

AIMÈ EL COR, AIMÈ LA TESTA

fols. 12v-13r (4 vv.)

[MARCHETTO CARA]

Aimè el cor, aimè la testa

Italian secular piece (barzelletta).

READINGS EMENDED IN THE EDITION:

BAR	VOICE	ORIGINAL
5/I and 8/I	T	despite the $g\sharp'$ in PeBossI1509 and its reprint, it is preferable to reserve the accidental for the following cadential g'
between 9 and 10	S, A, T, B	line
16-22	S, A, T, B	the repetition should probably be reserved for after the final repeat of the stanza of the frottola-barzelletta
17/I	T	despite the $g\sharp'$ in PeBossI1509 and its reprint, it is preferable to reserve the accidental for the following cadential g'

TEXTUAL CONCORDANCES (MSS): • *Mod.E. 81* (70v-71v), *Oyme el cor oyme la testa*MUSICAL CONCORDANCES (MSS): • *FirC B2441* (7v-8r), *Oyme il cuor oyme la testa* • *ParisN Rés27* (46r), *Oime lo capo oime la testa* • *ParisN Rés676* (11v-12r), *Oime il core oime la testa*, «Marcheto»; index: «Cara»MUSICAL CONCORDANCES (PRINTS): • *PeBossI1509* (32r), *Oime il cor oime la testa*, «M. C.» • *PeBossI1515* (32r), *Oime il cor oime la testa*, «M. C.» • *PeFroI* (2v-3r), *Oime el cor oime la testa*, «Marcvs Cara Vero.»TEXT FROM *ParisN Rés676*:¹

Oimè il core, oimè la testa
 chi non ama non m'intenda,
 chi non fala non si emenda:
 dopo il falo el pentire resta.
 Oimè il core [...]

- 5 Oimè, Dio, ch'errore fece io
 ad amar un cor falace.
 Oimè, Dio, ch'el pentire mio
 non mi dà per questo pace.
 Oimè, il foco aspro e vivace
 10 mi consuma il tristo cor.
 Oimè, Dio, ch'el facto errore
 l'alma afflicta mi molesta.
 Oimè il core [...]

¹. *PeBossI1509* (and its reprint) and *PeFroI* have the same amount of text as *ParisN Rés676*; in *FirC B2441* the fourth stanza is lacking; in *Mod.E. 81* l. 36 is missing.

Oimè, che ben m'acorgea
 da un cor falso esser tradito.
 15 Oimè, ch'alora nol sapea
 al mio error pigliar partito.
 Oimè, il mio cieco appetito
 m'ha condotto a questa sorte.
 Oimè, io crido il mio mal forte,
 20 ognor cresce e più m'infesta.
 Oimè il core [...]

Doi dolzi ochi, un parlar dopio,
 una troppo gran beltade,
 fam che di dolore scopio
 per la persa libertade.
 25 Se per questa l'alma pate
 ne fu causa il dolor cieco,
 sì che ad effecto tal mi reco,
 che 'l morire mi for festa.
 Oimè il core [...]

Patientia, o core mio stolto!
 30 Gode el mal si tu el cercasti,
 se alora, quando fosti accolto,
 ad Amore non reparaisti.
 Ti conven che pena atasti²
 del previsto tuo falir,
 35 che non giova il tuo pentire,
 né cridare cum voce maesta.
 Oimè il core [...]

MODERN EDITIONS OF THE TEXT: BORGHİ 1995, pp. 154-156 (after FirC B2441); CESARI *ET AL.* 1954, p. 3* (after PeFrol); DISERTORI 1964, p. 385 (after PeBossI1509); SCHWARTZ 1935, p. xxvii (after PeFrol).

MODERN EDITIONS OF THE MUSIC: BORGHİ 1995, pp. 311-312 (after FirC B2441); CESARI *ET AL.* 1954, p. 3 (after PeFrol); DISERTORI 1964, pp. 384-385 (after PeBossI1509); PIRROTTA 1984, pp. 183-184 (after PeBossI1509); REESE 1990, p. 172 (after PeFrol), 172-173 (after PeBossI1509); SCHWARTZ 1935, p. 1 (after PeFrol).

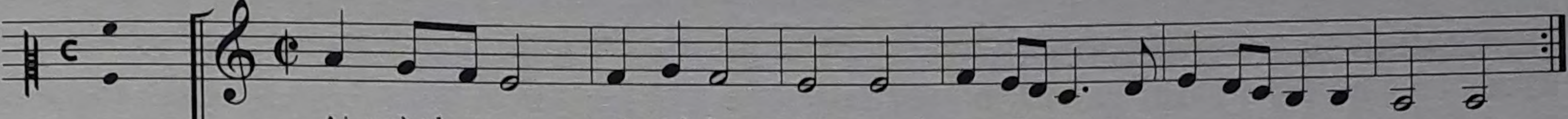
REMARKS: The versions of FirC B2441 and Paris N. Rés676 are distant from Panc.27, in addition to including more text. The version of PeBossI1509 (and its reprint) is relatively close to Panc.27, despite the missing Altus, and it too has more text. PeFrol is possibly the model for Panc.27: it has much more text, and the music has graphic variants and a few passages that are slightly different.

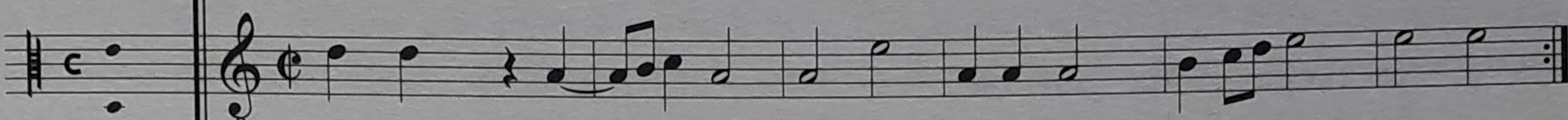
BIBLIOGRAPHY: BOORMAN 2006, pp. 1001-1002; CATTIN 1986, p. 282, n. 13; DAHLHAUS (1968) 1988, pp. 249-257; LOWINSKY 1962, pp. 8-9; LUISI 1995, pp. 392-393, 397, 399; PRIZER 1980, pp. 117-118; PRIZER 1991, p. 9; PRIZER 1996b, p. 38; SLIM 1988, p. 36, n. 17; TIBALDI 2005, pp. 542, 544.

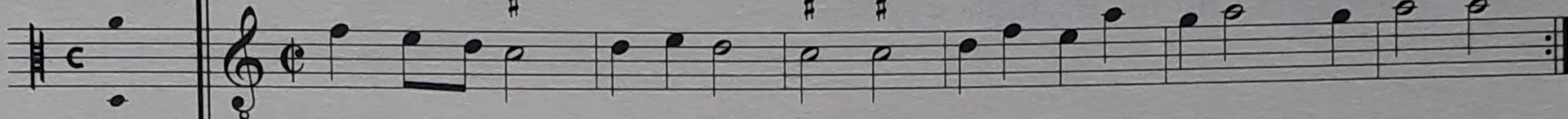
² The verb may derive from 'attastare', that is 'to feel' (see BATTAGLIA I, p. 807).

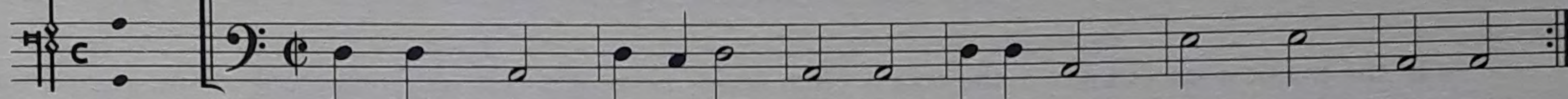
12.
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fols. 12v-13r

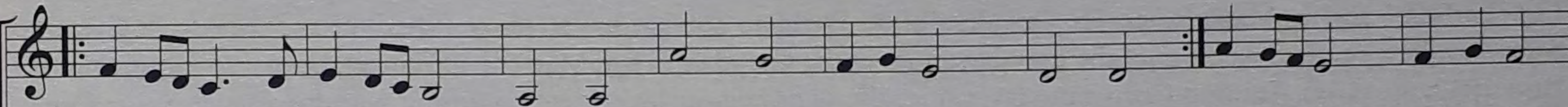
[Marchetto Cara]

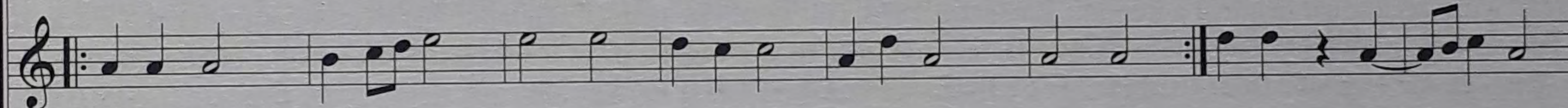
S[uperius] 
Ai-mè el cor, ai-mè la te - sta

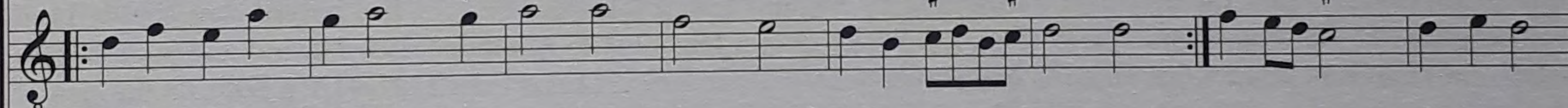
A[ltus] 

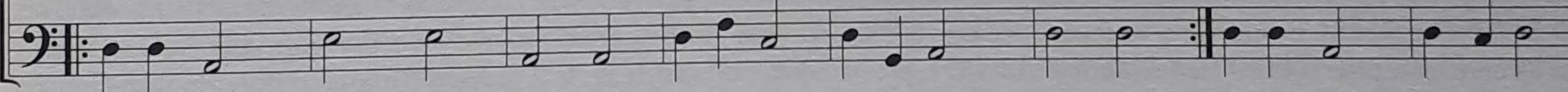
T[enor] 

B[assus] 

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