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THE WORKS OF FRANCESCO LANDINI



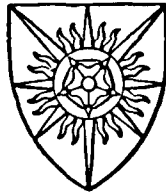
I. The Miniature of Francesco Landini in the Squarcialupi Codex (S. 121v).

THE WORKS OF FRANCESCO LANDINI

EDITED BY

LEONARD ELLINWOOD

With Textual Collation by William A. McLaughlin



THE MEDIAEVAL ACADEMY OF AMERICA
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To
Barbara Duncan
Librarian
of the Sibley Musical Library
in appreciation of
many kindnesses

PREFACE

With this edition of the works of Francesco Landini it is hoped that the composer may cease to be the mythological figure he has appeared in the past. By making Francesco's works available to the student in a collated transcription of the manuscript sources, it is my further hope to replace previous speculations regarding many aspects of fourteenth-century music with the music itself, without distortion, in an edition from which deductions may be drawn with a greater degree of accuracy than has hitherto been achieved.

This work has been made possible by the splendid cooperation of the European libraries (referred to in Section III of the Introduction) in the furnishing of complete photostatic copies of all manuscripts concerned, by the excellent services of the Sibley Musical Library, Eastman School of Music, University of Rochester, in securing the materials of the Bibliography, and by the courtesy of the Cornell University Library, which provided the materials on trecento Italian literature from its distinguished collection.

The preparation of the verses is the work of W. A. McLaughlin, Associate Professor of Romance Languages at the University of Michigan, to whom I am indebted for an exhaustive collation of the texts.

Finally, I desire to express my gratitude to the Mediaeval Academy of America, the American Council of Learned Societies, and the Eastman School of Music for generous contributions toward the publication of the work.

Leonard Ellinwood

East Lansing, Michigan
May, 1939

PREFACE TO THE SECOND EDITION

The reception and distribution this work has received has been most gratifying to all persons concerned. That a second printing should be required in spite of the limitations imposed by the war augurs well for musical scholarship in America.

I am grateful to the Mediaeval Academy of America for making the second edition possible. I am also indebted to Professors Manfred Bukofzer, Hans David, and Ettore Li Gotti for suggestions which have been incorporated below. The changes which have been made consist of minor emendations in the introduction and a few bibliographical additions. The only transcription which has been altered is no. 10.

L. E.

Library of Congress

June, 1945.

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INTRODUCTION

I. Early Italian Polyphony

With the beginnings of ars nova there sprang up a distinctive Italian art of music which used a form of notation at times as radically different from that of the French as was the music itself. This notation, which began to take a separate channel with the writings of Petrus de Cruce in the late thirteenth century, will be discussed at length in another chapter. The music differs from the French first of all in its complete lack of any ecclesiastical influence. There is no cantus firmus; the texts are entirely secular; the 'Trinity,' represented in France by music essentially triple in metre, is forgotten in a music which is predominantly duple. This Italian trecento music may be regarded as derived just as directly from the Troubadours as the vernacular poetry for which the music provides a setting. The musical form has a direct relation with the Troubadour music, while it has none with the earlier French polyphonic music.

Just as the motet of France grew out of the organum of the late twelfth century, so out of the conductus we see evolved the general style of this secular music of Italy. There are the two- and three-part compositions without a liturgical tenor, the occasional instrumental parts, and the contrasting syllabic and melismatic passages which may be noted in the conductus. The only manuscript of polyphonic music which has been preserved in Italy antedating those which have furnished the material for this edition of Francesco Landini's music is MS. Pluteus I, 29 in the Laurentian library at Florence, a collection of organum and conductus. We should not go so far as to state that the thirteenth-century motets were not known in Italy,¹ but we do believe it is significant that the next considerable collection of polyphonic music after the conductus manuscript should be the two which contain fourteenth-century music in a style closely resembling the conductus.

There are no composers of polyphonic music known in Italy before 1300. Historians have made a point always to mention Dante Alighieri's friend, Pietro Casella, as the first madrigalist; and some have copied the illustrious Dr Burney's reference to a manuscript in the Vatican library, containing a composition by Casella. Ludwig² has thoroughly exploded this myth, showing that the reference to Casella is a quotation from one of the novelle of the fourteenth century, and is not a statement of authorship. Direct correspondence with the Vatican library has informed me that the manuscript in question contains no music at all, but is a codex containing the writings of Seneca.

Johannes Wolf has reported³ a single composition by one Bonaiutus de Casentino (c. 1300) which would seem partly to bridge the gap between the

¹Bessler (Archiv für Musikwissenschaft, VII, 188) describes a motet MS. of the library at Ivrea, which is probably a stray MS. from Avignon.

²Archiv für Musikwissenschaft, V, 298.

³In the Acta Musicologica (1937).

conductus and the ars nova forms. It is written in a modified conductus style in two parts, but without the melismas which continued in the madrigal style. It has however the strophic verse and refrain which occur in the later style. The text is a Latin sequence on a medical theme.

The first two composers who can be identified are Giovanni da Cascia and Jacopo da Bologna.⁴ Following shortly in their footsteps is a considerable group of men whose works are to be found together in the codices of the late fourteenth and early fifteenth centuries. One of these manuscripts, the Squarcialupi codex, Laur. 87, at Florence, has its music grouped under the individual composers in approximately their chronological order. This order is accurate insofar as I have been able to check with the few dates which are known concerning these men. Comparing this list with the classification of their style of notation, as worked out by Wolf,⁵ I venture to suggest the following lists, showing the three generations of composers in trecento Italy.⁶

First generation:

Giovanni da Cascia (in the service of Martino della Scala sometime
between 1329 and 1351)
Jacopo da Bologna
Bartolino da Padua
Grazioso da Padua
Vincenzo d'Armino
Piero

Second generation:

Francesco Landini (1325-1397)
Paolo tenorista
Nicolo da Padua
Ghiraldello da Firenze
Donato da Firenze
Lorenzo da Firenze
Andrea da Firenze
Egidio
Guglielmo di Santo Spirito

Third generation:

Zacherio (Papal singer 1420-1432)
Matteo da Perugia
Giovanni da Genoa
Giovanni da Cinconia
Antonello da Caserta
Filippo da Caserta
Corrado da Pistoria
Bartolomeo da Bologna

⁴Cf. the quotation from Villani given in the Documents.

⁵Geschichte der Mensural-notation, I.

⁶One should note that the distinctive period, known as the trecento or ars nova in Italian music, is from 1325 to 1425 rather than the exact fourteenth century.

The peak of the period comes with the second generation, and in particular with Francesco Landini who, like his French contemporary Machault, has left the greatest number of works.

The composers listed above wrote music in three styles and forms: the madrigal, an art song derived from the melismatic conductus, the caccia, a type of descriptive music in the general form of the madrigal but also in canon, and the ballata, a song-dance which has close connections with the Troubadour music and also resembles the French virelais. All of this music is very close to the social life of the period. It is, for example, the sort of music which was used in the daily interludes of Boccaccio's Decameron. The growing prosperity of the independent cities of northern Italy, through their extensive commercial interests and their comparative freedom from the interference of the Holy Roman Empire, gave rise to a class of people who had leisure time to devote to an interest in art, letters, and music. The humanist movement, which found expression in literature and education, is reflected in the writings of the musical theorists of the time to a greater degree than is often realized. The human emancipation, which was being expressed more and more in the paintings of the early Renaissance, found an immediate expression in these madrigals, cacce, and ballate of the Italian ars nova.

Francesco Landini, in the text which he wrote for one of his madrigals,⁷ has the following lines:

I am Music, who weeping regret to see
Intelligent people desert my sweet
And perfect effects for the frottole....

He is referring to the popular music of his own time, but this same popular music, with the decline of the melismatic madrigals which he wrote, developed into the frottola, strambotta, and villanella of the late fifteenth century, which in turn furnished a basis for the madrigals of the sixteenth century.

II. Francesco Landini

It is generally accepted that Francesco was born in 1325 at Fiesole, near Florence. Villani⁸ states that his father was Jacopo the painter. It is quite likely that this was Jacopo del Casentino, the one distinguished painter named Jacopo of the first half of the fourteenth century in Florence, first mentioned in 1339 as a painter; he died in 1358.⁹ There is no direct association of the family name of Landini either with father or son save in the references to Francesco as a relative made in the next century by Cristoforo Landini, and in the use of the Landini coat of arms on Francesco's tombstone.¹⁰ Villani refers to him simply as 'Franciscus,' the death record in the Florentine archives as 'Magister Franciscus de Orchani,' the motto on the gravestone as 'Franciscus';

⁷No. 11.

⁸Liber de civitatis Florentiae famosis civibus, a work originally written in 1348 by Giovanni Villani, a Florentine merchant, and later revised and augmented by his brother and nephew. The entire section about musicians is given in the Documents.

⁹Cf. Offner, Corpus of Florentine Painting, Section III, Vol. II, Pt. II.

¹⁰Described at the end of this section of the Introduction.

Cino Rinuccini and Franco Sacchetti address him as 'Francesco,' Guido del Palagio as 'Francesco degli Organi.' One nearly contemporary theorist, Anonymous V,¹¹ speaks of Francesco as 'Checus de Florentia.' In the manuscripts of music his name, as author, is indicated in a similar fashion, denoting either his blindness, his favorite instrument, or his native city. The Squarcialupi codex combines all three appellations, and gives the line 'Magister Franciscus Cecus Horghanista de Florentia' at the top of each folio containing his music.

Villani calls attention to the fact that Francesco became blind in early childhood as a result of the smallpox. This affliction, which was not uncommon among musicians of the preclassical periods, furthered his career if anything, for men continually marvelled at the prodigious memory which he developed and at his great skill in improvisation, necessary accomplishments for a blind musician.

In spite of his blindness, Francesco was well trained in fields other than music. Several writers refer to his knowledge of the seven liberal arts. His grandnephew, Cristoforo Landini (1424-1504), professor of rhetoric and poetry at Florence, wrote of Francesco 'non indotto in Filosofia, non indotto in Astrologia' and then adds 'ma in Musica dottissimo.'¹² That Francesco was not inactive among the ranks of the philosophers is evidenced by the fact that he was the only member of the Florentine circle who stood out in support of the theories of William of Ockham. Wesselofsky¹³ gives some extended Latin verses by Francesco written in praise of the logic of Ockham and addressed to Antonio, rector of Vado.

Ludwig¹⁴ lists several events in Francesco's life which he has gleaned from the writings of two older composers, Giovanni da Cascia and Jacopo da Bologna, under whom Francesco probably studied. They are to the effect that Francesco was in Verona for a while serving the despot Martino della Scala, who ruled from 1329-1351. During this time he participated in an artistic 'duel' with Giovanni da Cascia. In 1346 he celebrated the birth of two Visconti princes in song.

Villani refers to Francesco's reception of the laurel wreath from the king of Cyprus at Venice. Van den Borren¹⁵ has confirmed this fact, showing that it took place in 1364 during the festival in honor of the subjugation of the rebels in Candia. The award, in recognition of his poetry, was made by Pietro il Grande. Petrarch was a member of the jury, but has made no reference to Francesco in his writings. Van den Borren also shows that Francesco was defeated in a contest on the organ by Francesco da Pesaro, the organist of St Mark's.

In 1375 we find Coluccio Salutati petitioning the bishop of Florence in Francesco's behalf, and referring to the 'light which is shed on the glorious name of our city and the Florentine church from this blind man.'¹⁶

¹¹Cousse-maker, *Scriptores*, III. The occasion is a criticism of the notation used in one of Francesco's ballate. A full discussion of this criticism is given in the notes following No. 38.

¹²Quoted by Wesselofsky, *Il Paradiso degli Alberti*, I, 104, from Cristoforo's Apologia nella quale si difende Dante e Firenze da' falsi calunniatori.

¹³*Ibid.*, I, 295-301.

¹⁴'Die mehrstimmige Musik des XIV Jahrhunderts,' Sammelbände der Internationale Musikgesellschaft, IV. Ludwig does not give the source of this information.

¹⁵Les débuts de la musique à Venice.

¹⁶Cf. Document V.

An account book of Andrea de' Servi records a payment of nine 'solidos' to Fr. Landini on 29 September, 1379, 'pro quinque motectis.'¹⁷ If these are sacred motets, no further trace of them has survived.

If we may judge by the preponderance of his known works, Francesco's compositions must have been popular during his lifetime, for over a third of the extant Italian music of the fourteenth century is by him. Yet, like many more recent composers, his chief glory appears to have come from skill as a virtuoso, in his case as an organist. In 1389 Giovanni da Prato wrote a Romanza called Il Paradiso degli Alberti.¹⁸ In many respects this surpasses the Decameron of Boccaccio in the clarity with which it describes the Florentine circle in which the ars nova music was performed. The narrative relates the daily activities, in the Paradiso or lovely suburban villa of the Alberti family, of a group similar to the later Florentine Academies, consisting of many notable figures of the day. Interspersed among the philosophic discussions are stories, novelle, which are told by the various characters, contemporary personages, among whom is Francesco. Each tells a story typical of his own occupation, so that Francesco's is a story of a musician who is serenading a fair lady in the evening. He is overheard by the local despot, who is so entranced by the music that he takes the musician into his service. Complications rise, however, when this service is neglected for the charms of the fair lady.

Several passages in the discussions between novelle give us vivid portraits of the blind musician. In one of the interludes in the third book, when the members of the group were congregated at the villa, Francesco played his love verses so sweetly 'that no one had ever heard such beautiful harmonies, and their hearts almost burst from their bosoms.' On another occasion, when all were gathered in the garden, 'much to the pleasure of all, and especially of Francesco, two young maidens appeared who danced and sang his Orsu, gentili spiriti¹⁹ so sweetly that not only the people standing by were affected, but even the birds in the cyprus trees began to sing more sweetly.' At another time 'the organ was made ready and brought to Francesco.....everyone marvelled at his playing.' In the fourth book after one of the stories, when the sun was coming up and beginning to become warm, while 'a thousand birds were singing,' Francesco was ordered to play a bit on his organetto to see if the singing of the birds would lessen or increase with his playing. As soon as he began to play many birds at first became silent; then they redoubled their singing, and, strange to say, one nightingale came and perched on a branch over his head. When he had finished playing, the question was raised whether one creature had the power of listening more than any other in view of the fact that the one nightingale appeared to hear the sweetness and harmony of Francesco's music more than any other bird which happened to be there.

Considering the relative accuracy with which the frameworks of these stories such as the Decameron, the Heptameron, the Canterbury Tales, the Paradiso, and others reflect the true life of their times, we may consider it not at all unlikely that such an incident as the above actually took place under the conditions described. At any rate, the characters are not fictitious nor is the scene. The

¹⁷Gotti, Il Sacchetti.

¹⁸Edited in 1867 by Wesselofsky.

¹⁹No. 138. For an account of another contemporary performance cf. the notes to No. 100.

Alberti family was one of the leading industrial families of Florence during the fourteenth century. They were eventually eclipsed by the rising power of the Medici and much of their wealth was confiscated, Antonio degli Alberti, the probable owner of the Paradiso, being exiled from Florence in 1401. The villa became a convent of the Camaldulensian order, which controlled it until the end of the eighteenth century.²⁰

Beginning the section which contains Francesco's music in the Squarcialupi codex there is a quarter-page illumination²¹ showing the beloved artist seated with his organetto. The text of the madrigal on this folio²² reads as follows:

I am Music, who weeping regret to see
Intelligent people desert my sweet
And perfect effects for popular songs;
Because ignorance and vice abound
Good is deserted, and the worst is seized.

Everyone wants to arrange musical notes,
Compose madrigals, catches, and ballads,
Each holding his own to be perfect;
He who would be praised for a virtue
Must first come down to earth.

Formerly my sweetnesses were prized
By knights, barons, and great lords.
Now gentle hearts are corrupted.
But I, Music, do not lament alone
For I see even the other virtues deserted.

At the bottom of the folio there is a small figure of Saint Cecilia weeping over her instrument at the sentiments expressed above.

Death came 2 September 1397, with burial two days later in the church of San Lorenzo, Florence, where he had long served as organist. The following motto was carved upon his tombstone:

Deprived of the light, Francesco, whom alone Music extolls above all others for his great intellect and his organ music, rests his ashes here, his soul above the stars.

The musician's figure with an organetto is a notable example of the sculpture of the period. In the border are two little angels, one playing a viol, the other a lute. Above the head is the Landini coat of arms, a pyramid with six golden mounds on a field of azure, with three branches of laurel protruding from the mounds.²³

At the end of the following century the slab was removed, and the under side turned up and used for a Bernardo Tornì (died 1497) who was a professor of

²⁰Gerstfeldt, 'Francesco Landini,' Deutsche Rundschau, CXXIII, 444 ff.

²¹Frontispiece.

²²Cf. no. 11.

²³Cf. Plate II. See also Rietstrap, Armorial Général, II, 16; Planches, IV, 15.



II. Francesco's Tombstone in San Lorenzo, Florence.

philosophy and medicine at Pisa. Gandolfi²⁴ suggests that this may have been brought about by Gerolamo Tornì, brother of Bernardo, who was Vicario-generale of Florence at the time. The slab was found in the middle of the nineteenth century at the convent chapel of San Domenico at Prato, and was restored to San Lorenzo in 1890, through the efforts of the Royal Commission of Fine Arts.

III. Manuscript Sources

Johannes Wolf, in his detailed work Geschichte der Mensural-notation von 1250-1460, has carefully listed the contents of the various sources for the music of that period.²⁵ The chief manuscripts which contain the works of Francesco are as follows:

Florence, Biblioteca Medicea Laurenziana, Pal. 87
 Florence, Biblioteca Nazionale, Pan. 26
 London, British Museum, Add. MS. 29,987
 Paris, Bibliothèque Nationale, Fonds fr. nouv. acq. 6771
 Paris, Bibliothèque Nationale, Fonds ital. 568.

In addition to these principal sources there are the following which contain only one or two works by Francesco:

Paris, Bibliothèque Nationale, Nouv. acq. 4917
 Prague, University Library, XI, E, 9
 Modena, Biblioteca Estense, L. 568
 Padua, Biblioteca Universitaria, MS. 684
 Padua, Biblioteca Universitaria, MS. 1475.
 Oxford, Bodleian library, C.S. eccl. 229
 Pistoia, Archivio capitolare della cattedrale, frammento musicale
 (without number).

It proved possible to secure photostatic copies of all save the last three manuscripts for collation in this study. The music contained in these three occurs in at least two other manuscripts, so that their lack has not been a handicap.

FLORENCE, LAURENTIAN LIBRARY, PAL. 87

This vellum manuscript is known as the Squarcialupi codex in honor of its first owner. After his death (c. 1470) Antonio Squarcialupi left it to his nephew Raphael de Bonamicis. It then became the property of Giuliano de Medici and thence of the Laurentian Library. It is unique in its large collection of exclusively Italian ars nova music. Of the 23 Italian composers listed in section I above, 12 are represented in this one manuscript; the works of each are grouped together rather than scattered through the codex, as is more commonly the case. Each man's portrait is given in the large illumination which begins the text of his first work.²⁶ Francesco is represented by 145 pieces, the largest single collection of his works.

The manuscript is written throughout in a humanist minuscule hand, with an elaborately traced capital at the beginning of each work. The music is clearly

²⁴Una riparazione a proposito di Francesco Landini.

²⁵The field has been surveyed further by Bessler, Archiv für Musikwissenschaft, VII, 167 ff.


²⁶These have been reproduced in Gandolfi, Illustrazioni di alcuni cimeli concernanti l'arte musicale in Firenze. Cf. the frontispiece to the present work.

set forth, although with a considerable number of brief omissions disconcerting to a transcriber. In some cases the spelling of the text varies between the two parts of the same composition; usually one is more phonetic than the other. The names of the different parts and of the two sections to each composition are indicated only when a text is not given with that part. Final notes are always Longs; bar-lines are double, with a design worked out between them. The parts are always given in the following order when on a single page: superius, tenor, contratenor. When on a double page the superius is given at the upper left side, the tenor beneath beginning on the left and sometimes continuing beneath the contratenor, which is on the upper right side. Across the top of each double page is written 'MAGISTER FRANCISCUS CECUS HORGHANISTA DE FLORENTIA' with alternate red and black uncials.



The manuscript will be referred to during the course of this work as S.

FLORENCE, NATIONAL LIBRARY, PAN. 26


This is a paper manuscript containing 85 of Francesco's compositions, 7 of which are not found elsewhere, which with the works of other composers makes a total of 151 Italian and 24 French compositions. There are no illuminations, even the capitals being plain. The author is usually indicated by initial only. The text is written in the same style as S. but less carefully. The music, on the other hand, has fewer mistakes than the latter. The final Longs are exag-

gerated, . The use of ligatures varies considerably from S. without

changing the time values of the notes concerned. Occasionally the contratenor part is given before the tenor part. The second section of the ballate, instead of being marked secunda pars as in all the other manuscripts, is marked andare here. This manuscript contains the only use of the term cantus in connection with Francesco's music, the term occurring in the upper part of the tritextual madrigal, no. 11. In many of the parts without text the end of a phrase is indicated by or. This is probably a repetition of the last syllable of the opening indication: Tenor or Contratenor. This practice is found once or twice in the other manuscripts as well. Few of the time signatures sometimes found in S. are

given here. Many times  becomes  in this manuscript.

In several of the madrigals the second section is separated from the first almost as though it were a different composition. The extra stanzas are then given between the two sections rather than beneath, and the line suggesting the stanza to follow is that of the second section. In each of these madrigals

the word ritornello or its abbreviation ²⁷ is given at the beginning of the second section. This has been a most useful factor in aiding in the identification of the madrigal form as distinguished from that of the ballata. In no other manuscript is this form as carefully indicated.


This manuscript will be referred to as F.

²⁷Cf. Plate IV.

LONDON, BRITISH MUSEUM, ADD. MS. 29,987

With this vellum manuscript we have a source which is generally conceded to be one of the earliest for the music of the Italian ars nova. It contains Italian works exclusively. Little is known of its history; on the second folio the arms of the Medici family appear, and the catalogue of the British Museum states that in 1670 it belonged to Carlo di Tommaso Strozzi. The script borders on the cursive in style; capitals are simple and without ornamentation; the notes are written very crudely, and so carelessly that one would work with difficulty unless it were possible to compare with other copies. The sharps are inaccurately placed, in direct contrast to the other manuscripts, where they are either on the correct line or space a slight distance before their note or else are beneath the note. Many times this manuscript has superfluous rests; occasionally these come at places where they could be considered comparable to points of syncopation or of division, but not all can be so explained. Sometimes the note values are out of proportion to their proper size; especially is there a tendency to make large notes still larger.

This manuscript is the only one in which the form of the music is stated. In many of the works the initials are given to show the form, while occasionally the words Madrialle, Balata, Chaccia are written out, together with the name of the composer, e.g., 'Madrialle di francescho degli orghanni.' In some of the compositions the continuation of the penultimate syllable through the final melisma is indicated, e.g., bo o o o schi.²⁸ The repetition of the first stanza is never suggested in this manuscript, nor is the third stanza of the ballata ever placed with the music, as is the case occasionally in the other manuscripts. The

final notes are frequently shaped thus: . This is one of two manuscripts where a composition of Francesco's appears with no text whatsoever,²⁹ suggesting that it may have been used upon some occasion with instruments only.

Professor McLaughlin has called my attention to the fact that many variants in the texts as found in this particular manuscript are of a sort which would indicate that the contents were taken down from dictation rather than from another copy. The musical variants to which attention has been called would bear out this hypothesis.

In all there are 29 of Francesco's works here, of which two appear nowhere else.

This manuscript will be referred to as B.


PARIS, NATIONAL LIBRARY, FONDS FR. NOUV. ACQ. 6771

Here is another paper manuscript, the only principal one containing a considerable portion of French music. There are 117 works by French composers, 104 by Italian. It is called the Reina codex after its former owner. There are 19

²⁸Cf. no. 37 below.

²⁹No. 126. The other composition is no. 143, which appears without text in the Prague MS. XI, E, 9.

works by Francesco here, all of which are ballate. All are contained in S. as well, and all save one are in some third manuscript also. There are enough variants, however, between S. and this Reina codex to prevent our considering one a direct copy of the other.

Few authors are indicated for the various works. Sections of the compositions are infrequently labelled. The final notes are usually written as in F. Points of division are used much more prolifically than in any of the other manuscripts. The sign, ³⁰ which is quite rare elsewhere, is met with more frequently here.

This manuscript contains two compositions, Phiton, Phiton, beste tres veneneuse and De Narcisus, by a Magister Franciscus. The former has three opening measures which correspond to the beginning of Machault's Phyton, le merveilleux serpent. Several writers have referred to this as a work of Francesco Landini. Gerold³¹ suggests that if written by Francesco, it is homage to Machault because of the similarity just mentioned. However, the notation of both Phiton and De Narcisus is in a style entirely different from that used for Francesco's works in this same manuscript. The musical form is also that of the French ballade rather than one of the Italian forms. Furthermore these works appear again in the Chantilly Mus. Con. 1047, a manuscript containing none of the Italian trecento music. For these reasons the two compositions in question are definitely not attributable to Francesco Landini.

In this manuscript on one occasion the first and second endings of a section are marked ouverts and clus, rather than the customary verto and chiuso.

In further discussion this manuscript will be referred to as R.

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This is probably the oldest of the principal manuscripts with which we are concerned. The text is a modified Gothic script, clearly written, with ornamented initials somewhat similar to although less ornate than those of S. It is largely devoted to Italian composers, and contains 60 works by Francesco, all of which are contained in at least one other manuscript. There are closer connections between the notation of this and of S. than between any other two manuscripts. Also, since some errors in S. are given correctly here, we may safely assume that S. was copied in part from this manuscript.

From this manuscript, which will be subsequently called P., Fétis in 1827 made the first modern transcription of Francesco's music, section one of Non arà ma' pietà, no. 135.

The remaining manuscripts consulted, each of which contains only one composition by Francesco, are sufficiently discussed in the footnotes beneath their respective works.

³⁰Cf. the section on notation, below.

³¹La musique au moyen âge, p. 351.

IV. The Notation

Contrary to the usual view that the Italian notation and art of music were off-shoots from the French, both notation and art represent parallel developments which in the early fifteenth century merged into the French style, greatly to the enrichment of the latter. One wishes that the music of a generation prior to Giovanni da Cascia were known today, for the theorists who describe the Italian notation of that time must have had a practical basis on which to work. At the present time, however, it is only from the theorists that we can learn about the development of the Italian notation, a development that is completed by the time of the first known generation of Italian composers, and which has already begun to merge in the French system during the second generation. In the last generation of the *ars nova* group there is hardly any distinction between the two, although for a time their fundamental conception still remained different.

The French conception of notation during the *ars nova* was of a possible triple or duple division of each note value. Thus the Long might contain either three or two Breves, the Breve either three or two Semibreves, etc. In practice the triple or 'perfect' divisions were favored. In four of Francesco's later works, nos. 6, 10, 75, and 141, we find the French time signatures³² given at points where the metre changes from duple to triple, or the reverse, in the middle of a composition.

The Italian practice appears to have developed from the music of Petrus de Cruce who in the thirteenth century established the use of the point for division. His own theoretical writings do not refer to this practice, but other theorists³³ have quoted him to the effect that if two, three, four, five, six, or seven Semibreves are set off by points of division each group will have the value of one Breve.³⁴ This changeable content of the Breve and the emphasis on the use of the point for division constitute the peculiarities of the Italian system of notation. Their use caused the writers Marchettus de Padua and Prosdocimus de Beldemandis³⁵ to list eight different time signatures or *divisiones*: binaria, ternaria, quaternaria, senaria imperfecta, senaria perfecta, octonaria, novenaria, duodenaria.³⁶ These signatures were sometimes indicated at the beginning of the music by the appropriate initial letter. In Francesco's music this indication is found only in connection with the madrigals and the pescha.

Where the number of Semibreves within the Breve-measure is more or less than the normal two or three, the first Semibreves receive their regular value,


³²Q for tempus perfectum and C for tempus imperfectum. In Francesco's music these signs are small in size, covering only one space on the staff.


³³Robertus de Handlo, Regulae; Jacques de Liège, Speculum.

³⁴This usage may be observed in the few compositions by Petrus de Cruce which have been transcribed by Rökseth, Polyphonies du XIIIe siècle.

³⁵Prosdocimus in his Tractatus practice de musica mensurabili ad modum Italicorum presents the outstanding contemporary exposition of the Italian art. He is most patriotic in speaking of its merits: 'Et ex hoc patet artem Italicam pulcriorem et laudabiliorem esse arte Gallica.'

³⁶For a complete table of the various arrangements of Semibreves within the Breve measure cf. Wolf, Geschichte der Mensural-notation, I, 50 ff.

while the last ones are sustained longer than their regular value in order to fill the entire Breve-measure. This is known as via naturae. To vary this the composers developed via artis by introducing a tail, , beneath the Semibreves they wished to prolong.

At the beginning of the ritornello to Francesco's madrigal no. 11 there is the sign , modus longarum perfectus, indicating the change from a duple to a triple division of the Long.

Points are used throughout the period of mensural notation in four ways:


- (1) punctus perfectionis
- (2) punctus divisionis
- (3) punctus additionis
- (4) punctus demonstrationis.

The first is used after a note to make certain that the musician understands it is to have a perfect value, i.e., to equal three of the next smaller note values. In the case of the larger notes where it usually appears, it has practically the same force as (3), which, in Francesco's music at least, is more commonly limited to the smaller notes. Again, (1) has the force of (2) when it is used with a note which fills the entire measure.

The second class of point has been mentioned above as being used to a much larger degree by the Italians than by anyone else. Since it has the same significance as the bar-line of today, it is indicated in our transcriptions by means of a solid bar. Its use was most necessary in the works which were written with the Italian system of the changeable Breve value. Thus, in a work such as no. 22, there was so much use of via artis, making it difficult to distinguish the Breve units, that the point of division was used where all the bar-lines come in transcription, except before the final Longs and beside the ligatures, where there could be no question.

The third class is better called a point of augmentation, for it serves the same use as does our point in modern notation, increasing the value of a duple or imperfect note by one-half its original value. Thus, it corresponds in part to (1). It is used most commonly with Breves and Semibreves. It may be used with ligatures as well as with individual notes; in such cases it affects that note of the ligature after which it is placed.


The fourth class of point, that of 'demonstration,' is better called a point of syncopation, as its function is to demonstrate the beginning of a syncopation. It is always placed either before or after the first note of the syncopation and might many times pass as a point of division, marking the beginning of a measure. In the last period of Italian trecento music, this point was many times

written  rather than as the single point more commonly used. This later usage is much less confusing to the transcriber.

The ordinary note values and their corresponding rests are listed in section VIII below. In this music by Francesco, the Maxima is used only four times, in cases where a note longer than the augmented Long is desired. On these occasions it has the value of two Longs. The Maxima rest is not used in this music. At the beginning of the delayed part in the two canons, numbers 10 and 13, the prolonged rest is indicated by an appropriate number of Long rests.

The Long is a fundamental basis for metre, and establishes the boundary for the measure we use today in two instances. Its division may be duple (imperfect) as in those works which we have transcribed in $4/2$ time, where it equals two Breves, or its division may be triple (perfect), equalling three Breves as in $3/1$ time. In both these instances where the Long is the metrical unit the divisions of the Breve and Semibreve are always duple.

Where the Breve is the metric unit there are three possibilities. The first we have transcribed as $6/4$ time. This is our modern duple-compound measure. In it the Breve unit is subdivided into two Semibreves, each of which is in turn split into three Minims. This metre is readily distinguished by the combination



of two Minim rests followed by a Minim , a popular rhythmic combination




and one which can occur only in this or the third possibility. Somewhat less frequent is the second possible division of the Breve into triple-simple time, resulting in a $3/2$ measure, where the Breve contains three Semibreves, each of which is in turn divided into two Minims. The third division is into triple-compound time, $9/4$, the Breve containing three Semibreves, each containing three Minims. Finally there are seven compositions in which there are not an even number of Breve values, thus preventing the use of the Long as metric unit. These have been transcribed as a duple-simple division of the Breve in $2/2$ time.



Other infrequent subdivisions of both Long and Breve are indicated by means of white notation. The most common use of the white or hollow notes is in compositions where the division of the Semibreve is simple, i.e., in two parts, and the composer wishes to change it to compound, i.e., in three parts, for a brief space. In such cases three white Minims or a white Semibreve and white Minim are used, these having together the same value as two black Minims or a black Semibreve. White notation is used for this purpose in nos. 27, 38, 61, 66, 150, and 152. On each occasion the fundamental metre of $3/2$ changes temporarily, while the white notes are used, to an equivalent of $9/4$. A similar use is found in no. 93, with the exception that since the metre is $4/2$ larger sizes of white notes are used to produce larger triplets. So complicated did these varying sizes of triplets become that it was found advisable to use a $6/4$ metre in the transcription.

In two other works, nos. 141 and 134, white notes are used in an entirely different manner, although the underlying principle is the same. Each uses the white Breve and Semibreve, or its equivalent in the special forms of the following paragraph, to change the original $6/4$ metre into a $3/2$ metre. In other words, here the duple-compound metre is changed by the white notation to a triple-simple metre. In the latter of these two works this same division is carried a step further, so that the white Breve forms the basis for a short succession of measures in a $4/4$ metre.

We have discussed the sign of *via artis* and its use above. Other special signs are occasionally used. The most common of these is the equivalent of our modern triplet, a group which provides an occasional change from a simple to a

compound division of the Semibreve. It is written  and is used much more commonly than its equivalent in white notation, leading us to believe that the white notation was a later innovation.³⁷ Another equivalent of white notation, found several times when the composer has wished to change a measure from duple-compound to triple-simple metre, is the note ,

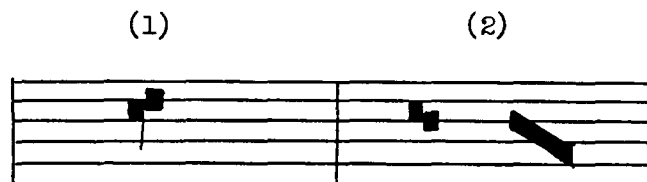
which has the value of two Minims in a 6/4 measure ordinarily containing six Minims. In other words  =  in a .

rhythm. One other note, , is occasionally found; this equals an augmented Semibreve in duple time, i.e.,  in 4/2 time.

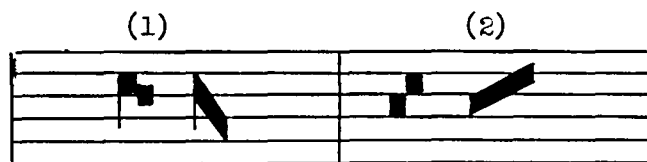
Ligatures are groups of notes collected together in one prolonged sign. They have a direct connection with the more complicated neumes of the mediaeval period, and are never allotted more than a single syllable of text. Thus their use is limited to melismatic passages or to parts which have no text. As will be noted, the smallest possible notes which are obtainable in ligature are Semibreves; while the majority are Breves and Longs. For this reason ligatures are most commonly found in the tenor parts.


The rules concerning ligatures remained practically constant throughout their entire history. For a contemporary source I have referred to the rules as given by Prosdocius de Beldemandis.³⁸ He arranges the rules as follows:

An initial note is a Long if (1) there is a tail down on the right, or (2) if there is no tail at all and the following note descends, whether these notes are square or oblique.



An initial note is a Breve if (1) there is a tail down on the left, or (2) if there is no tail at all and the following note ascends; in either case the notes may be square or oblique.



³⁷In *R.* only, the note  is used to indicate the equivalent of the first two notes of this triplet. In all other MSS. the copyist has been forced to use white notation for this rhythm.

³⁸Cf. p. xxi, n. 35.

The first and second notes of a ligature are Semibreves if there is a tail up on the left, regardless of the shape or direction of the notes. This is the most common of all ligatures. There is a single indirect exception to this, where



via naturae augments the size of the second Semibreve of the ligature.

Except for the last rule above, all notes after the first are always Breves until the final note is reached.

If there are only two notes in the ligature, the last note may be a Semibreve if affected by the tail up on the left of the initial note.

All other final notes are Breves unless, because of the rules that follow, they are Longs.

A final note is a Long if (1) there is a tail either up or down on the right, if (2) it descends from the preceding note and is square, or (3) if it is directly above the preceding note, both being square, and is connected to it by a tail down on the right.

(1)

(2)

(3)



While the flat sign is used in this music much as it is today, the sharp sign serves a double role--raising the note half a tone or cancelling a previous flat, the function of the more modern natural sign. When once used in a part, an accidental remains in force throughout the melodic phrase in which it occurs.³⁹ Occasionally when an accidental is introduced near the end of a line its presence or absence at the beginning of the following line helps to determine its duration. When it is introduced near the beginning of a line its duration is more difficult to determine unless the phrase is well marked.

V. The Musical Forms

Francesco has referred, in the second stanza of his madrigal number 11,⁴⁰ to the forms in which his music is set--the madrialle, cacce, ballate. These forms predominate in the Italian ars nova music, and are characteristic of this period and country alone.

³⁹For a concise example of the full effect of this principle cf. no. 62, n. 1.

⁴⁰Cf. p. xvi above.

Their literary form was discussed in the first half of the fourteenth century by two outstanding writers, Antonio da Tempo⁴¹ and Gidino da Sommacampagna.⁴² Both these writers describe five forms of the madrigal, based on the arrangement of lines containing either eleven or seven syllables, with three lines to each stanza, and with from two to four stanzas. There are two additional forms which have a ritornello of one or two lines. All of Francesco's madrigals consist of one or more stanzas of three lines, each containing eleven syllables, and a ritornello containing two such lines. Biadene⁴³ has shown that the term madrigal is derived from a mediaeval Latin term matricale meaning a rustic song in the mother tongue. Wherever the word is used in the manuscripts of Francesco's music the later form madrialle occurs.

The forms of several compositions in B. are marked at the top of the folio, showing that the copyist considered them to be madrigals or ballate as the case might be. The same madrigals when given in F. have the word ritornello as the indication for the second section. Those in F. having this indication place the additional stanzas before the second section, rather than after it as is the custom in all other compositions; the beginning of the ritornello section is then indicated by its first line. Through such evidence, it has been possible to isolate nine madrigals in two parts and three madrigals in three parts from the works of Francesco.

The musical style of the madrigal shows considerable similarity to that of the conductus with its long florid melismatic passages.⁴⁴ These melismas, before and after each phrase, make the madrigals much longer than the ballate. The first section is broken up into three phrases corresponding to the lines of text. In the case of the three-part madrigals this number becomes a multiple of three. At the ritornello the metre frequently changes with the appropriate signature indicated. The ritornello always consists of two phrases in keeping with its text. The use of time signatures in the two-part madrigals, their more complicated style of notation involving the changeable Breve, and the more extended melismas, all lead us to believe that these two-part madrigals were among Francesco's earlier works.

Each of the three-part madrigals is unique in its structure. All are undoubtedly works of a late period in his life. No. 10 is one of the finest canons to be found in the fourteenth century and is well worth a careful study. No. 12 is the first example we have been able to find of what may be called 'Variations above a Ground.' No. 11 is written with a different text under each part of music. The verses however are all parts of a single poem,⁴⁵ and if an audience were to grasp their meaning they must have been sung separately, one at a time. It is possible and even probable that the other two parts may have been played on instruments, for there are many contemporary references to the accompanying of singers by instrumental players.⁴⁶ There are several possible arrangements: the

⁴¹Trattato delle rime volgari (c. 1332).

⁴²Trattato de li rithimi volgari (c. 1350).

⁴³Rassegna bibliografica della letteratura italiana, VI, 329.

⁴⁴Cf. the author's paper, 'Origins of the Italian ars nova,' Papers read by members of the American Musicological Society, Dec. 29 and 30, 1937. Cf. also his article, 'The conductus,' Musical Quarterly, XXVII (1941), 165-204.

⁴⁵Cf. again the translation on p. xvi.

⁴⁶Cf. section VII below.

superius may have been sung in all three stanzas, the other two parts being played by instruments each time, or the parts bearing each stanza may have been sung in turn, the remaining parts being played. According to the appearance of the composition in the manuscripts, either manner is possible after a little rehearsal, and rehearsal would be necessary for this music even if it were written unitextually. Francesco wrote one other composition⁴⁷ in this manner, i.e., tri-textually. In this latter case the texts with each part, combined with the added stanzas following each part, form a single extended ballata such as occurs in 23 other compositions.

The verses of the madrigals, as contrasted with the more frivolous texts of the ballate, are serious and expressive, in keeping with the fundamental conception of art-song which they represent. There is frequent use of the incidents of Greek mythology in their lines.

There are undoubtedly close connections between the Italian caccia, the French chace, and the later English 'catch.'^{*} With each of these terms there is associated the thought of a chase which is expressed in the music by a canon between two or more parts. Many writers insist on a connection with hunting because of the literal meaning of the terms. If we examine the verses written in this style we will find that while hunting scenes are used as occasional subjects, any scene that entails a vivid description of action might be used. Thus the battle scene was one of the most popular subjects.

In Italy this form took the shape of an extended canon in two parts accompanied by a third independent part. The music is frankly descriptive, with free use of hocket and imitation to portray the excitement of the scene described. The music is written in the form of an extended madrigal, with phrases in groups of three and with a ritornello at the end. The canon ends at the close of the first section and is started anew in the ritornello.

The poem of the caccia is written in a very free style with little regard for rime schemes or metre. Great stress is laid on vividness of description, to which end considerable onomatopoeia is used. If the subject permits, street cries and other similar calls and ejaculations may be inserted. For a heightened effect through contrast, the section portraying excitement is usually inserted in an outer frame of a quiet nature. To show the full significance of this contrast we quote the text of Francesco's only caccia, better termed a pescha since it deals with a fishing scene:

Thus, thoughtful, as love guides me
 Along the green coast slowly,
 I hear: 'Lift that rock!'
 'Look at the c'rawfish, look! Look at the fish!
 Catch him, catch him!'
 'This is marvelous!'
 Isabella began screaming,
 'Oh! oh!' 'What's the matter? What's the matter?'
 'I've been bit in the toe!'
 'O Lisa, the fish is swimming away!'
 'I've got him! I've got him!' 'Ermellina's caught him!'

⁴⁷No. 140.

*Cf. Fr. Novati, 'Per l'origine e la storia della cacce,' Studi mediaevi, II (1906-7), 303-326.

'Hold on to him!' 'This is a grand fishing hole!'
 Meanwhile I reached the troop of lovers
 Where I found fair ladies and their swains
 Who welcomed me with kindly looks.

Wooldridge⁴⁸ has described the plot of another of these cacce, with an entirely different setting but with the same degree of excitement portrayed.⁴⁹

The ballata, as described by Antonio da Tempo and Gidino da Sommacampagna, may be in one of four principal forms, grande, mezina, menora, or minima, depending on whether the number of lines in the first section is four, three, two or one. Each form varies within itself in the use of lines with eleven or seven syllables. In each of these cases, as with the madrigals, definite models of the arrangement of lines and the rime scheme are given. Francesco's music, most of which was probably written in the quarter-century following these two writers, does not limit itself to the exact patterns which they describe.

In all of the extant accounts of performances of trecento music--in the Decameron, da Prato's Paradiso, Sercambi's Novelli,⁵⁰ Prodenzani's sonnets⁵¹ --it is the ballata which is described. This is not strange when we consider that out of the 154 known works by Francesco all but thirteen are in this form. As the name implies,⁵² it is a composition which was sung and played while others danced, an art-dance as contrasted with such social dances as the estampie and danse royale.

The form closely resembles that of the French virelai or chanson balladée⁵³ and presents a distinct contrast to that of the madrigal. Each ballata is divided into two sections which are nearly equal in length. The most common distribution of verses is that of three lines in the first section and two in the second section. In S., B., R., and P. the latter section is plainly marked secunda pars in all parts given without text. In F. alone this section is marked andare. The relationship of rime schemes and the position of verses beneath and after the music have enabled scholars to determine that these two sections bear an A B B A relationship. After the composition has been sung once, the second section is repeated with new words, after which the first section is likewise repeated with new words.⁵⁴

An inconsistent practice is that of placing at the end of these four stanzas the opening words of the first stanza. This practice is never adhered to in any one manuscript, nor is it the same for otherwise identical pieces in different manuscripts. It is a matter of speculation therefore whether it was an accepted custom to close the composition with a repetition of this first stanza and the corresponding first section of music, or whether this indication merely suggests that the song may be repeated to accommodate the dancers, in the manner

⁴⁸Oxford History of Music, II, 2, 323, (2nd edition).

⁴⁹The texts for many others may be found in Carducci, Cacce in rime.

⁵⁰Cf. the note to no. 100 below.

⁵¹Cf. section VII below.

⁵²Antonio da Tempo: 'Et tales ballatae cantantur et coreizantur.'

⁵³Cf. Machault, Werke (Ludwig ed.), I.

⁵⁴Antonio and Gidino refer to the four stanzas of the ballata as volta, primo piede, secondo piede, and represa.

of a perpetuum mobile. Twenty-three of these ballate have one or two additional sets of stanzas. Nearly always, in such instances, the opening words of the first stanza are given before each new group of stanzas. The extended form may be indicated thus:

Music: A B B A A B B A A B B A

Poetry: A B C D A E F G A H I J

The position of the text of stanza three is variable. Sometimes it is placed beneath stanza two where sung, and at other times it is placed after the music as an added stanza. While the text of the first two stanzas may be written under either one, two, or three parts, that of stanza three never occurs under more than any one of the three parts. Presumably the only reason it is placed there at all is to help in distinguishing the form, yet it is not inconceivable that during the performance of this third stanza only the one part having the text was sung, while the other parts were played on instruments, as in the case of parts having no text at all. In three cases only, stanza four is placed under one part in the first section; otherwise it is placed after the music. The above query about the performance of the third stanza would be equally applicable to the fourth stanza. However, since in the majority of cases all save the first two stanzas follow the music we may safely assume that all the stanzas were performed in the same manner as the first two, much as additional stanzas beneath hymns are sung today.

Often, especially in the three-part ballate, the second section has first and second endings, marked verto and chiuso,⁵⁵ to be used with stanzas two and three respectively. As will be shown in the following section, these alternate endings shed considerable light on fourteenth-century tonality. Nos. 111 and 139 have these endings after the first section. They may have been written in imitation of the French rondeaux, just as the two tritextual works discussed on page xxvi-xxvii may have been written in imitation of the motets. In the present instance the ballata nature is clear, for the entire text of no. 111 is carefully placed: stanza one beneath section one of music ending in the verto of the first section, stanza two beneath section two of music ending in its verto, stanza three beneath section two of the music ending in the chiuso to section two, and finally stanza four beneath section one ending in the first chiuso. The relationship between closing and initial harmonies of these stanzas is most interesting. No. 139 is unique in that the second section is durchkomponiert; stanza two follows the first as usual, but instead of a repetition of the music for stanza three, there is an entirely new section, yet one well in keeping with the others in form.

Another irregularity among the ballate is found in no. 73. Here stanza one consists of a single line of verse, which is followed by a single rendition of the music of the second section. Although this latter section is twice as long as the first it cannot be considered durchkomponiert as was the above. In all there are two groups of stanzas for this ballata, arranged in an A B A form rather than the customary A B B A, as follows:

Music: A B A A B A A ,

Poetry: A B C A D E A

⁵⁵In R., no. 120, they are marked ouverts and clus after the French manner.

Finally there is a group of fragments, nos. 150 to 154, which have only two stanzas of text to go with the two sections of music, and which thereby lack the full verse form of the ballata. They are quite normal otherwise.

Like the madrigals, the two-part compositions among the ballate reflect for the most part earlier tendencies. They differ in musical style from the two-part madrigals mainly in the length of the melismatic passages at the ends of phrases and consequently in the ornateness of their figures. Among the three-part ballate are many works for a single voice and two instruments, reflecting the tendency toward the chanson of the fifteenth century. In a considerable number of the three-part ballate the closing measures of both sections are identical, thus enhancing the homogeneity of the music.

In transcribing these ballate one encounters less use of the earlier Italian notation with the changeable Breve and via artis, but a greater use of white notation for changing metres. Inconsistency is frequently noted in the middle of a section at phrase endings, where the sizes of final note and rest at times vary even between parts in the same manuscript.

VI. The Musical Style

In these compositions of Francesco the entire history of music for nearly ten centuries may be traced. Signs of organum, improvised descant, conductus, even of the monodic tropes and plain-song are plentiful. At the same time there are experimental uses of the triad in partial cadences and simple attempts at imitation between parts, both indications of the direction that musical style was to take in the following century.

Yet one should not conclude that this music is an artificial creation, full of mechanical devices. While the reading of the printed page of music may encourage such a view, listening to it gives one an entirely different impression. Nothing could be more natural and spontaneous than these works, especially the ballate, which reflect in their symmetry of structure a close association with the music of the people, as contrasted with the cloistered music of the church.

The principal melody in this music, whether madrigal, caccia, or ballata, is always to be found in the superius or upper part. The difference between the melodies of the three forms is only one of degree: those of the madrigals are most florid, that of the caccia most rhythmic and marked with bits of hocket, while those of the great mass of ballate vary, sometimes being very simple and at other times approaching the florid nature of the madrigal melodies. Almost any one of Francesco's melodies opens with a florid melismatic passage on the initial syllable, followed by a syllabic passage until the penultimate syllable is reached, where there is another melismatic passage until the final syllable is reached at the cadence.⁵⁶ These melodies follow closely the diatonic progressions and simple skips of the traditional plain-song,⁵⁷ the chief difference being

⁵⁶For a discussion of the controversies over the instrumental implications of these passages, cf. the author's article, 'Francesco Landini and his Music,' Musical Quarterly, XXII, 190.

⁵⁷Note the two augmented Seconds which appear in the melodic line of no. 144 as found in P.

the increased variety of rhythm in the music of Francesco. This variety of rhythm is seen in the use of ornamental groups of notes of smaller values which many times assume the nature of an instrumental figure. Some of these figures are listed in the following section.

The tenor part is always the simplest melodically. If it has a text its resemblance to the superius increases, although it seldom has the groups of small, ornamental figures. In the later three-part ballate where the tenor is given without text the diatonic element is at times almost nonexistent. The skips become more constant and of larger proportions, sometimes including the Seventh and Ninth, which are never found in the parts with text. At such times the part is written almost entirely with ligatures.

The contratenor, found only in the three-part compositions, is a curious composite of the style of the superius and that of the tenor. This is due to its harmonic role, which will be discussed below. The contratenor contains many of the figures which the superius uses, often in direct imitation of the latter, yet it is never written as diatonically as is the latter. In every part there is a brief pause at the end of each phrase of text, dividing the music into corresponding phrases.

The following metres are used in this music:

- 3/1 — a triple-simple metre, corresponding to the French perfect mode, time and prolation imperfect--used in 48 works.
- 4/2 — duple-simple metre: mode, time, and prolation all imperfect--in 53 works.
- 6/4 — duple-compound metre: time imperfect, prolation perfect--in 26 works.
- 3/2 — triple-simple metre: time perfect, prolation imperfect--in 28 works.
- 9/4 — triple-compound metre: time and prolation both perfect--in 8 works.

In addition to the above there are 7 works which, owing to an odd number of Breve values, we have been forced to transcribe in 2/2 metre, time and prolation both imperfect. Thus in 108 works the divisions of Breve and Semibreve are both duple, whereas in only 8 works are they both triple. The Long is duple in all save 48 instances. The Breve is triple in only 36 works, the Semibreve in 34.

In all the madrigals save 3, the metre changes at the beginning of the ritornello section. In 5 of the entire list of compositions there are metrical changes within a section. These are nos. 3, 70, 75, 134, and 141. In the case of no. 134 the metre changes eleven times during the course of the work. Frequently minor changes from duple to triple patterns are made by the use of white notation or the special devices of notation discussed in a previous section. The most complicated of these is no. 93, where the introduction of white notes of all sizes from Long to Minim continually varies the pulse. An interesting change in the time values, although one not affecting the basic metre, is found in the comparison of manuscript copies of no. 33. In R. the note values are twice as long as in the other manuscripts.

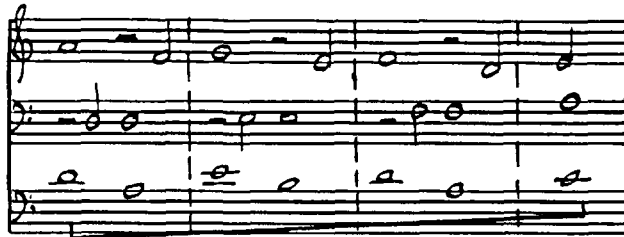
The use of syncopation is frequently resorted to in the melismatic passages especially at the ends of sections. One of the longest of such passages is the following:

No. 129



Hocket is frequently used with moderation in these same places:

No. 127



As in the case of other mechanical devices which were introduced prior to this time they are both used with artistic discretion.

Although we continually hear discussions of the freedom of mensural notation as contrasted with the tyranny of the written bar-line, we are not at all conscious of any such contrast when this music is actually performed. Indeed when taken at a brisk tempo there is a splendid pulse to these works, especially the ballate, for the value of each Long or Breve has the effect of being a measure apart from every other such value, with only occasional suspensions from the preceding measure and then in but a single part.

In the two-part compositions, and in the two first-composed parts of the three-part works, i.e., the superius and tenor, there are clear traces of that style of improvised descant based on an alternation of Fifths and Octaves which the Anonymous III describes.⁵⁸ The following example is one of the simplest to be found; usually the progression is less obvious. This style furnishes the basis for all work in contrary motion.

No. 30



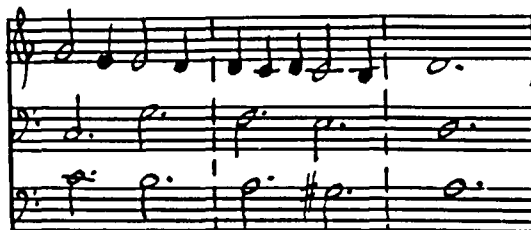
Parallelism is often noted in this music, but like all other devices is used in moderation. The same interval is seldom used more than twice consecutively. Most of the intervals which one would expect to find are used--the Unison,

⁵⁸Coussemaker, Scriptores, I, 325 ff.

Octave, and Fifth of organum, and the Third and Sixth of Gymel. The Fourth is used but seldom as an interval in two-part writing, and consecutive Fourths are even rarer. Parallel Seconds or Sevenths are so uncommon that we question the accuracy of the notation where they are found. One fact which must be borne in mind when examining parallelism in this music is that to the composer of this period the slightest melodic embellishment or passing-tone sufficed to remove the stigma of excessive use of this device.

When a third part, the contratenor, is added to this music it serves as the harmonic complement to the two previously written parts. If these are at a consonant interval such as the Octave the contratenor supplies the Fifth between them, while if they lie at a point where dissonance is desired the contratenor supplies the third tone of the triad. With the contratenor there frequently occur brief bits of faux-bourdon which are used to prolong the space between a dissonance and its resolution.

No. 122



As we noted in the use of descant and organum, the character of this device varies from a simple succession of first inversions to an independent progression of Thirds beneath an elaborate figuration or syncopation.

Anyone examining Francesco's music does not proceed far before becoming acutely conscious of the fact that triads while plentiful are nevertheless treated without exception as a dissonance (or 'imperfect consonance,' as the contemporary writers called it) of two superimposed Thirds. This is borne out in the treatise of Prosdocius de Beldemandis, De Contrapuncto, written in 1412 near Padua:

Item sciendum quod combinationum consonantium quedam sunt perfecte et quedam imperfecte; perfecte sunt, scilicet: unisonus, quinta et istis equivalentes, uti sunt octava, duodecima et huiusmodi; . . . Imperfecte sunt, scilicet: tertia, sexta, et sibi equivalentes uti sunt decima, tertia-decima et huiusmodi . . .⁵⁹

The intervals actually termed 'dissonantes' are the Second, Fourth, and Seventh, or their equivalents--intervals used in this music only in passing. With Francesco the Unison, Fifth, or Octave, or in three-part writing the two latter combined, represent consonance from which one moves directly to a dissonance based on a Third or a triad consisting of two superimposed Thirds. From this in turn there

⁵⁹ Coussemaker, Scriptores, III, 195.

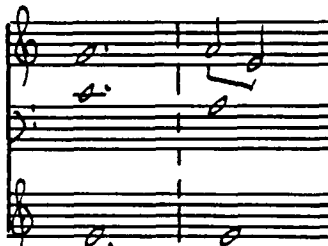
is a smooth progression back to consonance, as in the following instance:

No. 105



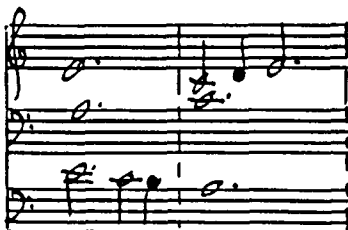
Francesco is not afraid to use dissonance with remarkable freedom, however. Thus in a few instances he begins the second section of a work with the dissonant triad, although he resolves it promptly.

No. 106



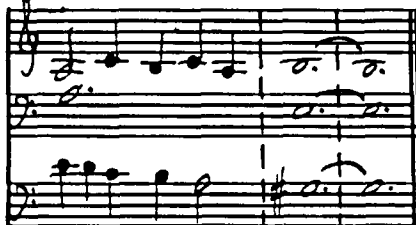
While he is still conservative enough to avoid this at the beginning of the first section, the effect is frequently approximated by a direct movement into the triad from the initial consonance.

No. 143



Likewise at the first ending or verto of the second section he frequently uses the triad in much the same manner as we use the partial cadence today.

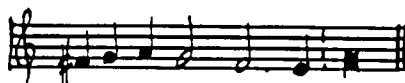
No. 137



Because of the manner in which triads are formed, i.e., by the juxtaposition of two Thirds between the three parts as they are written horizontally, there is no marked preference for any particular form; augmented, major, minor, and diminished triads are all found as the occasion permits.

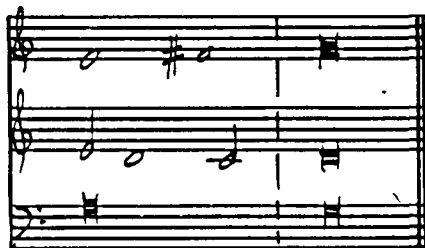
Francesco's cadences are based primarily on the principle of complete diatonic progression. The one exception to this statement is found in the melodic progression which the Riemann Lexikon calls the Landinosche Sext. This is used infrequently in all types of cadences by all the ars nova composers in Italy.

No. 52



In the two-part works diatonic progression to the consonant interval desired is a comparatively simple matter. In the three-part works there are two distinct patterns employed. The first consists of contrary motion in the outer parts with an independent inner part.

No. 10



The second pattern makes use of the faux-bourdon device.

No. 11



Almost without exception the root of the consonance is approached from the tone above it; the Fifth is approached from the tone beneath; and the Octave is reached from the first or second tone beneath.

Theorists of the Middle Ages and Renaissance wrote a great deal about the Gregorian modes and about a modal theory for melody; none of them succeeded in formulating an adequate theory of the tonality which evolved in the polyphonic music during this period. Such descriptions of the music as we find consist of accounts of proper progressions and consonances, most of the pages of the treatises being devoted to descriptions of the complicated system of notation. An

organized study of tonality still remains to be completed. In this discussion of the music of a single composer in a narrowly circumscribed period, we can offer only an itemization of the basic traits which we have observed as material upon which such a study may in part be based.

One defect in our methods of musical scholarship, in the past at least, seems to be the tendency to go to the two extremes in the interpretation of a given problem before the correct middle ground may be found. This has been the case as regards several aspects of this music, tonality being one such aspect. The first of the modern writers assumed that these compositions were based as a matter of course on the Gregorian modes which the contemporary theorists wrote about. Later writers who were able to examine a little more of the music, and who saw at once the considerable chromaticism, jumped to the other extreme and proclaimed the use of a major tonality. Actually a middle channel is the correct solution in this case as in so many others, for we witness the traces of Gregorian influence in the melodic line, traces greatly modified when combined with the other melodies with resultant adjustments.⁶⁰

Francesco's music uses the following chromatics: c[#], f[#], g[#], b^b, occasionally e^b, and once a^b. Sometimes these are indicated in places where the current laws of musica ficta would supply them in any case. At other times they are carefully placed to indicate a breaking of these laws, apparently for the sake of a definite tonal effect. Their use in musica ficta can best be summarized by quoting an example from the writings of Prosdocimus de Beldemandis, the theorist whose works describe most closely the style of this music and its notation.

Coussemaker, Scriptores, III, 199



These two parts illustrate the use of musica ficta in the melodic line. Actually Prosdocimus bases his rules on the perfection of the interval involved, using musica ficta to make the pitches of the interval as close as possible to those of the following consonance.

B^b is frequently used in the key signature, b^b and e^b are used together twice in the signature. We cannot detect any marked difference in tonality between these compositions and the many others which secure the same effects through the insertion of the accidentals in the course of the parts. One composition, no. 34, appears in different 'keys' in different manuscripts. In S. the work opens and closes with the consonance on d. In F. it is transposed down a Fifth throughout and has the accidental b^b added in the signature of the one part that would use that tone.

In the following table, which outlines the harmonic structure of the 49 three-part ballate, the predominant finals used are c and d. The other two finals used are f and g. It is certainly no coincidence that these two latter finals,

⁶⁰The effect of polyphony on the Gregorian modes is graphically summarized by the decree of Pope John XXII in 1322. Cf. the Oxford History of Music, I, 294.

both a Fifth below c and d respectively and in a Subdominant relationship thereby, should appear much more frequently in compositions bearing the signature of one flat, b^b. We have chosen the three-part ballate for this tabulation since they constitute all save four of Francesco's three-part works, and since the definite feeling of tonality is more pronounced in the three-part works. The table shows the various initial consonances of the first section which are used in conjunction with the corresponding final consonances of that section. It must be remembered that in the ballate this section both opens and concludes the work. The table indicates for the second section the initial consonances, the final consonance in the verto (with stanza two), and that of the chiuso⁶¹ (with stanza three).⁶²

First section		Second section			No. of times used:
Initial:	Final:	Initial:	Verto:	Chiuso	
d-----d	} d	{ e-----e	--d	--d	18
g-----d					
a-----d					
a-----d		g-----a	--d		1
d-----d		a-----d			1
f-----d		g-----c			1
g-----d		{ d-----g			2
c-----c	} c	{ d-----d	--c	--c	4
f-----c					
e-----c					
c-----c	} c	{ e-----e	--c	--c	3
g-----c					
d-----c					
f-----c	} c	{ g-----c			6
a-----c					
g-----c					
c-----c					
c-----c		c-----g			1
c-----c		d-----a			1
c-----g		{ a-----a	--g	--g	2
d-----g		g-----c			1

⁶¹In works which do not use a first and second ending we have indicated the final consonance of the section under the heading chiuso.

⁶²The single letter used in the table, e.g., the first d, indicates the use of any one of the following consonances based on that pitch: Unison, Fifth, Octave, Octave with Fifth, and more rarely a triad as indicated above.

First Section		Second section			No. of times used:
Initial:	Final:	Initial:	<u>Verto:</u>	<u>Chiuso</u>	
d-----g } a-----g }		{ d-----d g-----d			2
f-----f } c-----f } a-----f }		{ c-----a g-----a a-----a	--f --f --f		4
f-----f		{ g-----f a-----f			2

In the first patterns are represented more than one-third of the compositions examined. In the following table are indicated the most common individual rather than composite patterns:

First section		Second section			No. of times used:
Initial:	Final:	Initial:	<u>Verto:</u>	<u>Chiuso:</u>	
d-----d		e-----e		--d	4
g-----d		e-----e		--d	4
a-----d		e-----e		--d	2
g-----d		a-----e		--d	2
d-----d		a-----e		--d	2
d-----g		d-----d			2

These tables tell their own story--of the predominance of a tonality built on the consonances of d. But most prominent of all is the fact brought out by the relationship between the two sections. Notice how many times, in the case of a first section tonality built on d, the second section is built on the e or supertonic, taking advantage of the chiuso to return to a tonic cadence; this is also true of the related key g. In the case of the tonality on c and its relative f, the subsidiary section is sometimes built on the supertonic, but in an equal number of cases it is placed on the mediant tonality.

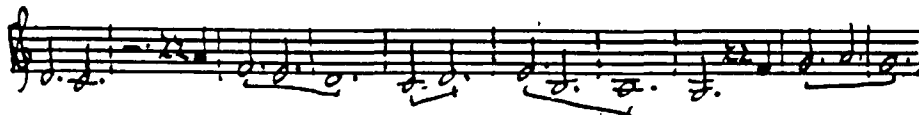
VII. The Role of Instruments

An elaborate discussion of the several controversial aspects regarding the performance of this music lies outside the scope of this present work. For an evaluation of the theories which have been advanced, the reader should consult the writer's article in the Musical Quarterly for April 1936. For an excellent survey of the instruments of this period, consult Gerold, La musique au

moyen âge, chapter XX, and the references given by that author. We shall limit ourselves here to a discussion of the instrumental elements and evidences found directly in connection with Francesco's music.

That instruments were used to a considerable degree none will deny. The parts given without texts have intervals difficult or impossible to sing, and have an excessive use of ligatures which again excludes the possibility of singing.

No. 119

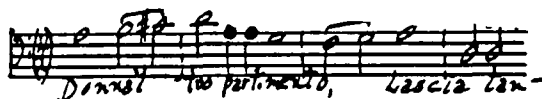


In the frequent instances where the ballata parts have texts omitted in one or more manuscripts, but not in others, there is a constant simplification made by omitting repeated notes and by using more ligatures.

No. 116 in S.



in F.



These parts must have been performed on instruments.

With two exceptions⁶³ parts such as the above were always the tenor and contratenor parts. Occasionally, especially in the madrigals, there is a short passage without text between the final syllable of one phrase and the opening syllable of the following phrase; this is likewise of an instrumental nature. In all the above instances the lower range of the parts, their simpler nature with few melismatic figures, the use of the larger skips, all lead us to believe that they were performed on stringed instruments such as the viol and lute.⁶⁴

The florid superius part, while not showing any of the characteristics described above and while always having a carefully placed text, nevertheless has many small figures in the melismatic passages such as the following, figures that are typical of the possibilities of a simple wind instrument or a keyboard instrument like Francesco's own organetto. The higher range and faster tempo of these parts would be more readily handled on these instruments.⁶⁵

⁶³No. 126 in B. and no. 143 in the Prague MS.

⁶⁴Cf. the sonnets on p. xli below.

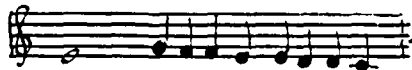
⁶⁵Villani '...manuque adeo velocissima, ...organa tangere coepit... .'



No. 39



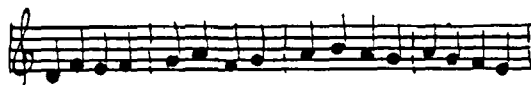
No. 41



No. 42



No. 50



No. 52

Undoubtedly there was considerable adjustment for the immediate occasion as regards manner of performance. This is attested by the lack of texts for certain parts in some manuscripts, by the change in time values of no. 33, and by the transposition of no. 34.

As regards the instruments which actually appear in connection with this music⁶⁶ we find the standard ones of the day. On the illuminated folio of the Squarcialupi codex at the beginning of the section devoted to Francesco's music there are portrayed two organetti, two groups of pipe-like instruments, a psaltery, and three forms of the lute. On the tombstone, in addition to Francesco's organetto there are viol and lute. While Giovanni da Prato⁶⁷ and other contemporaries always associate him with the organ, Villani⁶⁸ speaks of Francesco's skill on a list of instruments which comprises practically all the common instruments of the period. The description of the performance of no. 100 given by Sercambi and of no. 138 by da Prato do not specify regarding the performance except to say that they were sung and played.

The one definite connection between music and instrument in the works of Francesco is found in the following sonnets of Prodenzani, nos. 33 and 34 from the section entitled Mundus Placitus in his Il Saporetto.⁶⁹

⁶⁶The only mention of an instrument in the verses themselves is a reference to Orpheus and his lyre (no. 12), where the instrument is doubtless as mythological as is the player.

⁶⁷Il Paradiso.

⁶⁸Cf. the Documents below.

⁶⁹Edited by Debenedetti, Giornale storica della letteratura italiana, Suppl. 15 (1913).

No. 33. Con lo liuto fè ballo amoroso
 E ll'alvadança e'l trotto et la striano
 Ciò che lui fa stampita par sorana,
 Se fecto avesse Chi ama 'l delectoso.

Voleti udir se lui fo virtuoso?
 Che venir fe' una pigmatta sana;
 Con essa lui vi fe' la chiarintana,
 Puoi fece Matre mia, questo giloso.

Con la chitarra fe' suoni a tenore
 Con tanta melodia, che a ciaschuno
 Per la dolceça gli alegrava 'l core.

Con la cetera ancor ne fece alcuno,
 Puoi venner pifar sordi cum tenore:
 Solaço incontenente ne prese uno.

No. 34. Stregnie le labbra fiero incontenente,
Da puoi fecer Con gli occhi assai ne miro,⁷⁰
De, pon questo amor giù,⁷¹ et, con suspiro,
L'alma mia piango⁷² et puoi fe' Polgli mente.

Tu si mi vuoi ferire amaramente
 Fecoro ancor, Galiaga et Bel siro,
 Vostre belleçe li miei sensi apriero,
 Gram pianto agli occhi⁷³ non gli uscier di mente.

L'altra sera puoi venner suon d'archetto,
 Rubebe, rubechette et rubecone,
 Ch'a tucta gente diedar gran dilecto;

Tanto me piacque et puoi Gram pena pone
 Vi fecer su, ma tucti non le metto
 Per non tenervi in più longhi sermone.

According to Sachs,⁷⁴ the chitarra was a small instrument of the lute family. Gérold⁷⁵ describes the cetera as an instrument in the form of a vielle or early viol, but which was plucked. The pifar, according to Sachs,⁷⁴ was a transverse flute much like our fife today. These three instruments and their use in connection with the music furnish the one precise description of contemporary performance. Note that they are all played 'cum tenore' part.

⁷⁰ No. 27.

⁷¹ No. 34.

⁷² No. 127.

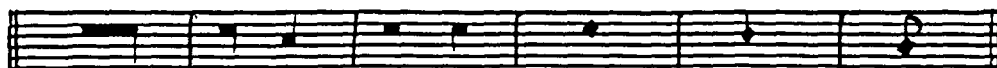
⁷³ No. 123.

⁷⁴ Handbuch der Musikinstrumentenkunde.

⁷⁵ 'Les instruments de musique au moyen âge,' Revue des Cours et Conférences (1928).

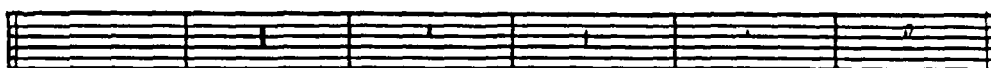
VIII. The System of Transcription

The following notes are used in the original manuscript:⁷⁶

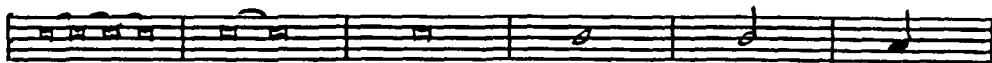


Maxima, Long, Breve, Semibreve, Minim, Semiminim

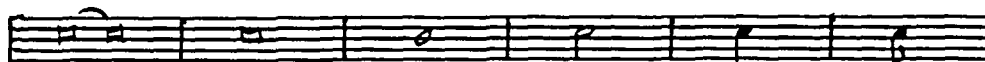
The corresponding rests:



Their modern equivalents:




These values have been reduced one-half in the transcriptions as follows:



The c and f clefs are used consistently on a six-lined staff. In the transcriptions, for purposes of convenience, we have substituted the g clef for the c clef, but all the pitches remain the same as in the manuscript.

When a time signature is given in the manuscript it is reproduced below. The modern signatures, and all other additions by the editor, are given in parentheses. Either the Long or the Breve value is used as a unit for each measure; the bar-lines are solid only where points of division occur in the original.

All musica ficta which has been suggested by the editor is placed above the note concerned; this has been kept down to a minimum, so that more might be needed in many cases for performance of the music. All accidentals placed before the notes were so placed in the various manuscripts. If a sharp appears in the manuscript in the role of a natural, the latter is given in the transcription.

Ligatures are indicated thus: . There is so much variation in their use in the different manuscripts, without any change in the value of the notes concerned, that the transcriptions show only the ligatures of S. or of the only manuscript in which the particular work is found.

⁷⁶Cf. section IV for a comprehensive discussion of the problems of this notation.

Too much credence must not be placed upon individual progressions of an unusual nature in those compositions appearing in only one manuscript. As will be noted by a comparison of many of the variants given in connection with works appearing in several manuscripts, there are enough variants which are obvious errors on the part of the copyist to make us extremely careful in accepting any unusual melodic or harmonic progression as the true intention of the composer. The transcriptions, however, have followed the rendering of the copyist in such passages unless otherwise indicated in the notes.

All melodic and rhythmic variations are indicated in the notes. Many cases in which a note is sustained in one manuscript through the rest given in others, without otherwise affecting the rhythm, are not indicated.⁷⁷ In such cases the part is given in the manner used in the majority of the manuscripts concerned.

We have been able to identify the authors of the texts of but fourteen of Francesco's compositions. In no manuscript of music is the author of the text indicated, but a check in all published anthologies pertaining to this period has shown that of these Franco Sacchetti wrote three ballata texts and one madrigal. Carducci⁷⁸ gives the text of another sonnet by Franco, Ne te nè altra voglio amar già mai, with the common caption 'Franciscus de organis sonum dedit,' but the music to this work is not known. We know that Francesco himself wrote at least eight of the ballata texts and one madrigal. He was well known as a poet so that it is quite likely that the bulk of the verses are by him. One ballata may be credited to a Bindo d'Alesso Donati, and the caccia was written by Gianarozzo Sacchetti, a brother of Franco who was beheaded 15 October 1379 for his part in a conspiracy against the Florentine state.

All of the verses are in the Florentine vernacular except no. 101, the ballata Adiu, adiu dous dame Iolye. This one exception has been quoted by several writers to show the French influence in this music. Judging by the style and the location in the Squarcialupi codex it is a late composition.

The texts, as prepared by Professor McLaughlin, are drawn from S. with the modifications found necessary for clarity after an exhaustive collation with the other manuscripts. No attempt has been made to modernize either vocabulary or spellings. Variants in spelling, as found in S. between the superius and tenor parts, are preserved in this edition except where they obscure the meaning of the passage. Frequently this variation is of a phonetic character; othertimes it is due to the demands of musical phrasing as in the second phrase of no. 85, or the third phrase of no. 133.

The compositions are arranged and numbered alphabetically according to their form:

Two-part madrigals	1 - 9
Three-part madrigals	10 - 12
<u>Pescha</u>	13
Two-part <u>ballate</u>	14 - 100
Three-part <u>ballate</u>	101 - 149
Two-part <u>frammenti</u>	150 - 154.

⁷⁷E.g., $\circ = \text{♩}$.

⁷⁸Le rime di Cino.....e d'altri....., p. 487.

THE WORKS OF FRANCESCO LANDINI

SIGLA

- S. Florence, Biblioteca Medicea Laurenziana, Pal. 87
- F. Florence, Biblioteca Nazionale, Pan. 26
- B. London, British Museum, Add. MS. 29,987
- R. Paris, Bibliothèque Nationale, Fonds fr. nouv.
acq. 6771
- P. Paris, Bibliothèque Nationale, Fonds ital. 568

* MADRIALLE *

S. 123r; F. 41v-42r.

1. #

1. Fa-- fa met-----ter ban--do et comandar,
1. Fa-- fa met-----ter ban--do e co--man--

2. a... mo----- te,
... dar, 2. a... mo----- te,

A. Ac--cias che dun' aman--fa
Ac-----cias che dun' a-man-----fa o-ver' a--

... man-----te ce--
... man-----te ce--

la--to tengha in sitt' e
... la--to tengha in sitt' e

in sen--bian
in sen--bian

Ritornello:

2. Et che niun si rimanga d'amore⁸
Perch' a llui non ne paja esser cambiato
C'amor vuol che chi ama si' amato
3. Et che niun amante si disperi
Per lung' amar che giugnendo agli effetto¹⁰
Ogni suo pena tornerà in diletto.⁹

1. Note that the opening syllable is repeated after the melisma, suggesting that it was to be sung. This also occurs in no. 7 and 127.
2. This sharp is omitted in S.
3. This sharp appears only in S.
4. An *f* in S.
5. Note the following four measure sequence. In F. this reads:

6. In F: 7. In S:

8. In F. these extra stanzas come after the first section, before the *ritornello*.
9. Carducci (*Opere*, VIII, 381) gives these stanzas in the above order but with the *ritornello* at the end.
10. In F: 'all'effetto'.

1. lu... ce... nel

1 lu... ce... a nel

pra... to da... mor... o... si fio...

pra... to da- mor- o... si fio...

ri Co...

ste? che mià del suo piacer con... ten...

ste? che mià del suo piacer con - ten -

to Et...

to Et - - -

facto mià suo serù suo ta- len

facto mià suo serù suo ta- len

②

to.

(Ritornello)

Dj - - | bruna ves-ta in un | bel velo in - -

- vol - - - - - ta Tro - - - - - vai co - - - - -

ste) che lla vita mìa tol - - - - - ta.

2. Tanto contento son del gran piacere
 Di questa vaga luce dilectosa
 Che sança lei non spero d'aver posa.

1. g in B.

2. In S:

3. A point of division in B.

4. Notice the parallel octaves, a rare occurrence.

5. This is not a sequence in B. which reads:

6. In S:

7. In S:

8. In B:

9. No sharp in S.

10. A Minim rest in B. 'n place of the f.

11. In B:

1. Mo - ston mi a - mor già

fra le verdi fran - dy
fra le verdi fran - de lun

lun pel - le - grin sal - con c'a l'on - bra sta -
pel - le - grin sal - con c'a l'on - bra sta -

va.
va.

Di - sciol - to in par - te li - ber - tà cer - ca
Di - sciolto in par - te li - ber - tà cer - ca

Di - sciolto in par - te li - ber - tà cer - ca




va - Al - - - - - lor conobbi

ben che per na - - - - - tu - - - - - ra Ten -

de - - - - va di vo - - - - lar in grand al - - - - - tu - - - - -

ra -

2. Fortuna gli tenea la vista chiusa,
 Contra laquale usava ogn'arte e ingegno
 Sol per dirigersi all' onorato segno.⁵

1. A point of division in P.
- 1a. This flat appears first in measure seven of P; thereafter it is in the signature in the first section.
2. Notice the simple imitation.
3. Uses \blacktriangleleft instead of a point of augmentation.
- 3a. Not a point of division in P.
4. Divisio duodenaria. Notice how frequently the point of division, as represented by solid bar-lines, is used in this ritornello. This is necessary because of the changeable value of the Breve in this older notation.
5. In the edition of these verses by Trucchi (*Poesie ital.*, II, 165) the lines of the ritornello are repeated exactly as they would be sung.
6. This sharp appears only in P.
7. In P: 
8. in P: 
9. In P: 

①

1 Non a Nnar...cis...so fu più amar lo

②

spec

③

chio Del-

④

la sel...vaggia fonte com' è cru-

⑤

da Ques-

⑥

ta don...na, di me di pia...tà

in--nu
in -- nu

Ritornello:
.. da. Ma pur cre--do sel--la
.. da. Ma c' pur cre--do sel--la

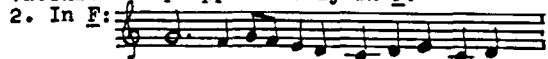
fu--ge
fu--ge

C'a--mor, giu--sto sig-- nor, la giun--ge
C'a--mor, giu--sto sig-- nor, la giun--ge

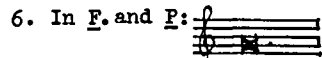
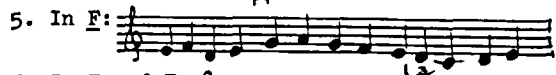
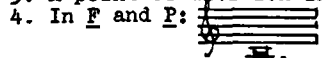
2. Così sperando per seguirla invecchio.
Quella spiatata fugge riguardando
Che io sança merçe mi mor amando. 13

1. This sharp appears in F. and P.

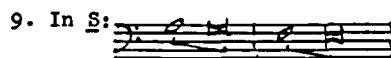
1a. This sharp appears only in F.



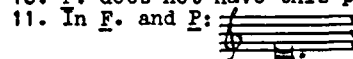
3. A point of division in P.



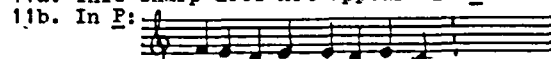
7. F. and P. have barlines here instead of the Long



10. F. does not have this point of division.



11a. This sharp does not appear in P.

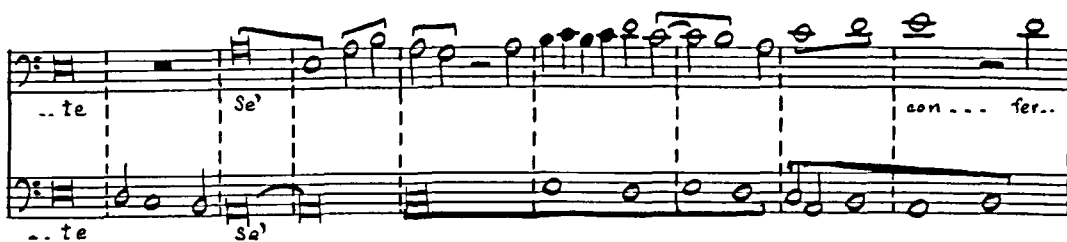


12. This sharp does not appear in S.

13. These verses are given before the ritornello in F., followed by the beginning of the first line of the ritornello.

5.

S.128r; F.43v-44r.



na,
na,

gni mie senti-ment' e tte s'in-chi-
gni mie sen-ti-ment' e tte sin- chi

Ritornello:
na. Tal che pensand' ell'
na. Tal che pen-sand' ell'

è da tme par-ti-
è da me par-ti-

ta, Og-gor mi dol' e man-ca la mie
ta, Og. ... nor mi dol' e man-ca la mie

VI ta.
VI ta.

2. Però c'all'ombra di tuo fresche fronde
 Donna possosi piena di virtute
 Sì che in quel punto a me desti salute. 5.

1. This sharp appears only in F.
2. This sharp is omitted in F.
3. An e in F.
4. This b is missing in S.
5. In F, these lines come before the ritornello, the first line of which is indicated. The entire text has been edited by Levi (p.233).

6.

S.126v; H.50v-51r.

1. Per lan -- flu -- ença di Saturne
 1. Per lan -- flu -- ença di Saturne

Mar te Mor
 Mar..... te

l. tè a -- mor et l'cias -- che -- dun sà -- tri
 Mor.. tè a -- mor e cias -- che -- dun sà -- tri

l. sta Sèl
 sta Sèl

be. nigno Mercurio non racqui--
be. nigno Mercurio non ra..

--qui
qui

(Ritornello)
sta. Ven. gora mai con
sta. Ven

tra ques-ta ten-pe- sta Que' gora mai contra ques-ta ten-pe- sta Que'
tra ques-ta ten-pe- sta Que'

che' su-sci-tar' dè sollac' e fe'
che susci-tar' è sollac' e fe'

sta.
sta.

2. Et questo stato già corse gran tempo
Po che regnò si aspra signoria
Ch'è generato morte, odio e resia.

1. No rest in B.
2. This sharp appears in B. only.
3. S. ends at this point with a Breve on d. It is evidently a copyist's error judging by the entire part as given in B.
4. Two Semibreves here in B.
5. A small circle appears here between two lines of the staff in S. only. It refers to perfect time, but is inconsistent with the other time indications.
6. A point of division in B. only.
7. This point of division appears only in S.

This work is definitely marked Madrionale in B., and has thus been useful in accurately determining the form of the madrigal.

1 Som - - - - - Somma feli - ci -

1 Som - - - - - Somma fel... ci -

...tà, som - mo te - so

...tà, sommo te - so

...ro,

cchi il la gra - tia tuo, don - na, pos - sie

cchi il la gra - tia tuo, don - na, pos - sie

...de

...de A -

A - ma colui eh' il tuo amor brama e chie -

... ma colui ch'èl tuo a - mor brama e chie -

(Ritornello)

Tra illo del foco, o mai, che più non ar-

Tra illo del foc' o mai che più non ar-

da, ch'è dopo mor-te avitar l'or'è tar-

da, Che do-po morte a-ù-i-tar l'or'è tar-

da.

da.

2. Per te è la 'nfiamma nel mio cor accesa
 Che mi consuma ond'io a morte vegno,
 M'induce a disiar quel ch'io non degno.⁵

1. This flat is introduced before the first b (measure eight) and thereafter is continued in the signature of the succeeding lines.
2. This is only a Minim rest in the MS.
3. This is an unusually long parallel passage.
4. Notice the manner in which plain consecutive Fifths are avoided.
5. The text is by Franco Sacchetti, and has been published, with an additional stanza, by Capelli (Poesie Musicale, p.35).

1. Tu, che ll'oper' al-

-trui vuo' giu-di-ca-

che l'oper' altrui vuo' giudi-ca

-re, Guar-

- da se co' rra-gion difender sa

- da se co' rragion di-sen-der sa

- y

El bia-si-mo...ver loda che tu da-

El bia-si-mo-ver loda che tu da-

6.

9. Ritornello:

Ei ver già mai non può esser of... fe
Ei ver giam-mai non può esser offe...

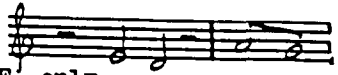
11. 12.

-- so, Ma perr-ore spesso non è in... te...
-- so, Ma perr-ore spesso non è in... te...

so.

2. Se giudichi secondo el tuo parere
E la ragion non vedi, ispesse volte
Ispregi quel che degna lode molte. 13.
3. Dunque debba tacer chi parla affatto,
Che suo ignoranza schuopre al uom che intende,
Così colui pur se medesimo offende.

1. In S. the following two measures are:



2. There is a point of division here in F. only.

3. In F.:



4. There is a point of division here in S. only.

5. The sharp appears only in F.

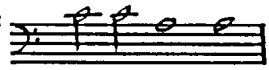
6. Notice this two measure sequence and imitation of the tenor. The motive has already appeared four times above. A few measures later it is slightly altered in further development.

7. This sharp is in S. only.

8. This sharp is also given only in S.. Note the tritone if it is used.

9. Duodenaria time.

10. In S. this measure is:



11. In F.:



12. In S.:



13. F. suggests the beginning of the ritornello here; it does not give the third stanza.

This work was first edited by Wolf (S.I.M.G., III, 641). It is based primarily on via artis and uses many points of division, here shown by the solid bar-lines.

9.

S.129r; B.11v-12r.

le. Co

ro-nata di perle, in forma u-ma-na, Vi-

di, non so ben, dir se fu Dy-a-

na.

-s.p. (Ritornello)
Ma sie qual vo-glia che ra-gion mi

③

mo... Di fuqu...ra-lla

mo... ve Di fi...gu

al-la sposa di Gio...ve.

...ra-lla alla sposa di Gi...ve.

2. Digna di tanta riverenza in vista,
Dama mi parve ch' i non so qual dea
Si rappresenti, Phæbo o Cithærea.
3. Lieta nel viso, honesta e bella quanto
Marsia mai fosse, di Catone specchio
Chi di virtute non trova parecchio. 8.

1. This signature is given only in B. S. has the first b lowered but none after that until the next to the last one.
2. The time signature, octonaria, is found only in B.
3. The sharp appears only in B.
4. These points of division appear only in B.
5. An f in B.
6. Senaria perfecta in B.; simply perfecta in S.
7. This is the reading of Carducci (Opere, VIII, 362). S. reads 'Da mia', B. 'donna'.
8. In B. portions of the text in the first section are unaccountably missing; stanza three is also not given.

Notice the unusual amount of sequence, imitation, and hocket which appears in this madrigal. Judging by the style of notation and the few parallel fifths it is a comparatively early work. Cf. Plate III.

De! din...mi tu che se' co-sì fregi... a

This system contains the first line of music. It features a vocal line with a treble clef and a 2/4 time signature. The lyrics are "De! din...mi tu che se' co-sì fregi... a". The music includes a triplet of eighth notes and a fermata over the final note. Below the vocal line are two staves for piano accompaniment, with a bass clef and a 2/4 time signature. The piano part consists of a simple harmonic accompaniment.

De! dinmi tu che sse' co--sì fre--

This system contains the second line of music. The vocal line continues with the lyrics "De! dinmi tu che sse' co--sì fre--". The music features a fermata over the word "to" in the previous system and a fermata over the word "Di". The piano accompaniment continues with a steady harmonic accompaniment.

per...l'e d'ò...ro, quando tu ti' ve... di

De! din-mi tu che sse' co--sì fre...gia

--gia ...to Di

This system contains the third line of music. The vocal line has the lyrics "per...l'e d'ò...ro, quando tu ti' ve... di". The piano part has a fermata over the word "Di". The system concludes with the lyrics "--gia ...to Di" on a dashed line.

chi ti par es...ser,

per...-l'e d'ò...ro quando tu tti ve...

This system contains the fourth line of music. The vocal line has the lyrics "chi ti par es...ser,". The piano part has a fermata over the word "Di". The system concludes with the lyrics "per...-l'e d'ò...ro quando tu tti ve..." on a dashed line.

par a--ver non cre di Ricc'

per... l'e d'o... ro, quando tu ti ve... di,

di Chi ti par

a cha-vállo, ben acompag-na

Chi ti par es-ser, par a--ver non

es... ser, par a-ver non cre di

...to. Ma un funni è quel che per gloria

cre di Ricc' ca

Ricc' ca cha-vállo ben acompag-na

tie ni, Et

cha---va l-lo ben a-conpag-na to,

...to, ma un funni è quel

①

fre... gi, dra... ppi et
 Ma un funni è quel che per
 che per glo... ri... a tie... ni


ton-di pa--la--fre
 glo... ri... a tie ni
 Et fre-gi, dra... ppi e tondi pa-la--fre

Et fre-gi, dra... ppi et ton-di pa-la--fre

ni
 ni
 ni

(Ritornello)

A che dich' i' di te ch'a quel chi' sen - - - to
A che di- chi' di
A che dich' i' di te ch'a quel chi'
O - - - gni sta - - - to di gen - - - te cer - - - ca ven - - -
te ch'a quel chi' sen - - - to O - - - gni sta -
sen - - - to O - - - gni sta - - - to di gen - - - te
to.
to di gen - - - te cer - - - ca ven - - - to.
cer - - - ca ven - - - to.

1.  is omitted in the transcription at this point, as it appears to be a repetition on the part of the copyist of the last of the preceding measure.
2. Tempus perfectum is indicated in the tenor part only.
3. A point, possibly of demonstration, occurs in the tenor part only. If a point of division, then the metre cannot be tempus perfectum.

This should rank as one of the greatest of fourteenth century compositions in spite of the fact that it appears in but one manuscript. Its canon on the Fifth is unique, as is the triple canon of the ritornello. When performed, the work is remarkably coherent for such extended canon. Note the repeated notes in frequent measures which, with a few slight sequences of phrase and rhythm, make for greater symmetry.

Cantus: ①

7. Mu
Tenors:

2. Cias

Contratenors:

3. Gja

Su...ron

Si...ca son che mi dolgo pian...gen

...cun vuole nar...ar mu...si...cal no...

le dol...ce...ge mie pre...gia

te

Da

Ve...der gli effetti mie dol...

...te

②

ce et per-fes

Con por madria), ca- cce, bal- la

cava- lier, ba- ro- ni et gran sig- no

ba- te,

sci- ar per froto), vagh' in- te,

tel- let

nenò ognun le sue au- ten- ti- ca

sono 'nbasar- di- ti e' gen- ti' co-

Or

5 6

4

7

8 9

Ritornello:

10 11 12 13

14 15

Per- che ingnoranza e vici ogni no co-
chi.
io Musica

16 17

sol non ni la-men-
vuol duna vir-tu veni-re in illo.

ma. La scia...s'il

da

to, c'an...cor l'al...

buone pigli...asi la schru


Con-viegli pri


tre virtù la...sciate sen...


ma giu...gner alla pro...

ma.

da.

1. This term appears in F. alone. It is the only time the term cantus is used in connection with Francesco's music.
2. This sharp is omitted in F.
3. This sharp appears only in B.
4. This sharp is omitted in S.
5. Here the sharp appears only in F.
6. In B. the fourth note of this measure is c.
7. In F. this note is sustained and the rest following it is omitted.
8. This point of division is found only in S.
9. This is the only place in Francesco's work where this time indication, modus longarum perfectus, appears. It is omitted in F.
10. Note the opening triad.
11. S. has a c clef here which is corrected in the next line.
12. This sharp is found in S. only.
13. In B.: 

14. This sharp is omitted in B.
15. This point of division is in B. and F.
16. In B. and F.: 

17. In F.: 

Even though this is written in imitation of the French motets, it still retains its madrigal character. Cf. the tritextual ballata, no. 140. The verses have been numbered as they appear in the edition of Carducci (Opere, VIII). We believe that they were sung in this order rather than simultaneously; they would hardly make sense otherwise. Cf. the translation of the verses given near the end of section II of the Introduction.

The entire madrigal has been transcribed and published with a facsimile of the original by Ludwig (Adler, Handbuch, I). The facsimile is also reproduced in the Musical Quarterly, April, 1936.

Soprano: Si dol...ce non so...nò con lyr' Or...phe

Contratenor: Si dol...ce non sonò con lyr' Or...phe.

Tenor: Si dol...ce non so...nò con lyr' Or...phe

Soprano: Quando a sse trasse fier' u-cel...li e bos

Contratenor: Quando a sse trat-sse fier' u-cel...li e bos

Tenor: Quando a sse trat-sse fier' u-cel...li e bos

Soprano: chi Da...mor cantando d'in...fante di

Contratenor: chi Da...mor can-tan-do d'in...fante di de

Tenor: e bos...chi Da...mor cantan...do

Soprano: de... Come lo gallo mio di fuor da

Contratenor: de... Come lo ga-llò mio di fuor da

Tenor: d'in-fan...te di de

bos - - - - - chi Con no - ta ta - - - - - te
 bos - - - - - chi Con no - ta ta - - - - - te che giam - ma' u -

che giam - ma' u - di - - - - - ta Non fu da Phyllo -
 - di - - - - - ta Non fu da Philo - mena in verdi

- mena in ver - di bos chi, Nè più Phebo
 bos - - - - - chi, Nè più Phebo can -

can - - - - - to quando scher - ni - - - - - ta Da
 - - - - - to quan - do scher - ni - - - - - ta Da Maria fu suo

Margia fu suo tibi--a in folti bos chi
 ti bi--a in folti bos chi Do

Do ve vin cen do lo spogli di vi
 ve vin cen do lo spogli di vi

Di ta.
 Di ta.
 Di Thebarang' elehudet

Ritornello:

Thebarang' el chiu dent' En fi--o ne Et
 Thebarang' el chiu dent' En fi--o ne
 En fi--o ne

1. This sharp appears only in B. and P.

2. This natural appears only in B.

3. In S:

4. This sharp is omitted in S. and P.

4a. This is a g in P.

5. This sharp appears only in F.

6. There is a point of division here only in B.

7. This marks the beginning of the repetition of the tenor. Notice that the upper parts are very different from what they were before. All the MSS. except B. have complete texts to this point, and likewise as far in the ritornello. This is more text than would be given at the beginning of an instrumental part. Cf. Plate IV.

8. In F. and B:

9. A sharp is given here in B.

10. In F. and B:

10a. In F. and P:

11. P. has no flat in the signature of the ritornello.

12. The tenor to the ritornello is repeated only once. The following two measures are given as a first ending, the last two then follow as a second ending. The second line of the verse is given beneath the first in S; other MSS. omit it.

S del ce ne so no chelli ce fe o Quasi se trasse feci cel le to
 scti Da mos ante tu di nante di te o Come lo
 ghu llonio di sue da to scti Con no ta ta le degna ma ti di ta
 Non fu ta fi lo me na uer di bos di Ne pu fe lo ante quanto scti
 ta da ma ssa fu suo ti tra sol ti lo scti Do ue
 unan do lo sso glio di ui ti
 te tu u cal chud en ta fi o ne Co san fa co da io re ligo ro
 tenor. **O** i te tu u cal chud en ta fi o ne Chri so

S del ce ne so chelli ce fe o quan ta se trasse fe zu ae lle to scti
 Di mo ca tanto di fa re di te o Co me lo ghu llonia di sua ta to
 scti Con no ta ta le degna ma ti di ta Non fu ta fi lo me na uer di lo
 scti Re pu fe lo can to quan do scti ta da ma ssa fu suo ti tra
 fol ti lo scti Do ue unan do lo sso glio di ui ta
 Di re tu u cal chud en ta fi o ne Co san fa co da io re ligo ro
 tenor. **S** i te tu u cal chud en ta fi o ne Chri so
 Quasi se trasse fe zu ae lle to scti Di mo ca tanto di nante di te o

* PESCHA *
(Caccia)

13.

S.128v; F.45v-46r; B.39v-40r.

f *imp.* ①

Co... sì pen... so... so com' a... mor mi gui...

Tenor:

②

cho... sì pen... so... so com' a... mor mi...

da Per la ver... de ri... ve... ra pas... so.

②

ghui... da Per la ver... de ri...

pas... so sen... ti "he va quel sas... so,, 've'l granchio, ve; ve'l"

③

...ve... ra pas... so pas... so sen... ti "he va, quel sas... so,, 'Ve'l granchio

peccie, pglia! Fig... lia,, "quest'è gran mara... via... lia,, Co... mincio l... sa

ve: ve' il pescie. Figlia, pig- lia,, "Ques- - - t'è gran ma- va- - - l'è... l.a.,, Co-

bel. la con i- stri- - - - da "O me! O me!,, "che a? che a- i? "I'

... mi- c'io I- sa- bel la con i- stri- - - - da, "O me! O me!,, "che a? che

SON mor- sa nel di- - - - to,, "O, li sa, pes- ce fu - - -

a... i?,, "I' son mor- sa nel di- - - - to,, "O li- sa il pes- cie

... oel,, "I'ò, i' l'ò,, "l'Er- mellina l'a pre- - - - so,, "T'è llo be- ne,

fug- - - - gie,, "I'ò, i' l'ò,, "l'Er- mellina l'a pre

tiè!,, "Ques- t'è bella pes- chie- - - ra,, In - - - tanto giunse l'a- mor- t- o - - - sa

3
 so, "Tiel ben, tiel ben," "Que--st'è bel..la peschie--ra," In -- tanto giunse
 schie

l'a-mor--o--sa schie--ra,
 ra,
 (Ritornello)
 Do--ve va--ghe troi
 Ritornello:

Do -- ve vag--he troi
 vai don--nè! a--man
 che ma

vai don--nè, a--man
 10
 11
 eccol--son a--llor con bè sen-bian
 che mi'ac-

1. Senaria imperfecta. This time signature is given only in B.
2. This point of division is only in F.
3. Here the point of division appears only in B.
4. There is a rest in place of this note in F.
5. The following two notes are omitted in S. apparently through a copyist's error.
6. This sharp appears in B. only.
7. The sharp is omitted in S.
8. In S:

9. This signature, octonaria, appears only in S.

10. In B:

11. In F:

12. In F. this measure is identical to that in the part given above.
13. Note that we have augmented the time values of the given notes in these last three measures.

In S. the canon is not indicated in any manner. In F. and B. the parts are written exactly similar except that a long rest is indicated at the beginning of the superius. This indication is not given for the ritornello but we venture to suggest its most plausible form, in keeping with the cacce of other composers. Cf. Plates III and V.

The text, by Giannozzo Sacchetti, is published in Carducci, Cacce in Rima.

Ho si pen se so che mor mi guida da y la ur
 ni uera pas so passo senti le uarquetiso vel guachio
 uel uel pshie pigra piglia que ste gramarauglia. Comincia sibel a chom
 bri da omeone chachai i so mor si nel di to o lilla
 spstio fugge ito lo lormetina la pre so. del lentille quambata
 p schiera i tanto guisi la mor sa conde e e raz
 ue uaghetto uadone adaman ti. che macholgnal
 lor usribian n n n ti

Meort Chohi pensoso
 Due uaghe trouadonne
 Ch'ha la s'ari no so setto ual mal ragione ch'ha
 Pen sa de cal che di unchal mondo sta. Che pouuemi queta ch'grasi
 Meor chil lensof nojo
 Et nosseur co che sua uoglia da.
 se queda nemiura chonurta.
 ch'luo che ch'ade gati uirungio
 ranga mal fischia post ch'it us.

* BALLATE *

14.

S. 156r.

7. Ab - - - - - bon - da di vir - - - - - tù chi è san - za vi - - - - -

1. A - - - - - bon - - - - - da di vir - - - - - tù chi è san - za vi - - - - -

fiò, Ser - - - - -

fiò, Ser - - - - -

va d'a - - - - - mor con fè sanç' al - - - - - tro in di - - - - -

va d'a - - - - - mor con fè sanç' al - - - - - tro in di - - - - -

fiò.

(Secundapars=)

2. A - - - - -

2. A - - - - -

#

mor non pre - - - - - gia for - - - - - ça nè ri - - - - - cheç - - - - -

mor non pre - - - - - gia for - - - - - ça nè ri - - - - - cheç - - - - -

fa, Nè gente di na - - - - - fiò nè

fa, Nè gen - te di na - - - - - fiò nè

d'alto sta

d'alto sta

(verso)

to

Chiuso:

Chiuso:

3(2).Vuol senno con virtù e gentileça
Di cuore e sie cortese et insegnato

4(1).Cui d'onestà quel sir vedrà dotato
Per servo lui terrà nel suo ospicio.

5(1).Abbonda...

1. Notice this use of the Sixth.

15.

S.135r; F.37v.

1

1. Al. lexan...dra, lo spirt'e lar-ma mia

1. Al. lex-an...dra, lo spirt'e lar-ma mi

3

-- a, O-mai che per a... more'l cor-po pri

-- a O-mai che per a... more'l cor-po pri

4

4

-- vo, la... seia di vi...za et più non può star vi

-- vo la-seia di vi-ta et più non può star vi

(Secunda pars.)

2. Ma strò a mme questa lu-ci-da stel

2 Ma strò a mme questa lu-ci-da stel

.. la. Che par fig-lia d'A pollo si ri-splen-de, Con

.. la, Che par fig-lia d'A pollo si ri-splen-de, Con

suo be... gli ochi a... mor con dolce vi

suo be... gli ochi a... mor con dolce vi

ta.

ta.

3(2). Or è rivolta la suo vista bella
 Sì ch'a mme cresce pena e più s'accende
 L'alma che piange la dura partita.

4(1). Ma sse amor, el mie signor, m'aita
 Ch'ella ver me si volga ançi che privo
 Io sia da vita, ancor tornerò vivo.

5(1). Allexandra...

1. In F:

2. In F, the sharp is here; in S, it is placed three notes later.

3. An a in F.

4. This sharp appears only in F.

5. In F:

1. Al te ra lu ce d'an ge li clas
 7. Al te ra lu ce e an ge li clas

pet to. Sos te gno di mie vi
 pec to, Sos te gno di mie vi

ta, Pie tà ti
 ta, Pie tà ti

pren da di me, tuo sug get
 pren da di me, tuo sub get

to
 to.
 (Secunda pars:)
 2 Men
 3. Tu sse'.
 1. Men

tre che den tr'al mi e cor si nas con
 quel be ne co gni mie du ol con fon
 tre che den tr'al cor mi si nas con

de, l'al ma da va.
Col tuo va.

tte giam-mai non si di- par- te.
ga pia...cer ca me se spar- te.

4(1).D'amor se' sola il più nobile parto
Sopr' ogn' altra gradita
Cui adoro et senpr' ò nel cospetto.

5(1).Alterà...

17.

S.140r.

1. Al... tri n'a...rà la pe...

na e io'l dan... no, Se'
na e io'l dan... no, Se'

sot...to | fè o'ricevuto ingan-
sot...to | fè o'ricevuto ingan-

(Segunda pars:)

no. 2. Non man-ca mai la
no. 3. Ond' io spe-ro ve-

di-vi-na ven-dee Lta, Ben
di-vi-na ven-dee ta Ben
nir gi-u-sta saec-ta, In

che ta-to-ra pa-ia che ris-par
che ta-to-ra pa-ia che ris-par
ven-so chià cre-du-to sae-tar-

(2)

mi.
my.
my.

4(1). Et di ciò a me da te non curarmi
Chè gram virtù è vincer ogni affanno.

1. There is a measure lacking at this point.
2. The triplet was not indicated in the MS. which thus contained one Minim too many. Cf. the measure as given here with the fifteenth measure of the first section.

The text is by Franco Sacchetti and has been edited by Carducci (Cant., p.250).

18.

S.164v; F.8v; R.26v-27r.

1: A ma a-ma don-na chi tt'a ma in
1. A ma don-na chi ttà ma in

pu-ra fe- de, ca-ra luce
 pu-è-ra fe- de,, O ca-ra luce

mi-a, I' son che sol-on, te spero mer-ce
 mi-a I' son che sol-on te spero mer-ce

de.
 de.
 (Secunda pars.)
 2. Non
 2 Non

mi far ca-ro de be-gli ochi tuo
 mi far caro de be-gli ochi tuo

-- y, C'al-tro piacer non fa mie cor con-ten-
 -- y. C'al-tro piacer non fa mie cor con-ten-

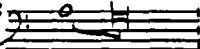
to.
 to.

3(2).Perchè tu sola darmi vita puoi ¹³
 Tanto disio di tua bellezza sento.

4(1).L'alma mie, serv' a tte di buon talento,
 Tanto spera et disia
 Quanto nella tua cara luce vede.

5(1).Ama donna...

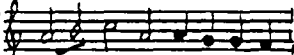
1. The flat is omitted in R.

2. In R: 

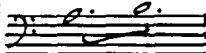
3. This sharp is omitted in R.

4. This point of division appears only in R.

5. This flat appears only in F, although it is implied in the other MSS. due to the b flat in the tenor part.

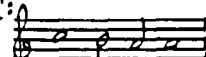
6. In R: 

7. This point of division is omitted in S.

8. In S: 

9. This sharp appears only in F.

10. A Long in R.

11. In F: 

12. This flat is omitted in R.

13. In editing these verses, Trucchi (*Poesie*, I, 155) has an extra line after this. He attributes the text to Francesco. In R, stanza four is placed before stanza three.

19.

S. 130r.



1. A... mor' con fe... del se. gui... to,
 1. A... mor con fe... de se... gui--



sper... an... do Gra...
 -to, sper... an... do Gra...



fia da lu... cid' o... chi che mi fan...
 fia da lu... cid' o... chi che mi'

(Secunda pars)

fan...no,

2. Ma

s'umiltà con--tra du--re--ça va--

s'umiltà con--tra du--re--ça va--

le In--na mar sen pre

le In--na mar sen pre

con sin ce ro Co...

con sin ce ro Co...

re.

re.

3(2).Par piegherà l'alter cor quello strale
Che rrenda a sensi el perduto vigore

4(1).Et la virtù dell' eccelso splendore
Renderà pace al mio molesto affanno.

5(1).Amor.....

1. A Long in the MS.

2. The MS. has an extra Semibreve rest at this point.

3. A more logical order for the text would be::

'2.Innamar senpre con sincero core
Ma s'umiltà contra dureça vale'.

Unfortunately there is no other copy of the text with which to check.

1. An-ge-li-ca bil-là ve-nut' è in ter-

2. Dun-que ci-ascun c'a-ma ve-

..der bel-leq-ça, Vir-tù, at-

..ti veg-si e le-gia-dri-a.

3(2).Veng'a veder costei ch'è sol vagheça.
Arà di lei sî com'à l'alma mia

4(1).Ma, non credo, con pace tanta guerra.

5(1).Angelica....

1. This flat is in the signature of P. only. The additional ones written in the part are the ones given by S.

2. In P.:

3. Omitted in P.

4. In P.:

5. In P.:

6. Point only in P. There the following measure reads:

7. Point in S. only.

8. An a in P.

9. In P.:

This was previously published in Schering, Gesch. der Musik in Beispl., with the text omitted in one part.

1. Ben... che cru... de... le siate state fe...
 1. Ben... che cru... de... le siate state fe...
 ...ra, Don...na, pur la par... ti... ta Mi dà ser...
 ...ra, Don...na, pur la par... ti... ta Mi dà ser...
 -it' al cor che par ch'è pe... ra.
 -it' al cor che par ch'è pe... ra.
 (Secunda pars)
 2. Gli o... chi an...goscios' el corp' ar... flit... to e las...
 2. Gli o... chi an...goscios' el corp' ar... flit... to e las...
 ...so Con...stretto sonn al gra... ve, di... par... ti... re.
 ...so Con...stretto sonn al gra... ve di... par... ti... re.

3(2). Onde piangendo grido a ciascun passo
 De' dolce morte or mi fa finire.

4(1). Poscia che mai nè mirar nè seguire
 Potrò l'alta bellezza,
 Piena d'asprezza,
 Di voi, mia guerriera.

5(1). Benche....

1. Ben.. che ora pio.. va, pur buon ten'pi as pec...

1. Ben'e' ò.. ra pio.. va, pur buon ten'pi as pec...

... to Al mio ca.. min e pe.. rò non mi a.. ffret...

... to Al mio ca.. min e pò non a... ffret...

(Secunda pars.)

to 1. Og.. ni co.. sa per

2. Og... ni co.. sa per or..

3. Don... na le.. gia...

or.. din' à suo ten... po Ma

Ma

A...

pur un ten... po non à ogni co... sa

pur un... gli o... chi di bias... cun non à ogni co... sa

par gra... cio...

4(1).Così vecchia la vede noiosa
Al guardo di chi più n'avea diletto.

5(1).Benche ora piova...

This ballata is written entirely with via artis. Notice that the point of division is used at all bar-lines except where there are ligatures and before the final Longs. A reproduction of the original notation may be found in Wolf, Gesch. d. Mens.not., II, 94. It is transcribed in the same work, III, 128.

1. Che fa? che pen-si? che cer-can-do va...
 1. Che fai? che pen-si? che cer-can-do va...
 - i? Quel che non c'è, nè fu, nè sa-rà ma...
 y? Quel che non c'è nè fu, nè sa-rà ma...
 (Secunda pars:)
 1. Tu
 2. Tu
 cer-chi' dol-ce nel ve-le-no a-mar-ro
 cer-chi' dol-ce nel ve-le-n'a-ma-ro,
 Ri-pos'e pace in tempestosa guer-ra
 Ri-pos'e pace in tempestosa guer-ra

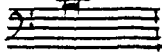
3(2). Dolce riposo e pace è sol nel chiaro
 Eterno cielo, non qua giuso in terra.
 4(1). Se ttu nol credi, credimi ch'egli erra
 Qualunque oppinion contra quest'ay₅
 5(1). Che fa'? che pensi.ô..

1. Note this unusual use of a Third at a cadence.

2. In P:



3. In P:



4. In P:



5. The text has been published by Trucchi (II, 161).

6. This stanza is indicated only in S.

24.

①
S. 126r and 166v.

1. Chi più le vuol sa pe re, quel men'

le sa, 2. Co... lui sa po... col qual'

cre... de po... te re Al... cun'

bo... chon a-ver gian-ma per-fee

to.

3(2). Dunque stolto è qual buon vede'l piacere
 Et nol prende, per dire il vo' più netto,

4(1). Chè rado un dolce caso tornerà.

5(1). Chi più le vuol sapere...

1. Through some oversight this was copied into S. twice.
2. Notice how smoothly this measure of unison fits into the general style.

25.

S. 157r; F. 11v; R. 51r; P. 69v.

1. Chi pre-gio vuol, in virtù pon-gia mo... re,
 In don-na, no, c'è vicio indu... re,
 In don-na, no, c'è vicio indu... re,
 (Secunda pars:) 2. h'al ma...
 gen-til se... guir de gen-til co...
 gen-til se... guir de gen-til co...
 sa, Fe te-mi-na, no, pe...
 sa, Fe fe-mi-na, no, pe...

..rò che eccò-sa vi le .

..rò che eccò-sa vi le .

- 3(2).Virtù de tte, gentil, dove si posa
L'anim' anobilisce et fallo umile
- 4(1).Però seguir d'amore el vero stile,
Virtù s'intende, l'altr'è grande errore.
- 5(1).Chi pregio...
- 6(2).Alcuna volta fu' degl' ignorant⁹
Che dicien che virtù è donna amare.
- 7(2).Non conosceva ancor i lor senbianti
Falsi da far la mente giusta errare.
- 8(1).Or ch'i'so quel che son e quanto vare
Prova m'ã ttrato fuor del lor ardore.
- 9(1).Chi...¹⁰

1. In R. this note is sustained without the rest.

2. An a in P.

3. This measure varies in each MS.; S. is given above; in F. it is:

in R.: in P.:

4. The duration of this note and rest vary in each MS. even between parts.

5. Note this brief unison passage following a crossing of the parts.

6. In S.: The same in P.:

7. A b in R. and P.

8. A point here in F. is unaccountable.

9. The following set of stanzas is given only by S. and F.

10. This stanza is indicated only in S.

1. Com' al se-guir cas- tei a- mor fu pre- - - - - sto, o mai dallei nas- - - - -

1. Com' al se-guir cas- tei a- mor fu pre- - - - - sto. o mai dallei nas- - - - -

... con der-mi fi- o- - - - - ne- - - - - sto

... con der-mi fi- o- - - - - ne- - - - - sto

(Secunda pars.)

2. Per che

3. En cias-

2. Per

po' chi' fu' suo ne' suo pia- ce - - - - - ri,

... cun m- o di- si- a, se- de, o pen- sie

che po' chi' fu' suo ne' suo pia- ce - - - - - ri,

Ta- cen-do nel par- Giust' ogni mo po-

... lar, bene o - - - - - pe- ra - - - - - y.

... lar, ben' o- pe- ra - - - - - y.

4(1). Nè riguard' altra, avendo lei, giammay
Et per dar vita a llei mort' are' chiesto.

5(1). Coma seguir...³

6(2). Et or mi veggio, pur bene sperando,
Amor, del mio servir, esser tradito.

7(2). Da llei ancor del che e' l come e' l quando
Tacer mi pare per non esser udito.

8(1). Con isperança di mostragli a dito
Quanto' l tradirmi suo è disonesto.

9(1). Coma...

10(2). Però mie nuova nello stremo morso⁴
Vedi che son de di quando m' a offeso

11(2). Coste' da chu sperav' aver soccorso
Che pur demay el più gravoso peso

12(1). Ond' è partito fra mie sospir preso
Di star fuggiendo.

13(1). Com' al seguir....

1. These are Long rests in F.

2. In F:

3. The following stanzas are given only in F.

4. The remaining lines, found in F. only, are obscure.

①

③

gli o... chi as-sai ne mi

Tenar: ②.
1. Con

ro, Ma issol u... ha nel

ro, Ma sol u... ha nel

Co-re ne ti... en e a... mo... re, Per chu sem

Co-re ne ti... en e a... mo... re, Per chu sem

⑤

pre sos pi

pre sos pi

(Secunda pars:)

ro. 2. Que sto fo per is

ro. 2. Que sto fo per is

Et tu sem pre più

cu do Et per me

cu do Et per me

Et per me

Ti-en Fred-

ri... pri re I mortal col--pi

n... Co... pri... re I morta' col--pi

che sentir mi fa...

che sentir mi fa...

tor, nè ciò fu ma

y

4(1). Dunque signor, che'l sai,
 Scuopri le el mio dolore,
 Dille: "e'more sança colpa in martiro.."

5(1). Cogli ochi assai... 11

1. This composition uses white notation to change the division of the Semibreve from duple to triple.

2. The tenor is given without text in F.

3. This point of division is given only in F.

4. This very necessary flat appears only in S.

5. This accidental is found only in F.

6. In F:

7. This point is missing in S.

8. This accidental is found in P. only.

9. An f in F.

10. This point is missing in P. Note the fine hooket in these measures.

11. This stanza is not indicated in P.

1. ¹ D'a ² D'a. Imor mi biasmo, chi che sse ne lo ³

7 D'a D'amor mi biasmo, chi che sse ne lo

⁴ di, Et par-mi a-ver

di, Et par-mi a-ver

⁵ ragion in mol-ti mo

ragion in mol-ti mo ⁶

⁷ di. ¹⁰

di.

(Second ¹¹ pars:)

2. Per lu pri-va-to son di liber-ta ¹² ³

2. Per Lu pri-va-to son di liber-ta

3. Ri-ce-vo scher-no per mie fe-del

³ ta

ta

te On... de chin su albi...ltre di me si ri...

te. Com' è in fe...lice il qua...le u...na

con...qui

4(1).Et non mi val sospir,
pianti, nè stride
Che chi dà aver merçe
per piata m'odi.

5(1).D'amor mi biasmo... 17

1. Notice this unusual key signature. F. has none in the superius but uses accidentals to give the same result. P. has but one flat in the superius but also uses accidentals to give the same result.

2. This point of division is given in F. only.

3. This point is omitted in S.

4. In P. the d is repeated in place of this rest.

5. In F.:

6. In S.:

7. In F.:

8. There is no point here in P. Notice the unusual a flat which follows.

9. This point appears only in P.

10. F. omits this accidental; P. has it two notes later.

11. These points are omitted in F.

12. This accidental is omitted in S.

13. In F.:

14. In F.:

15. This accidental appears in F. only.

16. In F.:

17. This stanza is not indicated in P.

1. Da poi che va mia donna in altra par- - - - - te, Mie
1. Da poi che va mie donna in altra par- - - - - te, Mie

cor languendo da me si di - - - - - par- - - - -
cor languendo da mie si di - - - - - par- - - - -

te.
te.
(Secunda pars:)
2. Giam - - - - - ma no spero!
2. Giam - - - - - ma no spero el

mie pensier con-ten- - - - - to. Quan- do lon- tan sa-
mie pensier conten- - - - - to. Quan- do lon- tan sa-

-- rò dal tuo bel vi - - - - - so,
-- rò dal tuo bel vi - - - - - so,

3(2). Piango la mie fortuna per ch'io sento
Da suo salute ogni mie ben diviso,

4(1). Si che già di pietà m'è'l cor conquiso
Da llagrima e sospir cotante³sparte.

1. A Long rest in the MS.
2. A Minim rest in the MS.
3. 'contate' in the MS.

1 Da poi che ve... di' mie fe... del' a... ma...

7. Da poi che ve... di' mie fe... del' a... ma...

re. Donna, per-ché mi

re. Donna, per-ché mi

fai più con su ma...

fa' più con su ma...

(Secundo pass:)

re. 2. Tu pu-ò con-pren-der

re. 2. Tu pu-ò con-pren-der

per seg-ni del vi-so Congi'altra

per seg-ni nel vi-so Congi'altra

don-na miè del cuor su-gi

don-na miè del cor sug-gi

3(2). Tu sola se' che m' à preso et conquiso.
 Tu sola se' mie speranza, mie vita.

4(1). Piacciti dar rimedio alla fedita,
 C' altra che tu non mi può aiutare.

5(1). Da poi che...

1. Notice this progression of successive Octaves and Fifths, an echo of the art of improvised discant described by an anonymous writer of the thirteenth century. Cf. Gérold, *La musique au moyen âge*, p.424, or Coussemaker, *Script.*, I, 325.
 2. These were each Longs in the MS.

31.

S. 151r.

(Secunda pars:)

2. Mo stra l'a mor com' es- - to ten.. po
 3. Mo stra l'a mor com' es- - to tempo
 3. Mo stral' an cor chell' è nel

vo la Ed
 Mon do so la Di

i son, pre sti a ffor nir la gior na
 son pres t'a ffor nir la gi or na
 vir tu, di bel le ga sac com pag na

ta.
 ta.
 ta.

- 4(1). Forse suo crudeltà che à lasciata
 L'alma tanto ondeggiare ch'elle si
 fura,
 Piatosa fia et arà del servo cura.
- 5(1). Da ppo c'a tte rinasce l'core...

1. Note the extreme rhythmic complexity of this measure.
 2. This use of a Semibreve rest instead of two Minim rests in a compound metre is rare.
 3. 'prest'a' as given in the tenor part is the proper reading. The extra 'i' is a nonsense vowel added for the musical pulse.

1. De! che mi gio... va di... man... dar mer... ce

2. De! che mi giova di... man... dar mer... ce

de

A

de

A

chi mi fa mo... rit e non mi cre

chi mi fa mo... rit e non mi cre

de.

de.

Secunda pars:

2. Nul... la mi val, e tar... di me na... veg...

3. Che... mi con... do... tto pur di ma... le in peg...

2. Nul... la mi val, e tar... di me na... veg...

gio

Del

lungo in-

gan. no che m'è ffatt' a mo
me lus in gan dol cu

gan. no che m'è ffatt' a mo

re.
re.
re.

4(1).D'oggi in domane, e qual fu', sono ancora,
Così talor avviene per troppa fede.

5(1).De'! che mi giova...

1. These measures are necessarily small because of the odd number of Breve values.
2. A Long in the MS.

33.

S.144v; F.32r; R.50v-51r.

1. De' non fu gir da mme tuo va ga vi sta
1. De' non fu gir da mme tuo va ga vi sta

chē virtū non sà qui sta U san do
Chē virtū non sà qui sta U san do

villan ni a contrà do ve re.
villa ni a contra do ve re.

(Secunda pars.)

2. Ri... vol-gi con pie-tà il crn...do

2. Ri... Vol-gi con pie-tà il crn...do

co-re Verso tuo servo, fe-de-re le sub-get

ca-re Verso'l tuo servo, fe-de-re le sub-get

to.

to.

3(2).Chè chi mal fa e pur segue l'errore
Più è da reputare magior difetto.

4(1).Dunque segui d'amore el dolce effetto
Che nel misero petto
Ritorni el bene che già solea avere.

5(1).De'! non fugir....

-
1. This sharp is omitted in R.
 2. This point of division appears only in F.
 3. This sharp appears in F. only.

In this composition are found the shortest note values to be found in any of Francesco's music. In R. it appears doubly augmented, so that the note values are there the customary ones.

(1) (2)

1 De! pon quest' a... mor giu! dic'

(3) (4)

a tte, men... te stoi... ta: Do... ve ti

se' ttu in vol... ta? Trop... po col tuo pen... sier

(6) (Secunda pars)

ra... guard' in su- 2. Po... 3. Per...

(7)

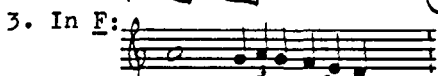
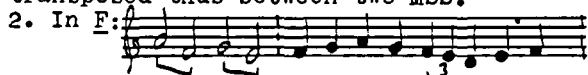
me se' tan... to fol... le, Mi... rar si
che quest' a... mor vol... le, Mi... do si

(8)

al... ta co... sa a. non mi... su... ri te!

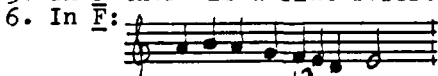
- 4(1).Di lei degno non se'
 Nè a llei degno pare
 Che tu la degi' amare.
 Leva dunque el pensier; non amar più.
- 5(1).(De'! pon' quest'....)⁹
- 6(2).Levar non potrei mai¹⁰
 Il mio amor da llei
 Tanto legato m'ài.
- 7(2).Et tu sempre staraj
 Com pena e dolglie, o me!
 Tuo non si curerà
- 8(1).Cierto nessun lo sa,
 Donna di gran valore,
 A picciol servidore
 Per sofferença già benigna fu.¹¹
- 9(1).(De'! pon' quest'....)⁹
- 10(2).A quest' a chu non cale
 Di questa ballatetta con riverença di'
- 11(2).Che sa ben che nol vale
 Ma fuggir la saetta non può la qual senti.
- 12(1).E' sì forte'l ferì
 Che chura pocha pacie.
 Se tal servo li spiacie,
 Amor lo scusa e lla sua gran virtù.
- 13(1).De'! pon' quest' amor giù....

1. In F. this entire composition is transposed a Fifth down. In the superius the signature contains one flat (b) thus maintaining a corresponding tonality. In the tenor the same result is achieved by the omission of sharps and the addition of one flat throughout the part. This is the only work of Francesco's which has been transposed thus between two MSS.



4. This sharp is omitted in the transposed F.

5. In F there is a flat before this note which would be a b.



9. This stanza should be assumed here although it is not indicated in either MS.

10. The remaining stanzas appear only in F.

11. The verses up to this point have been published, with considerable variation, by Carducci (Cant., p.318) and by Trucchi (Poesie, II, 153). The latter accredits them to Francesco.

1. De'! sospi... rar so... ven... te Con stretto son, ve... gendo per sen...

... bian... te El cor chetti con... sen... te Vol... ger gli ochi tuo'

va... ghi ad altra... man... te. (Secunda pars) 2. Ri... ce... ver

ques... to in... gan... no la mente mie con... vien cog... nor sos...

pi... ri.

3(2). Non trovando all' affanno
Rimedio alcun, tanto sono in martire

4(1). Et assai mi raggiri
Che ne' pensier mi paia aver fallato.
Ma pur s' i' sono errato
Piacciati farne chiara la mie mente.

5(1). De'! sospirar....

1. Dè! vol... gi gli ochi a mme, donna, per

1. Dè! vol... gi gli ochi a mme, donna, per

cui I' son

cu I'

tolta mme! stesse dat' altru...

son tolta mme stesse dat' al... tru'

(Secunda pars)

2. Non ten... er più l'ar... dor che già fuor...
3. Non vo... ler quel che tie a mè con... su...

ma Den... tral gentil tuo...
ma Ten... er per poco

cor tant' è... la... to...
cor tant' ce... la... ter... ra... to... to...

4(1).Per chè quando il tuo è più serrato⁹
 Tanto più arde e più fia donn'altruj?

5(1).De'! volgi gli ochi...

1. This signature is not given in F. The flats written in the part are those of F.

2. In F:

3. This sharp is in F. only.

4. A c in S.

5. This flat is in F only.

6. There is a rest in F. in place of the d.

7. Semibreves in both MSS.

8. A Long in S.

9. These stanzas are in F. only.

37.

B.79v

1. Dolcè sig-nio --- re, poi ch'ài le deg-ni---e gre'

--- gie, Fa ch'èl vo-ler non vin-cha ogni tuo leg-...

s --- s --- s --- gie. 2. Tu'

ve... di questo a -- mor, ce-con in fre -- na --- to, che fa luom fuor de'
 ve... di quest'a-mor, ce-con fre-na --- to, Che fa luom su -- or do...

1. Don... na con vo' ri... ma... ne l'a
 1. Don... na con vo' ri... man... Lal...

... ma mie si do... gli... sa
 ... ma mie si do... gli... sa
 Che

in vi... ta... lan... gù... mar... e an... go... sci... o...
 in vi... ta... lan... gù... mar... e an... go... sci... o...

Sa.
 Sa.
 2. Sel
 2. Sel

Cor... po stane d'al... tro... ve, Col... pa d'altru... il
 cor... po stane d'al... tro... ve, Col... pa d'altru con...

con... du... ce.
 du... ce.

- 3(2). L'anim'è sempre dove
Vostra biltà riluce.
- 4(1). Flamma di vostra luce
Quanto più sta nascosa
Cotanto è più la mie vita noiosa.

1. A Breve rest in the MS.
 2. There is a point of syncopation here. 74

I Don... na, la men... te mia è si' 'nva... ghi...

...ta, Del tuo gen...
...ta, Del tuo gen...

...til as... pet... to

Ch'al... tro di... lec... to non à la mia vj...

...ta. 2. Io guar... do
...to. 2 Io ghar... do

gli atti be... ghi, ones... ti, e va...
gli atti bel... ghe ones... ti, e va...

--- ghi | Che | con--tan--tan el

--- ghi | Che | con--tan--tan el

cor, sol di ve--de

cor, sol di ve--de

(Vento)
re. | Chiuso:

re. | Chiuso:

3(2).Nè cos'al mondo so che più m'apaghi
Che mirar te,
Nè cheggio altro piacere.

4(1).Però ch'à di virtu tanto podere
La tua soma biltate
Ch'a onestat'e amor sempre m'invita.

1. In the MS. there is a single bar-line across the staff at this point instead of the usual Long rest.

1. Don... na, la mie par. ten - ca Che mi tormen - to!

1. Don... na, la mie par... ten... ca Che mi tormen - to!

- tra l'usa-to mo do Non de mai scio-glier l'amo-ro so

- tra l'usa-to mo do Non de mai scio-glier l'a... mo-roso

no do. (Secunda pars:) 2. Non

no do.

2. Non
3. Qual

è

mai d'a-mor mi dol se ne for-tu-na

mai d'a-mor mi dol se ne for-tu-na
co-stei che fra l'altrè so-la u-na

Quan-to mi duol lasci-ar-si bella don-

Quan-to mi duol lasciarsi bella don-
Don-gni bil-tà e del mie cor co-lon-na. (1)

na.

na.

4(1). De' non mi tor mie donna,
Amor, sança la qual tutto mi rodo.
Si la vegio, tutto allegro godo.

1. It is dubious whether any significance should be attached to the fact that the stanza ends at this point. It is such a rare occurrence that we are inclined to regard it an error of the copyist.

1 Don... na, languir mi fa...

Perch' a torto dis... pre... gi' mie ser... vi...

Et non pos... so Sug... gi... re, A... mor, da tte, tan... to le-ga--to...

ma... nia... (Secunda pars:) 2. I' o sen... 3. E' no... me...

prò... no... ra... to el tuo bel vis'e lla tuo legia--dri...

(Verto) Chiuso: 4(1). Ben dovresti esser pia. Di me se'grata, se ma'tuo grandezza Aver ti fa durezza In verso il servo, e curi suo guay. 5(1). Donna....

1. This composition is one Breve short. The above is offered as a likely solution.
2. Note the similarity with the last three measures of the first section.
3. As in no. 41, this unusual position of the final syllable appears to be an error.

1. Don... na, l'a-ni-mo tuo pur fu-ge a... mo...

1. Don... na, l'a-ni-mo tuo pur fu-ge a... mo...

re Et gli o... chi va... ghi tu... oi

re Et gli ochi va... ghi tuo... i

por... tan gli strai cu ca... don cu tu vuo...

por... tan gli strai cu ca... don cu tu vuo...

4. y.

(Secunde pars:)

2. Et li an da... to tes...
3. A tti be... ni-gni... ta, fug...

2. Et li an da... to te...

1. ... or di gran bel... le... ca Per che sse du... ra,
2. do ar- pre... ca Che sse... gnal cor

... sor di gran bel... le... ca Per che sse du... ra,

non ques- to ri-chie... de.
quel l'che di fuor si ve-... de.

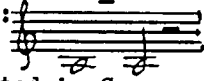
non ques... to ri... chi... e... de.

4(1).Mostrare'l volto bel, pien di merçede
 E dureça aver poy,
 Non è dolor che tanto al servo noi.⁶

5(1).Donna,.....

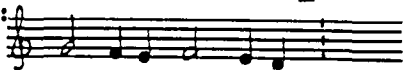
1. This sharp is omitted in F.

2. A Long in F; in S:



3. This sharp is omitted in S.

4. In F:



5. A Long in S.

6. These verses, with seven additional lines, have been published by Carducci
 (Cant., p.119).

44.

S.150v; F.7v.

①

1. Don-----na, se'l cor tò da-----

1 Don-----na, se'l cor tò da-----

③

... to Et a' llo in tuo ba-ri

...to Ed a' llo in tuo ba-ri

④

... a Par nella mente mi---a che l'abbia meri-ta

... a Par nella mente mi---a che l'abbia meri-ta

(Secunda pars:)

⑤

to. 2. E--gli è ver che va--ghe.

to. 2. E--gli è ver che va--ghe

fa Di tu-o bil-tà mi pre

Se.

3(2).Ma pur tuo gentilezza
E il valor mi conquise.

4(1).Pero c'amor mi misse
Nel cor ch'i'mi donassi
Quando m'innamorassi
A donna d'alto stato. 6

1. This signature is given only in S. The flats given with the part are those of F.
2. This rest is missing in S.
3. In F:

4. This sharp is omitted in F.

5. In F:

6. Trucchi (II,156) attributes these verses to Francesco.

45.

S.158r; F.1r; B.24r; R.34r; P.85v-86r.

1. Don na, si t'ò fal-li

d'altr'amor che'l tuo seguir con-sen

to, Son di morir per le tuo man con-ten

Bellata no. 45 has also been observed by Bukofzer in the Bodleian manuscript, C.S. eccl. 229, fol. 38, a fragment from the same source as the two Paduan fragments.

(Secunda pars:)

To. 2. Ma

ssio ti porta et o porta-to fe - - - - de Et

semprè: tuo vo-le - - - - re Se - - - - gui-to più chel mio, co-me tu

ssa - - - - y'

- 3(2).Perch'a diletto mi fai ognor dolere, 19 | 4(1).Vuo'tu, per ch'io t'amai e tanto
 Vegendo tuo merçede T'amo c'altro ben non sento,
 Mancar nel viso bello che tolto m'ay? Tener la vita mia in tal tormento.
- 5(1).Donna, si t'ò fallito.... 20

1. The signature of the superius is lacking in R. and P. In the latter the flat is constantly inserted throughout the part.
2. The tenor signature is found only in B. and P. The other MSS. use the flat as indicated in the part.
3. This point of division is in R. only.
4. This sharp is found in F. and S. only.
5. As so often happens at phrase endings, the relative values of note and rest here vary between both parts and in each MS.
6. B. has only the first line of text for each section of the tenor.
7. This sharp is omitted in F. and B.
8. In S. and P.:

9. This sharp is missing in P.
10. A Long in F.
11. These two notes were Semibreves in B.
12. Including signatures, this flat is indicated in all MSS. save S. and R.
13. This flat is omitted in R.
14. In S. and P.:

15. This accidental is found in F. only.
16. This sharp appears only in B.
17. In S. and P.:

18. In S. this note is followed by another Long an octave lower.
19. The following verses are not given in P.
20. This indication is in F. and S. only.

I Don... na, tu pren-- di sde...

I. Don... na, tu pren... di sde...

... gno A tor... to contra me che vivo in fa... co

... gno A tor... to contra me che vivo in fa... co

che quel chi bramai non ebbe lo...

che quel chi bramai non ebbe lo...

... co

... co

(Secunda pars:)

2 Fu

2. Fu

cor crudel che tan... to ben non vol...

cor crudel che tan... to ben non vol...

le, Del... ta mie vita glo... rie dolce pa...

le, Del... ta mie vita glo... rie dolce pa...

3(2). Non mie cagione diede el viso molle
Di ciò pensando el viver mi dispiace.

4(1). Dall'amor non si sface
Perch'io a rimirarti spesso vegno
C'altro nonn ò conforto nè sostegno.

Ce.

47.

§.145r.

1. Duol... si la vita e l'a... ni... ma Che donna
1 Duol... si la vita e l'a... ni... ma Chè donna

non fu li... be... ra, Com un... o cio
non fu li... be... ra, Com uno eio

che di... li... be... ra,
che di... li... ber... a, D'a...

Dà... mor sa-ri-a magn' a... ni... ma.
... mor sa-ri-a magn' a... ni... ma.

(Secunda pars:)

2. Vegio un a mor--te cor---re---re

2. Veg' un a mor----te cor..... re..... re Et

Et io da tar---lo strugh---io---mi.

io da--tar---lo strugh-----o-----mi.

3(2). Et non lodo soccorrere
Se da onor non fugommi.

4(1). Ond'io ora ben purgomi
S'a dio ma'volli offendere,
C'amor m'à fatto accendere
E'l'timor mi dissanima.

1. Notice these spaces between the end of one phrase of text and the beginning of the next. They are much more irregular than similar places in the two-part madrigals, and here tend to make the text appear poorly placed.

48.

S.135r.

1. E-cho la prima---vera che'l cor fa ra-ll'e gra--re, *Temp'*

1 E-cho la pri---ma---ve-ra che'l cor fa ra-ll'e gra-re, *Temp' è*

è d'annato-ra--re E star con lie--ta ce-ra

d'anna-mo--ra--re E star con lie(e) ta ce-re.

(Secunda pars:)

2 No' ve-giam

la-ria el' ten-----po

la-ri-----al ten-----po

Che pur chi-tam' a 2--lle-l-gre-fa.

che pur chi-am' a-ll'e---gre-fa.

3(2). In questo vago tempo
Ogni cosa à vagheça

4(1). L'erb'è con gran frescheça
E fiori coprono prati
E gli alberi adornati
Sono in simil manera.

1. This note was a Semibreve in the MS.

This is the shortest of the entire works of Francesco. Notice the very unusual ending in each section, two Semibreves and a rest instead of the usual Long. The relative size is caused, not by a change in the verse form, but rather by a reduction in the use of melisma in the music.

49.

S. 148v.

1. Fa-tto m' à serr'a - - - - - mo.
1. Fa-tto m' à serr'a - - - - - mo.

... re D'un angio-la c' à for- - - - - ma di don- - - - - gel - - - - -
... re D'un angio-la c' à for- - - - - ma di don- - - - - gel - - - - -

... - - - - - la, Gen-til, ve- - - - - so e bel - - - - - la,
... - - - - - la, Gen-til, ve- - - - - se bel - - - - - la,

Sì che'l do- - - - - gni l' al- - - - - tra don- - - - - na par- - - - - el fi- - - - - o'
Sì che dogni altra donna parel fio - - - - -

... re.
... re.
(Secunda pars:)
2. Com.
2. Com.

ermel... no ve... ços' è gen... ti...

er-mel-li... na ve- ços' è gen... ti...

... le Et nel suo vis' og... ni bel...

... le Et nel suo vis' og... ni bel-

... le... fa por... ta.

... le... fa por... ta.

3(2). Quanto soave, altera, umile,
D'ogni virtù per suo natura scorta

4(1). Et per mie grave sorta
Tu vuoi ch'i'le sia servo, signor mio,
C'appena tu, non ch'io,
Farle potresti degnamente honore.

5(1). Facto m'à serv'amore....

1. Fjor di dol-ce-za se

1. Fjor di dol-ce-za se

Et in te so... la son in pensier miei

Et in te so... la son in pensier miei

(Secunda pars:)

2. Tu sol-àl mie te

2. Tu sol-àl mie te

ro In eu belle-za, o'

ro In eu belle-za, o'

nes-tà, virtu... te.

nes-tà, virtu... te.

3(2).Per te di e nocte moro
Et ramentarti mal mie cor non tace,

4(1).Ma ss'io nonn'ò tuo pace
Staranno lagrimosi gli ochi miei.

5(1).Fjor.....

1. Notice this imitation of the tenor.

2. Scribal error for '1'.

① ③ ②

1. Fortu-na vi - - - - - 2. A - - - - - mor, e crudel don - - - - -

1 Fortu-na ri - - - - - 2. A - - - - - mor, e crudel don - - - - -

⑤ ⑥ ④

na Son con-tra me, perch'io di vita pe - - - - -

na Son con-tra me, perch'io di vita pe - - - - -

⑥ ⑦

ra, Ma pur non te... mo, c'ancor nonn è se - - - - -

ra, Ma pur non te... mo, c'ancor nonn è sse - - - - -

⑧ ⑩ (Secunda pars.) ⑪ ⑥

ra. 2. Reg- - - - - na in quest'alta don-na tal vin- - - - -

ra. 2. Reg- - - - - na in quest'alta don-na tal vin- - - - -

3. suo fiamme in essa son tutte per- - - - -

⑫

tu - - - - - te Ch'a - - - - - cor-dat' è a - - - - - mor-e con

tu - - - - - te Ch'a - - - - - cor-dat' è a - - - - - mor-e con

du - - - - - te Tant' è duròl suo co - - - - - re più

⑬ ⑭

lei a darmi pe - - - - - ne.

lei a darmi pe - - - - - ne.

che non si con - - - - - ve - - - - - ne. ⑮

che non si con - - - - - ve - - - - - ne.

4(1).Con fortuna amor sempre si tene
In un volere al mio dolore intera.
Ma pur non temo c'ancor nonn'è sera.

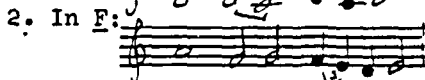
5(1).Fortuna ria....¹⁶

6(2).Più ch'altro d'altra, quest'amor m'accende
Il cor e l'anima mia,
Di star soggetto a llei:

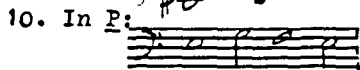
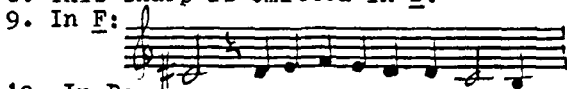
7(2).Non vera fè, nè mio dolor l'arrende.
Amor vuol che ciò sia
Per forza di costej,

8(1).Ch'è volto contra me 'l cielo e li dej.
Di vita'l mie pensier se ne dispera
Ma pur non temo ch'ancor non è sera.

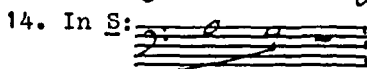
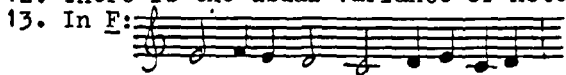
9(1).Fortuna ria.....



3. This sharp appears only in S.
4. This sharp is found in F. only.
5. A Long in F.
6. This sharp is omitted in P.
7. Here the sharp appears only in P.
8. This sharp is omitted in S.



12. There is the usual variance of note value in this measure.



15. In P. this stanza is placed beneath the superius part.
16. The following stanzas appear only in F.

A unique feature of this work is that the last line of each stanza which is sung to the music of the first section is identical. The verses have been published by Trucchi (II, 166).

①

1. Già da-mo-l re sper... an... sa Eb... bi, ma or da

1. Già d'amo... re speran... sa Eb... bi, ma or da

me tutt' è fug... gi... ta, chè fal... sa

me tutt' è fu... gi... ta, chè fal... sa

men... te mi veg... gio tra... di

men... te mi veg... gio tra... di

(Secunda pars.)

ta. 2. Tra... di... to mà un fals' a... mante

ta. 3. Sì forte ac... ce... se d'a... mor il

2. Tra... di... to mà un fals' a... mante

ri... o Con suo sen... bian... ti e mo... di

ri... o Con suo sen... bian... ti e mo... di

di ma... li... tio si

mi so... tto... puo... si

ma... li... tio si

4(1). Et con gran fè dispuosi
 Al suo servizio tutta la mie vita,
 D'ogn'altra amore essendomi partita.

1. Due to their irregular number, the Breves must be used as units in this composition.

2. One wonders why this accidental was considered necessary since there is no signature. It is not before a note which might be lowered by musica ficta, and even if the part were transposed it would still be unnecessary.

53.

F.46r.

1. Già eb-bi li-ber-ta

Tenore: Già eb-bi

te Di me, or l'ò per-du-ta, È di ser-va ve-nu-

ta, Don-na d'at-mo-re, in vos-tra po-ter-sta

(Secunda pars:)

te. 2. Gli at-ti gen-ti' ch'a-dor-nan'

Andare:

vos-tra-spet-to E l'ones-

...ta bil-tà con legia-dri a. Chiuso:

Verbo: Chiuso:

- 3(2). Anno avuto poder di far soggetto
A voi'l mio cor ch'esser'liber'solea.
- 4(1). S'è che la mente mia
Non può sperar salute,
Se da voi concedute
Non son a me movendovj a pietade.
- 5(1). Gjà....
- 6(2). Mai non permise força di fortuna
Nè amor, poi ch'i'ebi ingengno e vita
- 7(2). Che di me signoria avesse alchuna
Dall'altre donne assai fosse pulita,
- 8(1). Salvo che voi, gradita
Sopr'ogn'altra, m'avete
D'amor preso con rete
Ma non usate però crudeltade.
- 9(1). Gjà.....

1. An extra 'Gjà' is inserted here, inconsistent with the form.

Notice the long ligatures in the instrumental tenor part to this composition.

(3)

1. Gjà perch' i' penso nel-la tuo par-ti

1. Gjà perch' i' pen-so nel-la tuo par-ti

ta, Don-na, cominai-d' pian-to, El qual du-re-rà

ta, Don-na, co-minai-d' pian-to, El qual du-re-rà

tan-to Che'l tuo bel viso qua farà reddi

tan-to Che'l tuo bel viso qua farà reddi

ta, 2. bas so! sel mie cor sen

ta, 2. bas so! sel mie cor sen

(Secunda pars) 9

3. Che volto tuo lu-cen.

te, Ancor che se' presen-te, Pe-na del tuo par-tir, che ffa-

te, Non vederan co-m' en-te, Gli ochi che già del pensar ciascun

te, Ancor chesse' presen-te, Pena del tuo par-tir, che ffa-

lla-plo

lla-plo

ra.

4(1). I'temo, vaga donna, c'a quell'ora
 Che fi'el tuo partimento
 Non sie greve'l tormento
 A ffar partir da mme l'alma smarrita.

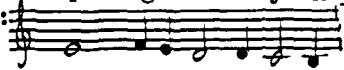
5(1). (Gjà per.....)¹⁷

6(2). De'! discreto signore,
 Ussa nel servitore
 Pietà alguna a scampo di sua vita.

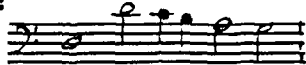
7(2). E però il tuo valore deponga,
 Al mio dolore
 Se può riparo de la tua partita,

8(1). Se pur da morte si difende vita,
 Fia me'pena saputa
 Seray crudel tenuta
 Dove non se'sol per questa partita.

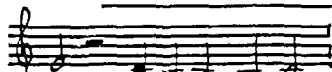
1. This sharp is given only in R.

2. In S: 

3. In F. and B:



4. In R:



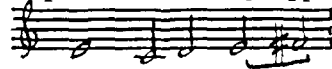
5. These sharps are given in F. and B. only.

6. This sharp is given in S. and R. only.

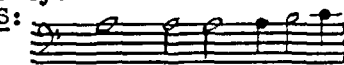
7. Here the sharp is omitted in S. and R.

8. At this point the sharp appears only in B. and P.

9. In R:



10. S. has the sharp here; F. and B. place it after the next note; P. and R. omit it entirely.

11. In S: 

12. In P: 

13. In R: The same in B. and P:



14. In S: 

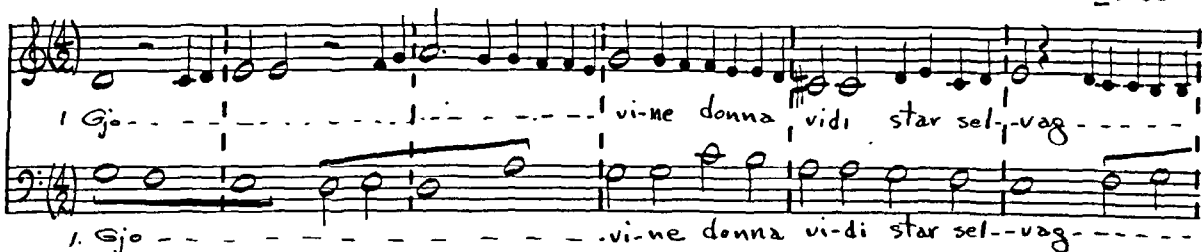
15. This sharp is omitted in R. and P.

16. The sharp here is omitted in B. and S.

17. The usual indication of a repetition of the first stanza is not given here but may safely be assumed. The remaining stanzas appear only in R.

55.

S. 160v.



I Gjo... vi-ne donna, vidi star sel-vag...

I Gjo... vi-ne donna vi-di star sel--vag...

già, beg giadrè belle
già, beg giadrè belle

cos-tumat' e ssag
cos-tu-mat' e ssag

(Secunda pars:)

qual ador-na, vi--di, di bel-
qual a-dor-na, vi--di, di bel-
Sè mo-stran-do tutte gentil-

--lec Più c'altra donna di son-mo va lo
--lec --e Più c'altra donna di son-mo va lo
--e --e, Ques-ta vaga di no-bile co

(Verto:)

re
re,

(Chiuso:)

re.

4(1).Suo treça bionda, dorato colore,
C'amor conseo, non credo, che'll'aggia.

1. A Long rest in the MS.
2. Notice the use of dissonance at the beginning of the section.
3. Note that the last six measures are identical with those of the first section.

1. Gjo ... vine vagna, non sen ... ti giam-ma ... y
 2. Gjo ... vine vago, i' non sen ... ti giam-ma ... y

A ... mo-ro, sa vir ... tu ... te, Ma tu, som-ma sa ...
 A ... mo-ro. sa vir ... tu ... te, Ma tu, som-ma sa ...

... lu ... te, Nel cor di me, tuo ser ... vo, mes ... sa la ...
 ... lu ... te, Nel cor di me, tuo ser ... vo, mes ... sa la ...

(Secundo pars.)
 2. Quan-do ne-gli a-chi tuo pri-me-ra-men-
 3. Vi vi-di den-tro a-mo-re pu-ri-men-
 4. 2. Quan-do ne-gli o-ehi tuo pri-me-ra-men-

... te Si spechi-a-ro-no mic ... y.
 ... te. In verdi lui mi fa ... y.
 ... te i spe-chi-aro--no mic ... y.

(1). Et non pensando al poter degli dei
 Mi stava pargoletto
 Poi cercandomi el petto
 Lo stral dorato dentro vi trovay.

1. A Breve rest in the MS.

①

1. Gli ochi che in pri--- ma tanto, bel pi-a --- ce -- re Mi

1. Gli ochi che in pri--- ma tanto bel pia --- ce -- re Mi

②

por-son dentr'al co --- re, Non se-gui tan-do a ---

por-son dentr'al co --- re, Non se-gui tan-do a ---

③

---mor, mi fan dol-le --- re

---mor, mi fan do..le --- re.

(Secundo pars.) ④

2. Va-na spe-ranç' a-mor che nel pas- --- sa-to ten- ---
3. Mìa nelle for- --- fe sue tan-to le- ga- --- ri che

2. Va--na spe--ranç' a-mor che nel pas- --- sa..to tem- ---

⑤

--- po Mostro-ummi, con suo va-ga, vis --- ta.
gia-ummai don- --- na per suo non ma-qui --- sta.

--- po Mostro-ummi con suo va-ga vi- --- sta.

4(1).Onde piangendo l'anima s'atrìsta
E mor sì di dolore
Che gli ochi con amor non può vedere.

5(1).Gli ochi che in prima....⁸

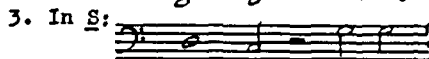
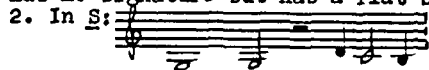
6(2).Così pien di tormento'l cor mi veggio
Nè so nè penso che cuor là si mova

7(2).Dimmi singnior perche di mal en peggio
Costei mi guida non con giusta prova

8(1).Ch'a gientil cor dè parere cosa nova
Usando tel errore verso di chi si muore
Pe' suo valore.

9(1).Gli ochi che in prima.....

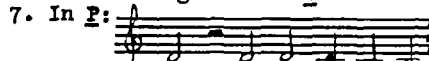
1. F. has no signature for the superius part. In both F. and P. the tenor has no signature but has a flat before the only note affected.



4. This appears in P. only.

5. This is inserted in P. to cancel the accidental noted above.

6. A Breve ligature in S.

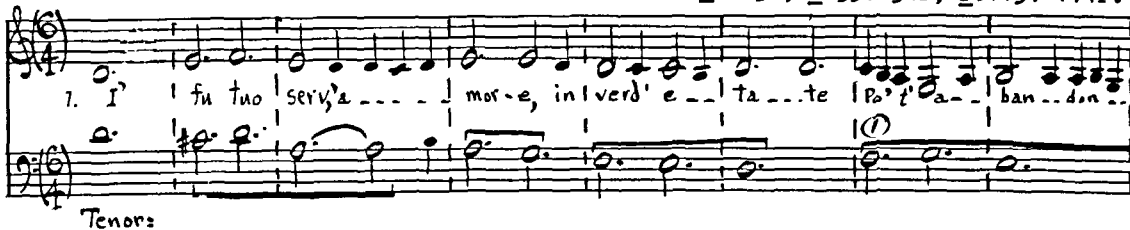


8. This stanza is indicated only in S. The following stanzas occur in F. only.

Trucchi (II,157) accredits this poem to Francesco.

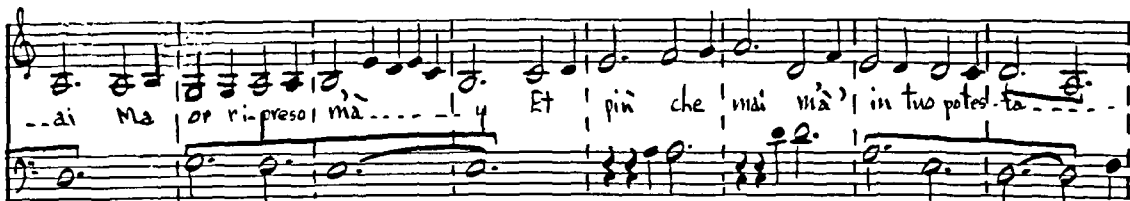
58.

S.165v; F.53v-54r; P.113v-114r.

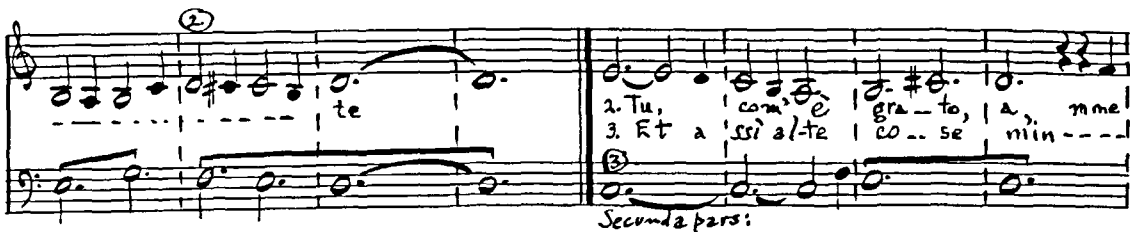


1. I' | fu tuo serva... | mor-e, in verd' e... | ta... te | Po' t' a... | ban... da...

Tenor:



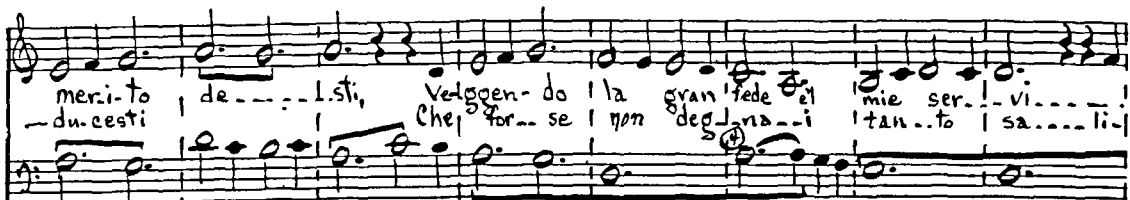
...ai Ma | or ri-preso! ma... | Et | pin' che | mai via' | in tuo potes-tà...



te

2. Tu, | com' e' | gra-to, | a, | mme |
3. Et a | ssi a' te | co... se | min...

Secunda pars:



meri-to | de... | sti, | Vedgen-do | la gran'tede | el mie ser... | vi... |
du-cesti | Che, | for... se | non deg... | na-i | tan... to | sa... li-

- 4(1). Però ringratio te, benigno sire,
 Chè mi ramenta ancora
 Del ben ch'i'ebbi allora
 Per tuo virtù et per altrui pietate
- 5(1). I'fu tuo serv', amore,....⁵
- 6(2). Passato e'l fiore e'l tempo puerile,
 Immaginary porre fin al mio amare,
- 7(2). Disposto più nell'animo virile
 Della gloria mondana um po'cerchare.
- 8(1). In ciò fu vano il mio imaginare
 Per una vaga luce da tte pur mi riduce
 Tant'e'l valore della sua gran biltate.
- 9(1). I'fu....

- 10(2). Po che tua singnorìa pur questo vole
 Più che giamai contento vive'l core.
- 11(2). Ma un sinistro solo forte mi dole
 Chè'ndengno mi reputo a tanto honore
- 12(1). Ma sse degno mi fay, ti priego, amore
 Che qui fermo mi tenga tanto che'l mio fin venga
 In questo stato di felicitate.
- 13(1). I'fu....
- 14(2). Maravigliomi assay del gram podire
 Ch'ài dato a lley, così gentile e bella,
- 15(2). Che m'è mutato con dolcie piacere
 Della mia lingua in tedescha favella.
- 16(1). La qual promessa in me mai non si svella
 Da me par alcun tempo, fe'ciò saper a tempo
 Non spero may sentire averelitate.
- 17(1). I'fu....

1. The next four measures of this part are omitted in P.

2. In F:

3. Note this rare use of the Third as the initial interval.

4. In F. and P:

5. This indication is omitted in F. and P. The following stanzas are given only in F.

59.

S.141v; F.46v-47r.

(Secunda Pars:)

ra. 2. la su-o du...

re...ca che più li sac-cen...de Do...

ve noi-ar mi cre...de As-pett' og...ni pia-cer de...

gli o-ehi mic...

y.

3(2).⁷ Ma sempre amando questa in pura fede
 Servendo che cciò'l vede
 Merito alcuno ancor trovar dovrei.

4(1). Ben temo a tanto sospirar per lei
 Força non n'abbia intera
 Che morte pria m'ancida, in che ella spera.

5(1). Il suo bel viso....

1. S. begins the first line with an *f*-clef instead of the *c*-clef used in the other MSS. The mistake is not continued in the second line.

2. The tenor is given without text in F. Consequently some of the notes which are repeated in order to accommodate the text as given in S. are sustained in the former MS. This evidence definitely indicates that the text in F. could not have been fitted in by a singer - in the manner in which stanzas three and four were fitted to the music by the singer of the superius part - and that it was consequently either played directly by an instrument or else sung on a single vowel, which after all is an instrumental style.

3. In F:

4. In F:

5. An *f* in S.

6. This accidental is found in F. only.

7. The following stanzas are found in S. only.

1. I' non ar... di... scho ma...strar

Tenor: I' non ardischo //

el tor...men...to

Ne d'a...mor la dol...ce...sa (c'è) cor sen...

to.

(Seconda parte)

2. Sin...gnor, s'è tua ques...ta

Andare:

gen...til don...na Be...ningna

--ssa' veç - fo -- sa e cos - tu -- ma -

ta.

3(2). Ch'è imme d'ogni biltà vera cholonna
Et di virtù sopr'ogn'altra pregiata.

4(1). Sentir per me quel ch'io per lei non fai
Terrà mi sempre'n guai e in pavento.

5(1). I'non ar.....

61.

S. 169v; R. 35v-36r.

1. In Somm' al-te - ca tà pos - ta ra;

1. In somm' al-te - ca tà pos - ta ra -

--tu -- ra, se non che tu sse' don -- na

--tu -- ra, se non che tu sse' donna

trop-po du -- ra

trop-po du -- ra.

(Secunda pars:)

2. Quel - - la con le suo forç' e col suo in - ge - - - - -
 3. Et se nel petto tuo non fosse ben - - - - -

guo Di leggier - drie di bil - - - - - tà to - - - - -
 Di leggier - drie di Donna di tant. on - - - - - non nac - - - - -

no - - - - - ra.
 que an - - - - - co - - - - - ra.

4(1). Ma quella crudeltà che in te dimora
 Non ista ben in sì gentil figura.

1. This point of division is in S. only.

2. This point is found only in R.

3. An f in R.

4. In R:

5. S. uses white notation for the triplets in this composition. R. secures the same rhythm by use of via artis and special forms of notes discussed in chapter four.

6. In R:

7. In R:

8. This sharp appears only in S.

9. There is the usual discrepancy in size between this note and rest.

1. I' pian-to go lassol' tempo ch'è pas - - - sa - - -

1. I' pian- - - go lassol' tempo ch'è pas - - - sa

- - - to che sso quel ch'è, vegi-

- - - to ch'è sso quel ch'è, vegien.

- - - dom' in-vecchi-a

- - - dom' in-vec- - - chi - - - a

(Secunda pars:)

---to. 2. Per me sol-la-ço mai più non s'in-

--- to. 2. Per me sol--la-ço mai più non sin-ten--

...ten - - - de Nè dolce - - ça d'a-mor, ma soll'ac-

- - - de Nè dolce - - ça d'a--mor, ma soll' ac-

---ci - - - dia

ei - - - dia.

3(2).O giovineça in cui piacer si stende,
Nessun grave pensier in te s'annidia.

4(1).Tutt'ài il diletto e vechieça la'nvidia,
Ma poco dura il tuo giocondo stato.

5(1).I'piango.....

1. This sharp was placed directly beside the flat which appeared in the part several notes before it was needed. This practice of indicating changes in advance suggests that normally an accidental influences the entire phrase before which it is placed, rather than just a single note. Thus in the present instance, were it not for the sharp given with the flat the latter would have continued in force for two measures.

2. A Breve rest in the MS.

3. This *g* represents the lowest note reached in any of Francesco's works. Cf.no.75.

63.

S.136v.

1. I' ve-----gio c'ha natura piacque et pia-----
1. I' vegio ch'ha natura piacque et pia-----

-----ce, Pro-----dur quest'aspra fe-----
-----ce, Pro-----dur quest'aspra fe-----

ra Sol per chi' pera sang' a-----
ra Sol per chi' pera sang' a-----

---ver ma' pa-----ce.
---ver ma' pa-----ce.

(Secunda pars)

2. la
3. son

grim, af-fanni, pen, alti sos-pi
do-zi ri-si, balli, can-ti e ui

2 lagrim, a-ffanni, pen, alti sos...pi.....

ri, Che si rinfrescan nella mentog-
questa donna che'l cor mi trans-

ri, Che si rinfrescan nella mentog--

no fo ra ra

no ra.

4(1). Et sola di se stesso s'innamora
Ne' specchi vaghegiando
Pur mirando l'ombra sua fallace.

1. A Breve in the MS.
2. A Long rest in the MS.

64.

S. 126v-127r; F. 6r.

1. la bonda tres-ca, del fin or co-lo

1. la bonda tres-ca, del fin or co-lo

...re Ma le-gato la ment' a me--fol co-

...re Ma le-gato la ment' al me--fol co-

(Secunda pars:)

re. 2. Si - mi - le vi - so a chuel' om--

re. 2. Si - mi - le vi - so a echuel' om--

--bra fa-t-ce Ove ridon le per- le e vaghi fio--

--bra fa--ce Ove ridon le per--(er e va-- ghi fio--

ni.

ni.

3(2).Che com pura neve al sol mi sface
Et non si cura per ch'io mi scolori.

4(1).Et so gli affetti del mie mal giori
Che lle parole e bello vede amore.

5(1).(La bonda tregga.....)⁵

6(2).Dunque amor che sai lo stato mio
Che mi fa nel foco esser beato

7(2).De'! Fa che nel bel viso il qual io
Con voci assa'piatose t'ò chiamato

8(1).Ore per me vi ti vegg'ia a guisto grato
Acciò che me non vengnia in dolore.

1. In F:

2. This sharp is omitted in F.

3. An a in F.

4. In G:

5. This stanza, necessary for the form, is not indicated in either MS.; the following stanzas are in F only.

1. *Al-*... *ma le-... gra... dra del tuo vi-... so*

Al... *ma le-... gra... dra del tuo vi-... so*

pi-... o, Don-na, che pur mi te-... so

pi-... o, Don-na, che pur mi te-... so

... *ne. E par che di-... mie pe-... ne Al-*

... *ne Et par che di-... mie pe-... ne Al-*

... *tro non posso, sper- an- do'l di-... si-*

... *tro non posso, sper- an- do'l di-... si-*

(Secunda pars:)

2. *Per*

2. *Per*

... *chètti mostri a me co-... tan-... to eru-*

... *chètti mostr'a me co-... tan-... to eru-*

-- da Ben sa' che'iatte Ser---vo

-- da Ben sa' che'iatte ser---vo

con fe de.

con fe de.

3(2). Sarai sempre per me di pietà gnuda
Come ancora sempre ciascun vede.

4(1). Ma ll'amor che mi tien, questo non vede.
Che in tale errore ti tenga
Per men male mi spengha
Dalle tuo fiamme el cor per servir mio.

5(1). L'alma.....

1. In S:

2. In F:

3. This sharp appears only in F.

4. A g in S.

5. In F:

6. In F:

1. *la ma - la lin - gua, do - gni mal ra -*

1. *la ma - la lin - gua, do - gni mal ra -*

di - ce Ben - che' mal tor - ni

di - ce Ben - che' mal tor - ni

spess' a chi mal di

spess' a chi mal di

ce. (Seconda pars:)

2. *Pe -*

2. *Pe*
3. *che*

ce. (Seconda pars:)

2. *Pe -*

2. *Pe*
3. *che*

ro è ben ci as - cun chiu der la boc -

chi è ben ci as - man - do altrui quel cha llui

ro è ben ci as - cun chiu der la boc -

chi è ben ci as - man - do altrui quel cha llui

cha can - do

toc - ca, Cer Con - vi - en can - do che per

cha can - do

toc - ca, Cer Con - vi - en can - do che per

prima suo che gli altrui dan ni.
 se stes... so si con d'an... ni.

4(1). Et tal sotto color di bene a inganni
 Parla che più tacer sarie felice.

1. White notation is used for all triplets in this work.

2. In P:

3. This point of division appears only in P.

4. This sharp is found only in S.

5. In P:

6. Cf. the ending of the same stanza in no. 41. In the present case an immediate conclusion of the vocal part, followed by an instrumental postlude, is possible.

67.

S.155v; F.4r.

l. b'an... ti-ca... fi-amma

e'l dolce bel di--si...

...gnon s'acresce, donna, nel cor mi...

(Secunda pars)

2. Quon ---
2. Quon ---
3. On ---

to mie vi - ta più

to mie vi - ta più ver -
d'io per do - glia sos - pir - an -

versà - llo stre

so lo stre
do te

mo Tra - passe fugie, al - lo - ra più sacc'

mo, Tra - passe e fuggi allor più sacc -
mo, Del mor - o - sa spi - na che mof - sen -

en - de -

cen de.
de.

4(1).Veggendo ch'a mmie prieghi non discende
L'angelica figura e'l viso pio.

5(1).L'antica.....

1. In F:

2. A c in F.

3. The relative sizes of note and rest vary.

1. l'as... pec... to è qui et lo

1. L'as... pec... to è qui et lo

spirito,

spir... i... to,

no Don... no Don...

...ne, di lun-ge a mme là dov' i' ...ne, di lunge a mme là dov' i'

lò. 2. Et

(Secunda pars:)

ben che ta-lor ri-da og-nor chi can...
ben che ta-lor ri-da og-nor chi can...
mentò mi-a c'allei sem...pre è da-

van ti
ti

Che seg-no par d'a-ver là-ni
Che Su-Illo seg-no par d'a-ver l'a-ni
Su-Illo spi-ra-re mi fa-fa

mo qui.
mo co. qui. sy.

4(1).Di ritornare a llei sì mmi parti
Chè'l corpo sança'l cor star no pò.

5(1).L'aspecto.....

1. h'ò ----- nesta tuo bil-tà, donje a--
 1. h'ò ----- nes-ta tuo bil-tà donje a--

mo ----- re Mi
 mo ----- re Mi

strin-gon pur chi' ta
 strin-gon pur chi' ta

my Et tu, crudel, og- nor più indur--il
 my Et tu, crudel, og- nor più in dur--il

co ----- re.
 co ----- re.

(Secunda pars:)

2. In ----- du-sse mad a -- mar la vagha lu -----
 2. In ----- du-sse mad a -- mar la vagha lu -----

3 1 4
ce De
ce De

tuo begli ochi on dio spe... rai con...
tuo begli ochi ondio spe... rai con for...

for to.
to.

3(2). A quel disio c'a morte mi conduce
Seguendo tu tuo crudel nome a ttorto

4(1). Ma prima sofferrò mi vegha morto,
E indarno poy mi chyami,
Che per tuo crudeltà volghi al mio core.

1. A Breve in the MS.
2. A Semibreve in the MS.
3. This rest is preceded by a superfluous Semibreve rest.
4. Notice this dissonant Third, used as a phrase-ending.

Ma non s'an...drà per

ques-ta donn' al...te

ra Se--non al mod' u...sa

to Ond' i' mi strugli, a...mor, tutto in-

fi-am-ma

(Secunda pars:)

to. sta cru...

del mi vuol pur tor... men... ta... re, Non a vuotta,
 del mi vuol pur tor... men... ta... re, Non a vuotta,

ma di gior-no in gi-or-no Sol per tormi la
 ma di giorno in gi-or-no Sol per tormi la

vi... ta.

3(2).Alcuna volta mi fa rallegrare
 Mostrando lieto a mme suo viso adorno
 E poi pare smarrita

4(1).Dunque perd'io l'anima sbigottita.
 Dolce morte ti prendi
 S' ch'a un otta e non a stento pera.

5(1).Ma'non s'andra....¹²

1. This point of division appears only in P.

2. In F:

3. In P:

4. This point appears in F only.

5. S. has the signature octonaria here. From the style of the notation, the change should come as indicated, three measures earlier.

6. An a in S.

7. Wolf (Gesch.d.Mens.not., III, 124) reverts to the original metre at this point for four measures.

8. In S:

9. In F:

10. In F:

11. This sharp is missing in F.

12. This stanza is not indicated in P.

Riemann (Gesch.d.Musik, II,1, 87ff.) believes that this is a canon in augmented porportion, indicated by what he considers to be the meaning of the text, and gives the music transcribed accordingly. We cannot agree with him.

There is a reproduction of the original notation in Wolf, op.cit., II, 91.

1. Nel... la par... ti... ta piangor gli ochi mie... y

Pian-gor e pian-gor voglion sin-chè co... re Nella

tor-na-ta las-cer-tal do... lo

re. 2. Nell' re.

alma mie di-let-to trov' a-illo

ra, chi' gusto gli ochi vagh' in-na-mo-ra'

(Verbo)

ty. chiuso:

ty. chiuso:

3(2).Et sempre spanderò lagrime fora
Fin ch'i'gli rivedrò lieti tornati

4(1).Et son d'ogni biltà sì adornati
Che chi gli guata e non prende amore
Quel si può dir che ssia sança valore.

5(1).Nella partita....⁶

1. An *f* in *F*.
2. In both *F.* and *P.* this note is a *c*. Notice that this measure, as given in *S.*, is repeated by the superius.
3. This sharp is omitted in *F.*
4. Here the resolution of the dissonant Third, with which the section begins, is delayed longer than is customary.
5. This sharp appears only in *F.*
6. This stanza is not indicated in *P.*

72.

S. 169r; *B.* 28v.

1. Nel... la... piu' ca--ra... 2. par-te

Tenor:

del mia... co... 3...

re... A--mor... a... l'pos... tol

ogni donna il fio

re.

2. L'an-gel-i-ca bil-

Secunda pars:

③

...tà c'a-t-dorn--al vi-

...so Dond' e--scon di duo lumi le'

⑤

siamel

⑥

le.

Chiusa

Verfo:

Chiusa:

3(2). Che fanno in terra un nuovo paradiso
 Con lo splendor d'un ciel di nove stelle.

4(1). Amor, com'è più bella delle belle
 Mi dà cotanta donna per signore.

1. A Long in B.
2. A Semibreve in B.
3. This accidental appears only in S.
4. S. has a superfluous Breve rest here.
5. This point of division appears only in B.
6. B. has a superfluous Semibreve rest here.

73. S. 134v.

(1.)

1. Nel -- Nella tuo lu -- ce
 1. Nel -- Nella tuo lu -- ce

tien' la vita mi -- a.
 tien' la vi - ta mi -- a.

(Secunda pars:)

2. Da gli o -- chi vien la
 2. Da gli ochi vien la

Speran -- za nel co --
 sper - - - an - - za nel co - - -

...re Et come pia-ce a deo, si vi-ve et

mo et mo re.

- 3(1).Et amor che mmi duca eterno fia
- 4(1).Nella tua..... etc.⁵
- 5(2).Dunque per tua et non per mia virtute
Spera d'allor in me qual che salute
- 6(1).Chè ll'alma questo piange et sol disia
- 7(1).Nella tuo luce.....

1. There is a Semibreve or its equivalent lacking at this point. We venture to suggest the above possibility.
2. This was a Breve in the MS.
3. There is an extra Semibreve rest here.
4. Notice that this ballata is irregular in that each group of lines contains but one stanza for the second section. Thus the musical form is A B A A B A A while the poetical form is A B C A D E A.
5. This is a direction only, the abbreviation of et cetera.

74.

S. 159r.

1. Nes - - - - sum provò giam - ma' sì rie for - tu'

... na Com' i' so per cos - te - - - - i cà, lass'ì sospir'

miei, Non trovo di belle-za par al-cu-

(Seconda parte)

na, 2. I' o se-gui-

to lei con ma-gior fe-

de che ma ser-vo si-

gno re.

3(2). Seguisse da quel dì ch'i'le mi diedy
Con la ment'e col core.

4(1). Nè fede nè pietà nè caldo amore
Nè merçe mai troval
Ma ssolamente guay
Et lei crudele, ingrata et inportuna.

5(1). Nessun provò.....

1. Non creder, donna,
 che nessuna si Don
 na di me, se non tu, donna mi
 a, si potessi di
 mosstrar-ti'l co-re Do-ve la
 men-te in te og-nor si po-sa.

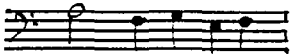
(Secunda pars:)
 2. Co si potessi di
 2. Co si potessi di
 mosstrar-ti'l co-re Do-ve la men-
 te in te og-nor si po-sa.

3(2).Che ben vedresti inn esso stare Amore
Et la tuo vista bella et amorosa

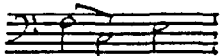
4(1).A chiu servir non è l'alma angosciosa
Che tte servendo pur servir dysia.

5(1).Non creder, donna..... 10

-
1. Tempus imperfectum; the sign is missing in F.
 2. Tempus perfectum; again missing in F. In P. these come five measures later.
 3. In S:



4. This point appears only in P.
5. This point is missing in P.
6. F. omits this note.
7. This point is found only in F.
8. In S:



9. Again in this work we have the lowest register used in Francesco's music.
Cf. no. 62.
10. This stanza is not indicated in P. The text to this work is by Franco Sacchetti.
It has been published by Carducci (Cant., p.239), who gives stanza five in full,
identical with stanza one. In his Rime di Cino...e d'altri..., Carducci prints
two additional groups of stanzas for this ballata.

(1.)

1. Non per fallir di me, tuo

1. Non per fallir di me, tuo

(2) (2) (3)

vi-...sta pia-...a

vis-...ta pi-...a

Mia

Mia

Tol-tol bel mi-ra-...re

tol-tol bel mi-...ra-...re

ch'a mme sole-...vi sa-...a

ch'a mme sole-...vi sa-...a

...re, Chi datte pe-rò su-gha mai non

...re, Chi datte pe-rò su-gha mai non

(6)

fi-...a.

fi-...a.

(7)

(Segunda pars:)

2. Si' già senti da tuo vis-ta ri-po-...a.

2. Si' già sen-ti da tuo vista ri-...a.

9
So Cr' è con-ver-so in

11
pe-na en gran do-lo

12
pe-na en gran do-lo

13
re.

3(2). Usando pura fè mi tien nascoso
El tuo vegoso viso e'l dolce amore

4(1). De tuoi pretiosi ochi onde'l mie core
Per gran doglia si sface.
O me! rendimi pace
Del disio, donna, ch'io da tte sentia.

5(1). Non per fallir.....¹⁴

6(2). Pensando che sança mia copla sento
Pianti, sospir, lamenti et gran langore,

7(2). Credo ch'arà piatà del mio tormento
Che ma'non merita pena'l servire

8(1). Oì me!, donna et signore, fammi sentire
Quella gioia e diletto
C'avea dal tuo aspetto
Qual mi fu tolto per falsa resia.

9(1). Non per fallir.....

1. In F:

2. These are Longs in F.

3. In F. this flat is not introduced until the following measure. Once used, it is continued in the signature throughout the composition.

4. This flat is subsequently continued in the signature of each M.S.

5. In S:

6. In F:

7. In F:

8. In F:

9. In F:

10. In S:

11. In F:

12. In F:

13. In F:

14. This stanza is indicated only in S. The following stanzas are found only in F.

1. O --- chi do --- len --- ti mie, che pur pian --- ge ---

1. O --- chi do --- len --- ti mie, che pur pian --- ge ---

--- te, Po che ve --- de --- te Che

--- te, Po che ve --- de --- te che

sol per hone --- stà non vi con --- ten --- to.

sol per hone --- stà non vi con --- ten --- to.

(Secunda pars:)

2. Nonn à di-vi-so la men-tel di--

1. Nonn che à di-vi-so la men --- tel di---

3. Per da voi si ee --- la el vi --- so

--- si --- to Con voi che

--- si --- to Con voi che

pi --- o Il qual pri---

tan --- te la --- gri --- me ver --- sa --- te.

tan --- te la --- gri --- me ver --- sa --- te.

--- va --- ta mà da lli --- ber --- ta --- te.

--- va --- ta mà da lli --- ber --- ta --- te.

4(1). Gran virtù è refrenar voluntate
Per honestate
Chè seguir donna è sofferrir tormento.

1. A Semibreve ligature in the MS.

1. Cg--nor mi tro--vo più d'a--mor co--stre--

Tenor: Cgnor //

--tto Quan--to più mi--ro nella tuo va---ghe-

---pa Del dol---ce

viso pien d'og--ni bel---le

---ca 2. Cre---do ehe in---sieme

Secunda pars:

Sur tu--tti gli de---y A sfor... mar

ques-ta no-bil cre- a-tu

a-chiuso

Verbo: Chiuso

3(2).Perche nessuna vaga quanta lei
 Mai nacque al mondo tanto oltra misura

4(1).Et più c'altra bella in suo figura.
 Risplende sì che concede chiaraça
 A chi chom a llei tra gentileça.

5(1).Ognor mi trovo....

1. One of the rare places where a ledger line is used. This could easily be avoided by placing the clef in a different position as the range is still small.
2. This interval would be most awkward if performed otherwise than with an instrument.
3. The following intervals are so uncommon that we venture to suggest that the copyist has again erred, and that this phrase be raised a Third and the following one lowered a Third to read as follows:

79.

S.141r; F.7v-8r; P.108v.

1. Or' è tta l'al-ma mi Per costei di-ven-4'

... u- ta, ha qual se non m'a-iu-4'

-- ta, Ve...gio che morte in ver di me sin--vi--a.

(Secunda pars:)

2. I' non cre-de-tti ma -- y, E--sser col...

--to nè gi--unt' a ques--to pas--so.

3(2). Quando⁹ gli occhi mirai
C'anno trafitto el cor pensoso et lasso

4(1). Che sol partirs'un passo
Lo spirito mie d'amore
Nè força à nè valore
Ma sospirando lei sempre disio.

5(1). Or'è ttal.....¹⁰

1. In P:

2. In P:

3. This sharp appears in P. only.

4. The point of division occurs here only in S.

5. In F:

6. In F: The same measure in P:

7. This sharp appears only in F.

8. A d in P.

9. 'Perche' in F. and P.

10. This stanza is indicated only in F.

1. Cy mel! di co.

re Non più, non più ar-do.

re, Non mi pur mo-les-tar, cru-del' a-

mo. re!

(Secunda pars)
2. Tu pur se-tis-ci con l'ar-

co mor-

le Et con la fa--ce

del sa-gra-to fo

co.

3(2).Et poi mi lasci et di me non ti cale
Nè a costei per cui non trovo loco

4(1).O lass'a me quant'è penoso el giuoco
Che sotto speme affligi ogni amatore.

5(1).(Oyme! el core....)⁴

6(2).Per più tormento m'à facto fedele
Di così alta et nobil figura

7(2).Che vede la mie pena s'è crudele
Et non m'aiuta nè di me non cura.

8(1).Fanciulla, ome!, com'è penosa et dura
La fiamma che di te m'incende el core.

1. The signature of the superius occurs only in P. S. secures the same tonality by the use of accidentals.

2. This sharp appears only in P.

3. Longs in P.

4. This stanza, essential for the form, is not indicated in either MS. The remaining stanzas are found only in P.

(1) (2)

1. Per allegrezza del parlar d'a--t--mo... re S'a--

1. Per allegrezza del parlar d'a--t--mo... re S'a--

(3)

--ce-se siam--ma ri--lu-cent' e chia--ra, che non si sen--te

...ce-se siam--ma ri--lu-cent' e chia--ra, che non si sen--te

(4) (5) (6)

ava... ra A ddar leti... cia nel suo grand ar...

ava... ra A ddar leti... cia del suo grand ar...

(Secunda pars)

...do... re. 2. Quest' al... gre... ca se Sa--turno 3. Fa ch' al presen--te nel... la saera'

...do... re. 3 Quest' al... gre... ca se Sa--turno

(7) (8)

tur... ba, A tte, Cu-pi--do, la vendetta

tur... ba, A tte, Cu-pi--do, la ven-det--ta

(9) (10)

re... sta. --se... sta. re... sta.

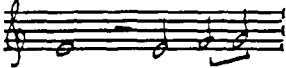
re... sta.


4(1). Sì che ciascuna nel parlar sie presta.
S'a questo servo è stato tolto'l core
Dièglisi con gran festa
Quel di colei ch'egli ama a tanto onore.

5(1). Per allegrezza del parlar d'amore...¹¹

1. This accidental appears only in B.

2. A Long in F.

3. In F:



4. In F:


5. This sharp appears only in S.

6. This sharp is omitted in S.

7. Although the use of an upbeat is extremely rare in the fourteenth century, it is justified at this point by the rhythmic progressions in the remainder of the composition. Cf. also the line just above this.

8. This sharp is given here in B. only. In S. it occurs three notes later.

9. In S:


10. In B. the tenor is given without text.

11. This stanza is not indicated in B.

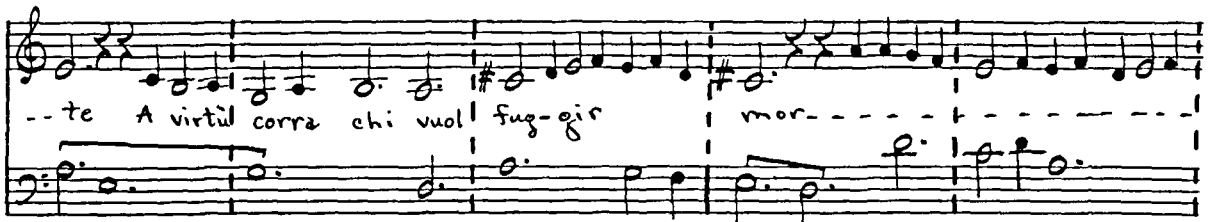
82.

F.42v-43r.

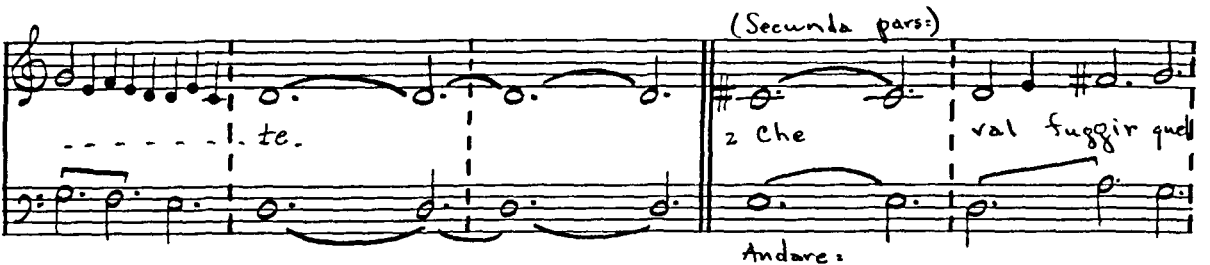


1. Per che vir-tù sa l'uom costante e for-

Tenor: Perche virtu //



--te A virtù corra chi vuol fug-gir mor-



(Secunda pars)

te.

2 che val fuggir quel

Andare.



che sem- pro sa pres- l. sa Et che ci

guid' on... gnor' a | mor... ta | si...

Vert. =

...ne? Chiuso.

3(2).Corre la nostra vita e maj non cessa
In fin che giugne all'ultimo confine.

4(1).Chi più combatte contra a tai ruine
Più tost'è vinto et più s'apressa morte.

83.

S. 165r.

1. Per la bel- le... fa che mie donn' a- dor...

1 Per la bel- le- fa che mie donn' ar

...na bey vo' se- gnir con

...dor... na hoy vo' se-

se... de Ben...

gnir con se... de Ben...

... chè sie dura, sper-an-do mer-ce

... chè sie cruda, sper-an-do mer-ce

(Secunda pars.)

de. 2. Si 3. A Ilie-vàl volt' al-Imando pieta

de. 2. Si

te spe-ro Et co-me ser-vo in-
spe-ro Dal suo vi-ssò be-

Ilie-vàl volt' alter-ro, Chè, Co-me

de-ni-gno Pur dispre-giar-mi vuo
ni-gno lu-cente eom'el so-

ser-vo in-den-gno Pur dispre-giar-mi vuo

(Vento)

le. Chiuso: le.

le. Chiuso

4(1).Che gentileça esser piatosa suole
 Però el cor non crede
 Che non soccorrà, si languir mi vede.

5(1).Per la belleça.....

1. Note the relationship of the text in the tenor to that of the superius. Most of the time it is rhythmically in canon although not melodically.

84.

S.168v; F.3r; P.88v-89r.

1. Per servar umil-tà la men---te

1. Per servar u-mil--tà la men---te

spe-----ra Da tal don--na con se--de Tro-lvar mer--

Spe-----ra Da tal don-na con se--de Tro-var mer--

--se--de chè piue'altr' alte-----

--se--de chè piue'altr' alte-----

(Seconda pars:)

---ra. 2. Fem' e costante senza dir "o--me-----

---ra. 2. Fem' e costante senza dir "o--me-----

Se--guirò sen---pre lasciaròl do--le-----

Se--guirò sen---pre lasciaròl do--le-----

6

re.

3(2). Questa che mortè mi torrà da llei
Non pietà d'altra donna nè piacere.

4(1). Ma quanto seguo suo crudel volere
Et a costei più darmi
Tanto a disfarmi più la trovo fera.

5(1). Per servar umiltà.....⁷

1. This sharp is in F. only.
2. This accidental is omitted in F.
3. This accidental appears only in S.
4. A Long in S.
5. This flat is omitted in S., in keeping with the accidental appearing in the next measure.
6. This flat appears only in P. It is presumably inserted to cancel the natural three measures earlier which is understood by musica ficta and actually written there by S.
7. This stanza is not indicated in P.

85.

S. 166v.

1. Per un a---man-te rio tal pe--na

sen- to Che sa--

sen- to chi'

ri-e, don- na, del mor-rir con-ten

sa-re, donna, del mo---rir con--ten

to.

(Secunda pars.)

1. Per

2. Per

che

che

tu tti ce-li e sta nas-l-co

tu tti ce--li e sta nas---co

-- sta Per che tti

-- spā Per che tti

se-gue con di-l-so-ne-sta

Se--guc con di--so-ne--sta

te.

te.

3(2). Ond' i non posso, o vera virtuosa,
 Veder quant' io vorrei la tua biltate

4(1). Ch'è mie tesoro e mie felicitate;
 Quest'è la cagion del mie tormento.

5(1). Per un amante rio....

1. This point is lacking in the MS.

2. This rest is omitted in the MS.

3. A Semibreve in the MS.

86.

B. 32v. 1

1. Più bella donna al mon--do ma' non fi-----a, Se non
 1. Più bella donn' a mon--do ma' non fi-----a, Se

ve---gnia pi-e-ta---ta Che lla bil-----ta---ta dor-ne legi-
 non regnia pi-a-ta-----te che lla biltat' adorn' e le---gia-

--- dri ----- a. (Secunda pars.)
 2. Gli ochi à lu-centi
 --- dri ----- a. 2. Gli ochi à lu--centi

pien di va---ghi ra-----si Gli a-ti legia---dre chape' bionde
 pien di va---ghi ra---si Gli a-ti legia dre chape' bionde

fol - - - - - ti.
fol - - - - - ti.

3(2).Che spesso sol per gli ochi so'selvagia
Mi fano sparger gran pianti e sospir molti

4(1).Che dentro nella mente son raccolti
Per ch'io non vegio anchora ----⁵
Quell'ora che siate pia.

5(1)(Pju bella...)⁶

6(2).Merçè, al lasso! 1'sol merçè dimando
Et ben servando degna paccie aspetto

7(2).Istringavy a mi piatate, oimè! mirando
Gli gran afanni del fedel sugetto

8(1).E cho⁷ benignio e gratioso aspetto
D'alqun beatto signior
Fattemi degnio com me'cor disia.

1. This is one of the group of compositions definitely labelled ballate in B. As evidenced by the many points of division, there is considerable use of via artis.

2. This progression is most unusual.

3. This sharp was placed before the preceding a. Cf. measure four above.

4. A Semibreve in the MS.

5. This word was illegible in the MS.

6. This stanza, necessary for the form, was not indicated in the MS.

7. Scribal error for 'con'.

1 Po c'a-mor ne' bel-gli o-chi pur non

1. Po c'a-mor ne' bel-gli o-chi.....(1)

veg-gio, Con tanta peni i'

Con tan-ta....

a-dashed mo che'l morir molto più che'l vi-ver

che'l morir.....

br-a

br-a

(Secunda pars)

-- mo 2 Po se niè gi-ta et più di me non ca-

-- mo 2 Po se niè gi-ta.....(3)

le

Quest' al-ta'

Quest' al-ta luce in cui postò la se...

luce.....

... la se... de.

... la se... de.

3(2).Et che sommo dolore mie vit'assale⁶
Che ssi abandonat'esser si vede

4(1).Ma se lecito m'è chieder merçede,
Humile quant'io deggio,
V'a llei, ballata, di ch'i'glele cheggio.

5(1).Po c'amor ne.....

1. In S. there is not room for the text in the tenor part so only the beginning of each phrase is given in the MS. as indicated. In F. the complete text appears.

2. In F:

3. In F:

4. In F:

5. A Breve in the MSS.

6. The following stanzas appear only in F.

① ② ③ ④ ⑤

1. Po - che da tte mi con - vien

4. Ma - in fin chi' vi - vo, mi con - vien et arò spir...

⑥ ⑦ ⑧ ⑨ ⑩

par - tir vi -

partir vi - a - do

⑪ ⑫ ⑬ ⑭ ⑮

a, Las - cio ti'l cor perch' e - gli - e

a, Al - tra che tu di me donna

⑯ ⑰ ⑱ ⑲ ⑳

tue fi - a.

tue fi non fi a. a. ⑩

(Secunda pars) ⑳ ㉑ ㉒ ㉓ ㉔

2. I - o me ne vo per - chè la mie

3. Ma me io non gi - rò ne sta - rò in par -

㉕ ㉖ ㉗ ㉘ ㉙

for - tu - na

for - te al - tu - na

Vuol pur co-sì e io al-tro non pos--
 Vuol Ohi, te-- -- pur del servo, atte io sie altro mai non pos-- ri-- mos--

So.
 So.

1. In S:

2. In R:

3. There is a point of division here in R. Throughout this composition R. frequently uses the point in such a way as to indicate a division of the metre into 2/2 time. We have not shown these points in the above transcription.

4. This sharp appears only in S.

5. In S:

The same in F:

6. In B:

7. This rest is omitted in B.

8. R. has a bar-line in place of these rests. The other MSS. vary slightly as to the size of the rest.

9. In R. this bar is no different from those between phrases.

10. The appearance in R. of stanza four as given here has helped immeasurably in ascertaining the true ballata form. In all the other MSS. it appears at the end as usual, and is followed by the restatement of the beginning of stanza one.

11. In S. this stanza is given under the superius part.

12. In F. and B:

13. This point appears in B. and R.

14. In B:

1. S'ân drâ sanca men-țe di tenpo in ten
 7. S'ân drâ sança mer-țe di tenpo in ten

po, Don na, che'l mie cor
 po, Don na, che'l mie cor

Non so da cui piâ-ter miaspecti
 Non so da cui piâ-ter miaspe-cti

ma
 ma

2. El benchi' spero et og--ni mie di--let-
 2. El ben chi'spero et og--ni mie di--let-
 3. Et se da tte non ven quel'altra-s-pet-

Può darmi'l tuo bel
 to Può darmi'l tuo bel
 to Sarà, se non mie pe--

vis' ognor chi' l mi' ne, Amia mar- ti' ro' ro.

- 4(1). Dunque da poi che sol per te sospiro,
 Donna, che'l vedi et say
 Esser men'dura pur conviensi omay.
- 5(1). S'andrà..... 18

1. In S:

1a. In S:
 2. P. has a point here which cannot be accounted for.

3. This sharp appears in F. only.
 4. Long rests in F.
 5. In S. this measure has a Semibreve extra:

6. This measure is omitted in P.
 7. Only a Breve in S.

8. In S:
 9. In S:
 10. This flat must have been observed in each MS. although it is actually indicated in P. only.

11. In P: The same in S:
 12. In F: The same in S:
 13. In P:
 14. This sharp appears here in P. only. In the other MSS. it follows the next note.

15. This flat is missing in S.
 16. In S:
 17. In S:
 18. This stanza is not indicated in P.

18. This stanza is not indicated in P.

1. Se la ni-mi---ca mie Fortu-na mor-----e, Gli effet-

1. Se la ni---mi---ca mie Fortuna mor-----e, Gli et-

---ti tu-o in me turbar con-sen-

fetti tu--o in me turbar consen-

--ty Non ve-già-ver mai fi--ne mie tor--men-

-- ti Non ve-già--ver mai fi--ne mie tor--men

ty.

ty.

(Secunda pars:)

2. A ---mor, tu sà ben quant'i'ò sof--fer-

2. A ---mor, tu sà ben quant'i'ò sof--fer-

...to Dà-fanni a ffine di tuo pre--mi'a---ve

...to Dà---ffanni a ffi-ne di tuo premi' a---ve

--- re In don--na tal ch'essemplo è di

--- re In don---na tal ch'essemplo è

di vir tu.

di vir tu.

3(2).Ma che a mme, perc'al mie servir merto,
 Si piega a darmi suo giusto volere
 Se'l mio destino in ciò può di te più,

4(1).Se la tua forza per tempo non more,
 Vinci, signore, di mie fortuna i venti.
 Si ché buon porto i mie disiy contenty.

5(1).Se la nimica.....

-
1. There is a point of syncopation here in the MS.
 2. This point of augmentation is missing in the MS.

7. Se //a vis - - ta soa - - - - -
 1 Se //a vis - - ta so - - a

- ve De - gli ochi tuo nu - tri - - ca la mie vi - - -
 - - - - - ve De - gli ochi tuo no - tri - - ca la mie vi - - -

- ta che dal - - tro non say - - -
 - - - - - ta che d'altro non say - - -

- ta, Pen - - -
 - - - - - ta, Pen - - - chè

- - chè t'è, donna, el mie seguir sì gra - - -
 t'è, donna, el mie seguir sì gra - - -

ve?
 ve?

(Seconda pars:)

2. In sen... pli-cett' e... ta... te,
 2. In sen... pli... cett' e... ta... te,
 3. Et si' ne son di--viso

Dal ci-el mè dato in sor...
 Dal ci-el mè dato in sor...
 Corro in braccio alla mor...

-te Per ci-bo della men--te'l tuo bel...
 -te Per ci-bo del--la men--te'l tuo bel...
 Qual di, sse fu--ge na--tura

vi...
 vi... pita'

So...
 So... te.

4(1). Se offendo tua honestate
 Seguendote, la tuo biltà ne colpa,
 Et di te è la colpa
 Che tolto gli ai di libertà la chiave.

5(1). Se lla vista soave...

1. The copyist failed to put the flags on this triplet in the MS.

1. Se mer--pè, don--na, me--ri--tàl ser--vi-

1. Se mer--pè, don-na, me--ri--tàl ser--vi-

-re Non de--be

-re Non deb--be

l'altru sden-- gno po

l'altru sden-- gno po

ten ton mio do--ver sança sal-li-

ten ton mio do--ver sança falli-

(Secunda pars:)

re. 2 Non si con--vien, per--

re. 2, Non si con--vien, per--

--chè non è ra-gio-ne, chi' ch'io

per--da quel disi--sio ch'ha vo' mi me--

--na Per al--tro--fe--sa che per mie

ca--gio-- ch'ha--gio.

--ve. --ne.

3(2). Per servar onestà soffert'ò tanto
 Pena ch'esser dovrei di pacie dengno
 Et non è la colpa, l'altruy difetto.

4(1). Deh! merçè nova collei'n c'or'aspetto
 Vosta biltà serena
 In atto di pietà del mie martire.

5(1). Se merçe,.....

①

1. Se pron- to non sa-

1. Se pron- to non sa-

② ③ ④ b

--rà l'uom a ben fa-

-- rà l'uom a ben fa-

⑤

-- re ve- drass 'in ten- po di

-- re ve- drass 'in ten- po

⑥ b

vir- tù man- ca

di vir- tù man- ca

⑦

-- re

2. Per

-- re 2. Per

⑧

-- chè lo spa- fio della vita è bre-

-- chè lo spa- fio della vitè bre-

ve, Nes

sun debbe tar-dar--el suo do-ve

re.

3(2).Nè questo fare alcun debb'esser greve
Pensando'l fin c'aspetta di vedere,

4(1).Se non s'aspetti ancor molto dolore
Quando'l passato non potrà tornare.

5(1).Se pronto non sarà l'uom.... 10

1. This composition was actually written in 4/2 metre, but it employs so many triplets of various sizes, indicated in the MSS. by white notes, that we have changed it to the above metre for the sake of clarity. Rhythmically this is the most intricate of any of Francesco's music. It has been transcribed by Coussemaker and published in Capelli, *Poesie musicale*, and Riemann, *Beispielien*.

2. This sharp appears in E. only.

3. In F. and S. this note is a c.

4. This flat appears in B. only.

5. B. has an extra Semibreve rest here.

6. In B:

7. In B:

8. A Breve in B.

9. This flat appears in F. only.

10. This stanza is given in S. and F. only.

1. Sic ma-la-detta
 1. Sic ma-la-det - - - ta
 1. bra, 7 di chi' ven - - -

ni
 ni
 Soc - - - to gio - - - go d'a - -

mo - - - re
 - mo - - - re Et la va - - -

na spe - ran - za
 - - na spe - ran - - za chi' man - - - ten - - -

(Secunda pars:)
 ni
 2. Sic ma - la - - - det - ta
 - - ny 2. Sic ma - la - - - detta

1. 5.
 la for - tuni e' l do - - - ve So - - -
 la for - tun' e' l do - - - - - ve So - - -

3(2).Sic la costança mie, le fè, le prove,
Le lagrim'e sospir ch'i'sparsi may

4(1).Sic benedetta tu che lieta stay
Del mio greve dolore
Tanto se'bella e di virtute honore.

5(1).Sic maladetta....¹²

1. This point is in R. only.

2. In S:

3. In P:

4. In F:

5. In S:

6. In F:

7. In F:

8. In R:

9. In F:

10. There is no point here in P.

11. In S. and R:

12. This stanza is not indicated in P. The complete text has been published in
Levi, Lirica antica, p.285.

1. S'j' ti son sta-to e vo...gli'esser fe-t-de...

1. S'j' ti son stat'e vo...gli'esser fe...de...

le Per...chè non vog-i-a ppià--tà le tuo

le Per...chè non vogià pià--tà le tuo

ve...

ve

(Secunda pars:)

...le, 2. Cru...-da, sel-va-già don-na, bella et, va...

...le, 2. Cru...da, sel-va-già don--na, bell'e va...

gha, I' pur ti vin-cer!

gha, I' pur ti vincer..

ò di lungha pro...va

ò di lungha pro...va.

3(2).Et non farà tua durezza tal piaga
Ch'a servir te mie fè non sie più nova

4(1).La qual cercando, altro modo non trova
Per farti ben piatosa di crudele.

5(1).S'j'ti son.....

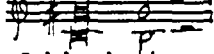
1. There is the usual variation between the relative size of note and rest here.

2. In R:



3. This sharp appears in R. only.

4. In S:



This is a good example of the use of the rest to which Schering calls attention (*Stud.z.Mg.d.Frühren.*, p.54), a rest to give the organist an opportunity to fill the windbox of his instrument. Coming in the only MS. known to have been made especially for an organist such an explanation is reasonable.

5. This sharp is omitted in F.

6. This point of division appears in P. only.

7. This sharp appears in F. only.

96.

S.139r.

1. Tan-te bel-le-çe in ques-tà don-na stan-...

...no Co-gni al-tra di mie

men-te tratto man-no.

(Secunda pars.)

2. Iti rin-gra-ti' a-mor che nel-la men-...

te Sì bella don-nā fi-gu-ra-ta

nā

3(2).Perchè'l mie cor tuo suol esser consente
Sì vago oggetto in sè veder gli fay

4(1).Et benchè tuo placer contenga guay
E'pensier di speranza inanci vanno.

5(1).Tante belleçe.....

1. The relative sizes of note and rest vary here.

97.

S.165r; F.10v-11r.

i. Va-ga fan-ciu-lla le-gia-dre ve-l-ço-sa

Tenor:

Og-nor rimp-gra-tio a-mor-re chel/à mie ment'el'

co-re Fac-to fe-tel di tu-to vis'

ta-mo-ro sa

2. Con
3. Et

tu mi-

... or. Secunda pars:

bell-le-sa e con gli ochi tuo va

e 'nfi-am-ma-to pe-tto sem-pre ap-pa

6.

La mia pe-nia mo-ro-sa e nor

Con-ver-ten-do in ri-po-so tal tormen-

1.

2.

to

to

... or.

4(1).D'ogni doglia e sospiro son contento
Et d'esser tuo fedele.
Po ch  non se' crudele
A darmi di tuo vista dolce posa.

5(1).Vaga fanciulla.....

1. This accidental appears in F. only.

2. In S:

3. In S:

4. This accidental is omitted in F.

5. In F:

6. In S:

7. This rest is missing in S.

1. Va pu- - - re, A- - - mo- - - re, col le re- - - ti | tu- - -

1. Va pu- - re, A- - - mo- - - re, col le re- ti tu- - -

-- e | Pi- - - - - glià cun- que tu vuo- - - - - y Chi son di-

-- e Pi- - - - - glià cun- que tu vuo- - - - - y Chi son di-

-sciol- - to dagl'in- gan- ni | tuo- - - - -

-sciol- - to dagl'in- gan- ni tuo- - - - -

2. Vi- - - - - ve- ro - - - - - mmi nel mar | con li- - - - - ber- |

2. Vi- - - - - ve- ro - - - - - mmi nel mar con li- - - - - ber-

- ta - - - - - te | Co- - - - -

- ta - - - - - te Co- - - - -

- - me dall'ani- - mal, con dolce pa- - - - - ce.

- - me dall'ani- - mal, con dolce pa- - - - - ce.

3(2).Nè potra'mai con tua sagicetate
 Pigliarmi po ch'io conosco il rapace

4(1).Tuo pelago, le reti e la fallace
 Esca che come sul
 Assalti, e tuoi'aversi,
 E abassi tuoy.

5(1).Va pure, amore, colle reti tue...⁶

1. In P:

2. There is the usual discrepancy between note and rest values here.

3. In F:

4. This sharp appears in S. only.

5. This point is in P. only.

6. This stanza is indicated in S. only.

99.

S.171r.

1. Vi--di ti, don-na, già va-ga d'a--mo--

1. Vi--di ti, don--na, già va-ga d'a--mo--

--re, Or par che per mie do---glia A-gi'al-tra

--re, Or par che per mie do---glia A-gi'altra

vo..glia Et dal di---si---o tirat' à' rre--tròl

vo---glia Et dal di---si---o tirat' à' rre--tròl

(Secunda pars)

co---re

2. A' tu pia---cer dive---den-

co---re 2. A' tu pia---cer dive---den-

mi lan... qui... re Et però mà' con...

do...tto in questo sta... to

3(2).Vuoi vendetta far per mio fallire 4(1).De'! sia l'animo tuo al servo grato
 Qual non cognosco e assai ci ò pensato. Ch'altro che te non brama.
 5(1).Vidi ti, donna..... Pensa che fama
 Puoi acquistarese per durezza d'amore?

100.

♩.167r; F.10v; R.49r; P.103v.

ta non è più mi-ser' e più

ri...a Che

tropp' amar' al...tru' conge-lo...si'

(Secunda pars:)

2. Gio...van-e, bella, et vir...tuosa et

- 3(2).Po che principio fosti della piaga
 Si'a ssanarla com'a ffarla ardita,
 4(1).Virtù che regna in te non sie smarita
 Sichè in due corpi un solo animo sia.
 5(1).Vjta non è.....⁹

1. This accidental is omitted in R.

2. In R. and F:

3. In R:

4. In R:

5. This sharp appears in P. only.

6. The relative sizes of note and rest vary.

7. In F:

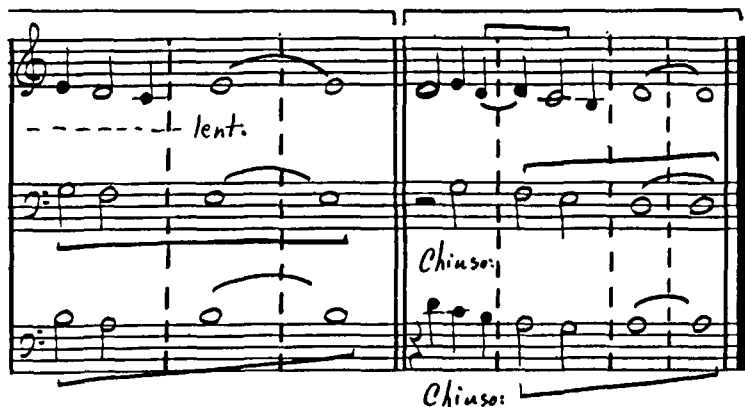
The same in R:

8. This sharp appears in S. only.

9. This stanza is omitted in P.

The text of this ballata appears in Sercambi, Novelle (c.1400), where it is rendered by singers and players in the introduction to the ninety-seventh novella. The framework of Sercambi's work, including this ballata, is being edited at the present time by Dr. Robert S. Pratt from the Milan Trivulziano MS. 193.

The text of this ballata appears in Sercambi, Novelle (1374-c.1390), where it is rendered by singers and players in the introduction to the ninety-seventh novella. The framework of Sercambi's work, including this ballata, has been edited by Robert S. Pratt in Wm. F. Bryan, et. al., Sources and analogues of Chaucer's Canterbury Tales (1941) from the Milan Trivulziano MS. 193.



11
3(2).Bien che loyal sera'n tout ma vie

4(1).Poyr tant, ay! clere stelle, vos prie
Com lermes e sospirs très doussante
Che loyauté haies pour vestre amye.

-
1. This is one of the compositions definitely marked ballata in B.
 2. This part is not given in B.
 3. A Breve rest in B.
 4. There is an extra Semibreve rest here in B.
 5. There is a point here only in B.
 6. This sharp appears in B. only.
 7. There is no point here in S.
 8. This change is made necessary by the odd number of Breve values in this section.
 9. This sharp is missing in S.
 10. S. has an extra point here.
 11. The following stanzas appear only in B.

This is the only work by Francesco that is not written in the Florentine dialect. Neither is it in the French form which Machault uses. It rather shows many traits of the Provençal dialect, supporting other evidence as to the influence of the Troubadour art on the Italian music of the fourteenth century.

1. A--mar si li al---ti | tuo gen---til cos tu---
Tenor:
Contratenor:

---mi, o bella donna, non mi stringe et

te --- ne Per---chè le--

ga--to son da tuo ca--te ---
(1.)

ne, 2. Et ben--chè

Secunda pars:

tal le--ga--me à me sie for--

--te Più che con--ten--to son di co--si

fa

re.

Chiuso:

Verto:

Chiuso:

Verto:

Chiuso:

3(2).Et certo son seguir fin alla morte.
Così sança martir mi penso stare.

4(1).Et se per ben servir mi vorra'atate
Di scioglier dal legame sì crudele,
Inbalsimar farò poi le catene.

5(1).Amar sì....⁷

1. This accidental appears in F. only.

2. S. omits this accidental.

3. This point appears in P. only.

4. In S:

5. A Minim in S.

6. In F:

7. This stanza is not indicated in P.

1. A---mor e'al tuo su-geet--to o---mai da' lle-----

Tenor:

Contratenor:

The first system of the musical score consists of three staves. The top staff is a vocal line in G-clef with a treble clef and a 6/4 time signature. It contains the lyrics "1. A---mor e'al tuo su-geet--to o---mai da' lle-----". The middle staff is a piano accompaniment line in C-clef with a bass clef and a 6/4 time signature. The bottom staff is another piano accompaniment line in C-clef with a bass clef and a 6/4 time signature. The label "Tenor:" is placed above the middle staff, and "Contratenor:" is placed below the bottom staff.

na, sot---to tuo

The second system of the musical score consists of three staves. The top staff is a vocal line in G-clef with a treble clef and a 6/4 time signature. It contains the lyrics "na, sot---to tuo". The middle staff is a piano accompaniment line in C-clef with a bass clef and a 6/4 time signature. The bottom staff is another piano accompaniment line in C-clef with a bass clef and a 6/4 time signature.

2. gio---go vi---vol sanza pe-----

The third system of the musical score consists of three staves. The top staff is a vocal line in G-clef with a treble clef and a 6/4 time signature. It contains the lyrics "2. gio---go vi---vol sanza pe-----". The middle staff is a piano accompaniment line in C-clef with a bass clef and a 6/4 time signature. The bottom staff is another piano accompaniment line in C-clef with a bass clef and a 6/4 time signature.

na Et co---st vo' con-

Secunda pars:

Secunda pars:

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G-clef with a treble clef and a 6/4 time signature. It contains the lyrics "na Et co---st vo' con-". The middle staff is a piano accompaniment line in C-clef with a bass clef and a 6/4 time signature. The bottom staff is another piano accompaniment line in C-clef with a bass clef and a 6/4 time signature. The label "Secunda pars:" is placed below the middle staff, and "Secunda pars:" is placed below the bottom staff.

-ten--to sen-----pre sta-----L-re
 B

chè mià fat---to serv' a ques--ta de-

a.
 Chiuso:
 Chiuso:
 Chiuso:
 Verto.
 Chiuso:

3(2).C'a nulla cosa si può aguagliare
 Tal la produsse chi tutto potea.

4(1).Per chè tutta virtù in lei si crea.
 O felice cui leghi a ttal catena!

1. This part is not given in P.

2. In S:

1. A---mor in te spe---ra' già lun-go tem---

Chontra tenor: Amor in te //

---po Et se mi den-gnass, a mi par

tem---po. 2. Tu sai, a---

(Secunda pars:)

Andare.

--mor, che nella prim' e---ta'

--te Mi fa--ces-tj sug--get--to di cos--te

--te Mi fa--ces-tj sug--get--to di cos--te

--te Mi fa--ces-tj sug--get--to di cos--te

--te Mi fa--ces-tj sug--get--to di cos--te

3(2).Et senpre lej seguì per dritte strade
Nè ancor trovai piatà per dire omel.

4(1).Amor tu, solo, sa'quelch'io vorrei,
Nè la stagione a tte mancrà, nè'l tempo.

5(1).Amor in te spera'.....

1. A... mor in hom genti l'è u...na lu...ce

Tenor:

Contratenore

Qual dogni vir...tù accen... de. Ren...den...do per mal

bene a chill' of fen... de.

2. Nè ssi abn...ma...ve

Secunda pars:

Secunda pars:

per san...sux di ven... ti, Ma come ferma pe... tra l'Permans...euro e

in se stesso go... de.

Verto:

Verto:

Chiuso:

Chiuso:

Chiuso:

3(2). In ben oprar veloce, al male è lento
Et il suo passo aretra
Per non voler del mondo false lode.

4(1). Onde sua vita a buon porto conduce
Di che suo fama splende
E magior gloria dal superno attende.

5(1). Amor.....⁷

1. This point of division is found only in F.

2. There is a point here in P. only.

3. This point is not given in S.

4. This sharp is omitted in S.

5. This sharp appears only in P.

6. In F:

7. S. alone indicates a return to the first stanza here.

1. Ca...ra mie don-na, i' vi...vo o-ma' con-

1. Ca...ra mie donna, i' vi...vo o-mai con-

1. Ca...ra mie donna, i' vi--vo o--ma' con--ten--

ten...-ta Càn...-fi mi vo' so--

ten...-ta Càn...-fi mi vo' so--

...-ta Càn...-fi mi vo' so--frir là

-frir là mie gràn do...-glia

frir là mie gràn do...-glia

mie gràn do...-glia

Che con tuo piena vo...-glia Cer...

Che con tuo piena vo...-glia Cer...

che con tuo piena vo...-glia Cer...

-- car grà-ti' al di-t-sio che mi tor--men-

-- car grà-ti' al di-sio che mi tor--men-

-- car grà-ti' al di-sio che mi tor--men-

(Secunda pars:)

ta

2. Co--me deg-gio da

2. Co--me de--pio da

3. che pur che t'eu da mel

2. Co--me de--gio da

tte grà-tia vo-le

tte grà-tia vo-le

die grà-tia vo-le

nol poss.lo a-tve

tte grà-tia vo-le

-- re Di quel pià--cer che tur--ba la tuo

-- re Di quel pià--cer che tur--ba la tuo

-- re Po--che, leon pena là-ni--mòl con--sen-

-- re Di quel pià--cer che tur--ba la tuo

musical score for three voices (Soprano, Alto, Bass) with lyrics "men". The score consists of three staves. The Soprano staff has a treble clef and a breve rest above the first measure. The Alto staff has a bass clef and a circled "2" above the second measure. The Bass staff has a bass clef. The lyrics "men" are written below each staff.

musical score for three voices (Soprano, Alto, Bass) with lyrics "te.". The score consists of three staves. The Soprano staff has a treble clef. The Alto staff has a bass clef. The Bass staff has a bass clef. The lyrics "te." are written below each staff. There are slurs and ligatures in the Soprano and Bass parts.

4(1).Però ch'i't'amo s'è perfectamente
 Che come che del dono i'mi sia vago
 Pocho nel cor m'apaga
 Pensando ch'appagata te non senta.

1. A Breve rest in the MS.
 2. There is a point after this ligature. If we assume that this could mean a repetition of the ligature as indicated above, the tenor part comes out evenly with the others; otherwise it is two measures short. There is no precedent for such an assumption however, so the omission is probably a copyist's error.

1. Ca-ro si-gnor pa-le-sa la tuo leggèr ecoste-

Tenor

Contratenor:

--i che non àsde --- + gno Di far Ser--

--ca et of fe-sa, Chessen'a-gnist-- il ben del

dolce re- --- gno.

2. Non vol' a-mor c'a-man-te ser-vi

Secunda pars

Secunda pars:

fe-de, Don-na che'l privi del suo dole' ef-

--fec--

to.

Chiuso:

Chiuso:

Chiuso:

3(2).Nè ispergiuro sente o'nganno vede
Pur c' adenpia suo voglia con dilecto

4(1).De! non ti sia dispecto
Quell'amorosa ferça ch'ell'accesa,
Fiamma ch'i'ò nel pecto
Usar mi fece a mmie vita difesa.

5(1).Caro.....¹²



2. This accidental appears in F. only.

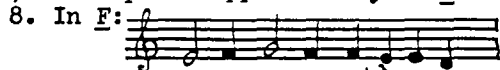
3. This part has text in S.



5. This flat appears only in P.

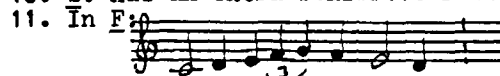


7. This point appears only in P.



9. This point appears only in S.

10. S. has an extra Semibreve rest here.



12. This stanza is indicated in F. only.

1. Che cos'è quest'a-mor che'l ciel pro-du

1. Che cos'è quest'a-mor che'l ciel pro-du

1. Che cos'è quest'a-mor che'l ciel pro-du

Per far più man-i-

Per far più

Per

--- festa la tuo lu---

ma--ni-- festa la tuo lu-

far più man--ifes---ta la tuo lu---

(Secunda pars.)

1. ce? 2. Ell' tan-to ve---

1. ce? 2. Ell' è tan-to guard ve---

3. Ch'a è chi ta guard da,

1. ce? 2. Ell' è tan---

---cos' onest' e l' va - - - - - t'gha Le--
 ---cos' onest' e l' va - - - - - t'gha Le--
 su - - - - - bite'l cor, pia - - - - - gha Con
 --to ve - - - - - cos' onest' e va - - - - -

--gia--dre gra--gio--sà, ad-dorn'e bel - - - - - la.
 --gia--dre gra--gio--sà, ad-dorn'e bel - - - - - la.
 gio--chi bel che l' fu-- con più ehel stel - - - - - a.
 --gha Le--gia--dre gra--gio--sà ad-dorn'e bel - - - - - la.

- 4(1). Et a chui lice star fixo a verderla
Tutta gioia e virtù in se conduce.
- 5(1). Che....⁶
- 6(2). Ancor l'alme beate che in ciel sono
Guardan questa per fena e gentil cosa
- 7(2). Dicendo: fia che in questo trono
Segga costel dov'ogni ben si posa.
- 8(1). E qual nel sommo idio ficcar gli ochi osa
Vede come esso ogni virtù in lei induce.

1. In S:

2. Although not a true canon, this part is written in rhythmical imitation of the superius throughout. It is without text in F.

3. In S:

4. In F:

5. In F:

6. This stanza is indicated only in F. The following stanzas are given only in S.

E.130v; F.36v-37r; P.100v-101r; Paris, n.a.4917,

1. Che pe-nà è quest'al cor che ssi non pos - - - -

1. Che pen'è quest'al cor che ssi non pos - - - -

1. Che pen'è quest'al cor che ssi non pos - - - -

- so U - - - sâr cor, te - - - se - - - men - - -

- so U - - - sâr cor, te - - - se - - - men - - -

- so U - - - sâr cor, te - - - se - - - men - - -

- te Con questa mälâ, gen - - - - te,

- te Con questa mälâ, gen - - - - te,

te Con ques - - - ta mälâ gen - - - - te,

Chi' non sie pur dal - - - la in - - - vidia per - - - cos - - -

Chi' non sie pur dal - - - la in - - - vidia per - - - cos - - -

Chi' non sie pur dal - - - la in - - - vidia per - - - cos - - -

Handwritten musical score for the first system, consisting of three staves. The top staff is the vocal line, and the two lower staves are the piano accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

(Secunda pars) ④

Handwritten musical score for the second system, including vocal lines with lyrics and piano accompaniment. The system is divided into two measures. The first measure contains the word "so?". The second measure contains the lyrics "2. Ma ve... ra-".

so?
so?
so?

2. Ma ve... ra-
2. Ma ve... ra-
2. Ma ve... ra-

Handwritten musical score for the third system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "--men-te ma' non mi tor-ran-no Dal", "--mente mai non mi tor-ran-no Dal", and "--men-te ma' non mi tor-ran-no".

--men-te ma' non mi tor-ran-no Dal
--mente mai non mi tor-ran-no Dal
--men-te ma' non mi tor-ran-no

Handwritten musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "proposi-to mie quest' in vi-di-o", "proposito mie quest' in vi-dio", and "Dal pro-pos-i-to mie quest' in vi-dio".

proposi-to mie quest' in vi-di-o
proposito mie quest' in vi-dio
Dal pro-pos-i-to mie quest' in vi-dio

3(2). Ben potranno dir mal, se dir vorranno
Ch'i'non seguiti quel ch'i'mi dispuosi.

4(1). Già lungo tempo e farogli dogliosi
Non già con villania
Ma per tener tal via
Che far non mi potran diventar rosso.

5(1). Che pena..... 11

1. This point is omitted in S.
2. This sharp appears in P. only.
3. F. omits this point.
4. This point appears in P. only.
5. Only F. has a point here.
6. In F:

7. In S:

8. In F:

9. In F:

10. Note this progression of six parallel Fourths.

11. This stanza is indicated in F. only.

12. In Paris, n.a. 4917:

13. This sharp is omitted in P. 4917.

14. In P. 4917:

15. This part is omitted in P. 4917.

1. *Conv* - - - - - *tem-plor* le grāni cose le è ho-nēs - - - - -

Tenor:

Contratenor:

-to Di chi tutta go-var - - - - - na

Ma

cer- car le rāgi-on non c'è ri-t-chie - - - - -

sto

2. Che metter tem-po el sott- - - - - glar la

Secundat pars:

Secundā pars:


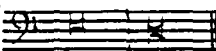
men - te In vo - ler cer - car quel che cc'è ne -'

ga - to. Chiuso:
Verto: Chiuso:

3(2).Chè quanto lo'ntelletto è più possente
Nella ragion più manca d'ogni lato

4(1).Ma vengamo a rrimedio che cc'è dato
Che toglie el viver mesto
Del creder puro e stiam contenti a questo.

5(1).Contemplar..... 14

1. This composition is definitely marked ballata in B.
2. This sharp is omitted in S. Notice that the interval, with the sharp inserted, is the tritone.
3. A Breve in S.
4. A Long in B.
5. This sharp is omitted in S.
6. This point appears only in B.
7. B. has a sharp before this g.
8. This sharp appears only in B.
9. This point occurs in P. only.
10. B. has an extra Breve rest here.
11. In S: 
12. In P: 
13. This is one of the few points at which the Maxima is used.
14. This stanza is indicated in S. only.

1. Con
4. Et

viens' à fe...de
tan...to sdeg...no

Tenor: Conviensi à fede fe, //

Contratenor: Conviens' à fede, //

fe,
e,

Con... vien... si a...mo...
tanta | legi... a... dri...

re A | chi a-ma por...tar don...na già mi splendo
a Con...vien...si quante quel del tuo splendo

Verto. (11)

Verto:

12. 13. 14.

re. 2. Dun... gne
3. Ma... ghi

Chiuso: Secunda pars:
Chiuso: Secunda pars:

14.

si' porria sdeg nel no cog tuo superbi, sdeg d'a... mor e

15.

ni... ni... luà san... colp... è tu et non è per mie d'a... mor

16. 17. 18. 19. 20.

vo ai seg... glia... ni... ch'è) fo con... lungo tem...

na p 6771

Manuscript page featuring musical notation on staves and Latin text. The text is arranged in several lines, with some lines containing two columns of text. The notation consists of square neumes on a four-line staff. The text includes:

Di mēla tē seō mēla mo re dēbi ama pōrta dūa qūa mū
E timos dēpa tāa le adri a Comēsi quātē quel dē tuo splēda

Don quēll dēnoit quōsup bife qui la colpa tue nōne pme w
Ma dū pōr mēl dē morise qui Sen ca quāa pōrta dūa dēc

Chilla dūal wolle re
Lun go tēpō tē re

Enoz Secūda pars

Omnia Tenoz

VII. R. 71r, containing No. 111.

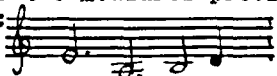

...tra' vo...le'
...po te...ne

Verto:
Verto:

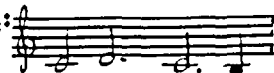
5(1).Convliens'a fede.....
6(2).Non può l'animo alter senpre tenere
Subgietto el suo albitro a chi nol cura,
7(2).Ma vuol dovere ogni cosa a misura
Che con disdegno isdegno fuge'l core.
8(1).....?
9(1).Convliensi a fede fe..... 21'

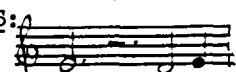
Chiuso:
Chiuso:

1. In F. stanzas four and five are given after stanzas six and seven.
2. This point is missing in F.
3. This sharp is omitted in S.
4. R. omits this point.
5. This point appears only in S.
6. This point is given in P. only.
7. Note this imitation of the contratenor of two measures previous.

8. In F.: 
9. This sharp is missing in R.
10. In R.: 

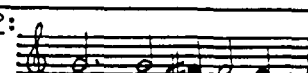
11. This is one of two compositions which have the verto and chiuso in the first section. Cf. the discussion in chapter V.

12. In F. and R.: 

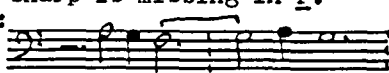
13. In S.: 

14. A Semibreve in S.

15. In P.: 

16. In F. and P.: 

17. This sharp appears in F. and R.
18. This point appears in F. and P.
19. This sharp is missing in F.

20. In S.: 

21. The true order of stanzas in this work is uncertain, due to the variation between MSS. In S. stanzas 1,2,4 are given with the music, as above. After the music stanzas 3,6,7,9 appear in order. In F. 1,2 are with the music; 3,6,7,4,5 are after. In R. 1,2,3,4 are with the music; none follow. In P. 1,2,4 are given with the music; 3 only is given after the music. Cf. Plate VII.

1. Co-sa nul...-la più se c'à--mor ri---chi--e--

1. Co-sa nul...-la piu se cà--mor ri---chi--e--

1. Co-sa nul...-la piu se cà--morri-----chie--

de Pe---rò c'a--mor nonn è a!

de Pe-----rò c'a--mor nonn è a!

de Pe-----rò cà--mor nonn è a!

--tro che se

--tro che se

--tro che se

de.

de.

de.

(Secunda pars:)

2. Don

3. Per ④

2. Don

2. Don --hà non

Ma non sa-gia cre-de e crede ma-
molte le-gia-drie lo-ra-to stra-

Ma non sa-gia cre-de e cre-de ma-
sagia cre-de e cre-de ma-

le Che ci-ascun che guardà ami et c'a-mor pren-
le A-mor giam-mai non si trova che ten-

le Che ei-as-cun che guard'a-mi et c'a-mor pren-
le Che ci-as-cun che guardà-mi et c'a-mor pren-

da
da.
da
da

- 4(1). L'arco per saettar cuor che contenda
A l'legiadrie per mostrarsi a che'l vede.
- 5(1). Cosa....⁶
- 6(2). Ma cerca amor un fedel cuor gentile,
Honesto, umile et cheto et quel saetta.
- 7(2). Et sottomette al suo caldo fucile.
Se quest'è, dunque a tte, donna, s'aspecta
- 8(1). D'aver pietà della mie fè perfecta
Che grida ognor merçe, merçe, merçe.

1. The relative sizes of note and rest vary.
2. A d in S.
3. There is an extra Semibreve rest here in P.
4. This stanza is placed here only in P. The other MSS. place it after the music.
5. This sharp is omitted in S.
6. This stanza is indicated only in F. The following stanzas appear only in S.
7. The contratenor is without text in F.

1. Deb... ba l'a-ni-mal-ter... ro in

1. Deb... ba l'ani-mal-ter... ro, in

Contratenor:

ciò che dà For-tu-na ad-versa star san-pe vil-

ciò che dà For-tu-na ad-versa star san-ca vil-

2. Pe... tà

2. Pe... tà

3. El

Secunda pars:

Handwritten musical score for the first system. It consists of three staves: a vocal line (treble clef), a basso continuo line (bass clef), and a lower vocal line (treble clef). The lyrics are: "rò che'l pugnà-tor che gloria cer - - - - -" and "rò che'l pugnà-tor che gloria cer - - - - -".

Handwritten musical score for the second system. It consists of three staves: a vocal line (treble clef), a basso continuo line (bass clef), and a lower vocal line (treble clef). The lyrics are: "ca Non pon giù lar-me in fin-che la batta - - - - -" and "ca Non pon giù lar-me in fin-che la batta - - - - -".

Handwritten musical score for the third system. It consists of three staves: a vocal line (treble clef), a basso continuo line (bass clef), and a lower vocal line (treble clef). The lyrics are: "Tra - - - - -".

Handwritten musical score for the fourth system. It consists of three staves: a vocal line (treble clef), a basso continuo line (bass clef), and a lower vocal line (treble clef). The lyrics are: "glia" and "glia".

1. Note this imitation of the contratenor, with a figure which is used several other times.
 2. The MS. has an extra Breve rest at this point.
 3. The fourth stanza, which is found in all other ballate save the fragments beginning with no. 150, is missing here although there was adequate space in the MS. for it. The position of stanza three indicates that the ballata form was nevertheless intended.

1. Oj--vennon | gli ochi mie nel par--tir | du-----

Tenor:
1. Oj--ven--non | gli ochi mie nel | par--tir | du-----

Contratenore:

ro la-gri-mo-si e do-lenti de--llo sguard-----

ro la-gri-mo--s'e do--lenti de--llo sguar-----

do Che fe---ron | que' be---gli ochi | per chu--

do Che fe---ron | que' be---gli ochi | per chu'

or:

-j ar-----do

2. Mäl | cor che

2. Mäl | cor che

Andare:

sen...te più vi-và-ce | pe...-na Cer-

--cando dove più suo pace | po...-do do-ve | più suo pace | po...

sa.
sa.

Chiuso:
Chiuso:

Verto: Chiuso:

3(2). Ritorna a immaginare quella serena
Vista la qual mi par candida rosa

4(1). Et così guido mie vita nolosa
Et tanto sto in guerra quant'io tardo
D'immaginar per chui passommi il dardo.

1. There is a cross at this point in the MS., indicating the exact beginning of the verto. It is the only place where this is clearly indicated; usually the transcriber must judge by the length of the chiuso.

1. Don-nà, i' pre-tò a-mor il qual nà fac- - - - to Co-

Tenor: Donnà//

Contratenor: Donnà//

-si dite in fiamma - - - - re, Ti

faccia co-tal be-ne et mal pro-va - - - -

- - - - re

2. Sì che ttu sen-ti

Secunda pars:

Secunda pars:

come | son pe- l- no - - - - - | le greva

do- glie | che per lui si dan - - - - - no. | Chiuso:

Verto: Chiuso:

3(2). Et se lle sentirai tanto angosciose
Quanto le sente el mie cor con affanno

4(1). Forse che allor ristorerai il danno
Delle mie pene amare
Et per te poy non fien tenute care.

5(1). Donna, i'prego.....

1. A Minim in B.
2. This point is missing in B. and P.
3. Here the point is omitted in S.
4. This flat appears only in F.
5. This point is given in P. only.
6. This part has text in P. Many times notes, sustained in other MSS. as given above, are divided in this MS. to fit the syllables.
7. This sharp is given in B. only.
8. This flat appears in P. only.
9. These are Long rests in B.
10. This point is given only in F.
11. This point appears in F. and B.
12. In addition to the signature of F. this flat appears in B. and P.
13. This sharp is given in B. and P.
14. This point occurs in B. only.
15. A d in B.
16. Notice the triad at this cadence.
17. In S:

②

1. Donna! tuo partimen...to Las...cia tanto smar...i...ta

Tenor: ④

Contratenor:

⑤

h'ani--ma che più vi...ta Non pre-gia' cor-po per gra-ve tor-

⑥

men-----to.

2. O...-chi, più non po-tre--te Dar a

Secunda pars:

Secunda pars:

⑦

--lla men-tel di mirar ri-po-----so.

Chiuso:

Chiuso:

Chiuso:

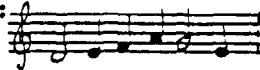
Verto:

Verto: Chiuso:

- 3(2).Po che non vedrete
El bel viso lucente et gratioso.
- 4(1).Lasso, a mme doloroso
Dunque omai vi chiudete
Po che'l piacer perdetè
Che consolava ongni altro sentimento.
- 5(1).Donna,.....⁸
- 6(2).Quel ben che tu m'a'dato,
Amor, del, dimmi se gli è da gradire
- 7(2).Da po ch'i'son privato
Dal dolcie, po che s'è facto sentire
- 8(1).Non è maggior martiro
Ch'esser abbandonato
Di'l diletto gustato
E ben llo provo onde me ne lamento.
- 9(1).Donna'l tuo parti.....

1. S. has a c-clef by mistake at the beginning of this part instead of the f-clef. The part is not given in F.

2. A Breve in S. In P. this measure reads:

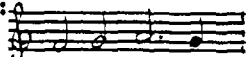


3. This sharp is omitted in P.

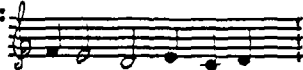
4. F. has text with this part, dividing some of the notes to accommodate all the syllables.

5. This sharp appears in F. only.

6. In S.:



7. In F.:



8. This stanza is omitted in P. The remaining stanzas are given only in F.

1. Don-na per far-- mi guerra o per mal di-

Tenor:

Contratenor:

re, ha fe non mi tor-ra-

chi' di--e-di a tte quando minha-mo--ra--

---4.

2. I' | pen--so | quan-do gio-vi-

Secunda pars:

Secunda pars:

---net--to | fio-

Secunda pars:

---re | Er--ran-do | gi-va fuor | dog-ni sa-lu--

Secunda pars:

---te.

Verto: |

Verto:

Chiuso:

Chiuso:

Chiuso:

3(2).Et penso quando ad te mi diede amore
Che frutto diventai per tuo virtute

4(1).Morto nell'ombre con nove ferute
A lluce ritornai
La quel mirando, non morrò giamay.

5(1).Donna....⁵

6(2).Questo valor tien seco la mie fede
Et fammi d'ogni pena trar diletto.

7(2).Se l'occhio fer'aver di me ti vede,
Ricorre la memoria al primo effetto

8(1).Mostrandoti pietos'all'intelletto
Tal che gli amari guay
Da mme discaccio e fa cio che tu say.

9(1).Donna....⁶

10(2).Fa', credi, pensa et di'pur a tuo posta
C'ogni mal quanto in me pace mi fia.

11(2).È ver che tua vergogni'assai mi costa,
Che biasmo segue a donna usar follia

12(1).Dulmi che lla tua colpa vuo'far mia
Ma quanto più diray,
Tacendo mosterrò ch'i'non fallay.

13(1).Donna per farmi.....

1. This sharp occurs only in F.

2. In F:

3. This point appears in F. only.

4. Notice again the use of a triad as partial cadence at the verto. Here its resolution is shown in the chiuso.

5. This stanza is indicated in F. only.

6. This and subsequent stanzas are indicated in F. only.

① (2/3)

Soprano:
I. El gram di-sio e la dol- - se spe-ran-

Tenor:
④

Contratenor:
②

⑤ (2/6) ⑦

Soprano:
ca chi eb-bi in vo-

Tenor:
⑦

⑧

Soprano:
i, Don-na, mi diè dal ma-re al cor bal-

Tenor:
⑧

⑨ ⑩

Soprano:
dan

Tenor:
⑨

Contratenor:
⑩

⑫

ca, 2. Quan - do dal
3. Sper - ai tro

Secunda pars:

⑪ ⑫ ⑬

Secunda pars:

⑭ ⑮ 2

pri - ma ne be - gli o - chi a - mo -
var meh - se nel vo - stro co -

I - re Vi - di pien di pie - ta - te et cor - te - sy -
re Il qual se - t - guendo poi non par che ssi -

⑯ ⑰ ⑱

⑯ ⑰ ⑱



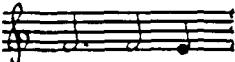
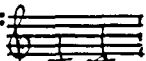
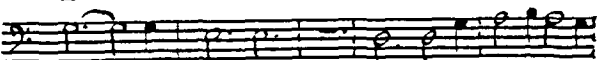
a.

Verbo:

Verbo:

4(1).Onde mal fa chi tanta fede oblia¹⁹
 Et mostra altrui
 Che'n donna non si può aver fidaça.
 5(1).El gram.....²⁰

Chiuso.

1. This sharp is omitted in P.
2. This point appears only in B.
3. In F. and P:

4. This part is omitted in P.
5. This sharp is omitted in S. and B.
6. This sharp appears only in P.
7. A Long in B.
8. There is an extra Semibreve rest here in B.
9. In S. this is only a Breve.
10. An a in B.
11. This sharp appears in F. and B.
12. In F:

13. B. has a Breve rest here.
14. This sharp occurs in B. only.
15. In F:

16. In B. and P:

17. S. has a b here.
18. In B:

19. This stanza is omitted in S.
20. This stanza is given in F. only.

1. El | mie dol-cc sos- - pir qual, mo-ve'll | co- - - - - re Perigrã- - çiz

Tenor:

Contratenor: (1.)

part' al- - la mie donn; A- - mo - - - - -

re.

2. Con

Secunda pars:

Secunda pars:

quella | te- ne - t re - - - - - çã, che su- - a - - - - - ve

b

L'al ma sos pi-gne, fora del mie pet-...
 ...to.
 Chiuso:
 Chiuso:
 Chiuso:
 Chiuso:

3(2).Pogli dinançi al volto acciò che grave
 Comprenda quanto a mm'è del suo conspecto

4(1).Esser lontano e gli è c'altro diletto
 Non è che llei veder di tutt'el fiore.

5(1).El mie dolce.....⁷

1. This sharp appears only in F.

2. This is the highest note reached in any of Francesco's music.

3. This sharp is omitted in F.

4. In F:

5. In F:

6. Notice this imitation of the contratenor. It is repeated inversely in the

next measure of the superius. Cf. a similar passage six measures later.

7. This stanza is indicated in F. only.

Wolf has published this composition in his Sing- und Spielmusik
 and his Geschichte der Musik, confusing it with the madrigals as to form.

1. Gen - - - - - til as - - - - - petto, in cui la men - - - - - te

Tenor:

Contratenor:

Detailed description: This system contains the first four measures of the piece. It features three staves: a vocal line in G-clef, a Tenor line in F-clef, and a Contratenor line in C-clef. The music is in 9/8 time. The vocal line has lyrics '1. Gen - - - - - til as - - - - - petto, in cui la men - - - - - te'. There are first and second endings marked with circled numbers 1 and 2. The piano accompaniment consists of a single bass line with chords and moving lines.

mi - - - - - a Da - - - - - mar con - - - - - strett' à tutt' ; suo'

Detailed description: This system contains measures 5 through 8. The vocal line continues with lyrics 'mi - - - - - a Da - - - - - mar con - - - - - strett' à tutt' ; suo'''. There are first and second endings marked with circled numbers 2, 3, 4, and 5. The piano accompaniment continues with similar harmonic support.

pen - - - - - sie - - - - - ri

Detailed description: This system contains measures 9 through 12. The vocal line has lyrics 'pen - - - - - sie - - - - - ri'. There are first and second endings marked with circled numbers 5, 6, 7, and 8. The piano accompaniment continues with similar harmonic support.

Per che gli à tu in ver me tan - - - - - to leg - - - - - gie - - - - -

Detailed description: This system contains measures 13 through 16. The vocal line has lyrics 'Per che gli à tu in ver me tan - - - - - to leg - - - - - gie - - - - -'. There are first and second endings marked with circled numbers 8, 9, and 10. The piano accompaniment continues with similar harmonic support.

ni che non t'in-cres-cie di mie

10 11 12

pe--na ri

13 14 15

a?

2. A... mor m'à ssi

3. Ne dal... tra--ver--si-

Secunda pars:

secunda pars:

del tu lo pi-a-er sta le-ga

16 17 18

11 17

---to Ch'i non fos... so di ar al... cun di...
 ---to Che di sen... ti... re, sdeg... ni nel tuo

16 20

...lec... Se dà te
 pec... Più che non

11 23

Non mi ve
 sì con-ve

Verto:
 Verto:

17 20

ne ne.

Chiuso: 20

Chiuso:

4(1).Po che la tuo biltà tanto mi tene
Sugetto a tte che d'altro non mi cale²²
Sosta la grave pena che m'assale
Vegendo a ssi gram fe far villania.

5(1).Gentil aspetto.....²³

1. The unusual signature of two flats occurs here in P. The use of these accidentals (b and e) in other MSS. is indicated at the appropriate places throughout the part. P. also has text with this part, dividing some notes to accommodate all the syllables.

2. This point occurs only in R.

3. This sharp appears in P. only.

4. This point is given only in P.

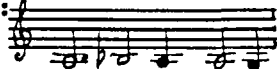
5. Here the point appears in both R. and P.

6. This point is omitted in F.

7. This flat occurs in R. as well as P.

8. This flat is given in F. as well as P.

9. In F. and R:



10. This flat is given in S. as well as P.

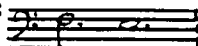
11. This accidental appears in all MSS. save R.

12. This accidental is found in all MSS. save P.

13. This flat appears only in S.

14. Here the sharp occurs in all MSS. save F.

15. In S:



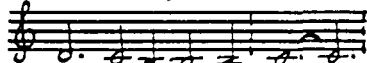
16. This accidental appears in P. and R. only.

17. This flat is given in F. only.

18. This sharp is found in R. only.

19. This point appears in F. and R.

20. In P:



21. This is the only composition by Francesco in R. which has the first and second endings marked. They are called Overts and Clus.

22. In R. the stanza ends at this point and is followed by the indication for stanza five.

23. This stanza is indicated in F. only.

The first section of the music to this work has been published in Bessler, Musik d. M.A., p.162. The text has been published in Carducci, Cant., p.317.

The first section of the music to this work has been published in Bessler, Musik d. M.A., p. 162. The text has been published in Carducci, Cant., p. 317. A portion of this ballata has been identified on fol. 3v of the fragmentary manuscript of the Archivio Capitolare of the Cathedral at Pistoia. Cf. Federico Ghisi, 'Un frammento musicale della "Ars Nova Italiana,"' Rivista musicale italiana, XLII (1938), 162-168.

1. Già non bià--- sim' a--- mor po che mie pet-----

1. Già non bià--- sim' a--- mor po che'l mie pet-----

Contratenor:

to Fe---rì per don---nà chi'

to Fe---rì per donna chi'

ò Di-sio morir sell à di ciò di---let-----

ò Di-sio morir sell à di ciò di---let-----

2. Ma | ben bià-

3. Et | co- stes nol

2. Ma | ben bià-

Seconda pars:

(6)

-- si -- mo lui che sol' of-fen- de
cu-ra! non in-pen- de

(7)

Chi'l segue vo-len-tier in cias-cun lo
Ma s'cedda las-cial et ceta le? suo fo

(8)

Chi'l segue vo-len-tier in ogni lo

4(1). De! per Dio, s' mi dolgo; abbimi un poco
Per iscusato, amore,
Chè'l tu'ardore non à in costei effetto.

5(1). Gjà.....⁹

1. In S. this note is omitted.

2. In S.

3. An f in F.

4. In S. this measure is written:

5. This flat appears only in F.

6. In F.

7. A g in S.

8. In F.

9. This stanza is indicated in F. only.

1. Giun-ta va-ga bil-ta con gentiles-ca Or-nata

Tenor:

Contatenor:

di cos-tu l. mi ve-di che vol-pe lu-

mi Nell' viso che del ciel ne fa certe-

-ca

2. Et che mi fa d'a-mor fedel, subget-

Secunda pars:

Secunda pars:

④

to Et più che libertà dolce servi

re.. Chiuso: Chiuso:

Verto: Chiuso: Verto. Chiuso:

3(2).Chè come son dinançi al suo conspetto
In pace pongo ciascun mie desire

4(1).Ogni viltà nel cor sento perire
E'n sè virtù destare.
Chi l'usa di mirare,
Ha nne' costumi suoi l'anim'aveçça.

5(1).Giunta.....

1. S. lacks the following four measures.

2. In S:

3. A b in F.

4. This sharp is lacking in F.

5. S. unexpectedly begins the last phrase of the text to stanza two at this point in the tenor.

The complete text has been published in Capelli, *Poesie*, p.29.

S.133v; F.26r; E.29v-30r; R.34v; P.67v-68r.

1. Gram piant'a --- gli ochi, greve dogli al

1. Gram piant'a --- gli ochi, greve dogli al

Contratenore:

co --- re, Ab-bonda sempre l'anima, sil mo

co --- re, Ab-bonda sempre l'anima, si mo

re. 2. Per quest'amara et

re. 2. Per quest'amara et

re. 3. Con --- tra mie vo...

Secunda pars:

as --- pra disparati

as --- pra disparati

... glia lura questa

① ta, Chia - - - - - mo la mor - te et non mi vuol' u - - - ④
 ta, Chia - - - - - mo la mor - te et non mi vuol' u - - -
 ta, Che mille mor - ti mi non convien ⑤ sen - ti - - -
 di - - - - - re.
 re.
 re.

4(1). Et ben ch'io viva, mai non vo' seguire
 Se non vo', chiara stella et dolc'amore.

5(1). Gram piant'agli ochi.....

1. In all three parts in all five MSS. the time values vary here, some having a Long note and Breve rest, others having a Long note and Long rest.

2. In B. only; in all others the c is repeated here.

3. A point of division only in B.

4. This flat appears only in B.

5. A G in F.

6. In F.:

7. Note that the last four measures are alike in both sections.

This is one of the few compositions which are definitely marked ballata in B. It was previously published by Ludwig, Z. f. M., V, 459. The verses have been published by Levi, p.142.

1. Guar- - d'u - - na vol- - ta, In- - cia, verso 'l tuo ser- - - - -

1. Guar- - - d'u - - - na vol- - ta, In- - - cia, verso 'l tuo ser- - - - -

1. Guard'un - - - a volta, In- - - cia, ver- so 'l tuo ser- - - - -

- - - - - vo *Con* at- - to di mer- - ce - - - - -

- - - - - vo *Con* at- - to di mer- - ce - - - - -

- - - - - vo *Con* at- - to di mer- - ce - - - - - de

- - - de la qual a tte pi- e - - - - - to - - - sa- - - mente

- - - de la qual a tte pi- e - - - - - to - - - sa- - - men- - - te

la qual a tte pi- e - - - - - to - - - sa- - - men- - - te chie- - - - -

chie - - - - - de. *(Seconda pars.)* 2. Po che si bel- la

chie - - - - - de. 3. Vol - - - - - gi gli o- che si bel- la

- - - - - de. 2. Po che si bel- la

se, non sie cru... de... le,
 --chi et la mente al tuo te... de... le

se, non sie cru... de... le,
 se, non sie cru... de... le, Ma

Ma Che sic be... nignà chi per te sos... pi...
 sen... te sanno ben, quando ti mi...

Ma sic be... nignà, chi per te sos... pi...

sic be... nignà chi per te sos... pi...

ra.
 ra.
 ra
 ra

4(1). Quella virtù d'amor che llui spira
 Per che d'assai ti vede
 Accenda te per la suo pura fede.

1. B. has an extra Semibreve rest here.
2. In B. this is a Long, followed by a point.
3. This sharp appears only in S.
4. This is only a Breve in S.
5. An *f* in S.
6. This sharp appears only in F.
7. In B:

8. This signature is given in F. and B.
9. Note the unusual spread of the harmony at this point.
10. This sharp appears two notes later in B.
11. This flat is omitted in S.

1. I' prie-go a--mor

prieg' a--mor

prieg' a--

et la vos-tra bil--ta

et la vos-tra bil--ta

--mor et la vos-tra bil--ta

te Che de mie 'ffan--ni | pren--da

te Che de mie 'ffan--ni | pren--da | pur pie--

te Che de mie 'ffan--ni

pur pie--ta

ta

pren--da pur pie--ta

(Secondo pars:)

10 te. 2. Al ter'o-ness'e

11

12

13 bel le-gia-dra in vi

14

15 ter'o-ness'e bel leg-gia-dra in vi

16 sta Con tutte for-ce vi for-

17

18 sta Con tutte for-ce vi for-t-mò na-

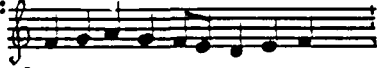
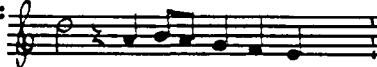
19 mo na-tu ra.

20 tu ra.

21 vi for-mò na-tu ra.

3(2). Pero pur spera l'anima mie trista,
Per ben servir, suo merto in tal creatura.

4(1). Che mal saría che('n) ssi nobil figura
Celato stessee sdegno o crudeltade.

-
1. This part is omitted in B.
 2. A Breve rest in B.
 3. A Semibreve rest in S.
 4. There is a Long rest here in B.
 5. This flat appears in B. only.
 6. This point is given in B. only.
 7. Note again how the phrases of the contratenor overlap and imitate the superius.
 8. A d in B.
 9. This sharp is given only in S.
 10. In B:

 11. In B:

 12. This Maxima is given in B. only; S. has two Longs instead.
 13. B. has an extra Minim rest here.
 14. There is a point after these two notes in B.
 15. B. has an extra Breve rest here.

1. la dol-ce vis-sa che dà-gli ochi mo-

Tenor:

(Contratenor:)

---ve m'à fatt' A--mor, fe-del ser-va cho-ste-

---y A chu' son dat' e son-tu-tta di-le-

2 Al-ta-men-te ere-

Secunda pars:

(Secunda pars:)

15) *-a---ta di bel-les- sa Di-mos-tra* 18)

nell' as-pec-to el tuo bel vi- 19)

Vento:

(Vento)

---so. 17)

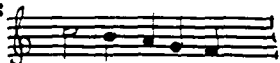
Chiuso:

Chiuso:

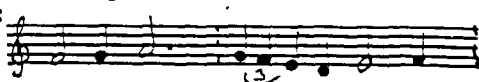
(Chiuso)

- 18
- 3(2). Adorna se' colla suo gentilezza
Humana, no, ma su, dal paradiso
- 19
- 4(1). Donne, vedete el più bel c'altro viso,
Da llei aprendete, ch'i'dir nol saprei,
Quanto bisogna a ttal virtù da ley.
- 5(1). La dolce.....

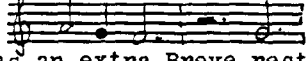
1. In B. this is definitely marked ballata. Only the first three words are given as title; otherwise the text is entirely missing in each part. Except for no.143 in the Prague MS., this is the only occasion where one of Francesco's compositions is given in such a manner, indicating its probable use as an instrumental number.
2. This point appears only in R.
3. This point is given in B. and R.
4. In B.:



5. R. and P. have text with this part, dividing some of the note values in order to accommodate all the syllables. The flat is found in the signature of S. and P.
6. This part is given only in R. Its style is so different from that of the other contratenors, especially the passages of parallel Fourths at the end of each section, that we doubt very much if Francesco wrote it. There are no captions given with the part.
7. In B.:

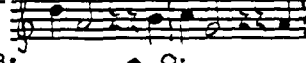


8. In B.:

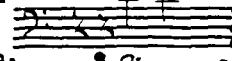


9. B. has an extra Breve rest here.

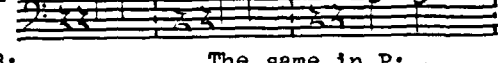
10. In R.:



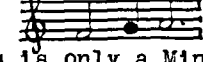
11. In B.:



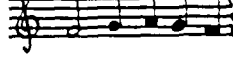
12. In P.:



13. In B.:

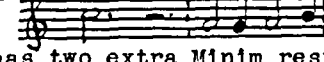


The same in P.:



14. This is only a Minim in B.

15. In R.:



16. B. has two extra Minim rests here.

17. In R.:



18. This stanza is given only in P.

19. The following stanzas are omitted in R.

The text to this ballata has been published by Trucchi, Poesie, II, 161.

S.131r; F.31v-32r; B.75v-76r; P.65v-66r.

1. L'al- ma mie pi-an-ge et

1. L'al- ma mie pi-an-ge et

1. L'al- ma mie pi-an-ge

mai non puo a-veri pa

may non puo aver pa

ma' non puo aver pa

...ce Da po che tol-to ma'

...ce Da po che tol-to ma'

...ce Da po che tolto ma'

Don-na! va-go mi-

Don-na! va-go mi-

Don-na! va-go mi-

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment line in bass clef. The lyrics are: *- rar di chi' n'fian - ma*. There are circled numbers 2 above the first and second measures of the vocal line, and circled numbers 12 and 14 above the piano accompaniment line.

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment line in bass clef. The lyrics are: *- rar di chi' n'fian - ma*. There are circled numbers 15, 17, and 3 above the staves.

(Secunda pars:)

Handwritten musical score for the third system, labeled *(Secunda pars:)*. It features two vocal parts and piano accompaniment. The lyrics are: *2. Fu di tan - to pia - cer la dol - ce* and *1. Fu di tan - to pia - cer la dol - ce*. There are circled numbers 2, 12, and 13 above the staves.

Handwritten musical score for the fourth system. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment line in bass clef. The lyrics are: *vi*. There is a circled number 16 above the piano accompaniment line.

-- sta *chi:* nà---mor--- nel tuo primo guar-
 -- sta *chi:* nna---mo+ra' nel tuo pri-mo guar-
 -- sta *chi:* nna---mo--- ra' nel

-- da --- da --- tuo primo guarda --- (Vento:).

--- re. --- re. --- re. *Chiuso:* *Chiuso:* *Chiuso:*

3(2).Sperando aver la gratia che ss'aquista
 Ispesse volte per virtù d'amare

4(1).Or vegio la speranza mia mancare
 Chè l'uso non mi fay
 Che tu solevi, ond'io sto in pene et in guay.

5(1).L'alma.....
 24

1. This composition is definitely marked ballata in B.
2. This accidental is given only in B.
3. This sharp appears only in P.
4. This part is given without text in B.

5. In B:

6. This sharp is omitted in B. and P.
7. A c in B.
8. This is only a Breve in S.

9. In B:

10. This sharp is omitted in P.
11. This Breve rest is lacking in S.
12. A Long in B.

13. In B:

14. An a in S.

15. In B:

16. B. omits this sharp.

17. In B:

18. In F. and B:

19. In P:

20. In B:

21. B. lacks this Breve rest.
22. This point appears only in B.
23. In S. and F:

24. This stanza is not indicated in B. and P.

①

1. La men-te mi ri-pren- de che per al-tra la scia-i. Quel-

②

tenor:

Contra-tenor:

--- la che prim'a- ma --- Ma ila po- ten-za.

④

dà mor mi di- fen- de.

④

2. Al-
3. la

Secunda pa

Secunda pa

④

--- mor, co-me po- te-sti far' chi' ab- ban-don- a-s
prim'a cui mi de- sti ac- ciò-cun' al-tr' a- mas.

4

54.

Verto:

Verto:

6

54.

Chiuso:

Chiuso:

4(1).E ben ch'io m'accostassy
 A mirar suo biltate
 Pur mia lealtate
 Ruppe el vago aspecto
 Che risplende.

5(1).La mente.....

1. An e in S.

2. In S:

3. This is only a Minim in both MSS.

4. This sharp appears in F. only.

5. This entire measure is missing in S.

6. The last six measures of both sections are identical in each part.

The text of this ballata, with four additional stanzas, has been published in Carducci, Cant., p.155.

1 2

7 las- - - so, di don- - - na van- - - a in-nàmo--ra-l--to Son che pur mi l

Tenore

Contratenore

3

3

... singa con in-ga --- no, Da'mmi speran- - - ca, non mi toglia's- - fan- - -

3 3 3 3

14

... no Per ch'ella-cel suo ben'di- - - si- - - a

5 3

--to. 2. I' mi dolgo che tanto su'a-mor fel- - - lo Se- - - qui- - - to

Secunda pars:

4 3

Secunda pars:

già che, muta-toi ca-pel-... lo,

Mi ve-gio facto per bian-che-ça vi-...

le. Chiuso:
Verto: Chiuso:

- 3(2).Piacer non è che mai potessi averlo
Ma le promesse dolci e'l viso bello
A llei sança ragion mi f fanno
umile,
4(1).Ben ch'i'conosca il suo malvagio
stile
Ancor la mente stolta non si saçia
Fammi sì incontro, non prendo la
gratia.
Altri che'l vero amante fa beato.
5(1).Lassol, di donna.....⁹

1. The alternative to this upbeat is a metre based on the Breve value. Cf. no.153.

2. In \underline{S} :

3. This sharp appears only in \underline{F} .
4. This sharp is given in both \underline{F} . and \underline{P} .
5. Note this triad coming at the beginning of a section, and its prompt resolution.
6. A \underline{c} in \underline{F} .
7. An \underline{f} in \underline{S} .
8. The last seven measures are identical in both sections.
9. This stanza is indicated only in \underline{S} .

1. Las- so! per mie for- tu- na è ppo- sta- mo-

1. Las- so! per mie for- tun- na è ppo- sta- mo-

1. Las- so! per mie for- tu-

re In donna che più c'al- trà

re In donna che più c'al- trà

-- na è ppo- sta- mo re In donna che più

(Secunda pars:)

du- ròi co- re. 2. Io

du- ròi co- re. 2. Io

c'altrà du- ròi co- re. 2. Io

Ser- vo le con tut- tol mio in- gen-

Ser- vo lei con tut- tol mio in- ge-

Ser- vo le con tut- tol mio in-

gno Per che min-du-cèl

gno Per che min-du-cèl

gno Per che min-du-cèl

suo specto pia-cen

suo specto pia-cen

suo specto pia-cen

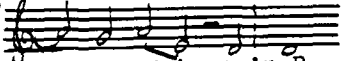
te.

te.

te.

3(2). Ma par che'l mie servire ell'abbia a sdegno
Come crudel ch'alcun'amor non sente

4(1). Nè per altra cagion così dolente
Viver mi fa e stare in tanto ardore.

1. A Long in B.
2. A Minim in B.
3. This sharp is in B. only.
4. This accidental is in S. only.
5. A Breve in B.
6. In B:

7. There is a point here in B.
8. A Semibreve in B.

1. Muor - - - - - to - - - - - ra - - - - - ma, de', misero

1. Muor - - - - - to - - - - - ra - - - - - ma,

1. Muor - - - - - t'o - - - - - ra - - - - - ma,

do - - - - - len - - - - - te, Po - - - - - che pur

de', mi-ser-o do - - - - - len - - - - - te,

de', mi-ser- - - - - o do - - - - - len - - - - - te, Po - - - - -

me - - - - - so vi - - - - - vi, El me gliè di te qui - - - - -

Po - - - - - che pur me - - - - - so vi - - - - - vi. El me gliè di te

che pur me - - - - - so vi - - - - - vi.

vi là do - - - - - ve tutto gir non se' posson -

qui - - - - - vi là do - - - - - ve tutto gir non

El me gliè di te qui - - - - - vi là

se' pos-sen-
 dove tutto gir non se' po-ssen

(Secunda pars.)

te. 2. L'al - - ma se-
 te. 2. L'al
 te. 2. L'al
 3. Nè

- - quen-do, quel tuo dolce be -
 - - ma seguendo quel tuo dol - - ce be -
 - - ma se - - quen - - do quel tuo dolce be -
 ispe-ran-za tro - - valle tuo pe -

- - - - - ne Del qual ti pri-va - - - - - tor - - - - - to
 - - - - - ne Del qual ti privà - - - - - tor - - - - - to
 - - - - - ne Del qual ti privà -
 - - - - - ne, Del l'ia ond' ogni dolor

la for-tu-nà la

la for-tu-nà la

--- ton- --- to la for-tu-nà
 in te sa-du --- na

--- sci ogni sen- --- so tri

--- sci ogni senso tri

La Con --- sci'ogni senso tri-
 Con pelo de a-mor mi-

--- sto.

--- sto.

--- sto.
 --- sto.

4(1). Sarà la morte non picciolo acquisto
 Po che tanto diviso
 Se'dal tuo paradiso
 Dunque, de'! chiama lei pietosamente.

1. In P: (Notice the altered position of the text):

El me gli' di te qui - - - vi

2. S. has an extra Breve rest here.

3. In P:

do-ve tutto gir non se' pos-sen-

4. In P:

-ma seguendo quel tuo dolce

5. This sharp appears in P. only.

6. In P:

qual ti priv'attor- - -

7. A d in P.

8. In P:

-sci'ogni senso tri- - -

1. Nel-la mie vi-ta sen-to men ve-ni-

Tenor:

Contratenor:

---re El cor poi che da

tte degio parti-

---re.

2. Do --- len-te par-to poi ohe
3. Ma do-ve chi sarò con con forc

Secunda pars:

Secundopars:

vno! for- tu
 al- eun- na, Che
 a, Don-

mi con- strin- ge pur che co- si si-
 -na, non pot- trà far chi' tuo non si-

Vento: Chiuso:
 Vento: Chiuso:

4(1).Però che prima può l'anima mia
 Ch'abbandonarti col corpo morire.
 5(1).Nella mie vita.....⁹

1. In F:
2. This sharp is given in F. only.
3. This point appears only in F.
4. A d in S.
5. A Long in S.
6. In S:
7. A c in S.
8. A g in S.
9. This stanza is indicated only in S.

1. Nèn cias...cun mie pen...si...e

1. Nèn cias...cun mie pen...sie

Contrà tenor:

-- ro Pù tuo du-re-ça, fàr chi' tuo non si...a Nè chi' al-trà-mi

-- ro Pù tuo du-re-ça, fàr chi' tuo non si...a Nè chi' al-trà-mi

che tte, donna mi

che tte, donna mi

a.

2. Tu può ben quel pi-a...ce

a.

2. Tu può ben quel pi-a...ce

Secunda pars:

...re Chi' è quan-do be-gli ochi guarde mi

...ro Torrì el vi-so ce--lâr com' à tte pià

...ce,
...ce.

... or.

3(2).Ma i dolci mie sospiri
Chi torrâ? chè con più mi fai dolore
Più sento amore che mmi consuma e sface

4(1).Tu sola, la mia pace,
Quel ben che'l mio cor chiede, ai in
tua balla
Et fuor di te non spera nè disia.

5(1).Nè'n ciascun.....⁸

1. F. and S. have a flat and sharp side by side here; P. has only the latter.

2. A d in S.

3. This flat appears only in P.

4. This accidental is given in F. only.

5. This accidental is omitted in S.

6. This flat is missing in F.

7. In S:

8. This stanza is indicated only in S.

S.162v; F.40r; B.76v-77r; P.116v-117r.

1. Nes ... sun pon... ga spe... ran... ca Nel...

-- la suo gio... vi... ne... ca che se' à in...

sè va... ghe... ca Tos...

-- to va vie per na... tu... ra) u... san...

fa
sa
ga

(Secunda pars:)

2. Vo' ben che cias--che---dun l'ab--bià ssè
2. Vo' ben che cias--che---dun l'ab--bià ssè
2. vo' ben che cias--che---dun l'ab--bià ssè

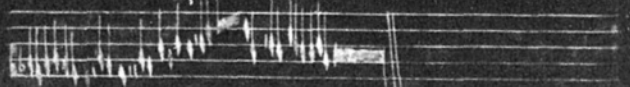
ca ra
ca ra
ca ra

Per cà vir--tù di-èl tem
Per cà vir--tù di-èl tem
Per cà vir--tù di-èl tem

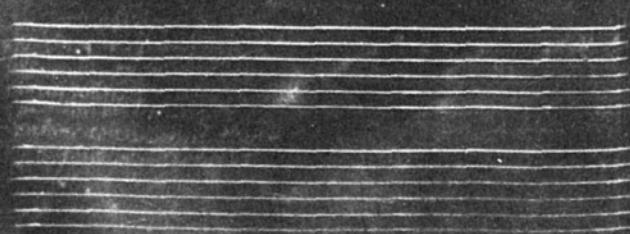
f:

D


 sumptuosa nra Nella suo gno uine cu Che se
 lai se uaghe cu To sto uauuep natu ra lu san
 a Do lan de ca lse du lab bialle ca
 ra P chaur tu die lca

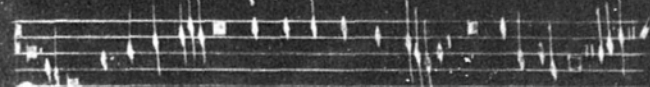


Chelend te p uerde ad linam: In ppe gnuue nel tempo /
 Veniam pmpa Veghate dte mpo uore / Chel uo d'acore /
 Mellam tu cho gnale m odia auanca /...



D


 lu poghahana Nel la suo gno uine cu Che lai se uaghe
 a To sto uauuep natu ra lu san cu Wo len
 de ca lse du lab bialle ca ra P chaur tu die lca



Nun poghapan cu Nella suo gno uine cu Che lai se uaghe
 a To sto uauuep natu ra lu san cu Wo


 de ca lse du lab bialle ca ra P chaur tu die lca

3(2).Che se nel tempo verde non s'appara,
Tropp'è greve nel tempo.

4(1).Voi, giovani, per tempo,
Vogliate el tempo porre,
Che ssi veloce corre,
Nella virtù c'ogn'altra cosa avança.

5(1).Nessun ponga speranza....²⁰

1. This point is given in P. only.
2. B. has an extra breve rest here.
3. In B.:

4. In B. this part is without text. The three following measures have a confused succession of via artis signs.
5. This point is missing in F. and P.
6. This point appears in F. and B. only.
7. This point is given in B. only.
8. There is a sharp here in F. only.
9. This is a Semibreve in S.
10. There are two Minims here in B.
11. There is a point here only in F.
12. In B.:

13. This is a Long in B.
14. This measure is made out of proportion in B. with via artis signs.
15. This point is found in F. and P.
16. In P. the flat of the signature is omitted for one line. This has the effect of raising this and the following b. Cf. Plate VIII.
17. B. has an extra Semibreve rest here.
18. This accidental appears in F. and B.
19. From this point to the end, B. has an incoherent succession of via artis.
20. This stanza is indicated in F. and B. only.

1. Nonn
 ai-rà ma' pie-tà, questa mie don-

Tenor:
 Contra tenor:

na, Se tu non fai, A-mo-

re, Chel-la sie, cer-tà

del mie grand ar-do-re, 2. Sel-la

Secunda pars:
 Secunda pars:

sa... pes... se quan... ta pena por...

-to Per o... nes...

-tà ce... la... ta nel... la men... te.

Vento:

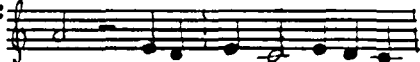
Chiuso:

Chiuso:

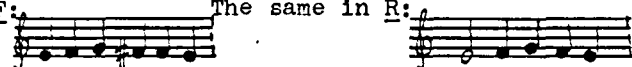
Chiuso:

- 3(2). Sol pella sua belleça chè conforto³⁸
D'altro non prende l'anima dolente.
- 4(1). Forse da llei sarebbono in me spente
Le fiamme che nel core
Di giorno in giorno crescono'l dolcre.
- 5(1). Non arà ma'.....³⁹

1. This point appears in B. and P.
2. This sharp is given in S., B., and P.
3. This point appears in B. only.
4. B. lacks this point.
5. In P.:



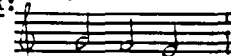
6. This part has text in S.
7. This point is only in R.
8. B. has a Semibreve rest and point here.
9. This sharp is found in F. and B.
10. This point is missing in S.
11. This point is found in B. and R.
12. This sharp is omitted in R.
13. B. has an extra Breve rest here.
14. This point is found in R. and P.
15. This accidental is in F. only.
16. In S. and P. this flat comes in the previous measure.
17. In F.: The same in R.:



18. In B. the following two measures contain only Minims.
19. This accidental is in S. and B.
20. S. and P. omit this accidental.
21. In S. and P. this flat occurs two measures earlier.
22. This accidental is given only in S. and P.
23. In R.:



24. In R.:



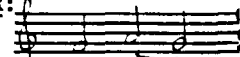
25. In S. and P.:



26. This point appears in F. and R.
27. In F. and R.:



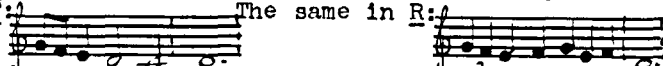
28. In R.:



29. This point is found in F. only.
30. This sharp appears in B. and P.
31. In R.:



32. This point appears in R. and P.
33. S. and R. lack this accidental.
34. This point is missing in R.
35. In F. this is the first Semibreve of a ligature.
36. In F.: The same in R.:



37. This sharp is given in S.
38. In S. this stanza is beneath the second section of the tenor part.
39. This stanza is indicated in F. only.

This was the first of Francesco's works to receive transcription to modern notation. Fétis deciphered the first section and published it in the first issue of *La Revue Musicale*, 1827. It was later reprinted in his *Hist. de la musique*, V. The text is by Bindo d'Alesso Donati, and is published in Carducci, *Cant.*, p. 309.

0.

1. Non do la colp' a tte del duol chi' por--to

Tenor:

Contratenor:

to ma sol' a--gli ochi

tuo' che mian-no mor--

---To.

2. Per tuo fe-ti-li-ci-tà diel de splen

Secunda pars:

Secunda pars:

- 3(2).Ma per tormento del tuo servidore
Che in te si specchia e muor per tuo vagheça
- 4(1).Po che degli ochi vaghi uscì la freçça
Che ll'amoroso cor conquide a ttorto.
- 5(1).Non do la colp'a.....¹⁹

1. All points of division used in this composition are given in R. only.
2. A b in F.
3. A Semibreve in S.
4. This accidental is omitted in R.
5. This sharp is given in F. only.
6. Semibreves in F.
7. A d in R.
8. This note is omitted in S.
9. A g in F.
10. This accidental is omitted in S.
11. In F:
-
12. A d in S.

- 12a. In S:
-
13. A Long in S.
14. This flat is in S. only.
15. In R:
-
16. In F:
-
17. A b in F.
18. The chiuso in this part was omitted in R.
19. This stanza is not indicated in R.

1. O fan - ciul - la giu -

Tenor:

Contratenor: ① //

This system contains the first line of the musical score. It includes a vocal line with lyrics '1. O fan - ciul - la giu -', a Tenor line, and a Contratenor line with a circled '1' and a double bar line. The piano accompaniment is written in the bottom staff.

2.

li - a Con te sa -

This system contains the second line of the musical score. It includes a vocal line with lyrics 'li - a Con te sa -', a Tenor line, and a Contratenor line with a circled '2'. The piano accompaniment continues in the bottom staff.

3.

rã et sem - prè el cor mi - o Et

This system contains the third line of the musical score. It includes a vocal line with lyrics 'rã et sem - prè el cor mi - o Et', a Tenor line, and a Contratenor line with a circled '3'. The piano accompaniment continues in the bottom staff.

4.

ogni al - tro pen - sier messò'n obli -

This system contains the fourth line of the musical score. It includes a vocal line with lyrics 'ogni al - tro pen - sier messò'n obli -', a Tenor line, and a Contratenor line with a circled '4'. The piano accompaniment continues in the bottom staff.

Handwritten musical score for the first system, consisting of three staves. The top staff is the vocal line, and the two lower staves are the piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

5

2. A
3. Quant

ccio min - du - ce un ca - uoscer da -
è l'al - ta bel - le - ca - e' gran

Secunda pars:

Secunda pars:

Handwritten musical score for the second system, including lyrics and performance markings. The system contains three staves. The lyrics are: "ccio min - du - ce un ca - uoscer da - è l'al - ta bel - le - ca - e' gran". There are markings for "2. A" and "3. Quant". Below the piano accompaniment, there are two instances of "Secunda pars:".

6 7 8

mo - va - lo re che
re re che in

Handwritten musical score for the third system, including circled measure numbers (6, 7, 8) and lyrics. The lyrics are: "mo - va - lo re che re re che in".

m à mos - trat e più mi most' og - no -
te ris - plende e la tuo schia - tta o - no -

Handwritten musical score for the fourth system, including lyrics. The lyrics are: "m à mos - trat e più mi most' og - no - te ris - plende e la tuo schia - tta o - no -".

4(1).Se contego dimora
Benignità che sdegnosa non sia,
Per certo ogni altra da parte si stia.

5(1).O fanciulla giulia....¹¹

6(2).Ognor fra me quanto più te ripenso
Più cresce'l foco e più sospir fuor mando.

7(2).Per che di te mi pare aver compreso
Sempre maggio virtù a ciò pensando.

8(1).De'! giovine sta'quando
Che tu di me pensassi esser porria,
Et ch'io vedessi un poco a me te pia.

1. This part has text in S.

2. In S:

3. This sharp is lacking in S.

4. In F:

5. In P:

6. S. and F. have a point here.

7. In S:

8. A Long in S.

9. This sharp appears in F. only.

10. Note the triad at this cadence. It is resolved in the chiuso.

11. This stanza is not indicated in P. The following stanzas appear only in F.

12. S. lacks the chiuso of the contratenor.

The text to this work is by Francesco. It has been published in Carducci, Cant., p.319, and in Trucchi, Poesie, II, 154.

1. Or ... su, gentili spiriti ad a-mar pron ...

Tenore:

Contratenore:

This system contains the first system of music. It features three staves: a vocal line (Soprano), a Tenor line, and a Contratenor line. The vocal line includes the lyrics "1. Or ... su, gentili spiriti ad a-mar pron ...". The piano accompaniment is written in the bass clef.

... ti, Vo... le-te voi ve-der el par-a-di ...

This system contains the second system of music. It features three staves: a vocal line (Soprano), a Tenor line, and a Contratenor line. The vocal line includes the lyrics "... ti, Vo... le-te voi ve-der el par-a-di ...". The piano accompaniment is written in the bass clef.

... so? Mi... ra... te d'esta petra, el vago, vi ...

This system contains the third system of music. It features three staves: a vocal line (Soprano), a Tenor line, and a Contratenor line. The vocal line includes the lyrics "... so? Mi... ra... te d'esta petra, el vago, vi ...". The piano accompaniment is written in the bass clef.

... so.

This system contains the fourth system of music. It features three staves: a vocal line (Soprano), a Tenor line, and a Contratenor line. The vocal line includes the lyrics "... so.". The piano accompaniment is written in the bass clef.

2. Nel...le suo lu...ce | sanete ard' e sfavil... la A...mor victorio | so, che di-

Secunda pars:

Secunda pars:

--vam... pa Per dol...ce...gã. di glor...ia chi lla mi

ya. Chiuso:

Verto: Chiuso:

Verto: Chiuso:

3(2). (Ma l'alma mia, fedelissima ancilla,
 Piata non trova in questa chiara lampa,
 E null' altro che lei ama o d'sira.

4(1). O sacra idea, al tuo servo un po' spira
 Mercè: mercè sol chiamo, già conquiso:
 Dè, fallo pria che morte m'abbia anciso.)

1. Stanzas three and four do not appear in S. but are given by Carducci, Cant., p.320, and by Wesselofsky. The text is probably by Francesco. This is the ballata which was sung in the Paradiso degli Alberti. The text as given there has the following line in place of line three of the first stanza: 'Mirate d'esta Cosa suo bel viso'.

1. Part... e... si con do... lo
 4. Et nel... la tu... a... ba... li.

Tenor:

Contratenor:

-- re EL cor... po vi... ta mi...
 -- a Ri... man... la... n... el co...

Verito: Chiuso:

Verito: Chiuso:

re.
 2. Pi... an... gon jolo-chi do...

Secunda pars:

Secunda pars:

5 10 3.

len-ti Che da te di-lun-ga

12

ti

3. Non

is pe-ran con-ten

or:

or:

16

ti Vi-ver,

1. S. lacks this sharp.

2. In B:

3. This point is missing in B.

4. From this point to the end of the first section, S. was copied a Third higher.

5. This sharp appears in B. only.

6. An a in S.

7. This point was given only in S.

8. In B:

9. In F: The same in B:

10. In B:

11. This point is omitted in F.

12. Cf. these last seven measures with those of stanza one. There is a Long rest here in S. and F. In the tenor and contratenor parts these MSS. have a phrase indication, as shown above, at the beginning of the next measure. B. has a single barline here, similar to the ones which it has at the verto and chiuso earlier. These facts indicate a distinct division of the work at this point, so that the music which follows may be regarded as a new setting for the third stanza, in place of the usual repetition of the music of stanza two.

13. In B. this work is definitely labelled a ballata.

14. This stanza is not given in B.

15. Cf. the use of the verto and chiuso in the first section of no. 111. The music continues with stanza two, reserving the chiuso for the return in stanza four.

16. This point appears in F. only.

17. This sharp is given in F. only.

18. The following three measures of the tenor are missing in S.

19. The last eight measures are identical to those to be sung with stanza four, and are also very similar to those of the first two stanzas.

1. Per - - - che di no-vo sde - - - gno el petto di mie
 6. Per - - - che tu-o ser'c sub-gget-to mi
 11. Ven - - - de - - - tta far dov-rei, ma il-la

donna ognor saccen - - - de Non
 te - - - gno Non
 in - - - giurà so-ste-gno Po che piaccia eco - - -

mostra chi m'offen - - - de Ven-detta della pena ch'i sos-ten - - -
 far con - - tra te, va-ga, og - - nor min - - ge - -
 - lei per cui la vita d'al - tra for - - ca te - -

(Seconda pars.)
 - - - gno
 2. Ma però della men - -
 3. Tal che sà mor con - - sen - -
 - - - gno
 7. Tant' è la fiamma d'a - - mor
 - - - gno
 12. Fam' es - - ser sof - - se - -

---te Non parte quel che stru---ge la mie
 ---te Cio' che di-sia l'al-ma s-bi-go ---
 chel con-sen---te, Ca' ffar---el tuo pia---cer sen-
 --ren-te Si con---me don---na da serv' ubbi-
 vi---ta;
 --pre min-vi---ta
 --di---ta.

(10)
 (2)
 (11)
 (12)
 (6)
 (5) (Verta)
 (13)
 (14)
 Chiuso:
 (3)
 Chiuso:

- 4(1).Convien che sia sentita¹⁵
 Da lli quanto'l nimica la mie voglia
 Se già con greve doglia
 La vita non conduce a mortal segno.
- 5(1).Perche.....¹⁶
- 8(2).Di ciò che'è ffatto mi fia sofferente¹⁷
 La mente da che vuoi, donna gradita.
- 9(1).Ma la fortuna mia or'è smarita,
 Forse tempo verrà con miglior segno.
- 10(1).Per che tuo serv'e.....¹⁶
- 13(2).Perche cerca la mente¹⁸
 Far cosa che dallei fosse gradita
- 14(1).Adunque se'punita.
 Non vuol che sia l'offesa
 Non è far più contesa,
 Pe'r riverença del suo aspecto degno.

1. This is marked ballata in B.
2. This point appears in B. only.
3. This accidental is given only in P.
4. A c in S.
5. This accidental is missing in B.
6. B. has an extra Breve rest here.
7. B. has a Semibreve rest extra here.
8. In S:



9. A Minim in S.
10. This sharp is lacking in B. and P.
11. This sharp is given in P. only.
12. A Semibreve in S.

13. In P:



14. In S:



15. Stanza four is given after the superius part in each MS. These first four stanzas have been published by Trucchi, Poesie, II, 163.
16. This stanza is indicated in F. only.
17. Stanzas eight and nine are given after the tenor part in each MS.
18. Stanzas thirteen and fourteen are given after the contratenor part in S. and P.

Each part has a complete ballata text of four stanzas unto itself. As in the case of no. 11, the continuity of the text justifies the belief that the verses were sung separately, one at a time in order, as numbered above.

①

1. Per la mie dol - - - ce pia - - ga

Tenor:

Contratenor:

This system contains the first three measures of the piece. It features three staves: a vocal line with lyrics, a Tenor line, and a Contratenor line. The piano accompaniment is on a fourth staff. The music is in a major key with a 3/4 time signature. The lyrics are '1. Per la mie dol - - - ce pia - - ga'.

che per gli o - - - - - chi A llun - go so - - - no

This system contains measures 4 through 6. The lyrics are 'che per gli o - - - - - chi A llun - go so - - - no'. The vocal lines continue with the melody, and the piano accompaniment provides harmonic support.

per - - - netro nel co - - - - - re le - - - gon - me

②

This system contains measures 7 through 9. The lyrics are 'per - - - netro nel co - - - - - re le - - - gon - me'. A second ending bracket labeled '②' spans the final two measures of this system.

prese e ter - - - ra sempre a - - - mo - - - - -

This system contains the final three measures of the piece. The lyrics are 'prese e ter - - - ra sempre a - - - mo - - - - -'. The music concludes with a final cadence.

Handwritten musical score for the first system. It consists of three staves: a vocal line (top) and two piano accompaniment staves (middle and bottom). The vocal line includes the syllable "re,". The piano accompaniment features a steady rhythmic pattern with eighth and sixteenth notes.

Handwritten musical score for the second system. It includes a second vocal line (top) and two piano accompaniment staves (middle and bottom). The lyrics "2. 0 ve - co - so, tremolan' e'" are written under the vocal line. The piano accompaniment includes a section labeled "Secunda pars:" with a circled number "3" above a triplet of notes. The lyrics "Secunda pars:" are also written below the piano staff.

Handwritten musical score for the third system. It consists of three staves: a vocal line (top) and two piano accompaniment staves (middle and bottom). The vocal line includes the syllable "pi...". The piano accompaniment continues with a consistent rhythmic accompaniment.

Handwritten musical score for the fourth system. It includes a vocal line (top) and two piano accompaniment staves (middle and bottom). The lyrics "--ga-me et no --- do del dolce la --- vo ---" are written under the vocal line. The piano accompaniment features a section with a circled number "4" above a measure, indicating a fourth ending or a specific rhythmic pattern.



ov:

3(2).Principal verbo fosti al gran disio
Perfecto, gratioso e tanto soro

4(1).Che come tra metalli fulge l'oro.
Alla virtu di te ogni altra more,
Tanta nel mondo se'degna d'onore.

5(1).Per la mie dolce piaga.....

6(2).O nobil treça di color d'argento
Troppo serrasti el cor al tuo servire.

7(2).Che nullo amante più lo, bene el sento,
Nel fraile mondo giù potrebbe patire.

8(1).Tante virtù'n un corpo el sommo sire
À giunto alle belleçe e'l gran valore
Per legar ben'e stretto el servidore.

9(1).Per la mie dolce piaga.....

1. Tempus perfectum.

2. This is a d in the MS.

3. A Minim in the MS.

4. Tempus imperfectum. In the MS. both these signs fill only one space, rather than the entire staff as was the later practice.

A reproduction of the original notation may be found in Wolf, *Gesch. d.Mens.not.*, II, 92, with a transcription in III, 125. Riemann (*Hdb.d.Musikgesch.*, I, 2, 330) gives this in a distorted form to support his hypothesis regarding instrumental preludes, etc. With this he also gives an added distortion to show the fundamental structure based, as he maintains, on faux-bourdon.

1. Per se-guir la sper-an-ga che m'an-ci-

1. Per se-guir la sper--an-ga che m'an-ci-

1. Per seguir la sper-an-ga che m'an-----ci-----

de, Don-na, vo cer-can-d'i-

de, Don-na, vo cer-can-d'i-

-----do, Don-----na, vo cercan-d'i-----

Di ce-la-to te-ner el

Di ce-la-to te-ner el

-----o Di ce---la-to te---ner el

mie di-tsi-

mie di-tsi-

mie di-tsi-

(Secunda pars)

2. Mi

2. Mi

2. Mi

(5)

vo-glià tto, ca-gion di tan-ta pe-

vo-glià te, cà-gion di tan-ta pe-

voglià te, ca-gion di tan-ta pe-

(4) (5)

-na, Ques-to gre-ve tormen-to, discov-ri-

-na, Ques-tto gre-ve tor-men-to dis-cov-ri-

-na, Ques-to gre-ve tormen-to dis-cov-ri-

(9)

re.

re.

re.

3(2). Pero che lla ragion pur mi rafrena
Onde disposto son così morire,

4(1). Ma ben ti pregho, amor, del non soffrire
Ch'io pera in tanto oblio,
Falle palese tu el voler mio.

5(1). Per seguir la speranza.....¹¹

1. This accidental is omitted in P.
2. An f in P.
3. There is a natural here in F.
4. The sizes of note and rest vary here in each MS., in all three parts.
5. This sharp appears in F. only.
6. In R. from this point to the end of the first section, the part is written a Third higher.
7. This accidental is found in F. and B.
8. In F. and R., this sharp does not occur until the next measure; whereas in S. it affects the entire phrase.
9. Note that the last six measures are identical with those of the first section.
10. In R. and P. this sharp is placed before the following f rather than here.
11. This stanza is indicated only by S. and P.

This text, accredited to Francesco, is published in Trucchi, Poesie, II, 156.

① ②

1. Pa che par-tir con-vien--mi, don--na | ca

Tenor:

Contratenor:

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics '1. Pa che par-tir con-vien--mi, don--na | ca' and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes a Tenor line and a Contratenor line. Circled numbers 1 and 2 are placed above the vocal line.

②

--ra, D'al tuo leggiadre bell' e vag' as.. pet--- to Ve-Lgio cha-

Detailed description: This system contains the third and fourth systems of the musical score. The vocal line continues with lyrics '--ra, D'al tuo leggiadre bell' e vag' as.. pet--- to Ve-Lgio cha-'. The piano accompaniment continues. Circled number 2 is placed above the vocal line.

⑤ ⑥

--ban--don, and'ogni di-let---l-to, Corro con pena in

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal line continues with lyrics '--ban--don, and'ogni di-let---l-to, Corro con pena in'. The piano accompaniment continues. Circled numbers 5 and 6 are placed above the vocal line.

⑦ ⑫

ver... so mor-te a--ina-

Detailed description: This system contains the seventh and eighth systems of the musical score. The vocal line continues with lyrics 'ver... so mor-te a--ina-'. The piano accompaniment continues. Circled numbers 7 and 12 are placed above the vocal line.

ra

2. A - - - - - mor tan -

Secunda pars:

Secunda pars:

to pia... cer nel va... go vi - - - - - so Di questa donia

pos - to che mi - ce i - - - - - de.

Vento:

Vento:

Chiuso:

Chiuso:

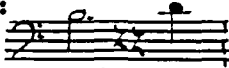
Chiuso:

3(2).Solo il pensier ch'i'sie da llei diviso
Ben che l'ochio mental sempre la vede

4(1).Onde ti chero, alta donna, mercede.
Che quando tornerà quel dolce tempo
Al quale per vederti'i' spendo'l tempo
Non mi sia del tuo aspetto avara.

5(1).Po che partir con.....¹⁰

1. In F:



2. This sharp is given in F. only.

3. In P. and the Prague MS:

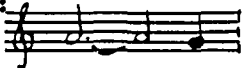


4. S. omits this c.

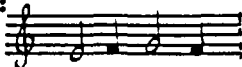
5. This is a Semibreve in S.

6. This sharp appears only in S.

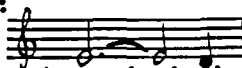
7. In S:



8. In S:



9. In S:



10. This stanza is indicated in S. only.

11. This composition appears without text in the Prague MS.

12. This sharp is omitted in the Prague MS.

13. This note is omitted in the Prague MS.

1. Po... sto che dall' as... pe...

1. Po... sto che dall' as...

Contratenor:

...to sie, al... lun... ga ...to,

... pet... to sie allun... ga ...to,

Dal cor non può par...tir...si ami...co

Dal cor non può par...tir...si ami...co

grà... to.

grà... to.

2. Et sie

2. Et

Secunda pars:

qual ca-... gion vuol che'l volto tol-...
 sic qual ca-... gion vuol che'l vol-... to tol-...

-- ga, Sem-... pre sta nel-... la men-... te a-...
 -- ga, Sen-... pre sta nel-... la ment' a-...

-- mi-... co ca
 .. mi-... co ve-...

Verto:

-- ro.
 -- ro.
 Chiuso:
 Chiuso:

Chiuso:

3(2).Et benche separato el corpo dolga
Raccordarsi di lui dà refrigerio

4(1).Quando da sse a sse l'uom nel pensiero
Rassegna e suoi fidati et chi è stato.

5(1).Posto che..... 16

1. This sharp is lacking in S.

2. This point is omitted in P.

3. In P:



4. An f in S.

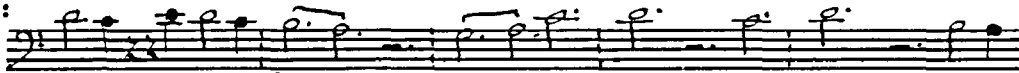
5. This flat appears only in P.

6. This point is omitted in S.

7. In P, this b is flatted, thus making an Augmented Second with the c-sharp which follows.

8. This sharp is omitted in F.

9. In F:



10. This sharp is given only in F.

11. This sharp is omitted in P.

12. P. lacks this Semibreve value.

13. In S:



14. In F:



15. This is sharped in P, making another augmented interval for the singer.

16. This stanza is not indicated in P.

S. 143v; F. 26v-27r; B. 49v-50r; R. 50r; P. 90v-91r.

1. Quanto più ca-ro fa-...-y, Don-

1. Quanto ⁽¹⁾ più ca-...-ro fa-...-y, Don-...
⁽³⁾ ⁽⁴⁾

1. Quanto ⁽²⁾ più ca-...-ro fa-...-y, Don-...

-- na, guarda-mi un po-...-co Più

-- na, guarda-mi un po-...-co Più

-- na, guarda-mi un po-...-co Più

mi s'accendel fo-...-co Da tuo' begli ochi

mi s'accendel fo-...-co. Da tuo' begli ochi

mi s'ac-...-cende'l fo-...-co. Da tuo' begli ochi

non partir giam-ma

non partir giam-ma

non par-tir giam-ma

(Secunda pars:) (15)

2. Se per mostrata me sel--

2. Se per mostrata me sel--

2. Se per mostrata me sel--

(10) (5) (17)

va... gia et no... va

va... gia et no... va

va... gia et no... va

(12) (6)

Spe... ri chi' lasci da... marti'l vo... le

Spe... ri chi' lasci da... marti'l vo... le

Spe... ri chi' lasci da... marti'l vo... le

(10)

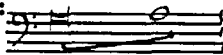
re.

re.

re.

- 3(2).El non sarà che'l contrario fa prova
Più si disia quel ch'è duro ad avere.
- 4(1).Ma vuole el mio piacere,
Allor che'l tuo si move
A rriguardar altrove.
Da tte seguire non partir giamay.
- 5(1).Quanto più caro fay.....²⁰
- 6(2).I'credo c'onestà et tua grandezza
Isdenga me e non ti cal d'amore.
- 7(2).Ma più amante in donna pon fermezza
Servir quand'è onesta e di valore.
- 8(1).Però si ch'è non creder fore
Esser della mia mente.
Però ch'è sai possente
Mi fe'che non tem partirà giamay.
- 9(1).Quanto.....

-
1. This part lacks text in R.
2. This part lacks text in R. and P.
3. This sharp is given in B. and R. only.
4. This is a Long in B.
5. A Semibreve in S.
6. There is a point here in B.
7. An e in R.
8. A Breve in the MSS.
9. A Breve in F.
10. This accidental is in R. only.
11. In B:



12. This and the following Semibreve are each Minims in B.
13. A Breve in B.

14. In R:
-
- The same in B:
-

15. R. has a sharp here which ought to go with the note before this if anywhere.
16. This sharp is given in B. only.
17. A Long in B. and P.
18. This point is given only in P.
19. This rest is missing in F. In S. the note which follows it is missing.
20. This stanza is indicated in S. and B. only. Those following are given only in F.

1. Quel sol che ra... ca sempre nel cor

Tenori:

Contratenor:

mi Per tuo bel...

...le-ca non man-ca virtu... te. Per ch'è tu, donna,

non mi disa... /u... te?

2. Pri- ma chi' vi- di tuo gen-til as-

Secunda pars:

Secunda pars:

--- pec- to Spe-

---chiando tu' an-gel... i- ca fi- gu-

Verto:

Verto:

--- ra.

Chiuso:

Chiuso:

Chiuso:

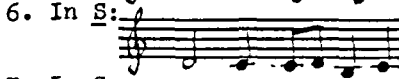
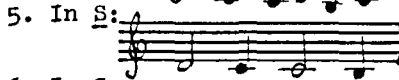
3(2). Come nel sole nonn è mai difetto
Sperai che tu di me non fussi dura.

4(1). Or vegio bene che contra natura
Son di dureça tuo biltà vestute
Poi che non ai pietà di mie ferute.

5(1). Quel sol che raça..... 13



3. P. lacks this sharp.

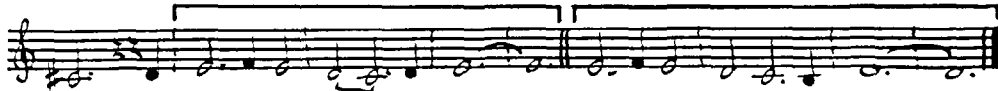


9. S. lacks this sharp.

10. This sharp is given only in F.



12. In P:



13. This stanza is indicated only in S.

1. Que - - - sta fan - ciu - - - ll'a - - - mor, fal - la - - - mi

1. Que - - - sta ⁽¹⁾ fan - ciu - - - ll'a - - - mor, fal - la - - - mi

Contratenor:

py - - - a che mă fe - ri -

py - - - a che mă fe -

- - to' cor nel - la tuo vi - - -

- - ri - - to el cor nel - la tuo vi - - -

- - - a.

2. Tu mă fan - ciul - - - la

- - - a.

2. Tu mă fan - ciul - - - la

Secundă pars:

Sì d'amor per-cos - - - so Che

Sì d'amor per-cos - - - so Che

so - - - lo in te pen - - - sando trovo po - - -

so - - - lo in te pen - - - sando trovo po - - -

so.

sa.

3(2). El cor di me da mme tu ai rimosso
Cogli ochi belli et la faccia gioyosa

4(1). Però al servo tuo, Je! sie pietosa
Merçè ti chiegno alla gram pena mia.

5(1). Questa fanciulla.....⁷

6(2). Se non soccorri alle doglose pene
Il cor mi verrà meno che ttu m'a'tolto

7(2). Che la mia vita non sente ma' bene
Se non mirando'l tuo veçoso volto

8(1). Da poi fanciulla che d'amor m'a involto
Priego ch'alquanto a mme beningia sia.

9(1). Questa fanciulla.....

1. This part lacks text in F.
2. This point is found only in P.
3. This note is omitted in F.
4. In P:

5. This measure was omitted in S.
6. This sharp is given only in S.
7. This stanza is indicated only in S. The following stanzas are found only in F.

Wolf (Hdb.d.Not.kunde, II, 254) gives an arrangement of this work in two-part organ tablature, taken from R, where it appears anonymously. Ludwig (Adler, Hdb.d. Musikgesch., I, 281) refers to an arrangement in the Munich MS. 3232a as a Kyrie.

1. Sel - - - va - - - già ferà, di Dyan - - a ser - - -

Tenor:

Contratenor:

- - - va, Per chè pur fu - - - gi co - - me presta

cer - - -

- - va? 2. De! don - na nel mie cor è spe - - cu - -

Secunda pars:

Secunda pars:

la ta. Di tutte tu-ò vir-tù

non pur fu-gi

Vento:

re!

Chiuso:

Chiuso:

Chiuso:

- 3(2). Vinca pietà la tuo voglia gelata
 Si ch'a tte piaccia el mie leal servire
- 4(1). Non per ch'i'ntenda mai da tte partire
 Sii quanto vuo'ver me spietata et acerva.
- 5(1). Selvagia fera,7
- 6(2). Nel primo aspetto fosti graciososa
 Colle tue belle et figurate membra
- 7(2). Or pur selvagia, altera et disdegnosa
 Ti se'mostrata a me se ben t'innebra
- 8(1). O quanta chiara et fulgida ti senbra.
 Quella veloce stella di Minerva.
- 9(1). Selvagia.....
- 10(2). Gioia, graveça, piacimento et doglia
 Fan per pietà di me duro lamento
- 11(2). Per non ben cerner di qual più si spoglia
 Quest'angelica forma per cui spento
- 12(1). Riputo me s'el mi è duro tormento,
 Nel mod'usato lunghamente osserva.
- 13(1). Selvagia fera, 288

1. This point is given only in P.
 2. In S. there is a break here in the staff which is so even in each line as to indicate the use of a six-pointed lining pen by the copyist.
 3. This point is given only in S.
 4. This flat appears only in P.
 5. This accidental occurs only in S.
 6. Another use of the triad at the cadence.
 7. The following stanzas are lacking in P.

The original notation of this work may be seen in Plate VI.

1. S^j fossi cer-...-to del do-...-ver mo-...-ri-...-

Tenor:

Contratenor:

...re Non lasce-roi' tuo vol-...-to, Ch'ess'

à per pia-cer tol-...-tol mie lan-gui-

...t re 2. Se mil-le mor-tò-...-gnor mi fessi sa-...

Secunda pars:

Secunda pars:

re
Se qui-rol

tu a-mo re.
Chiuso:
Verto:
Chiuso:
Verto:
Chiuso:

3(2). Et se in me pene tte vedrò allegrare
Serà contento'l core.

4(1). Chè lumi tuoi mi tolgon el dolore
Et fan mi sì contento
Che mai non sento che ssi sia martire.

5(1). S'j'fossi.....⁶

1. In F:

2. This measure is missing in S.

3. P. lacks this sharp.

4. In F:

5. This sharp is only in F.

6. This stanza is indicated only in F.

* FRAMMENTI *¹

150.

S. 140r.

1. Ara' tu, pie--tà mai di me, o gio--vi--net.

1. Ara' tu pie---tà mai di me, o gio---vi---

---ta, chessa' che con sa---et-ta Fe--

-net---ta, Chessa' che con sa--et--ta Fe--

--ra fu pun--to, quan--do ti mira-----y

--ra fu punto, quan--do ti mi---ra-----y

(Secunda pars:)

2. be tu-to fa-vill' a---ce-se Pas--sa--

2. be tu---o fa--vill' ac---ce--se Pas-

--ron dentr'al co-----re.

-a-ron d' mic co-----re.

1. Fragments of ballate, having stanzas one and two only. Note that they are found only in S. No. 138 would also be in this category were it not for the text found elsewhere by Carducci.

This work uses white notation for the triplets.

1. Ben - - - che lla bi-on-da tre

1. Ben - - - che lla tre--ca bi - - - on -

--ca, Donna, non veg - - - gia E'l'

--da, Donna, non veg - - - gia E'l'

vel che posto ta - - - 4. Non

vel che posto ta - - - 4. Non

pen-sar c'altra mi con-ten-ti ma - - -

pen-sar c'altra mi con-ten-ti ma - - -

(Secunda pars:)

2. Va - - -

2. Va - - -

--ga di-lett,'o - - - gni piacer chio vi - - - di. Don-

--go dilett,'o - - - gni piacer chi' vi - - - di. Don-

-nà, mi spià que po - - - - - i ch'i'fu lon - - - - - tan dal tuo le-
 -nà, mi spià que po - - - - - y ch'i'fu lon - - - - - tan dal tuo le-
 gia - dro as - - - - - pec - - - - - to.
 - - - - - gia - dro as - - - - - pec - - - - - to.

These verses have been published in Capelli, Poesie musicali, p.28.

1. Don-nà per-chè mi spregi et a-mi al-tru

1. Don-nà perchè mi spregi et a----mi al-----tru

--y Chi' tà---mà pri---mà e con più

---y chi' tà-----mà pri-mà e con più

fè di lu -----y?

fè di lu -----y?

(Secunda pars:)

2. Ma ssi è che può chi' tà---me---rò più sen-----

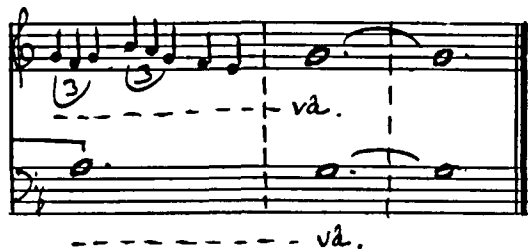
2. Ma ssi è che può chi' tà---me-----rò più sen-----

-----pre Et per co---

-----pre Et per eo---

--stança vincerò là pro-----

--stança vincerò là pro-----



This work uses white notation for all triplets.

①

1. Po che di si-mil fo-co ar-di du'a-man

1. Po che di si-mil fo-co ar-di du'a-man

--ti, a-----mo---re, De' perchè tuo va-----lo

--ti, a-----mo---re, De' perchè tuo va-----lo

--re Non può, com'è? vo---ler, dar tempo e lo-----

--re Non può, com'è? vo---ler, dar tempo e lo-----

(Secunda pars:)

co. 2. Sos-pir---an-

co. 2. Sos-pir---an-

--do so-----le-----a con vo---ce pi-----

--do so-----lea con vo-----ce pi-----

--a Sen---pre Chie-der mer-ge---de

--a Sempre chi--e-der mer---ge-----de A

Musical score for two systems. The first system consists of two staves. The upper staff has lyrics: "quel si--gnor che'l cor d'unna'nfiam--ma--". The lower staff has lyrics: "quel si--gnor che'l cor d'un--". A sharp sign (#) is placed above the first staff in the third measure. The second system also consists of two staves. The upper staff has a "se." marking. The lower staff has lyrics: "na'nfiam--ma--sse."

1. These flats are not in the signature of the MS. but are inserted each time the note appears in a phrase throughout both parts of the composition.
2. A c in the MS.

1. Sen - - - - - pre gi - ro ca - en - do' no - bil
 1. Sen - - - - - pre gi - ro cden - do' tu - - o bel

vi - - - - - so Donna del - la mie
 vi - - - - - so, Donna del - la mie

vi - - - - - ta, Nè mai da me tu non sarà' par - -
 vi - - - - - ta, Nè ma' da me tu non sarà' par - -

- ti - - - - -
 - ti - - - - -

(Secunda pars:)

ta
 ta

2. Gli:
 2. Gli

splendor
 splen - - dor

và - - ghi de - gli ochi lu - - cen - -
 vā - - ghi degli ochi lu - - cen - -

Musical notation for the first system. The vocal line (top) and bass line (bottom) are shown. The lyrics are "ti, Don-na, di te m'ân". A circled "3" is placed above the first measure of the vocal line.

Musical notation for the second system. The vocal line (top) and bass line (bottom) are shown. The lyrics are "fac-to ser-vi-do".

Musical notation for the third system. The vocal line (top) and bass line (bottom) are shown. The lyrics are "ra.".

1. The MS. has an extra Semibreve rest here.
2. The MS. lacks a Semibreve rest here.
3. This is only a Breve in the MS.

DOCUMENTS

I

From the records of Magistro della Grascia nell' Archivio centrale di Stato (Florence):¹

MCCCLXXXVII die IIII mensis setembris Magister Franciscus de Orchani, de populo S. Laurentii, decessit; de quarterio S. Johannis; sepultus fuit in dicta ecclesia per Giglium Luchini bechamortum.

II

The inscription on the grave stone:

Luminibus captus, Franciscus mente capaci cantibus organicis, quem cunctis Musica solum pretulit, hic cineres, animam super astra reliquit.
M.CCC.LXXXVII.die.II.sep.

III

Giovanni Villani (c.1275-1348) was a patriotic merchant of Florence who, attending the Roman Jubilee of Pope Boniface VIII, conceived the idea of writing a history extolling the glories of his native state. After his death the work was continued to 1363 by his brother, Matteo, with a still further continuation by the latter's son, Filippo. The entire section devoted to music is given below, taken from the edition of 1847:

De IOANNE BARTHOLO et FRANCISCO Musicis

Musicae artis disciplinam Florentini multi memorabiles habuere; sed qui aliquid in ea scientia ediderint pauci exstant, inter quos Ioannes a Cascia, Bartholus et Laurentius Masini prae ceteris praestantius et artificiosius cecinerunt.

Quorum primus, cum partim organo, partim modulatis per concentum vocibus in nostra maiori ecclesia symbolum caneretur, tam suavi dulcique sono artisque diligentia eundem intonuit, ut relicta consueta interpositione organi, cum magno concursu populi, naturalem sequentis harmoniam, deinceps vivis vocibus caneretur, primusque omnium antiquam consuetudinem chori virilis et organi aboleri coegit. Nam cum Mastini de la Scala tyranni atria quaestus gratia frequentaret, et cum Bononiensi artis Musicae peritissimo, de artis excellentia, tyranno eos irritante

¹Gandolfi, Una riparazione a proposito di Francesco Landino.

muneribus, contenderet, mandrialia, sonosque multos intonuit, mirae dulcedinis et artificiosissimae melodiae, in quibus magne quam suavis fuerit in arte doctrinae manifestavit.

Sed hos reliquosque omnes, quos laudabilis tulit antiquitas, vivus adhuc Franciscus excedit, de quo non sine affectatae fabulae timore scribere ausim.

Hunc vix tempus medium infantiae egressum, sors iniqua varioli morbo coecavit, hunc eundem ars Musices famae luminibus reformavit. Severior illi occasio corporalia abstulit lumina, sed interioris hominis oculos speculatio lyncea fecit. Argumentum sane, si verum amemus, quo illos verberibus adigamus, qui plenis censibus miserrimo torpescunt otio, quibus abuti honestius putarem, quam illos sinere sub ignava desidia obdormire.

Hic natus est Florentiae, patre Iacobo pictore, vitae simplicissimae, rectoque viro, etcui scelera displicerent. Postquam tamen infantiam luminibus orbate am excesserat, caecitatis miseriam intelligens, ut perpetuae noctis horrorem in aliquo levamine solaretur, Caeli, ut puto, benignitate, quae tantae infelicitati compatiens solatia praeparavit, decantare pueriliter coepit. Factus deinde maiusculus, quum melodiae dulcedinem intellexisset, arte primo vivis vocibus, deinde fidibus canere coepit et organo, cumque in arte mire profecerit, omnium stupore musicae artis instrumenta, quae nunquam viderat, tractabat, prompte, ac si oculis frueretur, manuque adeo velocissima, quae tamen mensurate tempora observaret, organa tangere coepit, arte tanta tantaque dulcedine, ut incomparabiliter organistas omnes, quorum memoria haberi posset, sine dubio superaret. Et quod referri sine commento fictionis fere non potest.

Musicum instrumentum organum tantis compositum fistulis, tantis interius contextum artificiis, tamque dissimilibus proportionatum servitiis, expositis tenuissimis cannulis, quae facile etiam contactu perminimo laeduntur; et exenteratis visceribus instrumenti, quorum stilus si locis dimovetur suis per linear spatium, corrumpitur, et intromissum follibus spiritum stridulis compellit vocibus dissonare; omnibus remotis quae ad compagem eius et ordinem pertinerent, temperatum et consonantiis modulantium restituat in integrum, emendatis quae dissonantiam obstrebant.

Et quod est amplius; lyra, limbuta, quintaria, rebeba, avena, tibiisque et omni musicorum genere canit egregie, et quae reddunt sonitum concinnum per varias symphonias ore aemulans, humanoque commiscens concentui, tertiam quamdam ex utroque commixtam tono musicae speciem adinvenit iucunditatis ingenuae.

Insuper genus quoddam instrumenti ex limbuto medioque canone compositum excogitavit, quod appellavit Serenam Serenarum, instrumentum sane quod reddat verberatis fidibus suavissimam melodiam.

Referre quanta et quam pulcra fuerit in arte molitus supervacaneum puto, cum hu iuscemodi virorum ephemeridas dicentes obnubilare soleant gratiam brevittatis. Scire tamen operae pretium est neminem organo unquam excellentius cecinisse: ex quo factum est Musicorum consensu omnium eidem artis palmam concedentium, ut Venetiis ab illustrissimo ac nobilissimo Cyprorum Rege publice, ut poetis et Caesaribus mos est, laurea donaretur.

Praeter haec ad laudis eius cumulum accedat, quod grammaticam atque dialecticam plene didicerit, artemque poeticam metro fictionibusque tractaverit.

VVLGARI BUSQVE RHYTHMIS egregia MVLTA dictaverit: in contumeliam, ut ita dixerim, Florentinae inventutis effeminatae, quae muliebri studens ornamento, turpi mollitie, virili animo deposito, fatigatur.

IV

A eulogy by Christoforo Landino, grand nephew of Francesco:²

Sed nec tu fueras una contentus in arte
 Cum posses veterum dogmata nosse patrum,
 Nam solers rerum causas, penitusque repostae
 Naturae occultas tendis inire vias;
 Et quod terrenis oculis vidisse negatum est,
 Cernere mente parens Calliopea dedit.

V

A letter from Archiv. centr. di Firenze: Signori, Carteggio, Missive, Registri. 1 Cancellaria, filza 16.³

Episcopo Florentino

Reverende in Christo pater. Speculari pulcherrimum est ingentia Dei dona, quae humano generi immensa sua bonitate concessit, quibusque fuerunt mortales ornati participesque divinae beatitudinis sunt effecti.

Ea propter, ut aliquando concludamus, sentientes de hospitali Sancti Iohannis, quod Sanctae Reparatae vulgariter reputatur, de quo fuerat cuidam vestro familiari provisum, controversiam nuperrime suscitatum, ut dicatur ad comune Florentiae pertinere, nos, Franciscum Iacobi musicum et organistam honorare suarum virtutum meritis cupientes, cujus in hac quam longa oratione commendavimus, facultate, non quasi caecus, sed plus quam Argus oculatus emicuit, ex quo et urbi nostrae gloriosum nomen et ecclesiae Florentinae ab isto caeco lumen accedit, Paternitatem vestram affectuosissime deprecamur, quatenus ad tolendum omnem litigium, de eo sibi praemissis opportunis, canonice dignemini providere: ut qui in ecclesia Dei, ornatus moribus et decoratus tantae professionis splendore, laudabiliter est versatus, possit suppetentibus necessariis ad divini cultus ampliacionem quod sibi superest vitae ferventius dedicare.

--Datum Florentiae X septembris XIII Ind. [1375]

²Wesselofsky, *Il Paradiso*, I, 104.

³*Ibid.*, App. 10.

VI

A eulogy from Cino Rinuccini, written shortly after the death of Francesco:⁴

E acciochè nelle arti liberali niuno savio ci manchi, avemo in musica Francesco, cieco del corpo, ma dell' anima illuminato, il quale cosi la teorica come la practica di quell' arte sapea, e nul sul tempo fu migliore modulatore di dolcissimi canti, d'ogni strumento sonatore, e Massimamente d'organi, co' quali con piacevole dolcezza ricreava i stanchi.

VII

A eulogy from Guido del Palagio, a poet contemporaneous with Francesco:⁵

Floriva in quel tempo Francesco degli Organi, musico teorico e practico (mirabil cosa a ridire!) il quale cieco quasi a natività, si mostrò di tanto intelletto divino, che in ogni parte piu astratta mostrava le sottilissime proporzioni de' suoi musicabili numeri, e quelle con tanta dolcezza col suo organo praticava, che (cosa non credibile pure a udirla!) non ostante questo, egli, con ogni artista e filosofo disputava, non tanto nella sua musica, ma in tutte le arti liberali, perchè di tutte quelle in buona parte erudito si era.

VIII

A letter in verse from France Sacchetti, inviting Francesco to some proposed festivities:⁶

Veggendo tante piaghe e tanti segni,
 Francesco, io temo che nel ciel sovrano
 Non abbia preso gia la tromba in mano
 Que' che voirà che ciascun si rassegni;
 E temo ch' al gridar: Venite, a' degni,
 Il numero non si ritrovi vano,
 Perchè lo 'ngrato popoi cristiano
 Segue pur mal con forze e con ingegni.
 Abbiám fame e discordia, morte e guerra,
 Chi vacilla e chi fugge, e non sa dove,
 Ma da' suc' vizi nessun si disserra.
 Dunque col dolce suon che da te piove,
 Anzi che quell' orribil giunga in terra,
 Priego ch' adorni le parole nove.

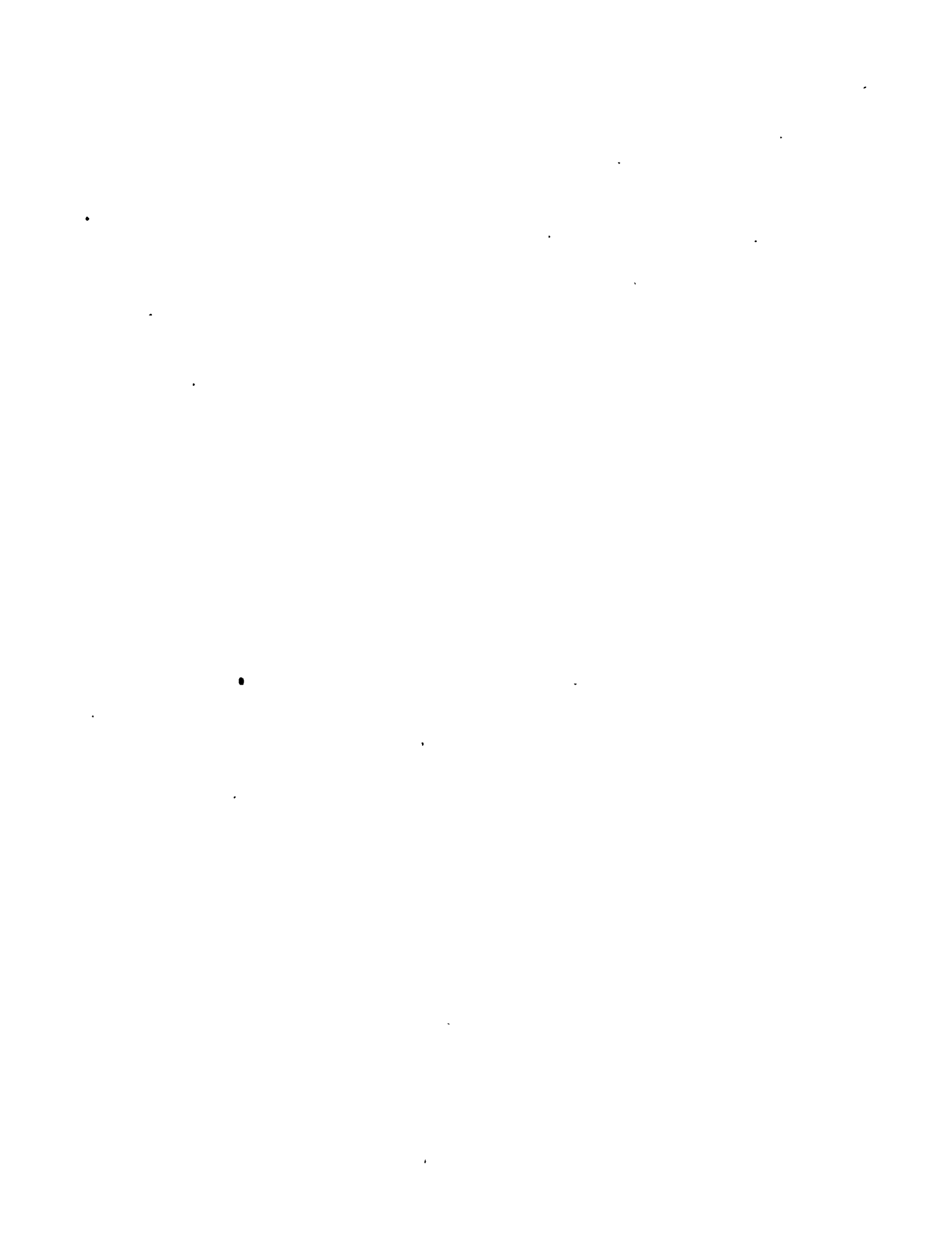
⁴Wesselofsky, *Il Paradiso*, I, 251.

⁵Trucchi, *Poesie Inedit.*, II, 152.

⁶Wesselofsky, *Il Paradiso*, I, App. 9.

Francesco's reply:

Se per segno mirar che dal ciel vegni
Dover tosto finire il monte e'l piano
Pensar si può, temp' è che noi veggiano
Di ciò dimostrazione, e tu l'asegni:
Discordia, fame, e regni contra regni,
Aer disposto a dar morte all' uom sano,
C'hanno a significar fine mondano;
Di che possibil è quel che disegni.
Ma se'l mimer de' buoni andrà sì a terra,
Come tu temi, a me lagrime piove,
E'l visio n' è cagion che'l mondo affera.
Vestita la canzon, che'l cor commove,
Rimando a te, si ch'omai per la terra
Cantando potrà gire quì e altrove.



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CROSS-REFERENCE TABLE OF FRANCESCO'S WORKS

Music							Verses				
Editor's number	Paris	Form	Beginning of text	Manuscript sources					Transcription previously published	Author	Text previously published
				S.	F.	B.	R.	P.			
14	2	B	Abbonda di virtù	156r							
101	3	B	Adiu, adiu dous dame	164v		30r		62r			
15	2	B	Allexandra, lo spirit	135r	37v						
16	2	B	Altera luce	156v 157r							
17	2	B	Altri n'arà	140r					F.Sacchetti	Carducci, Cant., p.250	
18	2	B	Ama donna chi tt'	164v	8v		26v		F.Landini	Trucchi, II, 155	
102	3	B	Amar sì li alti	156v	63r			114v 115r 113r			
103	3	B	Amor c'al tuo	140v							
19	2	B	Amor con fede	130r							
104	3	B	Amor in te spera'		29v						
105	3	B	Amor inn uom gentil	152r	34r			108v 109r 64r			
20	2	B	Angelica biltà	123v					Schering, <u>Beispielen</u>		
150	2	F	Ara' tu pietà	140r							
21	2	B	Benche crudele	135v							
151	2	F	Benchè la bionda	152v						Capelli, <u>Poesie mus.</u> 228	
22	2	B	Benche ora piova,	158v					Wolf, <u>Gesch. Notation</u>		
106	3	B	Cara mie donna,	161r							
107	3	B	Caro signor, palesa	163v	25v			63v 64r			
108	3	B	Che cos' è quest'	163r	36v 37r						
23	2	B	Che fa'? che pensi?	157v 158r				104r		Trucchi, II, 161	
109	3	B	Che pena è quest' ²	130v	36v 37r			100v 101r			
24	2	B	Chi più le vuol	126r 166v							
25	2	B	Chi pregio vuol,	157r	11v		51r	69v			

1. B - Ballata, F - Frammento, M - Madrigal, P - Pescha.

2. This appears in two parts in Paris, B.N., Nouv. acq. 4917.

Number	Parts	Form	Beginning of text	S.	F.	B.	R.	P.	Transcription published	Author	Text published
11			(Tenor) Ciascun vuole	121v	89v	10v			Adler, <u>Handbuch</u> , I	F.Landini	Carducci, <u>Opere</u> , VIII, 320
26	2	B	Com' al seguir	153v	48v						
27	2	B	Cogli ochi assai	157v	49v			99r			
110	3	B	Contempler le gran	153r		79r		113v 114r			
111	3	B	Conviens'a fede fe	152v	32v		71r	107v 103r			
112	3	B	Gosa nulla più	132r	35v			87v 88r			
13	3	P	Così pensoso	128v	45v	39v			Ellinwood, <u>Mus.Quart.</u> XXII	G.Sacchetti	Carducci, <u>Caccie</u> , p.41
23	2	B	D'amor mi biasmo,	145v	3v			94v 95r			
29	2	B	Da poi che va mia	153v							
30	2	B	Da poi che vedi	150r							
31	2	B	Dappo c'a tte rin-	151r							
113	3	B	Debba l'anim'alt-	145v							
32	2	B	De': che mi giova	149r							
10	3	M	De': dimmi tu che	125v					Ellinwood, <u>Mus.Quart.</u> XXII		
33	2	B	De': non fugir ¹	144v	32r		50v		Ellinwood, <u>Mus.Quart.</u> XXII		
34	2	B	De': pon'quest'amor	144r	2r		51r			F.Landini	Trucchi, II, 153 Carducci, <u>Cant.</u> , p.318
35	2	B	De': sospirar sov-	149v							
36	2	B	De': volgi gli ochi	146r	12r						
114	3	B	Djvennon gli ochi		39v						
37	2	B	Dolcie signiore,			79v					
38	2	B	Donna, che d'amor	150v			36v	104v 105r			
39	2	B	Donna con vo'rimane	144r							
115	3	B	Donna, i'prego amor	145r	33r	53v		101v 102r			
40	2	B	Donna, la mente mia		13v						
41	2	B	Donna, la mie part-	151r							
42	2	B	Donna, languir mi	149r							
43	2	B	Donna, l'animo tuo	151v	2v						Carducci, <u>Cant.</u> , p.119
116	3	B	Donna, 'l tuo part-	149v	3r 5v 6r			52v 53r			

1. Also in Padua, Biblioteca Universitaria, MS.1475.

CROSS-REFERENCE TABLE OF FRANCESCO'S WORKS

313

Number	Parts	Form	Beginning of text	S.	F.	B.	R.	P.	Transcription published	Author	Text published
152	2	F	Donna perchè mi	144v							
117	3	B	Donna per farmi	146v	36r						
44	2	B	Donna, se'l cor	153v	7v					F.Landini	Trucchi, II, 156
45	2	B	Donna, si t'ò fall-	153r	1r	24r	34r	85v 86r			
46	2	B	Donna, tu prendi	146v 147r							
47	2	B	Duolsi la vita	145r							
48	2	B	Echo la primavera	135r							
118	3	B	El gran disio	147r	31r	74v 75r		84v 85r			
119	3	B	El mie dolce sospir	147v 148r	24v				Wolf, <u>Sing- und Spielmusik</u>		
1	2	M	Fa metter bando	123r	41v 42r						Carducci, <u>Opere</u> , VIII, 381
49	2	B	Fatto m'à serv'	148v							
50	2	B	Fjor di dolceça	148r							
51	2	B	Fortuna ria,	147v	10r			86v			Trucchi, II, 166
120	3	B	Gentil aspetto,	133r	27v 28r		52v	66v 67r	Bessler, <u>Mus.d.M.& R.</u>	F.Landini	Carducci, <u>Cant.</u> , p.317
52	2	B	Gjà d'amore	160r							
53	2	B	Gjà ebbi libertate		46r						
11	(Contra)		Gjà furon le	122r	90r	11r			Adler, <u>Handbuch</u> , I.	F.Landini	Carducci, <u>Opere</u> , VIII, 320
121	3	B	Gjà non biasim'	169v	39r			117v 118r			
54	2	B	Gjà perch'1'penso	159r	1v	59v	48v	68v 69r			
55	2	B	Gjovine donna	160v							
56	2	B	Gjovine vagha,	160r							
122	3	B	Giunta è vaga beltà	160v	25r						Capelli, <u>Poesie Mus.</u> p.29
57	2	B	Gli ochi che in pr-	149v	7r			68v 69r		F.Landini	Trucchi, II, 157
123	3	B	Gram piant' agli ¹	133v	26r	29v 30r	34v	67v 68r	Ludwig, <u>Z.f.Mw.</u> , V		Levi, p.142
124	3	B	Guard' una volta,	161v	21r	24v 25r					
58	2	B	I' fu tuo serv',	165v	53v 54r			113v 114r			
59	2	B	Il suo bel viso	141v	46v 47r						
60	2	B	I'non ardischo mos-		41v 42r						
61	2	B	In somm' alteça	169v			35v 36r				
62	2	B	I'piango, lasso!	136r							

1. Also in Padua, Biblioteca Universitaria, MS.684.

Number	Parts	Form	Beginning of text	S.	F.	B.	R.	P.	Transcription published	Author	Text published
125	3	B	I' priego amor	162r		47v 48r					
63	2	B	I'vegio ch'a nnat-	136v							
64	2	B	La bonda treçça	126v 127r	6r						
126	3	B	La dolce vista	150r		80r	47v	100r			Trucchi, II, 161
65	2	B	L'alma legiadra	155v 156r	13r						
127	3	B	L'alma mie piange	131r	31v 32r	75v 76r		65v 66r			
66	2	B	La mala lingua,	140v				107r			
128	3	B	La mente mi ripren-	150v	26v 27r						Carducci, <u>Cant.</u> , p.155
67	2	B	L'antica fiamma	155v	4r						
68	2	B	L'aspecto è qui	151v							
129	3	B	Lasso! di donna	132v	28v			92v 93r			
130	3	B	Lasso! per mie	131v		48v 49r					
69	2	B	L'onesta tuo biltà,	155r							
2	2	M	Lucea nel prato	127r		80v 81r					
70	2	B	Ma' non s'andrà	141r	66v 67r			109v 110r	Wolf, <u>Gesch. Not.</u> Riemann, <u>Gesch.</u>		
3	2	M	Mostron mi amor	124v				13v 14r			Trucchi, II, 165
131	3	B	Muort' orama	129v 130r				127v 128r			
11	3	M	Musica son che mi	121v 122r	89v 90r	10v 11r			Adler, <u>Handbuch</u> , I	F. Landini	Carducci, <u>Opere</u> , VIII, 320
132	3	B	Nella mie vita	168v	23v						
71	2	B	Nella partita	139r	56r			114v 115r			
72	2	B	Nella più cara	169r		28v					
73	2	B	Nella tuo luce	134v							
133	3	B	Nè 'n ciascun	139v	38v			115v 116r			
134	3	B	Nessun ponga sper-	162v	40r	76v 77r		116v 117r			
74	2	B	Nessum provò giam-	159r							
4	2	M	Non a Nnarcisso	125r	46v 47r			11v 12r			
135	3	B	Nonn arà ma'pietà	134r	30v 24r	23v	52r	61v 62r	Fétis, <u>Histoire</u> et al.	Bindo d'Al- esso Donati F. Sacchetti	Carducci, <u>Cant.</u> , p.309 Carducci, <u>Cant.</u> " <u>Rime d. Cino</u>
75	2	B	Non creder, donna,	136v	2v			4v 5r			
136	3	B	Non do la colp'a	134v	24r		37r				
76	2	B	Non per fallir	168r	4v			95v 96r			

Number	Part	Form	Beginning of text	S.	F.	B.	R.	P.	Transcription published	Author	Text published
77	2	B	Ochi dolenti .	135v							
137	3	B	O fanciulla giulia	159v	34v			86v 87r		F.Landini	Carducci, <u>Cant.</u> , Trucchi, II, 154
78	2	B	Ognor mi trovo	136r							
5	2	M	O pianta vagha	128r	43v 44r						Levi, p.233
79	2	B	Or'e ttal l'alma	141r	7v 8r			108v			
138	3	B	Orsu, gentili spir-	142r					Ellinwood, <u>Mus.Quart.XXII</u>	F.Landini	Carducci, <u>Cant.</u> , Levi, p.225
80	2	B	Oyme! el core	141v				103r			
139	3	B	Partesi con dolore	154v	27v 28r	30v 31r					
81	2	B	Per allegreça	159r	5v	7r					
140	3	B	Perche di novo	164r	30r	25v		.64v 65r			Trucchi, II, 163
140	(Tenor)		Per che tuo ser-	164r	30r	25v		64v 65r			
82	2	B	Per che virtù fa		42v 43r				Gotti, <u>Il Sacchetti</u>	F.Sacchetti	
83	2	B	Per la belleça	165r							
141	3	B	Per la mie dolce	143r					Wolf, <u>Gesch.Not.</u> Riemann, <u>Gesch.</u>		
6	2	M	Per l'anfluença	126v		50v 51r					
142	3	B	Per seguir la sper-	166r	21v		48r	62v 63r	Ellinwood, <u>Mus.Quart.XXII</u>	F.Landini	Trucchi, II, 156
84	2	B	Per servar umiltà	168v	3r			88v 89r			
85	2	B	Per un amante rio	166v				89r			
86	2	B	Più bella donna			32v					
87	2	B	Po c'amor ne' belgli	168r	9v						
153	2	F	Po che di simil	138v							
143	3	B	Po che partir ¹	165v	23r			92v 93r			
88	2	B	Poyche da tte	142v	5r	37r	9v 10r				
144	3	B	Posto che dall'asp-	154r	35r			88v 89r			
145	3	B	Quanto più caro	143v	26v 27r	49v 50r	50r	90v 91r			
146	3	B	Quel sol che raça	138v	22r			99v			
147	3	B	Questa fanciull',	138r	22v			70v			
89	2	B	S'andrà sança	167r	14r			7v 8r			
90	2	B	Se la nimica	167v							

1. Also in Padua, Biblioteca Universitaria, MS.684, and in Prague, University Library, XI, E, 9.

Number	Parts	Form	Beginning of text	S.	F.	B.	R.	P.	Transcription published	Author	Text published
91	2	B	Se lla vista soave	137v							
143	3	B	Selvagia fera,	137r				104v 105r			
92	2	B	Se merçe donna		20r						
154	2	F	Senpre giro caendo	170v							
93	2	B	Se pronto non sarà ¹	170r	12v	28r		91v 92r	Coussemaker in Capelli, <u>Poesie</u> Riemann, <u>Bei-</u> <u>spielen</u>		Capelli, <u>Poesie</u> , p.23 Levi, p.294
12	3	M	Si dolce non sono	123v 124r	44v 45r	9v 10r		12v 13r	Ellinwood, <u>Mus.Quart.XXII</u>		
94	2	B	Sie maladetta	170v	6v		28r	67v 68r 106v			Levi, p.235
149	3	B	S'j'fossi certo	138r	29r						
95	2	B	S'j'ti son ²	142v	8r		48v 49r	89v 90r			
7	2	M	Somma felicità,	127v						F.Sacchetti	Capelli, <u>Poesie</u> , p.32
96	2	B	Tante belleçe	139r							
8	2	M	Tu, che ll'oper'	122v	42v 43r				Wolf, <u>S.I.M.G.,III</u> Ellinwood, <u>Mus.Quart.XXII</u>		
9	2	M	Unna conlonba	129r		11v 12r					Carducci, <u>Opere</u> , VIII, 362
97	2	B	Vaga fanciulla	165r	10v 11r						
98	2	B	Va pure, amore,	171r	9r			70r			
140			(Contra) Vendetta far	164r	30r	25v					
99	2	B	Vidi ti, donna,	171r							
100	2	B	Vjta non è più	167r	10v		49r	103v			

1. Also in Modena, Biblioteca Estense, L.568.

2. Also in Padua, Biblioteca Universitaria, MS.684.