

of a basic melodic idea in whichever of the two upper voices is sounding on top at that point.

Ex. 42. Beginnings of sections in Sanctus
(highest-sounding voices) -- "Mediolano"

The musical score consists of seven staves, each representing a different voice part. The first two staves are labeled 'Cantus I' and 'Cantus II'. The next three staves are labeled 'C. II', 'C. I', and 'C. I'. The final staff is labeled 'C. I'. The lyrics are written below the notes. The first two staves begin with the word 'San-'. The third staff begins with 'San-'. The fourth staff begins with 'Do-mi-nus de-us sab-ba-oth.'. The fifth staff begins with 'Ple-ni sunt cae-li et ter-ra'. The sixth staff begins with 'Be-ne-dic-tus qui ve-'. The score includes various musical notations such as clefs, time signatures, and note values.

The same idea is sometimes used elsewhere than in the beginnings of the sections. Indeed, the ornamental returning-note figure of four sixteenths is to be seen extremely often in all voices except the tenor.

Since the lines are, in general, securely bound to the pivotal tones d' and a', a similar procedure to what we have found with Gherardello (the tenors) and Grazioso and have once called a "simple stylistic limitation," it might be thought that we are opening ourselves to the charge of inconsistency when we use the term "variation" in connection with the head-motives of the sections in the present composition after criticising Ficker's use of that word to describe the melodic progress of Grazioso's Sanctus.¹ There is a difference, however. The lines of the present work are not quite so schematically regular as those of Grazioso, and the latter makes no attempt to begin every section with obviously related material. Besides, the head-motives here are not simply any kind of descent from a' to d', but have a slightly more individual character: two longer tones, a'- g', followed by a faster pattern, usually sequential, running from a' down to c' and curving back up to d'. (The expansion of the formula at "Dominus deus" and its contraction at "Pleni sunt celi" do not obscure the basic design.)

The single section of hocket is found not in one of the Hosannas, which rely more upon the somewhat similar device of long series of syncopated semibreves, but in the third Sanctus. Here it is used to form an extension by three-fold varied repetition (sequential in the top voice only) of a simple four-beat pattern.

¹See above, p. 119.

The variation technique is carried through the final two sections (each, it will be remembered, including a Hosanna) to such an extent that the last section must be considered a free recapitulation of the previous one. The beginnings of the top voice have already been shown, but notice the continuations of the phrases there and the rhythmic variation of the tenor in the beginning!

Ex. 43. Beginnings of last two sections of Sanctus
(cantus I and tenor) -- "Mediolano"

a) Ple-ni sunt ce-li et terra glo-ri-a tu-a

Ple-ni sunt ce-li et terra

b) Be-ne-dic-tus qui ve-nit

Be-ne-dic-tus qui ve-nit

Most obvious, however, are the continuations after these phrases, consisting of imitative passages which form skillfully smooth transitions into sonorous Hosannas. (The latter keep up the parallels to the end

by the aforementioned series of syncopated semibreves.)

Ex. 44. From last two sections of the Sanctus
"Mediolano"

The musical score is divided into two sections, a) and b). Section a) consists of four staves. The top staff is a vocal line with lyrics: tu-a [ter-ra?] [glo-ri-a-tu-a O-san-na in?] O-san-na in ex-cel-. The second staff is another vocal line with lyrics: [ter-ra] glo-ri-a-tu-a. O-san-na in. The third staff is a piano accompaniment with lyrics: ce-li et terra gloria tu-a O-san-na. The fourth staff is another piano accompaniment with lyrics: et terra glo-ri-a tu-a [O-san-na in]. Section b) also consists of four staves. The top staff is a vocal line with lyrics: [ve-nit] in no-mi-ne do-mi-ni. O-san-na in. The second staff is another vocal line with lyrics: [ve-nit] in no-mi-ne do-mi-ni. O-san-na in ex-. The third staff is a piano accompaniment with lyrics: [Benedictus] in no-mi-ne do-mi-ni O-san-na in. The fourth staff is another piano accompaniment with lyrics: [ve-nit] in no-mi-ne do-mi-ni. O-san-na in.

The words have been set under the tones the way they appear in the manuscript in the contratenor in order to illustrate the problem of the text in that voice. But more intriguing is the question of the text in the top voice in the first section (seen in Example 43 plus 44 a)). Did the composer really intend the subtle connection of Hosanna I to the preceding phrase by employing the same imitative motive first with "gloria tua" (tenor and Cantus II) and then with "Hosanna" (Cantus I)? And then to add the stroke of the contraction of this figure in the "Hosanna" of Cantus II? Much as we would like to believe this, doubt is cast on the matter by comparison with the parallel passage in Example 44 b). If an analogous word placement were adapted to the first section, "Pleni sunt celi et terra" would cover all of Example 43 — incidentally, the quick declamation of the original is nowhere else to be found in the composition —, and the remaining words would be placed as they appear above the staff in Example 44 a). The result is conventional and a good deal less imaginative, but it is, alas, probably what the composer originally had in mind. We would be foolhardy to expect imagination and subtle effects caused by word placement in a piece which generally treats the whole matter with such carelessness (at least in the only copy known to us).

The Sanctus is, on the whole, a creditable achievement. Although melodically and harmonically dull, the handling of the figuration and the counterpoint is capable, and the imitative passages take

the piece out of the ordinary. Four-part writing makes one think of French rather than Italian practice, but one should not automatically assume French influence in dealing with the basically conservative technique of figured counterpoint upon a foundation of homorhythmic discant. Although direct evidence is lacking, there is no reason to suppose that the elaborated conductus style was not fully at home in Italy -- or anywhere else that polyphony was cultivated, for that matter --, just as it was in France. Indeed, in its two-part form it was very probably the source for the style of the Italian madrigal. Homorhythmic discant, more or less elaborated, was the basic technical resource of composers everywhere throughout the Middle Ages.¹ The type of figuration used in the present work, the tiny ornaments which are set in the chordal texture but do not really break away from it, and, especially, the two passages of imitation point toward an indigenous Italian style. "Mediolano" appears to have been a well-trained -- even skillful -- composer with little natural gift for melody or harmonic-formal construction.

¹It may perhaps be necessary to point out once again that "conductus style" is merely a convenient term when used with Mass pieces or madrigals and implies no historical connection with the conductus proper. The style existed, of course, long before that particular form made its appearance.

Egardus

The composer Egardus or Engardus is a bit of a puzzle. Nothing whatever is known about him other than what might be gleaned from the three compositions which have come down to us.

Et in terra...Spiritus et alme a 3 or a 4. Pad No. 4 (MS 1475, f.6):
Engardus (one upper and one lower voice only, both fragmentary)
Et in terra a 3. Mod No. 38 (f. 21v-22): Egardus
Kras, f. 204v-205: Opus Egardi
Furnis reliquisti quare - Equum est et salutare a 3 (accompanied
canon). Mod No. 69 (f. 35v-36): Egardus¹

It is probable that Egardus was not Italian; perhaps, like his famous contemporary Ciconia, he was a Northerner who spent important years of his life in Italy, possibly within a Paduan circle.² Certain hints about his life and character may be found in Furnis reliquisti quare -- Equum est et salutare, a curious composition which is a kind

¹A description, inventory, and study of Mod is in Pirota, "Il codice estense lat. 568 e la musica francese in Italia al principio del '400," Reale Accademia di Scienze, Lettere e Arti di Palermo. Atti, Serie IV, Vol. V, Parte II (1946), 101ff. A more detailed inventory may be found in Fabio Fano, Le origini e il primo maestro di cappella: Matteo da Perugia, Part I of La cappella musicale del duomo di Milano, ed. Gaetano Cesari ("Istituzioni e monumenti dell'arte musicale italiana," Nuova serie, Vol. I; Milan, 1956), pp. 112ff. The inventory of Kras by Z. Jachimecki ("Muzyka na dworze króla Władysława Jagiełły, 1424-1430," Rozprawy Wydziału filoz. Akad. Umiejętności w Krakowie, LIV [1915], 1ff.) is so erroneous that it is thought best not to use the numbering of compositions given there. (The review of this work by A. Chybiński [Kwartalnik Muzyczny, No. 9 (1930), 75ff.; Nos. 10-11 (1931), 328ff.; Nos. 12-13 (1931), 463ff.] has been unavailable to me.)

²Cf. Pirota, "Il codice estense..." loc. cit., pp. 136f.

of musical epistle to a departed colleague who is addressed as "Buclare."
Every line of the poem ends in "-are" to rhyme with this name, and the
whole effect, as Pirrotta has observed,¹ has rather the character of an
academic joke. A society of priest-singers is described, the obliga-
tions, pleasantries, as well as the ironies of the professional musi-
cian's life. Buclarus has left what appears to be a group of singers
belonging to a chapel of some sort, perhaps monastic. The departed
singer is beseeched to take good care of himself and not to forget
Egardus.

The tenor has one text and the two canonic voices have another.²
Since the second voice enters after three lines of the poem at a dis-
tance of eighteen imperfect breves, the musical texture is similar to
that of a caccia rather than the typical canon, which usually has all
voices canonic at a short distance, such as the two other canons found
in Mod: Ciconia's Quod iactatur (No. 36) and Matteo's Andray soulet
(No. 82). As a matter of fact, there would seem to be no real objec-
tion to calling this composition a Latin caccia.³ Mod -- not to speak
of other manuscripts -- has several examples of Latin texts in secular

¹Ibid., p. 134.

²To my knowledge the canonic nature of this composition has not
heretofore been recognized. There are references to it in the text by
means of conventional puns on the word "fuga"; e.g., "Nam fugisti me,
Buclare / Precor hanc fugam cantare."

³It is interesting to note that the only caccia in the entire
repertory which has a separate text for the tenor is also found in
Mod: Cacciando per gustar -- Ai cenci by Zacharias (No. 28).

vernacular forms,¹ so it may not be merely an idle assumption to regard this piece as a monkishly humorous transference to Latin of a typically Italian genre.

The troped Gloria in Pad is also an unusual composition. Ludwig pointed out that both of the extant parts are isorhythmic, and that there is not always a very close correspondence between the phrases of the text and those of the music.² As nearly as one can tell from the fragmentary evidence, there were four isorhythmic periods of eighteen perfect longs, coinciding in all voices, with three new periods of six perfect breves (= eighteen) in the Amen. The lower part (only the last period of the main part and the first of the Amen is preserved) is textless, and it may be the tenor of a three-voiced composition or either the tenor or contratenor of a four-voiced composition. There was certainly another upper voice, because the text of the one which remains has several omissions. This missing upper voice undoubtedly had the same range as the one preserved.

One can reconstruct with reasonable certainty the form of the composition, which is rather interesting. Each of the four isorhythmic periods has a total of fifty-four imperfect breves (= measures of 6/8

¹Inclite flos orti gebenensis (No. 25; Ch: Mayhuet de Joan); "Blasius," Ore Pandulfum modulari dulci (No. 63); Zacharias, Sumite karissimi (No. 15); Corrado da Pistoia, Veri almi pastoris (No. 71); Bartolomeo da Bologna, Arta psalentes (No. 73); all in French ballade form; and Bartolomeo's Que pena maior (No. 72), in virelai form.

²"Die mehrstimmige Messe des 14. Jahrhunderts," AFMW, VII (1925), 422.

time), and is subdivided into three parts by the underlaying of the text:

- a) both upper voices with text (9 measures)
- b) alternation between the two, each voice pausing in turn
2 + 2 + 2 + 3 measures)
- c) flexible, according to the amount of text remaining, but subdivided as follows:
 - 1) both voices with text (from 3 to 8 measures)
 - 2) textless passage — vocal melisma? instrumental?
(from 4 to 26 measures)
 - 3) both voices with text (from 6 to 24 measures)

The complete text, then, follows this scheme:

I

- a) Cantus I [Et in terra pax hominibus voluntatis.]
Cantus II " " " " " "
- b) C. I [Laudamus te. _____ Adoramus te. _____]
C. II _____ Benedicimus te. _____ Glori[-ficamus te.]
- c) 1) C. I [Gratias agimus tibi]
C. II [" " "]
2) (26 measures without text)
3) C. I [propter magnam gloriam tuam.]
C. II [" " " "]

II

- a) C. I [Domine Deus, rex caelestis, Deus Pater omnipotens.]
C. II " " " " " " "
- b) C. I [Domine Fili _____ Jesu Christe. _____]
C. II _____ unigenite _____ Spiritus et alme
- c) 1) C. I [orphanorum Paraclite.]
C. II [" "]
2) (14 measures without text)
3) C. I [Domine Deus, Agnus Dei, Filius Patris:]
C. II " " " " [" "]

III

- a) C. I [Primo genitus Mariae, virginis Matris.]
C. II [" " " "]
- b) C. I [Qui tollis _____ miserere nobis. _____]
C. II _____ peccata mundi, _____ Qui tollis
- c) 1) C. I [peccata mundi,]
C. II " "
- 2) (20 measures without text)
- 3) C. I [suscipe deprecationem nostram, Ad Mariae gloriam.]
C. II " " " " " " [" "]

IV

- a) C. I [Qui sedes ad dexteram Patris, miserere nobis. Quoniam]
C. II [" " " "] " " " "
- b) C. I [Tu solus sanctus, _____ Tu solus Dominus,
C. II _____ Mariam sanctificans. _____]
_____ Mariam gubernans.
- c) 1) C. I [Tu solus altissimus, Mari-am coronans,
C. II [" " " "] " "
- 2) (4 measures without text)
- 3) C. I [Jesu Christe. Cum Sancto Spiritu, in glori-a Dei Patris.]
C. II " " " " " " " " [" " " "]

Amen.

The notation is French except for certain inconsistencies in the handling of a perfect long before another long (also with breves in the Amen) and a few unnecessary points of division in the Amen. This section, in addition, has the marking o. over n. in the cantus. The n. is correct (noventaria = 9/8) according to the music, but the other sign is

inexplicable, unless it is a misinterpretation on the part of the scribe who was copying from a French manuscript which had the mensural signature of a circle with a dot in the center (perfect time with major prolation = 9/8). At any rate, the style of the composition is completely French -- quite "constructivistic," as a matter of fact. Except for the alternation of short passages, which seems designed for the words in the first isorhythmic period as well as the last, but do not fit the second and third very well,¹ the words appear to be tacked on to a rigid pre-existent musical structure. (This is most noticeable in part c) of the isorhythmic periods, in which the textless passages in the middle vary from four to twenty-six measures.)

There are no melodic repetitions in those parts of the lines which remain and neither can the notes in the remaining period of the tenor be fitted in any way into the previous isorhythmic periods (i.e., there is no color). The composition seems to be without a cantus firmus.²

The Gloria in Mod presents a completely different stylistic picture, and one that is startlingly more modern. Smooth, balanced phrases, simple, clearly arched, unmelismatic, secure in tonal orientation, in 3/4 time -- all this is far more characteristic of the Dufay-period than it is the fourteenth century. All three voices are provided with texts,

¹See II b) and III b) in the scheme above.

²Handschin's attempt ("Zur Frage der melodischen Paraphrasierung im Mittelalter," ZfMw, X(1928), 551) to show references to a cantus firmus in the upper part is extremely unconvincing. The usual melody for the "Spiritus et alme" trope may be seen in P. Wagner, Gregorianische Formenlehre (Leipzig, 1921), p. 510.

but to call this piece "conductus-type" would be misleading. The rhythms are continually varying among the parts, and practically never do all three voices have the same words simultaneously. (The cantus and tenor frequently -- not always -- coincide, but the contratenor is consistently ahead of both.) This is not because of indifference to text-setting; on the contrary, the composer seems to have paid careful attention to this matter. The purpose is to achieve continuity within the large sections by overlapping the phrases among the voices. These sections are as follows (the subdivisions within the sections are those marked by only the clearest cadences; even these are sometimes rather obscured by the overlapping):

	breves	cadence	
I Et in terra	9+11+9 =	29	F
II Domine deus	14+22 =	36	G
III Qui sedes	23+11 =	34	F
Amen	14		F

Anticipatory entrances to cover over the breaks between phrases is, again, a modern feature.¹ Imitation, when it is present at all in these situations, is ordinarily handled very flexibly, often more rhythmic than melodic. Later generations would systematize this technique, making these overlapping entrances regularly imitative. In such a passage as the following -- several others are even more clearly

¹This "modern" technique, however, was not unknown to the older madrigalists.

imitative — it is not difficult to recognize the embryo of this fully developed Renaissance style based upon points of imitation.

Ex. 45. From Et in terra, Mod No. 38 — Egardus

The musical score consists of three staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The third staff is in bass clef with a 3/4 time signature. The lyrics are: pa- tris mi-se-re-re no- bis, -tris mi-se-re-re no- bis Qu-ni-am, pa- tris mi-se-re-re no-.

The lines are integrated, both in themselves and with each other, by the use of often-recurring small motives. The "miserere no[-bis]" in the tenor of the example above is one of them. Another important one is given below in a special situation which shows how

free imitation in the same voice provides a connection between the end of one phrase and the beginning of another.

Ex. 46. From Et in terra, Mod. No. 38 -- Egardus

o=d

[de]i fi-li-us pa-tris Qui tol-lis pec-ca-

Qui tol-lis pec-ca-ta mun-di mi-se-re-re

fi-li-us pa-tris Qui tol-lis pec-ca-ta

This motive first appears in a surprising context for this composition, as a short textless link in the tenor between the first two periods.

Ex. 47. From Et in terra, Mod No. 38 -- Egardus

o=d

-ta-tis Lau-da-mus te Be-ne-di-ci-mus te A-do-

-tis Lau-da-mus te Be-ne-di-ci-mus te A-do-ra-mus te

-ta-tis Lau-da-mus te Be-ne-di-ci-mus te A-do-

The device of such a textless link is used in two other places (these two with the same motive), so it must be regarded as intentional, although it would seem out of place in a piece which relies upon overlapping phrases (with or without free imitation) to such a large extent. The two techniques serve the same purpose; one is an old technique and the other is new; the presence of both in the same composition must be regarded as a stylistic inconsistency. The role of the contratenor in the texture may also be noted. Clear traces may be found of the traditional method of composing with a cantus-tenor basic structure, to which the contratenor is added as an ornamental voice. But it is the degree of melodic interest and motivic integration with the other parts in the contratenor of this composition that gives the style its forward-looking aspect.

Sometimes not merely a motive, but up to a phrase recurs later in a varied form. The passage marked *y* in the contratenor of Example 47

returns near the end of section I. Here the other two voices have no relationship with the original.

Ex. 48. From Et in terra, Mod No. 38 — Egardus

Ex. 48 is a musical score for three voices in 3/4 time, key of D major. The lyrics are Latin: "a-gi-mus ti-bi prop-ter ma-gnam glo-ri-am". The score consists of three staves. The top staff has a treble clef and a soprano range. The middle staff has an alto clef and an alto range. The bottom staff has a bass clef and a bass range. There are various musical markings, including a 'b' (flat) above the first measure, a 'd' (da capo) above the first measure, and a 'y' above the second measure. There are also some annotations like '(h)' and '(h)' above notes, and an 'x' above a bracketed section. The lyrics are written below the notes.

At other times a short passage will recur in two or all three voices together.

Ex. 49. Two passages from Et in terra, Mod No. 38 — Egardus

Ex. 49 is a musical score for three voices in 3/4 time, key of D major. The lyrics are Latin: "di-mi-se-re-re no-bis -cto spi-ri-to Qui tol-lis pec-ca-de-y -cto spi-ri-to". The score consists of three staves. The top staff has a treble clef and a soprano range. The middle staff has an alto clef and an alto range. The bottom staff has a bass clef and a bass range. There are various musical markings, including a 'p' (piano) above the first measure, and a 'y' above the second measure. There are also some annotations like '(h)' and '(h)' above notes, and an 'x' above a bracketed section. The lyrics are written below the notes.

But most interesting are the two cases where several measures return.

Almost the entire opening phrase (all except the first two measures)

is varied later to form the final cadence of Section II.

Ex. 50. a) Opening phrase and b) end of Sec. II
from Et in terra, Mod No. 38 — Egardus.

The image shows a handwritten musical score for a piece titled 'Et in terra'. The score is written on a grand staff (treble and bass clefs) in 3/4 time. It consists of two main sections, labeled 'a)' and 'b)', each with a vocal line and a piano accompaniment line. Section 'a)' shows the opening phrase, with the lyrics 'Et in terra pax ho-mi-ni-bus bo-ne vo-lump-ta-tis'. The piano part features a prominent bass line with a trill-like figure. Section 'b)' shows the end of Section II, with the lyrics '-pe de-pre-ca-ti-o-nem nos-tram.' and '-di sus-ci-pe de-pre-ca-ti-o-nem nos-tram.'. The piano part in 'b)' continues the bass line from 'a)'. There are some handwritten annotations in the score, such as '(Kras: c' d')' and a sharp sign (#) above a note in the first staff.

The reading in Kras at the end of the contratenor in b) above makes the correspondence closer. The other example is two passages which are found in the middle of Sections II and III, respectively.

Ex. 51. Two passages from Et in terra,
Mod No. 38 — Egardus

The image shows a handwritten musical score for two passages, labeled 'a)' and 'b)'. Each passage consists of two staves of music. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are written below the notes. Passage 'a)' includes the lyrics: '-li u-ni-ge-ni-te ye-su cris-te', 'u-ni-ge-ni-te ye-su cris-te do-mi-ne de-us a-gnus de-', '-he fi-li u-ni-ge-ni-te ye-su cris-te Do-mi-ne de-', and 'Tu so-lus al-tis-si-mus ye-su cris-te'. Passage 'b)' includes the lyrics: 'ye-su cris-te Cum san-cto spi-ri-tu' and '-nus Tu so-lus al-tis-si-mus ye-su cris-te'. The score is written in a clear, legible hand.

It will not escape the observer that both these passages are set to "yesu criste," but an analogous textual motivation cannot be adduced

for Example 50. Incidentally, the syncopated descending tetrachord at the ends of the cantus in Examples 45, 49, 50 (Kras), and 51 is one of the most important motives in the piece, and it is taken up sequentially as the basis of the Amen melisma.

The more one studies this composition, the more one is impressed with the mastery it reveals and its fresh, forward-looking idiom.¹ Can this be the same Egardus that wrote the rigid isorhythmic Gloria in Pad? We asked the same question about another composer who has left us two strikingly contrasting Mass pieces, Grazioso da Padova, and we are again forced to admit that we know too little about these composers to deny the ascriptions in the manuscripts. The Gloria in Mod is unquestionably a late work, and in the most advanced style of the early fifteenth century. Egardus may have received this style in Italy from the hands of that great immigrant composer, Johannes Ciconia;² or, possibly he, like Ciconia, was also a Northerner who brought the style down to Italy. The presence of the Gloria in the Polish collection Kras does not necessarily mean that his music was known widely throughout Europe, for that manuscript (and also the other Polish collection, St. P.) shows close

¹Cf. D. Hughes, A view of the passing of Gothic music, pp. 164f.

²The style has several points of similarity to that of Ciconia's Mass-pair Tr Nos. 31 and 32 (see below, pp. 232ff.) but not to that of any other Mass pieces by Ciconia. Even these two compositions, however, do not employ the technique of overlapping phrases to anywhere the extent that it is found in the work by Egardus. One may say that this particular technique is uncharacteristic of Ciconia in general.

connections with Italian music, but not with that of other foreign nations. Whether or not Egardus was Italian, he seems to have been a part of the Italian musical milieu, so there is some justification for his inclusion in the present study.

In surveying the liturgical production of the composers found in Pad -- we have yet to discuss Ciconia and the anonymous works -- one is struck by the fact that alongside of native Italian elements there is a strong French influence to be observed. Even that which is apparently the oldest of the Italian Mass pieces, the Sanctus by Barbitonsore, shows a relationship to French music. This impression is corroborated and explained by the presence in the manuscript of several compositions by French composers. By comparison, the Florentine Mass compositions in P show a strongly indigenous nature.

It is probable that French music was always known in North Italy to some extent. Marchetto da Padova (ca. 1317) reveals some acquaintance with it, and the later musical manuscripts leave no doubt about the matter. Only Rs (ca. 1350) among the North Italian collections¹ is exclusively Italian. Otherwise, unlike the Tuscan codices, all of the North Italian sources -- Pad, PR, BL, BU O, and others -- have large parts of their contents devoted to French and Netherlandish composers.

¹Unless Bessler is correct in placing it among the Tuscan sources, which is unlikely. ("Ars Nova," MGG, I, col. 705.)

It is noteworthy that none of the names of the composers of Mass pieces in Pad -- always excepting Ciconia -- are those of the celebrated Trecento masters of North Italy. There is no Jacopo da Bologna here, no Bartolino da Padova. The repertory has the character of a restricted, local production (along with foreign imports). One must never forget, however, that we are basing our conclusions upon very fragmentary evidence. What a pity it is that such a valuable and beautiful manuscript should have been dismembered and scattered! To what extent might our whole conception of this period and its Mass repertory be altered if this codex had been left to us complete?

In spite of the foreign connections, however, it should not be overlooked that the Mass compositions here show much less affinity with any secular genre than do those of the Florentine composers (except Paolo). To model liturgical compositions upon secular styles is a sign of weakness, not strength in religious art. It bespeaks the lack of a liturgical tradition. One is inclined to believe that such a tradition was never wholly absent in North Italy throughout the fourteenth century, and we are able to catch only a glimpse of it at the end of the century in the Paduan codex. The fact that no manuscripts with Mass pieces by North Italians from earlier in the century are extant¹ does not mean that none ever existed. Neither is it significant that the only important source from this earlier period, Ra, is

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

lacking in liturgical compositions, for at that time the custom of collecting a mixed repertory together in one manuscript had not yet come into being; a collection was either sacred or secular. If it is true that such a liturgical tradition did exist, then this would be in line with Pirrotta's thesis that it was not Florence, as is widely believed, but the North which was the original home and continuing center of the Italian Ars Nova.¹

¹Paolo tenorista da Firenze, p. 1.