

CENTRO STUDI SULL'ARS NOVA ITALIANA DEL TRECENTO

L'ARS NOVA ITALIANA DEL TRECENTO

. VII .



« DOLCI E NUOVE NOTE »

A CURA DI
FRANCESCO ZIMEI

• LIBRERIA MUSICALE ITALIANA •



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Comune di Certaldo

In copertina: Maestro del Trittico di Beffi, *Madonna col Bambino in Gloria fra gli angeli musicanti* (ca. 1400), particolare. L'Aquila, chiesa di San Silvestro.
Foto di Giovanni Lattanzi (ante 6 aprile 2009).

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· VII ·

«DOLCI E NUOVE NOTE»

ATTI DEL QUINTO CONVEGNO INTERNAZIONALE

in ricordo di Federico Ghisi (1901-1975)

(CERTALDO, 17-18 DICEMBRE 2005)

A CURA DI

FRANCESCO ZIMEI

· Libreria Musicale Italiana ·

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PALIMPSESTS, SKETCHES, AND EXTRACTS: THE ORGANIZATION AND
COMPOSITIONS OF SEVILLE 5-2-25

When examining any complex medieval manuscript, structure must be forefront in our minds. We need to discern whether the source's layout is that which was intended by its scribe or scribes, or whether later interventions have rearranged gatherings, inserted pages, added texts, or removed sections. Ascertaining the situation is even more difficult when the original product was a collection of short, quasi-independent texts, as are many music theory treatises and all compilations of polyphonic compositions.

Discerning the interrelationships in **Seville 25** is a *tour-de-force* for the codicologist.¹ Institución Colombina, Biblioteca Colombina, MS 5-2-25 is a seventeenth-century compilation containing at least forty-seven treatises and ten independent compositions from at least six and probably many more original manuscripts, mostly from the late-fourteenth and early-fifteenth centuries. The sources come from the book-collecting trips of Fernando Colón, son and biographer of Christopher Columbus. All but one of the original sources bound together today are Italian, and were thus almost certainly collected in Italy.²

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1. All manuscript sigla are written in bold; full shelfmarks are found at the end of the paper.
 2. F. ALBERTO GALLO, *Alcune fonti poco note di musica teorica e pratica*, in *L'Ars nova italiana del Trecento*, II (Convegni di studio 1961-1967), a c. di F. Alberto Gallo, Centro di Studi sull'Ars nova italiana del Trecento, Certaldo 1968, pp. 49-76: 59; *Répertoire International des Sources Musicales*, ed. Christian Meyer, Elzbieta Witkowska-Zaremba, Karl-Werner Gumpel, Series B III 5: *The Theory of Music: Manuscripts from the Carolingian Era up to c. 1500: Czech Republic, Poland, Portugal and Spain*, G. Henle Verlag, Munich 1997, hereafter *RISM B III 5*, p. 110. The non-Italian exception is found on ff. 98-109 which comes from a Catalanian manuscript.

The manuscript has been known to musicologists for over a century and has become particularly important for music theorists since F. Alberto Gallo's inventory and study were published in 1968. However the ten (or more?) polyphonic works have been largely ignored by musicologists. Yet we are increasingly learning that we cannot ignore the contributions of fragmentary and unusual sources in the history of Trecento and early Quattrocento music. Through their very numbers and their diverse origins, fragmentary sources present a wider view of the Italian *ars nova* than even the most careful study of the few intact codices could ever hope to accomplish. Thus, this paper represents only one part of a larger effort to reintroduce these sources and to move the margins of musical scholarship into the center.³ The paper also transcribes four polyphonic works for the first time, including a unique version of *Fortunaria* by Francesco da Firenze (commonly known as Landini).

Descriptions of **Seville 25** have treated its polyphonic compositions as scattered seemingly randomly throughout. This is not the case, though there is no single pattern which explains every piece. From my examination of the source in Seville together with the detailed description of the source recently given by Karl-Werner Gumpel,⁴ we can reconstruct several important aspects of its contents.

Each of the first three sections of the manuscript consists of two or three paper or parchment gatherings held together by a parchment bifolio (or in the case of the first section, the remains of a bifolio). These parchment folios, f. 22, ff. 23 and 39, and ff. 40 and 59, are the only remnants of at least one and probably three polyphonic sources. Not every one of these pages ever contained music and some of these folios are now palimpsest and illegible. In **FIGURE 1**, these binding folios are shown as dark lines in the gathering diagrams in the lower left-hand corner (the remainder of the figure will be discussed later) and contain the musical works numbered 1, 2, 3, 8, and 9 in **TABLE 2**.

3. For further information on this project, see MICHAEL SCOTT CUTHBERT, *Trecento Fragments and Polyphony Beyond the Codex*, Ph.D. dissertation: Harvard University, 2006, available on-line at <<http://www.trecento.com/dissertation>>.

4. *RISM B III 5*, pp. 110–20.

Parchment folios in **Seville 25** are shown in black, while paper folios are in gray.⁵

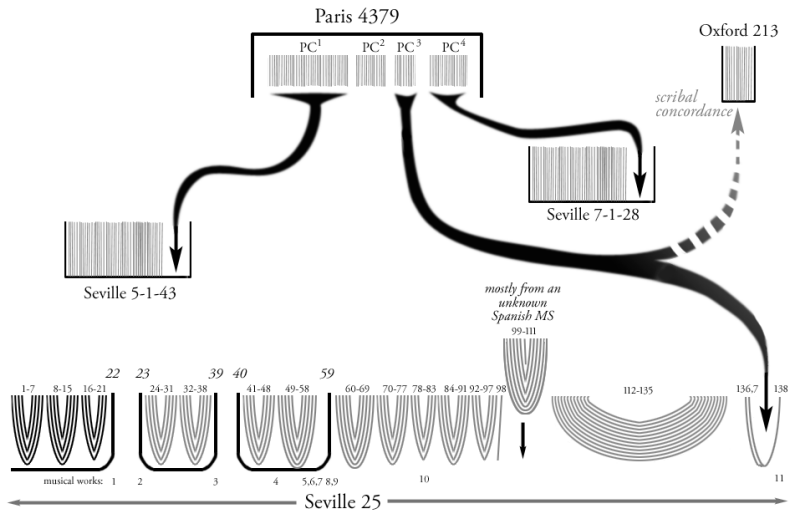


FIGURE 1: **Seville 25** and relationships among other manuscripts

TABLE 2: **SEVILLE 25**, POLYPHONIC CONTENTS AND SELECTED WRITINGS ON THE NEARBY FOLIOS⁶

	f. 22r	Fragment of a theological treatise.
1	f. 22v	<i>La du... mi fa... desir</i> 2vv + 1v (see below). Untexted <i>Kyrie</i> , <i>Cunctipotens genitor</i> chant.
	f. 23r	«Liber cantus, id est rationum:» inscription with some erased music below.
2	f. 23v	Illegible palimpsest of mensural music.
3	f. 39r	Erased page of mensural music. ⁷

5. The gathering diagrams for the theory treatises show approximately the right gathering sizes but do not show subtle elements such as single sheets no longer attached to the rest of the bifolio.

6. Descriptions of the non-musical sections translated from *RISM B III* 5.

	f. 39v	Two illegible 15th c. lines of text.
	f. 40r	Melodic formulae in three hexachords. Misc. texts.
	f. 40v	Moral or theological treatise (14th c., fragment).
4	ff. 48v–49r	<i>Fortuna ria</i> (Francesco da Firenze), 4vv (C, T, alius T, Ct).
	f. 57r	Two voice <i>Klangschrittlehre</i> (continues onto f. 58r).
5	f. 57v	«Tenor de monacho so tucto ziusu» 1v.
6	f. 58r	Unidentified melodic line. «Flos Filius» <i>Benedicamus Domino</i> (square notation). Unidentified melodic line in <i>tempus imperfectum</i> , <i>prolatio maior</i> .
7	f. 58v	Counterpoint treatise, with incipit, «Sciendum est, quod novem sunt species contrapunti». «Contratenor de monaco so tucto ziusu». Three miscellaneous religious texts.
8	f. 59r	<i>Chi temp' a per amore</i> , ballata, 2vv.
9	f. 59v	Textless copy of <i>La bella stella</i> , C.
	ff. 79r–81r	Treatises on discant with short examples.
10	f. 80r	<i>Kyrie, Cunctipotens genitor</i> , 3vv.
	ff. 130v–136v	Blank.
	ff. 137rv	Fragment of a treatise on the church modes.
11	f. 138r	Untexted <i>tenor</i> of <i>Mercé per Dio</i> and Latin text or contrafact.
	f. 138v	Blank.

The large-scale switch from parchment to paper between f. 21 and f. 24 shows that the first three gatherings did not come from the same manuscript as the remainder of the source. We are also not dealing with a single original polyphonic manuscript that has been dismembered. We see this by the fact that not all of the polyphonic works occur on the outside folios of a section.

7. Between ff. 38v and 39r is a binding strip from a music manuscript: the remnants of a staff can be seen along with the text «-ato», but the rest is now unrecoverable. None of the parchment binding strips between ff. 27v/28r, 31v/32r, or 35v/36r show signs of music.

For instance, a professional music hand (or hands) copied Francesco's *Fortuna ria* (the only version with more than two voices) in the space between gatherings six and seven (ff. 48v–49r). Several unidentified works, including a *tenor* and *contratenor* voice labeled, «de monacho so tucto ziusu», are found at the end of the gathering seven. These works may have been added to blank space left over after the copying of treatises.

Though many of the works in **Seville 25** are fragmentary or illegible, several survive in good condition. Oliver Huck has identified f. 59v as the cantus of *La bella stella* written in what seems to be an early notation with few minims.⁸ The recto side of that folio contains a two-part ballata, *Chi temp' a per amore*, already transcribed in the literature.⁹ However, two mostly legible works remain to be discussed by scholars.

On f. 22v several musical lines are written on largely freehand-drawn staves. The folio appears to be the bottom half of a larger sheet, now rotated clockwise with respect to the rest of the manuscript. This orientation makes it extremely unlikely that the page came from the same original manuscript as the other polyphonic folios. The sheet contains three items: at the top are two illegible inscriptions. These inscriptions may be part of the text of a preceding composition, now lost. At the bottom is an unlabeled copy of the *Kyrie*, *Cunctipotens genitor* (Kyrie I and Christe).

Between these two items are three mensural voices. The bottom two are not texted at all, while the top contains an Italian text, though only in the A section of the work; the B section is textless. (The difficulties of reading the text force me to omit it in the transcription below). The work appears to be a three-voice ballata but the three voices cannot be reconciled together to form a coherent piece. Trial and error reveals that any *one* of the two lower voices works with the cantus to form two different two-voice pieces. **EXAMPLE 3** transcribes all three voices as a work, but musicians must select only one of the two lower voices to perform.

8. I thank Prof. Huck for generously sharing the identification of this melody with me.

9. *Italian Secular Music: Anonymous Ballate*, ed. W. Thomas Marrocco, Éditions de l'Oiseau-Lyre, Monaco 1978 (Polyphonic Music of the Fourteenth Century 11), pp. 25–6.

EXAMPLE 3: Seville 25, f. 22v, *La dur... mi fa... desir*: cantus with two different tenors

(This transcription emends the first *tenor* line before the large cadence at m. 18. An additional breve appears in this line before the final note, matched by a breve in the *cantus* voice. That breve appears to have been cancelled in the *cantus* as if to bring that voice closer in line with the second *tenor*. The ori-

ginal *cantus/tenor* 1 cadence was

Measures 21–22 are difficult to read in both the *cantus* and *tenor* 1, and should be considered only one possible reconstruction.)

We should not think of *La dur... mi fa... desir* as being a work with interchangeable tenors—that would be extremely rare. More likely, it is a work with one version for *cantus* and *solus tenor* and a second version for *cantus*, *contratenor*, and *tenor*. If this theory is correct, then the missing *contratenor* voice would then have been found on a lost adjacent recto.

We need not go far to find an example of a work with this hypothetical structure of voices. Francesco da Firenze's ballata *Fortuna Ria* appears on ff. 48v–49r with four parts. Although usually described in modern literature as a four-voice version, it instead offers two variants: a two-voice version known already from **Squarcialupi**, **Panciatichi**, **Pit.**, and **Pistoia 5**, and a unique version for three voices (sharing the same *cantus* as the two-voice version). Although other works by Francesco appear in two- and three-voice readings, this is the only copy to use a *solus tenor* (though unlabeled as such) and an *alius tenor/contratenor* pair. Unsurprisingly for a work also appearing in a one-of-a-kind version, the variants of the two-voice version show no direct connection to any other source. The three-voice version is of course even more distinct. Both the added voices are of highly doubtful authenticity, but neither do they show obvious contrapuntal errors suggesting that they were the work of a far lesser talent. The *alius tenor* is more active than the original *tenor*, while the *contratenor* is more rhythmically active even than the *cantus*.¹⁰

Surprisingly for a unique version of a work by a major composer, no transcription of **Seville 25**'s copy of *Fortuna Ria* has ever been published. Thus, this edition is published as **EXAMPLE 4**.

10. PEDRO MEMELSDORFF has connected the addition of this *contratenor* to the wider movement of modernization in the name of *subtilitas* pervasive throughout the Trecento and early Quattrocento. See his *La Tibia di Apollo* in «Col dolce suon che da te piove». *Studi su Francesco Landini e la musica del suo tempo*, a c. di Antonio Delfino e Maria Teresa Rosa-Barezzani, Sismel – Edizioni del Galluzzo, Firenze 1999, pp. 241–57: 249.

MICHAEL SCOTT CUTHBERT

[Cantus]

1. 5. For - tu - na ri - - - - a, (A) -
 4. Con For - tu - na e

Contratenor

Alius Tenor

[Solus Tenor]

4

mor, e cru-del don - na, Son -
 mor og - nor si te - - - - ne, In -

8

con - tra - me, per - ch'i di vi - ta - pe - ra: } Ma -
 un - vo - le - re, al mio do - lor e in - - - te ra: }

12 (#*)

24

da - r'è a mo - re col lei a dar - mi pe
du - re'l suo co - re più che non si con vie

28

na.
ne.

EXAMPLE 4: FRANCESCO DA FIRENZE, *Fortuna ria*, version from Seville 25

♯* recommended ficta for the three-voice version only

(♯*) recommended ficta for the two-voice version only

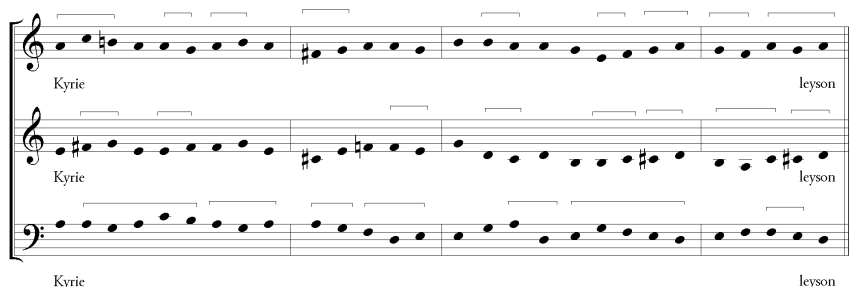
Many ficta suggestions in the cantus appear explicitly in one or more other sources.

Lengths of notes and rests at all cadences vary among the voices and have been standardized.

C: m. 2: F ♠ ♠ instead of F ♠ ♠.

Ct: mm. 20–21: final note is ■ with an unconnected stem next to it which might be an attempt to correct it to ■ which is correct in context. m. 22: ■ | (breve + longa rest)

Other works in **Seville 25** expand our knowledge of sacred music in the Trecento and early Quattrocento. A three-voice, non-mensural *Kyrie*, *Cunctipotens genitor* on f. 80r is the only polyphonic work in the manuscript actually integral to a treatise. The group of treatises in which it is found begins with the incipit «Ad habendum discantum artis musice primo videndum est, quid sit discantus». These writings are also known from **Barcelona 883** (f. 20r, and following). That manuscript also has the same *Kyrie* as one found in **Seville 25**, transcribed below in **EXAMPLE 5**:¹¹



EXAMPLE 5: Seville 25, *Kyrie*, *cunctipotens genitor* (first *Kyrie*), f. 80r

Chromatic cadences between the middle voice and the *tenor* close the penultimate and final sections of the *Kyrie*; these chromaticisms are characteristic of Marchetto's teachings.¹² This motion strongly suggests an Italian origin for

11. The *Kyrie* has also been transcribed in JACQUES HANDSCHIN, Review of *Festschrift für Johannes Wolf*, «Zeitschrift für Musikwissenschaft» xvi 1934, p. 120, who also noted the «aus Marchettus bekannten "echten Chromatismen"». The opening gesture in the top voice could be read as A-C#-B $\natural$, but the # is clearly on the space for B, and a C# is not necessary to remain consonant with the *tenor*. The $\natural$ may be needed to prevent singing the B $\flat$ implied by the descending line. The beginning of the treatise group has been transcribed after **Barcelona 883** by JOCELIN CHALICARNE <<http://www.lml.badw.de/info/e.htm#b883>> and CHRISTIAN MEYER (2002) and after a version without the *Kyrie* found in Florence, Biblioteca Nazionale, II I 406 (Magliab. XIX 19) by CHRISTIAN MEYER <<http://www.lml.badw.de/info/i-fn406b.htm>> (2000).
12. Performance of this work would be greatly aided by the discussion of tuning and diesis in RONALD WOODLEY's thought-provoking article, *Sharp Practice in the Later Middle Ages: Exploring the Chromatic Semitone and its Implications*, «Music Theory Online» xii 2006. I thank Prof. Woodley for sending this article to me before its eventual publication.

the surrounding treatise.¹³ Not unexpected are moments such as the sixth note of the piece where the two voices are each consonant with the *tenor* (assuming the F# is still in effect) but form a dissonant minor second with each other.

Directly after the *Kyrie* on ff. 80v–81r, four two-voice examples further illustrate the contrapuntal teachings of the treatise. The first two examples are straightforward note-against-note examples and the third, written entirely in longs, breves, and semibreves *c.o.p.*, is missing several notes, so only the beginning and ending can be transcribed. The fourth example is a find worth presenting, as its rhythm and melodic interests lie partway between didactic example and actual composition (EXAMPLE 6). This passage is written in a sort of mixed notation with both *puncti divisionis*—written as small stars rather than dots—and breves that can be imperfected.

13. See CUTHBERT, *Trecento Fragments*, p. 414 for more on this cadence in other polyphonic *Kyrie* and *Benedicamus Domino* of this period.

First example

Second example

Third example
(corrupt)

Fourth example

EXAMPLE 6: Four contrapuntal examples from ff. 80v–81r

A fragmentary polyphonic work from outside the *ars nova* tradition comes at the end of the manuscript, after a long blank section. It is a single voice written in white mensural notation, probably copied near the end of the first half of the fifteenth century. David Fallows identified the voice as the *tenor* of *Mercé per Dio*, the final composition of part three of **Paris 4379** (PC³), a com-

posite manuscript in four sections of Quattrocento music.¹⁴ The gathering structure of the final section of **Seville 25** is unclear but suggests that we could add the eight folios of PC³ to this minimal gathering.¹⁵ However, it is not clear that PC³ has been removed from **Seville 25**. Instead, f. 138 of **Seville 25** (and perhaps ff. 136 and 137) may have been taken from the same dismembered source of which PC³ is the other surviving part.¹⁶

The connection between **Paris 4379** and **Seville 25** is not an isolated case, nor a coincidence. As Fallows has demonstrated and FIGURE 1 above has illustrated, three other manuscripts are connected to these source. The scribe of the first part of PC³ seems to be the same as the scribe of the important Veneto song collection, **Oxford 213**.¹⁷ And the rest of **Paris 4379** (except perhaps PC², the earliest section which contains music by Ciconia among others) seems to have been made from Colombina sources.¹⁸ The first section is made

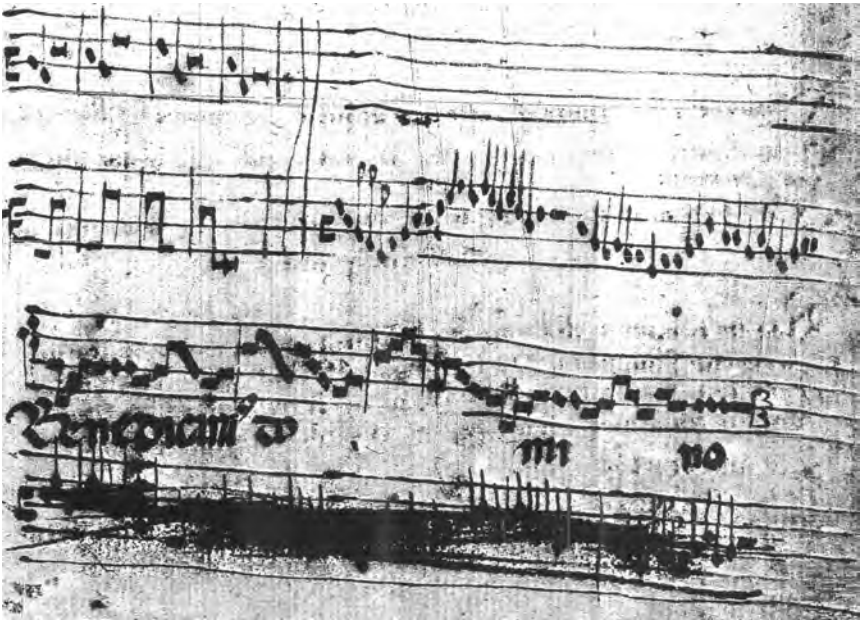
-
14. DAVID FALLOWS, *I fogli parigini del 'Cancionero musical' e del manoscritto teorico della Biblioteca Colombina*, «Rivista italiana di musicologia», xxvii 1992, pp. 25–40, especially the chart on p. 30, without which Figure 1 would be inconceivable. See also his description of the manuscript in *A Catalogue of Polyphonic Songs*, pp. 36–7.
 15. *RISM B III 5* suggests a gathering of 13 bifolios and a single folio, practically without precedent. Further, the multiple copies of single treatises in this section promote the idea that the section is a compilation of originally separate sources. For instance, there are three copies of the *Tractatus figurarum* alone: ff. 84r–85v, 87r (fragment), and ff. 114r–116r. See PHILIP EVAN SCHREUR, *The Tractatus Figurarum: Treatise on Noteshapes*, University of Nebraska Press, Lincoln Neb. 1989, p. 4. However, an examination of the manuscript directly did not find enough evidence to contradict *RISM B III 5*'s description, only to amend it slightly to a gathering of 12 bifolios followed by an independent gathering, most of which is now in PC³.
 16. PC³ is usually referred to as a «tenor partbook», though the name is misleading in two ways. First, the section that contains only the tenor parts of polyphonic works ends at 65r; the remaining pages contain pieces (both complete and incomplete) with other voice parts. Second, based on our familiarity with later partbooks, we expect the term 'partbook' to imply the (one-time) existence of a cantus and even contratenor partbooks. However, tenors seem to have traveled more frequently without cantus parts than vice-versa in the Trecento and early Quattrocento. We need not posit the existence of missing books for the other voices; and thus should call this section a "collection of tenors" rather than a partbook.
 17. PC³ has at least two scribes and possibly three, though the potential third scribe, that of ff. 65v–66r, is in my estimation the scribe of ff. 64v–65r imitating the (different) scribe of ff. 61r–64v, 66v, and **Oxford 213**. FALLOWS, *I fogli parigini del 'Cancionero musical'*, p. 30, also notes different paper types which further distinguish interwoven layers of activity.

out of parts originally bound with the chansonnier **Seville 5-1-43**, while the final section comes from the same Spanish *cancionero* as **Seville 7-1-28**.

Returning to medieval music, we begin with some sad observations. The music on ff. 23r, 23v and 39r is too damaged to make any definitive statements about its contents, even after study *in situ*. Nothing could be recovered from f. 23r. Folios 23v and 39r seem to come from the same source—in fact, it is possible that one is an offset from the other.¹⁹ The music is so damaged that even the right orientation of the page is a conjecture.²⁰ However some details emerge that can help with future identifications. There is no trace of notes shorter than semibreves. The music at least on f. 39r (and possibly f. 23v also) is divided into two columns with a gap in the middle. What little text survives seems to be in Latin (or possibly French). Though not at all conclusive, these data point to motet fragments of the late-thirteenth or early-fourteenth centuries. One can only hope that future restoration techniques, much better digital photographs, or a searchable database of *ars antiqua* music will be able to shed light on what may be an important early source.

Somewhat less difficult to discern are the three melodic lines on f. 58r, a detail of which appears in **FIGURE 7**.

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18. PC³ may also contain a work by Ciconia if Fallows's attribution of *Fugir non posso* to him is correct (DAVID FALLOWS, *Ciconia's last songs and their milieu*, in *Johannes Ciconia: musicien de la transition*, éd. Philippe Vendrix, Brepols, Turnhout 2003, pp. 107–30: 124. Based on his comments about *Mercé per Dio* in *I fogli parigini del 'Cancionero musical'*, p. 26, Fallows could easily have included it in the discussion of Ciconia's late influence in the latter article. For a conflicting view of *Fugir non posso*, attributing it to Antonio Zachara da Teramo based on its position in **Bologna 2216** and connection to such works as *D'amor languire*, see MARCO GOZZI, *Zacara nel Codex Mancini: considerazioni sulla notazione e nuove attribuzioni*, in *Antonio Zacara da Teramo e il suo tempo*, a c. di Francesco Zimei, Libreria Musicale Italiana, Lucca 2005, pp. 135–67: 155–56.
 19. Mysteriously, some of the text on f. 23v is above the musical notation and some is below it. We may have the case of a palimpsest source that later had music offset on it from a page that was less well scraped.
 20. Transcriptions of the most tentative sort of the visible music on ff. 23v and 39r can be found online at <<http://www.trecento.com/seville/>>



Final line in high contrast:



FIGURE 7: Seville 25, f. 58r, detail of bottom of page

The middle line is the '*Flos Filius*' *Benedicamus Domino* in square notation, a line often used as a *tenor* for polyphonic elaboration.²¹ However, neither of the other lines works as a *cantus* on top of it. The top line (Example 8) begins on E and has a strong cadence on the same note, making it impossible as a mate for the *Benedicamus* tenor. It also does not work as a *cantus* for the work *Monaco so tucto ziusu* which we will discuss shortly.

21. See «Using the '*Flos filius*' *Benedicamus* as an Equal-Note Tenor» in CUTHBERT, *Trecento Fragments*, pp. 400–7.



EXAMPLE 8: Seville 25, mensural line, f. 58r, opening

The lowest line seems to work somewhat with the *Benedicamus tenor*, but there are terrible clashes (m. 5; end of m. 8 and beginning of m. 9), too many thirds and sixths, no especially smooth instances of contrary motion, and an unusual use of the tenor in semibreves instead of equal breves. (See EXAMPLE 9). These may be the reasons why the scribe (who was also the composer?) scratched out the line, but if the two lines were ever intended to go together then we would be dealing with a composition of extremely low aesthetic merit.

E: normally present in polyphonic settings., missing in tenor.

EXAMPLE 9: Seville 25, possible 2v 'Flos filius' *Benedicamus Domino*

Fortunately, there are two lines in this section of the manuscript which do work, at least somewhat, as a piece. These are two lower voices from a brief work with what seems to be a strange title, *Monaco so tucto ziusu*; see EXAMPLE 10. The title could refer to a (hypothetical) monastic composer or instructor named Sotucto Ziusu and not to its subject.

Contratenor de monaco so tucto ziusu

Tenor de monaco so tucto ziusu

17

EXAMPLE 10: Seville 25, ff. 57v and 58v: *Monaco so tucto ziusu*

The work is almost certainly missing its top voice. Strangely, the four-line staves containing the two lines are found on consecutive versos, so they could never have been read together. Also, we do not seem to be missing any pages where the *cantus* would have been written.²² Further, the *contratenor* is found in the middle of a treatise and seems attached to that treatise, while the *tenor* is disconnected from the remainder of the manuscript. The *tenor* somewhat has the air of an exercise, rather than part of a composed work. This is not the only *tenor* from the period that seems like an exercise; the *tenor* of the first section of the textless rondeau *Dame playsans* (Pit., ff. 18v–19r) has a similar feel (FIGURE 11).²³

22. Transcriptions of each line separately in original notation are found in GALLO *Alcune fonti poco note*, p. 64. Note the parallel unisons in m. 11 and the odd fourth in m. 20. These intervals suggest a composer in the early stages of learning. Another case where the notated voices of a polyphonic work are separated is in a manuscript without signature in the Archivio Capitolare di Cividale. There, the lower voice of *Submersus iacet Pharaon* is twenty-four folios apart from the upper voice. However, given that *Submersus* is a *cantus prius factus*, the analogy is not particularly strong. On this manuscript, see PIERLUIGI PETROBELLI, *Congresso internazionale "Le polifonie primitive in Friuli e in Europa"*. *Catalogo della mostra*, Associazione per lo Sviluppo degli Studi Storici ed Artistici di Cividale del Friuli, Cividale del Friuli 1980, p. 21.
23. The suggestion that *Dame playsans*'s *tenor* was «a kind of compositional exercise» was also made in *French Secular Music: Rondeaux and Miscellaneous Pieces*, ed. Gordon K. Greene, Éditions de l'Oiseau-Lyre, Monaco 1989 (Polyphonic Music of the Fourteenth Century 22), p. 173.

FIGURE 11: Pit. f. 18v, detail: tenor of *Dame playsans*

It is possible that the *tenor* «de monaco so tucto ziusu» was intended to have an improvised discant placed above it of the type described elsewhere in **Seville 25**: a *Klangschrittlehre* on ff. 57r–58r. The intervallic progression correspond to those identified as characteristic of ‘fifthing’ (quintare).²⁴ In short, the progressions show motion from octave to fifth whenever the *tenor* ascends and the reverse, from fifth to octave, whenever the *tenor* descends. The top voice of each example on f. 58r is decorated with a minim providing a (non-harmonic) decoration of the progression. When the *tenor* moves by step, the upper voice moves in contrary motion by a third, and the decoration thus is a passing tone filling in that third. For ascending intervals of a third, fourth, and fifth, the minim is a third, second, and third lower respectively than the initial note. The progressions for descending intervals are always the exact retrograde of the ascent. Since it is uncommon to find *Klangschrittlehren* that show the types of decorations actually found in mensural polyphony as this one does, I have chosen to reproduce the tables from ff. 57v–58r in full (See EXAMPLE 12).

With this example, we both conclude this study of **Seville 25**’s unexamined polyphonic works and point out the obvious next step: discerning larger connections between the manuscript’s theoretical sources and the practical polyphony found within and outside the source. Neither the compositions nor the treatises exist independently of the musical whole of the late Trecento and early Quattrocento. The study of individual works in a manuscript is a necessary first step, but it is *only* a first step toward uncovering the dense web of interrelationships that permeates the space between works. It is this second step that ultimately enables scholarship to shed light on norms of performance, musical taste, and the role of music in the larger cultural life of late medieval Italy.

24. SARAH FULLER, *Discant and the Theory of Fifthing*, «Acta Musicologica» L 1978, pp. 241–75: 254.

f. 57^v

The musical score for f. 57^v consists of three systems, each with a treble and bass staff. The intervals between notes are labeled below the staves:

- System 1: tonus, tonus, semitonus, tonus, tonus, tonus, tonus, semitonus, tonus, tonus
- System 2: ditonus, semiditonus, semiditonus, ditonus, ditonus, semiditonus, semiditonus, ditonus
- System 3: (No labels)

f. 58^r

The musical score for f. 58^r consists of three systems, each with a treble and bass staff. There are no interval labels present in this section.

EXAMPLE 12: Seville 25, ff. 57^v–58^r, fifthing/klangschritt-lehre

Manuscript Sigla

- Barcelona 883** Barcelona, Biblioteca de Catalunya (*olim* Central). MS M. 883.
RISM B III 5: E-Bcen 883, pp. 72–8. (also *B III 6* 682-3)
- Bologna 2216** Bologna, Biblioteca Universitaria. MS 2216 (*olim* S. Salvatore 727).
RISM B IV 5: I-Bu 2216, pp. 89–94.
Census Catalogue 1: BolU 2216, p. 88.
- Oxford 213** Oxford, Bodleian Library. Canon. Misc. 213.
Census Catalogue 2: OxfBC 213, pp. 275–6.
- Panciatichi** Firenze, Biblioteca Nazionale Centrale. Panciatichiano 26.
RISM B IV 4: I-Fn 26, pp. 835–96.
Census Catalogue 1: FlorBN Panc. 26, pp. 231–2.
- Paris 4379** Paris, Bibliothèque Nationale de France. MS fonds nouvelles acquisitions françaises 4379. The parts of which are also referred to as PC¹, PC², PC³, PC⁴.
Census Catalogue 3, 4: ParisBNN 4379, vol. 3, pp. 29–31, vol. 4, p. 463.
- Pistoia 5** Pistoia, Archivium Capituli. MS B 3 n. 5.
RISM B IV 4: I-PSac 5, pp. 1013–6.
Census Catalogue 3, 4: PistAC 5, vol. 3, pp. 50–1, vol. 4, p. 465.
- Pit.** Paris, Bibliothèque Nationale de France. MS fonds italien 568 (*olim* Bibliothèque Royale 165 du Supplément, then Nouv. Supplément Fr. 535).
RISM B IV 3: F-Pn 568, pp. 436–85.
Census Catalogue 3, 4: ParisBNI 568, vol. 3, pp. 25–6, vol. 4, p. 463.
- Seville 25** Seville, Biblioteca Capitulare y Colombina. MS 5.2.25 (*olim* Z Tab. 135, n. 32 and BB-147-32).
RISM B IV 3: E-S 25, pp. 426–8.
Census Catalogue 3: SevC 5-2-25, pp. 141–2.
RISM B III 5: E-S 25, pp. 110-20.
- Seville 5-1-43** Seville, Biblioteca Capitulare y Colombina. MS 5.1.43.
Census Catalogue 3: SevC 5-1-43, pp. 139–40.
- SevilleC 7-1-28** Seville, Biblioteca Capitulare y Colombina. MS 7.1.28.
Census Catalogue 3,4: SevC 7-1-29, vol. 3, pp. 142–3, vol. 4, 475.

- Squarcialupi** Florence, Biblioteca Medicea-Laurenziana. Mediceo Palatino 87.
RISM B IV 4: I-FI 87, pp. 755–832.