

CORPUS MENSURABILIS MUSICAE

PAUL L. RANZINI

General Editor

32

MUSIC OF THE  
FLORENTINE  
RENAISSANCE

Edited by

FRANK A. D'ACCONA

VOLUME XIV

AMERICAN INSTITUTE OF MUSICOLOGY

PAUL L. RANZINI

Director

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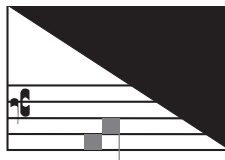
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MUSIC OF THE  
FLORENTINE  
RENAISSANCE

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FRANK A. D'ACCONE

XIV

*Bernardo Pisano and Marco da Gagliano:  
Music for Holy Week*



AMERICAN INSTITUTE OF MUSICOLOGY

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ISBN-13 978-1-59551-520-9

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## Introduction\*

Newly recovered portions of responsories for Tenebrae services on the last three days of Holy Week composed by Bernardo Pisano between 1514 and 1516 are brought together here with a complete set of responsories, psalms, and canticles for the same services by Marco da Gagliano, Pisano's distant successor as master of the Florentine Chapel.<sup>1</sup> Separated by more than a hundred years, the two sets of responsories offer testimony to a Florentine tradition of performing music during Holy Week that endured from its origins in the late 15<sup>th</sup> century well into the early decades of the 19<sup>th</sup> century.

When Pisano's responsories were first published in modern edition in Volume 1 of this series, only those for Good Friday and Holy Saturday, and a single one, the ninth, for Maundy Thursday, were known to have survived. They are in a mutilated manuscript that once belonged to the Florentine Hospital of Santa Maria Nuova, now in Florence's Biblioteca Nazionale Centrale.<sup>2</sup> Undoubtedly, they formed part of the Holy Week repertory at the Hospital's church of Sant'Egidio. Further research led to my unearthing the entire set of responsories, without attribution, in the first part of a manuscript previously inaccessible to scholars from the library of the Medici church of San Lorenzo.<sup>3</sup> Pisano and his responsories have clear connections to San Lorenzo, where annual performances of polyphony at Holy Week services are recorded from as early as 1519 through Gagliano's time and later.<sup>4</sup> A third source containing several of Pisano's responsories, again without attribution, was subsequently found in a manuscript of Florentine origin now in Bologna, I-Bc, MS Q 132. This meager number of sources for Pisano's responsories—none, for example, survive in Florentine Cathedral archives—offers quite a contrast to those of Gagliano, which are preserved alongside other music of his for Holy Week in several contemporaneous manuscripts from the Cathedral and in another, dating from 1626, from the church of San Lorenzo, places for which the responsories were originally copied. Gagliano's Holy Week music also comes down to us in a 1630-printed set of four part-books that he himself edited.<sup>5</sup> This body of material evidently reflects the relative longevity that both composers' works enjoyed in the Florentine Holy Week repertory. Though Pisano's pieces were performed at San Lorenzo and at other Florentine churches through the mid-16<sup>th</sup> century and perhaps even later, at the Cathedral, they were superseded by those of Francesco Corteccia within a few decades of their composition. Corteccia's responsories, also published in modern edition as Volume 11 of this series, held their ground for more than half a century before being

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\* I am grateful to Dr. Lorenzo Fabbri, director of the Archivio dell'Opera di Santa Maria del Fiore and to the staffs of the Biblioteca Medicea Laurenziana and the Biblioteca Nazionale Centrale, Florence for their many kindnesses and facilitating my work.

1. For brief biographies of the composers see below.

2. As mentioned in BechC, 91–92, where the provenance of I-Fn, MS II. 1. 350, is noted; they are also discussed in the Introduction to MFR 1 and in PisanoB, 133.

3. Pisano's responsories occupy most of the first part of I-Fl, MS II. 10 (olim "N"). A few of them also appear in the second part of the manuscript, originally a second, independent collection of Holy Week music that was bound together with the first part several decades after each was compiled. See *Singolarità*, 518–20 and the Critical Report below.

4. The practice may have originated in the late 15<sup>th</sup> century. Gagliano was himself in charge of making arrangements for Holy Week services at San Lorenzo on a number of occasions. See GaglianoHW, 325–27.

5. They have been reproduced in facsimile (GaglianoR) with an extensive introduction by Mario Fabbri, who comments on later sources of the responsories and the transformations they underwent as they were adapted to the changing tastes of later times. See FabbriN.



# Feria Quinta in Coena Domini

## 1.

### Responsory 1. In monte Oliveti

C In mon - te O - li - ve - ti o - ra - vit

A In mon - te O - li - ve - ti o - ra - vit

T In mon - te O - li - ve - ti o - ra - vit

B In mon - te O - li - ve - ti o - ra - vit

ad Patrem: Pater, si fi - e - ri pot -

ad Patrem: Pater, si fi - e - ri pot -

ad Patrem: Pater, si fi - e - ri pot - est,

ad Patrem: Pater, si fi - e - ri pot -

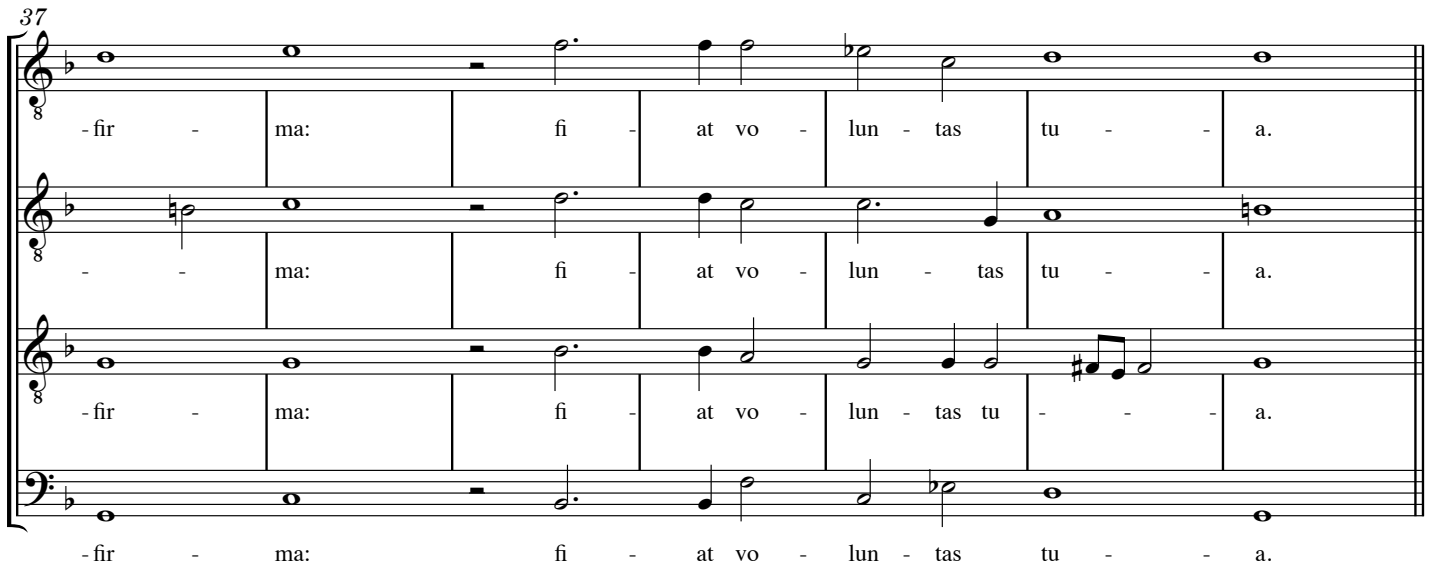
-est, trans - e - at a me ca - lix i - ste.

-est, trans - e - at a me ca - lix i - ste.

trans - e - at a me ca - lix i - ste.

-est, trans - e - at a me ca - lix i - ste.

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- fir - ma: fi - at vo - lun - tas tu - - a.

- ma: fi - at vo - lun - tas tu - - a.

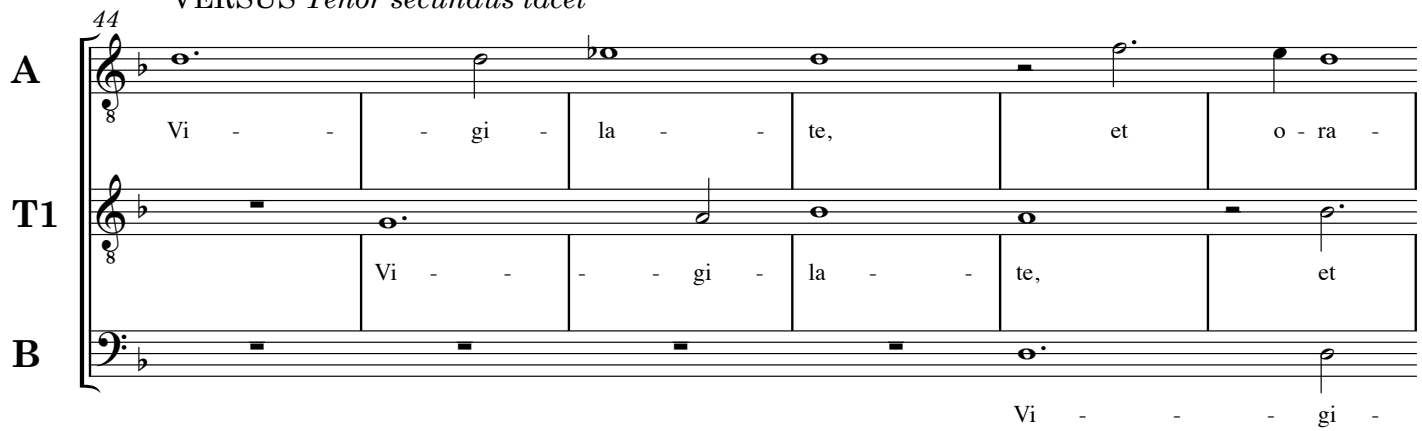
- fir - ma: fi - at vo - lun - tas tu - - a.

- fir - ma: fi - at vo - lun - tas tu - - a.

VERSUS *Tenor secundus tacet*

44

A



Vi - - gi - la - - te, et o - ra -

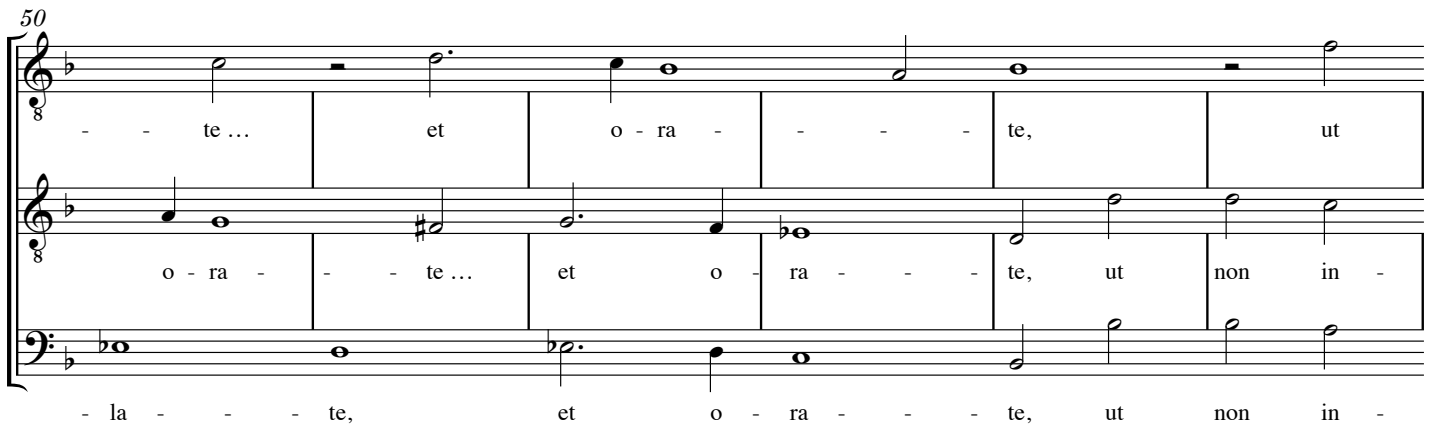
T1

Vi - - gi - la - - te, et

B

Vi - - gi -

50

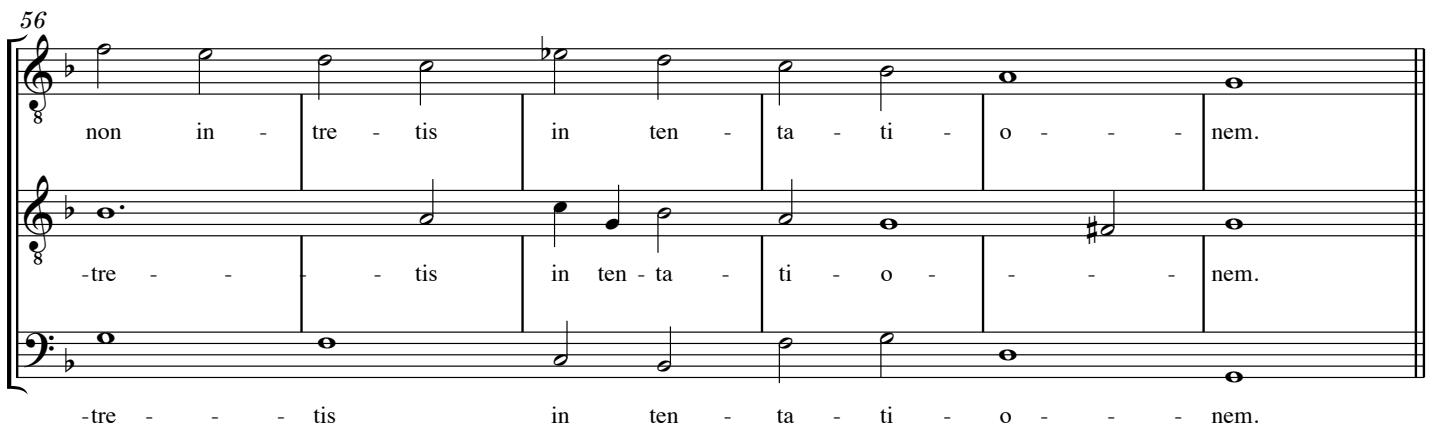


- - te ... et o - ra - - - te, ut

o - ra - - - te ... et o - ra - - - te, ut non in -

- la - - - te, et o - ra - - - te, ut non in -

56



non in - tre - tis in ten - ta - ti - o - - - nem.

- tre - - - tis in ten - ta - ti - o - - - nem.

- tre - - - tis in ten - ta - ti - o - - - nem.

*Spiritus, ut supra*

27.  
 Responsory 9. Caligaverunt oculi mei

**A**

Ca - - li - ga - ve - runt o - cu - li me -

**T1**

Ca - - li - ga - ve - runt o - cu - li me -

**T2**

Ca - - li - ga - ve - runt o - cu - li me -

**B**

Ca - - - li - ga - ve - runt o - cu - li me -

7

- i a fle - tu me - - - o: qui a e - lon -

- i a fle - tu me - - - o: qui a e - lon -

- i a fle - tu me - - - o: qui a e - lon -

- i a fle - tu me - - - o: qui - a e - lon -

13

-ga - tus est a me, qui con - so - la - ba - tur me:

-ga - tus est a me, qui con - so - la - ba - tur me: Vi -

-ga - tus est a me, qui con - so - la - ba - tur me: Vi -

-ga - tus est a me, qui con - so - la - ba - tur me: