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519

INTRODUCTION

This volume includes many of the pieces, whole or fragmentary, listed in volume XII of this series in Appendix II, pp. 187-8; it may be seen as a completion of the repertoire of volume XII. The following pieces appear here for the first time in a critical edition: nos. 2, 18, 26, 31, 34, 35, 39-41, A 3-A 11, A 14, A 15, A 18-A 20. The sizeable repertoire presented by these two volumes now reveals that polyphony was just as applicable to the sacred music as it was to the secular music of the Italian trecento and early quattrocento. A large proportion of the compositions in this volume were written by Antonius 'Zacharias' de Teramo and Matheus de Perusio in the very late 14th and early 15th centuries (these have already been published in *ReaneyE* and *Fano*). The principal exceptions to this are a number of motets, instrumental pieces, and fragments, dating from the early and mid fourteenth century. Several of these compositions by Antonius 'Zacharias' de Teramo and Matheus de Perusio seem to be connected with the antipopes Alexander V and John XXIII, and thus with the schismatic papal court of Bologna. In this connection, the motet *Argi vices Polyphemus — Tum Philemon* (no. 49), for the election of the antipope John XXIII (1410), or for the opening of the Council of Constance (1414), most probably written by Nicolaus Frangens de Leodio, a composer from the Low Countries active in Italy in the early 15th century, has also been included in this volume. Another composer of probably northern origin included here (as already in volume XII) is Egarus, who may have been in Italy c. 1400.

The volume is divided into four sections. Section 1, settings of the Ordinary of the Mass, includes two contrafacta (nos. 2 and 33), and two Credo settings in *cantus binatim* style (nos. 26 and 27); this section also includes pieces from the early 15th-century manuscripts *I-MOe 5.24*, *I-Bc 15*, and *I-Bu 2216*. (Most of the pieces in this section are discussed in *Layton*.) Section 2, other liturgical settings, includes two sequences with polyphonic Amen and three hymns. Sections 3 and 4, motets and ceremonial compositions, and instrumental pieces and fragments, comprise pieces ranging in date from the early fourteenth century to the early fifteenth. (For a recent study of the Italian trecento motet, see *BentM*.)

The following works are excluded from this volume: the works of Johannes Ciconia, edited by Margaret Bent in volume XXIV of this series; pieces by composers who are probably later than Ciconia, such as Bartolomeus de Bononia, Antonius de Civitate, Corradus de Pistoja, Antonius Romanus and Nicolaus Zacharie; three Latin *ballades* included by Gordon K. Greene in volume XX (nos. 7, 8 and 10); Jacopo da Bologna's lauda *Nel mio parlar* included by W. Thomas Marrocco in volume VI (no. 14); polyphonic pieces in square notation (which were also excluded from volume XII; additions to the list of such pieces in Appendix II (2) of volume XII are given in the List of Exclusa from the present volume). Fragments are transcribed here only when one voice is more or less complete, or when several voices are decipherable for more than ten to fifteen bars; no edition has been supplied of the motet *Principum nobilissime* (no. A 16), possibly by Landini, since Leo Schrade's edition of it appears in volume IV (no. 155).

It is not always easy to decide whether a piece should be considered Italian or French in origin. Layton established a list of manuscripts with anonymous compositions dividing the latter between Italian and French (*Layton*, 346). In their reviews of volume XII, Bent and Günther asked why the *Kyrie "Rondello"*, in *I-Rvat 1419*, was included within the Italian sacred repertoire despite its probably French origin, whereas *Kyrie: Summe clementissime* from the same source was excluded (*BentR*, *GüntherR*). We agree that the Italian version of the latter piece, which differs greatly from the possibly later French and Spanish versions, should have been included; it is presented here as no. 1. The introduction of French pieces into Italian manuscripts (but not the reverse process!) is one problem. That of English pieces in Italian manuscripts is another: the Gloria in *I-FOL*, *I-GR 197* and *GB-Lbm XXIV* was included in both the Italian volume XII (no. 5) and the English volume XVI (no. 37); the *Kyrie* written on a fly leaf from an English manuscript which was subsequently incorporated in the Italian manuscript *I-Plca 176* was included in volume XVI (no. 14). The only Italian piece in an English source is the Gloria, no. 7 of this volume, which has a concordance in *GB-OH*. There is, however, another possible point of contact between Italy and England: the motet *Ave Regina/Mater innocentie* by Marchetus de Padua, included in volume XII (no. 37), has the same tenor, probably of English origin, as the *Ite missa est* of the Tournai mass. In the above cases, the problem is at least overt. It is often almost impossible to decide if a piece appearing solely in Italian sources, but in a foreign style, is of Italian origin or has been imported from a foreign source now lost. The problem is particularly acute with anonymous pieces and pieces in such manuscripts as *I-MOe 5.24*, *I-GR 197* or *I-Bc 15*, which contain an international repertoire.

REMARKS ON SOME MANUSCRIPTS AND CONCORDANCES

Most of the complete pieces included in this volume occur in north Italian manuscripts, chiefly *I-MOe 5.24*, *I-GR 197* (which both date from 1409-20) and *I-Bc 15* and *I-Bu 2216* (which both date from 1420-40). The two parts of *MOe 5.24* are of different date: fascicles 2-4 are probably connected with the papal court of Alexander V and, less probably, John XXIII in Bologna (1409-14); fascicles 1 and 5, containing most of the pieces by Matheus de Perusio, date from 1415-25. All of Matheus's sacred compositions in this source are *unica*, but the pieces by Antonius 'Zacharias' de Teramo are transmitted by sixteen different manuscripts (some of them fragmentary), of Italian, German, Polish, English, and possibly French (*DK-Kk 17a*) origin. The oldest sources of 'Zacharias' pieces are *I-MOe 5.24* (fasc. 2-3), *I-TRc 1563*, *I-Pu 1225*, and *I-CF 98*; most of the other sources were probably written after c. 1400. It is fascinating to speculate how some of Antonius's pieces came to be transmitted to Germany, England, and Poland; very probably they were disseminated during or after the

Council of Constance (1414-18). In 1450, Polish singers were also active in Siena as choirboys (see *D'AcconeS*). It is interesting that Antonius and his two contemporaries, Ciconia and Egardus, have four manuscripts in common: *I-GR* 197, *I-MOe* 5.24, *I-Pu* 1225, and *PL-Wn* 8054. Antonius and Ciconia (without Egardus) have four further manuscripts in common: *I-Bc* 15, *I-Bu* 2216, *GB-Ob* 213, and *PL-Wn* 378 (not to mention the secular works in *I-Las* 184/*PEco* 3065). The newly discovered manuscript *I-Fasl* 2211 (see *D'AcconeL*) has no sacred or ceremonial music except for *Parce pater pietatis* which, as Margaret Bent rightly suggests, adds a second voice to the fragmentary motet *Florentia mundi speculum* (no. A 14; see Critical Commentary), and perhaps another piece, *Flos ortus inter lilios*.

THE COMPOSERS

The composers presented in this volume are as follows (in chronological order, partly hypothetical):

- Bonaiutus de Casentino (no. 42),
- Jacopo da Bologna (nos. 43, A 13?),
- Francesco Landini (contrafacta nos. 2 and 33; no 16?),
- Rentius de Ponte Curvo (no. A 3),
- Egardus (nos. 18, 48),
- Antonius 'Zacharias' de Teramo (nos. 3-9, 10?, 19-23, 45, A 6),
- Matheus de Perusio (nos. 11-15, 16?, 24?, 25?, 46, 47?),
- Nicolaus de Leodio (no. 49?).

(For the attributions and dates, see the Critical Commentary below and the biographical articles in *Grove*.)

According to Günther, the motet *Marce, Marcum imitaris* (no. 44) is written in a style similar to that of Jacopo da Bologna or Lorenzo da Firenze (*GüntherGR*, 337). The style of the fragments nos. A 18, A 19, and A 20 does not rule out Egardus as the possible composer. The Gloria fragment by Rentius de Ponte Curvo (no. A 3, see also list of exclusas) with the additional text *Descendit Angelus*, is noteworthy as one of the earliest known examples of a *de tempore* mass piece (see *Gossett*, 231). Recent research by John Nadas, Reinhard Strohm, Agostino Ziino and others, has uncovered the following biographical information about Egardus, Antonius 'Zacharias' de Teramo, Matheus de Perusio and Nicolaus de Leodio. According to Strohm, Egardus can probably be identified with a Johannes Egghaerd from the diocese of Cambrai, where he was born not later than 1340 (see *StrohmB*, 106, 112, and *StrohmE*). By 1371 he had a chaplaincy at St. Nicholas in Dixmuide and then at St. Basil's in Bruges. He left Bruges between 1387 and 1394 and probably went to northern Italy, where he may have come in contact with Ciconia's music and may have been affiliated with the musicians of the circle around the antipapal court of Bologna (see also *PirrotaE*, 136 and *Layton*, 157). While the isorhythmic features of the Gloria no. 18 (reconstructed from three fragments) seem to show Egardus' northern style, the Gloria included in volume XII (no. 7) shows clearly Italian features.

Until a few years ago, there was no documentary evidence concerning Antonius 'Zacharias' de Teramo. It was not even clear whether there were two composers named Zacharias or three. The recent research by Nadas, Ziino and Sherr has shed new light on the biography of Zacharias (*NadasN*, *ZiinoZ*, *Sherr*). The attributions *Magister Zacharias Chantor Domini nostri Pape* (in the Squarcialupi codex), *Magister Antonius Cachara de Teramo*, *Magister Antonius dictus Z* and *Zacar* which occur in the manuscript sources for this volume and in the Lucca codex, all refer to one and the same composer; on the other hand, Nicolaus Zacharie, known from the manuscripts *GB-Ob* 213, *I-Bc* 15 and the fragmentary *D-Bs* 40582 (now in Krakow, Biblioteka Jagiellonska), is a later composer (see *D'AcconeM*, 106ff). The first known existing documentary evidence for *Magister Antonius dictus Zacharias de Teramo* refers to him as "scriptor litterarum apostolicarum" and as "cantor" at the Roman papal court of Bonifacius IX (1389-1404). This is dated 1 February 1391 (*ZiinoZ*, 311ff) and his name reappears in the registers of this pope up to 1403, and in those of the two succeeding popes until 18 February 1407, namely Innocent VII (1404-6) and Gregory XII (1406-15). His name then disappears from the Roman papal lists (*ZiinoZ*, 317-19). However, according to Nadas, his name reappears in 1413 at the court of the antipope John XXIII (*NadasN*). This supports Ziino's suggestion that Antonius abandoned the Roman court, and after the Council of Pisa (1409) went over to the schismatic popes (*ZiinoZ*, 328). Thus some of Antonius's liturgical pieces were probably written for the papal court in Rome; others, among them very likely the parody mass movements (nos. 5, 6 and 20) for the schismatic court of Bologna. Antonius 'Zacharias' was a cripple (see *PirrotaZ*, 166). This is evident also from his "portrait" on fol. 175v of the Squarcialupi codex (*NadasN*). Antonius disappears from the papal documents after 20 May 1413, and his compositions in the Squarcialupi codex are given before the works of Andrea da Firenze, who died in 1415; these facts suggest that he died between 1413 and 1415.

On Matheus de Perusio, a certain amount of biographical information has been made available by Fano and Günther (see *Fano* and *Grove*). He was probably born in Perugia. In 1393 he was appointed organist at Milan Cathedral, where he later also held the posts of a *Magister cappelle* and *cantor* (1402-7 and 1414-16). He died before 13 January 1418. Matheus was a protégé of Pietro Filargo, Archbishop of Milan, elected as the antipope Alexander V in Pisa in 1409. Whether or not Matheus's liturgical compositions were written for Milan Cathedral, which generally followed the Ambrosian rite, remains an open question. His texts do not exhibit Ambrosian characteristics in that his Gloria settings have a separate section for "Gratias agimus tibi" and his Credo settings use the normal "ascendit in caelum" instead of the Ambrosian "ascendit ad coelos". It therefore seems likely that these pieces were composed for a church of the Roman rite, perhaps even for the antipapal court of Bologna. The documents published by Fano relating to Matheus's activities and to music at Milan Cathedral seem not to refer to the kind of polyphony written by Matheus in his pieces from *I-MOe* 5.24 (*Fano*, 75ff).

Nicolaus Frangens (or Franges, i.e. French) de Leodio is listed as a member of the Roman papal chapel in 1409. He must have left the Roman papal court shortly after this (as Antonius 'Zacharias' de Teramo had done before him) if he is indeed the composer of the motet (no. 49) written for the election in 1410 of the schismatic Pope John XXIII. (Why this piece should appear in *I-AO*, more than twenty years after the abdication of John XXIII, remains a mystery; see also *Wright*, 140 and note 12.) He was also *chantor* in Cividale, Treviso, Chioggia and possibly also in Brescia (see *Atlas*, 13, *CattinC*, 26, note 14, *CattinF*, 282, *GalloM*, 80f and *PetrobelliM*, 467). He died in Cividale in 1433.

STYLES, MASS PAIRINGS, PARODIES

Since the repertoire of this volume ranges in time from the early fourteenth century to the early fifteenth it contains a great variety of styles, greater even than that of its companion, volume XII. There are pieces in post-Franconian notation and style (nos. 37, 38, 42), *cantus binatim* style (nos. 26, 27, A 7), Italian trecento style (nos. 1, 2, 28, 29, 33, 35, 36, 43, 44, A 5, A 11-A 16), and pieces with isorhythmic structure (nos. 3, 4, 14-16, 18, 46, 47, A 18-A 20); most of the pieces, however, are in a mixture of French and Italian styles, including *ars subtilior*, and even containing some English elements (no. 9; see *ReaneyE*, XII). The schismatic court of Bologna evidently acted as a reservoir for Italian, French and English styles (see *FischerZ*).

The problem of mass movement pairings has been studied by several scholars (*Gossett*, *Hamm*, *FischerM*, *N*, *SP*, and *Z*) but has not been satisfactorily resolved. In some cases it is unclear whether the scribe or the composer was responsible for the pairing. This is especially true for several pieces in *I-Bc 15*, where four Gloria and Credo settings by Antonius 'Zacharias' are paired (nos. 3/4, 5/19, 6/20, and 7/21, this last paired also in *I-Pu 1225*). Pairing by the composer becomes evident when there is correspondence of clef combination, mensuration, number of voices, tonality and type of setting (structure). Such correspondence is present only in nos. 3 and 4 — which are closely related to the Gloria-Credo pair by Ciconia published as nos. 3 and 4 in *PMFC* volume XXIV (see also *Layton*, 251 ff. and *PirrotaZ*, 164, note 31) — as it is also for nos. 31 and 32, the anonymous Sanctus and Agnus. Nos. 5 and 19 differ as to tonality, nos. 6 and 20 as to mensuration and parody models. Nos. 7 and 21 correspond as to tonality, clefs and number of voices, but no. 7 is in tempus perfectum whereas no. 21 is in tempus imperfectum. Nos. 10 and 23, a possible Gloria/Credo pairing (albeit in different sources), correspond as to clefs, number of voices, and mensuration, and have several motifs in common, but they differ as to tonality.

The Gloria settings nos. 5 and 6, and the Credo no. 20, are clearly parodies of secular compositions by Antonius 'Zacharias'. The models on which they are based can be found in volume X of this series, pp. 112-14, 143 and 106-7 respectively. These may be considered as the first known examples of parody technique (see *PirrotaC*); for the individual quotations of the secular models within the Gloria settings and the Credo, see *FischerK*, *Layton*, *Nitschke*, I, 88ff, and the Critical Commentaries to the individual pieces. The text of the secular models for nos. 5 and 6 ("Rosetta che non cambi mai colore" and "Un fior gentil m'aparse") may be an allusion to the Virgin (see *StrohMP*, 321, note 59). Less obvious is the connection between "Deus pater omnipotens" of the Credo no. 20 and the text of the model, "Deus deorum Pluto". Pluto, the god of the Underworld, is an allegorical reference to riches and wealth. An explanation for this strange association of Pluto and the Christian God may perhaps be found in the writings of the mystic and theologian Pseudo-Dionysius the Areopagite (c. 500), whose works were still well-known in the fourteenth and fifteenth centuries; he says that for God certain things are at the same time similar and not similar, and this concept is also expressed by the fifteenth-century writer Nicolaus Cusanus in the phrase "coincidentia oppositorum".

As explained in the Critical Commentary, the titles of nos. 3 and 4, *Gloria micinella* and *Credo cursor*, are not to be understood as references to secular models (see *PirrotaZ*, 164). The settings lack any of the features of parody composition such as refrain-like passages. The title of no. 8, *Gloria ad ogni vento*, must likewise be a scribal error. On the other hand, the structure of Credo no. 23 suggests that it may be a parody of an unknown secular piece. The use of secular models in at least three pieces by Antonius 'Zacharias' may perhaps be explained by the well-known secular attitudes of Pope John XXIII and his court.

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