

CHAPTER V

ZACHARIA

It is a point of curiosity that the figure who must be regarded as the leading Italian composer of Mass music in the fourteenth and early fifteenth centuries — indeed, his works in this genre exceed Ciconia's in number — can hardly be identified personally. Even his name is a matter of doubt. This is because there is some confusion about the number of composers with similar names in this period. At least two individuals can be distinguished without difficulty: Antonio Zacara da Teramo, named as a composer in several musical manuscripts but otherwise completely unknown; and Nicolaus Zacarie, composer of a few works found in the sources and also listed in the papal archives as a priest from the diocese of Brindisi who was one of the singers of Martin V in Florence in 1420 and in Rome from 1421 until 1424, and again in Florence as a singer for Eugene IV in 1434. (He was also called "Nicol. Gechanc.")¹ Many works in the sources are ascribed to "Zacharias," "Magister Z.," or other such names, and it is not always easy to decide which of the

¹F.X. Haberl, "Wilhelm Dufay," *VFMW*, I (1885), 453f. and 461ff.; "Die römische 'schola cantorum' und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts," *ibid.*, III (1887), 220. According to a document from S. Maria del Fiore in Florence recently brought to light by Frank d'Accone, Nicolò was also a singer at that church in 1420 before he joined the papal chapel. I wish to thank Mr. d'Accone for permission to refer to the document, which will be quoted in his forthcoming dissertation at Harvard University.

above two composers is intended, or if even a third master is involved. Pirrotta proposes that a third master did exist, one probably earlier than the other two; this is the Zacharias of the Squarcialupi codex, and who was probably part of a restricted group of singers in the service of Alexander V and his successor John XXIII. Nicolaus (Zacharie) may have been related to him -- perhaps he was his son.¹

Since the matter of the exact forms of the names is so important, it will be useful to survey all of the works assigned to these composers. Note that all of the works in FL are under the name MAGISTER ZACHERIAS CHANTOR DOMINI NOSTRI PAPE.

Italian secular (ballatas unless otherwise classified):

Ferito già d'un amoroso 2² FL f. 175v

Non voler donna 2¹ FL f. 175v

Benche lontan mi trovi 2¹ FL f. 176
Mod No. 39 (f. 22); M. Zacharias

Dicovi per certanza 2¹ FL f. 176

Movit'a pietade 2¹ FL f. 176

Cacciando per gustar -- Ai cenci 3³ (caccia)

FL f. 176v-177

Mod No. 28 (ff. 16v-17); Magr. Z

Mac (fragment of tenor only): -----

Str No. 7 (cantus only; contrafactum: Salve mater Jesu): -----

¹"Il codice estense lat. 568...", loc. cit., pp. 40ff.; "Il codice di Lucca; III," MD, V (1951), 135ff.; "Considerazioni sui primi esempi di Missa Parodia," Atti del Congresso Internazionale di Musica Sacra, Roma, 1950 (Rome, 1952), pp. 315ff.

- Sol me trafige '1 cor 2¹ FL f. 177v
Mod No. 21 (ff. 13v-14) 2²:
Magr Zachari(as);
added by later hand: "Zachari"¹
Man No. 29 (f. 6a) 3¹: [Magister
Çacharias]
- Rosetta che non cançi 2² Man No. 24 (f. 6a^v): Magister Antonius
çachara / [...] (cantus only)
Pa ff. 20v-21: _____
Fa ff. 51v-53 and 91v-92: _____ (two
different instrumental entabulations)
- Un fior gentil 3² Man No. 25 (f. 7a): [...] / de teramo
(tenor and end of contratenor only)
Fa ff. 91-91v: _____ (entabulation)
- Deus deorum, Pluto 2² Man No. 26 (ff. 7a^v-7b): çachara / de teramo
(Latin-Italian mixed)
- Amor nê tossa [3¹] Man No. 27 (f. 7b^v): Magister antonius çachara /
[...] (cantus and part of contratenor only)
- Plorans ploravi 2² Man No. 28 (f. 6b-6b^v): [...] / de teramo
(Latin-Italian madrigal; tenor and ritornello of cantus only)
- Ciaramella, me dolçe 3³ Man No. 30 (ff. 8a^v-9a): [Magister
Antonius çachara / de teramo]
- Je suy navvrés -- Quaff'a le guagnella 3³ Man No. 31 (ff. 9a^v-10a):
Magister . . . / de teramo
- Ad ogne vento 3² Man No. 32 (ff. 10a^v-11a): Çacharias / de teramo
- Nuda non era 2² Q No. 237 (f. 100v): M. Antonius Zachara
- Gia per gran nobeltà 2² Q No. 299 (f. 125v): N. Zacharie

Latin ballads:

Sumite Karissimi 3¹ Mod No. 15 (ff. 11v-12): Magr. Zacharias

¹As nearly as one can tell from a photograph, the original scribe wrote Zachari in the staff above the music and either he or someone else added -as above the -i. Another (cursive) hand wrote Zachari in the left margin.

Notet:

Laletur plebe fidelis — Pastor 4^2 Q No. 44 (ff. 28v-29):
Nicolaus Zacharie

Mass pieces:

Et in terra 4^2 (2^2 intro.) HL No. 17 (old Nos. 18, ff. 16v-17):
Z. Micinella
BU No. 6 (p. 8) 3^1 : —————

Patrem 4^2 (2^2 intro.) HL No. 18 (old Nos. 19-20, ff. 17v-19):
Z. Cursor

Patrem (Tr: "dominicale," HL: "du village") 4^2
Tr 87 No. 149 (ff. 164v-165 and 156): Zach. de Teramo
HL No. 84 (old No. 109, ff. 106v-108): Zacar

Et in terra 4^4 (2^2 intro.) HL No. 143 (old Nos. 177-178, ff. 154v-
156) 4^3 : Zacar ad ongni vento
Kras ff. 196 and 198-199v (4^4):
O Ozakaris mgri Anthonij
St P No. 6 (ff. 12v-14) 4^4 : —————

Et in terra $3^{3(2)}$ HL No. 56 (old Nos. 68-69, ff. 66v-68):
Zacar Rosetta

Patrem $3^{3(2)}$ HL No. 57 (old Nos. 70-72, ff. 68v-71): Zacar Scabroso
Sie A verso: ——— (fragmentary)

Et in terra 3^3 HL No. 58 (old Nos. 73-74, ff. 71v-73): Zacar Fior
gentil
Sie B ff. 2-2v: ——— (incomplete)

Patrem $3^{3(2)+2^2}$ BL No. 59 (old Nos. 75-77, ff. 73v-76): Zacar Deus
deorum

Patrem $3^1+2^2+1^1$ Kras ff. 193v-195 ($3^{2(1)+2^2+1^1}$): Opus Zacharie
St P No. 2 (ff. 2v-4) $3^1+2^2+1^1$: Slowye szacharie kneysche
Sie A rector: ——— (fragmentary)

Et in terra 3^3 HL No. 144 (old No. 179, ff. 156v-157) 3^1 : Zacar anglicana
St P No. 9 (ff. 16v-17v) 3^3 : —————

Et in terra — Gloria laus 3^3 HL No. 69 (old Nos. 88-89, ff. 86v-88):
Zacar

MU O No. 72 (ff. 37v-38v): Zacharie ...

St P No. 10 (ff. 18-19): —————

Sie B f. 1v: ——— (fragmentary)

OH No. 30 (f. 28v): ——— (fragmentary)

Patrem 3³ (1¹ intro.) HL No. 70 (old Nos. 90-91, ff. 88v-90): Zacar
Mod No. 42 (ff. 23v-25): Zacharias
St P No. 4 (ff. 6v-9): ———

Et in terra ... Spiritus et alme 3² HL No. 134 (old Nos. 168-169, ff.
145v-147): N. Zacharie

Nicolaus Zacharie (incomplete)¹ Berlin, St. Bib., MS Mus 40582 (2²):

¹All of the works in FL are published in Wolf, Die Squarcialupi Codex, pp. 325 ff. The caccia may be found also in Wolf, "Florenz in der Musikgeschichte des 14. Jahrhunderts," SMG, III (1902) 618ff.; and W.T. Marrocco, Fourteenth-century Italian cacce (Cambridge, Mass., 1942), No. 2. Two works are published in Wolf, Geschichte der Mensural-Notation, II/III: Bel me trafige 'l cor (No. 64) and Sumite karissimi (No. 70). The motet O No. 44 is published in van den Borren, Polyphonia sacra, pp. 284 ff. Un fior gentil is edited after Fa in D. Plamenac, "New Light on Faenza Codex 117," Report of the Vth Congress of the International Musicological Society, Utrecht, 1952 (Amsterdam, 1953), pp. 318 ff.; and Je suy navvrés by Pirrotta in E. Li Gatti, "Il codice di Lucca; II," MD, IV (1950), 151. Un fior gentil, Deus deorum, and Amor nē tessa are given in highly unreliable transcriptions by F. Ghisi in "Italian Ars-Nova music; the Perugia and Pistoia fragments of the Lucca Codex, and other unpublished early fifteenth century sources," Journal of Renaissance and Baroque Music, I (1946), supplement, 13ff. The Patrem Tr No. 149 is published by Ficker in Denkmäler der Tonkunst in Oesterreich, Jhrg. XIII (Bd. 61; 1924), pp. 16ff., and the Et in terra HL No. 134 is given after the incomplete version of the Berlin manuscript in Wolf, "Eine neue Quelle zur Musik des 15. Jahrhunderts," Juhlakirja Ilmari Krohn'ille 8.X.1927. Julkaisut Suomen musiikkiteollinen seura (Helsinki, 1927), 154 ff. The last article cited is a description of the Berlin manuscript, which was lost in World War II according to a communication from the library in Tübingen (where many of the old Berlin holdings are preserved). A description of the contents of the manuscript which differs somewhat from Wolf's is given in L.K.J. Feininger, Die Frühgeschichte des Kanons bis Josquin des Prez (um 1500) (Emsdetten, 1937), pp. 22 and 24, footnote. Other descriptions and inventories: Mac: F. Egidi, Un frammento di codice musicale del secolo XIV (Rome, 1925); see Pirrotta, MD, V (1951); 127, note 39; Str: van den Borren, Le manuscrit musical M. 222 C. 22 de la Bibliothèque de Strasbourg (XVe siècle) brûlé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker (Anvers, 1924); Fa: D. Plamenac, "Keyboard music of the 14th century in Codex Faenza 117," JAMS, IV (1951), 179ff.; see also his "New Light on Faenza Codex 117," Utrecht Congress Report, pp. 310ff.; Ma O: K. Bêzes, "Der Mensuralcodex des Benediktinerklosters Sancti Emersami zu Regensburg," ZfMw, X(1927), 65ff.; OH: W.B. Squire, "Notes on an undescribed collection of English 15th century music," SMG, II (1901), 342ff. (thematic index); corrections of Squire and concordances given in M. Bukofzer, Studies in Medieval and Renaissance music, pp. 34ff.; Sie A: Ghisi, Journal of Renaissance and Baroque Music, I (1946), 182; Sie B: Ghisi, "A second Siense fragment of Italian Ars nova," MD, II (1948), 173ff. (but note that ff. 1v-2 contain parts of two different Glorias; there are altogether five compositions in the fragment, not three). Bukofzer ("Changing aspects of medieval and Renaissance music," MQ, XLIV [1958], 6) was the first to call attention to the fact that "nearly all" of the Mass pieces in the two Siense fragments can be identified as works by Zacharia da Teramo. It is now established that every one of the four pieces may be so attributed.

In addition to the above, there are a few works which may possibly belong to these composers. The motet Argi vices — Com Pilemon which opens the Aosta manuscript is in honor of John XXIII, and a certain Nicolaus is named as the composer at the end of the text. Since Nicolaus Zacharie is also named at the end of both texts of O No. 44 (which is in honor of St. Barbara and was "brought out in haste at Taranto"), de Van has tentatively assigned Ao No. 1 to the same composer.² The "Anthonius clericus apostolicus," composer of the ballata E, ardo in un fogo in Str (No. 159) might be Antonio Zacara.³ Also, the last work in the group devoted to Antonio Zacara in Man, Spesso fortuna (No. 33, on the same page as Ad ogne vento), may be his. Another balata in Man, Spinato intorno (No. 70, anonymous), quotes the beginnings, both text and music, of Rosetta and Fior gentil. Is this the work of the composer himself or of a disciple?⁴

¹"Tu cantas melgidiam quae factis est conformis, Nicolas Zachariae editam in Tarento cum festinatione."

²"A recently discovered source of early fifteenth century polyphonic music," MD II (1948), 12ff. This article is a description and inventory (thematic for unica) of Ao. The complete texts of No. 1 are given on pp. 54f.

³Or it might be Antonio Romano, Antonio da Cividale del Friuli, or Antonello da Caserta. Cf. van den Borren, "L'apport italien dans un manuscrit du XVe siècle, perdu et partiellement retrouvé," FMI, XXI (1924), 529ff.

⁴Cf. Pirrotta, MD, V (1951), 139f. Note also his remarks about the anonymous Ahimè, per tutto l'or (No. 56).

Cleroux has made a passing reference to "Barth. Zacharia" but does not give the source from which she takes the name.¹

Since three compositions are specifically ascribed to Nicolaus Zacarie (the ballata O No. 299, the motet O No. 44, and the Gloria EL No. 134) and, furthermore, since these compositions have stylistic features which set them somewhat apart from the other compositions,² one may assume that Nicolò is the composer of these three works and few, if any, of the others listed above. The problem which remains, then, is to attempt to determine if the great majority of the remaining works were written by only one or two separate composers.

There are several objections to Pirrotta's thesis that the Magister Zacharias of FL and Mod is to be differentiated from Antonio Zacara da Teramo in Man (as well as from Nicolaus Zacarie). Three of the seven pieces in FL are found in Mod attributed to "Magister Zacharias." One of these is given in an ambiguous form in Mod (both "Zacharias" and "Zachari"),³ and this same piece is found in the middle of a group of pieces in Man devoted to Zacara da Teramo. Of the five pieces in Mod attributed to "(Magister) Zacharias" or "Magister Z." one, the Gloria No. 42, is assigned to "Zacar" in EL, and the latter is obviously Zacara da

¹Johannes Ciconia da Leodio, "Utrecht Congress Report, p. 107. Could this be the same as the Bartholomaeus Antonii who combined the offices of sacristan, magister capellae, and palatii for Martin V in Constance in 1418? (See Harberl, VIMW, III (1887), 219.)

²See below, pp. 300ff.

³See above, p. 243, note 1.

Teramo because other works under this name in EL are parodies of Antonio's secular works. Further, Man is not consistent in the manner of presenting the names. The full name is usually written across the tops of both the verso and recto pages (where it is still legible -- in one case it is cut off beyond recognition). The only time that "de teramo" is omitted is with No. 29, the composition mentioned above which is also found in FL and Mod, and which stands entirely on the recto page following the ritornello of the madrigal No. 28 on the preceding verso. (This verso apparently had no name at the top.) The sequence of compositions is given below according to the old folio numbers:

		<u>verso</u>	<u>recto</u>
No. 24	ff. lv ^v -[lvi]	Magister Antonius çachara	[?]
	ff. [lvi ^v -lvii]	[?]	[?]
No. 25	ff. [lvii ^v -]lviii	[?]	de teramo
No. 26	ff. lviii ^v -lviii	Çachara	de teramo
No. 27	ff. lviii ^v -[lx]	Magister Antonius Çachara	[?]
	ff. [lx ^v -lxi]	[?]	[?]
No. 28	ff. [lxi ^v -]lxii	[?]	de teramo
Nos. 28-29	ff. lxii ^v -lxiii		Magister Çacharias
No. 30	ff. lxiii ^v -lxiv	Magister Antonius Çachara	de teramo
No. 31	ff. lxiv ^v -lxv	Magister . . .	de teramo
No. 32	ff. lxv ^v -lxvi	Çacharias	de teramo

Thus, we see that "Magister" is used in every case but two, and it is used with both "Antonius Çachara" as well as "Çacharias," so one cannot attach any particular significance to the coupling of "Magister" and "Zacharias" in FL and Mod. (Note also that Q has "M. Antonius Zachara" and St P has "O[pus] Czakariz mgri Anthonij.") Also, we see that "Çacharias de teramo" is found as well as "Çachara de teramo." There is,

then, no reason to suppose on the basis of the forms of the names that the composer of Man No. 29, the single concordance with FL and Mod, is a different composer from the writer of Nos. 24-28 and 30-32.

Kras makes a distinction between "Opus Zacharie" and "O Czakariz mgri Anthonij." The first is also given in St P as "Slowye szacharie mneysche." "Slowye" seems to have been used as the Polish equivalent of "Opus" in this manuscript, and according to M. Szczepańska "mneysche" means "minor";¹ thus, "the younger Zacharie" would appear to refer to Nicolaus Zacarie as opposed to Antonio Zacara da Teramo. (Stylistically, however, it would appear that this piece was written by Antonio -- see below, pp. 285 ff.) In only one other case is the form "Zacharie" used without "N." or "Nicolaus," and a concordance with HL shows that Zacara da Teramo is intended. Since this is found in the later South German manuscript Mü O, which does such things as write Binchois in the form "Wintzois," and since the name is carelessly written by a different hand than the one which wrote the music, one need not attach great importance to the exception.² Otherwise, "Zacara" or "Zacharias" seem to be the same composer, and the forms in EL ("Z." or "Zacar") and Tr 87 ("Zach. de Teramo") appear to be deliberately designed to avoid specifying the "-a" or "-ias" endings (probably because of uncertainty -- these are later manuscripts).

¹Op. cit., p. 19.

²"Zacharie" is followed by another name or word in Mü O which I am unable to decipher from a microfilm copy. It looks something like "mgri."

The styles of the compositions in Fl and Mod are not incompatible with those in Man — we are speaking of other than the concordant piece itself, of course —, although it is likely that the two groups are primarily pieces written at different times in the composer's life. All of the evidence seems to point to the simplest and most obvious conclusion: there were only two composers with similar names in the early fifteenth century, Antonio Zacharia da Teramo and the much less important and undoubtedly younger Nicolaus Zacarie.

Pirrotta has given a good description of Antonio's style for the secular works: simple, often in popular dance rhythms in imperfect time with major prolation, rude and energetic, with a characteristic preference for brief, almost instrumental incisive motives which forcefully mark the tempo. He had a liking for bizarre and burlesque texts with humorous allusions, sometimes puzzlingly obscure.¹ One composition, the Latin ballade Sunite karissimi, is quite unique in Zacharia's production for its elaborate display of rhythmic notational subtleties in the manneristic style. Wolf showed in his transcription that the enigmatic text gives the reason for the demonstration of technical skill. It was apparently written as an act of candidature for some position (singer for Alexander V or John XXIII, Pirretta conjectures):²

¹MD, V(1951), 136ff.

²"Il codice estense...", loc. cit., 136ff.

Somite, karissimi, capud de REmulo, patres;
Caniteque, musici, idem de Consule, fratres.
Et de iUMENto ventrem,
De gurgIDA pedem
De nupTIis ventrem,
Capud de Oveque,
Pedem de LeoNE; milles
Cum in omnibus ZACHARIAS salutes.

The Et in terra "Micinella" and the Patrem "Cursor," BL Nos. 17 and 18, stand very close in both style and form to Ciconia's Mass pair St P Nos. 8 and 5. All four compositions are for two high voices over instrumental tenor and contratenor;¹ all four have incipits of two voices alone; all are based on sections which repeat the lower parts while the upper have free variations; all are in the D mode with no key signatures; all are in 2/4 time, predominantly syllabic, usually with both voices pronouncing the words simultaneously, but with a slight use of limitation. The general character of the lines is the same, and even identical motives are sometimes to be found in both Ciconia's and Zacharia's pieces, but this is because all the compositions use very conventional melodic material, really nothing more than typical D-mode formulas.

Since there are so many similarities with the Ciconia pair, it may be useful to take note of the differences. First, we may compare one of

¹The version of the Gloria in BU omits Cantus II. In what appear to be later insertions every time the tenor pauses for two longs a second part is added to the cantus in white notes so that there will always be three parts sounding.

Zacharia's tenors with those of Ciconia.¹

Ex. 82. Tenor of Et in terra "Micinella,"
HL No. 17 -- Zacharia



Although the beginning is quite close to Ciconia's tenors and the continuation rather similar, Zacharia uses quarter notes (semibreves) to a greater extent (even more so in the contratenor, which is not shown). This contributes toward the impression of casualness in Zacharia's tenor compared to the decidedly clear-formed picture one receives of Ciconia's (especially in the Gloria, which is of the same length as Zacharia's), but more significant is the tonal plan: whereas Ciconia's tenor has a strong and simple over-all progression from D to F and back to D, Zacharia's tenor never moves away from D. Like Ciconia's Gloria, that of Zacharia is constructed of two

¹Ex. 79, p. 229.

sections plus an Amen with a change from 2/4 to 6/8 time; the latter, however, has a much-condensed version of the main sections in the Amen (in EL, but not in BU, which substitutes an Amen of three chords) rather than an entire section in diminution as is the case with Ciconia.

Another detail which distinguishes the Et in terra EL No. 17 from Ciconia's St P No. 8 is that the second section in the upper voices begins four breves before the repeat of the lower parts, omitting the bar lines which set off the sections in Ciconia's Gloria.

Ex. 83. From Et in terra "Micinella,"
EL No. 17 -- Zacharia

The musical score consists of four staves. The top two staves are vocal parts with lyrics:
-te ihe-su xpi- ste | do-mi-ne de- us a- gnus de- i fi- li- us pa- tris
-te ihe- su xpi- ste | do- mi- ne de- us a- gnus de- i fi- li- us pa- tris
The bottom two staves are instrumental accompaniment. A bracket spans the end of the second and third staves, labeled "[Repetition of Ten. + Con]". The time signature is 2/4, and the key signature has one sharp (F#).

HL No. 18, the Patrem "Cursor" — both this title and "Micinella" are of obscure significance, for the two compositions are quite unlike the Mass parodies by Zacharia for which the secular models are known to us —, also employs this technique of anticipatory entries for two of its five sections, and in addition varies the repetitions of the lower parts. A canon under the tenor explains that the rests are to be omitted the first, third, and fifth times; similarly, certain notes (written in red) are to be omitted from the contratenor these times.

		breves
	Patrem (2 ²)	9
I	Factorem	43
II	Genitum	49
III	Crucifixus	2 + 43
IV	Et in spiritum	49
V	Confiteor	2 + 43
	Amen	17

As in the Gloria, the Amen is a much-contracted version of the regular sections; here, however, there is no change of mensuration.

The sections of the Patrem have somewhat less insistence upon D than do those of the Gloria. Each is divided into three periods, all beginning on D but only the first condensing on that tone. The other two end on A; thus, each main section, including the final one before the Amen, ends on a tone other than the tonic. It is clear that the combination of this and the overlapping results in the effect of making an essentially compartmentalized form less discontinuous. As a matter of fact, the formal

technique employed in HL Nos. 17-18 is a strange choice for Zacharia, whose natural inclination would appear to be toward less rigid structures, to judge by the remainder of his works. One might conjecture that Zacharia wrote them in direct imitation of the Mass pair by Ciconia. (There is always the possibility, of course, that the "Z." of these pieces is not the same composer as "Zacar," and that Pirrotta's conjecture of three composers is correct.)

Another work written for two voices over two instrumental parts is the Patrem "du vilage," HL No. 84, which is called Patrem "dominicale" in Tr. Well-known since its publication by Ficker,¹ the piece is one of the rare polyphonic settings of a liturgical melody for the Credo. The melody of GR I is given in a slightly embellished form in the two vocal parts, alternating period by period. Each period consists of two or three short phrases which add up to an average eight to twelve breves in length, and each period ends with a G-cadence. The part which does not have the cantus firmus in any given period has a rest of exactly one long at the beginning and another at the end. The music in between these rests has no text, hence is presumably instrumental. What one actually hears at any particular time, then, is one part with voice plus three which are purely instrumental. There are two exceptional places where both upper parts have

¹Dankmäler der Tonkunst in Oesterreich, Jhrg. LXXI (Bd. 61; 1924), pp. 16ff. See his discussion of the piece in SzMW, XI (1924), 12f.

words at the same time: "omnipotentem" at the opening and "Et vitam venturi seculi. Amen" at the end.

Settings of the Credo GR I recur throughout the Renaissance with the markings "du [or "de"] vilage" and "dominicale."¹ Korte is undoubtedly correct in arguing against Ficker's attempt to build a general historical case for the use of chant coloration in Mass pieces as a standard technique in the early fifteenth century on the basis of Zacharia's single example and little other evidence.² The form of the composition, of course, follows that of the plainchant original.³

The Et in terra "ad ogni vento," HL No. 143, begins as though it, too, were going to be based on a plainchant, for the incipit follows

¹G. Reese, Music in the Renaissance, p. 32.

²Studie zur Geschichte der Musik in Italien..., pp. 79f.

³See the analysis of the Credo GR I in W. Apel, Gregorian chant, pp. 413f.

closely that of the Gloria GR IX.

Ex. 84. Opening of a) Et in terra, HL No. 143 — Zacharia
b) Et in terra, GR IX

The image shows a musical score for two parts, a) and b). Part a) is in G major (one sharp) and 2/4 time. It features a vocal line with lyrics 'Et in ter-ra pax ho-mi-ni-bus' and a 'unus' marking above the first measure. Part b) is also in G major and 2/4 time, with lyrics 'Et in ter-ra pax ho-mi-ni-bus.' The score includes treble clefs, a key signature of one sharp, and a common time signature of 2/4. There are double bar lines at the end of each part.

The continuation of the piece, however, does not draw upon the chant. This continuation is entirely in four parts,¹ and the texture is constant throughout: a basically homorhythmic foundation enlivened by conventional little figurations. The imitation of the incipit is nowhere else to be found. Word declamation is either syllabic or only slightly more florid except for long melismas on "bone" at the beginning and on "criste" and "patris" at the end (plus the Amen, of course). A curiosity is the insertion of the word "valeamus" before "cum sancto spiritu..."

¹Marked "chorus" in HL. The markings "unus" in the two upper parts at the last section before the Amen is apparently a mistake by the copyist. All the parts have words in the two Polish manuscript, but the contratenor is textless in HL.

at the beginning of the final main section. To my knowledge, this one-word trope is unique.

The composition shows extraordinarily little recurrence of musical material. Although the same brief motives are employed continually, not a single phrase or half-phrase returns, even in a varied form. Bar lines divide the main body of the piece into six short sections which may be further grouped into three large ones because of the cadences.

		breves		cadence
	Et in terra (2 ²)	19		C
I	Bene voluntatis	21		C
	Laudamus	32	total 53	C+C
II	Domine deus	37		E
	Qui tollis	32	total 69	G
III	Quoniam	30		C
	Valeamus cum cancto	25	total 55	C
	Amen	19		C

The most curious thing about EL No. 143 is the title, for the composition has nothing to do with Zacharia's ballata Ad ogne vento. Probably a copyist erred in assigning the name to this composition instead of to another Mass piece — unfortunately not extant — which was based on the ballata, as Firrotta has already surmised.¹

¹"Considerazioni sui primi esempi di Missa parodia," Atti del Congresso Internazionale di Musica Sacra, Roma, 1950, p. 316.

The secular models of three of Zacharia's Mass parodies have come down to us: Rosetta, Fior gentil, and Deus deorum. The first is the original source of the Et in terra HL No. 56, written for three voices, all with text. (The contratenor, however, has only text incipits for the sections on one of its two pages in HL.)¹ Like the model, which is in two parts, the Mass piece is noted for its low range. Both are written in perfect time with minor prolation and must be read in diminution.² But, curiously enough, although large parts of one are essentially the same music as the other, the mensuration of the Gloria is in notated perfect mode ($\approx 9/8$) whereas the ballata is notated in imperfect mode ($\approx 6/8$). The prevalence of three-beat patterns makes it fairly likely that the original ballata was in perfect mode, or at least was irregular. However, occasionally a beat will be added to or subtracted from a passage taken over into the Mass piece in order to make it conform better to the meter. (See Ex. 85 below.)

Only about two thirds of the ballata is taken over exactly or nearly exactly into the Gloria cantus and tenor, and this two thirds constitutes about one third of the Gloria. The remainder of the Gloria is loosely

¹The same inconsistency is found in HL Nos. 57 and 59 and Kras ff. 193v-195.

²This is corroborated by the reading of the incipit of Rosetta which is quoted at the end of Spinato intorno. There it is given in halved note values, in imperfect time with major prolation (and, incidentally, a fifth higher).

related to the model by motivic consistency. The two versions of the ballata left to us lack a contratenor, so it is impossible to know whether this part was composed entirely for the Mass piece or was taken from some three-voiced version of the ballata. At any rate, the general rule is that whenever a passage from the ballata appears in one of the outside voices, the other will also appear at the same time, so that entire polyphonic blocks -- phrases, half-phrases, periods, even a whole section -- are lifted out of the original and inserted in irregular sequence into the Gloria. In the great majority of cases the passages are virtually

unchanged.¹

Ex. 85. From a) Rosetta, Pg ff. 20v-21; b) Et in terra
"Rosetta," EL No. 56 — Zacharia

The image shows a musical score for two parts, labeled 'a)' and 'b)'. Each part consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/8. Part 'a)' has the lyrics 'lan-gui-ree sos-pi-tar -' and '[re]'. Part 'b)' has the lyrics 'Gra-ci-as a-gi-mus ti-bi ti-bi prop-ter ma-gnam glo-' and '[re]'. There are some handwritten annotations in part 'b)', including '(d: in Ms)' and '[bi]'. The score is written in a clear, legible hand.

a) *lan-gui-ree sos-pi-tar -* [re]

b) *Gra-ci-as a-gi-mus ti-bi ti-bi prop-ter ma-gnam glo-* [re]

(d: in Ms)

[bi] *Gra-ci-as a-gi-mus ti-bi prop-ter ma-gnam glo-*

¹ Transcriptions of passages from EL No. 56 — as, indeed, from other compositions in this manuscript — are offered with a certain amount of reservation due to the fact that the red notes were indistinguishable from the black ones in the microfilm which was available to me.

In other cases they are varied but still recognizable as another version of the same passage.

Ex. 86. From Et in terra "Rosetta,"
M No. 56 -- Zacharia

Handwritten musical score for three voices. The score is written on three staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. The second and third staves are in bass clef with the same key signature and time signature. The tempo marking 'u = d.' is written above the first staff. The lyrics are written below the notes. The first staff contains the lyrics 'do-mi-ne de-us a-gnus de-i fi-li-us pa-'. The second staff contains the lyrics 'i-he-su xpi-ste do-mi-ne de-us a-gnus de de-'. The third staff contains the lyrics 'Do-mi-ne de-us a-gnus de-i fi-li-us pa-'. The music consists of simple rhythmic patterns, primarily quarter and eighth notes, with some rests.

u = d.

do-mi-ne de-us a-gnus de-i fi-li-us pa-

i-he-su xpi-ste do-mi-ne de-us a-gnus de de-

Do-mi-ne de-us a-gnus de-i fi-li-us pa-

At still other times the derivation is so free as to be hardly identifiable.

Ex. 87. From a) Rosetta, Ps ff. 20v-21; b) Et in terra
"Rosetta," RL No. 56 — Zacharia

Handwritten musical score for Ex. 87, showing two examples (a and b) of a musical derivation. Example a) shows a vocal line and a lute-like accompaniment. Example b) shows a vocal line for a Contratenor and a lute-like accompaniment. Both examples feature the text "Qui tollis pec-cata mun-di".

a) *And.* *A-* [mar]

b) *And.* *A-* [mar]

Qui tollis pec-cata mun-di

Contratenor Qui tollis

Qui tollis pec-cata mun-di mi-

Otherwise (very frequently -- two thirds of the composition), merely

the motives are taken out of the original polyphonic setting and developed into new phrases.

Ex. 88. From a) Rosetta, Pz ff. 20v-21; b) Et in terra
"Rosetta," HL No. 56 — Zacharia

The musical score for Example 88 is presented in two parts, a) and b). Part a) consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/8 time signature. It begins with a tempo marking 'a. d.' and contains the vocal line with lyrics '[colo-]' and '[-re]'. The lower staff is in bass clef with the same key signature and time signature, containing an instrumental accompaniment with lyrics '[colo-]' and '[-re]'. Part b) also consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/8 time signature, starting with a tempo marking 'a. d.' and containing the vocal line with lyrics '[-tis]', 'lav-', and 'da-'. The lower staff is in bass clef with the same key signature and time signature, containing an instrumental accompaniment with lyrics 'lav-', 'da-mus', and 'te'.

It should be pointed out, however, that the imitation of the above example is not characteristic of Zacharia's style in general.

The passage quoted in Examples 85 and 86, especially the third and fourth measures, occurs altogether five times and functions somewhat as a

brief ritornello. This device is very common in other of Zacharia's Mass pieces, as we shall see. If the original order of the passages from the ballata which are used in the Gloria are given by means of Roman numerals (further subdivided in some cases), we can see that the original sequence of events is not maintained. The sections of the Gloria are marked by bar lines in the manuscript. In the outline below the Arabic numerals refer to perfect longs.

			cadence
Et in terra	I(10) ... (14)	= 24	B-flat
Gracias	Vabc(5) ... (7) Vb(2) ... (2)	= 16	B-flat
Domine fili	... (4) IV(3) Vab(4) VI(4)	= 15	F
Qui tollis	II(5) ... (2) Vb'(3) ... (4) IIIab(6)	= 20	B-flat
Quoniam	... (15) IV(3) IIIb(2) ... (3)	= 23	B-flat
Amen	... (11) Vb(2) ... (2)	= 15	B-flat

Besides the ritornello Vab, both IV and IIIb return once each. Moreover, other short passages (all cadential) which are not lifted literally from the ballata recur. Taking account of all of these recurring passages, this scheme results (Vab=Rab, IV=D, IIIb=E):

Et in terra	... A ... A' ... B
Gracias	Rab ... B' B'
Domine fili	CD Rab'' ...
Qui tollis	G' ... Rb''' ... E ...
Quoniam	... C'' D E' A''
Amen	... Rb'

The style is strongly tonal, and the tenor has almost the character (as well as the range) of a base part from a later period, with frequent

skips of fourths, fifths, and octaves. The most striking detail about the "Rosetta" Gloria, however, is the beginning of the tenor, which does not leave the repeated tone *f* for six perfect longs. This is taken directly from the beginning of the ballata, and would certainly be identified by anyone who had heard the secular piece.

Ex. 89. Opening of Et in terra "Rosetta,"
BL No. 56 — Zacharia

The image shows a musical score for three parts of the opening of the Gloria. The top staff is for the Cantus, the middle for the Tenor, and the bottom for the Contratenor. All parts are in 3/8 time with a key signature of one flat (B-flat). The Cantus part begins with a treble clef and a common time signature, followed by a series of eighth and sixteenth notes. The Tenor part begins with a bass clef and a common time signature, also featuring eighth and sixteenth notes. The Contratenor part begins with a bass clef and a common time signature, starting with a whole note followed by eighth notes. Each staff is labeled 'Et' at the beginning and 'in' at the end.

Although the ballata Fior gentil, like the Et in terra "Fior gentil," BL No. 58, was originally written in three parts in Man, only the tenor (not the cantus, as indicated by Ghisi and Pirrotta) and the second half of the contratenor remain. By analogy with the other parodies, however, we may assume that all three parts are taken from the ballata whenever a passage occurs almost unchanged in the Gloria. Unlike the Et in terra "Rosetta," here the entire ballata is utilized in the Mass piece. This accounts for about two thirds of the music of the Gloria:

Et in terra	I(18)	IIIb(3)	Ie(3)
Benedicimus te	VI(3)	... (22)	IIIb(3) Ie(3)
Domine fili	... (8)	II(7)	... (6)
Qui tollis... suscipe	IV(14)	V(6)	VIab(5)
Cum sancto	... (9)	IIIb(3)	Ie(3)
Amen	Id'e(5)	Id'e(5)	... (21)

The ritornello idea is prominently employed in a much more obvious way than in the previous Gloria. It is taken from two separate passages (IIIb = measures 29-30 followed by Ie = measures 13-14) in the ballata which are joined together to form a cadence followed by a connecting passage.

Ex. 90. From Et in terra "Fior gentil,"
HL No. 58 — Zacharia

The musical score is written for three voices: Cantus, Tenor, and Contra. It is in 6/8 time with a key signature of one sharp (F#). The lyrics are: Cantus: 'lav-da-mus te be-'; Tenor: '-tis lav-da-mus te'; Contra: 'lav-da-mus te be-ne-di-ci-'. The score shows a ritornello structure with a dashed line indicating a repeat or continuation of a phrase.

Since the composition is highly continuous with no obvious important cadences,¹ this ritornello (Rab in the outline below) serves to divide

¹No bar lines are used in Sie B except before and after the Amen. The bar lines found at the bottoms of fols. 71v-72 in HL (before "Qui tollis... suscipe" on the following folios) are apparently erroneous.

the form into sections.

				breves			
Et in terra	...	Rb	...	Rab	23		
Benedicimus te		A	B	...	Rab	4+22+8 =34	
Domine fili	...	A'	...	B'	...	Rab	13+24 =27
Qui tollis...suscipe			...	A	Rab	14+8+5+5 =32	
Cum sancto				...		10	
Amen	...	Rb	...	Rb	...	31	

Every one of the twelve cadences indicated is on G except one, which is on A (the first of the fourth section). The ritornello cadence has been shown above. It is not a very strong cadence because the tenor is omitted and the penultimate leading tone sixth-chord is very short. The A cadence is also of the conventional sort with a sixth expanding to an octave between tenor

and cantus, but all of the other cadences are weak and irregular. (Note also the divided contratenor at "patris.")

Ex. 91. Cadences from Et in terra "Fior gentil,"
HL No. 58 — Zacharia

♩ = d.

Cantus
-ci-mus te tu-am -lus do-mi-hus

Tenor
-di-ci-mus te tu-am -lus do-mi-hus

Contra.
[mus] te -am -lus do-mi-hus

Cantus
de-i pa-tris [Amen]

Tenor
glo-ri-a de-i pa-tris [Amen]

Contra.
in glo-ri-a de-i pa-tris [A-] men

The behavior of the contratenor in these examples is typical of the piece: it is usually below the tenor (which is pitched rather high) and

acts like a bass part. This is quite unusual for the early fifteenth century, and unique in Zacharia's production.¹

Fior gentil — as well as the Gloria based upon it — is unusual for other reasons than the bass-like contratenor. The opening is in strict imitation,

Ex. 92. Beginning of Et in terra "Fior gentil,"
HL No. 58 — Zacharia

¹The character of the melodic lines makes it seem unlikely that the tenor and contratenor are merely mislabeled.

although imitation is used very little thereafter. Note, however, the stretto and hocketing of the following passage.

Ex. 93. From Et in terra "Fior gentil,"
HL No. 58 — Zacharia

Cantus
-ri-fi- -ca-mus te gra-ti-as a-

Tenor
glo- ri-fi-ca-mus te gra-ti-as a-

Contra
te glo-ri-fi-ca-mus te gra-ti-as

Both Rosetta and Fior gentil have striking openings and each has a very individual flavor. They must have been famous compositions, for surely it is no coincidence that it is just these two ballatas of all Zacharia's works which are entabulated in Fa and just these two which are quoted in Spinato interno. Zacharia and his hearers must have derived special pleasure from recognizing these well-known songs in the Mass.

It is unfortunate that the model for the Patres "Scabroso," BL No. 57, has not been found. Like the Et in terra "Rosetta" with which it is paired in HL, the Patres is for three low voices¹ and is written

¹See above, p. 259, note 1.

in diminished perfect time with minor prolation. The hocket-like imitation in the opening

Ex. 94. Beginning of Patrem "Scabroso,"
H. No. 57 — Zacharia

...d.

Pa-trem om-ni-po-ten-tem

Pa-trem om-ni-po-ten-tem

Pa-trem om-ni-po-ten-tem

is later expanded into one of the little ritornello-connecting passages

such as we found in the "Fior gentil" Gloria.

Ex. 95. From Patrem "Scabroso,"
HL No. 57 -- Zacharia

The image shows a musical score for three staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It begins with a fermata over a whole note, followed by a quarter note, and then a series of eighth notes. The lyrics "-um" are written below the first two notes. The middle staff is in bass clef with the same key signature and time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The lyrics "[-bi-] li- um" are written below the first few notes. The bottom staff is in bass clef with the same key signature and time signature, starting with a fermata over a whole note, followed by a quarter note, and then eighth notes. The lyrics "-um" are written below the first two notes.

This passage occurs only three times, however.¹ In general only a small part of the music of the Patrem "Scabroso" occurs more than once compared to other of Zacharia's parodies:²

Patrem "Scabroso"	ca. 15 per cent
Et in terra "Rosetta"	ca. 30 " "
Et in terra "Fior gentil"	ca. 32 " "
Patrem "Deus deorum"	ca. 40 " "

¹Korte's statement that the device of the ritornello-connecting link does not occur at all in this piece is going too far. (Studie zur Geschichte der Musik in Italien..., p. 81.)

²These figures must not be confused with the amount of material which is taken over into the Mass pieces from the ballatas. They refer to the amount of material which recurs within the Mass pieces considered alone.