

Yet the repertory and its sources are riddled with inconsistencies. Whose *Lamentations* lessons did they sing, and for how long? Which sources were used in performance? The best-known source, Cappella Sistina 163 of the Vatican Library (VatS 163), containing the set by Carpentras and made at his behest, may not ever have been used for performance. The version of Carpentras's lessons in a manuscript made for the Cappella Giulia at St. Peter's (VatG XII.3) is later, and is radically different from those in VatS 163. VatG XII.3 also has attributions that conflict with those in other manuscript and printed sources. Although I identified Rome, Biblioteca Casanatense, MS 1671 (RomeC 1671) as a Papal Chapel manuscript datable to the 1540s, Klaus Pietschmann has challenged this conclusion. In the post-Tridentine era, none of the *Lamentations* texts adhere to those of the Roman Breviary of 1568. VatS 186, containing the lessons by Tomás Luis de Victoria, has never been dated precisely and has an unresolved relationship to the significantly different version published by Victoria in 1585. While Giuseppe Baini, Palestrina's nineteenth-century biographer, asserted that Palestrina's settings had replaced those by Carpentras in the repertory, the earliest copy in the Cappella Sistina archive is the 1589 print, published years after their composition. Baini does not consider VatS186, nor the handful of lessons (not a complete set) by pre-Tridentine composers, edited to suit the newly-reformed liturgy.

This paper examines this tangle of problems by means of archival and codicological evidence. A source-copy relationship between VatS 163 and RomeC 1671 will be established. The bases for VatG XII.3's conflicts are resolved. A study of VatS 186 places the manuscript at 1581–84, later than has previously been proposed, and its date, preceding Victoria's Holy Week publication, is confirmed, supported by decrees issued by Pope Sixtus V (1585–90). This paper also clarifies the relationship between the Breviary of 1568 and the flurry of *Lamentations* compositions in the 1570s, including those of Palestrina.

The Neumes of the León Antiphoner: Written and Oral Transmission in Old Hispanic Chant

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Old Hispanic Chant was the liturgical repertory sung in the Iberian peninsula before the imposition of the Gregorian liturgy (ca. 1080). Old Hispanic notation is not pitch-readable, it cannot be transcribed into a score, and we have lost, probably forever, the ability to sing it at the right pitches.

Surviving Old Hispanic musical manuscripts date approximately from the tenth to the thirteenth century and, among them, the León Antiphoner is by far the most complete, and therefore the most studied. Due to the quantity of music it preserves, the Antiphoner has been widely used as the basis of comparison for the musical analysis of Old Hispanic melodies (Randel, Hornby and Maloy). Prior to this research, the Antiphoner was considered to be written by a single music scribe and,

consequently, cross-musical comparisons between Old Hispanic manuscripts treated the Antiphoner as a whole and homogeneous witness of early Iberian notation. The research I present demonstrates the presence of at least four main music scribes and several later hands in the Antiphoner. By means of paleographical analysis of neume shapes, duplicated chants, and customary neumatic patterns, I describe the characteristics of the notation and the individual peculiarities of the Antiphoner's music scribes. I focus on both the four main music scribes and some of the later hands, discussing their neumatic preferences and the interventions to the original layer of notation.

From a methodological point of view, the originality of this research consists in treating the Antiphoner as a complex witness in which there are traces of multiple layers of musical transmission. Understanding its scribes' habits can help to clarify the extent to which orality and scribes intervened in the dissemination (and modification) of the Old Hispanic melodies found in the Antiphoner. This information can be of great help when we compare these same melodies in other Old Hispanic manuscripts.

Within the bigger picture of Western sacred music, Old Hispanic Chant is the most completely preserved pre-Gregorian repertory, and has few Gregorian contaminations. Its study may unveil important information about Western liturgical chant before the Carolingian reform.

The Lady of St. Andrews: Evidence of Lady Mass Cycles in W1

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The eleventh fascicle of W1 has been recognized as a "monument" of polyphony in the British Isles—the only complete collection of polyphony from the British Isles between the Winchester Troper and the Old Hall Manuscript. Yet the unique collection has received relatively little attention. Edward Roesner's definitive dissertation examined the stylistic and paleographic features, and briefly discussed liturgical use. David Hiley's assessment of the repertoire demonstrated connections to both thirteenth-century insular and continental repertoires, and suggested that it was designed for votive Marian masses. Peter Lefferts pointed out that the eleventh fascicle is an early and comprehensive example of the new burst of Marian songs likely composed to accommodate the rapidly spreading daily Lady mass in the British Isles. Despite the recognition that the eleventh fascicle of W1 is certainly the earliest complete collection of polyphonic music for Lady masses, its unique witness to this influential but poorly documented practice has not yet been fully examined.

Comparison of the Lady mass collection in W1 with other thirteenth-century collections of Lady mass music reveals that there was by the mid-thirteenth century an established tradition of adorning the Lady mass with exceptional music. Already by that time the Lady mass was a focal point of musical production for many insular