



POLYPHONIC MUSIC  
OF THE  
FOURTEENTH CENTURY

KURT VON FISCHER  
*General Editor*

VOLUME XII

ITALIAN SACRED MUSIC

*Edited by*  
KURT VON FISCHER  
and  
F. ALBERTO GALLO

**SOLO  
CONSULTAZIONE**

UNIVERSITA' DEGLI STUDI  
DI BOLOGNA  
DIPARTIMENTO DI STORIE E  
METODI PER LA CONSERVAZIONE  
DEI BENI CULTURALI

Inventario N. 289 DIP

THE EDITION CONSISTS OF SIX HUNDRED AND  
THIRTY COPIES ON OISEAU-LYRE PAPER NUMBERED  
1 to 600, WITH TWENTY-FIVE COPIES NUMBERED  
I TO XXV FOR PRESENTATION AND FIVE COPIES  
A TO E RESERVED FOR THE PUBLISHERS.

THIS IS COPY N° 519

# TABLE OF CONTENTS

INTRODUCTION .. .. .	XI
----------------------	----

NOTES ON TRANSCRIPTION .. .. .	XIII
--------------------------------	------

NOTES ON PERFORMANCE .. .. .	XIV
------------------------------	-----

## COMPOSITIONS

### SETTINGS OF THE ORDINARY OF THE MASS

1. Kyrie "Rondello" ( <i>I-Rvat</i> 1419) .. .. .	1
2. Gloria ( <i>I-GU</i> ) .. .. .	2
3. Gloria, Gheradello ( <i>F-Pn</i> 568) .. .. .	5
4. Gloria (fragment) ( <i>I-Rvat</i> 1419) .. .. .	9
5. Gloria ( <i>I-GR</i> 197/ <i>I-FOL</i> ) .. .. .	13
6. Gloria, Gratosius ( <i>I-Pu</i> 684) .. .. .	17
7. Gloria, Egardus ( <i>I-MOe</i> 5.24) .. .. .	21
8. Gloria ( <i>GB-Lbm</i> 29987) .. .. .	25
9. Gloria - Clementiae pax ( <i>I-Pu</i> 1475) .. .. .	30
10 a. Credo ( <i>D-Br</i> 261/ <i>I-Rvat</i> 1419) .. .. .	38
10 b. Credo ( <i>I-Sc</i> 10) .. .. .	42
11 a. Credo ( <i>I-Rvat</i> 657) .. .. .	45
11 b. Credo ( <i>I-PAad</i> 09) .. .. .	49
12. Credo, Bartholus ( <i>F-Pn</i> 568) .. .. .	53
13. Credo ( <i>GB-Lbm</i> 29987) .. .. .	60
14. Credo (fragment), Philippoctus de Caserta ( <i>I-CF</i> 98) .. .. .	69
15. Sanctus, Lorenzo ( <i>F-Pn</i> 568) .. .. .	73
16. Sanctus ( <i>I-Rvat</i> 1419) .. .. .	76
17. Sanctus, Gratosius ( <i>I-Pu</i> 684/1475) .. .. .	79
18. Sanctus, Mediolano ( <i>GB-Ob</i> 229) .. .. .	83
19. Sanctus, Barbitonsoris ( <i>GB-Ob</i> 229) .. .. .	88
20. Agnus Dei, Gheradello ( <i>F-Pn</i> 568) .. .. .	92

### BENEDICAMUS SETTINGS

21. Benedicamus ( <i>I-IV</i> 68) .. .. .	96
22. Benedicamus ( <i>I-Rvat</i> 4749) .. .. .	97
23. Benedicamus ( <i>I-Pc</i> 15) .. .. .	98
24. Benedicamus ( <i>I-Pc</i> 15) .. .. .	100
25. Benedicamus ( <i>I-Pc</i> 15) .. .. .	101
26. Benedicamus ( <i>GB-Ob</i> 229) .. .. .	102
26 a. Benedicamus ( <i>I-MEs</i> 04) .. .. .	104
27. Benedicamus, Paolo ( <i>F-Pn</i> 568) .. .. .	105
28. Verbum Patris hodie (Benedicamus Trope) ( <i>I-Fn</i> BR19) .. .. .	107
29. Benedicamus Quem chorus ( <i>I-Rvat</i> 129) .. .. .	108

### SETTINGS OF THE PROPER OF THE MASS AND FOR PROCESSIONS

30. Gaudeamus omnes (Introitus), Paolo ( <i>I-FI</i> 999) .. .. .	110
31 a. Quare sic aspicit ( <i>I-Pc</i> 56) .. .. .	113
31 b. Quis est iste ( <i>I-Pc</i> 56) .. .. .	114
31 c. Iste formosus ( <i>I-Pc</i> 56) .. .. .	114

### MOTETS AND OTHER SACRED PIECES

32. Ortorum virentium/Virga Yesse/[Victimae paschali laudes] ( <i>I-Fn</i> BR18) .. .. .	116
--	-----

33. Ave Jesu Christe ( <i>I-Fn</i> BR19) .. .. .	118
34. Veni Sancte Spiritus/Veni Pater divine ( <i>I-FN</i> BR19/ <i>GB-Lbm</i> 27630) .. .. .	120
35. Ave vivens hostia/Organum ( <i>US-PRlo</i> ) .. .. .	123
36. Dulcis Jesu memoria/Jesu nostra redemptio ( <i>US-PRlo</i> ) .. .. .	125
37. Ave Regina/Mater innocencie/[Ite missa est], Marcus Paduanus ( <i>GB-Ob</i> 112) .. .. .	129
38. Ave corpus sanctum gloriosi Stefani/Exaudi, protomartir/Adolescens protomartir ( <i>I-Vmg</i> ) .. .. .	133
39. Cetus inseraphici/Cetus apostolici/[Salve Regina] (fragment) ( <i>I-Vmg</i> ) .. .. .	138
40. Cantano gl'angiol lieti/Sanctus ( <i>GB-Lbm</i> 29987) .. .. .	140
41. O Maria virgo davitica/O Maria, maris stella ( <i>I-Pu</i> 1106) .. .. .	147
42. Hic est precursor ( <i>I-Pu</i> 1106) .. .. .	151
43. Gratosius fervidus/Magnanimus opere/[Alleluia praeveniamus] ( <i>I-Pu</i> 1475) .. .. .	153
44. Ave verum corpus ( <i>US-Cn</i> 24) .. .. .	157
45. Verbum caro factum est ( <i>I-FI</i> 999) .. .. .	158
46. Verbum caro factum est ( <i>I-Rvat</i> 1419) .. .. .	159

### APPENDIX I: LITURGICAL PIECES FROM THE FAENZA CODEX (*I-FZc* 117)

1. Kyrie (f. 2/3) .. .. .	160
2. Gloria (f. 3v-5) .. .. .	163
3. Benedicamus (f. 57/58) .. .. .	167
4. Kyrie (f. 79) .. .. .	170
5. Kyrie (f. 88-90) .. .. .	171
6. Gloria (f. 90-92) .. .. .	176
7. Ave maria stella (f. 96v/97) .. .. .	183
8. Benedicamus (f. 97-97 v) .. .. .	185

### APPENDIX II: 14th- AND EARLY 15th-CENTURY SACRED POLYPHONIC PIECES FROM ITALIAN MANUSCRIPTS NOT PUBLISHED IN THIS VOLUME

1. Fragmentary trecento pieces .. .. .	187
2. Pieces in square notation .. .. .	187
3. Secular and paraliturgical motets by Italian composers .. .. .	187
4. Sacred pieces of French origin in Italian Manuscripts .. .. .	187
5. Liturgical pieces and motets by Antonius Zacara de Teramo, Johannes Ciconia, Matheus de Perusio and other sacred pieces from the early 15th century .. .. .	188
6. Liturgical contrafacta .. .. .	188
7. Lauda texts among the Italian ballate .. .. .	188
8. Lauda contrafacta of madrigals and ballate .. .. .	188

### CRITICAL APPARATUS

SOURCES .. .. .	190
ABBREVIATIONS .. .. .	191
CRITICAL COMMENTARY .. .. .	192
CRITICAL COMMENTARY TO APPENDIX I .. .. .	207
BIBLIOGRAPHY .. .. .	209

# INTRODUCTION

THIS volume, the twelfth in the series *Polyphonic Music of the Fourteenth Century*, includes the repertoire of Italian liturgical music, motets and some paraliturgical pieces. It is designed as a completion of Guillaume de Van's edition *Les monuments de l'ars nova: La musique polyphonique de 1320 à 1400 environ*, of which only one fascicle with eight liturgical pieces of the Italian Trecento was published. The repertoire of the mass pieces has been discussed in B.J. Layton's dissertation: *Italian Music for the Ordinary of the Mass, 1300-1450* (Harvard University, 1960, unpublished). With the edition of this volume a new aspect of Italian fourteenth-century polyphony is presented for the first time. Up to now Trecento music has been considered as a primarily secular art, comprising madrigals, *cacce* and ballate. Now it becomes evident that there was also significant activity in the field of sacred music, and that much of the music produced shows considerable independence from the secular music and has links with other traditions.

In view of the large repertoire of sacred music in the Italian sources of the fourteenth and early fifteenth centuries (cf. *RISM*, B IV, 3/4) the editors had to lay down rigorous criteria for inclusion. These criteria were that a piece must be of Italian origin and that a definitive rhythmic transcription must be possible. In this edition are included all the known pieces for the Ordinary and the Proper of the Mass, all the sacred motets and certain other liturgical or paraliturgical pieces of the fourteenth century which are of Italian origin and which are written in mensural or partly mensural notation: in all, forty-seven vocal pieces, of which twenty-six have never been published before in a modern transcription. Appendix I contains a transcription of the liturgical keyboard pieces from the Faenza codex. All pieces written in plainchant notation are excluded, such as the *lauda-contrafacta*, and all fragments (with the exception of nos. 4, 14 and 39). Also excluded are the pieces from MS *I-MOe* 5.24 (with the exception of nos. 7 and 43) and the sacred pieces by Ciconia, Matheus de Perusio and Zacara de Teramo, which the editors hope to publish in two other volumes; secular or paraliturgical motets by Jacopo da Bologna, Egardus and similar anonymous pieces, and sacred pieces of definitely French origin. Lists of all pieces thus excluded are given in Appendix II.

The pieces have been grouped by species: Kyrie, Gloria, Credo, Sanctus, Agnus, Benedicamus (and its tropes), settings of the Proper of the Mass, processional songs, motets, and certain other pieces. Within each group the pieces have been arranged in a largely hypothetical chronological order determined by considerations of musical style, not by dating of manuscripts.

As is well known, some of the mass movements appear as cycles put together not by the composer but by the scribe of the manuscript: nos. 3, 12, 15, 20 and 27 belong to the Ordinary cycle of MS *F-Pn* 568, nos. 8 and 13, together with a plainchant Kyrie, to a cycle from MS *GB-Lbm* 29987. It is not impossible that the Gloria (no. 6) and the Sanctus (no. 17) by Gratiosus de Padua may originally have belonged to a cycle written by this composer. The same is perhaps true for the Gloria (no. 3) and Agnus (no. 20) by Gherardello, by whom a Credo also once existed.

One of the most striking features within the repertoire of Italian fourteenth-century sacred music is its diversity of styles. There are pieces written in *ars antiqua* or even in "*ars antiquissima*" style, in Florentine trecento style and in a variety of mixtures of French and Italian style, some of them even showing the influence of French *ars subtilior*. This range of styles has no direct correspondence with the dates of the manuscripts. Thus some pieces from fifteenth-century manuscripts are written in a very archaic style (cf. nos. 10 and 11). A distinction must also be made between different types of manuscripts. Several pieces appear in plainchant sources from churches and monasteries, some are notated in *lauda* manuscripts, others in collections of polyphonic music written for chapels with highly trained singers. It becomes clear that the stylistic diversity is due not solely to trends in a purely musical or chronological evolution but much more to the social ambience. The same is true for the use of a *cantus prius factus*, i. e. *cantus firmus*. Among the forty-seven vocal pieces only eleven are based on an identified liturgical melody (see the Critical Commentary). All of the Faenza Codex pieces are written on a liturgical *cantus firmus*. Certain others seem to use a *cantus firmus* which has not so far been located in plainchant sources.

## THE FOUR MAIN STYLES

(1) The oldest stylistic layer is represented by nos. 2, 10, 11, 21 and 45. They derive from the old practice of *cantus binatim*, a type of polyphony having its origins in improvisation over a *cantus firmus* (see F. A. Gallo, "*Cantus Planus binatim*", *Quadrivium* VII, 1966, 78-89). Probably to this same style belonged the pieces which were to be performed *cum organo* (i. e. with polyphony) according to the *Ordo officiorum* of Siena Cathedral (written in 1215; see K. von Fischer, "*Die Rolle der Mehrstimmigkeit am Dome von Siena zu Beginn des 13. Jahrhunderts*", *Archiv für Musikwissenschaft* XVIII, 1961, 167-82). Within this group two different types are to be distinguished. Nos. 10a and 10b have, strangely enough, the *cantus firmus* in the upper voice. The *contrapunctus* moves either in contrary motion, with practically no crossing of voices, or in parallel perfect and imperfect consonances. In no. 10b, which may be a slightly later version of no. 10a, there is less parallel motion by perfect consonances. This style reflects a very early practice of liturgical singing. The other type of early clerical polyphony, which corresponds to the well-known mass movements of the MS *I-Bc* 11 (see *RISM*, B IV, 1) and goes back to a style described by John Cotton (Johannes Affligemensis), is represented by nos. 2, 11, 21 and 45. The two voices move within the same ambitus and as a result much crossing of voices occurs.

(2) To a second group, of *ars antiqua* pieces, belong the four three-voice Benedicamus settings (nos. 22-25) and the five motets (nos. 32-36). The common feature of these pieces is their use of modal rhythmic patterns and, generally speaking, their note-against-note setting. It is interesting that three of these motets written in French 13th-century style appear in two 14th-century manuscripts which belonged to the Florentine Laudesi. Two motets which survive in these manuscripts (*I-Fn* BR18, nos. 5 and 6) cannot be transcribed because their notation is not mensural and is partly corrupted. (Two other pieces—*I-Fn* BR18, no. 2 and *Fn* BR19, no. 2—are omitted because they are definitely not of Italian origin.)

(3) A third group of nineteen pieces is written in Italian trecento notation, or in some cases in an Italian pre-Marchetto notation which corresponds to the rules of Franco (see the Notes on transcription: Note values). From the stylistic point of view nos. 28, 31a-c, 44 and 46 represent the earlier types: these pieces, some of a song-like character (nos. 28, 44, 46), have no voice-crossing and the main melody seems (with the exception of no. 44) to be in the upper voice.

The Florentine melismatic madrigal style of the mid-fourteenth century is present in nos. 3, 4, 12, 15, 16, 20, 26, 27, 29 and 30. But further distinction has to be made among these nine pieces. The perfect analogy to the madrigal technique with its melismatic upper voice and the accompanying tenor is to be found only in Gherardello's Gloria (no. 3) and Agnus (no. 20). The Credo (no. 12) by the Florentine composer Bartholus has to be described as a combination of the old *cantus binatim* style (both voices moving within the same ambitus) and the florid style of the madrigal. Another group with features similar to no. 12 is represented by nos. 4, 15 and 16, all three of which could be compositions of Lorenzo. The peculiarity of these pieces is their striking use of heterophony. The Benedicamus settings nos. 26 and 27, the Introit no. 30 and possibly also the Benedicamus trope no. 29 use a liturgical cantus firmus which is, except to the tenor of no. 29, in square notation (*cantus planus*). Two of these four pieces are compositions dating from the late fourteenth century or the early fifteenth by the Florentine abbot Paolo. A similar technique appears in the liturgical pieces of the Faenza codex (see Appendix I) where the plainchant tenor, partly written in notes of equal value (*breves*), is combined with a melismatic upper voice.

Among the motets published in this volume there are three (nos. 37-39) which were written before 1340 in Padua and Venice (see the Critical Commentary to nos. 37 and 38). At least two of them are isorhythmic. No. 37 is Marchetto's composition; style and place of origin of nos. 38 and 39 prove a more or less direct relationship to that theorist. The alternation of syllabic declamation and broad double-leading-note cadences seems to be typical for the early motet in the North-east of Italy.

(4) A fourth group of pieces is represented by the mass movements nos. 1, 6-9, 13, 14, 17-19 and the motets nos. 40-43, all composed in the late fourteenth century in Northern Italy. The French influence is here more and more evident. Except for nos. 19, 40 and 42 where the Italian features prevail, these pieces show an upper voice combined with a basic tenor-contratenor duet. The formal device of nos. 1 and 40 is of special interest: Kyrie no. 1 is a "rondello" (i. e. *rondeau*); the text of the upper voices of no. 40 is disposed as a madrigal of three stanzas and a ritornello. The influence of the French *ars subtilior* is present in no. 8 and perhaps also in no. 17.

A special case is Gloria no. 5, written in a chordal and fauxbourdon-like style. If the piece dates from the trecento, as the notation suggests, an English influence is not impossible. This could be accounted for by the flourishing commercial relations between England and Italy in the fourteenth century, and even more convincing, by the presence of English musicians (like Amerus in 1271) in the service of Italian clerical dignitaries.

The liturgical pieces from the Faenza Codex (see Appendix I) belong to a repertoire written in the North-east of Italy in the early fifteenth century. Apart from pieces in the Robertsbridge Codex (GB-Lbm 28550) they are the earliest known pieces for a keyboard instrument.

## THE COMPOSERS

Composers' names can be put to at least twelve pieces. Of these composers, Gherardello (*d* 1362/63; nos. 3, 20), Lorenzo (*d* before 1385; no. 15 and perhaps nos. 4 and 16) and Paolo (*d* 1419; nos. 27, 30) belong to the well known circle of Florentine trecento composers. All three were probably clerics. To the same group belongs Bartholus (*fl* 1330-1360; no. 12) who was probably connected with Lorenzo. F. Villani wrote in his *Liber de civitatis Florentiae famosis civibus* that Bartholus had introduced into Florence Cathedral a Credo which was performed with voices ("*vivis vocibus*"). This new type (perhaps represented by no. 12), also according to Villani, replaced the older Credo for male choir (plainchant) and organ. This early *alternatim* practice appears again in the Kyrie and Gloria of the Faenza Codex (see Appendix I).

Northern Italy is represented by Gratiolus de Padua (*fl* last third of the fourteenth century; nos. 6, 17), Philippoctus de Caserta (*fl* 1380-1420 in Avignon, Northern Italy and possibly Aragon; no. 14) and by three little known composers of the very late trecento: Barbitonsoris (no. 19), Egardus (no. 7) and Mediolano (no. 18).

Finally, one famous name is mentioned as an acrostic in the duplum text of no. 37: *Marcus Paduanus*. There is no doubt that this name is identical with Marchetus de Padua. The text, which carries the name in the accusative implies that the piece was written by Marchetto himself as a prayer for the Virgin:

*Virtus tuae clementiae*

*Me (i. e. Marcum Paduanum) solvet a peccatis.*

In response to our requests many librarians and individuals have given generously of their time and knowledge. We wish particularly to thank Prof. Dr. Hans Haefele (Zürich) and Dr. Peter Stotz (Zürich) for valuable help with the emendation of some of the texts. Mrs Helga Hofman (Erlangen), Dr. Karlheinz Schlager (Kassel) and Prof. Dr. Bruno Stäblein (Erlangen) provided information on plainchant sources and Dr. Dorothea Baumann (Zürich) was of great help in collating manuscripts and transcriptions, and with the reading of proofs. The financial contribution of the Stiftung für wissenschaftliche Forschung an der Universität Zürich towards the publication of this volume is most gratefully acknowledged. Last but not least we wish to thank Prof. Ian Bent (Nottingham) for help in correcting the English text.

Erlenbach-Zürich and Bologna.  
Spring, 1975.

Kurt von Fischer  
F. Alberto Gallo