

INTRODUCTION TO INSTALMENT 7

This final instalment of the Trent 91 edition presents nine hymn settings, and the Appendix here gives a re-scored copy of the first *Ex Codicis* booklet published in 2003. My reason for re-setting the latter work is for the sake of edition uniformity, even though the critical apparatus with these earlier scores of mine differs from what has become my established practice.

The hymn settings here have been kept for the end of this series for a reason. They have little in common with the other works in Trent 91 whose contents - as we have seen - tend to divide fairly easily into groups of stylistically similar works. Nos 139 and 142 here (*Exultet celum laudibus* and *Plaudat letitia*) are probably a composer-pair of settings. Both have their unelaborated-looking Tenors in Gothic neumes and their constant and dense textures are a little clumsily written. They are almost certainly German or Austrian in origin.

Only one of the hymns here reflects the familiar triple-time Superius paraphrase style made famous by Dufay's hymn cycle. This is the St. Andrew hymn *Exorta a Bethsaida* (no. 141) which may also be Germanic since the only other settings of its parent chant occur in central European sources. Likewise, the duple-meter setting of *Jhesu corona virginum* (no. 143) uses a central European chant and no. 145 (*Martyris Christi colimus*) has a chant which otherwise appears polyphonically in another Trent 91 setting plus settings in Annaberg 505 and Leipzig 1494. Additionally no. 147 (*Nova veniens*) may be a non-western setting since it survives in two copies in the Trent manuscripts plus concordances in Strahov and Weitra. Aside from *Ave maris stella* no. 144 (whose origins remain unclear) that just leaves Ut queant laxis no. 146 to consider. This grand and impressive five-part cantus firmus setting is probably related to similar large-scale hymn settings and hymn-text motets in Trent 89 and Mu 3154. It provides a appropriate high point on which to end this series.

The works which follow no. 147 are the revised scores previously mentioned. In view of my previous work on these pieces and the way in which the Introits and Sequences concerned seem to fall into composer-groups of similar settings, little more need be said about them here.¹

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NOTE: for continuation of complete two-sided print-out of the Trent 91 edition, the following scores begin on a left-hand page.

¹ Regarding the likely composer-groups which make up the sets of Introits and Sequences concerned, see Mitchell, 'Trent 91; first steps...' pp. 34 and 7-12.