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## Two Missing Fascicles of Pistoia C.121 Recovered

I still recall very vividly the first time I saw the notation of the three well-known chant manuscripts of Pistoian origin, that is, those manuscripts now in the Pistoia Biblioteca capitolare with the shelf numbers C.119, C.120, and C.121 [hereinafter 119, 120, and 121]. This was in 1974 when I was studying in the Erlangen Microfilm Archive which Bruno Stäblein had so lovingly and meticulously built up with his own camera, his vision, and sense of purpose. One of my personal projects during my year there was to “roll” through as many of the microfilms of medieval manuscripts as I could, in order to take full advantage of the breadth and depth of this splendid collection. When I placed the gradual 119 on the microfilm reader — where all manuscripts are reduced or expanded to the same size and robbed of their subtle colors and hues — I was captivated by the remarkable quality of the notation, particularly the melismas, and paused to reflect on the nature of this graceful notation. From Example 1, one can see how melodies are sharply etched with a precision and angularity of ductus that reveals their structure and making them appear almost architectural. Stäblein himself must have also found this notation charming, judging from his brief description of it in his study *Schriftbild der einstimmigen Musik*. If I may render a rather free translation of his German, Stäblein noted that: “In addition to the preference for right angles, with their striking ornamental effect, the obviously classical balance contributes to the delightful overall impression of this beautiful script.”<sup>1</sup>

<sup>1</sup> Bruno Stäblein, *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, Band III/4 (Leipzig: VEB Deutscher Verlag, 1975), p. 136. “Diese geradezu klassische Ausgewogenheit trägt neben der Bevorzugung des ornamental wirkungsvollen rechten Winkels viel zum erfreulichen Gesamtbild dieser schönen Schrift bei.”

In any case, I consider the secure mapping of the melodies in the Pistoia scriptorium to be among the most handsome and finely wrought visual presentations of melody that I have stumbled across.

Given the grace and clarity of the notation, the accessibility of the manuscripts, and the repertory preserved, one might assume that scholars would have studied these manuscripts thoroughly. In fact, to my knowledge, there have been no rigorous or systematic studies of the music and texts in these manuscripts, although they have been cited repeatedly in well known sources and used for editions.<sup>2</sup> For example, in his catalogue *Tropen- und Sequenzenhandschriften*, Heinrich Husmann lists only *Analecta hymnica* under the literature section in his description of the troper 121.<sup>3</sup> The citation of a manuscript in *Analecta hymnica*, of course, only indicates that that manuscript was consulted in the editing of texts (in this case tropes and sequences), but not necessarily studied systematically. In the Solesmes catalogue *Les Sources*, the two graduals 119 and 120 are described briefly, but no literature is cited. This is not the place to speculate why these sources have not been the focus of a thorough study, but I would like to encourage and goad scholars into taking a closer look at this fascinating body of chant.<sup>4</sup>

In his description of Pistoia 121, Husmann briefly summarizes the contents of the manuscript, calling attention to several unusual aspects. After an initial group of Kyrie and Gloria tropes, the manuscript contains a section including tropes to the Introit, Gloria, and Communion, as well as sequences, all organized according to feast and which comprises the bulk of the manuscript. The Sanctus tropes, beginning on folio 79, break

<sup>2</sup> See, for example, *Le Graduel romain: Édition critique par les moines de Solesmes, II, Les Sources* (Solesmes, 1957), p. 115; *Analecta Hymnica Medii Aevi*, G. M. Dreves, C. Blume, and H. M. Bannister, eds., 55 vols. (Leipzig, 1886-1922), especially vols. 37, 40, and 53; Lance Brunner, "Catalogo delle sequenze in manoscritti di origine italiana anteriori al 1200", *Rivista italiana di musicologia*, XX (1985), p. 191-276; *Corpus Troporum III. Tropes du propre de la messe 2. Cycle de Pâques*, G. Björkvall, G. Iversen, and R. Jonsson, eds., *Studia Latina Stockholmiensia* 25 (Stockholm, 1982); and Alejandro Enrique Planchart, *The Repertory of Tropes at Winchester*, 2 vols. (Princeton, NJ, 1977).

<sup>3</sup> In *Repertoire International des Sources Musicales*, Series B, vol. 5:1 (Munich: Henle, 1964), p. 180-181.

<sup>4</sup> Until recently Italian sources in general containing tropes and sequences have been relatively neglected. This neglect owes, in part, to the emphasis scholars have placed on the earliest manuscripts, particularly those associated with St. Gall and Aquitanian centers. For further discussion of modern scholarship related to Italian sequences, see Lance Brunner, *The Sequences of Verona Biblioteca capitolare CVII and the Italian Sequence Tradition*, 2 vols. (Ph.D. diss.: University of North Carolina at Chapel Hill, 1977), I, p. 3-8.

off and the end of this section is lost, along with all of the Agnus tropes. The eleventh gathering is from a gradual that was subsequently added to 121. The details of this gathering, according to Husmann, correspond exactly with those of 119 and 120. But there is another anomaly in 121 that bothered Husmann and caused him to speculate in search of an explanation. This concerns the placement of the sequence *Haec est sacra festa*, shown in Example 2.<sup>5</sup>

The sequence has a general text, probably of North Italian origin and appropriate for a confessor. It is found in seven Italian sources with either a general rubric or assigned specifically to St. Silvester in four sources or St. Zeno in Pistoia 121.<sup>6</sup> The feast of St. Zeno (patron saint of the cathedral of Pistoia) is celebrated on December 6,<sup>7</sup> but the sequence dedicated to Zeno in the manuscript follows directly after the feast of All Saints, that is, November 1. This puzzled Husmann, who speculated that this sequence may either have been a later addition appended to the end of the Proper of the Saints (which uncharacteristically would have ended at All Saints), or that the scribe had in his mind the feast of the Saint's relics, preserved in the Pistoia Cathedral and celebrated on November 5. Although this is a clever suggestion, there is a much simpler answer to the problem. If one examines the texts themselves, it is clear that the sequence *Christo inclita cantica* (for All Saints), which continues on folio 73<sup>v</sup>, breaks off at the end of that folio, that is, in the middle of the seventh phrase at the word *suscipe*.<sup>8</sup> This is very obvious as folio 74 begins with an element of a trope and not the continuation of another sequence. Originally there was actually at least an entire fascicle between folios 73<sup>v</sup> and 74 in the modern foliation. This missing fascicle contained chants for the feasts between the end of All Saints and the end of the liturgical year. Since the fascicle beginning with folio 74<sup>r</sup>, like the previous fascicles, contains sequences and tropes, the missing folios are not quite as obvious as those in the other missing fascicle, since the entire Agnus section with its tropes was lost.

<sup>5</sup> This sequence is edited in *Analecta hymnica*, volume 37, p. 257, as *Haec sunt sacra festa*. Husmann emends the incipit to *Haec est sacra festivitas*. In Pistoia 121 it is written as *Haec est festa*. In the present study I have kept the form of the text as it appears in the manuscripts, but standardized the spelling.

<sup>6</sup> See Brunner, "Catalogo delle sequenze", p. 235.

<sup>7</sup> Husmann, apparently in error, assigned the feast of St. Zeno to December 4. I would like to express my gratitude to John Emerson for pointing out this error to me, as well as his careful reading of the text of this paper and his many helpful suggestions.

<sup>8</sup> This is verse "7b" in *Analecta hymnica*, volume 7, p. 132.

Furthermore, the modern foliation and the tight binding (the manuscript may have been rebound early in this century) on superficial investigation, at least, make the two fascicles joined at folios 73 and 74 seem continuous. No one, to my knowledge, had previously called attention to this lacuna, as surprising as that seems.

In my work with Pistoia 121 I, too, had not noticed this lacuna, until after my visit to Seville in 1981 to inspect the manuscripts in the private library of Rodrigo de Zayas. The title of this presentation has ruled out any suspense in the matter, so I should say directly that upon seeing the manuscript fragments catalogued as manuscript 2 in his library, I recognized immediately the extraordinary notation as that which had so impressed me on the Erlangen microfilm reader as that of the Pistoia scriptorium. Subsequent comparison indeed revealed that two fascicles among these fragments to be those from Pistoia 121. I was thus able to add the sequences in the de Zayas fragments to my catalogue of Italian sequences published in 1985.<sup>9</sup>

The story of how I came to find these missing fascicles makes quite an anecdote, the details of which I shall spare you. The search was inspired for me and others by a citation in Schildbach's catalogue of *Agnus dei* chants.<sup>10</sup> In his list of manuscripts consulted he includes a source which he describes as in Beneventan notation and in the private library of the de Zayas family in Greenwich, Connecticut. But no such family could be found in this city. In a chance meeting in New York City, I met a former friend who is a guitarist. He told me he had recently played a series of concerts with a Spanish guitarist named de Zayas. We quickly determined that this was the same de Zayas with the fine private library, but who had sometime ago moved to Seville, Spain. Within a year I had made plans to visit the de Zayas library.

I am sure it would not have taken long for someone else to make this connection, as Rodrigo de Zayas concertizes widely and has made recordings.<sup>11</sup> Furthermore a catalogue of medieval musical manuscripts in Spanish libraries was recently published under his direction, edited by

<sup>9</sup> See Brunner, "Catalogo delle sequenze", p. 206. The de Zayas fragments are given the abbreviation SeZ 2 in this catalogue.

<sup>10</sup> Martin Schildbach, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert* (Erlangen, 1967).

<sup>11</sup> See, for example, Rodrigo de Zayas, *Luths-Theorbes, Vihuelas, Guitare Baroque*, sound recording, Arion 336018.

Ismael Fernández de la Cuesta, that contains a description and inventory of de Zayas manuscript 2.<sup>12</sup> What is more, it is surprising that the connection between these fragments and the Pistoia manuscript was not made earlier, because (as I was subsequently to learn) there is a set of photographs of the de Zayas fragments in the Microfilm Archive in Erlangen. Schildbach used these photographs for his edition, mistaking the clearly Central Italian notation for Beneventan.

Rodrigo de Zayas himself is a performing artist, scholar and a generous patron of the arts. He receives both scholars and performers into his home and grants free access to his fine collection of musical manuscripts and books. I would like to acknowledge here his support in making this study possible.

Manuscript 2 in the de Zayas Library is made up of fragments from two manuscripts; that is, a number of folios from a Central Italian *graduale-processionale* and two fascicles originally part of Pistoia 121. For the present paper, we are concerned only with these fascicles and their relation to the Pistoia manuscript.

Table 1 is based on the inventory of the Pistoia fascicles provided in de la Cuesta's catalogue. The second column shows the original placement within Pistoia 121, which would, of course, affect later foliation. As you can see, the foliation given in de la Cuesta's catalogue reverses the original order of the fascicles, which is of little consequence out of their proper context. The final column lists modern catalogues useful for subsequent study. These include my catalogue of Italian sequences, Gunilla Iversen's study of *Agnus dei* tropes, among other catalogues. I have been very selective about these citations, but the references should lead one to the other principal sources like *Analecta hymnica* and other editions. The structure of the two fascicles is indicated through two diagrams at the end of Table 1.

The placement of these two fascicles within the original is very straightforward. Example 3 is a facsimile of the de Zayas manuscript folio 7, originally the beginning of the tenth complete fascicle in the manuscript. One can see immediately by comparison with folio 73<sup>v</sup> (Example 2) that folio 7 is a continuation of the All Saints sequence *Christo inclita*. The last folio in this gathering, folio 14 verso according to the de la Cuesta foliation (the verso of which is shown in Example 4), does not

<sup>12</sup> *Manuscritos y Fuentes Musicales en España: Edad Medio* (Madrid, 1980), p. 221-2.

couple as smoothly with the other side of the gap at folio 74. This folio contains the conclusion of the sequence *Congaudentes exultemus*, for the feast of St. Nicholas (6 December), folios 13-14<sup>v</sup>. Finishing, as it does, about two-thirds of the way down the page with no additional chants, folio 14 verso has the distinct appearance of the end of a section. Furthermore, *Congaudentes* would make a logical conclusion, coming at the end of the sanctorale on December 6, i.e., the feast of St. Nicholas. However, the trope and sequence for St. Zeno on folio 74 (shown in Example 2) represents a continuation of this general section of the original manuscript, that is, the accretions to the Mass Propers. I would like to return this point shortly, after discussing the original placement of the second fascicle.

Examples 5 and 6 shows, respectively, folios 81<sup>v</sup> and 82 for Pistoia 121 and folio 1 of de Zayas 2. The connection of *in* (end of Example 5) and *excelsis* (beginning of Example 6) is, once again, very obvious. The fascicle contains only the end of the final Sanctus in the section, as well as the entire Agnus dei section, as Husmann observed. The fascicle originally ended on the recto side of the last folio with a processional antiphon. The Sanctus, with trope Agie, was added by a later hand to complete the fascicle. This was the twelfth and, very likely, the last fascicle in the manuscript. One can see from Example 6 that folio 82 is the first folio from the fascicle that was added from another manuscript from Pistoia, bound together with Pistoia 121.

Both Husmann and de la Cuesta offer brief physical descriptions of the part of the manuscript dealt with in their respective catalogues.<sup>13</sup> These descriptions generally agree. It seems, however, that the two fascicles from the de Zayas manuscript were trimmed after they were separated from the rest of the manuscript, as the Pistoia folios are from 1.5 to 2 cm larger in both length and width than the de Zayas fascicles.<sup>14</sup>

There are a host of interesting issues raised by the connection of the de Zayas 2 with Pistoia 121, which unfortunately we cannot explore in depth here. Perhaps the most important facet of this discussion is the attention it brings to the Pistoia complex of manuscript, which I hope will inspire further investigation.

<sup>13</sup> Husmann, *Tropen- und Sequenzenhandschriften*, p. 180-181, and de la Cuesta, *Manuscriptos*, p. 221-2.

<sup>14</sup> In addition, some of the prickings on the outside edges of the folios of the de Zayas fascicles have been lost, apparently through trimming, which is not the case with Pistoia 121.

One puzzle I have yet to solve is determining the complete contents of the original manuscript. Initially, I thought the fascicle continuing with All Saints filled the lacuna between folios 73<sup>v</sup> and 74, but as pointed out earlier, something is still missing. The fascicle beginning at folio 74 is devoted to the common of saints, but the initial chants assigned to St. Zeno are still problematic (as the sequence was for Husmann, although for different reasons). Folio 74 begins with the trope element *Chori sanctorum*, the second element of the Introit trope *Gentis lingue* for the Introit *Ecce sacerdos*. One might assume the rubric for this feast could refer to the common of a confessor. Yet, as shown in Ex. 7, this very rubric occurs two folios later on the first line of folio 77, with only incipits supplied for Introit trope and sequence. The title of the trope is inferred from the rubric on lines 2-4 of folio 77. Both the second trope in the rubric, *Gentis lingue* (line 2), and the second sequence, *Haec est sacra* (line 3), refer back to the feast of St. Zeno. Since both *Haec est sacra* and the second element to *Gentis lingue* occur on folio 74 and nowhere else in the manuscript, it seems logical that the feast designated for these chants is adopted to other saints. I identified the Introit, by the way, by referring to the graduals 119 and 120, where *Ecce sacerdos* is the Introit assigned to the feast of St. Zeno.

It is difficult to project what might still be missing between the recovered fascicles and the beginning of folio 74, other than the opening element of the trope. Since St. Zeno's feast falls on the same day as that of Nicholas's, it would seem likely that the chants to St. Zeno would follow on those of Nicholas. Although there is about a third of a page available for a chant, enough space for the first element of an Introit trope, it seems stretching it too much to assume that the first element was never completed, particularly with such clear reference to return to it. If there was an additional folio, it would mean that there were other chants beside the trope for St. Zeno. Perhaps there was an entire fascicle there, but if so, what repertory did it contain? There are far more feasts for saints in the two graduales from Pistoia than in the troper, but the cycle of saints in 121 seems complete with the recovered fascicle, moving from the first Sunday in Advent through — including the de Zayas fascicle — saints Martin (11/11), Andrew (30/11), and Nicholas (6/12). What could be missing? The graduals 119 and 120 offer little help, as they have neither a communale nor, as a rule, tropes and sequences. I invite your suggestions. Perhaps more detailed study of the entire Pistoia complex will reveal further insights. Clearly there is much of interest here that has yet to be explored.



The de Zayas fragments have given us a more complete picture of the repertory of tropes and sequences, but there are no startling revelations. Adding the six sequences in the de Zayas fascicle to the forty-nine the original part of Pistoia 121 produces a repertory of fifty-five sequences, a healthy collection and one of the largest in Central Italy.<sup>15</sup> Of these six sequences listed in Table 1, two have texts of East Frankish origin (one of which is by Notker); three are West Frankish or, more broadly, romanian (that is, an unspecified center somewhere within the Italo-West Frankish realm), and one – *Hodierna exultemus* – is Italian. The de Zayas manuscript, in fact, provides the only reliable diastematic version of this last sequence.<sup>16</sup>

The pattern of concordances of the sequences in Pistoia 121 with the de Zayas pieces restored makes an interesting study in itself. As in other Italian repertories, there is a mixture of East and West Frankish texts (and melodies), as well as indigenously Italian pieces, each center having its own unique blend of imported and indigenous works.<sup>17</sup> According to my calculations, some 36 per cent of the texts in the Pistoia repertory are of Italian origin, 27 per cent of East Frankish, and 25 per cent of West Frankish origin, with about 11 per cent being of romanian origin. Some Italian centers show a much greater reliance on East Frankish texts for their repertory. In Nonantola, for example, 56 per cent of the sequence texts are East Frankish, whereas in Benevento, some 54 per cent of the texts seem to be of Italian origin. Pistoia is a fascinating middle ground between North and South, not only within Italy, but between Italian centers and those north of the Alps. Of particular interest are those pieces of West Frankish origin that are found among Italian sources either only in Pistoia or in Pistoia and the southern Italian repertories of Benevento and Monte Cassino.<sup>18</sup> Several pieces occur uniquely in Pistoia 121 and may well be of Pistoian origin.<sup>19</sup>

<sup>15</sup> For an overview of the sizes of Italian sequence collections, see the table of sources in Brunner, "Catalogo delle sequenze", p. 204-206.

<sup>16</sup> The only other concordances I have located are in Volterra 39, fol. 24<sup>v</sup>-25 (with non-diastematic neumes) and in the second tonary of the manuscript Montecassino 318, p. 284 (which contains only the incipit).

<sup>17</sup> See Brunner, "The Sequences of Verona CVII", I, p. 161, Table 8 for a classification of the Italian sequence repertory by textual origin.

<sup>18</sup> For example, *Eia musa dic*, *Nativitas praecursoris*, and *Quem superne tripudiatim*.

<sup>19</sup> For example, *Ecce veniet Deus*, *Quidam magna transit*, and *Stella sita quam viderant*.

The Agnus dei melodies and trope texts have a similar pattern of concordances, which have been known through Schildbach's catalogue, even if the specific origin and present location of the de Zayas manuscript was unknown to most of us until quite recently. Of the four Introit tropes in the de Zayas fragments, two do not seem to have concordances outside of Italy. The publication of the saints' tropes in the Corpus Troporum series should help us place these works in their proper context.

It is not just the pattern of concordances, of course, that reveals the historical position of the manuscript or a specific center, but the style, the attitudes, indeed the consciousness embodied in the repertory. In the case of Italian repertories, this means assessing the original contribution of local centers through the indigenous works, as well as the quality of transmission in the imported works. Such work demands careful study and a thorough knowledge of the sources. An outstanding example of such work is Alejandro Planchart's recent article "On the Nature of Transmission and Change in Trope Repertoires."<sup>20</sup> Planchart discusses what he calls the "acclimatization" of a trope melody in Pistoia 121, for the Easter Introit trope *Mulier quae ad sepulchrum*, presumably of South Italian origin. The melodies as transmitted in Benevento 40 and Pistoia 121 are similar – in fact, according to John Affligem's description of melody, are identical melodies because "they deal with the grammatical structure of the text in identical fashion."<sup>21</sup> However, the intervallic surface of the two tunes is very different. As Planchart describes it, "the melody in Pistoia 121...uses just enough larger intervals at crucial places to make it familiar to ears attuned to the Gregorian repertory rather than to the music of Rome or Benevento and to this extent it shows itself a product of the north."<sup>22</sup>

I am convinced that careful study of Pistoia 121 and its offspring, the de Zayas fragments (if I may call them that), will reveal many insights into the mediation of northern and southern styles as well as significant indigenous contributions.

Another important issue with respect to this topic is the history of the manuscript, specifically How and When did one manuscript (in a sense) become two? On this point I have unfortunately not much to offer. If the Pistoia manuscripts are easily accessible on microfilm, the library is

<sup>20</sup> *Journal of the American Musicological Society*, XLI (1988), p. 215-249.

<sup>21</sup> *Ibid.*, p. 240.

<sup>22</sup> *Ibid.*

not always so accessible. I have not been able to determine when Pistoia 121 was re-bound. It seems clear to me, however, that the two missing fascicles were already detached from the manuscript and probably out of the chapter library already by 1910. I make this claim on the basis of texts used in the apparatus for *Analecta hymnica* 53, the work for which – judging from the date of Blume and Bannister's preface – was completed by the year 1910. Thirty-three of the forty-nine sequence texts remaining in Pistoia 121 are contained in volume 53 of *Analecta hymnica*. Twenty-nine of these texts (or 88 per cent) included Pistoia in the apparatus. There are only four omissions. Whereas four of the six sequence texts in the de Zayas fragments are edited in volume 53, and Pistoia 121 is not listed in the apparatus of any of these, an unlikely coincidence if the fascicles were still part of the collection.<sup>23</sup> The three Agnus tropes in the de Zayas fragments that are edited in *Analecta hymnica* 47 are likewise excluded from the apparatus. If there is any doubt about this, it is certain that by 1937 the de Zayas fascicles were not part of the original manuscript, as this was when Bruno Stäblein made his film of Pistoia 121, in which the two de Zayas fascicles are missing.

I think it is important to point out that Pistoia 121 is not the only of the Pistoian manuscripts to suffer loss or have another bed fellow in the form of fragments of other manuscripts bound in with it. Each of the other two graduals have parts of other manuscripts bound with them. Recall also that there are twenty-five more folios included in the de Zayas manuscript 2 that are from a gradual-processional, very likely from the Pistoia scriptorium as well. Some serious and systematic study of this complex is needed to sort out these puzzles.

I ask myself what this piecing together of a manuscript now separated by national borders and many kilometers means. It adds a tiny bit of information about a single Italian center of chant in the Middle Ages. It answers some the questions Husmann raised in his catalogue of trope and sequence manuscripts, while raising new questions, just as interesting. More importantly, it points to a fascinating complex of sources that have been relatively little explored by modern scholars, a group of sources that will be well worth our serious and systematic study.

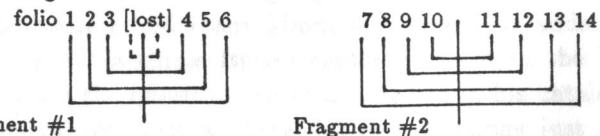
But perhaps the piecing together of such a puzzle – at the risk of sounding sentimental – is a symbol of what each of us is doing here and

what we do as a group, that is, add little pieces to an enormous puzzle, trying to gain a better idea of the texture of the fabric, if not behold the entire tapestry. But as we bring these strands together, the quest for an understanding and celebration of the past has the effect of weaving us together in the present, searching and celebrating.

<sup>23</sup> The old shelf number, 70, is used for Pistoia 121 throughout *Analecta hymnica*.

de Zayas Position folio <sup>+</sup>	Feast in P 121	Contents	Catalogue*
fol 1	[82 + 1]	-	Sanctus [Conclusion]
fol 1 <sup>v</sup>	-	Agnus dei. Trope: Ad dexteram patris	S #236; CT,1
	-	Agnus dei. Trope: Qui sedes	S #226; CT,63
	-	Agnus dei. Trope: Per quem vivimus	S #80
fol 2	[82 + 2]	-	Agnus dei. Trope: O lucis splendor
	-	Agnus dei. Trope: Lux lucis	S #95; CT,26b
fol 2 <sup>v</sup>	-	Agnus dei. Trope: Abel justus	S #225; CT,34
fol 3	[82 + 3]	-	Agnus dei. Trope: Abel justus
	-	Agnus dei [no trope]	S #241; CT,50a
	-	Agnus dei [no trope]	S #29
	-	Agnus dei [no trope]	S #209
	-	Agnus dei [no trope]	S #88
	-	Agnus dei. Trope: Vita virtus	S #97
fol 3 <sup>v</sup>	preces	Proc. Ant: Salve festa dies	
[bi-folium lost]			
fol 4	[84 + 4]	-	[Proc. Ant., continued]
fol 4 <sup>v</sup>	-	Factus est autem	
fol 6	[82 + 6]	-	Sanctus. Trope: Agie altissime domine added 12th cen.
fol 7	[73 + 1]	All Saints	Seq. Christo inclita cantica [conclusion: from verse 7b "...nunc pia," AH 7, 132]
	"	"	B p. 219
fol 8	[73 + 2]	S. Martin	Seq. Ecce pulchra canorum
	"	"	B p. 227
	"	"	Trope [Intr: Statuit]. (1) Inclitus hic rutilo (2) Et tibi Christe (3) Aeclesia proprio
	"	"	P II, 171
fol 8 <sup>v</sup>	"	"	Seq. Hodiernus sacrator
fol 9 <sup>v</sup>	[73 + 3]	"	B p. 237
fol 11	[73 + 5]	S Andrew	Seq. Sacerdotem Christi Martinum
	"	"	B p. 259
	"	"	Trope [Intr: Michi autem] (1) O vene- randa sollempnitate (2) A longe
	"	"	-
fol 11	[73 + 5]	aspiciens (3) S. Andrew	Suscipe pater
fol 11 <sup>v</sup>	"	"	Trope [Aliud] Suspensus biduo lingua
	"	"	-
	"	"	Trope [Aliud] (1) Hodie amicus dei
	"	"	P II, 121
	"	"	(2) Domestici dei (3) Et glorificati
	"	"	B p. 224
fol 12	[73 + 6]	"	Seq. Deus in tua virtute
	"	"	B p. 237
fol 13-14 <sup>v</sup>	[73 + 7]	S. Nicholas	Seq. Congaudentes exultemus
	"	"	B p. 222

\* The structure of the gatherings of the two de Zayas fascicles is indicated in the following two diagrams:



- \* The following abbreviations are used in this column:
- B Lance Brunner, "Catalogo delle sequenze in manoscritti di origine italiana anteriori al 1200", *Rivista italiana di musicologia* XX (1985) p. 191-276.
- CT Gunilla Iversen, *Tropes de l'Agnus Dei*, Corpus Troporum IV (Stockholm: Almqvist & Wiksell, 1980).
- P Alejandro Planchart, *The Repertory of Tropes at Winchester*, 2 vols. (Princeton: Princeton University Press, 1977).
- S Martin Schildbach, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert* (Erlangen, 1967).

Table 1: Inventory of de Zayas Ms. 2 [Troparium Fascicles]

Example 1. Pistoia, Bibl. Cap., C. 119, fol. 72r-v [from Stäblein, *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, III, 4 [Leipzig, 1975], p. 139.]

et archangelorum turmas inclita in ostia deli  
 ante impetrata pariendo supera celi gaudia  
 Tupplicata prelo lucerna atq; plusquam propheta  
 In lucida nos pome uia mundans nostra corpo  
 ra, positoꝝ principis atq; cuncta uincta  
 ceterua in am corroborata uita in doctima  
 plebis pectora S tephane gloriose rutilans  
 in corona sanctoꝝq; martirum turmas ual  
 lida Fortia dante corda corpora equemun  
 da sacra ut hoste uincant rite spicula et ar  
 tine induite presulum omnis exteriora S uscipe

F Chori sanctorum obuium fratri et ita celos  
 intrat honorem Quemprim O ineffabilem  
 plebs cunctis misericordia et ueritatem est  
 etiam ille ut est confectus apostolus accipietis habet

Hec est sacra festa laudibus magnis seq  
 digna Nostra hodie carmina penetrant  
 templa precibus sydera Sancta zenonis  
 interit metua nobis imploramus pspeta  
 Tuorum ouium margaritas pretiosa tu gema  
 plebis fulgida inter ceteros celos tuos  
 post delicta nos sancte zenone reuoca Tudex

Example 2. Pistoia C. 121, fol. 73<sup>v</sup>/74.

nunc pia modo nostra clementis precata  
 Regina uirginum premaxima tumater in  
 corrupta uirgo et grauidas Sacrata domino  
 hec castitas nostras seruat animas mundaq;  
 corpora monachorum ueneranda suffragia  
 innumq; sanctorum contubernia Per precata  
 assidua nostra gubernent tempora Nosq;  
 ducant ad supera polorum uera gaudia Sub  
 iungant pium omnia amen redempta.

Eccē pulchra canorum resonat at seq.  
 uoce alleluia innumas requiem cum uin clita.

Example 3. De Zayas 2, fol. 7.

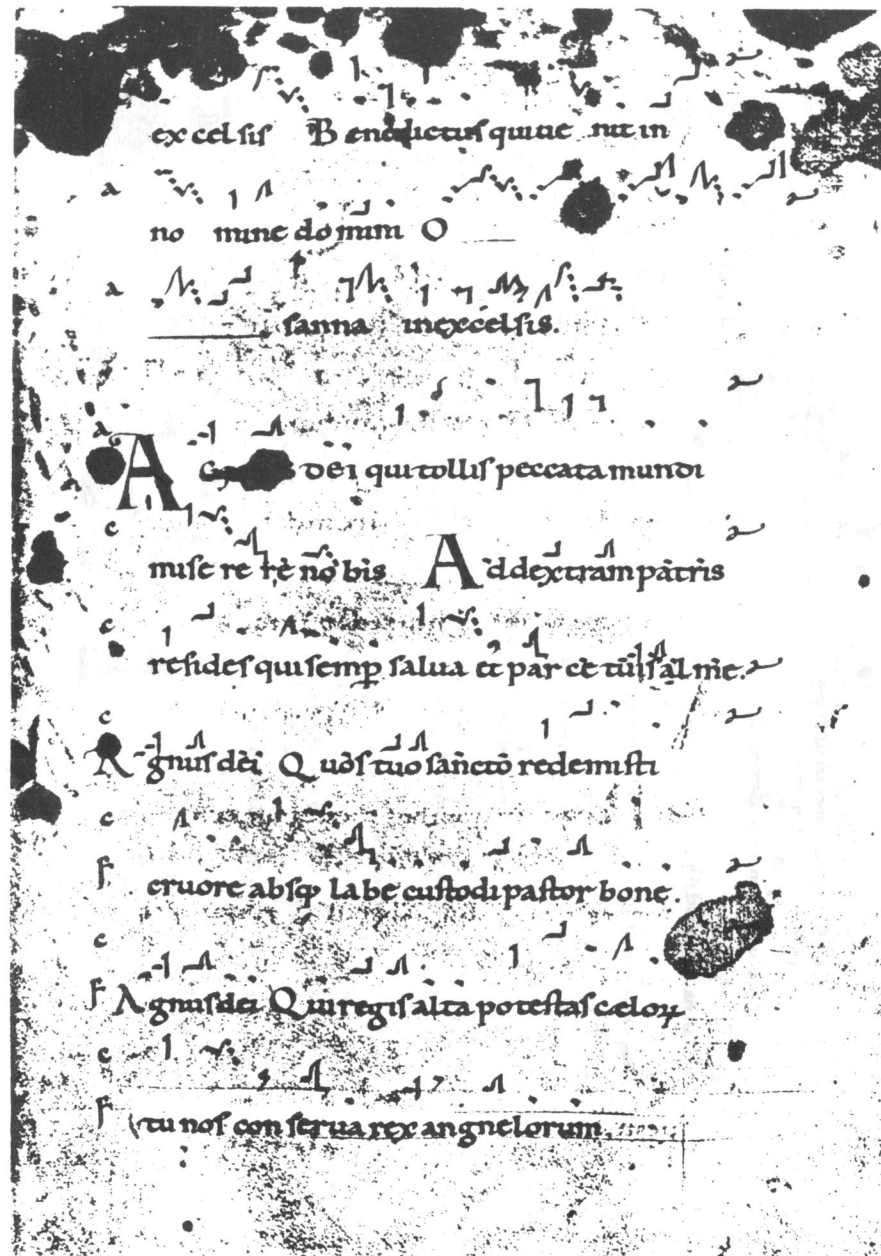


c 1 . 1 . 1 . 1 . 1 . 1 . 2  
f sumus in hoc mundo uitiorum in pfundo iam  
c 1 . 1 . 1 . 1 . 1 . 1 . 2  
f passinaufragio Glorioso nicholae ad salutis  
a 1 . 1 . 1 . 1 . 1 . 1 . 2  
portum trabe ubi pax et gloria J psam nobis  
a 1 . 1 . 1 . 1 . 1 . 1 . 2  
unctione impetres a domino precepta Quas  
a 1 . 1 . 1 . 1 . 1 . 1 . 2  
sanauit lesionem multorum peccaminum  
c 1 . 1 . 1 . 1 . 1 . 1 . 2  
f in maria Cuius festum celebrantes gaude  
c 1 . 1 . 1 . 1 . 1 . 1 . 2  
ant psecula Et coronet eos xpietus post uitae  
a 1 . 1 . 1 . 1 . 1 . 1 . 2  
curricula amen

Example 4. De Zayas 2, fol. 14<sup>v</sup>.

gloria tua O sanna in excelsis. Bene  
dictus qui uenit in nomine domini O  
sanna in excelsis.  
S ANCTVS Sanctus Sanctus dominus  
deus sabaoth plenissime celi et terra  
glorificatus O sanna in excelsis.  
Benedictus qui uenit in nomine domini.  
O sanna in excelsis.  
S ANCTVS Sanctus Sanctus domi  
nus de us sabaoth plenissime celi  
et terra gloria tua O sanna in

Example 5. Pistoia, C. 121, fol. 81<sup>v</sup>/82.



Example 6. De Zayas, fol. 1.

<p>organa deuota Tibi cunctes spiritus rex pater rex eterne glorie genitus ante secula Iungatur nunciis famuloy cum electis choris angelorum Simul cum uirtutibus cum thronis cherubim et seraphim ante thronum ardenda Canticum et cum illo semper le tantes in celoy regna O audientes cum sanctis qui nos precesserunt in eterna uita</p> <p><b>I</b>an secum de tormenta ian secum depre mia Sine fine psumatur angeloy manna Quod est xpi uisus deus noster regnat in secula</p>	<p><b>I</b>N NAT CON FESSOR TROPHY Natiuitate AL G emlingus SEQ H odiern AL IN H ec est sacra Requie infirmarum AL infirmitatem sepi IN NAT V NI AS ANAT R TROPHY Q uo tu uirgo Requie innocentum AL H ec est sacra Requie in sepi IN CON SEC RATIONE CECLE TROPHY I n tui saluati in are po li ha bitat eius mones tabernaculum condit et salo mon tem plum instruit post hec peris sa pra peram spiritus si era uit re de si am in eius domus Laudet et re T erribilis I n quo em nsa de um una</p>
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Example 7. Pistoia, C. 121, fol. 76<sup>v</sup>/77.