

LE POLIFONIE PRIMITIVE IN FRIULI E IN EUROPA

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a cura di
Cesare Corsi e Pierluigi Petrobelli



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THE PRACTICE OF *CANTUS PLANUS BINATIM* IN ITALY
FROM THE BEGINNING OF THE 14TH
TO THE BEGINNING OF THE 16TH CENTURY

by
F. ALBERTO GALLO

I. PREMISSES

1. Mensural polyphony began to be known and used in a few Italian circles in the very last years of the 13th century, as witness compositions, treatises and documents which are clearly attributable to the system of Franconian notation. Subsequently, it found a relatively wide acceptance — in the courts of northern Italy in the first half of the 14th century, in the cities of the central part of the peninsula in the second half of the century — developing also with a notational system which differed from the French model. In Italy, too, however, *musica mensurabilis* appears with the same characteristics as accompany it from its birth: complexity of compositional technique, connexion with the theoretical tradition of the treatises, transmission in written form, destination for an intellectual and social élite. Besides, its diffusion very definitely took place in the field of secular music. The few pieces of sacred mensural music which belong to the 14th century may be attributed to the work of musicians who were active in great centres such as Padua and Florence which were also producers of secular mensural polyphony. In the course of the 15th century, too, the use of this type of music is restricted to the few musical establishments which are able to sustain the financial and cultural burden of the maintenance and training both of composers and of specialized performers who came, for the most part, from the other side of the Alps. Up until the beginning of the 16th century sacred mensural polyphony is, in Italy, the preserve of a few culturally and economically privileged circles, rather than a general rule of liturgical practice.¹

2. All this does not mean that the music generally performed in ordinary Italian churches during this long period belonged exclusively to the traditio-

¹ For further details see F.A. GALLO, *Il Medioevo II*, in *Storia della Musica*, II, a cura della Società Italiana di Musicologia, Torino 1977; English translation: *The Music of the Middle Ages II*, Cambridge 1985.

nal, liturgical, monodic repertory, but rather that polyphony, when used, differed in type from that which belongs to the sphere of *musica mensurabilis*. According to the definition of a contemporary writer, this different type of polyphony consisted «in cantando cantum planum [...] binatim».² That is, in the realization (perhaps by means of the application of given *formulae*), together with the liturgical melody, of a second voice which accompanied it, following it in its free rhythm. Given the nature of this type of polyphony — more a matter of performance practice than of real composition — it is probable that it was as a rule entrusted to oral tradition, and that only by way of exception, in particular circumstances or to satisfy particular requirements, did it come to be written down in permanent form. This would explain why the existence of this music, which must have been very widely diffused, is actually documented in a relatively small number of manuscript sources.

II. THE SOURCES: CHRONOLOGY AND PROVENANCE

Fourteenth century

I — AO17

Aosta, Biblioteca del Seminario Maggiore, 9 E 17.

14th century. Sequentiary, Kyriale, Troper.

Aosta, Cathedral.

RISM B IV⁴, pp. 735-737. Gallo-Vecchi, pls. I-XI.

1. «*Ad cantus leticie*»
2. «*Laudemus cum armonia*»
3. «*Ursus pater*»
4. *Benedicamus*
5. «*Voce digna corde pio*» (= 3)
6. «*Angelorum glorie*»

I — AO19

Aosta, Biblioteca del Seminario Maggiore, 9 E 19.

14th century. Kyriale.

Aosta, Cathedral.

RISM B IV⁴, pp. 737-738.

1. «*Ad cantus leticie*»

² PROSDOCIMI DE BELDEMANDIS, *Expositiones tractatus practice cantus mensurabilis magistri Johannis de Muris*, F. A. Gallo ed., Bologna 1966 («*Antiquae Musicae Italicae Scriptores*», III/1), p. 163. Other sources speak of «concentus» above a «cantus [...] planus absque mensura», or of «planus contrapunctus»; cf. F. A. GALLO, «*Cantus planus binatim*». *Polifonia primitiva in fonti tardive*, in «*Quadrivium*», VII (1966), pp. 79-89: 79-80.

2. «*Laudemus cum armonia*»
3. *Benedicamus*
4. «*Voce digna corde pio*»

I — BV37

Benevento, Biblioteca Capitolare, VI 37.

14th century. Processional, Hymnary.

Southern Italy. Benedictine abbey.

A. ZIINO, *Polifonia «primitiva» nella Biblioteca Capitolare di Benevento*, in «*Analecta Musicologica*», XV (1975), pp. 1-14.

1. «*Ad honorem Marie virginis*»

I — Bol

Bologna, Civico Museo Bibliografico Musicale, Q 11.

14th century. Troper, Sequentiary, Kyriale.

Northern Italy. Nunnery.

RISM B IV¹, pp. 608-609. Gallo-Vecchi, pls. XXIII-XXIX.

M. LÜTOLF, *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert*, I: *Studien zu den Quellen und Darstellung der Sätze*; II: *Übertragungen*, Bern 1970, I: pp. 113-132.

1. «*Beata viscera*»
2. *Sanctus*
3. *Agnus Dei*
4. «*Credo in Deum patrem*»
5. «*Salve virgo rubens rosa - [Neuma]*»
6. *Benedicamus*
- [15th century additions]
7. «*Verbum patris hodie*»
8. *Benedicamus*
9. *Benedicamus*

I — Nn26

Napoli, Biblioteca Nazionale, VI F 26.

14th century. Processional, Troper, Sequentiary.

Southern Italy. Dominican monastery.

RISM B V¹, pp. 174-175.

1. «*O Maria maris stella - [Veritatem]*»

GB — OL72

Oxford, Bodleian Library, Lyell 72.

14th century. Processional, Kyriale, Sequentiary.

Northern Italy. Dominican monastery.

RISM B IV¹, pp. 564-566. Gallo-Vecchi, pls. C-CVII.

A. DE LA MARE, *Catalogue of the collection of medieval manuscripts bequeathed to the Bodleian Library Oxford by James P.R. Lyell*, Oxford 1971, pp. 216-221. J. DISLEY, *The Dominican processional, Oxford, Bodleian Library, Ms. Lyell 72 (GB - OL72)*, in this volume, pp. 217-227.

1. «*Verbum bonum et suave*»
2. «*Ave gloriosa mater salvatoris - [Domino]*»
3. «*Virgo mater gloriosa*»

4. «*O maria maris stella - [Veritatem]*»

I — Pc55

Padova, Biblioteca Capitolare, C 55.

14th century. Processional.

Padua, Cathedral.

RISM B IV⁴, pp. 984-986. Gallo-Vecchi, pls. CVIII-CXIII.

1. «*Ave gratia plena*»
2. «*Suscipiens Symeon*»
3. «*Celum terre*»

I — Pc56

Padova, Biblioteca Capitolare, C 56.

14th century. Processional.

Padua, Cathedral.

RISM B IV⁴, pp. 986-988. Gallo-Vecchi, pl. CXVIII.

1. «*Ave gratia plena*»
2. «*Suscipiens Symeon*»
3. «*Celum terre*»
4. «*Popule meus*»

I — PESo1336

Pesaro, Biblioteca Oliveriana, 1336.

14th century. Musical treatises, liturgical songs.

Emilia-Romagna. Franciscan monastery.

M. HUGLO, *Il manoscritto 1336 della Biblioteca Oliveriana di Pesaro*, in «Rivista Italiana di Musicologia», IX (1974), pp. 20-36: 29. C. RUINI, *Martino e Francesco. Congetture su di una sequenza polifonica francescana*, in «Annali della Facoltà di Lettere e Filosofia. Università degli Studi di Perugia. Studi storico-antropologici», nuova serie VI-VII, XX-XXI (1982-1984), pp. 113-127.

1. «*Martinus lux ecclesie*»

I — TOc73

Todi, Biblioteca Comunale, 73.

14th century. Gradual, Sequentiary.

Todi, Franciscan monastery.

B. PESCIERELLI, *Un «Ave verum» a due voci nel codice 73 della Biblioteca comunale di Todi*, in «Esercizi. Arte, Musica, Spettacolo», VII (1984), pp. 26-29.

1. «*Ave verum corpus natum - [Tenor]*»

I — Tn4

Torino, Biblioteca Nazionale, F I 4.

14th century. Antiphonary.

Bobbio, Benedictine abbey.

RISM B IV⁴, p. 1041. Gallo-Vecchi, pl. CXXV.

1. *Benedicamus*

*Fourteenth / fifteenth century***I — CF41**

Cividale del Friuli, Museo Archeologico Nazionale, XLI.

14th century. Antiphonary.

Cividale del Friuli, Cathedral.

RISM B IV⁴, pp. 741-742. Gallo-Vecchi, pls. XLII-XLIV.

1. «*Missus ab arce*»
2. «*Quem ethera et terra*»

I — CF47

Cividale del Friuli, Museo Archeologico Nazionale, XLVII.

15th century. Antiphonary.

Cividale del Friuli, Cathedral.

RISM B IV⁴, pp. 742-743. Gallo-Vecchi, pls. XLV-XLIX. M. GRATTONI, *Il «Missus ab arce» nella tradizione e nelle fonti di Cividale*, in this volume, pp. 131-137.

1. «*Missus ab arce*»
2. «*Quem ethera et terra*»

I — CF56

Cividale del Friuli, Museo Archeologico Nazionale, LVI.

14th century. Gradual.

Cividale del Friuli, Cathedral.

RISM B IV⁴, pp. 743-746. Gallo-Vecchi, pls. L-LX. P. PETROBELLI, *Le polifonie primitive di Cividale*, Congresso internazionale: Le polifonie primitive in Friuli e in Europa — Catalogo della Mostra, Cividale del Friuli 1980. M. GRATTONI, *Il «Missus ab arce»...* cit. R. DELLA TORRE, *Il «Submersus iacet Pharaon»*, in this volume, pp. 139-142.

1. *Kyrie*
2. «*Ad cantum leticie*»
3. «*Missus ab arce*»
4. «*Quem ethera et terra*»
5. «*Submersus iacet Pharaon*»
6. «*Amor patris et filii*»
7. «*O lylium convallium*»
8. «*Ave gloriosa mater salvatoris - [Domino]*»
9. «*Tam diu quippe salutaris*»
10. «*Nicolay sollempnia*»
11. «*Sonet vox ecclesie*»
12. «*Verbum bonum et suave*»

I — CF57

Cividale del Friuli, Museo Archeologico Nazionale, LVII.

15th century. Antiphonary.

Cividale del Friuli, Cathedral.

RISM B IV⁴, pp. 746-748. M. GRATTONI, *Il «Missus ab arce»...* cit.

1. «*Missus ab arce*»
2. «*Quem ethera et terra*»

I — CF58

Cividale del Friuli, Museo Archeologico Nazionale, LVIII.

14th century. Gradual.

Cividale del Friuli, Cathedral.

RISM B IV⁴, pp. 748-749. Gallo-Vecchi, pls. LXI-LXII. R. DELLA TORRE, *Il «Submersus iacet Pharao»...* cit.

1. «*Submersus iacet Pharao*»

2. *Kyrie*

3. «*Verbum bonum et suave*»

4. «*Sonet vox ecclesie*»

I — CF101

Cividale del Friuli, Museo Archeologico Nazionale, CI.

14th/15th century. Processional.

Cividale del Friuli, Cathedral.

RISM B IV⁴, p. 753. R. DELLA TORRE, *Il «Submersus iacet Pharao»...* cit.

1. «*Submersus iacet Pharao*»

I — CF102

Cividale del Friuli, Museo Archeologico Nazionale, CII.

14th/15th century. Processional.

Cividale del Friuli, Cathedral.

RISM B IV⁴, p. 754. Gallo-Vecchi, pl. LXIII. R. DELLA TORRE, *Il «Submersus iacet Pharao»...* cit.

1. «*Submersus iacet Pharao*»

Fifteenth century

I — ASs17

Asti, Biblioteca del Seminario vescovile, 17.

15th century. Antiphonary.

Asti, Dominican monastery.

G. BURRONI, *Cronistorie musicali della città di Asti*, in «Rivista di Storia Arte Archeologia per le Province di Alessandria e Asti», LXIII (1954), pp. 4-72: 71 and pl. facing p. 48. C. RUINI, *Lo strano caso del tropo «Verbum patris hodie»*, in this volume, pp. 295-310.

1. «*Verbum patris hodie*»

I — BGc37

Bergamo, Biblioteca Comunale, S IV 37.

15th century (after 1482). Musical treatises.

Bergamo, Carmelite monastery.

Gallo-Vecchi, pls. XII-XV.

1. «*Conceptio tua dei genitrix virgo*» (four voices)

D — Bds554

Berlin, Deutsche Staatsbibliothek, Hamilton 554.

15th century. Psalter, Hymnary.

Venice, Dominican monastery.

H. BOESE, *Die lateinischen Handschriften der Sammlung Hamilton zu Berlin*, Wiesbaden 1966, pp. 271-272.

1. *Benedicamus*.

D — Bds40562

Berlin, Deutsche Staatsbibliothek, mus. 40562.

15th century. Hymnary, Cantorinus.

Italy. Franciscan monastery.

RISM B IV³, p. 317.

1. «*Salve regina*»

2. *Benedicamus* (three voices)

D — Bds40563

Berlin, Deutsche Staatsbibliothek, mus. 40563.

15th century. Psalter, Hymnary.

Italy. Dominican monastery.

RISM B IV³, p. 327.

1. *Benedicamus*

D — Bds40592

Berlin, Deutsche Staatsbibliothek, mus. 40592.

15th century. Psalter, Hymnary.

Italy. Dominican monastery.

Gallo-Vecchi, pls. XVI-XVII.

1. «*Verbum patris hodie*»

2. *Benedicamus*

3. *Benedicamus*

4. *Benedicamus Domino. Alleluja*

I — Bag179

Bologna, Biblioteca Comunale dell'Archiginnasio, A 179.

15th century. Psalter, Hymnary.

Italy. Dominican monastery.

Gallo-Vecchi, pls. XIX-XX. C. RUINI, *Lo strano caso del tropo «Verbum patris hodie»...* cit.

1. «*Verbum patris hodie*»

2. *Benedicamus*

3. *Benedicamus*

I — Rvat4749

Città del Vaticano, Biblioteca Apostolica Vaticana, vat. lat. 4749.

15th century. Antiphonary.

Italy. Benedictine nunnery.

RISM B IV², p. 305. RISM B IV⁴, pp. 1035-1036. Gallo-Vecchi, pl. XXXVIII.

1. *Benedicamus* (three voices)

I — Fn18

Firenze, Biblioteca Nazionale Centrale, II XI 18.

15th century. Various treatises.

Central Italy. Dominican monastery.

RISM B IV⁴, pp. 834-835. Gallo-Vecchi, pls. LXXXIII-LXXXIV.

1. «*Hec est mater domini*»

2. *Sanctus. Divinum misterium*

3. «*Ave fuit prima salus*»

US — NYpm25

New York, Pierpont Morgan Library, Bühler 25.

14th century (after 1455). Various treatises.

Central Italy. Dominican monastery.

B. TOSCANI, *Un'altra fonte di polifonia tardiva: Pierpont Morgan Library, Bühler 25*, in this volume, pp. 323-326.

1. *Sanctus. Divinum misterium*

GB — Ob291

Oxford, Bodleian Library, can. lit. 291.

15th century. Processional.

Italy. Dominican monastery.

RISM B IV⁴, pp. 671-672.

1. *Benedicamus*

2. *Benedicamus* (= 1)

I — PAp3597

Parma, Biblioteca Palatina, parmense 3597.

15th century. Kyriale.

Italy. Franciscan monastery.

G. CATTIN, *Persistenza e variazioni in un tropo polifonico al «Benedicamus»*, in *L'Ars nova italiana del Trecento*, V, a cura di A. Ziino, Centro di studi sull'Ars nova italiana del Trecento, Palermo 1985, pp. 46-56. R. STROHM, *Polifonie più o meno primitive. Annotazioni alla relazione di base e nuove fonti*, in this volume, pp. 83-97.

1. «*Qui nos fecit ex nichilo*».

I — PEc431

Perugia, Biblioteca Comunale Augusta, 431.

15th century. Polyphonic music.

Naples, Franciscan monastery.

G. CATTIN, *Il repertorio polifonico sacro nelle fonti napoletane del Quattrocento*, in «*Musica e Cultura a Napoli dal XV al XIX secolo*», a cura di L. Bianconi e R. Bossa, Firenze 1983 («*Quaderni della Rivista Italiana di Musicologia*», 9), pp. 29-45.

1. «*Qui nos fecit ex nichilo*»

I — Vnm125

Venezia, Biblioteca Nazionale Marciana, lat. III 125 (= 2407).

15th century. Missale.

Northern Italy.

RISM B IV⁴, pp. 1106-1107.

1. *Kyrie*

I — Vnm145

Venezia, Biblioteca Nazionale Marciana, it. IX 145 (= 7554).

15th century. Liturgical songs.

Northern Italy. Franciscan monastery.

G. CATTIN, *Il manoscritto Venet. Marc. Ital. IX 145*, in «*Quadrivium*», IV (1960), pp. 1-60. Gallo-Vecchi, pls. CXXXVI-CXLII.

1. «*Zacheus arboris ascendit stipitem*»

2. *Benedicamus*

3. «*Verbum patris hodie*»

4. «*Qui nos fecit ex nihilo*»

5. «*Ave fuit prima salus*»

6. «*L'amor a mi venendo*»

I — Vnm160

Venezia, Biblioteca Nazionale Marciana, Z lat. 160 (= 1781).

15th century. Psalter, Hymnary.

Italy.

RISM B IV⁴, p. 1107.

1. *Benedicamus*

US — Wc6

Washington, Library of Congress, ML 171 J 6.

15th century. Musical treatises.

Northern Italy. Benedictine abbey.

RISM B IV⁴, pp. 1173-1175. Gallo-Vecchi, pls. CXLIX-CLI.

1. *Sanctus*

2. *Agnus Dei*

3. *Benedicamus*

4. *Benedicamus*

5. *Benedicamus*

*Fifteenth / sixteenth century***I — Bu2866**

Bologna, Biblioteca Universitaria, 2866.

16th century (before 1515). Psalter, Hymnary.

Italy. Dominican monastery.

RISM B IV⁴, p. 741. Gallo-Vecchi, pl. XXII.

1. *Benedicamus*

2. *Benedicamus* (= 1)

I — Fn472

Firenze, Biblioteca Nazionale Centrale, palatino 472.

16th century (before 1515). Musical treatises.

Pisa, Franciscan monastery.

F. A. GALLO, «*Cantus planus binatim*». *Polifonia primitiva in fonti tardive*, in «*Quadrivium*», VII (1966), pp. 79-89: 86-89. Gallo-Vecchi, pls. LXXXVI-LXXXIX.

1. *Alleluya. Altissimus levatur* (= «*Verbum patris hodie*»)

2. *Benedicamus*

3. «*Jesu nostra redemptio*»

4. «*Exivi a patre*» (three voices)

5. *Benedicamus*

6. *Benedicamus* (four voices)

7. *Benedicamus* (three voices)

8. *Benedicamus* (three voices)

9. «*Decus morum dux minorum*»

I — FOSd

Fossano, Biblioteca Capitolare, without signature.

15th/16th century. Liturgical songs.

Northern Italy.

P. DAMILANO, *L'antico ufficio ritmico di San Giovenale vescovo di Narni*, in «*I Quaderni*», IX (1979), pp. 9-79.

1. *Sanctus*

2. *Agnus Dei* (= «*Verbum patris hodie*»)

I — VEcap690

Verona, Biblioteca Capitolare, DCXC.

15th/16th century. Hymnary.

Italy.

RISM B IV⁴, pp. 1107-1110. Gallo-Vecchi, pls. CXLIV-CXLVII.

1. *Benedicamus. In laude Jesu*

2. *Benedicamus* (four voices)

3. *Benedicamus*

4. *Benedicamus. Devotis mentibus* (three voices)

5. *Benedicamus* (three voices)

6. *Benedicamus*

7. *Benedicamus*

8. *Benedicamus* (three voices)

3. From the chronological point of view, the sources are fairly uniformly distributed over a period from the beginning of the 14th to the beginning of the 16th century. From this latter point onwards the documentation tends to disappear, very probably because in the intervening years the definitive stabilization and relative simplification of the system of mensural music

make possible its general diffusion and utilization.³

4. From the geographical stand point, there is a very strong prevalence of sources which are Italian in provenance, with equal distribution from east (Cividale) to west (Aosta) of the Alpine range, and from north (Bergamo) to south (Bologna) of the Po Valley. Sources originating in central Italy are few; those from southern Italy are very rare indeed. It is possible, however, that this lacuna stems more from the hitherto lack of research than from a real absence of musical culture.⁴

5. A sizable part of the sources seems to link the *cantus planus binatim* with the musical usage of the Religious Orders: above all Dominican, then Franciscan, Benedictine and Carmelite. Manuscripts which reveal this provenance are for the most part processionals or hymnaries, or also collections of theoretical treatises, into which are inserted, often quite casually, some non-mensural, polyphonic intonations.

6. But a considerable number of sources, particularly of the earlier period, are also linked to the musical usage of the secular clergy active in the cathedrals of small towns. Manuscripts which reveal this provenance are mostly graduals or antiphonaries, or in any case official books for use during the divine service, into which the two-voice intonations are consequently inserted in their correct liturgical order.

III. THE REPERTORY: LITURGICAL POSITION AND CONCORDANCES⁵

Ordinary of the Mass

Kyrie [magne deus potentie] (Mass V, GR 18)*

I - CF56, 1; I - CF58, 2; I - CF79, 4; I - Vnm125, 1.

A - Gu9, 2; A - Iu457, 13; A - Ssp20; CH - Bu46, 3; CH - EN314, 5; CH - Fco3, 1; CH - Fm4, 2; D - BAs41; D - Bds40580, 4; D - B-T190, 43; D - DS876; D - ETw44, 3; D -

³ However, this style of performing probably still continued for a long time; cf. K. von FISCHER, *Persistence du «cantus binatim» au 18e siècle?*, in «Memorie e contributi alla musica dal medioevo all'età moderna. Offerti a Federico Ghisi nel settantesimo compleanno (1901-71)», a cura di G. Vecchi, Bologna 1971 (= «Quadrivium», XII [1971]), II: pp. 197-209; and, in this volume, P. E. CARAPEZZA, *Gli impropri di Monreale dall'inizio del XVII all'inizio del XX secolo*, pp. 107-113.

⁴ The situation is, in any case, rather obscure also for the previous centuries; some sources from the 12th and 13th centuries (I - BAc85, E - Ma192, E - Ma19421) seem to witness polyphonic practice in Bari, Messina and Catania.

⁵ AR = *Antiphonale Sacrosanctae Romanae Ecclesiae*, Parisiis-Tornaci-Romae 1924.

GR = *Graduale Sacrosanctae Romanae Ecclesiae*, Parisiis-Tornaci-Romae 1924.

FRu1133, 1; D - KA1; D - KarA, 2; D - MüC, 13; D - Mbs9508, 1; D - Mbs23286, 2; D - Mu156, 3; F - MUm3, 1; GB - Lbm27630, 29; NL - Hb21, 1b; NL - Uu406, 2; PL - WRu411, 1.

Sanctus (Mass IV, GR 17*)

US - Wc6, 1.

Sanctus (Mass XVII, GR 56*)

I - Bol, 2.

Sanctus (Mass XVII) *Divinum misterium*

I - Fn18, 3; US - NYpm 25, 1.

E - Hu, 17.

Sanctus

I - FOSd, 1.

Agnus Dei (Mass IV, GR 17*)

US - Wc6, 2.

Agnus Dei (Mass XVII, GR 57*)

I - Bol, 3.

Agnus Dei (= «*Verbum patris hodie*»)

I - FOSd, 2.

Benedicamus Domino

Benedicamus (ad laudes, GR 11*, AR 59*)

D - Bds554, 1; D - Bds40563, 1; GB - Ob291, 1, 2; I - Bu2866, 1, 2; I - Vnm160, 1.

D - Bds40592, 2; I - Bag179, 3; I - Fn472, 7; I - Vnm145, 2.

I - AO17, 4; I - AO19, 3; I - Tn4, 1.

D - Bds40592, 3; I - Bag179, 2.

D - Bds40562, 2.

I - Bol, 8.

I - PEc431, 1.

I - VEcap690, 2.

I - VEcap690, 8.

Benedicamus (ad vespas, AR 59*)

I - Bol, 6.

I - Fn472, 6.

I - Fn472, 8.

I - VEcap690, 1.

US - Wc6, 3.

Benedicamus (in festis B.M.V., GR 35*, AR 61*)

I - Fn472, 2; I - VEcap690, 3; I - VEcap690, 6.

I - Bol, 9.

I - VEcap690, 5.

Benedicamus (Mass IV, GR 18*)

I - Fn472, 5.

I - VEcap690, 7.

US - Wc6, 4.

Benedicamus

I - Rvat4749, 1.

Benedicamus

US - Wc6, 5.

Benedicamus Domino. Alleluia

D - Bds40592, 4.

Benedicamus. Devotis mentibus

I - VEcap690, 4.

Benedicamus Tropes

«*Ad cantus leticie*» (Christmas Eve)

I - AO17, 1; I - AO19, 1; I - CF56, 2.

CH - GSBhB, 3; CH - GenfA, 1; D - B-T190, 8; D - KA31; D - KNa75, 6; D - KNu979, 1; D - BaB, 5; D - Don, 3; GB - Cb17, 13; GB - OxfB, 4.

«*Ad honorem Marie virginis*»

I - BV37, 1.

«*Amor patris et filii*»

I - CF56, 6.

GB - Lo357, 1.

«*Angelorum glorie*» (Pentecost)

I - AO17, 6.

«*Ave gloriosa mater salvatoris*»

(see Motets)

«*Hec est mater domini*»

I - Fn18, 1.

D - B-T190, 11; D - ETw44, 1.

«*Laudemus cum armonia*» (Nativity)

I - AO17, 2; I - AO19, 2.

«*Nicolai solemnia*» (St. Nicholas)

I - CF56, 10.

CH - SGs392, 5.

«*O lylum convallium*» (Assumption)

I - CF56, 7.

I - F, 672.

«*Qui nos fecit ex nihilo*»

I - Vnm145, 4; I - PAp3597, 1.

E - Hu, 33.

«*Salve virgo rubens rosa*»

(see Motets)

«*Sonet vox ecclesie*» (Corpus Christi)

I - CF56, 11; I - CF58, 4.

«*Submersus iacet Pharaon*» (Easter)

I - CF56, 5; I - CF58, 1; I - CF101, 1; I - CF102, 1.

«*Ursus pater eximius*» (St. Ursus)

I - AO17, 3.

«*Verbum patris hodie*»

D - Bds40592, 1; I - ASs17, 1; I - Bo1, 7; I - Bag179, 1; I - Fn472, 1; I - FOSd, 2;

I - Vnm145, 3.

«*Virgo mater gloriosa*»

GB - OL72, 3.

«*Voce digna corde pio*» (Easter)

I - AO17, 5; I - AO19, 4.

CH - GSBhB, 2.

«*Zacheus arboris ascendit stipitem*» (Dedication of a church)

I - Vnm145, 1.

CS - CH, 39; CS - PnmXIIF14, 3; H - Bn243, 6.

Proper of the Mass

«*Exivi a patre*» (*Alleluia N.*, Fifth Sunday after Easter)

I - Fn472, 4.

«*Martinus lux ecclesie*» (Sequence, St. Francis/St. Martin)

I - PESo1336, 1.

«*Verbum bonum et suave*» (Sequence, B.M.V.)

I - CF56, 12; I - CF58, 3; GB - OL72, 1.

I - As, 6; F - CA32, 1, 2; F - Douai90; F - Douai274; F - Limoges, 1; E - Hu, 53;

GB - Lo50120, 2; D - W₁, 313; D - W₂, 108; GB - Netherbury.

Office

X «*Ave gratia plena*» (Antiphon, Purification)

I - Pc55, 1; I - Pc56, 1.

«*Conceptio tua, dei genitrix virgo*» (= «*Nativitas tua, dei genitrix virgo*», Antiphon, Nativity B.M.V.)

I - BGc37, 1.

«*Credo in Deum patrem*»

I - Bol, 4.

«*Decus morum dux minorum*» (Hymn)

I - Fn472, 9.

«*Jesu nostra redemptio*» (Hymn)

I - Fn472, 3.

«*Missus ab arce*» (R. «*Descendit de celis*», V. «*Tamquam sponsus*»)

I - CF41, 1; I - CF47, 1; I - CF56, 3; I - CF57, 1.

X «*Popule meus*» (Improperia, Good Friday)
I - Pc56, 4.

«*Quem ethera et terra*» (R. «*Verbum caro factum est*»)

I - CF41, 2; I - CF47, 2; I - CF56, 4; I - CF57, 2.

GB - Lbm27630, 37.

«*Salve regina*» (Antiphon)

D - Bds40562, 1.

X «*Suscipiens Symeon*» (V., R. «*Cum inducerent puerum*», Purification)
I - Pc55, 2; I - Pc56, 2.

«*Tam diu quippe salutaris*» (V., R. «*Dum mirensium*», St. Nicholas)

I - CF56, 9.

Cantiones

«*Ave fuit prima salus*»

I - Fn18, 3.

«*Ave fuit prima salus*»

I - Vnm145, 5.

«*Ave verum corpus natum*»

(see Motets).

«*Beata viscera*»

I - Bol, 1.

X «*Celum terre*»
I - Pc55, 3; I - Pc56, 3.

Motets

«*Ave gloriosa mater salvatoris* - [Domino]»

I - CF56, 8; GB - OL72, 2.

D - Don, 1; F - Maz; D - Da, 18; F - ArsB, 7; D - MüC, 17.

D - Ba, 1; F - Cl, 1; E - Hu, 80; Gb - LoHa, 4; F - Mo, 44; D - W₂, 106.

«*Ave verum corpus natum* - [Tenor]»

I - TOc73, 1.

E - Hu, 114.

«*O Maria maris stella* - [Veritatem]»

I - Nn26, 1; GB - OL72, 4.

F - ArsA, 2; F - ArsB, 3; F - Ca, 4; D - ErfC, 9.

D - Ba, 75; F - Châlons, 8; F - Cl, 2; D - Da, 2; I - F, 836; E - Hu, 83; F - Mo, 43;

D - W₂, 89.

«*Salve virgo rubens rosa* - [Neuma]»

I - Bol, 5.

F - ArsA, 3; F - Ca, 3.

F - ArsB, 4; D - Ba, 84; F - Cl, 19; D - Da, 8; E - Hu, 104; F - Mo, 47; D - MüB, 1.

7. The distribution of the pieces across the range of liturgical occasions appears somewhat restricted. By far the greatest concentration lies in the intonations of *Benedicamus Domino* and of proses or tropes to the same text. For the rest, the intonations of parts of the Office (above all, Responsories) and of paraliturgical texts (above all, motets) prevail numerically over those rare intonations of the Ordinary and Proper of the Mass.

8. Liturgical function is another aspect in which the *cantus planus binatim* repertory differs completely from contemporary, sacred mensural polyphony; this on the other is generally dedicated rather to intonations of the Ordinary of the Mass, especially of the *Gloria* and *Credo*. The mutual extraneousness of the two repertories can also be shown at the level of compositional structure, in that while the non-mensural polyphonic pieces normally make use of liturgical melody, all the voices of the polyphonic pieces in mensural notation are normally the creation of the composer.

9. Examination of the concordances reveals the limited presence also in Italy of a few pieces belonging to a repertory of clearly international diffusion (*Kyrie*, motets), the probable link of some north Italian centres with centres in Germany or bordering the Alpine range (proses to the *Benedicamus*), the prevalence of concordances within homogeneous groups of sources (liturgical manuscripts of Aosta, Cividale, Padua; Dominican

psalters-hymnaries), the scarcity of pieces of Italian origin which are widely diffused in Italy (*Benedicamus ad laudes*, «*Verbum patris hodie*»). In evaluating the concordances, however, it is always necessary to bear in mind that, in general, the various versions of the *cantus plani binatim*, a repertory normally transmitted in oral form, present a greater number and different typology of variants than those of the pieces in mensural polyphony which are normally transmitted in written form.⁶

10. The connections between the two types of repertory, mensural and non-mensural, are slight, and lie essentially in the transformation of motets into *cantus plani binatim*, sometimes for the purpose of using them as proses at the *Benedicamus*. The process of transformation lies in the reduction of the original composition to two voices only, *motetus* and *tenor*; in its rewriting in non-mensural notation, thus turning back the *tenor* to its original shape; and in the placing of the two voices in score, rather than in separate parts.⁷

IV. CONCLUSIONS

11. Musicologists, who in recent times have been becoming more and more interested in non-mensural polyphony, have retained that it may be called «archaic», «primitive», «retrospective», or even «ars antiquissima».⁸ Evidently, at the root of this terminology, lies the conviction that one is dealing with a practice which is transmitted over the centuries in unaltered form. But, in reality, as regards Italy at least, not even a vague relationship can be detected between the above-listed repertory, belonging to the 14th and 15th centuries, and the few documents which bear testimony, direct or indirect, to Italian polyphony of earlier periods.⁹ Nor, on the other hand, is

⁶ As it appears, for instance, from a comparative analysis of the different versions of a single piece; cf. I.D. BENT, *A New Polyphonic 'Verbum Bonum et Suave'*, in «Music and Letters», LI (1970), pp. 227-241.

⁷ A relationship resulting from a process contrary to the one just described could be probably seen in those pieces of mensural polyphony which utilise a *tenor* notated as *cantus planus*, for instance, the «*Gaudeamus omnes in domino*» by Paolo da Firenze (I - F1999, cc. 19v-21r; see RISM B IV⁴, p. 833), the *Benedicamus* of the same Paolo (F - Pn568, c. 138r; see RISM B IV³, p. 484) and, later on, the anonymous *Benedicamus* in Roma, Biblioteca Apostolica Vaticana, 9214, cc. 38v-39r; and Milano, Biblioteca Nazionale Braidense, Biblioteca Gerli 15, c. 252v.

⁸ The former definitions occur in the titles of some studies cited in these footnotes; the latter is moulded after K. von FISCHER, *Musica e società nel Trecento italiano*, in, a cura di F. Alberto Gallo, «L'Ars nova italiana del Trecento. Atti del secondo convegno internazionale (Certaldo, 17-22 luglio 1969)», Bologna 1970, pp. 11-28.

⁹ Almost all the direct testimonials are gathered in Gallo-Vecchi (see list of abbreviations); see also K.J. LEVI, *Italian Duecento polyphony: observations on an Umbrian fragment*, in «Rivista Italiana di Musi-

there any long-term continuity within the limits of the repertory itself. Above all, the pieces transmitted in the sources of the early Trecento do not reappear in the later sources; it is possible, moreover, to identify a typically 15th-century section of the repertory; finally, as one draws near to the beginning of the 16th century, one witnesses the composition of new pieces for three or four voices instead of, as earlier, two. It is worth saying that the practice of *cantus planus binatim* is not bound completely by a traditional heritage, but that (as in the practice of mensural polyphony, if more slowly) in the course of time it undergoes continuous renewal and transformation, in accordance with changing tastes and needs; that is to say, it also is an 'artistic' practice (all in the ambit of a 'culture' which is different from that of mensural polyphony).

12. To date, the only systematic attempt to reconstruct and study a repertory of non-mensural polyphony is that carried out almost thirty years ago by Arnold Geering, with regards to the sources originating in German speaking lands.¹⁰ Apart from some unavoidable divergencies of perspective on the arrangement and evaluation of the facts, that attempt still constitutes a valid methodological model for research in this field. The individualization set forth in the foregoing pages, of the repertory originating in the Italian sources, has, indeed, been carried out with this model in mind. This will now, at least, permit a systematic comparison — in quantity, type, dating, provenance, content of the sources and liturgical utilization of the compositions — of the German and Italian repertories, bringing out in relief the analogies and differences. If other repertories, delimited geographically or linguistically (England, France, Spain, the countries of Scandinavia or of the Slavs), were to be individualized in similar fashion,¹¹ it would then be possible to proceed to a whole series of comparisons which would permit the delineation of the precise historical traits of a musical culture which was common to the whole of medieval Europe.

cologia», X (1975), pp. 10-19; A. ZIINO, *Polifonia 'arcaica' e 'retrospettiva' in Italia centrale: nuove testimonianze*, in «Acta Musicologica», L (1978), pp. 193-207. The main indirect sources of information, i.e., the *Ordines* from Siena and Lucca, have been studied, respectively, in K. von FISCHER, *Die Rolle der Mehrstimmigkeit am Dome von Siena zu Beginn des 13. Jahrhunderts*, in «Archiv für Musikwissenschaft», XVIII (1961), pp. 167-182; and A. ZIINO, *Polifonia nella Cattedrale di Lucca durante il XIII secolo*, in «Acta Musicologica», XLVII (1975), pp. 16-30. For Siena see also the contribution in this volume by G. Gonzato. For southern Italy, see note 4 above.

¹⁰ Geering (see list of abbreviations). Only recently it has been ascertained that most of this repertory had already been gathered and examined in the first quarter of this century by F. Ludwig: LudwigR (see list of abbreviations), I, 2: pp. 711-759, chap. XVIII: «Spätere deutsche Motetten-Handschriften und vereinzelte Organa und Motetten in deutschen Handschriften».

¹¹ For an attempt of systematic research see M. GOMEZ MUNTANÉ, *El ars antigua en Cataluña*, in «Revista de Musicologia», II (1979), pp. 197-255; III (1980), pp. 279-284.