CHAPTER V

ZACHARIA

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

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

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

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

Italian secular (ballatas unless otherwise classified):

Perito giả d'un amerose 2² FL f. 175v

Non voler donna 21 FL f. 175v

Benche lontan mi trovi 2 FL f. 176

Mod No. 39 (f. 22): M. Zacharias

Dicovi per certança 21 FL f. 176

Movit's pietade 2 FL f. 176

Cacciando per gustar — Ai cenci 3 (caccia)

FL f. 176v-177

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

Hac (fragment of tenor only): -

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

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

Sel me trafige 'l cor 2¹ FL f. 177v

Mod No. 21 (ff. 13v-14) 2²:

Magr Zachari(as);

added by later hand: "Zachari"

Man No. 29 (f. 6a) 3¹: [Magister Cacharias]

Un fior gentil 3² Man No. 25 (f. 7a): [...] / de teramo (tenor and end of contratenor only)

Fa ff. 91-91v: — (entabulation)

Deus deorum, Fluto 2² Man No. 26 (ff. 7a -7b): Çachara / de teramo (Latin-Italian mixed)

Amor no tossa [31] <u>Man</u> No. 27 (f. 7b*): Magister antonius Çachara / [...] (cantus and part of contratenor only)

Plorans ploravi 2² Man No. 28 (f. 6b-6b^V): [...] / de teramo (Latin-Italian madrigal; tenor and ritornello of cantus only)

Ciaramella, me dolçe 3³ Man No. 30 (ff. 8a^V-9a): [Magister Antonius Çachara / de teramo]

Je suy navvrés -- Gnaff'a le guagnella 3³ Man No. 31 (ff. 9a^V-10a): Magister . . . / de teramo

Ad ogne vento 3² <u>Man</u> No. 32 (ff. 10a^V-11a): Çacharias / de teramo Nuda non era 2² O No. 237 (f. 100v): H. Antonius Zachara

Gia per gran nobelta 2² O No. 299 (f. 125v): N. Zacharie

Latin ballade:

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

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

Motet:

Leletur plebe fidelis — Pastor 4² O No. 44(ff. 28v-29): Nicolaus Zacharie

Mass pieces:

- Et in terra 4² (2² intro.) <u>BL</u> No. 17 (old Nos. 18, ff. 16v-17):

 Z. Micinella

 BU No. 6 (p. 8)3¹:
- Patrem 4² (2²intro.) <u>BL</u> No. 18 (old Nos. 19-20, ff. 17v-19); Z. Cursor
- Patrem (Tr: "dominicale," HL: "du vilage") 4²
 Tr 87 No. 149 (ff. 164v-165 and 156): Zach. de Teramo
 HL No. 84 (old No. 109, ff. 106v-108): Zacar
- Et in terra 4 (2 intro.) H. No. 143 (old Nos. 177-178, ff. 154v-156) 43: Zacar ad ongni vento
 - 0 Cuakaris mgri Anthonij St P No. 6 (ff. 12v-14)44:
- Et in terra 3³⁽²⁾ HL No. 56 (old Nos. 68-69, ff. 66v-68): Zacar Rosetta
- Patrem 3³⁽²⁾ BL No. 57 (old Nos. 70-72, ff. 68v-71): Zacar Scabroso Sie A verso: ———— (fragmentary)
- Et in terra 3³ EL No. 58 (old Nos. 73-74, ff. 71v-73): Zacar Fior gentil

 Sie E ff. 2-2v: ———————(incomplete)
- Patrem $3^{3(2)}+2^2$ BL No. 59 (old Nos. 75-77, ff. 73v-76): Zacar Deus deorum
- Et in terra 3^3 HL No. 144 (old No. 179, ff. 156v-157) 3^1 : Zacar anglicana St P No. 9 (ff. 16v-17v) 3^3 : -----
- Et in terra Gloria laus 3³ HL No. 69 (old Nos. 88-89, ff. 86v-88): Zacar

 Patrem 3 (1 intro.) H. No. 70 (old Nos. 90-91, ff. 88v-90): Zacar Mod No. 42 (ff. 23v-25): Zaccharias St P No. 4 (ff. 6v-9): ----

Et in terra ... Spiritus et alme 3² EL No. 134 (old Nes. 168-169, ff. 145v-147): N. Zacarie

Nicolaus Zacharie (incomplete)

Berlin, St. Bib., MS Mus 40582 (2²):

All of the works in M. are published in Wolf, Die Squareialupi Codex, pp. 325 ff. The caccis may be found also in Wolf, "Florenz in der Musikgeschichte des 14. Jahrhunderts, SING, III (1902) 618ff.; and W.T. Marrocco, Fourteenth-century Italian cacce (Cambridge, Mass., 1942), No. 2. Two works are published in Wolf, Geschichte der Kensural-Notation, II/III: Sel me trafige 'l cor (No. 64) and Sumite karissimi (No. 70). The motet O No. 44 is published in van den Borren, Polyphonia sacra, pp. 284 ff. Un fior mentil is edited after Fa in D. Plamenac, "New Light on Faenza Codex 117," Report of the Vth Congress of the International Musicological Society, Utrecht, 2 (Amsterdam, 1953), pp. 318 ff.; and Je suy navvres by Pirrotta in E. Li Setti, "Il codice di Lucca; II," ND, IV (1950), 151. Un fior gentil, Deus deorum, and Amor ne tosse are given in highly unreliable transcriptions by P. Ghisi in "Italian Ars-Nova music; the Perugia and Pistoia fragments of the Lucca Codex, and other unpublished early fifteenth century sources, " Journal of Renaissance and Baroque Music, I (1946), supplement, 13ff. The Patrem Tr No. 149 is published by Ficker in Denkualler der Tonkunst in Cesterreich, Jhrg. IXXI (Bd. 61; 1924), pp. 16ff., and the Et in terra BL No. 134 is given after the incomplete version of the Berlin manuscript in Wolf, "Eine neue Quelle zur Musik des 15. Jahrhunderts," Juhlakirja Ilmari Krohn'ille 8.X.1927. Julkaissut Supmen musikkiteteellinen seura (Helsinki, 1927), 154 ff. The last article cited is a description of the Berlin manuscript, which was lost in World War II according to a communication from the library in Pübingen (where many of the old Berlin holdings are preserved). A description of the contents of the manuscript which differs somewhat from Wolf's is given in L.K.J. Feininger, Die Frühgeschichte des Kanons bis Josquin des Prez (um 1500) (Emsdetten, 1937), pp. 22 and 24, footnote. Other descriptions and inventories: Mac: F. Egidi, Un frammento di codice musicale del secolo XIV (Rome, 1925); see Pirrotta, MD, (1951); 127, note 39; Str: van den Borren, Le manuscrit musical M. 222 C. 22 de la Bibliothèque de Strasbourg (MVe siècle) brulé en 1670, et réconstitué d'après une copie partielle d'Edmond de Coussemaker (Anvers, 1924); Fa: D. Plamenac, "Keyboard music of the 14th century in Codex Fachza 117," JAS, IV (1951), 179ff.; see also his "New light on Faenza Codex 117," Utrecht Congress Report, pp. 3107f.; Ma O: K. Bézes, "Der Mensuralcodex des Benediktinerklosters Sancti Emmersmi zu Regensburg," ZINW, X(1927), 65ff.; OH: W.B. Squire, "Notes on an undescribed collection of English 15th century music," SDAG, II (1901), 34211. (thematic index); corrections of Squire and concordances given in M. Bukofzer, Studies in Medieval and Renaissance music, pp. 34ff.; Sie A: Ghisi, Journal of Renaissance and Baroque Music, I (1946), 182; Sie B: Ghisi, "A second Sienese fragment of Italian Ars nova, " MD, II (1948), 173ff. (but note that ff. lv-2 contain parts of two different Glorias; there are altogether five compositions in the fragment, not three). Bukofzer ("Changing aspects of medieval and Renaissance music," 12, M.IV [1958], 6) was the first to call attention to the fact that "nearly all" of the Mass pieces in the two Sienese fragments can be identified as works by Zacharia da Teramo. It is now established that every one of the four pieces may be so attributed.

sibly belong to these composers. The motet Argl vices — Com Pilemon which opens the Aosta manuscript is in honor of John XXIII, and a certain Nicolaus is named as the composer at the end of the text. Since Nicolaus Zacharie is also named at the end of both texts of O No. 44 (which is in honor of St. Barbara and was "brought out in haste at Taranto"), de Van has tentatively assigned Ao No. 1 to the same composer. The "Anthonius clericus apostolicus," composer of the ballata E, ardo in um fogo in Str (No. 159) might be Antonio Zacara. Also, the last work in the group devoted to Antonio Zacara in Man, Spesso fortuna (No. 33, on the same page as Ad ogne vento), may be his.

Another balata in Man, Spinato intorno (No. 70, anonymous), quotes the beginnings, both text and music, of Rosetta and Fior gentil. Is this the work of the composer himself or of a disciple?

luTu cantas melediam quae factis est conformis, Nicolas Zachariae editam in Tarento cum festinatione."

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

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

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

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

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

There are several objections to Pirrotta's thesis that the Magister Zacharias of FL and Mod is to be differentiated from Antonio Zacars da

Teremo in Man (as well as from Nicolaus Zacarie). Three of the seven

pieces in FL are found in Mod attributed to "Magister Zacharias." One of

these is given in an ambiguous form in Mod (both "Zacharias" and

"Zachari"), and this same piece is found in the middle of a group of

pieces in Man devoted to Zacars da Teramo. Of the five pieces in Mod

attributed to "(Magister) Zacharias" or "Magister Z." one, the Gloria No.

42, is assigned to "Zacar" in Man, and the latter is obviously Zacars da

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

See below, pp. 300ff.

³ See above, p. 243, note 1,

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

				<u>verso</u>			recto
No. 2			lv ^v -[lvi] [lvi ^v -lvii]	Magister [?]	An tonius	çachara	[?] [?]
No. 2			[lvii ^v -]lviii	[?]			de teramo
No. 2			lviii*-lviiii	Çachara			de teramo
No. 2	27	ff.	lviiii ^v -[lx]	Magister	Antonius	Çachara	[?]
		ff.	[lxV-lxi]	[7]		•	[?]
No. 2	28	ff.	[lxi]lxii	[?]			de teramo
Nos. 2	28-29	ff.	[lxiv-]lxii lxiiv-lxiii				Magister Çacharias
No. 3	30	ff.	lxiii -lxiv	Magister	Antonius	Çachara	ds teramo
	31	ff.	lxiv ^v -lxv	Magister		-	de teramo
No. 3	32	ff.	lxv ^v -lxvi	Çacharias	3		de teramo

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

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

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

¹op. cit., p. 19.

[&]quot;Eacharie" is followed by another name or word in Mt O which I am unable to decipher from a microfilm copy. It looks something like "mgri."

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

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

^{100,} V(1951), 136ff.

^{2&}quot;Il codice estense...," <u>loc. cit.</u>, 136ff.

Sumite, karissimi, capud de REmulo, patres; Caniteque, musici, idem de Consule, fratres. Et de iuMENto ventrem, De gurgiDA pedem De nupTlis ventrem, Capud de Oveque, Pedem de leoNE; milles Cum in omnibus ZACHARIAS salutes.

and 18, stand very close in both style and form to Ciconia's Mass pair

St P Nos. 8 and 5. All four compositions are for two high voices over

instrumental tenor and contratener; all four have incipits of two

voices alone; all are based on sections which repeat the lower parts while
the upper have free variations; all are in the D mode with no key signa
tures; all are in 2/4 time, predominantly syllabic, usually with both voices
pronouncing the words simultaneously, but with a slight use of limitation.

The general character of the lines is the same, and even identical motives
are sometimes to be found in both Ciconia's and Zacharia's pieces, but this
is because all the compositions use very conventional melodic material,
really nothing more than typical D-mode formulas.

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

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

Zacharia's tenors with those of Ciconia.

Ex. 82. Temor of Et in terra "Micinella,"

EL No. 17 — Zacharia



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

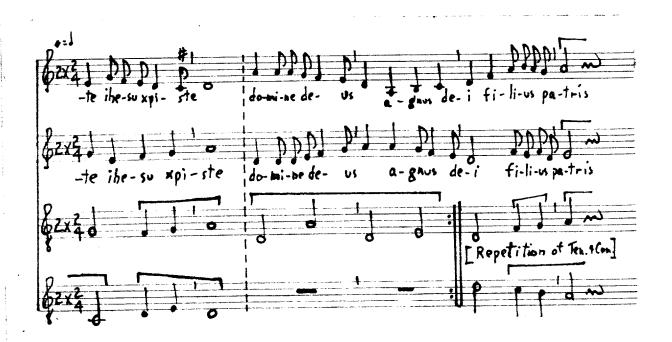
^{1&}lt;sub>Ex.</sub> 79, p. 229.

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

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

Ex. 83. From Et in terra "Micinella,"

EL No. 17 — Zacharia



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

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

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

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

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

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

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

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

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

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

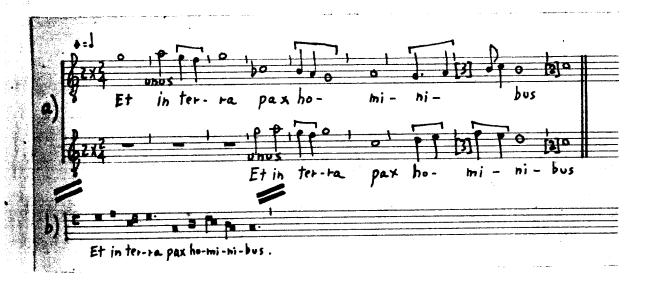
¹G. Reese, Music in the Remaissance, p. 32.

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

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

closely that of the Gloria GR IX.

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



This continuation is entirely in four parts, and the texture is constant throughout: a basically homorhythmic foundation enlivened by conventional little figurations. The imitation of the incipit is nowhere else to be found. Word declamation is either syllabic or only slightly more florid except for long melismas on "bone" at the beginning and on "criste" and "patris" at the end (plus the Amen, of course). A curiosity is the insertion of the word "valeamus" before "cum sancto spiritu..."

[&]quot;Marked "chorus" in <u>BL</u>. The markings "unus" in the two upper parts at the last section before the Amen is apparently a mistake by the copyist. All the parts have words in the two Polish manuscript, but the contratenor is textless in BL.

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

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

	breves			cadence	
	Et in terra (2 ²)	19		C	
I	Bone voluntatis Laudamus	21. 32 tot	al 53	C C+C	
II	Domine deus Qui tollis	3 7 32 to t	al 69	E G	
III	Quoniam Valeamus cum cancto	30 25 tot	al 55	C C	
	Amen	19		C	

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

la Considerazioni sui primi esempi di Missa parodia, a Atti del Congresso Internazionale di Fusica Sacra, Roma, 1950, p. 316.

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

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

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

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

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

unchanged.

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

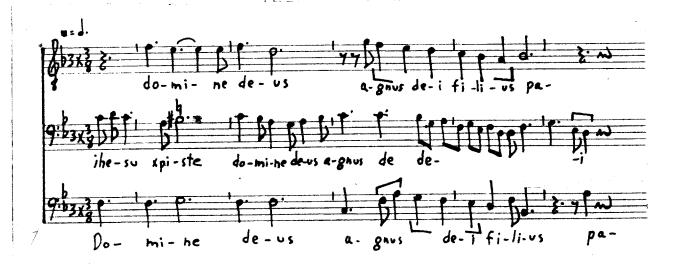


Transcriptions of passages from <u>BL</u> No. 56 — as, indeed, from other compositions in this manuscript — are offered with a certain amount of reservation due to the fact that the red notes were indistinguishable from the black ones in the microfilm which was available to me.

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

Ex. 86. From Et in terra "Rosetta,"

EL No. 56 — Zacharia



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

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



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

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

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



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

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

5

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

cadence

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

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

```
Et in terra ... A ... A' ... B

Gracias Rab ... B' ... b'

Domine fili CD Rab" ...

Qui tollis C' ... Rb*** ... E ...

Quaniam ... C"D E' A"

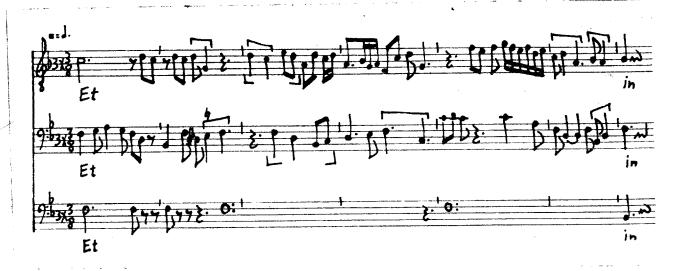
Amen ... Rb**
```

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

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

Ex. 89. Opening of Et in terra "Rosetta,"

H. No. 56 — Zacharia



Although the ballata Fior gentil, like the Et in terra "Fior gentil,"

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

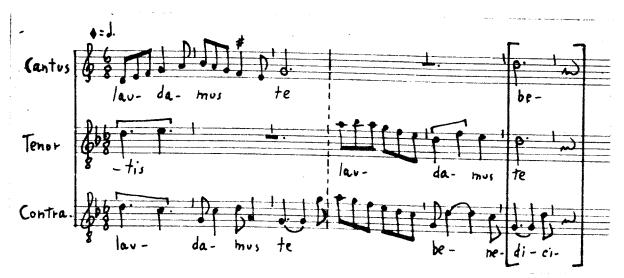
Benedicians to Domine fili Qui tollissuscipe Cum sencto	I(18) VI(3)(22) (8) II(7)(6) IV(14) V(6) VIab(5) (9)	IIIb(3)	Ie(3)
Amen Id'	e(5) Id'e(5)(21)		

The ritornello idea is prominently employed in a much more obvious way than in the previous Gloria. It is taken from two separate passages

(IIIb = measures 29-30 followed by Ie = measures 13-14) in the ballata which are joined together to form a cadence followed by a connecting passage.

Ex. 90. From Et in terra "Fior gentil,"

BL No. 58 — Zacharia



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

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

the form into sections.

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

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

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

Ex. 91. Cadences from Et in terra "Fior gentil,"

EL No. 58 — Zacharia



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

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

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

Ex. 92. Beginning of Et in terra "Fior gentil,"

<u>HL</u> No. 58 — Zacharia

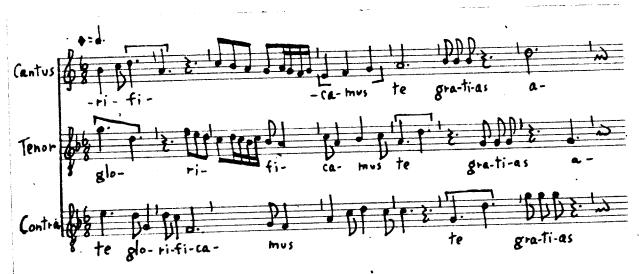


line character of the melodic lines makes it seem unlikely that the tenor and contratenor are merely mislabeled.

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

Ex. 93. From Et in terra "Pier gentil,"

<u>EL</u> No. 58 — Zacharia



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

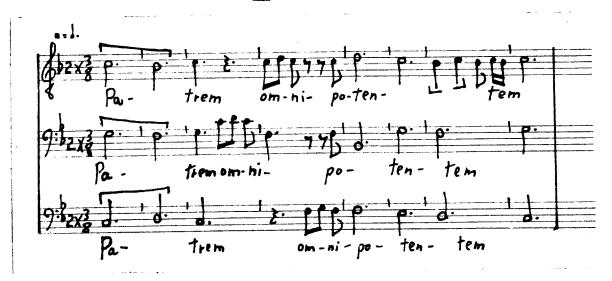
It is unfortunate that the model for the Patrem "Scabroso," BL No. 57, has not been found. Like the Et in terra "Rosetta" with which it is paired in BL, the Patrem is for three low voices and is written

¹ See above, p. 259, note 1.

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

Ex. 94. Beginning of Patrem "Scabroso,"

HL No. 57 — Zacharia



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

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

Ex. 95. From Patrem "Scabroso,"

BL No. 57 -- Zacharia



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

Patrem "Scabroso"

Et in terra "Rosetta"

Et in terra "Fior gentil"

Patrem "Deus deorum"

Ca. 15 per cent

Ca. 30 " "

Ca. 32 " "

Ca. 40 " "

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

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