

CHAPTER I

THE FLORENTINE COMPOSERS

If French Ars Nova music was predominantly a secular art, that of the Italian Tracento was almost exclusively so, judging from the manuscripts which remain to us.¹ Most of the composers of the older and middle generations such as Jacopo da Bologna, Giovanni da Cascia, Donato da Firenze, Bartolino da Padova, and Francesco Landini, have not left a trace of liturgical compositions. All the more interesting, then, is the conspicuous exception of the Mass compositions found in the last fascicle of the Tuscan manuscript P. Although the work of four different composers, the pieces are arranged in the order of a cyclic Mass -- again an extraordinary fact, for it is the unique example of an Italian cyclic Mass from the entire period covered by the present study.

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|--------------|-------------|------|--|
| ff. 131v-133 | Et in terra | a 2: | S.[er] Gherardelly (= RU ₁ No. 4; anon.) |
| ff. 133v-136 | Patrem | a 2: | Bartholy |
| ff. 136v-137 | Sanctus | a 2: | S. Lorenzo (= RU ₁ No. 6; anon.) |
| f. 137v | Agnus | a 2: | S. Gherardello |
| f. 138 | Benedicamus | a 3: | (anon. here but ascribed to Paolo
in the old index at beginning
of MS ²) |

Because of its uniqueness, this Mass has long been well known to scholars, especially since its complete publication by Guillaume de Van shortly

¹But see the discussion of Fol below, pp. 354ff.

²There is no recent inventory of P; the alphabetical index by Johannes Wolf (Geschichte der Mensural-Notation von 1250-1460 [Leipzig, 1904], I, 252ff.) must be used with caution. Inventory of RU₁ in H. Bessler, "Studien zur Musik des Mittelalters; I, Neue Quellen des 14. und beginnenden 15. Jahrhunderts," AMM, VII (1925), 226f.

before World War II.¹

Fortunately, we are in possession of certain information concerning some of the compositions by two writers of the fourteenth century. Filippo Villani in his Liber de origine civitatis Florentiae et eiusdem famosais civibus (first redaction 1381-82, second from 1385-97),² mentions only three Florentine composers besides Landini: ser Laurentius Masij, Johannes de Cascia, and a certain Bartolus. He reports that the organ had been used alternating with plainsong in the Florentine cathedral of S. Reparata, and that Bartolo had great success when he introduced the practice of performing the symbolum (Credo) by voices throughout, apparently polyphonically: ". . . tam suavi dulcique concentu diligentia artis . . . ut, relicta consueta organii interpositione, magno concursu populi, vocalem sequentibus armoniam deinceps vivis vocibus caneretur."³ Nino Pirrotta has suggested convincingly that the Credo by Bartholus in P is

¹ Les monuments de l'Ars Nova (Paris, n.d.), pp. lff. Wolf had previously published the Benedicamus (op. cit., Vols. II/III, No. 48; erroneously ascribed to Gherardello) and Lorenzo's Sanctus ("Florenz in der Musikgeschichte des 14. Jahrhunderts," SIMG, III [1902], 630ff.). Nino Pirrotta (The music of fourteenth century Italy, I [Amsterdam, 1954]) has since brought out the other three compositions (Patrem, pp. lff.; Et in terra, pp. 53ff.; Agnus, pp. 55ff.).

² See E. Li Gotti, "Il più antico polifonista italiano del sec. XIV," Italica, XXIV (1947), 196.

³ The passage is quoted in full after two manuscript versions by Li Gotti (op. cit., p. 198, note 7), whose article corrects the long-standing misattribution of the Credo in question to Johannes de Cascia due to a faulty passage in the edition of Villani's Liber by G.C. Galletti (Florence, 1847; p. 34), upon which the version in Wolf (SIMG, III [1902], 609, note 2) is based.

none other than the one mentioned by Villani, and that the composer is not, as previously supposed, Bartolino da Padova.¹ Pirrotta decides that this must have taken place about 1340.²

The second document is a poem by Simone Peruzzi:³

Sonetto mandato da Francesco de messer Simone
Peruzzi a Franco Sacchetti per la morte di
Ser Gherardello di musica Maestro

Rallegratene muse, or giubilate
con l'altre creature insieme elette
dinanzi alle tre luci in un collette,
cantando tutti con soavitate
Hosanna una, due e tre fiato.
Ave ancora a colei che concepette
tanto di grazia a voi che benedette
Sian qui via, vita et veritate,
cominciò allora l'anima beata
drizzando gli occhi suoi a chi venia
con nota tal che tutto il ciel si volse.
Credo nella fronte scolpito avia;
l'altra gloria dicendo a lei s'accolse.
Beati quorum tecta sunt peccata.

Is it too far-fetched to suppose that the "blessed soul" who had Credo carved on his forehead was the famous Bartolo mentioned by Villani, and that he welcomed into heaven "the other," i.e., Gherardello, who was

¹See "Per l'origine e la storia della 'caccia' e del 'madrigale' trecentesco," RMI, XLIX (1947), 142, note 68; and The music of fourteenth century Italy, I, 1.

²"Italian," MOG, VI, col. 1478.

³Quoted in Wolf, SIMG, III (1902), 611, along with the "Risposta di Franco Sacchetti," which does not add anything of importance.

singing Gloria? This would seem to be the only likely interpretation of those lines of the poem. If this is true, then we may deduce several facts from this evidence: a) Bartolo's Credo was, indeed, a famous composition in Florence; b) Bartolo died before Gherardello; c) Gherardello's Gloria was likewise a famous composition, since it is the only one mentioned in the poem, and it was probably inspired by the example of the elder Credo; d) polyphonic compositions for the Mass were unusual and worthy of note in Florence at this period. All of these conclusions accord well with the scarcity of Mass pieces in the sources, the styles of the pieces, and what is known about the composers.

The probable origin of the Florentine Mass in P, then, may be summarized as follows: first, Bartolo wrote his Credo, which became a celebrated composition; Gherardello, a younger contemporary, added the Gloria and Agnus; Lorenzo, a contemporary of Gherardello, added the Sanctus, either before or after Gherardello;¹ lastly, Paolo, who, as we shall see, was of a younger generation than the others, added the Benedicamus.

¹It is barely possible that the Hosanna in line five of Peruzzi's poem might refer to Lorenzo's Sanctus, but this is extremely unlikely.

Bartolo

The Credo is similar in construction to French settings of the fourteenth century; e.g., that of the Mass of Tournai.¹ Various types of cadences set off the verses into periods, ordinarily further articulated by phrases and half-phrases, and these periods are grouped into three large sections. The strongest type of cadence, used mainly at the ends of the large sections, has both the penultimate as well as the final notes as longs in both voices followed by a double bar line in the manuscript.

Ex. 6. From Patren — Bartolo

The image shows a musical example with two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a sharp sign and a 'd' above it. The melody consists of quarter notes: e, rit, fi, nis. The bottom staff is in bass clef with a 3/4 time signature. It consists of quarter notes: e, rit, fi, nis. Both staves end with a double bar line. The lyrics 'e- rit fi- nis.' are written below the notes.

The next strongest type ends on a long (but not preceded by another long) followed by a textless connecting passage of two measures (= one long) in

¹See above, p. 62.

one voice while the other voice rests. The harmonic interval may be the unison, octave, or fifth.

Ex. 7. From Patrem -- Bartolo

Musical notation for Ex. 7. It consists of two staves in 3/4 time. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and the same key signature. The lyrics are 'ce- lis.' on both staves. A double bar line is placed after the first measure of each staff.

In one case only does the textless passage occur in both voices simultaneously. A third type of cadence is the same as the second but without the connecting passage.

Ex. 8. From Patrem -- Bartolo

Musical notation for Ex. 8. It consists of two staves in 3/4 time. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef and the same key signature. The lyrics are 'pa- tri per quem' on both staves. A double bar line is placed after the first measure of each staff.

A double bar line is also used before each change of meter, which occurs several times in the third section, resulting in a great deal more discontinuity there than in the other two sections. Taking account of the three types of cadences mentioned, the following scheme results (counting

breves; the numbers in parentheses are the textless connecting passages; the letters refer to cadential tones):¹

Patrem (6/8) 12 G		
I Factorem (6/8) 17 (+ 2) F 15 (+ 2) G 12 (+ 2) D 12 (+ 2) Bb 11 + 13 G	II Qui propter (3/4) 22 (+ 2) D 20 (+ 2) G 18 (+ 2) A 14 (+ 2) C 12 G	III Et iterum (3/4) 25 D (2/4) 13 (+ 2) F 20 A (9/8) 21 D (2/4) 16 C
total 88	96	102
Amen(9/8) 14 D		

If one were to adjust the figures in the third section to account for the difference between a breve in 3/4, 2/4, and 9/8 times (by making minims equal to minims), a truer idea of the proportions of the three sections would result: 88 - 96 - 94. Actually, there is some doubt whether the first period of Section III should not belong to the end of the previous section. Its cadence on D is the one given in Example six above as representative of the strongest type. However, this is offset by the strictly imitative and sequential nature of the previous period (the end of Section II as it stands in the scheme), which is characteristic of the ends of the large sections. In addition, this last cadence is the only one in the piece marked by a double bar in the manuscript where there is no change

¹6/8 = imperfect time with major prolation; 3/4 = perfect time with minor prolation; 2/4 = imperfect time with minor prolation; 9/8 = perfect time with major prolation. These equivalents will always be understood in the present study unless expressly stated otherwise.

of meter. Other factors, too detailed to be taken up here, make the position of this period somewhat ambiguous.

Within the periods, phrases are articulated by means of the third type of cadence ending on longs given as Example eight above, and by a weaker cadence ending on breves in both voices.

Ex. 9. From Patrem -- Bartolo

♩ = d

pi-la-to pas-sus

pi-la-to pas-sus

Detailed description: This musical example consists of two staves of music. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. Both staves have a common time signature of 3/4. The lyrics 'pi-la-to pas-sus' are written below the notes. A vertical dashed line is placed between the two staves, separating the first part of the phrase from the second. The notes are mostly quarter notes and half notes, with some eighth notes in the second part of the phrase.

Feminine cadences,

Ex. 10. From Patrem -- Bartolo

♩ = d.

san-ctam ca-tho-li-cam

san-ctam ca-tho-li-cam

Detailed description: This musical example consists of two staves of music. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. Both staves have a common time signature of 3/4. The lyrics 'san-ctam ca-tho-li-cam' are written below the notes. A vertical dashed line is placed between the two staves, separating the first part of the phrase from the second. The notes are mostly quarter notes and half notes, with some eighth notes in the second part of the phrase.

as well as half-cadences

Ex. 11. From Patrem -- Bartolo

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one flat and a time signature of 3/2. It begins with a dynamic marking of p . The melody consists of eighth and sixteenth notes, followed by a half note. The lyrics 'ec-cle-si-am.' are written below the notes. A first ending bracket is placed over the final two notes, with a double bar line and a repeat sign. The bottom staff is in bass clef with the same key signature and time signature. It also begins with a dynamic marking of p . The melody is similar to the top staff, with the lyrics 'ec-cle-si-am.' written below. It also features a first ending bracket over the final two notes.

are also used.

The presence of the short textless connecting passages, presumably instrumental, in the Credo is somewhat unexpected. Such a device does not occur in the other Mass pieces in P.¹ Their use here is interesting, for they are often employed to set off a certain motive which is then taken up later (not immediately) as the basis of a play of counterpoint. The first passage,

Ex. 12. From Patrem -- Bartolo

The image shows a single staff of music in treble clef with a key signature of one flat and a time signature of 3/2. The melody consists of eighth and sixteenth notes. A motive 'a' is marked above a specific sequence of notes with a bracket. Above the staff, there is a dynamic marking of p and a first ending bracket with a double bar line and a repeat sign.

is shifted up one step to serve as the second, and the motive a is used

¹The device is not rare with the older Trecento masters, however. It is found, e.g., in three madrigals by Giovanni, three by Lorenzo, and two by Gherardello.

in the following cadence. The third passage is new, as is the fourth:

Ex. 13. From Patrem -- Bartolo



This is followed by a phrase that has no particular connection with motive B, but see how it is then taken up in sequence and imitation in the next phrase, along with a reference back to motive a: (This is the last phrase of Section I.)

Ex. 14. End of Section I from Patrem -- Bartolo

A four-staff musical score in 8/8 time, starting with a tempo marking of quarter note = 1. The key signature has one flat (Bb). The lyrics are: "per quem om-ni-a fac-ta sunt." The first two staves are vocal parts. The third staff is a piano accompaniment. The fourth staff is another vocal part. Motives 'a' and 'B' are indicated with brackets above the notes. The score ends with a double bar line and repeat dots. The final notes of the fourth staff are marked with two sharps (F# and C#).

The same procedure is used at the end of Section II.

The presence of motive a in the last example brings up another point worthy of note, which might be more clearly illustrated by another example. The connecting link at the end of the second period of Section II

Ex. 15. From Patrem — Bartolo



uses a motive which is first heard at the end of one of the phrases of the first period of the same section:

Ex. 16. From Patrem — Bartolo

Musical notation for Ex. 16, showing two staves in 3/4 time. The key signature has one flat. The lyrics are: sa-lu-tem de-scen-dit de. A bracket labeled 'c' spans the final notes of the upper staff, indicating a cadence. The lower staff has a rest in the first measure and then continues the melody.

This is representative of several places where the lower voice comes to a cadence on a long and the upper voice has some sort of figuration to keep up the momentum. It would seem that what we have here is a compression of the cadence on a long followed by an instrumental link in one part with a rest in the other, a kind of telescoping into two

measures. Given the melismatic character of the Italian style, however, the question cannot be decided with assurance.

The motivic construction is at its strongest at the end of the composition, as we would expect. Thus, the last period of Section III is derived entirely from a three-note motive containing the intervals of a second and a third in both simple and ornamented forms.

Ex. 17. Last period of Section III from
Patrem — Bartolo

The musical score consists of four staves. The top two staves are vocal lines in G major and 4/4 time, with lyrics "Et vi-tam...". The bottom two staves are instrumental accompaniment. The score features several melismatic passages indicated by horizontal lines above the notes. A key signature change from G major to E minor is shown at the end of the piece. There are also some markings like "X" and arrows indicating specific musical relationships or corrections.

The beginning of the Amen section is a sophisticated example of rhythmic displacement.

Ex. 18. Beginning of Amen section from
Patrem — Bartolo

Notice how the four-note motive in the lower part is compressed from nine into five beats while the sequential pattern in the upper part compresses the e' - c#' from two beats into one and embellishes the falling fourth, d' - a, the whole resulting in a different contrapuntal coincidence between the two parts. This is followed by repeated and sequential motives in hocket leading to a harmonically strong final cadence on D.

In general, the melodies of Bartolo's Credo are coherent and well-proportioned, with much use of sequence and recurring motives. These devices, however, are never carried to an extreme; fresh motives are constantly being introduced, so that there is little danger of monotony. The recurrences are all on the smallest level of a motive; there are no "themes" which return, unless one could make a point of the similarity of the "Qui propter nos" (beginning of Section II) and the "Et in spiritum."

(The latter is the first period in 2/4 time, and may actually be considered as the beginning of Section III, as was discussed above.)

Ex. 19. Beginning of upper voices of two phrases from Patrem — Bartolo

The musical notation shows two staves in 2/4 time. The top staff is in G major (one sharp) and the bottom staff is in F major (one flat). The lyrics are: 'Qui pro-pter Et in spi-ri-tum'. The notation includes a treble clef for the top staff and a bass clef for the bottom staff. The time signature is 2/4. The key signature is one sharp (F#) for the top staff and one flat (Bb) for the bottom staff. The lyrics are: 'Qui pro-pter Et in spi-ri-tum'. The notation includes a treble clef for the top staff and a bass clef for the bottom staff. The time signature is 2/4. The key signature is one sharp (F#) for the top staff and one flat (Bb) for the bottom staff. The lyrics are: 'Qui pro-pter Et in spi-ri-tum'.

If the reader will look again at the formal scheme of this movement,¹ he will be able to see the great tonal variety of the cadences. Such diversity would hardly be found in a French composition from this period. A certain contradiction is to be observed here: although the single phrase is ordinarily clearly centered on a particular tone, the succession of phrases does not appear to follow any consistent design (other than sheer variety); there would not seem to be an over-all tonality.

Aspects of this Patrem which remind one of French practice have been mentioned, but what are the Italian elements? First of all, one thinks of the obvious fact of the two-part vocal setting, so beloved by the old trecento madrigalists; then, the flexibility and easy flow of the melodic lines, concealing their surprisingly careful motivic

¹Above, p. 83.

derivation. The phrases are purposeful in their direction, leading by means of sequential patterns and small vocal embellishments to clearly perceived climaxes and points of rest; still, the effect of spontaneity is not lost. Like other Mass pieces in P, where it is more obvious, the original source for the style of this music is the madrigal.

Gherardello

Unlike Bartolo, who is known only for the Patrem, Gherardello has left us a number of secular pieces, all preserved in the Squarcialupi Codex (with a few concordances in FP, Lo, and P): ten madrigals in two parts, one caccia in three parts, and five monophonic ballatas.¹

The manuscript in which Sacchetti transcribed by his own hand the poems which were being set to music often indicates the names of composers. This is an important source for approximating the chronology of the Florentine period.² Thus, Lorenzo is mentioned only in the first

¹Gherardello's complete works are published in Pirrotta, Music of XIV century Italy, I. All the secular works are also to be found in Wolf, Der Squarcialupi Codex (Lippstadt, 1955). The caccia, Tosto che l'alba, has been frequently published. A complete index of all secular Italian music of the fourteenth and early fifteenth centuries which gives references to original manuscripts and modern publications as well as a statistical study of the repertory and sources may be found in Kurt von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento (Bern, 1956).

²Edition: Franco Sacchetti, Il libro delle rime, ed. A. Chiari (Bari, 1936). See also E. Li Gotti and N. Pittotta, Il Sacchetti e la tecnica musicale del tracento italiano (Florence, 1935), which contains transcriptions of compositions mentioned by Sacchetti which have been found in the musical sources.

period -- before 1360. The exchange of sonnets by Peruzzi and Sacchetti which was discussed earlier¹ indicates that Gherardello's death took place about 1362-1364; in the opinion of Pirrotta, he was somewhat younger than Giovanni da Cascia and somewhat older than Lorenzo and Donato da Cascia.² Besides Gherardello himself³ Sacchetti mentions as composers a "ser Jacobus frater ser Gherardelli"⁴ and a "ser Johannes ser Gherardelli" (who must have been his son),⁵ but neither are found in the musical sources.⁶

If one compares Gherardello's Gloria with Bartolo's Credo -- the two are comparable since they both deal with the long texts of the Ordinary for which the extended melismas more characteristic of the old Italian style are unsuitable -- he is first struck by the regularity and simplicity of the phrasing. In place of the variety of cadence types seen in the Credo, there is a monotonous recurrence of one or two types

¹Above, pp. 79f.

²"Gherardellus," MGG, V, col. 55. S. Clercz has found a document which shows that Donato was in Liège in 1348 ("Propos sur l'Ars Nova," REM, X [1956], 155). He was the only one of these older masters who was probably still alive in 1370 (Pirrotta, "L'ars nova italienne," in Histoire de la musique, ed. Roland Manuel ["Encyclopédie de la Pléiade"; Paris, to be published]).

³As composer of Di bella palla (Chiari ed., p. 18); the music has not been found.

⁴Chiari ed., pp. 29, 78, and 94.

⁵Ibid., p. 109.

⁶In view of the above, one might be tempted to recognize two different composers in the Gloria ("S. Gherardelli") and the Agnus ("S. Gherardello"), but this must be rejected as wholly unlikely. The manuscripts of this period are very inconsistent in the use of the nominative and genitive cases for composers' names at the heads of the compositions.

throughout most of the Gloria. The periods all end with a long followed by a double bar line, and only the last period before the Amen and the Amen itself have a breve before this long in both voices for greater finality, all the other periods using shorter penultimate notes. Within the periods, the phrases end on breves, ordinarily shortened to two-thirds or one-third of their values by rests. (The use of longa-notation in the first sections obscures the difference between the long and breve as it was in the original duodenaria division. In order to correspond exactly to the original long, the final note of each period should be a maxim, not a long as in the manuscript. For the sake of simplicity, "breve" and "long" have been used here even though both are written as longs in the first section of the piece.)¹

The regularity of the periods can be seen in the following scheme (counting longs in the first section and doubling the final note of each period, as explained, and counting breves in the second section).

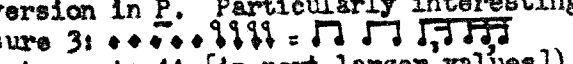
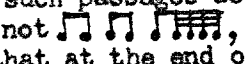
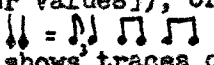
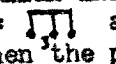
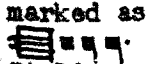
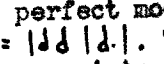
¹The notation in P is French, as is that of all of the Mass pieces except the Benedicamus. A special sign shows that the first part of the Gloria is in perfect mode with imperfect time and prolation in diminution, which is equivalent to the quaternaria division in diminution in Italian notation. Pirrotta has shown that the quaternaria in diminution was introduced in Italy in the seventies or eighties of the fourteenth century as a substitute for the older octonaria and duodenaria in order to reconcile somewhat Italian with French practice (Music of XIV century Italy, I, ii). The transcriptions in the present work follow Pirrotta's simple and clear indication of the divisions: $3*/4 =$ duodenaria (brevis-notation), $3 \times 1*/4 =$ quaternaria in diminution grouped as perfect mode and substituting for duodenaria (longa-notation; similarly with octonaria: $2*/4$ and $2 \times 1*/4$). The use of longa-notation is discussed in detail in Fischer, "Zur Entwicklung der italienischen Trecento-Notation," AFM, XVI (1959), 87ff.

I Et in terra
 3 x 1³/₄ 8 D
 5 A
 5 G
 4 E 6[#]
 4 C
 9 D
 8 A
 8 G
 8 D
 total 59

II Qui tollis ... miserere
 3/4 11 G
 11 D
 9 D
 13 G
 9/8 13 D
 total 58

Amen
 3/4 11 D

If we accept Pirrotta's opinion that the tempo is ordinarily faster in senaria perfecta (and quaternaria) than in the other divisions and that the semibreve of these two divisions is equivalent to two-thirds of the semibreve in the other divisions — a reasonable and practical solution —,¹ it will be seen that the average period of eight measures in

¹ Music of XIV century Italy, I, ii; also: "Marchettus de Padua and the Italian Ars Nova," MD, IX (1955), 58. However, in spite of the usefulness of this general formula, occasionally other solutions would seem to lead to more convincing results. A case in point is the change to 9/8 (novenaria) of the present composition: the usual formula (minim = minia; this is obviously what is intended by Pirrotta, although — to complicate matters — there is an error in his edition at this point) causes a sudden shift to an uncomfortably slow tempo at a place in the composition — the final period of the last large section — where such a change would appear unlikely. A relationship of semibreve = semibreve is preferable here, an interpretation, moreover, which is supported by the reading in RU₁, which retains the senaria perfecta throughout. RU₁, of course, is far less reliable as a source than P because of its many errors and the generally careless manner of writing; still, the notation with its many points of division, several cases of alteration via naturae which do not correspond to French practice, and certain other peculiarities show that it is probably closer to the original notation than is the version in P. Particularly interesting are such passages as that in measure 3:  (not , as de Van interprets it [in next larger values]), or that at the end of the last phrase before the Amen: . (Even the almost exclusively French notation in P shows traces of Italian influence here as well as in other Mass pieces: the use of  and the fact that the long is always considered imperfect even when the piece is expressly marked as perfect mode, disregarding the rule of similes ante similes:  = . This last is a feature frequently encountered in Italian manuscripts of this period, especially the more provincial ones, and is related to the fact that the concept of modus found no place in the older Italian notation. Cf. Music of XIV century Italy, I, iii.)

the first section is equal in duration to the average period of twelve measures in the second section. Thus, the whole piece becomes a succession of equally-spaced spans -- excepting only the "Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.", which twice divides the regular spans symmetrically into two halves.

There is very little use of recurring motives. The only one with enough character to be noticed is the simple hocket figure at "ad dexteram Patris," which returns at "Tu solus sanctus" and at the end of the Amen. The style in general may be described as a rather mechanical application of figuration in the upper voice to a two-part counterpoint which follows the conventional rules of discant theory of the time.

Ex. 20. From Et in terra -- Gherardello

The image shows a musical score for two staves. The top staff is in G major (one sharp) and 3/4 time, with a tempo marking of quarter note = 1. The bottom staff is in D minor (two flats) and 3/4 time. The lyrics are written below the notes. The top staff has a circled '8' above the first measure and a circled '(RU#)' above the second measure. The lyrics are: "Do-mi - he fi-lii u-ni-ge-ni-te ye-su crip- ste." The bottom staff has the lyrics: "Do - mi - he fi-lii u-ni-ge-ni-te yhe-su crip - ste." The music features a hocket figure in the upper voice, which is a sequence of notes that are played in pairs, creating a rhythmic pattern.

The simultaneous pronunciation of the text in both voices is broken only once with a brief snatch of free imitation.

Ex. 21. From Et in terra -- Gherardello

♩ = 1

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

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

The Gloria displays a feature which is highly characteristic of the whole production of Gherardello. This is the strong feeling of tonality in his works. As in his madrigals, the tenor has a remarkable stability, anchored on the first and fifth degrees of the mode (here d and a), with the phrases basically constructed as a stepwise progression from one to the other of these tones.¹ The outline given above shows that seven out of fifteen periods cadence on the tonic. If all phrases in this composition are taken into account, of twenty-nine cadences thirteen are on D, six on A, five on G, and one each on E, C, A^{6#}, G⁶, and E^{6#}.

¹Cf. A. von Königslöw, Die italienischen Madrigalisten des Trecento (Würzburg-Aumühle, 1940), pp. 16f; also Pirrotta, MGG, V, col. 56.

Altogether, the Gloria shows many details that may be found in Gherardello's madrigals: the same kind of figuration, the same way of constructing the tenor, etc. (although not, of course, the profuse use of melismas). It is particularly close to the style of Per prender cacciagion,¹ where even some of the motives are identical. Still, one senses that Gherardello was not entirely at ease in his handling of the long liturgical text. His typical rather limited manner of forming a tenor phrase is ill-suited to an extended succession of short phrases, and the unimaginative figuration of the cantus does not lead one's attention away from the bare bones of the structure. In comparison to Bartolo's Credo, we must admit that the Gloria is a lesser work of art.

The Agnus, although stylistically no different from the Gloria, is more successful. The brief text allows more room for the melody to follow its own course, and the simplicity of Gherardello's technique is more appropriate to the character of the text. Also, the formal similarity of the Agnus text to the typical three verses of a madrigal, each usually subdivided in the musical settings into three parts -- melisma, declamation, melisma --, is probably another reason that Gherardello appears to be more at home here. Even though each of the three sections is subdivided into three phrases, the disposition of the text and the

¹Pirrota, Music of XIV century Italy, I, No. 29.

lengths of the phrases are admirably varied. Notice the three different ways of handling the words "Agnus Dei":

Ex. 22. Beginnings Agnus I, II, III
(upper voice) — Gherardello

The image shows three musical staves, labeled a), b), and c), each representing a different beginning for the 'Agnus Dei' text. Each staff is in treble clef and begins with a double bar line and a repeat sign. Staff a) is in 3/4 time, marked '♩ = ♩', and features a melodic line with a key signature change from one sharp to one flat. The lyrics are 'A- gnus de-i qui tol- lis'. Staff b) is in 3/4 time, marked '♩ = ♩', and features a more rhythmic, dotted melody. The lyrics are 'A- gnus de- y qui tol- lis'. Staff c) is in 3/4 time, marked '♩ = ♩', and features a highly rhythmic, eighth-note melody. The lyrics are 'A- gnus de- y. qui tol- lis'.

The tonality, as expected, is both well-balanced and clear.

Although there is no motivic organization in the upper voice, the

ascending scales of the tenor at the threefold supplication is a nice touch:

Ex. 23. Ends of Agnus I, II, III
(tenor) — Gherardello

a) $\text{mi-se-re-re ho- bis.}$

b) $\text{mi-se-re-re ho- bis.}$

c) $\text{do-ha no-bis pa-cem.}$

Lorenzo Masi

Nothing is known about the life of Lorenzo other than the mere mentions of his name by Villani¹ and Sacchetti, who cites him as composer of three poems² — all, presumably, before 1360.³ His secular works (all in FL with some concordances in FP, Lo, and P) exist today in the same number as those of Gherardello: ten two-part madrigals (one partly

¹See above, p. 78.

²Chiari ed., pp. 13, 24, and 41. Only the second, Sovra la riva, is found in the musical sources.

³See above, p. 91, with the references given there.

in three parts), one caccia, and five monophonic ballatas.¹ In addition, Lo has a kind of singer's exercise in plainchant entitled l'antefana di ser lorerenço: diligentur advertant chantores. This manuscript also calls him "ser lorenço prete."

The Sanctus is written for two equal voices of rather high range, and the frequent unisons between the very decorated cantus and the simple, slowly-moving tenor has led some observers to the conclusion that one voice is merely an ornamental version of the other. Indeed, Oscar Thalberg and Rudolf Ficker do not hesitate to deny the presence of true diaphony here and call it "heterophony."² This is surely going too far. The Sanctus must be seen in the context of Lorenzo's general style, revealed in his madrigals with their peculiarly archaic contrapuntal technique. More than any of his contemporaries, Lorenzo bases his counterpoint on the perfect consonances. Thirds and sixths are used very discreetly, ordinarily only in the approach to cadences. Parallel unisons, octaves, and fifths abound, either directly or indirectly

¹All are published in Wolf, Der Squarcialuni Codex.

²Thalberg, "Zur Kompositionstechnik des Trienter Zeitalters," ZIMG, XIII (1912), 126; Ficker, "Die frühen Messenkompositionen der Trienter Codices," SzMN, XI (1924), 5. This is in line with Ficker's whole theory about coloration which was first presented in "Die Kolorierungstechnik der Trienter Messen," SzMN, VII (1920), 5ff., taken up and developed by Handschin, and attacked by Wagner, Bessler, and Bukofzer. The controversy is too far-ranging to be gone into here; the reader is referred to the summary remarks and bibliographical references given in M. Bukofzer, Studies in medieval and Renaissance Music (New York, 1950), p. 52.

because of figuration. A passage such as the following from one of his madrigals is not uncharacteristic.

Ex. 24. From ritornello of Sovra la riva — Lorenzo



All of Lorenzo's madrigals are written with the normal relationship of voices with ranges about a fifth apart, so that the structural intervals of the counterpoint are overwhelmingly fifths and octaves, with unisons and twelfths playing a minor role. It is obvious that in the same style a piece for two equal voices would have to be based on unisons and fifths, with octaves taking a lesser place. Given his usual range of a tenth (rarely, an eleventh) in the cantus,¹ twelfths are out of the question. It is equally obvious that the only way to move voices conjunctly from one perfect interval to another is by parallel motion, so that if one wishes to avoid an uncharacteristic leaping about in one of the parts — Lorenzo's lines are strongly conjunct — and if one

¹The tenors seldom exceed an octave. The upper voice of Dolciani a voi barely touches the extremes of a total range of a diminished twelfth; that of Vidi nell' ombra, a minor thirteenth.

wishes to avoid a counterpoint based almost exclusively on fifths,¹ he has no recourse but to employ a good many parallel unisons as structural intervals. Thus, no matter what the result may appear to be to modern ears, there can be no doubt that Lorenzo conceived of his Sanctus as a true diaphony and no different essentially from his madrigals from the point of view of contrapuntal technique. Other and later masters when writing for two equal voices relied upon the frequent use of thirds and sixths, since they did not share Lorenzo's attitude toward these intervals. Finally, it must be emphasized that not all of the composition has this unusual technique; e.g., all of the sections from the second "Sanctus" to the first "Hosanna" are in no way remarkable from the point of view of the counterpoint. One is not surprised to find that it is in just these places of the composition that the ranges of the two voices are, in general, about a fourth or fifth apart and that it is here that thirds and sixths are used with greater freedom.

The tonality is as firm as it could be: out of ten cadences, eight are on D. Even all but one of these eight periods show a monotonously uniform design with the top voice beginning on a' and gradually descending to d'. The tenor adds a little variety by beginning sometimes on a', sometimes on d', and sometimes on a.

¹Thirteenth century counterpoint could vary these with fourths, but the fourth is almost never used as a structural interval by Lorenzo or other fourteenth century masters.

A far more interesting aspect of the Sanctus, and one that confirms our impression that Lorenzo is one of the more significant Trecento masters, is the employment of thematic or motivic variation to a surprising extent. The opening theme A, consisting of a little cadential figure on a' followed by a descent to d',

Ex. 25. Beginning of Sanctus -- Lorenzo

reappears in a varied form at "Dominus deus sabaoth,"

Ex. 26. From Sanctus -- Lorenzo

and in an even more recognizable form in the Benedictus.

Ex. 27. Beginning of Benedictus from
Sanctus -- Lorenzo

The musical notation for Ex. 27 consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a quarter note G4, followed by a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bottom staff is in bass clef with the same key signature and time signature. It begins with a quarter note G2, followed by a series of eighth notes: A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2. The lyrics 'Be- ne-dictus qui ve-nit in no-mi-' are written below both staves, with the first syllable 'Be-' aligned with the first note of each staff.

The first Hosanna presents a melody, B, in the tenor

Ex. 28. From Hosanna I of Sanctus -- Lorenzo

The musical notation for Ex. 28 is a single staff in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note G4, followed by a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A bracket above the staff spans from the second note (A4) to the eighth note (E4), with the letter 'B' written above the bracket, indicating the melodic line.

which is repeated in slightly varied augmentation in the second Hosanna
(see Example 31). B is continued in the first Hosanna by a section

which later returns in variation in both voices.

Ex. 29. From Hosanna I of Sanctus — Lorenzo

The musical score for Ex. 29 consists of four staves. The top two staves are vocal parts. The first staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a common time signature 'C' and a key signature change to two flats (B-flat and E-flat). The melody is a rapid sixteenth-note passage. The lyrics 'san-na' are written below the staff. The second staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a common time signature 'C' and a key signature change to two flats. The melody is a slower, dotted-note passage. The lyrics 'san-na' are written below the staff. The bottom two staves are vocal parts. The third staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a common time signature 'C' and a key signature change to two flats. The melody is a rapid sixteenth-note passage. The lyrics 'in ex-cel-sis' are written below the staff. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a common time signature 'C' and a key signature change to two flats. The melody is a slower, dotted-note passage. The lyrics 'in ex-cel-sis' are written below the staff.

The end of the Benedictus has a passage which we may call b since it seems to be derived from the end of B. (This is understood more easily when it is first compared to the return of B [Ex. 31] and then with the corresponding place in the first B [Ex. 28]).

Ex. 30. End of Benedictus — Lorenzo

The musical score for Ex. 30 consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a common time signature 'C' and a key signature change to two flats. The melody is a rapid sixteenth-note passage. The lyrics 'mi-hy' are written below the staff. The bottom staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a common time signature 'C' and a key signature change to two flats. The melody is a slower, dotted-note passage. The lyrics 'mi-ni' are written below the staff.

The last Hosanna seems to tie up all of these elements and adds a new twist of its own (motive d, which evolves from the variation of B in the tenor of the first phrase, is then inserted into the second phrase — compare the second phrase with Example 29), the whole being an extraordinarily ingenious series of cross-references in an entirely new meter:

Ex. 31. Hosanna II of Sanctus — Lorenzo

The musical score for "Hosanna II of Sanctus" by Lorenzo is presented in a system of ten staves. The first two staves are instrumental, with the first staff labeled "var. c b" and the second "var. B". Both start with a whole rest "O-". The third and fourth staves are also instrumental, with the third labeled "var. b" and the fourth "var. C". The fifth and sixth staves contain vocal lines with lyrics. The fifth staff has the lyrics "san-na in ex-cel-sis." and is labeled "var. d". The sixth staff has the lyrics "-san-na in ex-cel-sis." and is also labeled "var. d". The score includes various musical notations such as treble clefs, 3/4 time signatures, and dynamic markings like "p".

There is one example of imitation in the composition.

Ex. 32. From Sanctus — Lorenzo

Two staves of musical notation in 3/4 time. The top staff begins with a treble clef and a key signature of one flat. The lyrics are: "Ple-ni sunt ce-li et ter-ra" followed by "glo-ri-a tu-". The bottom staff also begins with a treble clef and a key signature of one flat. The lyrics are: "Ple-ni sunt ce-li et ter-ra," followed by "ple-ni sunt ce-li et ter-ra" and "glo-ri-a". The music consists of a single melodic line with some imitative passages.

A summary of the thematic and motivic correspondences of Lorenzo's Sanctus will reveal their unusually important place in this composition:

- | | |
|---------------|--|
| Sanctus I | A (both voices) |
| Sanctus II | |
| Sanctus III | |
| Dominus | var. A (both) |
| Pleni | (imitation) |
| Hosanna I 1) | B (tenor) including b (tenor) |
| " 2) | C (both) including c (cantus) |
| Benedictus | var. A (both), var. b (both) |
| Hosanna II 1) | var. B (tenor), var. c (cantus), d (both),
var. b (both) |
| " 2) | var. C (both) including var. c (cantus),
var. d (both) ¹ |

¹For an anonymous Gloria which may be by Lorenzo, see below,
p. 365f.

Paolo Tenorista

Almost nothing would be known about the works of Paolo if we did not have the manuscript P, which contains eleven madrigals and twenty-two ballatas by him, not counting anonymous works which might be ascribed to him. A few pieces, most forming concordances with those in P, are found in Le ("don paghollo"), PR ("Dompni pauli"), Luc, and LW (both anon.).¹ Space was provided in FL (fols. 7lv ff.) under the name "Magister Dominus Paulus Abbas de Florentia," but the music was never entered on the pages.

All the known biographical facts about Paolo and a number of ingenious conjectures based upon these are collected in a recent work by Pirrotta.² Only two dates can be assigned to Paolo with certainty; the first is from a document written in Rome on July 16, 1404 which refers to him as "Dominus Paulus de Florentia, abbas Pozzoli Aretine diocesis." Pirrotta points out that the placing of Pozzoli in the Aretine diocese is a mistake; it should properly be the Lucchese diocese, and the monastery referred to is that of St. Peter de putheolis, six miles from Lucca. Paolo's was a purely honorary position which did not

¹An index of Paolo's secular works is in Fischer, Studien zur italienischen Musik . . ., p. 80.

²Paolo tenorista da Firenze in a new fragment of the Italian Ars Nova (Los Angeles, to be published). See also his earlier articles: "Paolo Tenorista, Fiorentino 'extra moenia,'" Estudios dedicatos a Menendez Pidal, III (Madrid, 1952), 577ff.; "Paolo da Firenze in un nuovo frammento dell' Ars Nova," MD, X (1956), 61ff.

requires residence in the abbey but did afford him rank and an assured income -- such arrangements were very common in the medieval Church -- and there is no evidence that he spent any considerable amount of time there. The second date derives from his madrigal Godi Firenze,¹ which celebrates the final conquest of Pisa by Florence in 1406.

Pirrota supposes that Paolo was associated with Cardinal Acciaiuoli, who was bishop of Florence from 1383 to 1387 and died in 1409, and that Paolo's consequent absence from Florence after 1387 explains the complete lack of his works in the great Florentine sources FL and FP. The extremely large number of his works in P -- only Landini has more -- indicates that this manuscript had a close connection with Paolo, especially since two fascicles containing almost exclusively works by him (ff. 51 - 60v and 71 - 80v) were inserted later into the original codex (which already contained some of his works). Pirrota has identified the heraldic motto uuen . goth . uyel ("Wann Gott will") which appears on the first page of P as that of the Capponi, an important Florentine family, and concludes that Paolo was probably a Capponi and that P either belonged to him or to one of his relatives.

The main part of P uses these forms of the name: "Don Paolo tenorista da firenze," "Don Paolo," "Don Pa.," or "D. P.," but the two inserted fascicles use a monogram made up of the interlocking capital letters P and A (= "Paulus Abbas"). The Mass cycle in the last fascicle,

¹P, ff. 56v - 57. This is the only madrigal in three voices, an unusual piece which has some of the characteristics of the motet.

which was also added later to the original codex, leaves the Benedicamus without the name of a composer, but the old index at the beginning of the manuscript assigns it to Paolo by means of this monogram.¹ G. de Van apparently considered this attribution unreliable since in his edition he gives the piece as "anonyme" even though, as his critical notes make clear, he was aware of the ascription in the old index.

There are many things about the Benedicamus which set it apart from the other Mass pieces in P. It is the only one in three voices; it alone uses purely Italian notation with division letters and points as well as several special note forms;² it alone is based on a cantus firmus; and in other respects the style is unusual. The tenor is a Benedicamus melody which was widely used for polyphonic settings in the Middle Ages. It is no longer used for the Mass today, but is found in the modern liturgical books assigned to the first vespers on Solemn Feasts.³ An unusual feature is that the melody is left notated in

¹This was first pointed out by F. Ludwig in his review of Wolf's Geschichte der Mensural-Notation (SIMG, VI [1905], 615).

²A facsimile of the Benedicamus may be seen in W. Apel, The notation of polyphonic music, 900-1600, (4th ed.; Cambridge, Mass., 1949), p. 379.

³See Liber usualis (English ed.; Tournai, 1952), p. 124. Ficker's conjecture (SZMW, XI [1924], 6) that the tenor was modelled upon the Benedicamus of GR Mass XIII is mistaken, as are his remarks about its being repeated in diminution and melodically changed. Certain other comments that he makes about this composition are also misleading.

plainchant, and each note is to be read as a brevis.¹ A similar manner of notation is found in only one other composition from this period (the motet by Matteo da Perugia, Mod. No. 1), although it is sometimes encountered in later sources of the fifteenth and sixteenth centuries.² The practice of arranging the tenor in a regular series of breves (or longs) throughout a composition or a large section of it is also uncommon at this time, though not entirely unknown -- it is employed, s.g., in the Benedicamus, Pad No. 25, which is based on this same cantus firmus,³ and in the first, third, and seventh sections of the Kyrie, Iv No. 68 (= Apt No. 1).⁴

Most of the composition consists of a huge melisma on the first syllable of the word "Domino," recalling some of the extended clausulae of the Notre Dame School, with which the piece has much in common from the point of view of over-all conception (not to suggest a direct connection, of course). A shorter melisma on the last syllable of that word closes the composition. There is a step-by-step increase in the

¹The penultimate note is written as a maxima and is sustained as a pedal point for several measures. Unfortunately, the notation of the upper parts is defective here and the correct solution is by no means obvious. That given by Wolf (Geschichte der Mensural-Notation, III, No. 48) and in de Van's edition seems preferable to the one given by Apel (op. cit., p. 380).

²Apel, loc. cit. For Matteo's motet, see below, pp. 191ff.

³See below, p. 362.

⁴See above, p. 40. Such a regular tenor is not rare in thirteenth century motets. The style probably originated in the practice of improvising a florid counterpoint over a cantus firmus in uniformly measured tones.

rhythmic flow, melodic smoothness and, probably, the tempo through four divisions: .o.(2*/4), .s.i.(6/8), .p.(3/4), .o.(2/4).

The upper voices of the Benedictamus display a rather intricately worked out counterpoint, full of minute rhythmic and melodic details. There is a certain smallness about the conception which contrasts with the large sweep of the melodic lines, the open and uninhibited quality of the older madrigalists. The most noticeable feature of the melodies is the way only a few persistent motives are utilized over and over --

short, highly characterized motives which are almost invariably strung out in sequence and often in imitation.

Ex. 33. Opening of Benedicamus — Paolo

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems of three staves each. The first system contains the vocal entries for Soprano (S), Alto (A), and Bass (B). The Soprano line begins with a treble clef and a common time signature, while the Alto and Bass lines use a C-clef and a 4/4 time signature. The lyrics for the first system are "Be-he-di-". The second system continues the vocal entries with the lyrics "ca-mus do-". The piano accompaniment is shown in the bottom staff of each system, with a bass clef and a 4/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are: Be- he- di- ca- mus do- ca- mus do-

Measures four and five in the example above as well as the succession of five intervals of a second in the next example show that melodic design takes precedence over niceties of counterpoint.

Ex. 34. From *Benedicamus* — Paolo

The distinctive features mentioned above are among those which Pirrotta has found in Paolo's madrigals,¹ although they are somewhat less characteristic of his more lyrical ballatas. The *Benedicamus* is perhaps more constrained than any of Paolo's madrigals, but in none of the latter, of course, was he faced with the problem of constructing two voices above a cantus firmus deployed in an unyielding succession of breves. Aside from this obvious difference, there is a stylistic affinity between the *Benedicamus* and Paolo's madrigals, so there is no reason to doubt the ascription to him in the old index.

¹See the first article mentioned on p. 108, note 2. For a description of Paolo's general style in both madrigals and ballatas see Königslöw, *op. cit.*, pp. 32ff.

The total impression of the Florentine Mass pieces may be summed up in one word: madrigalesque. Long melismas of broadly flowing melodic lines constructed from small motivic formulas, snatches of ornamental imitation and, especially, the very frequent employment of these motives in sequential chains -- all point to the secular model. Even when the composer is dealing with the inappropriately long texts of the Gloria and Credo, the madrigal still makes itself felt.

The very small proportion of liturgical works in comparison to secular ones in the Florentine sources which remain to us probably give a true picture of the musical culture; composed polyphony for the Church was very exceptional. In the few cases where it was actually written, the composers, lacking a tradition of liturgical polyphony, turned to a secular genre for the musical language. Only Paolo's *Benedicamus* seems to be related to an older tradition of improvised counterpoint to a plain-song cantus firmus, but there is no way of knowing to what extent the latter was employed in Florence at this time.¹ It might be remarked that since Paolo probably worked outside of Florence for most of his life,² he may have come into contact with such a tradition elsewhere.

¹In a paper written for an *Ars Nova* meeting at Certaldo in July, 1959, A. Seay described Paolo's short theoretical treatise, *Ars addiscendum contrapunctum*, as a discussion of the technique of improvised counterpoint.

²See above, p. 109.