

## CODEX FAENZA -

ms of Italian provenance, dated c1430. It is thus the second earliest collection of extant organ music (after the [Robertsbridge Codex](#)). *FC* was copied by one scribe in northern Italy during the early decades of the 15<sup>th</sup>c. It was located in the library of the Carmelite Convent of San Paolo in Ferrara, where by 1473-4 Johannes Bonadies made additions including several music treatises and some later 15<sup>th</sup>c polyphony. For this reason it was referred to as the Bonadies ms before its rediscovery in 1939 in the Public Library of Faenza.

The *FC* contains 48 pieces based on plainsong and secular vocal models, including versets for Mass IV and ballatas by [Francesco Landini](#) and Jacopo da Bologna. The range required is B<sup>b</sup>-f<sup>2</sup> (tenor: B<sup>b</sup>-a<sup>1</sup> and treble: c-f<sup>2</sup>). The notation is similar to the Groningen fragments, with two staves organized metrically by barlines; this score notation suggests performance by one player, although the possibility of a lute duo has also been proposed. Designation as keyboard music also relates to the texture of its polyphony: a slow-moving tenor line accompanied by a florid upper voice as in the *Robertsbridge* motet intabulations, and the inclusion of plainsong settings to be performed during the Mass in [alternatim](#) with choir. Since the organ was the acknowledged "instrument of the Church" by the 13<sup>th</sup>c (cf. [Ægidius of Zamora](#)), the polyphonic arrangements for liturgical use were probably intended for the organ. The Kyries and Gloria in the *FC* are earliest surviving music to document alternatim with organ.