

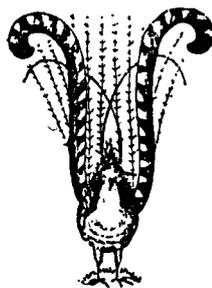
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"

THE WORKS OF JOHANNES CICONIA



ÉDITIONS DE L'OISEAU-LYRE
LES REMPARTS
MONACO

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INTRODUCTION

BIOGRAPHY

It has long been known that Ciconia was active in Padua in the early fifteenth century, on grounds not only of datable references in the texts of motets (preserved mainly in the manuscript *I-Bc 15*, which contains seven Mass movements ascribed to him), but also of the *explicit* of his treatise *De proportionibus*: "in civitate patavina. Anno Domini 1411". It was also known that he came from Liège (*GB-Ob 213* attributes two works to "Magister Johannes Ciconia de Leodio").¹ The two manuscripts *I-Bc 15* and *GB-Ob 213* remain the principal sources of his Mass music and motets. The first archival documents concerning Ciconia, presumably the composer, were found by Droz in Liège in the 1920s (*DrozM*). By 1926 the number of Ciconia's secular compositions stood at eight, known from various sources. Further manuscript discoveries in the present century, most notably of the divided fragments of the Mancini codex in the 1930s, dramatically enlarged our understanding of the composer and his output, particularly in the attribution to him of an increased body of secular music, mostly Italian and including four madrigals.

The single scholar who has devoted most energy to the cause of uncovering Ciconia's life is Suzanne Clercx. Any future work on either his biography or his music must take her work as a starting point. That new interpretations on both fronts are now possible is due to the stimulus, and in part to the provocation, of her monumental labour.² Her archival findings from Liège and Padua, first reported in 1952 and 1955 and published complete in 1960, have seemed to compel acceptance of her biographical portrait of the composer. She claimed a birth date of c1335, much earlier than could have been suspected on grounds of his musical style or datable compositions, or from the manuscripts in which his works are preserved. This Ciconia was in Avignon in 1350 in service to Aliénor Comminges-Turenne, wife of a nephew of Pope Clement VI. He then accompanied Cardinal Gilles d'Albornoz on his second Italian mission of 1358-1367 and is thus supposed to have grafted the Italian Trecento tradition on to his French *ars nova* training. Returning to Liège by 1372 to take up a canonry (as a priest) at the church of Saint-Jean l'Évangéliste, he lived there until about 1403, when he moved to Padua. Clercx assumed that Ciconia had maintained connections with Italy meanwhile, writing music for Padua before he moved there. In 1403 he became a *cantor* and canon at Padua Cathedral, and worked there until his death in December, 1411.³

While Clercx's evidence shows that the composer died earlier than Bessler and others had suspected, her proposed dates for Ciconia's birth and formative years have continued to engender suspicion. Bessler asked whether the composer might not be one of the documented illegitimate children of the Liège canon, and thus a much younger man (*BesslerMP* pp. 22-3). Using Clercx's documents as a basis, David Fallows took this argument further (*Fallows*). He made central a reference of 1385 from Liège, cited by Clercx as peripheral, in which a choirboy named Johannes Ciconia is named as having been paid a stipend, in the same document in which the canon Ciconia is listed as resident. Rejecting Fallows's view, Clercx demonstrated the impossibility of the Liège canon being father to the Paduan composer (*ClercxA*, pp. 583-4), but added no substance to her previous arguments. *Nemeth* (pp. 18-36) summarizes the recent literature and also adopts Clercx's view, though without access to the small new factors, discussed below, that here encourage different conclusions. In a Paduan document of 30 August 1405, the composer is referred to as "son of the deceased Johannes of Liège."⁴ This alone indicates that at least two men of the same name existed. Fallows proposed a father born c1335 (to whom the Avignon and Liège canon references apply) and a son, the composer, recorded as a choirboy in 1385, thus presumably born in the early 1370s. The probability that the older Ciconia was not the composer gains strength when one considers the absence of any documented musical activity for him from Liège and of any compositions ascribed to Ciconia or with a strong claim on his authorship which demand a dating earlier than c1390. Of all the Liège documents referring to a Ciconia, only the choirboy reference can be counted as musical testimony.

Despite these challenges, Clercx's theory has persisted in her article in *The New Grove*. Further support for Ciconia as a composer born in the 1370s is forthcoming from Anne Hallmark's work on the documents and sources in Padua,⁵ where he is documented and possibly resident from 1401.⁶ His name first appears as recipient of a benefice granted by Francesco Zabarella in his role as archpriest of the cathedral, a benefice for a small church under the aegis of the cathedral and (according to later payment records) for a small sum, given up by Zabarella's nephew, a student of canon law⁷; this seems consistent with the composer's being relatively young at the time. (Zabarella will be further discussed below.) Furthermore, from the evidence of the Paduan sources the composer was probably not a priest, as was the canon of Liège (who is cited as *presbyter* within a 1363 *rotulus*, seeking a benefice from Pope Urban V: *Analecta Vaticano-Belgica* 7, 158-9); *presbyter* is crossed out in front of his name in a cathedral chapter list: it is even possible that he was not a canon, or became one only after c1410. *Presbyter* is crossed out in front of Ciconia's name in Padua, Archivio capitolare, Caneva 1, 1404, f. 36v; in other chapter lists (e.g. 1409, 1411) he is listed as *Dominus* while others around him are called *Dominus presbyter*. At the same time, in two lists within notarial documents, Ciconia is included under an initial rubric of *presbyter*, so the evidence is not wholly conclusive. Regarding his position in the chapter, it should be noted that until 1411 Ciconia is referred to exclusively as *cantor* or *custos* (a lesser rank in the chapter than canon) in cathedral documents. Ciconia's rank as *custos* explains unambiguously why he is not present in the lists of canons prior to 1403, which Clercx cites as evidence that the composer is not yet in Padua, and suggests the possibility that the composer was in Padua in 1401. From 1411 a number of notarial documents call him canon (and he is called canon in the *explicit* of his treatise, also from 1411); this could mean a change of status or reform within the chapter, though the fact that Ciconia is not present in Dondi dall'Orologio's history of Paduan canons may be telling.

His deathdate can now be revised to 1412, between 10 June when he witnessed a Paduan notarial document (Padua, Archivio capitolare, Diversorum 14, fol. 133), and 13 July when his successor as *custos* was appointed; for the latter date there are two documents, both involving the giving over of positions "per mortem Johannis Ciconia" (Padua, Archivio capitolare, Diversorum 14 — cited by *ClercxC* vol. I p. 47 fn 6 as a position in Milan, whereas it is in Meliadino, diocese of Padua — and Padua, Archivio di Stato, Not. Nicolini 41 fol. 240v-241, cited by *ClercxC* vol. I p. 49 fn 12). Funeral expenses for Ciconia were paid by the chapter some time between 15 August and 21 November 1412 (Padua, Archivio capitolare, Caneva 2, 1412, cited by *ClercxC* vol. I p. 49 fn 11). Clercx's earlier date of death was based on a double misreading of documents. She asserts that Ciconia died before 24 December 1411 (the last day of 1411 according to the calendar in use at Padua) on the basis that the *explicit* of his 1411 treatise *De proportionibus* refers to his death; in fact the term *conditus* — "finished" — found there is in the nominative case and refers to the treatise not to the composer.

It is important to set the biographical record straight, even though the definitive story cannot be told until the archives are explored more fully; and, given the fragmentary state of the documents, the record may not even then be clear. No documents have yet come to light between the reference of 1385 to a choirboy in Liège and the Padua benefice of 1401. The only available basis for speculation about this important period, which may have been at least half of the composer's adult career, is the evidence of the musical compositions and their texts, to be discussed below. Ciconia has been considered, particularly in the light of Clercx's early dating, as something of a misfit, a highly original composer without historical context. Such verdicts are historically anomalous for this period. Original he is, indeed, but it can be shown that the genres and styles he cultivated all have roots in the north Italian tradition, which was presumably the principal influence beginning in his late adolescence for this "in orbe famosissimus musicus" (the *explicit* of *De proportionibus* cited by *ClercxT* p. 52).

SECULAR WORKS : AUTHENTICITY AND DATING

The problem of authenticity for the secular works is severe. The geographical spread of manuscript sources is quite wide, and the transmission patterns are often unclear. There is diversity of genre (virelai, madrigal, ballata, canon), of language (French, Italian, Latin), of style (rhythmic and notational features ranging from older Italian manners to those of the *ars subtilior*; variety of cadential forms associated with this range, of voice relationships even within the same genre, in use of imitation and amount of rhythmic activity), of procedures (inconsistency of open and closed endings, added contratenor parts, texting practices). Such variety within a relatively small body of music makes it difficult in many cases to assess the validity of the attributions suggested by modern scholarship. The eight dubious vernacular works included here (nos. 37-43, 47) are intended to provide a basis for future judgement; their inclusion is not intended to convey definitive acceptance, except in the case of no. 41, *Poy che morir* (see Critical Commentary). Four works (nos. 37, 38, 43, 47) appear anonymously at the bottoms of pages or openings on which the upper piece is ascribed to Ciconia; they have been accepted by some scholars and rejected by others, on stylistic grounds. Of the three ballate, no. 37 seems least likely to be by Ciconia. The problem is especially acute with no. 47, *Le ray au soleyl*, and has not been helped by Clercx's questionable solution to the canon, whose style and form are in any case unique. No one has contested Pirrotta's rejection of the macaronic *Ave vergine*, whose contratenor and tenor only are preserved (as *Man* no. 21, f. 5br), beneath the ascribed no. 29, *Con lagreme bagnandome* (*PirrottaL* V p. 117 fn 4; p. 123 fn 26, which discuss nos. 38, 43, 47 as well). The surviving parts have no parallel in Ciconia's known works; grounds for including it here seemed insufficient. Clercx names two further ballate as candidates for Ciconia's authorship, noting that style is the only arbiter.⁸ Of these, *Merçé, o morte*, in both its simpler and more ornate versions, shares so many features (sequential text repetitions, rhythmic imitations) with, for example, *O rosa bella* and *Ligiadra donna* (nos. 34, 33), that we have chosen to include it. *O donna crudele*, on the other hand, is not included here, lacking as it does positive indicators of Ciconia's style such as imitation and sequence; in addition, it is unlike Ciconia's other two-part, equal-range pieces (nos. 23, 22 = 44; *Marrocco* XI, Critical Commentary to no. 57).

Several of the secular works carry significant textual clues about the circumstances of their composition. *Per quella strada* (no. 27) refers to "un carro...abrasato" and "carro triumphal", the red bullock cart of the arms of the Carrara family, lords of Padua until their overthrow by Venice in 1405. Francesco Carrara "il Novello" returned from exile to Padua in 1390; either this, or his receipt of the title "imperial general" from the Holy Roman Emperor in 1401, might provide possible occasions for the piece, but a date between 1390 and 1405 is probable.⁹ No. 29, *Con lagreme bagnandome*, is a lament on the death of a lord, and its text appears in a Florentine manuscript, headed "Ballata per il signor Francesco Carrara". Francesco "il Novello" died in 1406, a politically unsuitable time for anyone to express other than very private grief about the passing of a Carrara. His father, Francesco "il Vecchio", was a prisoner of Giangaleazzo Visconti from 1388, probably too early for a Ciconia who was still immature in 1385 to have been in his service in Italy. Il Vecchio abdicated in favor of Il Novello in 1388, but a magnificent funeral was allowed at Padua when he died, still a prisoner, in 1393. This ceremony, at which Zabarella gave an oration, provides one plausible date and occasion for the composition (see *PirrottaL* V p. 124; *ClercxC* vol. I pp. 90-92; *Simioni* chapter XI and pp. 611-12).

No. 28, *Una panthera*, refers to the armorial beast and mythical founder of the city of Lucca. Pirrotta has linked it to the election of Paolo Guinigi to the signory of Lucca in 1400 (*PirrottaL* V p. 124-25). This may indeed be the occasion for the piece, though if it is, Pirrotta's theory about Guinigi's wife Ilauria being named in the text cannot stand, since they were not married until three years later. The piece refers to the rule of the city but, as *ClercxC* (vol. I, p. 90) states, not to a specific dedicatee. Ciconia has not been found in the archives of Lucca (*PirrottaL*), but connections to that city independently or via the Carraras cannot be ruled out.

The virelai *Sus une fontayne* (no. 45) is Ciconia's only essay in the proportional complexities of the *ars subtilior*, and has been dated c1390 (*GüntherZ* pp. 62-7; see also Critical Commentary). This piece pays homage in a different way, this time by musical quotation from works by Philipoctus de Caserta. Such a tribute to another composer is likely to indicate the dependency or respect of a student, and somewhat strengthens the suggestion to be made below.

All of the above-named works could date from the 1390s; insofar as they are Italian in style, they represent an art that Ciconia could only have learned in Italy; insofar as they are French, they represent the aspects of French music that were current in northern Italy during the same period. Ciconia may have gone to Avignon in the late 1380s after his voice had changed, and there have come under the musical influence of Philipoctus de Caserta, presumed to have been in Avignon in the 1380s.¹⁰ The itinerary of the exiled Francesco Carrara "il Novello" during the period of Visconti rule (1388-90) included a visit to Avignon in 1389 (*Simioni* p. 547). He returned to Padua and to power in 1390, and if indeed he had engaged Ciconia on his travels, the young composer would surely have accompanied him. Il Novello was a noted patron of the arts, and the early 1390s are a likely time for expansion of his artistic retinue (*Simioni* chapters XII-XIII).

Other texts of the secular works contain apparent allusions, as yet unidentified, that may eventually assist in illuminating this period of Ciconia's life.¹¹ Most of the remaining texts deal with the pains of false or unrequited love and lack unusual or allusive vocabulary. *Aler m'en veus* is in the latter category; while it refers to leaving for strange lands, its poetic conceit of unrequited love as a reason for departure is hardly uncommon in this period. There seems no reason to construe the text as autobiographical (as *Clercx* vol. I p. 57).

Some secular texts may have been written by Ciconia, though there are no references to himself as in the motets. The text of *O rosa bella* (no. 34), discussed most recently by PirrottaR, may not be by Leonardo Giustiniani. On stylistic grounds Pirrotta links the text with numerous anonymous short ballate of c1400 from the Veneto, in the giustinian style but in a more popular vein. Nevertheless, Giustiniani (born c1390) was already active in public life by the time of Ciconia's death, so he could conceivably have been the poet. His authorship would mean that Ciconia's setting was written in the composer's last years. The text of *Ligiadra donna* may have been written by Domizio Brocardo, still a problem for dating (*Clercx* vol. I p. 57, p. 85). The texts with Paduan allusions were presumably written there; the Carrara-related pieces cannot be later than 1405. Many texts are formulaic in language; Petrarchan language or images are found in nos. 25, 26, 27. Probably the most astonishing and obscure text is the *opus dubium* no. 42; its references to falling low are reflected in the piece's tessitura; whether its moralistic tone also carries sexual overtones is unclear. The Latin text of *Quod jactatur* (no. 46) is apparently a cryptic clue to its solution, not yet entirely satisfactory (see Critical Commentary), and is perhaps not intended to be sung. *Le ray au soleil* (no. 47) has been convincingly dated in the 1390s by Thibault on the grounds of its references to the heraldry of Giangaleazzo Visconti. The growing likelihood of Carrara patronage for Ciconia is not irreconcilable with Visconti homage; for example, a Carrara delegation attended the election of Giangaleazzo as Duke of Milan in 1395.

MASS MUSIC: AUTHENTICITY, DATING AND INTERRELATIONSHIPS

Partly because of a more confined source situation, the Mass movements present fewer problems of attribution than do the secular works. Most of them share enough procedures and identity-traits both to inspire confidence about their authenticity and also to permit rejection of anonymous works. Only one piece is problematic: the Credo no. 11, which is ascribed to Ciconia in its unique source but belies the strength of his style elsewhere in this genre. Absence of his habitual features arguably renders the attribution of this piece doubtful, though it is included here. The Gloria no. 7 suffers from poor transmission; Ciconia's style is however clear, and the source bearing his name was copied in Padua, possibly during his lifetime. This Gloria is troped with a prayer for the end of the Schism: *Suscipe Trinitas*. Each section of this otherwise unknown trope has its own metre, suggesting that it may have been pieced together from various sources. The prominence of the invocation to the Trinity (rather than to the Feast of the Visitation of Mary) suggests that it may date from the period of threefold (rather than twofold) Schism, after the Council of Pisa (1409), when the existing two popes were ineffectively deposed and a third was elected.¹² In addition, it was precisely from this time that Ciconia's patron Zabarella, doctor of both canon and civil law, relinquished his university teaching after a distinguished tenure in Florence (1385-90) and Padua (from 1390), in order to devote his energies to securing a solution to the Schism, a solution achieved by the Council of Constance (1414-18), which Zabarella and his controversial treatise *De schismate* were instrumental in initiating. Zabarella died at Constance on 26 September 1417.¹³ Gloria no. 7 is the only Mass movement by Ciconia with any dating clues; it may provide also an important date for the continued musical activity of Rolandus da Casale, copyist of *PadD* and *I-STr14*.¹⁴ Above all, it discourages any attempt to date Ciconia's Mass movements on purely stylistic or evolutionary grounds, being a late work and technically modest. (*Sus une fontayne*, as we have seen, may be among his earliest.)

It is striking that there are no Kyrie, Sanctus or Agnus settings, and that Glorias outnumber Credos; this, however, roughly reflects the proportions of settings of these texts found in contemporary manuscripts. It is probably not merely an accident of survival that has left us such a preponderance of Glorias and Credos in *I-Bc 15*. In Ciconia's known works there is clearly no question of unified Mass cycles. However, the subject of Mass pairs, which figures large in the prehistory of the cyclic mass, demands some consideration here.

Hamm and Gossett are among those who have offered criteria which may permit us to consider a pair of movements to be related, whether or not paired by a contemporary scribe, or unrelated, despite such a pairing (*Hamm* pp. 5-21; *Gossett* pp. 204-31). There will always be a grey area of minimally or loosely "related" works for which deliberate compositional pairing may never be demonstrable, and any attempt to distinguish Mass pairs from single movements is bound to raise questions. Included here as pairs are two sets (nos. 1-2, 3-4) which meet currently accepted criteria as well as sharing style, technique and substance. One of these, no. 3, is paired in *I-Bc 15* with an unrelated Credo by the otherwise unknown Cameraco. Musical resemblances including form, tenor repetition and tenor similarity establish a link between nos. 3 and 4. It is assumed here that Clercx's attempt to relate both movements to the anonymous "motet" no. 24, *Regina gloriosa* (actually a virelai or ballata contrafactum, as the open and closed endings betray; see below), is misguided and based largely on use of a cliché common to many works of the period, as has been argued before (*Layton* pp. 228-31; *Gossett* pp. 222-3; *PerzE* p. 471). This leaves no good reason to attribute *Regina gloriosa* to Ciconia; uncoupled from nos. 3 and 4, it is nonetheless included in the edition to facilitate review of this question. While these Mass movements have tenor similarity, they cannot claim tenor identity. They alone among Ciconia's Mass sections have tenor (and contratenor) repetition. One source of the Gloria *Amen* (a

similar *Amen* for the Credo is lacking) presents a diminished statement of the lower parts ; this is the full extent of Ciconia's use of "isorhythm" or diminution in the Mass music. See nos. 1, 3, 4 and 6 and their Critical Commentaries for the unstable transmission of *Amen* sections. Although some may have been composed later, the long *Amens* of nos. 3, 5, 6, 7, 8, 9, and 10 all have rhythmic sequence or canon strongly suggesting Ciconia's authorship.

Two other pairs linked in *I-Bc 15* (nos. 6 and 10, 8 and 11) are accepted by Clercx (*ClercxC* vol. I pp. 126-33). Of these, 8 and 11 share little more than a large-scale structural repetition involving no musical change other than underlay adjustment ; the authenticity of no. 11 has been questioned above. The ascribed works of Ciconia include no fewer than three other *Glorias* all with stronger claims to a pairing with Credo no. 10 than the *Gloria* no. 6. Layton recognised the similarities between this Credo and the *Gloria* no. 5, and they are so accepted by Fallows (*ClercxNG* Work-list) ; Günther also suggested that the Credo must originally have been written to go with this *Gloria*, while proposing a further mate for it (*GüntherGR* p. 350). The previous version of no. 5, detectable from erasures in the unique source (used for this edition ; see Critical Commentary) and rendering it less sectional, weakens the argument that a pairing between these movements was originally intended. Layton further points out some striking similarities between no. 10 and the fragmentarily preserved no. 9 (the latter listed as two separate works in *The New Grove*).¹⁵ Now that it has been more fully reconstructed, the *Gloria* emerges as being in three parts throughout, whereas the Credo has duets as well. Because vocal scoring is a prime formal determinant, such dissimilarity argues against the pairing of these works. Günther's candidate for a *Gloria* written to match this Credo is no. 7, which incorporates the *Suscipe Trinitas* trope discussed above, and for which she presents specific shared material as well as more general affinities. The *Gloria*, she argues, was excluded from *I-Bc 15* because it was no longer topical after the Schism (a factor which did not deter that scribe from including other "obsolete" pieces). While the case for this pairing is stronger than for any other combination of currently known works, none of these *Glorias* is offered here as the uncontested partner to no. 10. While Ciconia is undoubtedly one of the earliest users of pairing techniques, we should not be too eager to credit him with more than he actually did. Now that Zacar has been shown (*Ziimo*) to have been employed as an Apostolic scribe from 1391, and as a papal singer prior to that, making him perhaps older than the now-younger Ciconia, the chronology of their achievements needs reconsideration.¹⁶

MOTETS : AUTHENTICITY, DATING AND TRANSMISSION

The motets present few problems of authenticity. The first eight (nos. 12-19) are all in *I-Bc 15*, five of them uniquely ; all except no. 16 are ascribed in that MS, and nos. 12, 13, 14, 16 and 18 have Ciconia's name integrally incorporated in the text. Nos. 20 and 21 are anonymous and incomplete, but are linked to Padua, were copied there during Ciconia's lifetime, and have such conspicuous resemblances to his style that his authorship is probable (see *PlamenacP* pp. 169-72 ; *ClercxC* vol. I pp. 60-61, 86-87 ; *CattinR* pp. 18-19).

Italian motet survivals from the latter half of the fourteenth century are few and fragmentary ; there are enough, however, to sketch the tradition to which Ciconia was contributing. One of the few complete examples, Jacopo da Bologna's *Lux purpurata*, dates from the reign of Luchino Visconti (1339-49) and has an acrostic on the duke's name. A nearly complete motet which stands midway in date and style between this and Ciconia's motets is *Marce Marcum*, written for the doge Marco Corner (1365-8 ; printed in *GüntherGR* pp. 369-75). It shares with Ciconia's motets an opening in echo imitation, two equal-range cantus voices, with the same text, over a freely-composed tenor — features which contribute to a sharp distinction from the French tradition. Studies of the motet have concentrated on the French tradition of the fourteenth century at the expense of the Italian genre, and Ciconia has consequently been misunderstood as effecting a fusion of French and Italian techniques when in fact there is nothing French about his motets. They are freely composed, from the equal top parts down to the accompanying tenor, and although some qualify as isorhythmic by virtue of simple duplication, there is minimal use of diminution (only in no. 18 ; see its Critical Commentary) and other necessarily premeditated techniques (such as mensural restatements, only in no. 17).

Most of Ciconia's motets are dedicatory or occasional pieces referring to Padua or Venice. *O felix templum jubila* (no. 12) is in honour of Stefano Carrara, illegitimate son of Francesco Carrara "il Novello", administrator of the Paduan See from 1396 and bishop from 1402. Clercx suggested that this motet was written to celebrate the dedication of an altar to St. Stephen in Padua Cathedral by Stephano Carrara in 1400, but several allusions in the text suggest that it must either celebrate or postdate his assumption of the bishopric on 10 April 1402.¹⁷ This would place the motet first in a sequence of three by Ciconia honouring successive bishops of Padua (the others being nos. 16 and 18). No. 20, *Padu... serenans* (reading uncertain), honours Stefano's brother Andrea as Abbot of Santa Giustina, a post for which he was nominated in 1398 but held effectively from 1402. Cattin suggests 1402-3 for this composition, in the light of a revision of Andrea's deathdate to 1404 ; it could not in any case postdate the fall of the Carraras in 1405 (*CattinR* pp. 18-19 fn 3). The two texts of no. 14 honour Venice and her doge Michele Steno (1400-1413). But for Ciconia's known association with Padua, the most obvious suggestion — indeed, that adopted by *StevensC*, *StevensV* — would be to date it in the period immediately following the doge's election. (Some, but not all, motets for doges and bishops are overtly inaugural ; this is not.) Padua was conquered by Venice in 1405, and Ciconia's motet can be more readily explained as an expression of Paduan acceptance of the new regime. More likely than Clercx's dating of 1407 (*ClercxC* vol. I pp. 46-7, 86 ; see also *BesselerB* p. 77), based on the granting of privileges to the Cathedral in that year in recompense for confiscated Carrara goods, is the occasion on 3 January 1406 when Zabarella, Ciconia's patron, in the name of the *Comune* of Padua, presented the doge with the emblems of the Signoria before the doors of San Marco. Venice responded officially on 30 January with the "Golden Bull" acknowledging the surrender of Padua and promising to respect the privileges, customs and statutes of the city, the university and the wool trade (*Simioni* pp. 566, 611-12). Ciconia wrote motets in honour of, and perhaps for the installation of, the next two Venetian bishops of Padua, Albane Michele (8 March 1406 : no. 16, *Albane misse celitus*) and Pietro Marcello (16 November 1409 : no. 18, *Petrum Marcello Venetum*). Ciconia's close association with Zabarella is cemented by the survival of two motets in his honour. No. 19, *Ut te per omnes celitus*, addressed to Zabarella's patron St. Francis, intercedes for him as a great teacher and Paduan lawyer, and prays also for the Franciscan

order. No. 17, *Doctorum principem*, praises Zabarella directly as "prince of teachers" and "nourisher of the clergy", with allusions to music (perhaps reminiscent of those in the motet mentioned in fn 12). There is no particular reason to adopt Clercx's datings (*Clercx* vol. I pp. 60-63) of 1390-97 and 1406-9 respectively for these,¹⁸ though as the outer limits of Zabarella's teaching career in Padua they must fall also within Ciconia's nearly coincident composing career. No. 13, *O Padua, sidus preclarum*, resists dating. It refers to Antenor, the mythical founder of the city. Absence of reference to Venice probably suggest that it precedes the conquest of 1405; on the other hand, the "bright flowering garland" of verse 1 might be the constellation of Venetian-dominated cities thereafter.

No. 15, *O virum omnimoda*, is in honour of St. Nicholas of Trani. It has been hitherto assumed that "Trani" was an error for the nearby city of Bari, and that the saint referred to was the famous bishop whose remains were retrieved from Myra in the eleventh century and installed at Bari. Although rival claimants to the honour of housing St. Nicholas brought about a certain degree of confusion in his legend, that of St. Nicholas of Trani does have separate features clearly identifiable in the text of this motet. He was a pious and simple-minded Greek shepherd boy obsessed with the Kyrie eleison which he continuously intoned (the "Miserere nobis, Domine" of the text, obsessively repeated in *I-Bu* 2216). He is known also as Nicholas Pilgrim, ("Nicholaus peregrinus" in the motet), having crossed the Adriatic from Greece (by one account on the back of a dolphin) and wandered throughout Apulia, collecting and distributing alms and fostering the Kyrie eleison. He died in Trani in 1094 at the age of 19, from the combined results of his own asceticism and of the persecution which he attracted. Miracles were reported, his life was written, and he was canonized by Urban II in 1097 (see *Jones* pp. 207-8 and *Acta Sancti* June: I, pp. 229-54). If one seeks an occasion for the composition of Ciconia's motet, one possibility would be for the 300th anniversaries in the 1390s, but accounts of the cult outside Trani are hard to find. His feast day is given as 2 June, but a different date of 30 May north of the Alps suggests that it was more than a local observance. How or where Ciconia came to celebrate him remains obscure. No. 21, *O proles Hispanie*, for St. Anthony of Padua, uses a text known in the fourteenth century and probably by Julian von Speyer. One of the sources quoted in *Analecta hymnica* is a fourteenth-century Paduan Franciscan breviary.¹⁹

Of the works listed as contrafacta, nos. 22 and 24 carry the decisive symptoms of open and closed endings. No. 22 in addition survives with its French text *Aler m'en veus* (no. 44). No. 24, *Regina gloriosa*, has been discussed above in connection with the Mass pair nos. 3-4. No. 23, like no. 22, is not a conventional motet; both are written for two equal (low) voices without tenor, using a technique not wholly remote from that employed by Ciconia for the upper voices of his motets. There is no direct evidence that no. 23 may be a contrafactum other than its anomalous style and kinship with no. 22. Its text invokes St. Peter on behalf of "our bishop Peter"; Clercx's elaborate attempt to associate this with the Avignon Pope Benedict XIII, Pedro di Luna (*Clercx* vol. I pp. 61, 87-8) must be rejected in favour of the Paduan bishop Pietro Marcello for whom no. 18 was written, both on grounds of the new interpretations of Ciconia's biography and of textual patternings not only on the letters *P t r s* but also, possibly, on *M r c l*. In addition, Ciconia is absent from the records of Benedict's chapel at the time of his election in 1394 and in the surrounding years.

Despite the new suggestions presented here about the significance of some of the motet texts, no picture emerges which facilitates the dating, on stylistic grounds, of those motets whose date ranges cannot be narrowed as persuasively as can nos. 12, 16, 18, 20, 23 and the Gloria no. 7.

If the definition of Ciconia's oeuvre presents relatively few problems (at least as far as the Mass music and motets are concerned), the form in which some pieces in all genres have come down to us is far from stable. This may seem a strange claim when most of the motets are preserved in a central and reputedly reliable source, *I-Bc* 15. But in two respects there is reason to suspect the scribe of that manuscript of major interference with this body of music: contratenors and notation. The scribe apparently recopied *O felix templum jubila* in order to add a contratenor (composed by himself?) and later recopied it again without the contratenor. Clercx can hardly be blamed for ignoring this part, which presents major problems; but these are not worse or different in kind from those created by the other contratenors (e.g. see no. 15, bars 65, 80 etc.). The present edition has not seen fit to forfeit, by emendation, a satisfactory texture of two cantus parts plus tenor at such points for the dubious gain of a momentary improvement in a four-part texture that Ciconia may not have intended. At times, only omission of the contratenor can rescue the harmony. It must be admitted that the dissonance introduced by the contratenor (often in the form of a pedal or drone) has an idiomatic quality of its own which, while very different from that of the primary parts, often looks worse than it sounds. These contratenors have been printed on small staves to draw attention to their optional character.

There is substantial evidence, mostly internal, and all noted in the commentaries to the relevant pieces, that all of Ciconia's motets and some of his Mass compositions were originally notated in a form more completely Italian than the standard fifteenth-century "French" form in which most of them now survive. This is quite likely to be true also of some secular works which have shed the notational manifestations but not the rhythmic language of the Italian Trecento (e.g. the proportional measures in no. 34). The process of translation has left traces in the work of the *I-Bc* 15 scribe in such a way as to suggest that he was responsible for it. The recognition that Ciconia's motets not only lack French characteristics but belong to an Italian tradition can now be supported by notational evidence. The Italian genesis of the madrigals and ballate is more self-evident.

Princeton,
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Margaret Bent

This edition results from a collaboration. Anne Hallmark contributed the new material, incorporated in the Introduction, on Ciconia's biography and on the dating of the secular works, and transcribed the secular compositions. Margaret Bent wrote the remainder of the introductory material, provided the Mass and motet editions and final versions of the secular works, and holds overall responsibility for the volume.

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1. Padre Martini in the 18th century owned and studied *I-Bc 15* as well as a copy of Ciconia's *Nova Musica*; for the latter, see his *Storia della Musica*, 3 vols., Bologna 1757-81 (reprint 1967), I p. 453. Forkel, Fétis, Ambros and Eitner all added to what was known, and further advances in study of the musical sources and their contexts were made by *WolfG* I p. 343, *WolfN*, *Ludwig*, *BesselerS*, and *Korte*. The Ciconia literature is surveyed in *ClercxC* vol. I, Introduction, and more thoroughly in *Nemeth* ch. 1, pp. 1-18.
2. Important reviews of this work are *FischerC*, *HoppinR*, and *Kenney*.
3. This biography is condensed from *ClercxC*; the same view is summarized in *ClercxR*.
4. Padua, Archivio capitolare, Diversorum 13, fol. 94, cited by *ClercxC* vol. I, p. 1, fn 3 as Diversorum 12.
5. "Johannes Ciconia in Padua", Princeton University dissertation, in progress. This section of the Introduction is based on that material.
6. *ClercxC* vol. I p. 39 rejects the idea of residence at this date on grounds that the canon can be shown to be in Liège in November 1401.
7. Padua, Archivio di Stato, Not. Albertini 286, fol. 112v and fol. 113 (30 July 1401; St. Blasius de Ronchalea), cited by *ClercxC* vol. I, p. 39 fn. 3 as Archivio capitolare. No wording in these two documents implies that the benefice was granted *in absentia*.
8. *ClercxC* vol. I, p. 79, fn 6. Van den Borren evidently thought *Meryé, o morte* by Ciconia, as reported by *Ghisil*; *PlamenacF* and *Nemeth* agree.
9. *PetrobelliB* persuasively argues the 1401 occasion for the composition of Bartolino's madrigal *Imperial sedendo*, pointing out that the heraldic significance of Ciconia's *Per quella strada lactea* (no. 27) is parallel; he also relates Bartolino's *La douce çere* to Carrara heraldry.
10. Avignon is only more likely than anywhere else because of the connections between Philipoctus and Avignon, Philipoctus and Ciconia, Avignon and Ciconia the elder. See *Wilkins*, *HoppinR*, *GüntherZ* pp. 62-3. Another possibility is Milan, through the Visconti associations of both composers. It is stressed that these possibilities are strictly hypothetical, in the absence of any documentary evidence.
11. Most suggestive are nos. 25, 26 and 43.
12. This interpretation is M.J. Connolly's, as are several other observations embodied in this Introduction. Cf. also his reading of the text of an incomplete motet (Tenor: *Trinitatem*) referring to threefold Schism in *BentN* pp. 171-89. Günther, in suggesting 1406 as a possible date, had already placed it towards the end of Ciconia's oeuvre (*GüntherGR* p. 345).
13. The information given by *Clercx* about the Carraras and about Zabarella is here supplemented from *Simioni*. For Zabarella, see especially pp. 611-12. For more information on the background to music in the Veneto at this time see the valuable studies *PetrobelliM* and *CattinF*.
14. Cattin suggests that the arrival of Barbo as Abbot of Santa Giustina in 1409 provides a *terminus ante quem* for the completion of Rolandus's copying activity, because Barbo's reforms included restrictions on polyphony (*CattinR* pp. 21-30). I cannot find these specifically documented until the 1420s or even the 1430s, and am therefore reluctant to see 1409 as a terminal composition date for the Ciconia pieces copied by Rolandus.
15. Layton's discussion of Ciconia's Mass music in his chapter IV is the best available. Although it antedates both *Clercx*'s edition and the discovery of the Ciconia attribution for no. 7, it demonstrates not only what these three pieces have in common with each other, but also what they share with other works by Ciconia, thus diluting the claim of unique relationships. Günther's discussion of these relationships in connection with no. 7 is in *GüntherGR* pp. 46-50.
16. Especially in the light of Layton's observation (*Layton* pp. 251-5) that Ciconia's pair 3-4 may be the models for Zacar's *Micinella-Cursor* pair: see *ReaneyCMM* nos. 10, 11.
17. The text distinguishes the "new sanctuary" from previous altars; addresses the "happy temple with its retinue of canons" and refers to Stefano as "overseer and now guardian", which would be consistent with his appointment on 27 June 1396 as administrator of the Paduan bishopric, and his taking of full powers from 10 April 1402 (*Simioni* p. 593).
18. *ClercxC* vol. I pp. 37-8, 60-63, 86, on grounds that no. 19 does not mention Zabarella's post as Archpriest of the Cathedral from 1397, and, for no. 17, that Zabarella granted Ciconia a supplementary gratuity in 1409. If the motet was indeed written in the latter year, Zabarella's relinquishing of his teaching responsibilities might provide a less narrowly personal occasion.
19. Dufay later set this text as a motet together with *O sidus Hispanie*. Sources for both texts are listed by *De Van* I pp. xvii-xviii. For the argument that 1409 is a terminal date for nos. 20 and 21, see *CattinR* pp. 21-30, and fn 14 above.

NOTES ON TRANSCRIPTION AND PERFORMANCE

USE OF SOURCES

In the absence of sources bearing Ciconia's authority, and with evidence of scribal intervention in the transmission of many pieces (see Introduction and Critical Commentaries), it has not always seemed responsible to make arbitrary selection of a single main source. While the first listed source for each piece has generally been followed, other considerations being equal, individual readings have been considered on their merits and preferred wherever they seem to correspond more closely to the musical or notational form of the presumed original.¹ Variants from the printed version are noted, and where necessary defended, in the Critical Commentary.

ORDER OF PIECES

Since the chronology of Ciconia's music is still far from being established, it is not a factor in the order of pieces. Two indisputable Mass pairs (see Introduction concerning the rejection of other pairings) are followed by three troped and two untroped Glorias, and two Credos. Isorhythmic motets are followed by non-isorhythmic ones, then by definite or possible Latin contrafacta. Madrigals, Ballate, Virelais and Canons are arranged within each section by number of voices, then alphabetically. *Opera dubia* are placed at the end of their subgroups. In conformity with other volumes in this series, the surviving keyboard arrangements of nos. 29 and 42 have been included, even though there is no reason to suppose Ciconia's responsibility for them (see Appendix).

NOTATION

Ciconia's music reflects the notational fluidity current in northern Italy c1400. It is possible to reconstruct with some degree of confidence the form of notation in which certain pieces, since changed, were originally conceived; this is especially true of the motets. Not surprisingly, Ciconia's practices coincide substantially with those of two other musicians working in Padua during the first decade of the fifteenth century: the monk of Santa Giustina and copyist of the now-separated fragments of the MS *PadD* and of *I-Str 14* (*CattinR*), Rolandus da Casale, and the illustrious scholar of mathematics, astronomy and medicine as well as author of the musical treatises for which he is best known to us, Prosdocimus de Beldemandis.

Specifically Italian note-forms (including down-stemmed and oblique-stemmed S, oblique-stemmed M, flagged triplets) occur in conjunction with stated or implied Italian *divisio* letters and dots of division (*pontelli*) in all four madrigals (nos. 25-28), in the ballate nos. 31, 38, 41, 43, in the motets nos. 21 and the *GB-Ob 213* version of no. 12. Several other motets show strong signs of having been adapted from Italian notation (see individual Critical Commentaries for details). These pieces follow Prosdocimus's prescription that the only form of dot needed is the dot of division (*ProsdocimusS* p. 46; *ProsdocimusH* pp. 24-5); other values requiring dots in French notation are here provided with stems, or operate according to the Italian principle of *via nature* which, for Prosdocimus, becomes synonymous with alteration according to Italian rather than French rules.

Dragmas occur only in the *I-Pu 1115* source of no. 30, where *F-Pn 4379* uses coloration. Only *PadD* (for no. 21) distinguishes the direction of flags for triplet and Sm forms. (See the discussion of triplets below.)

Two indications of syncopation peculiar to Italian notation are encountered in the secular works. One is the dot above a note which, in modern terms, is to be syncopated across the barline. This is described and illustrated (*ProsdocimusS* pp. 64-65; *ProsdocimusH* p. 49), and requires no special treatment in transcription. The other kind is shown in the MS by contiguous noteheads of S or M value, across the bar or beat. *Marchettus* (pp. 196-200) discusses this practice (denying it the status of a ligature: see also *Long* pp. 15-19 and 98ff.). Syncopation thus notated is shown in the edition by dotted ties.

Triplets are present in all four madrigals (nos. 25-28), one ballata (no. 41), and motets nos. 12, 13, 14 and 21. There is a problem of terminology with these short note values, resulting from their different derivations in the French and Italian systems. Modern usage, like that of the developed French *ars nova*, expects a proportion of 3:2 of the *same* denomination, in which case triplet *minims* (modern quavers) are implied. Prosdocimus, however, assigns the name *semiminim* to the flagged symbol used both for the half-minim and for the 3:2 proportion of, in his terms, three Sm in the time of two M (*ProsdocimusS* pp. 36-7, *ProsdocimusH* pp. 12-13). (The direction of the flag is not differentiated for these functions in the present repertory except in no. 21.) The transformation by erasure in *I-Bc 15* of such flagged triplet "Sm" in nos. 13 and 14 into unflagged void "M" must surely stand for a conceptual change of Italian to French forms and should not be dismissed as a superficial issue of representation. Related to this ambiguity is the common occurrence of modern dotted quaver plus semiquaver within such a triplet passage; triplet crotchet-plus-quaver may often have been intended.

The French doctrine of *similis ante similem* insists that alteration can only occur before the next higher value and that "like before like is perfect". Prosdocimus gave a clear statement of this in his own "French" *Tractatus cantus mensurabilis* (*CS III* p. 212a), but discusses alteration without these provisos in his treatise on Italian notation, allowing the "alteration" of S and M before a dot regardless of what follows (*ProsdocimusS* pp. 50-51; *ProsdocimusH* p. 30).

The Italianism of the "alteration" of the second of two S in ligature in perfect time, even when not preceding a B, occurs in nos. 28, 31, and in the Italian-notation version of no. 12, from which one minor solecism has crept into the otherwise careful French-notation transliteration in *I-Bc 15* (II, 47). It was probably much more widespread in the perfect-time motets but has now, after scribal editing, left its traces mainly in the tenor of no. 17 (where the three statements in different mensurations are to be read from a single notated statement) and in the *Amen* of no. 3 (also a mensurally transformed restatement), as well as in the cases where ligaturing has been changed, interestingly, to *prevent* a reader from following the Italian rules and thus getting the wrong results (see tenor of no. 19 and the variant ligaturing in the tenor of no. 12).

Similis ante similem is violated in no. 28 (Ct 4.2), no. 41 (I 18.2), both S before S in [.i.], and no. 42 (I 26.2, Ct 34.2), B before B in [O-dot].

REDUCTION, TEMPO RELATIONSHIP, BARRING AND MENSURATION

In this edition, note values are consistently reduced : M = quaver (or imp S = crotchet). Minim (= quaver) equivalence between successive sections should be observed unless otherwise indicated. An alternative equivalence indicates a conflict between what is implied by the present French notation (usually M = M) and a putative original form more consistent with Italian practice (see Critical Commentary to nos. 3, 17). Italian notation often requires a relationship of 4:3 M, as prescribed by Prosdocimus for *octonaria* to *senaria imperfecta* (and for *duodenaria* to *novenaria*, the latter not used by Ciconia) (*Prosdocimus*S p. 48 ; *Prosdocimus*H p. 27) ; that this relationship applies, rather than the differing ones given by other Italian theorists, is demonstrated in pieces having non-coincident mensuration changes (notably nos. 6 and 27).

Bar numbers are given in fives, according to the most frequently-barred part ; references to any less frequently barred parts are made in relation to those numbers. Double-length bars (longs at the ends of sections) are counted as two bars without a change of signature. In pieces transcribed mainly in 6/8 and 3/4 (C-dot and O or Italian equivalents), this means that the number of bars corresponds to the number of original breves. This is also true for the secular works transcribed in 2/4. In motets and Mass movements in C time it has been decided to forgo the equality of breve and measure to avoid the visual distraction of so many barlines and ties, which also obscure the ready recognition of rhythmic repeats in those genres. These pieces are barred in 2/2 or 3/2 with a fluctuation between those signatures. They are therefore numbered by bar rather than by breve, except in no. 17 where breves are numbered in the final section to facilitate sectional comparison. The vernacular works in .o. or C time are barred in 2/4 because of the frequency of short note-values, and the absence of the longer values that led to a different barring policy for the Mass movements and motets. This distinction in policy has accidentally enabled us to present the one-of-a-kind virelai *Aler m'en veus / O beatum incendium* (nos. 44, 22) in two differently-barred versions, which illustrate the difficulty of imposing any uniform policy on a repertory which did not have to deal with this problem. The special cases of nos. 45 and 47 are discussed in the Critical Commentary ; non-coincident barring and double or different signatures seemed the clearest way to represent them.

First- and second- time endings are numbered consecutively to facilitate Critical Commentary reference. A modern double bar represents a MS barline (or equivalent sectional change explained in the Critical Commentary). Commas above the stave in ballate represent the simultaneous L or B rests which often mark off the final poetic section.

Time signatures are changed when the bar length changes, except as noted above, and with the additional exception of the configuration L plus fermata plus S-rest in C-dot or .i. time, when the already imperfected L cannot be further imperfected by the S-rest. The rest is given as an extra value in these cases (see nos. 5, 9, 28 and Critical Commentary to nos. 7 and 10).

The Italian mensural signs .q., .i., .p. and .o. are found, but only in the four madrigals. No. 38 uses a vertical bar followed by two or three vertical dots to represent, respectively, imperfect and perfect tempus ; Prosdocimus advocates this usage.² Initial signs are provided editorially only for Italian-notation pieces.

No other Italian mensural signs are now present in any other copies of the ballate, motets and Mass music, though an original notation in .p. or .o. (stated or implied) for pieces now transcribed in 3/4, 2/4 or 2/2 is likely. That would include all the motets but no. 17. Most of the Mass movements and ballate are transcribed in 6/8, the mensuration which had been regarded as most French from the time of Marchettus, and which at this period was the first to adopt such French conventions as coloration, imperfection of the B, and alteration governed by *similis ante similem*.

In the ballate which start in transcribed 3/4 or 2/4 (nos. 29, 31, 41, 43), the principles of .o., .i. and .p. are followed, those signatures being implied by the original notation except as noted below. When the modern opening signature is 6/8, there is normally no change of mensuration (except in nos. 6 and 34) ; French principles are followed, implying C-dot rather than .i. (nos. 30, 32-37, 39).

Mensural change in the motets occurs only in no. 17, the only motet to start in 6/8. The only other 6/8 pieces with any change are nos. 6 and 34, where 4:3 proportional passages occur, now indicated by reverse-C, a function disapproved of by Prosdocimus (*CS* III p. 217b). Initial signatures are the exception in all genres, and the Italian-notated ballate include some unsignalled changes. Changes of signature, actual or assumed, are given above the stave. Exceptional are nos. 40 and 42. No. 40 is now in implied [O] ; the only thing that argues against it being adapted from Italian .p. is its unique survival in *Man*, in the hand of a scribe thoroughly conversant with Italian notation and with no commitment to eradicating it. No. 42 is transcribed in 9/8, but has no signature except O-dot in the Faenza arrangement ; this piece, in several respects exceptional, follows mainly French principles of B imperfection (see above for *its similis ante similen* violations).

No. 45, *Sus une fontayne*, is an exception to all the above statements and unique in Ciconia's output. It is probably an early work (see Introduction) and attests to Ciconia's mastery of the subtleties of late fourteenth-century French notation as prac-

tised in the cultural centres of Avignon, Foix-Béarn, and northern Italy (notably by Philipoctus de Caserta and Matheus de Perusio) ; once he settled in Italy, however, Ciconia seems to have used Italian notation almost exclusively (in the partly gallicised state in which he found it).

VOICES, CLEFS AND PITCH

Original voice labels are given in the prefatory stave and differences are noted in the Critical Commentary ; clefs can be assumed to be as in the prefatory stave throughout, and in all sources, unless noted. Cantus parts, never labelled in the sources, are here marked as I, or I and II. Modern clefs have been chosen as far as possible to avoid excessive leger lines and to maintain range differentiation. The prefatory stave includes initial rests if present, the first note or ligature, or the first perfection group. No text other than original voice names is given ; the MS texting is outlined as necessary in the Critical Commentary.

Indications of *unus* (I-Bc 15), *dui* (GB-Ob 213) or *chorus* (both sources) in Mass movements that alternate sections in two and more parts are not reproduced in the musical edition, but details are given in the Critical Commentary. There are two reasons for this decision. First, these markings are only present in sources of the next generation and have no discernible authority from older sources such as *PadA* and *PadD*. Second, they are liable to be misinterpreted by modern performers without the warning that *chorus* cannot be presumed to mean more than one singer per part, but may simply warn the group of soloists of the alternating passages. Even knowledge of the scholarly literature on the beginnings of choral polyphony could be misleading as far as Ciconia is concerned. Since the markings are consistent where they exist, performers can easily apply any desired variations in scoring according to whether the passage is *a2*, *a3*, or *a4*.

All voices printed on small staves are to be considered optional. They include principally contratenor parts of dubious authenticity and/or unstable transmission, but also (as in nos. 8 and 33) the different version of a part in another source, and (in no. 18) the slightly but significantly different *ad longum* versions of tenor and contratenor parts, which are alternatives to the pair printed normal size. The Mass and motet contratenors printed in normal size (including nos. 3, 4 and 18) are more demonstrably integrated into the plan of the composition and less problematic. In terms both of transmission and of musical considerations, the less satisfactory contratenors in all genres are given on small staves, though the scale of judgement and degree operating here should not be taken to imply a neat division between problematic and unproblematic contratenors, according to whether they are on small or normal staves. The stylistic diversity of the secular works makes this issue even less clear-cut, and the problems vary. Only in nos. 28 and 43 can the contratenor be considered integral ; in other cases it may be omitted. Details in all cases are given in the Critical Commentary. Performers are encouraged to experiment with different performances of the same piece, with and without contratenors. (See also the Introduction.)

All music is presented at original notated pitch, but performers are free to transpose (preferably without rewriting), since frequency anchorage of the written pitches was not standard at that time.

ISORHYTHM AND REPETITIONS

Repeated material in the secular works is indicated by normal repeat signs, where necessary by first and second endings, and by the numbers applied to the verses or elements of text, which should be sung in the numbered order.

Statements involving repetition of *color* or *talea* or both are indicated by Roman numerals below the stave.

In no. 3 : sections I and II are identical, III is a mensural transformation (T and Ct).

In no. 4 : sections I, II and III are identical (T and Ct).

In no. 17 : sections I, II and III are successive mensural transformations (T and Ct).

In nos. 8 and 11 : the sections are labelled A, B, C etc., so that exact musical repetitions can be so identified.

In nos. 16, 19, 20, 21 : sections I and II represent rhythmic identity (without diminution) in all voices.

In no. 18 : the same is true ; in addition, at sections Ia and IIa, the T and Ct are a rhythmic diminution of sections I and II respectively.

TEXTS

In accordance with the policy of this series, Mass Ordinary texts have been rendered into the classical Latin of the modern *Graduale Romanum*, but tropes have been left in medieval spelling, as have all the remaining Latin texts. Spelling has been normalised only by the elimination of intermittently-present consonants (e.g. *perhenniter*, *alumpnus*, *Anthemoris*) and by the regularisation of v-u and i-y-j. The letter c has not usually been regularised to t, however, because of the consistency of its use in the sources. When *ci-* is followed by another vowel (as in *Venecie*, *racionis*) it should be pronounced " tsi- ". Latin pronunciation should be Italianate. See Motet Texts and Translations for M. J. Connolly's editions ; also the Critical Commentary for individual pieces.

For the vernacular works, normalisation and modernisation have been minimized ; h is removed before back or mediant vowels, but ç is preferred over z, and y over i. Other differences in spelling between two voices of the same piece are noted in the Critical Commentary. Certain choices have been made in the interests of consistency (for example, *gli* for *li*, *mie* for *mei*). Especially problematic are texts transmitted in widely variant versions, such as nos. 33, 34, 39, 42 ; versions with north Italian dialect are given precedence. Words are capitalized at the beginnings of poetic lines, regardless of MS practice ; accents and apostrophes are added according to modern usage. All punctuation and most capitalisation are editorial. Portions of the texts for nos. 36 and 41 are illegible and have been reconstructed. Details of other textual variants and of emendations are given

in the Critical Commentary. Due to constraints of space, it was not possible to include texts and translations of the vernacular works in this volume ; they have therefore not been newly edited. LiGotti's transcriptions for the *Man/ManP* texts have been taken as a basis.

TEXT UNDERLAY

In the motets and Mass settings, the intentions of scribe and composer with respect to the detailed fit of text and music are on the whole straightforward to implement. There are problems in no. 20, where the text is hard to read (cf. *sobrietate*, bar 62). In some instances the metrical count demands an extra syllable which neither the MS text nor the musical setting provides (e.g. no. 13, bar 44 ; *fertilitas [et] ocia*). It is clear that Ciconia was occasionally working with irregular texts, an observation which gains interest from the likelihood that he wrote them himself. Details of metrical anomalies are offered in the Critical Commentary, in order to permit comparisons with the musical settings. Where the compositionally intended version makes sense it has been used ; Ciconia's consistently separate setting of syllables which metrically require elision has been respected. (See also *BentT*.)

In the Italian-texted works, the fit of text and music is not always straightforward : poetic and musical claims often stand in tension with respect to monosyllables, elision, and consistency at various levels. A modern aesthetic of consistency is not always possible or desirable. The poetry, usually of 11-syllable lines or the more old-fashioned mixture of 11- and 7-syllable lines, treats monosyllables and elision consistently. In the musical settings occasional specific deterrents to implementing the poetic pattern are found with repeated notes, line ends, placement of rests, and conspicuously careful MS underlay. Sometimes a manuscript will provide explicit clues about the fit of music and text. Dots of elision below the syllable to be elided are given in *Man/ManP*, and, with a few exceptions, the musical settings observe them. These dots are mentioned by *Da Tempo* (p. 9) and have recently been discussed by *FischerWT* and *Long* (pp. 15-19). Such situations compel the assumption of variable treatment by composer or scribe, not only in the differing treatment of similar situations within the same piece or between identical text in different voices at the same point, but in the treatment of parallel verses, the second not underlaid, set to the same music. See Critical Commentaries for specific pieces.

Very few ligatures in the entire repertory had to be broken to accommodate syllables. (Exceptions include no. 5 I 40 ; no. 17 II 19 ; no. 29 T 45 ; no. 34 T 51 ; no. 42 T 19.) An occasional voluntary break has been made to allow simultaneous texting, most commonly for the final syllable of *Amen*, placed on the last note rather than at the beginning of a long final ligature.

VOCAL AND INSTRUMENTAL PERFORMANCE

An increasing body of evidence suggests that a *cappella* performance of sacred music was more common than many modern performers faced with textless lower parts would like to believe. The three-part texting of nos. 1 and 2 helps to account for their popularity with modern performers. Selected phrases of text may be applied to other lower parts of Mass movements by breaking ligatures ; complete texting of T and Ct is not recommended. The question is a difficult one, however, because there does seem to be an Italian tradition of full texting for some not dissimilar compositions by Zacar (see *BentN* pp. 171-9). Despite some common musical elements, there is no evidence that Ciconia's Mass compositions were transmitted this way, even in sources where it might have been expected. In the absence of more complete knowledge, wordless vocalisation or incomplete texting are recommended. Such text additions will sometimes enhance imitations (see no. 5, bars 30-34). The presence of texted portions in some of the motet tenors while the two cantus parts rest implies that vocal performance is an option for these parts also, though as non-liturgical, dedicatory pieces, the motets do not exclude the participation of instruments.

Most of the vernacular works are (or can easily be) provided with text in all voices, and lend themselves best to all-vocal performance by soloists. All works *a2* have both voices texted in at least one source. Of the works *a3*, nos. 32, 43 and 45 lack text in the lower voices and it has not been provided editorially. This does not exclude vocal performance, with or without text, but it seems more likely that these should be played on plucked or bowed strings (harp, lute, viol), taking care that the contratenor (always an expendable part), especially if dissonant, is given less prominence than the tenor (always essential). The sources of nos. 33 and 34 vary in text transmission, but the nature of their cantus-tenor duets makes tenor text desirable ; not so for their contratenors which do not participate in imitation. Some voices (e.g., no. 42 Ct) have been editorially texted, but only where no major problems arose by these additions.

EDITORIAL ADDITIONS

Suggested restorations of both music and text are given in square brackets ; emendations are noted in the Critical Commentary. Variants are not given on the page or in the musical text except as follows :

1. Occasional footnotes on the music page warn of musically striking but fragile readings, or of bold emendations.
2. No. 8 : the substantially different contratenor in *PL-Wn 52* is given as an *ossia* part on a separate small staff.
3. No. 7 : see Critical Commentary for justification of the decision not to present here the substantially different readings of the various sources within the musical text.
4. No. 33, *Ligiadra donna* and no. 39, *Merçé, o morte* survive in widely differing versions, shown by parallel transcriptions. (See Critical Commentary.)

Of the incomplete pieces, only no. 9 has been editorially reconstructed ; the nature of the gaps and the clues in the surviving portions enabled this to be done with some confidence. While there are a few opportunities to complete obvious Ciconian textures in nos. 20 and 21, the composition of an entire cantus I part for each of these was not felt to be justified.

MUSICA FICTA AND ACCIDENTALS

The unanimous prescription of the theorists for cadential semitones has been observed, except where worse problems are created by doing so, and except at some intermediate cadences of minor structural importance. Performers are at liberty to inflect these also, making a third or sixth major when it approaches a fifth or octave, and a third minor wherever it contracts to a unison. Vertical fifths and octaves are kept perfect where possible, at least between essential voices on strong beats. Horizontal augmented fourths are likewise avoided except where they are subsidiary to a leading-note function. It should be remembered that Prosdocimus is very close in place and time to Ciconia, and that if his well-known ficta examples (e.g., CS III p. 199) have application anywhere, it is surely here.

All accidentals on the staff have direct authority from one or more sources. If the authority is indirect (e.g. a flat implying an adjacent *mi* rather than alteration of the note indicated), editorial accidentals are applied and explained in the Critical Commentary. Accidentals redundant by modern usage (e.g. "duplicating" a signature) are also relegated to the Critical Commentary. Preplacement of accidentals is only noted if anomalous. Accidentals given on the staff are valid for the modern bar unless cancelled.

All accidentals above the staff are editorial, whether their justification is inferred from indirect MS evidence or not. Such accidentals apply to the affected note and to immediate repetitions. If in parentheses, the accidental is to be considered more optional than most (because it involves a difficult balance of priorities), or the singer is thereby warned that the accidental may be contingent upon the omission or inclusion of an optional voice (e.g. no. 19, bar 11). The context will make clear which of these applies.

M. B

1. For further justification of this approach see *BentC*.
2. *ProsdocimusS* p. 47; *ProsdocimusH* p. 26. Ciconia's treatise *De proportionibus*, however, specifies them for *modus* indications. See *FischerS* p. 116. The relevant passage is on f. 76v of the Venice, Biblioteca Marciana MS 3579 copy of the unedited treatise.

SETTINGS OF THE ORDINARY OF THE MASS

1. GLORIA (paired with no. 2)



I-Bc 15, I-TRmn 87

5

I
Et in ter - - ra [pax] pax pax ho - mi - ni - bus

II
Et in ter - - ra pax pax pax ho - mi - ni - bus

T
Tenor
Et in ter - - ra pax pax ho - mi - ni - bus

10

bo - næ vo - lun - - ta - - tis. Lau - da - mus te. Be - ne -

bo - næ vo - - lun - - ta - - tis. Lau - - da - - mus te.

bo - næ vo - - lun - - ta - - tis. Lau - - da - - mus te. Be -

15 20

- di - ci-mus te. A-do-ra - mus te. Glo-ri-fi - ca - -mus te.
 Be-ne-di-ci - mus te. A-do-ra - mus te. Glo-ri-fi - ca - mus te.
 -ne - di - ci-mus te. A-do-ra - mus te. Glo - ri - fi - ca - -mus te.

25

Gra-ti - as a - - gi-mus ti - bi propter ma-gnam glo-ri-am tu - - am.
 Gra - ti - as a - - gi - - mus ti - bi propter ma-gnam glo-ri - am tu - - am.
 Gra - ti-as a - gi - mus ti - bi propter ma - gnam glo-ri - am tu - - am.

30 35

Do - mi - ne De - - us, Rex cæ - - le - - stis,
 Do - mi-ne De - us, Rex cæ - le - stis, De-us Pa - - ter
 Do - mi-ne De - - us, Rex cæ - - le - - stis, De-us

40

De-us Pa - - ter om - ni - - po - tens. Do - mi - ne Fi -
 om - ni - - po - - tens. Do - - mi - ne
 Pa - - ter om - ni - - po - - tens. Do - mi - ne Fi -

45

50

- li u - ni - ge - ni - te Je - - su Chri - - ste. Do - - mi -
 Fi - li u - ni - ge - ni - te Je - - su Chri - - ste.
 - li u - ni - ge - - ni - te Je - - su Chri - ste. Do - mi - ne De -

55

- ne De - - us, A - gnus De - i, Fi - li - us Pa - - tris.
 Do - - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - - tris. Qui tol - lis
 - us, A - gnus De - i, Fi - li - us Pa - - tris. Qui tol - lis pec - ca -

60

65

Qui tol - lis pec - ca - ta mun - - di, mi - se - - re - - re no - - bis.
 pec - ca - ta mun - - di, mi - se - - re - - re no - - bis.
 - ta mun - - di, mi - - se - - re - re no - - bis.

70

Qui tol - lis pec - ca - ta mun - - di, su - - sci - - pe de -
 Qui tol - lis pec - ca - ta mun - - di, su - - sci - pe
 Qui tol - lis pec - ca - ta mun - - di, su - - sci - - pe

75 80

- pre - ca - ti - o - - nem no - - stram. Qui se - - des ad dex - te -
 de - pre - ca - ti - o - nem no - - stram. Qui se - - des ad dex - te -
 de - pre - ca - ti - o - nem no - - stram. Qui se - - des ad dex - te -

85

- ram Pa - - tris, mi - se - re - - re no - - bis.
 - ram Pa - - tris, mi - se - re - - re no - bis. Quo - ni - am tu so -
 - ram Pa - - tris, mi - se - re - re no - - bis. Quo - ni - am tu so -

90

Quo - ni - am tu so - lus san - - ctus. Tu so - lus do - mi - nus.
 - lus san - ctus. Tu so - lus do - mi - nus. Tu so - lus al - tis - si -
 - lus san - - ctus, Tu so - lus do - mi - nus. Tu so - lus al - tis - si -

95 100

Tu so - lus al - tis - si - mus, Je - su Chri - - ste. Cum San - cto Spi - ri - tu, in glo - ri - a
 - mus, Je - - su Chri - - ste. Cum San - cto Spi - ri - tu, in glo - ri - a .
 - mus, Je - - su Chri - - ste. Cum San - cto Spi - ri - tu, in glo - ri - a

104-5.

De - i Pa - tris. A -

De - i Pa - tris. A -

De - i Pa - tris. A -

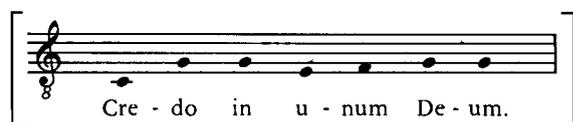
110

115 120

ending in <i>I-Bc 15</i>	125	ending in <i>I-TRmn 87</i>
	- men.	- men.
	- men.	- men.
	- men.	- men.

2. CREDO

(paired with no. 1)



I-Bc 15, I-TRmn 87

I Pa - - trem om - ni - po - - ten - - tem,

II Pa - - trem om - ni - po - ten - tem, fa - ctorem cæ - li et ter -

Tenor Pa - - trem om - - ni - - po - ten - - tem, fa - ctorem cæ - li

10 fa - cto - rem cæ - li et ter - ræ, vi - si - bi - li - um om - - ni - um et in - - vi - si - bi - - li - um.

- ræ, vi - si - - bi - li - - um om - - ni - - um et in - vi - si - bi - - li - - um.

et ter - ræ, vi - - si - bi - li - um om - ni - um et in - vi - - si - bi - li - - um.

15 Et in u - num Do - minum Je - sum Chri - - stum, 20

Et in u - num Do - mi - - num Je - - sum Chri - - stum, Fi - li - um

Et in u - num Do - mi - num Je - - sum Chri - - stum, Fi - li - um De - i

25

Fi - li-um De-i u - ni-ge - ni - tum. Et ex Pa - tre na-tum an-te
 De - i u - ni - ge - ni - tum. Et ex Pa - tre na-tum an - te om-ni-a sæ - cu -
 u - ni - ge - ni - tum. Et ex Pa - tre na-tum an - te om-ni-a

30

om-ni-a sæ - cu - la. De - um de De - o, lu-men de lu-mi-ne, De - um ve-rum de De -
 - la. De - um de De - o, lu - men de lu-mi-ne, De-um ve-rum
 sæ - cu - la. De - um de De - o, lu-men de lu-mi-ne, De - um ve - rum

35 40

- o ve - ro. Ge - ni-tum non fa - ctum, con - sub -
 de De - o ve - ro. Ge - nitum non fa - ctum, con - sub - stan - ti - a - lem
 de De - o ve - ro. Ge - nitum non fa - ctum, con - sub - stan - ti - a -

45

- stan - ti - a - lem Pa - tri : per quem om-ni-a fa - cta sunt. Qui pro -
 Pa - tri : per quem om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi -
 - lem Pa - tri : per quem om - ni - a fa - cta sunt. Qui pro - pter

50

-pter nos ho-mi - nes, et propter no - stram sa - lu - tem de - scen - dit de ca -
 - nes, et propter no - stram sa - lu - tem de - scen - dit de ca -
 nos ho - mi - nes, et pro - pter no - - stram sa - lu - tem de - - scendit de ca -

55 60

- lis. Et in-car-na-tus est de Spi - ri - tu San -
 - lis. Et in-car-na-tus est de Spi-ri-tu San - cto ex Ma -
 - lis. Et in-car-na- -tus est de Spi-ri - tu San -

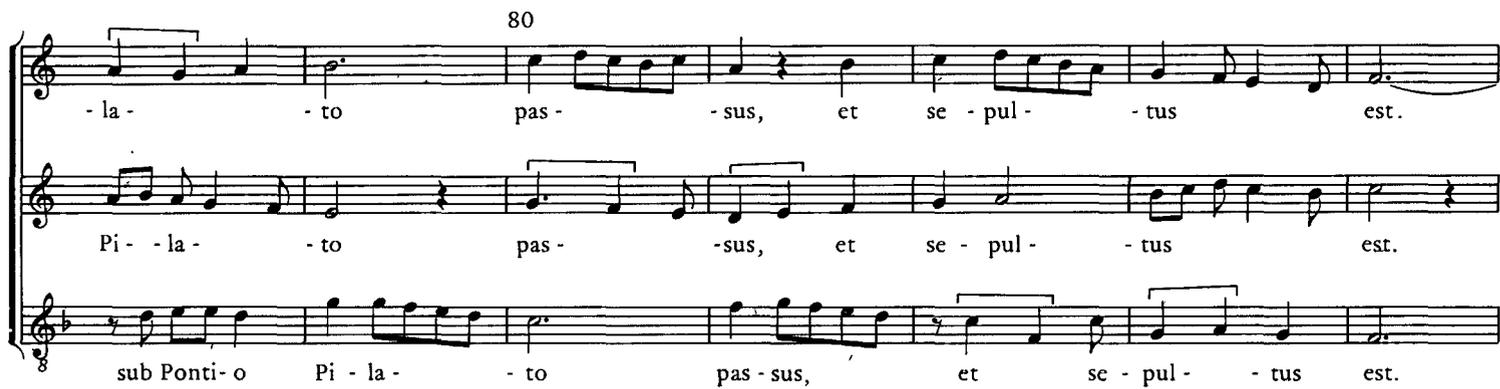
65 70

- cto ex Ma - ri - a Vir - gi - ne : Et ho - mo fa -
 - ri - - a Vir - gi - ne : Et ho - mo
 - cto ex Ma - ri - a Vir - gi - ne : Et ho - mo

75

- ctus est. Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -
 fa - - ctus est. Cru - ci - fi - - xus e - ti - am pro no - - bis: sub Pon-ti - o
 fa - - ctus est. Cru - ci - fi - - xus e - - ti - am pro no - bis:

80



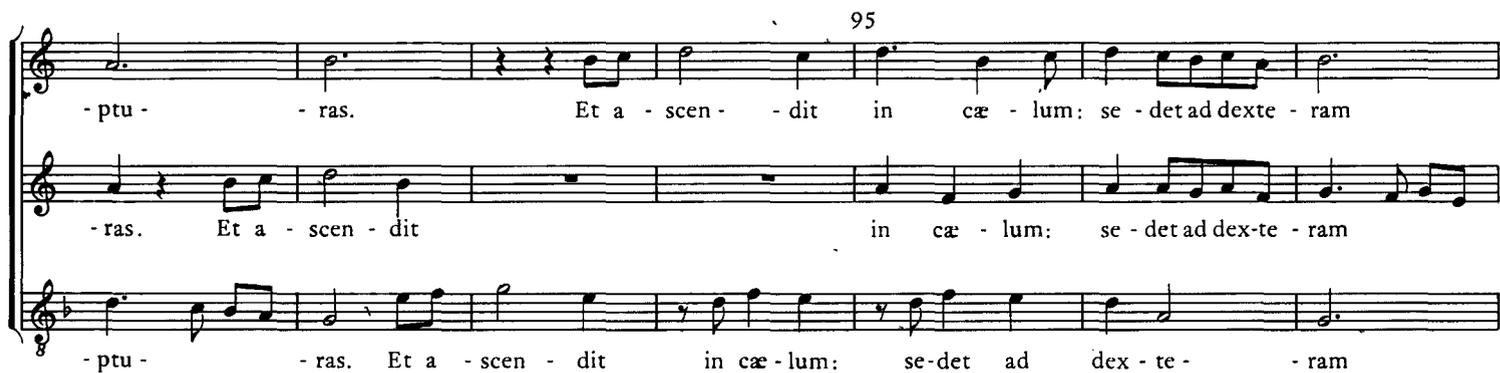
- la - - to pas - - sus, et se - pul - - tus est.
 Pi - - la - - to pas - - sus, et se - pul - - tus est.
 sub Ponti - o Pi - la - - to pas - sus, et se - pul - - tus est.

85 90



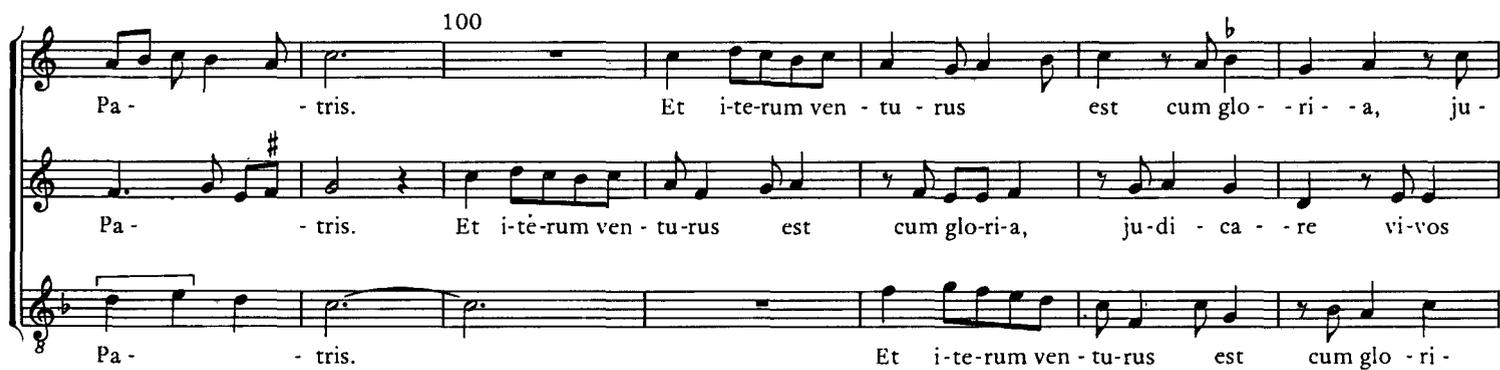
Et re-sur-re-xit ter - ti - a di - e, se - - cun - dum Scri -
 Et re-sur-re-xit ter - ti - - a di - - e, se - - cun - - dum Scri - ptu -
 Et re - sur - - re - - xit ter - ti - - a di - - e, se - - cun - - dum Scri -

95



- ptu - - ras. Et a - scen - - dit in cæ - lum: se - det ad dexte - ram
 - ras. Et a - scen - dit in cæ - lum: se - det ad dex-te - ram
 - ptu - - ras. Et a - scen - dit in cæ - lum: se - det ad dex - te - - ram

100



Pa - - tris. Et i-te-rum ven - tu - rus est cum glo - - ri - - a, ju -
 Pa - - tris. Et i-tè-rum ven - tu - rus est cum glo-ri-a, ju-di - ca - - re vi-vos
 Pa - - tris. Et i-te-rum ven - tu - rus est cum glo - ri -

105 110

- di - ca - re vi - vos et mor - tu - os : cu - jus re - gni non e - rit fi -
 et mor - tu - os : cu - jus re - gni non e - rit fi -
 a, ju - di - ca - re vi - vos et mor - tu - os : cu - jus re - gni non e - rit fi -

115

- nis. Et in Spi-ritum Sanctum, Do - mi - num, et vi - vi - fi - can -
 - nis. Et in Spi-ri-tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem : qui ex
 - nis. Et in Spi-ritum San - ctum, Do-minum, et vi - vi - fi - can -

120 125

- tem : qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -
 Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -
 - tem : qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa -

130

- o si - mul a - do - ra - tur et con - glo - ri - fi - ca -
 - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -
 - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -

135 140

- tur : qui lo - cu - tus est per Pro - phe - - tas.

- tur : qui lo - cu - tus est per Pro - phe - - tas. Et u - nam sanctam ca - tho - li -

- tur : qui lo - cu - tus est per Pro - - phe - - tas. Et u - nam san -

145

Et u - nam sanctam ca - tho - li - - cam et a - po - sto - li - - cam Ec - cle - si - - am. Con - fi -

- cam et a - - po - - sto - - li - - cam Ec - - cle - si - - am. Con -

- ctam ca - tho - li - - cam et a - - po - sto - li - cam Ec - cle - si - - am.

150

- te - - or u - num ba - pti - sma in re - mis - si - o - - nem pec - ca - - to -

- fi - te - or u - num ba - pti - - sma in re - mis - si - o - - nem pec - - ca - - to

Con - fi - te - - or u - num ba - - pti - sma in re - mis - si - o - - nem pec - ca - - to -

155 160

- rum. Et ex - spe - cto re - sur - re - cti - o - - nem mor - tu - - o - - rum. Et vi - tam ven - tu -

- rum. Et ex - spe - - cto re - sur - re - cti - o - - nem mor - tu - o - - rum. Et vi -

- rum. Et ex - - spe - - cto re - sur - re - cti - - o - - nem mor - tu - o - - rum. Et vi - - tam ven -

165-6

- ri sæ - - cu - - li. A -
 - tam ven - tu - - ri sæ - - cu - - li. A -
 - tu - ri sæ - - cu - - li. A -

170

175 180

185

- men.
 - men.
 - men.

3. GLORIA

(paired with no. 4)

I-Bc 15, PL-Wn 52, PL-Wn 378

Glo - ri - a in ex-cel-sis De-o,

I Et in ter - ra pax ho -

II Et in ter - ra pax

- mi - ni - bus bo - næ vo - lun - ta - tis.

ho-mi - ni - bus bo - næ vo - lun - ta - tis.

I Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ramus te. Glo - ri -

II Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ramus te. Glo -

Ct Contratenor

T Tenor

①

15

- fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

- ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

20

- am. Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens.

- am. Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

25

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

- li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

30

- us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se -

- us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se -

II

35

- re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram.

- re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram.

40

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus san -

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus san -

45

- ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si - mus, Je - - su Chri - ste. Cum San -

50

55

- cto Spi - ri - - tu, in glo - - ri - - a De - - i Pa - - tris. A -

60

- men. A -

(III)



Musical score system 1, measures 63-66. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a tempo marking of 65. The second staff is a treble clef. The third and fourth staves are bass clefs. The music features a mix of eighth and sixteenth notes with various rests and phrasing slurs.



Musical score system 2, measures 67-72. It consists of four staves. The top staff is a treble clef with a tempo marking of 70. The second staff is a treble clef. The third and fourth staves are bass clefs. The music continues with similar rhythmic patterns and phrasing.



Musical score system 3, measures 73-80. It consists of four staves. The top staff is a treble clef with a key signature change to one sharp (F#) and a tempo marking of 80. The second staff is a treble clef. The third and fourth staves are bass clefs. The music concludes with the lyrics "- men." appearing at the end of the second and third staves.

4. CREDO

(paired with no. 3)



PL-Wn 378, PL-Wn 52

I Pa - trem om - ni - po - ten - tem,

II Pa - trem om - ni - po - ten - tem,

I fa - ctorem cæ-li et ter - ræ, vi - si - bi - li - um om - ni - um

II fa - cto - rem cæ - li et ter - ræ, vi - si - bi - li - um om -

Ct Contratenor

T Tenor

①

15

et in - - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum,
- ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum,

20

Fi - li - um De - i u - - ni - ge - - ni - tum. Et ex Pa - tre na - tum an - te om - ni -
Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

25

- a sæ - cu - - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -
an - te om - ni - a sæ - cu - la. De - um de De - o, lu - - men de lu - mi - ne, De - um ve -

30

- rum de De - o ve - - ro. Ge - ni - tum non factum, con - sub - stan - ti - a - lem Pa -

- rum de De - o ve - - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - - tri:

35

- tri: per quem omni - a fa - cta sunt. Qui propter nos ho - mi - - nes, et

per quem omni - a fa - - cta sunt. Qui . pro - pter nos ho - mi - nes, et propter nostram

40

propter nostram sa - lu - tem de - scen - dit de cae - - lis. Et in - car - na - tus

sa - lu - tem de - scen - dit de cae - - lis. Et in - car - na - tus

est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus

est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus

est. Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to pas-sus,

est. Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-la-

et se-pultus est. Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-pturas. Et a-scen-

-to passus, et se-pul-tus est. Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-pturas. Et a-scen-

60

- dit in cæ-lum: se-det ad dex-te-ram Pa - tris. Et i - te - rum ven - tu - rus est

- dit in cæ - lum: se - det ad dexteram Pa - tris. Et i - te - rum ven - tu - rus est

(b)

65 b

cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os : cu -

cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os : cu - jus

(b)

70

- jus re - gni non e - rit fi - nis. Et in Spi - ri - tum

re - gni non e - rit fi - nis. Et in Spi - ri -

(b)

III

75

San-ctum, Do - mi - - num, et vi - vi - fi - can - tem : Qui ex Pa - tre
 - tum Sanctum, Domi-num, et vi - - vi - - fi - - can - - tem : Qui ex Pa - tre Fi -

80

Fi - li - o - que pro - ce - - dit. Qui cum Pa - tre et Fi - li - o si - mul - a - , - do - ra - tur et con -
 - li - - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - - tur et con - glo -

85

- glo - ri - fi - ca - tur : qui lo - cu - tus est per Prophe - tas. Et u - - nam san - ctam ca - tho - li - cam et a - po - sto - li -
 - ri - fi - ca - tur : qui lo - cu - tus est per Prophe - tas. Et u - nam sanctam ca - tho - li - - cam et

90

- cam Ec-cle-si - am. Con - fi - te - or u - num ba - pti - sma in
 a - po - sto - li - cam Ec-cle - si - am. Con - fi - te - or u - num ba - pti - sma in

95

re-mis-si - o-nem pec-ca-to - rum. Et ex - spe - cto re-sur-re-cti - o nem mor - tu - o - rum.
 re-mis-si - o-nem pec-ca-to - rum. Et ex-spe - cto re-sur-re - cti - o - nem mor - tu - o - rum.

100

Et vi - tam ven - tu - ri sæ - cu - li. A - men.
 Et vi - tam ven - tu - ri sæ - cu - li. A - men.

105

5. GLORIA : SPIRITUS ET ALME

Glo - ri - a in ex - cel - sis De - o,

GB-Ob 213

I Et in ter - ra pax ho - mi - ni -

II Et in ter - ra pax ho - mi - ni -

10
- bus bo - næ vo - lun - ta - tis.

- bus bo - næ vo - lun - ta - tis.

I 15 Lau - da - mus te. Be-ne-di-ci-mus te. A - do - ra -

20

II Lau - da - mus te. Be-ne-di-ci - mus te. A - do - ra -

T Tenor

25 30
- mus te. Glo - ri - fi - ca - mus te. Gra-ti-as a - gi - mus ti - bi

- mus te. Glo - ri - fi - ca - mus te. Gra-ti-as a - gi - mus ti -

35

pro - pter ma - gnam glo - ri - am tu - am.

- bi pro - pter ma - gnam glo - ri - am tu - am.

40

Do - mi - ne De - us, Rex cae - le -

Do - mi - ne De - us, Rex cae - le -

50

- stis, De - us Pa - ter om - ni - po - tens.

- stis, De - us Pa - ter om - ni - po - tens.

55

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.

65

Spi - ri - tus et al - me or - pha - no - rum pa - ra - cli - te.

Spi - ri - tus et al - me or - pha - no - rum pa - ra - cli - te.

* See Critical Commentary for bars so marked.

75 79-80

Do-mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

Do-mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

85

Pri - mo - ge - ni - tus Ma - ri - e vir - gi - nis Ma - tris.

Pri - mo - ge - ni - tus Ma - ri - e vir - gi - nis Ma - tris.

90 95

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

100

- bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

- bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

105 110

- o - nem no - stram. Ad Ma - ri - e glo - ri - am.

- o - nem no - stram. Ad Ma - ri - e glo - ri - am.

115 120 *

Qui se - - des ad dex-te-ram Pa - - tris, mi-se-re-re no - - bis.

Qui se - - des ad dex-te-ram Pa - - tris, mi-se-re-re no - - bis.

125 130 *

Quo - - ni - am tu so - lus san - ctus. Ma - ri - am san - - cti - fi - cans.

Quo - - ni - am tu so - lus san - ctus. Ma - ri - am san - - cti - fi - cans.

135 * 140 *

Tu so - - lus Do - - mi - - nus. Ma - ri - - am gu - - ber - - nans.

Tu so - - lus Do - - mi - - nus. Ma - ri - - am gu - - ber - - nans.

145 * 150 *

Tu so-lus al - tis - - si - - mus, Ma - ri - - am co - - ro - - nans,

Tu so-lus al - tis - - si - - mus, Ma - ri - - am co - - ro - - nans,

155 160

Je - - su Chri - - ste. Cum San - - cto

Je - - su Chri - - ste. Cum San - - cto

- 165 170

Spi - ri - - tu, in glo - ri - a De - i Pa - - tris.

Spi - ri - - tu, in glo - ri - a De - i Pa - - tris.

175 180

A -

A -

185

- men.

- men.

6. GLORIA : SPIRITUS ET ALME

Glo - ri - a in ex - cel - sis De - o,

I-Bc 15

I Et in ter - ra pax homi-ni-bus bo - næ vo -

II Et in ter - ra pax homi-ni-bus bo - næ vo -

Ct (optional) Contratenor

T Tenor

- lun - ta - - tis. Lau - da - - mus te. Be - ne-di-ci-mus te.

- lun - ta - - tis. Lau - da - - mus te. Be - ne-di-ci-mus

20

A - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -
te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

25 30

- bi pro - pter ma - gnam glo - ri - - am tu - - am.
- bi pro - pter ma - gnam glo - ri - - am tu - - am.

35

Do - mi - ne De - - us, Rex cae - le - stis, De - us Pa - ter om - ni - po -
Do - mi - ne De - - us, Rex cae - le - - stis, De - us Pa - - ter om - ni - po -

40

- tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - - ste. Spi - ri -
- tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - - ste. Spi - ri -

45 50

- tus et al - me or - pha - no - rum pa - ra - cli -

- tus et al - me or - pha - no - rum pa - ra - cli -

55

- te. Do-mi-ne De - us, A - gnus De - i, Fi - li - us Pa -

- te. Do-mi-ne De - us, A - gnus De - i, Fi - li - us Pa -

60 65

- tris. Pri - mo - ge - ni - tus Ma - ri - e vir - gi - nis Ma - tris. Qui tol - lis pec - ca -

- tris. Pri - mo - ge - ni - tus Ma - ri - e vir - gi - nis Ma - tris. Qui tol - lis pec - ca -

b 70

- ta mun - di, mi - se - re - re no - bis. Qui tol - lis

- ta mun - di, mi - se - re - re no - bis. Qui tol - lis

75 80

pec - ca - - ta mun - di, su - sci - pe de - pre - ca - - ti - o - nem no -

pec - ca - - ta mun - di, su - sci - pe de - pre - ca - - ti - o - nem no -

85

- stram. Ad Ma - ri - e glo - ri - am. Qui se - des ad

- stram. Ad Ma - ri - e glo - ri - am. Qui se - des ad

90 95

dex - te - ram Pa - tris, mi - se - re - re no - bis.

dex - te - ram Pa - tris, mi - se - re - re no - bis.

100

Quo-ni-am tu so - lus san - ctus. Ma - ri - am san - cti - fi - cans.

Quo-ni-am tu so - lus san - ctus. Ma - ri - am san - cti - fi - cans.

105 \flat 110

Tu so-lus Domi - nus. Ma-ri-am gu-ber-nans. Tu so - - lus al - - tis - - si -

Tu so-lus Do-mi - nus. Ma - ri-am gu-ber - nans. Tu so-lus al-tis-si -

115

- mus, Ma - ri - - am co - - ro - - nans, Je - - su Chri -

- mus, Ma - ri - - am co - - ro - - nans, Je - - su Chri -

120 125

- ste. Cum Sancto Spi-ri - tu, in glo-ri - a De - i Pa - - tris.

- ste. Cum Sancto Spi-ri - tu, in glo-ri - a De - i Pa - - tris.

130 135

A - - men. A -

A - - men. A -

140

Musical score for measures 140-144. The system consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a circled 'C' and a 'd.' above it, followed by a measure with a circled 'o' and a 'd.' above it. The music features eighth and sixteenth notes with various accidentals (flats and naturals). The second staff has a treble clef and a circled 'C' at the beginning. The third and fourth staves have bass clefs and contain mostly whole and half notes with flats.

145

Musical score for measures 145-149. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps (D major). It begins with a circled 'C' and a '#'. The music features eighth and sixteenth notes with various accidentals (sharps and naturals). The second staff has a treble clef and a circled 'C' at the beginning. The third and fourth staves have bass clefs and contain mostly whole and half notes with sharps.

150

Musical score for measures 150-154. The system consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a circled 'C'. The music features eighth and sixteenth notes with various accidentals (flats and naturals). The second staff has a treble clef and a circled 'C' at the beginning. The third and fourth staves have bass clefs and contain mostly whole and half notes with flats.

155 160

Musical score for measures 155-160. The system consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a circled 'C'. The music features eighth and sixteenth notes with various accidentals (flats and naturals). The second staff has a treble clef and a circled 'C' at the beginning. The third and fourth staves have bass clefs and contain mostly whole and half notes with flats. The lyrics '- men.' appear below the second and third staves.

7. GLORIA : SUSCIPE, TRINITAS

PL-Wn 378, I-Pu 675, I-GR 197, I-GR

Glo - ri - a in ex - cel - sis De - o,

I Et in ter - ra

II Et in ter - ra

T Tenor

5

pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.

10

pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.

15

Su - sci - pe, Tri - ni - tas, hoc pa - cis ju - bi - lum; hor -

Su - sci - pe, Tri - ni - tas, hoc pa - cis ju - bi - lum; hor -

20

- ren - di sci - sma - tis re - mo - ve nu - bi - lum a su - per - ad - di -

25

- ren - di sci - sma - tis, re - mo - ve nu - bi - lum a su - per - ad - di -

30

- tis gre - gi fi - de - li - um, ut fi - at u - ni - cum.

- tis gre - gi fi - de - li - um, ut fi - at u - ni - cum.

35

Lau - da - mus te. Be - ne - di - ci - mus te.

Lau - da - mus te. Be - ne - di - ci - mus te.

40

45

A - do - ra - mus te. Glo - ri - fi - ca - mus te.

A - do - ra - mus te. Glo - ri - fi - ca - mus te.

50

55

Ex - tra si - gnum u - ni - ta - tis non te lau - dat de - vi - us,

Ex - tra si - gnum u - ni - ta - tis non te lau - dat de - vi - us,

60

cum a - bu - su ra - ci - o - nis ju - stus fi - at im - pi - us ;

cum a - bu - su ra - ci - o - nis ju - stus fi - at im - pi - us ;

65

70

dum a - do - rat, be - ne - di - cit, est si - bi con - tra - ri - us.

dum a - do - rat, be - ne - di - cit, est si - bi con - tra - ri - us.

75

Gra - ti - as a - gi - mus ti - bi pro - pter

Gra - ti - as a - gi - mus ti - bi pro - pter

80

85

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae -

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae -

90

- le - stis, De - us Pa - ter om - ni - po - tens.

- le - stis, De - us Pa - ter om - ni - po - tens.

95

100

O - pe - re cla - ru - it at - que mi - ra - cu - lis in - vi - eta ve - ri - tas,

O - pe - re cla - ru - it at - que mi - ra - cu - lis in - vi - eta ve - ri - tas, sed

105

109-10

sed tu - a dex - te - ra er - ra - ta di - ri - gas ut fi - at e - qui - tas.

tu - a dex - te - ra er - ra - ta di - ri - gas ut fi - at e - qui - tas.

115

Do - mi - ne Fi - li u - ni - ge - ni - te Je -

Do - mi - ne Fi - li u - ni - ge - ni - te Je -

120

- su Chri - ste. Do - mi - ne De - us, A - - gnus

- su Chri - ste. Do - mi - ne De - us, A - - gnus

125

De - i, Fi - li - us Pa - tris.

De - i, Fi - li - us Pa - tris.

130

135

Sum - me Pa - ter, A - gne Je - su, Spi - ri -

Sum - me Pa - ter, A - gne Je - su, Spi - ri -

140

- tus, vi - vi - fi - ca. Su - me pre - ces, fle - cte

- tus, vi - vi - fi - ca. Su - me pre - ces, fle - cte

145

men - tes, car - na - li - bus ob - vi - a, qui fa - vo -

men - tes, car - na - li - bus ob - vi - a, qui fa - vo -

150

- re ra - ci - o - nis ne - gant a se po - si - ta.

- re ra - ci - o - nis ne - gant a se po - si - ta.

160

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec -

170

pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram.

- ca - ta mundi, su - sci - pe de - pre - ca - ti - o - nem no - stram.

180

Vir - go Ma - ter ad - vo - ca - ta,

Vir - go Ma - ter ad - vo - ca - ta,

190

om - ni la - pso sub - ve - ni ; Tem - pus in - stat quo in - ser -

om - ni la - pso sub - ve - ni ; Tem - pus in - stat quo in - ser -

195

- ta ven - tris in - stes fru - ctu - i spon - sa pro hac

- ta ven - tris in - stes fru - ctu - i spon - sa pro hac

200

204 - 5

la - ces - si - ta re - du - cen - da cul - tu - i.

la - ces - si - ta re - du - cen - da cul - tu - i.

210

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no -

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no -

215

220

- bis. Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi -

- bis. Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi -

225 229 - 230

- nus. Tu so - - lus al - - tis - - si - - mus, Je - - su Chri - - ste.

- nus Tu so - - lus al - - tis - - si - - mus, Je - - su Chri - - ste.

235

Cla - vi-ger e - the - re - e, in - ter - ve - ni se - du - le.

Cla - - vi-ger e - - the - re - - e, in - - ter - - ve - - ni se - du - le.

240

Pax ti - bi sit u - ni - ce cos -

Pax ti - - bi sit u - - ni - - ce cos -

245 250

- mi - ce ec - cle - si - e.

- mi - - ce ec - cle - si - - e.

255

Cum San - cto Spi - ri - tu, in glo - ri - a

Cum San - cto Spi - ri - tu, in glo - ri - a

260 265

De - i Pa - tris.

De - i Pa - tris.

Detailed description: This system contains three staves of music for measures 260 to 265. The top staff is the vocal line with lyrics 'De - i Pa - tris.' and a sharp sign above the first measure. The middle staff is a piano accompaniment line with lyrics 'De - i Pa - tris.' and a sharp sign above the first measure. The bottom staff is a bass line with a flat sign above the third measure. The music is in a major key and features a mix of eighth and quarter notes.

270

A -

A -

Detailed description: This system contains three staves of music for measures 270 to 275. The top staff is the vocal line with lyrics 'A -'. The middle staff is a piano accompaniment line with lyrics 'A -' and sharp signs above the third and fifth measures. The bottom staff is a bass line with a flat sign above the fourth measure. The music continues with eighth and quarter notes.

275 280

Detailed description: This system contains three staves of music for measures 275 to 285. The top staff is the vocal line. The middle staff is a piano accompaniment line. The bottom staff is a bass line with flat signs above the fourth and fifth measures. The music features eighth and quarter notes.

285

- men.

- men.

Detailed description: This system contains three staves of music for measures 285 to 290. The top staff is the vocal line with lyrics '- men.' and a sharp sign above the fifth measure. The middle staff is a piano accompaniment line with lyrics '- men.' and a sharp sign above the fifth measure. The bottom staff is a bass line. The music concludes with eighth and quarter notes.

8. GLORIA

Glo - ri - a in ex - cel - sis De - o,

I-Bc 15, GB-Ob 213, PL-Wn 52, PL-Wn 378

I Et in ter - ra pax ho - mi - ni - bus bo -

PL-Wn 52
Contratenor

Ct Contratenor

T Tenor

A

- næ vo - lun - ta - tis. Lau - da - mus te. Be -

9-10

B

15

- ne - di - ci - mus te. A - do - ra - mus te. Glo - ri -

20

- fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter

25

30

magnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om -

35

- ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De - us,

40 45

A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

B

50

- ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun -

C

55

- di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te -

C

60

- ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus san -

65 70

- ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si - mus, Je - su

75

Chri - ste. Cum Sancto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

80 85

A -

D

90

- men.

9. GLORIA



I-Pu 1475, I-Pu 1283, D-Nst 9a

and

I
II

Et in ter - ra pax ho - mi - ni - bus bo - - nae vo - lun - ta - tis.

I

Lau - da - mus te. Be - ne - di - - ci - - mus te.

II

Lau - da - mus - te. Be - ne - - di - - ci - mus te.

T
[T]enor

10

A - do - ra - - mus te. Glo - ri - - fi -

A - do - ra - - mus te. Glo - ri - fi - ca - - mus

15 20

- ca - mus te. Gra - ti - as a -
te. Gra - ti - as a -

25

- gi - mus ti - bi pro - pter ma - gnam glo - ri - am
- gi - mus ti - bi pro - pter ma - gnam [glo - ri - am

30 35

tu - am. Do - mi - ne De - us, Rex cæ - le -
tu - am. Do - mi - ne De - us, Rex cæ -] - le -

40

- stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u -
- stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u -

45 50

- ni - ge - ni - te Je - [- su Chri - - ste. Do - - mi - - ne

- ni - ge - ni - te [Je - - su Chri - - ste. Do - - mi - - ne

55

De - - us, A - - gnus De - - i, Fi - - li -

De - - us, A - - gnus De - - i,] Fi - - li -

60 65

- us Pa - - tris. Qui tol - - lis pec - ca - - ta mun -

- us Pa - - tris. Qui tol - - lis pec - ca - - ta mun -

70

- di, [mi - - se - re - re no - - bis. Qui tol -] - lis

- di, mi - - se - re - re no - - bis. [Qui tol -] - lis

75 80

pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o -

pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -] o -

85

-nem no - - stram. Qui se - des ad

-nem no - [- stram. Qui se - des ad

90 95

dex - te - ram [Pa - tris, mi - se - re - re no -] - bis.

dex - te - ram] Pa - tris, mi - se - re - re no - - bis.

100 105

Quo - ni - am tu so - lus san -

[Quo - ni - am tu so - lus san -

110

- ctus. Tu so - lus Do - mi - nus. Tu so - - lus

- ctus. Tu so - - lus] Do - - mi - - nus. Tu so - - lus

115 120-21

al - - tis - - si - - mus, Je - - su Chri -

al - - tis - - si - - mus, Je - - su Chri -

124-5 130

- ste. [Cum San - cto Spi - - ri - - tu, in glo -

- ste. Cum San - - cto [Spi - ri - tu, in glo -

135 140-41

- ri - - a De - - i Pa - - tris.

- ri - - a De - - i Pa - - tris.

145

A -

A -

Musical score for measures 145-149. The first staff is marked with 'A -' and the second with 'A -'. The music features a melodic line in the upper voice and a bass line in the lower voice, with a piano accompaniment in the middle staff.

150

Musical score for measures 150-154. The music continues with a melodic line in the upper voice and a bass line in the lower voice, with a piano accompaniment in the middle staff.

155

Musical score for measures 155-159. The music continues with a melodic line in the upper voice and a bass line in the lower voice, with a piano accompaniment in the middle staff.

160

165

- men.

- men.]

Musical score for measures 160-165. The music continues with a melodic line in the upper voice and a bass line in the lower voice, with a piano accompaniment in the middle staff. The lyrics '- men.' and '- men.]' are written below the notes in the upper and middle staves respectively.

10. CREDO

Cre - do in u - num De - um.

I-Bc 15, I-GR 197

I Pa - - trem om - - ni - - po - - ten - - tem,

II Pa - - trem om - - ni - - po - - ten - - tem,

T Tenor

10 fa - - cto - rem cæ - li et ter - - ræ, vi - - si - - bi - - li -

15

20 - um om - - ni - - um et in - - vi - - si - - bi - - li - um.

25 30 #

Et in u - num Do-mi-num Je - sum Chri -

Et in u - num Do-mi-num Je - sum Chri -

35 (b) #

-stum, Fi - li - um De - i u - ni - ge - ni - tum.

-stum, Fi - li - um De - i u - ni - ge - ni - tum.

40

Et ex Pa - tre na - tum an - te om - ni -

Et ex Pa - tre na - tum an - te om - ni - a sæ - cu -

45

- a sæ - cu - la. De - um de De - o, lu - men de

- la. De - um de De - o, lu - men de

50 55-6

lu - mi - ne. De - um ve - rum de De - o ve - ro.

lu - mi - ne. De - um ve - rum de De - o ve - ro.

60

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa -
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa -

65 69-70

- tri : per quem om - ni - a fa - cta sunt.
 - tri : per quem om - ni - a fa - cta sunt.

75

Qui pro - pter nos ho - mi - nes et pro - pter no -
 Qui pro - pter nos ho - mi - nes et pro - pter no -

80

- stram sa - lu - tem de - scen - dit de cae - lis.
 - stram sa - lu - tem de - scen - dit de cae - lis.

85 90

Et in - car - na - tus est de Spi - ri - tu San -
 Et in - car - na - tus est de Spi - ri - tu San -

95 100-101

- cto ex Ma - ri - a Vir - gi - ne : Et ho - mo fa - ctus est.
 - cto ex Ma - ri - a Vir - gi - ne : Et ho - mo fa - ctus est.

105 110

Cru - ci - fi - xus e - ti - am pro no - bis; sub Pon -

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon -

115 120

- ti - o Pi - la - to pas - sus, et se - pul - tus est.

- ti - o Pi - la - to pas - sus, et se - pul - tus est.

125

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit ter - ti - a

130 134 - 5

di - e, se - cun - dum Scri - ptu - ras.

di - e, se - cun - dum Scri - ptu - ras.

140

Et a - scen - dit in cæ - lum: se - det

Et a - scen - dit in cæ - lum: se - det ad dex - te -

145

ad dex - te - ram Pa - tris.
- ram Pa - tris.

150 155

Et i - te - rum ven - tu - rus est cum
Et i - te - rum ven - tu - rus est cum glo -

160

glo - ri - a, ju - di - ca - re vi - vos et mor - tu -
- ri - a, ju - di - ca - re vi - vos et mor - tu -

165 170-71

- os : cu - jus re - gni non e - rit fi - nis.
- os : cu - jus re - gni non e - rit fi - nis.

175

Et in Spi - ri - tum San - ctum, Do - mi - num, et vi -
Et in Spi - ri - tum San - ctum, Do - mi - num, et vi -

180 \sharp 185 \flat

-vi - fi - can - tem : qui ex Pa - tre Fi - li - o - que pro - ce -

-vi - fi - can - tem : qui ex Pa - tre Fi - li - o - que pro - ce -

190

- dit. Qui cum Pa - tre et Fi - li - o si - mul

- dit. Qui cum Pa - tre et Fi - li - o si - mul

195 \sharp \sharp

a - do - ra - tur et con - glo - ri - fi - ca - tur :

a - do - ra - tur et con - glo - ri - fi - ca - tur :

200 205-6

qui lo - cu - tus est per Pro - phe - tas.

qui lo - cu - tus est per Pro - phe - tas.

210

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li -

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li -

215

220

- cam Ec - cle - si - am. Con - fi - te - or u - num ba - pti - sma

- cam Ec - cle - si - am. Con - fi - te - or u - num ba - pti - sma

225

in re - mis - si - o - nem pec - ca - to - rum.

in re - mis - si - o - nem pec - ca - to - rum.

230

235

Et ex - spe - cto re - sur - re - cti - o - nem

Et ex - spe - cto re - sur - re - cti - o -

240

mor - tu - o - rum. Et vi - tam ven -

- nem mor - tu - o - rum. Et vi - tam ven -

245 250

- tu - ri sæ - cu - li.

- tu - ri sæ - cu - li.

255 260

.A -

A -

.A -

265

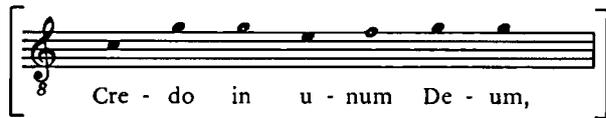
270

- men.

- men.

- men.

11. CREDO

opus dubium

I-Bc 15

I Pa - trem om - ni - po - ten - tem,

Ct Contratenor

T Tenor

A

5

fa - ctorem cae - li et ter - ra, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

B

10

- um. Et in u-num Do-mi-num Je - - sum Chri-stum, Fi - - li - - um De-i u - - ni -

15

- ge - ni - tum. Et ex Pa-tre na - tum an - te om - ni - a sæ - cu - la. De - um de De - o,

20

lu-men de lu - mi-ne, De - - um ve-rum de De - o ve - - ro. Ge - ni - tum,

[C]

25

non fa - ctum, con - sub-stan - ti - a - - lem Pa - tri: per quem om-ni-a fa - cta sunt. Qui pro - - pter

30

nos ho - mi - nes, et propter no - stram sa - lu - tem de - scen - dit de cae - lis.

35

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne : Et

D

40

ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis :

E

45

sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

50

Et re - sur - re - xit ter - - ti - a di - e, se - cun - dum Scrip - tu - ras. Et a - scen - dit

F

55

in cæ - lum : se - - det ad dex - te - ram Pa - - tris. Et i - te -

60

- rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os : cu -

65

- jus re - - gni non e - - rit fi - - nis. Et in Spi - ri - tum San - ctum, Do - mi - num, et

B

70

vi - vi - - fi - can - - tem : qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -

75

- o si - - mul a - - do - - ra - tur et con - glo - ri - fi - ca - tur : qui lo - cu - tus

80

est per Pro - - phe - - tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto - - li -

85

- cam Ec - - cle - si - - am. Con - fi - te - or u - num ba - pti - sma

C

90

in re-mis - si - o - - nem pec - ca - - to - - rum. Et ex - spe - cto re - sur-re-cti - o -

95

- nem mor-tu-o-rum. Et vi - tam ven-tu - - ri sæ - cu - - li. A -

G

100

105

- men.

* alternative Ct versions

MOTETS

NON-ISORHYTHMIC MOTETS

12. O FELIX TEMPLUM JUBILA

GB-Ob 213, I-Bc 15

I
O fe - - lix tem-plum ju - bi -

II

Ct
(optional)
Contratenor

T
Tenor

10
- la et chors tu - a ca - - no - - ni - - ci

O

15
fe - - lix tem-plum ju - - bi - la et chors tu - a ca - - no - - ni -

20 25

nunc plau - dat cor - de sup - pli - ci. Tú, cle - re, vi - so

- ci nunc plau - dat cor - de sup - pli - ci. Tú, cle - re, vi - so

30

ru - ti - la. Qui pre - sul di - vi mu - ne -

ru - ti - la. Qui pre - sul di - vi mu - ne -

Qui pre - sul di - vi mu - ne - ris,

35

- ris de summo mis - sus car - di - ne a ju - sto na - to Dar - da -

- ris de sum - mo missus car - di - ne a ju - sto na - to Dar - da -

40 45

- ne est pa - stor sa - cri o - ne - ris. Tu ge - ni - to -

- ne est pa - stor sa - cri o - ne - ris. Tu ge - ni - to -

50

- ris Ste - pha - ne, o plau - stri -

- ris Ste - pha - ne,

55 60

- ger il - lu - stris - si - me, vir - tutes splendi - dis - si - me sunt tu - - is fa -

o plau - stri - ger il - lustris - si - me, vir - tu - tes splen - di - dis - si - me sunt tu - is

65

- ctis con - so - ne : Fa - - no no - - vo et mul - tis a - - ris su - pe - ris quas

fa - ctis con - so - ne : Fa - - no no - - vo et mul - tis a - - ris su - pe - ris quas

70

de - di - ca - - sti ad a - stra i - - ter jam pa - - ra - - sti ti -

de - di - ca - - sti ad a - stra i - - ter jam pa - : ra - - sti

75 80

- bi et cun - ctis tu - i la - ris. Pre - cor, pa - tre o di - gna pro -

ti - bi et cun - ctis tu - i la - ris. Pre - cor, pa - tre o di - gna pro - les,

85

- les, ju - sta, mi - tis et mo - de - sta, vi - ci - o - rum

ju - sta, mi - tis et mo - de - sta,

vi - ci - o - rum ac in - fe - sta,

90 95

ac in - fe - sta, vir - tu - ti - bus - que re - do - lens,

vi - ci - o - rum ac in - fe - sta, vir - tu - ti - bus - que re - do -

100

di - gna - re me Ci - co - ni - am (tan - ti li - cet

- lens, di - gna - re me Ci - co - ni - am (tan - ti li - cet

105

sim in-di-gnus) tu-i ha-be-re in cor-dis pi-gnus, es be-ni-
sim in-di-gnus) tu-i ha-be-re in cor-dis pi-gnus, es be-ni-

110 115

-gnus quo-ni-am. A - gnus quo-ni-am. A -

120

125 130

- men.
- men.

13. O PADUA, SIDUS PRECLARUM

I-Bc 15

I
II
T
Tenor

O

5

Pa - du - - a, si - dus pre - - cla - - rum,

Pa - du - - a, si - dus pre - - cla - - rum,

10

hoc-ce nis - sa ful - gi - - do vir-tu-tum re-gu-la mo-rum ser - to re-ful-gens flo-ri -

hoc - ce nis - sa ful - gi - - do vir-tu-tum re-gu-la mo-rum ser - to re-ful-gens flo - ri -

15

- do ! Te lau - dat ju-ris san-cti - o,

- do ! Te lau - dat ju - ris san - cti - o,

20

phi - lo - so - phi - e ve - ri - tas, et ar - ti - sta - rum con - ci - o, po - e - ma - tum sublimi -

phi - lo - so - phi - e ve - ri - tas, et ar - ti - sta - rum con - ci - o, po - e - ma - tum su - bli - mi -

25

- tas. Tu An - te - no -

- tas. Tu An -

30

- ris ge - ne - ris re - gis sum - psi - sti ex - or - di - um, quò proles tu -

- te - no - ris ge - ne - ris re - gis sum - psi - sti ex - or - di - um, quo pro -

35

- a mu - ne - ris ge - nus ha - bet e - gre - gi - um. Fru - gum,

- les tu - a mu - ne - ris ge - nus ha - bet e - gre - gi - um. Fru - gum,

40

o - pum fe - cun - di - tas, tel - lu - ris or - ta spa - ci - o ti - bi ser - vit jo - cun - di - tas,

o - pum fe - cun - di - tas, tel - lu - ris or - ta spa - ci - o ti - bi ser - vit jo - cun - di - tas,

45

fer - ti - li - tas o - ci - o. Te ple - na, mon - tes, flu - mi - na,

fer - ti - li - tas o - ci - o. Te

50

te ca - stra ju - ra flo - re - a de - co - rant, tem - pli cul - mi - na,

ple - na, mon - tes, flu - mi - na, te ca - stra ju - ra flo - re - a de - co - rant, tem - pli cul - mi -

55

e - - des, et pontes bal - ne - a. Tu - e lau - dis pre - co - ni - a per or - bem fama me - mo -
 - na, e - - des, et pontes bal - ne - a. Tu - e lau - dis pre - co - ni - - a per orbem fa - ma me - mo -

60

- rat, quem Jo - han - nes Ci - co - ni - a ca - no - re fi - do
 - rat, quem Jo - han - nes Ci - - co - - ni - - a ca - no - re fi -

65

re - - so - - nat. [A -
 - do re - so - - nat. [A -

70

- men.]
 - men.]

* MS: g

14. VENECIE, MUNDI SPLENDOR - MICHAËL, QUI STENA DOMUS

I-Bc 15

I [O] Ve - ne - ci - e, mundi

II [O] Mi - cha - el, qui

T Tenor

splen - dor, I - ta - li - e cum sis de - cor, in te vi -

Ste - na do - mus tu du - ca - tus por - tas o - nus, ho - nor

I - ta - li - e

15 - get om - nis li - vor re - gu - lis mun - di - ci - e. Gau - de, ma - ter ma - ris, sa -

20 ti - bi, qui - a bo - nus vi - tam du - ces ce - li - bem. Phe - bo com - par, princeps al -

* MS : cb

25

- lus, qua pur - ga - - tur quis-que ma - lus. Ter - re pon -
me, ti - bi mun - - dus pro-mit 'sa - - lve'; spar-gis tu -
mun - di - - ci - - e

30

- ti tu es pa - - lus, mi - se - ro - rum ba - iu -
- is fru - ctum pal - - me, vi - ctor sem - per [no - bi - - lis].
quis - que ma -

35 40

- la. Gau - de la - te, vir - go di - - gna, prin-ci - pa-tus por-tas si - gna (ti - bi so-li sunt
Cle-mens, justus ap - pro - ba - - ris, de - cus mo - - rum ap-pel - la - ris, tu de - fen -
- lus

45

con-di - - gna) du - - ca - lis do - mi-ni - - i. Gau - de,
- sor es - ti - ma - - ris fi-de-i ca-tho-li - ce. Bo-nis
gau - de ma - ter la-te di - gna

50 55

vic - trix ex-te-ro - rum, nām po - te - -stas Ve-ne-to - rum nul-li ce - dit per-ver-so -
 pan - dis mu - nus di - - gnum, ma - - lis fun - dis pe - ne si - gnum le - ges su - as ad

60

- rum, do - mans ter - ram, ma - ri - a ; [Nam] tu vin - - cis ma - nus for - tis,
 con - di - gnum gla - di - o ju - sti - ti - e. Sa - gax, pru - dens, mi - tis pa - - ter,

65 70

pa - cem red - - dis tu - is por - tis, et dis - rum - pis fauces mor - - tis, tu - o - rum fi - de - li -
 (lex di - vi - na, cum sis ma - ter) men - - tis vir - - tus ti - bi fra -

75

- um. Pro te ca - nit vo - ce pi - - a (tu - i sta - tum in
 - ter, ze - la - tor re - i - pu - bli - ce. Se - dem pre - cor
 Pro te ca - - nit vo - ce pi - a

80 85

hac vi - a El con - ser - vet et Ma - ri - a) Jo - han -
 ti - bi da - ri, De - o ce - li fa - mu - la - ri, e - jus thro -

90

- nes Ci - co - ni - a. [A -
 - no co - pu - la - ri per e - ter - na se - cu - la. A -
 con -

95

- ser - vat hec Ma - ri - a Jo - [han -

100 105

- nes] Ci - co - ni - a. - men.]
 - men.

15. O VIRUM OMNIMODA - O LUX ET DECUS - O BEATE NICHOLAE

I-Bc 15, I-Bu 2216, I-Sc 36

I
O vi - rum om - ni - mo - da ve - ne - ra - ci -

II

Ct
(optional)
Contratenor

T
Tenor

b 10
- o - ne di - gnum,

O lux et de -

15 20

- cus Tra - - nen - - si - - um, Ni - cho -
cun - ctā - rum
O be - a - te Ni - cho - la - - e,

25

vir - - tu - - tum me - ri - tis de - co -
- la - e pe - re - gri - ne, qui in ce - - lis glo - ri - a - - ris
sup - - pli - - cum vo - - ta

30

- ra - - tum, quem Do -
cum san - ctis pe - ren - - ni - ter, in hac val - - le mi - se - ri - e nos
su - - sci - pe, fla - gi - ta - mus, ut quos pre - - sen - - ci -

35 40

- mi - - nus Tra - nen - si - - bus
su - spi - ran - - tes
- a tu - - a de - cla - - ra - - sti e -

45

pa - tro - num pi - e con - ces - sit, cu - ius pre -
 pro - te - ge, quo car - nis ex - u - ti er - ga - stu - lo ad su - pe -
 - ter - no tu - e a - re pre - si - di - o

50

- ci - bus ad - ju - va -
 - ros per - tra - ha - mur

55

et pe -

60

- ri, de - vo - te de - po - sci - mus.
 di - cen - tes : "Mi - se - re - re no - bis, Do - mi -
 - ren - ni - ter gra - tu - le - mur tu - a fe - sta co - len -

65 70

A -
- ne." A -
- tes.

75

*

80

A -

85 90

- men.
- men.
- men.

* See Critical Commentary for this imitation.

ISORHYTHMIC MOTETS

16. ALBANE, MISSE CELITUS - ALBANE, DOCTOR MAXIME

I-Bc 15

I
Al - ba - ne,

II
Al - ba - ne,

Ct
(optional)
Contratenor

T
Tenor

①

5

mis-se ce-li - tus, pre-sul da-te di-vi - ni - tus, ve - ni, pa - ter Pa - du - e. Cu - i de - so -

doctor maxime, vir - tu - te ce - lo pro - xi - me, gra - du ni - tens ge - mi - no, nam de -

10 15

- la - te pe - ni - tus confer medel - lam pro - ti - nus, du - ce du - dum vi - du - e.

- cre - to - rum in - su - la et pre - su - la - tus fe - ru - la flo - res si - ne ter - mi - no.

20

Ve - ni, pa - stor a - ni - ma - - rum, spar - ge lu - men, si - dus cla - rum,
 Vi - te ce - - le - - stis e - - mu - lus, in om - ni bo - - no se - du - lus,

25

cun - - cta sol - - ve de - - bi - ta. Auf - fer quid - quid est [a - - va -
 te Je - - su de - - di - ca - - sti. Il - lu - stri do - mo ge - ni - tus,

30

- rum], ni - hil si - nas es - - se [a - ma - - rum] que - que pru -
 hu - - mi - li - ta - - ti de - - di - - tus, su - bli - - me com - pa -

- dens u - ni -
 - ra -

35 40

- ta. Ju -
- sti. O

II

45

- stus, pi - us et se-ve-rus, qui - a to-tus es sin-ce - rus quis ri - me - tur . ce - te -
ve - ne - ti - na ci-vi-tas, in qua per - fe-cta bo-ni - tas, vir - tus tan - ta, na - sci -

50

- ra. Constans, le-nis do - mi - na - ris, ve - ra lau-de pre-dt-ca-ris, qua
- tur, hoc a - lum-no jo - cun - de - ris, ti-bi ful - get in-star ve -

55

per - tin-gis e - the - ra. Le - te - ris, urbs An-te - no-ris,
- ris de quo mun - dus lo-qui - tur. Vi - ri tan - ti da-ta cu-re

ad - ven - tu tan - - ti de - co - ris, plau - - su to - - ta con - - ci - - ne.
qui te re - git e - quo ju - re, Pa - - du - a - - na ec - - cle - si - a,

Mi - cha - el, o stir - - pe cla - - rus, ti - bi, an - ti - stes, dan - ti - um gna -
Christo gra - tes lau - des pan - - ge, ce - - lum e - dis hym - - nis pan -

- rus, can - tis num - quam de - - si - -
- ge cum tu - - o Ci - co - - ni -

- ne.
- a.

17. DOCTORUM PRINCIPEM - MELODIA SUAVISSIMA - VIR MITIS

I-Bc 15

I [O]

II [O]

Ct (optional)
Contratenor

T
Tenor: vir mitis (1)

10

Doctorum princi-pem su - per e - the - ra

Me - lo - di - a su - a - vis - si - ma can - te - mus,

15 20

re - vo - cant vir - tu - tum di - gna me - ri - ta. Er - go vi - ve vo - ci
 tan - gant vo - ces mel - li - flu - e si - de - ra, con - cor - di - e

25

de - tur o - pe - ra, pro - - mat men - tis fer -
 car - men li - ram so - ne - mus, re - so - net per cho -

30 35#

- vor, in - tus con - ci - ta.
 - ros pul - sa ci - tha - ra.

40

de - tur o - pe - ra, pro - - mat men - tis fer -
 car - men li - ram so - ne - mus, re - so - net per cho -

Andante

45

[O]

[O]

II

50

55

O Franci-sce Za - ba - rel - le, glo - ri - a,

O Franci-sce Za - ba - rel - le,

60

do - ctor, ho - nos et lu - men Pa - ta - vo - rum,

pro - te - ctor, i - mo ve - rus pa - ter

65

vi - ve fe - lix de tan - ta vic - to - ri - a ;

re - i pu - bli - ce, il - los ad se vo - cat re - rum con -

70 75

pro te vi-re - - scit fa - - ma

- di - - tor, qui for-tu - ne mi - se-ren-tur

80

Pa - ta - vo - rum.

lu - bri - ce.

85

89-90 94 - 5

O Fran - ci - sce Za -

O Fran - ci - sce Za -

III

100 105

- ba - rel - le, pa - bu - la p̄ - ra - sti pa - sto - ri - bus ar - men - to - rum, qui - bus
- ba - rel - le, ca - u - sas spe - cu - la - ris om - ni - um cre - a - to - rum; tu - as

110 115

pa - scant o - ves: gra - ta se - cu - la te pro mu - ne -
po - ste - ri re - so - ne - bunt mu - sas per om - ni - a

120 125

- re re - vo - cant la - - bo - - rum.
se - cu - la se - cu - lo - rum.

130

18. PETRUM MARCELLO VENETUM - O PETRE, ANTISTES INCLITE

I-Bc 15

I Pe - trum Mar - cel - lo Ve - ne -

II O Pe - tre, an - ti - stes in - cli -

Ct (optional)* Contratenor ad modum tenoris

T Tenor

Ⓢ

Contratenor ad longum

Tenor ad longum

Ⓢ

10

- tum, Ro - ma - no cre - tum san - gui -

- te, ve - re vir - tu - tis spe - cu -

Ct (optional)* Contratenor ad longum

T Tenor ad longum

Ⓢ

optional but not engraved small.

15

20

- ne, pa - sto - rem no - strum cu - ri - e lau - de - mus be - ne me - ri -
 - lum, quo no - strum in - ter se - cu - lum nos mi - na re - cto li -

25

- tum.
 - mi - te. O

30

Ex - -ul - tet urbs Eu - ga - ne - e ad - ven - tu tan - - ti pre - - su - - lis,
 pa - ter a - man - tis - si - me, nos o - ves tu - as di - ri -

35

- ge

40

ex - ul - tet plau - - su, ju - bi -
et a - ber - ran - - tes cor - ri - ge,

(1a)

(1a)

45

- lis, vo - ces so - nent e - the - re -
ju - dex cun - ctis ju - stis - si - me.

50

65

- na, ta - li a - lum - no de - co - ra -
 - e, nos tu - os ri - te re - gu -

70

75

- ta ; cu - jus gra - du su - bli - ma - ta, il - li to - ta te de - cli -
 - la, pec - can - tes co - ge fe - ru - la, sor - di - da cun - eta di -

80

- na.

- lu - e.

Sint lau -

85

Plau - dat Pa - - ta - vi-nus cho - rus, lau-des Jo - vi sum - mo pan - gant,

- des Re - gi glo-ri - e, qui nos te di-gnos re - di-

90

- dit ;

95 100

vo - ce le - - ta ce-lum tan - gant,
qui me-lon i - stud e - - di - dit,

IIa

IIa

105

ve - nit e - nim pa - stor ve -
a - - de - - sto tu - - o Ci - - co -

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 105, 106, 107, 108, and 109 are indicated above the vocal line.

This system contains two staves of piano accompaniment for measures 105-109. The top staff is the right hand and the bottom staff is the left hand. The music consists of chords and moving lines in the right hand, and a more active bass line in the left hand.

110

- rus.
- ni - - e.

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 110, 111, 112, 113, and 114 are indicated above the vocal line.

This system contains two staves of piano accompaniment for measures 110-114. The top staff is the right hand and the bottom staff is the left hand. The music consists of chords and moving lines in the right hand, and a more active bass line in the left hand.

19. UT TE PER OMNES CELITUS - INGENS ALUMNUS PADUE

I-Bc 15, GB-Ob 213

I

II

Ct
(optional)
Contratenor

T
Tenor

①

10

Ut te per om - nes ce - li -

In - gens a - lum - nus Pa - du -

15

- tus pla - gas se - qua - mur ma - xi - me cul - tu la - van -

- e, quem Za - ba - rel - lam no - mi - nant,

20

- dos lu - mi - na, Fran - ci - sce, no - stros spi - ri -

Fran - ci - scus al - mi sup - pli - cat

25

- tus. Tu qui pe - ren - nis glo - ri - e se - des tu -

Fran - ci - sci a - do - rans nu - mi - na. Sis tu - tor ex - cel - sis

30

- e - re om - ni - pa - tris, qui cun - cta nu - tu con - cu - tit, per -

fa - vens ser - vo pre - can - ti te tu - o, quem

35

40

- ver - sa no - bis e - ru - e.

to - tus or - bis pre - di - cat in - si - gni - bus, pre - co - ni -

45

- is.

This system contains measures 45 through 49. It features four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat, with the text "- is." written below the first measure. The third and fourth staves have bass clefs and a key signature of one flat. The music consists of eighth and sixteenth notes with various rests and slurs.

50

This system contains measures 50 through 54. It features four staves with the same clefs and key signature as the first system. The music continues with eighth and sixteenth notes, including some slurs and rests.

55

55

This system contains measures 55 through 59. It features four staves with the same clefs and key signature. The music includes some sharp accidentals (#) and a flat (b) in the lower staves. The system ends with a double bar line.

60

60

This system contains measures 60 through 64. It features four staves with the same clefs and key signature. The music continues with eighth and sixteenth notes. A circled Roman numeral "II" is located at the bottom left of the system.

65

Chri - sti le - - tus quod sum - - pse - - rat

Au - di li - - bens di - - gnas pre - - ces

70

vul - - nus re - ce - ptum per tu - - um no - bis be - ni - gne por - - ri -

doc - - to - - ris im - - men - si, sa - cer

75

80

- ge ut de te ca - nens glo - - ri - - am

Fran - ci - sce, quo le - ges bo - nas An - te - no -

85

sic il - la fe - lix re - gu - la, fra - trum mi - no - rum no - - mi - - ne,

- ris stirps ac - ci - pit. Sil - vas per al - - tas a - - li - - tus,

90

cu - - jus fu - - i - - sti con - - di - - tor du - - ret per e - - vum lon - gi - - us.
 in mo - le clau - sus cor - - po - ris, du - - cens vi - am ce - le - - sti - um,

95

re - - ctor ve - - ni fi - - de - - li - um. A -

100

105

- men. #
 - men.

110

20. PADU... SERENANS

(incomplete : lacks I)

opus dubium

I-Pu 1106

II

10

15

20

T

Tenor

① Pastor bonus

25

30

35

40

45

Pa - du - [...] se-re-nans no - -bi - -le mul-ti - pli-cat Ca - ra - ri-en - se de - cus di - gni-us, in au [...] gra - -vi - -tas se - det al-ta stu - pe - scunt [...] fons tem-pus mentem et un - - de se-net est pa - - cis spe - cu - lum, mo - - na-cho-rum vi - - a, pa - - sto - - rum et

50

ab - , - ba - - tum no - - va

55

lex. In do - - mi - - nan - te mi - - nor a - - gis se - - du - lus o - fi - ti -

(II)

60 65

- o, ra - - rus ser - mo - ne, fa - - ce - - tus a - lo - qui - o, re - do - let so - brie - ta - - te,

70

vi - rum bo - trus. In ec - cle - si - - a mir - re cur - rus ro - ta cha - ri bi - na, spi - ri - tu -

75

- a - lis a - pes, am - pli - us in e - - ge - - nos [...] sic pi -

80

- us i - - ste sa - - nus

85 90 # [☺]

et in - co - - lu - mis que - - so be - ni - gne Je - su. [☺]

21. O PROLES HISPANIE

(incomplete : lacks I)

opus dubium

I-Pu 1106

II

[O] pro - les Hi - spa - ni - e, pa -

T
Tenor

① O proles

- vor in - fi - de - li - um, no - va lux I - ta - li -

- e, no - bi - le de - po - si - tum

[ur -] - bis Pa - du - a - ne, Fer, An - to -

40 45

- ni, gra - ci - e

II

Chri - sti pa - tro - ci - ni - um,

55 60

ne pro - la - psis ve - ni - e

tem - pus bre -

65

tem - pus bre - ve cre - di - tum de - flu - at

- ve cre - di - tum

70 75

i - na -

80

- ne.

LATIN CONTRAFAC TA

22. O BEATUM INCENDIUM

(cf. no. 44)

I-Bc 15, I-Pu 1115 (I)

I
O be - a - tum in - cen - di - um, o ar -

II
O be - a - tum in - cen - di - um, o ar - dens

5
- dens de - si - de - ri - um, o dul - ce re - fri - ge - ri - um,
de - si - de - ri - um, o dul - ce re - fri - ge - ri -

10
a - ma - re De - i Fi - li - um! Por - tas ve - stras at - tol - li - te, ce - li ci - ves
- um, a - ma - re De - i Fi - li - um! Por - tas ve - stras at - tol - li - te, ce - li ci - ves

oc - cur - ri - te, Tri - um - pha - to - ri di - ci - te:
oc - cur - ri - te, Tri - um - pha - to - ri di - ci - te: "Sal -

15
"Sal - ve, Je - su, Rex in - cli - te!" Rex vir - tu - tum, Rex glo - ri - e, ti - bi laus, ho -
- ve, Je - su, Rex in - cli - te!" Rex vir - tu - tum, Rex glo - ri - e, ti - bi laus, ho - nor

20

- nor et im-pe-ri - um; Je-su Chri - - ste, Je - su, lar-gi - tor ve - - ni - - e,
et im-pe-ri - um; Je - - su Chri - - ste, Je - su, lar - gi - tor ve - - ni - - e,

25

e - - sto no - - bis re - fu - - gi - - um! O me -
e - - sto no - - bis re - fu - - gi - - um! O me -

30

- a de-le - cta - ci - o, a-mo-ris consum-ma - ci-o, o me-a con-so-la-ci - o, Je-su, mun-di sal-va-ci-o,
- a de-le - - cta-ci-o, a-mo - ris consumma-ci-o, O Je-su mun - di sal - va-ci-o,

Te ce-li cho-rus pre-di-cat et lau - des tu - as re - pli - cat. Je - sus orbem le-ti - fi - cat
Te ce-li cho - rus pre-di-cat et lau - des tu-as re - - pli - - cat. Je-sus orbem le - ti - fi -

35

et nos De-o pa - - ci - fi - - cat. Nunc pro-se-qua-mur lau-di-bus Je - sum hymnis et pre-ci-bus,
- cat et nos De-o pa-ci - fi - cat. Nunc prose - qua - mur lau - di-bus Je - sum hym-nis et pre-ci - bus, ut

40

ut nos do-net ce-le-sti-bus fru - - i cum ce - - li ci - - vi - bus.
nos do - net ce-le-sti-bus fru - - i cum ce - li ci - - vi - - bus.

23. O PETRE, CHRISTI DISCIPULE

I-Bc 15

I
O Pe - tre,

II
O Pe - tre,

Chri - sti di - - sci - pu - le, pri - me pa - - stor ec - cle - si - e,

Chri - sti di - - sci - pu - le, pri - me pa - stor ec - cle - si - - e,

fun - de pre - ces quo - - ti - di - e

fun - de pre - ces quo - - ti - - di - - e

pro Pe - tro no - stro pre - su - - le. O prin - ceps

pro Pe - tro no - stro pre - su - le. O prin - ceps

25 * 30

a - po - sto - li - ce, tur - - be Ce - - phas do - mi - ni - ce, pa - storem no - strum
a - po - sto - li - ce, tur - - be Ce - - phas do - - mi - ni - ce,

35

di - ri - ge, quem om - ni ma - - lo pro - - te -
pas - to - rem no - strum di - ri - ge, quem om - ni ma - lo pro - - te -

40

- ge. Da sit in cun - ctis pro - - vi - - dus, cor - - po -
- ge. Da sit in cun - - ctis pro - - vi - - dus, cor - po - re

45

- re et men - te can - - di - - dus, om - ni vir - tu - te splen - di - dus,
et men - - te can - - di - - dus, om - ni vir - tu - te splen - di - dus,

50 55

in bo - no sem - per fer - vi - dus. O
in bo - no sem - per fer - vi - dus. O

60

Chri - ste, O Chri - ste,
Chri - ste, O Chri - ste,

* *f e* in place of rests (cf II, bar 43) ?

65

du - ctor om - ni - um, pe - ren - ne pre - sta gau - di - um ;

du - ctor om - ni - um, pe - ren - ne pre - sta gau - di - um ;

70

pa - sto - rem, cle - rum, po - pu - lum sal - va per om - ne

pa - sto - rem, cle - rum, po - pu - lum sal - va per om - ne

75

80

se - cu - lum. [A -

se - cu - lum. [A -

85

90

95

- men.]

- men.]

24. REGINA GLORIOSA

opus dubium

PL - Wn 52

I
Re -

Ct
Contratenor

T
Tenor
Re -

5
- gi - na glo - ri -
- gi - na [glo - ri - o -

10
- o - sa, ful-gens Chri - sti de - co-ra na - ti - vi - ta - te
- sa,] ful - gens Chri - sti de - co - ra na - ti -

15
ro - sa, gra - tu - la - re, gra - tu - la - re, gra - tu - la -
- vi - ta - te ro - sa, gra - tu -

20

- re, gra - tu - la - re. Pre -

- la - re. Pre -

25

- sta ful - go - rem mox - que es ob - scu - ra, dum in

- sta ful - go - rem mox - que es [ob - scu - ra,] dum in te, in

30

te na - sci sol di - gna - tur, di - gna -

te na - sci sol [di - gna - tur,] di - gna -

1. 2.

35

- tur, di - gna - tur. - tur. - tur.

- tur, [di - gna - tur.] - gna - tur.] - tur.]

SECULAR WORKS

25. CAÇANDO UN GIORNO
Madrigal

I-PEco 3065

I
T

[.o.]
Ca -,
E,

[.o.]
Ca -,
E,

Ca - - çan-do un giorno yi - di u - na cer - vet -
E lei se - guen-do per far - ne ven - det -

Ca - - çan-do un giorno vi - di u - na cer - vet -
E lei se - guen-do per far - ne ven - det -

15
- ta
- ta,
Can -
Tos -

20
- ta
- ta,
Can -
Tos -

25

30
- di - da, tut - ta pie - na di co - stu - me,
- to mi spar - ve sì ch'io non la vi - di,
- di - da, tut - ta pie - na di co - stu - me,
- to mi spar - ve sì ch'io non la vi - di, Che'l
Cri -

35 40

Che'l cor me a - - per -
Cri - dan - do : se - - gnor - se mi - e

cor me a - - per -
dan - do : se - - gnor - se mi -

45

par che me con - su -
- o, per-ché mi sfi -

e par che me con - su -
- o, per-ché mi sfi -

50

- me.
- di ?

- me.
- di ?

♩ = ♩
[p.] 55 60

A - lor si vol-se a la mia vo-ce in-de -

[p.] A - lor si vol-se a la mia vo - ce in - de -

65

- gna, I - - vi se strin -

- gna, I - - vi se strin-çe

70 75

- çe et i-vi fe' so-a in - se - - gna.

et i - vi fe' so - a in - se - - gna.

26. I CANI SONO FUORA

Madrigal

{I-Las 184 (I)
I-PEco 3065 (T)

[.o.] 5 # #

I Guar -

T Guar -

ca - - ni so - no fuo - ra per le mos - - se. Pian -
- di - se a chi la to - chi, a que - sta ca - - ça, Che a

ca - ni so - no fuo - ra per le mos - - se. Pian -
- di - se a chi la to - chi, a que - sta ca - - ça, Che a

15 b b # #

- gi - - ti, vol - - pe, i lac - - cie le ta - yo - - le,
cia - - scun trat - - to non se dà ri - scos - - se,

- gi - - ti, vol - pe, i lac - - ci e le ta - - yo - - le,
cia - - scun trat - to non se dà ri - - scos - - se,

20 # #

Che per i vo - stri
Ne con men - su - ra

Che per i vo - stri
Ne con men - su - ra

25 # b

se - - mi a - - ve - - ti sco -
se dà le per - cos -

se - - mi a - - ve - - ti sco -
se dà le per - cos -

30

35

- le.
- se.
- le.
- se.

40 *p* *p* 45

Tri - - sto chi per
Tri - - sto chi

50

mal far si fa bi - - scor - - so
per mal far si fa bi - - scor - - so Ma

55 60

Ma pur el cie - lo si fa - rà so cor -
pur el cie - lo si fa - rà so cor -

65

- so.
- so.

27. PER QUELLA STRADA LACTEA

Madrigal

{ I-PEco 3065 (1)
I-Las 184 (1)

[o.]

Per,
Co-,

[o.]

Per,
Co-,

10

Per quel-la stra-da lac-te - a del cie -
Co - per-to a drap-pi ros-si de fin o -

Per quel-la stra-da lac-te - a del cie -
Co - per-to a drap-pi ros-si de fin o -

15

20

25

-lo,
-ro ;

Da,
Ten - ,

-lo,
-ro ;

Da,
Ten - ,

30

35

Da bel-le stel-le ov' è'l se--ren fer-
Ten-de-a el ti-mon ver-so an-ço-li can-

40

Da bel-le stel-le ov' è'l se--ren fer-ma-
Ten-de-a el ti-mon ver-so an-ço-li can-tan-
- ma -
- tan -

45

- to,
- do.
- to,
- do.

50

Ve-,
El,
Ve-,
El,

55

Ve - de-va un car-ro an-dar tut-to a-bra -
El car-ro tri-um - phal vien su mon -

60

Ve - de-va un car-ro an-dar tut-to a-bra - sa -
El car-ro tri-um - phal vien su mon - tan -
- sa -
- tan -

d. → d 65 70-71

- to,
- do.

- to.,
- do.

d. → d. 75

De ver - di lau - ri co - ro - ne me -

De ver - di lau - ri co -

80

- na - - va,

- ro - - ne me - - na - - va,

85

[Che,]

Che, Che d'a-le - gre-ça el,

90

Che d'a - le - gre-ça el mon - do ver - de - - ça -

mon - do ver - - de - - ça -

d. → d 95

- va.

- va.

* alternative versions ?

28. UNA PANTHERA

Madrigal

I-PEco 3065

1. U -
2. Que -

1. U -
2. Que -

1. U -
2. Que -

[.i.]

[.o.]

10

15

- na, U - na pan-the-ra in
- sta, Que - sta gu-ber - na

- na, U - na pan-the-ra in
- sta, Que - sta gu-ber - na

U - - na pan-the-ra in
Que - - sta gu-ber - na

20

con - pa - gnia de Mar -
la ci - tà Lu - - ca -

con - pa - gnia de Mar -
[la ci - tà Lu - - ca -

con - pa - gnia de Mar -
la ci - tà Lu - - ca -

25

- te,
- na.

- te,
- na.

Can - di - do
Con soa dol -

- te,
- na.

Can - di - do Jo -
Con soa dol - ce -

30

Can - di - do Jo - ve
Con soa dol - ce - ça

Jo - ve
- ce - ça

35

- ve
- ça

.p.

d'un se - re - no a - dor -
el cie - lo di - spen - sa e do -

d'un se - re - no a - dor -
el cie - lo di - spen - sa e do -

40

d'un se - re - no a - dor -
el cie - lo di - spen - sa e do -

45

- no,
- na,

- no,
- na,]

Con - stan - te è l'ar - me chi la guar - da in -
Se - con - do el me - ri - tar, iu - sta co -

- no,
- na,

Con - stan - te è l'ar - me chi la guar - da in -
Se - con - do el me - ri - tar, iu - sta co -

Con - stan - te è l'ar - me chi la guar - da in - tor -
 Se - com - do el me - ri - tar, iu - sta co - ro -

- tor -
 - ro -

- tor -
 - ro -

60-61

- no :
 - na,

- no :
 - na,

- no :
 - na,

65

[.p.] Dan -

[.p.] Dan -

[.p.] Dan -

70 75

- do a cia-scun mor-tal, che

- do a cia - -scun mor -

- do a cia - -scun mor - - tal, che

80

ne si - a de -

- tal, che ne si - a de -

ne si - a de -

85

- gno, Tri - -um-pho, glo - -ri - a e par-te in que-sto

- gno, Tri - -um-pho, glo - -ri - a e par-te in que-sto

- gno, Tri - -um-pho, glo - -ri - a e par-te in que-sto

90

re -

re -

re -

95

- gno.

- gno.

- gno.

29. CON LAGREME BAGNANDOME

Ballata

F-Pn 568 , I-Las 184

I

1.5. Con,
4. Ay,

T

1.5. Con
4. Ay,

10

Con la - gre - me ba - gnan - do -
Ay, in - gor - da mal - va - sa

la - - gre - - me ba - gnan - do -
in - - gor - - da mal - va - sa

15

- me el vi - so El mio se - gnor las -
sen - ça fon - do ; l' uor d' o - gni tem - pe -

- me el vi - so El mio se - gnor las -
sen - ça fon - do ; l' uor d' o - gni tem - pe -

25

- sa - y, On - d'io me stru - go in gua -
- ran - ça Sgrop - pa o - may toa ba - - lan -

- sa - y, On - d'io me stru - go in gua -
- ran - ça Sgrop - pa o - may toa ba - - lan -

35

- y Quan - do io me pen - so es - ser da luy di - vi -
- ça, Poy che m'ay tol - to o - gni mio gio - co e ri -

- y Quan - do io me pen - so es - ser da luy di - vi -
- ça, Poy che m'ay tol - to o - gni mio gio - co e ri -

40 45-6

- so.
- so.
- so.
- so.

50

2. Ay - me, do - len -
3. Ay, cru - da mor -

2. Ay - me, do - len -
3. Ay, cru - da mor -

55 60

- te, ay, du - ra di - spar - ti - ta
- te, ay, de - spie - ta - ta vi - ta,

- te, ay, du - ra di - spar - ti - ta
- te, ay, de - spie - ta - ta vi - ta,

65

Che may non fay ri - tor - no in que - sto
Co - me par - te - sti dal mio a - mor io -

Che may non fay ri - tor - no in que - sto mon -
Co - me par - te - sti dal mio a - mor io - cun -

70

mon -
- cun -

75 80-81

- do.
- do ?
- do.
- do ?

30. DOLÇE FORTUNA

Ballata

I-Pu 1115; F-Pn 4379

I

1.5. Dol - çe, dol - çe for -
4. O - gni, o - gni le -

T

1.5. Dol - çe, dol - çe for -
4. O - gni, o - gni le -

10

- tu - - na or -
- ti - - cia el

15

- ma - - y ren - di - me pa - çe Da
- mi - - o cor fe - - nis - se Poy

20

gli o - - chi de co - - stey che me de - - sfa -
che'l so vi - - so a me ne - - gar li pia -

gli o - - chi de co - - stey che me de - - sfa -
che'l so vi - - so a me ne - - gar li pia -

25

- çe.
- çe.

- çe.
- çe.

30 35

2. Co - ste - y me fe - ça lu - ce
3. Mi - se - ro me, che più de -

2. Co - ste - y me fe - ça lu - ce
3. Mi - se - ro me, che più de -

40

più ch'al so - le Quan - do y so ra -
- ço me do - le Ve - çert - do man -

più ch'al so - le Quan - do y so ra -
- ço me do - le Ve - çen - do man -

45

- çi a gli o - chi me tran - sfi -
- cher le dol - - çe per - mes -

- çi a gli o - chi me tran - sfi -
- cher le dol - - çe per - mes -

50

- çe.
- se.

- çe.
- se.

31. LA FIAMMA DEL TO AMOR

Ballata

I-Las 184

[.p.]

1.5. 1.a fiam - ma del to a -
4. Quel suo - no a - ma - ro

[.p.]

1.5. 1.a fiam - ma
4. Quel suo - no

5 \flat

- mor, che già me strin -
me fe' re - sen - ti -

8 del to a - mor, che già me strin -
a - ma - ro me fe' re - sen - ti -

10

- ce, Da,
- re. Cos -

8 - ce, Da,
- re. Cos -

15

da mor - te a vi - ta, da mor - te a vi - ta l'al - ma mia su - spin -
- sì, cos - sì l'a - mor, cos - sì l'a - mor an - cor la mor - te vin -

8 da mor - te a vi - ta, da mor - te a vi - ta l'al - ma mia su - spin -
cos - sì l'a - mor, cos - sì l'a - mor an - cor la mor - te vin -

20 25

- çe.
- çe.

- çe.
- çe.

30 #

2. Vo - - la - - va li mie spir - - ti
3. Do - - ve mi las - - si, oy - - me, ver

2. Vo - - la - - va li mie spir -
3. Do - - ve mi las - si, oy - me,

35

ça per l'au - - ra
mi re - stau - - ra

- ti ça per l'au - - ra
ver mi re - stau - - ra

40

Quan - - do t'al - di' cri - dar, pian - - gen -
Un po - - co la toa men - - te e non

Quan - - do t'al - di' cri - dar, pian - - gen -
Un po - - co la toa men - - te e non

45

- do, e di - - re :
mo - - ri - - re.

- do, e di - - re :
mo - - ri - - re.

32. CHI NEL SERVIR ANTICO

Ballata

I-PEco 3065

1.5. Chi nel ser -
4. Po - sto ri -

- vir an - ti - co me con - du - ce, Splen -
- man - go nel' e - stre - ma por - ta Per

15 - dor ce - le - ste par che'n ley re -
se - gui - tar con fe - de tan - ta

The musical score consists of three staves: I-Peco 3065 (top), Contratenor (middle), and Tenor (bottom). The lyrics are written below the Tenor staff. The score includes various musical notations such as clefs, time signatures, and accidentals.

20

- lu - lu - ce, - ce.

25

30

2. Lu - ci - di ra - gi man - da più che'l so - le,
3. Par - miel smar - ri - to cuor da me che vo - le

35

C'o - gn'al - tra stel - la col suo lu - me à smor -
Su - bi - to rat - to a la sua vi - sta a - cor -

1. 40 2. 44-5

- ta. - ta.

33b. LIGIADRA DONNA

Ballata

*Contratenor by Matteo da Perugia**I-PAas 75*

I

1.5. Li - gia -, oy, li - gia -, li - gia - dra don - na, li -
 4. Di - man-, di - man - do, di - man - do, a con - so - la - re, di -

T

1.5. [Li-] li - gia - dra don - na,
 4. Di- di - man - do a con -

Ct

5

- gia - dra oy, li - gia - dra don - na ch'el
 - man - do, di - man - do, a con - so - la - re i

8

li - gia - dra don - na ch'el
 di - man - do, a con - so - la -

10

mio, che'l mio cor con - ten - ti
 mia, i mia de - si - ri,

8

mio, che'l mio cor con - ten - ti Ren - di - me
 - re i mia de - si - ri Qual - che ri -

[continued on p. 141]

15

Ren-di-me pa-ce, qual-che ri-po-so, ren-di-me pa-ce, qual-che ri-po-so, ren-di-me pa-ce or-pa-ce, ren-di-me pa-ce, ren-di-me pa-ce, or-po-so, qual-che ri-po-so, qual-che ri-po-so

20

-ma-y di mie tor-men-, di mie tor-men-, di
-ma-y de mia la-men-, de mia la-men-, de
or-ma-y di mie tor-men-ti, di mie tor-
or-ma-y de mia la-men-ti, de mia la-

25

mie tor-men-ti, mia la-men-ti, -men-ti, -men-ti, -men-ti, -men-ti

30

2. Tu say che ho-ne-sto a-mo-re e pu-ra fe-,
3. Sen-ça a-ver may per be-ne a-mar mer-ce-,
2. Tu say che ho-ne-sto a-mo-re e pu-ra
3. Sen-ça a-ver may per be-ne a-mar mer-

[continued on p. 142]

15

Ren - di - me pa - - ce, ren - di - me pa - - ce, ren - di - me pa - ce or -
 Qual - che ri - - po - - so, qual - che ri - po - - so, qual - che ri - po - so or -

pa - - ce, ren - di - me pa - ce, ren - di - me pa - - ce o -
 - po - - so, qual - che ri - - po - so, qual - che ri - - po - - so o -

20

- ma - - y di mie tor - men - ti, di mie tor - men - ti, di
 - ma - - y de mia la - men - ti, de mia la - men - ti, de

- ra - - ma - - y di mie tor - men - ti, di mie tor -
 - ra - - ma - - y de mia la - men - ti, de mia la -

25

mie tor - - men - [- ti, di mie tor - men -] - ti.
 mia la - - men - [- ti, de mia la - men -] - ti.

- men -, di mie tor - men -, mie tor - men - - ti.
 - men -, de mia la - men -, mia la - men - - ti.

30

2. Tu say che ho - ne - sto a - mo - re e pu - ra fe - de,
 3. Sen - - ça a - ver may per be - ne a - mar mer - ce - de,

2. Tu say che ho - - ne - sto a - - mo - re e pu - ra
 3. Sen - - ça a - - ver may per be - - ne a - mar mer -

[continued on p. 143]

35

e pu - - ra fe - - de Strin - - se'l mio
 a - - mar mer - ce - - de Ay, en pian-to, ay,
 fe -, e pu - - ra fe - - de Strin - - se'l mio
 - ce -, a - mar mer - ce - - de Ay, en pian-to, ay,

40

cor, el mio cor, el mio cor, el mio cor - e di do - - glia
 o -, ay, o -, ay, o -, ay, o - chi al pec - - to
 cor, el mio cor, el mio cor di do - - glia
 o -, ay, o -, ay, o - - chi al pec - - to

1.

45

e de mar - - ti - - ri.
 in - ten so - - spi -
 e de mar - ti - - ri.
 in - - ten so - spi -

2.

50

55-6

- ti - - ri.
 - spi -
 - ti - - ri.
 - spi -

35

e pu - - ra fe - - de Strin - - se'l mio
a - - mar mer - ce - - de - de Ay, en pian-to, ay,
fe - - de, e pu - - ra fe -, pu - ra fe - - de Strin - - se'l mio
- ce - - de, a - mar mer-ce -, mer - - ce - - de Ay, en pian-to, ay,

40

co - re, el mio co - - re el mio co - - re, el mio co - re di dol - - gia
o - chi, ay, o - - chi, ay, o - - chi, ay, o - chi al pec - - to
co - - re, el mio co - - re el mio cor di dol - - gia
o - - chi, ay, o - - chi ay, o - - chi al pec - - to

45

e di mar - - ti - - ri.
in - - ten so - - spi -
e di mar - - ti - - ri, e di mar - - ti - - ri.
in - - ten so - - spi - - ri, in - - ten so - - spi -

50

55 - 6

- ri.
- ri.

34. O ROSA BELLA

Ballata

F-Pn 4379, I- Rvat 1411

I
1.5. O ro - sa, o ro - sa, o
4. Oy, di - o, oy, di - o, oy,

Ct
Contratenor

T
Tenor
1.5. O ro - - sa bel - - la, o ro - - sa,
4. Oy, dio d'a - mo - - re, oy, di - - o,

5
ro - - sa bel - - la, o ro - - sa bel -
dio d'a - mo - re, oy, dio d'a - mo -

o ro - sa bel - - la, o ro - sa bel - - la,
oy, dio d'a - mo - re, oy, dio d'a - mo - re,

10
- la, o dol - çe a - ni - ma mi - - a, o dol - - çe a - ni - ma
- re, che pe - na è que - sta a - ma - re, che pe - na è que - sta a -

o dol - çe a - ni - ma mi - - a,
che pe - na è que - sta a - ma - re,

15

mi - a, o dol - çe a - ni - ma mi - a, Non mi las - sar mo -
 - ma - re, che pe - na è que - sta a - ma - re. Vi - de che io mor' tu -

o dol - çe a - ni - ma mi - a,
 che pe - na è que - sta a - ma - re.

20

- ri - re, Non mi las - sar mo - ri - re, Non mi las - sar mo - ri - re,
 - to ho - ra, Vi - de che io mor' tu - to ho - ra, Vi - de che io mor' tu - to ho - ra

Non mi las - sar mo - ri - re, Non mi las - sar mo - ri - re, in
 Vi - de che io mor' tu - to ho - ra, Vi - de che io mor' tu - to ho - ra per

25

in cor - te - si - a, in cor - te - si - a, in cor - te - si -
 per que - sta iu - de - a, per que - sta iu - de - a, per que - sta iu - de -

cor - te - si - a, in cor - te - si - a, in cor - te - si -
 que - sta iu - de - a, per que - sta iu - de - a, per que - sta iu - de -

30

- a.
 - a.

- a.
 - a.

40

2. Ay, ay, las - sa me, ay,
 3. So -, so - co - ri - mi, so -

2. Ay, ay, las - sa me,
 3. So -, so - co - ri - mi,

45

las - sa me, ay, las - sa me, ay las - sa me, ay las - sa me, do - len -
- co - ri - mi, so - co - ri - mi, so - co - ri - mi, so - co - ri - mi or - ma -

ay, las - sa me, ay, las - sa me, ay, las - sa me,
so - co - ri - mi, so - co - ri - mi, so - co - ri - mi

50

- te, de - ç o fi - ni - re, de - ç o fi - ni - re,
- y del mio lan - gui - re, del mio lan - gui - re,

do - len - te, de - ç o fi - ni - re, de - ç o fi -
or - ma - y del mio lan - gui - re, del mio lan -

55

de - ç o fi - ni - re Per ben ser - vi - re,
del mio lan - gui - re, Cor del cor mi - o,

- ni - re, de - ç o fi - ni - re Per ben ser -
- gui - re, del mio lan - gui - re, Cor del cor

60

per ben ser - vi - re, per ben ser - vi - re e le - al - men - te a - ma -
cor del cor mi - o, cor del cor mi - o, non mi las - sar pe - na -

- vi - re, per ben ser - vi - re, per ben ser - vi - re e le - al - men - te a -
mi - o, cor del cor mi - o, cor del cor mi - o, non mi las - sar pe -

65

1. 2. 70

- re. - re.

- ma - - re. - re.

- na -

35. BEN CHE DA VUI

Ballata
(other voice(s) missing)

I-Str 14

1. Ben, [4. ...] ben che da vui, don - na,

si - a par - ti - to Con pian - ti e con do - lo - re, A - - bran -

- cha - ro l'a - mo - re È non vo - ler pe - rò che sia sban -

- di - to.

2. Par - ti - me da ti qua - si stran - go - sa - to, Cre - den - do me mo -

[3. ...]

- ri - re Poy che m'a - ve - vi el to a - mor do -

- na - to. 1. 2. 40

- to. - to.

36. IO CRIDO AMOR

Ballata
(other voice(s) missing)

I-STr 14

1 

5 

10 

15 

20 

30 

35 

37. AMOR, PER TI SEMPRE

Ballata
(other voice(s) missing)

opus dubium

I- STr 14

1.5. A - mor, per ti sem - - pre ar - - do Di tor-men-ti e su -
[4. ...]

- spi - - ri, So - çe - to a gran mar - - ti -

- ri, Ve-den-do el me se cor - - so sem - pre tor -

20

25 # - to. 2. Don - na bel - la
[3. ...]

30 34-5 # pi - a - cen - - te, Quan-do vi - di al - to pa - - res - - se.

38. CHI VOLE AMAR

Ballata

opus dubium

{I-PEco 3065 (1)
 {I-Las 184 (1)

I

1.5.9.13. Chi
 4. Nè
 8. Quan -
 12. Che

T

1.5.9.13. Chi
 4. Nè
 8. Quan -
 12. Che

10

vo - le a - mar, a - me con ve - ra fe -
 che più di - gna sia d'a - ver mer - çe -
 -do in l'a - mor per - fec - ta - men - te cre -
 sen - ça gran pro - mes - se a - mar se ve -

vo - le a - mar, a - me con ve - ra fe -
 che più di - gna sia d'a - ver mer - çe -
 -do in l'a - mor per - fec - ta - men - te cre -
 sen - ça gran pro - mes - se a - mar se ve -

15

20

d. → d. *d. → d.*

- de.
- de.
- de.
- de.

- de.
- de.
- de.
- de.

30 35

2. Nul -
3. Co -
6. Non
7. Co -
10. Non
11. L'a -

2. Nul -
3. Co -
6. Non
7. Co -
10. Non
11. L'a -

40

- la co - sa è me - glio -
- me'l per - fec - to a - mo -
è fac - to più i - ni -
- me in - gan - nar l'a - mi -
è di me - nor fru -
- mor ben che sia mu -

- la co - sa è me - glio -
- me'l per - fec - to a - mo -
è fac - to più i - ni -
- me in - gan - nar l'a - mi -
è di me - nor fru -
- mor ben che sia mu -

45 49 - 50

- re
- re,
- quo
- co,
- to
- to,

- re
- re,
- quo
- co,
- to
- to,

39a. MERÇÉ, O MORTE

Ballata

opus dubium

I-PSac 5, F-Pn 4917

I

1.5. Mer - çé, mer - çé, mer - çé, mer -
4. O dio, o dio, o

T
Tenor

1.5. Mer - çé, mer - çé, mer - çé,
4. O dio, o dio, o dio,

5

- çé, mer -
dio, o

mer - çé,
o dio,

10

- çé, o mor - te, o mor - te, o mor - te,
dio, che pe - na, che pe - na, che pe - na

o mor - te, o mor - te, o mor - te,
che pe - na, che pe - na, che pe - na

15

#

o va - ga a - ni - - ma mi - a, Oy - me, oy - me, oy - me,
e quest'al cor do - len - te Fal - sa, fal - sa, fal - sa

o va - ga a - ni - ma mi - a, Oy - me, oy - me, oy - me,
e quest'al cor do - len - te Fal - sa, fal - sa, fal - sa

20

chi mo - ro, chi mo - ro, chi mo - ro
çu - de - a, çu - de - a, çu - de - a

chi mo - ro, chi mo - ro, chi mo - ro o
çu - de - a, çu - de - a, çu - de - a al -

[continued on p. 154]

39b. MERÇÉ, O MORTE

Ballata

opus dubium

I-Bu 2216

I

1.5. Mer - çé, mer - çé, mer -
4. O dio, o dio, o

Tenor

1.5. Mer - çé, mer - çé, mer - çé,
4. O dio, o dio, o dio,

5

- çé, mer -
dio, o

mer - çé,
o dio,

10

- çé, o mor - te, o mor - te, o mor - te,
dio, che pe - na, che pe - na, che pe - na

o mor - te, o mor - te, o mor - te,
che pe - na, che pe - na, che pe - na

15

o va - ga a - ni - ma mi - a, Oy - me, oy - me, oy - me,
e quest'al cor do - len - te Fal - sa, fal - sa, fal - sa

o va - ga a - ni - ma mi - a, Oy - me, oy - me, oy - me,
e quest'al cor do - len - te Fal - sa, fal - sa, fal - sa

20

chi mo - ro, chi mo - ro, chi mo - ro
çu - de - a, çu - de - a, çu - de - a

chi mo - ro, chi mo - ro, chi mo - ro o
çu - de - a, çu - de - a, çu - de - a al -

[continued on p. 155]

25 # 29-30

o gra - ci - o - sa e pi - a.
al - m'en fa me mo - rir vi - a.

8 gra - ci - o - sa e pi - a.
- m'en fa me mo - rir vi - a.

35

2. Pa - scho el cor, el cor, el cor de so - spi - ri, de so -
3. Ay me, do - lent, do - lent, do - lent, mo - ri - ro, mo -

8 2. Pa - scho el cor, el cor, el cor de so - spi - ri,
3. Ay me, do - lent, do - lent, do - lent, mo - ri - ro,

40

- spi - ri ch'al - tra nol - ve - E de
- ri - ro per mer - ce - de, Del dol -

8 de so - spir' ch'al - tra nol - ve - E
mo - ri - ro per mer - ce - de, Del

45

la - cri - me, de la - cri - me, de la - cri - me che vi - vo a - ma - ra -
- çe a - mor, del dol - ç' a - mor, del dol - ç' a - mor che'l mio cor t'a pre -

8 de la - cri - me, de la - cri - me, de la - cri - me vi - vo a - ma - ra -
dol - çe a - mor, del dol - ç' a - mor, del dol - ç' a - mor che'l mio cor t'a pre -

50 1. 2. # # 54-5

- men - te. te.
- sen - te. te.

8 - men - te. te.
- sen - te. te.

25 29-30

o gra - ci - o - sa e pi - a.
al - m'en fa me mo - rir vi - a.

gra - ci - o - sa e pi - a.
- m'en fa me mo - rir vi - a.

35

2. Pa - scho el cor, el cor, el cor de so - spi - ri, de so -
3. Ay me, do - lent, do - lent, do - lent, mo - ri - ro, mo -

2. Pa - scho el cor, el cor, el cor de so - spi - ri,
3. Ay me, do - lent, do - lent, do - lent, mo - ri - ro,

40

- spi - ri ch'al - tra nol ve - de E de
- ri - ro per mer - ce - de, Del dol -

de so - spir' ch'al - tra nol ve - de E
mo - ri - ro per mer - ce - de, Del

45

la - cri - me, de la - cri - me, de la - cri - me che vi - vo a - ma - ra -
- çe a - mor, del dol - ç'a - mor, del dol - ç'a - mor che'l mio cor t'a pre -

de la - cri - me, de la - cri - me, de la - cri - me vi - vo a - ma - ra -
dol - çe a - mor, del dol - ç'a - mor, del dol - ç'a - mor che'l cor t'a pre -

50 1. 2. 54-5

- men - te. - te.

- sen - te. - te.

40. NON CREDO, DONNA

Ballata

*opus dubium**I-Las 184*

I

1.5. Non,
4. Et,

Non cre-do,
Et o-gne

T

1.5. Non,
4. Et,

Non cre - do,
Et o - gne

don - na, che la dol - çe fia -, la dol - çe fia -, la dol - çe fia -, la dol - çe
mio pen - - sie-ro in te ri - - col -, in te ri - col -, in te ri - col -, in te ri -

don - na, che la dol - çe, la dol - çe, la dol - çe, la dol - çe,
mio pen - - sie-ro in te ri -, in te ri -, in te ri -, in te ri -,

fia -, la dol - çe fiam - - ma Che ac - ce - se l'al - to co -
- col -, in te ri - col - - to Des - fà con fie - ro ar - do -

la dol - çe fiam - - ma Che ac - ce - se l'al - to co -
in te ri - - col - - to Des - fà con fie - ro ar - do -

- re Spen - ta may sia per al - tro no - vo a - mo -
- re El ser - - vo to, che per te vi - ve e mo -

- re Spen - ta may sia per al - tro no - vo a - - mo -
- re El ser - - vo to, che per te vi - ve e mo -

25-6

- re.
- re.

- re.
- re.

30

2. Tem - - po - - nè lo - - cò, lo - co, qual di - stan -
3. L'ar - - den - - te spir' - - to, spir'to giam - - may non

2. Tem - - po nè lo -, nè lo - co, qual di - stan - te
3. L'ar - - den - - te spi -, spi - ri - to giam - - may non ri -

- te fos - - se, Qual più da - gli o - chi mie ce - la - to e
ri - - mos - - se Dal dol - - ce re - cor - - dar del to bel

fos - - mos - - se, Qual più da - gli o - chi mie ce - la - to e
- se Dal dol - - ce re - cor - - dar del to bel

35

tol -
vol -

tol -
vol -

40

1. 2. 45-6

- to, - to.

- to, - to.

41. POY CHE MORIR

Ballata

opus dubium

I-Las 184

[.o.] 5

I
1.5. Poy,
4. Mer -

T
[.o.]
1.5. Poy,
4. Mer -

8 10 3

Poy che mo - - rir
Mer - - çé per Di -

Poy che mo - - rir
Mer - - çé per Di -

[.i.] 15 3

- o, mi con - vien per to a - - mo -
o ca - ro mio te - - so -

- o, mi con - vien per to a - - mo -
o ca - ro mio te - - so -

20 3 3 3 3 [.o.]

- re Las - - so, las - - so
- re, A - - bi, a - - bi

- re Las - - so, las - - so
- re, A - - bi, a - - bi

25 30 [.i.] 3

te, don - - na, el mio do - len - te co -
pi - - e - - tà de mi to ser - vi - to -

te, don - - na, el mio do - len - te co -
pi - - e - - tà de mi to ser - vi - to -

3 3 [.o.] 35

- re.
- re.

- re.
- re.

40 45

2. Ay, las - - so me, ay las - - so me, con
[3. ...]

2. Ay, las - - so me, ay las - - so me, con
[3. ...]

50 [.i.]

pian - ti e con so - - spi - - ri Se - - rà

pian - ti e con so - - spi - - ri Se - - rà

55 [.o.] [.i.] 60 [.o.]

mi - - a vi - - ta or - - ma - - y e con do -

mi - - a vi - - ta or - - ma - - y e con do -

[.i.] 65

- lo - - re.

- lo - - re.

42. DEDUTO SEY

Ballata

opus dubium

I-Bu 2216, F-Pn 4917

I

1.5. De - du - to sey
4. O sven - tu - ra -

Ct
Cont^a

1.5. De - du - to sey
4. O sven - tu - ra -

T

1.5. De - du - to sey
4. O sven - tu - ra -

5

a quel che may non fu - sti,
- to, cre - di al - le fa - lor - ne,

[a quel che may non fu -, a
- to, cre - di al - le fa - lor -, cre -

a quel che may non fu -, a
- to, cre - di al - le fa - lor -, cre -

10

a quel che may non fu -,
cre - di al - le fa - lor -,

quel che may non
- di al - le fa -

quel che may non
- di al - le fa -

15

a quel che may non fu - sti,
cre - di al - le fa - lor - ne,

19-20

fu - sti,
- lor - ne,

fu - sti,
- lor - ne,

25

In gran pro - fon - do, vi - di - te gir più
Per la qual co - sa e ti - ra per la sot -
pe -

30

sot -
pe -

35

- to.
- sta

40

Dè, guar - da che non se di - ca a ti quel mot -,
Ver - so el pa - e - se do - ve tu na - sci -,

* c if Ct omitted

45

quel - lo mot - , quel - lo
tu na - sci - , tu na -

a ti quel mot - , quel - lo mot - , quel - lo mot - ,
tu na - sci - , tu na - sci - , tu na - sci - ,

ti quel mot - , quel - lo mot - , quel - lo mot - ,
tu na - sci - , tu na - sci - , tu na - sci - ,

50-51

mot - , quel - lo mot - , quel - lo mot - - to :
- sci - , tu na - sci - , tu na - sci - - sti

quel - lo mot - , quel - lo mot - , - to :
tu na - sci - , tu na - sci - - sti

quel - lo mot - , quel - lo mot - - to :
tu na - sci - , tu na - sci - - sti

55

O quan - ti can - ti vol gra - par lo
Fa si che tuo con - pa - gno non sia el

O quan - ti can - ti vol gra - par lo
Fa si che tuo con - pa - gno non sia el

O quan - ti can - ti vol gra - par lo fu - ,
Fa si che tuo con - pa - gno non sia el fu - ,

60

fu - , te vol gra - par lo fu -
fu - , con - pa - gno non sia el fu -

fu -
fu -

fu -
fu -

65

- sti.
- sti.

- sti.]
- sti.]

gra - - par lo fu - - sti.
non sia el fu - - sti.

70

2. A - - ve - - sti l'o - - cel - - lo in man e nol piu -
3. Fru - - cti d'o - - gn'ar - - bor a - - ve - - sti e non ser -

2. A' - - ve - - sti l'o - - cel - - lo in man e nol piu -
3. Fru - - cti d'o - - gn'ar - - bor a - - ve - - sti e non ser -

2. A - - ve - - sti l'o - - cel - - lo in man e nol piu - - ma - ,
3. Fru - - cti d'o - - gn'ar - - bor a - - ve - - sti e non ser - - va - ,

75

- ma - , e nol piu - - ma - , e nol piu - - ma - , e nol piu -
- va - , e non ser - - va - , e non ser - - va - , e non ser -

- ma - , nol piu - - ma - , nol piu - - ma - , e nol piu -
- va - , non ser - - va - , non ser - - va - , e non ser -

e nol piu - - ma - , e nol piu - - ma - ,
e non ser - - va - , e non ser - - va - ,

80

84-5

- ma - , e nol piu - ma - - sti ;
- va - , e non ser - va - - sti

- ma - - sti ;
- va - - sti]

e nol piu - - ma - - sti ;
e non ser - - va - - sti

90

Scioc - - co me par s'a - - spe - - ti fin che ri - tor - - ni, scioc -
 Con - - for - - ta con l'al - - glit - - ti fin che ri - tor - - ni, con -

Scioc - - co me par [s'a - - spe - - ti che ri - - tor -
 Con - - for - - ta con [l'al - - glit - - ti che ri - - tor -

Scioc - - co me par s'a - - spe - - ti che ri - - tor -,
 Con - - for - - ta con l'al - - glit - - ti che ri - - tor -,

95

- co me par s'a - - spe -, scioc - - co me par s'a - - spe -, scioc - - co me par s'a -
 - for - ta con l'al - - glit -, con - - for - ta con l'al - - glit -, con - - for - ta con l'al -

- ni, scioc - - co me par, scioc - - co me par s'a - spe -, scioc - - co me
 - ni, con - - for - ta con, con - - for - ta con l'al - glit -, con - - for - ta

scioc - co me par s'a - spe -, scioc - co me par s'a - spe -, scioc - co me
 con - for - ta con l'al - glit -, con - for - ta con l'al - glit -, con - for - ta

100

- spe -, scioc - co me par s'a - - spe - - ti che ri - tor -, che
 - glit -, con - for - ta con l'al - - glit - - ti fin che 'tor -, fin

par s'a - spet' che ri - - tor -, che ri - - tor -, ri - - tor -,
 con l'al - glit -, fin che tor -, fin che 'tor -, che 'tor -,

par s'a - spet' che ri - - tor - ni, che ri - - tor -, scioc -
 con l'al - glit' fin che ri - - tor - ni fin che 'tor -, con -

105

ri - - tor -, che ri - - tor -
 che 'tor -, fin che ri - tor - ni.

che ri - - tor -, che ri - - tor - - ni.]
 fin che 'tor -, che ri - - tor - - ni.]

- co me par s'a - - spe - - ti che ri - - tor - - ni.
 - for - ta con l'al - - glit - - ti fin che 'tor - - ni.

43. GLI ATTI COL DANÇAR

Ballata

opus dubium

I-PEco 3065

1.5. Gli at - ti col dan - çar Fran -
4. Per to - a cru - del - tà la

I
Ct
T

Contratenor
Tenor

10

- ce - - schi - - n'an - - çi pas - - sa M'an si trans -
vi - ta me se fu - - çe, Se non con -

15 19-20

- fix' el cor c'o - gnun per ti las - - sa.
- so - - li un po - co l'a - - ni - ma las - - sa.

25

2. Tut - - to el mio di - lec - to si è de - ti mi -
 3. De dol - - ce mia don - na, non me vo - - ler do -

30

- rar E ti pur m'a - - scon - - di la toa va - ga
 - nar Tan - - to gran pe - - na, ch'a mor - te me con -

1. 35 2. 40 - 41

lu - - ce. - du - - ce.

44. ALER M'EN VEUS

Virelai
(cf. no. 22)*I-Pu 1115 (I), I-Bc 15 (I,II)*

I
1.4. A - - ler m'en veus

II
[1.4. A - - ler m'en veus

10
en stran - - gne par - - tie Pus que

15
pie - - té est en - - dor - - mie En vos, pu - cel -

20
- le, por qui je mour, Por qui

25
En vos, pu - cel - le, por qui je mour, Por qui

30
laun - - guis et nuit et jour. Dont

laun - - guis et nuit et jour. Dont

35

je voy bien que

je voy bien que

40

de ma vi - e N'est re - tour

de ma vi - e N'est re - tour

50

ans a mort bail - gie Se vo - stre mer - chi

ans a mort bail - gie Se vo - stre mer - chi

55

ne

ne

65

me sou - chour.

me sou - chour.

70

2. Oy - mé, dou - lent, je puis
3. Et tout eur plens d'an - gous

2. Oy - mé, dou - lent,
3. Et tout eur plens

75

bien et di - i -

je puis bien et di - i -

80

- re : A - - dieu, la flour de tou - tes flour,
- re, Cri - - ant mer - chi en plant et en plour,

- re : A - - dieu, la flour de tou - tes flour,
- re, Cri - - ant mer - chi en plant et en plour,

90

Car ja - mais joi - - e a - - voir ne
Re - gra - tant so - - vent le par -

Car ja - mais joi - - e
Re - gra - tant so - - vent

95

quir,
- tir. Mais O vi - he -

a - - voir ne quir,
le par - - tir. Mais O vi - he -

100

- vre en pe - - ne et en do - - leur,
- lai en fon - - tay - - ne de dou -

- vre en pe - - ne et en do - - leur,
- lai en fon - - tay - - ne de dou -

105

- chour, A vos je re - com - - man ma vie.

- chour, A vos je re - com - - man ma vie.]

45. SUS UNE FONTAYNE

Virelai

GB-Ob 229, I-MOe 5.24

The musical score consists of three staves: I (Ob), Ct (Contratenor), and T (Tenor). The lyrics are as follows:

1.5. Sus u -
4. Que choi -

5
- ne fon -
- se nul - - tay -
- le

10
- ne en
say en

The score includes mensuration signs (circles with numbers) and various musical notations such as clefs, time signatures, and accidentals.

* Ob : prefatory stove
MOe : mensuration signs

15 C

re - mi - rant O - y
re - ci - vant Pa - vour

20

chan - ter
tré - mour

25

si dou - ce - ment Que
et an - gos - ment Que

30

mon cuer, corps et
fer du - is cer -

35

pen - se -
- tay - ne -

40

- ment Re - ma -
- ment Tant suy

45

- rent de pris
de ly

50

en ve - - oir a - - ten - - dant.
dé - - si - - rant.

54-5 *

* Both MSS yield ♯ (in top voice) as in the quoted *En attendant* ; See Critical Commentary.

[C] # 60 #

2. D'a - - voir
3. Seul de

mer -
ve -

65 # C #

- chi
- oir

70 b C C

de ma do -
ce no - ble

75

- lour,
flour,

Qui
Qui

80

me
tant

tré -
can -

- pount
- toit

85

au cuer
su - a -

for -

90-91

- ment,

- ve -

94-5

- ment.

46. QUOD JACTATUR

Canon *

I-MOe 5.24

5

I
Ct
T

Quod ja - ctatur et vir - tus o -

10

Quod ja - ctatur
- ctatur et vir - tus o - pe -
- pe - re non de - mon - stratur.

15

et vir - tus o - pe - re non
- re non de - mon - stratur.
Ut a - qua pis -

* Despite the clear indication of a three-part canon, only two parts at a time are musically acceptable (T and Ct, or Ct and I), and such a two-part performance is recommended.

20 25

de - mon - stra - tur. Ut
 Ut a - qua pis - sis se -
 - sis se - pi - us sci - en - ti -

30

a - qua pis - sis se - pi - us
 - pi - us sci - en - ti - a
 - a de - ne - ga -

35

sci - en - ti - a de -
 de - ne - ga -
 - tur. Quod ja - cta - tur et

40 45

- ne - ga - tur.
 - tur. Quod ja - cta - tur et vir - tus
 vir - tus o - pe - re non de - mon - stra - tur.

47. LE RAY AU SOLEYL

Canon

opus dubium

I-PEco 3065

4 ♩ of I = 3 ♩ of II, III

I
Le ray au so-leyl qui dret som kar-mey-ne

II
Le ray au so-leyl qui dret som kar-mey-ne

III

5
En soy bra-çant la dou-ce tor-to-rel-le,

II
En soy bra-çant la dou-

III

10
-ce tor-to-rel-le,

II

III

15

La - quel com-pan-gnon on - - ques re - no - - vel - - le, A bon droyt

20

sem - - bla que en toy per - fect re - gne.

La - quel com - pan - gnon on - - ques re - no - - vel - - le, A bon

25-6

droyt sem - - bla que en toy per - fect re - gne.

APPENDIX

APPENDIX

1a. CON LAGREME BAGNANDOME

Keyboard version of no. 29

D-B 40613

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The piece is in 2/4 time and begins with a key signature of one flat (B-flat). The score is divided into five systems, each containing two staves. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated at the start of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several trills marked with a double asterisk (**) and some notes marked with a flat (b). A dynamic marking of *mf* is present in the first system. The piece concludes with a final cadence in the fifth system.

Musical notation system 1, measures 35-40. The system consists of a treble and bass staff. Measure 35 has a treble clef and a key signature of one flat. Measure 36 has a treble clef and a key signature of one sharp. Measure 37 has a treble clef and a key signature of one sharp. Measure 38 has a treble clef and a key signature of one sharp. Measure 39 has a treble clef and a key signature of one sharp. Measure 40 has a treble clef and a key signature of one sharp. The bass staff contains a bass clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line.

Musical notation system 2, measures 41-46. The system consists of a treble and bass staff. Measure 41 has a treble clef and a key signature of one sharp. Measure 42 has a treble clef and a key signature of one sharp. Measure 43 has a treble clef and a key signature of one sharp. Measure 44 has a treble clef and a key signature of one sharp. Measure 45 has a treble clef and a key signature of one sharp. Measure 46 has a treble clef and a key signature of one sharp. The bass staff contains a bass clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line.

Musical notation system 3, measures 47-52. The system consists of a treble and bass staff. Measure 47 has a treble clef and a key signature of one sharp. Measure 48 has a treble clef and a key signature of one sharp. Measure 49 has a treble clef and a key signature of one sharp. Measure 50 has a treble clef and a key signature of one sharp. Measure 51 has a treble clef and a key signature of one sharp. Measure 52 has a treble clef and a key signature of one sharp. The bass staff contains a bass clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line.

Musical notation system 4, measures 53-58. The system consists of a treble and bass staff. Measure 53 has a treble clef and a key signature of one sharp. Measure 54 has a treble clef and a key signature of one sharp. Measure 55 has a treble clef and a key signature of one sharp. Measure 56 has a treble clef and a key signature of one sharp. Measure 57 has a treble clef and a key signature of one sharp. Measure 58 has a treble clef and a key signature of one sharp. The bass staff contains a bass clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line.

Musical notation system 5, measures 59-64. The system consists of a treble and bass staff. Measure 59 has a treble clef and a key signature of one sharp. Measure 60 has a treble clef and a key signature of one sharp. Measure 61 has a treble clef and a key signature of one sharp. Measure 62 has a treble clef and a key signature of one sharp. Measure 63 has a treble clef and a key signature of one sharp. Measure 64 has a treble clef and a key signature of one sharp. The bass staff contains a bass clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line.

Musical notation system 6, measures 65-70. The system consists of a treble and bass staff. Measure 65 has a treble clef and a key signature of one sharp. Measure 66 has a treble clef and a key signature of one sharp. Measure 67 has a treble clef and a key signature of one sharp. Measure 68 has a treble clef and a key signature of one sharp. Measure 69 has a treble clef and a key signature of one sharp. Measure 70 has a treble clef and a key signature of one sharp. The bass staff contains a bass clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line.

1b. CON LAGREME BAGNANDOME

Keyboard version of no. 29

D-Mbs 352b no. 38

The musical score is written for a keyboard instrument in 2/4 time. It consists of six systems of two staves each (treble and bass clef). The piece begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several trills marked with a wavy line and a 'tr' symbol. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like 'p' (piano) and 'f' (forte) are present. The score is divided into measures, with measure numbers 10, 15, 20, 25, and 30 clearly marked. The piece concludes with a final cadence in the bass clef.

35 $\flat \flat \flat \flat \flat$ \flat $\sharp \sharp$ 40

\flat 45

\flat 50 $\flat \flat$

\flat 55 $\flat \flat \flat$

$\sharp \sharp$ 60

65

70 $\flat \flat$ 74-5

1c. CON LAGREME BAGNANDOME

Keyboard version of no. 29

D-Mbs 352b no. 137

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 3/4 time and begins with a key signature of one flat (B-flat). The score is divided into six systems, each containing two staves. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated at the start of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several trills marked with a wavy line and a star symbol. Dynamic markings include accents (^) and slurs. The piece concludes with a double bar line and repeat dots.

Musical notation for measures 35-40. The system consists of a treble and bass staff. Measure 40 is marked with a double bar line and the number 40. The music features a melodic line in the treble and a supporting bass line. There are some ornaments or grace notes above the treble staff in measures 35, 36, and 40.

secunda pars

Musical notation for measures 41-45. The system consists of a treble and bass staff. Measure 45 is marked with a double bar line and the number 45. The music continues with a melodic line in the treble and a supporting bass line. There are some ornaments or grace notes above the treble staff in measures 41, 42, and 45.

Musical notation for measures 46-55. The system consists of a treble and bass staff. Measure 50 is marked with a double bar line and the number 50. Measure 55 is marked with a double bar line and the number 55. The music continues with a melodic line in the treble and a supporting bass line. There are some ornaments or grace notes above the treble staff in measures 46, 47, 50, 51, 54, and 55.

Musical notation for measures 56-60. The system consists of a treble and bass staff. Measure 60 is marked with a double bar line and the number 60. The music continues with a melodic line in the treble and a supporting bass line. There are some ornaments or grace notes above the treble staff in measures 56, 57, 58, and 60. There are also some triplets in the bass line in measures 59 and 60.

Musical notation for measures 61-65. The system consists of a treble and bass staff. Measure 65 is marked with a double bar line and the number 65. The music continues with a melodic line in the treble and a supporting bass line. There are some ornaments or grace notes above the treble staff in measures 61, 62, 64, and 65.

Musical notation for measures 66-70. The system consists of a treble and bass staff. Measure 70 is marked with a double bar line and the number 70. The music continues with a melodic line in the treble and a supporting bass line. There are some ornaments or grace notes above the treble staff in measures 66, 67, 69, and 70. There are also some triplets in the bass line in measures 68 and 69.

Musical notation for measures 71-80. The system consists of a treble and bass staff. Measure 75 is marked with a double bar line and the number 75. Measures 79-80 are marked with a double bar line and the number 79-80. The music continues with a melodic line in the treble and a supporting bass line. There are some ornaments or grace notes above the treble staff in measures 71, 72, 74, 75, 76, 77, 78, 79, and 80. There are also some triplets in the bass line in measures 72, 73, 74, 75, 76, 77, 78, 79, and 80.

1d. CON LAGREME BAGNANDOME

Keyboard version of no. 29

D-Mbs 352b no. 138

The musical score is written for a keyboard instrument in 2/4 time. It consists of six systems of two staves each (treble and bass clef). The piece begins with a treble clef and a key signature of one flat (B-flat). The first system includes a treble clef and a key signature change to D major (indicated by a 'd' and 'D' below the staff). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are clearly marked. There are several accidentals (sharps and flats) throughout the piece, and some measures contain trills or grace notes. The piece concludes with a double bar line at the end of the sixth system.

Musical score system 1, measures 40-44. The system consists of two staves, treble and bass. Measure 40 is marked with a treble clef and contains a complex rhythmic pattern with a sharp sign above the first note. Measures 41-44 continue the piece with various rhythmic and melodic elements, including a flat sign above the first note of measure 41.

secunda pars

Musical score system 2, measures 45-49. The system consists of two staves, treble and bass. Measure 45 is marked with a treble clef and contains a complex rhythmic pattern with a sharp sign above the first note. Measures 46-49 continue the piece with various rhythmic and melodic elements, including a flat sign above the first note of measure 47.

Musical score system 3, measures 50-54. The system consists of two staves, treble and bass. Measure 50 is marked with a treble clef and contains a complex rhythmic pattern with a sharp sign above the first note. Measures 51-54 continue the piece with various rhythmic and melodic elements, including a flat sign above the first note of measure 51.

Musical score system 4, measures 55-59. The system consists of two staves, treble and bass. Measure 55 is marked with a treble clef and contains a complex rhythmic pattern with a sharp sign above the first note. Measures 56-59 continue the piece with various rhythmic and melodic elements, including a flat sign above the first note of measure 56.

Musical score system 5, measures 60-64. The system consists of two staves, treble and bass. Measure 60 is marked with a treble clef and contains a complex rhythmic pattern with a sharp sign above the first note. Measures 61-64 continue the piece with various rhythmic and melodic elements, including a flat sign above the first note of measure 61.

Musical score system 6, measures 65-69. The system consists of two staves, treble and bass. Measure 65 is marked with a treble clef and contains a complex rhythmic pattern with a sharp sign above the first note. Measures 66-69 continue the piece with various rhythmic and melodic elements, including a flat sign above the first note of measure 66.

1e. CON LAGREME BAGNANDOME

Keyboard version of no. 29

D-Mbs 352b no. 139

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The piece is in 3/4 time. The first system begins with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including accents (marked with a small 'v' or 'w' above the notes) and a 'b' (piano) marking. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are clearly indicated at the start of their respective systems. The score concludes with a final cadence in the fourth system.

Musical notation for measures 35-40. The system consists of a treble and bass staff. Measure 35 has a sharp sign (#) above the treble staff. Measures 36-38 have asterisks above the treble staff. Measure 40 has the number 40 above the treble staff.

secunda pars

Musical notation for measures 41-45. Measure 45 has the number 45 above the treble staff. Measure 44 has a sharp sign (#) above the treble staff.

Musical notation for measures 46-55. Measure 50 has the number 50 above the treble staff. Measure 55 has the number 55 above the treble staff. There are flat signs (b) above the treble staff in measures 47, 54, and 55.

Musical notation for measures 56-60. Measure 60 has the number 60 above the treble staff.

Musical notation for measures 61-70. Measure 65 has the number 65 above the treble staff. Measure 70 has the number 70 above the treble staff.

Musical notation for measures 71-75. Measure 75 has the number 75 above the treble staff.

2. DEDUTO SEY

Keyboard version of no. 42

I-FZc 117

The musical score is presented in six systems, each with a treble and bass staff. The piece begins with a common time signature (C) and a key signature of one flat (B-flat). The first system (measures 1-4) features a treble staff with a circled 'C' and a bass staff with a circled 'C'. The second system (measures 5-8) starts with a measure rest in the bass staff. The third system (measures 9-12) includes a measure rest in the bass staff. The fourth system (measures 13-16) continues the melodic line in the treble staff. The fifth system (measures 17-20) shows a key signature change to two sharps (D major) at measure 19, indicated by a circled 'C' and a '2/4' time signature. The sixth system (measures 21-24) returns to the original key signature of one flat. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs.

30

35

40

45

50

55

Musical notation for measures 55-59. Treble clef has a whole rest. Bass clef has chords and triplets. Measure 55 has a triplet of eighth notes. Measure 56 has a triplet of eighth notes. Measure 57 has a triplet of eighth notes. Measure 58 has a triplet of eighth notes. Measure 59 has a triplet of eighth notes. There are flats above measures 56, 57, and 58.

60

Musical notation for measures 60-64. Treble clef has eighth notes and triplets. Bass clef has chords and triplets. Measure 60 has a triplet of eighth notes. Measure 61 has a triplet of eighth notes. Measure 62 has a triplet of eighth notes. Measure 63 has a triplet of eighth notes. Measure 64 has a triplet of eighth notes. There are flats above measures 63 and 64.

65

Musical notation for measures 65-69. Treble clef has eighth notes and triplets. Bass clef has chords and triplets. Measure 65 has a triplet of eighth notes. Measure 66 has a triplet of eighth notes. Measure 67 has a triplet of eighth notes. Measure 68 has a triplet of eighth notes. Measure 69 has a triplet of eighth notes. There are flats above measures 68 and 69.

70

Musical notation for measures 70-74. Treble clef has eighth notes and triplets. Bass clef has chords and triplets. Measure 70 has a triplet of eighth notes. Measure 71 has a triplet of eighth notes. Measure 72 has a triplet of eighth notes. Measure 73 has a triplet of eighth notes. Measure 74 has a triplet of eighth notes. There are flats above measures 70, 71, 72, 73, and 74.

75

Musical notation for measures 75-79. Treble clef has eighth notes and triplets. Bass clef has chords and triplets. Measure 75 has a triplet of eighth notes. Measure 76 has a triplet of eighth notes. Measure 77 has a triplet of eighth notes. Measure 78 has a triplet of eighth notes. Measure 79 has a triplet of eighth notes. There are flats above measures 77, 78, and 79.

80

Musical notation for measures 80-84. Treble clef has eighth notes and triplets. Bass clef has chords and triplets. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. Measure 82 has a triplet of eighth notes. Measure 83 has a triplet of eighth notes. Measure 84 has a triplet of eighth notes.

85

Musical notation for measures 85-88. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a flat (b) in measure 86. The bass clef staff provides a simple harmonic accompaniment with quarter notes.

90

Musical notation for measures 90-93. The treble clef staff features a more complex melodic line with triplets and sixteenth notes. The bass clef staff continues with a steady accompaniment of quarter notes.

95

Musical notation for measures 95-98. The treble clef staff shows a melodic line with eighth notes and a flat (b) in measure 98. The bass clef staff includes triplets and rests.

100

Musical notation for measures 100-103. The treble clef staff contains a melodic line with eighth notes and flats (b) in measures 101 and 102. The bass clef staff features triplets and rests.

105

Musical notation for measures 105-108. The treble clef staff has a melodic line with eighth notes, triplets, and a flat (b) in measure 108. The bass clef staff includes triplets and rests.

SOURCES

Sigla are those of *RISM* B IV 3/4, to which the reader is referred for bibliography and further information. Bibliography is given below only in the case of MSS not yet covered by *RISM* and of important additions to the literature.

Older sigla still in common use are given for some MSS (in parentheses after the *RISM* sigla); these old sigla, in three cases, have been extended to cover more than one source when they are now-separated component parts of one MS. Thus *PadA* refers to *I-Pu 1475* and *GB-Ob 229*; *PadD* refers to *I-Pu 1106*, *I-Pu 675* and *I-Pu 1283*; *Man* refers to *I-Las 184* and *I-PEco 3065* (thus distinguished when necessary). In the Critical Commentary, the old sigla are sometimes used as a means of referring to the MSS in their original state, before the component parts were separated.

- D-B 40613* Berlin, Staatsbibliothek, Mus. ms 40613 (olim Wernigerode, Fürstlich Stolberg-sche Bibliothek, Zb 14) [Lochamer Liederbuch]; see *The New Grove* vol. XVII, 725. (App. no. 1a)
- D-Mbs 352b* Munich, Bayerische Staatsbibliothek, Cim. 352b (olim Mus. 3725) [Buxheimer Orgelbuch]; see *The New Grove* vol. XVII, 725. (App. nos. 1b, 1c, 1d, 1e)
- D-Nst 9a* Nürnberg, Stadtbibliothek, Fragm. lat. 9a, removed from MS III, 25; see *RISM* B IV 2 p. 82 s.v. *D-Nst 25*. (No. 9)
- F-Pn 568 (Pit)* Paris, Bibliothèque nationale, MS fonds ital. 568. (No. 29)
- F-Pn 4379 (PC)* Paris, Bibliothèque nationale, MS n.a. frç. 4379; see *WolfG*, 211 (*PC* II) and *BesselerS*, 233 (*PC* III). (Nos. 29, 30, 33a, 34)
- F-Pn 4917 (Pz)* Paris, Bibliothèque nationale, MS n.a. frç. 4917; no published inventory. (Nos. 33a, 39a, 42)
- GB-Ob 213* Oxford, Bodleian Library, MS Canonici misc. 213; see *The New Grove* vol. XVII, 675. (Nos. 5, 8, 12, 19)
- GB-Ob 229 (PadA)* Oxford, Bodleian Library, MS Canonici Pat. lat. 229. (No. 45)
- I-Bc 15 (BL)* Bologna, Civico Museo Bibliografico Musicale, MS Q 15; see *The New Grove* vol. XVII, 675.¹ (Nos. 1-3, 6, 8, 10-11, 12 (three times), 13-19, 22 (44), 23)
- I-Bu 2216 (BU)* Bologna, Biblioteca Universitaria, MS 2216; see *The New Grove* vol. XVII, 675, and *BU* (Gallo). (Nos. 15, 39b, 42)
- I-FZc 117* Faenza, Biblioteca Comunale, cod. 117. (App. no. 2)
- I-GR 197* Grottaferrata, Biblioteca dell' Abbazia, collocazione provvisoria 197. (Nos. 7, 10)
- I-GR (no number)* Grottaferrata, Biblioteca dell' Abbazia, frammento labor. restauro; not catalogued. (No. 7)
- I-Las 184 (Man)* Lucca, Archivio di Stato, MS 184. (Nos. 26, 27, 29, 31, 38, 40, 41)
- I-MOe 5.24 (ModA)* Modena, Biblioteca Estense, MS α M.5. 24 (olim lat. 568); see *GüntherM*. (Nos. 45, 46)
- I-Pu 656* Padua, Biblioteca Universitaria, MS 656. (No. 29)
- I-Pu 675 (PadD)* Padua, Biblioteca Universitaria, MS 675; see *CattinR*. (No. 7)
- I-Pu 1106 (PadD)* Padua, Biblioteca Universitaria, MS 1106; see *CattinR*. (Nos. 20, 21)
- I-Pu 1115 (PadB)* Padua, Biblioteca Universitaria, MS 1115. (Nos. 44 (22), 30)
- I-Pu 1283 (PadD)* Padua, Biblioteca Universitaria, MS 1283; see *CattinR*. (No. 9)
- I-Pu 1475 (PadA)* Padua, Biblioteca Universitaria, MS 1475. (No. 9)
- I-PAas 75* Parma, Archivio di Stato, (Frammenti musicali) Busta n. 75. (No. 33b)
- I-PEco 3065 (ManP)* Perugia, Biblioteca Comunale "Augusta", MS 3065. (Nos. 25-28, 32, 38, 43, 47)
- I-PSac 5* Pistoia, Archivium Capituli Pistoriensis, MS B 3 n. 5. (No. 39a)
- I-Rvat 1411* Rome, Biblioteca Apostolica Vaticana, MS Urbino lat. 1411; see *WolfG*, 192. (No. 34)
- I-Sc 36* Siena, Biblioteca Comunale, MS L. V. 36. (No. 15)
- I-STr 14* Stresa, Biblioteca Rosminiana, MS 14 (olim Domodossola). (Nos. 35-37)
- I-TRmn 87* Trento, Museo Provinciale d'Arte (ex Museo Nazionale, housed in Castello del Buon Consiglio), MS 87; see *The New Grove*, vol. XVII, 676-7. (Nos. 1, 2)
- PL-Wn 52 (Kras)* Warsaw, National Library, MS III.8054 (olim Krasinski 52); see *PerzS*. (Nos. 3, 4, 7, 8)
- PL-Wn 378 (StP)* Warsaw, National Library, MS lat. F.I. 378 (photographic copy only); see *PerzS*. (Nos. 3, 4, 7, 8)

ABBREVIATIONS

Mensuration signs

C-dot	
C	
O	
.q. =	quaternaria
.o. =	octonaria
.i. =	senaria imperfecta
.p. =	senaria perfecta

Note values

L	long
B	breve
S	semibreve
M	minim
Mx	maxima
Sm	semiminim

Voice names

I, II	cantus I, II
T	tenor
Ct	contratenor

Miscellaneous

C1, C2 etc. :	clefs (counting up)	ind	indicated, indication
add	[dot of] addition	iso	isorhythm(ic)
alt	altered, alteration	lig	ligature
ambig	ambiguous, -uity	mens	mensuration(s), mensural
b.	bar	n.l.	new line
canc	cancelled	om	omitted, omission
ch	changed, change	p.a.	<i>punctum additionis</i>
corr	corrected, correction	perf	perfect, perfection
col	coloration, colored	penult	penultimate
cont	continued	pr	printed
div	[dot of] division	pl(l)	plate(s)
ed	editorial	prec	precedes, preceding
edn	edition	repl	replaced, replacing
er	erased, erasure	s.a.s.	<i>similis ante similem</i>
err	error, erroneous	sep	separate(d)
ésp	especially	sig	signature, mensuration sign
facs.	facsimile(s)	st	staff, stave
fol.	folio(s)	syll	syllable
foll	follows, followed [by], following	sync	syncopation
imp	imperfect, imperfection	ult	last note (of bar)
incl	includes, included, including	v(v).	verse(s)
		vol.	volume

CRITICAL COMMENTARY

Notation : Staves are of five lines unless otherwise stated. *Accidentals* differing in any source from what is printed are noted, including those redundant by modern convention. Some editorial accidentals are defended; pre-placing is not noted unless anomalous. *Variants* are listed in order by voice: listings referring to the same passage or the same source are separated by a semicolon, new entries by a diagonal stroke. Notes within a bar are numbered as attacks (discounting ties). Example: "62.3 *Bc* M *b* M-rest; *Sc* B; *Ob* om, .4-63.1 lig" means: "in source *Bc* bar 62 note 3 is replaced by a minim pitch *b* and a minim rest; the same note in source *Sc* is at the printed pitch but is a breve; the note is omitted in source *Ob*, where note 4 starts a ligature ending on the first attack of the next bar". Double-length bars at section ends are counted as two bars.

Underlay : Spelling variants are not given for Mass Ordinary texts. Latin text variants not listed include i-y-j, u-v, c-t, presence of extra consonants (e.g. *perhenniter*), incidence of double or single consonants (e.g. *summe*), insignificant spelling variants not bearing on sense (*ioconditas, sismatis*). Vernacular text variants are reported rather more fully because of their greater potential, hitherto underexplored, for regional identification. Underlay listings are not exhaustive and have been confined to clearly discernible differences of intention about distribution of whole passages or syllables. Any serious student of spelling or underlay variation will need to consult the manuscripts.

1. GLORIA

Sources : I-*Bc* 15 no. 71, fol. 90v-92. *Jo Ciconie*.

I-*TRmn* 87 no. 31, fol. 52v-53v.

General remarks : Paired with no. 2 in both sources; relationship corroborated by clefs, ranges, vocal scoring, mens, tonality, general style and rhythmic motion, texting procedure, motto and motivic technique as well as shared material. Note the alternative Amen endings.

Notation : *Bc* black, *TR* void; no col. Rhythmic style suggests originally Italian notation as no. 12 and others. Second opening begins in *Bc* at 78, in *TR* at 106.

Layout : *Bc* verso, I, T, recto II; *TR* verso I, T cont on recto, II foll, Amen I T II.

TR no part labels first opening; Amen T and (err) Ct. *Bc* T so labelled both openings.

Clefs : *TR* no clef from I 16.2 (st 2), II 34.2 (st 3), T 19 (st 2); clefs restated 106.

Accidentals : T : flat sig : *Bc* throughout, *TR* with clef only (i.e. 1, 106).

I : 46 *TR* no flat / 54 *Bc* no flat / 63 *Bc*, *TR* flat.

II : 96 *Bc* no sharp.

T : 54 *Bc* flat restated, none in *TR* / 56 *Bc*, *TR* flat.

Variants : I : 1 *TR* foll by dot, *Bc* no dot; 3, 7, 14.3 *TR*, *Bc* foll by dot (other dots not noted unless err or ambig) / 17.2 *Bc* alt S before B, *TR* B before S / 18 *Bc* B c M *b* a, dot; 19 S g B f; perhaps arising from confusion if 18.1 was diagonal-tailed S / 19 *TR* no dot / 34 *TR* no lig / 64.4 *TR* stem canc, .3 low; 68.3 stem scratched out, leaving hole / 100.1 *TR* M, *Bc* apparent stem is show-through / 103-5 *TR* no lig / 113.1 *Bc* *d*; .4 M M / 117.1-2 *TR* low; .6 lacks stem.

II : 3 *TR*, *Bc* foll by dot; *Bc* foll by extra S-rest er / 4-5 *Bc* third higher er / 5 *TR* second rest drawn as B-rest / 20 *TR* B S / 23.2-4 *TR* S S S (stems om) / 32.2, 35.3 *Bc* rewritten further to right / 55 *TR* S e dot S f M f / 65 *TR* B, S-rest, dot / 70-71 *TR* B-rest only / 108.1 *TR* *d*.

T : 1 *TR* perf B / 13 *TR* lig / 15.4-5 *TR* S / 19 *Bc* S c B f; 20 dotted S g S g M g (see I) / 39 *TR* no lig / 45.1-2 *Bc* *b* a er / 45.3-46.1 *TR* S M M / 71-2 *TR* no lig / 78.2 *TR* c, n.l., custos also c, but two dots over note, for alt or pitch corr? / 116-17 *Bc* sep notes over er of lig.

Underlay : The repetition of *pax* within each voice is unique at this period, but cf the similar effect produced successively in Zacar's *Gloria Anglicana* (ReameyCMM no. 20). *TR* and *Bc* seem to be trying, to different degrees, to eliminate this repetition, *TR* by making the first T note B, etc; I *Bc* -ra on 3, two *pax*, second inserted later; II *Bc* three *pax*, *TR* one, both sources have *pax* on 3; T *Bc* two *pax*, *TR* one, both place *pax* on 3, but this precluded in *TR* because 1 is B. Other major variants :

I : 18 *Bc* (see *Variants*) *te*; 19 *glori*-; 20.1-2 -*fica*-; .4 -*mus* / 34.2-3 *TR* -*cele*- (no lig); 35.1-2 -*stis de*-; 36 -*us*; 37-39 *pater omnipo*- / 54 *TR* underlay line *De*- / 59, 67 *TR* .1 *Qui*; .2 *tol*-; .4 -*lis*; 60, 68.1 *pec*-; 60.3-5, 68.2-4 -*cata mun*- / 78 *TR* *Qui*; 79 *se*-; 80.1-2 -*des ad* / 95.1-2 *TR* -*mus*; .3 *Je*-; 96.1 -*su*; .2 *Chri*- / 101 *TR*, *Bc* *Pa*- on 101.4 / 103 *Bc* -*tris* on lig.

II : 23 *TR* *agimus ti*-; 24 -*bi prop*-; 25.1-3 -*ter*.

T : 12.3-4 -*damus*; 13 (lig) *te*; 14 *Bene*-; 15.1 -*di*-; .3 -*ci*-; .4-5 -*mus* / 19 *Bc* (see *Variants*) *glori*-; 20 -*ficamus* / 36.2 *TR* *De*-; 37 -*us pa*-; 38 -*ter*; 39 *omnipo*- (no lig).

Editions : ClercxC vol. II, no. 21, pp. 98-101; Schering, no. 29, pp. 22-3. Facs : Codex Tridentinus 87 [Rome, Bibliopola, 1969/70].

2. CREDO

Sources: I-Bc 15 no. 73, fol. 92v-95. *Jo ciconie*.

I-TRmn 87 no. 32, fol. 53v-55.

General remarks: See no. 1.

Notation: As no. 1, except for void and black imp col, respectively, II 87-90. Several err black notes in TR suggest it was copied from black notation. Page-turns in Bc at 58, 114, in TR at 58, 167.

TR clefs (C1, C1, C3) present only for first st of each voice on each opening. Layout as no. 1. Bc T labelled all openings, TR Amen only.

Accidentals: T flat sig: Bc throughout, TR with clef only (i.e. 1, 58, 167).

I: 18 Bc no flat / 68, 110 Bc, TR flat.

II: 68 TR no flat / 150 TR no sharp.

T: 69 Bc, TR sharp.

Variants: I: 41 TR M-rest canc, repl by S-rest / 62.1 TR M-stem er / 101.4 TR foll by er M a / 109.1 TR col, marked void / 127.2 TR b / 129 TR B g S a; 133.1-2 lig / 163-6 TR no lig; 163 TR, Bc B.

II: 1.2 TR f / 13 TR no lig / 16.3-4 TR S M / 35.1 TR foll by er M-rest / 40.4 TR M M / 41.1 Bc err foll by dot (cf rhythm of 41.2-42.4; misguided scribal instinct to match imitations) / 52.1-2 TR lig / 66.4-5 TR M S / 73 TR S dot M S / 75.2 TR M-rest, M / 90.2 Bc M M / 102.2-4 Bc S e M ff / 104.2 TR S-rest instead of M-rest, M / 111.1,3 TR col, marked void / 143-4 Bc perf B f, S g M f S e M d / 146.4-5 TR M S / 149.3 Bc e / 150.4 TR f? / 151, 153 TR no lig / 158.3 TR S-rest instead of M-rest, M / 159.1 TR M ff / 162 TR no lig / 186 Bc L.

T: 1 TR L stem er / 4 Bc S M S M f / 9 TR S S M M / 22.1-2 TR lig / 31.1 TR S c instead of M-rest, M / 32.1 TR d / 60.4 TR e / 62 TR one perf B / 63.1 TR foll by dot; 64.2 absent / 82 TR rest om / 90.3-91.1 TR lig / 92.1 TR foll by dot; 92.3 Bc foll by dot / 102.1 TR col, marked void / 106.2 TR col in err / 111-113 TR no lig / 117.3 Bc f, TR e written high? / 120.1 TR foll by dot; 121.1 S S, .2 absent (cf 63-4) / 122.1 TR M-rest, M d / 134 Bc B, S g, dot; 135 S d a a; 134 TR foll by dot / 163 Bc B / 170 TR S S lig c'f, M ff'.

Underlay: I: 12.4 TR et; 13 invisibili- / 80-81.1 TR passus et sepultus / 98.3 TR Pa- (no dot) l. 128 TR -mul adora-; 129 (see Variants) -tur et; 130 con-; 131 -glo-; 132.1 -ri-; .4 -fi-; 133.1-2 (lig) -ca-; 134.2 underlay line.

II: 6 TR factorem; 7 celi et ter- / 9-10 TR -bilium omnium et in-; 11 -visi-; 12.1 -bi-; .3-4 -lium / 19 TR underlay line.

T: 4.1-3 Bc (see Variants) omnipo-; 5 (lig) -ten-.

Editions: Clercx C vol. II, no. 27, pp. 127-32. Facs.: Codex Tridentinus 87 [Rome, Bibliopola, 1969-70].

3. GLORIA

Sources: I-Bc 15 no. 74, fol. 95v-96. *Jo ciconie*.

PL-Wn 52 no. 28, fol. 197, 196v. *O. Ciconie*.

PL-Wn 378 no. 8, fol. 15v-16.

General remarks: Paired with no. 4 on grounds of common clefs, ranges, vocal scoring, mens, style, T/Ct repeti-

tion, despite the absence of a scribal pairing. The T contours and tonality are also similar, but any resemblance to the "motet" *Regina gloriosa* (actually a *virelai-ballata contrafactum*, and moreover anonymous, included here as an *opus dubium*, see no. 24), from which Clercx entitled the mass pair, seems to be fortuitous and ultimately indefensible.

The three T/Ct statements are here marked I, II, III; the third is for the second, long Amen present only in Bc, Wn 52 has no Amen except in the T.

Notation: Black notation. T/Ct statements: no restatements required (single opening all sources) and none given, except T for III (present Bc only) rewritten in diminished values so that former paired S become M S. Space prevented similar rewriting of the final Ct diminution, which was prescribed instead by Canon: *dicitur ter, primo et secundo ut iacet, tercio per semper*. As in *Doctorum principem* (no. 17), this requires the second of two S before another S to be "altered" (not specially prescribed here as there), a solecism avoided in the T by written-out and adapted diminution. Such irregular "alteration" (actually *via nature*) is permitted under the rules of Italian notation by Prosdocimus, which further fuels the suspicion aroused by other pieces that much of Ciconia's music was conceived in that system, thus permitting the T to have been read "correctly" from a single notated statement. This raises the question of the proper relationship between the mens C (for statements I, II) and C-dot (III). In French terms, M equivalence would apply (and yields a similar rate of motion).

If, however, Marchetus is to be believed, the imp B should be equal, even though they comprise respectively 4 and 6 M; *per semper* may imply this.

Layout: Wn 52, fol. 196, 197 have been trimmed smaller than surrounding fol., subsequently attached to each other with recto and verso status reversed, hence the presence of I, T and composer attribution on 197r. Correct order is 197v, 197r, 196r, 198. Bc, Wn 52 give T below I, Ct below II; Wn 378 Ct & T follow II. No repeats ind except Bc as noted. T, Ct labelled all sources (Wn 52 "Ronet"); no initial rests any source. Polish words under T elucidated by Perzs (vol. XIII p. XXIX) as "only him".

Clef om II Wn 52, 31-39.3; Wn 378 Ct has C2 for F2, T no clef [C4]. Wn 52 whether dots or rests often unclear except from context!

Accidentals: II: 19 flat Bc only; 34 sharp Bc only.

T: 19 (also 43, 69) Bc flat, Wn 52 sharp (*sic*), Wn 378 nothing visible.

Variants (ligs follow Bc unless stated):

I: 6.3-4 Wn 52 no lig, no bar after 7 / 6-7 Wn 378 all one lig / 13.2-4 Wn 52 e d (in lig) c / 15.7 Wn 52 g; 20 B; 25.5 foll by S d er? / 29.2 Wn 378 stem er? / 39.4 Wn 378 S; 40.1 M / 46.2 Wn 52 S / 54-5 Wn 378 one lig / 56-7 Wn 52 om / 71.1-2 no dot for sync.

II: 6.3-4 Wn 378 no lig / 6.6-7.1 Wn 52 apparently lig but values contradict / 8.1 Wn 378 foll by S g / 9.2 Wn 52 stem canc; Wn 378 two M / 15.1 Wn 52 no dot / 22.2-3 Wn 52 S dot / 36.6, 37.3-6 Wn 378 no stems visible / 37.3-6 Wn 52 over er? / 40.2-3 Wn 378 no lig / 41.1 Bc, Wn 378 dot instead of rest / 41.2-42 Bc, Wn 378 f e f g g a as if from clef C1 / 42 Wn 52, Wn 378 B,

B-rest / 52.1-2 *Wn 52* B dot / 54 *Wn 52* prec by er lig *a f* / 54-5 *Wn 378* lig / 56-7 *Wn 52* om.

Ct : 10.1-12.2 *Wn 52*, 378 lig / 25.2 *Bc g* / 27-31 *Wn 52*, 378 lig / 56-7 *Wn 52* om.

T : 8-12.2 *Wn 52* one lig : 21-7 lig ; 56-7 Amen in T only.

Underlay : *Bc* I 50-52 -to spiritu, in, glori- ; II 53.5 *Pa*.

Editions : *ClercxC* vol. II, no. 22, pp. 102-7 ; *PerzS* vol. XIV, pp. 332-9 (*Wn 52*). Facs. : *Wn 378* ; *PerzS* vol. XIII, pp. 132-3 ; *Wn 52* : *PerzS* vol. XIII, pp. 84-5.

4. CREDO

Sources : *PL-Wn 378* no. 5, fol. 9v-11.

PL-Wn 52 no. 34, fol. 202v-204. *O.M. Ciconie*.

General remarks : See no. 3. T, Ct, three identical statements, here marked I, II, III.

Notation : Black notation. Neither gives a long Amen ; it is hard to guess whether *Bc 15* would have provided one over a fourth statement of the T/Ct pattern by analogy with no. 3, or whether it would have taken the three statements of the present version as balancing its three-statement version of the Gloria.

Both sources use two openings, necessitating a rewriting of the T/Ct statements, in *Wn 378* for 73 (statement III) ; *Wn 52* turns for 40 and (redundantly) gives statements II and III in full on second opening (III without some errors of II). Together with large capital for 73 this suggests that *Wn 52*'s exemplar was divided as *Wn 378*, but this was not its model. T & Ct have no initial rests ; they are labelled on first openings ; second openings *Wn 378* only, for Ct.

Layout : Ct below I, T below II (except second opening of *Wn 378*, which has I, II, Ct on verso, T alone on recto). *Perz* gives the Polish inscriptions in *Wn 378* fol. 9v-10 as "all up to end... grew" "very magnificently..." (vol. XIII, p. XXIX).

Clefs : *Wn 378* Ct F2 ; T C2 ? (for F2) first opening, C3 correctly second.

Wn 52 T, Ct C2 (for F2) first opening, C4 correctly second ; II C1 from 14.5-18.

Variants (ligs foll *Wn 378* unless indicated) :

I : 4.3-4 *Wn 378* S and dot prec by S *b* er / 5.1-2 *Wn 378* S dot / 11 *Wn 52* dot to sep beats ; many other apparent extraneous dots not noted / 18 *Wn 52* L / 20.3 *Wn 52* foll by er of S ? / 23.4-6 *Wn 52* M M S / 27 *Wn 52* L / 38.2-3 *Wn 52* lig / 42.2-5 *Wn 52* no stems / 48 *Wn 52* L ; 53 B-rest / 53.5 *Wn 378* stem er ? / 63.3 *Wn 52* M-rest M ; 65.5 *d* ? ; 69.1 foll by M-rest, for dot ? ; 69.2 lig to 70.1 / 75.1 *Wn 52* om, dot instead ? S-rest present / 79.1 *Wn 52* prec by another B-rest, foll by dot, both in paler ink, foll by S *e* er / 86.5 *Wn 52* no stem, 86.5-8 over er / 89.1 *Wn 52* foll by B *e* show-through, as are the notes visible in the gap 92.3-4 / 103.3-4 *Wn 52* apparently lig S S B B *e d* (or *f e*) *e c* with "Amen" underlaid ; then custos *e-f*, 104-5 with Amen on next line as pr.

II : 5.3-4 *Wn 52* lig ; 5.2 no stem ; 8.1 M-rest for dot / 10.5-11.1 *Wn 378* M *e S d S c* / 19 *Wn 52* S-rest for M-rest ; 20 S-rest for B-rest ; 29.3 foll by extra M *f* / 38.1-3 *Wn 52* lig ; 51 L / 52.1 *Wn 378 b* ? / 63.2 *Wn 52 e* ; 77.2 *e* / 95.7 *Wn 378 c* / 92.3 *Wn 52* foll by extra M *d* er ; 98.3 S *f* er.

Ct : *Wn 52* lig 7-10, 27-9, 30-33 ; 23.2 incipient up-stem / statement II *Wn 52* lig 40-43, 44.3-4, 45-8, 60-63, 64-6 ; 44.1-2 om ; 54 B-rest / statement III *Wn 52* lig 78-81 ; 82 stem minimal ; 87 dot for S / *Wn 378* clef om 100.2 - end.

T : *Wn 52* 30.2 *a* ; 30-33 one lig ; 36.3 *c* / statement II *Wn 52* 51-5.1 one lig ; 53-4.1 om ; 63-6 lig / statement III *Wn 52* as pr.

Editions : *ClercxC* vol. II, no. 29, pp. 143-50 ; *PerzS* vol. XIV, pp. 360-71. Facs. : *Wn 378* : *PerzS* vol. XIII, pp. 120-23 ; *Wn 52* : *PerzS* vol. XIII, pp. 96-9.

5. GLORIA : SPIRITUS ET ALME

Source : *GB-Ob 213* no. 240, fol. 101v-102, *M. Johannes Ciconia*.

General remarks : This Gloria, like nos. 9 and 7, shares some features with the Credo no. 10 which might encourage a pairing (see Introduction) ; in this case, C-dot mens, alternating three- and two-part writing, clefs, long Amen. The present edition follows the version originally copied, with single bar-lengths at the points marked with asterisk. The same scribe later edited his copy to extend these to L (two bars) duration, evidently adding barlines and thus making the piece much more sectional (and therefore closer in structure to the Credo no. 10).

While the original seamless alternation between duets and trios, without T rests, is unusual, it clearly has some validity on both source-critical and musical grounds. Performers may extend the asterisked bars if they wish. All duet sections are marked *dui* and all three-part sections *chorus*. This distinction in scoring is not reserved entirely to the trope, and may anyway be invalidated by the original less sectional form.

Notation : Black void notation with black imp col.

Layout : I on verso, II on recto, T below I cont below II. Variant-related clefs are listed under II below.

Variants : S and S-rest er, replaced by L in I, II 51, 70, 112, 134 (II only ; I at line end escaped emendation), 144, 148, 153.

L stem added to B ? I, II, 123, 130, 139 / T has B 60, 112, 130, 139.

The foll notes may, if desired, be extended, in accordance with the revision, to double-length bars : 51, 60, 70, 112, 123, 130, 134, 139, 144, 148, 153. The barlines which foll all of these in the MS (not marked in edn) appear in some if not all cases to be later additions. 148, all voices, now reads L with fermata, S-rest.

L stems er as foll : I 19, 82, 146, 150 ; II 52, 72, 82, 90 ; T 29. No T rests for duets.

Other variants : I : 92.4 stem er / 140 ch ? no er.

II : 56 clef C2, to correct err ? / 61 C2 / 62-7 third lower er, copy from C1, related to above clef err ? / 93 C1 / 132.2 foll by black S S *e f* er ; further er under next few notes / 157.4 was *d* / 157-8 over er.

T : 71 prec by er / 145-6 over er / 184.3 *c*.

Underlay : I 40 lig broken ; 47 underlay shown by line ; line end after 43, *cele-*, not respected ; 146 *altissimus*, high point ; I, II, 171 lig broken, also at II 130.

Editions : *ClercxC* vol. II, no. 24, pp. 113-8 ; *PS*, no. 11, pp. 82-7.

6. GLORIA : SPIRITUS ET ALME

Source : I-Bc 15 no. 4, fol. 2v-4. *Jo ciconie*.

General remarks : No musical relationship with Bc no. 5.

The inessential Ct creates some problems (cf 73 ; II hence not emended). I is named triplum ; *Amen de triplo* is written below the T Amen, and the long Amen of II precedes the Ct ; this suggests that some anomaly of the exemplar is preserved, perhaps indicating that the Ct was written before the long Amen. The long Amen has strong Ciconian features.

All fully-scored sections are marked *chorus* and all duets marked *unus* except at 113. These markings may originate from the scribe and are not entirely consistent with self-contained sections or with the trope. MS barlines are as shown, lower part rests as shown (none 22-32).

Notation : T and Ct had F2 clefs in add. to C4, er. Black notation, no col, mens changes shown. The 4:3 relationship suggests Italian notational influence and represents the .i. — .o. relationship advocated by Prosdociamus. Second opening begins at 86.

Layout : T below I, Ct below II, but see note above.

Variants : I : 162 Mx.

II : 92 no dot.

Ct : 83 g / 125 B / 151-2 om (haplography).

T : 132, 162 Mx.

Edition : Clercx vol. II, no. 20, pp. 92-7.

7. GLORIA : SUSCIPE, TRINITAS

Sources : PL-Wn 378 no. 16, fol. 25v-27.

I-Pu 675 (*PadD*) no. 2, fol. 2v (RISM) : originally fol. 1v ? ; also offset on sep fol. from unrelated text MS. *M. Jo. Ciconia*.

I-GR 197 no. 11, fol. 9v-10v.

I-GR (fragment without call-number), no. 4, fol. 2v.

General remarks : Wn 378 is the only complete source, but since its readings have been published in Perz's edition, and since (as GüntherGR acknowledges, p. 342) the fragmentary Italian sources offer generally better readings and greater notational refinement, these have been preferred where available. This has involved some subjective selection, notably between decorated/undecorated cadences and B/S-plus-rest at cadences, since these sources do not always agree among themselves, in an attempt to preserve a similar degree of random combination of these elements as in any one of the sources. This Gloria was not published by Clercx, since the source bearing the attribution was discovered after her edition by von Fischer (see RISM) ; it was further discussed in the light of this and of GR 197 by GüntherGR (pp. 342-6, 383-97), with transcription of these three versions. The reader wishing to peruse the contents of any particular source is referred to the transcriptions of Günther and Perz, some minor corrections to which are incorporated in the variants listed below. A further source in I-GR, known to Strunk and rediscovered by Anne Hallmark, has also been taken into account.

Contents of the sources are as follows (further omissions due to MS damage are given under *Variants*) :

Wn 378 complete (photographic copy only survives and is not always clear).

Pu 675 I and II only, 176-end, or second verso of a two-opening copy. However, the prec recto is completely blank, not faded as others have claimed. Was this an aborted copy ? There is no evidence that the rest of the piece was copied ; the absence of the T below I and II on the surviving recto implies an anomalous format, and the presence of the composer attribution on this verso is also anomalous. We are dependent on this problematic source for the attribution to Ciconia which, however, is supported by stylistic features. Some readings are closer to Wn 378 than to the other Italian sources ; at other times, the three Italian sources agree against Wn.

GR 197 essentially complete on one opening and the ensuing verso, but with major lacunae due to heavy trimming and damage.

GR I 1-253 ; first verso of a two-opening copy only.

Thus, for any given passage there may be one, two, three or no Italian readings to compare with Wn 378. Only for I 176-253 is there a total of four versions.

Günther has suggested a pairing with the Credo no. 10 (no. 12 in her reconstruction of GR 197), but its claim to a unique compositional linkage is weakened by the claims of other Glorias (see Introduction).

M. J. Connolly links the invocation of the Trinity for a solution to the Schism with the period after the Council of Pisa (1409). See Introduction for this argument, Ciconia's connection with Zabarella and Zabarella's role in negotiating an end to the Schism, and the dating of *PadD*.

Notation : All sources black notation, no col. GR 6-line st, all others 5-line. Wn 378, second opening begins at 158 ; T on recto below II (which is misnamed "contratenor" on fol. 27r) ; GR 197, second opening begins at 206, T across bottom of first opening, three parts below each other on fol. 10v ; GR, second opening started at 254 and T must have been on recto below II. Pu, only I, II, 176-end seem to have been copied.

Clefs : some of the melodic variants of a 3rd may be due to copying from 6- to 5-line st. C1, C1 (GR 197 partly [C2]) ; C3 throughout where visible, and, where not, by inference.

PerzS (vol. XIII, p. XXIX) elucidates the Polish inscriptions in Wn as foll : fol. 26v : " My dear ", " good for whoever likes ", " Hoc non placet " / fol. 27r : " Gladly sing glory to God ", " sadness is not proper to pleasure " .

Accidentals : I 20, 78, 134, 176, flat GR only / I 115.2 sharp GR ? / I 127 sharp ? GR 197 only / I 194, 197, Pu, GR flat / I 201 Pu sharp on *f* below *b* / I 231 Pu sharp on *b*, 234 flat on *b* / II 178 Pu sharp, 217 sharp on *d* below *f* .

Variants (including detailed contents of GR 197) :

I : GR present 1-253, preferred where compatible with other voices / 11-13 Wn lig / 26.3-4 Wn M M-alt / 28.2 Wn no dot / GR 197 28.4-31.2, 46-60 present ; text from 23 / Wn 44 lig, 45 no lig, 46 no dot / 50.3-4 GR 197 M M-alt / 51.2 GR 197 *a* / 56 Wn S S-rest / 59 Wn, GR 197 .1-2 S / 60 Wn S S-rest / 63.3-4 Wn M M-alt / GR 197 65-80.1, 85, 88.2-103 present / GR 197 67.2 *f* ; 71.3-4 M S / 74-5 Wn B g, M *f* M e M *f* S *d* M e ; 98.3-4 M M-alt / 101 Wn, GR 197 S e instead of rest /

GR 197 104.2 two M rests, M c ? 106.2-127 present / Wn 108 S M M M (last improperly alt before L ?); 116-17 lig / 123 GR 197, Wn S c M b S b M a / GR 197 130.1-149, 151.1-167.4 present; 136-7 S S (see II) / 150.2 Wn apparently M d M c (not S M as Perz) / 153.1 GR 197 f / 162.3-4 Wn M M-alt / GR 197 170-205 present; 170.2 M M-alt b; 171 S c M d dot M b S c; 173 S b M a S a M g / Pu present, partly illegible, from 176 / 180.2 Wn, Pu L, fermata, foll by S-rest Pu only / 176, 181 GR 197, Wn foll by S-rest / 184 rest absent GR only / 187.3-4 Wn M M-alt / 189.2 GR 197 a / 191.2-3 S M / 193.2 Pu g / 197.3-4 GR 197 S M / 203 all four sources for this yield parallel unisons (see II and note on clefs) / 207 Pu M c B b M a / 209.1 GR absent ? / GR 197 209 e f d e ?; 211, 213.1, 218.2-219.1 present, then 231.2-262 / 211-12 Wn S M S M (Perz): stems not clear; GR, GR 197 as pr; Pu unclear but II confirms / GR 220 S g S f; 223 S c S a; 225 B (but not Pu, pace Perz) / 226 GR orig B (so interpreted), now changed to L; Wn, Pu S b M a S g M a / 228-30 Wn lig / 232 GR 197 S c S b M a / 239 Pu, Wn plus S-rest / 243-9 GR 197 B B B / 251 Pu M e B e M d / 256 Pu .2, .4 absent / 257 Pu, Wn S S-rest / 265-7 Wn lig / GR 197 preserves 270-274.2, 274.4-end / 272 Wn M e B d M c (e is beyond the range otherwise used); lig 270-71 / 273.3-4 GR 197 S b / 284-5 GR 197 .1-3 values uncertain, .4-5 M M; Pu as pr; Wn M S M M M / 285-6 Pu Mx ? / 286-8 Wn lig.

II: Wn only up to 24; GR 197 preserves text from 1, music 24.2-44.1 (clef C2) / 26 Wn S M M M / 27 GR 197 B / 29 no dot (S M M M); this preferred (cf I) / 29 GR 197 c b g f / 30.2-3 GR 197 M M-alt ? / 34-5 Wn S g S e B f, lig / 37.1 Wn S d S-rest / 38 Wn M f M d M e S c M b / 41 Wn B a / 42 Wn S g M f S f M e / 43 Wn S e M d S d / 44.1 GR 197 S then lacuna until 49 (clef C1) - 66.1 / GR 197 50 S f M g M-alt a; 51 g f / 52 Wn S S-rest / 58-9 Wn S a M b S c, S d M c S c M b / 64 GR 197 B / GR 197 preserves 69.2-85.2 / 72-3 GR 197 B / 74-6 Wn B g M a, B b, S c M b S b M a / 80-85 Wn S e S d, S e M d S d M c, S S lig d e, B f M g, S a S f, S e S d / 86 Wn (only source) S M M M; improper to alt last M before B / GR 197 preserves 89.2-106.1, 107.3-110, 112.2-130 / 89 Wn S e S f / 90-91 Wn S g M f S e M f, S d M c S c M b / 92-3 Wn d err / 94.3-4 Wn M M-alt / 97 Wn S d S f / 102.1-2 Wn S M / 103 GR 197 d c c b / Wn 113 lig, 114 lig, 116 S S / 121 Wn S M M M M ?; 121.5 d / 121.5 GR 197 err S ? / Wn 122 B; 123 S g M f S f M e; 125 S f S e M d; 126 B c; 127-9 S d S f B e lig, and L d ? / GR 197 preserves 133-57; 136-7 S S (see I); 145 B / 149-50 Wn g f g, S low-c S f / 152 Wn S S-rest / 153.1 GR 197 c'' (see I); .2 absent; 154.1 M a ? M (alt ?) g / GR 197 preserves 159.2-175 / 159.3-4 Wn S M / 161 Wn S S-rest / 162.3-4 Wn S M / GR 197 166 B; 167.3-4 S M; 168 B c; 169 B d; 170-71 S-rest M e M-alt f, S g M a M f S g (see I); preserves 178-200 / 180 Pu, Wn L fermata, S-rest (see I) / 181-2 Wn, GR 197 plus S-rest (see I) / 185-8 Wn, Pu S f M e M-alt d, S c S e M f, S d M f M e M-alt d, S c S-rest (see underlay) / 190 Wn, Pu S S-rest / 192 GR 197 B (prec M improperly alt) / 196, 199 Wn, Pu S S-rest / 203 ed alternative to avoid unisons (see I); Pu, Wn as pr / GR 197 preserves 206-10 / 206-7 Wn S a S f, B f; Pu B a M g, M g B f-sharp M e (see I) / 210 GR 197 B two M-rests ? suggesting sync; Wn S c S-rest; Pu as pr / 211-12 Wn S S lig; Pu B B lig (confirming that it had S S S in I) / 213.2 Pu foll by M e r ? / 214 Pu S S-rest ?

/ GR 197 preserves 206-10, 216-240.1 / 216.2, 4 Wn S ? GR 197 3-4 M M-alt, 217 S S-rest / 220.2 Wn S c / 222 Wn M f M g M a M e M-alt f / 224.3-4 GR 197 d c / 225 Wn S e S f lig; Pu S S lig e f and M a / 226 Pu S g M a S b M g; Wn M g M-alt a S b M c'' / 227-30 Pu, Wn B a, M c B b M a, L c'' / 231-2 Wn S f M e dot M d M-alt c, S d S d; Pu, GR 197 as pr / 235-6 Wn lig / 239, 243 Wn, Pu plus S-rest / GR 197 preserves 243-282.1; 246-9 B B (see I) / 250-51 Wn lig; 254-5 S f B d S f / 257-9 Wn, Pu S g M f S e M f, S d S g M f, S e M d S c / Wn lig 260-61, 262-7 / 264-5 Pu B / 268-9 Wn, Pu S g M f S e M f, S d, two M-rests M e / 273-5 Pu, Wn S d M e S f M d, B e M f, M g M a M g M f M-alt e / 276.3-4 GR 197 d c / 279.1 GR 197 e ? / 283-end Pu as pr (GR 197 lacking); 283-4 Wn S a M g S g M a, M f M g M a S d.

T: GR 197 preserves (9v) 1-39, (10r) 46-7, 76-93, 111-29, 158-72, (10v) 212-27. Neither source has rests for duets. Ligs follow GR 197 where present; Wn has different ligs thus; 76-9, 83-8, 89-93, 111-20, 121-2, 123-9, 158-9, 160-64, 165-72, 213-19, 222-30, 256-9, 262-5, 268-72, 273-6, 285-8. / GR 197 158-60, B b B c B b (158 II absent); 256.2 e ?; 284 no lig, .2-3 absent.

Underlay (Variants are of detail only and relatively insignificant except):

I: GR 197 116 *te*; 117 *Je-*; 118 *-su*; 119 *Chri-* / GR 197 168-9 [*mundi*]; 170 *suscipe* (see *Variants*); 171 *deprecati-*.

II: 7-8 Wn only, lig broken / GR 197 185 *advocata*; 186.1, 3 *omni*.

See *PerzS* for further listing.

Editions: *PerzS* vol. XIV, p. 449 (*Wn* 378); *GüntherGR*, pp. 383-97 (*Wn, Pu, GR* 197). Facs.: *Wn* 378: *PerzS* vol. XIII, pp. 152-5; *GR* 197: *GüntherGR*, pll. VI, VII, VIII (pp. 343, 347, 351).

Text: (Edition, translation and commentary by M.J. Connolly).

[Gloria in excelsis Deo...bonae voluntatis.]

1. *Suscipe, Trinitas, hoc pacis jubilum;*
horrendi scismatis remove nubilum
a superadditis gregi fidelium,
ut fiat unicum.

[Laudamus te...glorificamus te.]

2. *Extra signum unitatis non te laudat devius,*
cum abusu rationis justus fiat impius;
dum adoratur, benedicit, est sibi contrarius.

[Gratias agimus...Pater omnipotens.]

3. *Opere claruit atque miraculis*
invicta veritas,
sed tua dextera errata dirigas
ut fiat equitas.

[Domine Fili...Filius Patris.]

4. *Summe Pater, Agne Jesu, Spiritus, vivifica.*
Sume preces, flecte mentes, carnalibus obvia,
qui favore rationis negant a se posita.

[Qui tollis...deprecationem nostram.]

5. *Virgo Mater advocata, omni lapso subveni;*
Tempus instat quo inserta ventris instes fructui
sponsa pro hac lacessita reducenda cultui.

[Qui sedes...Jesu Christe.]

6. Claviger etheree,
interveni sedule.
Pax tibi sit unice
cosmice ecclesie.

[Cum Sancto Spiritu...Amen.]

Accept, o Trinity, this jubilus of peace and remove the cloud of schism, which has been imposed on thy flock, so that it may be one.

He that errs outside the sign of unity does not praise thee. May the unholy man with his misuse of reason be made righteous, for while he worships and blesses thee he speaks against himself.

By his works and signs the unconquered truth was made manifest, so now with thy right hand set errors aright that justice be done.

Father most high, Jesu Lamb [of God], [Holy] Spirit, enliven us. Accept our prayers, shape our minds, and set against those worldly ones who use reason to undo their own premises.

Virgin Mother, [our] advocate, support each one that has fallen; the time is now for thee to plead with the fruit of thy womb on behalf of the harried spouse that must be restored to her proper estate.

Heavenly keeper of the keys, intercede fervently, and may peace be to thee and to the one universal church.

Text Metre: 6 tropes with differing metres and with approximate half-line rhymes in 1, 2 and 5.

$$1 = 3 \times (6 + 6) + 6.$$

$$2 = 3 \times (8 + 7).$$

$$3 = (6 + 6)a + 6b + (6 + 6)a + 6b.$$

$$4 = 3 \times (8 + 7).$$

$$5 = 3 \times (8 + 7).$$

$$6 = 4 \times 7.$$

Stress pattern obvious only in trope 6.

Text Characteristics: Tropes 1-4 addressed to the Trinity with deliberate emphasis on the singularity (unity) of three in one. Trope 5 addressed to the Virgin Mary as Mother of God. Trope 6 addressed to the Apostle Peter. Of the six tropes only 2 has a direct (and clear) relation to the Gloria text which it is troping (laudamus...benedicimus...adoramus :: non te laudat... dum adorat, benedicit). The trinitarian references and the collocation *nubilum scismatis* suggest a *terminus post quem* of mid-1409, i.e. a period of *threefold* schism in the Western church. In this connection note US-CAh 122.1r, a fragmentary motet reported in *BentN* 179ff, with reference to a *nubilum diaphore trium* and with an unidentified tenor headed *Trinitatem*. The *pax* of trope 1 need not refer to a specific treaty or military victory.

Text Variants: 2.1 *te om Wn I*

4.2 *summe Wn I / II, GR I, sumen II*

4.3 *nationis GR*

5.1 *lasso GR 197 I / II, GR*

6.1 *ecclesie GR*

6.4 *commisce GR, Pu 675?, (GR 197[com]misse?)*

See *PerzS* and *GüntherGR* for facsimiles and more details on omissions and variants.

8. GLORIA

Sources: I-Bc 15 no. 149, fol. 161v-162, *Jo ciconie*.

GB-Ob 213 no. 242, fol. 103v-104, *M. Johannes Ciconia*.

PL-Wn 52 no. 25, fol. 192v-193.

PL-Wn 378 no. 15, fol. 25 (not extant).

General remarks: Paired with no. 11 in *Bc 15*, the unique source of the latter. These two movements share the texture, found otherwise among the mass movements and motets only in the doubtful *Regina gloriosa* (no. 24), of a texted top part accompanied by T and Ct. Each movement has a large musical repetition (indicated in edn ABCBCD; not merely iso, as *ClercxC*, vol. I, p. 132); however, they differ in ranges and mens as well as in style. In view of the dubious Ciconian status of no. 11, it has been thought prudent to uncouple the pair. See *Critical Commentary* to no. 11.

PL-Wn 378 survives only in a photographic copy which, however, lacks fol. 25. *PerzS* (vol. XIV, p. 57) reports that "we know its features thanks to the transcription made by Maria Szczepańska (MS of the Research Centre for the History of Theory of Music in the Institute of Art of the Polish Academy of Sciences). It is not known whether this source contained any information about repetitions; it did not contain section 79-94, and the word *Amen* was underlaid in D[iscantus] in bars 76-77." What can be seen as show-through on the photograph of fol. 25v confirms that this piece was indeed present on fol. 25r and accommodated on the single page as follows: I st 1-5, Ct 6-8, T 9 and an additional tenth st. As in all other sources, the repeat in I is written out to accommodate the different text, but that of the lower parts is not (their textual repeats are indicated by double incipits in *Ob* and *Bc*). Show-through confirms that Szczepańska's transcription is correct in omitting the long *Amen* present in the other three sources; only by its omission could the Gloria be copied on a single page.

Notation: *Ob* void, other sources black notation; no col.

Layout: *Bc* recto Ct, T; *Ob* verso I, T, recto Ct. *Wn 52* verso I starting st 5, cont on recto, foll by Ct, T. *Wn 378*, I, Ct, T all on recto. O-sig *Ob* only, all voices.

Accidentals: Signatures: flat *Bc*, *Ob* T and Ct; *Wn* in T only. I 50 sharp *Ob* only, 81 flat *Ob* only, 85.3 *Wn 52* sharp. Ct 3 sharp *Ob* only, 37 sharp *Ob* and *Bc*, 92 sharp *Ob* and *Bc*.

Variants: I: *PerzS* lists Szczepańska's transcription as corresponding to *Wn 52* except for omission of ligs in 18, 52, 59.2-3; see also 74.

19.2 *Wn 52 S* / 29 *Wn 52* rest om / 31.2 *Wn 52* foll by *e er* / 39.1 *Bc M M c* (see *Underlay*) / 42.1 *Wn 52* dot om / 50.2 *Bc S S f* / 55.1-2 *Wn 52 S* dot / 60.1 *Ob* foll by *S d er* / 66.3-67.1 *Ob S M* / 70.1 *Ob M M g* (see *Underlay*) / 74.2-3 *Wn 52 S* dot M (*Wn 378* as pr) / 85.1 *Wn 52* om / 86.1 *Wn 52 M* / 89 *Wn 52* .1 prec by M-rest, 2 foll by *M a*; *PerzS* lists also for *Wn 378* where this passage is lacking.

Ct: *Wn 52*'s Ct variants are given here on a small st, but without the *Amen* whose only slight differences are listed below. *Wn 378*'s Ct, according to *Perz/Szczepańska*, is as *Wn 52*, except that *Wn 52* has C4 clef in err for C3 throughout, and *Wn 378* differs thus: 13, lig extends to 14.1; no lig noted for 15; 32.2-3 one M g; 36.2-37.1 M M e M f M e S d; 38.2-39.1 no lig; 41.5 e.

Perz : 11-23 *Wn 52* & 378 "unclear variant".
45-78 not written out in any source / 80.2 *Ob d* /
Wn 52 81.3 *e* ; 82.1 *d*, .2 M-rest, M *d* ; 86.3-87.1 B /
Ob 92.2-93 lig.

T : 45-78 not written out / 7.1-2 *Wn 52* B *g* / 7.3-8.1,
8.2-3 lig *Bc* only / 8.1-2 *Wn 52*, *Ob* lig / 15 *Wn 378* lig
1-2 only / 21-3 *Wn 52* S S L lig ; *Ob* S S B lig ; *Bc* S, B L
lig / 25 *Ob*, *Wn 378* 1-2 lig, and not 24.3-25.1, 25.2-3
as *Bc*, *Wn 52* / *Wn 52*, *Ob* lig 30.3-31.1, 31.3-32.1,
32.3-33.1, 33.3-34.1, 34.2-3 ; 35.1-2 (as *Bc*), 35.3-36.1,
36.2-3 (presumably also *Wn 378*) / 42-4 *Ob* S S B lig ;
Wn 52 S S L lig ; *Bc* S B L no lig / 80.1-2 *Ob* over er
affecting *a*, S ? *b*, M *c* / *Bc* 80.3-81.1 no lig ; 81-2 no
lig / *Ob*, *Wn 52* 86.1-2 lig ; not *Bc* / *Bc*, *Wn 52* 86.3-
87.1 lig, not *Ob* / 87.1-2 *Ob* lig / 91.1 *Bc*, *Ob c* /
Wn 52 92.1-2 no lig ; 92.2-94 S S L lig.

Underlay : Text underlaid only in I, all sources.

Wn 378 : according to Perz/Szczepańska : 15-18, *Glori-*
ficamus twice instead of *Adoramus* ; *Amen* 76-7.

Other sources : *Ob* 14.4 -*ci*- ; 15 -*mus te* ; 16 *Ado*- ;
17.1-2 -*ramus*. *Bc* 35.1-2 *uni*-, 4-5 -*geni*- ; 36 -*te Je*- ;
37 -*su Chri*- ; 38 -*ste Domine De*- ; 39 -*us Agnus* (see
Variants) ; *Ob* 66-67 (see *Variants*) ; *Ob* 69.1, 2, 4
1 *altissi*- ; 70 -*us Jesu* (see *Variants*).

Editions : *Clercx*C vol. II, no. 23, pp. 108-11 ; ¹PS no. 12,
pp. 88-98 ; *HAM* no. 55, p. 59 ; *Perz*S vol. XIV
pp. 307-10. Facs. : *Wn 52* : *Perz*S vol. XIII, pp. 76-7.

9. GLORIA

Sources : I-*Pu 1475* (*PadA*) no. 5, fol. 6v, 4r [43v-44].
Johannes Ciconia.

I-*Pu 1283* (*PadD*) no. 1, fol. 1r (originally verso).

D-*Nst 9a* no. 4, fol. 3 [listed in *RISM* as no. 6, fol. 4].

General remarks : All three *Pu* pages have been cut verti-
cally, leaving all lines of music incomplete. *Pu 1475*
(*PadA*) transmits portions of all three voices ; *Pu 1283*
(*PadD*) largely complements *Pu 1475* fol. 43v in preser-
ving I (not Ct, as *RISM* on *Pu 1283*). Lay-out in *Pu*
1475 and musical texture preclude a Ct. The Gloria
offset on *Pu 1283* fol. 1v does not belong to this
piece. That *PadD* was copied (by Rolandus da
Casale : see *CattinR*) from *PadA* is confirmed not only
by the apparent chronology of the repertoires and nota-
tional practices of the two MSS but by the omission of a
M stem in *Pu 1283* (I, 150.2) which is present in *Pu*
1475.

Notation : Black notation ; French features including sync ;
no col.

Variants (including contents of each source) : The mea-
sured intonation is assigned to I and II ; T 9L rest.
Not numbered in edition.

Pu 1475 preserves I "bus" (B10) - 11 ; 23.1-42 ;
50-67.3 ; 74 ult-88.1 ; 95, last two-115 ; 128 ult-150 ;
159-end.

II intonation - 1 ; 12-28.1 ; 36 ult-44 ; 58-73 ;
81-89.2 ; 90 ult-97 ; 109-28 ; 142-58 plus rest.

T : 15-71 ; 96-141 ; 53-end.

Pu 1283 preserves I intonation ; 11-27.3 ; 36.2-45 ;
58-68 (and beyond, uncertain) ; 79.4-90 ; 105.3-125 ;
142-158.1.

T 1-25 ; a few stems etc from 64 / 73-4 ; number of bars
uncertain here. One more ?

Nst preserves II 1-23.

I : 112 *Pu 1475* B ch to L, *Pu 1283* copied as L / 120 *Pu*
1283 b or *d*, uncertain ; 118-25 fermatas uncertain /
150.2 *Pu 1283* S.

II : *Nst* 16.1-2 M M *d*, no dot ; 22 value unclear /
Pu 1475 : 25 rest uncertain : prec by dot, .4 foll by dot,
sync implied ; position of 27-8 uncertain ; 33-6 recons-
tructed by analogy with 87-9 on grounds of dots in 37 ;
96 B ? ; 142 L.

T : 17 B / 62 B / 140 B.

Editions : Facs : *Pu 1475*, fol. 4r : *Clercx*C vol. II, pl. I.

10. CREDO

Sources : I-*Bc 15* no. 5, fol. 4v-6. *Jo ciconie*.

I-GR 197 no. 12, fol. 11v+.

General remarks : Although paired in *Bc 15* with the Gloria
no. 6, the musical grounds for this pairing are negligi-
ble. Since three other Glorias (nos. 5, 7 and 9 of this
edn) have been proposed as matches for this Credo, it
has been decided not to single out any one of these as its
indisputable companion. See Introduction.

Bc 15 has *unus* marking in I and II at 24, 57, 85, 123,
149, 207, *chorus* at 1, 10, 38, 71, 102, 136, 172, 229,
253.

Notation : Black notation ; no col. French features, sync.
GR was copied on one opening ; *Bc* second opening
begins at 123.

Layout : *GR*, *Bc*, T under I, cont (*GR* presumably, *Bc*
Amen only) below II.

Accidentals : I : 57 *GR* apparent sharp is double bar ? / 67
GR no flat / 105 *Bc* no flat / 111 *GR* no flat / 161 *GR*
no flat / 200 *Bc* no flat / 256 *GR* sharp ; for 259 ?

II : 170 *Bc* sharp ; suppressed because of the abnor-
mality of both, the resulting cadential approach and the
transition to 172. If the MS sharp is observed, the foll
notes should also be editorially sharpened : I 166.1,
168.1, 170 ; II 166.1, 168.1.

Variants (including contents of each source) : *GR* preserves I
text from 35, music 57, 67-95.1, 102-9, 130.2-133,
141.3-169, 176-99, 207-31, 234-266.2 ; T 1-54.1,
74-75.1, 78-183.

I : 88.4 *GR e* / 89-90 *Bc* L and S-rest as given ; *GR* dot-
ted B and S-rest / 94.1 *GR* S, two M-rests / 129 *GR a a*
/ 193.1-2 *GR B c* / 200 *GR* flat and M-rest only visible /
209 *GR* S S *c b* / 212.1-2 *GR B M* / 215 *GR* no lig /
216.1-2 *GR* lig / 217 *GR B* / 219.3 *GR* foll by M *g er* /
238 *GR B* / 249-50 *GR* L stem *er* ? / 255.4 *GR M*.

II : 23 *Bc* L / 89-90 *Bc* as I / 172-3 *Bc* no dots ; spacing
suggests 172.2 should imp 173.1 rather than 172.1.

T : 7-8 *Bc* S S B lig ; *GR* hole ; no stem visible / 10-12
GR no lig / 20-23 *GR* lig / 50-52 *GR* no lig / 51-2 *GR B*
and B-rest / 54-5 *Bc* S S B lig / 80-83 *GR* lig, 83 B / 147
Bc B / 180-83 *GR* one lig.

Underlay : Little ambiguity because of extensive syllabic or
near-syllabic writing. Cf no. 23 for the madrigalian
setting. 85ff, 155ff, ligs prevent simultaneous set-
ting. Unusually numerous examples, for this period,
of possibly deliberate word-painting : *descendit de*
celis ; *Crucifixus* (sharp), *resurrexit, tertia, ascendit,*
vivos et mortuos, simul, seculi.

Editions : *Clercx*C vol. II, no. 26, pp. 119-26.

11. CREDO

Source : I-Bc 15 no. 150, fol. 162v-164. *Jo ciconie*.

General remarks : Paired in Bc 15 with the Gloria no. 8, with which it has little in common beyond the absence of a II part, and the presence of a large-scale musical repeat. The edition labels sections ABCDEFBCG, indicating a nearly literal (except for adjustments due to underlay), but fully written out, repeat of bars 5-34 as 67-96. Unlike no. 8, the T and Ct are also fully written out with minor differences. The melodic rhythmic and harmonic writing is often awkward and dissonant, and there is little to inspire confidence in the attribution to Ciconia. The formal similarity to Gloria no. 8 could easily have been achieved by an imitator. The octave Ct cadences also suggest a somewhat later date, but not later than c1425 because of the work's presence in the oldest layer of Bc 15.

Notation : T and Ct also had F2 clefs, er ; black notation, no col. Second opening begins at 48.

Layout T, Ct on recto.

Accidentals : All voices, *b* flat sig throughout except Ct 1-4, 15-25.3, but not corresponding 77-87, which have uninterrupted sig, and *c* sharp at 77 ; the edition retains the flat sig for 15-25 and interprets the *b* sharp at 15 by analogy as *c* sharp.

I : 46.1 sharp for *e* ; this has not been taken to imply a prec cycle of flats 41-5.

T : 80.2 flat, but not marked at 18.

Variants : Those between the repeated sections are not noted ; the only substantive variant is I 27-8, 89-90.

I : 107 B.

Ct : 32 om ; supplied from 94 / 42 prec by err M *d t b a* S S lig *g f* (cf I 24 ?) / 106.5-107 upper lig prec lower but clearly intended as alternative.

T : 95 rest before 2 om ; supplied from 33.

Edition : ClercxC vol. II, no. 28, pp. 133-42.

12. O FELIX TEMPLUM JUBILA

Sources : GB-Ob 213 no. 33, fol. 22v-23. *Magister Johannes Ciconia de Leodio* (I, II, T).

I-Bc 15 [Bc²⁻³] no. 216, fol. 223v-224. *Jo ciconie* (I, II, T).

I-Bc 15 [Bc²] no. 326, original fol. 224 (now Arabic 311) (II, Ct).

I-Bc 15 [Bc¹] back of capital now pasted on original fol. 224v (fragment of II).

General remarks : The fragment on the back of a pasted capital establishes the presence of this motet in the oldest layer of Bc (Bc¹), whose normal spacing, coupled with the line-end status of the fragment, makes it improbable that this version had a Ct. The second-layer copy (Bc²) comprises the I and T on the present fol. 223v, and the II and Ct on the fol. 224r originally facing it but now serving as an endpaper. The third-layer copy (Bc³) affects only the recto (present fol. 224) ; II was copied from Bc² and the Ct om. Notational reasons for regarding Ob as closer to the original form of the piece are given below. Dating and the contratenor problem are discussed in the Introduction and in the Suggestions for Performance.

This is the least satisfactory of a group of problematic contratenors, and its omission is recommended. The piece is in honour of Stefano Carrara, and was probably composed between his assumption of the bishopric of Padua on 10 April 1402 and the downfall of the Carraras in 1405.

Notation : Ob : black Italian notation, no *pontelli*, but with second of a pair of ligated S to be elongated *via nature* before values other than B, downstemmed S *via artis*, oblique-stemmed S and M instead of p.a., triplets flagged to right. Since the oblique-stemmed M is never used explicitly for exactly 1½M, and since the Sm which follows it is not distinguished by flag direction from that of the triplets, this pair is transcribed as triplet-crochet-quaver rather than dotted quaver-semiquaver wherever it occurs, a decision corroborated by Bc I 49, II 51, 72. (See Notes on Transcription and Performance ; Notation.)

Bc : black French notation, all versions ; void sesquialtera col. In conjunction with the evidence of other pieces and of general rhythmic style, several notational anomalies suggest that this was originally conceived and notated in Italian notation, like most if not all of Ciconia's motets.

Clefs : I 37.2 Ob C1, n.l., 39.1 Bc C1, n.l. ; 68 Ob C2, 72 Bc C2 n.l.

II Ob C2.

Accidentals : I 38 Ob, Bc.

T 12, 38, 78, 101 Ob, Bc.

Variants : I : 9.7-8 (= II 18) Bc M M / 49.7-8 (= II 51) Bc void S M / 38.3-4 Bc S / 72.2 Bc S S / 76.4-5 Bc S / 113.1-6 (= II 114) Bc awkward rendering of Ob's triplets : S a M b a d e / 129 Bc no lig.

II : 18 = I 9 ; 51 = I 49 / 25 Bc S B, no lig / 32.4 Bc e / 42.4-5 Bc³ S / 43-4 Bc lig / 47 lig S S foll by L-rest ; proper by *via nature* Ob, improper as S-alt Bc / 61.4-6 Bc³ S M / 72.2-5 Bc void S M S M / 73.7-8 Bc M M / 94.2 Ob *f* (cf I 92) / 114 = I 113 / 106.3-107.1 Ob, Bc *g a* / 126 Bc³ rest om ? / 129-132 Bc² no lig, Bc² B L lig.

T : 2.1-2, 3.1-2 Bc lig, 4, 5-6 Bc no lig / Bc lig 16.1-2, 17.1-2, 18.1-2, 49.1-2, 50.1-2, 51.1-2 / 32-3 Bc S a b c d M c b c a / 62 Bc perf B / 107.2 Bc M M / 113 Bc S a g no lig / 117 Bc S B no lig / 118 Bc no lig.

Ct : 129 B, *recte* L ? (n.l. at 128.2).

Text : See below, Motet Texts and Translations.

Underlay : T Ob has *O felix templum jubila* ; Bc has *Qui presul divi muneris* ; Bc has *consone* ; Ob, Bc have *viciorum ac infesta*. The edition only supplies T text where the upper parts rest, in accordance with the apparently prevailing practice of the motet presentation.

Editions : ClercxC vol. II, no. 36, pp. 169-72 ; PS, no. 37, pp. 243-8 ; Hüschen, pp. 32-4 ; Cox, pp. 223-37.

13. O PADUA, SIDUS PRECLARUM

Source : I-Bc 15 no. 256, fol. 257v-258. *Jo ciconie*.

Notation : Black notation ; void triplets scraped hollow from flagged black notes, suggesting an Italian genesis, like that of *O felix templum* (no. 12). (See Notes on Transcription and Performance ; Notation.)

Underlay : 35 I, II, emended text (underlaid) has one more

syllable than *Bc*'s *genus*; 44 *Bc*'s *fertilitas* left without emendation to *fertilitatis* (too few notes).

Variants: T: 22.7 *d* / 69.3 *g*.

Text: See below, Motet Texts and Translations. No T text.

Editions: *Clercx*C vol. II, no. 34, pp. 164-8; *Cox*, pp. 516-29. Facs.: *Clercx*C vol. II, pl. VIII.

14. VENECIE, MUNDI SPLENDOR—
MICHAEL, QUI STENA DOMUS

Source: *I-Bc* 15 no. 257, fol. 258v-259. *Jo ciconie*.

General remarks: This piece was composed for Venice and Doge Michele Steno, possibly for 3 January 1406, Zabarella's formal submission of the Comune of Padua to Steno in Venice.

Notation: Black notation; void triplets scraped hollow from flagged black notes, suggesting an Italian genesis similar to that of *O felix templum* (no. 12). It is likely that the dotted quaver-semiquaver rhythms of bars 32, 34 derive from a similarly ambiguous form and should be performed as triplets. (See Notes on Transcription and Performance: Notation.) T 99-end void col for imp: originally red as no. 20?

Variants: II: 13.1-2 *c b*.

T: 26.1 *f* / 101, 102, 105 void dotted notes.

Text: See below, Motet Texts and Translations. T text as underlaid.

Editions: *Clercx*C vol. II, no. 40, pp. 183-6; *Stevens*V, no. 1, pp. 1-6; *Cox*, pp. 530-38. Facs.: *Clercx*C vol. II, pl. XI.

15. O VIRUM OMNIMODA—
O LUX ET DECUS—
O BEATE NICHOLAE

Sources: *I-Bc* 15 no. 254, fol. 255v-256. *Jo ciconie*.

I-Bu 2216 no. 53, fol. 36v-37 (pp. 72-3). *Jo Ciconia*.

I-Sc 36 no. 1, fol. 25v-26.

General remarks: *Bc* gives five exact and one inexact limbs of the imitation (bars 75-80); both *Bu* and *Sc* present the first three with a melodic difference, thus softening the striking effect. Because the extent of this imitation is unusual (as also is its variety of pitches, *g d f c* and involvement of three voices), it is hard to address the following fascinating aesthetic issue: was the version of *Bu* and *Sc* adapted because the imitations were found too bold, or, did the *Bc* "editor" see an opportunity to make *Ciconia*'s imitations more exact than the composer had chosen to? The present edition gives the *Bc* version as a guess, based on *Ciconia*'s unusual fondness for extensive imitation and sequence elsewhere. (See no. 6 bars 14-19, no. 2 *Amen*.) Ct problematic (see e.g. bars 65, 77, 80, 86-7); may be omitted.

The piece is in honour of the obscure St Nicholas of Trani: see Introduction.

Notation: All sources 5-line staves (6th line in *Sc* is apparently for text); black notation. All have T below I, labelled, Ct below II (labelled *Bc*, *Sc*). *Bu* gives O-sig for I, T, Ct.

Accidentals: Ct: *Bu* only 27, 33, 88.

Variants: I: 33.1-2 *Bu*, *Sc* lig / 35-6 *Sc* no lig / 37.4, 48.1

Bu M M / 49 *Bu* no lig / 50-51 *Bu*, *Sc* no lig / 54.4 *Bu* over er of *a*? / 59.4, 62.4 *Bu* M M / 66 *Bu* no lig / 68.1 *Bu* M M, no lig / 69.3 *Bu* over er of *g*? / 76.1 *Bu* S M / 76.3-4 *Bu*, *Sc b c* (cf T 75, II 77) / 88-91 *Sc* L L, no lig; *Bu* Mx Mx no lig; *Bc* B L lig.

II: 16.4 *Bu* M M / 20 *Bu* B *g* instead of two S-rests / 22 *Bu* imp by S-rest / 29.4, 32.2 *Bu* M M / 33-4, 35, 36 *Bu* no lig / 36.3 *Sc c*? / 37.1 *Bu* S, no rest / 41, 50 *Bu* no lig / 60.4 *Bu* M M / 65.1 *g* (sic); problem caused by Ct / 67 *Sc* no lig / 73-4 *Bu*, *Sc* lig / 77.1 *Bu* S M / 77.3-4 *Bu*, *Sc b c* (cf I 76, T 75) / 88-91 *Bu* B L Mx lig; *Bc* S, B L lig.

Ct: 14.2 S M / 16-18 *Bu*, *Sc* lig, *Bu* with stroke through? / 26.2 *Bc d* / 29.3-30.1, 30.2-31 *Bu* ligs / 38-41 *Bc* L c L f lig / 44, 52 *Bu* no lig / 54.3 *Bu* later? / 59-60 *Bu* S d M d S S lig c d S e M e d c / 61-5 *Bu*, *Sc* lig / 66, 67 *Bu* no ligs; 67.2-3 B / 71-73.1, 74-7 *Sc* lig / 75-7 *Bu* B L, 74-5 lig / 80 *Bc g* (attempt to solve vertical problem?) / 88-91 *Sc* L L lig; *Bu* no lig.

T: 19.2 *Bc* S M M / 34 *Bu* B S / 45 *Bc* L Mx lig, Mx with vertical bar / 65 *Bu* three S, no lig / 75.3-4 *Bu*, *Sc e f* (see I 76, II 77) / 83.3-84.1 *Bu*, *Sc* no lig / 85.2-3 *Bu*, *Sc* lig / 88-91 *Bu* no lig; *Sc* L Mx lig.

Text: See below, Motet Texts and Translations.

Underlay: I: *Bu* 31-2 *quem dominus*; 47.3-48.2, 48.3-49, 50-51.1, 51.2-53.1 *adiuvare* repeated (see *Variants*; continuation implied?); 61 *tua fe*; 62-3 *-sta colente*; 65-6 *colente nobis*; 67-8 *colente nobis domine* (see *Variants*); 75-6, 81, 82-3.1 *ora pro nobis* repeated / *Sc* no text after 48 (*adiuvare*).

II: *Sc* 9-12 O; 12.2-13 O *lux*; 14-15.1 *et decus*; 15.2 *Tra*; 16.1, .3 *-nensi* / *Bu* 20 *Nichola*- (see *Variants*) / 32 *Sc miserere*; *Bu* (see *Variants*) *miserere no* - / 33 *Sc no*-; 38 *-bis* / *Bu* 33-34.1, 34.2-35.2, 35.3-36 *miserere* repeated; 37-8 *nobis*; 40.2 *-te*-; 49.2-50.2, 50.3-51 *adiuvare* repeated; 66-7, 68-9 *colente nobis domine* repeated; 77-8, 80-81.1 *ora pro nobis* repeated / *Sc* 66 *Amen*; *Bu* no *Amen*.

Ct: no text.

T 58-61 *Bu* underlay used; *Bc* under prec notes / *Bu* 64-5 *colente nobis domine* (see *Variants*); 75-6 *ora pro nobis*; no *Amen* / *Sc* 68-74 *Amen*, no more text.

Editions: *Clercx*C vol. II, no. 38, pp. 173-6; *Cox*, pp. 498-507. Facs.: *BU* (Gallo), pp. 72-3.

16. ALBANE, MISSE CELITUS —
ALBANE, DOCTOR MAXIME

Source: *I-Bc* 15 no. 273, fol. 271v-272; anon, but name in text; *Jo Ciconia* in recent hand.

General remarks: The illuminated capital A and border decoration are pasted on; the slight stave indentations seem to take account of this. The second half of the motet rhythmically duplicates the first, with a few minor deviations. The dispensable Ct causes many problems (excessive parallels, vertical 4ths and other dissonances, incompatible cadential forms).

This piece is in honour of Albane Michele, Bishop of Padua (1406-1409), perhaps for his installation on 8 March 1406.

Notation: Black notation; no col; no anomalies.

Variants: I: 55.1 B / 63.4-6 recte *a g f*?

T: 74 Mx.

Text : See below, Motet Texts and Translations.

Editions : *ClercxC* vol. II, no. 39, pp. 177-82 ; *Cox*, pp. 629-46. Facs. : *ClercxC* vol. II, pl. X.

17. DOCTORUM PRINCIPEM—
MELODIA SUAVISSIMA—
VIR MITIS

Source : *I-Bc 15* no. 272, fol. 270v-271. *Io ciconia*.

General remarks : The significance of the designation *Vir mitis* for the non-chant T, unless it be a further compliment to Zabarella, is not known. *Bank* (p. 73) misreads this as *tenor viae artis*, not in any case a helpful emendation, since the S have to be read *via nature*. The Ct causes some dissonance and its performance is optional.

This piece is in honour of Francesco Zabarella, Archpriest of Padua Cathedral from 1397.

Notation : Black notation : no col. The T, notated with a repetition sign for three statements, and followed by a void cadential lig, is provided with the following canon : *Et dicitur primo imperfecto maioris 2º perfecto minori semper ultima semibrevis alteratur 3º imperfecto minoris*. The Ct is marked *dicitur ut tenor*. The only information given by the canon which is not self-evident from the mensuration signs is that the second of each pair of S in O is always to be alt, i.e. even when it does not precede a B. Ciconia had thus built into the conception of this piece (the only motet whose T and Ct are to be read under different successive mensurations) a licence which exists in Italian but not in French notation. This casts some doubt upon the minim (quaver) equivalence which could be assumed between sections in French notation, and leaves open the possibility of a semibreve (dotted crotchet becomes crotchet) equivalence between the first two sections. Because the mensurations change simultaneously in all voices (I and II have C-sig at 1, O at 45, C at 89), the upper voices offer no solution. See note to no. 3. II 19 is one of few examples of enforced split ligas in Ciconia's works. Another is in no. 5, I 40. See Notes on Transcription and Performance, s.v. Text Underlay.

Variants : I : 68 S-rest om (would not have been needed in Italian notation) / 78 second M-rest om / 133-end B L.

II : 72 L-rest / 79 foll by redundant bar (same again) / 133-end Mx L.

Ct : 133-end void Mx L.

T : 133-end void L Mx.

Text : See below, Motet Texts and Translations.

Editions : *ClercxC* vol. II, no. 41, pp. 187-92 ; *ClercxT*, pp. 67-75 ; *BrownM*, pp. 351-4 ; *Cox*, pp. 614-28. Facs. : *ClercxC* vol. II, pl. XI ; *MiB* pll. 30a-30b, p. 79.

18. PETRUM MARCELLO VENETUM—
O PETRE, ANTISTES INCLITE

Source : *I-Bc 15* no. 245, fol. 248v-249. *Jo ciconie*.

General remarks : This is Ciconia's only iso motet with diminution ; not only is the second half of the motet, as usual, a rhythmic duplicate of the first, but for each half

of the motet the long-note statement of each T/Ct *talea* is immediately repeated in diminution by 3:1. The slow motion of the undiminished lower-part statements again sets the motet apart (though the claim in *BrownC* that the tenor is chant-based seems unfounded), as does its rather more normal (though still inessential) Ct. All these symptoms bring Ciconia closer to French procedures in one of his late works ; his chosen diminution technique requires him, unusually, to take account not only of the rhythms but also of the pitches of the T in constructing the upper parts. It is surely no accident that this motet alone preserves *ad longum* versions of the T and Ct, versions which write out the diminutions in full and re-spell the perfect *modus* as imperf. While superficially there appear to be few differences between the compact and *ad longum* versions, the notational interest is considerable, representing not merely a re-spelling but a re-thinking of these parts (see below, *Notation*) ; they have therefore been printed in full to permit comparison. While, as noted below, the *ad longum* parts appear to derive from the compact forms, though copied above them, they may be not merely crutches for inexperienced performers (who could presumably handle the more complex diminutions found elsewhere in *Bc 15* without such help) but just possibly compositional aids, written out by Ciconia after he had designed the compact versions, to facilitate his essay in an unaccustomed technique (tenor diminution). For a similar argument in respect of the somewhat different case of pieces with solus tenor parts, see *BentF*.

This piece is in honour of Pietro Marcello, Bishop of Padua (1409-1428), perhaps for his installation on 16 November 1409, and in any case before Ciconia's death in 1412.

Notation : Black notation, void col in lower voices. T and Ct governed by : *Canon tenores dicuntur sic : primo usque ad secundam talliam ut iacent ; secundo diminuantur resumendo et sic successive alie talie procedant*. They have to be interpreted :

First statement : perf modus and tempus ; col works either as sesquialtera, retaining these relationships, or as *integer valor* with perf modus and imp tempus.

Second statement : dim \times 3, or perf B becomes imp S ; perf modus and imp tempus ; col effects no change. There is no ind within these voices, other than the verbal canon by the T, of the points of diminution and repetition. That they descend from a copy with red col (perhaps like *Pu 1106*) is demonstrated by the transcriber's failure to adjust the Ct rests in 19, 75 from 3B (originally red, belonging with the col) to 2B.

The T and Ct *ad longum* were transcribed from versions of the above despite their present location above them on the page (evidence includes an er L-rest after 107 in T *ad longum* ; S S L at the end in both voices ; the presumed rationale for scraping void L hollow ; the scraping void of T *ad longum* 104-7 to match, wrongly, the *integer valor* version). These voices write out the first statements in imp modus (shown in the edn by the barlines between staves) to avoid imp and alt. All "perfect" L are dotted (p.a.), and L precedes L where alt B is used in the T proper. Rest groupings also confirm imp modus. Perf time is shown by O-sig and by the use of perf B and alt S in the second statements. Col B are imp ; dotted L = 3 imp B (many are black scraped void and dotted to clarify status : cf T of *Venecie* no. 14) :

where, in the T *ad longum* second statement S and B are scraped void and B dotted, nothing is achieved by the exercise.

Variants : none not covered by notational anomalies discussed above.

Text : See below, Motet Texts and Translations.

Editions : *ClercxC* vol. II, no. 42, pp. 193-6 ; *Cox*, pp. 431-49. Facs. : *ClercxC* vol. II, pl. XII.

19. UT TE PER OMNES CELITUS— INGENS ALUMNUS PADUE

Sources : *I-Bc* 15 no. 259, fol. 260v-261. *Jo ciconie* (I, II, T).

GB-Ob 213 no. 277, fol. 119v-120. *M. Johannes ciconia De Leodio composuit* (I, II, Ct, T).

General remarks : The authenticity of the Ct has been questioned ; it is not in *Bc*. However, unlike other Ct parts it joins in imitation in bars 14, 70. The many octave doublings place it again in the problem category.

This piece is in honour of Francesco Zabarella (Archpriest of Padua Cathedral from 1397) and for the Franciscan Order.

Notation : *Bc* black, *Ob* void notation.

Layout : *Bc* T below I and II, *Ob* below I, Ct below II.

Clefs : *Bc* I, II C2 throughout ; *Ob* I C1, II C2 -19, then C1 ; leger lines with C1 in I, II ; T, Ct C4 ; *Bc* also with F4 clefs er (T) ; *Ob* O-sig I, T / T, Ct labelled.

Accidentals : T 99 flat *Ob*, *Bc*.

Variants : I : 43.3 *Bc* stem later ? / 50 *Ob* no lig / 67.1 *Bc* S e M d (*Ob* iso is regular) / 102.2 *Bc* d / 104.4-5 *Ob* g a.

II : 16 *Ob* M S M S / 34.2 *Bc* d / 46.5-47.4 *Ob* a g a f f / 60.4, 64.4 *Ob* g / 89-90 *Bc* f a f, d c a (clef confusion ?).

Ct : 86 stem later ? / 111 foll by B-rest.

T : 14-16.1 *Ob* lig / 42-5, 98-101 *Bc* ligs now as pr, ch from 41.1-2, .3-43.1, 43.2-3, 44.1-2, .3-45.1, 98.1-2, .3-99.1, 99.2-3, 100.1-2, .3-101.1 ; *Ob* as *Bc* before ch, but 44.3-45.2, 100.3-101.2 lig / 110-11 B, B-rest (exact iso).

Text : See below, Motet Texts and Translations.

Underlay : I *Ob* 1 *Ut* ; 9 *te per om-* ; 10 *-nes* ; 83 *felix regu-* ; 85.4 *mi-* ; 91.4 *-vum* ; 92.1-2 *longi-* ; 95-7 *Amen* ; *Amen* repeated 100-end.

II *Ob* 1 *In-* ; 9.2-3 *-gens* ; 11.1-2 *-due* ; 12 *quem* ; 14-15 *Zabarellam* / 16-17 emended *nominant* one syllable fewer than MS *nominatur*.

T, Ct no underlay.

Editions : *ClercxC* vol. II, no. 33, pp. 160-63 ; *PS*, no. 27, pp. 180-85 ; *Cox*, pp. 546-56. Facs. : *Bc* : *ClercxC* vol. II, pl. VII.

20. PADU... SERENANS

Source : *I-Pu* 1106 (*PadD*) no. 2, fol. 1v (originally recto), II, T.

General remarks : The badly rubbed condition of the page leaves some musical and more textual uncertainties.

Rhythms of musical lacunae have been restored according to isorhythmic parallel. The surviving parts are II (recto position, 6-8 final cadence) and T ; the missing I would cadence a 5th above. The T text incipit *Pastor bonus* might indicate the text of the missing top part, or it may otherwise simply be a suitable epithet for Andrea Carrara (cf *Vir mitis* in no. 17), Abbot of Santa Giustina 1402-1404 : see Introduction. Stylistic fingerprints of Ciconia are abundant ; range, tonality and some melodic features are shared with the other Carrara motet no. 12 ; the sequences, cross-rhythms of the hocket sections and isorhythmic duplication are typical. The text is non-metrical (unusual, but see no. 15) ; other atypical features are the T coloration, textless introitus outside the iso scheme, presence of text in the hocket sections. On balance, Ciconia's authorship is likely.

Notation : Black notation, red T col. *Canon tenorum* [sic] : *Rubee dicantur de modo perfecto et tempore e converso* ; *nigre vero e contra*, i.e. red L = 3 imp B, black L = 2 perf B ; barring reflects this.

See *PlamenacP*, 171 for the text ; because of the incomplete and uncertain readings no safe reconstruction can be offered here.

Variants : II : dots after 17, 54, 56.1, but notes visible 54-6 require the pr interpretation / 38 dot after last rest / 22 dot before d, 59 dot before f / 49-51 octaves sic.

T : no initial rests / alt notes 22, 59 ; 33, 70 / 54 Mx was red, now blacked over to yield Mx of four perf B rather than of six imp B as shown ; inconsistent notation made consistent in edn ; 17 is red (value not affected).

Text : The state of the MS does not permit a rendering or criticism of the text that would present any information in excess of that in *PlamenacP*. For this reason no edition or translation of the text is provided.

Editions : Facs. : *PlamenacP*, pl. I ; *ClercxC* vol. II, pl. XIII.

21. O PROLES HISPANIE

Source : *I-Pu* 1106 (*PadD*) no. 6, fol. 3v (originally recto), II, T.

General remarks : Badly rubbed, but complemented by offset on rear board of binding (see *Facsimiles*). The surviving parts are II and T (same reasons as no. 20) ; here the T incipit is also that of II (*O proles Nobile depositum* ; both upper parts had the same text). Iso scheme characteristic for Ciconia (rhythm of 1-41 = 42-82, plus final cadence), as are triplet groups (13, 17, 20 and corresponding places), hockets, rhythmic sequences, strong hemiolas.

Musical gaps have been reconstructed by iso parallel ; irregularities are at II 57 (S and rest inverted), T 67-8 (Mx for 2L).

This piece is in honour of St Anthony of Padua.

Notation : Black notation, no imp B ; alt (*via nature*) S at 63 (22) ; oblique-stemmed M with Sm flagged to left (17 etc), triplets flagged to right, a distinction not found in other motets (see Critical Commentary to no. 12, *Notation*).

Variants : II : 3 prec by dot ?

T : lig' status of first note uncertain.

Text : See below, Motet Texts and Translations.

Underlay : Some words are broken by rests. Second stanza so underlaid but should perhaps be moved to section II ?

Edition : Facs. : *PlamenacP*, pll. VI, VII.

22. O BEATUM INCENDIUM

Sources : *I-Bc* 15 no. 255, fol. 266v-267. *Jo ciconie*.

I-Pu 1115 (see no. 44).

General remarks : The two-part, equal voice texture, the MS bar after 25 and the repeat marks after 39 indicating the open ending, not required by the Latin text, point securely to *Aler m'en veus* as the French-texted *virelai* of which this is a *contrafactum*. (See notes to no. 44.) This piece is perhaps for the procession on the feast of Corpus Christi.

Notation : Black notation ; F2 clefs et.

Accidentals : I 1 *Pu* only.

Variants : See no. 44. Since the music is presented in both versions, it was decided to let the different barring principles deemed appropriate for the motets and for the vernacular repertoires stand ; see Notes on Transcription and Performance.

Text : See below, Motet Texts and Translations.

Editions : *ClercxC* vol. II, no. 30, pp. 151-3 ; *Cox*, pp. 508-15. For editions and facs. of *Aler m'en veus*, see no. 44.

23. O PETRE, CHRISTI DISCIPULE

Source : *I-Bc* 15 no. 258, fol. 259v-260. *Jo ciconie*.

General remarks : This sacred Latin-texted piece in madrigal style is not a motet proper ; if it is indeed a *contrafactum*, it lacks the tell-tale formal symptoms of no. 22.

This piece is votive to St Peter, and is probably in honour of Pietro Marcello, Bishop of Padua (1409-1428), hence composed between 1409 and Ciconia's death in 1412.

Notation : 6-line st ; black notation, flagged Sm, void imp col, dots of sync.

Accidentals : I : 8.1 prec by flat on *c*.

Variants : I : 26 consider *M f e* in place of the M-rests, for rhythmic reasons and by analogy with II 43 ?

Text : See below, Motet Texts and Translations.

Editions : *ClercxC* vol. II, no. 31, pp. 154-6 ; *Cox*, pp. 539-45. Facs. : *ClercxC* vol. II, pl. VI.

24. REGINA GLORIOSA

Source : *PL-Wn* 52 no. 33, fol. 202 (I), 202v (Ct), 203 (T).

General remarks : Although no vernacular version is known, it is clear from the final open and closed endings and from the mid-point cadence that this must be a *contrafactum* of a *virelai ballata*. Without the Ct, it becomes a plausible companion to *Aler m'en veus* / *O beatum incendium* (nos. 44/22), but its position in *Wn* as a filler (anonymous) of space left blank after Credo settings by Radom and Ciconia does little to support Clercx's attribution of this piece to him. The present edition rejects her association of this piece with the Gloria-Credo pair nos. 3 and 4, and with it her main reason for ascribing it to Ciconia.

Notation : Black notation. Page turn prevents all voices being seen together.

Underlay : I 34 *dignatur* under second ending / T 28 *in* twice, second *vite* ?

Variants : I : 3.1 dot uncertain / 3, 11 rest is two S-rests / 26.1 S-rest for dot ?

Ct : 1 prec by *B a S b* with ?er C2 clef (cf opening of I) / 3.2 S / 30.3 *e*.

T : 26.3 *d*.

Text : See below, Motet Texts and Translations.

Editions : *ClercxC* vol. II, no. 32, pp. 157-9 ; *PerzS* vol. XIV, pp. 357-9. Facs. : *PerzS* vol. XIII, pp. 95-7.

25. CAÇANDO UN GIORNO (Madrigal)

Source : *I-PEco* 3065 (*ManP*) no. 6 (= 48), fol. LXXXIV / LXXXIIr (1v/2r). *Ciconie*.

General remarks : Like no. 26, this mixes the conceit of a hunting text with veiled references presumably to specific people and events ; possibly written for a Carrara signor ?

Notation : Italian notation with *pontelli*, oblique-stemmed S, M, downstemmed S *maior*, the latter also oblique-stemmed (7.1). No mens signs, unsignalled ch at 55. Triplets flagged to right. Sync (contiguous notes, dotted ties) T 31-2, 72, 73, I 33-4.

Text : ed. *LiGotti*, no. 48, p. 134. Both voices texted. Second terzetto not underlaid, placed after ritornello.

I : 68-9 *strinse* / 70 *sua*.

T : 10 *gorno* / 27 *de*.

Underlay : T 26 *-dida, tutta* moved forward to coincide with I ; T 31 *che'l* moved from 32 ; T 41, 42 *e par* moved from 40 (despite n.l.), 41.

Dots of elision observed 10, 11, 59, 60 ; not observed 68-9 (rests). At bars 36-42, because *aperse e* not elided in musical setting (rests), equivalent *signor mio* is one syllable short.

Editions : *ClercxC* vol. II, no. 3, pp. 49-51. *Nemeth*, pp. 185-7. *Ghisil*, pp. 3-4. Facs. : *PEco*, fol. 2r : *Ghisil*, facing p. 190.

26. I CANI SONO FUORA (Madrigal)

Sources : *I-Las* 184 (*Man*) no. 46, fol. 13av, I. *Magister Iohannes*.

I-PEco 3065 (*ManP*) no. 4 (= 46), fol. LXXXIr (1r), T. *Ciconia*.

General remarks : See no. 25 and Introduction.

Notation : Italian notation with *pontelli*, oblique-stemmed S M, downstemmed S *maior*. No mens signs, unsignalled ch at 40. Triplets flagged to right. Sync (contiguous notes, dotted ties) I 8-9 ; also at I 45-6 dot of div over single S *a* (different notations suggesting scribal experimentation).

Text : ed. *LiGotti*, no. 46, p. 133. Both voices texted. Second terzetto not underlaid ; occurs after ritornello of I.

Underlay : Dot of elision I 15 *volpe i* ; note T same words lack dot of elision, also line change between words.

Editions : ClercxC vol. II, no. 2, pp. 46-8 ; *Ghisil*, p. 2 (T) ; *Nemeth*, pp. 182-4.

27. PER QUELLA STRADA LACTEA (Madrigal)

Sources : I-PEco 3065 (*ManP*) no. 11 (= 53), fol. [LXXXIVv] (4v), I. *Johannes*.

I-Las 184 (*Man*) no. 53, fol. 13br (LXX[XV]), T. *Ciconia*.

General remarks : For the Carraras ; see Introduction. *PetrobelliB* rejects the idea (*PirrottaL*) that the piece refers to Ilauria di Carretto, wife of the *signor* of Lucca, therefore datable after 1400.

Notation : Italian notation with *pontelli*, oblique-stemmed S, downstemmed S *maior*. Mens signs .o., .i., .p. ; non-simultaneous ch bars 22-4 ([.o.] to .i.), 25-6 (.i. to .p.) demonstrating B equivalence (as *ProdocimusS*, 48, *ProdocimusH*, 27). Triplets flagged to right. Sync (contiguous notes, dotted ties) I 17-18.

Variants : I : 10.1-12.4 M-stems in a later hand.

T : 96-8 *divisi*, probably to be regarded as alternative endings. The A section ends on a unison, perhaps suggesting this as the preferred final cadence, but *Ciconia*'s other vernacular works are not uniform on this point.

Text : ed. *LiGotti* no. 53, p. 136. Both voices texted. Second *terzetto* not underlaid ; occurs after *ritornello*.

Underlay : T 83 *che* at 84 / T 87 *d'alegreçça*.

Dots of elision observed I, 39, 60, 61, 88 ; T 37, 58, 59, 87.

Editions : ClercxC vol. II no. 1, pp. 43-5 ; *Ghisil*, pp. 11-12 (I) ; *Nemeth*, pp. 178-81.

28. UNA PANTHERA (Madrigal)

Source : I-PEco 3065 (*ManP*) no. 8 (= 50), fol. LXXXIIv-LXXXIIIv (2v-3v). *Magister Johannes Ciconia*.

General remarks : See Introduction.

Notation : Italian notation with *pontelli*, oblique-stemmed S, S *maior*, *via nature* and downstemmed. Mens signs .p., .q., .i. ; unsignalled ch 9. Sm, triplets flagged to right. Sync (contiguous notes, dotted ties) Ct 5-6, 6, 54-5, T and Ct 84, 85. Ct only labelled, first opening only, below I, cont below T ; second opening at 62, Ct below T.

Accidentals : Ct *f*-sharp prec 9, thus *g* = *fa* ? / 66 *a*-sharp / 84 *b*-sharp.

T 13 *a*-sharp foll .2, thus *b* = *fa* ? / 44.2 *b*-sharp / 46.1 *a*-sharp (= *mi*).

Variants : Ct : 4.2 S (not alt M) / 6 foll err by S *a*, S-rest.

Text : ed. *LiGotti*, no. 50, p. 135. I, T texted ; Ct texted from 44, recto continuation, and entire second opening. Second *terzetto* not underlaid, placed after I first *terzetto*. I 86-7 *-sto re-* moved from 87.1 (n.l.), 88. 1.

Underlay : Elision dots observed I, T 17, 36-7 ; I, T, Ct 44-5, I 46, 47, I, T, Ct 85, 86 ; not observed I, T, Ct 71-3. I 85, 86 elision not observed in MS, changed to align with T, Ct.

Editions : ClercxC vol. II, no. 4, pp. 52-5. *Nemeth*, pp. 188-94. *Ghisil*, pp. 6-9.

29. CON LAGREME BAGNANDOME (Ballata)

Sources : F-Pn 568 no. 74, fol. 52v-53.

I-Las 184 (*Man*) no. 20, fol. 5br [LIV ?], T. *Ciconia*.

F-Pn 4379 (*PC III*) fol. 62v, T.

I-Pu 656 no. 1, fol. 1r : two T fragments : *Pu*¹ 1-30, *Pu*² 1-13 ?

[Keyboard versions in *D-B 40613* and *D-Mbs 352b* ; see Appendix, nos. 1a-e.]

General remarks : For Francesco Carrara ; see Introduction. The readings of *Pn 568*, the only complete source, are given except as noted, though *Man*, incomplete due to missing page, may have been preferable.

The fragments in *Pu 656* are on a page with non-musical jottings ; each is written roughly and inaccurately on freehand staves, as though two attempts were made to write it from ear or memory. This is the most widely transmitted of *Ciconia*'s secular works.

Notation : *Pn 568* 6-line staves. *Pn 568*, *Las*, *Pu* black French notation (though rhythms suggest *octonaria*), *Pn 4379* void, with C-sig. *Pn 568*, *Pu* Sm flagged to left, *Las*, *Pn 4379* to right.

Clefs *Las*, *Pn 4379*, *Pu*² C3, *Pu*¹ C3 but err from 7. *Pn 4379* T so headed.

Accidentals : T flat sig *Pn 568*, *Pn 4379* ; *Las* from 14 / 74 sharp *Las* only.

Variants : I : 31-2, 59-60 L, B-rest.

T : 3-4 *Pu*¹ *Pu*² superfluous downstem to right ; 5.1-6.1 *e f e d c b c* ; 5.5 Sm, .6 S ; 6 *Pu*² ?M-rest, then *e d e c b c d* (all lig), *c c d e* all square notes, value unclear ; no more in *Pu*² / 7.3 *Pu*¹ dot or rest ? ; 7-end of excerpt assume clef C3 (perhaps ind by sign on bottom space ?) ; 8 unclear if lig has upstem / 9 *Pn 4379* not in lig / 10 *Pu*¹ foll by ?dot or M-rest ; S, dot or M-rest, barline / 14.2-3 *Las*, *Pn 4379*, *Pu*¹ S ; 15.2 *Las*, *Pn 4379* M *a a* (*bagnandome* accordingly) / 16-17 *Pu*¹ S *a g c b* no lig / 18-19, 31-2, *Las* B, L-rest (59-60 *Las* L, L-rest) ; *Pn 4379* L, bar / 20 *Pu*¹ S *e c* ; 23-6 one lig, values uncertain (stem ?) ; 26 barline instead of rest ; 27 S S ; 28.1 *a* ; 29 S *a*, barline ?*d*, no lig, 30 end of line and of excerpt / 29-30 *Pn 4379* no lig / 33 *Pn 568* *b a* ; 31-2, 59-60 L, B-rest ; 42 *g* / 45 *Las* not in lig ; 52-3 one lig / 74 *Pn 4379* not in lig.

Text : ed. *LiGotti*, no. 20, p. 121, who says possibly by Giustiniani. In text MS Florence, Biblioteca Riccardiana MS 1764 : "Ballata per Francesco il signor Carrara". I, T texted *Pn 568* ; T texted *Las*, *Pn 4379*. Ripresa and first piede underlaid, *Pn 568*, *Las*, *Pn 4379*. Second piede and volta, *Las*, *Pn 568* ; lacking in *Pn 4379*. Orthography primarily from *Las*.

1 *Las* *Ay* lacking / 11 *Pn 568*, *Pu*¹ *lagrime*, *Pn 4379* *lacrime* / 14-15 *Pn 568* *malvagia sança* / 15 *Pn 568* *nel* / 16-18 *Pu*¹ *visso* / 20-26 *Pn 568* *mie signor lasciai* / 27 *Pn 568* *stroppa* / 27-8 *Pn 568* (D) *ondi mi strugho*, *Pn 4379* *onde me struço* / 33-45 *Pn 568* I *Quando mi veggio ess'abbandonato* (wrong syllable count, thus not the original version), T *Quand'io mi veggio esser dal lui diviso* / 34-7 *Las* *che tolto may ogni gioco* / 47, 54 *Pn 568* O / T 62, I 63 *Pn 568* *partisti* / T 65-6, I 66-7 *giocon-*.

Underlay : I : 63.1-2 *Pn 568* *may non*.

T : 29-30 *Pn 4379* *in gua-* (no lig).

Las dots of elision observed 28 ; not observed 15, 34, 36, 64 (65).

Editions: ClercxC vol. II no. 8, pp. 63-4 ; *Nemeth*, pp. 201-3.

30. DOLCE FORTUNA (Ballata)

Sources: I-Pu 1115 no. 5, fol. Bv. *Jo. ciconia M[agister]*.

F-Pn 4379 (PC II) fol. 48v-49.

Notation: French notation, no sigs ; *Pu* dragma forms (T 45), *Pn* void col at 45 ; flagged Sm, *Pu* to left, *Pn* to right.

Accidentals: I 21, 27 *Pn* no sharp.

T *Pu*, *Pn* flat sig, *Pu* with dot inside.

Variants: I, T *Pu* 16 foll by B-rest, 39 by L-rest ; *Pn* double bar foll 16.

I: 3.5 *Pn* M a M f ; 9.3 b ; 12.1-4 M M Sm Sm ; 15.4 a ; 19.4 e / 50.6 *Pu* S.

T: *Pn* lig 3-4, 9-11.1, 15-16, 18.1-2, 20.3-21.1, 26-9, 30.1-2, 33-6, 41-2, 43.1-2, 44.1-2, 45.1-2 / *Pn* 31.1-2, 40.1-2, 41.1-2 B ; 51 Mx foll by B f d e, all one lig from 50.

Text: *Pu* I and T texted ; *Pn* Tenor, incipit only. Ripresa and piede 1 underlaid both sources. Piede 2 and volta after T, *Pu* ; lacking in *Pn*. No first and second endings. Text differences often substantive, especially in piede 1 ; *Pu* I 19 co- lacking / *Pu* T 20 *chi* ; 43 *ai ochi*.

Underlay: Clear in *Pu*, often imprecise in *Pn*. *Pn* I 7 -a / 11 *ormay* / 17.3 *gli* / 19.1-4 *ochi de* / 21.2 *me* / 22 *desfa-* / *Pn* 30-32 *Costei mestra luce*, 33-5 *più che sole*, 36-9 *quando i soi razi*, 40-43.1 *a gli ochi me transfisa*.

No dots of elision.

Editions: ClercxC vol. II, no. 9, pp. 65-7 ; *WolfG*, no. 30, vol. II, pp. 50-51 (diplomatic transcription), vol. III, pp. 77-8 (*Pu*) ; *Nemeth*, pp. 204-6. Facs.: *Pu*: ClercxC vol. II, pl.V.

31. LA FIAMMA DEL TO AMOR (Ballata)

Source: I-Las 184 (Man) no. 22, fol. 5bv. *Johannes ciconia*.

Notation: Italian notation with *pontelli*, S *maior via nature*, oblique-stemmed S, no mens signs. Sm flagged to right. Second S-rest not given (thus prolonged by *via nature* ?) at 12, 25, but given, without mens ch, at 36, 46. Sync I 22-3, 38-9, dot above nearly contiguous notes.

Accidentals: I 2 d-sharp prec .5, intended for c-sharp, 3.2 and .4 ? / 14 sharp foll .5.

Variants: I: 9.7 flagged ?

Text: ed. *LiGotti*, no. 22, p. 122. Both voices texted. Ripresa and piede 1 underlaid, piede 2 and volta after T.

T: 5 *tuo* / T 6 *ça*

I: 17.4-18.1, T 17.2-3 (volta) *amor*: *LiGotti* emendation / I 30 *mey*.

Underlay: I, T 13-17 Volta syntactic unit not same syllable count or division as ripresa (*Cossi l'amor* vs. *Da morte a vita*) ; underlay troublesome for repetition.

Dots of elision I, T 15, 17, 42 (all observed), 6 *amore che*, e suppressed.

Editions: ClercxC vol. II, no. 7, pp. 61-2 ; *Nemeth*, pp. 198-200.

32. CHI NEL SERVIR ANTICO (Ballata)

Source: I-PEco 3065 (ManP) no. 10 (= 52), fol. [LXXXIV] (4r). *Ciconia*.

Notation: Black French notation, red imp col, Sm flagged to right ; no anomalies of alt. Ct after T. Frequent parallel 5ths and 8ves between I and Ct ; Ct adds to the dissonance already established by the appoggiaturas of I and T.

Variants: I: 32.1 prec and foll by dot ; 36-8 no dots.

Ct: 15.5 g ?

T: 22, 41, 44 B.

Text: ed. *LiGotti*, no. 52, pp. 135-6 ; *GhisiF*, p. 83 ; *GhisiB*, p. 22.

I texted, T and Ct incipits only. First and second ending T, Ct *clausum*. Ripresa and piede 1 underlaid, piede 2 and volta after I.

Underlay: Dot of elision I 35 (observed).

Editions: ClercxC vol. II, no. 13, pp. 71-2 ; *Nemeth*, pp. 215-18 ; *GhisiI*, pp. 10-11.

33. LIGIADRA DONNA (Ballata)

Sources: 33a: F-Pn 4917 (Pz), fol. 21v-22, I, T.

F-Pn 4379 (PC II), fol. 44v-46, I, T, Ct.

33b: I-PAas 75, no. 5 fol. 2, I, T. *J. Cyconia* (with Ct *M. de Perusio*).

General remarks: Because the texting traditions and associated musical variants for this piece are distinct and valid, and because of the two independent Ct (though both problematic and expendable), two versions are presented side by side.

No. 33a gives 2-part version of *Pn* 4917. This shares many readings with *Pn* 4379 but is usually preferable where they disagree ; the rejected readings from both *Pn* sources are listed as variants for no. 33a. The Ct (present only in *Pn* 4379) is printed small below this version and may be omitted.

No. 33b gives *PAas* 75 version of the 2-part ballata, with a Ct added by Matteo da Perugia (again optional), below on a small stave.

Notation: All sources black French notation, *Pn* 4917 with red imp col, others void. Sm flagged to right. *Pn* 4379 page-turn for 29 ; Ct (labelled) below T ; no other labels except PA T, Ct. *Pn* 4379 T has C5 and F3 clefs.

Accidentals: I: 40 sharp *Pn* 4917 only.

Variants: No. 33a:

I: 2.5 *Pn* 4379 S ; 12.2 dotted M, .4 Sm ; 17.1-2 B ; 18.2-5 M a M g M a M-alt f ; 20.3, 22.1 S M (-*menti*) ; 22.2 e ; 25.1-6 M c d c b a (.1-4 intended as Sm ?) ; 31.2-4 Sm Sm M, .5-6 f e ; 33.3 S M (underlay: *fede*) ; 38 S M M (presumably S imp, last M alt ; this would match T of *Pn* 4917, while T of *Pn* 4379 matches I of *Pn* 4917 ; since neither source is internally matched, the conflict is preserved here, but cf No. 33b ; 41 rest beside .1, .2 n.l. ; 42 M c b Sm a g M g f Sm e f ; 47 not col ; 53.7-54.2 rest om ; g a b c all M.

T: 13.1-2 Pn 4379 B; 14.1 d / 26.1 Pn 4917 c, Pn 4379 no lig; Pn 4379 29.2-30.1 lig; 34.1 S M (underlay: *fedē*); 38 S dot M S (see I); 44.2-3 M M-alt; Pn 4917 46.2 b; 54.1 c.

No. 33b (PAAs 75 only):

I: 7.1 M; 7.1-2 as M M-alt rejected by analogy with 4, 5, 14 etc.

T: capital L of *Ligiadra* looks like two M-rests.

Note variants between 33a and 33b in I 4, 6-10, 20, 22, 29, 31, 33-4, 42-4, 47, 50 etc. / See *Underlay* for bars 39, 40, 41.

Ct (Matteo da Perugia): 21-3 rhythms uncertain; 18.3 e; 23.2 n.l.; bottom of this st cut off, pitches of low notes deduced from harmony, spacing and stems; 45-51 freely reconstructed; 52-6 supplied as in 24-8.

Text and Underlay: First and second endings; two different solutions are offered. The shorter second-time ending of 33a avoids the mild tautologies of 33b, while 33b better reflects the underlay of PAAs. Different length syntactic units for ripresa and volta cause problems of underlay.

No. 33a: Pn 4917 both voices texted; ripresa and piede 1 underlaid, piede 2 and volta after T. Pn 4379 I, T texted, Ct no incipit. Ripresa and piede 1 underlaid, piede 2 and volta lacking. Most orthography, underlay from Pn 4917.

2 Pn 4379, I, T, Pn 4917 T li- om / Pn 4379 I, T 1-4 and repetitions *lizadra* (as PAAs) / Pn 4917 I 6-7 *donna* om / Pn 4379 I 9 *mio* / Pn 4379 T 11-13 *cor contenti* / Pn 4917 T 21 -*ti* om / Pn 4379 I 33 *fedē* / Pn 4917 T 39, 40, 41, I 40, 41 *core* / Pn 4917 I 41 line end after .3, *el*, not observed / underlay of 42-7 follows Pn 4917 T; Pn 4917 I has 42.1-3 *mio cor*, .4-5 *di dō*-, 43 -*gli*-, 44.1 -*a e*; Pn 4379 I has 42-3 *co-re*, 44 *di dolia*, 45 *et di*, 46-7 *martiri*; Pn 4379 T has 42 -*e di*, 43 *dō*-, 44.1 -*li e*.

No. 33b: PAAs I, T texted, Ct incipit only.

Ripresa and piede 1 underlaid, piede 2 and volta lacking.

1-3 and repetitions *lizadra* / T 41 *cor* om / I 42 *dolgia*. The inconsistent use of *cor* and *core* in all sources, troublesome in itself, poses a particular problem when trying to underlay the parallel *ochi*. Because PAAs version incorporates poetic feminine endings into its musical setting (as at bars 4, 7, etc.) to a degree that Pn 4917 and Pn 4379 do not, *core* and *ochi* at bars 39, 40 and 41 are here underlaid by adding notes of repetition.

Editions: ClercxC vol. II, no. 14, pp. 73-4; *Nemeth*, pp. 219-25; *Fano* (Pn 4917 I, PAAs 75 I, T, Ct), no. 29, pp. 392-7; *Ghisil*, pp. 23-4. Facs.: PAAs: *Fano*, pl. XII; Pn 4917: *Gennrich*, p. 61, pl. XXVII a-b (pseudo-facs.); PAAs 75: *Fano*, pl. XII.

34. O ROSA BELLA (Ballata)

Sources: F-Pn 4379 (PC II) fol. 46v-48, I, T; Ct 1-37 only.

I-Rvat 1411 fol. 7v-9, I, Ct, T. *Jo Ciconia*.

General remarks: Neither source for this work is consistently reliable, nor are the two closely related. Ct may be omitted (see Notes on Transcription and Performance: "Vocal and Instrumental Performance"). Pn carries a lauda incipit, *Salvator filius natus* (FischerR) (see *Text*

and *Underlay* below). *Kenney* (p. 80) err suggests that the piece is in one of the I-TR MSS on grounds of its inclusion in DTÖ, which in fact gives the Rvat version.

Notation: Black French notation in use of imp, *s.a.s.* dots; Pn divisions usually explicit; no Italian note forms; Sm flagged to right; no triplets. Leger lines for exceptional range in I. Both sources use reverse-C for sesquitertia (4:3 M). Imp col Pn void, Rvat red. Page-turns at 38.

Rvat "Tenor" both openings; "Contratenor" and "Contro" respectively. T below I on verso, cont on recto foll by Ct. Pn "Tenor" first opening, no other labels; Ct foll T (first opening only).

Clefs: I Rvat C2, second opening C1 50-52.2; Ct 1-37 F3 err for F2.

Accidentals: I 9 Rvat no sharp / 22 Pn no sharp.

Variants: I: 5.2 Pn e / 8.1, .2 Rvat dotted but n.l. after .3; Pn .3 dotted / 10.8 Rvat M / 16-17 Rvat S a (perf) M g g a, M f g dot M f e M-alt g; results from err copy of Pn version / 28.1 Rvat n.l., prec by S g deleted (as st above) / 29.5-7 Rvat M Sm Sm; 30 foll by M-rest?; 31.2-5 a b c b / 46.1 Pn foll by two err M-rests / 48.1-3 Pn M c Sm b M a M (err for Sm) g / 50.4-6 Pn Sm Sm Sm; .7 M; 51.1-3 Sm Sm M / 61.4 Pn g; 62.1-3 S M / 63.7-65.1 Pn M c, Sm b c M d c b M-alt a, S g two M-rests / 66.5, .7 Rvat Sm / 67-8 Pn B.

Ct: 38-72 Pn om / 4.2 Rvat low; 9 foll by err S e; 12.3 c; 19-22 lig / 23.1 Pn c / 31 Rvat c; 32.1 M-rest col M, .2-3 lig / 47.1 Rvat g; 48.1 d; dot foll 54.3 (err), hence 55.1 not alt.

T: 10 S S lig, S S lig (reverse-C) / 13 Rvat M-rest is with 12 on prec st; 41 S B S (in reverse-C); 42.1-2 lig / 49 Rvat S S-rest; 52 B; 56-7 lig (Pn close but sep); no text / 60.1-2 Rvat S M; 64 S S lig g a, S f all col; spacing suggests ch from Pn reading.

Text: ed. *PirrotaR*, p. 64. Pn I and T texted, *Salvator* three times above *O rosa bella*. In top margin of 46v-47: *filius natus*. Rvat I texted, T faultily texted first opening only. First and second ending, *chiuso*, Rvat I and Ct.

Pn ripresa, piedi underlaid, volta lacking. Rvat ripresa, piede 1 underlaid; piede 2 foll Ct, second opening, volta foll Ct, first opening.

Orthography primarily from Rvat, underlay from Pn.

1-4 T Rvat: *O ro os a o ro bella* / 19, 21, 23 I Rvat: *lasar, lasa, no* (phrase corrupt) / 20, 22 I Pn: *morir* / 42 and repetitions I, T Pn: *lasso me, soccorri mi (me)* / 49-50 and repetitions I, T Pn: *dezo* / 62 I Pn: *leyalment*, T 63 Pn: *leyaulment* / 67-68, 72-73 I, T Pn -re lacking; I 62-63 Pn *ama* / 63-4 T *amar, penar*.

Underlay: I 5, T 6 and repetitions (Rvat only, not underlaid) *amor*, ch for phrase equivalence to ripresa.

17 Rvat *mia*, n.l. at 18; Pn -*ma mi*- / I 30-37 Rvat added phrase *per villania in cortesia*, outside poetic structure. Cf no. 39, Pn *la vna* (?) *mercedē*. Scribal troping? T 38 Pn *Ay* lacking / 50 Rvat *deço fini*- / T 51 lig break required / I 55 Rvat superfluous -re / I 55-6 Pn extra *deço finire* / I 66 Rvat *ama*-.

No dots of elision; elision generally observed in musical setting.

Editions: ClercxC vol. II, no. 15, pp. 75-7; DTÖ pp. 227-8; *Nemeth*, pp. 226-31. Facs.: Rvat fol. 7v: *PirrotaR*, p. 62.

35. BEN CHE DA VUI (Ballata)

Source : I-Str 14 no. 2, fol. 1v (133v), I only. *Johannes Ciconia*.

Notation : Black notation with red imp col, mainly French, though M-alt occurs before dot (5.3) as permitted by Prosdocius (see Notes on Transcription and Performance: "Notation"), improper in French. No triplets, Sm flagged to left.

Accidentals : 4 b-sharp foll .3, for 8.2 ?

Text : ed. *Sabbadini*, p. 270. Ripresa and piede 1 underlaid; piede 2 and volta lacking. Open and closed endings, second ending *clusus*. Good text-music alignment. Mixed 11- and 7- syllable lines.

Underlay : 7 *cum* ; 6, 17 *sia* inconsistent in poetic scansion ; 8.2 *-ti e* poetic elision observed despite MS underlay ; 8.3-4 *e con* ; 9.1 *do-* (n.l.), .5 *-lo-*.

Editions : *ClercxC* vol. II, no. 10, p. 68 ; *Nemeth*, p. 207 ; *GhisiL*, p. 21. Facs. : *ClercxC* vol. II, pl. II.

36. IO CRIDO AMOR (Ballata)

Source : I-Str 14 no. 4, fol. 2v (141v), I only. *M. Johannes Ciconia*.

General remarks : Listed by *ClercxC* (vol. I, 56-7) and *Nemeth* (pp. 37, 39, 41: he reads the attribution as Johannes and thus does not feel its attribution is secure) but not transcribed. Not in *The New Grove* worklist. Typical of Ciconia's ballata style are the use of sequence and rests, suggesting complementary T, and melodic line. Fol. 2v was not lifted from the binding until 1938 ; thus nos. 36 and 37 were not reported by *BesselerS*.

Notation : Black French notation in observing *s.a.s.* and use of dots. Sm flagged to left. No col or mens ch.

Variants : 7.1-3 tentative ; pitch and rhythm of 7.1, rhythms of 7.2-3 obscured / 8.5 reconstructed from height of stem ; possibly *a ?* / 11.6 *M ?* / 29.1 foll on same line by M-rest which evidently does not imp the S.

Text : Frequently illeg ; 7-syllable lines evident. Ripresa and both piedi underlaid ; volta lacking. No separate open and closed endings. Good alignment of text and music.

Underlay : Elision at 23, no dots.

4-5 *amo[r]* / 10 *et*.

Editions : Facs. : *ClercxC* vol. II, pl. III.

37. AMOR, PER TI SEMPRE (Ballata)

Source : I-Str 14 no. 5, fol. 2v (141v), I only.

General remarks : At foot of page with attributed no. 36 at top. No strong features of Ciconia's style ; mentioned in *FischerS* (pp. 40-41), but not transcribed in *ClercxC* or *Nemeth* ; see Introduction.

Notation : Black notation, French in observance of *s.a.s.*, imp B and use of dots. No Sm, col, mens ch, Italian note-shapes.

Text : Ripresa and piede 1 underlaid ; piede 2 and volta lacking. No sep open and closed endings. 7-syllable lines ; good alignment of text with music.

Underlay : No elision indicated by dots or underlay. 5.4 *-ti e*, 13-4 *-do el* poetic elision observed despite MS under-

lay ; 6.1 *su-* ; 6.4 *-spi-* ; 13.5-14.2 *me se cor-* ; 15 *et* / 33-5 *re* reconstructed ; hole in MS.

Editions : *Marrocco* vol. XI, no. 79, p. 157. Facs. : *ClercxC* vol. II, pl. III.

38. CHI VOLE AMAR (Ballata)

Sources : I-PEco 3065 (*ManP*) no. 5 (= 47) fol. LXXXIr (1r), I.

I-Las 184 (*Man*) no. 47, fol. 13 av, T.

General remarks : Like nos. 37, 43 and 47, this occurs at the bottom of a page or opening with Ciconia's name over the upper piece (no. 26). *GhisiL*, *PirrottaL*, and *ClercxC* attribute it to Ciconia.

Notation : Italian notation with *pontelli*, downstemmed S *maior*. Ch of mens ind by vertical stroke foll by two or three vertical dots to show tempus (see Notes on Transcription and Performance).

T on verso, I on recto ; reversed to fit available space.

Variants : I : 5.3 S / 14.1-2 M M.

T : 10.1 dotted (err).

Text : ed. *LiGotti*, no. 47, p. 134, partly ed. *GhisiF*, p. 77, *GhisiB*, p. 21. Both voices texted. Ripresa and piede 1 underlaid, piedi 2-4 (vv. 3, 4, 7) and volte 1 and 2 (vv. 4, 8) after T ; piedi 5 and 6 (vv. 10, 11) and volta 3 (v. 12) after I.

Underlay : T 12 *cum* / T 41.1 *-re*, not underlaid until 49-50. Dots of elision observed I, T 9, I 38 ; not observed T 37-8.

Text of I often illeg ; reconstructed from T.

Editions : *ClercxC* vol. II, no. 5, pp. 56-7 ; *GhisiL*, p. 2 (I) ; *Nemeth*, pp. 242-4 ; *Marrocco* vol. XI, no. 15, pp. 27-8.

39. MERÇÉ, O MORTE (Ballata)

Sources : 39a : I-PSac 5 no. 9, fol. IVv.

F-Pn 4917, fol. 18v-19.

39b : I-Bu 2216 no. 73, fol. 51 (p. 101).

General remarks : Anon in all sources. Attributed to Ciconia by van den Borren (as reported by *GhisiL*) ; *PlamenacF* convincingly demonstrates stylistic similarity to nos. 33, 34. *Nemeth* includes among secure works.

Notation : Black French notation, *PSac*, *Bu* void, *Pn* red col ; Sm flagged *PSac* to left, *Pn*, *Bu* to right.

Tenor so labelled *Bu*, *PSac*.

Clefs *Pn* T C4 only ; I *Bu* C1 1-25.5 (line-end) ; *Pn* I 31-34.1 C3.

Accidentals : I : 30 *Pn* no sharp.

Variants : No 39a :

I : 1.3 *Pn*, *PSac* dotted / 6 *PSac* three M-rests / 1-14 *PSac* trimmed at top ; many stems uncertain ; pitches above *a* removed / 19.1-2 *Pn* M M, .3-4 Sm Sm, hence .6 to be alt / 24 *PSac* B-rest ? / 36 *Pn* om / 53.5 *PSac* S (but .3-4 drawn thin as if intended as Sm ?).

T : 21 *PSac* M-rests are by 20 ; 21.1 prec by dot ? / 23.1 *Pn* S S both col / 26 *Pn* S S / 27.3-28.1, 28.2-3 *PSac* lig.

No. 39b (*I-Bu* 2216 only) :

I : 53-5 no second ending.

T : 25.5 M (improper alt before B) / 37 no dots.

Text : Bu, Pn both voices texted, PSac I texted, T incipit only. Bu I, Pn all stanzas underlaid, Bu T, ripresa and both piedi ; PSac ripresa and piede 1, piede 2 and volta lacking. First and second ending.

No. 39a :

T 2 Pn *çe om*, 3.2 -*çe* / I, T 7 (ripresa) Pn o / I 10 Pn -*çe om* / I, T 10 and repetitions Pn *que* / T 15 Pn *vga*, / I, T 15 Pn *ania* / 25 Pn T *Alm'en fa ne*, Pn I *alme m'en fa mi morir* (beyond syllable count) / I 25 PSac *glattiosa* / I 26 PSac *pia* / I, T 29-30 Pn a / I 31 PSac *pascol* / I 37 Pn *per la vina (?) mercede* (beyond syllable count) / I 41 Pn *E de om* / I 46.3 PSac *mi*.

No. 39b (I-Bu 2216 only) :

T 8-9 o *mort* / I 9 *mer-* / I 25 *Alme non me far mi* / T 26 *pia* / T 36 *sospiri* (no room for final syllable) / I, T 38 *vede* / I 46.3 *io* / I, T 51-2 -*e om*.

Editions : Ghisil pp. 17-18 (PSac) ; Marrocco vol. XI no. 46, pp. 89-90 (Pn) ; Nemetb, pp. 208-14 (Pn and Bu). Facs. : BU (Gallo), p. 101 ; Pn 4917 : Gennrich, p. 59, pll. XXVa-b (pseudo-facs.).

40. NON CREDO, DONNA (Ballata)

Source : I-Las 184 (Man) no. 58, fol. 17av-18r.

General remarks : Although unasccribed, this piece resembles secular works by Ciconia in its fragmentary motives (bars 8-11) and in the melisma (20-25) with its short sequences and closely overlapping rhythmic imitation between I and T. Additionally, it is cited together with three secure Ciconia works and other works by Zacar and Antonio de Terramo among the song incipits of Prodenziani's *Sollazzo*, Saporecti 35 (*Debenedetti*), whose final line reads, *Del Cicogna una parte fo la viso*. That Ciconia has a number of ascribed works in *Man/ManP* might seem to weaken the case for attribution here, but since it occurs in section C of the MS (*PirrottaL*), almost all of whose pieces are unattributed and which contains anonymously a work of the best-represented composer of the codex, Bartolino's *Imperiale sedendo*, objection on these grounds is untenable.

Notation : Black French notation in use of dots, imp B ; no Italian note forms, no col or change of mens. Sm flagged to right ; no triplets. Though here beamed in 3/4, some ambiguity of accent occurs between 3/4 and 6/8, suggesting Italian influence.

Variants : I : 12.2 M-stem er / 14.5, 15.2 M-stems thickened ? / 30.2 Sm *d* trimmed away, n.l. ; pitch from custos, value to complement Sm 30.5 / dot above 44.1.

T : M-rests prec 29.2, 30.2, level with these notes / dots above 40.1,.2.

Text : ed. LiGotti, no. 58, p. 138. Both voices texted. Ripresa, piede 1 underlaid ; piede 2, volta after I. Frequent word and phrase repetition including incomplete words (cf nos. 27, 31, 33, 34, 42). Ripresa and volta have uncommon structure of 11-7-11 syllables. Open and closed endings for B section.

I, T : 14 *cum*.

I : 29 *spirito* adjusted for syllable count.

T : 33-34 *dal ochi mie*.

Underlay : Dots of elision 14.1, 19, 34 (all observed).

Edition : Marrocco vol. XI, no. 50, pp. 97-8.

41. POY CHE MORIR (Ballata)

Source : I-Las 184 (Man) no. 54, fol. 13bv. Johannes.

General remarks : Although this piece is ascribed to Johannes alone, MS evidence argues strongly for its inclusion among the secure works. *Poy che morir* appears on a verso preceding a gap at the end of a section of ascribed Ciconia works in the Mancini Codex. Since the practice of splitting his name across an opening is common here as elsewhere, one can presume that the following recto would carry *Ciconia*. (The only other) Johannes among the Mancini composers is Johannes Fulginatis, represented by a single work, and his name is added by a later hand.) There are no distinctive imitative melodic or rhythmic passages in the work to provide supporting musical evidence.

Notation : Italian notation with *pontelli* ; S with downstem (*maior*), oblique stem and both ; all mens ch unsignalled (.o., .i.) ; B equivalence established by unchanging T.

Accidentals : I : 15.1 *g*-flat, *fa*, making prec *f* sharp / 53, 65 (n.l.) *b*-flat sig, placed in edn for 55, 66, but also interpreted as sig implying ed flats.

Variants : I 18.2 S (not M-alt).

Texts : ed. LiGotti no. 54, p. 136. I, T texted. Ripresa and piede I underlaid ; piede 2 and volta after I. No first and second endings. The piede 2 text, which occurs at a fold line in the MS, is badly deteriorated.

Only the beginning, *Ayme in moro*, and ending, *fenir d'ore in bore*, are legible. LiGotti has reconstructed part but not all of the verse ; since his reconstruction does not incorporate some legible portions of letters and words, it has not been underlaid.

T 46 *cum* / I 48 *cum su-*

Underlay : 11-13 Syntactical units of different lengths in ripresa and volta cause some underlay adjustment.

Editions : ClercxC vol. II, no. 6, pp. 58-60 ; Nemetb, pp. 195-7.

42. DEDUTO SEY (Ballata)

Sources : I-Bu 2216 no. 71, fol. 49v-50 (pp. 98-9), I, Ct, T. F-Pn 4917, fol. 25v-26v, I, T.

[I-FZc 117 no. 26, fol. 46v-48 instrumental version *a2* ; T and ornamented I ; see Appendix no. 2.]

General remarks : Tentatively attributed to Ciconia by *PlamenacF* on the basis of stylistic similarities to nos. 33, 34 and the *opus dubium* no. 39, and of its inclusion in Prodenziani's *Sollazzo*, Saporecti 35 (*Debenedetti*) ; see also Critical Commentary for no. 40. Given the varied nature of Ciconia's surviving vernacular works and insufficient criteria for determining authenticity on grounds of style alone, this astonishing and arcane piece defies secure attribution. Its text, concerning how low one can fall, is certainly reflected in the low range of the piece. Many allusions are obscure, especially the multiple meanings of *fusti*. Among the stanzas are, "you held the bird in your hand and you did not pluck it ; you are a fool if you wait for it to return ; you had fruits from every tree and did not save them ; console yourself now with garlic until they appear". This folk-like moralizing is coupled with the admonition to return to the place where you were born, taking care lest the *fusti* be your companion.

The use of gamma clef for Ct and T as well as the unusual signatures, indicating *fa* in the C, G and D hexachords, may be unique at this time (but cf Critical Commentary to no. 46). These features suggest links with the *ars subtilior* repertory (notably, Solage's *Fumeux fume*), links which are strengthened by the rhythmic pattern of T 7-8 and elsewhere. *Deduto sey* occurs also as a lauda: see *PlamenacF* for sources. For most readings *Bu* was used, though its version *a3* is not presumed to be earlier than the *a2* version of *Pn*; the Ct creates problems and is optional. The Faenza instrumental version (see Appendix no. 2), an 11th higher than the vocal versions, is not clearly derived from either *Bu* or *Pn*. The original range has been preferred here, whatever its ultimate significance. *PlamenacF*, *PlamenacFZ* and *Marrocco* use triplet markings throughout at the S-M level rather than the O-dot (= 9/8) signature present in *FZ* and implied in *Bu* and *Pn*. The variants of *FZ* are noted here (mostly for T) only if they clearly confirm or improve unambiguously on *Pn* and *Bu*.

Notation: *FZ* 6-line staves. *Bu*, *Pn* black French notation with void col. Some alt S but several violations of *s.a.s.* (S B B). No mens signs in either vocal source; O-dot in *FZ*.

Accidentals: Signatures in both vocal sources: *c*-flat, *g*-flat I; *f*-flat, *c*-flat Ct and T, as prefatory stave. No other accidentals. If taken to imply dominance of the *d*, *g* and *c* hexachords, then *f* sharp will take priority over *b*-flat. *FZ* (transposed up an 11th) has *b*-flat in T, equivalent to *f* in *Pn*, *Bu*.

Variants: I: 7.3-8.1 *Pn* no lig / 10.1-2 *Pn* lig / 19 *Pn* B / 25.1-2 *Pn* no lig / 26.2 *Bu* B (ch from S?) violates *s.a.s.* / 29 *Pn* no S-rest (line end); *FZ* rest as *Bu* / 30 *Pn*, *FZ* two S-rests replace .1-2 (cf 81) / 36 *Pn*, *Bu* B / 42.3-43.1 *Pn* no lig; 49.1-3 B *g* M *f* / 56.4 *Bu* *c* / 59.1-2 *Pn* lig; 61.2-62 lig S *d* *c*, S *b* S *a*; 63.2-64.1 no lig; 68.1-2 B; 68-71 no dots; 80 no obvious emendation to Ct-caused problem / 88.1-2, 106.1-2 *Pn* lig.

Ct: (*Bu*) 7.1 dot prevents alt of .2 / 34.2 B violates *s.a.s.* / 44.1 *a* / 45.1 *b* / 71 incipient L-stem? dot / 75-76 octaves *sic* / 80 see I / 89.1 B, ch from S?

T: 7.1 *Pn* dotted; *Bu* no dot, but see Ct, also *FZ* where 7.3 is S barline S / 19 *Pn* B, not in lig, see *Underlay* / 27-8, 30.3-31.1 *Pn* no lig / 36 *Pn* B / 39.2 *Pn*, *FZ* *c* avoids 4th with I: preferable if Ct om / 42.2-43.1, 43.2-3 *Pn* lig / 54.2 *Bu* *g* (*FZ* *a* as *Pn*) / 55.3-56 *Pn* no lig, 56 rest prec .1 instead of foll; *FZ* as *Bu* / 64.1 *Pn* foll by err S-rest; *FZ* confirms *Bu* 64.3-65 S barline S (*Bu* B) / 65.1-2 *Pn* lig / 66 *Bu* B / 68 *FZ* S B / 68-71 *Pn* B-perf S S-alt B B (see *Underlay*) / 73.1-2 *Pn* no lig, 76.1-2 *Pn* lig / 81.2 *Bu* was B, then incl in lig / 84 *Bu* prec by dot; *Pn* L only (no S) / 87 *FZ* *c* (transposed *g*) / 98.1-2 *Pn* no lig / 100.1 *Pn*, *Bu* dotted / 100.2, 102.2 *FZ* S barline S / 102.1 *Pn* dotted / 103.1 *Bu* dotted / 103.1-2, 105.1-2 *Pn* lig.

Text: ed. *Lisio*. French translation in *PlamenacF*. I, T texted *Bu*, *Pn*. Ct (*Bu*) incipits only, but for each poetic line. In view of the similar motion between voices and the character of the overlapping low ranges, text has been provided editorially for Ct so that the piece may be performed with text in all voices. *Bu* ripresa and both piedi underlaid; volta lacking. *Pn* ripresa and piede 1 underlaid, piede 2 after I second opening, volta after I first opening. *FZ* no incipit or label. *Bu* has syllables *fust-*, *mast-* for incomplete word repetition; *Pn fu-*, *ma-* used

here. Orthography primarily from *Pn*, underlay from *Bu*.

Many more phrase repetitions in *Bu*; no text in *Pu* I 9.2-11, 16-18, T 9.2-18; I 59-61, T 64-5; I 81-3, T 82-3; I 99.2-106, T 100-106.

T 9 *Bu* *fost-* / I, T 24 (25)-36 *Pn e viditi zir più (o) soto* I, T 86-7 and repetitions *Pn socho mi*, piede 2, *Bu confortate*, though no room for *te*. Same problem with *saspeti* (*Pn* T 93, I, T 97), *ritorni* (*Bu* I 101). I, T 88-9 and repetitions *Bu con gia gieti*.

Underlay: T 18-20 *Bu* lig discourages syllable changè / T 27 *Bu -to* / T 39.1 *Pn che om*; underlay one note sooner until 41.1 / I 45-9, T 49 *Bu a ti quel mot-* four times (too many syllables) / I 66-7 *Bu -sti* lacking / T 68-71 *Bu vest il cello* / T 94-5, I 97-9 *Pn* underlay poor. Different length syntactic units for ripresa and volta cause problems of underlay.

Editions: *PlamenacFZ*, no. 15, pp. 36-41 (*Pn* and *FZ*); *PlamenacF*, pp. 157-64 (*Pn* and *FZ*); *Marrocco* vol. XI, no. 19, pp. 36-40 (*Bu*). Facs.: *Pn*: *PlamenacF*, pp. 152-4; *Gennrich*, p. 64, pll. XXXa-b (pseudo-facs.); *FZc*: *PlamenacF*, pp. 155-56; *FZ* fol. 46v-48; *Bu*: *BU* (Gallo), pp. 98-9.

43. GLI ATTI COL DANÇAR (Ballata)

Source: I-PEco 3065 (*ManP*) no. 7(=49), fol. LXXXIv/LXXXIIr (1v/2r).

General remarks: This piece, like nos. 37, 38 and 47, occurs at the bottom of a page or opening with *Ciconia*'s name at the top (for no. 25). *Ghisil*, *PirrottaL*, and *ClercxC* are inclined to attribute it to *Ciconia*. The style of the piece is archaic, especially with regard to text and relationship of voices. The melodic and rhythmic motion found in I 8 recurs as a unifying device of the piece. A hidden name, *Franceschina*, occurs in the opening line.

Notation: Italian notation with *pontelli*, downstemmed S-*maior*, oblique-stemmed S. No Sm, col, sync or mens ch.

Ct on verso, I and T on recto.

Accidentals: Exceptional number of accidentals for this repertory, perhaps for didactic reasons. Some MS accidentals, redundant by modern convention, have been left in the edn as cautionary.

I, T sig *e*-flat only.

I 3 *d*-sharp prec lig, for *mi*, confirming *e*-flat? here regarded as err for *e*-sharp / 39.1 *e*-flat.

Variants: I 9.2-11, 12.5 illegible.

Text: ed. *LiGotti*, no. 49, pp. 134-5; *GhisilF*, p. 79; *GhisilB*, p. 21. I texted, Ct and T incipits only, first and second ending; T, Ct *clausum*. Ripresa and piede 1 underlaid, piede 2 and volta after I. No word or syllable repetition.

Underlay: Dot for elision I 23 at *tutto el* (but no elision for the opening *gli atti*).

I: 1-2 *toa* two syllables, 33 one syllable / 23 *mio* one syllable, 24 *mia* one syllable.

Editions: *ClercxC* vol. II, no. 12, pp. 69-70; *Ghisil*, pp. 5-6; *Marrocco* vol. XI, no. 41, pp. 81-2; *Nemeth*, pp. 245-6. Facs.: *PEco*, fol. 2r: *Ghisil*, facing p. 190.

44. ALER M'EN VEUS (Virelai)

Sources : I-Pu 1115 no. 3, fol. Av, I only. *Johannes*.

I-Bc 15 no. 255, fol. 266v-267, Latin contrafactum (= No. 22). *Jo ciconie*.

General remarks : Except for the first ending, there ignored, no. 22 is a faithful transcription of Bc, the sole source for II ; no. 44 presents the version of Pu with the (presumably) original French virelai text, with 16 ligatures not in Bc, as against four in Bc that are not in Pu. The much longer Latin text evidently required not only the breaking up of ligas but the accommodation of more syllables in II by means of repeated notes. Unnecessary for *Aler m'en veus*, and lacking corroboration from the refrain-like repetitions, they have been eliminated in bars 24, 33, 52, 71, 75, 76, 76-7, 79, 84.1 (but not .2-3), 102 of this version. The rhythmic and imitative relationship of the equal voices is similar to that of the paired upper voices in the motets.

Notation : As Bc ; C-sig in Bc II only. Pu ch to C3 clef 95. Pu, first and second endings as shown, Bc 104 om, repeat sign foll 105 (= no. 22, bar 39). For different modern barring of nos. 22 and 44, see Notes on Transcription and Performance.

Accidentals : I 3 not in Bc.

Variants : Compare I with no. 22 for lig differences ; other variants at 24, 44, 73 (Bc repeated note), 74-5 (Bc version extends range to g), 96. See above for ed elimination of repeated notes in II. Discrepancies of B or S value at cadence arrivals have not been matched, being common elsewhere in this repertory ; Bc and Pu differ at 12, 42.

Text : ed. S.N. Rosenberg, *ApelCMM* vol. I, no. 13, p. XLVIII. Refrain and both stanzas underlaid. Irregular poetic structure : *PirrotaT* (p. 674) argues that bars 106-12 replace a deliberately omitted tierce. Ironically, the French text seems less well tailored to the music than the longer Latin one ; it is unevenly distributed, and literal adherence to Pu's alignment makes less sense than the slight adjustments here implemented. Elision is continually prevented by rests ; feminine endings are inconsistently observed.

95-7 (stanza 2) imprecisely underlaid in MS.

Editions : *ClercxC* vol. II, no. 17, pp. 85-7 ; *Nemeth*, pp. 239-41 ; *ApelCMM* vol. I, no. 13, pp. 23-4. Facs. : Pu : *ClercxC* vol. II, pl. IV.

45. SUS UNE FONTAYNE (Virelai)

Sources : GB-Ob 229 (*PaDa*) no. 11, fol. 38v (56v).

I-MOe 5.24 no. 48, fol. 28 with Ct continuation on fol. 27v. *J. Ciconia*.

General remarks : Ciconia's only attributed *ars subtilior* work. *GüntherZ* argues convincingly for dating c1390, and for Ciconia's borrowing from three Philipoctus de Caserta ballades ; this, and some occasionally awkward notational solutions, suggest it was a student piece for Ciconia as well as a homage to Philipoctus. The quotations were first discovered by *HoppinR* ; *ApelCMM* has continued to assume that borrowing was in the opposite direction. *En remirant* (*Greene* vol. XIX, no. 57, pp. 21-4) is transmitted in I-MOe 5.24 no. 67, fol. 35v ; Chantilly, Musée Condé 564 (olim 1047), no. 57, fol. 39 ; Paris, Bibliothèque nationale, n.a.fr.

6771, no. 172, fol. 80v. *En attendant souffrir* (*Greene* vol. XVIII, no. 45, pp. 125-7) is transmitted in I-MOe 5.24 no. 34, fol. 21 ; F-CH 564 no. 45, fol. 33v ; F-Pn 6771 no. 183, fol. 84v ; Ct in I-GR 197 no. 4, fol. 3v. *De ma douleur* (*Greene* vol. XVIII no. 42, pp. 117-9) is transmitted in I-MOe 5.24 no. 47, fol. 27v (i.e. same opening as *Sus une fontayne*), and F-CH 564 no. 42, fol. 32. Quotations are of all voices, although they do not always end simultaneously. *Sus une fontayne* bars 11-18 (Ct 11-19.3 ; T 11-19.1) equal *En remirant* bars 1-5 (Ct 1-6.6 ; T 1-6.2) of *Greene* (and *ApelCMM*). *Sus une fontayne* bars 51-5 (Ct 51-2 ; T 51-3) equal *En attendant souffrir* bars 1-3.1 (Ct 1 ; T 1-2) of *Greene* (and *ApelCMM*). *Sus une fontayne* bars 70-76 equal *De ma douleur* bars 1-7 of *Greene* (and *ApelCMM*).

A comparison of the two sources of *Sus une fontayne* with those of the ballades of Philipoctus reveals a close affinity of the Ob readings with Philipoctus's ballade versions of MOe and CH, while the MOe readings of *Sus une fontayne* frequently differ in detail. This suspicion that the Paduan source Ob provides a reading closer to the original version of *Sus une fontayne*, despite its eccentric mensural signatures, is strengthened by a passage in T 68 where Ob and MOe diverge, and where the added signatures and minim rests of MOe are a compounded error, and clearly not the original version (see *Hallmark*). *GüntherF* has argued that the text and non-coincident medial and final cadences of *Sus une fontayne* provide a clue to the performance of the piece. Rather than conclude at bar 54-5, she would have the final cadence occur, on *d*, at bar 67. Provocative as this idea is, and troublesome as is I 54-5 (ending on a S while Ct and T have L) these editors do not find *Günther's* solution sufficiently compelling on tonal or textual grounds to override the evidently normal virelai structure, with double bars after 55, presented in both sources.

Notation : Both sources no col, black notation with extensive use of proportional sigs ind sesquialtera, sesquitertia, dupla, also dots of sync. The signatures of Ob, which do not agree with MOe except in use of O, are self-consistent (and therefore not called "err") but eccentric. The complexity of this notation makes nearly impossible a modern reading that is at the same time faithful and comprehensible. To avoid frequent changes, 6/8-3/4 has been adopted as a prevailing sig, used for the C-dot, O, and reverse-C of MOe. C is rendered 3 x 2/4 in order to avoid non-coincident barring. For the same reason, modern barring has not been changed to accommodate brief sig shifts as at Ct 58-9, 65-6 ; original sigs from MOe above the st show all such ch and relationships when "correct". Variants, and correspondences to the system of Ob, are as foll :

MOe C = Ob reverse-C (but Ob om at Ct 18)

MOe O = Ob O (MOe err at T 68)

MOe C-dot = Ob C (MOe om at Ct 17.4, Ob at Ct 76, T 1, T 67 MS hole)

MOe reverse-C = Ob 3 (except Ct 18.2, Ob has 3 and MOe C ; see *Variants*).

No sigs at 56, but present interpretation (unlike some others) presumes no change here.

MOe I foll by *Teneur* and *Contreteneur* ; Ob I foll by *Tenor* and *Contratenor*.

Accidentals : I : 2, 22, 27, 39.3 (n.l.) sharp *MOe* only / 52, 72 flat *MOe* only / 75 *MOe*, *Ob* sharp.

Ct : 11 *Ob* only, *b*-flat prec .4 (relates to T 11.2 ?) / 93 sharp *MOe* only.

T : 7 sharp *Ob* only / 11 flat *Ob* only / 13 flat *MOe* only / 17 *MOe*, *Ob b*-sharp / 20 flat *Ob* only / 28 *Ob b*-sharp / 31, 52 sharp *Ob* only / 70 *Ob b*-flat sig, *MOe e*-flat sig, copied from sigs of Philipoctus ballade *De ma dolour*; see *Variants* / 72 flat *MOe* only / 81 *MOe e*-sharp.

Variants : I : 30.2-3 *MOe* lig / 43.1-2 *MOe* lig, .3 om / 54-5 *Ob*, *MOe S* as in *En atendant* / 71.2-3 *MOe* lig / 79 *MOe* lig *S e f*, *M g f*.

Ct : 2.4-3.1, 4.5-5.1, 5.2-3, 13.2-3 *MOe* lig / 17.4 *MOe* sig C-dot om (*Ob* has C); *MOe M*-rest foll by *M g*, C sig; 18.1 absent but 18.2-19.6, same notated values, viable as bars 18-19 with equivalence to I and T, consistent with its C sig (all to compensate for 17.4 sig om); edn gives reading of *Ob*, whose 3 prec 18.2 would have been reverse-C in *MOe* / 29 *MOe S b* S-rest B *d* / 35.1-2, 40.1-2 *MOe* lig / 43.3 *MOe a*; 54-5 B / 61.4 *Ob*, *MOe M c* absent / 75.1 *Ob S*; foll, *Ob*, *MOe*, by three M-rests; *De ma dolour*, all sources, has *M a S e S c* / 80.2 *MOe S a*, .1-2 lig; 81.1-2 *S a b* lig; 83.1-84.2 lig.

T : 15.1-2, 16.1-2, 17.1-2, 20.1-25, 28.1-2, .3-4, 30-31, 36-9 *MOe* lig / 50-53 *MOe* lig B *a g* dot B *f* dot; 54-5 B / 68.1-69.1 *MOe O* sig (err), two M-rests (anomalous in this sig), lig *S S d c* dot presumably misread from *M S* (which *Ob* has), but made viable with 68.1, 68.2 as imp *S* under *O*; 70-71 *MOe* dotted B *g S f*, with later-added C-dot above the *g* to undo prec *O* sig; *Ob* has visually similar dotted flat precisely here, but the direct copying of *MOe* from *Ob* suggested by this complex of errors and compensations may be belied by *Ob*'s sigs.

Text : ed. S.N. Rosenberg, *ApelCMM* vol. I, no. 14, p. XLVIII; see also *ApelCMM*, Glossary, vol. III, pp. LVIII-LXIII.

Both sources I texted, Ct and T incipits only.

Ob refrain, first stanza (v. 2) underlaid, second stanza (v. 3) and tierce lacking. *MOe* refrain, both stanzas (vv. 2, 3) underlaid, tierce above Ct fol. 27v.

Orthography primarily from *MOe*, *Ob* variants as follows : 1-5 *unne* / 24 *duo-* / 26 *-che-* / 29 *moun* / 33 *cors* / 74-5 *duoluor* / 83 *puont* / 88 *four-*.

Underlay : Underlay from *Ob*; *MOe* underlay differs as follows : 5 *un* / 7 *fon-* / 10 *-tay-* .4 *-ne* / 17.2-3 *re-mi-* / 19 *Oy* / 25.3 *dou-* / 26 *-che-* / 27 *-ment* / 29 *que* / 30.2 *mon* / 35 *et* / 36 *pen-* / 38 *-se-* / 43 *-ma-* / 46 *pris* / 53.3-4 *a-ten-* / 61 *voir* / 63 *mer-* / 74.4 *do-* / 83.3 *pount* / 87.2 *for-*.

Editions : *ClercxC* vol. II, no. 16, pp. 78-84; *ApelF*, pp. 108-9; *ApelCMM* vol. I, no. 14, pp. 25-7; *Nemeth*, pp. 232-8; *OAM*, pp. 166-8.

46. QUOD JACTATUR (Canon)

Source : I-*MOe* 5.24 no. 36, fol. 21v. *J. Ciconia*.

General remarks : The solution given here (albeit unsatisfactory) differs in no essential way from that proposed by Wolf; its problems are discussed below.

Notation : One notated statement from which all voices are resolved; black French notation; clefs as in prefatory

st; *custos* at end indicating perpetual resolution.

Canon (in red) : *Tenor quem contratenor triplumque fugant temporibus in quinque.*

Taken together with the clefs C1, C3, C5, this seems to imply a solution 3 in 1 at 5 breves' distance, a 5th apart, and all available editions, including this, so present it. The rhythm, pitch and distance of entries have been considered non-controversial, despite the many parallels and dissonances resulting from this three-voice texture. Without the aid of rubric and clefs, musical sense would have demanded a resolution 2 in 1. Further clues that a solution on this fundamental level remains to be found include the underlaid text, which may embody further cryptic instructions :

Quod jactatur qui virtus opere non demonstratur.

Ut aqua pissis sepius scientia denegatur.

The sense of the text is the juxtaposition of performance and accomplishment, roughly "That which is proposed (i.e. the argument put up for debate, in this case the music), and furthermore the realisation of it, is not shown by the work itself." If the last line means "As science is often defied by fish in water", we should perhaps seek a retrograde, inverted, mensurally changed or selective solution to the third voice, but no success can yet be reported. The composer's choice of [C] mensuration lends itself more readily to such manipulation than do context-dependent mensurations. (The sense of this passage has been discussed with M.J. Connolly; see also *ClercxC* vol. I, p. 113; *Stam*, p. 154; *Elders*, p. 74.)

Most commentators have taken the order of voices named in the rubric to be the order of entries, except for *Stam*, who has analysed the potential for invertible counterpoint. Simply stated, the two-part counterpoint produced by any pair of entries a 5th and five breves apart is invertible (except for a single 5th which would become a 4th; see T/Ct 33; all other 4ths and 5ths can be explained as brief appoggiaturas or passing notes typical of invertible writing). Since invertible counterpoint does not arise fortuitously, it is likely to be a factor (as *Stam* argues) in the correct solution; doubt is therefore cast on the order of entries T—Ct—I which results from a perhaps over-literal reading of the rubric. But while *Stam* exploits the invertible counterpoint by varying the order of entries, his three-part resolution does not improve on the dissonance level and parallels of all other attempts.

Accidentals : None besides the—not merely contrasting but apparently self-contradictory—signatures (see prefatory st). *Stam* (p. 165) merely describes these as an unexplained detail; *ClercxC* takes them as indicating alternative resolutions *per b durum* and *per b mollem*. While their discussion must remain subsidiary to and contingent upon a proper resolution of the canon itself, they may have some bearing upon this solution, although experiments with solmisation puns (assonant for example with "ut aqua pissis"—*ut fa fa mi mi*) have so far failed to yield convincing results. An ingenious proposal has been made by Timothy Aarset (private communication of 21 August 1981) whereby the signatures, dissociated from their clefs and read first up then down, yield a single diatonic scale for all voices : *voice 1* : (C5 clef, entering on *f*), signed *e mi* and *a mi* *voice 2* : (C3 clef, entering on *c*'), signed *b fa* and *e mi*

voice 3 : (C1 clef, entering on *g'*), signed *ffa* and *b fa* hence the present signature of one flat for all voices.

Text and Underlay : ed. S.N. Rosenberg, *ApelCMM* vol. III, no. 302, p. LVI. It is not clear whether the *Quod iactatur* text is intended to be sung in addition to being (as suggested above) a yet unsolved clue to a superior solution. Since it is underlaid as if for singing, we so present it, though a retrograde solution would certainly inhibit this.

Editions : *ClercxC* vol. II, no. 18, pp. 88-90 (solutions *per b durum* and *per b mollem*) ; *WolfN*, p. 208 (single-line transcription) ; W. Korte in *Rivista musicale italiana* XXXIX (1932), p. 530 (score resolution of *WolfN*) ; *ApelCMM* vol. III, no. 302, p. 215 ; *Stam*, pp. 167-71 (multiple solutions using invertible counterpoint).

47. LE RAY AU SOLEYL (Canon)

Source : *I-PEco* 3065 (*Man P*) no. 9 (= 51), fol. LXXXIIIr (3r).

General remarks : Like nos. 37, 38 and 43, this occurs at the bottom of a page with Ciconia's name over the upper piece (no. 28). Dated in the 1390s (*Thibault*) on grounds of references to Visconti heraldry. Key text words are distinguished in script : *soleyl*, *tortorelle*, *A bon droyt*.

Notation : Canon : *Dum tria percurris quatuor va[et ?] Tertius unum. subque diapas[on] sed facit alba moras.*

The three voices are related 3:4:1 (Minims) ; which of the former is I and which II is unclear ; III is an octave lower and is to make rests of the white notes (see III 5-7, 21-22).

The single black-notation part is entirely French in its use of dots, alt, sync ; all dots and alt are listed below, according to voice I, to permit evaluation of the different published solutions listed below.

The fastest and slowest voices (here I, III) relate 4:1 M in

all except the patently faulty version of *Ghisil*. Solutions differ as to whether II is absent (*Bukofzer*), 2 M to one of III (*ClercxC* = *ApelCMM*, 288a). 3:1 (*HoppinR* = *ApelCMM*, 288b) or 4:3 (*ApelCMM*, 288c). Hoppin's solution is least dissonant and is the only one to observe a 4:3:1 proportion ; it is accepted here with minor corrections to Apel's emendations, and with the decision to reflect in the modern barring and beaming the major prolation (9/8, 6/8) that governs all three voices. The frequent 4:3 coincidences between I, II are evident by alignment.

Apel's newest—and ingenious—solution (288c) involves an extensive addition to the verbal canon (not encouraged by constraints of spacing). His objection that Hoppin's I is not permitted a complete musical statement disappears if I and II are reversed, placing I:III in the 4:1 relationship of all solutions ; no-one has objected to III on these grounds.

Dots after : I 1.5, 2.4, 3.4, 4.1, 5.1 (?), 6.3, 8.2 ; 9.1 n.l., prec by dot ; 9.4, 15.4 M-stem er ; dots after 9.4, 10.1, 10.4, 12.5, 14.2, 14 M-rest, 15.2, 17.2, 18.2, 19.2, 22.4.

All crotchets are S except the following which are M-alt : 5.3, 7.4, 13.5, 14.4, 17.4, 18.4, 19.4, 21.3.

The void notes represent a long-term split syncopation ; but only the first is "necessary" to avoid violation of *s.a.s.* (*HoppinR* says their sole function was to distinguish the rests for III).

Text and Underlay : ed. S. N. Rosenberg, *ApelCMM* vol. III, no. 288, p. LII. Since all voices read from the same part, there seems no reason to deny text to I and II. I has complete music, and II's text ends at the final cadence, further corroborating this solution. Text has not been supplied for III, however, because of the awkward breaks caused by the rests and the cadence before *tortorelle*.

Editions : *ClercxC* vol. II, no. 19, p. 91 ; *Ghisil*, p. 9 ; *Bukofzer*, p. 169 ; *HoppinR*, p. 419 ; *ApelCMM* vol. III, no. 288a-c, pp. 155-8.

CRITICAL COMMENTARY TO APPENDIX

Indicated accidentals in the transcriptions are to be presumed repeated in the source unless cancelled or editorially affirmed. Helmholtz notation is used to distinguish errors of octave indication. Pitch errors are diagnosed partly on the basis of the I-T relationship, partly from the vocal model ; however, adjustments are not made in order to effect a closer approximation to the vocal model unless the keyboard version is problematic for other reasons. In the Buxheim arrangements (1b-e) the T is above the Ct at the opening. Part-writing and part-crossing are clarified by stem direction and by indicating lines where necessary.

1a. CON LAGREME BAGNANDOME

Source : *D-B* 40613, no. 73, pp. 86-7.

General remarks : See no. 29. Labelled "c.l." and dated "Anno 1455 Remigii confessoris", both in red ; i.e.

Con lagreme, and 1 October 1455. No other identification. Identified with Ciconia's ballata by Ludwig (see *ApelK* p. VII).

Notation : German organ tablature ; for idiosyncrasies of this source see the bibliographies in *ApelK*, *LochF*, and *The New Grove* vol. XVII, p. 725.

Accidentals : The only clear letter *b* is at 36 ; all other *b*-flats in the edn indicate an *b* evidently changed to *b* or vice versa : not without ambiguities. (See facsimile edn) 66.1 *g*-sharp.

Variants : 7 *ApelK* emends st notation up a 3rd but MS version is closer to Ciconia's / 19 descending ? L-stem from B ? marked "pausum" ; T value unspecified / 21 (n.l.) prec by deletion (in red, with new red clefs) of one bar of stemless notes in *a-g* range / 26.3 undotted ? / T 27 .3-4 *d b* / 45 "r" = ? repeticio ; corresponds to end of

ripresa ; no additional MS barline here / T 76 no values specified.

Editions : *ApelK*, no. 52, pp. 48-9. Facs. : *LochF*, pp. 86-7.

1b. CON LAGREME BAGNANDOME

Source : *D-Mbs 352b* no. 38, fol.16-17, M[agister] C[onradus] C[ecus].

General remarks : See no. 29. Headed "Con lacrimae MCC" = Paumann ; one of the few compositions thus ascribed to Paumann and so listed in *The New Grove* "Paumann".

Notation : German organ tablature : for idiosyncrasies of this source see bibliography in the listed editions, facsimiles and *The New Grove*.

Accidentals : Ct 47 *d*-sharp.

Variants : I 14.1 S / T 17 *c* for *c'* / I 19 *g*, void (with modifying stem) / I 21.1 *c* for *c'* / Ct 22.2 *f* for *f'* / Ct 31 *d* for *d'* / I 32.1 semiminim / I 43.1 B / I 55.2 semiminim / I 56.1 dotted S / I 62 *b* (with modifying stem) / T, Ct, 63-5 over deletion of 64-6 / T 63 *d* for *d'* / I 67.3 semiminim / I 73.7, 10 double note values / no barlines between bars 1-2, 26-7, 33-4, 43-4, 56-7, 59-60.

Editions : *BuxEd* no. 38, vol. I, pp. 36-7. Facs. : *BuxF* fol. 16-17.

1c. CON LAGREME BAGNANDOME

Source : *D-Mbs 352b* no. 137, fol. 73v-74.

General remarks : See Appendix no. 1b.

Notation : See Appendix no. 1b ; repeat indicated by "bis 1^d." and repeat sign.

Variants : I 9 a third too high ; 9 dotted ? / Ct 17.1, 18.3 *d* for *d'* / I 26-9 differs significantly from *Ciconia* / I 34-8 3rd higher in MS / I 44 L ; T, Ct no value specified ; no double bar / I 52.1 S / Ct 65 *g* for *g'* / Ct 63.1 *c?* read as *c'* / Ct 71.2 *c* for *c'* / I 77.2-3 *d e* for *e f* ; 78 all one step too high ; 78.5 dotted semiminim ; 79-80 *a* for *f* / no barlines between bars 1-2, 15-16, 17-18, 26-7, 29-30, 43-4, 51-2, 56-7, 63-4, 72-3.

Editions : *BuxEd* no. 137, vol. II, pp. 181-3. Facs. : *BuxF* fol. 73v-74.

1d. CON LAGREME BAGNANDOME

Source : *D-Mbs 352b* no. 138, fol. 74v-75.

General remarks : See Appendix no. 1b.

Notation : See Appendix no. 1b.

Variants : I 1-10 (first staff) has clef C2 ; 1-7 should have C1 / I 17 *f* / Ct 33.1-2 *c e* for *c' e'* / Ct 36.2 *g* for *g'* / I 39.1 notated as B with S and M-stems above / I 40-43 third too high / I 43 L (T, Ct values unspecified) ; no double bar / I 57 notes a third lower deleted / I 58 written as B-rest with : / I 72.2 no dot / no barlines between bars 1-2, 24-5, 27-8, 33-4, 41-2, 49-50, 54-5, 61-2.

Editions : *BuxEd* no. 138, vol. II, pp. 184-5. Facs. : *BuxF* fol. 74v-75.

1e. CON LAGREME BAGNANDOME

Source : *D-Mbs 352b* no. 139, fol. 75-75v.

General remarks : See Appendix no. 1b.

Notation : See Appendix no. 1b.

Variants : Ct 32.2 *g* ; 45 no double bar ; secunda pars marked at 49, not 46 / 56 MS fermata thus / I 66 B-rest plus : / no barline bars 1-2, 21-2, 25-6, 26-7, 47-8, 51-2, 74-5, 75-6.

Editions : *BuxEd* no. 139, vol. II, pp. 186-7. Facs. : *BuxF* fol. 75-75v.

2. DEDUTO SEY

Source : *I-FZc 117* no. 26, fol. 46v-48.

General remarks : See Critical Commentary to no. 42, where the T of this instrumental version (unlabelled and unascribed in the MS) has been invoked to confirm ambiguous readings.

Notation : Modified Italian notation on 6-line st in score.

See *Plamenack*. Inconsistencies suggest notational transformation. Both voices O-dot sig, valid for T (which however disregards *s.a.s.* in having no alt S but B at 2.2, 13.2 etc.) but not valid for I beyond bar 2. (The only other O-dot in *FZc 117*, on fol. 68r, is of uncertain significance.) I 1-2 have B B S, but thereafter B and downstemmed S are used synonymously for transcribed crotchet ; crotchet is B at 8, 9, 19, 27, 37, 43, 44, 46, 52, 55-9, 61, 62.1 ; all others, and thereafter, downstemmed S. 30 : L, B-rest. Crotchet rests are B except where err. Dotted quavers are diagonal-stemmed S at 51.1, 63.5, 66.5, dotted S at 63.1. Marked col is void ; in T it yields 3B in time of 2, not imp, since the col B are not reduced to their minimum imp value (see Critical Commentary to no. 42) ; I 78 is also sesquialtera (three col S in time of two) ; the relationship at 20 is established by the vocal model. All demisemiquaver triplet groups are void flagged to right (not marked col in edn). Other triplets and Sm in I are flagged to right, the latter occurring only in groups of two ; hence the assumption that flags are om from 103.1-12 (all M) and the emendation at 51.

Unsignalled mens ch at 3, 23.

Clefs : C1 (n. 1.) at I 41, 74, 98.5 ; C2 restated (n. 1.) 48, 91, 104.5.

MS barlines (through separate st) are as shown ; double bars are as shown except that 37 is also foll by double bar ; barline in I before not after 68 ; no barline after 53.

Accidentals : I 24 (n. 1.) *b*-flat sig (err) until 32 (line end) and I 91 (n.1.) until 98.4 (line end).

Variants : I : 9 last rest is S-rest (err for B-rest) / 51.2-7 flagged (instead of .3-8) / 53.4 imp L-rest only, no barline / 85-6 L ; T also L, but B of upper voice = S of lower throughout / 88.4 *c* / 103 all M.

T : 30 first rest B-rest err for S-rest / 45 two B-rests ; 46 no rest / 63.1 prec barline ; first rest is B-rest_err for M-rest / 88 *c*.

Editions : See Critical Commentary to no. 42.

MOTET TEXTS AND TRANSLATIONS

edited by

M.J. CONNOLLY

Under *Variants*, reference is to stanza then line ; thus "1.2 *cohors*" means that in the second line of the first stanza the manuscript gives *cohors*.

12. O FELIX TEMPLUM JUBILA

Sources : GB-Ob 213 no. 33 [I, II, (T)].

I-Bc 15²⁻³ no. 216 [I, II, (T)].

I-Bc 15² no. 326 [II, (Ct)].

1. O felix templum jubila
et chors tua canonici
nunc plaudat corde supplici.
Tu, clere, viso rutila.
2. Qui presul divi muneris
de summo missus cardine
a justo nato Dardane
est pastor sacti oneris.
3. Tu genitoris stephane,
o plaustriger illustrissime,
virtutes splendidissime
sunt tuis factis consone :
4. Fano novo et multis aris
superis quas dedicasti
ad astra iter jam parasti
tibi et cunctis tui laris.
5. Precor, patre o digna proles,
justa, mitis et modesta,
viciozum ac infesta,
virtutibusque redolens,
6. dignare me Ciconiam
(tanti licet sim indignus)
tui habere in cordis pignus,
es benignus quoniam.

[Amen.]

Rejoice, fortunate temple, and let thy retinue of canons show its humble approval. Glow thou, clergy, at the sight. For he who has been sent from on high by Dardana's rightful offspring to be overseer of a divine benediction is now guardian of this sacred trust.

Stephanus, a father's crowning pride ! Carrara, shining charioteer † ! Thy sterling qualities are quite in keeping with thy deeds : Through the new sanctuary and the many altars which thou hast dedicated to the saints on high thou hast prepared a way to the stars for thyself and all that dwell with thee.

I beseech thee, O offspring worthy of thy father, fair-minded, humble and forbearing, intolerant of wickedness and scented with virtue, to make me, Ciconia, worthy (however unworthy I may be) to enjoy thy heartfelt assurance that thou art well inclined toward me.

[Amen.]

† chariot bearer (?), referring in either case to Carrara's name and coat of arms.

Metre : 6 quatrains, rhymed *abba*.

Octosyllabic lines with iambic tetrameter in stanzas 1-3 vs. trochaic tetrameter in 4-6. Final line (6.4) lacks one syllable and echoes the *b*-rhyme (-*ignus*) at the caesura.

Elision of vowel hiatus at 4.1 (*novo et*), 4.4 (*tibi et*), 5.1 (*patre o*), and 6.3 (*habere in*), always in the unaccented portion of a dactyl, vs. non-elision at 2.4 (*sacri oneris*). For elision across line boundary contrast 4.2/3 (*dedicasti / ad*) against 1.1/2 (*jubilā / et*), 2.2/3 (*cardinē / a*), 2.3/4 (*Dārdanē / et*).

Line 3.2 either has a metrically desirable sync (*plāustrigēr il-*) or a less probable elision (*stēphanē / o*). In 6.3 the sequence *tui hab-* is disyllabic either because of monosyllabic *tui* or dactylic elision across (silent) *h* : *tūi (h)abēre*.

Characteristics : Contrast of metric organization 1-3 : 4-6 vs. sense structure 1-2 : 3-4 : 5-6.

Indications of creative sound patterning, e.g. : Initial and final lines with same vowel content (a, 2e, 2i, o, u) ; *Stefano* mirrored in 1.1 (*fēlik*), *tē(templum)* plus 4.1 *fāno nō-* ; 4.3 *astrā i-... (p)arasti* ; 5.1 *pr...p.tr...pr...*

Variants : 1.2 *cohors* Ob I, II / 1.2 *canoni* Bc²⁻³ II / 2.4 *sacre* Bc²⁻³ I, II Ob I, II (only if modifying *Dardane* or if *onus* construed erroneously as feminine) / 3.4 *fc* Ob I, II / 4.4 *laudis* Bc²⁻³ II / 5.1 *prolex* Ob I, II / 5.2 *mictis* Ob I, II / 5.4 *redoles* Bc²⁻³ I, II Ob I, II Bc² I / 6.1 *ciconia* Bc²⁻³ I, II Bc² I / 6.2 *sin* Ob I, II / 6.4 *et benignus* Ob II / no Amen Ob.

13. O PADUA, SIDUS PRECLARUM

Source : I-Bc 15 no. 256 [I, II].

1. [O] Padua, sidus preclarum
hocce nissa fulgido
regula virtutum morum
serto refulgens florido !
2. Te laudat juris sanctio,
philosophie veritas,
et artistarum concio,
poematum sublimitas.
3. Tu Antenoris generis
regis sumpsisti exordium,
quo proles tua muneris
genus habet egregium.
4. Frugum, opum fecunditas,
telluris orta spacio
tibi servit jocunditas,
fertilitas ocio.
5. Te plena montes flumina,
te castra jura florea
decorant, templi culmina,
edes et pontes, balnea.
6. Tue laudis preconia
per orbem fama memorat,
quem Johannes Ciconia
canore fido resonat.

Padua, shining star, resplendent in this bright, flowering garland, a model of virtuous living ! Legal sternness

praises thee, as do philosophic truth, artistic fellowship, and poetic majesty.

Thou didst uphold the start of King Antenor's race, whence thy people enjoy an exemplary sort of benefaction. A fullness of fruits and wealth, a fruitfulness and playfulness that come from the expanse of thy land, all stand freely at thy disposal.

Mountains and swelling rivers, fields and flowery courts, church spires, houses, bridges, and baths all grace thee.

Fame recounts throughout the world the tidings of thy praise, and Johannes Ciconia echoes it with faithful song.

Metre : 6 quatrains, rhymed *abab*.

Octosyllabic lines, except 1.2 and 4.4 as worded. Three predominant line types, each with four stresses, but only stanza 2 has a uniform iambic tetrameter.

Dactylic elision in 3.2 (*-sti ex*).

Characteristics : Hyperbaton and asyndeton, leading to complex syntactic structures.

Variants : 1.2 *bocce* I, II ; *nissa* = *nisa/nixa* ? / 1.3 *virtutum regulā* I / 3.1 *genere* I, II / 5.2 *florida* I / 6.2 *famā* II / 6.3 *que* II.

14. VENECIE, MUNDI SPLENDOR — MICHAEL, QUI STENA DOMUS

Source : I-Bc 15 no. 257 [I, II, (T)].

A : *Voice I* :

1. Venecie, mundi splendor,
Italie cum sis decor,
in te viget omnis livor
regulis mundicie.
2. Gaude, mater maris, salus,
qua purgatur quisque malus.
Terre ponti tu es palus,
miserorum baiula.
3. Gaude late, virgo digna,
principatus portas signa
(tibi soli sunt condigna)
ducalis domini.
4. Gaude, victrix exterorum,
nam potestas Venetorum
nulli cedit perversorum,
domans terram, maria ;
5. *Nam* tu vincis manus fortis,
pacem reddis tuis portis,
et dirumpis fauces mortis,
tuorum fidelium.
6. Pro te canit voce pia
(tui statum in hac via
El conseruet et Maria)
Johannes Ciconia.

Venetia, thou marvel of the world and pride of Italy ! In thee all striving for the canons of elegance flourishes. Rejoice, thou mother of the sea, thou saving force by which each evildoer is cleansed. Thou art a mainstay to land and sea, a support for the lowly.

Rejoice greatly, thou honourable maiden. Thou bearest the emblems of a ducal principality, and to thee alone have they been granted. Rejoice, thou conquerress of the heathens, for the power of Venice, that tames the land and seas, yields to none of the depraved ;

For thou dost conquer the forces of the mighty, thou dost restore to thy gates the peace of thy faithful ones, and thou dost shatter the jaws of Death. For thee, with pious voice, doth sing (that God and Mary may in this way preserve thee as thou art) Johannes Ciconia.

Metre : 6 quatrains, rhymed *aaax*, predominantly trochaic except in the first three syllables of 1.1-2. Lines 1-3 octosyllabic, line 4 heptasyllabic in each stanza. No hiatus or elision.

Characteristics : Parenthetical hyperbata in 3.3, 5.3, 6.2-3 and possibly also 1.2. Asyndeton.

Variants : 1.1 *Venecie* here construed as archaized feminine vocative of the type *Uranie* / 1.2 *Italie* (I, T) taken as genitive. Highly tempting is the analysis (*Italie, cum sis decor*) with *Italie* as vocative parallel to text B, voice II, 5.2 (*lex divina, cum sis mater*), i.e. a concessive parenthetical meaning "While thou, Italia, art its pride" / 1.4 *mundicie* I, T / 2.2 *quisque malus* I, T / 2.4 *baiulans* (?), *bacula* (? -- D. Stevens) / 3.1 *gaude mr late digna* T (cf. *mater* 2.1 I) / 4.1 *hesterorum* I, absent T / 5.2 *redis* I, absent T / 5.3 *fauce montis* I, absent T. D. Stevens suggests *fauces mortis* / 6.1 I, also present in T. / 6.3 *hel conseruet et maria* I, *conseruet h^o maria* T. *Hel* = El, nomen divinum / 6.4 *io ciconia* T.

B : *Voice II* :

1. Michael, qui Stena domus
tu ducatus portas onus,
honor tibi, quia bonus
vitam duces celibem.
2. Phebo compar, princeps alme,
tibi mundus promit "salve" ;
spargis tuis fructum palme,
victor semper *nobilis*.
3. Clemens, justus approbaris,
decus morum appellaris,
tu defensor estimaris
fidei catholice.
4. *Bonis* pandis *mūnus* dignum,
malis fundis pene signum
leges suas ad condignum
gladio justitie.
5. Sagax, prudens, mitis pater,
(*lex divina, cum sis mater*)
mentis virtus tibi frater,
zelator reipublice.
6. Sedem precor tibi dari,
Deo celi famulari,
ejus throno copulari
per eterna secula.

[Amen.]

Michael, who dost bear the burden of the ducal house of Stena, honour to thee, for thou, a good man, dost lead a celibate life. Kindly prince, like unto Phoebus, the world salutes thee, and thou, the ever noble victor, dost apportion the fruit of victory to thy people.

Thou art acclaimed as merciful and fair-minded ; thou art called a paragon of virtue ; thou art esteemed as defender of the catholic faith. On the good thou dost bestow proper reward, while on the evil thou dost, as it were, impose thy laws with the sword of justice, as a proper token.

Thou art a keen, prudent, humble father (while thou, divine law, art the mother), facility of mind is thy brother, o guardian of the commonweal. I pray that a place be given to thee and that thou mayest serve God in heaven, that thou be united to his throne through eternal ages. [Amen.]

Metre: 6 quatrains, rhymed *aaax*, trochaic. Lines 1-3 octosyllabic, line 4 heptasyllabic in each stanza. Elision in 5.4 (*reipublice*).

Characteristics: Metric, stylistic and thematic parallels with 14A (e.g. Venetia = *victrix*, Michael = *victor*; parenthetic hyperbata), but ultimately two distinct compositions: In text A Venetia is the *mater*, in text B *lex divina*. Line 2.1, containing the word *compar*, is itself an example of a *compar*.

Variants: 1.4 *ducē* / 2.4 compressed notation over *semper*, metric space for \acute{x} x \grave{x} . K. Ruhland's *nobilis* metrically appropriate, D. Stevens' *benignus* semantically so / 3.3 *extimarīs* / 4.1 *bon9 ...minus...* / 5.1 *sagas*.

15. O VIRUM OMNIMODA — O LUX ET DECUS — O BEATE NICHOLAE

Sources: I-Bc 15 no. 254 [I, II, T].

I-Bu 2216 no. 53 [I, II, T].

I-Sc 36 no. 1 [I, II, T].

A: *Voice I*:

[O] Virum omnimoda veneracione dignum,
cunctarum virtutum meritis decoratum,
quem Dominus Tranensibus patronum pie concessit,
cuius precibus adjuvari,
devote deprecimur. Amen.

Let us devoutly beseech the man worthy of all veneration, adorned with the rewards of all his deeds, whom the Lord hath graciously vouchsafed to Trani as their patron saint and to be aided by his prayers. Amen.

B: *Voice II*:

[O] Lux et decus Tranensium, Nicholaë peregrine,
qui in celis gloriaris cum sanctis perenniter,
in hac valle miserie nos suspirantes protege,
quo carnis exuti ergastulo ad superos pertrahamur
dicentes:

"Miserere nobis, Domine". Amen.

O light and pride of Trani, Nicholas the pilgrim, who dost glory in heaven with the saints forever, protect us that sigh in this vale of misery, so that, having been delivered from the prison-house of the flesh, we may be taken up on high, saying: Lord have mercy upon us. Amen.

C: *Tenor*:

[O] Beate Nicholaë,
supplicum vota suscipe, flagitamus,
ut quos presencia tua declarasti
eterno tueare presidio
et perenniter gratulemur
tua festa colentes. Amen.

Blessèd Nicholas, accept, we entreat thee, the petitions of thy suppliants, that we, whom thou didst declare by thy presence thou wouldst protect by thy eternal assistance, may also, keeping thy feast, render unending thanks. Amen.

Characteristics: Non-metric but carefully crafted prose in liturgical collect style. Text A, an exhortation, shows

involved consonantal patternings and ends in a cursus ecclesiasticus ($x'xx'xx$). Texts B and C, addressed to the saint, end in a cursus planus ($'xx'x$).

Variants: In all sources I contains Text A, II contains Text B, T contains Text C, and the Ct is untexted.

A: .3 *patroi Bc*; *tu'nensibus Bu* / .4 *adjuvari 3x Bu* / .5 absent *Sc*; replaced by *tua festa colente colente nobis colente nobis domine ora pro nobis ora pro nobis ora pro nobis Bu* (= partial contamination from Text C).

B: .1 *turonensium Bu* / .3 *valle) miserere no. miserere. miserere. miserere. nobis (suspirantes Bu; valle) miserere nobis (suspirantes Sc* (= contamination from Text A) / .4 *protrahamur adjuvari adjuvari (dicentes Bu; protrahamur Sc* / .5 added: *colente nobis domine (2x) ora pro nobis (2x) Bu; Amen* absent *Bu*.

C: .2 *supplicum vota* absent *Bc*; *flagitemus Bc; fragitamus Bu* / .3 *tua* absent *Bc* / .5 *gratulentis Bu; gratuleris Sc* / .6 *colente nobis domine ora pro nobis... Bu*.

16. ALBANE, MISSE CELITUS — ALBANE, DOCTOR MAXIME

Source: I-Bc 15 no. 273 [I, II].

A: *Voice I*:

1. Albane, misse celitus,
presul date divinitus,
veni, pater Padue.

Cui desolate penitus
confer medellam protinus
duce dudum vidue.

2. Veni, pastor animarum,
sparge lumen, sidus clarum,
cuncta solve debita.

Auffer quidquid est *avarum*
nihil sinas esse *amarum*
queque prudens unita.

3. Justus, pius et severus,
quia totus es sincerus
quis rimetur cetera.

Constans, lenis dominaris,
vera laude predicaris,
qua pertingis ethera.

4. Leteris, urbs Antenoris,
adventu tanti decoris,
plausu tota concine.

Michael, o stirpe clarus,
tibi, antistes, dantium gnarus,
cantis numquam desine.

Come, Albanus, god-given bishop, sent from on high, as a father to Padua. Bestow a remedy on her, a widow now awhile utterly bereft of a leader.

Come, shepherd of souls. Spread forth thy light, o shining star, and set all debts aright. Remove what is avaricious, let there be no bitterness, and bring things prudently together.

What fair-minded, devout and strict person could decide otherwise, for thou art completely sincere. Thou rulest firmly yet gently, thou dost preach in proper fashion, whence the heavens are thine.

Rejoice, Antenor's city, at the arrival of such an honour; celebrate it full and well. Michael, thou

bishop of noble lineage, aware of those that give to thee, let these songs never cease.

Metre : Four tail-rhymed sestets (aa⁴b³ cc⁴b³) with strong division between each half of a sestet. Octosyllabic main lines, predominantly trochaic. Elision of *cui* in 1.4 and elisions at 4.5 (*tibi antistes... datium...*). Elision also in the reconstructed, and perhaps incorrect, 2.5 *esse amarum*.

Variants : 2.4 *quit quid est [animarum]*. The reading is graphically identical with the *animarum* abbreviated at 2.1, but is metrically and semantically inappropriate / 2.5 final word not properly legible, closest reading *manitum* inappropriate / 3.2 *bria* / 3.4 *leni* / 4.5 *datium*.

B : *Voice II* :

1. Albane, doctor maxime,
virtute celo proxime,
gradu nitens gemino,

nam decretorum insula
et presulatus ferula
flores sine termino.

2. Vite celestis emulus,
in omni bono sedulus,
te Jesu dedicasti.

Illustri domo genitus,
humilitati deditus,
sublime comparasti.

3. O venetina civitas,
in qua perfecta bonitas,
virtus tanta, nascitur,

hoc alumno jocunderis,
tibi fulget instar veris
de quo mundus loquitur.

4. Viri tanti data cure
qui te regit equo jure,
Paduana ecclesia,

Christo grates laudes pange,
celum edis hymnis pange
cum tuo Ciconia.

Albanus, great teacher, near to heaven with thy virtue and shining with a double honour (a law-abiding island and the episcopal staff), mayest thou prosper forever.

Striving for heavenly life and diligent in all good things, thou hast devoted thyself to Jesus. Born of a famous house, but devoted to humility, thou hast reconciled two lofty things.

O Venetian city, in which perfect goodness and such virtue is born, rejoice at this thy child who shines forth for thee like a spring offering and of whom the whole world speaks.

O church of Padua, entrusted to the care of such a man who rules thee fairly, render thanks and praise to Christ, touch the vault of this temple with thy hymns, along with thy Ciconia.

Metre : Tail-rhymed sestets as in Text A but with unity between the sestet halves. Octosyllabic main lines, predominantly iambic in stanzas 1-2 but trochaic in 3-4. Elision at 4.3 (*Paduana ecclesia*).

Characteristics : Stanzas 1-2 addressed to Albano Michele, stanzas 3-4 to Venice and Padua respectively. This

division, echoed in the metric differences of the respective halves, typifies the organization of the text around contrasts like Venice:Padua, noble birth:humility.

Variants : none.

17. DOCTOREM PRINCIPEM—MELODIA
SUAVISSIMA—VIR MITIS

Source : I-Bc 15 no. 272 [I, II].

A : *Voice I* :

1. [O] Doctorum principem super ethera
revocant virtutum digna merita.
Ergo vive voci detur opera,
promat mentis fervor, intus concita.

2. O Francisce Zabarelle, gloria,
doctor, honos et lumen Patavorum,
vive felix de tanta victoria ;
pro te virescit fama Patavorum.

3. O Francisce Zabarelle, pabula
parasti pastoribus armentorum,
quibus pascant oves : grata secula
te pro munere revocant laborum.

The fitting merits of his deed extol the prince of teachers to beyond the skies. Therefore let sincerely summoned care be given to living voice, let fervour of mind show forth.

O Francesco Zabarella, glory, teacher, honour, light of Padua, live contented at such a triumph. Padua's fame will increase because of thee.

O Francesco Zabarella, thou hast provided nourishment for the shepherds of the flocks, on which they may graze their sheep. A grateful world proclaims thee as reward for thy labours.

Metre : Three quatrains, rhymed *a b a b*, with hendecasyllabic, predominantly trochaic lines. No elisions.

Characteristics : Highly involved consonantal patterning, e.g. 3.1-3. Stanza 1 a general exhortation, stanzas 2-3 addressed directly to Zabarella. A doublet to text B.

Variants : 2.2 *bonos* / 2.4 *pavorum*.

B : *Voice II* :

1. [O] Melodia suavissima cantemus,
tangant voces melliflue sidera,
concordie carmen liram sonemus,
resonet per choros pulsa cithara.

2. O Francisce Zabarelle, protector,
imo verus pater rei publice,
illos ad se vocat rerum conditor,
qui fortune miserentur lubrice.

3. O Francisce Zabarelle, causas
specularis omnium creatorum ;
tuas posterii resonebunt musas
per omnia secula seculorum.

Let us sing with sweetest melody, let our mellifluous voices reach the stars, let us sound the harmonious lyre, let the plucked cithara resound throughout the choirs.

O Francesco Zabarella, protector, yea, true father of the commonweal, the Maker calls unto himself those that have pity for fleeting misfortune.

O Francesco Zabarella, thou dost watch over the affairs of all creatures : posterity will resound thy praises for ever and ever.

Metre : Identical with that of Text A. 1.1 *suavissima* tetrasyllabic (*sua-*) ; 2.2 *rei* disyllabic (vs. monosyllabic in 14B 5.4) ; 3.1 *causas* trisyllabic.

Characteristics : A doublet to text A.

Variants : 1.3 *concordi* / 2.4 *fortuem* (?).

18. PETRUM MARCELLO VENETUM — O PETRE,
ANTISTES INCLITE

Source : I-Bc 15 no. 245 [I, II].

A : *Voice I* :

1. Petrum Marcello Venetum,
Romano cretum sanguine,
pastorem nostrum curie
laudemus bene meritum.
2. Exultet urbs Euganee
adventu tanti presulis,
exultet plausu, jubilis,
voces sonent etheree.
3. Stirps leteris Marcellina,
tali alumno decorata ;
cujus gradu sublimata,
illi tota te declina.
4. Plaudat Patavinus chorus,
laudes Jovi summo pangant,
voce leta celum tangant,
venit enim pastor verus.

Let us praise Pietro Marcello, the Venetian born of Roman blood, our shepherd well-suited for his church.

Let the Euganean city rejoice at the arrival of such a leader. Let it rejoice with applause and shouts of joy ; let the heavenly voices resound.

O line of Marcellus rejoice, adorned with such a son. Bow down low before him, by whose rank thou hast been exalted.

Let the Paduan choir approve, let them sing praises to Jove on high, let them reach the sky with joyous voice, for a true shepherd has come.

Metre : 4 quatrains, rhymed *a b b a*. Stanzas 1-2 iambic tetrameter, 3-4 trochaic tetrameter, transitional metre of 2.4 (trochaic/iambic) matched in text B. Elision at 3.2 (*tali alumno*).

Characteristics : Stylistically reminiscent of text 16 B. Extensive consonantal patterning.

Variants : 1.3 *curiē* / 2.1 *urbs Euganee* = Padua ; *euganee* tetrasyllabic (*eu-*) / 3.1 *litteris/luteris* (?).

B : *Voice II* :

1. O Petre, antistes inclite,
vere virtutis speculum,
quo nostrum inter seculum
nos mina recto limite.
2. O pater amantissime,
nos oves tuas dirige
et aberrantes corrige,
judex cunctis justissime.
3. O cleri primas Padue,
nos tuos rite regula,
peccantes coge ferula,
sordida cuncta dilue.
4. Sint laudes Regi glorie,
qui nos te dignos redidit ;

qui melon istud edidit,
adesto tuo Ciconie.

O Pietro, renowned bishop, mirror of true virtue, keep us on the right path in the midst of this time.

O most loving father, direct us thy sheep, and set the erring straight, most righteous judge over all.

O primate of Padua's clergy, rule us thy people strictly, constrain sinners with thy staff, remove all that is foul.

Praise be to the King of glory, who hath rendered us worthy of thee ; attend to thy Ciconia, who wrote this song.

Metre : 4 quatrains, rhymed *a b b a*, predominantly iambic tetrameter. The metre of 2.4 matches the same line in 18 A. Elisions at 1.1 (*Petre antistes*) and 4.4 (*tuo*).

Characteristics : Less intense consonantism than in text A. Stanzas 1 and 3 addressed to Pietro Marcello, stanza 2 more appropriately to God, stanza 4, a doxology, contains a syntactic chiasmus with bipartite constituents.

Variants : 4.2 *reddit* haplography / 4.4 *Cyconie*.

19. UT TE PER OMNES CELITUS — INGENS ALUMNUS
PADUE

Sources : I-Bc 15 no. 259 [I, II].

GB-Ob 213 no. 277 [I, II].

A : *Voice I* :

1. Ut te per omnes celitus
plagas sequamur maxime
cultu lavandos lumina,
Francisce, nostros spiritus.
2. Tu qui perennis glorie
sedes tuere omnipatris,
qui cuncta nutu concutit,
perversa nobis erue.
3. Christi letus quod sumpserat
vulnus receptum per tuum
nobis benigne porrige
ut de te canens gloriam
4. sic illa felix regula,
fratrum minorum nomine,
cujus fuisti conditor
duret per evum longius.
Amen.

Enlighten our unclean spirits, [Saint] Francis, that we may follow thee with full reverence through all trials that come from on high.

Thou that dost watch over the seats of eternal glory of the Father, who shakes all things with a single nod, protect us from evil.

Through the wound of Christ, which he freely accepted and which thou didst also receive, kindly grant us that the fortunate order of Friars Minor, which thou didst found and that sings thy praises, may last forever.
Amen.

Metre : 4 quatrains, unrhymed, predominantly octosyllabic iambic lines. Addressed to St. Francis of Assisi. Elision only in reconstruction of 2.2.

Variants : 1.1 *per te Bc* ; *celitū Bc* / 1.3 *lavandū, Bc, Ob* / 2.2 *sedis Bc* (archaism ?) ; *tueris om patre Bc, Ob*. Without elision the line would have at least nine syllables, and *patre* is syntactically difficult to accommodate. Univerbation to *omnipater* and interchange of

endings *-ere/-eris* : *-is/-e* permit elision and improved sense / 2.3 *contulit Ob* ; *Concucit Bc* / 3.2 *vulnus Christi* = the stigmatization of St. Francis / 3.4 *ut absent Bc, Ob* / 4.1 *sit Ob*.

B : *Voice II* :

1. Ingens alumnus Padue,
quem Zabarellam nominant,
Franciscus almi supplicat
Francisci adorans numina.
2. Sis tutor excelsis favens
servo precanti te tuo,
quem totus orbis predicat
insignibus, preconis.
3. Audi libens dignas preces
doctoris immensi, sacer
Francisce, quo leges bonas
Antenor's stirps accipit.
4. Silvas per altas alitus,
in mole clausus corporis,
ducens viam celestium,
rector veni fidelium.
Amen.

Francesco, the famous offspring of Padua, Zabarella by name, worshipping the power of kindly [Saint] Francis beseeches him :

Be a well-disposed protector for thy servant that prays to thee, whom the whole world acclaims with outstanding honours and with songs.

Holy Francis, freely hear the worthy prayer of this great teacher, from whom Antenor's line receives good laws.

Come thou leader of the faithful, raised in the deep forests (?), enclosed in a mighty body, and guiding the way of the heavenly. Amen.

Metre : 4 quatrains, unrhymed, predominantly octosyllabic, iambic lines. Elision in 1.4 (*Francisci adorans*).

Variants : 1.2 *nominatur Bc, Ob* / 1.4 *minima Ob* / 2.1 *tuor Ob* / 2.3 *quequē Bc* / 3.1 *digna Ob* / 4.1 *alitos (?) Bc* ; *alites Ob*.

21. O PROLES HISPANIE

Source : *I-Pu 1106 (PadD)* no. 6.

O proles Hispanie,
pavor infidelium,
nova lux Italie,
nobile depositum
urbis Paduane,
Fer, Antoni, gracie
Christi patrociniū,
ne prolapsis venie
tempus breve creditum
defluat inane.

O son of Hispania, terror of the heathens, new light of Italy, and famed treasure of Padua,

[Saint] Anthony, argue our case before Christ's mercy, lest this short time which has been granted us, who have fallen from favour, pass vainly by.

Characteristics : Magnificat antiphon from the rhyming office for St Anthony of Padua, *Gaudeat ecclesia*, by Julian of Speyer (Julianus Spirensis or *a Spira*). Text in *AHV* no. 42 (pp. 126ff), later used by Dufay (ed. *Bes-seler*, Dufay I ; see also *DeVan* I pp. xvii-xviii for further

text edns). MS readings uncertain, completed from these other sources.

Two five-line stanzas, each rhymed *a b a b c*, with a syllable count of (3 × 7) + 6 and fairly regular trochaic stress accent.

22. O BEATUM INCENDIUM

Source : *I-Bc 15* no. 255.

1. O beatum incendium,
o ardens desiderium,
o dulce refrigerium,
amare Dei Filium !
2. Portas vestras attollite,
celi cives occurrite,
Triumphatori dicite :
"Salve, Jesu, Rex inclite !"
3. Rex virtutum, Rex glorie,
tibi laus et imperium ;
Jesu, largitor venie,
esto nobis refugium !
4. O mea delectacio,
amoris consummacio,
o mea consolacio,
Jesu, mundi salvacio,
5. Te celi chorus predicat
et laudes tuas replicat.
Jesus orbem letificat
et nos Deo pacificat.
6. Nunc prosequamur laudibus
Jesum hymnis et precibus,
ut nos donet celestibus
frui cum celi civibus.

O blessed burning, o ardent longing, o sweet repose, to love the Son of God !

Lift up your gates, ye citizens of heaven rush forth and greet the Victor, saying : "Hail, Jesu, King renowned !"

King of powers, King of glory, to thee be praise and dominion. Jesu, granter of reward, be thou our refuge.

O my delight, thou consummation of my love, o thou my consolation, Jesu, world's salvation, the choir of heaven doth proclaim thee and echo thy praises : Jesus bringeth joy to the world and maketh us at peace with God.

Therefore let us follow him with praises, hymns, and prayers, that he might grant us to delight in heavenly things along with the citizens of heaven.

Metre : 6 quatrains, rhymed *a b a b* with *a = b* (i.e. virtual *a a a a*) in all stanzas except 3.

Octosyllabic lines, no prevailing stress pattern. No hiatus.

Characteristics : Possibly a hymn for a procession (*occurrite...prosequamur*) with the Blessed Sacrament. Citation of Ps 24.7 at 2.1, style of *Te Deum* at 5.1. Total style reminiscent of the *devotio moderna*. Compact poetic structuring in stanza 1 in imagery (*incendium > refrigerium*) and consonantism (cf *r* and *d* development).

The added text in the musical setting of stanza 3 (3.2f. *tibi laus, honor et imperium, Jesu Christe ; largitor...*) is best explained by the piece's contrafactum status and

confirms that *Aler m'en veus* would have been the prior setting. However, since the Latin text is longer than the French, and repeated notes have been introduced to accommodate it (see Critical Commentary to no. 44), the text additions cannot be interpreted as a response to the existing music, unless as a local response to an opportunity for more syllabic treatment.

23. O PETRE, CHRISTI DISCIPULE

Source : I-Bc 15 no. 258 [I, II].

1. [O] Petre, Christi discipule,
prime pastor ecclesie,
funde preces quotidie
pro Petro nostro presule.
2. O princeps apostolice,
turbe Cephaz dominice,
pastorem nostrum dirige,
quem omni malo protege.
3. Da sit in cunctis providus,
corpore et mente candidus,
omni virtute splendidus,
in bono semper fervidus.
4. O Christe, ductor omnium,
perenne presta gaudium ;
pastorem, clerum, populum
salva per omne seculum.

[Saint] Peter, Christ's disciple, thou first shepherd of the Church, pour forth thy prayers daily for our bishop Peter.

O prince of the apostles, Cephaz, rock for the Lord's multitude, guide our shepherd and protect him from

every evil.

Grant that he be foresighted in all things, fair in body and mind, resplendent in all virtue, ever eager in what is good.

O Christ, thou leader of all, grant eternal joy ; save thy shepherd, clergy, and people for ever and ever.

Metre : 4 quatrains, basically iambic tetrameter. Rhymed *a b b a* in stanzas 1 and 3, *a a b b* in 2 and 4. Rhymes of stanzas 1-2 based on *e*. 3-4 on *u*.

Characteristics : Patternings based on consonants *p t r s* and perhaps also *m r c l*; elision in reconstruction of 3.2 (*corpore et*).

Variants : 3.2 *corpus* I, II ; *mente* I, *mentem* II / 4.1 *o xp̄i o xp̄i* I, II.

24. REGINA GLORIOSA

Source : PL-Wn 52 no. 33.

Regina gloriosa,
fulgens Christi decora nativitate rosa,
grātulare.

Presta fulgorem moxque obscura,
dum in te nasci sol dignatur.

Rejoice, glorious queen, thou gleaming rose, well-suited for the birth of Christ.

Show forth thy brightness; then conceal it while the sun doth deign to be born of thee.

Metre : Poetic prose with a syllable count of [21 (3 × 7) + 4] + [14 + 4] and trace rhymes in *gloriosa...rosa, decora...obscura*. The reading *dum in te vite nasci sol dignatur* destroys the delicate syllable count. Elision in .4 (*moxque obscura*).

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