

## ITALIAN ARS-NOVA MUSIC

The Perugia and Pistoia fragments of  
the Lucca musical codex and other un-  
published early 15th century sources.

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Some time ago the author wrote a paper on a parchment fragment, forming part of an unpublished musical codex of the Italian Ars-Nova, discovered in the public library of Perugia.<sup>1</sup> He is now most happily offered the long hoped for possibility of publishing the musical portion, together with some minor fragments of the early 15th century. This opportunity has been offered thanks to the present flourishing of a vast and rich musical and musicological activity in the United States, under the aegis of an appropriate Institute, the scope of which is the study of the musical side of the Renaissance and Baroque, and also the encouragement of research by European scholars. To the Institute and its initiators we heartily wish a long existence and the greatest possible success.

The special aim of this centre of studies is — apart from the purely historical and speculative content of the musical part, which is solely reserved to specialised research and to scholars — to rouse a historical and musical interest amongst music lovers and university students in general, which would lead to a more expressive and satisfying understanding of early music by means of musical performances, entrusted to groups of vocalists and instrumentalists, specialised in the execution and in the style of the various epochs.

Therefore the publication of these two and three part compositions of the Italian Ars-Nova, belonging to a period extending from the end of the 14th to the beginning of the 15th century is of the greatest interest. The cultured musician, even if he be no specialist in the study of the history of music, cannot remain insensible to the rare gems, which shine forth every now and again, amongst the geometrical elaborations of a super-refined ornamental gothic structure; nor to the darker and more violent moments of certain more human and realistic expressions, especially evident in the tormented love motive of the text and in the singable and florid melody.

This is why these musical excerpts representing a part of the artistic

<sup>1</sup> F. Ghisi, *Frammenti di un nuovo codice musicale dell'Ars-Nova italiana* ecc, La Rinascita, Firenze, anno V, n. 23, 1942.

manifestations of the early Italian Renaissance, form part of the program for the advancement of historical and musical studies by the Institute.

Before speaking about the musical excerpts we must catalogue them in a systematic and chronological order, so as to form a historical picture of the origin of these sources and of the principal connections that occur between them, referring the reader to all the other contingent information, already supplied in my afore-mentioned publication.

The six in-quarto parchment folios, found at Perugia, undoubtedly form part of a new musical anthology of the 15th century, and, more precisely, of the Lucca codex (Mancini), with which, as will presently be seen, are related the separate vocal parts of the three musical compositions of Ciconia as found in the Perugia fragment. Therefore the eleven musical pages of Perugia have been brought to light, for the first time, as a proof of the importance and interest presented by this latest collection, found recently both at Perugia and Lucca.

During the 15th century the parchment folios of a rich musical codex were separated from the complete work and, being utilized for legal deeds, were kept in the State Archives of Lucca. This was due to carelessness, and, above all, to the fading of the ancient and blackened 14th century musical notation which, by the latter half of the 15th century, had become illegible for musical purposes. So only the commercial value of the excellent Vellum was appreciated. For the discovery of this very precious collection, we are indebted to the careful and loving researches of Prof. Augusto Mancini. Only after patient examination and work was it possible to put together an appreciable number of folios of musical notation, once more constituting a rich and rare collection of music of the early 15th century. A chance transference of a part of the deeds of a well-known 15th century notary of Lucca, who also possessed legal documents at Perugia,<sup>2</sup> has been the reason why certain folios of the same codex, discovered at Lucca by Prof. Mancini, have also been found in Perugia by Prof. G. Cecchini, head of the public library of Perugia.

All this — as was most kindly assured me by Prof. Mancini in person — is confirmed by the handwriting common to the parchment folios at Lucca and Perugia and by the fact that the two collections have a vocal part in common. Furthermore, the progressive order of the old numeration of the

<sup>2</sup> Let us hope that we will be informed of the chance circumstances of this transference, in a future paper by Prof. Mancini, who, with all the data in his possession, may establish it.

codex permits us to reinsert in the original form of the Lucca manuscript (and thus complete it) the stray pages constituting the Perugia fragment.

Mention of the Lucca codex was made in a paper by Prof. Mancini at a Congress of the Sciences, held in Pisa in 1939, but owing to the reserve maintained by scholars and to conditions brought about by the war, the publication of the text and of the music is still to be carried out. I hope that after this long delay its publication will eventually take place. Meanwhile, because of a high interest in research in the Italian and French Ars-Nova, I shall not forbear any longer to offer some notes concerning the codex, which were duly furnished through the kind and personal communication of Prof. Mancini himself, whom I again thank most gratefully. It will also be my special care to establish the connection between the Perugia parchments and those of Pistoia, which, as will be seen, form part of the mutilated body of the Lucca collection.

The musical parts of the Perugia fragment, — in four folios —, are examples of the notation of the Florentine Ars-Nova, with full black notes with the various signs of the *divisio temporis*. In the fifth and sixth folios, more recent, and belonging undoubtedly to the early 15th century, we observe notes colored in red, either full or empty (*cave*), already in use between 1400 and 1430. The text of the poetry set to music in the Perugia pages, as also in those of the Lucca codex, presents at the beginning of each composition large initial capitals, colored in red and blue. Originally the Lucca codex must have been a big anthology, enriched by numerous pages — about eighty in number as can be seen from the following table — and, judging by the traces of the old numeration, marked in red Roman figures, visible both on the Lucca and Perugia pages.

In the following table I have tried to present a reconstruction of the Perugia pages, torn from the manuscript at Lucca.<sup>3</sup> But it must be understood that, having to do with a single codex, the compositions found in the Perugia manuscript do not figure in the Lucca one and vice versa, except in the case of three compositions (1, 2 and 8), of each of which one part is to be found in the Perugia manuscript and the other one in that of Lucca.

<sup>3</sup> I owe the numeration of certain pages, obtained from the Lucca codex, to the courtesy of Prof. Roberto Lupi of Rome, who has been entrusted with the transcription of the Mancini (Lucca) codex.

*Codex Lucca* (Mancini)

Old numbering

fo. XXX *De Padua*

"Le aurate chiome"

fo. XXXV *Johannes* [*Ciconia*]

"I cani sono fuori per  
le mosse" Madrigal  
(allegorical caccia)

Only one-part: Cantus

"Chi vole amar, ame"

Ballata Only one-part: Tenor

*Perugia Fragment*

Old numbering

fo. XXXVI [*Johannes*] *Ciconia*

"I cani sono fuori per  
le mosse" Madrigal  
(allegorical caccia)

Only one-part: Tenor

"Chi vole amar, ame"

Ballata Only one-part: Cantus

fo. XXXVII [*Johannes*] *Ciconia*

"Cacciando un giorno vidi una  
cervetta" Madrigal (allegorical  
caccia)

Two-part (Cantus, Tenor)

"Gli atti col dançar francese"

Three-part Ballata (Cantus,  
Tenor, Contratenor)

fo. XXXVIII [*Johannes*] *Ciconia*

"Chi nel servir anticho"

Three-part Ballata (Cantus,  
Tenor, Contratenor)

These pages belong to the four folios  
(16 x 22), of which the upper mar-  
gins disappeared when used for legal  
documents.

fo. XXXX *De Florentia*

"Va pur amor con le reti tue"

fo. LV *Nicolò del Proposto*

"O donna posso io sperar"

fo. LVIII [*Zachara*] *De Teramo*

"Un fior gentil m'apparse"

Three-part Ballata. Here only:  
Cantus, Contratenor. The  
Tenor does not appear in the  
Lucca cod. and probably was lost  
with other papers.

fo. LVIII *Zachara De Teramo*

"Deus deorum Pluto"

Two-part Ballata (Tenor,  
Bassus)

fo. /LX/ *Magister Antonius Zachara De Teramo*

"Amor ne tosse non se po celare"

Three-part Ballata. Here only:  
Cantus, Contratenor. The  
Tenor does not appear in the  
Lucca cod. and probably was  
lost with other pages.

These pages belong to the fourth and  
fifth folios (15,6 x 23) with com-  
plete margin.

fo. LXII *De Teramo*

"Gnaffe alle guagnele (sic)"

fo. LXVII *De Teramo*

"Ad ogni evento volta come  
foglia"

fo. LXVIII *De Teramo*

"Ciaramella, mia dolce ciara-  
mella"

fo. LXVIII *Johann[es Ciconia]*

"Per quella strada lactea" Ma-  
drigal

Only one-part: Cantus

fo. LXX *Ciconia*

"Per quella strada lactea"  
Madrigal. Only one-part:  
Tenor

fo. LXXI *Magister Johannes Ciconia*

"Una panthera in compagnia de  
Marte"

Three-part Madrigal (Cantus,  
Contratenor)

fo. LXXII "Una panthera"

(Tenor)

Canon: "L <e> ray au soleyl qui dret"

fo. LXXXIII *Verte folium pro retornello*,

"Dando a ciaschun mortal che ne sia degno"

(Cantus, Tenor, Contratenor)

fo. LXXX *Joh. Fulg.*

"Mercede o donna"

As for the complete text of all the eleven compositions contained in the Perugia fragment of the Lucca codex, and the various literary considerations in regard to the poetry, I refer the reader to my aforementioned publication.

In addition to what is found in the above table, the Mancini codex of Lucca includes in its complete collection a large number of two and three part settings of Italian and French texts. Amongst the names of the musicians who "diedero il suono," we find various names — for the most part well-known — such as Francesco Landini "Maestro degli Organi," Bartolino da Padova, Ser Nicolò del Proposto, the papal cantor Zacharias, Fra Antonius de Civitate, Antonellus Amarotus, Abbas de Caserta (the last two as will be seen presently, turn out to be one and the same individual), Binchois and, above all, Johannes Ciconia and Magister Antonius Zachara de Teramo, as one can see in the Perugia fragments. Besides these the names of two other singers claim the attention of those interested in the history of the Ars Nova. They are: D'Andrea Stephani, who put to music the texts "Morte m'a sciolta amor d'ogni tua legge," "Con tutta gentilezza veggo," and "Io sentia mattutino suonar dopo le squille" — texts of a picturesque and descriptive realism, typical of our native popular poetry of the Renaissance — and Joh. Fulginate, who wrote the music of the ballata "Mercede, o donne, io moro e voi si cruda state," in the spirit of the text similar to, but in the musical part different from, the ballata "Mercè, o morte" of the Pistoia fragment (also to be found in the MS. 2216, of the University Library of Bologna). Certain other compositions occur also in other known collections, as for instance Bartolino da Padova's "La douce çere" (Florence *Pal.* 87; London 29987), "Per un verde boschetto" (Florence *Pal.* 87; *Panc.* 26, Paris 568, 6771 and London 29987), "Imperial sedendo" and the

new texts set to music by him: "La sacrosanta carità d'amore," "Zoia de novi odori," "Le aurate chiome et avvolte d'un fil de perla," "Serva ciascuno come facto a lui," "Non correr troppo che chi vuol gir più forte." The last two *incipit* have perhaps some affinity with two others, also set to music by Bartolino: "Serva chi può a fede" (Florence *Pal.* 87) and "Non correr troppo e tien la mano al freno" (Florence *Pal.* 87, Paris 6771). We find the ballata of Zacharias cantor D.N.P. "Sol mi trafigge 'l cor l'aquila bella" (Florence *Pal.* 87, Modena *L.* 568) repeated and a new text set to music by him: "A ogni evento volta come foglia." By Francesco degli Organi we have a piece beginning "Io ti so stato e voglio esser fedele" which seems to be new, not having been mentioned by Ellinwood,<sup>5</sup> and also a piece by . . . de Florentia on the words: "Va pure amore con reti tue." Amongst the beginnings of texts from anonymous composers we find: "A tanti homini tanti volere," "O cuor del corpo mio perchè me fai senza caçon morire," "O pensieri vani, o speranze fallaci," "Avevsi forze o sdegno quanto amore," "Ahime per tutto l'or."

As for the Pistoia fragment, of which I gave some indications a few years ago,<sup>6</sup> more recent research and a confirmation received in a communication on the subject through the courtesy of Prof. Li Gotti of the University of Palermo, allow us, without doubt, to assign it to the Mancini codex of Lucca, (the two fragments are kept in the Archives of the Chapter of the Cathedral of Pistoia.) This identity is further established by the similarity to the Lucca codex in respect to notation, appearance and ink. Moreover a page of the Pistoia fragment with the text "Mercè, mercè, o morte" and "Vos este celle qui," presents the same appearance, and is written above other music, which has been erased, in a way entirely similar to that which can be noted in the "Dueil angoisseux" of Binchois, in the Lucca codex, fo. XX. (The numeration is incomplete on account of a margin which has been too much cut; it was probably from fo. XXI to fo. XXXIX.) In fact, the upper margins of the two Pistoia fragments were cut, and the names of the performers as well as the old numbering of the pages were removed, not to mention a much more serious mutilation of a page cut in two from top to bottom. One can still observe traces of an older writing in red, erased to make room for the actual musical notation. A photograph taken with infra-red rays might, perhaps, facilitate the deciphering of the

<sup>5</sup> L. Ellinwood, *The works of Francesco Landini*, Cambridge, Mass., 1939.

<sup>6</sup> F. Ghisi, "Un frammento musicale dell'Ars-Nova italiana," *Revista Musicale Italiana*, anno XLII, fasc. 2, 1938.

palimpsest, and fix without doubt its partial identity with the Lucca codex. The music is written in black notation, with the addition here and there of white (*cave*) semibreves, and especially so in the songs with the French words. However, the writing is not very clear and is sometimes spoilt both in text and notation.

I have tried, therefore, a hypothetical reconstruction of the place of the two Pistoia fragments within the Mancini codex of Lucca, and, as can be observed in the following scheme, I have repeated the list of the musical compositions contained therein, bringing them up to date with the most recent collations.

| <i>Pistoia Fragment</i>                                                                                                                                                                                                      | <i>Codex Lucca (Mancini)</i>                                                                                                                                                                                                        |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| n. 1-fo. 1 <i>Anonymous</i><br>"State a dio fatti con dio, o dolce mio tesoro." Two-part only: Tenor, Contratenor. The paper is torn in half. <sup>7</sup>                                                                   |                                                                                                                                                                                                                                     |
| n. 2-fo. 1' [ <i>Francesco Landini</i> ]<br>"⟨Fortuna ria⟩ amor e crudel donna." Two-part Ballata (Cantus, Tenor, Contratenor). Florence, <i>Pal</i> 87; <i>Panc.</i> 26; Paris, 568; Transcr. Ellinwood n. 51. <sup>5</sup> |                                                                                                                                                                                                                                     |
| n. 3-fo. 2 [ <i>Antonellus de Caserta</i> ]                                                                                                                                                                                  | [ <i>Antonellus</i> ]<br>[A]marot[us de Caserta]<br>"A pianzer l'ochi"<br>Probably the missing part in Pistoia is this one in Lucca. See identity between <i>Antonellus</i> and <i>Amarotus de Caserta</i> in Parma fragment table. |
| n. 4-fo. 2' <i>Anonymous</i><br>"Arangerà de madame confort"<br>Only one-part: Tenor                                                                                                                                         | <i>Anonymous</i><br>"Je suis madame en departir."                                                                                                                                                                                   |

<sup>7</sup> I must heartily thank Prof. Ettore Li Gotti for his communications on the collation of the texts. On account of the war the Archives of the Chapter of Pistoia, are not yet accessible and therefore it has not been possible for me to make a new collation of the texts. Amongst the verses, partly spoilt, of this composition one can read the words "Mille mille merçé, ome merçé chi mi parto." We have the *incipit*: "Mille merçé" set to music by Egidio e Guglielmo di Francia (Florence *Palat.* 87); besides, "Mille merçé" is to be found in Matteo Correggiari verses and we find them also in the ballata (n. 10 Perugia) set to music by Antonius Zachara.



- n. 5—fo. 2' *Anonymous* *Fra Antonius de Civitate*  
 “. . . plus tost vorroi la mort”  
 Three-part: Cantus, Tenor,  
 Contratenor.  
 “Merci pour Dieu, merci madame  
 belle.”
- n. 6—fo. 3 *Anonymous* *Anonymous*  
 “Vos este celle qui.” Three-part  
 Ballata (Cantus, Tenor, Con-  
 tratenor). The paper is torn in  
 half.  
 “La belle flour”  
*De Civitate*  
 “Vous soyez très bien venue.” Also  
 in Bologna. (*Bibl. Univ.* 2216, fo.  
 56.)
- n. 7—fo. 3' [*Francesco Landini*]  
 “Gentil aspetto in cui la mente  
 mia.” Three-part Ballata. Here  
 only: Cantus, Tenor.  
 Florence, *Pal.* 87; *Panc.* 26;  
 Paris, 568; 6771; Transcr.  
 Ellinwood n. 120.<sup>5</sup>  
 N.B. Probably the pieces inserted amongst  
 these pages of the Lucca codex are  
 related to the Pistoia sequence of  
 pages.
- n. 8—fo. 4 *Anonymous*  
 “. . . de l'onestà ca frena i passi  
 e gli occhi alle parole mie.” The  
 beginning of the text is missing.  
 Only two-part here: Cantus,  
 Tenor.
- n. 9—fo. 4' *Anonymous* *Binçhois*  
 “Mercé, mercé, o morte.”  
 Two-part Ballata (Cantus,  
 Tenor). Also in Bologna, *Bibl.*  
*Univ.* 2216.  
 “Dueil angoisseux”

From the two Pistoia fragments I have transcribed only the ballata No. 9 from the above table, which on account of the highly expressive value of its music is bound to arouse wonder and deep interest in the hearer.

Here is the text, the author of which is unknown, as is the composer of the music.<sup>8</sup>

“Mercé, o morte, o vaga anima mia  
 In Pi. “omè” Oimè ch'i moro, o graziosa e pia

In *MS.* 2216  
 “graciosa”

<sup>8</sup> See the published text from *cod.* 2216, Bologna (*Bibl. Universitaria*) in Enrico Filippini, *Sedici poesie erotiche italiane estratte da un cod. dei sec. XIV e XV*, per nozze Filippini-Scarpelli, Fabriano 1893.

|                                  |                                                                           |                             |
|----------------------------------|---------------------------------------------------------------------------|-----------------------------|
| In Pi. not<br>found              | O Dio che pena è al mio cor dolente<br>Falsa zudea a me non me far morire |                             |
| In Pi. "cal-<br>tri nol<br>vede" | Pasco el cor de sospiri che altri non vede                                |                             |
| In Pi. not<br>found              | Oime dolente morirò per mercede<br>Di lagrime, io vivo amaramente         | In MS. 2216<br>"De lacrime" |
| In Pi. not<br>found              | Del dolz'amor che'l mio cor t'apresente"                                  |                             |

\* \* \*

As for the minor sources of the *Ars-Nova* of the early 15th century, I have transcribed another example which, on account of the great and expressive humanity of the music, deserves to be included amongst the compositions brought to light for the first time. I refer to the anonymous two-part ballata "Amore amaro," contained in the parchment folio of the State Archives of Siena.<sup>9</sup> Both for its isolated character and its notation, written with full notes and time divisions, it was placed between the end of the 14th century and the beginning of the 15th. There is no reason to exclude the possibility that through a more careful and comparative examination by a specialist, this page, also torn from its original codex, may belong, as in the case of the Perugia pages, to some other codex or to the Lucca codex itself.

The text, defective and certainly spoilt, but still legible beneath the notes, reveals the tormented love themes of a kind of poetry which was in vogue in the lyric love poems of the early 15th century.

"Amore amaro sempre fosti fero  
Pur piacendo credo non fu mai nero.  
Ho l'ossa tutte frante e rotte  
Si furon fieri colpi mortali.  
Io rido rado perchè le tue sorti  
M'han sparto spirti ne'luoghi infernali.  
Tu rodi e radi con rasoio d'assale  
E mostri mastro el bianco per lo nero."

The harsh bitterness of these words emphasized by frequent dissonances show the pain and the gloomy imagination of the discarded lover

<sup>9</sup> Cited by F. Ludwig in *Adlers Handbuch*, p. 242, and in H. Bessler "Studien zur Musik des Mittelalters," in *Arch. f. MW*, 1925, 11, 230 (note 4).

who, in his disgust for the world, gives vent to irony and bitter sarcasm.

In consideration of the importance of the musical compositions of Johannes Ciconia de Leodio, canon of Padua, poet, singer and theorist,<sup>10</sup> found both in the Lucca codex and especially in the abstracted pages of Perugia, I have thought well to transcribe some others that are found in the two parchment fragments of Montecalvario (Domodossola) and in the State Archives of Parma.<sup>11</sup>

The great contribution made to the music of the early 15th century in Italy by this "ultramontane" musician, an "italianized native of Liege" — so he was described by van den Borren<sup>12</sup> — has also the value of clarifying the formal tendencies modified to the taste of the local Italian art, which is exhibited by him with such exquisite craftsmanship and expressiveness. To the new group of his unpublished madrigals, which are in the form of allegorical hunting scenes (*cacce*), and to his ballate and the enigmatical canon of rare melodic significance, contained in the Perugia pages, we must add two other ballate of his, included in the Lucca collection and corresponding to the two following beginnings of text: "Con lagrime bagnandome el viso" (to be found anonymously also in Paris, *MS.* 578 and perhaps in *MS.* 4379 p. 621 — Besseler, *op. cit.*, p. 223) and "La fiamma del tuo amor che già me stringe."

In the other known Domodossola collection (Monte-Calvario) we have Ciconia's ballate: "Ben, ben che da vui donna sia partito," here transcribed in the single part of the Cantus come down to us (Frag. Domodossola No. 1), and "Io crido amor. . . ." The rendering of the texts has already been given us by R. Sabbadini and G. F. Contini,<sup>13</sup> besides that of the ballata of Zaninus de Peraga de Padua,<sup>14</sup> "Se le lagrime antique el dolce amore," of which I also give the musical transcription from No. 2 of the Domodossola fragment. This Paduan composer and the monks Bartolino and Gratiosus de Padova and Jacobus Corbus de Padova form part of that band of

<sup>10</sup> See his bibliography and the detailed list of the principal sources of his musical productions in F. Ghisi, *Frammenti di un nuovo codice* etc., *op. cit.*, pp. 86–89, note 3.

<sup>11</sup> F. Ludwig, "Die Mehrstimmige Musik des XIV. Jahrh.," in *SdIMG*, VI, 619, 640; H. Besseler, *op. cit.*, 230, 231–32, note 3.

<sup>12</sup> Ch. van den Borren, "Considérations générales sur la conjonction de la polyphonie italienne," etc., *Bull. Inst. Hist. Belge de Rome*, XIX, 1938, 180.

<sup>13</sup> R. Sabbadini, "Frammenti di poesie volgari musicate," in *Giorn. Stor. della lett. it.*, XL, 1902, 270; G. F. Contini, "Un manoscritto ferrarese quattrocentesco di scritture popolareggianti," in *Archivium Romanicum*, fasc. 3–4, 1938, p. 1, nota 2.

<sup>14</sup> In the *MS.* of Domodossola we find the name of the singer Zaninus (with only one "n") de Peraga de Padua.

performers of the early 15th century to which — in a place of honor — belongs Ciconia.

Also belonging to this "ultramontane" musician, I shall give the musical transcription of the three-part ballata, "Lizadra donna che'l mi'cor contenti," contained in the fragment of the State Archives of Parma. The text that occurs in the music, uncertain and damaged,<sup>15</sup> belongs to the series of love "Laments" in which the faithful lover lives with sighs and torments caused by the sweet sight of his beloved lady.

"Lisa oy lisadra donna  
Ch'el mi'cor contenti  
Rendime pace oramai ai miei tormenti  
Tu sai che honesto amore et pura fede  
Strinse el mio cor di doglia et di martiri."

An interesting comparison — which is confirmed by one of the *incipits* — is possible between the Lucca codex and the Parma fragment in regard to the identity of Antonellus de Caserta, alias Marot, and Amarotus de Caserta Abbas. The following shows the two to be the one and same musician.

*Codex Lucca* (Mancini)  
*Antonellus* <A>marot(us)

"Del glorioso titolo d'esto duce"

*Antonellus*

"Più chiar che il sol in lo mio cor  
lucia"

*Fragment, State Archives, Parma*

*Amarotus de Caserta Abbas*

"Più chiar che'l sole." Three-part  
(Cantus, Tenor, Contratenor).

The identification is evident, and in all probability the same holds good for the music, though, as I have already stated, I was prevented from collating it with the musical text in the Lucca codex. However, if it has not already been done by others, it will be easy to establish it later. Also by Antonellus Amarotus de Caserta seem to be some other *incipit* of the Lucca codex, as:

*Antonellus* "Madonna rammento del tuo polito viso tratto dal Paradiso."

*Marot* "Con doglioso martire ch'el mio cor tormenta."

*Antonellus de Caserta* "Del glorioso titolo d'esto Duce" which is followed by a text of typically local and popular Italian style:  
"De mia farina fo le mie lasagne e di questo mi godo perchè le fo a mio modo."

<sup>15</sup> S. Ferrari, *Bibl. lett. pop. it.*, 1882, from the text No. 20 of the cod. St. Cl, IX, N. 346.

The other important musician, besides Ciconia, whose compositions are also to be found in the Perugia fragments of the Lucca codex is Magister Antonius Zachara de Teramo, about whom, both as regards bibliographical notes and texts set to music by him, I have already written.<sup>16</sup>

This strange, fantastic singer from the Abruzzi is not to be confused, as mentioned before, with Nicola Zacharia Cantor N. P. D.<sup>17</sup> Our Magister Antonius prefers, for the most part, various and picturesque texts, essentially popular, with repetitions of conventional phrases or exotic imitations of nature in use in the artificial 15th century manner. These texts are infected by the latinisms or barbarous padding that belongs to the erudite lyrical poetry, of which the Veronese Feliciano showed himself a prolific producer. We have an example of this in the three ballate, transcribed in Nos. 9, 10 and 11, of which the second is bristling with those terrible and barbarous names of satanic and cabalistic inspiration, taken from the infernal mythology and intended as an enthusiastic prayer to Pluto, king of the demons.

Also in the Mancini codex, amongst the pages more closely related one to another through the probable arrangement of the amanuensis, we find two other obscure texts, partly satirical, partly sententious or partly mythologically panegyric, and also padded with macaronic Latin in the style of Ser Domenico da Prato, a poet who flourished between 1415 and 1432. Here are the *incipits*: "Gnaffe alle guagnele (sic.)," in which are mentioned Hercules, Orpheus, and Narcissus, and "Plorans ploravi perchè la fortuna pur sopra a me dirizza sua potenza." As also in the ballata of Perugia, "Un fior gentil m'apparse," the feminine virtues are exalted by means of a floral allegory; and so also in the new *incipit* of Lucca, "Rosetta che non cambi mai colore amar te voglio sopra ogn'altro fiore," Maestro Zachara returns to his former inspiration and similar theme. And again in another ballata of his: "Ciaramella, mia dolce ciaramella," a belated echo of an old maid, whose heart reawakens in its no longer flowering years to the sound of the sweet bagpipes. The popular taste still continues in the Perugia ballata "Amor ne tosse non se po celare," where the sententious and moralising character of the text is associated with an attempt at onomatopoeia, imitating the sheep, the quail and the bagpipe. This device was by no means a new attempt and had already been made use of by Giovanni da Cascia, but its representative character is imbedded in the poetic nature of the Italian people and later we find it enlivening with street cries or with other local

<sup>16</sup> F. Ghisi, *Frammenti di un nuovo codice*, etc., *op. cit.*, 83-86; 91-92.

<sup>17</sup> *Idem op. cit.*, 92.

customs, the caccia, the carnival songs, the Neapolitan villanella and the Commedia dell'Arte in the dramatic madrigal of the 16th century.

\* \* \*

In conclusion we can lay down a few considerations on the significance and technical value of this music, meanwhile advising the reader to arrive at a more personal evaluation of its artistic merit by means of a good vocal performance.

These compositions touch upon a historical period that in all probability goes back to the first three decades of the 15th century, in which the Italian Ars-Nova tended to internationalize itself through contact with the French Ars-Nova. A certain ostentation and a display of rhythmical polish in the music of this period are the cause of an uncertainty in the system of notation, and of complications in the writing by means of red and white colors. If the madrigal No. 8 still presents a traditional example of the 14th century "*divisio*," (s.i,p,o), the ballate Nos. 6, 7, 10, and 11 (Perugia), No. 1 (Pistoia), Nos. 1, 2, (Domodossola), No. 1 (Parma), present passages with full and empty red notes (*Tempus imperfectum cum prolatione minori diminutum*) and white and empty (*cave*) ones; and especially our musicians, as for example, Nicola Zacharias cantor, Antonius Zachara de Teramo, Filipoctus and Antonellus Amarotus de Caserta Abbas seem to have, as a matter of course, preferred the musical notation of the "ultramontane."

The Nordic current of foreign singers or "maestri di cappella," employed from 1377 by the papal court after its return from Avignon, makes its influence upon the Italian musical life ever more strongly felt at the beginning of the 15th century. At this time Johannes Ciconia was at the head of the Belgian musical "maestri." Following him, Jean de Sarto, Jean de Limbourg and Jean Brasert arrived in Italy, who, in a short lapse of years, were substituted by the musicians and cantors of the diocese of Cambrai, with Dufay at their head.<sup>18</sup>

As we are able to see from the Perugia fragments of the Lucca codex, Ciconia's output seems varied and eclectic, both in its content and form. By his contact with the polyphonic tradition of the Italian Ars-Nova, even if purely local and inherently lyrical, he becomes subjected to its influence, and when he once more adopts the form of the madrigal, he revives, if I may say so, the late blossoming shoots of the old 14th century trunk, and confers upon it a character of laudatory celebration, not free from mythological allusions and heavenly visions, as in the style of Petrarch's Triumphs,

<sup>18</sup> Ch. van den Borren, "Considérations générales" etc., *op. cit.*, 178-189.

and often so rich in allegorical allusions and ornamental pomp and circumstance that it becomes akin to the *canto carnascialesco*, still a century ahead. But if Ciconia, as Don Paolo, Tenorista of Florence, appears only as a follower of the 14th century madrigal style, it is not without importance that his choice of the poetical forms set to music should have fallen just on that which is essentially of Italian native taste. And especially in the music of Nos. 1 and 3 from Perugia we find that type of madrigal where the allegory, whether on a love theme or one of a sentimentally moral tone, clothes itself in the symbols of the chase, already in use in the typical 14th century *caccia*. The metaphors from the animal world therefore offer a lively and picturesque inspiration to the musical fancy of the "ultramontane," so profoundly sensitive to the unexpected and deep influences — as we are told by van den Borren — "of such diversified, spiritual and artistic surroundings."

In "Cacciando un giorno vidi una cervetta" (No. 3, Perugia), the musical scheme follows the original poetic form of the madrigal, though keeping the 14th century technique of the two-part polyphonic construction with the usual distinction and difference of time between the binary stanzas and the ternary ritornello. The melody, fresh and flowing, here and there covered by a shade of expressive melancholy<sup>19</sup> presents some imitations usual in this musical form: bars (21–24) with a canon in the fifth and (30–34) with a second imitation in the fifth. The structure also of the only voice in our possession for the madrigal (allegorical *caccia*) "I cani sono fuori per le mosse" (No. 1 Perugia) shows some passages in canon form with alternating rests.

It has been my intention to name these two madrigals (*caccia allegorica*) as a formal compliment to this literary and musical form here represented in its metaphorical aspects — as Novati<sup>20</sup> asserts — and not as a subject full of violence and movement which, as we have duly proved,<sup>21</sup> still continues in the 15th century in the really true *caccia*. The latter, full of moralizing and satirical observations, which later in the form of carnival *caccia* becomes even indecent.<sup>22</sup>

<sup>19</sup> Consult the music of the record H.M.V., Milan HN. 1870, at the Centro di Studi sul Rinascimento, Firenze, Palazzo Strozzi. Canto: Suzanne Danco, accompanied by viella.

<sup>20</sup> F. Novati, *Contributi alla storia della lirica musicale neolatina*, in *Studi medievali* II (1907), 317, note 3.

<sup>21</sup> F. Ghisi, *Frammenti di un nuovo codice ecc. e due saggi inediti di cacce del secondo Quattrocento*; *op. cit.*, 97–100.

<sup>22</sup> F. Ghisi, "Canzoni profane italiane del secondo Quattrocento in un codice musicale di Montecassino," *Revue de Musicologie Belge*; to be published.

It is understood that the term *caccia* in the musical signification of the 14th century is intended to describe a movement of musical parts that follow one another, "dandosi la caccia;" a form for the most part akin musically to the *rota* (catch) and to the madrigal in canon form, *madrigale canonico*.

Similarly well known are the descriptive pieces of music, found by Besseler<sup>23</sup> which are also called 14th century French "cacce," and other compositions studied by van den Borren.<sup>24</sup>

It is no wonder, therefore, that under the two-fold influence of the Italian and French Ars-Nova, Ciconia, technically a very skilled musician, should in the first decades of the 15th century have cultivated the very old form of musical canon, notably used by the "ultramontane" of the Franco-Belgian school from Machault to Dufay. He gives proof of great harmonic audacity in a "Quod jactatur" for three-parts (Modena L. 568).<sup>25</sup> As for the canon "Le ray au soleyl" contained in our Perugia fragment, the solution — at which, after various attempts, I have fortunately succeeded to arrive — lies in the little key words in Latin placed at the head of the music of No. 6 (Perugia). The canon turns out to be formed in octave (*subque diapason*) by the quavers of the Cantus, augmented by their triple value (*Dum tria percurris*), and begins after the fourth quaver (*quatuor valet*) of the melody. The first two white notes (semiminim) are augmented — one six-fold and the other four-fold plus a quaver (*sed facit alba moras*); the third white note (a semiminim) is also augmented six-fold. The imitation boldly follows the Cantus, with hard effects. *Appoggiature*, which however are always resolved, offer a modern and significant example of contrapuntal technique.

The art of imitation became, in the hands of Dufay and the Franco-Flemish composers of the second half of the 15th century, one of the principal formative elements of their polyphony. The repetition of a melodic phrase in imitative writing and the consequent harmonic progressions, besides lending plasticity and expressiveness to the art, produced also effects new for the epoch, and at times anticipated by centuries the effect of the *ostinato* used in the instrumental dance "grounds" of the 16th and 17th

<sup>23</sup> H. Besseler, *op. cit.*, 193-94 and musical transcriptions, 251-52.

<sup>24</sup> Ch. van den Borren, "La musique pittoresque dans le MS. 222.C 22 de la Bibl. de Strasbourg etc., taken from the *Bericht ü.d. Musikwiss. Kongress in Basel*, 1924, 89-90.

<sup>25</sup> J. Wolf, in "Der niederländische Einfluss" etc., in *Tijdschr. der Vereen. v. Noord-Nederlands Musick-Geschiedenis*, Deel VI (1900), 197 reproduces the only noted voice; Ch. van den Borren, *Guillaume Dufay*, Bruxelles, 1926, 34-43.



centuries. Examples of a future taste are the two ballate "Mercè, mercè, o morte," No. 1 (Pistoia) and "Amore amaro," No. 1 (Siena),<sup>26</sup> which can without doubt be considered as the most beautiful and expressive pages of the Ars-Nova of the early 15th century. The progressive alternation and repetition, in form of a descriptive dialogue,<sup>27</sup> of the musical phrase with words of intense expression, such as "chi moro, chi moro," "mercè, mercè," "oimè, oimè," "o morte, o morte," "amore amaro," produce a singularly powerful effect. The expressive unity between text and music, especially in "Mercè, mercè," is fully reached, and one almost seems to notice in it the same lyrical poetry that we find in certain ballate of Bartolomeo da Bologna, as for example, in "Vinci con lena" and "Morir desio." I may, perhaps, mention here that in a personal communication a number of years ago Mr. van den Borren was inclined to attribute "Mercè, mercè," if not to the Bolognese musician, at least to Ciconia. In view of the close resemblance of this composition to others of Binchois (both in the Pistoia-Lucca source and in codex 2216 of the University Library of Bologna) the possibility also of authorship by Binchois must not be precluded. In such case, we are witnessing the termination of a period based on a transitional art, and freedom from 14th century technique. The musical language separates itself effectively from the tradition of the masters of the Florentine school, and from Landini himself (except for his ballata "El mio dolce sospiro," a truly remarkable flower of fine color and fragrance.)

Here under certain aspects we are approaching an art tending more towards human emotion and towards aesthetic and natural forms that come forth out of individual feeling rather than out of general, conventional musical usage. This explains the resemblance in style of the two ballate of Pistoia and Siena, and would also explain the evolution of the soprano part in polyphony for two voices, where, driven by the poetic feeling of the text, it becomes a free and passionate lyrical singing part, with manifold elaborations and flourishes. Typical is the figured melismatic passage, an indication of a monodic and Mediterranean spirit, rooted in the vocal, classical style of the Italian Ars-Nova. Such a passage recurs several times in "Mercè, mercè," (No. 1 Pistoia, bars 39-40, 48-50), and in "Deus deorum" (No. 10 Perugia, bars 30-31, 47-49), and again in "Benchè da vui donna,"

<sup>26</sup> See the music of the record, H.M.V. HN. 1870 etc., already referred to in note 19.

<sup>27</sup> We find ourselves confronted with a significant anticipation of the discursive treatment of the 16th century madrigal.

(No. 1 Domodossola, bars 16-17, and 30-31). We also find, in "Mercè, mercè" (No. 1 Pistoia, 12-15) and in "Cacciando un giorno" (No. 3 Perugia, 33-46), repetition of the melody as an echo. Again, in Zachara de Teramo, we find the same melodic modulation being repeated in "Un fior gentil" (No. 9 Perugia, 56-58) and in "Deus deorum" (No. 10 Perugia, 51-58). We also notice the progression of a sequence, and the occurrence of the more expressive words of the text, such as "rendime," "ai miei tormenti" "et pura fede," "el mio cor," as in the ballata "Lisadra donna" (No. 1 Parma, 12-15, 18-21, 31-32, 37-39). So also we find the alternation of brief imitations on the words "non dirò piu" in the ballata of Zachara de Teramo (No. 10 Perugia, 18-20), which also seems to anticipate the musical discourse in the 16th century madrigal.

In certain madrigals of Ciconia, the virtuoso character of the florid vocal style rests on a melismatic and figurative experiment, alternating with syllabic repeated notes, also an indication of the strong local influence of the vocalized and monodic style of the Italian Ars-Nova. Similar melodic modulations can be observed in madrigals (No. 5 Perugia 11-15, 35-40, 50-58, No. 8 Perugia, 10-20, 59-62 — note the sudden cadence in the style of Monteverdi); in the madrigals (allegorical "cacce"); (No. 1 Perugia, 1-5, 19-22), (No. 3 Perugia, 1-8, 12-19, 50-55), and in the ballata, (No. 2 Domodos., 10-19, 30-35).

In the ballata, the technique still appears here and there dominated by the archaic practice of the descant in contrary motion, and by the parallelism in thirds and sixths of the *falso bordone*, (faburden) as can be especially observed in the ballata No. 4 (Perugia) bars 7-9, 27-30.

In this music, we have thus an alternation of the florid style of singing with a polyphonic accompaniment of two and three voices; the Countertenor and the Tenor, with a free thematic invention, form a polyphonic substratum and a harmonic support. Sometimes these parts meet in opposition and intermingling; the Tenor comes to the fore in the polyphonic texture and the Countertenor, with an irregular movement, acts in respect to the Tenor now as bass now as an intermediary part. Sometimes their movement is not interdependent, because they are forced, as we have seen, to follow the procedure of the "falso bordone," (see No. 3 Perugia, 53-55, 60-63, 65-70), maintaining here and there vestiges of rigid *isoritmia* (see especially the ballata No. 7 Perugia, 23-40, and "Se le lagrime antiche," 5-15, 20-25).

In the purely technical aspect of harmony we find a persistent use of

consecutive fifths and octaves (Nos. 3, 19), and of triads without the third — the residuum of an archaic taste for the diaphony or medieval organum, which is reaffirmed by the special predilection of the Italians for harmonic verticalism, note against note, and by the polyphonic execution of the *strambotto lauda-carnasciale*, the *villote* and the *frottole* of the second half of the 15th century.

He who listens to this music for the first time will undoubtedly experience a feeling of amazement. The full effect of the harmonies, enhanced by the sound of violas (they being more suitable for rendering the original sounds), reveals the highly spiritual and refined character of this music.

Historically though this music may appear remote, it is not foreign to our modern taste. Its freedom of rhythm and diatonic daring of the melodic passages, its delicate handling of the notes and the progressions of natural fifths, give a very pleasing sensation of sweet modulations.

He who wishes to judge the difference between one epoch and another, will find no difficulty in relating this music to our modern taste, and in comparing the pleasure derived from certain artificial sound constructions of the 14th century with the pleasure derived from certain musical tendencies, often experimental and intellectual, found in most of our modern music.

In presenting this surprisingly lyrical and musical flowering of the Italian Ars-Nova of the early 15th century, it has been my intention to make known also the expressive value of a Mediterranean art. So bright a manifestation of our vocal polyphony, at the beginning of the Renaissance, taking place within the circle of the popular love poetry, favored the free and passionate development of the art of singing.

This music, born of the conflict between the existing world and the poetic feeling for nature, this music, with the sweetness of its tuneful passages and the vivacity of its rhythm, will, I hope, awaken in him who studies and hears it, not a sensation of something archaic, but a sensation of something novel.

University of Florence, Italy.



# \*ITALIAN ARS = NOVA MUSIC

Edited by

FEDERICO GHISI

## THE LUCCA CODEX

|                                                     |    |
|-----------------------------------------------------|----|
| ** Perugia Fragment<br>(Biblioteca Comunale)        | 2  |
| Pistoia Fragment<br>(Archivio Capitolare del Duomo) | 17 |

## OTHER UNPUBLISHED EARLY FIFTEENTH-CENTURY SOURCES

|                                                          |    |
|----------------------------------------------------------|----|
| The Siena Fragment<br>(Archivio di Stato)                | 19 |
| The Domodossola Fragment<br>(Convento di Monte Calvario) | 21 |
| The Parma Fragment<br>(Archivio di Stato)                | 23 |

\* Publishers' note: *The present collection is to supplement a study (Italian Ars - Nova Music) by Prof. Ghisi, published in the preceding issue (Vol. 1, No. 3, Sept 1946) of the Journal of Renaissance and Baroque Music.*

\*\* Editor's note: *In Nos. 1, 2, 8, one of the vocal parts is here missing, because I was not permitted to see the Lucca Codex, while the Perugia parchments are easily accessible to all scholars. As I was not able to collate the two manuscripts, the musical transcription may now and then present some slight uncertainties.*

# Perugia Fragment of Lucca Codex

## Madrigal (allegorical caccia)

*"I cani sono fuora per le mosse,,*

Johannes Ciconia

Tenor (1)

I ca-ni so-no fuora per le mos-se,, Pian-gi-ti  
vol-pe i lac-ci e le ta-yo-le,,  
per i nostri se-mi se-mi a-ve-ti scho-  
-le,, Tri- -sto chi permalfar-  
si fa bi-scor- -so Ma purel cielosi fa-rà so-cor-  
-so,,

Guarda se a chi la tochi a questa chaza  
che a ciascun tratto non se da riscosse  
Ne con misura se da le percosse

(1) The *Cantus* is in cod. Mancini (Lucca)

## Ballata

*"Chi vole amar ame,,*

[Johannes Ciconia]

Cantus (1) (2)

Chi vo-le a-mar a me con ve-  
ra fe-  
-de,, Nul- -la co-  
sa è me-glio- re,,

(b) Non è de menor vanto  
L'amor benchè sia muto  
Che sença gran promesse amar se vede.  
Chi vole amar

(1) *Tenor* also in cod. Mancini (Lucca) (2) The notation has faded and is illegible. The reconstruction of these bars is possible only by comparing them with the missing *Tenor*

# Madrigal (allegorical caccia)

*"Cacciando un giorno vidi una cervetta,"*

[Johannes] Ciconia

3 Cantus

3 Tenor

Ca-

5

9

Cac - ciando un giorno vi-di-u-na cer - vet -  
 Lei seguen-do per far-ne ven - det -

22

-ta,,  
 -ta,,

Can-  
 To-

31

di-da tut-ta pie-na di co - stu - - me,,  
 sto mi spar-ve si ch'ionon la vi - - di,,  
 #

38

Ch'el cor me a - per - se  
 Gri - dan - do se - - gnor mi - - o

40

e per - parche me con - su -

-chè me sfi -

[illegible]

55 [Ritornello]

-me,,  
-di,,

A -

lor si

vol-se a la mia vo-ce in - de-

66

The musical score consists of two staves. The top staff is for the voice, written in treble clef with a key signature of one flat (B-flat). It contains five measures of music with lyrics underneath. The bottom staff is for the piano accompaniment, also in treble clef with a key signature of one flat. It provides harmonic support for the vocal line.

-gna I- vi se strin - se et i- vi fè su-a in-

Musical score for the vocal part of 'Se-gna'. The melody is written on a single staff with a treble clef. The lyrics 'se-' and '-gna' are placed below the staff. The music features a series of eighth and sixteenth notes, with a fermata over the final note. A small '(1)' is written above the staff near the end of the phrase.

(1) *E* in the ms.



# Ballata

*"Gli atti col dancar frances,,*

[Johannes Ciconia]

Cantus

(a)

Gli at - ti col dan - - - çar fran-

Tenor

4

Gli atti col dancar

Contratenor

Gli at - - - ti col dan - çar

(2)

ces ch'i - nan - ci pas - sa,, M'han si tra - sfi - x'el

(2)

15

cor c'o - gnun per ti las - -sa,,

20

SECUNDA PARS

(b) Tut - to el

25

mi - o di - let - to si è de ti mi - rar,, E ti pur m'a-

30 VERTO CHIUSO

scon - di la toa va - ga lu - ce,, -ce,,

(c) De dolçe mia donna non me voler donar  
Tanto gran pena ch'a morte me conduce

(d) Per toa crudeltà la vita me se fuçe  
Se non consoli un poco l'anima lassa  
Gli atti col dançar frances

(4) Unusual interval of minor seventh (2) Reconstructed bars, since the notation has faded and is illegible

## Madrigal

*"Una panthera in compagna de Marte,,*

Magister Johannes Ciconia

Cantus

(a) U-

Tenor

5 U-

Contratenor

U-

10

15 20

-na u - na pan-therajn compagna de Mar-

-na pan-thera in compagna de Mar-

-na u - na pantherajn compagna de Mar-

25

-te,,

-te,,

Candido Jo -

-te,,

Can di do

30

Candido Jo -

-ve

d'un se - re -

Jo -

-ve d'un se -

-re - no a -

35

no a - dor -

d'un se - re - no a - dor -

dor -

-no

a - dor - no,,

40

45

-no,,

Con- stan- teè l'ar- mechi la guar- dain tor-

-no,,

(2) Con- stan- teè l'ar - mechi la guar- - da in - tor-

Con- stan- teè l'ar- me chi la guar- da in - tor-

50

i.

i.

i.

53 54 55 56 57 58

-no,,

-no,,

-no,,

59 *Ritornello*

Dan - do <dan - do> <dan -

Dan - do <dan - do> <dan -

Dan - do <dan - do> <dan -

63 64

do> a cia - scun mor - tal che ne sia de -

do> a cia - scun mor - tal che ne sia de -

do> a cia - scun mor - tal che ne sia de -

71

-gno,,

-gno,,

-gno,,

75

Tri - umpho glo - ria e par-te in que - sto re-

Tri - umpho glo - ria e par-te in que - sto re-

Tri - umpho glo - ria e par-te in que - sto re-

79 83 84

89

-gno,,

-gno,,

-gno,

(b) Questa governa la città luchana  
 Con soa dolceça el cielo dispensa e dona  
 Secondo el meritar iusta corona  
 Dando a ciascun mortal

(1) In the ms. one more bar with a "Longa,, (F)

(2) In the ms a "Breve,,; probably a "Longa,,

(3) Unusual interval of minor seventh

## Canon

*Dum tria percurris quatuor valet  
 Tertius unum: subque diapason  
 Sed facit alba moras*

[Johannes Ciconia]

6

Les ray au so-leyl qui dret som kar mey-ne,, Fn soy bra

cant la dou-ce Tor-to-rel-le,,

La quel compaign non onques renou-vel-le,, A bon droyt semble que en toy per-fect re-

gne,,



# Ballata

*"Chi nel servir antico,,*

[Johannes] Ciconia

Cantus

(1) Chi nel ser-vir an-ti-cho

Tenor

Chi nel ser - -vir

Contraten.

Chi nel ser - vir

me con - du - ee,, Splen - -dor cele -

ste parchenleyre - lu - -ce,,

23 SECUNDA PARS

(b) Lu - ci - di ra - gi man - da più ch'el so -

30 35

-le,, Che g - gn'al - tra stel - - la col suo lu-me ha smor -

VERTO CHIUSO

-ta,, -ta,,

(c) Parmi el smarrito cuor da me che vole  
Subito ratto a la «sua» vista acorta

(d) Posto rimango ne l'estrema porta  
Per seguirar con fede tanta luce  
Chi nel servir anticho

(1) [ ] Full red notes (Tempus perf. c. prolatione minori)

(2) In the msa *F*

## Madrigal

*Per quella strada lactea*

Johan[nes] [Ciconia]

8 Cantus (1) 5 3

(a) Per «quel-la stra-

Tenor (2) (2)

Per «quel-la stra-

10 15 20

-da» Per quel-la strada la-cte-a del cie-

-lo «del cie - lo» «del cie - lo»

Da

da bel-lestelle o - vèlse-ren fer - ma-

-to,

Ve - de - va un car - ro an - dar tut - to a - bra - sa -

-to,,

*p. Ritornello*

De ver - di lau-ri co-ro-ne me - na -

va che d'a - le - gre ça el mon-do

ver-de - ça - - va che d'a - le - gre ça el mon-do ver-de - ça -

-va,,

(b) Coperto a drappi rossi de fin oro  
 Tendea el timon verso ancoli cantando  
 El charro triumphal vien su montando  
 De verdi lauri

(1) The notation has faded and is not quite clear

(2) These first bars have been kindly given by Prof. Mancini from cod. Mancini (Lucca)



"Un fior gentil m'appar,,

[Zachara] de Teramo

Cantus

(2) (a) Un fio-regentil m'ap - par

un fior gen - til m'ap par - -se m'ap - par -

-se,, O a-spira-tio prima bi - na ne vaper ri - ma

poidu cenquante pri-ma e to-sto spar- (b) An - ge-li-ca men-te

ven - ne

Tenor

(2) (3) pas - sio - na

pas-sio - na

pas-sio-na-to stan - do a ju - di - car -

(5) (55) -me pas-sio - na - to stan - do ad iu - di - car - -me,,

(c) Poy commenca a donarme  
De quel suo dolce fructo  
Aymè ch'el mundo tutto  
Tal fior non se troverà a ben cercarse  
Un fior gentil

(1) [ ] Full red notes (Tempus perf. c. prolatione minori «per aequipollentiam»)

(2) The *Tenor* part begins in the ms. only here (3) [ ] Empty red notes (Cave) (Tempus imp. c. prolatione minori diminutum) (4) In the ms. *Contralto* key (5) In the ms. *Mezzosoprano* key

## Ballata

*"Deus deorum Pluto,"*

Zachara de Teramo

10

Cantus

Tenor

(a)

De - us de - o - rum Plu - to or te ren - gra -

(a)

-zio,, Mil - le mi - le mil - le

(b)

-e mil-le-mer-çè Ge - bel - les de - mor -

(b)

gon,, Non di - rò più non di - rò più bar-ban bar - ban

(b)

a - ron,, Po -

(b)

- o poichè son re-in - te - gra - to et de lui

8

15

25

31

34

sa - - - - - zio,,

Se - ra in e - ter -  
Or su - pe - re - te

num el no - stro lau - da - zio,,  
lau - ro el to - pa - zio,,

(b) (b) (b) (b) (b)

47

De  
Che

54

de la ven-det-ta  
che per-ness-un com-

et de tan-ta lu - sti - cia  
mes - sa c'è pi - gri - cia

(b)

(c) Io so in possession a gran leticia  
 Servo serò de Cacus radamanto  
 Rengraziando ognun tanto per tanto  
 Presta iusticia in poco tempo et spatio  
 Deus deorum

(4) [ ] Full red notes (Tempus perf. c. prolatione minori)

# Ballata

*"Amor ne tossa,"*

Magister Antonius Zachara[de Teramo]

Cantus

Amornetos-sa non sepo ce - la -

Contratenor

(1) (2)

(4) The *Tenor* part is missing

(2) Empty red notes (Cave) (Tempus perf. c. prolatione minori diminutum)

10

15 (2) # b b 20 -re,, Ne (4) -re,, Ne

25 (2) b (4) (3) b

30 (3) b b # 35 (5)

40 (3) b (3) coppe - çar del pè,, E ben se be - la

45 (2) b b # (3) (3) b sen- -ça far be

50 be,, La 55 (3)

60 la quaglia sempre non fa-rà quà quà,, Ne 65

la sam-po-gnia be bel-lu lu lu lu lu lu lu lu lu lu lu lu lu lu,,

(3) Full red notes (Tempus perfec. o. prolatione minori «per aequipollentiam»)

(4) The notation in the ms. is doubtful; both parts have three bars rest

(5) The *Contratenor* is missing here

# Pistoia Fragment of Lucca Codex

## Ballata

*"Mercè mercè o morte,,*

Anonymous

1

Cantus

Tenor

Mer - cè mer - cè mer -

cè mer - -cè

o mor - te o mor - te o mor - te o mor - te o

O va - ga a - ni - ma mi - a oi - mè oi - mè oi -

mè oi mè ch'ì mo - ro ch'ì mo - ro ch'ì mo -

ro o gra - zi - o - sa e pi - a

*Fine*

(1) [ ] White notes (Tempus perf. c. prolatione minori)



31

Pa - sco el cor el cor el cor di so - spi - ri di so -  
 Oi - mè do - len - te oi - mè oi - mè do - len - te mo - ri -

spi - ri che al - tri nol ve -  
 rò per mer - ce - tri - de

41

-de,, E di la - gri - me di la - gri - me  
 -e,, Del dol - z'a - mor del dol - z'a - mor del dol - z'a - mor

di la - gri - me io vi - vo a - ma - ra - men -  
 del dol - z'a - mor ch'el mio cor t'a - pre sen -

1.

51

2.

*D.C. alla Fine*

-te -e,, -te -e,,

O Dio che pena è questa al mio cor dolente  
 Falsa zudea, non mi far morire

# Siena Fragment

## Ballata

*Amor amaro*

Anonymous

Cantus

Tenor

A - mor a - ma - ro a - mor

a - mor a - mor a - - ma - ro, a -

mor a - ma - ro sem - pre fo - sti fe -

(1)

*Fine*

-ro,,

27

Pur pia - cen - do cre - do che non fu  
Io ri - do ra - do per - chè le tue sor -

(1) A minim in the ms.

34

mai ne - ro  
ti m'han spar - to  
ne - spir - ti  
ne'  
luo - ghi

41

in - fer - na -  
-ro'  
-li'  
Ho l'os -  
Tu ro -

sa di  
l'os - sa tut-te fran-  
e ra - di con ra - so -  
-te rot -  
-io d'as -

51

sa -  
(1)  
-te'  
-le'  
Si fu - ron  
E mo -

fie - ri col pi  
stri ma-stro al bian - co - o  
mor - per

*D.C. alla Fine*

lo - ta ne -  
-li'  
-ro'



# Domodossola Fragment

21

## Ballata

*"Benchè da vui donna sia partito,,*

Johannes Ciconia

Cantus

1 (1) Ben - chè (2) ben-chè da vui don-na si - a par-ti - to,, (5)

Con pian-ti e con do - lo - re,, (10) A bran - cha - rò l'a - mo - re,, Et non voler

(15) (3) pe-rò che sia ban-di- (20) -to,, Par-ti-me

da ti qua - si strango - sa - to credendome mo - ri - re,, (25) Poyche m'a - ve - vi (30)

VERTO CHIUSO

el to a - mordo - na - -to -to

(1) The *Tenor* part is missing (2) Full red notes (Tempus perf. c. prolationi minori) (3) The ms. reads "fia sbandito,,

## Ballata

*"Se le lagrime antique,,*

Zaninus de Peraga de Padua

Cantus

(a) Missing notes (5) (1) Se le lagrime an-ti-que el dol - ce a - mo - re,,

Tenor

Se le lagri-me an-ti-que etc.

Contratenor

Mo - ves - se (10) in my pietade e zen - til co -

15

20 SECUNDA PARS (2)

Non mi sa - re - be de spe - ran - ça tol - to,,

25

30

Que-st'al - ma sancta an - ge - li - ca - to a - spec -

VERTO

CHIUSO

-to -to

(b) Ma pur pensando de [1'] ornato volto  
De mi rimosse senza alcun [2] dispecto  
Constreto io sum per lui dover morir  
E mia vita finir in questo ardore  
Se le lagrime antiche

(1) Empty red notes (Cave) (Tempus perf. c. prolatione minori diminutum)

(2) Doubtful notation; in the ms. *D* and *E*

(3) Full red notes (Tempus perf. c. prolatione minori)

# Parma Fragment

## Ballata

*"Lisadra donna,"*

Johannes Ciconia

**Cantus**

**Tenor**

**Contraten**

1

5

10

15

20

(2)

(1)

Li - sa oy li - sa - dra li - sa - dra don - na li - sa - dra oy

Li - - sa li - sa - dra li - sa - dra

Li - sa - dra don - na etc.

li - sa - dra don - na ch'el ch'el mi' cor conten -

don - na ch'el mio ch'el mio cor con - ten -

- ti,, Ren - di me pa - ce ren - di me pa - ce o - ra mai ai mei tor -

ti,, Ren - di me pa - ce ren - di me pa - ce ren - di me pa - ce o -

men - ti ai mei tor - men - ti ai mei tor - men - ti mei tor - men -

ra ma - y ai mei tor - men - ti ai mei tor - men -

ti ai mei tor - men - ti,, Tu sai che ho - tu sai

ne - sto a - mo - re et pu - ra fe - de et pu - ra fe -  
c'ho - ne - sto a - mo - re et pu - ra fe - de et pu - ra pu - ra  
(4) et pu - ra fe - de et pu - ra pu - ra  
(3) et pu - ra fe - de et pu - ra pu - ra

-de,, Strin - se elmio cor elmio cor el  
fe - de,, Strin-s'el mio co - re elmio cor elmio cor di  
-de,, Strin-s'el mio co - re elmio cor elmio cor di  
-de,, Strin-s'el mio co - re elmio cor elmio cor di  
-de,, Strin-s'el mio co - re elmio cor elmio cor di  
-de,, Strin-s'el mio co - re elmio cor elmio cor di  
-de,, Strin-s'el mio co - re elmio cor elmio cor di

et di mar - ti - ri et di mar-ti - ri  
do - glia et di mar - ti - ri et di mar-ti - ri  
do - glia et di mar - ti - ri et di mar-ti - ri  
do - glia et di mar - ti - ri et di mar-ti - ri  
do - glia et di mar - ti - ri et di mar-ti - ri  
do - glia et di mar - ti - ri et di mar-ti - ri

(missing) et di mar-ti - ri  
et di mar-ti - ri  
et di mar-ti - ri  
et di mar-ti - ri  
et di mar-ti - ri  
et di mar-ti - ri

(1) [ ] White notes (Tempus perf. c. prolatione minori); or "consentij,, in the text

(2) A C in the ms.

(3) A D in the ms.