

CENTRO STUDI SULL'ARS NOVA ITALIANA DEL TRECENTO

L'ARS NOVA ITALIANA DEL TRECENTO

· VIII ·



BEYOND 50 YEARS OF ARS NOVA STUDIES AT CERTALDO 1959–2009

EDITED BY

MARCO GOZZI, AGOSTINO ZIINO AND FRANCESCO ZIMEI

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CENTRO STUDI SULL'ARS NOVA ITALIANA DEL TRECENTO

BEYOND 50 YEARS OF ARS NOVA
STUDIES AT CERTALDO
1959–2009

ATTI DEL CONVEGNO INTERNAZIONALE DI STUDI
(CERTALDO, PALAZZO PRETORIO, 12-14 GIUGNO 2009)

a cura di
Marco Gozzi, Agostino Ziino e Francesco Zimei

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Michael Scott Cuthbert

A POSTSCRIPT TO THE MONTEFORTINO FRAGMENT
WITH TRANSCRIPTIONS

As Profs. Ziino and Peretti have described, the Montefortino fragment (Ascoli Piceno 148) is a significant recent discovery in Italian music of the late Middle Ages. Like other *libri motetorum* of the time, it pairs sacred music at the top of pages with added secular songs, in this case, French rondeaux, in the empty spaces at the bottoms of pages. Because the fragment is so damaged and difficult to read, the transcriptions offered below are tentative in almost every respect. Only two of the eight pieces in the fragment, both on f. 2v [A/a], are known from other sources: the motet *Comes Flandrie* (7) and the rondeau *Esperance qui en mon cuer senbat* (8). The identification of the motet was made by Sasha Zampler-Carhart and myself and described in *International Style and Medieval Italian Music: A Flemish Motet in the Ascoli Piceno/ Montefortino Fragment*, in *Fama e publica vox nel Medioevo*, Atti del Convegno di Studio... Ascoli Piceno, Palazzo dei Capitani, 3-5 December 2009, ed. by Isa Lori Sanfilippo and Antonio Rigon (Roma, Istituto Storico Italiano per il Medio Evo, 2011 [i.e., 2012]), pp. 213-27. There we speculate on the reasons why an Italian scribe may have wanted to include a piece dedicated a victory of a Flemish count. The piece has been described and transcribed admirably by Reinhart Strohm in his book *Music in Late Medieval Bruges* (Oxford, Oxford University Press, 1985), pp. 171-5, and a new transcription taking into account the significant differences in the Montefortino source is being prepared by Oscar Verhaar. I transcribed the second piece known from other sources, *Esperance*, in *Esperance and the French Song in Foreign Sources*, «Studi Musicali», XXXVI 2007, pp. 1-19, on the occasion of a newly

identified copy of the piece in Rome, Biblioteca Angelica, ms. 1067. There I note that the Montefortino fragment is the only copy that contains both the music and the entire text of the source, which has otherwise been transcribed from corrupt copies, such as Cambridge, University Library, ms. Additional 5943. With these two pieces, the Montefortino fragment may be regarded as extremely well connected to the international tradition that was so important in Italy during the transitional period of the late fourteenth and early fifteenth century where change and new influences were being embraced: an *ars mutandi*.

The six pieces that are transcribed below represent a range of styles and various states of completeness. Two are isorhythmic motets that are otherwise unknown. The first, *Mater digne Dei lux* (1), is panisorhythmic and has a text known from other sources and thus can be reconstructed beyond what the surviving music allows. It was probably a four-voice piece with the first cantus and tenor on the missing preceding verso. The second cantus has several sections that temporarily change from the prevailing $\frac{2}{4}$ (C) to $\frac{3}{4}$ (O). The second piece isorhythmic piece, *Presulum quo tantus* (3), is completely unknown. Enough of an upper voice (probably cantus 1) is preserved to show that it is isorhythmic, and part of the tenor gives a complex canon. Unfortunately, I was unable to align this portion of the tenor with the upper part; thus only the upper voice is transcribed. For both of these transcriptions, rhythms on single-line staves show sections whether the rhythm can be discerned from the isorhythmic principle, but whose pitches are lost.

The two *Salve Regina* settings and *Ave verum corpus* form a second distinct repertory. One *Salve* contains both the contratenor and the tenor; the other has just the second cantus (contratenor?) and a small section of the tenor. About the first *Salve* (2) little can be said musically except that both voices employ shifts into *tempus perfectum* from the overall *tempus imperfectum, prolatio maiore* structure. The second *Salve* (5) is simpler rhythmically and employs stereotypical cadence formulae throughout. The opening melody of the cantus is sufficiently similar to the common chant melody for the *Salve Regina* to suggest that this may be the first cantus of the piece, but the layout strongly implies that we have the middle and lowest voices. The final section of the piece, «Virgo Maria», is highly melismatic and may involve hockets. It may be adapted from an «Amen» section of another text. The *Ave verum corpus* (4) was surely conceived of in *modus perfectum*. The top voice is probably cantus 1. A second cantus

or contratenor is possible but unlikely given the close ranges of the two parts; if it existed there would need to be substantial periods of voice crossing with the two partially surviving parts.

The last piece to consider, *Je vous aym cuer* (6), should by all appearances be the simplest piece to transcribe, since it is the only work that survives completely intact. But the text of the piece is clearly deficient: the single underlain line of text runs directly across the central dividing cadence and the only (new) line in the residuum seems more of a performance direction («point de orguel» may be read) than a text to be sung. Furthermore, there are several sections that need emendation or creative readings to fit. The third voice to be copied is labeled «contratenor seu triplum», noting that it functions as both a middle voice and descant in different parts of the piece. Such a designation can be seen in other pieces, such as the version of *En ce gracieux temps* in Padua, Biblioteca Universitaria, MS 1115, f. Br, where the third voice is called «Contratenor de ence sive t[r]iplum».

Having the music available for consideration lets some brief statements be made about the connection between musical and scribal style. The scribe (B) with the more florid handwriting and 'serpent'-shaped custos who copied (3) (4) and possibly (1) and (2) seems to have preferred pieces with changes in mensuration and rhythmic complexity. The scribe (A) with a more restrained hand and a 'check'-shaped custos who copied (5–8) seems to have preferred pieces with simpler metrical structures. That there is still so much new from even a small fragment of late-medieval Italian music should enthral scholars about how much can still be learned about the music of this remarkable period.

MICHAEL SCOTT CUTHBERT

1. f. 5r [A/b]: Mater digna dei lux et porta (C2, Ct)?

Ma - - - ter di - gna De - i, Lux et por - ta die-

① Contratenor

- - - i [Sis tu - te - la re - i]

Dux co - mes - que me - i.

Na - ta De - i,

[Mi - se - - re - re me - i,

A POSTSCRIPT TO THE MONTEFORTINO FRAGMENT WITH TRANSCRIPTIONS

51 *Lux* al - ma die - i, Di - gna co - li,

62 *R[e - gi - na po - li,]*

72 *Me* lin - que - re no - li.

82 *Me* ti - bi vir - - -

91 *go* pi - a *G[e - ni - trix com - men - do Ma - ri - a.]*

MICHAEL SCOTT CUTHBERT

2. f. 5r [A/b]: *Salve regina* (Ct, T)

Contratenor *Salve Regina*

Salve Regina [Tenor]

11

one breve of music appears to be missing here.
↓ G. A fit well

20

30

39

Detailed description: This is a musical score for a piece titled 'Salve Regina' by Michael Scott Cuthbert. The score is in G major (one sharp) and 8/8 time. It is arranged for Contratenor and Tenor. The piece is in 2/4 time signature. The score is divided into systems. The first system shows the beginning of the piece. The second system starts at measure 11 and includes a performance instruction: 'one breve of music appears to be missing here. ↓ G. A fit well'. The third system starts at measure 20. The fourth system starts at measure 30. The fifth system starts at measure 39. The score includes various musical notations such as notes, rests, and slurs.

A POSTSCRIPT TO THE MONTEFORTINO FRAGMENT WITH TRANSCRIPTIONS

47

56

3. f. *sv* [B/a]: [*Pr*]esulum quo tantus (C1?, T not transcribed)

note lengths from isorhythm

Perhaps a third lower until m. 18

[pr]e-su - lum quo tan -

10

- tus tra - mes ten - - di - tur

21 From here on, the clef is secure

Char - i - to - me - na C[h]ri - sti

32

note lengths from isorhythm

In vi - ta tri - um spe - ti - c

46

[...]s sa - tis sub ve - ni - sti.

MICHAEL SCOTT CUTHBERT

4. f. 6v [B/a]: *Ave verum corpus* (C, T)

[A] - - - - - ve

ve - rum cor - pus, na - tum

cor - pus, na - - - - tum

de Ma - ri - a Vir - - - gi - - - ne.

Ve - - - re tum - in

pas-sum, im - mo - la - - - - tum

cru - ce pro ho - mi - ne,

in cru - ce pro ho - mi - ne,

MICHAEL SCOTT CUTHBERT

5. 2r [B/b]: *Salve Regina* (C2?, T)

Sal - ve, Re - gi - na, mi - se - ri - cor - di - e: *text sic in m.s.*

14 Vi - ta, dul - ce - do, et spes no - stra, sal -

25 ve. Ad te cla - ma - - -

36 - - mus, ex - su - les, fi - li E - - - ve.

49 Ad te sus - pi - ra - mus, ge - men - tes et flen - tes

60 in hac la - cri - ma - rum val - le. E - ia

71 er - go, Ad - vo - ca - ta no - stra, il - los tu - os mi - se -

81 - ri - cor - des o - cu - los ad nos con - ver - te.

94 Et Jhe - sum, be - ne - di - ctum. fru - ctum

104 ven - tris tu - i, no - - - bis

A POSTSCRIPT TO THE MONTEFORTINO FRAGMENT WITH TRANSCRIPTIONS

116 
 post hoc ex - <s>-li - um os - ten - - - de.

129 
 O *rhythm?*

139 
 cle - mens: O

150 
 pi - a: O


 O

162 
 dul - cis Vir - - go


 dul - cis Vir - - go

174 
 Ma - - - - -


 Ma - - - - -

187 
 - - - - - ri - a.


 - - - - - ri - a.

6. f. 2r [B/b]: *Je vous aym cuer* (C, Ct/Tr, T)

Je vous aym de cuer loyal fin [illeg.]

Contratenor "Je vous aym" seu triplum

[T]Enor Je vous aym [?]

The first system consists of three staves of music in 3/4 time, key of B-flat. The top staff is the vocal line with lyrics. The middle staff is for the Contratenor. The bottom staff is for the Tenor. There are some illegible markings in the original score, including 'illeg.' and 'E?' above the bottom staff.

12

Secunda pars

Secunda pars

The second system starts at measure 12. It consists of three staves. The top staff has a measure rest at the beginning. The middle and bottom staves are labeled 'Secunda pars'.

25

The third system starts at measure 25. It consists of three staves of music. The system ends with a double bar line.