: 3 & 4 are dtd-m & sm / 83: 1 uc.

Underlay; fully texted in the Superius apart from the omission of ‘nostros’ (25-26) and with sectional incipits for the lower voices. The main differences between Trent 91’s Superius texting and our own are as follows; 1-3: ‘Et exulta-’ & ‘Esurien-’ under 1,1-2,1 / 5: ‘-vit’ & ‘-tes’ under 4,5 / 13-14: ‘salutari’ & ‘dimisit’ under 13,1-6 / 15: ‘me-’ under 15,5 / 20: ‘fe-’ under 19,4 / 22-24: here, the texting collides with the upper minim-tails on the line of music below / 27-32: ‘Abraham et semini’ under 28,1-30,1 / 34-37: ‘eius’ & ‘secula’ under 36,1-3 / 62-70: ‘superbos’ under 62,2-65 with ‘secula’ underneath it / 75: ‘su-’ under 76,2 / 90: ‘-i’ & ‘-men’ under 88,3-4. Regarding editorial texting, the rather sporadic Contratenor in the second and third polyphonic sections poses some problems. The entries on part-words in the Contra at 23 seem unavoidable, and a repeat of ‘potens est’ seems to be needed in the same voice at 30-32. The second polyphonic section’s Contra is also basically untextable unless some omissions are tolerated. In the final section, the Contra needs repeats of ‘in brachio’ / ‘in principio’ (47-54), both lower voices need repeats of ‘et nunc et semper’ (60-70) and the Contra needs a repeat of ‘dispersit superbos’ as well. The Tenor also needs to omit ‘et in’ (at second line of underlay, 76). My texting here might seem a little contrived, but one would hope that a piece with imitative work such as this would have had careful texting in its original form.

Bibliography; Mitchell, ‘Trent 91; first steps...’ p. 20.

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81. Mass with unknown auxiliary cantus firmus. [Attamasch?]

Kyrie (Trent 91 ff. 226v-228r, unicum, DTÖ VII inventory no. 1344).

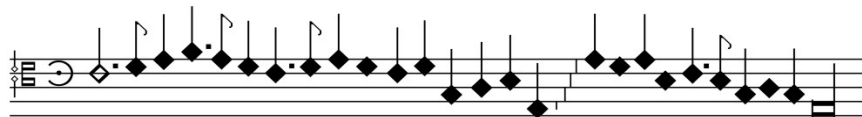
The main borrowed material in this Kyrie is the well-known MEL 18 Kyrie chant, presented in migrant fashion in the Superius and Tenor. Our chant model for underlay in the derivative passages is the version of MEL 18 in Grad Pat, f. 176r. The movement is sufficiently extensive for three invocations of ‘Kyrie / Christe eleyson’ in each section, most of which clearly follow the parent chant & some of which are highlighted by the use of diminution. However, at the start of the Christe Superius (42-81) another possibly chant-derived melody is given which recurs complete in subsequent movements. Due to its opening being a common one amongst plainsongs (C D F) it is probably safer not to try to identify this melody. As Adelyn Leverett argued (see the Bibliography below) it may be a short antiphon or a chant particular to a certain Saint or feast.

[Superius]; the main copy of this Mass is in an ink which are now deteriorated to light brown, but here and there are corrections and overmarkings in black ink which will be described as these notes proceed. 1: m sign om in all voices (cut-C is assumed, since it is given in the Tenor at 42 where the second section begins) / 41: no custos in the Superius or Tenor, & double custos in the Contratenor / 76: this end-note of a lig is added as a black-ink correction / 100: no custos in the Superius & Contratenor, & double custos in the Tenor / 107: b ind before 106,4 / 130-137: the coloration for this passage in diminution is technically redundant, since the sign ‘2’ already indicates diminution; the coloration may be present merely to highlight chant use / 143,7-144,1: copied on a short end-of-stave extension / 145: no custos in the Superius, double custos in the Tenor, & single custos in the Contratenor.

Tenor; 1: the voice-name is given in large majuscules / 36,2: the dot on this note is added as a black-ink correction / 42: m sign cut-C given at start of this section, and ‘Christe’ (written as ‘Xpe’) is in large majuscules / 52,3-53,4: these notes are overmarked in black ink (possibly a correction?) / 101: ‘Tenor’ is given in large majuscules at the start of a new opening here / 123: b ind before 122, as a black-ink correction / 126,4: col from col err in the original ink / 129,1: a cs has been added above this note in black ink / 140: I am not sure that the double cut-C/C sign here is intended as a single signature, as the two symbols are widely spaced vertically / 142: 1 not dtd.

Contratenor; 1: the voice-name is given in large majuscules, and the downward tail on the L at 1,1 looks inked over in black / 10,2: this L is definitely inked over in black / 18,2: corr from E, with the correction in black ink / 39: the r here is in black ink / 42: ‘Xpe’ is in large majuscules / 67,1: corr from C to D, with small black-ink diagonal marks on either side of the note / 78,1 & 2: the dots on these dtd-sbr are both in black ink / 92: b ind before 91,3 in black ink / 101: ‘Contra’ is given in large majuscules at the start of a new opening here / 123,4-125,2: added on a short end-of-stave extension in the original ink / 128: 2 D / 130: 1 looks as though it was written over an erasure / 137-145: there are two version of this passage, with the second being in black ink below the main original-ink part. The second version is used in our score, and the first (differing in proportional signage and a few notes) reads as follows. Only the second version has a custos at the end, and in both versions the rest at 137 is om.

3.4. First version of Contra;



The corrections suggest that somebody was checking the original against some sort of exemplar. Possibly their additional version of the Contratenor ending and the Tenor cs at Tenor, 129 suggest a further practical use. In this respect it is worth noting that the Kyrie’s pages are well-spaced and neat enough to be used for performance.

Underlay; extensively texted in the first two sections of the Superius, but only with ‘eleyson’ at the end for the final section. The lower voices have less extensive text than the Superius for the first two sections; in the final section the Tenor is untexted and the Contra only has ‘Kyrie’ at the start and ‘eleyson’ at the end. The main differences between our underlay and the [Trent 91](#) texting are as follows; [Superius]; 1-9: ‘[K]yrie’ under 1,1, / 10-15: ‘eleyson’ under 12,2-14,2 / 16-19: ‘Kyrie’ spelt as ‘Kirie’ / 20-23: ‘ley-’ under 23,324,2 / 27-31: ‘Kyrie’ under 28,1-29,1 / 42-46: ‘Christe’ written as ‘Xpe’ / 98-100: ‘-leyson’ under 99,4-5 / 138-144: ‘eleyson’ under 143,3-7. Tenor; 1-15: ‘Kyrie eleyson’ written as ‘Kyrieleyson’ at the start / 26-31: ‘Kyrie’ written as ‘Kiriee’ & under 27,2-29,1 / 40-41: ‘-leyson’ written as ‘-leÿson’ & under 40,2-41. Contratenor; 1-25: the text is given immediately after the voice-name as ‘Kirieleyson Kirieleyson Kirie’ / 51-66: ‘eleyson’ under 61,3-66,1 / 68-70: ‘Christe’ (written as ‘Xpe’) under 68,1-2 / 98-100: ‘-leyson’ under 97,1-99,1 / 137-145: ‘eleyson’ under 144, 2-4. Finally, a few dots here and there above ‘leyson’ throughout are persuasive that the pronunciation ‘-le-y-son’ is suitable in this setting.

Bibliography; Leverett, A., ‘A Mass from Bohemia in Trent Codex 91’ in [Revista de Musicologia](#) 16, no. 5 (1993), pp. 2553-2566; Mitchell, ‘Trent 91; first steps...’ pp. 18-20.

Gloria ([Trent 91](#) ff. 228v-230r, unicum, [DTÖ](#) VII inventory no. 1345).

Text; migrant setting of the Gloria chant [BOS](#) 19, with additional material from [BOS](#) 24 (but only in the Contratenor at the start of the second section) and also the unidentified cantus firmus which also appears in the other movements of this Mass. The use of [BOS](#) 19 throughout this movement is patchy. The unidentified cantus firmus makes its appearance in the Superius at 51-80 and in the same voice at ‘Amen’, where it is given

in diminution. As with the Kyrie, there are black-ink corrections/additions on the main copy and these include the added words ‘salus nostra’ before ‘Jhesu Christe’, at 119-126. This addition also occurs in the Grad Pat version of BOS 19 (ff. 178r-v) which has served as a guide for our text underlay along with the IB 15154 version cited below. Otherwise the ‘salus nostra’ addition to the Gloria text seems rare; BOS p. 90 cites an occurrence in a fourteenth-century Missal from Capua (also noticed by Leverett, in A paleographical and repertorial study..., I, p. 78) but I have not seen this extra text elsewhere.

[Superius]; 1: BOS 19 intonation supplied from IB 15154 f. 152v, & the ‘E’ of ‘Et’ is a large majuscule in the left margin / 31: this note is added at the start of Superius stave line 2 as a correction / 32: added as a black-ink correction / 34,1: this note looks like a correction added over a previous error / 119-133: the additional words ‘*salus nostra* Jhesu xpe’ are written in black ink above the original text (which does not give ‘salus nostra’) / 134: at the start of a new opening here, ‘D’ of ‘Dominus’ is a majuscule at the start of the stave & the m sign cut-C is rptd in the Superius and Tenor / 188,2-189,3: uc due to lacuna / 195,2-3: these notes are black-ink corrections over an original reading which was probably different / 197: p div follows 2 / 213: 1 col err / 264,3: added as a black-ink correction over what looks like br A / 270: no custos.

Tenor; 1: the m sign is om in both lower voices, and the voice-name is given in large majuscules / 82,1: following this note a superfluous dot is given in black ink / 106: 1 col err, but a u-like mark under the note indicates correction (possibly a ‘v’) / 127: 3 uc / 134: at the start of a new opening here ‘Tenor’ is in large majuscules / 198: p div follows 2 / 252,2: col err, but corrected with a u-like mark under the note as at 106,1.

Contratenor; 1: the voice-name is in large majuscules / 47: b ind before 47,1 / 91: the F here is a black-ink correction over an original G / 103: at the start of a stave, an erased br upper A & sbr G follow the rest / 133: overmarked in black ink, with an extended tail in the newer ink / 134: at the start of a new opening here, ‘Contratenor’ is in large majuscules / 153: the cs here is in black ink & is written like a direct / 176: this cs is also in black ink / 192-201: this passage is given twice in the manuscript; the first copying (in original ink) has the black-ink addition ‘velut infra’ below it, and the second rendering is given at the bottom of the page in black ink on a roughly-drawn small stave with a ‘3’ at the start. It is followed by an ‘ut supra’ direction & direct. The second rendering is the one adopted here since it seems better thought out, and the first differs from it as follows: 193,2-3 are not ligd to 194,1; 194,1 is sbr & is followed by 2 sbr rests; 195-197 have three br rests; 198,1-2 reads col ligd sbr D sbr C br A. / 233: 1 C (below) / 244,2: this note is overmarked in black ink / 247,4: this note is clumsily overmarked in black ink / 268: 2 A, but corrected with diagonal marks on either side of the note in black ink / 269-270: the notes are overmarked in black ink, & the final double custos is in black ink.

Underlay; fully texted in the Superius, plus extensive partial texting in the Tenor’s first section and a few incipits in the Contratenor. The main differences between the Trent 91 texting and our edition texting are as follows. [Superius]; 1-9: ‘Et in terra pax’ under 1-8 / 9-13: ‘hominibus’ under 9,1-11,1 / 24-30: because the text hand is relatively large in relation to the notes, ‘Laudamus te, Benedici-’ runs into the right margin / 31: ‘-mus’ under 32,1 / 32: ‘te’ under 35,1 / 38-47: ‘Glorificamus’ under 38,1-41,3 / 49: ‘te’ under 48,2 / 57: ‘ti’ under 60,2 / 63: ‘-bi’ under 61,1 / 65-79: the largish text hand also results in poor word-to-note correlation here / 86-88: likewise / 87-91: ‘celestis’ under 89,1-90,3 / 93-95: ‘Deus Pa-’ under 93-94 / 99: ‘-ter’ under 98,2 / 104-107: ‘-potens’ under 105,3-107,1 / 127-128: ‘Jhesu’ in the original texting is under 119-121 / 129: ‘Chri-’ (spelt as ‘cri-’ in the original texting) under 123,1 / 134-137: ‘Domine’ under 134,1-135,3 / 138-142: as at 65-79 / 146: ‘-i’ under 146,3 / 146-149: ‘Fili-’ under 148,2 / 151: ‘-us’ under 149,1 / 153: ‘Pa-’ under 150,1 / 156,2-165: as at 65-79 / 186: ‘no-’ under 187,1 / 192-200: as at 65-79 / 202-210: ‘Quoniam...sanctus’ under 202-207,1 / 222-228: ‘-simus’ under 222,2-225,2 / 229-236: as at 65-79, & ‘Christe’ is spelt ‘criste’ / 237-250: ‘Cum sancto...gloria’ under 237,1-247,2 / 253-256: ‘Patris’ under 253,3-254,3 / 270: ‘-men’ under 269,2-5. Tenor; 41: ‘-ca-’ of ‘-camus’ is rptd, with ‘-camus’ under 46,3-47,3 / 51-53; ‘-tias’ under 53,2-54,1 / 58-67: as at Superius, 65-79 / 69: ‘glori-’ under 67,2-68,2 / 75: ‘tu-’ under 72,2 / 81-91: as at Superius, 65-79 / 95-98: ‘Pater’ under 95,1-2 / 99-103: ‘omnipo-’ under 97,1-99,1 / 107: ‘-tens’ under 103,1-2 / 127-128: ‘Jhesu’ under 119,1-120,3 / 129: ‘Chri-’ (spelt as ‘cri-’) under 121,1 / 133: ‘-ste’ under 130,1. Contratenor; 162-164: ‘mundi’ under 164,1-165,4 / 175-189: as at Superius, 65-79.

Credo (Trent 91 ff. 230v-232r, unicum, DTÖ VII inventory no. 1346).

Text; this movement sets the Credo text with extensive deletions ('Deum de deo...facta sunt' is omitted at 61, 'Crucifixus...non erit finis' is omitted at 110, and 'Qui cum Patre...Prophetas' is lacking at 132). Apart from the appearance of the unidentified auxiliary cantus firmus in this Mass (in the Superius at the end of each section) it seems uncertain whether this movement draws on parts of any other Credo chant. The descending fourth at the start of the Tenor recalls the well-known Credo IV chant (LU 1997 pp. 71-73, which starts by descending a fifth) and the Superius and Tenor at 134-151 vaguely resemble the Credo IV chant at the same textual point ('Et unam...Ecclesiam'). The cadence at 'mortuorum' (204-207) is also similar to the Credo IV chant at the same point. Elsewhere in the upper voices simple imitative devices and some sequential material (e.g. at Superius, 190-203) seem to argue against continuous chant paraphrase.

The Credo and the following movements in this cycle were not copied by the same hand that entered the Kyrie and Gloria in Trent 91. Possibly the second copyist was also responsible for the corrections in the first two movements since the ink colours of the Credo and the Kyrie/Gloria corrections look similar.

[Superius]; 1: intonation supplied from LU 1997 p. 64 / 109: double custos in the Superius & Tenor, & none in the Contratenor / 110: at the start of the second opening, all voices have a gap at the start of the staves before the music begins (probably for majuscule letters that were never entered). In the Contratenor, the m sign cut-C is rptd at the start of the gap. / 116: 2 B / 117: 1 br / 199,2-228,2: all of this passage is on a single staff & the notes are copied a third too low; the copyist corrects the error by putting a C clef on a leger line at the staff's start. The final line of music (228,3-252) also has an extended leger line drawn under it but here the note pitches are correct. / 224: 3 & 4 are C B / 226: 3 & 4 are G F (the emendations at 224 and 226 perhaps make this passage more conventional) / 230: "2" sign is given above 230,1 / 230-251: as in the Kyrie Superius at 130-137, the coloration here is technically redundant since "2" already signifies diminution / 237: 1 not dtd / 238: 2 dtd / 252: no custos in the Superius or Contratenor, & single custos in the Tenor.

Tenor; 1: there is a gap before the music begins on the first staff (probably for a decorated initial), the 'e' of '[T]enor is a majuscule, & the m sign is om / 137: erasure follows 2 / 167: b ind before rest in 166.

Contratenor; 1: m sign om / 34: b ind before 33,1 / 81: b ind before rest in 80 / 121: 1 E / 186: 1 not col / 212: b ind above 211,1.

Underlay; the Superius is fully texted, and the Tenor has no text for the first section and full text at the end of the second section from 166 onwards. The Contratenor has occasional incipits in both sections. The main differences between Trent 91's text and our edition underlay are as follows. [Superius]; 2-4: 'omni-' under 2,2-3,3 / 30-33: '-lium' under 31,3-32,2 / 41-43; 'Christum' given as 'xpum' / 53-75: the text here is crowded and there seems to be no point in giving word positionings / 76: 'de' under 78,1 / 77-81: 'celis' under 80,2-81,1 / 83-97: as at 53-75 / 100-101: 'homo' under 101-103 / 103: 'fa-' under 104,1 / 106: '-ctus' under 108,2 / 110-124: '[E]t in Spiritum...vivificantem' is compressed under 110-121,2 / 127-132: as at 53-75 / 140-144: 'catholicam' is spelt as 'katholicam' / 151-152: 'Eccle-' under 152-153,1 / 160: '-si-' under 163,2 / 166-199: as at 53-75 / 200: 'mor-' under 202,1 / 201-206: '-tuorum' under 205,1-4 / 210-215: as at 53-75 / 216-220: 'seculi' under 219,2-4 / 252: '-men' under 250-252. Tenor; 166-176: 'Confiteor unum baptisma' is compressed under 166,1-175,2 / 177: 'in' under 175,3 / 177-180: 'remissionem' under 177,1-180,2 / 190-206: as at Superius, 53-75 / 207: 'Et' under 206,1 / 209-222: 'vitam venturi seculi A-' is compressed under 208,2-223,2 / 252: '-men' under 249,2-252. Contratenor; 1: 'Patrem omnipotentem' is not given with any regard for word placement / 27-32: ed rpt of 'invisibilium' needed / 64-66: ed rpt of 'nos homines' needed / 109: 'est' under 108,1 / 132-135: 'Et unam' under 132,1-133,2 / 136-141: 'sanctam' under 134,2-135,1 / 164-176: 'Confiteor unum baptisma' seems to be given without any regard for syllable placement.

Sanctus (Trent 91 ff. 232v-234r, unicum, DTÖ VII inventory no. 1347).

Text; migrant setting of the Sanctus chant THAN 39, also including the unidentified auxiliary cantus firmus

found elsewhere in this Mass. In the first section the Sanctus chant is in the Superius, and in the second it is in the Tenor. The third and fifth sections (Pleni sunt and Benedictus) appear to be mostly free. Osanna I has the auxiliary cantus firmus throughout in its Superius, and the final section uses the Osanna section of the THAN 39 chant. Our chant model for the sections which use the Sanctus chant is the version of THAN 39 in Kuttenberg, ff. 43v-44r.

[Superius]; 1: the m sign is given before the clef / 75: following the double custos a mid-stave direct is given together with rpt of the clef (which is not strictly necessary, and suggests that the piece was copied from an exemplar with multiple page-turns) / 163,1 & 164,1: both of these notes are col err / 167: at the start of a new opening here the m sign cut-C is rptd before the stave in both the Superius & Tenor / 198,1-2 & 199,3200,2: with both of these ligas it is not entirely clear which notes are dtd / 221,1: a small “v” is given beneath this note, probably to clarify that it is not col / 233: single custos in Superius & Tenor / 234: m sign cut-C is rptd before stave / 253,2: dtd / 254,1: not dtd / 258: single custos in Superius, double custos in Tenor & no custos in the Contratenor.

Tenor; 1: the voice-name is in large majuscules & the m sign is om in both lower voices / 39: single custos in both lower voices / 74: single custos / 87,1 & 2: it is not clear which of these sbr are dtd / 121: cs is given inverted under 121,1 / 127: single custos / 128-258: unusually, on the second opening for this piece the Tenor is copied after the Contratenor instead of before it / 221-223: 221,1-2 are written over an erasure, & 221-223 are squashed in at the end of a stave / 251: b ind before 251,1 / 258: the final note of this lig has a downward tail on its right (which is unconventional).

Contratenor; 1: there is a gap at the start of the stave (possibly for an illuminated initial) & the voice-name is given below the gap / 17: b ind before 16,2 / 75: the ‘P’ of ‘Pleni’ here is a majuscule / 82: the rest here is poorly written & looks like a br rest / 94,2: corr from col err / 112-127: this passage is given in two versions; the main copy has rests at 114-124. The revised version adds the Contratenor notes as given in our score, but miscopies 113,1-2 a tone too high. Both the original and the revised passages are marked with a sign like a circle with double circumflexes at 112, and the revised version (which is given at the end of the Pleni sunt section) is also marked ‘vel sic’. / 128: this note is col err and a small “3” is written underneath (probably to indicate that this dotted L is worth three br / 131: 1 col err / 172: the pitch here is poor & this note looks like an E instead of D / 177,2-3: this lig is written over an erasure and 177,3 is dtd / 182: b ind above 182,1 / 185: erasure follows 3 / 231: this note is written over an erasure, which looks like an L D above / 251,2: this note has a small “v” under it, probably indicating that it is not colored.

Underlay; fully underlaid in the Superius, with sectional incipits and some partial texting for the lower voices. The main differences between Trent 91’s texting and our edition underlay are as follows. [Superius]; 1-19: ‘Sanctus’ under 1-8 / 21-39: ‘sanctus’ under 21-27 / 40-56: ‘sanctus’ under 40-45,1, with ‘-tus’ rptd under 55,5-56,1 / 72: ‘-ba-’ under 71,2 / 74: ‘-oth’ under 74,2-75,1 / 79-91: ‘Pleni’ under 79-81 / 93: ‘sunt’ under 92,3-93 / 96: ‘et’ under 97,1 / 97: ‘ter-’ under 97,2-98,1 / 111: ‘-ra’ under 110,3 / 128-142: ‘[O]sanna’ under 128-138 / 146-166: ‘in excelsis’ under 146-156 / 171-183: ‘[B]enedictus’ under 171-175,2 / 189: ‘nit’ under 188,3-189,1 / 192: ‘no-’ under 194,1 / 202-211: ‘-mine’ under 209,1-211 / 230-231: ‘-mini’ under 228,2-230,2 / 234-244: ‘Osanna’ under 234-238,1 / 246-251: ‘in excel’ under 246,2-250 / 258: ‘-sis’ under 257,2-3. Tenor; 40-60: ‘sanctus Dominus’ is given at the start of the section here. Contratenor; 1 & 40: the incipits here (respectively ‘Sanctus’ and ‘sanctus Dominus Deus’ are each given at the start of their sections / 75-95: the same applies to ‘Pleni sunt celi’ here & to further incipits throughout this voice.

Agnus (Trent 91 ff. 234v-235r, unicum, DTÖ VII inventory no. 1348).

Text; Superius paraphrase of the Agnus Dei chant SCHILD 56 related to the THAN 39 Sanctus melody, and as with previous movements of this cycle the unidentified auxiliary cantus firmus is also present (at the closing measures of the Superius, 125-136). For the rest of the piece the parent Agnus chant is not always present: Agnus I/III paraphrases the chant throughout, but in Agnus II only the Superius notes at in the imitative entry (86-90) and 119-121,1 come from the Agnus chant. Our chant model for paraphrase passages in the Trent 91

Superius is the version of SCHILD 56 in Prague XIV.A.1, ff.19^{bis}v-20r (the THAN 39 Sanctus chant precedes this chant in the same manuscript).

[Superius]; 1: the ‘A’ of ‘Agnus’ is a curlicued majuscule in the left margin, & the m sign is om in all three voices (conj supplied as cut-C in view of the use of cut-C in previous movements). / 9: 2 A / 21: erasure follows 1 / 55: 1 C / 81: single custos in the Superius, and no custos in either lower voice / 121,2: this m is clumsily written (a correction?) / 131,1: corr from col err / 136: single custos in the Superius & Tenor, & double custos in the Contratenor.

[T]enor; 37: 3 om (conj supplied) / 38,1: this initial note of a lig is poorly written, & could be either E or F / 66: 3 is sbr F / 68: 2 & 3 uc / 78: 2 is sbr / 90,2-3: it is not clear which of these ligd notes are dtd / 111,2: corr from E above, with small downward diagonal lines on either side of the note / 124,1: small “v” under this note, probably indicating that it is not colored.

Contratenor; 9: 1 F / 62,3: corr from col err / 66,2-67,1: following 66,2 Trent 91 reads ligd sbr upper G col sbr F (with the F written over an erasure) & sm E m D m C. An emendation is supplied. / 67: erasure follows 4 / 76: 2 not dtd / 100-136: the main copy of the Contratenor gives the sbr D at 100 & follows it with 32 br rests and the notes ligd sbr upper A sbr F & m D dtd-m F sm G L upper A & then no custos (these notes are probably meant to be a cadential flourish above the final sustained Tenor D at 136). Below the main part is a revised version of 100-136 on roughly-drawn additional staves, with the remark ‘Vel sic pro pausis’. It is spread over both page-bottoms of the opening with sharp-like signs indicating the continuation on the left-hand page. This revised version is the part used in our score since it provides a more complete Contratenor. / 106: b ind before 1 / 120: 1-4 are all m (emended for the sake of consonance) / 126: 1 C, & from 126,2 onwards the revised Contratenor continues on the bottom of the page to the left.

Underlay; The Superius is texted for Agnus I in the Superius plus the words ‘dona nobis pacem’ for Agnus III. The Tenor has partial texting for Agnus II, but otherwise the lower voices only have sectional incipits. The main differences between Trent 91’s texting and our edition underlay are as follows. [Superius]; 1-13: ‘Agnus’ given at the start / 33: ‘-i’ under 32,3-4 / 45-49: ‘tollis’ under 44-48,2 / 55: ‘mun-’ under 57,1 / 61: ‘-di’ under 60,4-61,1 / 63-69: ‘dona’ (for second line of text) under 63,1-64,3 / 67-69: ‘-serere’ under 68,2-69,1 / 75: ‘-bis’ (for second line of text) under 73,3 / 81: ‘-bis’ & ‘-cem’ under 80,4-81,1 / 82-98: ‘Agnus’ under rests at section opening-90,1, with the ‘A’ of ‘Agnus’ again being a curlicued majuscule. Tenor; 84-97: ‘Agnus’ under 84-86,2 / 98-106: ‘Dei’ under 98,1-99,2 / 107: ‘qui’ under 108,1 / 110-112: ‘peccata’ under 118-120,1 / 113-117: ‘mundi’ under 121,3-122,2 / 118-120: ‘miserere’ under 125,2-126,2. Contratenor; 1-32: ‘Agnus Dei’ is given at the start with no regard for word placement / 82-96: ‘Agnus’ here is given likewise.

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Structure

By necessity my description of this Mass is shorter than that in Adelyn Leverett’s article on it, since most of what I have to add concerns pieces in Trent 91 which are similar. This is a predominantly duple-mensuration work, with triple-meter passages only occurring proportionally. The Contra is bass-like and only occasionally crosses the Tenor. Most sectional cadences are on D, but the Kyrie and one section in the Sanctus end by using constructs on A. Some sections also begin on A. Imitation is an important part of the texture, and the Pleni sunt and Agnus II openings are three-part imitative points which are both initiated by the Contra. Elsewhere shortwinded imitative devices help to move the upper voices along (Credo, 17-25) or the imitation is merely rhythmic (Credo, 94-98). The composer is fond of drive devices (as at the end of the Kyrie and Agnus) but generally his style is simple and not far removed from the Trent 91 antiphon settings at the start of this instalment,

Most movements have some element of Ordinary-chant paraphrase. This is most apparent in the Kyrie, Sanctus and Agnus; all of these movements have clear chant references and there is a strong bias towards Superius chant paraphrase - with the Tenor occasionally quoting chant. For most of these movements reference to chant

is continuous, and only in the Pleni sunt and Agnus II do chant references seem patchy. The Gloria is less chant-dependent and - typically for a central-European work - it also introduces part of a second Gloria chant in its second section. The Credo might paraphrase an Ordinary chant too, but if it does the parent Credo melody cannot be traced yet. Some of its Superius gestures certainly suggest the involvement of a central-European type Credo chant, but since the use of Ordinary chant in the Gloria Superius is inconsistent the same might apply to the Credo.

There is also another connection between all movements; an additional chant-like Superius passage which appears the start of the Christe (42-81), in the middle of the Gloria's first section (51-80), at the end of the same movement (258-270), at the end of each section in the Credo and internally at 'Confiteor', as the complete Superius part in Osanna I and at the end of Agnus II (125-136). Its guise varies: at the end of the Agnus it takes the form of a cadential drive passage whereas it is sometimes given in extended values as in the Christe. Its presentation at the end of the Gloria and Credo's first sections involves splitting notes to assimilate the melody with the declamatory style of the preceding measures. Where this so-far unnamed melody appears in simple diminution or augmentation, this also relates the practice to other chant settings in Trent 91 which highlight their parent material likewise.

The following analysis summarises chant borrowings throughout for the Kyrie, Gloria, Sanctus and Agnus. Where the additional cantus firmus is used, the relevant entries are in bold type.

TABLE 3.1
Chant use in the outer movements of the Mass with unidentified auxiliary cantus firmus

Section / measures	Use of material
Kyrie I 1-19 19-25 26-41	Tenor paraphrases most of section 1 of the <u>MEL</u> 18 chant, transposed a fifth down. Free Superius (anticipated by Tenor) paraphrases all of the first section of <u>MEL</u> 18.
Christe 42-62 64-81 82-100	Superius has start of additional cantus firmus, in extended values and in simple augmentation. Superius has the rest of the additional cantus firmus, without augmentation. Superius paraphrases the <u>MEL</u> 18 Christe section, in simple diminution.
Kyrie II 101-115 115-121 122-137 138-145	Tenor loosely paraphrases start of <u>MEL</u> 18 Kyrie II section, transposed a fifth down. Free Superius paraphrases end of <u>MEL</u> 18 Kyrie II section, starting in the prevailing mensuration and continuing in simple diminution. Superius paraphrases end of <u>MEL</u> 18 Kyrie II section, supported by lower voices using different mensurations, sesquialtera and diminution.
Et in terra 1-49 50-80 82-133	Superius (anticipated by Tenor) loosely paraphrases the BOS 19 chant up to 'Glorificamus te', with some internal phrases not derived from the chant. Superius has additional cantus firmus, in extended values and with some division of values. Superius loosely paraphrases the BOS 19 chant from 'Domine Deus...celestis' to 'Jhesu Christe'.

(Table 3.1, contd)

Domine Deus 134-155 155-190 191-236 237-256 258-270	Contra tenor paraphrases the <u>BOS</u> 24 chant at 'Domine Deus...Patris'. Free, but the cadence here at 'nostram' is at the same pitch as the same textual point in <u>BOS</u> 19. Free, but with the cadence at 'nobis' (200) being at the same pitch as the same textual point in <u>BOS</u> 19. Superius loosely paraphrases the <u>BOS</u> 19 chant at same textual point 'Cum sancto...Patris'). Superius has additional cantus firmus, in simple augmentation.
Sanctus (I) 1-39	Superius paraphrases the first section of the <u>THAN</u> 39 chant.
Sanctus (II) 40-74	Tenor uses the second section of the <u>THAN</u> 39 chant ('sanctus...Sabaoth) as its cantus firmus.
Pleni sunt 75-81 82-111 112-127	Opening imitative descending-then-rising figure is derived from the Pleni sunt in <u>THAN</u> 39. Largely free, but Superius cadence on upper D at 111 imitates the <u>THAN</u> 39 chant at the same textual point. Superius paraphrases the <u>THAN</u> 39 chant at 'gloria tua'.
Osanna I 128-166	Superius has additional cantus firmus, in extended values.
Benedictus 167-211 212-220 222-233	Largely free, but the Superius cadence on upper D at 211 mimics the <u>THAN</u> 39 chant at the same textual point ('nomine'). Superius paraphrases the end of the <u>THAN</u> 39 Benedictus section. Free.
Osanna II 234-258	Superius paraphrases Osanna section of the <u>THAN</u> 39 chant.
Agnus I/III 1-81	Superius paraphrases first section of the <u>SCHILD</u> 56 chant.
Agnus II 82-124 125-136	Largely free, but the opening imitative motive derives from the second-section opening of <u>SCHILD</u> 56. Superius has additional cantus firmus in accelerated motion as a cadential drive passage.

Other noteworthy features of this Mass are as follows. The composer likes cadential clichés with dotted rhythms (Credo 78-81 and Agnus, 16-19), he uses changing-note patterns (Kyrie, 105-107 and 117-119) and he has a taste for melodic sequence. The 'Et expecto' passage in the Credo (190-207) uses simple repeated motives in sesquialtera which rise. Likewise the 'gloria tua' passage in the Sanctus (112-127) is built on a changing-note motive. With this Mass, we are not really far off from the style of the Johannes Aulen *Sine nomine* cycle with its bass-like Contra and sequential effects. The declamatory manner and fairly economic means of the Gloria and Credo is also similar in both works. The composer deserves credit for his interesting use of cadential drives with the auxiliary cantus firmus, and also because he makes a well-crafted setting out of the repetitive THAN 39 Sanctus chant (all sections of this melody begin with the same formula).

The Trent 91 copy seems to be the work of two scribes; the first copied the Kyrie and Gloria, and the second copied the remaining movements. This second copyist was possibly also responsible for corrections to the other scribe's work, revisions to the Contra in the outer four movements, and the rewriting of short passages with revised mensuration signs. We cannot tell whether the new (and generally better) Contra passages are

original or transmissional additions. More importantly, the anomalies with mensuration signs impinge upon my chief discovery regarding this Mass; items nos 78, 79 and 80 in this instalment share important features with it and also with each other.

No.78 (the Credo with the word ‘Attamasch’ at its end in Glogau) makes an interesting comparison since this Superius-paraphrase setting starts with a variant of the Credo I chant common to central Europe. The Credo setting has a similar Contra to the Mass (but allowing a few voice-crossings) and its sesquialtera section (168-173) is also like the Mass in that it uses different simultaneous signatures where it need not necessarily do so. In this passage the Superius has sesquialtera in simply augmented values, the Tenor remains in the prevailing mensuration and indicates a few notes with color, and the Contra has normal sesquialtera indicated by the sign O3.

A similar situation occurs in the Mass at the end of the Kyrie, where one part (this time the Tenor) has a sesquialtera passage in augmentation. Above and below this Tenor, the outer voices express sesquialtera rhythms in two different sets of note-values. The Credo setting also has short declamatory sections as are found to a greater extent in the same movement of the Mass (see no. 78 measures 67-72 and 173-180) and it also has a short passage of long-note Superius as is sometimes used in the Mass for the auxiliary cantus firmus (see the ‘Amen’ passage at the end of no. 78). Also like the Mass, the prevailing mensuration of the Credo setting is duple. But these are only commonplace resemblances by themselves, and not really enough to suggest a single anonymous composer.

Salve Regina no. 79 provides further suggestions that there might be more surviving music by the Mass composer. The Salve Regina begins with a fairly embellished version of the well-known chant (another feature which might relate it to a central European chant model) and this piece too uses mensural sophistication. While most of its chant-carrying passages are written in Lorraine neumes, the lower voices have a changing-note figure at 104-106 which is notated in simple diminution with the cipher ‘2’. The ‘O pia’ / ‘O clemens’ section also opens with active lower voices as the ‘Amen’ passage in the Credo does. This is another work in duple rhythm, and also another in which the Contra mostly stays beneath the Tenor. Magnificat no. 80 (which is copied immediately before the Salve Regina in Trent 91) is another work with central European chant connections; the particular use of Tone VI in this setting probably implies that its composer was working with a Germanic-variant Tone VI formula in mind. Since two out of three verses in this setting are triple, they provide little to compare the previous pieces with. But in the only duplemensuration verse (Fecit potentiam) I find a clichéd cadence in dotted rhythm as in the Mass (see no. 80, 5055) and again the Contra part hardly crosses the Tenor. In general, too, the texture is quite imitative. Since the Salve Regina setting also shares this feature there seems to be a good case for thinking of both pieces as by a single composer.

Whether these musical connections can stretch to inclusion of the Mass and the separate Credo setting in a composer-grouping will - I think - only be decided by time and repeated hearing. In that respect I have an advantage because I know these works well and am reasonably confident that what I describe is worthy of further study. At the same time, I begin to have thoughts about another ‘homeless’ piece in Trent 91; the Communion setting *Ecce virgo concipies* (Instalment 1 no. 21) which is quite unlike pieces surrounding it in the manuscript and aurally resembles some of the works described here. Its final few measures use acceleration as is found at the end of some movements in the Mass, the Contra has a dotted semiminim-fusa pair in its final few measures (so does the Contra at the end of the Gloria from the Mass) and also like the Mass its melodic style and use of imitation is not that far removed from secular models. Lastly, my mind also wanders (and I use the word ‘wanders’ deliberately in this instance) to some of the secular pieces in Glogau which use dotted-rhythm and changing-note clichés. At least a few of those have elements in common with the music discussed here. Who they were written by (and indeed who ‘Attamasch’ was - if he was in fact a composer) are questions which cannot be answered at present.

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Numerology

In the 'big picture' of this Mass (overall note and tempora counts) there may not be much to find - or at least I hope that I have looked hard enough to try finding items of significance. However, individual sections reveal interesting features and these are as follows.

Number of Superius tempora each in first Sanctus section and Osanna I:	39
Total of Superius tempora each in the Christe and Benedictus:	65

The percentages of Superius measures per movement are roughly as follows: 14 / 25 / 24 / 22 / 12 (note that these measure totals are different from the edition's barring in view of the use of augmentation in some sections).

Note-counts also give some close sectional totals. The Superius and Tenor in Kyrie I respectively have 69 and 67 notes, and in Kyrie II these voices each have 115 notes. In the Pleni sunt section the note-totals of all three voices are almost identical (respectively 99, 100 and 100) and in two other sections of the Sanctus the totals are again close (the Benedictus has 104 / 110 / 112 and Osanna II has 40 / 42 / 40). Some conception of centrality may be the reason for similarities in internal-section totals. Otherwise since the basic form of the auxiliary cantus firmus varies throughout, I prefer not to speculate any further on what this particular Mass might hide. Maybe there is more for other people to find.

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PREVIOUS INSTALMENTS OR INFREQUENTLY CITED IN *EX CODICIS TRIDENTINIS*
(secondary sources are asterisked).

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- Taisten Bressanone, Museo Diocesano, manuscript without shelf number (Graduale from Taisten in the Tyrol, ca. 1493-94)
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