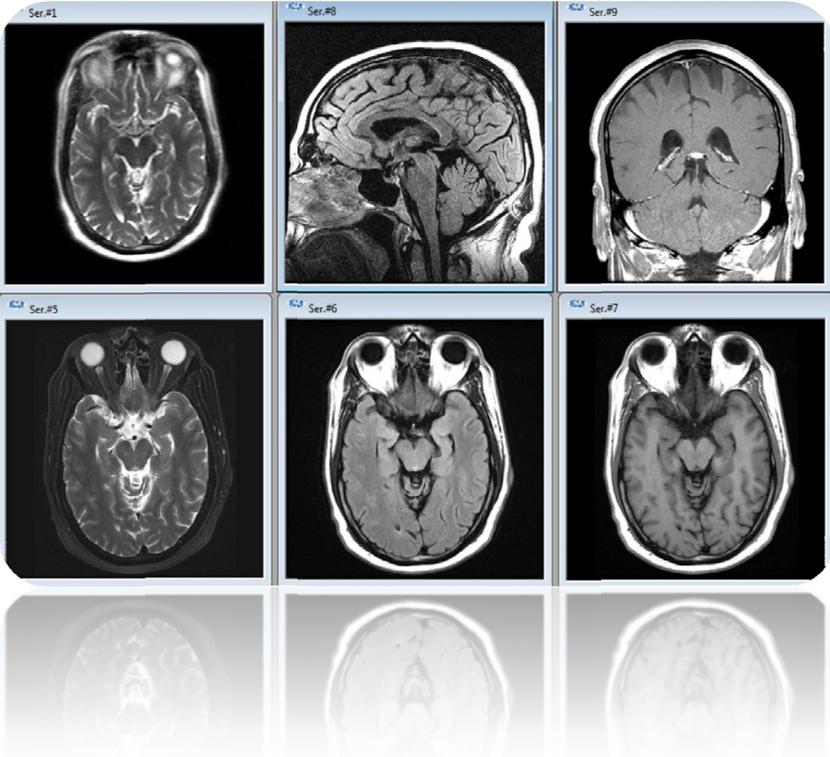


The Soul of Wit

Micro-Festschrift Rob Wegman zum 50. Geburtstag



The Soul of Wit

Micro-Festschrift Rob Wegman zum 50. Geburtstag

a 50ish-folio collection of tiny essays,
negative-research papers, spoofs, and
other offerings by his friends and colleagues

edited by
Michael Scott Cuthbert

Somerville, Mass.
Wall Status Press
2011

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Preface

Of all the problems facing us in the modern world, having a lack of things to read cannot number among them. Journal articles in the humanities keep getting longer. The average length in pages of dissertations did not shrink when technology replaced the typewriter's monospaced (Courier) fonts with the much smaller Times (with lengthy 10-point, single-spaced footnotes). CC'd email correspondence piles up far more rapidly than hand-copied letters ever did. And even if the total amount of writing had remained the same, the Net's ability to bring so much more of it to our desktops has increased the expectation that we digest so much more of what is out there.

This tiny collection of essays, articles, and personal recollections tries an opposite tact: reducing contributions to their minimum. Like a Japanese flower arrangement, the serious contributions place a single idea in front of the reader, for quiet contemplations. The more light-hearted aim for a single outburst of thoughtful laughter. In a way the collection is decidedly anti-modernist, harkening back to a time of "Studies and Reports," and of 65-page dissertations.¹

In another way, the collection is completely a product of our time. The idea came forward about two weeks ago when Rob Wegman posted his brain scan to his Facebook wall (commenting, characteristically, on differences and similarities between it and the Medieval conception of the divisions of the brain). Several of us noticed the annotation "DOB:01-26-1961" at the top of the image; a plan was hatched on Facebook and over email, and thanks to the diligence (or willingness to procrastinate on larger projects for a few hours) of the contributors, the entire project went from idea to "press" in a matter of days.

The topic that many of the writers chose to speak about is one that has been in the air, both as a joke and seriously, for some time now: negative research. When a new theory turns out to have legs, or a trip to a dusty archive yields a significant find, we all rush to publish our results, embraced by the

¹ Laurence K. J. Feininger, "Die Frühgeschichte des Kanons bis Josquin des Prez (um 1500)," (Ph.D. dissertation, Heidelberg, pub. 1937).

best journals and presses out there. But the total knowledge of our field and the world grows from our disappointments as well. Sharing them with other researchers helps them focus their arguments, eliminate dead-end arguments, and lets them spend their time not going over the same barren ground. I am grateful that many scholars so well-known for their positive contributions to the field have been willing to print their negative results, even their failures, here, letting the rest of us know that when we glumly board the plane after a fruitless research trip, we are not the first to do so.

The rest of the contributions cover the vast breadth of topics, eras, levels of discourse and of tone, and even of languages, that is the only appropriate way to honor such a polymath as the dedicatee. I know that he will quickly discern which are parody and which are serious, and find the suitable kinds of wisdom in each.

But returning to the advice of wise Polonius, I here end, and let the words of the contributors speak for themselves ... but briefly.

M.S.C.
Somerville, Mass.

To keep the international flavo(u)r of contributions without being completely haphazard, punctuation of the contributions has been standardized into American English but individual spelling choices have been retained.

The Lack of Modal Organisation in Byrd's *Cantiones sacrae* Collections

Samantha Bassler
The Open University

The question of whether early English composers and music theorists recognized the difference between modality and tonality continues to perplex scholars of fifteenth- and sixteenth-century music. According to John Harley in his recent book, *William Byrd's Modal Practice*, Byrd did not intend to follow a set scheme for modal or tonal composition, but instead employed a hybrid of modal mixture that was at times modal and at other times tonal. The motets in the *Cantiones sacrae* collections are hardly strict modal compositions, but are rich in tonal allusions. Harley admits that “Byrd’s manipulation of his materials considerably extends the limits of the modal system.”¹ Similarly, Joseph Kerman wrote of Byrd’s “inspired mistreatment” of mode in his motets and masses.² I argue that the reason for Byrd’s lack of modal organization was the composer’s extreme sensitivity to text setting, and definitively assigning particular modes to individual pieces is unhelpful. Modal mixture and chromaticism is an affective and subversive way to highlight texts, especially those that are politically suggestive and “dangerous,” and can be used as an expressive vehicle for early English Catholic sentiment. Byrd’s intention was perhaps to employ a more fluid pitch organization, and in fact break away from modality and move towards tonality. In his famous music treatise, Thomas Morley was particularly interested in Boethius’s and Glarean’s treatment of modes as “airs,” or the affectation of a mode and the emotive properties therein. Unlike earlier writers, Morley does not focus on how modes are used in actual compositions, but on the theoretical and analytic qualities of each mode; in fact, assigning specific modes to polyphonic works is problematic.³ Jessie Ann Owens argues that a close reading of English theo-

¹ John Harley, *William Byrd's Modal Practice* (Aldershot: Ashgate, 2005), pp. 55–6.

² Joseph Kerman, *Masses and Motets of William Byrd* (London: Faber and Faber, 1981), p. 75.

³ Jason Gersh, “Text-Setting in William Byrd’s *Liber primus sacrarum cantionum quinque vocum* (1589): Toward an Analytic Methodology,” (Ph.D. Dissertation: University of North Carolina, Chapel Hill, 2006), pp. 14–15.

retical treatises indicates that these writers did not actively pursue continental systems of modality; in fact, the opposite seems to be more accurate.⁴ Frans Wiering concluded in his study of polyphonic modality that “some version of mode was very real to all musicians over a considerable period, but only in a stripped-down version ... The basic approach of Renaissance composers to modality was thus an informal one.”⁵ In fact, the final B \flat cadence of Byrd’s motet *Infelix ego* might even imply a strong movement away from modality and towards tonality. What is the purpose of definitively assigning one motet or another to a particular mode, especially if “the notion that modality and major-minor tonality form a dichotomy that excludes all other possibilities is erroneous”?⁶ Rather than a rigid modal or tonal system, or even “modal mixture” (which privileges modality over tonality), Carl Dahlhaus suggests that Byrd’s polyphonic music be considered not in large-scale pitch centrality, but rather as moving from one cadence to another, not always resolving harmonically.⁷ Applying a strict rubric of either tonality or modality as an organizing principle for Byrd’s music is ultimately obstructive and raises more questions than answers. It would be more interesting for theorists to consider Byrd as a composer integral in the movement away from modality and towards tonality, and to use examples of his text-setting and overextending of the modal system (especially in the motet *Infelix ego*) to suggest that the lack of modal organization in Byrd’s motets is not a problem. Conversely, this lack of organization demonstrates the versatility and ingenuity of this musician’s talent and commitment to text setting, and perhaps later influence upon more definitively tonal compositions in the seventeenth century.

⁴ Jessie Ann Owens, “Concepts of Pitch in English Music Theory, c. 1560–1640,” in Cristle Collins Judd, ed., *Tonal Structures in Early Music* (New York: Taylor & Francis, 2000), p. 184.

⁵ Frans Wiering, “Internal and External Views of the Modes,” in Cristle Collins Judd, *ibid.*, p. 104.

⁶ Carl Dahlhaus, *Studies on the Origin of Harmonic Tonality*, trans. Robert O. Gjerdingen (Princeton: Princeton University Press, 1990), p. 244.

⁷ Gersh, *Op. cit.*, p. 88; see also Harley, *Op. cit.*

Baby care, child neglect: Life after incunabula?

Margaret Bent
All Souls College, Oxford

Happy birthday Rob, and keep up the good work. I'm unsure whether a report of negative findings, as suggested for this greeting, is the most positive way for a newly minted septuagenarian to salute a newly minted quinquagenarian, but here goes, two instances bridging my earliest and most recent work.

In the late 1960s (extending an observation of Bukofzer's) I was able to link together 11 leaves or half leaves from a younger cousin of the Old Hall manuscript, a dismembered royal choirbook that seems to have been used as binding material by the Cambridge stationer Nicholas Spierinck, as some of the fragments could be traced to books printed in the early sixteenth century and bound by him. I reported this at the 1972 Copenhagen Congress of the IMS, and gave a more extended description in a subsequent article, adding three further leaves.¹ Since then, a few more have come to light, notably a spectacular canonic Gloria by Dunstaple that heads the Gloria section (as Roy Henry's Gloria had headed the Old Hall Glorias),² and thus sidelines my original speculation that the book could have been for the chapel of the infant Henry VI, not one of Dunstaple's direct patrons, pointing rather to the Dukes of Bedford or Gloucester, or the dowager Queen Joan.

Armed with copies of the great binding historian J.B. Oldham's handwritten list of Spierinck bindings, kindly supplied to me by another great binding historian, Howard Nixon, then librarian of Westminster Abbey, I set about looking for more leaves *in situ*, but with no further success. The most frustrating of these experiences was at Lambeth Palace Library. Oldham had rec-

¹ "A Lost English Choirbook of the 15th Century," *International Musicological Society: Report of the Eleventh Congress, Copenhagen 1972*, ed. Henrik Glahn, Søren Sørensen, and Peter Ryom, vol. 1 (Copenhagen, 1974), pp. 257–62; "The Progeny of Old Hall: More Leaves from a Royal English Choirbook," *Gordon Athol Anderson (1929–1981) in Memoriam*, *Musicological Studies* 49, vol. 1 (Henryville, Ottawa, and Binningen, 1984), pp. 1–54.

² "A new canonic Gloria and the changing profile of Dunstaple," *Plainsong and Medieval Music* 5 (1996), pp. 45–67.

orded the binder's stamps or rolls, the date and place of publication, and the library call number. Lambeth had meanwhile re-catalogued, in the wake of catastrophic wartime bombing, without keeping a conversion list between old and new call numbers, and since I did not have the titles of the books there was no way of identifying the Spierinck bindings.

* * *

Last year, Robert Klugseder discovered in the Vienna State Library two bifolia from a Veneto manuscript c. 1440, also used as binding material.³ When he sent me the images before publication, I was able to identify the scribe and manuscript as the same as that of the eight leaves of Munich, Staatsbibliothek, Mus. Ms. 3224, some of which are from books bound at the Bavarian monastery of Weihenstephan. We plan a facsimile of the combined source. The printing date of the latest host volume of the surviving fragments is 1516. It is therefore likely that the manuscript was dismembered and used in the 15-teens.

Most but not all of the Weihenstephan books ended up in the Staatsbibliothek in Munich. The incunabula there have been richly catalogued with information including binding and provenance. But try to find that information for books published 1501–1520, and the picture is very different. There seems to be no way to isolate books from the period most likely to yield more leaves from this highly important manuscript. The few leaves that have come out of incunabula must be from books that happen to have been acquired and bound a decade or two later. I would expect a higher yield from books published after 1500. But the storage of these books is now dispersed, making a shelf search impractical even where the library would permit it.

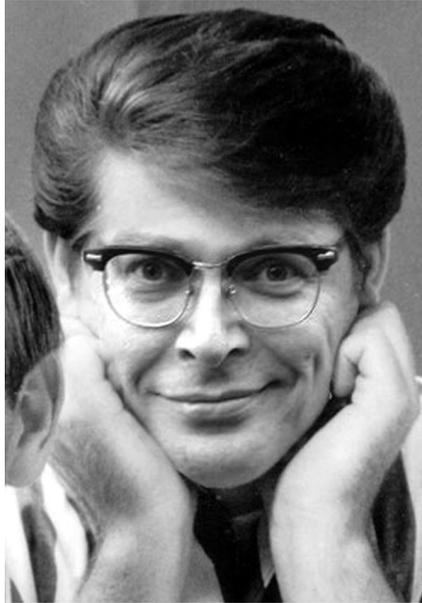
* * *

For books published before the 1501 cut-off date for incunabula, we are excellently served by many fine catalogues. Isn't it time that there was wider recognition that this is indeed an artificial line? Pursuit of provenance and

³ These he has now described in "Venezianische Chorbuchfragmente der Du Fay-Zeit in der Österreichischen Nationalbibliothek," *Musicologica Austriaca* 28 (2009), pp. 201–224.

other pressing questions after that date is hampered by the lower value set on post-cradle books. This has spilled over into library policies and research projects in such a way as to impede many lines of investigation, such as the two instances outlined here.

* * *



Rob Wegman, during his period as drummer for an obscure German rock band, *Die Strandjungen*.

Josquin the reporter: Evidence for yet another “composer” of that name

Jaap van Benthem
University of Utrecht

Dear Rob,

Although it may seem rather provocative to confront you on your 50th birthday with the name “Josquin,” please, allow me to introduce you to the concise report of a quite dramatic happening, as transmitted by someone answering to that particular name: It is about the heartbreaking confrontation between Bellon and Robin. By the style of reportage of what may have passed between them, as well as by the subtlety in bringing to the fore the couple’s mutual emotions, both the authenticity of the story and the author’s professional involvement seem to be warranted. More such reports left to us by this reporter, still await further investigation.

His story must have been read as a most striking description of the painful dilemma between decent behaviour and “informal conventions,” and may have circulated under the heading *A l’ombre d’ung buissonnet* in pedagogical collections, intended to be sung from by parents for their half-way grown-ups of the period. More recently it was included in volume 27 of a well-known serial, documenting the author’s moral influence on later generations. The story itself is rather uncomplicated:

Robin: A l’ombre d’ung buissonnet, au matinet,
je trovay Bellon m’ameye
qui faisoit ung chapelet de si bon hait.
Je luy ditz: Dieu te begnye.
Je te pry, Bellon m’ameye:
ameye moy, je suis Robin.

Bellon: Robin, par sainte Marie:
Je ne t’ameye pas ung brin.
Je te donray de mon pain ung grant plain poing
De la croste et de la mye.

The first three lines of the report are dominated by three different statements. The first one opens the scene at leisure, as suggested by its rhythm and the succession of its repeats at the distance of two breves. The repetition of the words “au matinet” reassures us that it is still a peaceful morning. The minim-semiminim rhythm of the short, contrasting statement for the next line introduces an element of surprise, as if things were really happening by chance: “Je trouvoy bellon m’amyé.” Referring to the lady’s industrious behaviour, the opening statement reappears in a different setting: imitated after a semibreve, and twice repeated, it documents Robin’s excitement at the absence of any trace of idleness in the lady’s character. Thereafter we must conclude that there was no need for the reporter to tell us yet again that it all happened either “au matinet” and “tout de muguet;” even that the result of Bellon’s work may be “de si bon hait” does not seem to be essential to his story. So the end of that statement is written only once in its original form. Thereafter, “cheerfulness” seems to deteriorate rapidly.

Robin’s courteous approach, “Je luy ditz: Dieu te begnye,” by means of the elaborate, three-fold presentation of a new statement, strongly suggests that he is reluctant to get down with the business at once. Although in the following dialogue Robin and Bellon clearly express themselves in the same language, they do not share the same opinion about the continuation of their meeting. Bellon, who apparently does not like to wriggle about the business, is quite clear: her straightforward decision “Je te donray de mon pain” is set to the repeated notes of the statement with which the author has opened his story, but the descending final note of the resulting line is quite telling, as is the merciless, stripped to the bone-presentation of “ung grant plain poing.” Cunningly referring to Robin’s line “Je luy ditz: Dieu te begnye,” the subtle variant in its return for “de la croste et de la mye” cuts short any further discussion, and leaves the unfortunate lover with only a lump of bread. From there on our reporter leaves his readers to draw their own conclusions.

* * *

Dear Rob, I have learned from my daughters that, since the days that all this was written down, mores have changed a lot. So I allow myself today to wish you “de la croste et de la mye” for the rest of your life!

Sure-fire Methods of Research: Messing around and Inadvertence

Bonnie J. Blackburn
Wolfson College, Oxford

Some of my best discoveries have been made by “messing around,” a term used by my fellow graduate student Ann Besser Scott, but two years ago I made a startling discovery through inadvertence—writing the wrong shelf-mark (the results of which will appear in David Fallows’s *Festschrift*).

When I went to Venice in 1986 to try to discover more about the minor figures in the Spataro Correspondence, I knew it would be like looking for needles in a haystack, and yet some turned up. One more came to my attention too late for the edition, and I discovered it by my favourite method of messing around: browsing in library catalogues while waiting for books to arrive (this is how I discovered the Agricola epitaph I passed on to Rob a number of years ago). I was in the British Library, browsing through the now obsolete guardbook on liturgical books. MS Add. 15815, a lectionary “Purchased of M.^r Hertz 25 Apr. 1846,” caught my eye because it included feasts of the unusual saint “Daniel martyr” as well as St. Prosdocius, so I suspected it was from Padua; indeed the Benedictine saints and the feast for the dedication of the church of S. Justina place it at the monastery of Santa Giustina in Padua, along with MS Add. 15813, a Missal. Imagine my surprise, then, to read in the catalogue entry for MS 15813 that these volumes were probably among those stated by Jacobus Cavacius in 1606, “to have been written by Lorenzo Gazi” (the MSS themselves have no colophon).

Lorenzo Gazio, a Benedictine monk at Santa Giustina, is the author of five letters in the Correspondence and the recipient of four others. He knew Gaffurio and Lanfranco personally and also Willaert, whom he tried to dissuade from publishing a composition written on the tenor of Giovanni del Lago’s *Multi sunt vocati*.¹ He was also interested in theory, arguing with Aa-

¹ See *A Correspondence of Renaissance Musicians*, ed. Bonnie J. Blackburn, Edward E. Loewinsky, and Clement A. Miller (Oxford: Clarendon Press, 1991), Letter 107, pp. 970–1. On Gazio see pp. 997–8.

ron about the number of commas in a whole tone (Letters 101–3). The Cavacius reference is to *Historiarum coenobii d. Justinæ Patavinae, libri sex* (Venice, 1606), p. 276: under the abbot Andrea da Venezia, “cuius magistratus biennalis tantum memoriam habent codices, quos in usum sacrificij conscripsit D. Laurentius Gazius Cremonensis, & adpictis historijs Sanctorum egregie ornavit Benedictus Bordonus Iuris consultus, & Cosmographus insignis.”² And on p. 271: “D. Laurentius Gazius insignis Philosophus, Mathematicus, Musicus, ac scriptor librarius, cuius epitaphium extat apud Scardeonium,” which led me to Bernardinus Scardeonius, *De antiquitate urbis Patavii, & claris civibus Patavinis, libri tres* (Basle, 1560), in the Appendix on epitaphs pp. 388–9, under “Basilica D. Augustini”:

Floruerunt autem ex hac nobilissima GAZIORUM familia, omni aevo multi illustres & celeberrimi viri tum armis tum literis clari: & praecipue nostris temporibus LAVRENTIVS Gazius MONACHVS S. Iustinae, in cuius memoriam Ioan. Baptista Rota Patavinus, huius clarissimi sibi que amicissimi viri virtutum maximus admirator hoc elogium

P. C.

S. D. S.

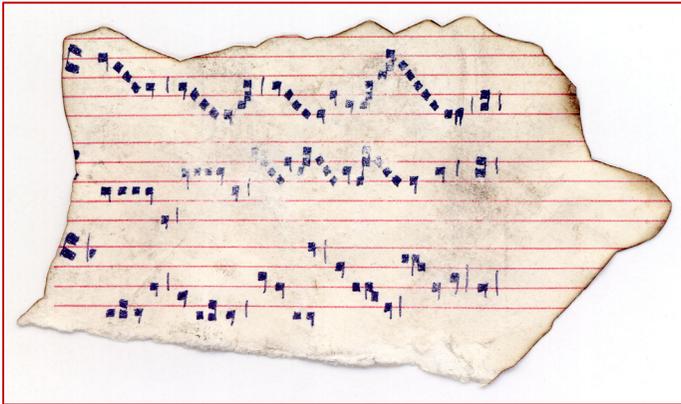
LAVRENTIO GAZIO. CREMONENSI
 MONACHO CASINEN. VIRO SUMMA RELIG. CONSPICVO
 AC IN MUSICAE ET ARITHMETICAE STVDIIS
 THEORICAEQ. SCIENTIAE PERITISS.
 ET CVNCT. ERVDITOR. HVIVS TEMPESTAT. IVDICIO
 EXCELLENTISS.
 ET SCRIBENDI ARTE ITA PRAECLARO,
 VT PAREM FORTASSIS ALIQVEM, SVPERIOREM
 VERO HABVERIT NEMINEM.
 QVI SENIO TANDEM CONFECTVS, PATAVII NONAGENA-
 RIVS OB. NON SINE AMICOR. MOERORE
 ANN. DÑI M.D. LII. XIII. KLS SEPT.

Gazio, then, died on 19 August 1552, aged 90, and was buried in the church of the Eremitani. Gazio’s correspondents in the Spataro Correspondence did not have a very high estimation of his talents; this poses a problem:

² Indeed, a contract of 1523 has been discovered commissioning Bordon to illuminate the MSS. See Susy Marcon in *Dizionario biografico dei miniatori italiani, secoli IX–XVI*, ed. Milvia Bollati (Milan: Edizioni Sylvestre Bonnard, 2004), 123.

do we believe them or the epitaph? I suspect this is the usual epitaph-speak, like the compliments in dedications of books. But be that as it may, let me close by making an observation based on my current research: if we know someone as a musician, he was very likely also something else, and often an artist.

* * *



A Micro-Festschrift, ca. 1300.

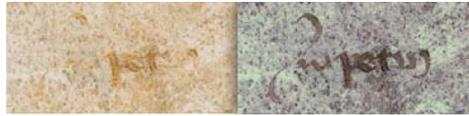
Nombres anónimos

David Catalunya

Canto Coronato, Barcelona

Siempre resulta gratificante descubrir nuevas atribuciones, conocer la identidad de quien compuso una obra o copió un códice. Pero, cuán frustrante pueden volverse estos hallazgos cuando no logramos identificar a qué persona se refiere un nombre. En el curso de mis investigaciones he tenido la oportunidad de encontrarme con varios casos de “nombres anónimos,” es decir, nombres imposibles de rastrear.

Uno de esos casos es el maravilloso Gloria polifónico transmitido en el códice *M1361* de la Biblioteca Nacional de Madrid. En 2009 descubrí que esta pieza, hasta entonces considerada anónima, estaba atribuida a un tal *Petrus*. La inscripción era difícilmente legible a primera vista, por lo que tuve ayudarme de radiación ultravioleta y técnicas de restauración virtual para confirmar su lectura. Sin embargo, en este caso, “*Petrus*” y “anónimo” significan exactamente lo mismo.



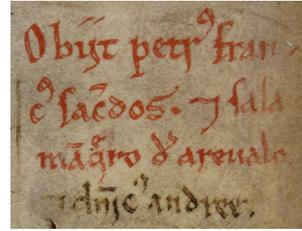
En esa misma investigación descubrí que el copista principal del corpus litúrgico de *M1361* (principios del s. XIV o finales del s. XIII) se identificaba en un par colofones como “*Petrus de Arevalo*.” Con la sospecha de que el códice pudo ser copiado en el *scriptorium* de monasterio de San Vicente de la Sierra (Toledo), intenté rastrear el nombre del copista en la documentación del monasterio actualmen-



te conservada en el archivo de la Catedral de Toledo. Curiosamente, en un martirologio para uso del monasterio encontré una anotación marginal con el *obiit*, sin fechar, de un monje llamado *Petrus* procedente de Arévalo. Sin embargo, en el mismo libro, otros *obiit* fechados en la primera mitad del s. XIII aparecen anotados con una caligrafía del todo similar. ¿Serviría esta identificación para adelantar la datación del códice a mediados del s. XIII y confirmar así su origen monástico? ¿O se trata más bien de una mera coincidencia, pues-

to que *Petrus* es un nombre tan común? Seguramente nunca lo sabremos; con tan escasos datos cualquier hipótesis podría parecer atrevida.

En el Archivo Histórico Archidiecésano de Tarragona tuve la suerte de descubrir que uno de los Glorias polifónicas del *MS Frag.3 (unicum)*, hasta el presente considerado anónimo, está en realidad atribuido a un tal “*Guido*.” ¿Podría tratarse del mismo *Guido* compositor representado en el Códice Chantilly? Ursula Günther identificó al *Guido* de *Ch* con el clérigo parisino *Guido* de Lange, cantor en la capilla papal de Aviñón entre 1372 y 1374. Desde el punto de vista cronológico, la identificación de Günther no parece demasiado fiable. Pero, ¿cabría entonces identificar al *Guido* de *Frag.3* con *Guido* de Lange? Como en los anteriores casos, seguramente nunca lo sabremos. *Guido* es un nombre tan común en Francia como *Petrus* lo es en toda Europa occidental.



The real cost of acquiring pictures for the Digital Image Archive of Medieval Music (DIAMM)

Julia Craig-McFeely
University of Oxford

DIAMM is the only musicology project that travels around the worlds' archives with very high-quality digital camera equipment taking digital images of the sort of quality that you would usually only obtain from a fixed imaging installation. DIAMM photographers have gone through hell and high water to obtain some of the images that sit placidly on our website. The sensitivity of the equipment and the use of long exposures means that sometimes we have to set up again and again to find a site that does not vibrate with passing foot or mechanical traffic. I set up six times in Lambeth palace before we found somewhere that did not wreck the image every time a bus passed by, and the town council in Mechelen was on the brink of closing the centre of the town to traffic when we finally found a room in the town hall that was stable enough for us to work.

Traffic is not the only hazard: for some time most of our location photography has been undertaken by Lynda Sayce, who goes to extraordinary trouble to get our images. Recently she set up to do a long shoot at Peterhouse, Cambridge, only to find that the room she had been allocated was adjacent to the college kitchens. At 7am they started up their industrial air-conditioning, and the vibration meant that imaging was impossible. Unable to find another room, the only answer was for her to sleep during the day and shoot images all night.

Regardless of the difficulty of working in sometimes odd places (one library could only find us working space in a rather rank-smelling basement toilet, see Figure 1) the simple traveling and mobile set up can present unique problems. I was woken one morning by a phone call from Lynda, speaking from Italy. "I've had a bit of an accident" was her opener. It seemed that during the calibration part of the setup process, the heavy and extremely expensive PhaseOne FX scanning back, mounted on a medium-format Fuji camera (total cost around £36,000) had sheered off its mounting block and smashed to the marble floor, cutting a neat round hole through the double layer of felt

that had been laid out ready to receive the MS that Lynda was about to photograph. The camera body was bent out of shape, the lens though not smashed was unusable, and the scanning back had been ripped from the welded adapter mounting it to the camera body and was “dead” (a technical term).

This was obviously something of a problem, since Lynda was in the middle of a trip around Europe that had been months (and in some cases years) in the planning. We couldn’t really afford for her just to turn around and come home, so I got on the phone to ICAM, our equipment supplier, who suggested that Lynda try the scanning back again, but with something covering the scanning aperture, as sometimes these sensitive scanners wouldn’t function if they were getting too much light. This seemed to do the trick, and we established that this precision piece of equipment was still working, despite having been slammed into a marble floor from a height of about 1.5 meters.

ICAM however could not provide me with a replacement for the camera body. I did a hurried internet search and found professional camera-hire place in London who said they had a camera that would fit the FX. I got onto the first train and picked up an old-fashioned large-format camera that looked as if it came out of a Victorian melodrama and weighed far more than I wanted to think about. By an extraordinary stroke of luck British Airways was running a promotion on Paddington Station, so while I awaited a train back to Oxford they booked me a return flight to Pisa and checked me in. By now time was getting a bit tight: I tore back home, ran into the house, grabbed my passport, and ran straight out. Locals will know that it takes a good two hours to drive from Oxford to Gatwick. I made it in 1 hour, 15 minutes. Naturally I parked at the wrong terminal and had to run lugging the monstrous camera across the airport to the transit, convinced I would miss the flight. I got there just in time for boarding—or would have done: the plane was delayed for two hours. I finally met Lynda at Pisa at 11pm, and she was still shaking, partly from the shock of the accident and partly from the thought of what would have happened if the manuscript had been under the camera when the mounting gave way.

We drove for hours through the night to Siena, Lynda’s next scheduled venue, arriving at 1 am. Thank goodness the hotelier was able to give us a second room, and was prepared to stay up late enough to let us in when we

got there. However we couldn't sleep yet: we set the camera up and tested it to make sure we could take pictures the next day and that the FX was actually working. Everything seemed to be okay, though the camera body kept jamming since it was designed to be used horizontally, and we were using it vertically. The jamming made focusing very difficult but we reckoned we could work with it. We got some good pictures the next day, and packed up shortly after 1 pm. Lynda drove me back to Pisa, dropped me off, and headed off for her next library: Geneva.

I had an uneventful late flight home, but discovered belatedly that I had left my key ring in Italy. I had to get a bus home and return the next day to collect the car with my spare keys which I had picked up from irritated neighbours at around 2am that morning.

However, compared to Lynda's, my time was uneventful. She had set off to drive from Pisa to Switzerland and had climbed the lengthy route up from Turin to the Mont Blanc pass over the Alps, only to find it closed by snow. She had to drive all the way back down to the valley and up another route before she could finally cross over, a round trip of about six hours. By 7am she was in Switzerland, but too exhausted to continue and had to pull over to rest, still several hours short of Geneva. She got to Geneva that afternoon, but her first attempt to focus the camera left it jammed solid, and in desperation she phoned me again. We decided to abandon the shooting in that library, and Lynda set out around the city with the recalcitrant hire camera to try and find someone to fix it. She succeeded eventually by finding her way into a rare instrument museum, where a curator had the right tools to fix the fiddly mechanism. However we had lost a day, and had to cancel a day's work in Brussels to catch up. If you think that was the end of it, well...yes, Lynda had car trouble on her way home and missed the ferry, but she did get back eventually and we have the images to prove it.

We occasionally train new photographers and assistants to work on imaging, and apart from teaching them about the software, the hardware, how to take a "perfect" digital image, how to deal with disasters and how to handle manuscripts the right way, we also have to give them a list of words or remarks that they should **never** say in front of a librarian. These might apply to anyone handling rare books, and I share it here.

Glossary of terms that must not be used in front of a librarian while handling manuscripts for photography:

Burn

Cut

Damp

Drop

Glue

Hot (in relation to lights)

Hot spot (in relation to lighting pool)

I didn't like the sound of that

It's okay, it's only chocolate

Knife

Oh dear

Oops

Rip

Scissors

Sellotape

Sticky

Tear

Warm up (in relation to lights)

Was that bit loose before?

Was this bit important?

Wet

What's this bit lying over here?



Figure 1. The type of beautiful, romantic European library setting where DIAMM's photography is likely to take place.

Polyphony and its Absence in the Incunabula of the Biblioteca Nazionale of Florence (with some Mann thrown in for good measure)

Michael Scott Cuthbert
Massachusetts Institute of Technology

In 1983, Mario Fabbri and John Nádas reported the discovery of a new fragment of Italian trecento polyphony: two flyleaves now in an incunabulum of Flavius Josephus of the Biblioteca Nazionale in Florence (Incunab. F.5.5.).¹ Made from what was once a large codex of songs, it is now now reduced to a collection of parts of six ballate of Francesco da Firenze (Landini), all beginning with the letters B and C suggesting a rough alphabetical order.

The incunabula collection of the BNCF is a quite major collection of some 3000+ volumes, many from the same original *fonti*. For the romantically optimistic among us, there must be high prospects of finding more music fragments there, if only there were a systematic way of searching the collection. Fortunately, Piero Scapecchi, librarian of the BNCF, has recently completed a draft of a catalogue of the incunabula in the library. (I thank him for graciously allowing me to consult this rich source in two visits in 2002 and 2010). The catalogue lists 16 other incunabula whose flyleaves contain music. None of these descriptions were specific so I consulted P.5.12, D.7.11, F.5.3, E.6.6, M.14.DSA, A.7.30, P.8.6, A.3.17bis, Magl. M.-7, C.3.13, A.6.34, D.7.22, B.6.27, E.4.2(a), and Guicciardini 2.5.48(I). Unfortunately none had polyphony or other music of special interest.

There is still one last opportunity for finding more folios of polyphony within the incunabula of the BNCF: a sixteenth incunabulum, F.-.3., was listed with an incorrect call number in Scapecchi's draft catalogue. By the time we were able to find the correct number, distribution had ceased, and the next day I left Florence. Moreover, no one ever said that music could not be bound into covers of books published after 1500. The BNCF website

¹ Mario Fabbri and John Nádas. "A Newly Discovered Trecento Fragment: Scribal Concordances in Late-Medieval Florentine Manuscripts," *Early Music History* 3 (1983), pp. 67–81.

notes that they possess some 29,000 books from the sixteenth century. Perhaps in one of those covers will lie more flyleaves as yet unknown.

* * *

Rob, after looking over the other contributions (as an editor gets to do), I realized I didn't want mine to only have a negative contribution, so I've decided to add a few comments that, while in the vein of a negative review, might aid in your enjoyment of one of the great novels of the twentieth century.

Thomas Mann's *Doktor Faustus* stands out in modern literature not only for its depth of character and exciting metaphorical language, but also because for musicians and especially for those of us interested in modern music, it belongs to us. It speaks our language and speaks to our concerns. Yet most of us will only read Mann through the intermediary of a translator. For a long time, for those of us in the English speaking world, this was the translation by H. T. Lowe-Porter.² More recently, John E. Woods has provided his own translation.³ As glowing review after glowing review came in for Woods's translation, I kept waiting for the one which would point out how flawed he renders Mann's discussions of music into English. Apparently, this part of translation never entered into the discussions, which appeared almost exclusively in literary journals. So for those of us who care about such things, I offer this extremely partial list of moments that a musicologist or music lover should be on guard for when reading the masterpiece:

p. 51 ¶1 begins the problems with the phrase, "from B major to A major." A major must be E major as in the original, otherwise the next phrase (which says that the key then progressed to A major) makes no sense. Leverkühn has taken the F-sharp dominant seventh chord (F#-A#-C#-E) and resolved it to a B-major chord (B-D#-F#). He then adds an A# to create a B dominant-seventh chord which resolves to an E-major chord (E-G#-B) with the A moving to G#. When Woods writes "The A, which demands a resolution to G-sharp," he should specify "The A-natural," to distinguish it from the A# he

² Thomas Mann, *Doctor Faustus*, trans. H[elen] T[racy] Lowe-Porter (New York: Knopf, 1948).

³ Thomas Mann, *Doctor Faustus*, trans. John E. Woods (New York: Knopf / Random House, 1997).

has just mentioned. In German, the switch from *ais* to *a* has no ambiguity. The passage as a whole is ambiguous because while Mann (usually) uses upper-case letters for tonalities and lower-case for notes, Woods removes the distinction so we cannot tell if he is talking about “F-sharp major chords” or “the key of F-sharp major.”

p. 51 ¶¶2–3 continue with two non-sensical translations. “Tertian harmony” describes all tonal music. By *Terzverwandtschaft* Mann means third relationships (mediant and submediant moves). Later, when Woods writes “but adding a diminished B makes it the latter,” he mistranslates B as B instead of B_b, allowing us to reconstruct the real sense, “but in F major the B is lowered to B_b.” While Woods consistently translates H as B, from the midpoint of the book onwards he forgets to translate B as B_b, leaving readers to wonder why some of the tone rows have repeated notes.

p. 152: “fourth and sixth intervals of C,” is talking about a C₄⁶ chord, or second inversion.

p. 189: The awkward “parallels in thirds and sixths” should be “parallel thirds and sixths.”

from p. 429–30 and onwards, almost every mention of minor (moll) should be major (dur), and vice versa. So “Beethoven’s A Major Quartet” (op. 18 no. 5) should be his “A-minor Quartet” (op. 132), far more relevant to a dying romantic. Woods’s “D minor forms a kind of dominant of the second degree [to C minor]” should read “D major forms a kind of double dominant [or secondary dominant or dominant of the dominant] to C major.” With all the discussions of writing in C minor (“Eruption into undisguised C minor”) the passage reads as a rebuke of the stuttering music professor from early in the novel whose lectures talked about the impossibility of creating a sonata after Beethoven’s C minor. Correctly read, the passage seems instead an answer to Schoenberg’s purported famous quote that there is still good music to be written in C major.

Rob, you have been saying that reading slowly and more closely has been ever more of a reward to you lately. So I hope these little notes might help find ever greater returns in this great book.

A note on the text of Loÿste Compère's *Sile fragor*

Jeffery J. Dean
University of Manchester

A version of this note was presented to a gathering of the *musicorum collegium* in Oxford, including RCW, on 22 April 1991. Updated, it may complement Edward F. Houghton, "A close reading of Compère's motet *Sile fragor*," in *Essays on music and culture in honor of Herbert Kellman*, ed. Barbara Haggh, Épitome musical (Paris: Minerve, 2001), pp. 89–103.

Sources

R	<i>I-Rvat</i> Cappella Sistina 15, 183v–185r	1495/6	[anon.]
S	<i>CZ-HK</i> II.A.7 ("Codex Speciálník"), 112–15 (c. 19 ^s –20 ^d)	late 1490s	[anon.]
B	<i>E-Bc</i> 454, 131v–133r	c. 1500	[anon.]
P	<i>Motetti A</i> (Venice: Petrucci, 1502 ¹), 26v–28r	1502	.Compere.
C	<i>I-Rvat</i> Chigi C.VIII.234, 279v–281r	c. 1505	[anon.]
V	<i>I-VEcap</i> DCCLVIII, 17v–19r	c. 1505	[anon.]

Text

Sile, fragor ac rerum tumultus;
fuge, pavor qui pectore raucus anhelas:
psallere nos sine et nostros aequare modos.
Urget amor musae, opprimens jurgia irae,
cum ecclesia resonat dulcore carminis nostri,
et voces solidae audientium aures demulcent.

Suscipe, deitatis mater, vocum praecordia nostra
et nato refunde vota quae psallimus omnes.
Nunc fontem adire decet quo Bacchus insidet ipse;
et discedat lympha, liberos dum carpimus rivos.
Amen.

Be still, noise and the tumult of affairs;
flee, anxiety who gasp hoarse in the breast:
suffer us to sing praises and to make equal our measures.
Love of the muse, subduing the quarrels of wrath, impels
when the church resounds with the sweetness of our song,

and compact voices soothe the ears of the hearers.

Accept, mother of the godhead, our lungs [lit. diaphragms of voices],
and pour back to your son the prayers that we all sing.

Now it is fitting to go to the fountain where Bacchus himself dwells;
and let water be gone, while we enjoy unrestrained streams.

Amen.

Substantial or indicative variants: 1 *Sile* RSBC : *Scile* PV ; *rerum* RSBC : *verborum* PV 6 *et voces solide audientium aures* RPCV : *et voces audientium solide res* S : *nam et voces audientium solide aures* B 7 *deitatis* RSBC : *dei* PV ; *mater* RBPCV : *lumen* S 9–10 *nunc . . . rivos* RSBC : *tu sacrum templum tu fons uberimus ille es | cuius inexhaustam detrahit unda sitim* PV 9 *nunc fontem adire decet* RBC : *fontem nunc haurimus* S

Observations

The vocabulary and word order of this text are poetic, as is the structure in lines divided by caesura (the presentation above derives from the articulation of the text into musical phrases in Compère’s setting). But it is neither metrical nor rhythmical verse (based on syllabic quantity or syllable count respectively), but rather poetically patterned prose. The primary version of the text is evidently that found in RBC; the variants among these three manuscripts are chiefly orthographical, along with assorted errors in word inflections. S gives the same text in a corrupt form: its errors and omissions are less excusable than those of RBC, and note the substantial variants in lines 6, 7, and 9. PV, however, have a revised text, uniting in the distinctive spelling error “Scile” for “Sile,” the substantial variants in lines 1 and 7, and especially the replacement of the last two lines with an elegiac couplet, “You are the sacred temple, you are the most plentiful fountain | whose water takes away the unquenched thirst.” Further evidence that the text of PV is secondary to that of RSBC is their forced repetition of the word “detrahit” in the last line. It looks like an intervention by Petrucci’s editor, Petrus Castellanus.

I wonder whether “liberos” in the last line ought to be emended to “Liberi:” Liber was one of the names of Bacchus, and the sense might be “while we enjoy Liber’s streams.” (The last two lines, incidentally, are merely an extravagant allusion to the communion wine, which the singers as clerics would have received; *Sile fragor* is no drinking song. But the extravagance disturbed the author of the substitute couplet then as much as it does us now.)

The text, and so probably Compère's motet, seems to have still been current at the French royal court long after his death in 1518. *Liber octavus .xx. musicales motetos . . . habet* (Paris: Attaignant, 1534¹⁰), no. 16, *Cede fragor / Sicut lilium* (anon., 6vv; ed. A. Tillman Merritt, *Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535*, vol. 8 (Paris: L'Oiseau-Lyre, 1962), pp. 142–54) has a text in elegiacs “De beata Maria” that is clearly a parody of “Sile fragor:”

Cede, fragor, strepitusque omnis [discede tumultus];
terrenae sileant murmura cuncta plagae.

Christicolae, erectos ad sidera tollite vultus;
caelestes avida combibite aure trop{h}os.

Ecce velut fumi consurgens virgula odori
scandit ad aethereum sponsa pudica thronum.

Angelicos inter modulos sit dulcis lësus
totaque siderei turba canora chori.

Mater ave; germana veni Patris unica summi:
suscipe virginea regia sceptrum manu.

Go, noise, and din of every [tumult, begone];
let all murmurs of the earthly region be still.

Christians, lift up your faces straight to the stars;
drink up with an eager ear the celestial modes.

See, like a rising column of fragrant smoke,
the chaste bride ascends to the heavenly throne.

May sweet Jesus be [there] among the angelic melodies
and all the harmonious commotion of the starry choir.

Hail, mother; come, only sister of the Father most high:
accept the royal sceptre with a virgin hand.

The relation of either poem to Francesco Filelfo's ode “Pulsat fragor,” developed by Houghton (pp. 91–2) from an observation of Ludwig Finscher's, is doubtful: Filelfo's poem begins not with the imperative sense, “Cease, noise,” but with the descriptive “Noise strikes.”

Un nouveau fragment tardif: Quand les universitaires s'invitent à la fête des fous

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La fête des fous est un phénomène de la civilisation médiévale qui a toujours intrigué. On la connaît sous différentes expressions: *festum stultorum*, *festorum fatuorum*, *asinaria festa*, *festum asinum*, *officium stultorum*, etc. On y associe la fête des sous-diacres, l'office de la Circoncision et le Jeu de Daniel. Ces fêtes étaient toutes des versions d'une espèce ritualisée de défoulement ayant pour but d'assurer l'ordre le reste de l'année, et ayant généralement lieu entre le jour de Noël et l'Épiphanie, le plus souvent lors de la fête des Sts-Innocents le 28 décembre ou de la Circoncision le 1^{er} janvier, avec laquelle coïncidait la fête des sous-diacres.

Les travaux de David Hughes et Henri Villetard répertorient plusieurs sources contenant du matériel pour la fête des fous ou pour l'Office de la Circoncision.¹ Or, nous avons trouvé un fragment inédit noté de la pièce "Orientis partibus," qui fait partie du répertoire le plus fréquent prévu pour la fête des fous. Cette pièce a été conservée, même dans les offices proposés par les instances ecclésiastiques dans le but de remplacer la fête des fous et éviter les débordements habituels, tout en remplissant la même fonction compensatoire.²

Le matériel est copié et décoré sur une grand feuille de parchemin de 29,7 x 42 cm, de très belle qualité, et qui ne semble avoir jamais été reliée. Malgré

¹ Hughes, David G., "Another source for the Beauvais Feast of Fools Further Information: A 17th c. synopsis, now preserved in the Collection Bucquet-Aux Cousteaux, Bibliothèque municipale, Beauvais," in Anne Dhu Shapiro, ed., *Music and context. Essays for John M. Ward* (Cambridge: Harvard University Press, 1985), pp. 14–31; Henri Villetard, *Office de Pierre de Corbeil* (Picard: Paris, 1907), pp. 23–26.

² Margot Fassler, "The feast of fools and *Danielis ludus*: popular tradition in a medieval cathedral play," in Thomas Forrest Kelly, ed., *Plainsong in the Age of Polyphony* (Cambridge: Cambridge University Press, 1992), pp. 65–99. Voir aussi Jean Bénigne Lucotte Du Tilliot, *Mémoires pour servir à l'histoire de la Fête des Fous* (Lausanne, Genève: M.-M. Bousquet, 1741).

quelques maladresses dans la calligraphie et dans la décoration, l'ensemble est de belle qualité. D'après le style, ce fragment doit avoir été produit dans un atelier parisien. Certains détails de la décoration rattachent ce fragment au même atelier qui aurait produit entre autre le manuscrit Troyes BM ms. 59, datant du premier quart du XIV^e siècle.

Il faut noter toutefois que la version que ce fragment nous propose du "Orientis partibus" est bien différente de sa version la plus fréquente.³ En effet, plusieurs strophes en sont absentes alors que dans celles qui sont conservées, plusieurs mots ont été changés. Parfois l'ordre des mots a été changé dans les vers modifiés afin de conserver la rime. Le texte ainsi modifié ne loue plus les talents de bête de charge de l'âne, mais évoque plutôt un âne venant enseigner à Paris. Les strophes évoquent le talent du "magister" âne pour les questions disputées, ses tarifs prohibitifs, un banquet suivant l'obtention de la *licentia docendi*,⁴ et enfin une certaine volonté des étudiants de profiter de ce banquet pour se payer sa tête. Le texte gagne ainsi une résonance critique du monde intellectuel parisien, ce qui n'est pas sans rappeler le Roman de Fauvel qui circulait également à Paris au début du XIV^e siècle.

La décoration du texte va dans le même sens. La grande enluminure située en tête du texte représente le "magister" âne enseignant à sa classe. La lecture au programme semble porter sur la division du monocorde puisqu'on en remarque la présence à portée de "sabot" du maître. On trouve aussi quelques personnages loufoques. Dans le bas de la page, on remarque un autre âne jouant un carillon de cloches. Sur la dernière portée un personnage joue de la trompette en la dirigeant vers un deuxième personnage installé sur une portée placée plus haut. Ce dernier personnage se bouche les oreilles, probablement pour éviter le son discordant qui en résulte. Enfin, on trouve aussi un lapin lisant un livre à l'aide de lunettes en fourche, comme on en rencontre parfois dans les manuscrits du XIV^e siècle.

³ Principalement dans Londres, British Library, MS Egerton 2615; Laon, Bibliothèque municipale, MS 263; et Sens, Bibliothèque municipale, MS 46A.

⁴ En réalité, les banquets dont font mention les documents de nature universitaire suivent la cérémonie d'obtention du doctorat et non de la *licentia docendi*: voir entre autre Jacques Verger, *Les universités au Moyen Âge* (Paris: Presses Universitaires de France, 1973), pp. 65–66.

Deux détails particuliers méritent encore notre attention. Le premier détail est une bande jaune verticale à gauche de l'image principale. Elle est décorée d'une série de chevrons noirs pointant vers le haut. Sa position et le contraste qu'elle crée avec l'ensemble indiquent que ce motif possède certainement une signification qu'il nous a été impossible de retracer. Le deuxième détail est un curieux tracé dans un des livres d'un des étudiants dans l'illustration principale. D'après le dessin, on peut y reconnaître un *D*, auquel cas, l'autre tracé qui y est juxtaposé pourrait être un *P*. Les deux lettres créeraient alors les initiales *PD*. Peut-être faut-il imaginer qu'il s'agit de la signature de l'enlumineur, mais une fois de plus, il nous a été impossible d'y trouver une explication.

La décoration nous donne donc une information additionnelle, puisqu'elle utilise plusieurs motifs en lien avec la musique. L'âne enseignant à l'aide d'un monocorde ne laisse pas de doute sur la matière au programme. Il en va de même pour le carillon de cloches que l'on rencontre fréquemment dans les personnifications de la musique. Ce nouveau fragment semble donc nous indiquer que les universitaires parisiens avaient eux aussi leur fête des fous, et qu'elle avait lieu probablement à la faculté des arts, ce qui va dans le sens de ce que l'on sait de la population de cette faculté. De plus, étant donné que l'enseignement de la musique ne prenait dans le programme universitaire qu'une place assez marginale, ce fragment a probablement été réalisé pour un événement ponctuel, sans doute pour l'anniversaire d'un professeur *scientiae musicae*. Des recherches additionnelles pourront nous éclairer davantage sur la question.



sequoniam salit in luteciam

Hez hez • **Q**um ordeum ardeis
quod datus lectionis comedie li
cet prelatu sol palea manet nobis

Hez • **A**men dicas magister iam
satur ex gramme amon amon
ueta asportate uetia • **H**ez
ua hez ua hez ua hez magister
asnes car alex bol bouche chanter

Hic in multis collib; sub
codices enutritus trahit p

tionis paraby aduen
tavit alius forcal r docil
litus quetionis apullimus •
ez hez sice asnes hez •

Data-mining for the Truth: A Tale of a Medieval Lauda, and the Road to Riches

Cathy Ann Elias
DePaul University

After a summer in Italy as a parting gift a friend gave me a CD of his favorite songs. Belonging to the genre of *musica leggera*, I decided to listen to it in the gym while I was working out. Many of the songs were composed and sung by Claudio Baglioni. One song in particular caught my attention, “Fratello Sole Sorella Luna.” I was captivated by the simple eloquence of the tune. I listened to it over and over. A graduate student from the University of Chicago came up to me in the gym and asked what I was listening to. When I told him, and he listened to the song, he was clearly put off. I argued in vain that it was a great tune, and he walked away. I went on YouTube and discovered that Baglioni sang it at the Vatican on Christmas in 2005. Why would the Vatican put up with a pop tune on such an occasion?¹

I decided to research the song, only to discover that Baglioni did not write it. After extensive research in scholarly sources,² I discovered that Riz Ortolani composed the song. You know, the guy who wrote “More” (“...than the greatest love”), the theme song from *Mondo Cane* with some help from his friend Nino Olivero. The lyrics for the Ortolani song were composed by Padre Benjamin.³ It turns out “Fratello Sole Sorella Luna” is the theme song for the movie with the same name by Franco Zeffirelli. It is the story of San Francesco d’Assisi.⁴ I became excited and rented the video. Unfortunately they only had the English-language version. The movie was called *Brother Sun Sister Moon*, as was the theme song. Then I discovered that the words and music were by Donovan. I became very distressed and decided to use my mu-

¹ Claudio Baglioni, “Fratello Sole e Sorella Luna” (Vaticano: Natale, 2005):

<<http://www.youtube.com/watch?v=qkxqhKxYS74>>.

² <http://it.wikipedia.org/wiki/Fratello_sole,_sorella_luna>.

³ “La canzone Fratello Sole Sorella Luna, basata sul Cantico delle creature di San Francesco, è stata composta dal sacerdote francese Jean Marie Benjamin, musicata da Riz Ortolani.” <http://it.scoutwiki.org/Fratello_Sole_Sorella_Luna>.

⁴ San Francesco d’Assisi: <http://en.wikipedia.org/wiki/Francis_of_Assisi>.

sicological training to get to the bottom of this. How could two different people claim this hit song as their own? What were the results of my musicological search? In short: no luck! Months passed and the tune continued to haunt me. I knew I had heard it before, and it seemed to be in a nobler context.

On a rainy dreary afternoon I decided to play my recorder. I noticed a book on my shelf of music from the Cortona Manuscript.⁵ The tunes looked simple enough so I began to play a few. Much to my surprise there was a lauda called, “Sia laudato San Francisco” no. 37.⁶ This was it. This was the tune, a lauda. I wanted to be sure it was a *lauda* so I looked it up in Wikipedia:

Laude (singular: *lauda*, *lauda spirituale*) are the most important form of vernacular sacred song in Italy in the late medieval era and Renaissance. They remained popular into the nineteenth century.⁷

I plan to add the following sentence to the entry: “They remained popular into the twenty-first century, and are often stolen. See the film theme in both the English and Italian versions of *Fratello Sole Sorella Luna*.”

The only musical change the two composers made was to make the melody a bit more modern and remove the modal aspect. Why would one want it to sound modal—old fashioned—in a new film about San Francesco d’Assisi?

I was still puzzled about the lyrics. In the Cortona manuscript the song is in praise of San Francesco. In the movie the words praise creation. With a little more data mining, I discovered that Padre Benjamin and Donovan also stole the idea of the lyrics--from San Francesco himself. (See “Laudes creaturarum” from Wikipedia in the appendix).

To conclude, Ortolani, Zeffirelli, and Donovan seem to have made a lot of money off the back of some poor monks and a saint. I assume that Padre Benjamin, being a priest, made no money. Based on these findings, I suggest that we form a small group and see how many other tunes in the Cortona

⁵ Wikipedia did not have an entry for Cortona manuscript, just Cortona: <http://en.wikipedia.org/wiki/Cortona>.

⁶ “Francisco” not a typo. They just did not know how to spell back then.

⁷ http://en.wikipedia.org/wiki/Lauda_%28song%29.

manuscript could make this much money? Apparently plagiarism does not apply if you steal from the past! A great tune is always a great tune!

Appendix

(Notice the careful attention to details in the abridged translation)

Opening lines of “Fratello Sole Sorella Luna” (Padre Benjamin)

Dolce è sentire come nel mio cuore
 ora umilmente sta nascendo amore
 dolce è capire che non son più solo
 ma che son parte di una immensa vita
 che generosa risplende intorno a me

Opening lines of “Laudes Creaturarum” (San Francesco)

Altissimu, onnipotente bon Signore,
 Tue so le laude, la gloria e l'honore et onne benedictione.
 Ad Te solo, Altissimo, se konfano,
 et nullu homo ène dignu te mentouare.
 Laudato sie, mi Signore cum tucte le Tue creature,
 spetialmente messor lo frate Sole,

For English translations see Wikipedia references. (It must be a good source because everyone uses it).⁸

⁸ *The Song of Brother Sun by San Francesco:*

<http://en.wikipedia.org/wiki/Laudes_creaturarum>.

Brother Sun Sister Moon by Donovan: Lyric Wiki,

<http://lyrics.wikia.com/Donovan:Brother_Sun,_Sister_Moon>

Absolutely not a Portrait of Josquin

David Fallows
University of Manchester

In my *Josquin* (2009), pages 134–8 outline the various proposed identifications of the sitter for Leonardo da Vinci’s famous Portrait of a Musician, namely Franchino Gafori, Atalante Migliorotti, Jean Cordier, Gian Angelo Testagrossa and Josquin Desprez. Since then I heard of Siegfried Woldhek’s theory (2008: watchable on YouTube) that it was a self-portrait and saw Walter Testolin’s article in *Rivista Italiana di Musicologia* (dated 2007 but published in August 2010) claiming to find the word “Josqin” in the shadows just above the top joint of the sitter’s index finger, roughly where you would expect to find an ascription on the music he is holding. Some days I think I can see this; some days it seems like a Rorschach blot.

I wrote that “the way the music sheet is folded, or perhaps crumpled, must have some further symbolism.” Only on seeing the original picture in Milan did I realise that it is not crumpled at all but opened up after having been folded into six parallel segments; and the way the shadows are cast demonstrates that this piece of oblong paper was folded first into three equal portions, and then doubled over again. Why? It is not a letter, because these were always folded symmetrically and in both directions, so far as we can tell. And why should anybody paint the sheet with such care? A sitter so immaculately dressed is hardly likely to use it for performance. But of course the best performances were memorized, then as now. Could this be a crib-sheet – or, more precisely, a sheet from which the sitter was learning his music? In an age when pockets were rare, it could be folded and inserted into the slit visible in the front of his doublet. No other explanation seems to me convincing; and that is my proposal here (aided by illuminating thoughts from Dagmar Hoffmann-Axthelm, Darwin Smith and Andrew Butler).

Atalante Migliorotti came with Leonardo from Florence to Milan in about 1482; and when Leonardo left Milan to return to Florence he noted that his property included a portrait of Atalante’s head with the face raised. In 1491 Atalante was invited to take the title role of Poliziano’s *Orfeo* in Mantua because, according to a letter of 7 November 1490, there was nobody there who

could do the role satisfactorily (“che qui non si troverà persona che satisfacesse per Orfeo”). This and most other known documentation on Atalante is assembled in Anthony M. Cummings, *The Maecenas and the Madrigalist* (2004), pp. 84–8 and 239–41: he was later famous not just as a brilliant performer and maker of musical instruments but also as a “most delightful orator” and eventually as Florentine ambassador to the papal court.

Born in 1466, Atalante was 25 at the time of the planned *Orfeo* performance. The ages of portrait sitters are notoriously hard to guess, but 25 looks about right for this one. Leonardo’s portrait is also hard to date, but recent authoritative opinions have ranged from about 1485 to 1490. I find it impossible to resist the view that this gorgeous young man with serious charisma could be the nationally famous actor preparing his *Orfeo* in 1491; and I accordingly withdraw any earlier hints that it might be Josquin.

* * *



Obrecht, *Missa Scaramella* (Kyrie I)

Fabrice Fitch

Royal Northern College of Music, Manchester

This is the first step of a planned reconstruction of Obrecht's fragmentary *Missa Scaramella*, of which the surviving *unicum* (BerlPS 40634) transmits only the complete contratenors altus and bassus. In a footnote on p. 280 of *Born for the Muses: The Life and Masses of Jacob Obrecht* (Oxford, 1994), Rob Wegman identified plausible statements of the borrowed tune in the missing tenor, including the one given here. I have completed this section with a hypothetical discantus, filling in the blank staves provided in the *New Obrecht Edition* (v. 13, p. 51).

At the time of writing it is far from certain that a complete reconstruction is achievable, given Obrecht's notoriously diverse manipulation of borrowed material. For now, I offer this fragment to Rob in affectionate tribute.

Missa Scaramella

Kyrie I

Musical score for Kyrie I, measures 1-4. The score is in 3/4 time and B-flat major. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part includes a bass line (left) and a treble line (right). The word "Kyrie" is written below the piano part. Measure numbers 1, 2, and 4 are indicated on the left. Sharps (#) are placed above the vocal line in measures 1, 2, and 4.

Musical score for Kyrie I, measures 5-8. The score continues from the previous system. Measure numbers 5, 6, 7, and 8 are indicated on the left. Sharps (#) are placed above the vocal line in measures 5, 6, and 7.

Musical score for Kyrie I, measures 9-12. The score continues from the previous system. Measure numbers 9, 10, 11, and 12 are indicated on the left. A sharp (#) is placed above the vocal line in measure 10.

Musical score for Kyrie I, measures 13-16. The score continues from the previous system. Measure numbers 13, 14, 15, and 16 are indicated on the left. Sharps (#) are placed above the vocal line in measures 15 and 16.

Eine Anmerkung zum Zeichensystem des Chansonier de Saint-Germain-des-Prés

Michael Friebel
Institut für historische Musikforschung, Vienna

Die Verzierung "A" begegnet uns häufig in den Handschriften der Notre Dame-Mehrstimmigkeit, der frühen Motetten und einstimmigen Chansons:

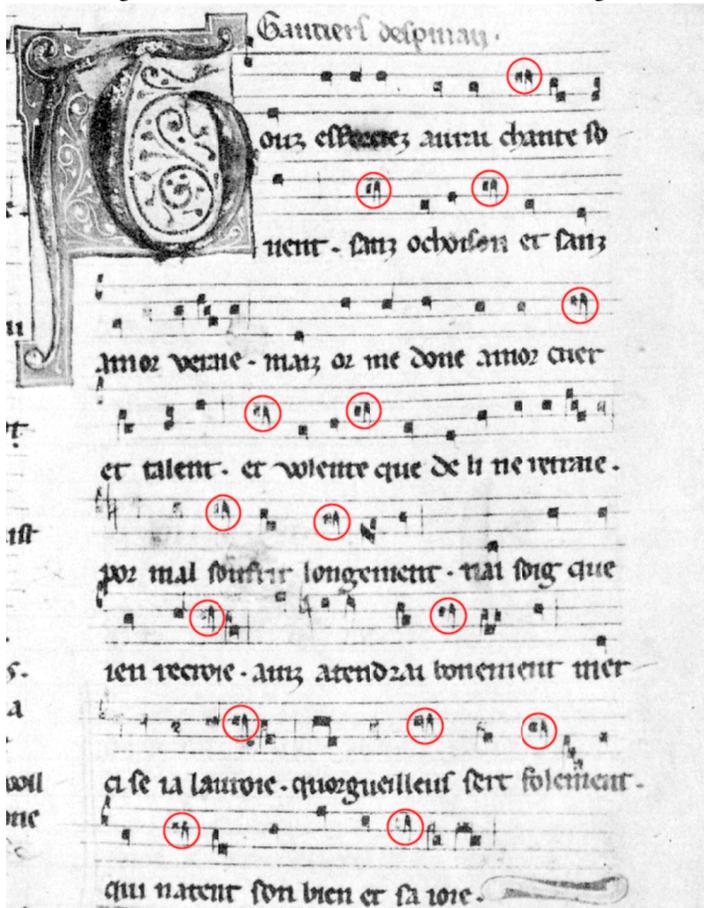


Figure 1. Chansonier du Roi (Paris, Bibliothèque Nationale, fr. 844), fol. 164r (179r).

Mit Sicherheit hatte die Notation dieser dreitönigen Notengruppe eine konkrete Bedeutung, die bis zu einem gewissen Grad aus dem Notenbild, aus den theoretischen Traktaten oder aus dem Vergleich der Variantenbildungen in den Quellen zu erschließen ist. Gerade bei dieser Floskel jedoch sind besonders große Überlieferungsdivergenzen zu beobachten, die wahrscheinlich mit improvisatorischen Elementen der Melodiebildung zu tun haben. Wir wissen daher auch nicht genau, wie die Verzierung gesungen wurde. Klar scheint lediglich zu sein, daß der wiederholt notierte Ton durch die Verdoppelung besonders hervorgehoben, wahrscheinlich auch mit irgendeiner Art von Bebung versehen wurde, während die Nachbarnote (die *Plica*, die bloß durch die abwärts gerichteten Striche angedeutet ist) eher transitorischen Charakter haben dürfte und—zumindest im Vergleich mit der Hauptnote—nicht besonders lang oder betont zu denken sein wird.

In den meisten Handschriften ist die Verzierungsfigur leicht zu erkennen, sowohl an der Doppelnote wie auch an der Plicierung. Nur im *Chansonnier de Saint-Germain-des-Prés* ist dies schwieriger, weil dort keine *Plicen* notiert wurden. Der Schreiber hat die entsprechenden Töne als vollwertige Noten in den Verband der Ligaturen aufgenommen, sodaß wir gezwungen sind, die dreitönige Verzierungsfloskel, wo immer sie vorkommt, aus der charakteristischen Tonfolge oder aus dem Vergleich mit den anderen Handschriften zu erschließen. Im folgenden Beispiel (Figure 2) sind noch einmal all jene Stellen markiert, an denen die Floskel im *Chansonnier du Roi* (Figure 1) vorgekommen ist.

Man könnte zwar daran zweifeln, ob die Dreitongruppen vom Schreiber des *Chansonnier de Saint-Germain-des-Prés* als ebenso feste Einheiten empfunden wurden wie in den anderen Quellen. Bei der Beantwortung dieser Frage jedoch hilft uns eine wichtige Beobachtung von Robert Lug¹ weiter: Tonverdoppelungen (Bipunktierungen) stehen im *Chansonnier de Saint-Germain-des-Prés* nie am Schluß einer zusammenhängenden Notengruppe (bzw. einer Silbe). Auf den ersten Blick ist dies überraschend, doch wenn man berücksichtigt, daß die beiden Töne der Bipunktierung gewöhnlich als erste und zweite Note unserer Dreitongruppe gedacht waren (was im Vergleich mit den übrigen Handschriften leicht zu erkennen ist), erscheint es nur logisch,

¹ Robert Lug, "Das 'vormodale' Zeichensystem des *Chansonnier de Saint-Germain-des-Prés*," *Archiv für Musikwissenschaft* 52 (1995), p. 26.

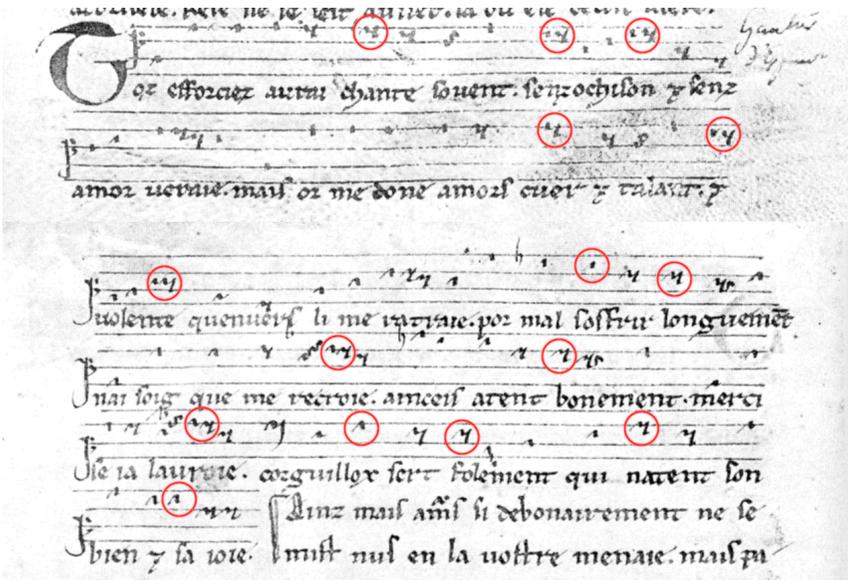


Figure 2: Chansonnier de Saint-Germain-des-Prés (Paris, Bibliothèque Nationale, fr. 20050), fol. 14r/v.

daß danach noch ein Ton (der dritte der Verzierungsfloskel: die ursprüngliche Plica) stehen muß, sodaß die Tonwiederholung selbst wirklich niemals auf den Schluß einer Silbe fallen kann.

Auf diese Weise läßt Lugs Beobachtung sich leicht erklären. Andere Deutungsmodelle können zwar damit nicht ganz ausgeschlossen werden, aber es ist nun auch nicht mehr sinnvoll, jene als einzig mögliche Ansätze darzustellen. Dies gilt insbesondere für Versuche der Vergangenheit, die darauf abzielten, allgemeingültige Aussagen über die Länge der Noten am Zeichen- oder Silbenende zu machen, daraus ein "vormodales" Notationssystem abzuleiten und dieses sodann als Fundament für die Konstruktion weiterer, noch weitreichenderer historischer Erklärungsmodelle heranzuziehen.²

² *Ibid.*, pp. 26ff., etc.

A la recherche de la tradition de Hartker

Dominique Gatté
Strasbourg

A notre grand regret, un certain nombre de mélodies du répertoire ancien nous restent méconnues, n'étant parvenues à nous que sous la forme neumatique.

J'avais indiqué à Rob Wegman il y a quelque temps un organum de la tradition hispanique que nous trouvons au folio 229v de l'antiphonaire de León (León, Archivo Catedral, Ms 8).¹ Comme la majeure partie du vieux fonds hispanique, cette pièce avec son organum reste inchantable jusqu'à ce jour.

Le vieux répertoire hispanique n'est pas le seul à avoir ses secrets et ses mélodies perdues. L'antienne Sanctus, Sanctus, Sanctus des deuxièmes vêpres de la Trinité que nous connaissons aujourd'hui sous sa forme mélodique en 5^{ème} mode, proche du Sanctus XVII, est très éloignée de la neumatique de Hartker.

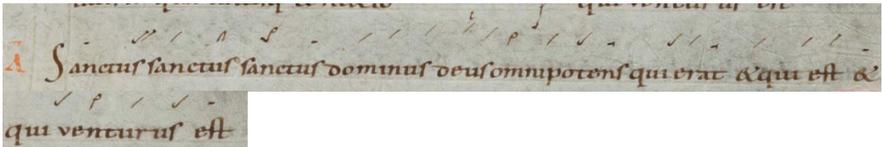


Figure 1. St Gallen, Stiftsbibliothek, Cod 390 ; p. 105

Jusqu'à ce jour nous n'avons trouvé aucune source diastématique nous transmettant cette mélodie unique à Hartker.

Après avoir cherché cette pièce dans les témoins de la tradition germanique, je me suis arrêté sur les manuscrits de Klosterneuburg qui sont très attachés à la ligne de Hartker et particulièrement sur les questions de la moda-

¹ Michel Huglo, "L'organum à Landévennec au IX^e siècle," *Etudes Celtiques* 23 (1986), p. 187.

lité. Les manuscrits de Klosterneuburg sont de précieux témoins à confronter aux neumes de Harkter.

Nous savons que les échanges entre les monastères étaient fréquents et que les moines, à l'occasion de passages dans d'autres abbayes, transmettaient du répertoire d'un monastère à un autre. C'est ainsi qu'au XIV^{ème} siècle un moine de Klosterneuburg après un passage à St Gall fut sur le point de nous transmettre sur lignes cette antienne à la mélodie secrète gardée précieusement par les moines de St Gall. Mais, suite au pénible voyage, le moine tomba malade et mourut sans avoir le temps de finir son manuscrit.

Voici la seule chose qu'il eu le temps d'écrire, peu de temps avant de mourir:

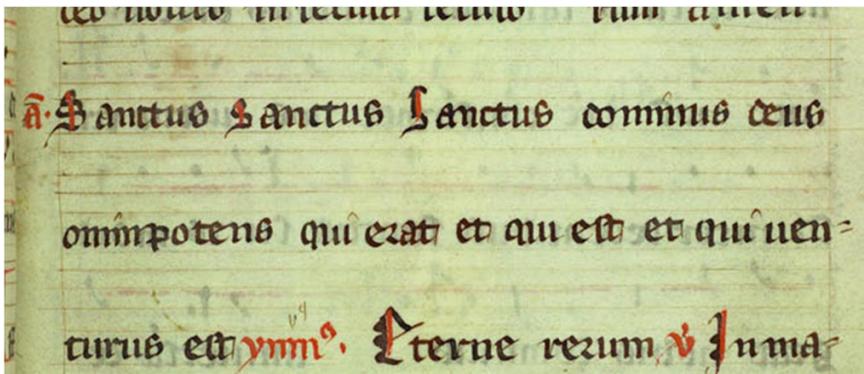


Figure 2. Klosterneuburg, Augustiner-Chorherrenstift, Bibliothek ; Cod 1011 ; fol 94r

Après avoir regardé plusieurs centaines de manuscrits pouvant éventuellement me donner cette mélodie sans rien trouver, je n'avais pas d'autre choix que de me dire que je ne trouverai jamais. Mais sans désespérer, je me suis tourné vers un grand connaisseur du manuscrit de Hartker, mon ami Dominique Crochu. Et là, quelle surprise! Il me présenta une version mélodique correspondant au Codex 390 de St Gall.

Dominique Crochu avait à son tour gardé précieusement et secrètement cette mélodie qu'il voulut bien me faire parvenir à l'occasion de l'anniversaire de Rob.

Ap 4, 8

Ant 8 G

S Anctus, sanctus, sanctus, Dómi-nus De- us omní-pot-ens,

qui e-rat, et qui est, et qui ventú-rus est. E u o u a e

Figure 3. Sanctus...Dominus Deus omnipotens, trans., Dominique Crochu.

Quelle joie de pouvoir chanter cette mélodie qui depuis plusieurs siècles nous est restée inconnue. Mais une question se pose: comment Dominique Crochu est-il entré dans le secret des moines de St Gall? ²

² Déjà Dominique Crochu a publié en 2009 sur le site Gregofacsimil un répons dont la mélodie, propre à Hartker, ne possède pas d'équivalent sur lignes, il s'agit de "Magnus Dominus noster": <http://gregofacsimil.net/01-Restitution/Repons/Repons-en-pdf/19-Sabbato/02-In-Diurnis-Horis/01-Magnus-Dominus-noster.pdf>.

Research We Will Never Finish: Chant Manuscripts in St. Petersburg

(with Passions from the Low Countries)

Barbara Haggh-Huglo and Michel Huglo
University of Maryland, College Park

While New Orleans drowned under the unimaginable ferocity of Hurricane Katrina in 2005, Michel and I, with the kind generosity of Lyudmila Kovnatskaya, spent a quiet hour in early September studying a small collection of liturgical manuscripts in a poorly-lit room in the manuscript room of the library of the Russian Institute for the Study of Fine Arts in St. Petersburg. Our strategy was to divide and conquer, and between the two of us we produced the following descriptions, which we later sent to the library. Surely thousands of such pages of descriptions of sources lie in file cabinets and drawers, never to be seen again. As we experience the retirement of the first generation of postwar scholars who catalogued and studied vast numbers of manuscripts when they could still be seen in the flesh and touched, we should think about how to organize and make such notes available to the scholarly community. To Rob, an ingenious pioneer in bringing polyphonic masses and much more to the public online, and to his generation, we send this challenge.

All manuscripts are in Fond 2, op. 1: *Sobranie notnyh rukopisey I redkih izdaniy not* (Collection of music manuscripts and rare editions of music). Sigla after the manuscript number describe the shelfmarks actually on each item, useful for finding again.

MS 563 (10600)

Roman antiphoner, with the number “916” on the spine with the word “antiphonarium.”

Title page: *Antiphonarium / Romanum / de / tempore / et / sanctis, / Ad Normam Breviarii Romani / ex decreto / ss. Concilii Tridentini / restituti / B. Pii V. Pontificis maximi / Jussu editi, Clementis VIII ac Urbani VIII. [...]*

Hymnos & Antiphonas [...] Eccles. Regularium et Parochialium Augustae Vindel. Apud Francisc. Aloys. Mozart. Bibliopogum in Seminario S. Josepho.

Index at end. No explicit.

Hollow longs, breves and semibreves are used for the hymns; the semibreve falls on the penultimate syllable.

(B.H.)

MS 920 (F 2 opus 1, no. 920)

Parchment cover (“reliure portefeuille”): graduale minus, no. 237, also has no. 552, no. 20/1, gothic notation, nine staves of four red lines per page, black custodes, size 310 x 210 mm. (Writing surface 231 x 143 mm.) Alternating red and blue initials, some black initials with filigree, unsigned quaternions, no foliation. The repertory was known internationally, so it is difficult to know the destination of the manuscript. The alleluia verses and sequences were certainly known in Paris. There is a Kyriale after fol. 31r and the melodies given here could suggest the destination of the manuscript. If the melodies could be encoded following the system of the *Index of Gregorian Chant* by John Bryden and David Hughes, they could be compared with those in that index. Of course, the *Liber Usualis* also gives many medieval melodies for the Ordinary of the Mass.

The Credo on 38r was used in Avignon in the fourteenth century. It is rhythmicized and uses longs, breves, semibreves and minims.

From the contents this seems like it must be a late fourteenth or fifteenth-century manuscript, but I did not write down a date in my notes.

At the end, the texts “Liber flo [...] opes n[] scte maria / Eius modo Andrei”. I do not know how to interpret them.

(B.H.)

MS 926 (10610)

First folio from a gradual, 320 x 210 mm., 30 neumed lines per page. German neumes from Wurzburg or Bamberg? Fourteenth century.

Contains the chant from the introit *Ad te levavi* for the first Sunday in Advent through feria IV (Wednesday) of Ember Days of Advent [=Quatre Temps, = Wednesday after the third Sunday in Advent].

(M.H.)

MS 927

One folio from a monastic Rituale, 220 x 170 mm., 14–15th century, square notation. Prayers for before and after a meal and for the beginning of Compline.

(M.H.)

MS 928

One folio of a neumed German breviary. Top trimmed. 295 x 210 mm.; 34 lines neumed or not neumed.

recto: Office of St. Martin (11 November).

verso: Offices of St. Brice (12 November) and St. Cecile (22 November).

(M.H.)

MS 929 (3205)

One folio, 155 x 105 mm, 13–15 neumed lines per page, orange initials.

On the verso, a Kyrie with the neumes of St. Gall, with episema and, over the “I” of leyson, a liquescent clivis. Thereafter what seems to be a trope here, but which later became an antiphon for St. Nicholas (Hesbert, *Corpus antiphonalium officii*, no. 4008): *O Christi pietas omni prosequenda laude qui sui famuli merita longe lateque declarat¹ nam ex tumba eius oleum manat cunctosque languidos sanat.*

A note in pencil on the fragment or on papers we saw reads: “12th c. Pr. W”.

(M.H.)

MS 930

Fragment of a choirbook, 530 x 365 mm., 5 staves per page, black initials.

¹ Note that this text variant is found only in the antiphoners B [Bamberg, lit. 23], R [Zurich, Zentralbibliothek, Rh. 28 – Rheinau], and L [Benevento, Chapter, V. 21]. The Kyrie is *not* found in St. Gall MSS 484 or 381. According to Johannes Wolf, *Die Tonschriften* (Breslau, 1924), p. 121, this folio dates from the tenth century.

recto: [reponsorial chant] [Om]nes qui videbant me [...].

verso: [end of responsory and verse] Speravit in Domino eripiat eum [...].

This responsory, with the text of Psalm 21: 8–9, does not use the text of the Vulgate or Septuagint. It is not in CAO.or Hesbert's *Antiphonale missarum sextuplex*.

Some research shows that this text was used as a tract, about which we found no further information. The Latin text matches exactly that of the psalm as found in Paris, Bib. Nat., MS lat. 8824, a psalter giving a Latin text (with Gallican elements) and an Old English translation (see <http://www.aug.edu/augusta/psalms/psalm21.htm>, site created by Richard Stracke, consulted by B.H. on July 28, 2006).

(B.H. and M.H.)

MS 931

A litany of saints, naming “Sce apolloni [...] ieronime [...] Benedicte, Antoni, Bernarde, Maria Magdalena [...]”

I cannot draw any conclusions from these names.

(M.H.)

MS 932

Fol. xxxij of a choirbook graduale with the offertory and communion of the Votive Mass of the Virgin for Saturdays. 6 staves per page; red initials on violet frame.

Offertory: Beata es Virgo Maria quae Dominum* portasti creatorem: genuisti qui te fecit, et in aeternum permanes* Virgo.

Communion: Beata viscera [...]

(* in *Corpus Antiphonalium Officii*, GBEHRSL)

(M.H. and B.H.)

MS 1349 (MS 2, no 1, no 1349)

Beautiful Flemish manuscript containing the chant for the four Passions. 376 x 268 mm. (Writing surface: 287 x 208 mm.) Bound in light brown leather on wood, six cords, two modern clasps, text in black ink with red initials and incises between words, quaternions, no gathering signatures, nine four-line staves per page.

Decorations in Ghent-Bruges style with *trompe-l'oeil* borders with flowers. Some small initials with a small cross within.

Illuminations:

fol. 1r: agony in the olive garden: Christ kneeling in prayer as the soldiers wait.

fol. 15r: Mark: Christ being lashed, red walls.

fol. 27v: Luke: Christ carrying the cross dressed in purple, red and blue figures look on, tree bark as letter "p"; St. Luke with halo and the Virgin.

fol. 39r: John: Crucifixion with virgin and St. John dressed in red and with a halo.

fol. 49v: Blessing of the Easter candle: *Exultet iam angelica*. Christ in a red robe rising from the tomb; two guardians: one sleeps, one is terrified; third person [with a knife?].

Fol. 50r: *Lumen Christi* then blessing of the candles and lamps. A piece of paper was stuck in here and has the text on it in red: "op de h. paes auo[n]t". This is Flemish, meaning "on the holy eve of Easter." The paper cannot be much later than the manuscript and is evidence of its probable use by women, who were not allowed to study Latin in school at this time.

The last folio of the manuscript is fol. 53/[p.?]103.

(B.H.)

A Worthless Exercise (Unless you come from the “Land of the Rising Sun”)

Elina G. Hamilton
Bangor University

Happy 50th Birthday, Rob!

The first translation of the *Scolica enchiridis* into Japanese

Magister: Musica quid est?

Discipulus: Bene modulandi scientia.

Magister: Bene modulari quid est?

Discipulus: Melos suavisonum moderari. Sed haec quantum ad artem. Ceterum non bene modulari video, si quis in vanis suavitate artis abutitur, quemadmodum nec ipse, qui, ubi oportet, arte uti non novit, quamvis quilibet devoto tantum corde Domino dulce canit.

先生：音楽って何？

弟子：音を正確に整える科学。

先生：‘音を正確に整える’って何？

弟子：美しい音を作るには節を正常に管理しなければなりません。しかし、これは音の技術と異なる必要があります。もしこの快樂の技術を悪用すれば、この習わしを正常に理解しない人と同様に、価値を失います。熱心をもつ者に限り美しい歌を神にささげることができます。

Ut maneat vegeto corpore, mente bona

Leofranc Holford-Strevens
Oxford University

Rob is about to reach the age of 50, within a lustre of halfway to the 110 years that the ancient Egyptians wished each other, and that adopted Egyptian, the Grand Vizier Joseph, attained (Genesis 50:26). Although the classical Greeks, living in far harsher environments, did not wish each other a long life, regarding old age as a burden that those whom the gods loved were spared (for “Troilus shed fewer tears than Priam”), this sentiment died out in the far more affluent Roman period. The Romans themselves did not feel it: our “many happy returns” is already to be found in Tibullus, who died in the same year as his fellow poet Vergil; in the later empire we find people called Macrobius, “Longlived.” Byzantine Greeks wished the Lord to secure the emperor’s reign “for many years” (*eis pollá étē*, pronounced *ispoláti*), the origin both of Russian *ispolyát’* and of the acclamation *ad multos annos* still addressed to the Pope. This wish, after all, also expressed in the British national anthem, is considerably less extravagant than “O King, live for ever” in the book of Daniel; which wish was realized, with unhappy results, in the cases of Tithonus and the Struldbruggs. Better then to be content with long life, and that so long as physical and mental faculties remain.

It is not surprising to find the words *Vive diu*, “Live long,” in celebratory motets, for instance in the penultimate line of Arnolfo Giliardi’s *Sena vetus*, “Vive diu felix, cedant tibi cuncta secunda,” and the last line of Lasso’s *Heroum suboles*: “Vive diu, Austriaca spes optima maxima gentis.” In that spirit, I offer Rob the following verses, to be set to the music of his choice:

Natalis tibi adest lustris bis quinque peractis;
nos libet hunc tecum concelebrare diem.

Vive diu: multos ita det tibi Iuppiter annos
ut maneat vegeto corpore, mente bona.

Fifty years past, thy Birthday is at hand,
With thee we would in celebration band.
Live long; so may Jove let thy years abound
That body hale remain, and mind be sound.

Lost Traces of Trecento Song Texts in Florence's Archivio di Stato

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Although long recognized, the corpus of literary sources transmitting “*poesia per musica*” hides in the shadows of Trecento scholarship. First explored by Alberto Gallo in the early 1980s, these music-less manuscripts have more recently been the subject of a few articles by Gianluca D’Agostino.¹ Both Gallo and D’Agostino provide a necessary and important introduction to this un-notated tradition, but much still remains for us to sort out about the literary transmission of Trecento song texts—not the least of which is a comprehensive list of sources, their contents, and their concordances.

Traces of un-notated song are to be found not only in complete manuscripts but also copied casually in archival documents. Armando Antonelli, for example, has discussed poetic fragments found both with and without notation on covers of notarial records in Bologna’s Archivio di Stato.² Rather than being incorporated into a larger literary or musical setting almost certainly derived from a written exemplar, song in these documents stands alone—a glimpse of a much more ephemeral use of this repertoire than we find in more standard sources. Together, they suggest that Trecento song (as both music and as poetry) bounced around in the active memory of notaries

¹ F. Alberto Gallo, “The Musical and Literary Tradition of 14th Century Poetry Set to Music,” in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, ed. Ursula Günther and Ludwig Finscher (Kassel: Bärenreiter, 1984), pp. 55–76. Gianluca D’Agostino, “La tradizione letteraria dei testi poetico-musicali del Trecento: una revisione per dati e problemi (L’area toscana),” in *Con dolce suon che da te piove: Studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. Antonio Delfino and Maria Teresa Rosa-Barezzani (Florence: Sismel, Edizioni del Galluzzo, 1999), pp. 389–428. *Idem*, “Some musical data from literary sources of the late middle ages,” *L’ars nova italiana del trecento* 7 (“Dolci e nuove note,” ed. Francesco Zimei; Lucca: Libreria Musicale Italiana, 2009), pp. 209–36.

² Armando Antonelli, “Tracce di ballate e madrigali a Bologna tra XIV e XV secolo (con una nota sul meccanismo di copia delle ballate estemporanee),” *L’ars nova italiana del trecento* 7, pp. 19–44.

(not just musicians and elite patrons of the arts) and was familiar enough that it could pop out offhandedly to fill space and pass the time.

It is certainly possible that there are many more such traces of song hidden in archives throughout Italy, but given the sheer volume of documents in which they might be found, searching for new sources is not terribly feasible unless we are alerted of their existence by scholars studying these records for other reasons. We do, however, have record of one more such source, mentioned by G. B. Ristori in 1886 and cited again by Gallo (who takes his information from Ristori): judiciary records from 1380 housed in Florence's Archivio di Stato in which the anonymous madrigal, *In un broleto a l'alba del chiar corno*, is copied without its musical notation.³ In my research on the literary tradition of Trecento song texts, I have attempted to track down all known text-only sources—including this one—hoping to better define the material contexts in which these poems appear sans notation. And based on the intriguing nature of the presumably similar Bologna sources, I have been particularly eager to see these Florentine records.

Unfortunately, my efforts to track down *In broleto* at the Archivio have been fruitless. Both Gallo and Ristori give what turns out to be a fairly vague citation: *Atti esecutivi degli ordinamenti di giustizia*, anno 1380.⁴ There are, in fact, upwards of 35 judicial record books from 1380 (and 1380/1381). Complicating matters further, Ristori's report indicates that the madrigal is not integral to the book in which it was found but rather appears on scrap of paper that was inserted in the *atti* as a bookmark. Looking through the 15 most likely archival pieces, no trace of *In broleto* is to be found.⁵ There is, of course, the remote possibility that I or someone else will find it tucked in between the pages in one of the many other books that come close to meeting Ristori's description. Regrettably though, it seems more likely that the relevant fragment was lost sometime during the past 125 years and that for evidence of Trecento song circulating in Florentine notarial circles we shall have to await future providential discoveries.

³ G. B. Ristori, "Passatempo poetici d'antichi notai," *Miscellanea fiorentina di erudizione e storia* 1 (1886), pp. 188–89, and Gallo, *op. cit.*, p. 57.

⁴ Ristori, *op. cit.*

⁵ At this point, I have leafed through Florence, Archivio di Stato, *Esecutore degli ordinamenti di giustizia*, pieces 865–79.

How to Cycle with Music Manuscripts

Jacobijn Kiel

Utrecht, Netherlands and Heřmánkovice (Czech Republic)

Apart from cheese there is no such thing as common in the Netherlands as bicycles. On my various cycling travels, from the Netherlands to Italy and Spain, I always passed exciting music manuscript collections and I always dreamed of taking the manuscripts home on my bike. As your background is also Dutch, Rob, I would like to share a few thoughts on this topic.

In this article I will only focus on Alamire manuscripts,¹ although the cute little manuscripts in Zwickau are of course very tempting to store in the front bags of your bike.

The professional touring cyclist has four bags on his or her bicycle, two on the front wheel and two on the back. A smaller extra bag can be hung on the handlebars of the bike. An extra bottle of water, some grapes or a rain coat may be placed on the carrier on the back of the bike. But in case one would like to carry manuscripts instead of a tent, tools, clothes and cooking supplies, the reader might wonder which manuscripts are ideal to carry and how.

When we start in the Low Countries, the Alamire initials in Utrecht (UtreC 47/1 and 2) are so small that you can put them in your passport. The fragments in Antwerp (AntP M18.13/1 and 2, AntP R43.13) and Brussels (BrusSG 9423 and BrusSG 9424) are easily folded in your bags on the back. In case of raining, quite common in the Low Countries, it is easy to make a nice rain hat of one of these bifolios.

¹ See Herbert Kellman, ed., *The Treasury of Petrus Alamire: Music and Art in Flemish Court Manuscripts 1500–1530* (Ghent and Amsterdam: Ludion, 1999). All manuscripts sigla are according to *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, 5 vols., vol. 1 ed. Charles Hamm and Herbert Kellman, vols. 2–5 ed. Herbert Kellman, Renaissance Manuscript Studies, I (Neuhausen-Stuttgart: Hänssler-Verlag, 1979–1988).

Located on 720 meters above sea level, the two Alamire manuscripts in Montserrat are a challenge; it is the highest climb for the Alamire manuscripts-cyclist. Do not cycle down with only two manuscripts (MontsM 766 and 773), so take the Llibre Vermell as well. That makes the journey more worthwhile. Subiaco (SubA 248) is a smaller climb, 408 meters, and a nice town to stay overnight before you continue to Rome.

Most of the Alamire manuscripts are rather large, so you should have a bicycle trailer to carry home the collections of Jena, Vienna and Rome. In case of the Vatican manuscripts it is recommended (for people living in France, Spain or the United Kingdom) to return by the old Roman track, the via Aurelia, along the coast to France in order to avoid the Alps. A beautiful cycling track from Vienna to the west is the Donauradweg and from Jena it is ideal to take the manuscripts along the riverside of the Saale.

Now back to the bags. When a special frame is placed on the axle of the front wheel and fork blade, you can hang two bags on each side. Because the bags are hanging rather low, your bicycle is more balanced and this is of great use when carrying music manuscripts. When you come from Italy you can carry the Basevi Codex (FlorC 2439) and the partbooks VatP 1976–7 in the two front bags, which usually are smaller than the ones in your back. For a trip from Vienna, the partbooks VienNB Mus. 15941 and VienNB Mus. 18746 can be placed in the front bags and the partbooks of VienNB Mus. 18825 and VienNB Mus. 18832 in the back.

Although the bags on the back of your bike are larger, only the smaller choirbooks with a width of less than 30cm will fit properly. These are BrusBR 228, JenaU 21, LonBLR 8 G.viii, MunBS F, MunBS 34, SubA 248, VienNB 4809, VienNB 4810, VienNB 9814, VienNB 1178 and VienNB 11883. However when you prefer manuscripts from scribe B and friends, BrusBR 9126, JenaU 22, VatC 234, VerBC 756 and VienNB 1783 will fit in your bags on the back. These manuscripts do not have the ridiculous sizes of the Alamire choirbooks.

Van harte gefeliciteerd, Rob.

Triangulating the Trigon

Thomas Forrest Kelly
Harvard University

Musical notation as it is used today privileges pitch and rhythm over all else—the notes are pitched by their height, and rhythmized by their shape. Everything else is relegated to the edges: dynamics, tempo, attack, timbre, and other technical matters, are all added in the spaces above, below, and around the notes.

It was not always so. Early western neumatic notation has as its purpose to describe performance and nuance—precisely those things that are literally marginalized in modern notation. Melodic shape and direction were present, of course, in such a way as to bring a melody back into the memory of an experienced singer; and plenty of rhythmic nuance is present also, at least in some early notations.

We use these early notations as early witnesses of later melodies, and we extrapolate backwards from later pitched sources to infer that the same melody is represented by earlier neumes for the same piece. We require the neumes to do what they never were intended to do.

What they *were* meant to do, apparently, is report on a variety of performance details that gradually disappeared as notation began to privilege pitch over nuance—Guido of Arezzo is one of the chief culprits in the eradication of early-medieval elegance.

Evidence of nuance is present everywhere in the early neumes; in letters that indicate rhythm, weight, or sound-quality (*cum fragore!*); In particular there are neumes, or alterations of neumes, that seem to indicate particular performance techniques; these have long fascinated singer and specialist alike. The liquescence, describing the sound of altering the shape of the mouth where a vowel turns into a diphthong or a liquid or a nasal; the alternative neume-forms, or added episemata, that indicate lengthening or lightening; and those remarkable signs with remarkable names (quilisma, oriscus, pes quassus, virga strata, trigon) that represent some sort of special delivery.

A favorite of mine is the trigon. It is a triangle of dots, usually but not always written with two dots at the top. In later sources it represents two notes at the unison (but occasionally the first is lower) followed by a third lower note; trigons are found most often on C, less often on F, occasionally on A, and very rarely on other pitches.

Much has been written about the trigon. It has been taken on by authorities like Peter Wagner,¹ Eugène Cardine,² and David G. Hughes,³ and it was the subject of an enormous 1970 thesis at the Pontifical Institute of Sacred Music in Rome by Claude Thompson, who also reported his results in *Études grégoriennes*.⁴

And yet it remains enigmatic. The sign is used in punctuation, and it surely must mean something other than the other more normal ways of writing three pitches arranged as CCA (or BCA, or FFD, etc.). Perhaps some microtonal inflection at the beginning (this was what Wagner and Hughes suspected)?

I have a theory, but I have not convinced myself that it's a good one. The theory is that the trigon is a means of showing three notes in this shape where the middle note is long (or weighted). Using the episemata of St. Gall, it is possible to show three notes all unweighted, three notes with the first weighted, and three notes with the second and third weighted, or three notes all weighted (see Figure 1 below).



Figure 1. Three ways of writing the same melodic figure with different notes lengthened.

¹ *Einführung in die gregorianischen Melodien* vol. 2, 3rd. ed (Leipzig: Breitkopf & Härtel, 1912), repr. 1962, pp. 152–155.

² *Semiologie grégorienne*. extrait des *Études grégoriennes*, Tome XI (Sablé-sur-Sarthe: Abbaye Saint-Pierre de Solesmes, 1970), pp. 66–70.

³ “An Enigmatic Neume,” in *Themes and Variations: Writings on Music in Honor of Rulan Chao Pian*, ed. Bell Yung and Joseph S. C. Lam (Cambridge, Mass.: Department of Music, Harvard University, 1994), pp. 8–30.

⁴ Tome 10 (1969), pp. 29–65 plus 28 further pages of examples.

What is not possible is weighting only the central note, since the episema attached to the clivis affects both notes.

In a forthcoming article in *Speculum* I will suggest that prosulas, syllabic textings of melismas, might give us evidence, if we consider whether the poets attempt to put accented syllables on the middle notes of trigons. Some of the counting I have done is suggestive, but far from convincing. Here's the text of a prosula with the trigon-syllables italicized and underlined, and the coincidences of accent and middle note in capitals.

De celo PLEbem hanc miserere
 qui es et CLEmens et omnipotens
 iuste videns iuste atque regens
 et cuncta celo iuste terraque disponens
 quia iusticia de celo prospexit.

Fifty percent; one might expect even less, given that there are three syllables. Here is another text, for the same melisma:

De celo DEus huMANa petens
 salus eTERne saLUTem dares
 adveniens male dominantem
 pertulit ostem suam deitatis uter
 adque clementer vos [vox] de celo prospexit.

Here all the trigons have accented middle syllables. If I choose my evidence carefully I can make my case. But I have looked further, and although it must be admitted that the poets of prosuale have many concerns that might trump accent for the trigon (assonance, word-breaks at the right place, making a liturgical commentary), I am not convinced—yet—that the trigon is less enigmatic than before.

Infamous last words: Isaac's ultimate verdict on Senfl

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Prifysgol Bangor University

Quinquagenario Magistro quingentorum magistrorum ab uno indigno discipulo

The afterlife of Isaac's *Choralis Constantinus* is in no small part indebted to Ludwig Senfl. As is well documented, the former pupil, copyist and collaborator of Isaac shunned no effort to promote his teacher's gargantuan proper cycle, which he redacted (D-Mbs, Mus. ms. 38) and revised for an intended publication. Toiling tirelessly for Isaac's posthumous reputation, Senfl exhibited clearly more than due commitment and devotion to his master. Yet, the touching image of the selfless disciple and executor should arouse suspicion for the excessive effort that went into its creation. While Senfl was keen to leave us a great many tokens of his extraordinary loyalty and indispensable services to Isaac, the latter seems surprisingly tight-lipped about his master student. Would it be unreasonable to speculate that he was silenced by an overambitious pupil who went out of his way to destroy all the potentially damning statements made about him? Such thoughts would instantly be dismissed as the product of imagination run riot—were it not for some hidden piece of evidence, which has recently come to light in the printed copy of a much later source.

The tenor part book of Jacobus de Kerle's *Liber Mottetorum* (Munich: Adam Berg, 1583), which is now kept in D-Mbs, 4 Mus. pr. 127, contains the curious scribbling: "Ein Schellm ist der Senfl." While the epithet "Schelm" covers a broad spectrum of meanings, ranging from the comical (jester) to the criminal (rogue), the context leaves no doubt that the statement is not made in jest. It is placed next to de Kerle's motet *Sub tuum praesidium* ("We take refuge under thy protection"), a Marian antiphon which was set once by Isaac, but significantly never by Senfl. The two clues make it crystal clear that the ageing composer used his motet to pass on a coded message about the true identity of his all too eager student to posterity: Senfl was but a surreptitious "Schellm" (rascal), who sought Isaac's protection (*praesidium*) with the premeditated intention to slaughter his master with a post-mortem oedipal coup. This message casts serious doubts about Senfl's role in the

transmission and alleged “redaction” of the *Choralis Constantinus*. Rather than leaving behind a torso (*imperfectum maxima ex parte relictum*) to be completed “by his most grateful disciple” (*postea a gratisissimo ipsius discipulo Domino Ludivoco Senfflio*), as Senfl claimed proudly in his *En Opus musicorum* for the Bavarian court (D-Mbs, Mus. ms. 38, fol. 1r), he brazenly usurped the credits for an artistic *tour de force* which in fact had already been brought to perfection by Isaac.

We do not know at what stage Isaac saw behind the obliging face of Dr. Jekyll and recognised that he had nurtured a veritable Mr. Hyde as his favoured pupil. On his deathbed, however, he summoned his ingenious powers to pass on his insight in a concealed message, safe from detection and successive destruction by his self-appointed heir. Before breathing his last, Isaac grabbed a bystander of his trust and whispered into his ear the final message: “Den Senfl is ne schelm.”¹ We can see in these words the final masterstroke delivered by the dying composer: By couching his verdict in Flemish, he employed a language widely spoken among contemporary singers, yet alien to the ambitious Swiss youth. The joke was perfectly pitched, as it befitted Isaac’s genius: While the word “schelm” is identical in Flemish and German, the voiceless palatal fricative [ç] used in Brabantian rendered it incomprehensible to the ears of a Helvetian. Yet, the wrath of the pretender was still feared. For a long time Isaac’s statement circulated secretly among the Flemish community of musicians, until his compatriot Jacobus de Kerle felt safe to expose the dire truth exactly four decades after Senfl’s own death.

¹ The author is obliged to Dr Katelijne Schiltz for the authentic reconstruction of this utterance.

One more from the library of William Byrd (and his printer Thomas East)

Kerry McCarthy
Duke University

¶ In Anno 1041. this picture was found in the
temple of the Iacobines in Geneva, against the
wicked gouernement of papall dignite.



Figure 1. Stephen Batman, *The new arival of the three Gracis, into Anglia. Lamenting the abuis of this present Age* (London: Thomas East, 1580), folio E3r.

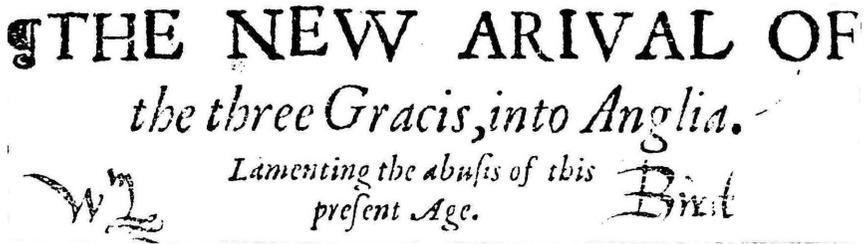
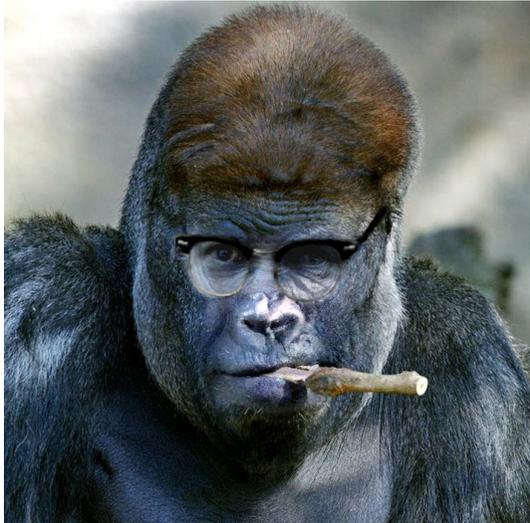


Figure 2. Batman, *The new arival* (copy now in the British Library), title page. Found 31 December 2010.

* * *



Rob Wegman (ca. 1986)

La Cicogna, il Salvatore e l'Annunciazione in HRC13

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Tra tanti progetti messi in cantiere in questi anni e mai portati a termine, c'è uno studio del manoscritto 13 dell'Harry Ransom Center all'Università del Texas, Austin (HRC 13). HRC 13 è descritto sul sito del Centro come un graduale domenicano del 14mo secolo con sezioni completate nel 1517.¹ L'attribuzione all'ordine domenicano è basata sul santorale che include i formulari di San Domenico e di San Pietro Martire, entrambi riccamente miniati. Il manoscritto è altresì attribuito alla chiesa di Bologna. Presso la sede dell'HRC è anche possibile consultare un breve dattiloscritto descrittivo redatto da Alice Clark.

Colpiscono in questo manoscritto alcune concordanze con un altro ben più antico e noto graduale della chiesa Bolognese, il manoscritto Roma, Biblioteca Angelica 123 (XI secolo), pubblicato in facsimile nel 17mo volume della *Paléographie Musicale*. Le concordanze riguardano alcuni rari canti del proprio per le feste della Cattedra di San Pietro (22 febbraio) e dell'Annunciazione (25 marzo), concordanze che rafforzano l'idea che i manoscritti tardi possono spesso incorporare antichi canti di limitata circolazione e dimostrano la persistenza nell'uso di melodie e testi di forte connotazione locale.

Ho parlato altrove dell'incidenza del culto di San Pietro a Bologna e in particolare della festa della Cattedra in RoA123, qui desidero semplicemente offrire dei brevi cenni sulla festa dell'Annunciazione e sulle interessanti questioni tematiche, musicali, e iconografiche che il manoscritto pone.

Il formulario della festa del 25 marzo, (f. 29 e segg., si veda la riproduzione sul sito del Centro citato sopra), è arricchito di miniature figurative che includono: l'iniziale miniata di *Rorate caeli* (con una scena dell'Annunciazione che include l'arcangelo recante un rotolo pergameneo e la Vergine in piedi che tocca il suo velo, simbolo della passione di Cristo); un

¹ <http://www.hrc.utexas.edu/educator/modules/gutenberg/books/before/>

Cristo pantocratore nel medaglione posto al centro del margine inferiore; e alcune figure grottesche, ibridi umani e animali. Se gli ibridi marginali sono stati visti come rappresentazioni dell'altro da sé e, nelle raffigurazioni di carattere sacro, come compresenza del maligno nella natura umana, la figura posta sul margine destro della pagina appare come fortemente allusiva e simbolica della festa stessa.

Si tratta di una figura per metà umana e per metà cicogna. La metà umana suona la zampogna, tipica richiamo alla tradizione natalizia della novena italiana in cui il suono di zampogne e ciaramelle evoca l'annuncio della nascita di Cristo ai pastori.²

L'ovvio riferimento al Natale attraverso l'immagine della zampogna e il medaglione Cristologico non saranno certamente sfuggiti ai cantori che hanno usato questo codice (forti segni di usura sono più marcati proprio su questa pagina, forse ad indicare un uso devozionale, oltre che liturgico, della pagina stessa). Questo tipo salti temporali, ottenuti attraverso riferimenti a canti liturgici di altre stagioni dell'anno non era desueto nella pratica medievale, dal momento che anche l'offertorio gregoriano *Ave Maria* è usato sia per l'Annunciazione che per l'Avvento.

Tanti sono gli elementi da esplorare sulle significazioni cultiche della festa in questo manoscritto e a Bologna, ma la tentazione di sfruttare l'appropriata e pur tuttavia ovvia metafora genetica della cicogna era troppo grande per lasciarsela sfuggire in questa occasione.



² <http://www.youtube.com/watch?v=TKPckU3qGPs>

Jacob Obrecht and the Casanatense Song Manuscript

Joshua Rifkin
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The 123 textless pieces preserved in Ms. 2856 of the Biblioteca Casanatense in Rome include just two by Obrecht.¹ Nevertheless, it could seem that the connections between Obrecht and the Casanatense manuscript go further than these items alone. Martin Staehelin observed that the volume includes four of the five songs from which Obrecht took the cantus firmi of the so-called *Missa plurimorum carminum II*. Nor do things necessarily stop there. The *Missa plurimorum carminum I* draws on twenty-two different pieces. Six of these survive nowhere but in the mass; but of the remaining sixteen, seven appear in Rome 2856. Beyond his multisong masses, moreover, Obrecht wrote some fifteen surviving masses each based on a single polyphonic song. Of these, eight have models copied in Rome 2856; and a ninth, *Fortuna desperata*, sets a melody represented there in an arrangement by Johannes Martini. Despite any uncertainty at the margins, therefore, it seems clear that the song repertory of Obrecht's masses overlaps to a substantial degree with the song repertory of Ferrara as represented in Rome 2856.

Of course, numbers alone do not necessarily tell a significant tale. The pieces common to Obrecht and Rome 2856 include several of the most widely disseminated songs of the day—*Adieu mes amours* or *De tous biens plaine*, to name just two. But Thomas Noblitt pointed in a valuable direction. For three of the four songs common to the *Missa plurimorum carmina II* and Rome 2856, he identified the versions in that manuscript as the ones closest to those used by Obrecht; and he knew of no further source for the fourth, Barbireau's *Scon lief*. The readings, in other words, appeared to reinforce a suggestion already made by Staehelin: that Obrecht must have drawn on Ferrarese repertory, to which he would obviously have had access during his stay at the Este court from the end of 1487 to sometime in the spring of 1488. Indeed, when Noblitt wrote, this would have appeared all but self-evident even without the

¹ Given the limited space, I shall leave it to readers to reconstruct this and the other bits of information I present here. Those who know Obrecht should not find it difficult; Rob in particular should have no trouble.

readings; for Lewis Lockwood had produced what looked like impregnable evidence to show that Rome 2856 must date from 1480 or quite soon afterwards.

More recently, however, questions have arisen about that evidence. On present knowledge, the manuscript could have originated almost any time in the 1480s or even in the following decade. So we can no longer say with assurance that Obrecht would have found the models of the *Missa plurimorum carmina II*—or, at least, all of them—in Ferrara. Did he have to come to Italy, for instance, to find *Scon lief*, a piece by a composer who worked in close proximity to him in the north? Expanding the field, we could ask the same question about *Graciously et biaulx*, another song by Barbireau, which we know only through Rome 2856 and the mass on it unquestionably by Obrecht. Consider, too, *Rose playsant*, the model of yet another Obrecht mass: here again, the readings of Rome 2856 correspond more closely to those used by Obrecht than to any found elsewhere. Although the song has multiple ascriptions, the probabilities for its authorship would seem to favor Johannes Du Sart, a predecessor of Obrecht's as master of the choirboys at the Cathedral of Cambrai. Given these examples, we could start to wonder if Obrecht did not contribute to Ferrarese repertory as much as he drew on it—if he himself did not bring the three pieces just mentioned, and more, too, when he came to Ferrara at the end of 1487.

This would certainly clarify the dating of Rome 2856; and if for no other reason, I have devoted considerable time and energy to pursuing this lead. But *lange Rede, kurzer Sinn*: for all my efforts, I cannot establish a sufficient correlation between the readings of the manuscript and those of Obrecht's masses in a sufficient number of cases to make the idea stick. Sometimes our most brilliant notions just won't pan out.

Ockeghem's Highpoints

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Stanford University

How does Ockeghem treat melodic peaks? Table 1 gives the duration (in breves) of Ockeghem's securely-attributed songs, followed by the highest note and the measures in which that note appears.¹ When the highest pitch occurs twice in close succession, I give a range of measures (e.g., 24–25).

The results of this little exercise are in one sense unsurprising: Ockeghem tends to restrict his use of melodic highpoints, sometimes dramatically, sometimes less so. But a closer look suggests that of 21 pieces, fourteen can be grouped into just four categories, with the highest note occurring only:

I. at or near the very end

Il ne m'en chault (1x), *Se vostre cuer* (1x), and *O rosa bella* (2x, arr.), plus *Aultre Venus* (2x), and *L'autre d'antan* (2x) where the high note first appears in the antepenultimate phrase.

II. at the very beginning, at the beginning of the B section, and in the final phrase

D'ung aultre amer (4x), *La despourveue* (3x), *Tant fuz gentement* (a hybrid: at the beginning of the B section and in the final phrase only: 2x), and *Baisiés moy* (a hybrid: once in the A section, then twice near the end; 3x)

III. shortly before the end of the A section

Fors seulement l'actente (3x), *Quant de vous seul* (1x), *Mort tu as navré/Miserere* (2x)

¹ Measure numbers follow Wexler's Complete Works edition. I ignore Ockeghem's arrangement of Cornago's *Qu'ès mi vida*, for which he supplied only the lower voices.

IV. toward the end of the A section and at the beginning of the B section

Presque transi (3x), *S'elle m'amera/Petite camusette* (3x, with the first two statements spread evenly across A)

Ma maistresse (3x) resembles category III, but includes another appearance of the highest note toward the beginning. And *Ung aultre l'a* (1x) would fit nicely into category IV, only the highpoint is reached just once, at the beginning of the B section. In all of these songs Ockeghem apparently sought to call attention to endings (categories I, II, and III) and/or beginnings (categories II and IV). The highest note is treated without special care in just five pieces: *J'en ay dueil* (6x), *Les desléaulx* (4x), *Ma bouche rit* (6x), *Fors seulement contre* (6x; a special case, since the song is an arrangement of *Fors seulement l'actente*), and *Prenez sur moy* (7x; was Ockeghem here hemmed in by the 3-out-of-1 canon?).

There is not space here to consider the implications of these findings, but they have much to tell us about Ockeghem's handling of form. This evidence needs to be filtered through the lens of genre—in particular, the very different repetition schemes in virelais and rondeaux. It is also important to keep a limiting factor in mind: local high notes that are at some point exceeded (an example is the use of *c'* in *Il ne m'en chault*, superseded only in the final phrase by *d''*). Moreover these findings must be cross-referenced against Ockeghem's handling of highpoints in larger-scale pieces. By way of conclusion I offer one such example, from the *Missa De plus en plus*: in the Kyrie Ockeghem handles the highest note, *d''*, with considerable care. But in a stunning passage toward the beginning of the Gloria (mm. 22–24), he suddenly introduces *e''* in the discantus, dramatizing the entrance of the cantus firmus. If that's not formal planning I don't know what is.

P <i>iece</i>	D <i>uration</i>	P <i>itch</i>	I <i>nstances of Melodic Highpoint</i>					
			1	2	3	4	5	6
I. Rondeaux								
<i>Aultre Venus</i>	35	<i>c''</i>	22	30				
<i>Baisies moy</i>	58	<i>d''</i>	18	43–44	50			
<i>D'ung aultre amer</i>	45	<i>d''</i>	3	5	24	40		
<i>Fors seulement l'actente</i>	70	<i>f'</i>	24–25	32				
<i>Fors seulement contre</i>	63	<i>d''</i>	17	21–23	30	36	44	
<i>Il ne m'en chault</i>	37	<i>d''</i>	34					
<i>J'en ay deuil</i>	53	<i>g''</i>	10	23	31	34–36	(37)	
<i>La despourvue</i>	32	<i>c''</i>	5	23	30			
<i>L'autre d'antan</i>	37	<i>e''</i>	25	28				
<i>Les desléaulx</i>	31	<i>a'</i>	3	10	17–18	27		
<i>Quant de vous seul</i>	36	<i>d''</i>	13					
<i>Se vostre cuer</i>	44	<i>c''</i>	42					
<i>Ung aultre l'a</i>	45	<i>e''</i>	28–30					
II. Virelais								
<i>Ma bouche rit</i>	72	<i>d''</i>	6	31	35	41	51	68
<i>Ma maïstresse</i>	68	<i>g''</i>	12	15	32			
<i>Presque transi</i>	53	<i>c''</i>	21	25	35			
<i>Tant fuz gentement</i>	65	<i>d''</i>	44–45	52				
III. Motet-Chanson								
<i>Mort tu as navré/Miserere</i>	60	<i>b-flat'</i>	13–14					
IV. Arrangement								
<i>O rosa bella</i>	46	<i>c''</i>	42	44				
V. Canon								
<i>Prenez sur moy</i>	35	<i>g'</i>	5	8	13–15	23	28–29	32
VI. Combinative Chanson								
<i>S'elle m'amera/Petite camusette</i>	47	<i>c''</i>	8	17	29			

Table I: Melodic highpoints in Ockeghem's secular music

The Heavenly Choirbook in *Mary, Queen of Heaven* by the Master of the St. Lucy Legend

David J. Rothenberg
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In the National Gallery of Art in Washington DC, there hangs a painting that has been of interest to musicologists for some time. It is an Assumption scene attributed to the anonymous Master of the St. Lucy Legend, which in the official catalogue of the gallery is given the title *Mary, Queen of Heaven*.¹ The painting, made ca. 1485 in the Low Countries for export to Spain, is a monumental work, roughly seven feet tall by five and a half feet wide. Musicologists have primarily been interested in the detailed depictions of the instruments that the numerous angels in the painting play, and in the legible music written on the scrolls held by the two angels on either side of the Virgin. The instruments depicted include shawms, lutes, a harp, a vielle, a portable organ, a folded trumpet, recorders, and a dulcimer. The legible music on the scrolls is the beginning of an otherwise unknown two-voice *Ave regina caelorum* composition that is clearly modeled the famous *Ave regina caelorum* by Walter Frye.²

In the depiction of heaven at the top of the painting, there is a choir of angels who sing from an open choirbook, the pages of which are visible to the viewer. None of the literature on the painting comments on the music shown on these pages, but I wondered if it might be legible. After I discussed the painting with my colleague Ross Duffin in early 2008, he found an old black-and-white photographic print of the painting that he owned and scanned it at 1200dpi. When we zoomed in on the heavenly choirbook in the digital im-

¹ The painting is reproduced, among other places, in Rob C. Wegman, *Born for the Muses: The Life and Masses of Jacob Obrecht* (Oxford: Oxford University Press, 1994), 203. For general information and bibliography on the work, see John Hand and Martha Wolff, *Early Netherlandish Painting* (Washington: National Gallery of Art, 1986), 177-83.

² This piece of music is discussed and fully transcribed in Chapter 5 of David J. Rothenberg, *The Flower of Paradise: Marian Devotion and Secular Song in Medieval Music* (Oxford: Oxford University Press, forthcoming 2011).

age, we could see some blurry notation that seemed likely to be legible in the actual painting. During the summer of 2009 I corresponded with John Hand, curator of Northern Renaissance Paintings at the National Gallery, who sent me the highest resolution color image he could find of the heavenly choirbook. It looked less blurry than the image Ross Duffin had made, and I was able to discern a few clefs and note shapes that were clearly mensural, but the music still was not legible. It seemed that I needed higher resolution still, and I concluded that the only way to read the music in this choirbook was to examine the painting up close and in person.

I made an appointment to visit the National Gallery on August 5, 2009 at 9am, before public visiting hours. John Hand met me at the security desk and escorted me to the gallery where the painting hangs. The museum staff had placed a hydraulic lift in front of the painting for me, and I stepped on with a high-resolution camera and a magnifying glass in hand. I ascended roughly 9 feet off the ground and was able to examine the heavenly choirbook at the closest possible range. My heart sank as I looked through the magnifying glass from inches away and saw that the music looked exactly as it had in the digital image that Dr. Hand had sent me. That is to say, it looked blurry, as if there should be a knob that one could turn in order to bring the image it into better focus. Unfortunately, there is no such knob.

I took a photograph of the music anyway, and when I later examined it at home I realized that one can discern a few clear clefs and notes over some very faint staff lines on the choirbook pages. What one sees appears to be a piece of four-voice sacred polyphony. The few legible notes, however, make no musical sense.³

³ On the significance of this piece of music within the painting, see the chapter cited in footnote 2, where the close-range photograph I took is reproduced and a diplomatic edition of the music attempted.



Maker to Cake Baker: Professional and Amateur Dessert Making in Late Twentieth-Century America¹

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The recent discovery of a rare contemporary pictorial representation (a two-dimensional so-called “photo,” see Figure 1)² of an unconsumed late twentieth-century cake is an excellent opportunity to review our meager knowledge of postmodern dessertology.

The status of American cake-makers in the late twentieth century is highly controversial. We know that many professionals had low social status, and belonged to the caste of illegal emigrants, often from Mexico. At the same time we have evidence of public cooking competitions: the winners were very generously rewarded and had the rank of major public performers—movie actors, members of the political establishment, and reality show stars.³ We believe that during the period there was a steady improvement of the status of master chefs.

Although the companion text to the cake picture is apparently lost, we can deduce from secondary sources that the cake was produced for a private ceremony. The maker had relatively high social status, a professor at Princeton University, an institution long associated with the governing elites of the military-industrial complex and the imperial ambitions of the nation. The rank of Associate Professor, while usually below the exalted heights of an Athletic Director or even that of the Alumni Relations staff, is a significant one: we find references in many sources to “trembling untenured faculty” and “terrified graduate students” who try to curry favor with Associate Professors.

¹ I am grateful to *Journal of the American Musicological Society* 49.3 (1996), pp. 409-479.

² See also <http://people.cs.uchicago.edu/~simon/cake.html>

³ There are strong reasons why in this essay we, unlike many scholars, treat the last two as separate categories.

Thus, it is important to ask, why was the cake made? Should we compare its creation to the pastoral idylls at Versailles, of nobles pretending to be peasants, or was it an homage to, or *imitatio* of the image of the master “chef de cuisine”?

Equally important is the relationship between the recipe for the cake and its realization. We do not know how the recipes were read, or how much latitude individual cooks had to improvise on the basic text. The mechanics of recipe reading is surrounded in mystery. This was the period where books and paper-based text were gradually supplanted by electronic media, yet the primitive electronic reader devices could not possibly survive the physical environment of a kitchen. What was the exact relationship between cooks and recipe text? It is unlikely that cooks could memorize entire elaborate recipes, especially for a multi-dish banquet. There are twentieth-century references to “index cards” (*cartelle*) that could be brought into the messy food preparation area, and possibly discarded after (repeated?) use, although they may have been only an educational tool. The once popular theory that a class of electronic devices called Black Berries was dedicated to culinary pursuits has been discredited, but no satisfactory alternate explanation to actual recipe use has emerged.

The standard admonition in many dishes to “taste and correct the seasonings” indicates that recipes were not totally immutable, but the amount of latitude cooks had to embellish the recipes is very controversial. For example, presentations of *bûche de Noël* and *saganaki* were strictly constrained, while cooks seemed to be free to vary the basic aspect of many dishes. In particular the cake pictured has an unusually elaborate and original design.

Our incomplete understanding of early cooking ingredients is also a serious problem. We must understand the sense and sensibility of late-twentieth century cookery, its aesthetics and “authenticity.”⁴ How can we find historically informed creations of dishes like the celebrated *Cottage Cheese—Lime Jello Salad*?⁵ Are there “authentic” versions of *curd cottage cheese*, or *canned crushed pineapple*, and most of all, *Miracle Whip* we could

⁴ Cf. *Early Music* 23.2 (1995), pp. 298-312.

⁵ <http://www.cooks.com/rec/view/0,1943,147183-246204.00.html>

recreate today? What was exactly their “utmost sweetness” (*dulcedo*, *suavitas*, *suavitudo*) celebrated in literary and culinary descriptions?⁶

We await further scholarly studies.



Figure 1. Cake by R. Wegman (late 20th to early 21st century). As usual, exact dating of the work is very challenging. The periodization is mostly justified on the basis of the pixel count that identifies the artifact as early digital photography, and by the technology of the cooking utensils.

⁶ Cf. Tinctoris, “...fill God’s churches, the palaces of kings, the houses of private individuals with utmost sweetness [*dulcedo*]” (*Complexum effectuum musices*, ix, 8); “...so perfumed with sweetness [*suavitudo*] that...most worthy...of immortal gods...” (*Liber di arti contrapunti*, 17–18); “...subtly and ingeniously with incomprehensible sweetness [*suavitas*], [yet]...entirely ignorant of...proportions...” (*Proportionale musices*, Prologus 13). See also *Early Music op. cit.*

Sexual Mathematics

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I wrote this humorous mathematical article many years ago for the front section of Civilization magazine. They wisely declined to publish it, though they felt so guilty about it that they paid me the full fee for the submission. (Something like \$1.50 a word, as I recall, which is not peanuts for a grad. student. Or a tenured professor, come to think of it.) Interestingly, this is not the only time that this sort of thing has happened to me—for instance, I wrote an article for The Atlantic Monthly arguing that liberals could say that (consensual) cannibalism was immoral. (It was deemed that I had set myself an impossible task!). But that’s a different story.

The article is interesting not just because it might make you smile, but because it shows that I have some kind of irrepressible and perverse tendency to try to apply math to nonmathematical things:

Mathematicians have so far dealt with the topic of sexuality in ways that can only be described as unimaginative. The central result in the field—the so-called “Marriage Theorem,” proved by Hall in 1934—deals with the slightly Victorian project of matching a group of n “boys” to n “girls,” such that each has their right and proper companion.

New times require new ways of thinking, and we may well demand some more advanced mathematics to deal with the world’s more advanced sexuality. Consider: the number of possible couples in a group of n straight people, evenly divided by sexes, is $(n/2)^2$. (That is, each woman can form a relationship with each man. In a group of six straight people, three men and three women, you get a 3 possible couples per woman \times 3 women = 9 possible couples.) In a bisexual or (single-sex) homosexual group, however, the number of total potential couples is “ n choose 2” or $n(n-1)/2$. Thus there are 15 possible couples in a group of six bisexuals, six more than in an equally large group of straights. This is not to say that any of those couples will necessarily form, of course, but rather that the lucky bisexuals have a comparatively greater chance of finding someone special.

The general formula for the number of extra couples in a (single-sex) gay or (arbitrarily mixed) bisexual group is $n(n-2)/4$. This equals two for a group of four, six for a group of six, and 2450 for a group of 100. So a bar full of 100 single straights contains a mere 2500 potential couples, while a bar full of 100 bisexuals or gays of one sex contains a whopping 4950. All of which may help explain why a carful of non-heterosexuals is slightly more cuddly than a carful of single straights, and why a bar full of 100 single-sex gays sizzles with roughly twice the potential sexual energy of an equally sized bar full of straights.

For homework, the reader is invited to explore higher-order corrections arising from the fact that non-heterosexuals can form groups of three or more such that each member is attracted to every other...

Ego sum! Johannes Brahms (1833–1897), der Egoist

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Nachdem die Musikforschung sämtliche Briefe von und an Johannes Brahms in einem groß angelegten Forschungsprojekt (2006–2010: www.brahms-institut.de/db_bbv) gesammelt und ausgewertet hat, lässt sich heute zweifelsfrei beweisen: Der Komponist hatte ein ausgeprägtes Ego.

Folgende Statistik lässt sich aus den 6.823 Brahms-Briefen erstellen, die der Komponist zwischen 1853 und 1897 an insgesamt 208 verschiedene (männliche und weibliche!) Adressaten schrieb:

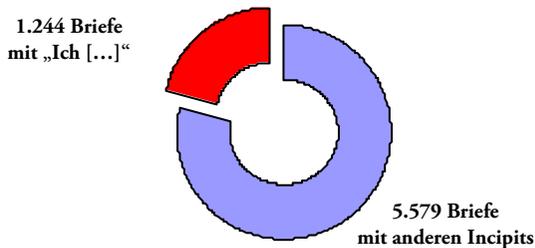


Figure 1. Grundlage: 6.823 Brief-Incipits von Brahms (Stand: 26. Januar 2011)

Damit ist statistisch nachweisbar: Mit 18,23% beginnt **beinahe jeder 5. Brief** von Johannes Brahms mit „Ich ...“ – eine Quote, die unter den Komponisten des 19. Jahrhundert geradezu einmalig ist. Brahms darf damit als ausgewiesener Egoist gelten, als jemand, der sich nicht lange mit hübschen Floskeln aufhielt, sondern deutlich formulierte, was er wollte.

Dabei machte er keine Unterschiede, ob er an Frauen oder Männer schrieb. „Ich wollte heute eigentlich nicht schreiben“, formulierte er an Clara Schumann (3/11/1855). Oder er nörgelte ihr gegenüber im Juni 1876: „Ich kann nicht drei Briefe zugleich schreiben“. Aber auch viele der übrigen „Ich“-

Incipits sprechen die deutliche Sprache des selbstbewussten Künstlers, der seine Briefschulden rasch erledigen wollte:

- „Ich fürchte mein Geburtstagbrief war ein sehr unnützes u.[nd] unerquickliches Geschreibsel“ (1862)
- „Ich habe mich bis jetzt weidlich herumgetrieben“ (1866)
- „Ich bin überhaupt ein sehr schlimmer Correspondent“ (1868)
- „Ich bin wirklich wieder unverantwortlich faul“ (1871)
- „Ich habe so unleidlich viel Briefe der Tage zu schreiben“ (1877)
- „Ich komme soeben – zu spät nach Hause“ (1878)
- „Ich kenne meinen Fehler, kurz, aber unklar zu schreiben!“ (1878)
- „Ich habe einen großen Katzenjammer“ (1887)
- „Ich darf auf mein Gedächtniß ein wenig eitel sein“ (1894), usw.

Was die Musikforschung in Zukunft mit dieser *unglaublich bedeutenden* Erkenntnis macht, sei dahingestellt. Möglichkeiten gibt es freilich viele: Man könnte zum Beispiel den Gehalt an Chauvinismus in Brahms' vertonten Liedtexten befragen. Auch wären die Ergebnisse Anlass für die Genderforschung, über egoistische (also männliche) Themenbildung in Brahms' Sinfonik nachzudenken (zumal das „weibliche“ Seitenthema bei Brahms stets aus dem „männlichen“ Hauptthema entwickelt wird ...!). Und schließlich wäre auch dem Themengebiet der Künstler-Emanzipation im 19. Jahrhundert Material gegeben: War der Mittelalter-Komponist noch Handwerker und der spätere Hofkomponist ein Angestellter, so avancierte der freischaffende Komponist des 19. Jahrhunderts bereits zum Selfmade-Man.

Fazit: Von der Statistik kann die Musikforschung gelegentlich etwas lernen. Ob sie es dann immer ernst nehmen muss, ist eine andere Frage ...

Figure 2. A very egotistical-looking Brahms.
(© Brahms-Institut an der Musikhochschule Lübeck Reproduktion einer Photographie, Visitformat, Wien (?), 1867)



Vitry's Worst Motet

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In studying those composers whose shifting oeuvres make convincing attribution a seeming pre-requisite to stylistic and historical arguments (Josquin, Philippe de Vitry, Antoine Dodson), we should welcome every reasonably secure addition. Unless, of course, it's a terrible piece of music. Such seems to be the case with the motet *Dantur official Quid scire proderit*, edited by Schrade as No. 13 in the Vitry Collected Works.¹

At 48 breves it is the shortest of the motets which might be by Vitry, and it has two correspondingly short texts—a rhyming quadruplet for each voice. These complain about clergy who require bribes for prayer and the work has been read as a critique of the Avignon court.² So far, that sounds like Vitry. But the form is a complete mess. The single color has yet to be identified, and Schrade seems to have thrown up his hands at the isorhythmic structure of the motet, leaving the tenor's rhythmic repetitions unlabeled. Nor can anything regular be said about them.³ There is no upper-voice isorhythm, but there is one long section of hocket in mm. 23–9—a strange decision because hockets are almost always isorhythmic. The counterpoint is also curious, containing many doubled notes and long unisons between voices, as well as several measures of more than usually jarring dissonance (see mm. 14–15).

¹ Vitry is probably the first composer for whom we have a secure date of birth—31 Oct 1291. It is noteworthy that this date is numerically related to another birthdate of musicological significance, as follows:

$$10/31/1291=(1+3+1+1+2+9+1)=18=12+2*(2+1)$$

$$01/26/1961=(1+2+6+1+9+6+1)=26=12*2+(2*1)$$

The implications of this relationship and the possible roles of the number 12 and its factors in prescribing music(ologic)al greatness are treated in a forthcoming article.

² F. Alberto Gallo, *Music of the Middle Ages II* (Cambridge: Cambridge University Press, 1985), p. 36.

³ Tenor mm. 1–10 and 11–20 correspond, as do mm. 21–30 and 31–40. The final eight measures stand outside of any scheme of repetition.

It is no doubt for these reasons that the work has been, in Andrew Wathey's characterization, "shunned by Vitry scholarship."⁴ It was rejected by Bessler and Sanders and is listed in the current *Grove* under the category "attribution less widely accepted."⁵ And yet the motet has not been categorically de-attributed and cannot be easily dismissed. For one thing, it is transmitted in three manuscript sources.⁶ For another, its texts are thematically in line with other texts by Vitry and seem to have enjoyed independent literary circulation—a circumstance so rare outside of the Vitry corpus as to serve as potential evidence of his authorship.⁷

Even if we consigned *Dantur official/Quid scire proderit* to the oeuvre of an anonymous Kleinmeister, the difficult questions would remain. Why has this work come down to us at all, let alone in three sources? Is it fragmentary? Is it some kind of musical joke? Or were its short and memorable texts the engines that propelled it to immortality? The final line of the triplum is especially compelling in this regard: "Amen dico vobis quia vos nescio." Well, you strange little piece, perhaps we wish we didn't know you either.

⁴ Wathey, "The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance," *Early Music History* 12 (1993), p. 128.

⁵ For attribution bibliography and current attribution status, see Margaret Bent and Andrew Wathey, "Vitry, Philippe de" in *Grove Music Online*.

⁶ See *ibid.*

⁷ The motetus text is written out on a flyleaf of a fourteenth-century manuscript from Bruges and was also printed three times in sixteenth-century German collections of *Magnus liber* poetry. See Wathey, "The Motets of Philippe de Vitry," pp. 123–8.