

10. (3/12/2007) 14TH C. 3: TRECEN TO 2

1. Sext

Exáudi nos, omnipotens et miséricors Deus: et continéntiæ salutáris propítius nobis dona concéde. Per Dominum
Harken unto us, O almighty and merciful God, and favorably grant us the gifts of saving self-denial. Through...

2. Secular Musical Forms:

- a. Caccia (fl. mid-century)
- b. Madrigal (fl. mid-century; late bloom late-century)
 - i. *Non al suo amante*, Jacopo da Bologna
- c. Ballata (fl. late-century)
 - i. *Se per dureça*, Anon.
 - ii. *Or su gentili spiriti*, Francesco (=Landini)

3. Manuscripts:

- a. **Squarcialupi Codex**
- b. Other Florentine manuscripts: Panciatichi, Pit., San Lorenzo 2211
- c. The Remainder of the picture: Paduan Fragments, other fragments, liturgical books.

4. Notation:

- a. 5 or 6-line
- b. Double level of Semibreves
- c. Marchettus of Padua (fl. 1310s)

5. Composers

- a. Jacopo da Bologna
- b. Francesco of Florence
- c. Johannes Ciconia
- d. Antonio da Teramo = Zachara da Teramo

6. Other musical forms beyond those in (2)

- a. Mass movement
- b. Parody Mass
- c. Zachara (fl. c. 1400), Gloria, *Rosetta che non cançi/cambi*
 - i. Rosetta che non cançi may colore *O little rose that never changes color*
Amar te voglio sopra ogn'altro fiore. *I want to love you over every other flower*
 - ii. Text and Music Relations:¹

Image removed due to copyright restrictions.

¹ Adapted from Kurt von Fischer, "Kontrafakturen und Parodien italienischer Werke des Trecento und Frühen Quattrocento," *Annales musicologiques* 5 (1957), pp. 43–59.

- d. Johannes Ciconia (ca 1370?–1412)
 - i. *O Doctorum Principum/Melodia Suavissima/Vir Mitis*
 - ii. Isorhythmic motet
 - 1. Canon

Tenor: *Et dicitur primo imperfecto maioris. 2º perfecto minori semper ultima semibrevis alteratur.*
3º imperfecto minoris

- 2. Change of mensuration [note alteration!]
- iii. Text²

Text removed due to copyright restrictions.

Voices I and II, in original Latin and English translation -
 from *Doctorem Principem - Melodia suavissima - Vir Mitis*.

² Text edition and translation by M. J. Connolly in Margaret Bent and Anne Hallmark, editors, *The Works of Johannes Ciconia: Polyphonic Music of the Fourteenth Century* 24 (Monaco, Éditions de l'Oiseau-Lyre, 1984), p. 223.

Assignment:

Read: Wright, Simms, chapter 13, pp. 89–95. [an old view of the manneristic, *ars subtilior*]

Listen: Baude Cordier, *Tout par compas suy composés* (no. 35); Philippus [or Philippcoctus] de Caserta, *Par les bons Gedeons*

Be sure to have done these readings before class, lecture will present a contrasting view of the *ars subtilior* that conflicts with Wright’s description.

Skim: Michael Scott Cuthbert, “Counting our losses,” from *Trecento Fragments* (Thesis, Ph.D.: Harvard University, 2006). 22 pages. Note “SKIM.”

Skim: F. Alberto Gallo, “The Practice of *cantus planus binatim* in Italy From the Beginning of the 14th to the Beginning of the 16th Century,” in *Le Polifonie primitive in Friuli e in Europa. Atti del congresso internazionale Cividale del Friuli, 22-24 agosto 1980*, edited by Cesare Corsi and Pierluigi Petrobelli (Rome: Torre d’Orfeo, 1989), pp. 13–30. Most of this article is tables which can be skipped since their importance is summarized just after the table.

Transcribe: *Missus ab arce* — *cantus planus binatim* from two sources: Cividale del Friuli, Museo archeologico nazionale, XLI, f. 30r; Cividale del Friuli, Museo archeologico nazionale, XLVII, f. 49v. Notes:

One voice is nearly the same between the two versions, so make your transcription on three staves: the voice that is different in Cividale 41, the voice that is different in Cividale 47, and the voice that is the same in both.

There is no rhythm, so don’t transcribe any.

Pay careful attention to clefs. Verify that you are on the right one at all times.

One of the two manuscripts is much easier to read than the other. Use this information to help you transcribe.

Be ready to discuss: What are the predominant harmonic intervals used in each version? What is the relationship of “Gloria pie trinitati honor” to “*Missus ab arce*” in Cividale 41? What is the relationship to “*Tamquam sponsus dominuis*” in both manuscripts? How does the scribe of Cividale 47 describe *Missus ab arce*?

Images removed due to copyright restrictions.

Manuscripts of Cividale del Friuli 41 and 47, from Museo Archeologico Nazionale di Napoli.