

DEFECERUNT VEDO ORMAI

fols. 23v-24r (4 vv.)

[MARCHETTO CARA]

Defecerunt vedo ormai,
sicut fumus dies mei.
Tu, che summo bene sei,
audi vocem de' mei guai.
Defecerunt vedo ormai,
sicut fumus dies mei.

Italian secular piece (barzelletta) or lauda, partially based on Psalm 101:4 («quia defecerunt sicut fumus dies mei | et ossa mea sicut gremium aruerunt», VULGATA, p. 896).¹

COMMENTARY ON THE TEXT:

- 1 «defecerunt» derives from the Latin verb *deficio*, *is*, *feci*, *fectum*, *ere* (= ‘dissolve, pass away, fail’)
- 1 vedo] ved B
- 1-2 «Defecerunt sicut fumus dies mei» (= ‘For my days are vanished like smoke’)

READINGS EMENDED IN THE EDITION:

BAR	VOICE	ORIGINAL
13	T	the first g in bar 13 coincides with the beginning of a new stave, on which the scribe has placed a flat that would seem to be a key signature. Probably, however, the copyist mechanically copied the B flat that applies only to the b in bar 12

MUSICAL CONCORDANCES (MSS): • FirC B2441 (22v-23r), *Defecerunt donna hormai* • ParisN Rés27 (44r-v), *Deffecerunt donna hormai*

MUSICAL CONCORDANCES (PRINTS): • PeFroI (4v-5r), *Defecerunt donna hormai*, «M. C.»

TEXT FROM FirC B2441:

- Defecerunt donna ormai,
sicut fumus dies mei.
Se discesa dal ciel sei,
audi vocem de' miei guai.
- 5 T'ho servita già tanti anni
senza premio e senza fede.
Trame ormai di tanti affanni:
questo fia per mia mercede.
Se 'l martir ogn'altro excede
- 10 certo son che 'l veder è asai.
Defecerunt [...]

¹. Psalm 101 is the fifth Penitential Psalm. My thanks to Bonnie Blackburn for identifying the source of the text.

Non pigliar mio dir a gioco,
 che se il duol più tempo dura,
 tanto intenso e grave il foco
 de mia pena acerba e dura,
 15 e la mia aspra vita obscura
 bon rimedio non fia mai.
 Defecerunt [...]

Lasso me, che son conducto
 or al fin de mie giornate,
 e mi sento aver in tuto
 20 perso il tempo de mie etade.
 Deh, crudel, abi pietade,
 che, inver, mai non errai.
 Defecerunt [...]

Più parlar non posso: adio!
 Vale, vale, ingrata, or vale.
 25 Ben ti prego che 'l cor mio
 me ritorni tal o quale,
 ché servir chi me fa male
 mai, crudel, io non sperai.
 Defecerunt [...]

MODERN EDITIONS OF THE TEXT: BORGHI 1995, pp. 174-175 (after FirC B2441); CESARI *ET AL.* 1954, p. 4* (after PeFroI); SCHWARTZ 1935, p. xxvii (after PeFroI).

MODERN EDITIONS OF THE MUSIC: BORGHI 1995, pp. 338-339 (after FirC B2441); CESARI *ET AL.* 1954, pp. 4-5 (after PeFroI); SCHWARTZ 1935, p. 3 (after PeFroI).

REMARKS: The version in Panc.27 does not seem to be derived from any of the known concordances. The textual variant in the first line («donna» instead of 'vedo') is present in all the other sources; the alternative third line, «Se discesa dal ciel sei», is found both in FirC B2441 and in PeFroI (the intabulation in ParisN Rés27 gives only the first line). The presence or absence of the B flat in the signature is one of the most interesting variants: only Panc.27 provides it in the Bassus; only FirC B2441 does not give it in the Altus; only Panc.27 has it erroneously at the beginning of the second stave in the Tenor. Apart from some graphic and rhythmic variants, FirC B2441 has two different notes (b. 10/I Altus: *e'* instead of *f'*; b. 11/II, Tenor: *c'* instead of *d'*); PeFroI differs in its large number of graphic and rhythmic variants (repeated notes instead of long notes and vice versa). The presence of a *signum congruentiae* on the final note of only the Tenor in Panc.27 is curious. *Defecerunt vedo ormai* begins the alphabetical section of Panc.27 devoted to the letter 'D': in the original plan devised by the scribe, this unique bilingual piece (Italian-Latin) in Panc.27 perhaps was intended to foreshadow the first piece in the manuscript dedicated to the Liturgy of the Dead (the sequence *Dies ire, dies illa*, no. 39). Perhaps this was the reason the scribe himself may have varied the text of the refrain of this barzelletta, transforming the sense of lament for unrequited love into a lauda-like invocation.

BIBLIOGRAPHY: BOORMAN 2006, p. 971; DE ROBERTIS 1966, pp. 357, 360; MIGLIORINI 1954; PRIZER 1980, pp. 116-117; PRIZER 1996b, p. 41.

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fols. 23v-24r

[Marchetto Cara]

S[uperius] De-fe - ce - runt ve-do or - ma-i, si-cut fu-mus di - es me-i.

A[ltus] De-fe - cerunt

T[enor]

B[assus] De - fe-ce - runt ve - do or - [ma-i]

7 Tu, che sum-mo be - ne se - i, au - di vo-cem de' mei gua-i.

15 De - fe - ce - runt ve-do or - ma-i, si - cut fu-mus di - es me - i, di - es me - i.