

L'ARS NOVA ITALIANA DEL TRECENTO

· VIII ·



BEYOND 50 YEARS OF ARS NOVA STUDIES AT CERTALDO 1959–2009

EDITED BY

MARCO GOZZI, AGOSTINO ZIINO AND FRANCESCO ZIMEI



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CENTRO STUDI SULL'ARS NOVA ITALIANA DEL TRECENTO

BEYOND 50 YEARS OF ARS NOVA STUDIES AT CERTALDO 1959–2009

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a cura di
Marco Gozzi, Agostino Ziino e Francesco Zimei

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CHURCH POLYPHONY APROPOS OF SOME OLD FRAGMENTS IN ROME

Since the first meetings of the Centro di Studi sull'*Ars Nova*, Certaldo has often been the site of surprise announcements of wonderful new manuscript discoveries, and every publication of the Centro has brought at least one new source to light, and Gozzi and Manganelli's article in these proceedings will introduce one more.¹ Alongside these articles, another tradition has been equally present in the fifty-years of *Ars Nova* studies at Certaldo: that of re-examination and rediscovery of already known sources. Here I adapt a title with a distinguished pedigree in announcing new sacred sources to reflect on a long known, but much understudied manuscript.²

1. The articles describing new sources in previous issues of *L'Ars nova italiana del Trecento* include: (1) ALBERT SEAY on **Ashburnham 1119**. (2) KURT VON FISCHER on **Berlin 523** and F. ALBERTO GALLO on **Seville 25** and several theory manuscripts. (3) GIULIO CATTIN on the manuscript of lamentations by Quadris in Vicenza and articles by OLIVER STRUNK and URSULA GÜNTHER on **Grottaferrata/Dartmouth**. (4) AGOSTINO ZIINO on new monophonic mensural sources. (5) ZIINO on the polyphonic Amen in **Todi 73**. (6) MARGARET BENT on **Oxford 16** and GORDON K. GREENE on **Montserrat 823**. (7) ARMANDO ANTONELLI on the **Bologna Archivio** fragments. All manuscript sigla are written in bold; full shelfmarks are found at the end of the article.

2. The articles I refer to are of course NINO PIRROTTA, *Church Polyphony apropos of a New Fragment at Foligno*, in *Studies in Music History. Essays for Oliver Strunk*, ed. by Harold Power, Princeton Univ. Press, Princeton 1968, pp. 113-126, and OLIVER STRUNK, *Church Polyphony apropos of a New Fragment at Grottaferrata*, in *L'Ars nova italiana del Trecento*, III, Centro di Studi sull'*Ars nova italiana del Trecento*, Certaldo 1970, pp. 305-13. Unlike these new sources, the fragments of **Vatican 171** were known since HENRY MARRIOTT BANNISTER, *Monumenti Vaticani di Paleografia Musicale Latina*, Ottone Harrassowitz, Leipzig 1913, vol. 1, p. 185. This article is an offshoot from a larger study of the fourteenth-century Gloria I have been conducting, the first part of which,

The compiler of the Vatican manuscript, Barberini Latin 171, was interested in learning about medicine and its vocabulary. Approximately half the source (ff. 1r-114v) is dedicated to the *Sinonima* of Magister Simonis de Janua (Simon of Genova), a dictionary of Greek and Arabic medicine translated into Latin. The remainder of the manuscript is dedicated to four treatises “de simplicibus medicinis”. To protect this valuable collection of medical knowledge, older, less valuable manuscripts were cut up and bound along the spine, front, and back of the volume. These manuscripts have been removed and now serve as flyleaves on either end of the book.³

Three of the flyleaves are modern preservation sheets encasing folios from a music manuscript. The first two of these sheets each contain two fragments of two bifolios. Though these fragments have previously been thought to be parts of the same bifolio, this paper will argue that they stem from two different bifolios. The third folio is a single sheet of music; it is also the only leaf previously transcribed or studied in any depth.

These three folios have been referred to by four different foliations, as Table 1 demonstrates. My reluctance to add a fifth foliation system leads me to adopt (with some hesitation) Billy Jim Layton’s system, though I will always add the suffixes “A” and “B” to designate the top and bottom fragments of the bifolios.⁴

written with ELIZABETH NYIKOS, was published as *Style, Locality, and the Trecento Gloria: New Sources and a Reexamination*, «Acta Musicologica», LXXXII 2010, pp. 185-212. I thank her and also Margaret Bent, Thomas Forrest Kelly, and John Nádas for comments on earlier versions of this article. Thanks also are due to Leofranc Holford-Strevens for the reading «piissime» in one of the troped Glorias.

3. A more detailed inventory of the main manuscript and these flyleaves appears in MICHAEL SCOTT CUTHBERT, *Trecento Fragments and Polyphony Beyond the Codex*, Ph.D. dissertation: Harvard University, 2006, pp. 284-297. The manuscript is also described in THEODORE SILVERSTEIN, *Medieval Latin Scientific Writings in the Barberini Collection: A Provisional Catalog*, University of Chicago, Chicago 1957, pp. 43-45, with some errors concerning the musical contents. Also bound in the manuscript is part of an exchange, between Pope Nicholas V and «Henricus», written in 1447 and likewise cut into two strips. Enrico Rampini di Sant’Aloisio, archbishop and cardinal of Milan). The contents of the letter show no connection with the music manuscripts. The distance in time between the production of the music manuscript, the writing of the letter, and the cutting and reuse of both give little reason to suspect either a Roman («apud Sanctam Petram») or a Milanese provenance for the music section of the manuscript.

4. BILLY JIM LAYTON, *Italian Music for the Ordinary of the Mass*, Ph.D. dissertation, Harvard University, 1960, pp. 362-363. Before passing away, Layton allowed his invaluable contribution to this history of sacred music to be made more accessible to scholars by putting it on the web. It can be found at: <http://www.trecento.com/layton/>.

TABLE 1: FOLIATION SYSTEMS IN VATICAN 171

NUMERATION ON FRAGMENTS	LAYTON/ CUTHBERT	MS FOLIO/ PMFC/RISM	BESSELER ⁵
1a + 1b (also 2)	f. 1r (A + B)	f. 223r	f. 2r
2a + 2b	f. 1v (A + B)	f. 223v	f. 2v
3a + [no mark]	f. 2r (A + B)	f. 224r	[blank folios]
4	f. 2v (A + B)	f. 224v	[blank folios]
5 (also 2)	f. 3r	f. 225r	f. 1r
[none]	f. 3v	f. 225v	f. 1v

My misgivings about the foliation system are twofold. First, ff. 1 and 2 were not originally adjacent. Both fragment [frag.] 1vA and frag. 1vB end mid-movement (custodes indicate continuation on each). Instead of continuing these pieces, frag. 2rA and frag. 2rB are blank (most likely these bifolios come from near the outside of a gathering). Secondly, if the two fragments A and B were not originally part of the same bifolio, then using the same folio number for each makes little sense.

Although each page of the music fragments was ruled with five-line staves, not every page contains music. Folios 2rv (A+B) and 3v are blank. All the remaining pages contain sections of troped or untroped Glorias. Table 2 gives an inventory of the fragments.

TABLE 2: VATICAN 171 CONTENTS

frag. 1rA:	Troped Gloria fragment , beginning: «te, Benedicimus te, Adoramus te.» Probably missing one line of music. With troped, divisi duo sections, «O redentor noster piissime respice nos tam clementissime ut vivamus tecum purissime feliciter». Ending: «Agnus dei filius patris. D.[uo] Alme de». Single voice, C2.
frag. 1rB:	Troped Gloria fragment , with full text: «...quos libiata [?] salutris [?], Jesu Christe. Cum sancto spiritu, in gloria Dei Patris. Am[en]». Single voice with red coloration indicating divisi, C2.
frag. 1vA:	Troped Gloria fragment , with illegible beginning. Ending: «Qui sedes ad dexteram Patris, miserere nobis. Quoniam ...s sanctus. Tu solus Dominus. Qui semper gl...a debet[r?]. Tu solus». Single voice, C2.

5. HEINRICH BESSELER, *Studien zur Musik des Mittelalters. I. Neue Quellen des 14. und beginnenden 15. Jahrhunderts*, «Archiv für Musikwissenschaft», VII 1925, pp. 167–252: 228.

- frag. 1vB: **Gloria fragment**, with full text: «nostra. Qui sedes a dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus dominus. Tu lus [*sic*] altissimus». Single voice, possibly tenor, F-clef fragment, probably F3. Also, offsetting from the front (former) pastedown.
- frag. 2rA: Four blank staves.
- frag. 2rB: A blank staff and offsetting from the front pastedown.
- frag. 2vA: Four blank staves
- frag. 2vB: A blank staff.
- f. 3r: **1. Gloria fragment**, two voices, beginning: «Tu solus dominus». Incipits only («Tu solus dominus; Tu cuncta; Cum Sancto Spiritu; Amen»). No denomination of first voice, second voice labeled «Tenor». Identifiable as [Contratenor] and Tenor of *Gloria: Clementie Pax*, concordant with **Padua 1475**.
2. Gloria fragment, beginning, «Et in terra pax». Ending: «In gloria Dei, Patris». Single voice, C3.
- f. 3v: Eleven blank staves.

Since the staves are similar in color and size on all pages (14 mm in height with 24 mm intersystem distance; the first line is indented 2.5 mm), the fragments were probably from the same manuscript. Given this conclusion, an original size for the pages can be estimated: 332 × 220 with a writing space of 259 mm (from the first line of the first staff to the last line of the last; plus 5 mm for a hypothetical final line of text) by 175 mm. These estimates assume eleven staves per page. The size is comparable to the Paduan fragments (which also have 14 mm staves) or to **Florence 5**.

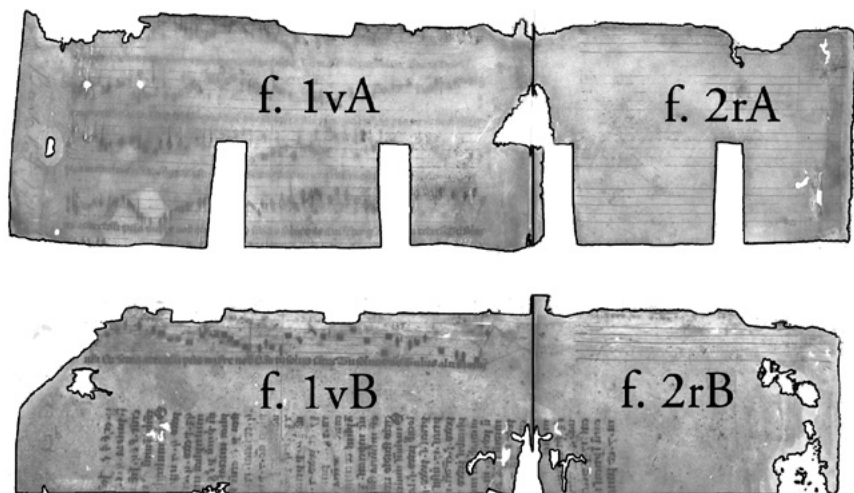
The handwriting is largely similar on all pages, though one could possibly discern a change of hand on f. 3. The handwriting of «Benedicimus te» of frag. 1rA and of the second Gloria on f. 3r allow a comparison. Folio 3 uses capital letters more often and a more prominent horizontal mid-line. Continuing to «Gratias agimus», f. 1's decorated capital «G» is more elongated than f. 3's, and not only does f. 3's hand use more rounded P's (compare, for instance, «propter») but the abbreviations are also different. But as a general family of hands, the two are compatible, and given the assumption of lost intervening folios, it is possible that the two hands may belong to the same scribe at different times.⁶ This last point is significant given the recent work tracing changes over time in the scribal hands

6. Both hands use two forms of a terminal *s*, one resembling a modern *s*, another like a lowercase *c* with a small hook.

of large manuscripts such as **Bologna Q15** and **Oxford 213**.⁷ Such changes would explain some of the differences between scribal hands. I over-estimate the number of scribal hands in fragments since the portions of the original manuscripts that survive are too small to see changes over time. Thus, decisions about what do or do not comprise independent scribal hands must be more tentative.

Folios 1-2 (A+B) have a singular appearance. Oddly-shaped vertical cuts testify that the fragments were wrapped around the spine of the book. The rectangular indentations are spaces left for the four cords which joined the front and back covers of the volume. (The fragments must have been rotated with respect to their original, and current, orientation). The appearance of the fragments is most easily seen in a schematic showing the bifolio when it is fully opened (Figure 1):

Figure 1. Inner bifolio of Vatican 171



The five fragments of Glorias also need individual study. In addition to understanding the musical style of each Gloria, this section focuses on musical and

7. MARGARET BENT, *A Contemporary Perception of Early Fifteenth-Century Style: Bologna Q15 as a Document of Scribal Editorial Initiative*, «Musica Disciplina», XLI 1987, pp. 183-201: 187 *et passim*; enlarged and updated as part of the introductory study to the facsimile edition, *Bologna Q15: The Making and Remaking of a Musical Manuscript*, LIM, Lucca 2008, pp. 96-109. HANS SCHOOP, *Entstehung und Verwendung der Handschrift Oxford Bodleian Library, Canonici misc. 213*, Paul Haupt, Bern 1971, especially pp. 44-5.

codicological features that make it impossible for fragment A to come from the same bifolio as fragment B.

The study begins with f. 3. Given that it survives intact, the folio can immediately be ruled out as part of the same bifolios as fragments A or B. The two *Glorias* on f. 3r are the best preserved and are the only parts of the manuscript to have already appeared in modern transcriptions.⁸ The first four systems of the page contain the end of the tenor and contratenor of the *Gloria* “Clementie Pax,” known from **Pad A**. In that manuscript, the piece is copied twice, once with tropes alone. The cantus voice in **Vatican 171** presumably ended on the preceding verso and began on the verso before that one.⁹

Below these voices, one voice of another otherwise unknown *Gloria* is written. The rhythmic activity of this voice combined with its low C₃ clef suggests that it may be a low second cantus, though C₃ top-voices do exist (Zachara’s *Gloria* “Rosetta” for instance). This work is the only one of the *Glorias* in **Vatican 171** not in *tempus imperfectum cum prolotione maiori*,¹⁰ the mensuration previously associated with French influence or authorship.¹¹

Presumably, the other two voices of this work appeared towards the bottom of the previous verso.

The other *Gloria* fragments have been much less discussed. Three of the fragments (1rA, 1rB, 1vA) contain sections of troped *Glorias* with C₂ clefs. Fragment

8. *Gloria* f. 3r, 1: GUILLAUME DE VAN, *Les monuments de l’ars nova: la musique polyphonique de 1320 à 1400 environ*, Éditions de l’Oiseau-Lyre, Paris 1946, pp. 31–41; *Italian Sacred Music*, ed. by Kurt von Fischer and F. Alberto Gallo, Editions de l’Oiseau-Lyre, Monaco 1976 (*Polyphonic Music of the Fourteenth Century*, 12), pp. 30–7 and pp. 194–5. *Gloria* f. 3r, 2: *Italian Sacred and Ceremonial Music*, ed. by Kurt von Fischer and F. Alberto Gallo, Editions de l’Oiseau-Lyre, Monaco 1987 (*Polyphonic Music of the Fourteenth Century*, 13), pp. 232–3 and p. 287.

9. This trope had a long life outside of Italy in Eastern Europe, where its usage can be documented well into the sixteenth century. The text (though probably not the music) may have come to Italy from Bohemia, and is thus another link in the growing chain of connections between Northern Italy and Eastern Europe. I thank HANA VLHOVÁ-WÖRNER for this information, described in more detail in her *Tropi Ordinarii Missae: Kyrie Eleison, Gloria in Excelsis Deo*, Bärenreiter, Kassel 2004 (*Repertorium Troporum Bohemiae Medii Aevi*, 2), pp. 156–8. Separately, MARGARET BENT raised the possibility that the trope could be connected to the papacy of Clement VII (d. 1394), though her caution against making too strong a connection is wise (*Early Papal Motets*, in *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. by Richard Sherr, Clarendon Press, Oxford 1998, pp. 5–43: 21).

10. No minims appear on frag. 1vB, so the prolotion of that fragment cannot be determined.

11. For example, Layton took the musical style of these works to be more French than Italian. See *Italian Music for the Ordinary*, p. 363. Cfr. fn. 19 below.

1vB contains the only Gloria besides the second Gloria of f. 3r that does not contain a trope, or at least not in the small amount of surviving text.

Before identifying Glorias that are potentially identical, the amount of overlap among the four fragments needs to be determined. Figure 2 provides the (standard) text of the Gloria. Tropes found in any of the sources are given in bold. The figure also shows which parts of the text survive in each of the four fragments. Each of the four fragments has its own particular font style that shows the portions of the text that survive in that fragment. For instance, the italicized texts, “*quos libriata salutis ... in gloria Dei Patris*” survive in frag. 1rB. Some texts have more the one type of formatting, indicating that those texts are present in more than one of the four fragments. This text and transcriptions of the surviving music will show that none of the four possible pairs of fragments come from the same Gloria or the same folio.

It can immediately be seen that the two settings on f. 1v (A + B: underlining and arial, respectively) are textually incompatible with one another, since frag. 1vA contains an intralinear trope «Qui semper gl... a debetur» which frag. 1vB omits. Further, the two fragments move through their texts at different rates. For instance, the phrase, «miserere nobis» which follows «Qui sedes ad dexteram Patris» requires four breves in frag. 1vA and seven (assuming imperfect modus) in frag. 1vB. The other comparable sections are similar in length.

Since it seems unlikely that two complete, fully-texted Gloria settings could share a single opening, there is no logical conclusion except that fragments A and B of f. 1v stem from different bifolios, both of which end with a blank folio.

If f. 1v continues the music from f. 1r – a proposition that will be examined shortly – then this information also argues that frag. 1rA and frag. 1rB also contain different pieces.

FIGURE 2: VATICAN 171, GLORIA FRAGMENTS, FF. 1^r AND 1^v

Normal text	= does not survive in any of the four fragments.
Bold	= tropes.
Gray shading	= frag. 1 ^r A.
<i>Italics</i>	= frag. 1 ^r B.
<u>Underline</u>	= frag. 1 ^v A (speculative readings in <u>dotted underline</u>).
Arial	= frag. 1 ^v B.
[Gloria in excelsis Deo]	
Et in terra pax hominibus bone voluntatis.	
Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	
O redentor noster piissime,	
resspace nos tam clementissime ut vivamus tecum purissime feliciter.	
Gratias agimus tibi propter magnam gloriam tuam.	
Domine Deus, Rex celestis, Deus Pater omnipotens.	
Panis vivus sanc...a viva caro lux rectaque via nos digne matris pre	
...signiguit[?]	
<u>Domine Fili unigenite Jesu Christe.</u>	
[Illegible trope]	
<u>Domine Deus, Agnus Dei, Filius Patris.</u>	
Alma de...	
<u>Qui tollis peccata mundi, miserere nobis.</u>	
[Illegible trope]	
<u>Qui tollis peccata mundi, suscipe deprecationem nostram.</u>	
[Illegible trope]	
<u>Qui sedes ad dexteram Patris, miserere nobis.</u>	
<u>Quoniam tu solus sanctus. Tu solus Dominus.</u>	
Qui semper gl...a debetu[r]	
<u>Tu solus Altimisumus,</u>	
... quos libriata salutris	
<i>Jesu Christe.</i>	
<i>Cum Sancto Spiritu, in gloria Dei Patris.</i>	
<i>Amen.</i>	

Fragment 1^vB is also musically incompatible with the second Gloria of f. 3^r: the repeated notes of «miserere nobis» cannot be made to harmonize with the same passage on f. 3^r no matter which hypothetical clef is employed. To see this incompatibility, compare the transcription of frag. 1^vB (Example 1) to the published transcription of the second Gloria of f. 3^r (PMFC 13, pp. 232-233).¹²

12. The large body of French and Italian Gloria fragments shows the need for a future study to try to find all previously unidentified concordances. However, it should be noted that **Vatican**

Example 1. Vatican 171, f. 1v fragment B



Folio 1r will also support the conclusion that fragments A and B come from different folios. The two fragments of f. 1r present problems similar to, though less striking than, those of f. 1v. As Figure 2 showed, the two fragments (marked with gray shading and italics) do not share any text in common. Fragment 1rA begins with «te. Benedicimus te», from near the beginning of the Gloria. This beginning suggests that only a single line is missing and that the surviving section includes staves 2-5 (and a small section of line 6).¹³ Fragment 1rB preserves what is undoubtedly the final staff of both the folio and of the composition, ending with the «Amen». It is thus possible from the perspective of the folio's layout that the two fragments could preserve the beginning and ending of one voice of a single-opening Gloria. But there are differences between the style of the two fragments which cast doubt on this conclusion. The tropes in frag. 1rA appear between the lines of the text as separate duo sections.¹⁴ The one surviving trope in frag. 1rB, on the other hand, interrupts the line "Tu solus altissimus, Jesu Christe" without switching into a duo section. Fragment 1rB is thus similar in its use of tropes to fragment 1vA where «Qui semper gl...a debetur», also falls 171 shows no matches for the "Legrand" Gloria fragment of Krakow 40582 or the Gloria on f. 2v of Cortona 2.

13. If there were a long trope between «bonae voluntatis» and «Laudamus te», such as is found in Gloria, «Clementiae Pax», then this could be the third staff on the page. This possibility is, however, unlikely.

14. Layton (*Italian Music for the Ordinary*, p. 363) notes that this Gloria is probably the earliest to use "Duo" and "Chorus" indications; I concur. The work is absent from MARGARET BENT's table of a *versi* works in her recent article, *Trompetta and Concordans Parts in the Early Fifteenth Century*, in *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm*, ed. by Melania Bucciarelli and Berta Joncus, Boydell, Woodbridge, U.K. 2007, pp. 38-73: 40-1. After informing her about the Gloria in private communication, Margaret Bent replied that she would still not include it in her list, because it cannot be called a *versi* with certainty. While it is true that the lack of the two lower voices makes it impossible to definitively classify the work as a *versi*, no other compositional model explains this voice nearly so well.

Example 2. Vatican 171, f. 1r fragment A

te. Be - ne - di - ci - mus te. A - do - ra - mus te.

Glo - ri - fi - ca - mus te. .D. O re - den - tor nos -

ter piis - si - me, res - - - spa - ce nos tam cle - mentissi - me

ut vi - va - mus te - cum pu - ris - si - me, fe - - - li -

ci - - - - - ter. .C. Gra - ti - as a - gi - mus ti - bi pro - pter

ma - gnam glo - ri - am tu - am, Do - mi - ne De - us, Rex ce - le - stis,

De - us [Pa - ter o] - mni - po - tens. .D. Pa - nis vi - vus sanc -

[] a vi - va ca - ro lux re - cta - que vi - a

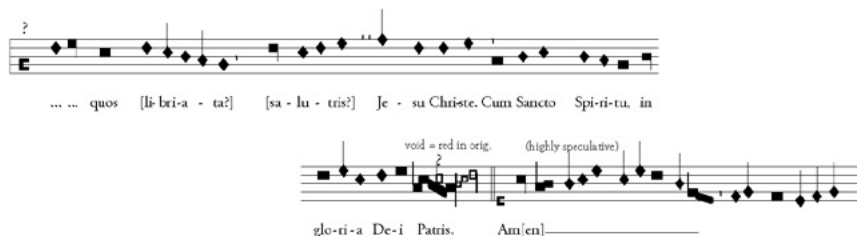
nos di - gne ma - tris pre (s?)i - gni - gu - it.

.C. Do - mi - ne Fi - li u - ni - ge - ni - te. [Jesu Christe] [Do - mi - ne] De - us, A -

gnus De - i, Fi - li - us Pa - - - - tris, D. Al me de

within the expressions of «Tu solus».¹⁵ Although difficult to read, even under ultraviolet light, a divisi passage at the end of «in gloria Dei Patris» of frag. 1rB also highlights a difference between the two fragments. The divisi appears not in a trope but in the main text of the Gloria. It also ends on a bare perfect fourth (D-G), necessitating a 8-5 sonority created by a missing lower voice G. By contrast, in frag. 1rA, the divisi passages stand on their own, using fifths, thirds, and unisons (hence, the marking of “D[uo]”). Examples 2 and 3 allow a comparison of the transcription of frag. 1rA with a (partly hypothetical) reconstruction of the damaged frag. 1rB.

Example 3. Vatican 171 f. 1r fragment B



The overlap in texts in Figure 2 rules out f. 1v as a continuation of f. 1r for either fragment A or B. Fragment 1rA ends with «Domine Deus, Agnus Dei, Filius Patris» followed by a trope, while frag. 1vA begins a line earlier at «Domine Fili unigenite Jesu Christe». Fragments 1rB and 1vB have no overlap, but appear in the reverse order of what you might expect if the verso were a continuation of the recto! The ending of the Gloria appears on the recto while text from slightly earlier in the Gloria appears on the verso. Thus, ff. 1r and 1v have different Glorias on both fragments A and B.

The only combination of fragments which has not already been ruled on codicological, textual, or musical grounds is frag. 1rB with frag. 1vA. This manuscript combination is possible if fragment B comes from the bifolio immediately following fragment A in the same gathering. However, this pairing too is unlikely (though not impossible) on notational grounds. The Gloria on frag. 1vA is the only one to use red notation to indicate a temporary shift to *tempus perfectum cum prolatione minori*. In frag. 1rB, however, red notes indicate divisi. Although

15. For an example of short intralinear tropes in this section of the Gloria text, see the *Gloria: Corona Christi lilia* in **Turin 2**. This work uses both intra- and interlinear tropes, which is unusual.

it is not impossible that a scribe would use red notation to mean two different ideas in the same work, in the absence of other positive evidence it is safest to conclude that these also are independent compositions.

On the basis of the current study, descriptions of **Vatican 171** should be revised to indicate six independent Gloria settings, of which five are unknown from other sources, four are unpublished, and at least three of those are troped.

Despite the fragmentary nature of the works in the source, the unusual use of *divisi* stands out in the best-preserved, unpublished Gloria, fragment 17A. The *divisi* sections enter into the duos slowly, emerging more fully with each successive section. The first duo section in the work («O redentor noster») divides the line only for the last two notes of the section. The second section («Panis vivus») divides from approximately the midpoint of the line and continues in *divisi* until the end.¹⁶ The last surviving *divisi* section («Alme de...») commences with *divisi* notation (to be heard as *divisi* after the first unison).

Like the *divisi* sections of Zachara's Credo PMFC 13/23 in **Grottaferrata/Dartmouth**, it is assumed that, unless otherwise specified, the voices begin in a unison; thus, only one note (in black notation) is used at the beginnings of the *divisi* passages.¹⁷ However, for unison notes in the middle of phrases and at the ends of passages, both red and black notes are written, the black on top of the red, but the red visible by being offset slightly from its normal position. In this way, the use of *divisi* notation is similar to the use of void notation in the same Zachara Credo in **Turin 2**. Although Zachara's authorship should be suspected any time *divisi* notation is employed, the long sections of "duos" in unison find no precedent in his work.

The shift to red ink brings with it one other change in notation: the red *custodes* are in the shape of *gruppetti*: ∞.

Fragment 17A contains the only other fragment of significant length not yet transcribed. Unfortunately only part of the work (mainly the last line) can be

16. The text also recalls a similar trope in the Gloria, *Clementiae Pax*, which reads "Panis vivus iriticeus." The rise in the use of the expression may be related to a growth in Eucharistic cults in the fourteenth century. See MIRI RUBIN, *Corpus Christi: The Eucharist in Late Medieval Culture*, Cambridge University Press, Cambridge 1992, pp. 143-4.

17. GIULIANO DI BACCO – JOHN NÁDAS, *The Papal Chapels and Italian Sources of Polyphony during the Great Schism*, in *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. by Richard Sherr, Clarendon Press, Oxford 1998, pp. 44-92: 78.

reconstructed owing to its miserable state of preservation. The text is extremely difficult to apprehend; even finding the non-troped sections of the Gloria among the general smear of text is only possible in places. Thus what is offered in Example 4 is extremely provisional. The first line is too damaged to reconstruct (excepting a small passage) and is thus omitted. The stems of line two (the first line of the transcription) could not be discerned for the most part, so notes which are semibreves may have been minims.

No concordances could be found for any of the Glorias. The search was particularly difficult to conduct for the short excerpts that survive on fragment B. Fragment 1vB (Example 1) has an unusual pacing. It begins the «Quoniam» with two semibreves rather than the typical breve or a longa. Only the fragmentary Gloria on f. 3r and the Glorias *PMFC* 23b nos. 111 and 116 share this feature.

Whether the music of **Vatican 171** is fully Italian in origin remains an open question.¹⁸ The rhythmic notation shows no specifically Italian traits, but the divisi passages are not uncommon in Italian mass sources. As noted elsewhere, the use of *tempus imperfectum cum prolatione maiori* (6/8) in sacred works is just as much an Italian trait as a French one.¹⁹ In the end, it is the absence of any of these works from French manuscripts that is the most striking argument for the Italian origins of **Vatican 171**'s Glorias. If in style they betray nothing of the legacy of Marchettus of Padua or of Gherardello's stereotypically Italian Gloria, that may well have been the intention of their Italian-born composers.

18. More to the point, I believe that the core of MARGARET BENT's statement about **Bologna Q15** can be pushed further back in time when it comes to turn-of-the-century sacred music, «It makes little sense to consider French and Italian music of the early fifteenth century separately» (*A Contemporary Perception of Early Fifteenth-Century Style*, p. 183). As one looks further back in time, national differences are more striking, but even as early as the late Trecento, they have been exaggerated in the literature.

19. CUTHBERT – NYIKOS, *Style, Locality, and the Trecento Gloria*, p. 191.

Example 4. Vatican 171, f. 1v fragment A

-gen-ite Je-su Chri - ste [trope] Domi-ne Deus, Agnus Dei, Fi - lius Pa-tris Qui tol - lis — [pec-ca-ta mun-di mi - se-re-re]
 pe. ending "nostris" [Qui tollis peccata mundi susci-] [..pe de-pre-ca-ti-o-nem] no - stram. [trope Qui se -
 ad dex-teram — Pa - tris, mi-se-re-re no-bis. Quo-niam [tu sol-] ...tus sanc-tus. Tu so-lus do-mi-nus, Qui — sem-per[6... a de-be - tur. Tu so-lus

CHURCH POLYPHONY APROPOS OF SOME OLD FRAGMENTS IN ROME

TABLE 3: MANUSCRIPT SIGLA

Ashburnham 1119	Florence, Biblioteca Medicea-Laurenziana. Ashburnham 1119.
Berlin 523	Berlin, Staatsbibliothek. Lat. 4° 523.
Bologna Archivio	Bologna, Archivio di Stato. Notarial covers of documents from 1337, 1338, 1369, 1412–13, and 1444.
Bologna Q15	Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, ms. Q15 (<i>olim</i> Liceo 37).
Cortona 2	Cortona, Archivio Storico del Comune. Fragment without shelfmark [fragment 2].
Florence 5	Florence, Biblioteca Nazionale Centrale. Incunab. F.5.5.
Foligno	Foligno, Archivio di Stato (<i>olim</i> Biblioteca Comunale, Sala A), frammenti musicali.
Grottaferrata/ Dartmouth	Grottaferrata, Biblioteca del Monumento Nazionale (within the Abbazia Greca di S. Nilo Badia). (Crypt.) Lat. 224 (<i>olim</i> Collocazione provvisoria 197), and Hanover, New Hampshire, Dartmouth College Library. ms. 002387 (<i>olim</i> Santa Barbara, Accademia Monteverdiana, fragment without shelfmark).
Krakow 40582	Krakow, Biblioteka Jagiellońska. ms. Mus. 40582 (<i>olim</i> Berlin, Preußische Staatsbibliothek, same call number).
Montserrat 823	Montserrat, Biblioteca del Monestir. ms. 823.
Oxford 16	Oxford, Bodleian Library. ms. Canon. Ital. 16.
Oxford 213	Oxford, Bodleian Library. ms. Canon. misc. 213.
Oxford 229	Oxford, Bodleian Library. ms. Canon. Pat. Lat. [Scriptores Ecclesiastici] 229.
Pad A	<i>see</i> Oxford 229 , Padua 684 , and Padua 1475
Padua 684	Padua, Biblioteca Universitaria. ms. 684.
Padua 1475	Padua, Biblioteca Universitaria. ms. 1475.
Seville 25	Seville, Institución Colombina, Biblioteca Colombina. ms. 5-2-25.
Todi 73	Todi, Biblioteca Comunale. ms. 73.
Turin 2	Turin, Biblioteca Nazionale Universitaria. T.III.2.
Vatican 171	Rome, Biblioteca Apostolica Vaticana. Barberinianus latinus 171.
Vatican 1419	Rome, Biblioteca Apostolica Vaticana. Urbinas latinus 1419.

