

Trent Codex 87

A Critical Edition with Commentary

published by René Matei

Edizione Matei

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1. Manuscript Description¹

Archive	Museo Provinciale d'Arte, Castello del Buonconsiglio, Trent (Trento), Italy (I-TRbc)
Shelfmark	MS 1374 [87] "Trent 87"
Surface	Paper
Numbering System	Foliation
Measurements	310 x 210 mm
Other Identifiers	<ul style="list-style-type: none">• RISM: I-TRbc 87• CCM: TrentC 87• olim (Former shelfmark): Trent 87
Notations	<ul style="list-style-type: none">• black void mensural• coloration in black full• coloration in red
Copyists	<ul style="list-style-type: none">• ? Battre, H. (Text and Music)• Lupi, Johannes (ca. 1506–1539) (Text and Music)
Provenance	<ul style="list-style-type: none">• Namur (province), Ciney, Belgium?• Venice, Italy?• Basel/Strasbourg, Switzerland?
Contents	225 pieces from 10 composers.

General Description

Composite of at least three originally separate manuscripts or portions of manuscripts: Part I = ff. 1-166 and 197-200 (once joined with new ff. 146-241 of TrentC 92); Part II = ff. 167-196 and 201-218 (once joined with new ff. 242-264 of TrentC 92); Part III = ff. 219-265. Some fascicles in each part may have been separately produced and independently used before being bound together, but all fascicles within each part generally interrelated by repertory, paper, and scribes. Main scribe of Part I identified by Wright as Johannes Lupi, a musician and priest active in and around Trent between 1447 and his death in 1467; Lupi also copied ZwettlB s.s. and most of Part II of TrentC 92. Four additional scribes in Part I, one of whose hands also appears in Part II of TrentC 92; inscription 'Puntschucherh' on f. 161 is scribal explicit, not name of scribe (Flotzb). Ff. 167'-174 in Part II copied by a single scribe, whose hand is apparently unique to this section (HammMS). Part III possibly copied by H. Battre. Parts I-II possibly copied in Venice or vicinity (DTO), or perhaps in Basel-Strasbourg region (WrightCT). Part III copied in Ciney, Namur province (WhiBS). Parts I-II once formed portions of two separate manuscripts. Some gatherings from both former manuscripts now part of TrentC 92; about 1440, gatherings other than those incorporated into

¹ After DIAMM.

TrentC 92 were reordered and combined to form present Parts I-II by Johannes Lupi (see above), who may also have been responsible for joining present Part III to Parts I-II. Sometime after manuscript reached Trent, Pullois Mass (ff. 167'-174) probably added on staves originally left blank (all other folios in Part II have blank staves only). Manuscript transferred to Vienna in 1891, but returned to Trent following World War I.-

Binding

Original covers of tooled leather over wooden boards

Watermark

Part I: (1) resembles Briquet #11702 (two additional variants not in Briquet; same mark also appears in Part II of TrentC 92); (2) resembles Briquet #11882 (three additional variants not in Briquet; same mark also appears in Part II of TrentC 92); (3) three-peaked mountain in circle (not in Briquet; same mark also appears in Part II of TrentC 92); (4) generally resembles Briquet #7890; (5) resembles PiccardO XI, 99; (6) generally resembles Briquet #6387 (WrihCT). Watermark in Part II: three-peaked mountain surmounted by cross (not in Briquet; same mark also appears in Part III of TrentC 92). Watermarks in Part III: (1) Briquet #389; (2) Briquet #5955 (WhiBS).

Notation

Black void mensural with black full coloration (red coloration on f. 239v only)

Ruling

Red staves on ff. 155-166

Foliation

Modern foliation, 1-265

Foliation

265 ff

Decoration

Inked calligraphic initials

Surface

Paper

2. Editorial Preface

In this edition it was the aim to create both a medium which can be used by scholars as well as by performers and still preserve the original source in every way possible. The following descriptions will outline the ways in which this was undertaken.

Musical Content

It was the aim to only make an edition of this individual source, emendating scribal mistakes if possible by logic thinking and then checking the result with other sources. Another principal of this edition to serve both the scholar and the performer as wholeheartedly as possible.

As a general rule it can be said that everything in gray or in brackets is an editorial addition. The second principle is that everything that could be retained or at least separately indicated from the source has been preserved. Titles of pieces and their placement in cycles in other sources have been added, as well as the titles and numberings of movements. The number of staff lines, the clefs and the original note values have been retained as they appear in the manuscript, so were rests and the stemming of notes. The voices have been aligned in score in the order that they appear in the source, placing dashed mensural lines between the staves as a unit marker. It has been felt that it be more pleasing to the eye to draw these lines through all voices at the end of lines. To help the modern performer the range of each voices has been indicated at the beginning of each section in gray colour and a tempo is suggested, which is only one(!) possibility in accordance with theoretical sources of the time and not to be interpreted as a rule set in stone. Where a voice label was missing it has been added in brackets at the beginning of the individual sections, those not bracketed are original.

Ligatures have been broken up in their individual elements, showing the original writing between brackets above the staves. Rhythmically altered notes in have been placed according to their value, but indicating the original appearance as a small note above the staff. Coloration has been preserved as well. In cases displaying something close to modern triplets, it has been indicated by brackets and a number to give a visual aid to performers. There might be confusion in some places between f.e. the white semiminima and the black minima. Here a clarifying small note has been placed in gray above the staff. In passages that are notated fully black these notes are always to be read in their black meaning. If a rhythm transgresses the boundaries of the mensural units, the original notation is shown, but clarified through small gray notes and ties in places where this note was held over. Similarly all dots in black are to be found in the manuscript, gray dots are an

addition by the editor, to show for example the perfect value of a breve in certain mensurations. So there are places where a dot is simply a *punctus divisionis, alterationis* etc. – shown in black – additionally to a „modern“ dot in gray to signify the ternary value of a note. Furthermore gray dots have been placed behind rests, though this is also uncommon in some modern music, in order to have no ambiguities in their duration. Other symbols of the source, like additional divisional strokes etc., have also been retained.

Musica ficta was applied in different hierarchical categories. Sharps and flats – in modern terminology – found in the source are shown in black and full sized at their respective places. Where f.e. one of these signs is set not right in front of the affected note – through the use of ligatures etc. – it has been set at its original place and repeated at the place of impact in gray. Concerning the editor's additions, the most important places – mostly at cadential points – are to be found in gray, normal sized in their respective places. If there are multiple possibilities for cadencing – a regular or a *mi*-cadence on a f.e. – both are shown in the text in normal size and gray, but bracketed, requiring the performers' choice. If of these one is more likely than the other, the one with weaker justification is placed in brackets above the stave in gray, but still in normal size. In a phrase certain flats have also been added in normal size and gray to circumvent *mi contra fa*. Other possibilities are shown with small, gray signs above the staves, and the least likely category, still justifiable by some theoretical sources, are put as small symbols in parentheses and gray colour above their respective places.

Textual Content

The individual orthography was mostly retained – *bone* for *bonae* for example – according to the source, punctuation was added in brackets, and by this also some capital letters had to be inserted for their lower-case counterparts, but visually distinguished by brackets, to have a certain coherence. The original text supply of the manuscript is shown by a regular font. Capital letters of the source have been retained fully. Where the text of a section was not supplied completely by the scribe it was added in brackets and italicised, according to modern orthographical custom.²

Abbreviations which are indicated by the scribes were placed as italic letters inside the words written normally for the other part. Missing letters and syllables were inserted, italicised and bracketed. In cases where parts in the completing additional underlay of text had to be omitted for some reason, it is indicated by three dots between two italic brackets.

² This does not mean that modern orthography was applied. If according to the Catholic Church some liturgical words are written with capital beginnings, this rule subdues the „correct“ writing of this word according to the normal orthography of the Latin language used today.

When there are places where the text setting according to ligature integrity and the like seemed not well suited for performance – breaking up words through rests and the like –, a second version, breaking up ligatures in order to have a more text-sensible distribution – which is not proclaimed as a historical fact, but as a concession for performances, disregarding the question of instrumental vs. vocal execution supplying an extra aid for vocal interpretation, was supplied.

Critical notes are to be found after each piece. Places of occurrence are shown by footnotes in the score.

René Matei
Munich, May 2020

1. [Gloria] Et in terra pax

Missa "Sancti Jacobi"

Guillaume Dufay

(~1400 - 1474)

1. Et in terra pax ◊ ≈ 60

[Cantus] fol. 1r
Et in ter - ra pax ho mi - ni -

Tenor fol. 1r
Et in ter - ra [pax ho -

Contratenor fol. 1r
Et in ter - ra [pax ho - mi - ni -
[pax ho - mi - ni - bus

6
bus bo - ne vo - lun - ta - tis, Lau - da - mus te be -

mi - ni - bus bo - nae vo -

- bus bo - nae vo - lun - ta - tis. Lau - da -
bo - nae Lau - da - mus

11
ne - di - ci - mus te Ad - o - ra - mus te Glo - ri - fi -

lun - ta - tis.[...] ad - o - ra - mus

- mus te, [...] ad - o - ra -
te, be - ne - di - ci - mus te, [...] ad - o - ra -

16

ca - mus te, Gra - ci - as a - gi - mus ti -
 te, Gra - ci - as a - gi - mus ti -
 mus te, gra - ti - as a - gi - mus ti -

21

bi prop - ter mag - nam glo - ri - am tu -
 tu -
 bi prop - ter mag - nam glo - ri - am

24

am,] am,]
 [glo - ri - am tu - am,]
 tu - am,]

2. Domine Deus $\diamond \approx 90$
 fol. 1r

[Cantus] Do - mi - ne [D]e - us,] [R]ex ce - les - tis,] [D]e -
 [Cantus] Do - mi - ne [D]e - us,] [R]ex ce - les - tis,] [D]e -

6

us [P]a - ter om - ni - po - tens Do - mi - [n]e [F]i - li u -
 us [P]a - ter om - ni - po - te[n]s Do - mi - ne [F]i - lj u -

13

ni - ge - ni - te [J]he - su Chris - te [D]o - mi - ne [D]e us [A]g -
 ni - ge - ni - te [J]he - su Chris - te [D]o - mi - ne [D]e - us

20

nus [D]e - j [F]i - li - us [P]a - tris
 [A]g - nus [D]e - j [F]i - li - us [P]a - tris

3. Qui tollis peccata mundi ♢ ≈ 60

[Cantus] fol. 1v Q[u]i tol - lis pec - ca - ta mun - di mi - se - re re no -
 Tenor fol. 1v Qui tol - lis [pec - ca - ta mun - di, mi - se - re re no -
 Contratenor fol. 2r Quj tol - lis [pec - ca - ta

10

bis[;] Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta mun - di,

18

sus - ci - pe de - pre - ca - ci - o - nem nos - tra[m]; sus - ci - pe de - pre - ca - ti - o - nem nos - tra[m]

sus - ci - pe de - pre - ca - ti - o - nem nos - tra[m]

24

[de - pre - ca - ti - o - nem nos - tra[m]] o - nem nos - tra[m] de - pre - ca - ti - o - nem nos - tra[m]

o - nem nos - tra[m] de - pre - ca - ti - o - nem nos - tra[m]

4. Qui sedes ad dexteram Patris

fol. 1v

[Cantus]

Qui se - des ad dex - ter - am [P]a -

fol. 1v

Tenor

Qui se - des [ad dex - ter - am

fol. 2r

Contratenor

Qui se - des [ad dex - ter - am

5

tris_[2] mi - se - re - re no - bis_[1] Quo - [n]i - am tu so -

Pa - tris, mi - se - re - re no - bis. Quo -

Pa - tris, mi - se - re - re no - bis. Quo -

9

lus[S]anc - tus_[2] tu so - lus [D]o - mi - nus_[1] tu so -

bis - am tu - [...]. Tu so - lus - Al -

ni - am tu so - lus - Sanc - tus_[1][...] tu

ni - am tu so - lus - Sanc - tus, [...] tu so - lus Al -

Do - mi -

13

lus [A] tis - si mus, Jhe -
so - lus Al - tis - si - mus, Je -
nus, tu - so - lus Al - tis - si - mus,

18

su Chris - te, Je - su Chris - te,
su Chris - te, Je - su Chris - te,
u Chris - te, Je - su Chris - te,

5. Cum Sancto Spiritu $\diamond \approx 90$

[Cantus] fol. 1v

Cum [S]anc - to [S]pi - ri - tu in glo - ri - a

[Cantus] fol. 1v

Cum [S]anc - to [S]pi - ri - tu in glo - ri - a

7

[D]e - j [P]a - [P]a [tris, in glo - ri - a
a [D]e - j [P]a -
[D]e - j [in glo - ri - a

13

De - ri - a De - i Pa - tris. tris. tris. tris.

- ri - a De - i [P]a tris. tris.

5. Amen $\diamond \approx 60$

fol. 1v

[Cantus]

Tenor

Contratenor

A - men [P] [A - men [P] A -

A - men [P] [A - men [P] A -

10

men [P] A - men [P] A -

men [P] A - men [P] A -

17

*A - men*_p *A - men*_p *A - men*_p *A - men*_p

23

*men*_p *A - men*_p *A - men*_p

30

*A - men*_p *A - men*_p

Critical Commentary

- 1) The three notes were – possibly through a scribal error – written a third too low, which resulted in parallel unisons. This was emended and then – according to the principle of editing here only one source – compared to other sources, which confirmed the emendation *ex post*.

- 2) The reading of three semibreves is to be found in this source. In other sources there is a *punctum alterationis* between the first and second semibreve. Being a defensible reading of this particular source, the rhythm was retained.
The text „Jhesu Christe“ is written in the following Greek-style way: *yhu xpe*, the h possibly deriving from the Greek letter H in the Christogram IHΣ; the second part is derived from the XP.

- 3) The rest was most likely forgot by scribal mistake. It could be emended through analogy to preceding rhythms in the same voice and was secondly confirmed by checking other sources.