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

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

011		10	ng <b>s</b>	c	adences		
	Patrem		= 8			С	strong
		4	-25.		E-flat+	C	weak
I	Factorem	17+8	=201	1	G+G+G+	C	strong
	Et ex patre Genitum	17+8 6+2+3 <sup>1</sup> /2+9 3+11+4+3	=21 total	66 1/2	D#C+C+		strong
II	Et incarnatus Et resurexit Et Iterus	8 <sup>1</sup> / <sub>2</sub> +10+10 5+6+7+8 8+22+4+3+5	=28 /2 =26 =42 total	% <sup>1</sup> / <sub>2</sub>	G+C+ D+G+C+ G+C+C+C+	B. D	weak -flat
III	Qui cum patre Confiteor	3+14+8 <sup>1</sup> /2+5 13+8+9	=30 <sup>1</sup> / <sub>2</sub> =30 total	601/2	C+B-flat C+D+	₩,	+ C strong very strong
	Amen		191/2			C	very strong

<sup>\* (</sup>Page numbering skips from 273 to 280 in the original)

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

	unus	bre	ves	ca	chorus dence	·	breves	cadence
I	Patrem Et ex patre Et incarnatus	A D B	9 17 <b>3</b> 0	G D G	Factorem Genitum Et resurexit	B C D C <sub>2</sub> E D C	31 ½ 26 B <sub>2</sub> 29	G G
II	Et iterum Et unam sanctam	A E' F			Et in spiritum Confiteor	GE'D B2 CF'	47 40	G G
					Amen	C21 G B	30	G

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

Patrem(9) Et ex patre(8) IId(3)(6) Et incarnatus VI(8)(22)	Pactorem I(8½)(23) Genitum II(18)(8) Et resurexit(6) VIb(5) IId(3)(15)
Et iterum(19)	Et in spiritum(3) III(4)(8) IV(5)
Et unam sanctum(19)	(13) IId(4)(2) V(5)(3) Confiteor(21) VII(12)(7)
	Amen(13) III(4)(13)

See above, p. 259, note 1.

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

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

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

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

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

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



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

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

Ex. 97. Opening of Patrem "Deus deorum,"

BL No. 59 — Zacharia



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

Ex. 98. From Patrem "Deus deorum,"

EL No. 59 — Zacharia



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

Ex. 99. From Patrem "Deus deorum,"
EL No. 59 -- Zacharia



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

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

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

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

and essual rather than structural,

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



The brief connecting link in the lower parts in the third and fourth measures of the example above is one (marked y in the outline below) of three such passages in the piece, all of which recur. Another of these three (x) follows the  $\mathbb{A}_2$  phrase both times it occurs, and the

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

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



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

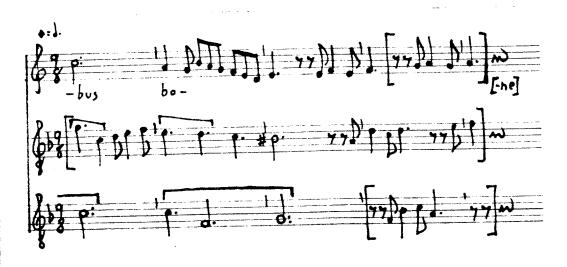
	bre	ves ca	dences	themes
Patrem	6	1/2	<u>D</u>	•••
Factorem Et in unum	4+3+5+7+4+7+7 =		) A weak	BRcy
Genitum Et incarnatus	3+3+6+3+7+4+3+10 = 14+7+(5+3)6+5 =	:40 <u>D</u> D <u>F</u> )	Š D <sub>.</sub>	RA'C'
Et resurexit Et ascendit Et iterum	4+12 = 8+13 = 14+6+7+4 =	<b>21</b>	] D weak F D stro L <u>D</u> weak	ng(A)
Et in spiritum Qui cum patre	5+4+(8+2+7)+6+(6+ <u>3</u> )+8 =	න 39 a <u>g</u> da]	D G	B'DRA"y
Et expecto Et vitam			D strong	ng(R)
Amen		31	D stro	ng(R)

It will be noted that the Et in spiritum" and "Qui cum patre" sections are a kind of free recapitulation of the "Factorem" and "Et in unum" sections. The only bar lines used within the main body of the Patrem are those that enclose the soloist section "Et iterum." This is the only duo passage where the lower parts do not have rests written out, so the bar lines serve merely a notational convenience and do not have any special structural significance, similar to what we have seen in Ciconia's Et in terra, Et. No. 4.

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

Ex. 102. From Et in terra "anglicana,"

<u>BL</u> No. 144 — Zacharia



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

but there are no other recurring phrases.

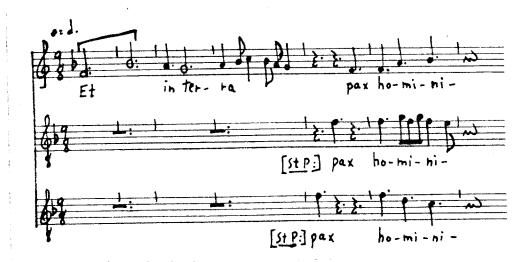
		breves	cadence	
I	Et in terra	15	F	R
II	Laudamus	15	F	***
III	Gracias	25	A	R*
IV	Domine deus agn	us 43	F	R
V	Quoniam	25	F	R
	Amen	21.	P	• • •

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

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

Ex. 103. Beginning of Et in terra "anglicana,"

EL No. 144 — Zacharia



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

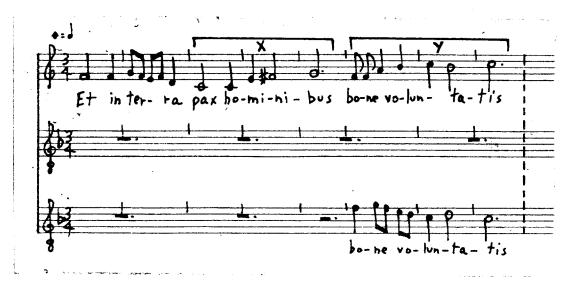
If a detail of HL No. 144 reminds one of Ciconia's Mass pair in Tr, the Et in terra HL No. 69 is so close to it in style that one suspects that Ciconia's pieces may have served as a direct model. A new element, on the other hand, is the trope Gloria laus honor which occurs only in the contratenor while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

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

See above, pp. 149ff.

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

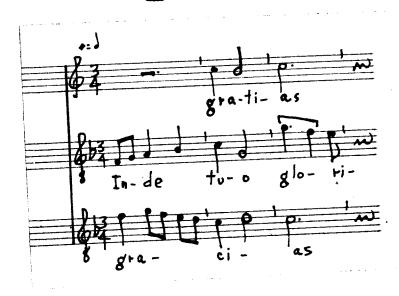
Ex. 104. Beginning of Et in terra — Gloria laus, <u>BL</u> No. 69 — Zacharia



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

## in the following version:

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



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

Ex. 106. From Et in terra — Gloria laus, <u>BL</u> No. 69 — Zacharia



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

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



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

		cadence	breves	themes
I	Et in terra Laudamus Gracias Domine deus rex Domine fili Domine deus agnus	C P P G A P	8 9 12 11 10 16 total 6	X YA Y1B C Y1 Y1
II	Qui tollis Qui tollis Qui sedes Tu solus Cum sancto	G P D3	10 13 16 9 + 4 23 total 7	B Y'A X '5 (Y+X) C dev. of B
	Amen	T	20	***

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

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

as well as three cadential-connecting formulas:  $x_1$ , a cadence on F with the beginning of the next phrase (six breves);  $x_2$ , a condensed version of the former (four breves); and  $y_1$ , a cadence on G (three breves). (In the outline, x and  $x_2$  are given at the ends of the small sections, but actually they include also the beginnings of the next sections. The large sections are marked by bar lines in the manuscript.)

		sadence	breves	
	Patrem (a 1)	a	10	z
1	Pactorem Et in unum	P G	15 15	x y
	Et ex patre Genitum Qui propter	P P P	26 20 23 total 99	C x <sub>2</sub>
II		P P	23	•••× <sub>2</sub>
	Crucifixus Et resurexit Et ascendit	G F	17 14 33 total 87	y (transp. of x)
III	Et in spiritum	F	21.	C*x
	Qui cum patre Qui locutus est Et unam sanctam		15 9 6 8	A'y Z' x <sub>2</sub> '
	Catholican Confiteor	F F	8 17	B x
	Ex expecto Venturi seculi	F F	15 8 total 99	C <sup>n</sup>
	Amen I Amen II	F F	4 23	•••

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

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

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



<sup>1&</sup>lt;sub>MD</sub>, II(1948), 93.

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

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

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

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

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

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

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

All in all, this is a wide range of interesting and varied music.

Originality and imagination abound, and it is no wonder that Zacharia's

Mass pieces were so popular at the time they were written. A gauge of the

degree of success which these works enjoyed may be seen in the fact that

the twelve pieces exist today in ten manuscripts. (Ciconia: ten pieces in

six manuscripts; Matteo da Perugia: five pieces in one manuscript; no other

Italian has left more than three Mass pieces.) Still, one cannot escape

the feeling that this body of work is more impressive in bulk than in

excellence. Zacharia sometimes displays a rather weak constructive sense.

Much of the originality is surface brilliance rather than a basic and pro
found creativity. The works occasionally sparkle, but they lack in retro
spect that hard, bright clarity of impression that Ciconia's compositions

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

## Nicolaus Zacarie

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

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

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

		breves	cadence
	Et in terra	9	F
I	Laudamus Domine fili	28 <b>42 total 7</b> 0	G 5 F
II	Qui tollissuscipe	$63\frac{1}{2}$	F
	Amen I Amen II	4 18	P P

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

This is all handled rather mechanically, however.

Ex. 109. From Et in terra...Spiritus et alme,
BL No. 134 - Nicolaus Zacarie



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

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