

The opening returns at the very end of the Amen and two or three other passages return in varied forms, but it is really only the short passage of Example 95 that is readily identifiable.

The Patrem does not have a very high degree of continuity. The frequent cadences and section endings marked by bar lines strongly contrasts with the smoothness of the Et in terra "Fior gentil." Moreover, it is difficult to discover a principle which groups the short sections into a few large ones. The casual and infrequent return of thematic elements does not seem to follow any significant pattern, and neither does the succession of cadences allow one to perceive any obvious organization. One can easily separate the two sectional cadences which are not on C, but the relative strengths of the others does not give a very clear picture. The following scheme is based on a) the presence of three cadences on C in quick succession at the end of the "Genitum" section, b) the resulting symmetry in the lengths of the large sections, c) the fact that the three large sections correspond to the page turns in EL.

| | | longs | | cadences | |
|-----|---------------|--|-------|-------------|--------------------------------|
| | Patrem | = 8 | | | C strong |
| I | Factorem | 17+8 = 25 ¹ / ₂ | | E-flat+ | C weak |
| | Et ex patre | 6+2+3 ¹ / ₂ +9 = 20 ¹ / ₂ | | G+G+C+ | C strong |
| | Genitum | 3+11+4+3 = 21 | total | D+C+C+ | C strong |
| | | | | | 66 ¹ / ₂ |
| II | Et incarnatus | 8 ¹ / ₂ +10+10 = 28 ¹ / ₂ | | G+C+ | C weak |
| | Et resurrexit | 5+6+7+8 = 26 | | D+G+C+ | B-flat |
| | Et iterum | 8+22+4+3+5 = 42 | total | G+C+C+C+ | D |
| | | | | | 96 ¹ / ₂ |
| III | Qui cum patre | 3+14+8 ¹ / ₂ +5 = 30 ¹ / ₂ | | C+B-flat+C+ | C strong |
| | Confiteor | 13+8+9 = 30 | total | C+D+ | C very strong |
| | | | | | 60 ¹ / ₂ |
| | Amen | 19 ¹ / ₂ | | | C very strong |

* (Page numbering skips from 273 to 280 in the original)

The Patrem "Deus deorum," HL No. 59, is organized according to the alternation of sections for two soloists ("versus" or "unus") and sections for one cantus with vocal tenor and contratenor ("chorus").¹ As stated above, a large part of the music recurs.

| <u>unus</u> | | breves | <u>chorus</u> cadence | | breves | cadence |
|-----------------|----------|--------|--------------------------|--------------------|-------------------------------------|--------------------|
| I Patrem | A | 9 | G | Factorem | B C | 31 $\frac{1}{2}$ G |
| Et ex patre | D | 17 | D | Genitum | D | 26 G |
| Et incarnatus | E | 30 | G | Et resurrexit | C ₂ E D C B ₂ | 29 G |
| II Et iterum | A E' F | 19 | D | Et in spiritum | C E' D | 47 G |
| Et unam sanctam | A' E' F' | 19 | D | Confiteor | B ₂ C F' | 40 G |
| | | | Amen | C ₂ G B | 30 | G |

Aside from freer motivic elaboration throughout the parody, about one third of the Patrem (outside voices in the chorus sections) consists of phrases taken literally from the ballata, all of which is used.²

| | | | | | | | | | | |
|-----------------|-------|------|----------------|---------------------|---------|---------|--------|---------|-------|------|
| Patrem | ... | (9) | Factorem | I(8 $\frac{1}{2}$) | ... | (23) | | | | |
| Et ex patre | ... | (8) | IIId(3) | ... | (6) | Genitum | II(18) | ... | (8) | |
| Et incarnatus | VI(8) | ... | (22) | Et resurrexit | ... | (6) | VIb(5) | IIId(3) | ... | (15) |
| Et iterum | ... | (19) | Et in spiritum | ... | (3) | III(4) | ... | (8) | IV(5) | |
| | | | ... | (13) | IIId(4) | ... | (2) | V(5) | ... | (3) |
| Et unam sanctum | ... | (19) | Confiteor | ... | (21) | VII(12) | ... | (7) | | |
| | | | Amen | ... | (13) | III(4) | ... | (13) | | |

¹See above, p. 259, note 1.

²The analysis of the relation of the ballata to the Patrem made by F. Ghisi ("L'Ordinarium missae nel XV secolo ed i primordi della missa parodia," Atti del Congresso Internazionale di Musica Sacra, Roma, 1950 [Rome, 1952], pp. 309f.) is sometimes confusing and in part misleading.

A feature of considerable interest is the use of key signatures and accidentals in this composition. The manuscript is badly deteriorated in places, making it difficult to distinguish clearly all of the signs used, but enough remains to leave no doubt that a special aspect of the work is the frequent use of flats not only on B but also on D, G, C, and F. This is a feature of the original ballata,¹ a curious, eccentric work with a text which is an invocation to Pluto and other infernal gods (— and this work is transformed into a Credo!). An account of the evidence here would lead us too far afield,² but a study of the problem has resulted in certain conclusions, of which we may briefly summarize those which apply to the notation of the ballata Deus deorum and the Patrem modelled upon it: a) flats are essentially hexachord signatures, or, as we may think of it, solmization signs: they indicate to the singer where to sing "fa"; b) flats do not necessarily mean a lowering of pitch; c) accidental flats (as opposed to key signatures) are operative as long as the melody stays within that particular hexachord; they may or may not be valid if the line goes outside the hexachord and then returns to the same range; d) sharps are temporary alterations of a half-step upward which affect only the immediately following notes.

¹The problematic flats do not appear in Ghisi's transcription of the ballata, nor do his comments about the piece make any reference to them. (Journal of Renaissance and Baroque Music, I [1946], 190ff. and supplement, 14f.)

²The author is preparing a special paper on the interpretation of accidentals and key signatures in medieval and Renaissance music.

The strange thing about all this to our modern way of thinking is that flats are used where we would use sharps on the next lower notes.

Ex. 96. From Deus deorum, Man No. 26 — Zacharia

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 4/8. The music consists of eighth and sixteenth notes, with some rests. There are several accidentals: flats and sharps. The lyrics are written below the notes. The top staff lyrics are "Se-mi- ne-ter-num el hos-tio la-da-ti-o." and the bottom staff lyrics are "Se-mi- he-ter-num el nos-tro la-da-ti-o." There are some handwritten annotations in parentheses above the notes, such as "(h)" and "(b)".

Thus, a signature of g'-flat and d"-flat means two hexachords on d' (involving f'-sharp) and a' (involving c"-sharp and f"-sharp), and is equivalent to our signature of two sharps. Similarly, a signature of c-flat and g-flat is equivalent to one sharp. These signatures are used in the Patrem, but the ballata appears to use only accidentals. (It is not always clear whether a flat at the beginning of a staff is intended as a signature or an accidental.)

The Patrem "Deus deorum" has a particularly bright and dance-like character, fully evident from the first measures:

Ex. 97. Opening of Patrem "Deus deorum,"
BL No. 59 — Zacharia

o=d. versus
Pa- trem om-ni-po- ten- tem
Pa- tris om-ni-po- ten- tem

A short imitative phrase (IId=D) occurs four times — once in a duo section — and is noticeable enough to function as a ritornello.

Ex. 98. From Patrem "Deus deorum,"
BL No. 59 — Zacharia

o=d.
se-cun- dum scrip- tu- ras
- dum scrip- tu- ras
se-cun- dum scrip- tu- ras

Another recurring imitative phrase (C) does not come from the ballata, but it is so tuneful that one cannot help thinking of a dance-song.

Ex. 99. From Patrem "Deus deorum,"
HL No. 59 — Zacharia

♩: d.

(b)

-um et in u-num do-mi-num ihe-sum cris-tum

-um et in u-num do-mi-num ihe-sum xpis-tum

(# in MS)

-um et in u-num do-mi-num ihe-sum xpis-tum

It has already been mentioned that the "Slowje szacharie mneysche" of St P (No. 2) and the "Opus Zacharie" of Kras probably are meant to refer to Nicolaus Zacarie, although it would seem more likely that this is a work by Zacharia da Teramo. This conclusion is based on the following considerations: a) the general style, rather free and loose, flowing, is close to several pieces by Antonio; it has much in common with the Patrem "Deus deorum"; b) there are recurring phrases used in a manner similar to those in Antonio's parodies; the presence of the typical ritornello-connecting link is especially noteworthy; c) this is one of four Mass pieces in the two Sieneese fragments, and the other three are works by Antonio. Of course,

one must bear in mind how little of Niccolò's music has come down to us, and that consequently we know very little about the possible range of his style.

Like the Patrem "Deus deorum," St P No. 2 has passages for two cantus parts contrasting with passages for three parts. Here it is really one part divisi, for the second cantus part is not written separately in the two Polish manuscripts, but is given in red notes in the same staff as Cantus I, a manner of notation used several times in these sources. The passages in three parts have the text only in the Cantus in St P, but Kras has an almost complete text in the tenor on one of its two pages, and the fragmentary contratenor in Sie A has a text, so this last version was probably provided with words in all three parts.

A great deal of flexibility in the handling of the alternating sound-masses may be observed. Sometimes there is only one cantus part alone for a short passage; sometimes the second voice enters for merely one or two notes, at other times for as long as an entire section of thirty-one breves. The lower parts nearly always pause while the second cantus is present, but once or twice (e.g., the final cadential measures before the Amen) there is overlapping, resulting in four parts simultaneously. The whole effect of the sound alternation is that it is momentary

and casual rather than structural.

Ex. 100. From Patrem, St P No. 2 — Zacharia

The musical score consists of three staves. The top staff is in treble clef with a 6/8 time signature and a key signature of one sharp (F#). It contains the lyrics: [ve]-ro Ge-ni-tum hon-far-tum Con-sub-. The middle and bottom staves are in bass clef. Vertical dashed lines connect the staves at the beginning, after the first measure, and after the second measure. A sharp sign (#) is placed above the second measure of the top staff.

The brief connecting link in the lower parts in the third and fourth measures of the example above is one (marked y in the outline below) of three such passages in the piece, all of which recur. Another of these three (x) follows the A₂ phrase both times it occurs, and the

third forms part of a striking ritornello (R) which appears four times complete and twice incomplete.

Ex. 101. From Patrem, St P No. 2 — Zacharia

If there is a principle which organizes the over-all form it escapes the present observer. (In the outline below the underlined numbers and letters indicate passages for one or two cantus parts alone.)

| | breves | cadences | themes |
|----------------|--------------------------------------|--|--------------------------------------|
| Patrem | <u>6</u> ¹ / ₂ | <u>D</u> | ... |
| Factorem | 17 | D | ...A A ₂ x |
| Et in unum | 4+3+5+7+4+7+7 = 37 | <u>A</u> <u>F</u> <u>E</u> <u>D</u> <u>G</u> <u>D</u> | A weak B...R...C...y |
| Genitum | 3+3+6+3+7+4+3+10 = 44 | <u>D</u> <u>E</u> <u>A</u> <u>3</u> <u>E</u> <u>D</u> <u>D</u> <u>E</u> <u>A</u> | ...D...R... |
| Et incarnatus | 14+7+(5+3)6+5 = 40 | <u>D</u> <u>D</u> <u>F</u> <u>E</u> | ...R...A'...C' |
| Et resurrexit | 4+12 = 16 | <u>G</u> | D weak ...x |
| Et ascendit | 8+13 = 21 | <u>F</u> | D strong ...(A)... |
| Et iterum | <u>14</u> + <u>6</u> +7+4 = 31 | <u>E</u> <u>F</u> <u>A</u> | D weak ... |
| Et in spiritum | 20 | <u>D</u> | ...A [#] A ₂ ' x |
| Qui cum patre | 5+4+(8+2+7)+6+(6+3)+8 = 39 | <u>A</u> <u>G</u> <u>D</u> <u>A</u> <u>D</u> | B'...D...R...A ⁿ '...y |
| Et expecto | 4+8 = 12 | <u>F</u> | D strong ... |
| Et vitam | 2+8 = 17 | <u>G</u> | D strong ...(R)... |
| Amen | 31 | D | D strong ...(R)... |

It will be noted that the "Et in spiritum" and "Qui cum patre" sections are a kind of free recapitulation of the "Factorem" and "Et in unum" sections. The only bar lines used within the main body of the Patrem are those that enclose the soloist section "Et iterum." This is the only duo passage where the lower parts do not have rests written out, so the bar lines serve merely a notational convenience and do not have any special structural significance, similar to what we have seen in Ciconia's Et in terra,

HL No. 4.¹

It is doubtful whether the Et in terra "anglicana," HL No. 144, is also one of the Mass pieces modelled upon a secular composition. There is one phrase which occurs four times throughout the Gloria somewhat like a ritornello,

Ex. 102. From Et in terra "anglicana,"
HL No. 144 — Zacharia

Handwritten musical notation for Ex. 102, showing three staves of music in 9/8 time. The first staff has lyrics '-bus' and 'bo-' under the notes. The second and third staves have lyrics '[ne]' and '[ne]' respectively. The notation includes various note values, rests, and bar lines.

¹See above, p. 224. Concerning an anonymous Patrem which is related to St P No. 2 and which may also be the work of Zacharia, see below, p. 300.

but there are no other recurring phrases.

| | breves | cadence | |
|----------------------|--------|---------|----------|
| I Et in terra | 15 | F | ...R... |
| II Laudamus | 15 | F | ... |
| III Gracias | 25 | A | ...R'... |
| IV Domine deus agnus | 43 | F | ...R... |
| V Quoniam | 25 | F | ...R... |
| Amen | 21 | F | ... |

The phrases average about four breves in length and cadence on a breve, often with motion in one voice to give continuity, and usually on other tones than F.

The opening with its hocketing on the word "pax" reminds one forcefully of Ciconia's Et in terra Tr No. 31.

Ex. 103. Beginning of Et in terra "anglicana,"
EL No. 144 -- Zacharia

The musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a tempo marking 'a: d.' and a 3/4 time signature. It contains the lyrics 'Et in ter- ra pax ho-mi-ni-'. The middle and bottom staves are lute accompaniment in treble clef, with the lyrics '[st p:] pax ho-mi-ni-' written below them. The music features a hocketing pattern on the word 'pax'.

Zacharia's melodic lines in this composition are exceptionally smooth, flowing, and very simple. The counterpoint is essentially homorhythmic with light and unpretentious figuration, broken only by a little imitation at "Qui tollis peccata mundi, suscipe" and in the Amen. These smooth lines in triple meter and consonant counterpoint — is not this what one thinks of as "English style"? Perhaps "anglicana" refers not to a composition but to an idiom — perhaps also Zacharia at one time took on a contenance angloise. In this connection one should not forget the surprising concordance of Zacharia's Et in terra HL No. 69 in the Old Hall manuscript. Without this proof of a connection with English music, one might not dare to postulate an English influence on the Italian master.

If a detail of HL No. 144 reminds one of Ciconia's Mass pair in Tr, the Et in terra HL No. 69 is so close to it in style that one suspects that Ciconia's pieces may have served as a direct model. A new element, on the other hand, is the trope Gloria laus honor which occurs only in the contratenor while the cantus and tenor have the liturgical text.¹ Almost every phrase begins with successive entries of the three parts, ordinarily not in imitation. This recalls the Gloria Mod No. 38 by Egardus,² except that here the lines are somewhat less independent.

¹A similar procedure was found in the anonymous Et in terra, Iv No. 42. See above, p. 39.

³See above, pp. 149ff.

The piece is very economical, built out of a few recurring phrases of from three to seven breves in length. The brief X and Y phrases are presented immediately in the opening section.

Ex. 104. Beginning of Et in terra — Gloria laus,
EL No. 69 — Zacharia

The musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "Et in-ter-ra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis". Above the vocal line, two phrases are marked with brackets and labeled 'X' and 'Y'. Phrase X covers the notes for "ho-mi-ni-bus" and phrase Y covers the notes for "bo-ne vo-lun-ta-tis". The middle staff is a piano accompaniment line with a treble clef, showing a simple harmonic accompaniment with dotted rhythms. The bottom staff is another piano accompaniment line with a bass clef, also showing a simple harmonic accompaniment. The lyrics "bo-ne vo-lun-ta-tis" are written below the bottom staff.

Y, often used at the beginning of periods, usually comes in three parts

in the following version:

Ex. 105. From Et in terra — Gloria laus,
HL No. 69 — Zacharia

Handwritten musical score for Ex. 105. It consists of three staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The lyrics are "gra-ti-as". The second staff has a bass clef and the same key signature. The lyrics are "In-de tu-o glo-ri-". The third staff has a bass clef and the same key signature. The lyrics are "ci-as". There are some handwritten annotations, including a "d" above the first staff and a "3" above the second staff.

In the last period, both X and Y are fused together to make one three-measure phrase.

Ex. 106. From Et in terra — Gloria laus,
HL No. 69 — Zacharia

Handwritten musical score for Ex. 106. It consists of three staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The lyrics are "cum san-cto". The second staff has a bass clef and the same key signature. The lyrics are "et in men-sus ut pos-[simus]". The third staff has a bass clef and the same key signature. The lyrics are "cum san-cto". There are some handwritten annotations, including a "d" above the first staff and a "3" above the second staff.

Something similar happens with the longer C and B phrases at the end of the first large section. The first time C appears it begins in one of the few examples of imitation.

Ex. 107. From Et in terra — Gloria laus,
BL No. 69 — Zacharia

Handwritten musical score for three voices. The tempo is marked '♩ = ♩'. The music is in 3/4 time and G major. The lyrics are: do-mi-ne de-us rex ce-les-tis de-us pa-ter; do-mi-ne tu su-pre-mi re-gni lus-tris; do-mi-ne de-us rex ce-les-tis de-us pa-ter.

There are two fermata-chords on the word "sanctus" at the end of the "qui sedes" period.

| | cadence | breves | themes |
|-------------------|--------------------|--------|----------------------------|
| I Et in terra | C | 8 | ...X Y |
| Laudamus | F | 9 | ...A... |
| Gracias | F | 12 | Y'...B |
| Domine deus rex | G | 11 | C... |
| Domine fili | A | 10 | Y'... |
| Domine deus agnus | F | 16 | total 66 Y" X.(C+B) |
| | | | |
| II Qui tollis | G | 10 | ... |
| Qui tollis | F | 13 | ...B |
| Qui sedes | D ₃ | 16 | Y'...A X... |
| Tu solus | G + D ₃ | 9 + 4 | ... |
| Cum sancto | F | 23 | total 75 (Y+X) C dev. of B |
| | | | |
| Amen | F | 20 | ... |

The Et in terra — Gloria laus is one of Zacharia's most skillfully written works, and one which occupies a unique stylistic place in his production. It was extraordinarily well-known in its day, for the piece has come down to us in no less than five manuscripts. The similarity to the works of Ciconia mentioned (Tr Nos. 31-32 = HL Nos. 71 and 73) is emphasized by the fact that it and Zacharia's Patrem No. 70 are adjacent to Ciconia's pair in HL. These are probably late works of Ciconia, and here, also, Zacharia is working in a more advanced style than in most of his other Mass pieces.

The Patrem with which the troped Gloria is paired in HL, No. 70, is in an extremely simple, almost purely syllabic, near-homorhythmic style. The opening, which is for one voice only, is taken from the Credo GR I, but the chant is not used thereafter. The rhythmic style (in 2/4 time) and the general character of the melodies are not unlike those of Ciconia's Patrem HL No. 150. Certain phrases (X,A,B,C of the scheme below) return,

as well as three cadential-connecting formulas: x, a cadence on F with the beginning of the next phrase (six breves); x₂, a condensed version of the former (four breves); and y, a cadence on G (three breves). (In the outline, x and x₂ are given at the ends of the small sections, but actually they include also the beginnings of the next sections. The large sections are marked by bar lines in the manuscript.)

| | | cadence | breves | |
|-----|------------------------------|---------|-------------|--|
| | Patrem (a 1) | G | 10 | Z |
| I | Factorem | F | 15 | ...x |
| | Et in unum | G | 15 | ...y |
| | Et ex patre | F | 26 | A B x |
| | Genitum | F | 20 | C x ₂ |
| | Qui propter | F | 23 total 99 | ... |
| II | Et incarnatus | F | 23 | ...x ₂ |
| | Crucifixus | F | 17 | ...x ₂ ² |
| | Et resurrexit | G | 14 | ...y (transp. of x) |
| | Et ascendit | F | 33 total 87 | C... |
| III | Et in spiritum | F | 21 | ...C ¹ ...x |
| | Qui cum patre | A | 15 | ...A ¹ |
| | Qui locutus est | G | 9 | ...y |
| | Et unam sanctam ¹ | F | 6 | Z ¹ x ₂ ¹ |
| | Catholicam ¹ | F | 8 | ... |
| | Confiteor ¹ | F | 17 | ...B x |
| | Ex expecto | F | 15 | C ⁿ |
| | Venturi seculi | F | 8 total 99 | Z ¹ |
| | Amen I | F | 4 | ... |
| | Amen II | F | 23 | ... |

¹Text phrases according to Mod No. 42 rather than BL in the highest voice. (The lower parts are the same.)

The most interesting aspect of the Patrem has been pointed out by de Van:¹ the version in Mod presents the cantus with a great deal of florid ornamentation.

Ex. 108. From Patrem, HL No. 70 and Mod No. 42 — Zacharia

The musical score is divided into two systems. The first system is for the text "Ge-ni-tum non fac-tum con-sub-stan-ti-a-lem". It features a "Cantus in Mod" part on a single staff with a treble clef and a 2/4 time signature, marked with a diamond and a double bar line. The melody is highly ornate with many sixteenth and thirty-second notes. Below it are four "BL" parts, also in 2/4 time, with a treble clef and a key signature of two flats. The lyrics are written below the staves. The second system is for the text "pa-tri per quem om-ni-a fac-ta sunt". It features a "Cantus in Mod" part on a single staff with a treble clef and a 2/4 time signature, marked with a diamond and a double bar line. The melody is highly ornate with many sixteenth and thirty-second notes. Below it are four "BL" parts, also in 2/4 time, with a treble clef and a key signature of two flats. The lyrics are written below the staves.

Since the ornamentation is found in only one of three manuscripts which preserve the work, and since it is of a type not used in other of Zacharia's Mass pieces, one may doubt that it is the work of that composer. It is very similar to the ornamentation used in some works of Matteo da Perugia, and Mod has a close connection with that composer, so it may not be going too far to think of Matteo as responsible for the colored version.¹

Eleven of Zacharia's twelve Mass pieces are in EL, and ten of these are arranged in Gloria-Credo pairs, but only Nos. 17-18 ("Micinella" - "Cursor") have any apparent attempt toward musical unification. This pair with its repeated tenors and contratenors forms a class by itself in his repertory. The Patrem "du vilage," a setting in alternating upper voices of the Credo GR I, is unique, not only for Zacharia, but also for other composers of this period as well. The remaining work for four voices, the Et in terra "ad ogni vento," has little to distinguish it. In a straightforward conductus texture, it gives the impression of being one of his most conservative works, in the tradition of "Mediolano."²

Three other works, the Et in terra "anglicana," the troped Et in terra EL No. 69, and the Patrem EL No. 70 are in the most modern style of

¹A similar case of florid coloration exists with Zacharia's Sol me trafige 'l cor, which is in a simple form in FL and a florid form in Mod (and Man).

²See above, pp. 136ff. Note that EL gives the Gloria for three vocal parts and instrumental contratenor, like the Sanctus of "Mediolano" in Pad.

the early fifteenth century. The trope in the contratenor against the liturgical text in the outside voices sets HL No. 69 apart, and the coloration of HL No. 70 in Mod gives that piece a highly individual aspect.

The five remaining works are the parody-Mass pieces -- the Et in terra "Rosetta," the Et in terra "Fior gentil," the Patrem "Deus deorum," the Patrem "Scabroso," and (probably) the Patrem St P No. 2 --, which fall rather into a group by themselves both because of the parodies and because of their internal constructions. Two of this group, however -- the Patrem "Deus deorum" and St P No. 2 -- are special in that they employ the alternation of duo and tutti sections. Note also that each of the parody pieces has some striking feature taken from the original ballatas.

All in all, this is a wide range of interesting and varied music. Originality and imagination abound, and it is no wonder that Zacharia's Mass pieces were so popular at the time they were written. A gauge of the degree of success which these works enjoyed may be seen in the fact that the twelve pieces exist today in ten manuscripts. (Ciconia: ten pieces in six manuscripts; Matteo da Perugia: five pieces in one manuscript; no other Italian has left more than three Mass pieces.) Still, one cannot escape the feeling that this body of work is more impressive in bulk than in excellence. Zacharia sometimes displays a rather weak constructive sense. Much of the originality is surface brilliance rather than a basic and profound creativity. The works occasionally sparkle, but they lack in retrospect that hard, bright clarity of impression that Ciconia's compositions

evoke in the memory. But even if he is not of Ciconia's stature, it cannot be denied that Zacharia is a fantastic and fascinating figure, deserving the fullest attention of anyone who is interested in the music of the early Renaissance. And, after all, are we not a bit unfair to compare him with the greatest Northern master of the day? Who is Zacharia's superior among his compatriots?

Nicolaus Zacarie

The three works attributed specifically to Nicolaus Zacarie in the sources do not reveal him to be a major figure. The styles in general are those of a somewhat later generation than those of the music of Antonio Zacharia da Teramo, especially the motet and Italian song by Nicolò in O. The latter moves in the typical breve and semibreve pattern in perfect time and minor prolation, very smooth and extremely simple, which one associates with the music of the Dufay era. It is known that Nicolò was active in the third and fourth decades of the century, but not how long thereafter.

The Et in terra...Spiritus et alme, EL No. 134, seems to be slightly earlier than the works in O, but this may be only a superficial impression. It, too, is quite simple in conception, being essentially a syllabic, homophonic setting of the text with little to attract attention. Aside from some unimportant formulas such as cadential figures, there are no recurring passages whatsoever in the piece. The sections are marked by bar lines,

although the ones at the end of the "Laudamus" section do not have the same constructive significance as the others and are not matched by analogous bar lines within Section II:

| | breves | cadence |
|-------------------------|--------------------------------|------------------------------|
| Et in terra | 9 | F |
| I Laudamus | 28 | G ¹⁰ ₅ |
| Domine fili | 42 total 70 | F |
| II Qui tollis...suscipe | 63 ¹ / ₂ | F |
| Amen I | 4 | F |
| Amen II | 18 | F |

The prevailing movement and counterpoint is broken up each time toward the end of the sections: at "Laudamus" and Amen II by a sudden rush of faster notes, and at "Domine fili" and Section II with imitation.

This is all handled rather mechanically, however.

Ex. 109. From Et in terra... Spiritus et alme,
HL No. 134 — Nicolaus Zaccarie

♩ = d.

do-mi-ne de-us rex ce-les-tis de-us pa-

do-mi-ne de-us rex ce-les-tis de-us pa-

[pa-] -ter om-ni-po-tens.

(a in Ms)

-ter om-ni-po-tens

The musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. A vertical dashed line is present between the second and third staves. The lyrics are in Latin and describe the attributes of God.

Amen II changes the 6/8 time to 3/4, and even the faster semibreve is divided into triplets much of the time, so the whole effect is of considerably faster motion.

The total impression we receive is that the Gloria by Nicolò is a thoroughly conventional and undistinguished composition, and there is nothing about it which would lead one to attach any importance to it or to its composer.