

RENAISSANCE MANUSCRIPT STUDIES

4

FRANK TIRRO

RENAISSANCE MUSICAL SOURCES
IN THE
ARCHIVE OF SAN PETRONIO
IN
BOLOGNA

VOLUME I
GIOVANNI SPATARO'S CHOIRBOOKS



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RENAISSANCE MANUSCRIPT STUDIES

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General Editor

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SAN PETRONIO

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PREFACE

Giovanni Spataro was a veritable Bolognese institution, a man who spent most of his eighty years deeply involved in music – as a student, a performer, a polemicist, a theorist, a composer, an editor, a teacher, and a *maestro*. His contribution to his contemporaries was considerable; his contribution to modern students of Renaissance music may be even larger, for he involved himself with many critical areas of contemporary musical thought – the theories of Ramos and Aron; the music of Willaert, Dufay, and others; the application of the three Greek *genera* to polyphonic composition; and editorial technique.

The present inquiry concerns five manuscripts¹ edited wholly or in part by Giovanni Spataro and willed by him to the Basilica of San Petronio where he served as musician from 1505 to his death in 1541, first as *cantore* and then as *maestro di canto*. The first critical reports of the man's activities appeared early in the present century as a result of the great archival studies of Gaetano Gaspari² and Lodovico Frati.³ In their writings, they authenticate his importance in the mainstream of Bolognese musical activities and consider him the founder of the Bolognese school of composition.

Through the splendid researches of Knud Jeppesen describing the Spataro correspondence,⁴ we learn that he was a clear-thinking, well-

¹ Bologna, Archivio della Fabbrica di San Petronio, Cappella Musicale, MSS A.XXIX, A.XXXI, A.XXXVIII, A.XXXXV, and A.XXXXVI.

² A series of articles on Bolognese music by Gaspari, dating from 1858 to 1880, have been collected by Giuseppe Vecchi and published in book form, Gaetano Gaspari, *Musica e musicisti a Bologna* (Bologna: Forni, [1969]).

³ The foundation study for the present investigation was Lodovico Frati, "Per la storia della musica in Bologna dal secolo XV al XVI," *Rivista Musicale Italiana*, XXIV (1917), 449–78. Frati discovers the Spataro codices and the Spataro wills and uncovers many significant biographical facts about Spataro and the musicians of San Petronio.

⁴ Knud Jeppesen, "Eine musiktheoretische Korrespondenz des früheren Cinquecento," *Acta Musicologica*, XIII (1941), 3–39. A critical edition of the Spataro correspondence is in preparation by Professors Edward E. Lowinsky and Clement A. Miller.

CHAPTER I

INTRODUCTION

MUSICAL PRACTICE AT SAN PETRONIO IN THE FIFTEENTH AND SIXTEENTH CENTURIES

The Basilica of San Petronio in Bologna boasts a musical tradition that can be traced to the beginning years of the fifteenth century. In 1401, a mere decade after construction was begun and when only four of the twenty-two side chapels were completed, Mass was first celebrated in the Bolognini Chapel with about sixty paid musicians in attendance. Pope Eugenius IV established a school at San Petronio by papal bull in 1436, instituting the post of *cantor* at the same time, but the first singer to be paid regularly, Bernardo de Regio, does not appear in the account books until 1463. Organ music was important early in the history of the church, and Don Batista di nicollo organista began his twenty-three years of salaried employment in 1450. The choir increased in size from five paid adult singers in 1479 to sixteen men in 1537, and when Giovanni Spataro joined the choir in 1505, eight singers and the organist were the professional musical component of the church.¹

Until the mid-1960s, no trace of the polyphonic musical manuscripts of San Petronio from the fifteenth century were known to have survived, but the musical archivist of the *chiesa*, Sergio Paganelli, discovered musical fragments in the bindings of some of the later

¹ The relevant documents which support this brief overview have been published by Angelo Gatti, *La Fabbrica di S. Petronio* (Bologna: Regis Tipografia, 1889), pp. 67–9, 82f. and Gaspari, *Musica e Musicisti*, pp. 108–116. Also see Gaetano Gaspari, *Miscellanea* (Bologna, Civico Museo Bibliografico Musicale), Tomo I, pp. 7, 108^{a-b} and Bologna, Archivio della Fabbriceria di San Petronio, *Vacchetta de' Ricordi dal 1450 al 1454*, fol. 32^v. Translations of several of these documents are available in Frank Tirro, *Giovanni Spataro's Choir-books in the Archive of San Petronio in Bologna* (unpublished dissertation, University of Chicago, 1974), Chapter IV.

INVENTORIES

CHOIRBOOK A.XXIX

1. 1'8 *Missa de De tous biens*. 4 v.
Mass Ordinary, LU 16 & 64.
2. 8'10 *Patrem Cardinalis*. 4 v.
Credo, LU 64.
3. 10'12 *Puer natus est nobis*. II: *Angelus ad pastores*.
4 v. [Mouton]
BolC Q19, 69'. FlorBN II.I.232, 187', anon.
ModD 9, 7'. PadBC A17, 64', anon. RegP 881, no. 9.
RegP 940–1, no. 183. VatS 46, 31'. VienNB 15941,
no. 24. [c.1530]¹, 5', anon. 1570³, no. 2 of
Latin works.
Motet for Nativity, cf. LU, 408 & 397.
Modern edition: Shine, 690ff.
4. 39–41 *Sancti nicolai Missa*. 3–5 v.
A & B of Gloria; all of Credo. Mass Ordinary,
LU 16 & 64.
5. 41'43 *Emendemus in melius*. II: *Peccavimus cum
patribus*. 4 v. [Richafort]
BergBC 1209, 66'. BerlDS 40013, 244'. BolC Q19,
12'. CambraiBM 125–8, 64'. FlorL 666, 44'.
LeidGA D, 108'. LonBM 19583, 13'. ModD 3, 166'.
NurGN 83795(B), 120', anon. SGallS 463, no. 135.
TrevBC 7, 74', anon. VatS 46, 66'. 1521³, no. 5.
[c.1521]⁷, 14, anon. [1528]², no. 9. 1553², 11'.
1556Ric, 5.
Motet for Ash Wednesday, cf. LU 524.
Modern editions: LowMed, IV, 107ff and Mald,
XVII, 25ff.
6. 43' *Patrem quem dicunt homines*. 4 v.
Fragment of S and T only. Credo, LU 64.
7. 49–49' *Missa de la bassa danza*. 4 v. ? [La Spagna]
Gloria, fragment of A & B; Credo, fragment of S &
T. Mass Ordinary, LU 16 & 64.

Agnus dei
Missa Malheur me bat
A. XXXI, fols. 147v-148
Composer: Josquin

Musical score for the Agnus dei from Josquin's Missa Malheur me bat. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in G major and 3/4 time. The word 'AGnus' is written below the first staff.

Agnus dei
[Missa] Absalon fili mi
A. XXXI, fols. 117v-118

Musical score for the Agnus dei from Josquin's [Missa] Absalon fili mi. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in G minor and 3/4 time. The word 'AGnus' is written below the first staff.

Agnus dei
Missa de fortuna Disperata
A. XXXVIII, fols. 122v-123

Musical score for the Agnus dei from Josquin's Missa de fortuna Disperata. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in G minor and 3/4 time. The word 'AGnus' is written below the first staff.

Agnus dei
Missa de De tous biens
A. XXIX, fols. 7v-8

Musical score for the Agnus dei from Josquin's Missa de De tous biens. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The music is in G minor and 3/4 time. The word 'Agnus dei' is written below the first staff.