

## CHAPTER II

### THE COMPOSERS IN Pad

The first group of Paduan fragments (Pad or PadA, existing today in two manuscripts in Padua and one in Oxford) are pages from what was once a large and beautifully-written codex containing an extensive repertory of Italian secular works as well as sacred compositions by both Italian and French composers.<sup>1</sup> The present collection includes works which range throughout the fourteenth century, to judge from the styles of the compositions. Besides those known from other sources — Machaut (Its missa est, anonymous a 3 in Pad), Ciconia, Egardus, and Perneth (Patrem = Apt No. 40; "Bonbarde;" Str No. 8 "Prunet") — Pad gives as composers of Mass pieces names not found elsewhere: Gratosus [de Padua], "Sant. omer," Berlantus,<sup>2</sup> "Mediolano," and "Barbitonsoris."

Even without the evidence of the name, the Sanctus (No. 1) by "Sant. omer" (possibly referring to the town near Calais) would be thought to be French because of the strongly modal rhythm still in the

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<sup>1</sup>Descriptions and inventories in Besseler, AFMW, VII (1925), 228f; and VIII (1926), 233ff. G. de Van's "correction" (Monuments de l'Ars Nova, I, iv) of Besseler should be disregarded, for he failed to see that the Gloria by "Johannes" on fol. 6v of MS 1475 and that by "Ciconia" on fol. 4 belong together as one composition, as Besseler had originally indicated.

<sup>2</sup>Ludwig says this is the correct reading, rather than "Berlant" or "Berlatus." (Guillaume de Machaut, Musikalische Werke, ed. Fr. Ludwig, II [Leipzig, 1928], 26.)

manner of the thirteenth century and the conductus texture, exactly the same style as that of the earlier parts of the Mass of Tournai.<sup>1</sup>

"Berlantus" also looks like a French name, and the single upper voice remaining of his Patrem (No. 28) is indistinguishable stylistically from the catilena-type (or duet-type) Mass pieces in Iv. (Incidentally, this is yet another example of the practice of setting the words "Patrem omnipotentem" to a slightly embellished version of the plainchant Credo GR I -- as in Tour or Machaut's Credo -- even though the continuation does not draw upon the chant.)

The manuscript was in the library of the Paduan monastery of S. Giustina in the fifteenth century. Clercx has conjectured that it was brought there by Andrea Carrara upon his election as abbot in 1398, and that Grazioso and "Mediolano," together with two other composers found in another S. Giustina manuscript (Dom), Jacobus Corbus de Padua and Zanninus de Peraga de Padua, formed a group of minor masters who lived at the court of Francesco Novallo Carrara.<sup>2</sup>

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<sup>1</sup>See above, pp. 59ff.

<sup>2</sup>"Propos sur l'Ars Nova," RBM X (1956), 158. Concerning Besseler's dating of Pad, see below, p. 165, note 1.

Grazioso da Padova

Only three compositions are preserved under the name of

Grazioso:

- No. 16 (MS 684, f.1 and MS 1475, f. 1v) Sanctus a 3: Gratosus  
No. 19 (MS 684, f. 3) Et in terra a 3: Gratosus  
No. 23 (MS 684, f.2v) Alta regina de virtute[a ?] (cantus only  
of a ballata): Gratosus de Padua<sup>1</sup>

The ballata was at some time also provided with a lauda text (Alta regina e virgine beata).<sup>2</sup>

Pirrota's opinion that the three works belong in the second or third decade of the fifteenth century<sup>3</sup> may require revision in the light of new evidence brought forward by Clercx, who has found a document referring to an Egidius quondam Gratosi de Padua ("Egidius, [son] of the late Gratosus de Padua") at the beginning of the fifteenth century.<sup>4</sup> If this refers to the composer, then Grazioso probably lived and worked during the second half of the fourteenth century.

The Sanctus has an extremely melismatic top voice (the piece is longer than the Gloria!) over instrumental tenor and contratenor. The

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<sup>1</sup>The Sanctus is published in Wolf, Geschichte der Mensural-Notation, II/III, No. 62 (but without the end of the contratenor which appears on f.1v of MS 1475); and both the Sanctus and the Gloria in de Van, Monuments de l'Ars Nova, I, 16 ff. and 21 ff.

<sup>2</sup>Pirrota, "Gratosus de Padua," MGQ, V, col. 703.

<sup>3</sup>Ibid.

<sup>4</sup>Fischer, "Trecentomusik -- Trecentoprobleme," Acta, XXX (1958), 187.

vocal part moves almost entirely by step within a very narrow range: the whole part lies within the hexachord c'-a', excepting only the first period, which has the tones immediately above and below this; and the basic line consists essentially of nothing but scalewise passages from d' to a' or the reverse by means of small ornamental figurations repeated in sequential chains, as Ficker has observed.<sup>1</sup> (However, Ficker's use of the word "variation" here to describe what must be counted a simple stylistic limitation robs that term of whatever useful meaning it may have remaining.) These figurations are often broken up by short rests, and together with similar short figurations in the other two parts result in lively hocket textures. Although the vocal part usually has these figurations mechanically in exact sequence, the other parts, especially the contratenor, almost always have considerably more variety by extending and contracting the figures, changing the tonal direction, mixing two or more figures in irregular succession, and other means of development.

Ex. 35. Beginning of Hosanna from Sanctus — Grazioso

<sup>1</sup>"Die frühen Messenkompositionen der Trienter Codices," *SMW*, X (1924), 5.

The three-beat pattern which cuts across the duple meter, such as the one in the above example, is a favorite procedure in this work.

Not all of the composition is written in hocket, of course. Many phrases, especially those at the beginning, have smoothly running sequences in triplets or quadruplets above quiet lower parts in semi-breves and breves. One period is particularly close in the vocal part to the typical tripartite manner of setting a verse in the madrigal: an opening melisma followed by a short passage of rapid declamation and closing with another melisma (although this passage is more condensed than the average madrigal phrase).

Ex. 36. From Sanctus (upper voice) -- Grazioso

The Benedictus, like the opening, begins with simple chords in breves. Divided into three unequal periods, each complete with full cadences on longs followed by double bar lines, it illustrates how the divisions of the music do not always conform to the linguistic structure of the text, a feature which is not uncommon in this period:

	breves
Benedictus qui venit.	16
In nomine.	7
Domini.	10

The following repetition of the Hosanna is marked by cues in the manuscript.

Unmistakably Italian is the frequent alternation between senaria imperfecta and octonaria in the vocal part. (The tenor has one short passage in octonaria.) The notation uses points of division consistently, and if any smaller notes are combined in the same measure with a "major" semibreve, the latter is always conscientiously marked with a downward tail, even when the rhythm would be perfectly clear without it. This fastidiousness, combined with the poverty of melodic invention, the monotonously uniform design of the lines -- up and down between d' and a' --, unrelieved -- even emphasized -- by the regularity of the sequential figurations, gives the work something of the character of an academic exercise, correct but fussy (especially in the numerous hocket sections). *Grazioso* makes an effort (almost a desperate effort, one feels) to invent continually new figurations throughout the piece for the sake of variety, but even these tiny ideas are nearly all based upon a simple returning-note figure.

The Sanctus has several things in common with Alta regina; the ballata also is in senaria imperfecta with several insertions of octonaria for one measure at a time (although no signature-letters are used anywhere

in the part), also consistently uses points of division and semibreves with downward tails, and also is rather melismatic, even though it is really only a modest little composition. The ballata, however, does not have the strongly sequential figuration which so markedly stamps the liturgical piece.

When we turn to the Et in terra we are met with a surprise; except for the use of the letter .i. (= senaria imperfecta) at the beginning of each of the three voices, there is nothing Italian about the piece. Aside from this superficial marking, both the style and the notation are exactly the same as in many of the cantilena-type Mass pieces in Iv and Apt. The vocal line is extremely simple, rhythmically regular, almost entirely syllabic, moving predominantly by step within the same narrow compass as the Sanctus (c'-a'), and the instrumental harmonic accompaniment is in smooth breves and semibreves. Only the Amen breaks away from this into sequences and hocketing, but this also is characteristic of the French style.

It is true that the basic melodic lines stay rather close to scalewise passages between d' and a' as in the Sanctus, but it is not so obvious here, and this is at best only a weak point of connection between the two.

The most interesting thing about the Gloria is the extraordinarily continuous movement within a section. Nearly all the phrase endings

in the vocal part (mostly followed by rests) are carried forward or harmonically frustrated by the two lower parts, *etc.*

Ex. 37. From Et in terra — Gracioso

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It contains the lyrics "de-pre-ca-ti-o-nem nos-tram. Qui se-des". The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. A vertical dashed line is drawn between the first and second measures of the music.

The piece uses many other ways than the one shown in the example of smoothing over the breaks between phrases in the upper voice, and it would require far too much space to illustrate them all. We shall cite only one other case, this time with none of the parts following a



regular cadential formula:

Ex. 38. From Et in terra — Grazioso

The musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C) and a tempo marking of 'Grazioso'. The lyrics are 'ye-su x-pri-ste' followed by 'Do-mi-ne'. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Suffice it to say that a considerable degree of sophistication is revealed in the variety of techniques employed. This is a "progressive" characteristic, and more French (better: Franco-Netherlandish) than Italian.

The high degree of continuity makes the large sections particularly clear:

	breves
I Et in terra	24
II Gratias	66
III Quoniam	24
Amen	15

The long middle section, however, is interrupted four times by chords of a long marked with a fermata sign: once at "agnus de-i," and later

three in succession at "Qui tol-lis pecca-ta mun-di" (second time). It must be understood that these are not cadential points of rest; they are quite the opposite; -- for, although they rhythmically break the flow, harmonically they are chords of tension by the standards of the fourteenth century: three are sixth-chords and the other is a minor triad with the third on top. (The counterpoint makes it seem unlikely that the third was raised in accordance with the practice of musica ficta.) It has been observed earlier that the use of such fermenta-chords is characteristic of French Mass pieces.<sup>1</sup> In this particular case they serve to exaggerate the rhythmic motive used with "Qui tollis peccata mundi" when these words are repeated in an extended passage based almost exclusively upon an anapaestic rhythm which begins shortly before the words first appear:

Ex. 39. From Et in terra (upper voice) -- Grazioso

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lyrics under the top staff are "fi-li-us pa-tris. Qui tol-lis pec-ca-ta mun-di". The bottom staff is also in treble clef with the same key signature and time signature. The lyrics under the bottom staff are "mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di". The music consists of eighth and sixteenth notes, with some rests, illustrating anapaestic rhythms. There are fermata-like markings over some notes in the second phrase of both staves.

<sup>1</sup>Above, pp. 66f. I can find no justification for the claim by Curt Sachs (Rhythm and tempo [New York, 1953], pp. 234f.) that these fermata-chords are Italian in origin.

This sort of regular repetition of short rhythmic motives has only a vague association with the far more noticeable sequential patterns in the Sanctus, but the Amen of the Gloria does employ a procedure quite close to that of the Sanctus. The top voice has a regular sequence of four and one-half steps on a hocket figure of the type sometimes used in the Sanctus. Unlike the latter, however, the other two voices also have regularly repeating rhythmic patterns with minor variants (not melodically sequential). All of the patterns are an even two measures in length and occur simultaneously. A comparison of the example below with the beginning of the Hosanna in the Sanctus (Example 35, page 119) will show the large difference in effect such regularity makes in spite of the great similarity of the motives in the vocal parts. Note the

curious dance-like character and the literal repetitions in the contratenor.

Ex. 40. Amen of Et in terra -- Grazioso

The musical score for Ex. 40, 'Amen of Et in terra -- Grazioso', is presented in three systems. The first system is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a dynamic marking of *p* and includes a section labeled 'A-'. The second system is in bass clef with the same key signature and time signature. The third system is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It includes a section labeled '-men.' and features a fermata over a note marked with a sharp sign (#). The score concludes with a double bar line.

We have tried to find certain points of contact between the Gloria and the Sanctus, but the differences remain far more striking. There is nothing in the Gloria which could not have been written by a French composer, and specifically Italian elements are completely

lacking. Had the composition been left anonymous in the manuscript, the present writer would not hesitate to classify it as a French work. Northern influence, suggested by the vocal melody with double instrumental accompaniment, is not wholly absent in the Sanctus, but there the Italian elements clearly predominate. The astonishing discrepancy in style between the two works tempts one to doubt the ascription of the Gloria to Grazioso, but this must be resisted since our knowledge of the composer is very limited — not to speak of the extremely fragmentary picture which we have of the entire period —, and surely a Paduan manuscript is trustworthy when it assigns a piece to a Paduan composer. An explanation must be sought in the supposition that the two works were written at different periods in the composer's life, and all indications point to the likelihood that the Gloria is a late work, written after Grazioso had thoroughly assimilated the French style. It is difficult to imagine a composer capable of the relative harmonic and formal smoothness displayed in the Gloria later producing a piece in the somewhat graceless style of the Sanctus. One's first thought is to ascribe the French influence to Grazioso's great Northern contemporary who is associated with Padua, Johannes Ciconia, but it cannot be said that the style of the Gloria is very close to that of the Mass pieces by Ciconia which are known to us.

"Barbitonsoris"

This name, given at the head of a three-part Sanctus in the Oxford manuscript (f. 55v. Pad No. 31), is otherwise unknown. Perhaps an appellative become a surname, it would take the form "Barbitonsore" in Italian. The genitive case may refer to the composition or, what is more likely, it may simply be the common use of the genitive patronymic (like Laurentius Masij). A different (later?) had has added "ambrosius" in small letters in the margin next to the second cantus, so the name of the composer may have been "Ambrogio del Barbitonsore."

The composition is interesting and shows, on the whole, a more French than Italian character. It also gives the impression of being one of the earlier works in the repertory, perhaps as early as the first quarter of the fourteenth century, but one must always bear in mind that a conservative, provincial composer is likely to write in a completely outmoded idiom and this makes dating on the basis of style alone very precarious.

The notation is French except for the markings .q. at the beginning of the Benedictus and a few points of division. The beat falls on the breve rather than the semibreve in both the first part of the piece, which moves in the old modal rhythm and is written in de Vitry's tempus perfectum minimum (i.e., without prolation, corresponding to ternaria division in Italian notation),<sup>1</sup> and in the quaternaria of the Benedictus.

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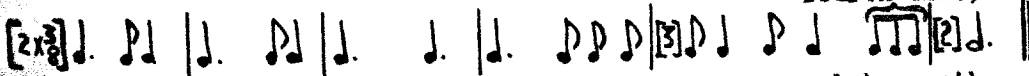
<sup>1</sup>See G. Reaney, A.G. Gilles, and J. Maillard, "The 'Ars Nova' of Philippe de Vitry," MD, X (1956), 29.

The setting is in two vocal parts of the same range over an instrumental tenor, and is rather strange. The words are placed under the notes with such casualness and inconsistency between the two upper parts, with little thought of good declamation (an un-Italian trait!), that one is forced to the conclusion that the music was hardly written with these words in mind. This impression is strengthened by the curious form of the work. The two sections contrast strikingly: the first is almost purely homorhythmic in all three parts; the second, which is twice as long as the first, has lively figurations in the upper voices (largely independent) against a conventionally smooth tenor.

A closer look at the two sections individually will reveal several other interesting features. The ternaria section is not only homorhythmic, but consists of four isorhythmic periods, each ending with a double line. There are minor variants in each of the three parts, but the basic rhythm is given below together with the syllables of the four periods underlayed as they appear in the top voice. (The text-underlaying in the second voice is close to this, but may vary a few notes either way.)

a. l.

(omitted  
fourth time)



1. San-ctus.	San-ctus,	San-ctus	dominus de-	us sab-ba-	oth.
2. Ple-ni	sunt ce-li	et ter-ra	glori-a tu-	a	
3. O-			san-	na.	
4. In		ex-	cel-	sis	

The quaternaria section is evenly divided between the Benedictus and the second Hosanna, although there is no break between them and no double bar lines until the end. One is distinguished from the other mainly by the continuous hocketing in the Hosanna, which does not appear in the preceding part. The four phrases of the Benedictus are not isorhythmic, but they show the influence of this technique in their parallel construction: a chord of one measure, followed by two measures of descending figuration in fast motion, and ending on two chords of one measure each. This design is slightly varied by an extra measure at the beginning, an extension of the second phrase, and the omission of the rest of one measure between the last two phrases. (The two lower parts keep the motion going during these rests.)

Ex. 41. Benedictus of Sanctus (top voice) — Barbitonsore

The image shows a musical score for the top voice of the Benedictus of Sanctus, specifically the quaternaria section. The score is written on four staves, each with a treble clef and a 4/4 time signature. The tempo is marked '♩ = 4'. The lyrics are: 'Be-he-di-ctus qui ve-nit in ho-mi-ne do-mi-ni-hi.' The music consists of four phrases, each following a similar pattern: a chord of one measure, followed by two measures of descending figuration in fast motion, and ending on two chords of one measure each. The first phrase is 'Be-he-di-ctus', the second is 'qui ve-nit', the third is 'in ho-mi-ne do-mi-ni-hi', and the fourth is '-hi.'. The score is enclosed in a rectangular box.



The Hosanna follows a similar plan, using as a basic pattern three measures of hocket, the last in faster motion, followed by a chord of one measure.

How are we to explain the curious over-all effect of this composition? The first section, conductus-texture in modal rhythm, isorhythmic, is clearly in French style, the style of "Sant. omer" and of the earlier parts of the Mass of Tournai. The second section shows the influence of French style, but the figuration and sequences may be Italian elements. The extreme casualness of the text-setting is the most puzzling feature of all. Only the Hosanna with its long melismas set in hocket throughout gives the impression of being appropriate. A possible solution is that the composition is, in reality, incomplete in the form we have it, that the original Benedictus (together with the second Hosanna) is missing. Perhaps it was never composed, or, at any rate, was unavailable to the copyist of Pad, and he fitted in the words as best he could (which was none too well!) If this is true, then the four isorhythmic phrases of the first section would probably have been set originally to "Sanctus" three times plus "Dominus Deus Sabbaoth." The parallel structures which seemed strange before now appear convincing; even the omission of a breve from the last phrase does not seem out of place because of the new text at that point. The music for the present Benedictus would have been intended for "Pleni

sunt coeli et terra gloris tua," and the (first) Hosanna would be in place as it stands.

This solution, although only a conjecture, does present a far more satisfying picture of the combined textual-musical form. Still, one cannot escape the feeling that the two sections are so distinct one from the other that they hardly belong together. The two vocal parts of equal range over an instrumental tenor fits the musical texture of the second section very well, but it seems out of place in the homorhythmic first section, and the modal rhythm of the latter contrasts markedly with the much freer rhythms of the second section. Contrasting sections in different meters is an Italian characteristic (although not exclusively so). Of course, we do not know if Barbitonsore was really an Italian, but the evidence points toward the figure of a minor North Italian master of the second or third quarter of the fourteenth century who had come under the influence of French music of an earlier generation. Indeed, it is not impossible to imagine that Barbitonsore took over a French composition wholesale for the first section of his piece.

This somewhat reckless proposal requires an attempt at justification. No one is more aware than the present writer that he is engaging in the purest sort of speculation, and he hopes that it will be taken in the spirit in which it is offered: merely as an attempt to find a possible explanation for the incongruity of style between the two sections of the composition. What could such a composition have been?

Four isorhythmic phrases of six and one-half measures in modal rhythm  
-- it has not been mentioned that all cadence squarely on F except the  
third, which ends with a weaker triad on G with the third on top --:  
this form looks very much like that of the Kyrie of Tournai, which has  
four phrases of seven measures each (Kyrie VI being set separately).  
But why, one may ask, turn a Kyrie into another part of the Mass? The  
reason involves a fact of great general importance in connection with  
our study, the role of the Kyrie in Italian polyphonic composition for  
the Mass: it simply does not exist. There is not a single example of  
a Kyrie by an Italian composer from the entire period covered by the  
present work. Even anonymous settings in Italian manuscripts are rare;  
there are only five -- one in RU<sub>1</sub> and two each in the later sources EL  
and BU --, and none of the five seems to be Italian.<sup>1</sup> It will be remem-  
bered that the Mass cycle in P omits the Kyrie. Apparently it was the  
Italian custom to sing it in plainchant or, a possibility that must  
always be kept in mind, in improvised discant. (The early thirteenth  
century Ordinal from Siena proves -- if any proof were needed -- that  
improvised polyphony for the Kyrie was no stranger to the peninsula.)<sup>2</sup>  
Actually, there are three other anonymous Kyrie settings to be found in

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<sup>1</sup>See below, pp. 364, 376ff., and 380.

<sup>2</sup>See above, pp. 6f. The presence of "primitive" two-part Kyrie settings in the plainchant manuscripts from Friuli mentioned below, p. 349, may be regarded as a confirmation rather than a contradiction of improvised discant practice. (See the remarks above concerning the Winchester pieces, p. 8.)

an Italian source, and one that discloses a third possibility of performance of the Kyrie in Italian churches. These are the instrumental paraphrases of the Kyrie GR IV which are found in the Faenza Codex.<sup>1</sup> Perhaps it was the custom to assign the Kyrie to the organ or, even more likely, the organ alternating with plainchant or discant.

The hypothesis, then, is that Barbitonsore had a copy of a French Kyrie for which he found no use, so he transformed it into a Sanctus. It should be noted that this hypothesis does not necessarily exclude the other hypothesis about the incompleteness of the work. Either one or the other, both together, or neither may be true. In two cases the responsibility for the poor text-setting would be Barbitonsore's; in the other two cases it would have to be assigned to the copyist. In any case, it may safely be said that Barbitonsore is not likely to emerge as a figure of first importance in the minds of musical historians of the Middle Ages.

"Mediolano"

The use of the name of a city alone above a composition is unusual. At first sight one might interpret the present example to mean that it is the work itself rather than the composer which is from

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<sup>1</sup>See below, pp. 357f.

Milan, but this is probably incorrect. Names of cities in the ablative case without a Christian name and "de" to identify composers is of rare occurrence in the musical sources, but not completely lacking. HL has "Lovanio" (= Louvain) and [Johannes de] "Lymburgia"; Str has "Cameraco" (= Cambrai; but the old index also uses "Cameracy"). We may also point out that Mod has [Mattheus] "de perusio"; and "de Anglia" is found in more than one manuscript. Concerning the composer at hand, S. Clercx has made reference to "J. de Mediolano," but she does not cite the documentary source of that form of the name.<sup>1</sup>

The ascription is found only above a Sanctus in four parts in the Oxford manuscript (ff. 53v-54, Pad No. 27). The piece carries no metrical markings but it is in quaternaria division throughout, and the only specifically Italian detail of the notation is the consistent use of the point of division.

Manifestly later than the Sanctus by Barbitonsore, this is the first example we have encountered of a four-part composition by an Italian. The foundation of the writing is clearly conductus texture, but this is considerably enlivened by continual figuration, syncopation, hocket, and even imitation. The first problem is to determine how many parts were intended for voices. There are no striking differences in character between the lines; the upper parts have somewhat more activity,

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<sup>1</sup>REM, I (1956), 158.

as expected, than the lower, especially the tenor. All parts have the text, complete in the two upper voices and with minor omissions in the lower ones, attributable to negligence by the copyist: the tenor omits the second "[San-]ctus" and the first "Hosanna in excelsis"; the contratenor omits only "qui venit." Yet, the tenor seems to be vocal like the upper voices and the other part, which begins "Contratenor de Sanctus" under the music, is apparently instrumental. The placing of the words does not correspond to the ligatures in this part, although it would not be difficult to fit the text to the music if the ligatures were to be changed. All that can be stated is that however the original may have been, the version presented in Pad is for three vocal parts and an instrumental contratenor.

The piece has seven sections, the conventional ones except for the two Hosannas, which are each connected smoothly within sections beginning earlier. Each of these sections begins with some variation