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# *New music in the Codex Faenza 117**

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ABSTRACT. *New photographic images and digital restoration have finally permitted the integral restoration and transcription of several diminutions from the manuscript Faenza, Biblioteca Comunale Manfrediana 117, hitherto impossible because of illegible passages. Above all, it has been possible to restore two completely new pieces: a* Kyrie Orbis factor *(virtually complete) and part of its corresponding* Gloria dominicalis *(Vatican Edition XI). The two new pieces are here transcribed and published for the first time, along with the completion of the diminution of Jacopo da Bologna's madrigal* Sotto l'impero *with the aid of photographic material and virtual restoration.*

It is generally assumed that MS 117 of the Biblioteca Comunale Manfrediana at Faenza contains, together with the *istampite* found in the manuscript London, BL Add. 29987, virtually the entire corpus of what we know of Italian instrumental music of the early fifteenth century. This assumption does not take into consideration a number of factors, however. First, the original function of a considerable repertory of pieces copied entirely without poetic texts in some of the major manuscripts of the time remains unknown. Second, the undeniable role of instruments in 'mixed' polyphony (with both texted and untexted parts) needs to be defined. This veritable 'skeleton in the closet' continues to trouble both *ars nova* aesthetics and the musicologists who concern themselves with this repertory. Third, we do not know to what extent the diminutions of Faenza 117, or at least some of them, were themselves conceived as 'mixed' polyphonies: instrumental diminutions that not only gloss but perhaps also accompanied vocal performance.[1]

This last question is particularly relevant to the liturgical repertory of Faenza, which can be at least partly associated with the practice of *cantus alternatim*: the alternation of verses sung (perhaps *a cappella*) with verses replaced or accompanied by instrumental diminutions.[2] This repertory, already identified and transcribed by

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*The present work is part of a codicological, philological and historical study of the manuscript, carried out partly during my stay at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, an institution to which I here express my profound thanks. Equally my warmest thanks go to Drs Anna Rosa Gentilini and Isolde Oriani, respectively director and musical curator of the Biblioteca Comunale Manfrediana di Faenza, for the extreme generosity and kindness shown to me during several years of research on the Faenza codex.

[1] The problem is discussed in Pedro Memelsdorff, '*Motti a motti*: Reflections on a Motet Intabulation of the Early Quattrocento', *Recercare*, 10 (1998), 39–68.

[2] Memelsdorff, '*Motti a motti*', esp. 57–60.

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Dragan Plamenac[3] and also variously commented upon in the past,[4] consists of two different Kyrie-Gloria pairs (copied at the beginning of the present first and tenth gatherings, respectively); a short 'anomalous' Kyrie (because apparently texted and copied 'out of place' between the group of madrigals and that of the *ballate* of the ninth gathering), and a series of diminutions associated with the Office of Vespers (now at the end of the tenth gathering). This series comprises a sacred motet, an *Ave maris stella*, three versets for the Magnificat in the eighth mode, and a concluding Benedicamus domino.[5]

As is well known, the present order of the Faenza diminutions is the result of the reordering planned by Dragan Plamenac and carried out by the Biblioteca Comunale Manfrediana in the early months of 1959 – one of the various 'traumas' suffered by the manuscript since its preparation and initial compilation.[6] The need to clarify the entire history of Faenza 117 has prompted the present writer to prepare an overall study of the manuscript based on a thorough codicological, philological and historical analysis. This study will discuss not only the original structure of the manuscript and the various phases of structural manipulation which it underwent, but also the compilatory stratification identifiable with various hands, its original use, and the analysis of the main contemporary revisions and corrections. It will also examine the depredation of the manuscript attributed to the Carmelite Johannes Bonadies in the years 1473–4,[7] its examination and cursory study by G. B. Martini (who made a copy of Bonadies' additions to the manuscript in 1753),[8] and the still

[3] *Keyboard Music of the Late Middle Ages in Codex Faenza 117*, ed. Dragan Plamenac, Corpus Mensurabilis Musicae 57 (Rome, 1972).

[4] Faenza 117 (Fa 117) has generated an extremely rich bibliography, for the most part concerned with organological issues and performance practice. Lacking almost completely is any codicological examination (about which more below). I will not here list that bibliography in full, but I refer the reader to the above-cited article '*Motti a motti*' (especially notes 9–13) and to the inventory by Oscar Mischiati: 'Indice descrittivo del manoscritto 117 della Biblioteca Comunale di Faenza', *L'organo*, 20 (1982), 3–35. For specific comments on the sacred music of Fa117, see Dragan Plamenac, 'Keyboard Music of the 14th Century in Codex Faenza', *Journal of the American Musicological Society* (hereafter *JAMS*), 4 (1951), 179–201; *idem*, 'New Light on the Codex Faenza 117', *Société Internationale de Musicologie – Cinquième congrès, Utrecht 3–7 juillet 1952 – Compte Rendu* (Amsterdam, 1953), 310–26*; Willi Apel, *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967), 25–9; Robert Huestis, *Transcriptions from the Faenza Codex* (Westwood, 1971), *passim* and especially 137–9; *idem*, Review of Michael Kugler, *Die Tastenmusik im Codex Faenza*, in *JAMS*, 27 (1974), 522–5; Michael Kugler, *Die Tastenmusik im Codex Faenza* (Tutzing, 1972); John Caldwell, 'The Organ in the Medieval Latin Liturgy, 800–1500', *Proceedings of the Royal Musical Association*, 93 (1966/67), 11–24; Donata Bertoldi, 'Problemi di notazione e aspetti stilistico-formali in una intavolatura organistica padovana di fine Trecento', in *L'Ars nova italiana del Trecento*, 5 (1985), 11–27.

[5] Caldwell, 'The Organ', 20–21; Memelsdorff, '*Motti a motti*', 45 and n. 23.

[6] The correspondence between Dragan Plamenac, the direction of the Library and the Soprintendenza Bibliografica for the Provinces of Bologna, Ancona, Ascoli, Forlì, Macerata, Pesaro and Ravenna, can be consulted at the Biblioteca Comunale ('*Cartella Bonadies s. s.*'). See in particular the letters dated 27 January, 4, 13 and 17 February, as well 8 and 16 April 1959.

[7] A preliminary reconstruction of Bonadies' 'plundering' is given in the recent work of Giuliano Di Bacco, *De Muris e gli altri: sulla tradizione di un trattato trecentesco di contrappunto* (Lucca, 2001), 93–103.

[8] Well known, though still unexplained, is Martini's negligence in dealing with the Faenza diminutions. Martini's scrutiny and partial manipulation of the manuscript are fully discussed in my forthcoming study.

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mysterious nineteenth- and twentieth-century events that preceded the musicological 'rediscovery' of the manuscript in 1939.[9]

The projected study will also include a stemmatic investigation of both the diminutions and the *tenores* of Faenza and, on the strength of hitherto unexamined concordances (including one hitherto unrecognized), it will propose the existence of a substantial written tradition of the diminutions themselves, of which the Faenza manuscript is the sole survivor.

In the present brief notice, I do not intend to discuss any of these themes, but only to announce certain particular findings that emerged during the first documentation of the source using digital photography, which was carried out in Faenza between 2 and 17 December 2003.[10] During this process, which employed innovative techniques of lighting, photography and virtual restoration, it became possible to view and document the lower layers of the main large areas that had been erased and the various palimpsest folios of the codex. This has revealed traces of segments of diminutions hitherto considered lost and also (what is even better news) some totally new pieces, including one that is practically complete. Consequently, the following discussion will focus on the two main categories of *lacunae* and palimpsests.[11]

## 1. The *lacunae*

### *1.1. Che pena è questa*, fol. 80r

The case of the scribal 'error' to which we owe the substantial erasure of folio 80r, staff 7, *tempus* 4 (i.e., the end of the first *piede* of one of the two Landini *ballate* in Fa117) is well known. It was discussed by Robert Huestis in 1976, and has been considered more recently in my '*Motti a motti*'.[12] The 'error' is most likely the result of a leap *du même au même* that occurred because of the probable similarity and confusion of the original *tempora* 38 and 40 (two thirds of the former now lost), which produced a

[9] Antonio Cicognani, 'Intorno ad un antico manoscritto musicale', *Gazzetta musicale di Milano*, 44 (1889), 570–1; Gino Roncaglia, 'Intorno ad un codice di Johannes Bonadies', *Atti e memorie della Reale Accademia di Scienze, Lettere e Arti di Modena*, Serie v, 4 (1939), 31–43; and Charles van den Borren, 'Le codex de Johannes Bonadies, musicien du XVe siècle', *Revue belge d'archéologie et d'histoire de l'art*, 10 (1940), 251–61.

[10] I owe a deep debt of gratitude to Professor Margaret Bent and Dr Julia Craig-McFeely, respectively director and project manager of the DIAMM (Digital Image Archive of Medieval Music, an inter-university consortium whose worthy project is described at the website www.diamm.ac.uk), not only for including Fa117 in their archive and for the exemplary technical precision and scrupulous rigour shown during all the phases of work, but also for allowing me the privilege of witnessing all the photographic sessions. Moreover, it is thanks to the assistance of the DIAMM that it has been possible to restore the images published here.

[11] The erasures of Bonadies are somewhat 'experimental' in character. A variety of techniques are tried out on different folios: scraping of only the note bodies and *proprietates* of the individual notes (and preservation of the red preparation), scraping of the entire layer of previous writing (including the preparation), 'double-face' scraping (of both sides of the same portion of parchment), profound scraping of one or both sides, washing, etc. There seems to be no other explanation than that of Bonadies' interest in 'trying out' the various techniques that elimination of the Faenza diminutions required.

[12] Robert Huestis, 'Scribal Errors in the Faenza Codex: A Clue to Performance Practice?' *Studies in Music*, 10 (1976), 52–61, and Memelsdorff, '*Motti a motti*', 59–60 and Appendix 2.

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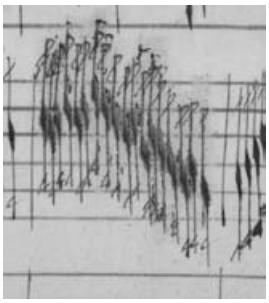


Fig. 1. Faenza, Bibl. Com. Manfrediana, MS 117, fol. 80r, VII (digital restoration)

two-*tempora* shift between cantus and tenor throughout the segment between the present *tempora* 39 and 50. This *lapsus* was noticed by the scribe only on a second reading.[13] His 'remedy' (to transcribe the original *clausula* at the present *tempus* 53, and only then to write in the two *tempora* in excess, 51 and 52, composing a gloss of the tenor on the cantus staff), betrays his compositional *ductus* (a unique case in the whole of Fa117). This is somewhat awkward and different in every respect from the much more refined *ductus* of his (misread) exemplar. The instance also illustrates the fundamental principle of the scribe not to shorten the tenor, an alternative solution which would have entailed much less mechanical damage to the parchment compared to his faltering attempts at restoring the cantus, and which would have avoided *tout court* the problem of reconstructing the end of the piece.[14]

To Huestis' analysis (and hypothetical completion) and to my own transcription made in 1998 may be now added the recently obtained photographic material (Figure 1). One sees clearly the two layers of the scribe's attempted solutions, a symptom of the aforementioned insecurity that characterized his – evidently overambitious – undertaking.

### *1.2. Sotto l'impero del possente prinçe*, fol. 68r

There is more extensive damage to *tempora* 17–19 and 37–40 of the diminution of Jacopo da Bologna's madrigal *Sotto l'impero*, scraped off probably by, or at the behest of, Johannes Bonadies.[15] The musical text under the first of the erasures is partially visible with the help of ultraviolet light, and in all likelihood it was even more visible when Huestis and Plamenac transcribed it in 1971 and 1972, respectively. A comparison with the ink deposits left on the surface and the lower layers of the

[13] From this Huestis deduces that the exemplar's layout was in separate parts ('Scribal Errors', 60).

[14] I have thematized the problem and included the piece among the possible clues to performative coordination between diminution and polyphony implicit in the notation, in Memelsdorff, '*Motti a motti*', 59.

[15] Di Bacco (*De Muris e gli altri*, 97, n. 20) attributes to Bonadies behaviours that were partly conservative, and he rightly suggests that some of the erasures might be attributable 'ad un artefice più o meno contemporaneo alla prima scrittura'. I find that this occurs very rarely: one example is on fol. 72r, staff 7. All (or nearly all) the other erasures and washings, on the other hand, seem to be attributable to the various 'experimental' techniques of Bonadies mentioned in note 11.

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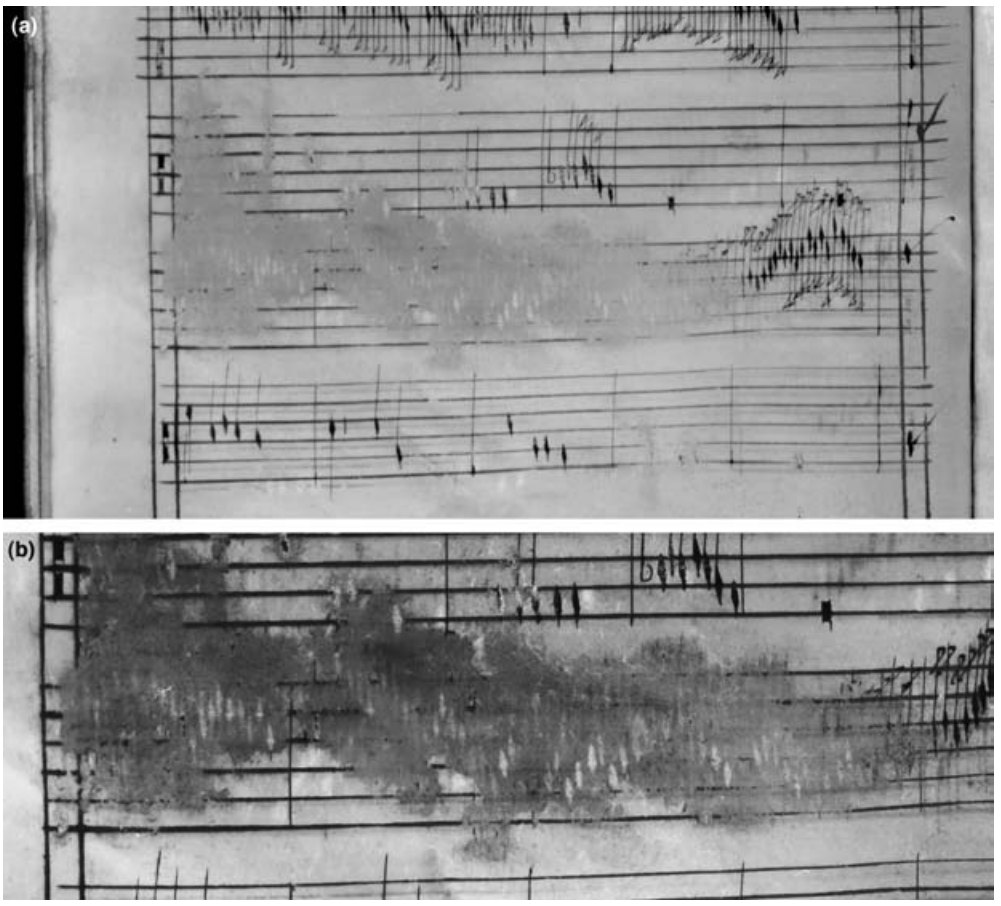



Fig. 2. Faenza, Bibl. Com. Manfrediana, MS 117, fol. 68v (UV and digital restoration)

parchment confirms Plamenac's reading *in toto*, whereas Huestis' reading must be emended at various points.[16]

Conversely, the second of the erasures (at *tempora* 37–40) was already illegible in 1971, to such an extent that Plamenac provided no transcription, commenting in a note that 'measures 37–39 and the first half of measure 40 are illegible'. Huestis, on the other hand, offered a problematic (and unacknowledged) completion *ope ingenii*. Today, however, the passage can be wholly reconstructed with the help of grazing ultraviolet light and various chromatic filters, an innovative method that can document (for the first time, to our knowledge) not only erasures like this one, but also the fluorescent traces of non-superficial ink deposits from an adjacent folio. This methodological breakthrough could represent a decisive step for future research, for

[16] For example, at the end of *tempus* 18 of the cantus, where Huestis reads three semiminims, and Plamenac, along with the original, reads two *caesurae* followed by only two semiminims (*cc-aa*). The other two cases are: cantus, 20 (Huestis misinterprets the rhythm of the entire *tempus*); tenor, 21 (Huestis fails to notice the second *d* preceding the coloured *e*).

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① Cantus: down-stroke corrected?
② Idem
Ex. 1. Transcription of Fig. 2 (Huestis reconstruction and ms. reading)

it involves various other folios of Fa117 and – it goes without saying – the procedure can be applied to numerous other manuscripts.[17]

Figure 2 shows the ultraviolet photograph taken in December 2003, followed by the digital restoration of the lower layer of the parchment, where deposits of *ferrum gallicum* are visible in various colours. They represent what remains of the original version of the *passus* 37–40, which must have already contained at least two original erasures.[18] The transcription of the lacuna (compared with Huestis' completion) is given in Example 1.

The new passage of *Sotto l'impero* is completely consistent with the *ductus* of the entire diminution, and it is surprising only for the specific location of the rest at *tempus* 38. A number of *loci paralleli* (e.g. *tempora* 10, 22 or 28 or 32 of the same piece) would suggest it should more likely follow than precede the minim *A*. With this new restoration, the Faenza version of *Sotto l'impero* – probably the most ambitious of all the madrigal diminutions of the repertory – emerges as complete with all its original *tempora*.[19]

## 2. The palimpsests

Bonadies subjected many folios to extensive or even total erasure, or to washing and/or closure of the pores before the parchment was reused for the overwriting of

[17] On the subject of chemical offsetting, see Memelsdorff, '*Motti a motti*', 44 and note 21.
[18] Namely in *tempora* 37 and 38; see the transcription in Example 1.
[19] For a discussion of the piece, see above all the pioneering work of Nino Pirrotta, 'Note su un codice di antiche musiche per tastiera', *Rivista musicale italiana*, 56 (1954), 333–9.

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the years 1473–4.[20] Only a few folios certainly contained diminutions of the original layer (the present fols. 26r, 26v, 62r and 62v). Neglected by Plamenac and only briefly mentioned in the more recent literature, no transcription has hitherto been possible, apart from the fragmentary and always highly conjectural attempts of Huestis regarding some staves on fols. 62r and 62v.[21] Apart from some brief suggestions published by myself some years ago, there have been no attempts at codicological collocation or repertorial identification of either genre or provenance.

### *2.1. A new Kyrie Orbis factor, fols. 62r–62v*

Fortunately, the new digital photography and restoration of the images have brought back a practically complete reading of the content of fols. 62r and 62v. In particular, it has been possible to restore the almost totally erased staves 1–4 of fol. 62r (with the exception of very few doubtful passages) and staves 3–4 of fol. 62v, formerly considered to a great extent irrecoverable as well. Figures 3 and 4 show the digital photographs of fols. 62r and 62v, while Figures 5 and 6 show their virtual restoration, used for the transcriptions given in Example 2.

As evidenced by the virtually complete correspondence with the tenor melody, it is a diminution on the Kyrie *Orbis factor* (Vatican XI ['In dominicis infra annum'], Landwehr-Melnicki 16),[22] slightly mutilated due to the absence of the final segment, which appeared on what was originally the following folio (see below). The first and fourth sections of this new Kyrie almost exactly match the Vatican XI (B) version, with the sole addition of an *E* before the *finalis* of the first section (serving as the *paenultima tenoris* required by the counterpoint), the skip of a *C* in *tempus* 33 and the addition of three 'filler' notes at *tempora* 2, 4 and 12 of the fourth section (a frequent expedient in the *cantus firmi* of Fa117). The second section (*Christe*), on the other hand, corresponds to the Vatican XI (A) reading, with a 'filler' at the seventh *tempus* and, again, the addition of the *paenultima tenoris* before the *finalis*. The construction of the third section would appear to be more complex: it begins with a quite ornate combination of the two Vatican readings (at *tempora* 1–7) and then follows model (B), with the exception of the customary *paenultima* on *E*.[23]

[20] A technical analysis of all Bonadies' erasures will appear in my forthcoming study of the manuscript.

[21] Huestis, *Transcriptions*, 92–3. In his reading of staves 5–8 of fol. 62r, (his) *tempora* 18, 19, 21, 22, 23, 24, 25 and 30 need emending; and in his reading of staves 5–8 of 62v the first *tempus* of each of (his) first four systems needs emending, as well as the penultimate *tempus* of the first line of the tenor.

[22] See Margaretha Landwehr-Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters* (Regensburg, 1955), 88–9, and *Graduale Triplex* (Solesmes, 1998), 748.

[23] It is not surprising that almost all these variants are found together in several fifteenth-century plainchant sources (to be explored below). The tendency of Fa 117 to add some notes not prescribed by the *prius factus* is well known (Plamenac's Kyrie I, 49–50; Plamenac's Gloria I, 68, 77–9; but above all Plamenac's Kyrie III, 12, 17, 26–27, 79, etc.). This might be the result of ornamental elaborations (Bertoldi, 'Problemi di notazione', 20–1; see also Letizia Romiti, 'Le messe per organo di Girolamo Cavazzoni', *L'Organo*, 16 (1978), 157–67, esp. 159) or depend on local variants – or relics of tropes. For our Kyrie XI, however, there is no evidence of the existence of tropes 'of the second type' (i.e., not simple 'Latin paraphrases', but genuine melodic additions, either juxtaposed or interpolated), as suggested by David Bjork's inventory ('The Kyrie Trope', *JAMS*, 33 [1980], 1–41, esp. 12–14). In any case the brevity of the variant would seem to rule out the hypothesis of a trope.

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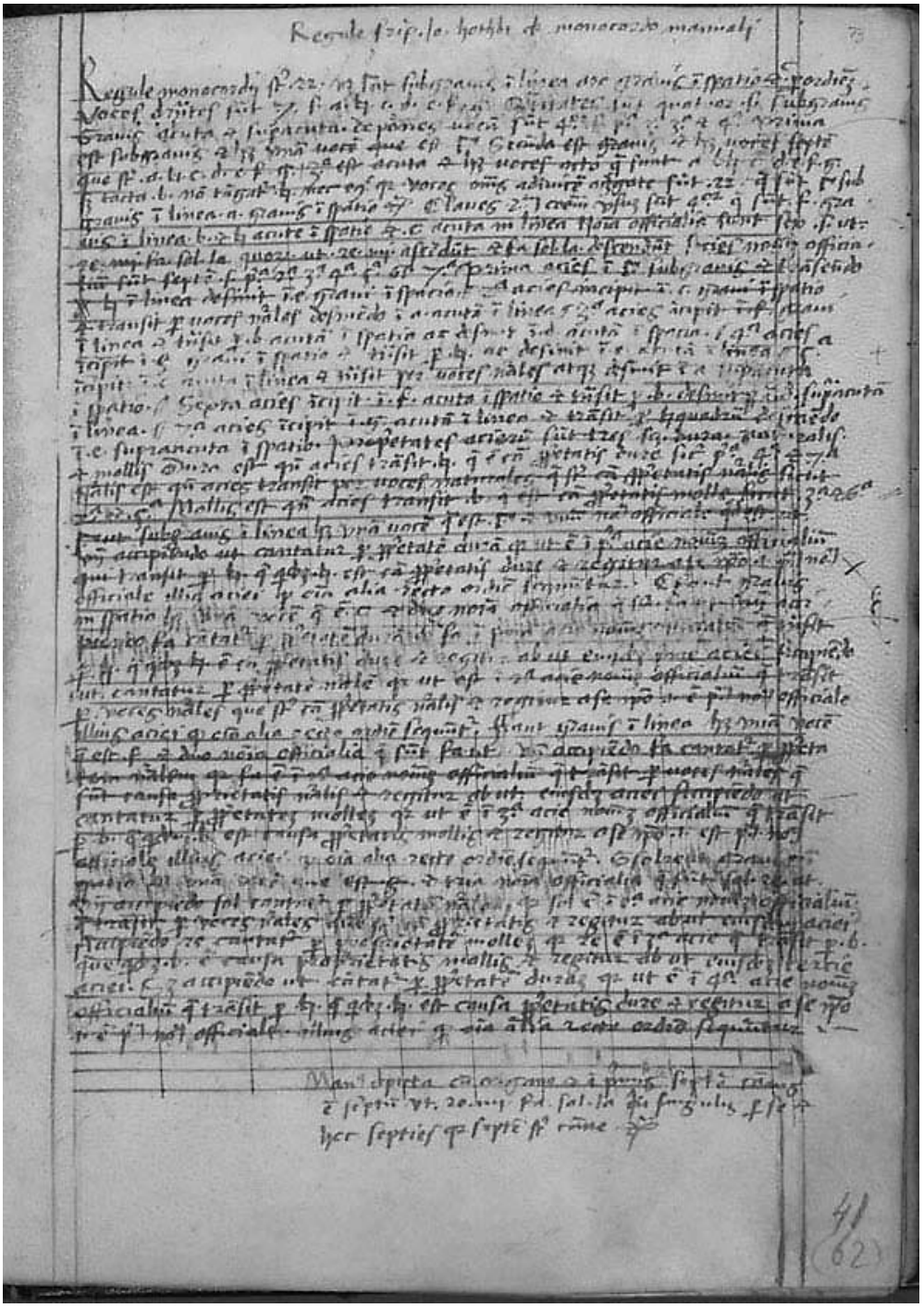


Fig. 3. Faenza, Bibl. Com. Manfrediana, MS 117, fol. 62r

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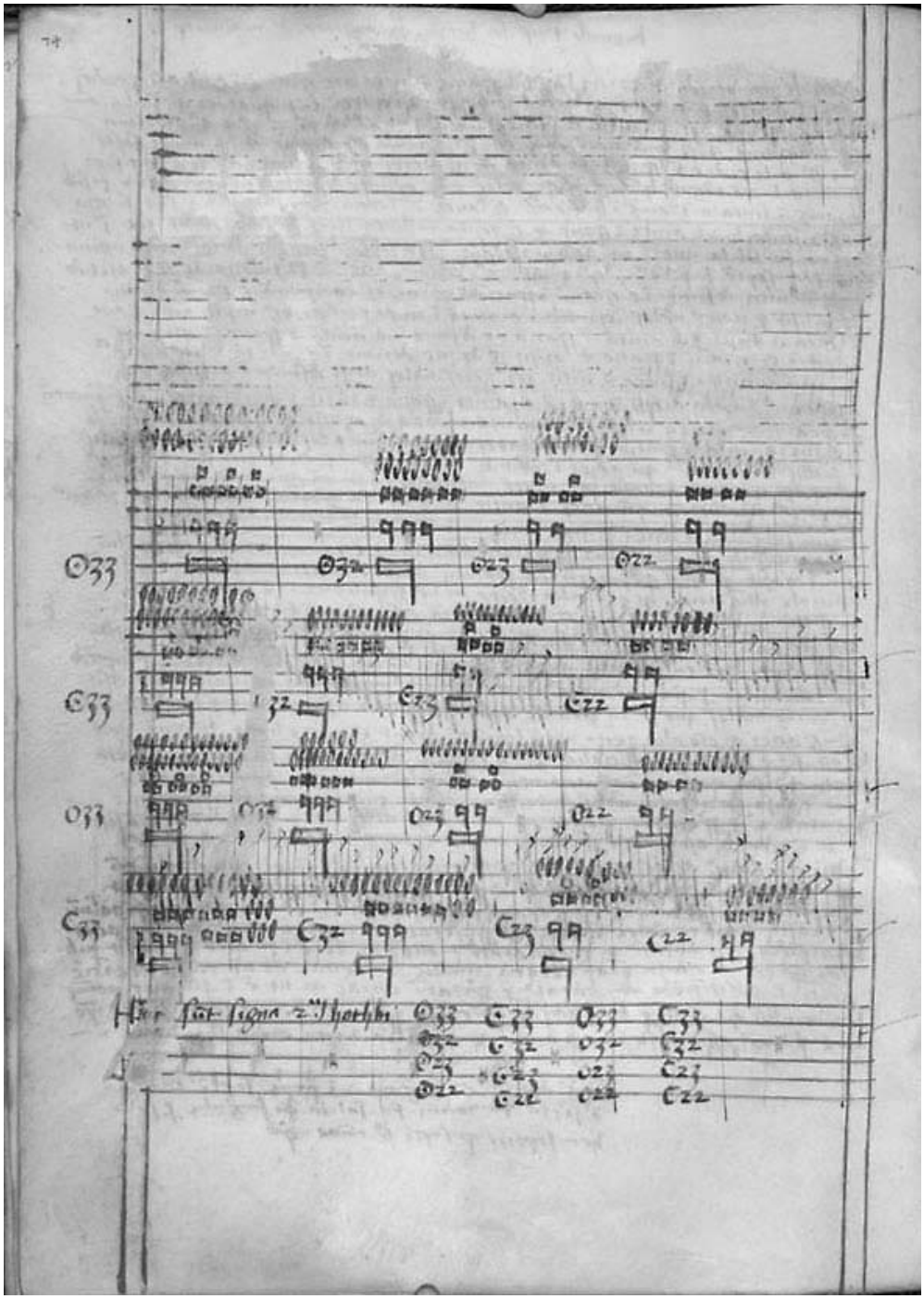


Fig. 4. Faenza, Bibl. Com. Manfrediana, ms. 117, fol. 62v

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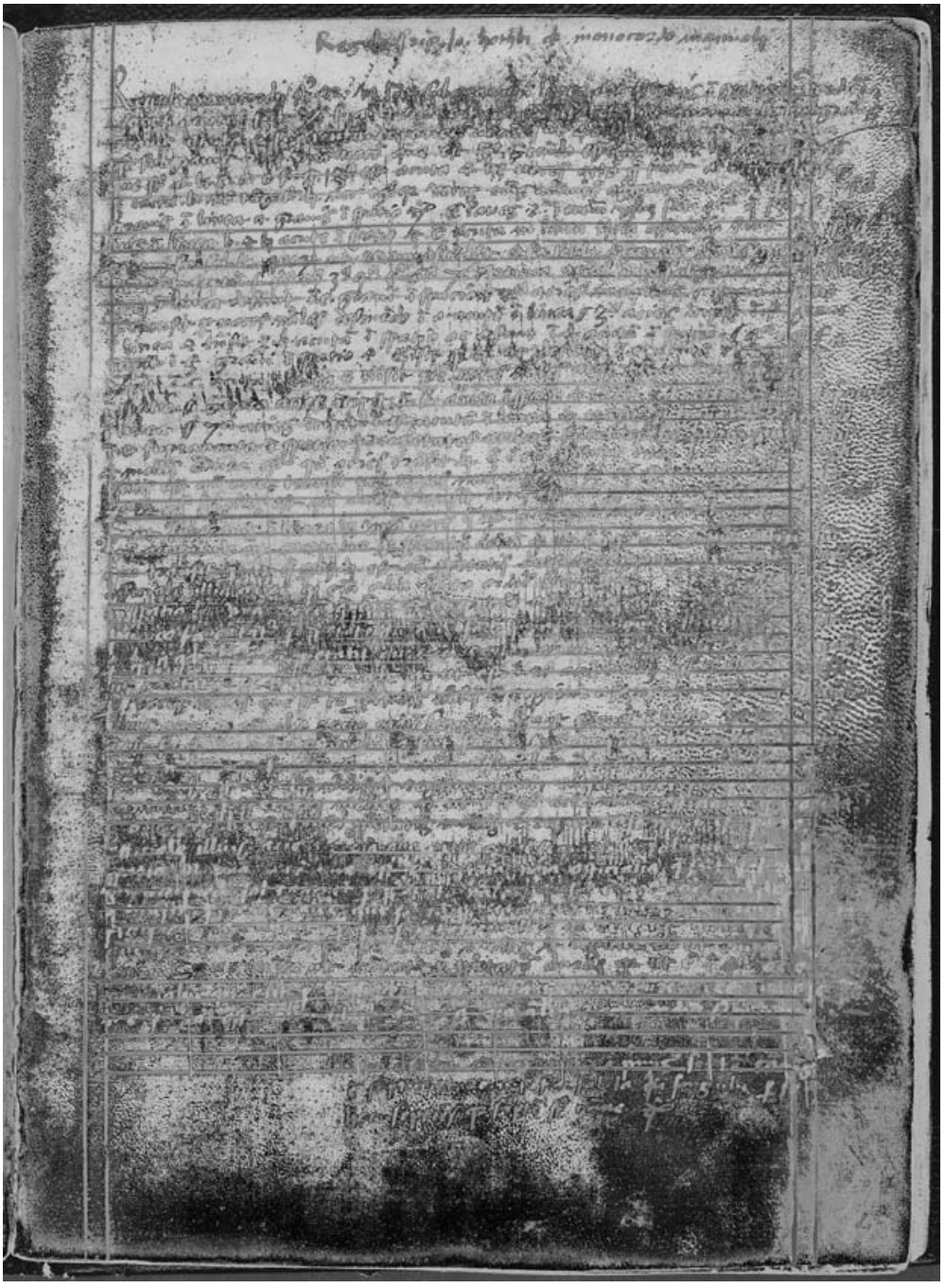


Fig. 5. Faenza, Bibl. Com. Manfrediana, MS 117, fol. 62r (digital restoration)

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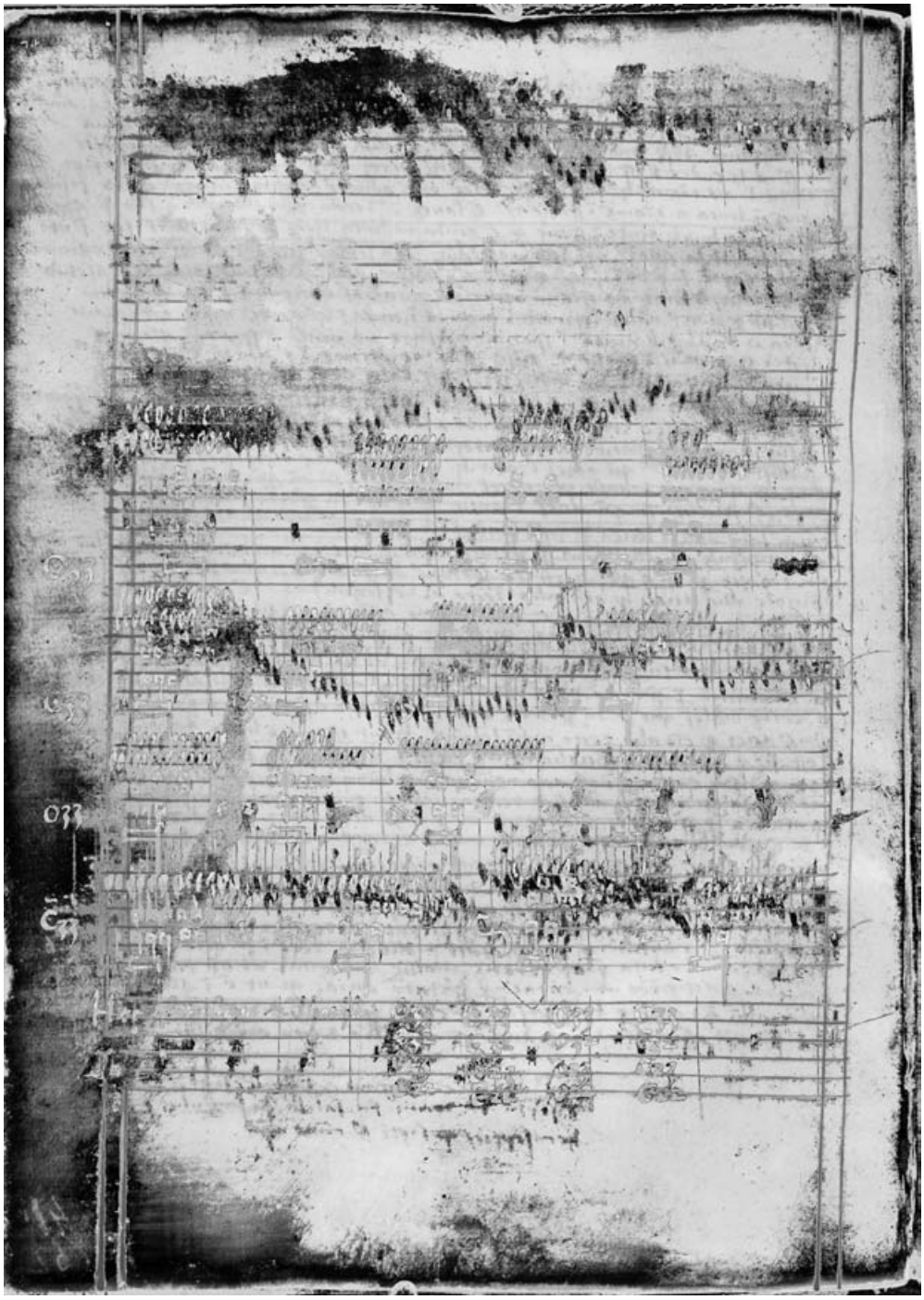
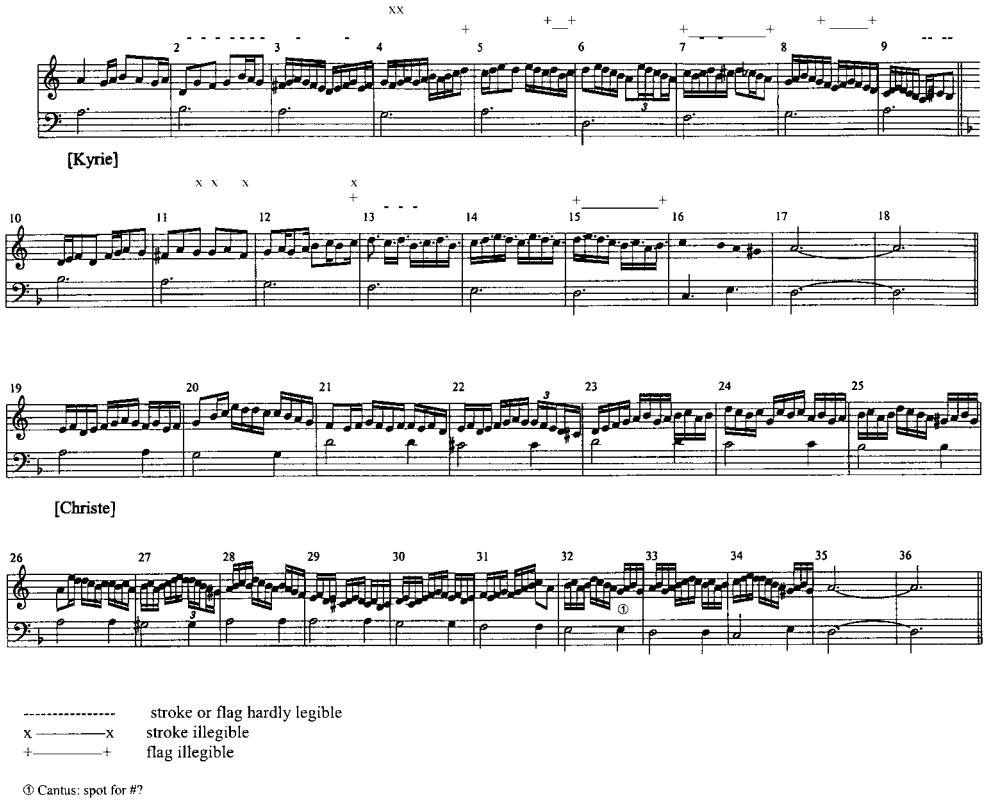


Fig. 6. Faenza, Bibl. Com. Manfrediana, ms. 117, fol. 62v (digital restoration)

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Ex. 2. Transcription of Figs. 3/4 and 5/6

At present it is not possible to reconstruct the cantus of the brief segment lost at the end, even though we cannot rule out the possibility that the remains of ink deposits from the original facing page, now preserved in the deep layers of fol. 62v, might in the future enable at least a partial restoration.[24] The lost tenor segment presumably consisted of the eight or nine *tempora* corresponding to the final segment of the *cantus firmus*: the notes *b-a-G-F-E-D*, or *b-a-G-F-E-D-C-E-D* (see below for further discussion).[25]

While deferring detailed analysis of this new piece to the forthcoming comprehensive study,[26] I should point out that the other three Kyries of Faenza 117 are all glosses of the Kyrie *Cunctipotens Genitor Deus*, as is the case with all of the other very rare contemporary Kyrie-diminutions discovered thus far: the Kyrie of Assisi 187, discussed by Agostino Ziino in 1981[27] and the one recently discovered by myself in the

[24] As will be shown below, ultraviolet light shows a richly ornamented cantus-*finalis* that recalls the Gloria on fol. 3v (*tempora* 29–31) or the Benedicamus Domino on fol. 97v (*tempora* 43–45).

[25] In the latter case I have conjectured the addition of the *paenultima E*, as in all the other sections. The traces of the piece's ending on fol. 26r will be discussed below.

[26] Noteworthy is the quotation of the *cantus firmus* in the opening of the diminution, in *tempus* one.

[27] 'Un antico 'Kyrie' a due voci per strumento a tastiera', *Nuova Rivista Musicale Italiana*, 4 (1981), 628–33. See also *Italian Sacred Music and Ceremonial Music: Settings of the Ordinary of the Mass; Benedicamus*

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---------- stroke or flag hardly legible
x————x stroke illegible
+————+ flag illegible

①: Cantus, spot.
②: Cantus, flag erased by scribe.
③: Idem.
④: Cantus, sm flags omitted by scribe.
⑤: Tenor: large scale error erased by scribe. Lower layer: 22: brevis C; 23: brevis D; 24: brevis G; 25: brevis F; 26: brevis G; 27: semibreves F-a?; 28: semibreves E-F? *Ratio*: *sault du même au même* from 21 to 25.

Ex. 2 (cont.)

residual spaces of Siena 36.[28] Our *Orbis factor* Kyrie, therefore, is not only figuratively, but also *structurally* a completely isolated case in the whole Italian fourteenth- and fifteenth-century repertory, a point that undoubtedly increases interest in its rediscovery.

A brief comparison with the English polyphonic repertory is enlightening. For example, the Kyrie of Oxford, Bodleian Library, Arch. Selden B 14, fol. 1v, col. 1, a three-part version of the *Orbis factor* with the *prius factus* raised an octave and placed in the cantus.[29] This *prius factus* does not reflect the (more customary) structure of the Salisbury 9 Kyrie (similar to that of the Vatican XI), but it reverses the third and fourth

*Settings; Motets*, ed. Kurt von Fischer and F. Alberto Gallo (Monaco, 1978), in *Polyphonic Music of the Fourteenth Century* (hereafter *PMFC*), 24 vols., 13:228, and the critical commentary on p. 286.

[28] Pedro Memelsdorff, 'Siena 36 rivisitata. Paolo da Firenze, Johannes Ciconia, e l'interrelazione di polifonia e trattatistica in fonti del primo Quattrocento', *Acta Musicologica*, 76 (2004), in press.

[29] *English Music for Mass and Offices*, ed. Frank Ll. Harrison, Ernest H. Sanders and Peter M. Lefferts (Monaco, 1983), *PMFC*, 16:21, and the critical commentary, *ibid*., 267.

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sections.[30] Here lies one of the main differences between the Oxford Kyrie and that of Faenza, together with the opening pitch of Oxford's third section (Faenza's fourth). While Oxford complies with the Salisbury tradition and begins the section on *a*, Faenza, like the Vatican *Orbis factor*, begins a fifth lower (on *D*). This alone seems sufficient cause to reject any hypothesis of an English origin for the Faenza tenor.

Finally, the presence of the chromatic ♮ notation[31] unequivocally links the hand responsible for the copy of this new Kyrie to the scribe of the second half of the tenth gathering, who copied the diminutions of the motet on fols. 93r–94r and the various Vespers sections on fols. 95r–97r. This detail, as will be illustrated in my forthcoming study, substantially contributes to our understanding of the final stage of compilation of the diminutions in the manuscript.[32]

### *2.2. A new Gloria (Vatican XI), fols. 26r–26v*

#### *Fol. 26r*

A greater problem is posed by fol. 26r, whose complete washing by Bonadies seems to have been particularly thorough. In fact, fol. 26r resists practically every attempt to obtain photographic documentation of the apparently few remains of ink deposited in the deep layers of the parchment. For the moment this has severely limited the results achieved by the virtual restorations. Nonetheless, under close and grazing ultraviolet light, some fluorescent yellow signs at the start of staff 2 are visible, although unfortunately they cannot be photographed. They consist of the remains of a c-clef on the second line from the top and a descending scale: *b-a-a-a-G-G-F-F-E-D*, thus corresponding more or less exactly to the concluding passage of the new Kyrie *Orbis factor*. As I shall explain below, various structural factors and physical features make this hypothetical identification very likely, and an analysis of the content of fol. 26v confirms it in every respect.

Also visible on fol. 26r in addition to these yellow signs are some traces of ink, corresponding to clefs (at the beginning of staves 7 and 8, and perhaps also 1 and 5) and a very few notes (for example on staves 1–2, 5 and 7–8). In general, the signs are too meagre to permit transcription. Thus for the present we must restrict ourselves to the following observations:

1. The visible (but not photographable) fluorescent signs at the beginning of staff 2 seem to be the remnants of the end of the Kyrie on fols. 62r–62v.
2. The folio was completely filled out with diminutions, as evidenced by the clef at the beginning of the eighth staff, as well as by several *custodes* in the right margin (e.g., staff 3).

[30] An inversion attested also by the Gradual of Crowland Abbey, *London British Library*, Egerton 3759, fol. 27v (cf. *PMFC*, 16:267).

[31] For example on fol. 62r, staves 6 and 8, at the *tempora* 4 and 2, respectively.

[32] I postpone to the forthcoming study the discussion of the piece on fol. 94v (no. 43 of Plamenac's edition), the tenor of which corresponds to *Sovent mes pas* of London, British Library, Cotton Titus A. XXVI, fol. 7r. See Daniel Leech-Wilkinson, 'Il libro di appunti di un suonatore di tromba del quindicesimo secolo', *Rivista Italiana di Musicologia*, 16 (1981), 16–39, esp. 23 and n. 28. For the chromatic notation of the scribe in question, see '*Motti a motti*', 45. On the notation of the ♮, see also below.

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3. It is possible that analysis of the 'showthrough' still visible on fol. 26v might in the future give further information on fol. 26r.[33]
4. Obviously, should the yellow marks indeed belong to the Kyrie of fol. 62v, then fols. 26 and 62 would be contiguous, and their contents probably interrelated.

In any case, an analysis of fol. 26v will contribute *ex post* to the solution of the enigma of fol. 26r, and to this analysis I shall now proceed.

### *Fol. 26v*

Folio 26v, unlike fol. 26r, preserves sufficient traces of red ink to permit the reconstruction of the ruling (though not always with ease),[34] and it retains many traces of brown ink corresponding to various notational signs. This has permitted an initial transcription, even though fragmentary at several points. The digital photography of fol. 26v is reproduced in Figure 7, while Figure 8 shows its first virtual restoration, the transcription of which is given in Example 3. In spite of the still missing segments, it is not impossible to make an attempt at identifying the piece.

First of all, traces of the remains of a ♮ (staff 5, *tempus* 2, corresponding to a *G*♯), seem to connect fol. 26v to fol. 62r–v, and hence to the notation, the work and likewise the repertory copied by the same scribe who copied fols. 93–98 in the tenth gathering, hence to the sacred repertory of the manuscript. Considering the fact that two of the three hitherto known Faenza Kyrie movements are followed immediately by a (corresponding) Gloria (so as to create two Mass-pairs Kyrie-Gloria Vatican IV, respectively on fols. 2r–5r and 88r–92v),[35] we might combine this evidence with the clues provided by the yellow signs of fol. 26r and thus arrive at an initial assumption that seems obvious, i.e., fol. 26r supplies the beginning and fol. 26v the continuation of a Gloria intended to be paired with the new Kyrie. If such were the case, its most striking characteristic features would seem to be:

1. the two incipits in *species diatessaron intensa disgregata* – in other words, an ascending leap of a fourth *D-G* (at the beginning of staff 4, and in the antepenultimate *tempus* of staff 8); and
2. the ascending and descending scale beginning on *D* – in other words, a *species diatessaron aggregata intensa* and *remissa* at the beginning of staff 2.

These features point quite obviously towards the Gloria of Vatican XI (Bosse 51),[36] the most distinctive characteristic of which is that many of its verses begin in quasi-ostinato fashion with the ascending fourth *D-G* that serves as the 'hauptsächliches

[33] Rather than 'showthrough', one should talk of a drainage of ink, which could be the origin of some of the traces now on fol. 26v. An alternative explanation is that they came from the original facing page, about which more below.

[34] The difficulty lies in the contradiction between the different parameters to be taken into consideration: remnants of red ink, the position of the residual pricking, remnants of clefs, notes and *custodes*. The waviness of the parchment, the over-rulings and the pricking made with a double *stilus* (producing two holes, one often trimmed) pose conflicts that at times are difficult to resolve.

[35] The medieval origin of the couplings of the Vatican edition will be discussed below.

[36] *Graduale triplex*, 749–50; Detlev Bosse, *Untersuchung einstimmiger mittelalterlicher Melodien zum 'Gloria in excelsis Deo'*, Forschungsbeiträge zur Musikwissenschaft 2 (Regensburg, 1955), 99–100.

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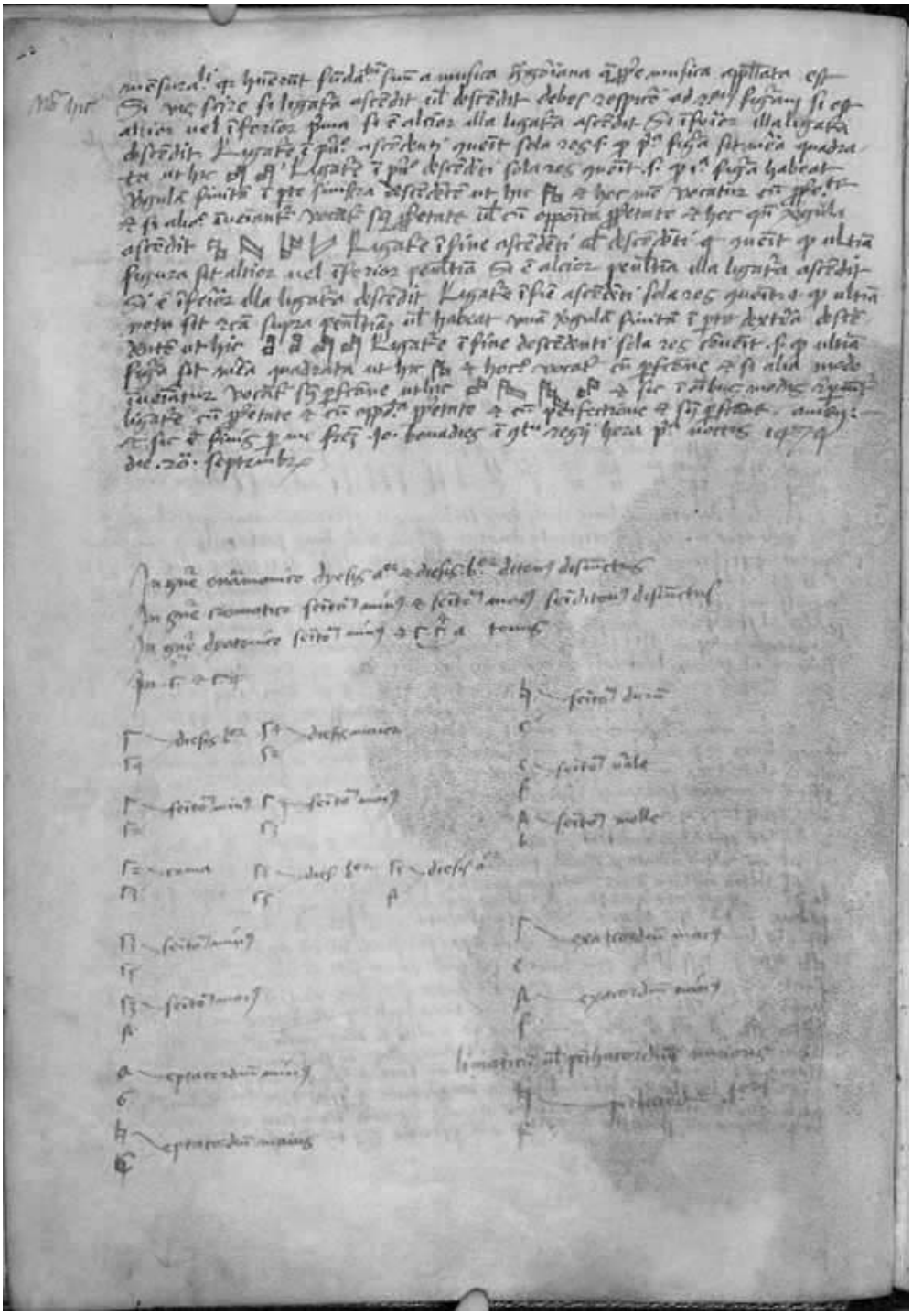


Fig. 7. Faenza, Bibl. Com. Manfrediana, MS 117, fol. 26v

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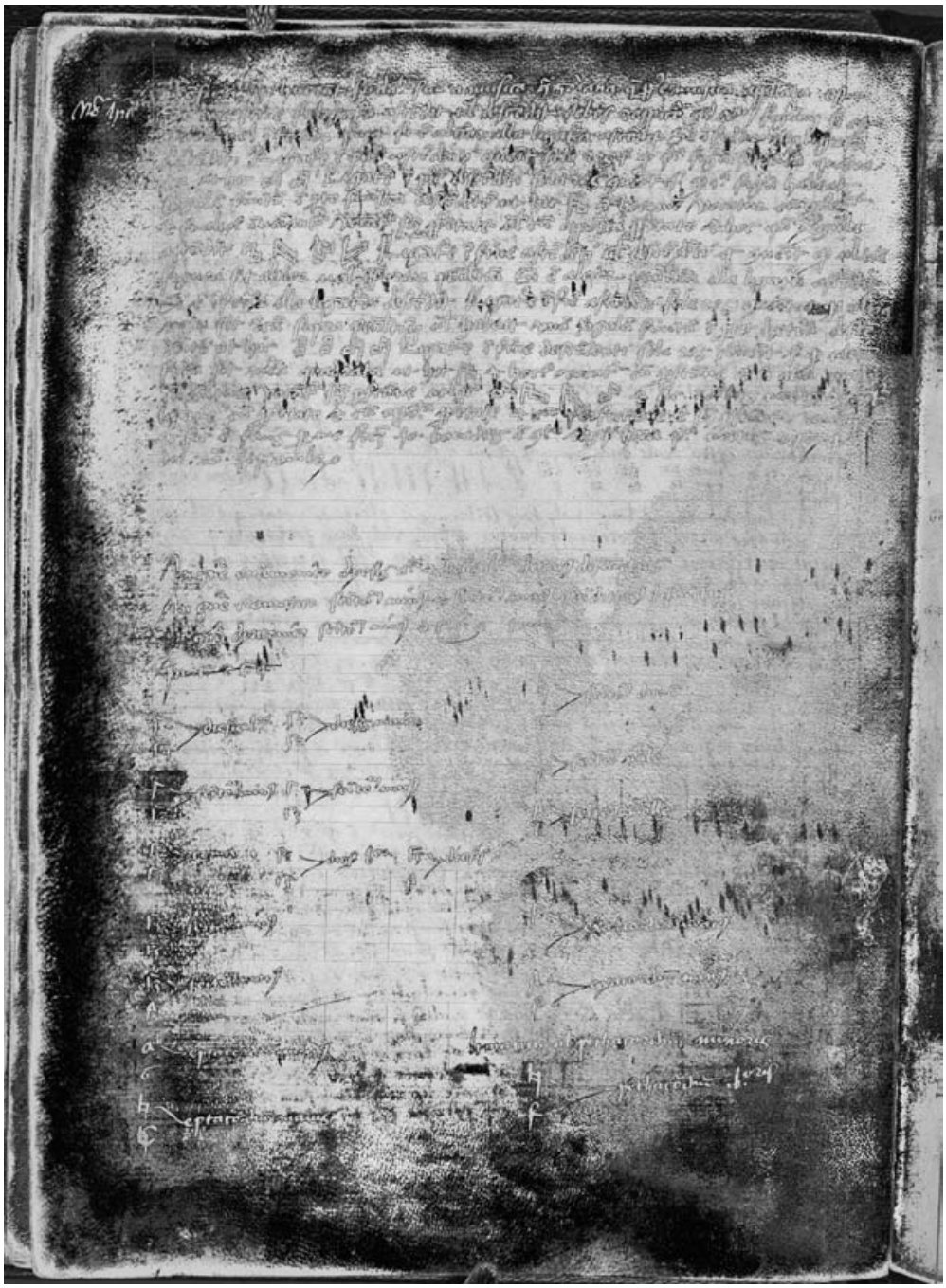


Fig. 8. Faenza, Bibl. Com. Manfrediana, MS 117, fol. 26v (digital restoration)

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Ex. 3. Transcription of Figs. 7/8

melodisches Material' of the piece.[37] This alternates with other verses that begin with scale segments ascending from *D* or *C* (e.g., verses 2, 3, 4 or 5). The succession of the three incipits would seem to make identification of the ornamented versets on fol. 26v (arranged *ad alternatim*, as are the other two Gloria diminutions in the Faenza codex) almost automatic. Staves 1–4 would correspond to 'Glorificamus te', staves 5–8 to 'Domine deus rex caelestis' and the last three *tempora* of staves 7 and 8 to the beginning of 'Domine deus agnus dei' (mutilated).[38]

[37] Bosse, *Untersuchung*, 63; see also Giacomo Baroffio and Eun Ju Kim, *Cantemus Domino* (Cremona, 2003), *passim*. I would here like to thank Prof. Baroffio for his generosity, kindness and numerous instances of valuable advice. Likewise, I would like to thank Prof. Cesare Ruini for his kind assistance.

[38] The verses in the middle might have been sung *a cappella* by the Gregorian *schola*, even though other hypotheses are not impossible: such as for example, the synchronic use of various gatherings containing pieces of the *Ordinarium missae* for the antiphonal accompaniment of two half-choirs. This would explain their preservation as unbound gatherings at the time of their early usage (a point discussed in my forthcoming study). Both Faenza Gloria IV settings and one of the three Kyrie *Cunctipotens* settings (the third of Plamenac's edition) also follow the *alternatim* practice, whereas no certainty can be deduced from the presentation of the first two Kyries in the codex. The one on fols. 2r–3r consists of just one

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This identification does no more than confirm the traditional correspondence between the *Orbis factor* Kyrie and the Gloria *dominicalis* of Vatican XI, as can be observed in many fourteenth- and fifteenth-century sources. Among the 38 Italian fourteenth- and fifteenth-century sources in Detlev Bosse's catalogue that contain the Gloria *dominicalis* (seven from the fourteenth century; 31 from the fifteenth), about half also include the Kyrie *Orbis factor*.[39] Moreover, if one considers only the sources which Bosse localizes in central or northern Italy,[40] the proportion of 'cohabitations' between the Gloria *dominicalis* and the Kyrie *Orbis factor* is even higher: three out of five in the fourteenth century and six out of nine in the fifteenth. Finally (and this is perhaps the decisive fact), two of the three fourteenth-century sources and four of the six fifteenth-century sources present the two pieces immediately following one other. This suggests that it is not unreasonable to assume an originally paired usage and circulation – as also their paired diminution, as one finds in Faenza 117.

The sole obstacle to this hypothesis (though only an apparent one) lies in the *clausula* at the end of 'Glorificamus', which in the Faenza remnants turns out to be in *E*, not in *D* as in the modern Gregorian books. This obstacle vanishes immediately after a simple comparison with various fifteenth-century sources that give the *clausula* in *E*, exactly as in Faenza. Among these sources are Florence, Museo di San Marco 587 and 628 (fols. 21v and 71r). These two manuscripts seem to belong to a tradition very close to the Faenza case, given that they not only present the Kyrie *Orbis factor* and the Gloria XI in direct contiguity (like the many other cases cited above), but they also share with Faenza many variants other than the aforementioned *clausula*.[41]

This obstacle being removed, there would seem to be no reasonable objection to identifying the piece as the Gloria *dominicalis* of Mass XI. One must thus assume that the two verses preceding 'Glorificamus' ('Et in terra' and 'Benedicimus') were inscribed on staves 3–8 of fol. 26r, and that the remaining verses (part of 'Domine deus agnus Dei', 'Qui tollis . . . suscipe', 'Quoniam', 'Tu solus Altissimus', 'in Gloria Dei Patri' and 'Amen') were to be found on a single following folio, now lost. In fact, it is possible to obtain an estimate of the total length of our new *dominicalis* Gloria first, by comparing the total number of 'notes' of the two Gregorian Glorias used as *cantus*

diminution of each of the three sections of the *prius factus*, lacking the decisive information regarding the intended performative structure(s). And the same applies to the short Kyrie on fol. 79r–79v, which only glosses section one.

[39] To be exact: 3 of the 7 fourteenth-century sources and 15 of the 31 fifteenth-century ones. The statistics in any case, one must remember, can merely provide a rough indication, given that they are dependent on both the dating and, above all, the *exclusa* of the inventories of Bosse and Landwehr-Melnicki.

[40] In four cases I have completed Bosse's (often very scanty) attributions with information offered to me by Professor Baroffio: Cortona, Bibl. Comunale, Ms. 3 (Bosse: 'ital.'; Baroffio: 'Italia centrale'); Florence, Museo di San Marco, Ms. 587 (Bosse: 'ital.'; Baroffio: 'Italia centrale'); Lucca, Bibl. Governativa, Ms. 2690 (Bosse: 'ital.'; Baroffio: 'Italia centrale'); Perugia, Bibl. di San Pietro, Ms. B (Bosse: 'benediktin.', Baroffio: 'Perugia').

[41] For instance, the 'fillers' in the Kyrie's section two (*tempora* 2, 4 and 12); and the opening of the Kyrie's section three that combines (as does Faenza) Vatican XI (A) and (B). The same sources share several variants with the three Faenza settings of the Kyrie *Cunctipotens* Vatican IV, like the cadences of the first two sections.

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*firmus* in Faenza (Vatican IV and Vatican XI) with the length of the only complete Faenza diminution of one of them (Vatican IV, on fols. 90r–92v); second, by coordinating this result with the different treatment of the *cantus firmus* in the two corresponding segments completely preserved in both Gloria settings: 'Glorificamus te'-'Domine deus rex caelestis', Vatican IV (fols. 90v-91r) and Vatican XI (fol. 26v). From this estimate one can conclude that the two verses preceding 'Glorificamus' would have occupied almost exactly the residual space of fol. 26r (following the yellow signs at the end of the Kyrie) and that the entire piece would not have exceeded three and a half folios. Consequently, its end occupied in all likelihood only a single folio following the present fol. 26.[42] In my forthcoming detailed study of Faenza 117, I shall propose, basing my conclusions on the *ratio* of Bonadies' depredations, that what remains of this folio is the hitherto unnoticed thin strip of parchment found immediately after the (newly added and not pertinent) folio 12.[43] The strip preserves a few *custodes* on the verso, at the location of staves 2, 3, 5 and 6, but not that of staves 7 and 8. This implies that the folio was entirely filled up on both the recto and verso, and that the piece (possibly our Gloria) ended at some point in the last system of the verso.[44] Codicological analysis of the space available thus corroborates the identification of this Gloria XI, and it is to be hoped that future restorations will permit the reconstruction of its first two versets, hidden under Bonadies' script on fol. 26r. In addition, I should mention that the 'variant' at the end of 'Glorificamus' (perhaps the result of a local custom) might offer further valuable clues to the piece's derivation and to the origin of at least this portion of the Faenza repertory.

## Conclusions

In the foregoing I have presented a three-fold rediscovery. First, various lacunae (along with respective conjectural emendations) have been resolved by the restoration of the original notation, heretofore considered lost. Second, digital restoration of two of the four palimpsests (fol. 62r–62v) has also uncovered an (almost) complete new Kyrie of unquestionable repertorial interest. It represents not only a diminution of great exuberance and refinement, but above all an extraordinary,

[42] To be exact, the aforesaid calculation implies that our new Gloria would have occupied no less than 3.46 and no more than 3.63 folios, i.e., about three and a half.

[43] The addition dates to 1959, and responds to the request expressed by Plamenac in the correspondence cited in note 6. Like Plamenac, Di Bacco (*De Muris e gli altri*, 101) believes that the original fol. 12 is lost; he also suspects that it was completely blank-ruled. As we shall see, fol. 12 was filled in on both sides and (fortunately) the folio is not completely lost, even though it is profoundly mutilated. In fact, the strip pasted to the present folio 12 preserves mechanical offsettings of fresh 'Bonadies-ink' that originate from fol. 13r (at staff 5), which unequivocally show that we are dealing with remains of the original fol. 12.

[44] The density of Faenza's layout is well known. Very rare are the cases of systems not filled in at the bottom of folios (36v, 58r, 83v and 94r). Of these only two are to be found within the same copying layer: the space between *Indescort* and *Honte paour* (which the scribe perhaps intended to use for the end of *Indescort*, but remained empty) and that at the end of the 'Motet' on fol. 94v (perhaps intended to accommodate an 'Amen', later overlooked?) In any case, nowhere do we find systems left blank in the middle of pieces concluded elsewhere. See Memelsdorff, '*Motti a motti*', 62.

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indeed unique, source for the early use of the Kyrie *Orbis factor* in Italian polyphony. Third, restoration of the last two palimpsests, though much more problematic, has made possible a full identification – albeit a very fragmentary transcription – of a diminution of the Vatican XI Gloria (and of what remains of the end of the new Kyrie, on fol. 26r), confirming that what Bonadies erased was indeed a *dominicalis* pair. This finding is corroborated by the traditional link between the *Orbis factor* Kyrie and Gloria XI in fourteenth- and fifteenth-century plainchant sources, some of which display variants concordant with Faenza 117. Codicologically speaking (and this seems to be the most decisive conclusion), the new pieces tell us of one more gathering (along with the first and tenth) dedicated at least in part to the *Ordinarium missae*. They also tell us of the 'mixed' repertorial task of the scribe, responsible both for the motet and Vespers in the tenth gathering and for an additional Mass-pair, the new Faenza *dominicalis*. Finally, the erased Mass illustrates the extent of Bonadies' virulence (or was it simply thoughtlessness?), impassive in front of the most refined glosses of the *dominicalis 'miserere nobis Domine*' he had probably ever seen, obviously without actually seeing them.

Translated by Hugh Ward-Perkins.

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