

MUSICOLOGICAL STUDIES AND DOCUMENTS

*BORDERLINE AREAS IN FOURTEENTH AND
FIFTEENTH-CENTURY MUSIC*

*GRENZBEREICHE IN DER MUSIK DES 14.
UND 15. JAHRHUNDERTS*

Edited by
Karl Kügle
&
Lorenz Welker

AMERICAN INSTITUTE OF MUSICOLOGY
Paul L. Ranzini, Director

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AMERICAN INSTITUTE OF MUSICOLOGY
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AMERICAN INSTITUTE OF MUSICOLOGY

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SUBTILITAS UND MELODICITÀ: FRANZÖSISCHE UND ITALIENISCHE SATZTECHNIKEN IN DER HANDSCHRIFT Pz¹

CHRISTIAN BERGER

Schon 1966 hatte Walter H. Kemp darauf hingewiesen, daß die Handschrift Pz „one of the very first extant records of the beginning of Binchois’s career as a composer“ ist.² Gleichwohl steht sie bis heute verglichen etwa mit der Handschrift Ox (GB-Ob 213) im Schatten der Quellenforschung.³ Mit ein Grund dafür mag die merkwürdig anmutende Zusammenstellung sein, vereinigt der Schreiber doch Werke des Trecento mit den arriviertesten französischen Kompositionen seiner Zeit. Dabei ist es gerade diese Zusammenstellung, die diese Handschrift als ein weiteres, weit aussagekräftigeres Mitglied jener „zweiten, italienische und französische Werke bunt vermischenden, mehr weltlich gerichteten Gruppe“ von Handschriften ausweist, zu denen Heinrich Besseler I-MOe α.M.5,24, I-Pu 1115 und I-PAas 75 rechnete.⁴ Obwohl Pz keinerlei Autorzuschreibungen enthält, können dank der Konkordanzen von den 9 italienischen Stücken sieben einem Komponisten zugeschrieben werden. Außerdem waren alle Komponisten der italienischen Stücke, Antonio Zachara da Teramo, Bartolino da Padua, Johannes Ciconia, Francesco Landini, zum Zeitpunkt der Zusammenstellung der Handschrift gestorben. Die 6 Komponisten der 15 in Ob 213 mit Komponistennamen überlieferten französischen Chansons dagegen, also Gilles Binchois, Johannes Cesaris, Pierre Fontaine und Nicholas Grenon gehörten um 1425 zur Elite der damaligen Komponistengeneration. Dazwischen stehen die 10 französischen Chansons, die nur in Pz, also anonym überliefert werden und denen das zentrale Interesse der folgenden Darlegungen gelten soll. Es handelt sich offensichtlich um Versuche, die beiden extremen stilistischen Positionen, die in dieser Handschrift gegenübergestellt werden, miteinander zu verbinden. Das ist auf der einen Seite die französische Satztechnik in ihrer strengen Ausrichtung an den Gesetzmäßigkeiten des Contrapunctus, wie sie in extremer Weise Binchois mit seinem Rondeau *Adieu m’amour* vorführt.⁵ Auf der anderen Seite steht die italienische „ariosa melodicità“,⁶ die besonders deutlich in den Stücken Ciconias und

GRAFTING THE ROSE: MACHAUT, THE ARS SUBTILIOR, AND THE CYPRUS BALADES

ELIZABETH EVA LEACH

The three balades to be discussed here have not previously been considered in relation to one another by modern scholars, probably because they are not connected by any substantial poetic or musical quotation. I will argue that if, rather than as an aspect of a compositional process or an inherent textual property, intertextuality is conceived as a reading aesthetic, an aspect of reception, it becomes possible to offer interpretative strategies that connect seemingly disparate pieces. Furthermore, I will argue that although the poetic text has an important role in this, musical aspects and, in particular, the sung nature of the poetry in a song, performs a specific type of reading which can promote connections for a listener in a way not available in spoken lyric.

“Intertextuality” is a term that is more used than defined; in the late twentieth century its uses broadened greatly. These uses may be divided into three principal strands, depending on whether the focus is on the production of a text, its reception, or on the text itself. Although he is not specifically considering *intertextual* signification, Jean-Jacques Nattiez has discussed musical signification using a scheme (taken from Molino) which may be invoked here as an heuristic means of differentiating between various kinds of intertextual meanings. As Nattiez writes:

The semiological theory of Molino implies, in effect, that

- a) a symbolic form... is not some “intermediary” in a process of “communication” that transmits the meaning intended by the author to an audience;
- b) it is instead the result of a complex *process* of creation (the poetic process) that has to do with the form as well as the content of the work;
- c) it is also the point of departure for a complex process of reception (the esthetic process) that *reconstructs* a “message.”¹

For a given song, the composer might generate poetic intertextual meanings while the audience “reconstructs” (i.e. constructs) esthetic ones. For the composer the song is the end-product of an intertextual process; for the listener, it is the starting point.

ET POUR LA JOIE QUE J'AVOIE CE RONDELET FIS: THE EMOTIONAL USE OF SONG IN CHAUCER'S BOOK OF THE DUCHESS

ANNE-MARIE TREACY

The practice of inserting songs in narrative poems was a centuries-old tradition by the time Machaut used interpolated chansons in several of his poetic works. While Chaucer's awareness of the thirteenth-century French interpolated lyric tradition is unknowable, it can be argued with some certainty that he was very familiar with the works of the fourteenth-century poet-composer Guillaume de Machaut.¹ Indeed, several French poems of the fourteenth century include songs as part of the overall narrative, perhaps the most renowned of these being Machaut's *Remede de Fortune*. The *Remede* includes seven songs altogether: a *lai*; a *complainte*; a *chant royal*; a *balladelle*; a *ballade*; a *chanson balladee*; and a *rondelet*. Machaut includes a musical setting for each of his songs. Chaucer appears to borrow this tradition in some of his longer poems; he includes three songs in the course of the narrative of *Troilus and Criseyde*, although no music to accompany these songs has ever been found, and may never have existed at all. This paper will explore the influence of the interpolated lyric tradition on Chaucer's *Book of the Duchess* and in particular will determine that the impetus behind Chaucer's use of song arose from the emotions he wished his characters to portray.

Machaut's Lyric Insertions

The composition of Machaut's *Remede* preceded that of Chaucer's *Troilus* by up to forty years.² The *Remede* begins with the Amant or Lover describing his love for his Lady and his service to Love. As is somewhat typical, he has loved his lady in silence, too afraid of her rejection to confess his love for her. There follows, for the Lover, a difficult encounter with the Lady when she finds a poem that he has composed and dedicated to her. She demands that he read it aloud, in company, and insists upon learning the identity of the anonymous poet. Unable to speak or respond in any way, the Lover leaves her chateau and goes to the park of Hesdin where he proceeds to complain about love and fortune.

MUSIC FOR LOUIS OF ANJOU*

ALICE V. CLARK

Charles V, Philippe of Burgundy, Jean of Berry—these are names well known for their patronage of the arts. Their appreciation of music would have come not only through the French royal line, but also from their mother, Bonne of Luxembourg, for whom Guillaume de Machaut's first complete-works manuscript may have been intended.¹ Scarcely less important than these three, though, is their brother Louis, duke of Anjou and claimant to the throne of Sicily. Although he did not have the successes of his brothers, Louis was a major player on the political scene of his time, and there is reason to believe that he was as ready as his better-known brothers to enjoy the arts—or at least their political results. Considering Louis's relationship with music and the other arts is a matter of reading between the lines: few of his accounts or other records survive, along with few tangible artifacts. What we can know securely may not rise to the level of what we know about his three brothers, but we can compile enough hints to suggest that his interests were similar to theirs.

Louis was the first member of the "Second Angevin House," the fourteenth- and fifteenth-century dukes of Anjou.² This line, descended from French kings and claiming the crowns of Sicily and Jerusalem as well as the county of Provence and the central French territories of Anjou and Maine, survived for a little over a century, a time largely filled with unsuccessful attempts to conquer Naples. Nevertheless, they had opportunities to patronize the arts, whether for pleasure or political gain: for example, Louis I commissioned the Apocalypse tapestry now visible in Angers, and René was an author in his own right. Moreover, this family's existence is bracketed by

*This began as a paper for the 2000 International Symposium on Late Medieval and Early Renaissance Music at Kloster Neustift/Novacella, and I appreciate the comments of those who attended that conference, especially Margaret Bent and Yolanda Plumley. I was able to examine some of the relatively small number of surviving documents for Louis of Anjou's court, including later copies, at the Bibliothèque Nationale de France and the Archives Nationales during 1990–91, thanks to a Georges Lurcy fellowship; while the documentary trail led to a dead end and I was forced to find a dissertation elsewhere, I am grateful to the Lurcy Foundation and to the staffs of the BNF and the AN for the opportunity to do that work, which finally bears some fruit here. The Interlibrary Loan division of the Monroe Library here at Loyola has been very helpful as well. Many thanks to Paul Ranzini for helping us to resubmit these essays following such a long hiatus.

RAPPRESENTAZIONI MUSICALI NELL'ICONOGRAFIA MEDIEVALE PADOVANA

FRANCESCO FACCHIN

Obiettivo del presente contributo non è dimostrare un'ipotesi, piuttosto mostrare alcune fonti iconografiche e cercare di documentare relazioni con la quotidianità del vissuto quali emergono da testimonianze dirette: cronache, prescrizioni liturgiche o taluni atti notarili; spettatori tutti di una realtà vivace della quale, a tratti, non si mostrano avari di riferimenti alla musica con colorite descrizioni del suono e del frastuono che la pervade. Tramite i documenti iconografici possiamo apprezzare e 'vedere' la realtà sonora del momento; l'occhio è quello del pittore che talvolta l'ha trasposta e trasfigurata in immagini ideali, ma non per questo è meno concreta nella specificità delle caratteristiche sonore suggerite.

Numerosi sono i particolari, soprattutto nelle miniature, indici della perizia e della contiguità dei diversi mondi dell'arte, nonché di consuetudini che l'estrema specializzazione dei nostri giorni ha in più occasioni separato e relegato in ghetti entro cui ciascuna arte si è evoluta. La precisione con la quale sono descritti gli strumenti o il realismo con il quale viene raffigurato un certo contesto, spesso trova conferma anche nella documentazione archivistica maggiormente frequentata.

Padova, com'è noto, conserva un alto numero di cicli pittorici appartenenti ai secoli XIV e XV; tra questi sono presenti opere d'arte già accostate a esecuzioni musicali. È il caso dell'altare maggiore della basilica di S. Antonio con le formelle scolpite da Donatello a sua decorazione, che David Fallows ha collegato con la presumibile esecuzione della messa dedicata da Guillaume Dufay il 13 giugno del 1450 al Santo di Padova.¹

I vari cicli pittorici sono conservati all'interno dei principali edifici di culto e pubblici della città; ma un consistente numero di altri importanti testimoni dell'arte figurativa veneta è costituito sia da quadri su tela o su tavola sia da una messe di pregevoli miniature.

Tra tutte queste opere figurano non poche rappresentazioni aventi soggetto musicale con descrizione di strumenti o di attività connesse con la musica: scene di esecuzioni musicali con o senza l'intervento della danza.

UNA FUENTE DESATENDIDA CON REPERTORIO SACRO MENSURAL DE FINES DEL MEDIOEVO: EL CANTORAL DEL CONVENTO DE LA CONCEPCIÓN DE PALMA DE MALLORCA*

MARICARMEN GÓMEZ

El museo diocesano de Palma de Mallorca cuenta entre sus fondos con un precioso cantoral fechable en la primera mitad del siglo XV que procede del convento mallorquín de la Concepción, según reza una nota escrita a lápiz en la parte interior de su cubierta. Como tantos otros manuscritos musicales españoles, fue Higinio Anglés quien lo descubrió en 1932, cuando recopilaba los materiales para escribir su célebre *La música a Catalunya fins al segle XIII*.¹ A Anglés le llamó especialmente la atención una de las piezas del cantoral, a saber, su versión del Canto de la Sibila, a través de cuyas acotaciones dedujo que procedía de un monasterio de monjas cuyo nombre no indica.² Aparte de transcribir el estribillo y la primera estrofa del canto sibilino, el ilustre musicólogo menciona otra de las piezas del cantoral, el Sanctus *Clangat cetus*, bien conocido por varias fuentes españolas del medioevo.³ El Sanctus dice que empieza en el fol. 9 y la música de la Sibila en el fol. 84v; puesto que ambos coinciden con los que da la foliación moderna del manuscrito y no con la antigua, ya que al cantoral le faltan algunos folios, cabe deducir que éstos ya faltaban cuando Anglés lo vió por vez primera, siendo él acaso quien le añadió su nueva foliación.

Veinte años después de la aparición del libro de Anglés, Lorenzo Pérez vuelve a mencionar el cantoral en un librito dedicado al Canto de la Sibila en Mallorca. Pérez,

*Este artículo ha sido posible gracias a un programa de investigación DGICYT del Ministerio Español de Educación y Ciencia, que me permitió realizar sendas estancias de trabajo en Palma de Mallorca en enero de 1996 y marzo de 1997 y desarrollarlo como tema de oposición a la cátedra de Música Antigua de la Universidad Autónoma de Barcelona en diciembre de 1997. Deseo expresar mi gratitud al Dr. Juan Rosselló y a todo el personal del Museo Diocesano de Palma, por el trato exquisito recibido durante los días que pasé con ellos, y a la Sra. Madelaine Jaume, autorizada guía de los monasterios mallorquines.

FROM DESCRIPTIVE TO PRESCRIPTIVE NOTATION IN EARLY TRECENTO MUSIC

JEHOASH HIRSHBERG

In a seminal study Kurt von Fischer proposed that the early layer of Trecento polyphony as preserved in Codex Rossi had its origins in monophonic oral traditions.¹ In that way he attempted to explain the numerous cases of parallel unisons, octaves, or fifths, the frequent avoidance of regular discant cadences, and the occasional accented and parallel dissonances. At about the same time Marie Louise Martinez has further supported the same hypothesis through a comparison of significant manuscript variants of three madrigals from Codex Rossi which were copied to other sources.² In the introductory notes to his critical edition Thomas Marrocco has provided further evidence to that which may be called ‘the improvisation hypothesis’ through an analysis of the tenor pattern in the madrigal *E con chaval*.³ Moreover, von Fischer’s hypothesis may be further supported by other kinds of alleged contrapuntal and compositional irregularities, such as the repetition of a tenor pattern in *Dal bel chastel* which Marrocco has described as “unusual.”⁴ The hypothesis was further explored by Brooks Toliver, who focused on the pauses separating melismas from syllabic phrases and on the aspect of localized or short-range tonality.⁵

I would like to go beyond the improvisatory hypothesis and propose that the early Italian repertory of Codex Rossi 215 resulted from a combination of descriptive notation of ornamented monophonic melodies with various degrees of prescriptive intervention of both scribes and composers.⁶

The term “descriptive notation” was coined by the ethnomusicologist Charles Seeger,⁷ who defined prescriptive as subjective and descriptive as objective. Bruno Nettl has objected to this distinction indicating that in the process of executing descriptive notation “attitude and conception determine much of what is done.”⁸ Nettl has pointed out that there is an “obvious correlate” between “music written in order to be performed and music to be analysed.” The nature of descriptive notation varies according to its purposes, such as:

1. Researchers and collectors transcribing live performances with the intention of archival preservation, thus turning them into artefacts with the purpose of documen-

NEGOTIATING FORM AND CONTENT IN FIFTEENTH-CENTURY MUSIC: A VIEW THROUGH SOME MASS PAIRS BY BINCHOIS

ANDREW KIRKMAN

Borderlines in the music of the fourteenth and fifteenth centuries have perhaps most often been drawn in terms of centre and periphery. This discourse has been applied across the spectrum, from the broader landscape of historical ‘epochs’ or ‘periods,’ geographical regions and areas of political influence, through towns, courts and major households to composers, genres, styles and, finally, the discrete canvases of surviving pieces of music. Such borderlines are of course the raw materials of the discipline of history, the divisions through which we mark it out and articulate its narratives. Yet they are seldom fixed: they construct a mould whose outlines are inevitably subject to change: change in response to expansion and diversification of the raw material of historical data that is poured into the mould and, more generally, change in response to developments in the way we view the functions of history itself. To be sure, mould and raw material will not always operate in sympathy: there will frequently be tension between them, especially when the mould seems appealingly neat and elegant or when it carries the perceived legitimacy of long tradition. But so long as information goes on being recovered, and—more important still—so long as it continues to speak to the needs of a constantly changing world, the borderlines of historical narrative will continue to shift.

Even at a given point in time, though, patterns formed by such borderlines depend on where the viewer is standing: as far as surviving music is concerned, for example, ‘centre’ and ‘periphery’ may not always be drawn in terms of the same pieces. A pattern shaped according to the template of a particular genre may not always coincide, for instance, with one drawn according to that of ‘composer.’ Few historians would deny high status to Binchois in a history articulated in terms of a succession of major composers; his profile would be less pronounced for most scholars, on the other hand, in a history of the Mass. Part of the explanation for this particular dichotomy is of course that Binchois’s eminence has traditionally been—and is largely still—

ARS NOVA-FRAGMENTE IN WÜRZBURG*

IRMGARD LERCH-KALAVRYTINOS

In der Bibliothek des Würzburger Franziskanerklosters befinden sich, bisher in der Fachliteratur unbeschrieben, zwei Pergamentblätter einer Handschrift des 14. Jahrhunderts mit Ars-Nova-Motetten, ganz oder in Teilen.¹ Sie sind trotz ihres fragmentarischen Zustands interessant, weil sie fernab der französischen Zentren der Polyphonie des 14. Jahrhunderts französische Ars-Nova-Motetten überliefern und damit einen Hinweis auf deren Verbreitungsgebiet und dessen grosse Ausdehnung geben.²

Sie enthalten insgesamt fünf Motetten, ganz oder in Teilen. Zwei dieser Motetten sind weitverbreitet und in zahlreichen anderen Manuskripten überliefert, eine jedoch war bisher nur aus dem Inhaltsverzeichnis der einst umfangreichen Motettenhandschrift F-Pn 23190 („Trém“) bekannt—das Corpus dieser Handschrift ist verloren. Eine weitere Motette aus den Würzburger Fragmenten, in einer anderen Quelle leider gleichfalls nicht vollständig erhalten, lässt sich möglicherweise ebenfalls mit einer der in Trém aufgeführten Motetten identifizieren. Die textliche Thematik der Motetten deutet überwiegend auf geistliches Umfeld, und zwei von ihnen haben eine ungewöhnliche Verbindung zum Ordensleben und insbesondere zum Franziskanerorden, wie weiter unten erörtert wird.

Die Blätter haben als Deckelbezüge einer Predigthandschrift auf Papier in einem Einband aus der zweiten Hälfte des 15. Jahrhunderts gedient und werden, wie die Predigthandschrift selbst, unter der Signatur Ms I, 10 aufbewahrt.³ Sie haben die Maße von 21 x 30 Zentimeter; die Schriftspiegel, mit jeweils zehn durchgehenden Fünfliniensystemen von 1,1 Zentimetern Höhe, messen circa 15,5 x 21 Zentimeter.

Die Blätter sind, wie bei ihrer Verwendung nicht anders zu erwarten, insbesondere auf ihren Klebseiten stark beschädigt. Alle Texte, in gedrungener littera textualis mit

*Ich danke Ursula Günther, Wolfgang Osthoff und Bernhard Bischoff herzlich für ihre Hinweise auf die Fragmente und das Material, das sie mir großzügig überlassen haben, sowie dem Bibliothekar des Franziskanerklosters Würzburg, Pater Willibrord Wiemann, für die Arbeitsmöglichkeit in der Bibliothek und für seine Unterstützung und Hilfsbereitschaft.

THE CUCKOO AND THE NIGHTINGALE: PATTERNS OF MIMESIS AND IMITATION IN FRENCH SONGS OF THE LATE MIDDLE AGES

VIRGINIA NEWES

For nineteenth- and early twentieth-century scholars, troubadour and trouvère poetry represented the Golden Age of medieval lyric. The high degree of stylization found in the fourteenth- and fifteenth-century fixed forms, on the other hand, was viewed as symptomatic of a decadent, petrified art, its empty rhetoric devoid of emotive content. A one-volume history of French literature published in 1884, for example, summarily dismisses the fourteenth century, during which “the lyricism of the Middle Ages . . . died of emaciation and inanity.”¹ According to Gaston Paris, “the lyric poetry of the true Middle Ages was almost extinguished . . . at the end of the thirteenth century.”² For Gustave Lanson, the fourteenth and fifteenth centuries represented “a long period of transition during which the entire intellectual and social edifice of the Middle Ages falls slowly, sadly in ruins.”³ Lanson’s harshest judgment is reserved for Guillaume de Machaut, “that adroit weaver of rhymes and painter of words . . . In all that wit, all that art, there is not a grain of poetry . . . not a word that comes from the soul or that reveals it.”⁴

Recent critics, however, have tended to accept stylization in the fixed forms in much the same spirit as fifteenth-century writers on rhetoric.⁵ They have learned to admire the artful playing by late medieval poets with received patterns, their virtuoso skill and indeed their originality at manipulating conventions of rhyme scheme, imagery, register, tone, and genre.⁶ Leonard W. Johnson has framed the use and reuse of accepted ideas and conventional forms as a kind of creative play, an amusing game in which both poet and public may be players. Word games, rich rhymes, puns, variations on a *topos*—all devices that demonstrate the poet’s rhetorical skill and engage the listener’s associative powers—are part of this playful interaction.⁷

Fourteenth-century songs employing onomatopoeic bird calls and fanfares engage in another kind of rhetorical play: the citation of familiar motives with both textual and musical associations. Table 1 lists the surviving fourteenth-century fixed-form

MUSIC, DEVOTION, AND CIVIC LIFE IN EARLY QUATTROCENTO ORVIETO: A PAIRED GLORIA-CREDO FOR THE CATHEDRAL OF SANTA MARIA DELLA STELLA*

LUCIA MARCHI

Among genres of the early fifteenth-century repertory, Mass movements (often in Gloria-Credo pairs) remain the most elusive in attempts to define the ‘cultural work’ of a piece. If motet or secular texts often provide valuable information about the place and circumstances of composition, the standard words of the Ordinary of the Mass lack any indication of this kind, and stylistic analysis reveals itself often inadequate to the task. Even the conspicuous number of Gloria tropes such as *Spiritus et alme* or *Qui sonitu melodie* are quite widespread and suggest a generic Marian destination.

Two pieces preserved as *unica* in the manuscript Turin, Biblioteca Nazionale Universitaria T. III. 2, a Gloria with its trope *O felix certe civitas* and the following Credo constitute a lucky exception to this situation, as the long trope refers specifically to the city of Orvieto and its cathedral.¹ Their importance is evident because of the uniquely specific destination, one that illuminates polyphonic practices in a relatively obscure and peripheric center of early Quattrocento Italy.

In this essay I will first address the question of considering the two pieces as a pair, as their placement in the manuscript and their structure and style would suggest. Second, I will analyze the text of the trope and its references to Orvieto cathedral and its devotional life. Finally, the characteristics of the pair will give rise to some ideas about their possible genesis and use.

*I would like to express my gratitude to Lucio Riccetti and Marilena Rossi Caponeri for their assistance during my research in Orvieto. I am also grateful to Leofranc Holford-Strevens for his aid in the translation of the trope.