

## CHAPTER VI

### LATER COMPOSERS

We have discussed the liturgical works of the Florentine Trecento composers, the composers whose works are found principally in Pad, and the three leading masters, Matteo da Perugia, Ciconia, and Zacharia. There remain only a few Italian writers of Mass music, most, if not all, presumably of a later generation than those studied thus far. HL, BU, and Q are the main sources for the works of these composers. Antonio Romano and Antonio da Cividale have left three Mass pieces each, and Bartolomeo da Bologna a Gloria-Credo pair. Only one piece each is known by the remainder: Bartolomeo da Broglio, Cristoforo da Feltre, Nicolò da Capua, D. Luca, N. Natalis, and Do. Vala.<sup>1</sup>

#### Antonio Romano

Aside from a ballata in Q all the works of Antonio Romano are preserved in EL (with one concordance in BU). Of three motets, one, Ducalis sedes inclita — Stirps mocinico,<sup>2</sup> was probably written in 1414.

<sup>1</sup>The "Afat," composer of the Sanctus BU No. 24, is probably not Italian, to judge from the name and the style of the composition.

<sup>2</sup>Published in A. Schering, Geschichte der Musik in Beispielen (Leipzig: Breitkopf und Härtel, 1931), p. 23.

for the election of the Venetian Doge Tommaso Mocenigo. Carminibus festos  
— O requies populi was for Doge Francesco Foscari in 1423, and Aurea  
flamigeri for Mantua and Gianfrancesco Gonzaga. There is no other infor-  
mation available about Antonio's life, and only the three Mass composi-  
tions remain.

Et in terra  $3^1+2^2+4^2$  HL No. 27 (old Nos. 28-29, ff. 26v-28):  
    Anthonius Romanus  
Patrem  $3^1+2^2$  HL No. 29 (old Nos. 30-31, ff. 28v-30):  
    Anthonius Romanus  
Et in terra  $4^2(2^2$  intro.) HL No. 76 (old No. 100, ff. 97v-99):  
    Anthonius Romanus

The Et in terra HL No. 27 is in a highly conventional, functional  
style, with melodic lines devoid of interest or character.

Ex. 110. From Et in terra, HL No. 27 —  
    Antonio Romano

There are no recurrences of phrases whatsoever, so the entire burden of  
formal coherence rests upon the simple alternation of unus (or versus)

sections for two soloists and chorus sections for one vocal part with instrumental tenor and contratenor.<sup>1</sup> This contrast is heightened in a manner which became more and more common in the first quarter of the fifteenth century: the chorus sections are in 2/4 time, the unus sections in 6/8 time. (The underlined syllables below are marked with fermata signs in the manuscript:)<sup>2</sup>

<u>chorus:</u>	breves	cadence	<u>unus:</u>	breves	cadence
Et in terra	15	D	Laudamus	17	D
Gracias	29	F	Domine fili	21	A
Qui tollis	28	E	Qui sedes	22	G
<u>Cum san-cto spiri-tu</u>	26	D	Amen	14	C3
Amen (con't.; 4 <sup>2</sup> )	17	D			

The only noteworthy feature about the form is the Amen, which not only is divided into unus and chorus subsections, but also changes the final chorus part to 3/4 time and -- more important -- for the first time has both cantus parts together with the two lower parts.

<sup>1</sup>Korte (Studien zur Geschichte der Musik in Italien. . ., p. 48) is in error when he states that the contratenor is not present before "Cum sancto spiritu." Thus, his category of the "madrigal-type" Mass piece in the early fifteenth century (pp. 43, 48, 50f.) should be disregarded, since he brings forth no other examples than the present Gloria, the Patrem by Cristoforo da Feltre (see below, p. 327, note 1), and -- hardly to the point -- Ciconia's two-part motet O petre.

<sup>2</sup>The figures in the unus sections are only approximate due to the difficulty of reading the deteriorated copy from a black-and-white microfilm. The same holds true for the figures given below for the Patrem, H. No. 29.

The Patrem HL No. 29 is in exactly the same style as the Et in terra HL No. 27, but there are no thematic connections between the two. The Patrem is even simpler, for the Amen is entirely for the usual chorus arrangement of one vocal part with two instrumental (although it, too, changes to 3/4 time). As in the Gloria, the sequence of cadences reveals a desire to avoid emphasis upon the tonic — or any other tone — until the end is approached.

	<u>chorus:</u>		<u>unus:</u>		
	breves	cadence	breves	cadence	
Patrem	13	D	Factorem	13	G
Et in unum	16	E	Et ex patre	19	G
Genitum	19	G	Qui propter	25	A
Crucifixus	16	F	Et ascendit	18	D
Et iterum	23	A	Et in spiritum	29	D
Et unam sanctam	29	D	Et expecto	18	D
Amen	25	D			

The Et in terra HL No. 76 is in 3/4 time throughout and, except for the introduction (plus two brief pauses in the lower parts later), entirely for two high vocal parts over instrumental tenor and contratenor. The piece gives the impression of being in a later style than the Gloria-Credo pair because of its clear F tonality and somewhat greater variety and interest in the melodic lines, although here, too, the piece suffers greatly from phrases which are consistently too short and too regular. There are two large sections of equal length, although the second is broken by two fermata-chords at "xpiste":

	breves	cadence
I Et in terra	54	F
II Qui tollis	54	F
Amen	17	F

The only passage which might be considered a recurring one is the opening, which has a free — quite free in all but the end of the passage

quoted — relationship with the beginning of the second section.

Ex. 111. Beginnings of a) Section I; b) Section II  
of Et in terra, H. No. 76 — Antonio Romano

The image displays a handwritten musical score for the beginning of two sections of the Mass 'Et in terra' by Antonio Romano. The score is written on a grand staff with a treble clef and a 3/4 time signature. Section 'a)' begins with the lyrics 'Et in terra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis lau-da-mus te be-'. Section 'b)' begins with the lyrics 'Qui tol-lis pec-ca-ta mun-di mi-se-re-re ho-bis qui tol-lis pec-ca-ta mun-di'. The score includes vocal lines and piano accompaniment, with various musical notations such as notes, rests, and dynamic markings. A double bar line is used to separate the two sections.

a) Et in terra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis lau-da-mus te be-

b) Qui tol-lis pec-ca-ta mun-di mi-se-re-re ho-bis qui tol-lis pec-ca-ta mun-di

As can be seen in this example, even when the voices enter successively after pauses, imitation is completely absent. This is true of all three Mass pieces by Antonio Romano.

In sum, these three works give the impression that Antonio was a generally undistinguished composer who merely followed the fashion of the day without contributing anything of value or interest.

#### Antonio da Cividale

A Dominican monk — Frater Antonius de Civitate Austrie ordinis predicatorum he is named in O —, Antonio da Cividale del Friuli is better known today for his five Latin motets than for his three Mass pieces and five secular songs. Two of the motets can be dated: Inclita persplendens, O No. 8 (incomplete), was written in 1422; Stramua — Gaudeat, O No. 275, was written for the marriage of Giorgio Ordelauffi, Lord of Forlì, and carries the date June 8, 1423.<sup>1</sup> He must have had some connection with South Italy at one time, for one of the three motets in HL, Sanctus itaque patriarcha Leucius (No. 274), mentions the cities of Brindisi and Trani.

There is only one Italian song known, Io veggio, which is contained in a fragmentary form in Sie Com.<sup>2</sup> This composition has the form of a French ballade, and, moreover, the other four secular works are set to

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<sup>1</sup>Both are published in van den Borren, Polyphonia sacra, pp. 186ff. The date of O No. 275 cannot refer to its composition, as Pirrotta has observed. ("Il codice di Lucca; III," MD, V [1951], 138, note 74.) Ordelauffi died in 1422.

<sup>2</sup>Description of this manuscript in Fischer, Studien sur italienischen Musik..., pp. 10f.

French texts: one virolai in Q and three rondeaux in Man.<sup>1</sup> Even if more attention has been paid to the motets by modern writers, two of the Mass pieces show wider distribution in the sources.

Et in terra 3<sup>1</sup> BL No. 65 (old No. 83, ff. 81v-82): F.A. de ciuitato  
MBO No. 75 (f. 39v)<sup>2</sup>: -----  
MVL No. 5 (p. 4): -----(fragment of contratenor only)  
Str No. 183 (f. 104v- ): -----(lost)

Patrem 3<sup>1</sup> BL No. 66 (old Nos. 84-85, ff. 82v-84):  
Fr. Antonius de ciuitato  
MBO No. 92 (ff. 49v-50)<sup>2</sup>: -----(incomplete)

Et in terra 3<sup>2</sup> BU No. 11 (pp. 14-15): Frater Antonius de Ciuidatis (-e?)<sup>1</sup>

The Et in terra BL No. 65 is written in a smooth, song-like style in the flowing perfect time with minor prolation which is characteristic of the Dufay period. The phrases in the vocal part are short, mostly syllabic, and accompanied by simple instrumental tenor and contratenor. There is only a slight amount of imitation in the composition.

The form is determined by a tenor-section of thirty-four breues which occurs altogether three times in exact repetition while the upper

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<sup>1</sup>All of Antonio's works are listed in Bessler, "Antonius de Civitate," MOG, I cols. 550f.

<sup>2</sup>BU No. 11 is published in Wolf, Geschichte der Mensural-Notation, II/III, No. 72. Description and Inventory of MVL: ibid., I, 189f. We shall follow the numbering of pieces used by Bessler (ATM, VII [1925], 235f.), which takes account of the reversal of f. 2 by the binder.



voices have (very) free variations. Particularly interesting is the varied recurrence of a passage within each section.

Ex. 112. Two passages from Section I of Et in terra,  
EL No. 65 — Antonio da Cividale

be-ne vo-lun-ta-tis      prop-ter ma-gnam glo-ri-am tu-am

The Amen is just half as long as one of the main sections. (34 = 32 + final long; 18 = 16 + final long.)<sup>1</sup>

	breves	cadence
I Et in terra	34	C
II Domine deus rex	34	C
III Qui tollis...suscipe	34	C
Amen	18	C

Paired with the Gloria (but not in MCO!) is the Patrem EL No. 66, and the relationship between the two is most interesting. The Patrem does

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<sup>1</sup>The Amen in MCO ends after only eight breves.

not employ the repeated tenor and variation technique, but is derived from the Gloria in much the same way that Zacharia's parody pieces are derived from a secular model. Passages of varying lengths are taken out bodily and inserted into the Patrem. All of Section I of the Gloria reappears in the Patrem at one place or another, and since Sections II and III of the Gloria derive from Sections I, it is safe to say that substantially the entire composition is used. The outline below shows the passages of Section I of the Gloria as they appear in the Patrem; it does not include the freer motivic derivation of new phrases from the Gloria, which is virtually all-pervasive. (As before, the Roman numerals refer to the order of passages from the Gloria and the Arabic numerals to the number of breves.)<sup>1</sup>

		cadence
Patrem	Ia(3) ...(6)	= 9 C
Factorem	...(12) IIIbc(3) ...(2) VIab(6) Ib(4) ...(12) IIIab(3) ...(22)	= 64 C
Et incarnatus	...(16) IIIab(3) Vb(3) VIab(5) ...(26) II(4) IIIabc(5) IVa(3)	= 65 C
Et in spiritum	...(5) Va(6) ...(5) IIIbc(4) ...(9) Ib(2) II(4) ...(6) VIb(3) IVab(4) ...(2) IIIbc(3) ...(6) VIab(7)	= 66 C
Amen	IIIbc(3) ...(3) Ia'(4) ...(17) IIIbc(3) IVa'(3)	= 33 C

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<sup>1</sup>In MSO this composition jumps to the Amen (abbreviated to eleven breves) after only half of it has been given (as far as "sepultus est").

The Et in terra BU No. 11 is rather different. Set for vocal cantus and tenor with instrumental contratenor, the counterpoint is even simpler than in the Gloria-Credo pair, almost purely homorhythmic and syllabic. The phrases are very brief and of a disconcerting regularity (usually four imperfect breves, sometimes five or six), in reality nothing more than conventional cadential formulas in a declamatory style, each phrase strongly separated from the other without any attempt at continuity, and thus emphasizing the squareness and short-windedness of the phrasing. As a matter of fact, this is a surprisingly primitive composition in comparison with the pair in HL (and the latter can hardly be considered greatly sophisticated). A few of the phrases recur later in the composition, but this cannot be interpreted as having any form-building force, because these phrases are so similar to others that they can be distinguished by the ear only with difficulty in the course of the piece. Bar lines divide the composition as follows:

		breves	cadence
I	Et in terra	29	A
II	Gracias	30 + 39 = 69	(G+)
III	Quoniam	34	G
	Amen	5	G

Fermata-chords are used on "xpiste" both times it appears; the first occurrence divides the long middle section approximately into two halves which

correspond to the outside sections in length.<sup>1</sup>

The three Mass pieces by Antonio da Cividale do not add up to a very significant achievement, but they give a good idea of the functional liturgical music of what was doubtless an above-average, cultivated, working Italian master of the last generation before Italians disappear from the scene as composers. The music follows foreign models in all its stylistic aspects. The only distinguishing feature of Antonio's pieces is the parody-like derivation of the Patrem from the Gloria HL No. 65. It will be remembered that certain common phrases were discovered in different Mass pieces by Ciconia, and there we concluded that it would be injudicious to regard these correspondences as "borrowings" in an attempt to give musical unity to paired Mass movements.<sup>2</sup> In the present case, however, there can be no doubt that the composer has consciously done just that. The Patrem is a "parody" of the Gloria, and the two together make a highly-unified and convincing solution to the problem of larger cyclic form even though they use quite different plans (i.e., the repeated-tenor form is not used in the Patrem). One final word: caution advises to leave open the possibility that this pair is a parody in the usual sense — that both the Gloria and Patrem are derived from an unknown original.

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<sup>1</sup>The fermata sign appears only in the contratenor the first time; further, the scribe has followed it by a bar line. Since there is no regular cadence, the bar line would appear to be a mistake. Fermata signs were probably omitted erroneously from the other two parts, however, since essentially the same formula is used as with the second appearance of "xpiste," and in this latter case all three parts are provided with fermata signs.

<sup>2</sup>See above, pp. 212ff.

Bartolomeo da Bologna

The music of Bartolomeo da Bologna which remains today is all characterized by the transference of styles or forms from one genre to another. Thus, the Benedictine monk (so called in Mod — he is given the title of prior in the later manuscript O) is credited with a Latin virolai, Quae pena maior,<sup>1</sup> and a Latin ballade, Arte psalentes anexa, both in Mod, and an Italian rondeau, Mesai, mersi chiamando, in PR.<sup>2</sup> The other works are two Italian ballatas and two Mass pieces which are parodies of them. These four are grouped together in O.<sup>3</sup>

- No. 315 (f. 135) Vince con lena 3<sup>2</sup>: Domini Bartholomei de Bononia prior  
No. 317 (ff. 135v-136) Et in terra ["Vince con lena"] 3<sup>1</sup>: Idem Bartholomeus de Bononia prior  
No. 319 (ff. 136v-137) Patrem ["Morir desio"] 3<sup>1+2</sup>: Idem Bartholomeus de Bononia prior  
No. 320 (ff. 137v-138) Morir desio 3<sup>2</sup>: Idem Bartholomeus de Bononia prior

These pieces all display a sensitive, finally worked-out texture, French-oriented, with much attention to small and subtle details — many

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<sup>1</sup>Published in Wolf, Geschichte der Mensural-Notation, II/III, No. 68.

<sup>2</sup>Description and inventory of PR in Fischer, "The manuscript Paris, Bibl. Nat. Nouv. Acq. 6771 (Codex Reina = PR)", MD, XI (1957), 38.

<sup>3</sup>The intervening Nos. 316 and 318 are later additions. Vince con lena is published in Sir John Stainer, Early Tudor music: Dufay and his contemporaries (London, 1898), p. 60. The Gloria (with incorrect time signatures) and Credo are published in van den Borren, Polyphonia sacra, pp. 37ff. and 44ff.

of the same characteristics as the manneristic style of Matteo da Perugia, although, on the whole, Bartolomeo gives the impression of having a more balanced, a more genuinely creative gift than Matteo, with less interest in novelty for its own sake.<sup>1</sup>

The two large sections of the Et in terra are each subdivided proportionally into a short plus a long section.

	breves	cadence
Et in terra	7	F
I Laudamus	11	F
Gracias	21 total	32 F (= Section I of <u>Vince con lena</u> )
II Qui tollis	13	G (= Section II of <u>Vince con lena</u> )
Qui sedes	22 total	35 F
Amen	13	F

The two middle sections are comprised entirely of the music of Vince con lena with only one small change: a total of three semibreves is added at "pater omni[-potens]"; otherwise, there are only minute variants such as one could find in any two copies of a piece in this period. Thus, were it not for the other sections, we would have to call this a contrafactum rather than a parody. The fact that the simple procedure of the "Vince con lena" Gloria occupies an intermediate position between the pure

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<sup>1</sup>Cf. van den Borren's remarks about Bartolomeo in his "Considerations g n rales sur la conjonction de la polyphonie italienne et la polyphonie du nord pendant la premi re moiti  du XVe si cle" (Bulletin de l'Institut historique belge de Rome, XIX [1938]), p. 178.

contrafactum (where there is no change at all in the music) and the more complicated derivations of the Mass parodies in the works of Zacharia leads to the obvious conclusion that Bartolomeo's composition represents an historically earlier stage of development than Zacharia's parodies, but the present writer is inclined to be skeptical about such "logical" evolutions. At any rate, one should resist the temptation to actually date the Gloria by Bartolomeo earlier than the parodies of Zacharia solely on this basis.

The clius ending of the ballata is saved for the last cadence before the Amen; otherwise, not a single passage in the sections other than the middle two is transferred literally from the ballata -- new phrases are worked out using the same motives. In two cases there are very free variations of the original passages. It is obvious that the

opening of the Gloria is derived from the opening of the ballata.

Ex. 113. Beginnings of a) Vince con lena, O No. 315;  
b) Et in terra, O No. 316 — Bartolomeo da Bologna

The image shows handwritten musical notation for two pieces, labeled 'a)' and 'b)'. The notation is arranged in three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are instrumental accompaniment. The key signature has one flat (B-flat) and the time signature is 3/8. The first measure of the vocal line is marked 'a: d'.

Staff 1 (Vocal):  
Vince con lena, O No. 315; Et in terra, O No. 316 — Bartolomeo da Bologna  
Lyrics: Vin- ci- as] [-ce] Et in ter-ra pax

Staff 2 (Instrumental):  
a) b)

Staff 3 (Instrumental):



Similarly, the (aperto) ending which occurs at the close of the "Qui tollis" section is taken up in a varied form shortly thereafter.

Ex. 114. From a) Vince con lena, O No. 315;  
b) Et in terra, O No. 317 —  
Bartolomeo da Bologna

[O no. 317: <sup>ad</sup> mon - di sus - ci - pe de - pre - ca - ti - o - nem nos - tram]

[ri-guar-] -do agli a-mo-ro-si se-gni

a)

[no-]bis quo-ni-am tu so-lus san-ctus tu so-lus do-mi-nus

b)

In contrast to the Et in terra, the Patrem "Morir desio" shows a derivation from its secular model which is similar in its disposition to that used by Zacharia.<sup>1</sup> The work, which employs the alternation of sections for two vocal parts with others for one vocal part with two instrumental, takes about twenty-five per cent of its music literally from the ballata, but this is all concentrated in the middle sections, a feature which does remind one of the Gloria. (As before, Roman numerals identify passages in the order in which they originally appear in the ballata and Arabic numerals refer to the number of breves.)

<u>2<sup>2</sup><sub>1</sub></u>	cadence	<u>3<sup>1</sup><sub>1</sub></u>	cadence
Patrem	... 7 G	Factorem	... 15 G
Et in unum	... 11 G	Et ex patre	... 18 A
Genitum	IIIa(2) Iab(12) = 14 D	Qui propter ... (4) II(10) = 14 G	
Et incarnatus	... = 15 G	Crucifixus ... (4) IIIab(4)	} = 24 D <sup>5</sup> <sub>3</sub>
Et iterum ... (4) Va(4) IV(5) = 13 G		Et in spiritum ... (11) Ib(5)	
Et unam sanctum	... 16 D	Et expecto	Vab(11 1/2) = 25 1/2 B-flat
		Amen	... 15 G
			... 21 G

It is interesting that in the Patrem Bartolomeo uses all of the music of his ballata except the one short phrase which would most easily identify it: the very beginning, in which an incisive motive occurs in strict

<sup>1</sup>Bukofzer was the first to call attention to the relationship of the Patrem Q No. 318 to Morir desio. (MQ, LXIV [1958], 14f.) His statement that Bartolomeo's Gloria and Credo constitute the only example known of what he calls "parody pairing" overlooks the arrangement in pairs of Zacharia's pieces in HL, unless he was referring exclusively to the fact that both the Mass pair and the secular models are placed together in Q.

imitation at the unison in all three parts. Apparently, Bartolomeo did not want to be too obvious about the connection between the pieces. This attitude is quite different from that of Zacharia -- or even from Bartolomeo himself in the Et in terra "Vince con lena." Zacharia, it will be remembered, seized upon the most unusual and characteristic features of his models for exploitation in the Mass parodies; indeed, the models seem to have been chosen for just these striking features. It may have been, however, that Bartolomeo simply found the strict imitation unsuitable for his Mass piece.

The duo sections are unusual in that they are scored for unequal voices. (Cantus I is in C<sup>1</sup> clef; Cantus II in C<sup>3</sup>.) In other compositions where the alternation technique is used, the duo sections are for two equal voices, higher in range than the lower parts.<sup>1</sup> That Bartolomeo's scoring is not the inevitable result of the combining of the parody technique and the alternation technique (i.e., the necessity of forming some of the duo sections from an original cantus and tenor) may be seen by comparing Bartolomeo's Patrem with Zacharia's Patrem "Deus deorum," in which the same problem exists and the duo sections are scored for equal voices.

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<sup>1</sup>But see the discussion of the Et in terra BL No. 154 by N. Natalis, below, pp. 336ff.

Bartolomeo da Broglio

The composer of four French and three Italian or Latin-Italian songs -- all in O except for one which is found in Pg and MUL -- Bartolomeo da Broglio is otherwise known only by one Mass piece, an Et in terra in three parts which is found in Tr90 (No. 1106, ff. 406v-408) under the name Bartholomeus de bruolis venetus.<sup>1</sup> Ficker has suggested that "de bruolis" (also "Brolo," "Brollo," "de Brolis" elsewhere) refers to Broglio in the Swiss canton of Ticino,<sup>2</sup> but the "venetus" shows that it refers to the village of Broglio which is some miles from Verona.

The Gloria is in three sections of which the middle is in diminished imperfect time (2 x 2/8) and the other two sections in 3/4 time. It will be seen that Sections II and III combined are approximately equal in length to Section I:

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<sup>1</sup>Two songs are published in van de Borren, Polyphonia sacra, pp. 292 and 293, and one (Entrepris) in the same editor's Pièces polyphoniques profanes de provenance liégeoise (XVe siècle) (Brussels, 1950), No. 1. This piece is also found in Bux and the Glogauer Liederbuch, and is published after the latter in M. Ringmann, Das Glogauer Liederbuch; Erster Teil: Deutsche Lieder und Spielstücke ("Das Erbe Deutscher Musik," Erste Reihe: Reichsdenkmale, Vol. IV; Cassel, 1936), pp. 80f. The Bux version may be found in B. Wallner (ed.), Das Buxheimer Orgelbuch; Teil III ("Das Erbe Deutscher Musik," Vol. XXXIX; Cassel, 1959), pp. 144f. The Italian rondeau O celestial lute is transcribed in Stainer, op. cit., p. 83 (facsimile, Pl. V). The Mass piece is published by Ficker, Denkmäler der Tonkunst in Oesterreich, Jhrg. XXXI (Bd. 61; 1924), pp. 28f.

<sup>2</sup>Ibid., p. 133.

	breves	cadence
I Et in terra	$53\frac{1}{3}$	G
II Qui tollis	30	F
III Quoniam	$24\frac{2}{3}$	F
Amen	4	F

One wonders if the composer deliberately planned the effect of compensating for the extra semibreves in Section I by omitting one in Section III. Addition or omission of semibreves in a long section is not often to be found in this period, and when it does occur it is usually in the music of French composers; among the Italians it is quite rare. If such an idea of "compensation" was in the mind of Bartolomeo, he would probably have thought of it in terms of the contemporary theory of displacement of metrical units; i.e., the entire Section II (in a different mensuration) would be a kind of gigantic syncopation. However, it should be said that not all of the examples of such occurrences may be so explained -- sometimes there is no "compensation."<sup>1</sup>

Section III begins with a long rest of seven breves in the tenor which may be compared with the long rest of six breves in the contratenor -- both parts are instrumental -- at the beginning of Section I, but Ficker's attempt to show that the melodic material of Section III is

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<sup>1</sup>E.g., see the extra semibreve (in imperfect time) in the second section of the Et in terra BL No. 43 by "Tomas fabri scolaris tapisier" (Reaney, Early fifteen century music, I, p. 80, measure 35).

derived from that of Section I must be declared unconvincing.<sup>1</sup> Indeed, there are no real thematic recurrences anywhere in the composition.

The melodic style is characterized by the continual use of very brief, incisive phrases, often built out of repeated-note motives. It is highly typical of the first two sections to employ these phrases in close imitation,

Ex. 115. From *Et in terra*, Tr No. 1106 —  
Bartolomeo da Broglio

The image shows a musical score for three staves. The top staff is in treble clef with a 3/4 time signature. It begins with a sharp sign and a double bar line. The melody consists of rhythmic, repeated-note phrases. Below the first staff, the lyrics "Prop-ter mag-nam glo-ri-am tu-" are written. The second and third staves also contain rhythmic, repeated-note phrases, with the second staff starting with a sharp sign and a double bar line.

but -- strangely enough -- the last section has no imitation whatsoever. The melodic and contrapuntal style as a whole indicates that Bartolomeo was of the latest generation of composers under consideration in this study, probably working in the fourth and fifth decades of the fifteenth century.<sup>2</sup>

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<sup>1</sup>"Die frühen Messenkomposition der Trienter Codices," *SzMM*, XI, (1924), 15.

<sup>2</sup>Ficker (*ibid.*) dates the piece toward the middle of the century; Reese (*Music in the Renaissance*, p. 30) states that Bartolomeo "fl. probably as late as c. 1430-1440."

Cristoforo da Feltre

Three compositions are known by Cristoforo da Feltre, two four-part motets in HL and a Patrem in MAL. One of the motets, Plaudite decus mundi -- Venetum clarissima turba, was written for the election of Doge Francesco Foscari in 1423, and a passage from the text of the other, Dominicus a dono, permits us to identify Cristoforo da Monte as the same composer as Cristoforo da Feltre.<sup>1</sup> Otherwise, the only information about him that we have is contained in a document from the Duomo of Udine (apparently from the year 1434, during the period when Nicolo da Capua was cantor). The accounts list a certain sum "pro una colatione facta cantoribus quando venit presbiter Christophorus de Feltro."<sup>2</sup> Such dinners for the singers are listed three times, but on no other occasion is the name of a guest mentioned, so one receives the impression that Cristoforo had a certain standing in the musical world of his day.

The Patrem (MAL No. 3, p. 2 — old f. 20v: "Christoforus de Feltro")<sup>3</sup> is incomplete, only the first halves of the cantus and tenor

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<sup>1</sup>in Feltre natus Christoforus et educatus." The first motet is published in Denkschriften der Tonkunst in Oesterreich, Jhrg. XL (Ed. 76; 1933), pp. 6f.

<sup>2</sup>G. Vale, "La cappella musicale del duomo di Udine," Note d'Archivio per la Storia Musicale, VII (1930), 92.

<sup>3</sup>Published in Wolf, Geschichte der Mensural-Notation, II/III, No. 71.

remaining.<sup>1</sup> This is regrettable, for the notation raises certain interesting questions. The largest part of the fragment ("Factorem...descendit de celis.") is for vocal cantus and instrumental tenor. It is most likely that at least an instrumental contratenor was written on the adjoining recto page. The introduction, however, is for divided cantus (such as we saw in Kras and St F), marked duo. Another duo section ("Et incarnatus... homo factus est.") comes at the end of the fragment, but this time both parts are not written in the same staff, but the second vocal part is written on the next staff under the instrumental tenor. It carries the same clef and b-flat signature as the tenor. Is it the same part?

The introductory duo has fermata signs over every note (breves and semibreves) and the other duo is marked perfect time with minor prolation. It flows along easily in semibreves and minims. The main section -- note that it is not marked "chorus" -- is in diminished perfect time (a circle with a vertical line through it), but the frequent use of minims and even semiminims make it most unlikely that the tempo -- i.e., the duration of the breve -- could have been much faster than in the duo section.

Altogether, Cristoforo's Patren gives the impression that he was a capable and skilled musician working in the international lyric style

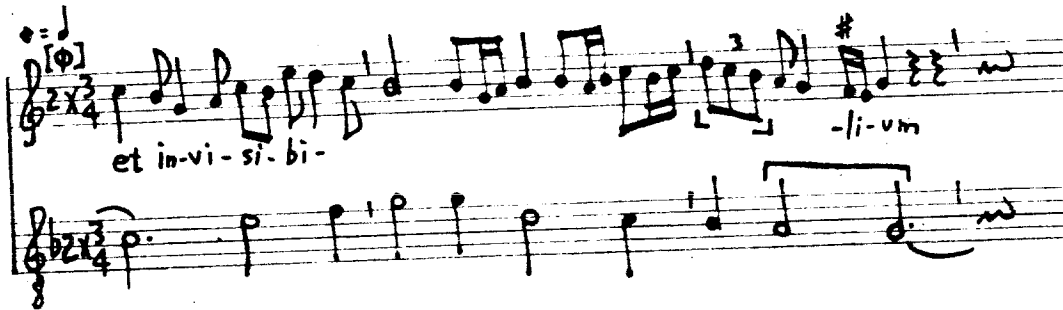
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<sup>1</sup>Korte's remark about the "mixing of conductus and madrigal techniques" is based on the doubtless incorrect assumption that the composition was originally for two parts as it now stands. (Studie zur Geschichte der Musik in Italien..., p. 51.)



of the first half of the fifteenth century, with an occasional melisma to show that his "Italianism" was not repressed:

Ex. 116. From *Patrem*, *MUL* No. 3 —  
Cristoforo da Feltre



In spite of the similarity of this example to certain passages by the old Trecento madrigalists, Cristoforo was probably contemporary to or only a bit earlier than Bartolomeo da Broglio.

Nicolò da Capua

Known primarily as a theorist,<sup>1</sup> the priest Nicolò da Capua was active from the second to the fourth decades of the fifteenth century. His treatise is dated 1415, and documents from the Duomo in Udine show that he was cantor or maestro di cappella there in 1432 and in 1434

<sup>1</sup>Published treatise: J.A. de La Fage (ed.) *Nicolai Capuani Presbyteri compendium musicale* (Paris, 1853); also in the same author's *Essais de diphthérographie musicale* (Paris, 1864) I, 309ff.

(but no longer in 1436).<sup>1</sup> Pirrotta<sup>2</sup> has raised the question whether Nicolò da Capua is the same individual as the Niccolaus de Aversa, Ordinis Celestinorum who is mentioned (once as the composer of a Credo) by the author (Anonymous V) of the treatise Ars cantus mensurabilis,<sup>3</sup> a question which as yet remains undecided. The musical sources also give conflicting evidence about his work as a practical musician. He is listed as the composer of an Et in terra in BU, but MHO ascribes the same piece to the French composer Bosquet.<sup>4</sup>

Et in terra <sup>4</sup>  
BU No. 13 (pp. 16-17): Nicolaus de Capua  
MHO No. 69 (ff. 35v-36): Bosquet  
BL No. 83 (old No. 108, ff. 106v-107): -----  
(incomplete: two cantus parts only)

There are significant differences in the versions of the three manuscripts. That in BU is to be separated from the versions in MHO and BL, which are very similar. It is clear that the instrumental tenor and contratenor of BL have been omitted by error, not by design, for the two high vocal parts do not always make acceptable counterpoint by themselves; nevertheless, whenever there are variants in the upper parts BL

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<sup>1</sup>Vale, op. cit., pp. 91f. See also above, p. 326.

<sup>2</sup>"Scuole polifoniche italiane durante il sec. XIV: di una pretesa scuola napoletana," Collectanea historiae musicae, I (1953), 12.

<sup>3</sup>E. Coussemaker, Scriptorum..., III, 392 and 395f.

<sup>4</sup>The Et in terra is published as a work of Bésquet in G. Reaney, Early Fifteenth century music, II, 71f.

is generally to be preferred to MBO.<sup>1</sup> The contratenors are completely different in BU and MBO. That in MBO is much simpler, following the smooth breves and semibreves of the tenor in almost exactly the same rhythm, whereas the contratenor in BU is figured to the extent that it has about the same rate of motion as the two upper voices.

A divergence in the upper parts of BU and MBO - HL from "Qui tollis...miserere" until "Qui sedes" leaves one to decide that the version in BU is an adaptation resulting from a very simple original error: the inclusion of an extra rest of one long at the beginning of the second cantus part. It should be particularly noted that this passage is not the cause of the different contratenor in BU, for this contratenor does not go very well with either of the two versions at certain points in this passage, whereas the simpler contratenor in MBO fits both versions. After study of the work, one finally arrives at the conviction that the reading of the composition in MBO - HL is closer to the original than is the version in BU, and this casts doubt on the ascription of the work to Nicolò da Capua. On the other hand, MBO is certainly not the most reliable of manuscripts. One hesitates to place any importance upon the evidence of this scattered and carelessly compiled collection.

In HL the Et in terra is paired with the Patres "du vilage" (No. 84) of Zacharia. One can understand what led the compiler to

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<sup>1</sup>Especially at "yhesu xpiste, Cum sancto spiritu."

associate these two works: Like Zacharia's *Patrem* the *Et in terra* is in 2/4 time, and its texture is characterized by the alternation of short phrases in the two vocal parts over the accompaniment of two simple instrumental parts. The *Gloria*, however, does not have alternate phrases without words in the upper parts, nor are the vocal lines derived from a plainsong melody.<sup>1</sup> Moreover, the short phrases of the *Gloria* — at least for the first three quarters of the piece — are usually in close and obvious imitation.

The form of the work is based upon the literal repetition of the lower parts for the second section of forty-three breves, but the variation character of the upper parts in the second section is not nearly so apparent as is the case in Cicconia's examples of this procedure.<sup>2</sup> A detail reminds one of other of Zacharia's Mass pieces than the *Patrem* with which it is paired in BL: Cantus I has an anticipatory entry two breves before the repeat of the lower parts in Section II, as in the

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<sup>1</sup> See the discussion of Zacharia's *Patrem* above, pp. 255f.

<sup>2</sup> Korte goes too far when he states that the upper voices are almost completely free in Section II. (Studie zur Geschichte der Musik in Italien..., p. 53. Note, however, that he uses the word "variation" in a more restricted sense than is done here — see pp. 21ff.)

"Micinella" - "Cursor" pair by Zacharia.

Ex. 117. From Et in terra, MHO No. 69

The musical score consists of four staves. The top two staves are vocal parts with lyrics: "Qui tol-lis pec-ca-ta mun-di" and "de-us ag-nus de-i fi-li-us pa-tris qui tol-lis pec-ca-ta mun-di". The bottom two staves are instrumental parts. A repeat sign is present at the end of the instrumental parts, with the instruction "Repeat of Ten. and Contra." written below it.

The Amen of BU No. 13 begins like Section I for a few breves and then breaks into typical little hocket figures in imitation for a total section of nineteen breves, but the Amen of the versions in MHO and EL is quite different, with no reference to the opening, no hocketing, and a duration of only twelve breves.

The Gloria is, in general, the work of a skilled and accomplished composer working in the French style of the first quarter of the fifteenth century. The fact that the reliable Italian manuscript EL leaves the work anonymous lends support to the attribution in MHO rather

than in BU, for none of the other anonymous pieces in EL can be identified as works by Italians. This, the better reading in M&O and EL, the fact that nowhere else is Nicolò da Capua listed as the composer of a piece — all combine to make it more probable that the composer of the Et in terra BU No. 13 was Bosquet rather than Nicolò, but it would be foolish to insist upon one or the other with such weak and contradictory evidence.<sup>1</sup>

D. Luca

The Et in terra EL No. 41 (old No. 46, ff. 44v-45) is ascribed to d. luca in the manuscript, a name not otherwise to be found in the musical sources. Clercx has identified this composer with the Luca de Lendenaria (= Lendinara, near Rovigo), a disciple of Ciconia who was given his master's prebend in Padua after Ciconia's death in December 1411. This was on July 16, 1412.<sup>2</sup> R. Casimiri lists him (Lucas cantor) at the Paduan Duomo in 1419.<sup>3</sup> Clercx is probably justified in linking the two names; it would appear to be more likely that EL No. 41 was written by the Paduan musician than by the Sar Lucas Dominici de Orbeveteri (= Orvieto) who was a singer at S. Maria del Fiore in

<sup>1</sup>Reaney attributes the work to Bosquet and the variants in EL to Nicolò. (Early Fifteenth century music, II, iif. and xiv.)

<sup>2</sup>Annales musicologiques, III (1955), 52.

<sup>3</sup>"Musica e musicisti nella cattedrale di Padova nel sec. XIV, XV, XVI," Note d'archivio per la storia musicale, XVIII (1941), 146.

Florence from 1407 until June 1410, according to a document recently discovered by Frank d'Accone,<sup>1</sup> or the Johannes Luce, clericus Rothomagn. dioc. (= Rouen) who was among the singers of Martin V from August 7, 1418 until 1425.<sup>2</sup>

The Et in terra is divided into four parts by bar lines, but changes of mensuration cause the form to fall into three large sections:

		cadence	breves
6/8	I Et in terra	F	11
	Laudamus	G	16 total 27
2/4	II Domine deus rex	G	52
6/8	III Qui sedes	F	30 $\frac{1}{2}$
	Amen	F	17

If minims (eighth notes) are equal to minims in the change from major to minor prolation in imperfect time, it will be seen that the fifty-two breves of the middle section are equal in duration to about thirty-five breves of the outside sections -- i.e., the middle section is only slightly larger than the outside sections.

The style of the composition is modest and conventional. No passages return except cadential formulas, although there is a good deal of motivic consistency. One may observe the triadic motive and the general

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<sup>1</sup>To be included in his forthcoming dissertation at Harvard University.

<sup>2</sup>Haberl, "Wilhelm Dufay," VGMW, I (1885), 453f; idem, "Die römische 'schola cantorum'...", VGMW, III (1887), 219.

disjunct melodic lines which associate in a free manner the openings  
of the first two sections:

Ex. 118. Openings of a) Section I; b) Section II  
of Et in terra, BL No. 41 — D. Luca

Handwritten musical score for two sections of a Mass. Section a) is in 6/8 time with lyrics "Et in terra pax ho-mi-ni-bus". Section b) is in 2x2/4 time with lyrics "Do-mi-ne de-us rex ce-les-tis de-us pa-ter". Both sections show vocal lines and lute accompaniment. The score includes a double bar line with repeat dots at the beginning of section a) and another double bar line with repeat dots at the end of section a). Section b) begins with a double bar line and repeat dots.

The whole composition is much like the simple cantilena-style Mass pieces  
by any of several French composers in the early fifteenth century, with  
nothing that would indicate that it is by an Italian composer. The changes



of meter and frequent syncopations are quite as common in French works as in Italian at this later period, so these "Italian" traits do not help<sup>us</sup> in classifying the work.

#### N. Natalis

Whether or not this is the name of a composer is difficult to determine. It is found above the Et in terra HL No. 154 (old No. 189, ff. 166v-167). Perhaps the composer is the presbiter Natale who was organist at the cathedral in Udine in 1434, during the period that Nicolò da Capua was cantor or maestro di cappella.<sup>1</sup>

The opening for cantus alone (the tenor and contratenor are instrumental) follows the melody of the Et in terra GR IX (transposed), ordinarily used for feasts of the Virgin, so natalis probably does not

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<sup>1</sup>Vale, op. cit., p. 92.

refer to the Nativity. The continuation of the composition does not draw upon the plainchant.

Ex. 119. Beginning of Et in terra, EL No. 154  
-- N. Natalis

unus  
[Cantus] Et in ter-ra pax ho-mi-ni-bus  
[Cantus] chorus  
bo-ne vo-lun-ta-tis lau-da-  
[Contra] chorus  
[Tenor]

The above example illustrates another feature of the Gloria, the unus - chorus alternation. The present case offers new evidence in favor of the interpretation of these markings given earlier,<sup>1</sup> for they occur not only in the texted part, the cantus, but in the instrumental contra-tenor as well. The use of unus for a section for cantus alone is found only at the very beginning; otherwise, the marking is employed for sections

<sup>1</sup> pp. 75<sup>o</sup>.

for both cantus and contratenor with the tenor part having rests written out. The marking chorus is found in the cantus and contratenor whenever the tenor is sounding. Thus, it is clear that "chorus" is merely a cue to indicate that all the parts are present. (Only at the beginning does a chorus section have rests for the contratenor.) The tenor carries no such markings whatsoever.

The alternation of sound-masses is sometimes emphasized by changes of meter.

<u>anus:</u>			<u>chorus:</u>		
	breves	cadence		breves	cadence
6/8	Et in terra (1 <sup>1</sup> )	8 C	Bons	7+12 = 19	D+G
	Gracias	14 G	Domine deus rex	16	A
	Domine deus agnus	8 B	Qui tollis 6+7	= 13	A
3/4	Qui sedes	11 G	Quoniam	8	G
6/8	Tu solus altissimus	7 A	Cum sancto	12	G
	Amen	6 E	Amen (con't.)	8	A

The cadence of the Amen upon another tone than those of the two preceding cadences reveals a somewhat archaic attitude toward tonality.

An interesting feature which has a connection with the older Italian practice is the sudden, block-like change from one

rhythmic-metrical texture to another. The following is perhaps the clearest example of this:

Ex. 120. From Et in terra, HL No. 154 —  
N. Natalis

o: d  
chorus  
Qui tol-lis pec-ca-ta mun-di sur-ci-pe de-pre-ca-ci-o-nem

chorus  
nos-tram Qui se-des ad dex-te-ram pa-tris

Could any but an Italian have written the unexpected run of sixteenth notes at the end of the passage quoted? In general, an effort has been made throughout the piece to achieve a good deal of variety in the

combination of rhythms in the several parts as well as in successive patterns within the same part. The Amen is noteworthy for its very fast syncopations and a final cadence which, with its octave leap in the contratenor making a V-I harmonic progression, is more characteristic of later fifteenth-century style.

Ex. 121. Amen of Et in terra, HL No. 154 —  
N. Natalis

The combination of conservative and progressive features in the same style creates an unusual composition. The composer seems to have been well acquainted with the old Trecento art which had produced the Mass in P and much of the music in the Padua fragments — one thinks of the Sanctus by Grazioso da Padova —,<sup>1</sup> but the influence of the French

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<sup>1</sup>See above, pp. 118ff.

cantilena-style of the early fifteenth century is also obvious. Our general impression is that the composer of BL No. 154 was either a conservative, provincial Italian master or else he was of an earlier generation than the other composers discussed in this chapter.

#### Do. Vala

Since Do[menico?] Vala is known only by his five compositions in BU, Bessler has conjectured that he formed part of a local circle of musicians in Brescia, the probable point of origin of the manuscript.<sup>1</sup> Four of the compositions are French and Latin songs, and the other is an Et in terra (No. 16, pp. 18-19) for vocal cantus and tenor with instrumental contratenor, a favorite Italian ballata arrangement.

The cantus and tenor are in near-homorhythm of a very simple sort, forming phrases that are monotonously regular in length and character. For example, every phrase but the last of the second section consists of two measures of simple syllabic motion leading to a cadence on the third measure. The last phrase keeps the same proportions but doubles the length (four plus two measures) in order to provide space for a moderate melisma. The contratenor usually has some simple little figuration in the cadential measures, but it cannot be said that these ornaments alleviate very much the great discontinuity produced by the

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<sup>1</sup>"The manuscript Bologna Biblioteca Universitaria 2216," MD, VI(1952), 45.

sequence of short-separated phrases.

The Amen, although in a new meter from what immediately precedes, is not set off by double bar lines like the large sections, and the cadence just before it is of the same type used for the ends of most phrases, not like the cadences on a long which end the large sections.

			cadence	breves	(minims)
6/8	I	Et in terra	F	19	(114)
	II	Domine deus rex	F	21	(126)
2/4	III	Qui tollis	F	32	(128)
6/8	IV	Quoniam	A	17	(102)
2/4		Amen	F	23	( 92)

Since the phrases are little more than cadence formulas, it does not seem worthwhile to search for correspondents. Perhaps the composer intended the similarities of the beginnings of Sections I, II, and IV to be felt as an organizing force, especially since the slight imitations to be observed in two of these openings are quite rare in

the composition (aside from the typical hocketing in the Amen).

Ex. 122. Beginnings of a) Section I; b) Section II;  
c) Section IV of Et in terra, BU No. 16 --  
Do. Vala

The image shows a handwritten musical score for three sections of a piece. Each section is presented with a vocal line and a piano accompaniment line. The tempo is marked as  $\text{♩} = \text{♩}$ . The key signature is one flat (B-flat).

**Section a)**  
Vocal: Et in terra pax homi-ni-bus  
Piano: Et in terra pax homi-ni-bus

**Section b)**  
Vocal: Do-mi-ne de-us rex cel-les-tis  
Piano: Do-mi-ne de-us rex cel-les-tis

**Section c)**  
Vocal: Quo-ni-am tu so-lus san-ctus  
Piano: Quo-ni-am tu so-lus san-ctus



The Et in terra by Vala is basically written in one-against-one counterpoint; the modest ornaments which occasionally enliven the texture are handled in a routine manner, often consisting of sudden spurts of quick scalewise runs in a new rhythm which causes us to remember the old madrigalists. The composer is probably Italian, and Bessler's suggestion of a Brescian milieu is quite reasonable.

The composers discussed in this chapter do not group themselves into a consistent pattern. Even the single unifying factor of contemporaneity which guided us may be misleading, since it is possible that N. Natalis was of an earlier generation than the others. Some of them may not be Italian -- D. Luca, N. Natalis, perhaps others --, and one piece may not even be by the composer listed (Niccolò da Capua).

In general, however, the over-all picture of the last generation of Italian composers of Mass music in the first half of the fifteenth century emerges with sufficient clarity to be understandable. This was the last, weak showing of a decadent artistic generation. Foreign influence, which had always been strong, had become overwhelming. The native composers could do no better than provide feeble imitations of the product of a more vigorous musical culture, and shortly after this they ceased making any effort at all.

This does not mean that certain individuals were prevented from standing above the common level. Of all the composers discussed

Bartolomeo da Bologna appears to be the most accomplished artist, with perhaps Antonio da Cividale next most deserving of our respect, and this is not merely because these two masters happen to have provided the only examples of which we are aware in the group of an advanced technique such as parody. They have written the more mature and interesting music from any point of view, and their compositions compare well with those of the best of the earlier Italian composers.