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George Peabody College for Teachers, Ph.D., 1972
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PERUGIA MS 431 (G20)

A STUDY OF THE SECULAR ITALIAN PIECES

by

Michael A. Hernon

Master of Arts

Western Kentucky University

A Dissertation submitted in Partial Fulfillment of

Requirements for the Degree of

Doctor of Philosophy

in the

School of Music

of the

Graduate School

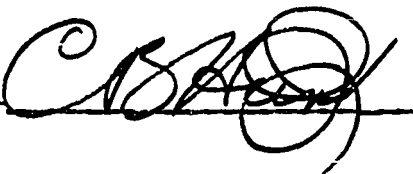
George Peabody College for Teachers

August, 1972

Major Professor Robert L. Weaver Date May 15, 1972

Minor Professor Charles H. Bae Date May 15, 1972
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PERUGIA MS 431 (G20)

A STUDY OF THE SECULAR ITALIAN PIECES

Michael A. Hernon
George Peabody College for Teachers
August, 1972

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The entire contents of this fifteenth century source are indexed and examined according to number of voices, clefs, time and key signatures, language, and function--secular or sacred. The secular Italian pieces have been stylistically and musically analyzed. Transcriptions of the secular Italian pieces complete with text setting have been provided. This study also provides a textual and musical collation of the secular Italian pieces. A concordance of the entire manuscript is also given.

The outline of the dissertation is as follows:
Chapter I: Physical Description. Chapter II: Scribes.
Chapter III: Contents. Chapter IV: Composers. Chapter
V: Probable Origin of G20. Chapter VI: Fifteenth Century Italian Music. Chapter VII: The Texts. Chapter VIII: The Musical Style. Chapter IX: Analyses of the Compositions. Chapter X: Notation. The chapters are followed by the transcriptions, bibliography and appendices.

ACKNOWLEDGMENTS

The author owes a debt of gratitude to many people who, during the past six years, have contributed to the research which has culminated in this study. It now becomes my pleasant duty to make those acknowledgments. First, I wish to thank my advisor, Dr. Robert Weaver, who carefully guided me in the research and development of the dissertation. His criticism and kind words of encouragement have been invaluable.

Second, I wish to express my appreciation to Dr. Edward Pease who first introduced me to the renaissance, for it was he who initially inspired me to embark upon a study of the period. I also must thank him for having introduced me to the manuscript Perugia 431 (G20).

I also wish to thank the directress and library staff of the Biblioteca Comunale Augusta in Perugia, Italy for their competent assistance and eager cooperation.

Finally, I most gratefully acknowledge the assistance of my wife, Bonnie, who not only served as proof-reader, typist, and co-researcher, but provided patient encouragement and comfort in my hours of need. Without her this work would never have been possible.

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INTRODUCTION

The French chanson repertoire has been the subject of numerous scholarly studies and articles beginning really in the nineteenth century and continuing to date. As a result, many of the major chansonniers have been thoroughly examined and discussed. A number of noted musicologists (Droz, Thibault, Rokseth, Hewitt, Jeppesen, Brown, Plamenac, Bukofzer, Marix, and Lowinsky, to name a few), have devoted much time to the research of the chanson literature. The chanson literature has been studied in connection with the life at court, the poetic texts, and the music itself. To be sure, the French chanson is most important in view of the great influence it wielded upon secular composition of other nationalities. This intense concentration on the chansons, however, has resulted in the general negligence of secular musical activity occurring elsewhere in Europe. Certainly many countries may point to native musicologists who have devoted much time to the study of the musical history of their respective countries. Yet in many instances this is but the proverbial "drop in the bucket."

Little is known, for example, about the musical activity in Italy during the fifteenth century. Numerous studies may be found that deal with the "Trecento." Works such as Marrocco's Fourteenth Century Italian Cacce,

Pirrota's The Music of Fourteenth Century Italy, Schrade's Polyphonic Music of the Fourteenth Century, Apel's French Secular Music of the Late Fourteenth Century, and L'ars nova italiana del Trecento are well-known. On the other hand, Italian music of the sixteenth century does not want for attention. What musicologist is unaware of Einstein's monumental three-volume work on the sixteenth century Italian madrigal? The fifteenth century, in terms of Italian music, still remains an enigma to us today. Only a handful of scholars have ventured into this unexplored area. The little music we do possess from this period, which for the most part may be dated from the last half of the century, is largely regarded as being of relatively little musical value, noteworthy only in that it is the precursor of the Italian madrigal. The Italian songs appearing in French chansonniers usually are treated in an incidental fashion, as one might expect of a study concentrating on the chanson repertoire. It is interesting, however, that manuscripts containing a large number of Italian songs have been essentially treated as peripheral sources for the examination and collation of French chansons. It is primarily within this context that the manuscript Perugia G20 has been treated.

Scholars have been aware of Perugia G20 since the last part of the nineteenth century. Bellucci provided a general description of the manuscript when he catalogued the rare manuscripts held by the Biblioteca Comunale Au-

gusta di Perugia. This catalogue appears in volume V of Mazzatinti's Inventari dei manoscritti delle biblioteche d' Italia, 1895. Other general descriptions of the manuscript may be found in Johannes Wolf's edition of the Denkmäler der Tonkunst in Österreich, Jahrgang XIV/1, 1907, page 173; Wolf's Handbuch der Notationskunde, I, 1913, page 458; Knud Jeppesen's edition of Der Kopenhagener Chansonnier, 1927, page lxxii; and Federico Ghisi's I Canti Carnascialeschi, 1937, page 193.

G20 has frequently been examined and its French chansons collated with many chansonniers of the fifteenth century, with notice taken only of those Italian pieces that frequently appear in chansonniers or those that are the handiwork of the French composers. Helen Hewitt's edition of Harmonice Musices Odhecaton A collates the following six chansons with the Perugia manuscript: "Helas que pourra devenir"; "Le serviteur"; "Amours amours"; "Nunqua fue pena maior"; "De tous biens playne"; and "Fortuna per ta crudelte." Knud Jeppesen collates three of the Perugia pieces in his edition of Der Kopenhagener Chansonnier: "De tous biens plaine"; "Le souvenir"; and "Nul ne s'i frocte." Five pieces contained in Guido Adler and Oswald Koller's edition of Denkmäler der Tonkunst in Österreich, Jahrgang VII, Band 14 und 15: Sechs Trienter Codices, Erste Auswahl, 1900, are collated with the Perugia manuscript: "O gloriosa regina"; "Hellas, que pourra devenir"; "Le serviteur"; "O rosa bella"; and "Amours,

amours." Catherine Brooks in her dissertation, Antoine Busnois as a Composer of Chansons, collates "Damaur suy fai" and two settings of "Fortuna desperata" with G20. She obviously intended to also collate "Cent mille escus," for the folio numbers of Perugia's "Cento milia scuti" are erroneously listed under "Con tutta gentileca," a piece not found in G20.

Other sources using G20 as a peripheral manuscript for the collation of French chansons are E. L. Kottick's article, "The Chansonnier Cordiforme," seen in the Journal of the American Musicological Society, XX (1967), on pages 10-27; and Dragan Plamenac's two articles: "A Reconstruction of the French Chansonnier in the Biblioteca Columbina, Seville," found in the Musical Quarterly, XXXVII (Oct., 1951); XXXVIII (Jan. and Apr., 1952); and "The 'Second' Chansonnier of the Biblioteca Riccardiana (Codex 2356)," found in Annales Musicologiques, II (1954), on pages 105-187.

Only a few of the secular Italian pieces found in Perugia G20 have been considered by musicologists. Johannes Wolf has transcribed the famous carnival song, "Orsu, orsu" in his Music of Earlier Times, pages 49-51. The same song is also found in volume I of the Historical Anthology of Music on page 99, with a brief commentary on page 226; in Chanson and Madrigal 1480-1530 on page 61; and in Federico Ghisi's I Canti Carnascialeschi on page 193. Nanie Bridgman, in her article "Un manuscrit

italien du début du XVI^e siècle à la Bibliothèque Nationale," found in Annales Musicologiques, I (1953), pages 177-267, collates five Italian pieces found in G20 with the Réserve Vm⁷ 676 manuscript: "Morte che fai"; "Fortuna desperata"; "Fin ch'io vivo"; "Lucello mio chiamo"; and "Soffrire io som desposto."

Knud Jeppesen in his Die Mehrstimmige Italienische Laude um 1500, page xix, discusses Perugia's "Soffrire son disposto" and points out that the piece is musically identical to an "Ave regina virgo gloriosa" found in the Florence manuscript Panciatichi 27. Edward Lowinsky mentions the Perugia manuscript on page 9 of Tonality and Atonality in Sixteenth Century Music in which he discusses a strambotto text, "Sufferir son desposto," as being that of Serafino Aquilano, and points out that the bass of the musical setting is an Italian variant of the folia. Another interesting discussion of text and music may be found in Isabel Pope's "La Musique Espagnole à la Cour de Naples," in Musique et Poésie au XVI^e Siècle. She mentions G20 on page 51, and cites the "Amor tu non me gabasti" text. Finally Fausto Torrefranca in his voluminous Il Segreto del Quattrocento cites five Italian texts that he has found in Perugia G20: "Folle chi vole"; "Io sento d'onne bande"; "Morte che fai"; "Una vecchia recagnata"; and "Fortuna desperata."

Perugia G20, containing forty-four secular Italian pieces, is one of the largest extant sources of Italian

music dating from this period.¹ The main body of these songs remains unexamined today. This manuscript then must not be considered a peripheral source containing a few French chansons, but must be considered a major source of Italian secular music of the late fifteenth century. The author would also hope that the examination of G20 would provide a greater repertoire of Italian music from the period, and a more intimate familiarity with the style, thus providing another piece to the puzzle and enabling musicologists to understand better that enigmatic era of Italian music known as the fifteenth century.

¹A list of various manuscripts noting the number of pieces with Italian texts may be found at the end of this chapter.

Manuscripts containing pieces with Italian texts:

Glogauer Liederbuch - 1

Florence, Cod. Basevi 2439 - 1

London, British Museum Add. 35087 - 2

Munich, Cim. 351^a (Schedel Liederbuch) - 2

Paris, Bibliothèque Nationale, fonds français, Ms. 1597 - 3

New Haven, Conn., Mellon Chansonnier - 3

Trent Codexes - 5

Paris, Bibliothèque Nationale, Chansonnier Cordiforme - 14

Paris, Bibliothèque Nationale, fonds français, Ms. 15123
(Pixérécourt) - 19

Florence, Magliab. XIX, 121 - 19

Seville 5-1-43 and Paris N. A. Fr. 4379 - 24

Montecassino, Codex 871N - 32

Perugia, Cod. 431 (G20) - 46

London, British Museum, Egerton 3051 - 53

Milan, Trivulziana Ms. 55 - 60

Modena, Biblioteca Estense Ms. y L. M. 8 - 64

Paris, Bibliothèque Nationale, Réserve Vm⁷ 676 - approx. 78

Venice, Biblioteca Marciana Ms. Italiani Cl. IV. 1795-1798 -
103

Florence, Magliab. XIX, 141 - approx. 160

CHAPTER I

PHYSICAL DESCRIPTION

Perugia 431 (G20) is a music manuscript dating from the end of the fifteenth century. A description of the manuscript may be found in several sources. Perhaps the most famous of these descriptions is Bellucci's, found in volume V of Mazzatinti's Inventari dei manoscritti delle biblioteche d' Italia. Musicologists have treated G20 in a more or less superficial manner while collating it with other manuscripts of more immediate interest. Such is the case with Knud Jeppesen whose edition of Der Kopenhagener Chansonnier provides both a physical description as well as a general description of its contents and composers. Federico Ghisi has included a physical description of G20 in his I Canti Carnascialeschi. A slight discrepancy in measurement of its dimensions may be seen when one compares Jeppesen's description with those of Bellucci and Ghisi. Jeppesen states that the manuscript measures 21.3 by 14.3 cm. Bellucci and Ghisi both give the measurement as 21.5 by 14.5 cm. The discrepancy is misleading, but may easily be resolved. The binding does measure 21.5 by 14.5 cm. The paper itself, however, depending upon where one measures it, measures 21.2-21.3 cm. by 14.2-14.3 cm. The manuscript does not

appear to have been trimmed. The binding is of dark brown leather and is the original binding of the manuscript. The binding has a stamped design, but contains no heraldic symbols. A rough sketch of the binding may be seen at the end of the chapter. The flyleaves are described in Jeppesen's Der Kopenhagener Chansonnier on page lxxii; by Bellucci in Mazzatinti's Inventari dei manoscritti delle biblioteche d' Italia, V on page 130; and in Ghisi's I Canti Carnascialeschi on page 193. Jeppesen's description of the flyleaves states: "Vier Pergamentblätter, ursprünglich je 2 zusammengeklebt (2 vor und 2 nach de Ms.) bilden die Deckblätter (mit mittelalterlichem Latein beschrieben)." Bellucci says: "Le guardie sono formate de 4 fogli membranacci scritti a grossi caratteri gotici del secolo XIII." Ghisi's description of the flyleaves is identical to that of Bellucci. These four flyleaves, two in the front and two in the back, are no longer found in the manuscript. The author, upon questioning the library staff concerning the four ill-fated flyleaves, discovered that G20 had been restitched. Evidently these flyleaves were omitted in the restitching process. The staff was uncertain as to when the manuscript had been restitched, but all believed it had taken place after World War II. Fortunately the flyleaves have not been lost. Upon further investigation the flyleaves were discovered in a codex of music fragments labeled "Frammenti di codici musicali--Ms. 3277." I am deeply indebted to

Miss Pecugi Fop for her invaluable assistance in rediscovering these flyleaves.

There are two numbering systems to be found in the manuscript--the foliation which is the older of the two systems always appears on the verso page and is in red ink. The number is always encased by the symbol ¶. Folios 1^r through 5^v, and 8^r through 12^v are missing from G20. The manuscript, then, begins with an incomplete piece found on 6^r. Folios 165^v through 173^v are unnumbered. Folio 166^v has been numbered at a much later date in pencil. Folios 40^r, 41^r, 42^r, 46^r, 47^r, 58^r, 163^r, 166^v-167^r, and 170^v were left staved, but blank upon completion of the original compilation. Of the aforementioned folios, only folios 42^r, 47^r, and 163^r remain blank today. The other folios bear additions by later hands.

The pagination system is much later and appears in the upper right hand corner in lead pencil. The pagination is numbered 1 through 163. Folio 6^r is page 1. It should be noted that page three contains 7^v: a superius and tenor part; and 13^r: a contra of a "Kyrie" and "Christe." The pagination is given for those pages not containing foliation numbers near the end of the manuscript. A variation in the pagination system is found with page 26, 26 bis. The entire superius and part of the tenor is found on the left side of page 26, which is

folio 35^v. The tenor is continued on 26 bis. The top four staves of 26 bis contain the original contra of the piece. A half-page has been inserted between the left side of page 26 and 26 bis. This half-page which is numbered "26" contains a new contra added by a later scribe and falls so as to cover the original contra but to allow the final section of the tenor to be seen. Folio 36^v may be seen on the reverse side of page 26 bis, thus proving that 26 bis is 36^r. It should be noted that the foliation numbers were initiated prior to the insertion of the half-page, and the pagination obviously occurred some time later.

The paper is of a high quality and would seem to be of a bit lighter weight than that normally used for the writing of music. The laid lines are close together and the chain lines occur approximately every inch. The quality of the paper appears to be uniform throughout the entire manuscript. A variance of texture does occur on folios 150^r through 152^r. Here the paper is quite stiff and resembles cloth. The fibers are very coarse and can easily be seen. This is uneven and patches of a smoother surface similar to the other pages can be seen. The fore-edges of these pages are frayed so that many fibers stick out beyond the page. In connection with this condition the illuminations or capitals appear only in outline, the inside having been cut away, leaving

only the weave of the inner fiber to be seen. The illuminations now show through from one side of the page to the other and partially obliterate the music on the other side. Although the peculiar "cloth weave" only extends from folio 150^r through 152^r, the condition of the illumination extends to 153^v. Not being able to understand the condition of the paper, I questioned the library staff and was informed that this was a "restoration" process which had been initiated but never completed. The date of the attempted "restoration" was unknown. It is a poor restoration indeed that destroys the very music it is intended to preserve!

The attempt to determine watermarks was unsuccessful. The watermark appears in the center of the folio and is almost completely lost in the binding process. Only a small edge of the watermark was visible. Ten different forms were discernible. See the table at the end of the chapter for a rough sketch of the visible portions of the watermarks and the pages upon which they occur.

The library has placed its seal on several pages within G20. The first occurrence is on page 1 between the third and fourth staves. Ink was used with the stamp here so that a large blotch, unidentifiable unless one knows, appears at this point. The seal indentation appears at the bottom right hand corner of pages 25, 50, 95, 100, 125, 150, and 163.

It is unfortunate that folios 1^r through 5^v, and 8^r through 12^v are missing; however, G20's present condition is good to excellent considering the age of the manuscript and, of course, the stitching is relatively recent. Aside from the restoration blunder there is only one other point that deserves comment. The capital I of "In eternu voglio" on 109^v and the C of its Contra on 110^r have apparently been cut with a sharp implement such as a razor blade. The capital C at the top of 111^r has suffered a similar fate.

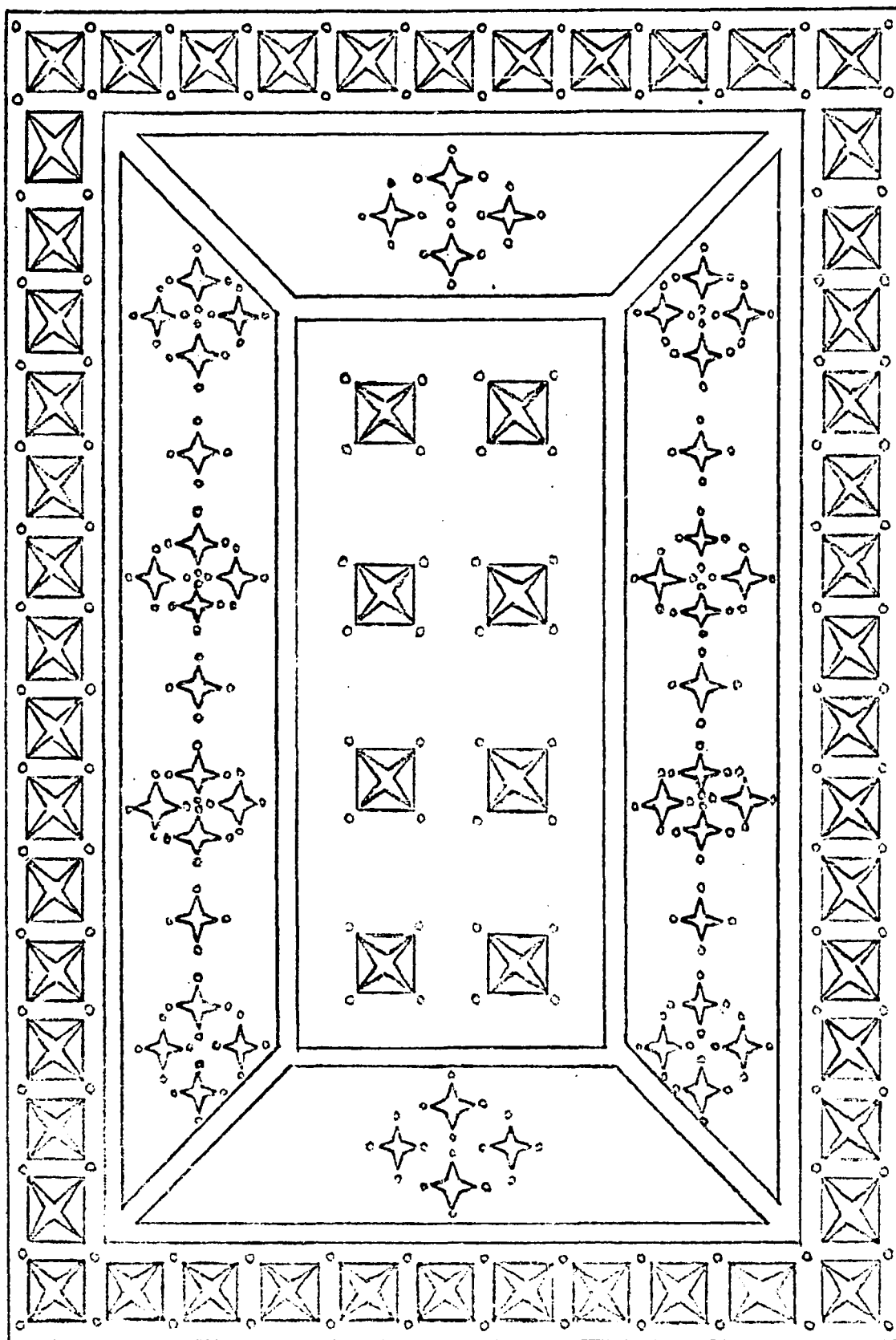
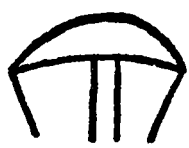


TABLE I
WATERMARKS

	3, 6, 15, 17, 29 33, 39, 58, 93, 117?, 123, 149?		9, 12, 20, 22, 23? 28, 32, 46, 51, 56, 80, 100, 104 106, 112, 122, 125, 128, 130, 135, 144, 151, 159
	26, 38, 49?, 85 108, 132, 146		35, 90, 113, 137 147
	53, 61?, 63?, 109, 120, 142, 158, 134		68, 70, 72, 84, 88, 96, 161
	73, 115		76
	77		154, 156

CHAPTER II

SCRIBES

A study of the scribes involved in the compilation of the manuscript would seem essential to an over-all understanding of the relation of the source to other manuscripts of the period. A study of music scribes should be an important part of any study of this nature whereby a body of knowledge could be accumulated enabling the musicologist to determine better the origin of manuscripts and the location and activity of scribal workshops. The reluctance to undertake such a task within the limited scope of the dissertation can be more easily understood in view of the absence of information pertaining to the subject. The problem may partially lie with the amateur status of most musicologists as calligraphers. Accepting this handicap, it is still possible for the persistent researcher to determine within limitations certain basic characteristics which comprise the different writing styles of scribes to be found in his manuscript.

An investigation of G20 would indicate that at least seven scribes had a hand in its compilation. Six of the original seven scribes write in a hand which may be described as "gothic." The style of the other scribe may be described as "humanistic." I have named the gothic

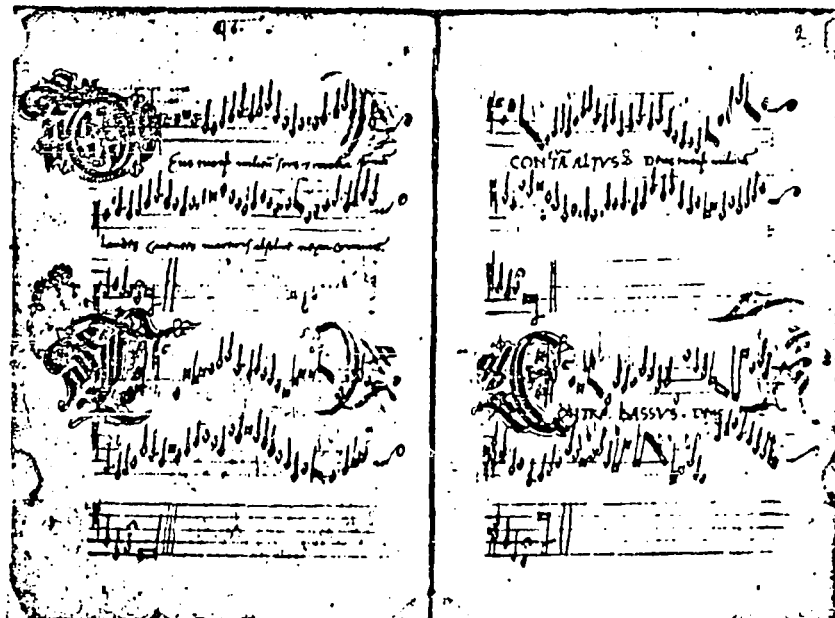
scribes as follows: Gothic I, II, III, IV, V, and VI. They are numbered in the order in which they appear in the manuscript. The humanistic scribe is called "Humanistic I." The greater part of the manuscript was compiled by Gothic II and V, and Humanistic I. A table of scribes appears at the end of the chapter. Illuminations and changes of inks are indicated. An asterisk is used to indicate those pages where entire pieces, voices or notes have been added by other scribes. These scribes have been identified in Table III.

The distinction between gothic and humanistic alludes to the definite attempt on the part of the gothic scribe to use the downward slant stroke to the left with the thin side of the stylus: , continuing downward and to the right with the broad side of the stylus: , moving downward and to the right with the broad side of the stylus: , and completing the stroke by a downward movement to the left with the thin side of the stylus: . The humanistic scribe tends to round his semibrevis into more of a tear-shaped note. In attempting to describe the characteristics of the various scribes it cannot be assumed that these characteristics are absolute. The gothic scribes will round their semibreves in a fashion not dissimilar to the humanistic scribe upon occasion, and vice versa.

Gothic I always uses the same C clef: . The vertical strokes are made with the thin side of the sty-

lus, and the horizontal lines with the broad side of the stylus. The F clef is . The  is distinctive in that it appears to be two semibreves, one immediately above the other. Gothic I frequently uses a loop on the stem of the final longa: . The custos is also peculiar to Gothic I, and usually consists of three jagged marks with an up and outward swirl that curls around: . The crooked vertical stems should also be noted. The stems are not consistent. They slant first one way and then the other. Another interesting observation concerning the stems is the haphazard manner in which they are drawn. The width of the stem varies during the same stroke. He obviously is taking painstaking care in drawing his stems, but it would appear that his hand is not practiced enough to make the stroke easily. In all probability Gothic I is not a seasoned scribe, and as a result, is taking extra pains to form the symbols. A good example of Gothic I's scribal hand may be seen in "Deus tuorum militum," found on folio 6^v-7^r of G20.

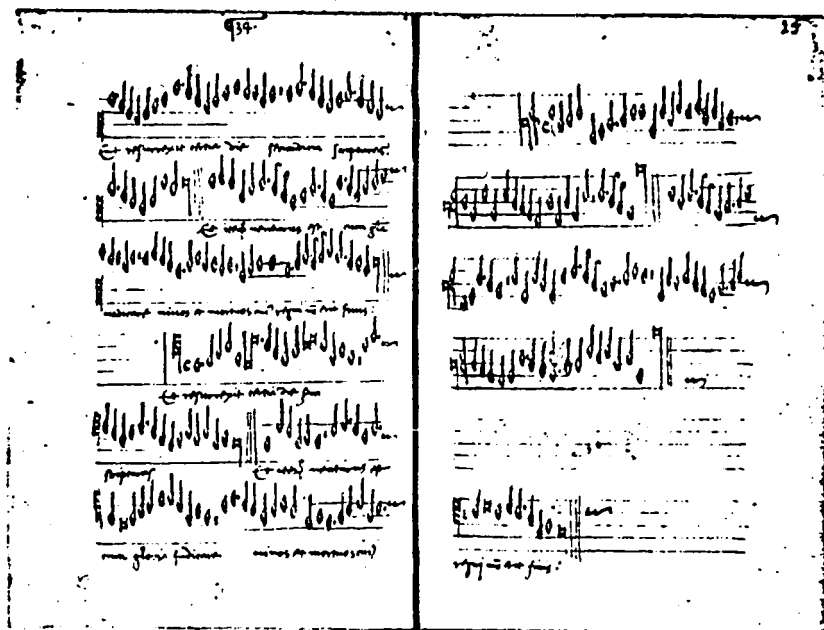
Ex. 1



Gothic II is a seasoned music copyist. Gothic II's C clef is different from that of I. His clef consists of two parallel vertical strokes made with the thin side of the stylus, and four parallel horizontal strokes made with the thick side of the stylus:  . The right vertical stroke is usually longer than the left. Quite often the horizontal strokes have a slightly downward slant. The left vertical stroke was probably formed first and then the horizontal strokes, with the right vertical stroke completing the clef sign. Gothic II's F clef is usually  ; however, he occasionally deviates from this, as can be seen in the example. His F clef is sometimes formed  . These instances are the exception to the rule. The longa is not distinctive although he has a tendency to be a little sloppy in forming the head:  . Apparently he formed the horizontal strokes first, and then the vertical strokes. This would account for the left vertical stroke usually extending beyond the horizontal strokes. Gothic II is not consistent enough with his custos to form a hard-and-fast rule; however, he usually forms his custos with two jagged marks and a very modest swirl out and only slightly upward:  . This sometimes is replaced with a bit more vigorous swirl at the end:  . Another variant is the same two jagged marks, but followed by more of a swirl downward:  . Gothic II's semibrevis is formed with the usual slant-stroke, broad; broad-stroke, slant. The difference is

the quickness with which he apparently made the head. The slant-stroke, broad was made with care; however, the broad-stroke, slant was made quickly, often resulting in a notehead whose right side is almost flat:  . Gothic II's stems are consistently straight with minimal slant or variance. Gothic II would appear to be a practiced music scribe. Based on close examination of II's handiwork, I would say he worked quickly and with a sure hand. The "Et resurrexit" on folio 34^v-35^r provides a good example of Gothic II's hand.

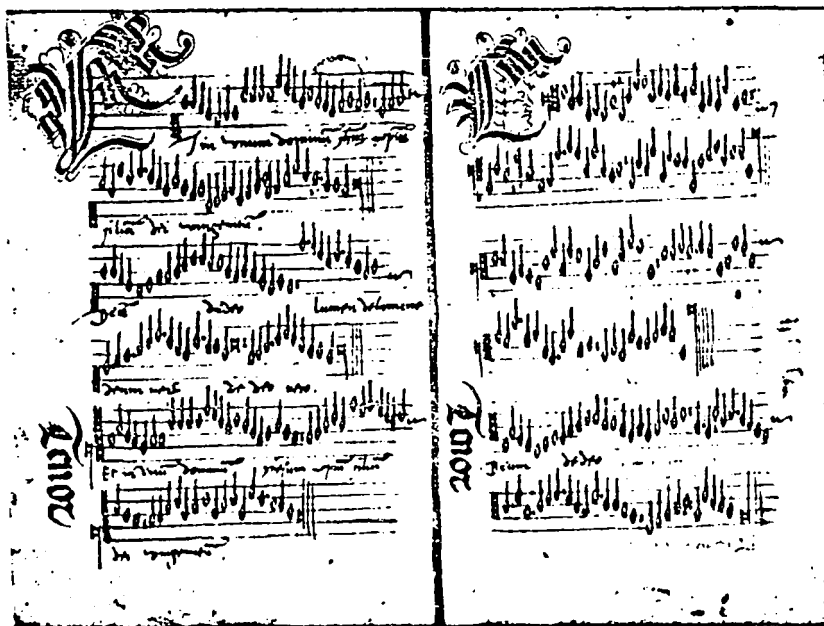
Ex. 2



The hand of Gothic III is similar to that of II, but there are certain basic differences. Gothic III's C clef resembles that of II, but upon closer examination one notices that III occasionally uses the broad side of the stylus to make his vertical strokes. Both vertical strokes are usually the same length. Gothic III probably drew both vertical strokes first, and completed the clef

by making the horizontal strokes. His horizontal strokes often extend beyond the vertical strokes. His F clef is formed . The custos of Gothic III is almost identical to that of II, with the main difference being the bolder manner in which Gothic III executes the swirl at the end of the custos: . The swirl is frequently out and down, and often is also more exaggerated than that of II. The semibrevis again resembles that of II. The semibrevis is made with the slant, broad; broad, slant movement, with the second half of the movement (broad, slant), often being completed so quickly as to de-emphasize the right corner point: . Gothic III's stems are straight and firm. Gothic III appears to be an experienced music scribe. An example of III's hand may be seen in the "Et in Unum Dominum" on folio 19^v-20^r.

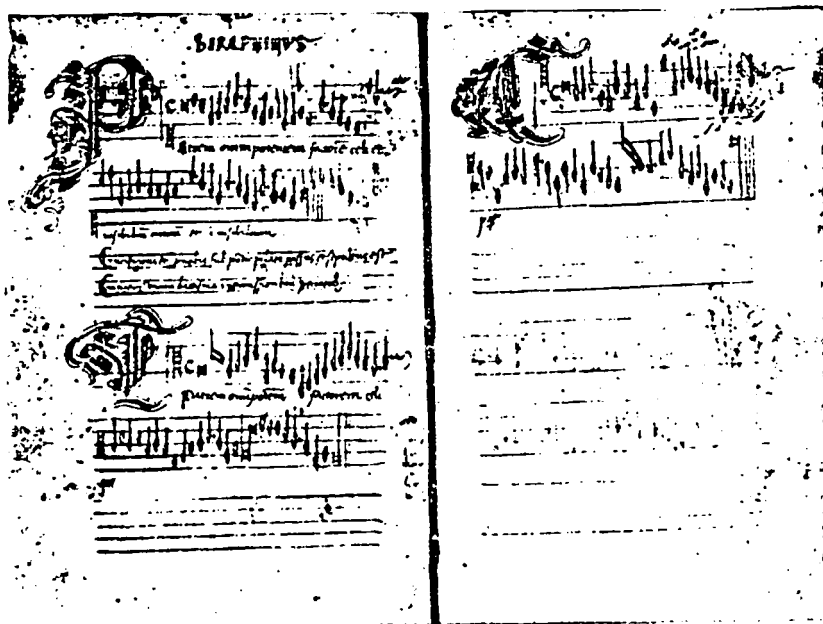
Ex. 3



The style of Gothic IV may be easily discerned upon first-hand examination of the manuscript, but becomes less obvious upon examination of a microfilm copy of G20.

Aside from the difference in ink, which will be discussed later, IV uses a stylus which is thinner than those of the preceding scribes. This alone might mean nothing more than a scribe sharpening his stylus; however, this peculiarity being congruent with other identifiable characteristics leads me to believe that we are dealing here with yet another scribe. Gothic IV's C clef frequently resembles that of II--the right vertical stroke often being somewhat longer than the left, as on folio 22^v-23^r.

Ex. 4



Occasionally both vertical lines extend beyond the bottom horizontal stroke, as on folio 95^v-96^r. There appears to be a somewhat greater separation between the upper two horizontal strokes and the lower two horizontal strokes than normally encountered in the preceding scribes. The F clef is formed in this manner: . The  resembles two semibreves, one inverted and directly above the other. Gothic IV's custos is very characteristic of his hand. His custos is formed by two jagged marks and a swirl out

Ex. 5



and down which loops back over again: $\omega\alpha$. Gothic IV does not use this custos everytime, but it is sure to appear at least once within a composition. Gothic IV's semibreves seem almost flat on the right side. In all probability this is the result, even as with II and III, of hurrying through the formation of the semibrevis. It is noteworthy, however, that IV's semibreves are so consistently flat on the right that they appear almost to have been made with a slant, broad-stroke and more of a downward stroke on the right side.

Gothic V is the master scribe in the manuscript. The French chansons are his largest contribution to the manuscript, indicating, perhaps, the high esteem in which they are held at the time of compilation. Gothic V's main identifiable characteristic is simply that he is more exacting than his colleagues. His C clef is formed by two very thin vertical lines and four broad horizontal

strokes. The vertical lines can be even, but more often the right vertical stroke is a bit longer at the bottom. His horizontal lines usually do not slant downward, nor do they exceed the vertical strokes: . Gothic V's F clef is always formed in the following manner: . His custos varies so much as to not be distinctive. He uses all of the different custos previously mentioned. He does, however, upon occasion employ a three jagged mark instead of the two which, with the exception of Gothic I, is so typical of the preceding scribes: . Gothic V's semibreves provide an excellent example of how they were supposed to be formed. He is quite precise in his slant, broad; broad, slant-stroke. His stems are exact and do not slant to either side. His noteheads are somewhat smaller than those of the other scribes. Folio 71^v-72^r provides a good example of his work.

Ex. 6



There can be no doubt that Gothic V is a veteran scribe of superior ability. His exactness and surety of hand

do not vary, but remain constant throughout the manuscript.

Folios 109^v through 113^r raise a serious question as to the possible existence of another scribe within the manuscript. The characteristics previously attributed to other scribes appear, not exclusively those of one scribe or another, but mixed. Folio 109^v-110^r provides a good example of this.

Ex. 7

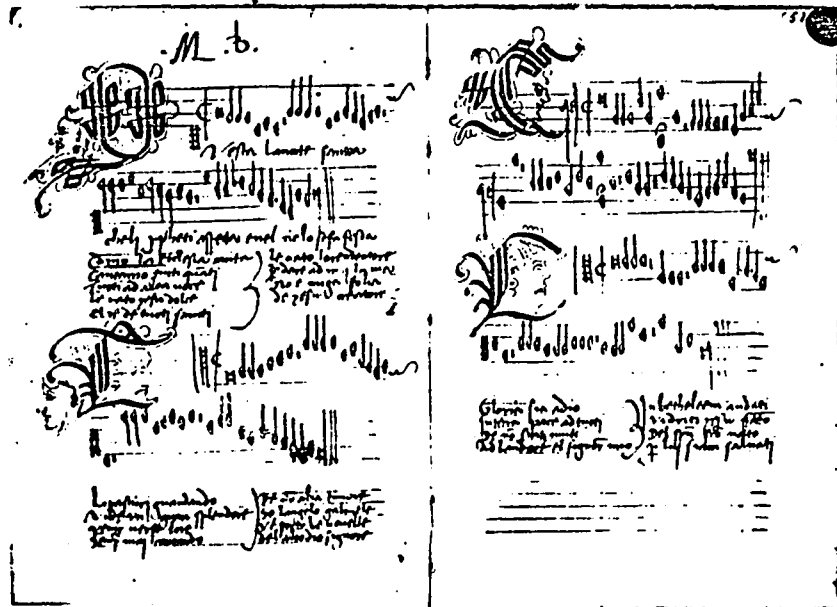


The C clef was probably formed by making the two vertical strokes first, with the four horizontal strokes completing the clef. There is a greater distance between the upper two horizontal strokes and the lower two. The horizontal strokes frequently exceed the vertical strokes:  . The F clef is the same as that used by Humanistic I, whose hand is to be discussed later:  . The custos also resembles that of Humanistic I. It would be easy, on the basis of the custos and F clef, to attribute these pieces to the pen of Humanistic I. There are, however,

some disturbing irregularities. This is not the work of a humanistic scribe. His semibreves and minims are too distinctly formed. This scribe has attempted to form his semibrevis and minima utilizing the slant, broad; broad, slant-stroke--something Humanistic I would never have done. Upon examination of the semibrevis and minima one sees the same quick stroke of the broad, slant movement used to complete the semibrevis or minima that is used by Gothic IV, thus forming a notehead partially flat on the right side. Even as it is easy to attribute these pieces to Humanistic I on the basis of the F clef and custos; the semibrevis, minima, and the size of the noteheads would seem to indicate that this is the work of Gothic IV. An important consideration which casts doubt upon Gothic IV being the scribe responsible is that Gothic IV's pieces all appear in the same peculiar brown ink and are all treated by the same illuminator. I choose, in view of the alternative of accepting this man with so many reservations as one of the scribes already discussed, to see him as a different scribe altogether. For the sake of clarification he will be called "Gothic VI."

There are other examples of VI's handiwork. Folios 150^V-153^R are in exactly the same hand as that found on folios 109^V-113^R. Another example of Gothic VI's work is also found on folio 167^V-168^R, "Questa la nate." See example 8 at the top of the following page.

Ex. 8



Humanistic I employs a hand that is entirely different from the first five gothic scribes. He is not particularly consistent with his C clef. It is usually comprised of all broad strokes, although this is certainly not a hard-and-fast rule, as can be observed on folio 42v-43r.

Ex. 9



The horizontal strokes frequently extend beyond the left vertical stroke, and may or may not be slanted. He oc-

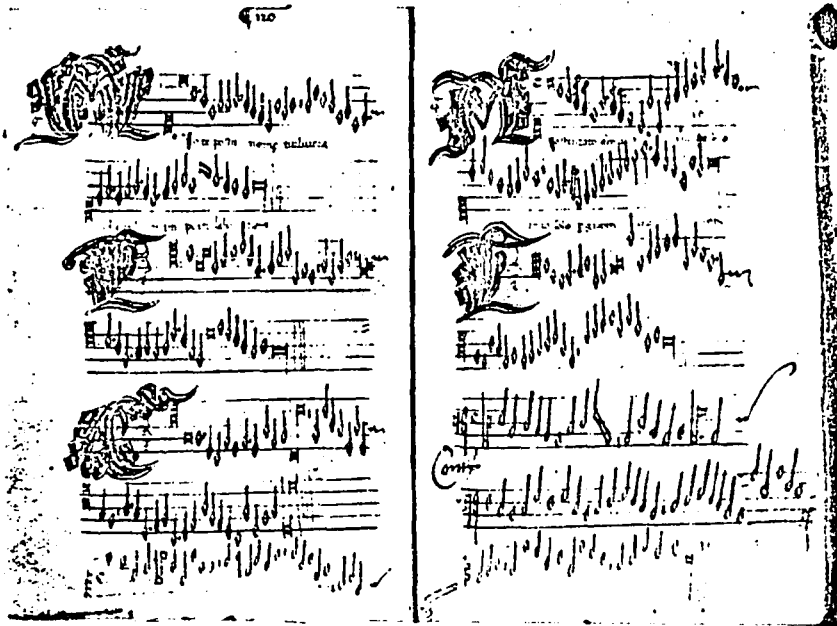
casionally extends the right vertical stroke at the bottom. Humanistic I is consistent with his F clef. He invariably uses this symbol:  . Humanistic I's custos uses the standard two jagged marks, but his swirl is only slightly out, almost straight up, and then around:  . His semibrevis and minima are perhaps his most revealing trait. The heads are tear-shaped. The minims appear to have been formed beginning with the top of the head, moving down and around, and ascending with the stem--possibly all in one movement. The semibrevis appears to have been formed in one stroke:  . The stems are fairly straight, but with some deviance to the left or right. Humanistic I does not cross his stem when forming a semiminima, as would be typical for the gothic scribes. Instead, the semiminima appears thusly:  .

The seven scribes discussed above were the scribes involved in the original compilation of the manuscript. There are, however, additions which have been added on blank staves and pages by later hands. I have been able to determine three different hands involved in these later additions, and have labeled these as Later Hand I, II, and III.

Later Hand I is probably sixteenth century. His C clef is sometimes formed  . His F clef is  . Notice that the top stem is missing. His custos is very distinctive. There are two jagged marks and a strong up and outward swirl:  . The important thing here is the

strong stroke upward. His semibrevis and minima are tear-shaped. A good example of Later Hand I's style may be found at the bottom of 120^v-121^r.

Ex. 10



It should be noted that Later Hand I only adds additional voices to pieces already found in the manuscript--in two instances adding the fourth and fifth voices to pieces originally in three parts. These are the only two examples of five-part pieces to be found in G20. It is difficult to determine this man's style with any degree of certainty because of the few examples of his hand found in the manuscript.

Later Hand II has special significance in relation to G20 which will be discussed later. Suffice it to say at this point that we are able to identify Later Hand II as Raffaele Sozi and that he dates his additions on folios 41^r and 164^r as falling in the years 1556 and 1557. An excellent example of Later Hand II's scribal style may

be found on the bottom of folio 51^v-52^r.

Ex. 11

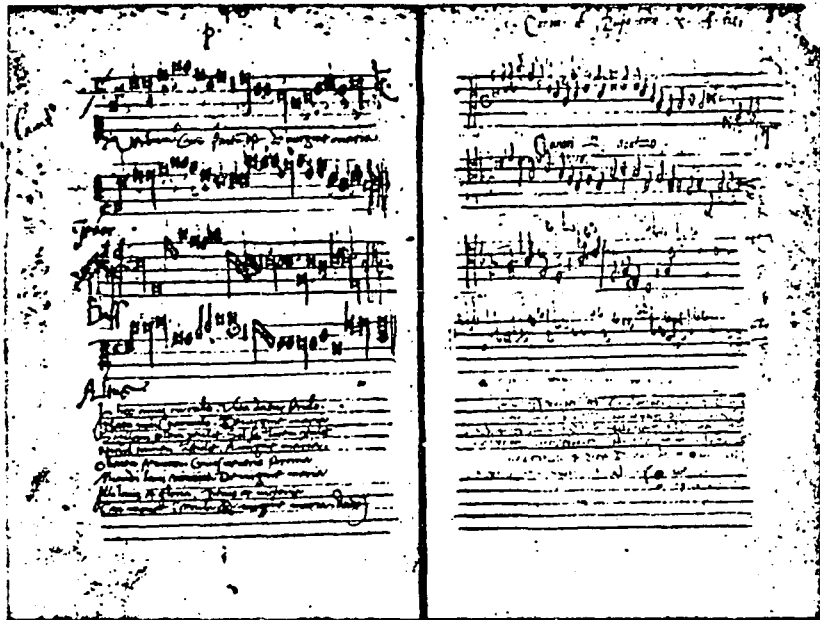


Notice the unusual C clef:  . Later Hand II's custos is quite distinctive. There are a number of minute jagged marks followed by an upward movement and an arch over and partially down:  . His semibrevis is quite peculiar. The tip of his semibrevis occasionally curls over to the right:  . Any doubt that this is Sozi's own hand can be allayed by examining the Memorie cittadine e domestiche di Raffaele Sozi in which appears a musical treatise containing numerous examples that reveal the same hand characteristics.

Later Hand III appears in the manuscript once on folio 46^r, and possibly on 166^r. His only additions to the manuscript are a three-voice canon ascribed to Pope Leo X, and a four-voice canon. It is interesting that these same canons were also copied in the margin and at the bottom of folio 165^v-166^r. Later Hand III's C clef

is different from any of the others found in the manuscript. He makes two vertical strokes. The horizontal strokes are wider apart at the left than at the right, the top one slanting downward and the bottom one slanting upward:  . His brevis and longa noteheads are constructed by slanting from left to right the upper line downward and the lower line upward, often coming together at the vertical line on the right:  . Later Hand III's minims are formed in one stroke, beginning at the top of the head, circling around and continuing upward for the stem. Another unusual feature of this scribe is the curve of the stems. See example 12.

Ex. 12



These ten hands--the seven involved in the original compilation of the manuscript and the three later hands--account for almost the entire manuscript. Yet the attributions of pieces to the various scribes discussed are not devoid of frustrating problems. There are many in-

stances where the scribe has deviated from his usual hand at least enough to pose a doubt as to his being the actual scribe who penned the piece. These instances have required subjective judgments on the part of the author--not only relying upon the characteristics of any particular scribe as has been briefly outlined above, but also taking into consideration the kinds of inks used by the scribes and the treatment of the illuminations. See Table II. Changes of ink are indicated by brackets at the left of the pagination. Gothic I always uses a dark coffee brown ink. Gothic II usually uses medium brown, but also uses black, and upon occasion, dark brown. Gothic III usually uses a medium dark brown ink. Gothic IV always uses a light brown ink which seems to have more pigment than the inks used by his colleagues. Gothic V uses black almost exclusively. Gothic VI uses dark brown and black ink. Humanistic I uses medium brown to dark brown, one not being more prominent than the other. The three later hands all use a medium brown ink.

There are three basic illuminations found in the manuscript. Table II at the end of the chapter shows the frequency of occurrence and the pages where the illuminations are to be found. The illuminations are indicated by brackets placed at the right of the pagination. Illumination A is brown with touches of red. This illumination is found exclusively with Gothic IV. Illumination B is black with red outlining the black. A variance

of this is B' where touches of gold may be found. Illumination C is associated exclusively with the master scribe, Gothic V, and is by far the most ornate to be found in the manuscript. The most typical arrangement is the illumination of the capital letter of the superius. The word "Tenor" is spelled in broad letters, all in red, and the "T" is decorated with gold, brown, or purple. The word "Contra" is abbreviated "Cont" or "Cot." The letters are in red with the capital "C" being trimmed in gold, brown, or purple. Ornaments of purple, gold, brown, or a combination of the three may be found at the end of each voice part. Additional decorations such as flowers are found in the margin and are colored with the same inks. A variant of C may be C' where the letters are purple with gold and black outline or black with purple and gold outline.

Those pieces which invite further discussion may be broken down into five basic categories: added voices, addition of complete pieces, change of scribe in the same work, unidentified scribes, and added canons.

Seven pieces fall into Category I. An additional voice is found on page 26. This voice, a contratenor, is written in a later hand and contains all the characteristics attributed to Later Hand I. The page numbered "26" is only a half-page in length, thus covering up the original contratenor and allowing the complete tenor, which is begun at the bottom of folio 35^v and continued

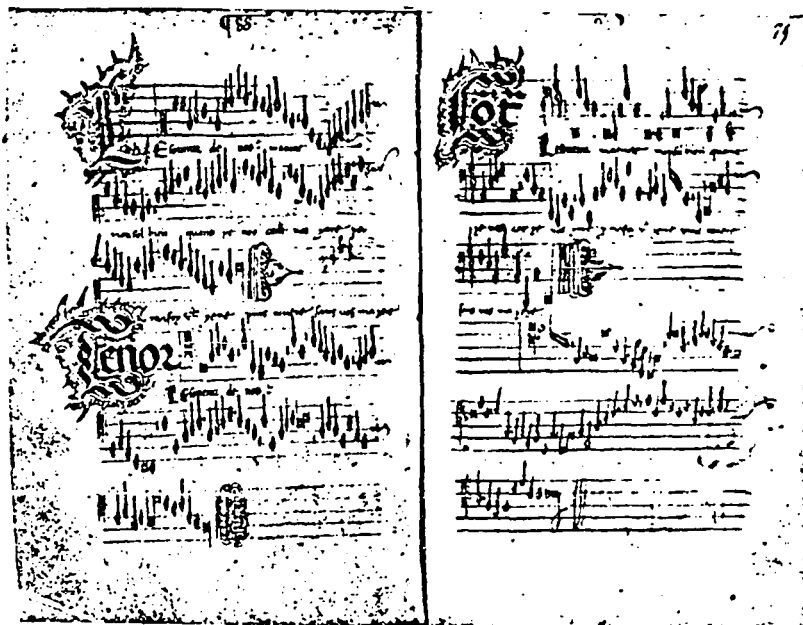
on the bottom of 36^r (page 26 bis), to appear.

Ex. 13



The three-part composition, "Le sovindir de vos," found on folio 88^v-89^r and penned by Gothic V, contains an additional voice which is found at the bottom of 89^r.

Ex. 14



This additional voice appears to be the work of Gothic I. Notice the distinctive custos, C clef, and the curl of the stem of the longa at the end of the piece. Gothic I has left an indentation at the beginning of the voice part.

This may very well imply that the fourth voice was added during the initial compilation of the manuscript. This speculation is made on the basis that Gothic I evidently expected the piece to be returned to the illuminator so that the additional voice might receive its illuminated capital.

An altus and a contratenor part have been added to "Aio stentato," an original two-part composition found on 121^r. The altus is begun on the bottom of 120^v and continues across to 121^r. The contratenor appears immediately above the single line of the altus on 121^r. The added parts are in brown ink while the original piece is in black ink. The two pieces found on 120^v and 121^r are the work of Gothic V. The added voices appear to be the work of Later Hand I.

Later Hand I appears again in the next instance of added voice parts on the bottom of 125^r.

Ex. 15.



The ink of this original three-part piece is medium brown. The two added parts, a "Bassus" and "Contra," appear in a much darker ink. Later Hand I's characteristic F clef appears in the bassus part. An example of his custos may be seen in both the bassus and contra parts.

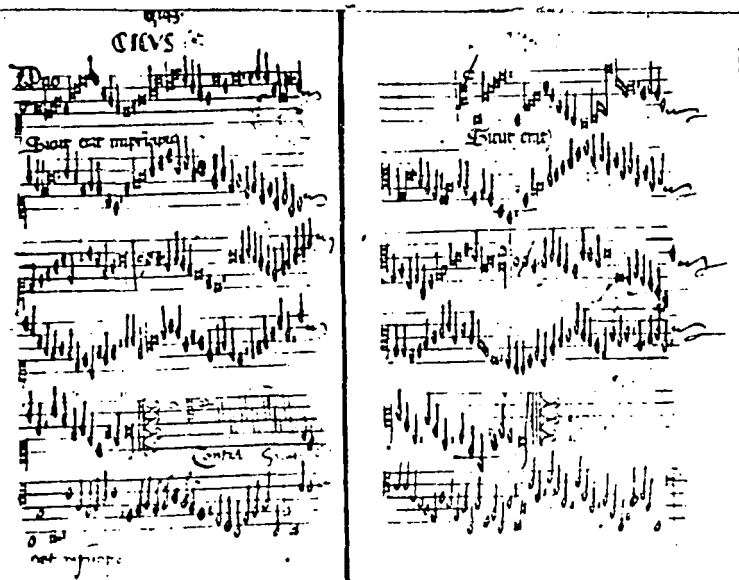
"Una vecchia rencagnata," an original three-part composition appearing on 125^v-126^r, also has two added voice parts, making it and the previous piece the only two examples of five-part composition to be found in the manuscript. The distinctive F clef and custos again indicate that these added voices have been penned by Later Hand I. Both of the added voices, one labeled "Triplum" and the other "Bassus," appear on 126^r. The original piece is in medium brown ink, while the added parts are in a dark brown ink that is identical to the ink used for the additions to 125^r.

Ex. 16



The "Sicut erat in principio" on folio 143^v-144^r was originally a duo. The ink is black and this may be the work of Gothic IV. The added voice is a contra which appears at the bottom of 143^v and continues across to 144^r. The ink is a light brown. The hand responsible for the added contra is more difficult to identify than the preceding scribal additions. There is no tell-tale F clef. Of the two examples of the custos, one resembles that of Humanistic I. The semibrevis and minima noteheads are not made with the precision of the Gothic scribes, but are not as rounded as that of Humanistic I. The author can only hazard a guess. This may be the work of Gothic VI. Gothic VI fashions his custos much the same as Humanistic I. If this is indeed Gothic VI, he is forming the noteheads of his semibrevis and minima in a much less precise manner than is characteristic for this scribe. One might speculate that Gothic VI was working rapidly here; however, this is doubtful evidence in view of the surety with which the stems of the semibrevis and minima are formed.

Ex. 17



There is an added altus part to a "Benedicamus domino" found on the bottom of 170^v. The "Benedicamus" itself appears on 171^r, with a different piece below added by yet another later hand. The addition to the "Benedicamus," based on the peculiar manner in which the semibreves are formed, appears to have been made by Later Hand II.

Ex. 18



There are five pieces in Category II. A four-part "Sancta Maria ora pro nobis" appears on 40^r. This is obviously a later addition to the manuscript. The author is unable to convincingly attribute this piece to any of the later scribal hands that have been discussed. The C clef is very close to that of Later Hand I, but here the resemblance ends. The F clef is different. There is no custos in the piece which might help identify the scribe. The vertical strokes on the longa noteheads are rounded. The stems are straight. One interesting simi-

larity between 40^r and the scribal addition found on 58^r, (which is also another "Sancta Maria ora pro nobis"), is the manner in which the alla breve sign is formed in both pieces. There is a horizontal line attached to the top of the vertical line: q . In view of the alla breve sign and also the similarity of the longa noteheads, this may be the work of the same scribe.

Ex. 19



The "Sancta Maria ora pro nobis" found on 58^r is possibly the work of Later Hand II. The C clef is not typical for Later Hand II; however, there are several instances of the peculiar tear-shaped semibrevis which is so characteristic of his work. See the above example.

A complete three-voice addition may be found at the bottom of 171^r. It is possible that this short three-part piece is the work of two different scribes. The C clef, F clef, and noteheads of the semibrevis and minima point to Gothic III. The bassus has a different F clef

and the noteheads of the minima may indicate another scribe--possibly Humanistic I. Again the piece is too short and there is not enough evidence to conclusively identify the scribe or scribes at work here.

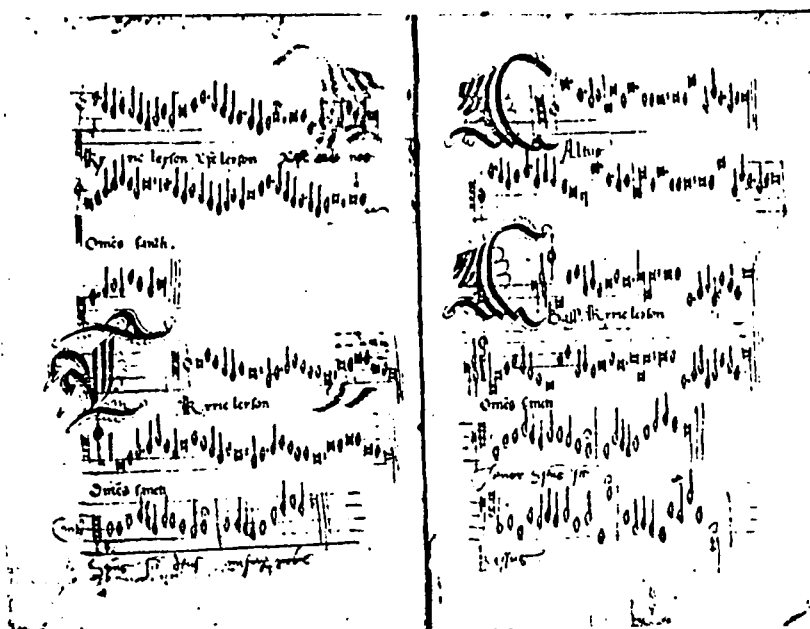
Ex. 20



Folio 171^v-172^r presents an identical problem. The cantus appears on the bottom of 171^v. The tenor and bassus appear on 172^r. Again it would seem that possibly two scribes are responsible for the piece. The cantus and tenor contain identical characteristics to 171^r, and the bassus resembles the bassus of 171^r.

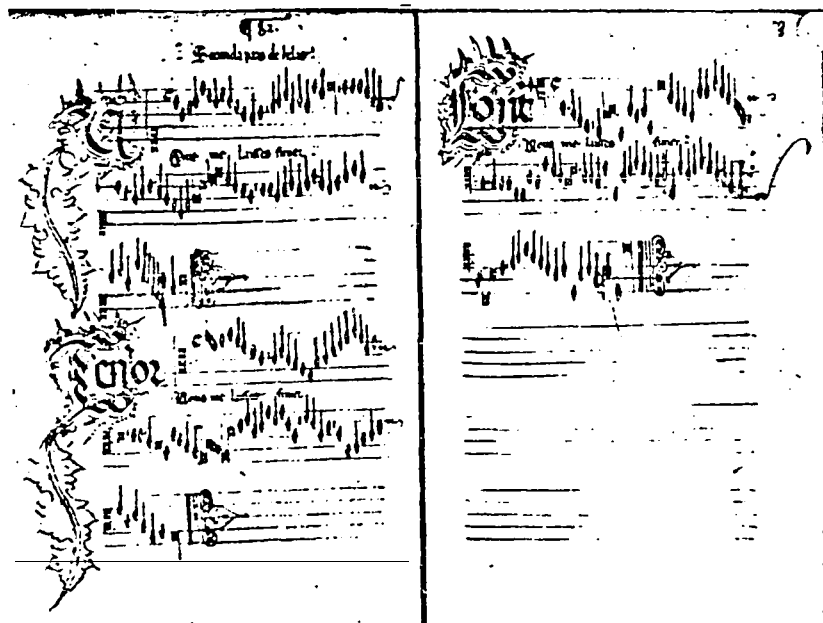
Folio 172^v-173^r contains yet another three-part piece which has been added later to the manuscript. The cantus is found on the bottom of 172^v, and the tenor and bassus on the bottom of 173^r. All three voices appear to be by the same hand. The C clef, F clef, and formation of the semibrevis and minima noteheads all indicate that this work is probably from the pen of Gothic III.

Ex. 21



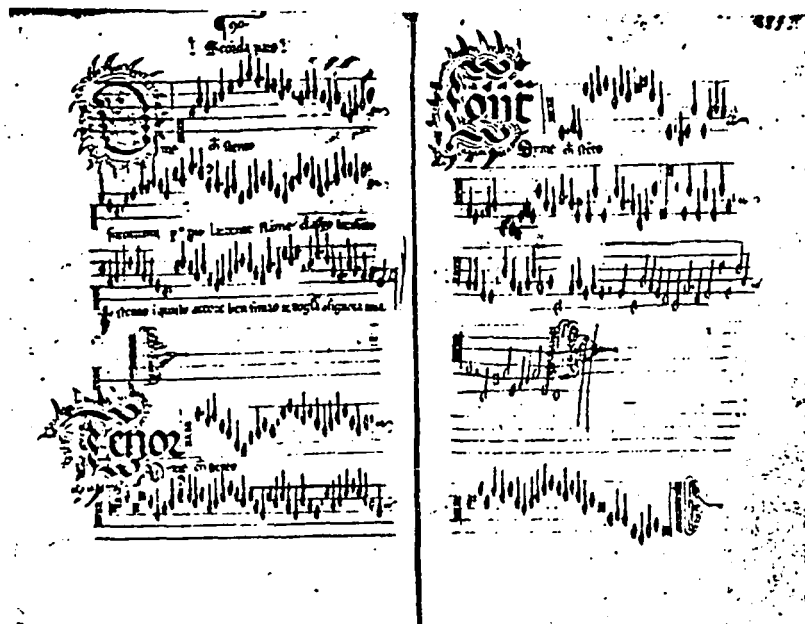
Category III contains eight pieces. The second line of the contra of "Vous me laissez finier" found on 83^r contains several note corrections which are by a later hand. The corrections to the piece involve minims whose noteheads are formed differently than those of the original scribe. The custos at the end of line two is that of Later Hand I, leading the author to believe that in all probability Later Hand I was the scribe responsible for the corrections.

Ex. 22



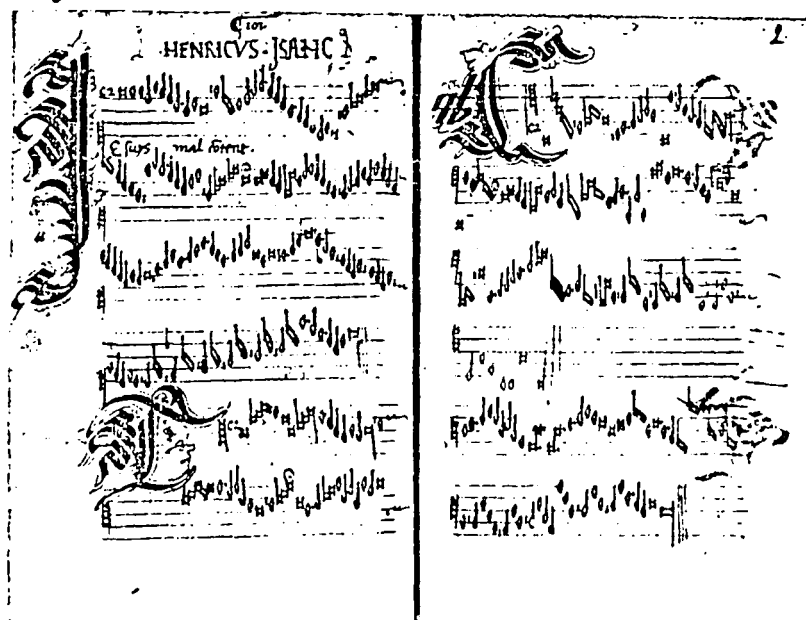
The contratenor of "Oyme che stento" found on folio 91^r contains a change of scribe in the middle of line three. The identity of the second scribe cannot be conclusively determined because of the short section of music he has added. It can be said, however, that this scribe is a much later hand. This assumption can be made on the basis of the rounded semibrevis and minima noteheads.

Ex. 23



There is an addition of eleven notes to the contra of "Je suys mal content" found on folio 102^r.

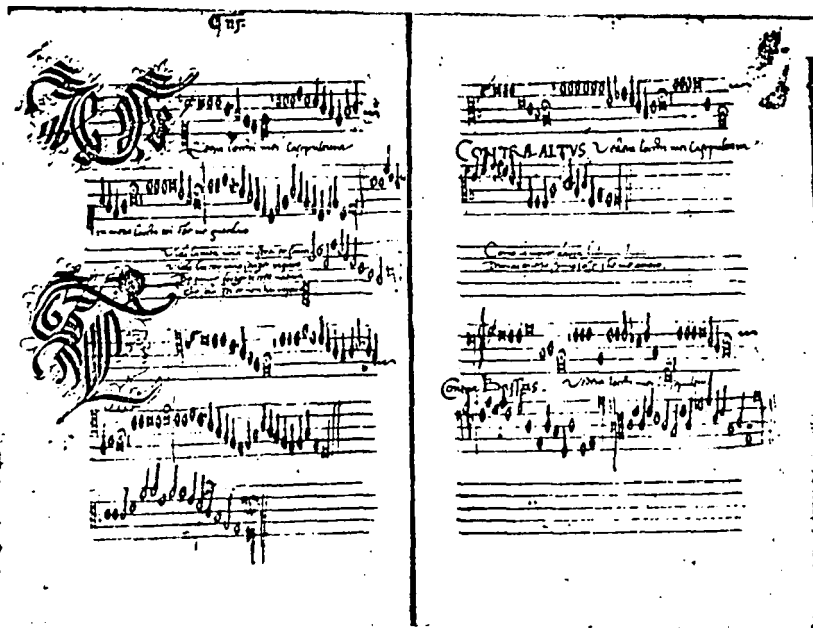
Ex. 24



The ink is of a much lighter brown. It is difficult to form an opinion about this second scribe on such little evidence. His C clef deserves attention. This C clef is not unlike that used by Later Hand I.

The four-part "Vedera l'occhi mei" seen on folio 115^v-116^r has a short section of music which has been added to the superius, tenor, and contrabassus. This added section to each part was made by a different scribe. This second scribe's hand appears to be much later than the original scribe. This judgment is again made on the basis of the way in which he forms the semibrevis and minima noteheads. The author has been unable to determine with any degree of certainty the identity of this scribe, other than recognizing his later hand style.

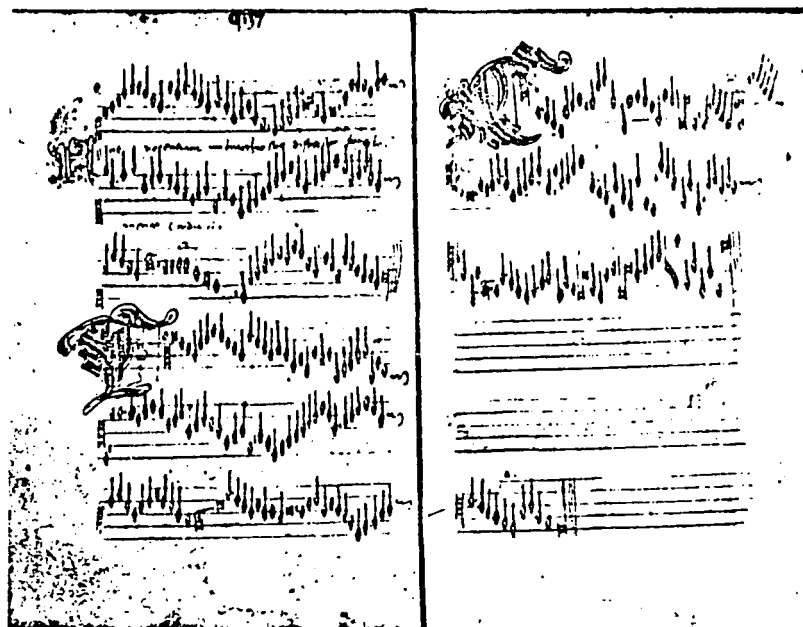
Ex. 25



A twelve-note addition by a later scribe may be seen in the contra on folio 138^r. It is again possible to state that this addition is made by a scribe of a con-

siderably later date. One hesitates to make any attempt at identification on the basis of such little music; however, this may be the work of Later Hand I. The additional notes occur at the end of the first line of the contra, and are followed by a custos which is distinctive of Later Hand I.

Ex. 26



A three-part "Quia fecit" appears on folio 154^v-155^r. An added section to all three parts may be seen here.

Ex. 27,



These additions have been penned by a different scribe. The F clef, custos, and the formation of the semibrevis and minima noteheads all point to Humanistic I.

The tenor and contratenor of the "Exurientes implevit" found on folio 159^r may not be the work of Gothic II, who penned the superius and the three-part "Fecit potentiam" found on 158^v-159^r. The entire tenor is probably the work of a second scribe. Notice the F clef and the more rounded semibrevis and minima noteheads. The contratenor appears to be mixed. The F clef is that of the second man. The music, however, resembles that of Gothic II up to the fermata. The noteheads and stems from the first fermata to the second fermata are the work of the same scribe who penned the tenor part. The author is unable to identify the second scribe.

Ex. 28

Gothic II appears to be the original scribe who penned the "Sicut locutus est" on folio 159^v-160^r. It

is likely that another scribe was involved with the tenor and contra of the "Sicut erat in principio" on 160^r. It is certain that the tenor was written by another man. Notice the F clef, the more rounded semibrevis and minima noteheads, and the slant of the stems. The first line of the contra may have been written by Gothic II. The F clef is that of Gothic II. The semibrevis and minima noteheads are more precisely formed. The stems are straight. This changes beginning with the second line of the contra. Here the F clef is the same as that found in the tenor. The semibrevis and minima noteheads are a bit more rounded and the stems do slant--unlike those of Gothic II. This is not the work of a later hand, but that of someone contemporary with Gothic II. The identity of the second scribe is undetermined.

Ex. 29

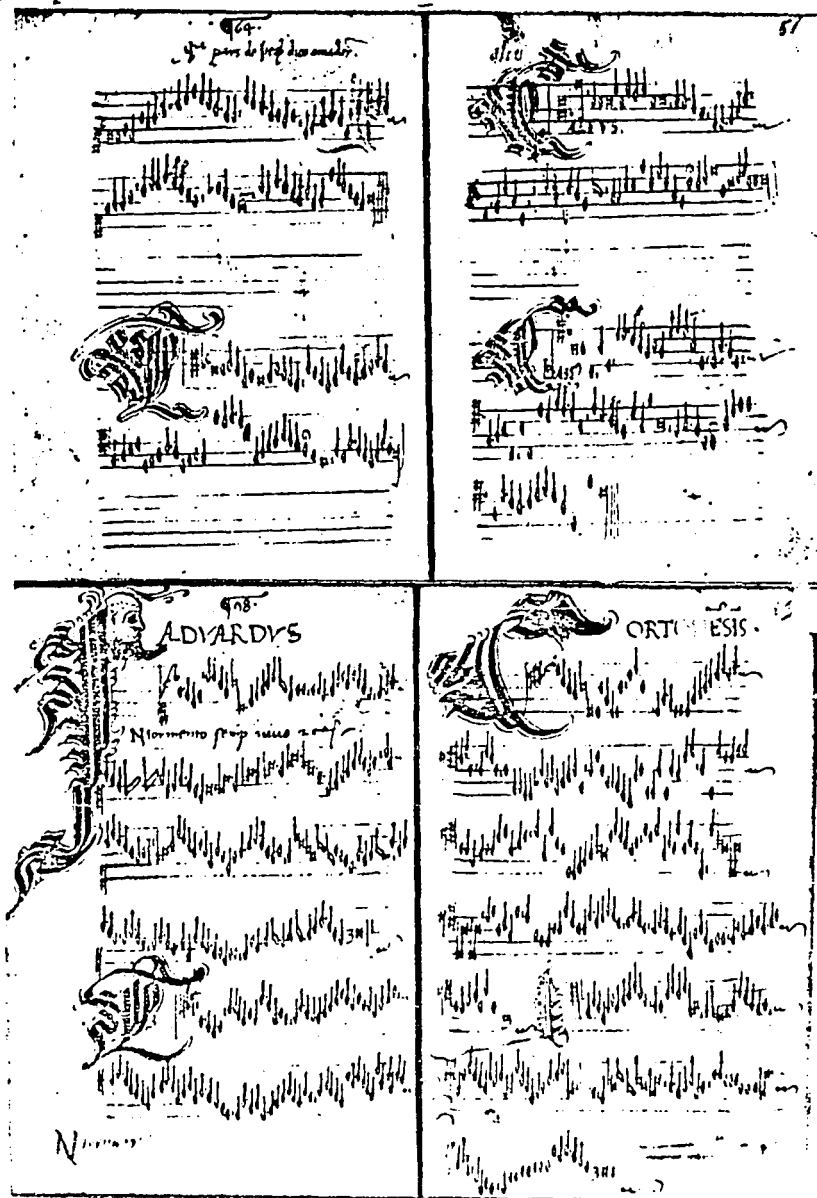


There are eight compositions in Category IV. The author has been unable to attribute any of the pieces

found on folios 64^v-68^r or 98^v-102^r to any of the scribes whose characteristics have been discussed. These pieces are the work of the same scribe. This man's C clef is usually rather carelessly formed. The horizontal strokes frequently exceed the vertical strokes. No pattern is discernible, however, since the horizontal strokes sometimes exceed only the left vertical stroke, at times only the right vertical stroke, and upon occasion, both vertical strokes. The horizontal stroke may be parallel to the staff lines, or slanted. The right vertical stroke occasionally is longer than the left. The horizontal strokes are usually grouped with two very close together at the top of the vertical strokes and two at the very bottom of the vertical strokes, thus creating a large gap between the upper and lower two pairs of lines. The F clef appears to be . The custos is not distinctive and may vary greatly. His semibrevis notehead is formed precisely as a slant, broad-stroke, and a vertical stroke: . The minima and semiminima are usually formed in the same manner. The stems are straight with no slant. The vertical and horizontal lines of the longa and brevis noteheads frequently exceed each other. One is impressed with the similarity of the semibrevis and minima noteheads to those of Gothic IV; however, Gothic IV's other characteristics are absent. His clef signs, custos, peculiar ink and illuminator are not present here. The F clef is similar to that of Gothic III, but the semibrevis

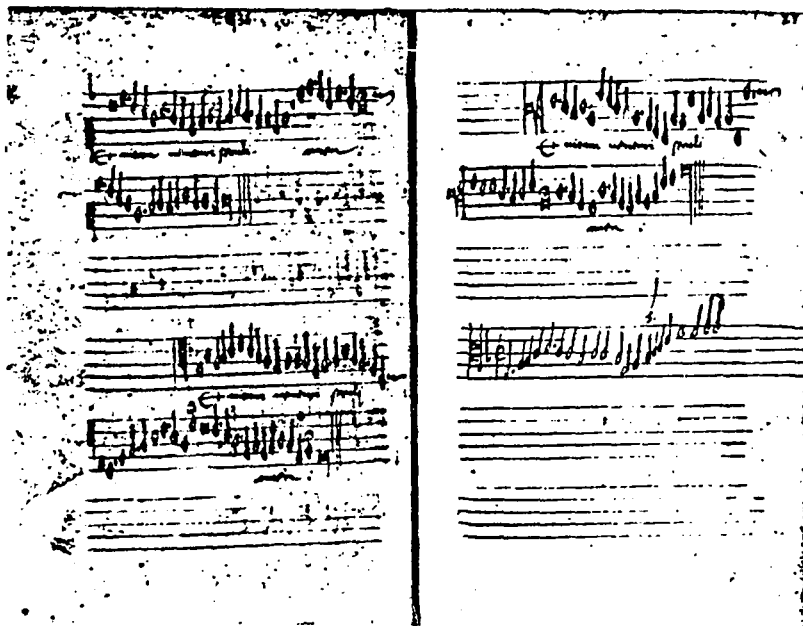
and minima noteheads are different from those of Gothic III. Also Gothic III forms his C clef much more carefully. The horizontal lines are not so far apart. The custos could be that of Gothic III. Because of this scribe's similarities to at least two scribes previously discussed and because of the several disturbing irregularities, it is necessary not to identify this man as a different scribe nor to attribute any of these pieces to any of the scribes previously discussed. See example 30 for a comparison of the two unidentified sections.

Ex. 30



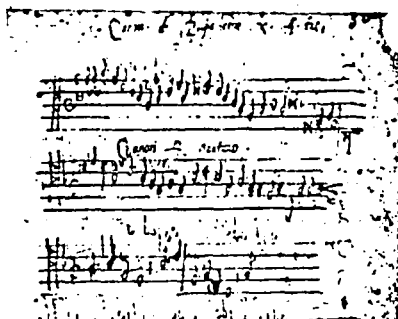
Category V consists of nine items. There are a number of pages where canons have been added by later hands. The first instance of a canon being added by a later hand is found on 37^r. The canon is only one line in length. The C clef is that of Later Hand II. One may also see an example of his peculiarly formed semibrevis.

Ex. 31



Two canons appear on 46^r. The first canon is attributed to Pope Leo X, and is for three voices. The C clef is that of Later Hand III. The longa and brevis noteheads are characteristic of Later Hand III. The stems are curved in a manner also characteristic of this scribe. The second canon which is labeled "Canon a quattro" is in the same hand.

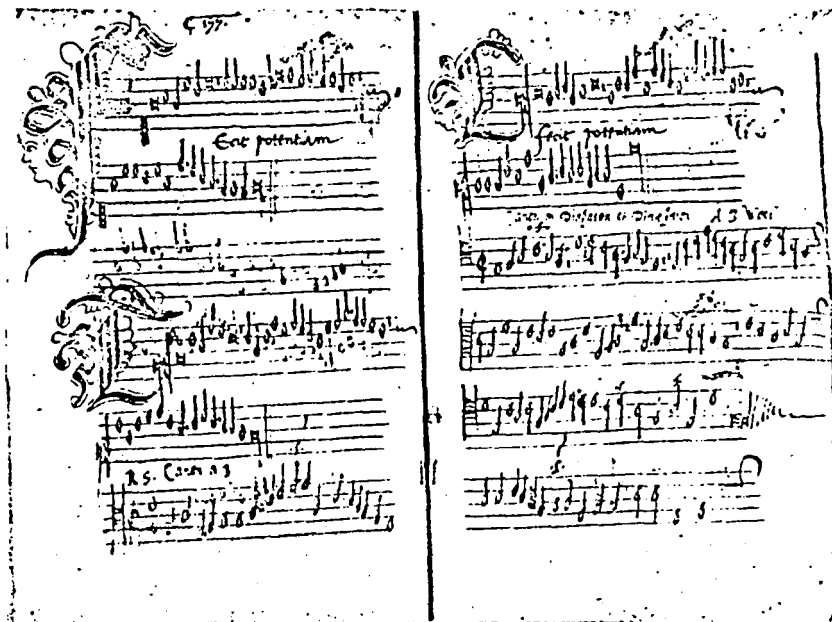
Ex. 32



"Canon a3 R. S." is found on the bottom of 51^v and continues across on 52^r. This is obviously the work of Later Hand II (Raffaele Sozi--R. S.). His C clef, unusually formed semibrevis noteheads, and custos are all present.

Two canons appear on folio 155^v-156^r. "R. S. Canon a3" appears at the bottom of 155^v and continues across on 156^r. This is the same canon that appears on 51^v-52^r, but there are certain variances. The other canon, "Canon in Diapason et Diatessaron a3 voci," appears on 156^r. Both of these canons are penned by Later Hand II. The C clef, peculiar semibrevis noteheads, and custos are again all present.

Ex. 33



Three canons appear on 165^v-166^r. A "Canon a4 voci" appears in the margin on 165^v. This is the same canon found incomplete on 46^r and penned by Later Hand III. A "Canon di Papa Leone X a3 voci" appears at the bottom

of 166^r. This is identical to the three-part canon attributed to Pope Leo X on 46^r. Yet another canon appears in the margin of 166^r. This canon is entitled "Canon a4 D IVO." The canons appearing in the margins are the work of Later Hand II. All of II's characteristics may be found. The canon appearing at the bottom of 166^r is probably the work of Later Hand III. This judgment is based on the peculiar way in which the brevis notehead is formed. It should be noted, however, that there is at least one example of the semibrevis notehead peculiar to Later Hand II.

Ex. 34.



TABLE II

SCRIBES

1.	I	45.	H.	I
2.	I	46.	H.	I
3.	II	47.	H.	I
4.	II	*48.	H.	I
5.	II	49.	H.	I
6.	I	50.	H.	I
7.	I	51.	H.	I
8.	II	52.	II	
9.	II	53.	II	
10.	III	54.	H.	I
11.	III	55.	?	
12.	III	56.	?	
13.	IV	57.	?	
14.	IV	58.	?	B
15.	IV	59.	V	
16.	IV	60.	V	
17.	II	61.	V	
18.	II	62.	V	
19.	II	63.	V	
20.	II	64.	V	
21.	II	65.	V	
22.	II	66.	V	
23.	II	67.	V	
24.	II	68.	V	
25.	II	69.	V	
*26.	II	70.	V	
*27.	II	71.	V	
28.	II	72.	V	C
29.	II	*73.	V	
*30.	III	74.	V	
*31.	III	75.	V	
32.	III	76.	V	
33.	H. I	77.	V	
34.	H. I	78.	V	
35.	H. I	*79.	V	
*36.	H. I	80.	V	
37.	H. I	*81.	V	
38.	H. I	82.	V	
39.	H. I	83.	V	
40.	H. I	84.	V	
41.	H. I	85.	V	
*42.	H. I	86.	IV	A
43.	H. I	87.	IV	
44.	H. I	88.	IV	

TABLE II--Continued

89.	?	138.	IV
90.	?	139.	IV
91.	?	140.	IV
*92.	?	141.	VI
93.	I	142.	VI
94.	I	143.	VI
95.	II	144.	III
96.	II	*145.	II
97.	II	*146.	II
98.	II	147.	II
99.	II	148.	II
100.	VI	*149.	II
101.	VI	*150.	II
102.	VI	151.	II
103.	VI	152.	II
104.	VI	153.	II
105.	II	*154.	H. I
*106.	II	*155.	H. I
107.	II	*156.	II
108.	V	157.	L.H. II
109.	V	158.	VI
110.	V	159.	II
*111.	V	160.	II
112.	V	*161.	L.H. II
113.	V	*162.	I
114.	V	*163.	II
*115.	III		
*116.	III		
117.	III		
118.	II		
119.	II		
120.	II		
121.	H. I		
122.	V		
123.	V		
124.	V		
125.	V		
126.	V		
127.	V		
*128.	V		
129.	V		
130.	V		
131.	II		
132.	II		
133.	II		
*134.	IV		
135.	IV		
136.	IV		
137.	IV		

TABLE III
SCRIBAL ADDITIONS

26.	L. H. I	- added voice (contra)
27.	L. H. II	- canon
30.	L. H. II	- 4 pt. Sancta Maria ora pro nobis
31.	L. H. II	- treatise
36.	L. H. III	- 2 canons
42.	L. H. II	- canon
48.	L. H. II	- 4 pt. Sancta Maria ora pro nobis
73.	L. H. I	- added notes (contra)
79.	G. I	- added voice (alto)
81.	L. H. ?	- added notes (contra)
92.	L. H. I	- added notes (contra)
106.	L. H. ?	- added section to all 3 voices
111.	L. H. I	- added voice (contra)
115.	L. H. I	- 2 added voices (contra altus, bassus)
116.	L. H. I	- 2 added voices (triplum, bassus)
128.	L. H. I	- added notes (contra)
134.	G. VI	- added voice (contra)
145.	H. I	- added section to all 3 voices
146.	L. H. II	- 2 canons
149.	?	- added voice (tenor) and part of contra
150.	?	- added voice (tenor)
154.	L. H. II	- treatise
155.	L. H. II	- treatise
156.	L. H. II	- 3 canons
161.	L. H. II	- added voice (alto)
162.	G. III, H. I	- added 3 pt. Sancta Virgo Virginum
163.	G. III	- added 3 pt. Spiritus Sancte Deus

CHAPTER III

CONTENTS

Types of Compositions

The manuscript may be divided into five general sections in relation to its contents. The first section begins with folio 6^r, which is the first composition in G20, and extends through 46^v. All of the compositions in the first section are Latin. Section II begins on 47^v and ends on 52^r. These pieces are all textless. This section is quite short; however, it serves as a natural division between Section I and Section III. Section III, which begins on 52^v and continues through 106^r, is predominately French and Italian, although there are several Spanish and Latin pieces in this section as well. Section IV is almost exclusively Italian. This section extends from 106^v through 131^r. The final section, Section V, extends from 131^v through 173^v. The pieces in Section V, excepting one sacred Italian piece, are all Latin.

With the exception of the textless piece that appears on 6^r, Section I contains only liturgical works. Two hymns, four "Kyrie" items, one "Sanctus," one "Agnus Dei," two "Credo" items, one litany item (added at a later date), two antiphons, and one complete Mass appear

in this section. The textless piece on 6^r was most likely sacred in view of the other pieces found in this section. Only an alto and bass part are present on 6^r. In all probability this was a four-part piece, since at least a superius and tenor part are missing. The textless piece is followed by the two hymns that appear in this section. The first hymn, "Deus tuorum militum" found on folios 6^v-7^r is immediately followed by a superius and tenor of an "Ad coenam agni providi" found on 7^v. The "Ad coenam agni providi" may or may not be a complete piece, as the folios 8^r through 12^v are now missing. The next folio appearing in the manuscript is 13^r, and is a contra of a "Kyrie-Christe." This would indicate that the "Kyrie-Christe" was originally a three-part piece, with the superius and tenor parts now missing. The conclusion of the item appears on folio 13^v-14^r. Folios 14^v through 17^r contain a "Sanctus." The "Agnus Dei" appearing on 16^v-17^r may be related to the "Sanctus" in view of its position on the page. A "Kyrie-Christe" next appears on folios 17^v-19^r, and is succeeded by two "Credo" items, the first being found on folios 19^v-22^r, and the second on folios 22^v-26^r. The second of these "Credo" items is attributed to Seraphinus. The Seraphinus "Credo" is of particular interest. This "Credo" contains "interlocking texts." The first line of text of the "Credo" appears under the two staves of the superius of 22^v: "Patrem omnipotentem, factorem caeli et

terrae, visibilium omnium et invisibilium." The second line of the text ("Et in unum Dominum," etc.), is missing. The next line of text appears under the first staff of the superius of folio 23^v: "Et ex Patre natum ante omnia saecula." The "Deum de Deo" is missing, and then the line "Genitum non factum" appears under the first staff of the superius of folio 24^v. The line of text beginning "Qui propter" is missing, and then the next line, which appears under the two staves of the superius of folio 25^v is given: "Et incarnatus est de Spiritu Sancto ex Maria Virgine: ET HOMO FACTUS EST." The following line of text which is "Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est" now appears written under the superius of folio 23^v, and so on. For the complete text as treated in this item, see the list at the end of this section.

A complete Mass follows the Seraphinus "Credo." This Mass is attributed to Aedwardus, and may be seen on folios 26^v through 39^r. A "Kyrie" item may be seen on folios 39^v, 40^v, and 41^v. This item bears the ascription "F. M." at the top of folio 39^v. Another "Kyrie" follows on folios 42^v through 45^r. Two different polyphonic settings of the antiphon "Verbum caro factum est" appear on 45^v and 46^v respectively.

Section II consists of five textless pieces. Four of these five pieces are four-part compositions, and the other is a two-part piece.

Section III marks the beginning of the secular texted pieces. There are twenty Italian, eighteen French, six Latin, two Spanish, and nine textless pieces in this section. Two of the nine textless pieces cited are "secunda pars" to the Italian pieces "In tormento semper vivo" found on folio 98^v-99^r and "Captino sopra della terra" found on folio 102^v-103^r. Another five of the textless pieces may be attributed to three different composers due to the ascription appearing at the top of the folios. Folio 54^v-55^r bears initials which have been identified by Johannes Wolf in the Denkmäler der Tonkunst in Österreich, Jahrgang XIV/1, 1907, pages 173 and 201, as those of Isaac. Folios 70^v-71^r, 72^v-73^r, and 73^v-74^r are attributed to Morton; and folio 76^v-77^r is attributed to Oriola. Folio 64^v-65^r is identified by the ascription "secunda pars de iterum dico amadores," leaving only one textless piece unidentified in some way. All of the French pieces contained within the manuscript occur in this section. Folios 52^v through 57^v are all Italian. Folio 58^r is a Latin piece added at a later date. The first French piece, "Cento milia scuti" appears on 58^v-59^r. An apparently patternless succession of Latin, French, and Italian pieces ensues to the end of the section.

Section IV is predominantly Italian. There are twenty-six Italian pieces, three Latin, and two textless pieces. The three Latin pieces are a hymn, "Pange

lingua gloriosi"; a sequence, "Stabat Maria dolorosa"; and a lauda, "O lux immensa." One of the two textless pieces appearing in this section is attributed to Petrus Caritatis.

Section V begins on folio 131^v. All of the pieces found in this section are Latin, with the exception of one sacred Italian piece and one textless item which can be identified as the "Esurientes implevit" section of the Magnificat by Cecus. The section begins with a complete Magnificat that extends from 131^v-135^r. Another Magnificat follows on 135^v through 140^r. This Magnificat which is attributed to Cecus is unusual in that its "Sicut erat in principio" section is not found at the end of the Magnificat on folio 140^v-141^r as would be expected, but is separated from the rest of the Magnificat by items of two incomplete Magnificats found on 140^v-142^r, and 142^v-143^r. The "Sicut erat in principio," then, appears on 143^v-144^r. This is followed by another complete Magnificat beginning on folio 144^v and ending with 150^r. This Magnificat is attributed to Seraphinus; and is succeeded by another complete Magnificat found on folios 150^v-153^r. An incomplete Magnificat follows on folios 153^v-157^r. A complete Magnificat with the ascription "F. M." at the top of folio 157^v next appears and continues through 160^r. The remainder of Section V, folios 160^v through 173^v, contains hymns, litany items, the sacred Italian piece, two settings of "Adoramus te," a

"Deum morum dux minorum," a "Benedicamus domino," and a possible trope of the "Benedicamus domino." Of these, the trope and two of the litany items were added at a later date.

In addition to these compositions the manuscript also contains nine canons: one found on folio 37^r, two on 46^r, one on 51^v-52^r, two on 155^v-156^r, and three on 165^v-166^r. A musical treatise appears on 40^r, 163^v-164^r, 164^v-165^r, 166^v-167^r, and 170^v. A calendar of movable feasts appears on the last folio of the manuscript--173^v. All nine canons, the treatise, and possibly the calendar are additions by later hands.

INTERLOCKING TEXTS OF CREDO

Folio 22^v - Patrem omnipotentem, factorem caeli et terrae,
visibilium omnium et invisibilium.

23^v - Et ex Patre natum ante omnia saecula.

24^v - Genitum non factum

25^v - Et incarnatus est de Spiritu Sancto ex Maria
Virgine: ET HOMO FACTUS EST

22^v - Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est

23^v - Et ascendit in caelum: sedet ad dexteram
Patris

24^v - Et in Spiritum Sanctum

22^v - Confiteor unum baptisma in remissionem pec-
catorum

23^v - Et vitam venturi saeculi. Amen.

Number of Parts

The preceding section of this chapter has described the contents of the manuscript in terms of the types of compositions and their position within the source. One may obtain an accurate impression of the contents of a manuscript when dealing solely with Italian, French, and Spanish repertoire. It is possible, however, when Latin pieces are present, to form a somewhat distorted view of the over-all number of compositions and their position within a particular source. The complete Mass found in G20, for example, contains a total of twenty-two sections or pieces--three for the "Kyrie," eight for the "Gloria," eight for the "Credo," two for the "Sanctus," and one for the "Agnus Dei." The complete Magnificats encompass six different compositions or sectional pieces. An additional problem becomes apparent when attempting to catalogue the pieces. The "Sanctus" found on folios 14^v-17^r, for example, eludes classification according to number of voices and time and key signature used unless one considers the individual section-pieces that comprise the item. The "Sanctus" appearing on 14^v-15^r is a three-part piece employing a time signature of O and a B^b key signature found only on the first staff of the tenor. This is followed by a "Pleni" section on 15^v-16^r which is a two-part piece using the O time signature and a B^b signature for the

first and third staves of the tenor. The "Hosanna" appears on the same folio, employs a C time signature, and contains a B^b signature in both the tenor and contra. The "Sanctus" is then concluded with the "Benedictus" section which is a two-part piece using a C time signature and a B^b key signature in the tenor. The author, in view of this problem, will now discuss the number of section-pieces found in G20 in relation to the language and the number of voices used.

There are a total of 202 compositions or section-pieces found in G20. An index of these is given at the end of this section. Within this number nineteen are textless, 116 are Latin, eighteen are French, two are Spanish, and forty-seven are Italian. One of the textless pieces and two of the Latin pieces are incomplete. Five of the section-pieces listed are secunda pars. Folio 64^v-65^r is a textless secunda pars of the "Iterum dico amadores" found on folio 66^v-67^r. Folio 82^v-83^r is a texted secunda pars of "Helas je me plains." Folio 90^v-91^r is a texted secunda pars of "Ben finiro questa." "In tormento semper vivo" is followed on folio 99^v-100^r by a textless secunda pars; while folio 103^v-104^r is a textless secunda pars of the preceding "Captino sopra della terra."

There are fourteen two-part, 124 three-part (plus three three-part secunda pars), fifty-four four-part (plus two four-part secunda pars), and two five-part

compositions within G20. In addition there are also three incomplete pieces (two of two parts each, and one of a single voice part), all of which occur in Section I. Five of the fourteen two-part section-pieces occur within Section I, one within Section II, two within Section III, none within Section IV, and six within Section V. There are forty-one three-part pieces within Section I, none within Section II, thirty-six within Section III, eleven within Section IV, and thirty-nine within Section V. Four of the four-part pieces are found in Section I, four in Section II, seventeen in Section III, eighteen in Section IV, and thirteen in Section V. The two five-part pieces are found in Section IV. These pieces are not as significant as might be first assumed, since two voices have been added by a later hand to each of the two compositions. Thus, they were originally three-part pieces.

A break-down of contents in terms of number of two, three, four, and five-part section-pieces and language in relation to the five different divisions effected by the author reveals that all five of the two-part pieces, all forty-one of the three-part pieces, and all four of the four-part pieces found in Section I are Latin. One two-part and four four-part textless pieces comprise Section II. One French and one Spanish two-part piece appear within Section III. Of the three-part pieces in this section, five are textless, four are Latin, sixteen are French, one is Spanish, and ten are Italian. Four

four-part textless pieces appear in Section III, along with two four-part Latin pieces, one four-part French piece, and ten four-part Italian pieces. Section IV contains no two-part compositions; but within this section may be found one three-part textless, one three-part Latin, and nine three-part Italian pieces. There is also one textless four-part, two Latin four-part, fifteen Italian four-part, and two Italian five-part pieces in this section. Section V contains six two-part Latin pieces; two textless and thirty-seven Latin three-part pieces; and one Italian and twelve four-part Latin pieces.

INDEX

Page	Folio	No. of Parts	Composition
1	(6 ^r)	(inc.)	Textless
2	6 ^v -7 ^r	4 pt.	Deus tuorum militum (Hymn)
3a	7 ^v	(inc.)	Ad coenam agni providi (Hymn)
b	(13 ^r)	(inc.)	Kyrie, Christe
4	13 ^v -14 ^r	3 pt.	Kyrie
5	14 ^v -15 ^r	3 pt.	Sanctus
6a	15 ^v -16 ^r	2 pt.	Pleni (Sanctus)
b		3 pt.	Hosanna (Sanctus)
7a	16 ^v -17 ^r	2 pt.	Benedictus qui venit (Sanctus)
b		3 pt.	Agnus Dei
8	17 ^v -18 ^r	3 pt.	Kyrie
9	18 ^v -19 ^r	3 pt.	Christe
10a	19 ^v -20 ^r	3 pt.	Et in unum Dominum (Credo)
b		3 pt.	Deum de Deo (Credo)
11a	20 ^v -21 ^r	3 pt.	Qui propter nos homines (Credo)
b		3 pt.	Et resurrexit tertia die (Credo)
12a	21 ^v -22 ^r	3 pt.	Et iterum venturus (Credo)
b		3 pt.	Qui cum Patre (Credo)
13	22 ^v -23 ^r	3 pt.	Patrem omnipotentem (Credo)
14	23 ^v -24 ^r	3 pt.	Et ex Patre (Credo)
15	24 ^v -25 ^r	3 pt.	Genitum non factum (Credo)
16	25 ^v -26 ^r	3 pt.	Et incarnatus est (Credo)
17a	26 ^v -27 ^r	3 pt.	Kyrie
b		3 pt.	Christe
18	27 ^v -28 ^r	3 pt.	Kyrie
19a	28 ^v -29 ^r	3 pt.	Laudamus te (Gloria)
b		3 pt.	Adoramus te (Gloria)
c		3 pt.	Gratias agimus tibi (Gloria)
20a	29 ^v -30 ^r	3 pt.	Domine Fili unigenite (Gloria)
b		3 pt.	Qui tollis peccata mundi (Gloria)
21a	30 ^v -31 ^r	3 pt.	Qui sedes ad dexteram (Gloria)
b		3 pt.	Tu solus Dominus (Gloria)
22	31 ^v -32 ^r	3 pt.	Cum Sancto Spiritu (Gloria)
23a	32 ^v -33 ^r	3 pt.	Et in unum Dominum (Credo)
b		3 pt.	Deum de Deo (Credo)
24	33 ^v -34 ^r	3 pt.	Qui propter nos homines (Credo)
25a	34 ^v -35 ^r	3 pt.	Et resurrexit tertia die (Credo)
b		3 pt.	Et iterum venturus est (Credo)
26a	35 ^v -36 ^r	3 pt.	Qui cum Patre (Credo)
b		3 pt.	Confiteor unum baptisma (Credo)
27	36 ^v -37 ^r	3 pt.	Et vitam venturi (Credo)
28a	37 ^v -38 ^r	3 pt.	Sanctus
b		3 pt.	Pleni sunt caeli (Sanctus)

Page	Folio	No. of Parts	Composition
29	38 ^v -39 ^r	3 pt.	Agnus Dei
30a	39 ^v	2 pt.	Kyrie
b	40 ^r	4 pt.	Sancta Maria ora pro nobis
31	40 ^v	2 pt.	Christe
32	41 ^v	2 pt.	Kyrie
33	42 ^v -43 ^r	3 pt.	Kyrie
34	43 ^v -44 ^r	3 pt.	Christe
35	44 ^v -45 ^r	3 pt.	Kyrie
36	45 ^v	4 pt.	Verbum caro factum est
37	46 ^v	4 pt.	Verbum caro factum est
38	47 ^v -48 ^r	2 pt.	Textless
39	48 ^v -49 ^r	4 pt.	Textless
40	49 ^v -50 ^r	4 pt.	Textless
41	50 ^v -51 ^r	4 pt.	Textless
42	51 ^v -52 ^r	4 pt.	Textless
43	52 ^v -53 ^r	4 pt.	Orsu cusi va el mondo
44	53 ^v -54 ^r	4 pt.	Pouer me mischin dolente
45	54 ^v -55 ^r	4 pt.	Textless
46	55 ^v -56 ^r	4 pt.	Se io te Ho dato
47	56 ^v -57 ^r	4 pt.	Morte che fai
48a	57 ^v	3 pt.	Io sento amore
b	58 ^r	4 pt.	Sancta Maria ora pro nobis
49	58 ^v -59 ^r	3 pt.	Cento milia scuti
50	59 ^v -60 ^r	4 pt.	Textless
51	60 ^v -61 ^r	4 pt.	Questa fenice de l'aurata piuma
52	61 ^v -62 ^r	3 pt.	Questa fenice de l'aurata piuma
53	62 ^v -63 ^r	3 pt.	Ave regina caelorum
54	63 ^v -64 ^r	4 pt.	Ai lasio ad quanti feri
55	64 ^v -65 ^r	4 pt.	Textless (secunda pars de iterum dico amadores)
56	65 ^v -66 ^r	3 pt.	Damaur suy fay
57	66 ^v -67 ^r	4 pt.	Iterum dico amadores
58	67 ^v -68 ^r	4 pt.	Orsu su car signori
59	68 ^v -69 ^r	3 pt.	O Gloriosa
60	69 ^v -70 ^r	3 pt.	Helas (que poura devenir)
61	70 ^v -71 ^r	3 pt.	Textless
62	71 ^v -72 ^r	3 pt.	Est temps
63	72 ^v -73 ^r	3 pt.	Textless
64	73 ^v -74 ^r	3 pt.	Textless - Motectus
65	74 ^v -75 ^r	3 pt.	Trista che spera
66	75 ^v -76 ^r	3 pt.	Folle chi vole
67	76 ^v -77 ^r	3 pt.	Textless
68	77 ^v -78 ^r	3 pt.	Le servitor
69	78 ^v -79 ^r	3 pt.	Nul nesi fronte
70	79 ^v -80 ^r	3 pt.	Madame trop vos me sprems
71	80 ^v -81 ^r	3 pt.	De tous biens plains
72	81 ^v -82 ^r	3 pt.	Helas je me plains
73	82 ^v -83 ^r	3 pt.	Vous me laisses finier (secunda pars)

Page	Folio	No. of Parts	Composition
74	83 ^v -84 ^r	3 pt.	Helas es le comfort
75	84 ^v -85 ^r	3 pt.	Tota jous
76	85 ^v -86 ^r	3 pt.	Iam pris amore
77	86 ^v -87 ^r	3 pt.	Amor tu non me gabasti
78	87 ^v -88 ^r	3 pt.	Nunque fue pena maior
79	88 ^v -89 ^r	4 pt.	Le souenir de vos
80	89 ^v -90 ^r	3 pt.	Ben finiro questa
81	90 ^v -91 ^r	3 pt.	Oyme che stento (secunda pars)
82	91 ^v -92 ^r	3 pt.	O rosa bella
83	92 ^v -93 ^r	3 pt.	Ave regina celorum
84	93 ^v -94 ^r	3 pt.	Fortuna desperata
85	94 ^v -95 ^r	4 pt.	Fortuna desperata
86	95 ^v -96 ^r	3 pt.	Amors amors
87	96 ^v -97 ^r	3 pt.	Des biens
88	97 ^v -98 ^r	4 pt.	O latre per che robate
89	98 ^v -99 ^r	3 pt.	In tormento semper vivo
90	99 ^v -100 ^r	3 pt.	Textless (secunda pars)
91	100 ^v -101 ^r	2 pt.	Kelas
92	101 ^v -102 ^r	3 pt.	Je suys mal content
93	102 ^v -103 ^r	4 pt.	Captino sopra della terra
94	103 ^v -104 ^r	4 pt.	Textless (secunda pars)
95	104 ^v -105 ^r	3 pt.	Fortuna Vincinecta
96	105 ^v -106 ^r	2 pt.	Falla con misuras
97	106 ^v -107 ^r	4 pt.	Fin ch'io vivo
98	107 ^v -108 ^r	4 pt.	Leta speranza mia
99	108 ^v -109 ^r	3 pt.	Textless
100	109 ^v -110 ^r	4 pt.	In eternu voglio
101	110 ^v -111 ^r	4 pt.	Non te fidare
102	111 ^v -112 ^r	4 pt.	Vego el lucio
103	112 ^v -113 ^r	4 pt.	Tu sci nel toi bel anni
104	113 ^v -114 ^r	3 pt.	Pange lingua gloriosi
105	114 ^v -115 ^r	3 pt.	Noi siamo cqui per buractare
106	115 ^v -116 ^r	4 pt.	Vedera l'occhi mei la sepultura
107	116 ^v -117 ^r	4 pt.	De sartor nui sia maestri
108a	117 ^v	3 pt.	Sera nel core mio
b	118 ^r	3 pt.	Corrino multi cani
109a	118 ^v -119 ^r	4 pt.	La morte ch'e spavento
b	119 ^r	3 pt.	Et fosse certo
110a	119 ^v	3 pt.	Vegio che la fortuna me
b	120 ^r	3 pt.	Piangendo chiamo
111a	120 ^v	3 pt.	Aio te post u nome
b	120 ^v -121 ^r	4 pt.	Aio stentato
112a	121 ^v	3 pt.	Io sento d'onne bande
b	122 ^r	3 pt.	Questo aflicto corpu
113	122 ^v -123 ^r	4 pt.	L'ucello mio chiamo
114	123 ^v -124 ^r	4 pt.	Viva viva li galanti
115	124 ^v -125 ^r	5 pt.	Io non so surdo ne ceco
116	125 ^v -126 ^r	5 pt.	Una vecchia rencagnata

Page	Folio	No. of Parts	Composition
117	126 ^v -127 ^r	4 pt.	Sufferir son disposto
118	127 ^v -128 ^r	4 pt.	Stabat Maria dolorosa
119	128 ^v -129 ^r	4 pt.	Textless
120	129 ^v -130 ^r	4 pt.	O Partita crudele
121a	130 ^v -131 ^r	4 pt.	O lux immensa
b		4 pt.	Sento li spiriti mei
122	131 ^v -132 ^r	3 pt.	Et exultavit spiritus meus (Magnificat)
123a	132 ^v -133 ^r	3 pt.	Quia fecit michi (Magnificat)
b		2 pt.	Fecit potentiam (Magnificat)
124a	133 ^v -134 ^r	3 pt.	Exurientes implevit (Magnificat)
b		3 pt.	Sicut locutus est (Magnificat)
125	134 ^v -135 ^r	3 pt.	Sicut erat in principio (Magnificat)
126	135 ^v -136 ^r	3 pt.	Et exultavit spiritus meus (Magnificat)
127	136 ^v -137 ^r	2 pt.	Quia fecit michi (Magnificat)
128	137 ^v -138 ^r	3 pt.	Fecit potentiam (Magnificat)
129	138 ^v -139 ^r	3 pt.	Textless (Esurientes implevit) (Magnificat)
130	139 ^v -140 ^r	2 pt.	Sicut locutus est (Magnificat)
131a	140 ^v	3 pt.	Et exultavit spiritus meus (Magnificat)
b	141 ^r	3 pt.	Quia fecit michi (Magnificat)
132a	141 ^v	2 pt.	Fecit pontenaz (potentiam) (Magnificat)
b	142 ^r	3 pt.	Exurientes implevit (Magnificat)
133a	142 ^v	3 pt.	Et exultavit spiritus meus (Magnificat)
b	143 ^r	3 pt.	Quia fecit michi (Magnificat)
134	143 ^v -144 ^r	3 pt.	Sicut erat in principio (Magnificat)
135	144 ^v -145 ^r	4 pt.	Magnificat: Et exultavit spiritus
136	145 ^v -146 ^r	4 pt.	Quia fecit michi (Magnificat)
137	146 ^v -147 ^r	4 pt.	Fecit potentiam (Magnificat)
138	147 ^v -148 ^r	4 pt.	Exurientes implevit (Magnificat)
139	148 ^v -149 ^r	2 pt.	Sicut locutus est (Magnificat)
140	149 ^v -150 ^r	4 pt.	Sicut erat in principio (Magnificat)
141a	150 ^v -151 ^r	3 pt.	Et exultavit spiritus meus (Magnificat)
b		3 pt.	Quia fecit michi (Magnificat)
142a	151 ^v -152 ^r	3 pt.	Fecit potentiam (Magnificat)
b		3 pt.	Exurientes implevit (Magnificat)
143a	152 ^v -153 ^r	3 pt.	Sicut locutus est (Magnificat)
b		3 pt.	Sicut erat in principio (Magnificat)
144	153 ^v -154 ^r	3 pt.	Et exultavit (Magnificat)
145a	154 ^v -155 ^r	3 pt.	Quia fecit michi (Magnificat)
b		3 pt.	Textless
146	155 ^v -156 ^r	3 pt.	Fecit potentiam (Magnificat)
147	156 ^v -157 ^r	3 pt.	Exurientes (Magnificat)
148a	157 ^v -158 ^r	3 pt.	Et exultavit spiritus meus (Magnificat)
b		3 pt.	Quia fecit michi (Magnificat)
149a	158 ^v -159 ^r	3 pt.	Fecit potentiam (Magnificat)
b		3 pt.	Exurientes implevit (Magnificat)
150a	159 ^v -160 ^r	3 pt.	Sicut locutus est (Magnificat)
b		3 pt.	Sicut erat in principio (Magnificat)

Page	Folio	No. of Parts	Composition
151	160 ^v -161 ^r	3 pt.	Deus morum dux minorum
152	161 ^v -162 ^r	3 pt.	Iste confessor (Hymn)
153	162 ^v	2 pt.	Christe redemptor (Hymn)
154	163 ^v -164 ^r	3 pt.	Aures ad nostras (Hymn)
155	164 ^v -165 ^r	3 pt.	Veni creator spiritus (Hymn)
156	165 ^v -166 ^r	4 pt.	Verbum caro factum est
157	166 ^v -167 ^r		(Theoretical treatise)
158	167 ^v -168 ^r	4 pt.	Questa la nate
159	168 ^v -169 ^r	4 pt.	Adoramus te Christe
160	169 ^v -170 ^r	3 pt.	Verbum caro factum est
161a	170 ^v -171 ^r	4 pt.	Benedicamus domino
b	171 ^r	3 pt.	Qui nos fecit
162a	171 ^v -172 ^r	4 pt.	Adoramus te Christe
b		4 pt.	Quia per tuam sanctam (Adoramus te)
c		3 pt.	Sancta Virgo Virginum (Litany item)
163a	172 ^v -173 ^r	4 pt.	Kyrie leyson (Litany item)
b		4 pt.	Omnes sancti (Antiphon)
c		3 pt.	Spiritus sancte deus (Litany item)
164	173 ^v		(Calendar of movable feasts)

Time Signatures

One hundred and seventy-nine of the 202 section-pieces that appear in G20 employ either one of three basic time signatures, or no time signature at all. The three time signatures used are O, C, and Ø. Forty-nine of the Latin section-pieces use no time signature; twenty-one use O; twenty use C; and fifteen use Ø. Three of the textless pieces use no time signature; three use O; eight use C; and five use Ø. One Spanish piece uses the O signature. Two of the French pieces use O, while just one uses C and thirteen use Ø. Six of the Italian pieces use no signature; one uses O; eight use C; and twenty-three use Ø.

Twenty-three section-pieces deviate from these standard signatures by using a mixed signature such as is found in the Spanish piece "Falla con misuras," where a Ø appears in the superius and a C appears in the tenor; or by changing from one time to another within the course of the piece. Such is the case with eleven Latin section-pieces, one Spanish piece which has been mentioned, two French pieces, and nine Italian pieces. See Table V at the end of this section for a list of the variant time signatures.

TABLE IV
FREQUENTLY EMPLOYED TIME SIGNATURES

No signature	O	C	Ø
Latin:			
3a,10a,10b,11b, 12a,12b,19b, 19c,20a,20b, 21a,21b,22,23b, 24,25b,27,28b, 30a,31,32,33,34 35,104,124a,127 131a,132b,141b, 142b,143a,143b, 144,145a,147, 148a,148b,149a, 149b,150b,151, 152,153,155, 161b,162b,162c, 163c	5,6a,6b,7,8, 15,16,75,83, 122,123b,125, 126,128,130, 133,137,140, 146,160,162a	2,13,17a,18, 19a,23a,25a, 26a,26b,28a, 29,37,57, 131b,132a, 135,139, 141a,142a, 159	7a,9,30b,36, 48b,59,118, 123a,124b, 133b,138, 150a,154,156, 161a
Italian:			
80,81,111a,112a 112b,121b	82	44,46,54, 102,108a, 110b,111b, 116	43,48a,51,52, 65,66,77,84, 85,93,98,101, 103,106,108b, 109a,109b, 110a,113,114, 117,120,158
French:			
	68,79	62	49,56,60,69, 70,71,73,74, 76,86,87,91, 95
Textless:			
50,90,145b	1,63,64	39,40,41,42, 45,55,61,67	38,94,99,119, 129
Spanish:			
	78		

TABLE V
TIME SIGNATURE VARIANTS

	Latin	Italian	French	Spanish
Ø	4,14,136, 163a,163b			
Ø to 3 in S; C in T.				96
Ø to 3	17b	89	72	
Ø to coloration		47,105		
Ø to coloration in S,T; none to 3 in A; none in B		107		
none to $\frac{3}{2}$	11a,53			
O to Ø	3b			
Ø to Ø3 to Ø		88		
C to Ø to Ø3 to Ø		58		
Ø coloration to Ø to 3 in S,T; Ø3 in A,B; to Ø		97		
Ø3		115		
C2			92	
Ø in S,A,B; C2 in T	121a			
Ø to Ø in S,T; O2 in added B.	134			
C2 to Ø2 coloration to Ø		100		

Key Signatures

The categories of key signatures in which all of the compositions have been placed has been determined by the frequency of occurrence. If a particular key signature combination occurs six times or more in relation to all of the pieces, regardless of the presence or absence of text, it has been considered as a common signature to be found in the manuscript. If a key signature occurs less than six times, it has been regarded as a variant. For a chart of standard key signatures used, number of pieces using those keys, and variants of the basic key signatures, see Table VI and VII at the end of this section.

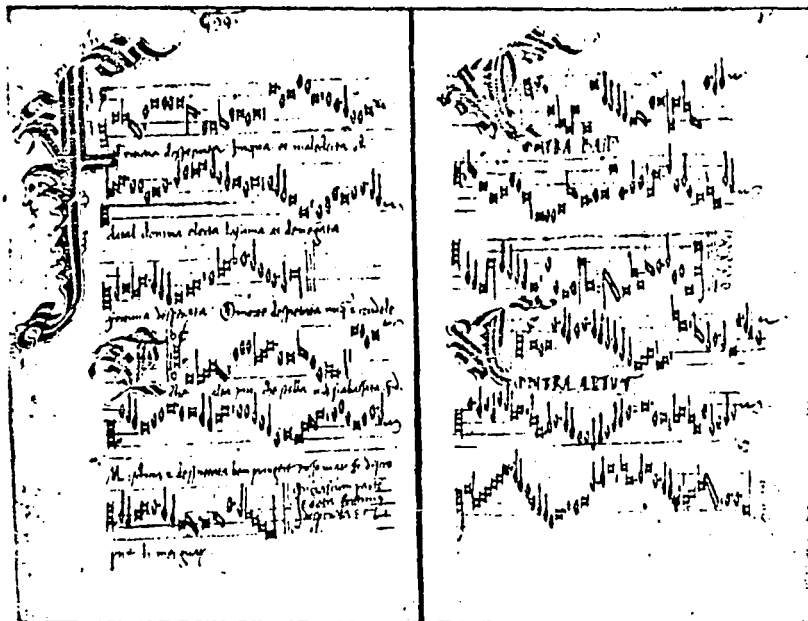
Twenty-nine of the Italian pieces have no signature; four employ a B^b in the tenor; a B^b on the first staff of the contra is found in one Italian piece; and three have a B^b in the tenor and contra. Ten Italian pieces deviate from these basic categories. One variant is quite normal, using a B^b in the superius, tenor, and contra, but has not occurred frequently enough to have been provided a category.

There are a few rather bizarre key signatures that have all been penned by Gothic V. An interesting Italian example may be seen with "Fortuna desperata" found on folio 94^v-95^r. It is the tenor that presents the problem.

Two flats appear just before the C clef used. One appears on the first space, and the other appears on the top space. Next appears the C clef on the third line, which is followed by a flat appearing on the second space. This flat is obviously a B^b and is not disturbing; however, what about the preceding two flats? In relation to the C clef employed the first space flat becomes a G^b and the top space flat becomes an F^b! These flats may indicate some possibility for a clef transposition. If the clef were moved to the top line, making the top space flat, the first note would be a B^b brevis. This would not agree with the F-A-C triad sounded in the first measure. It might be possible to eliminate the contra altus voice. If this were done the triad would change to a B^b-D-F. Even so, it takes no more than three measures to see that this highly unusual solution cannot possibly work. In the third measure we would have a tenor "d" clashing with a "c" in the superius and an "f" in the contra bass for a time length of two beats. Similar problems occur in attempting to change the clef to accommodate the flat found on the first space. Another solution may be that the clefs of all the voice parts may have been transposed; in the case of the top flat, up a fifth; in the case of the lower flat, down a third. Nothing is found in the other voice parts that would seem to indicate this. It is a possibility that the scribe made a mistake in placing the flats on the staff, the first

space flat being intended for the space just below the first line, thus becoming an E^b , and the top space flat being intended either for the fourth line and thus indicating E^b or for the space above the line, thus indicating B^b .

Ex. 35



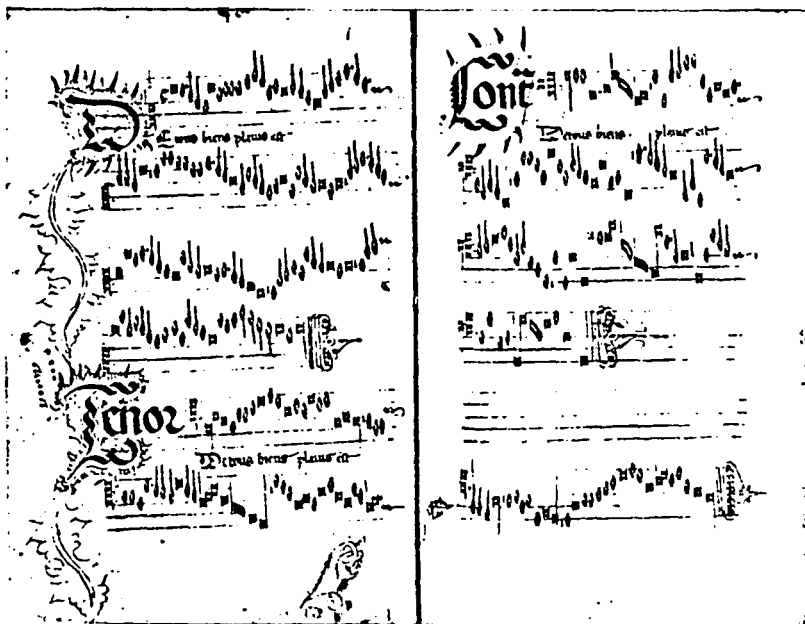
It is interesting that the key signature of the tenor of the Perugia "Fortuna desperata," a piece which is well-known to musicologists and which has been examined in a number of sources, has never been pointed out or discussed. (Some of the French pieces which, incidentally, appear in this same section share a similar problem.)

Only five French pieces contain no key signature, one has a B^b in the tenor, one a B^b on the first staff of the contra, and two have a B^b in the tenor and contra. Of the eighteen French pieces, then, nine of them fall into the category of variant key signatures. This is somewhat misleading in that almost all of the key signa-

tures are not that unusual. They simply do not occur that often within the manuscript. One French piece that does deserve additional comment is the "De tous biens plains" found on folio 80^v-81^r. This three-part chanson employs a different key signature in each of the voices. The superius uses a B^b and A^b. A B^b and D^b are found in the tenor, and an E^b and A^b occur in the contra. Is this the original intention of the composer, or has the scribe made a mistake? There can be no basis for an A^b here. The scribe must have intended a B^b, and erroneously placed a flat on the A space instead of the B line. The D^b in the tenor also seems unacceptable. This flat was probably intended for the top line, making it an E^b instead of a D^b. The E^b and A^b found in the contra may have been intended, in which case the B^b was understood. It seems more logical, however, to assume that the A^b was meant to be a B^b on the second line, not an A^b found on the first space. Hewitt has collated the Perugia "De tous biens plains" with the one found in her edition of Harmonice Musices Odhecaton A. On page 18 she compared the key signatures found for this piece but mistakingly credited the Perugia version with an altus part containing a B^b signature. Jeppesen, in his edition of Der Kopenhagener Chansonnier, cites the key signature found in this Perugia piece. On page lxxxiii he says that the superius contains only one flat. He states on page lxxxv that the tenor contains two flats. He does not say what

two flats are given. He lists the collation of the Perugia contra on page lxxxvi. Here he does not indicate the presence of any key signature. For further examination of this piece see the following example.

Ex. 36



Sixty-seven of the Latin pieces contain no key signature; a B^b in the tenor is found in ten of these pieces; eight contain a B^b only on the first staff of the tenor; there are fifteen pieces that have a B^b in the contra; four contain a B^b only on the first staff of the contra; and four have a B^b in both the tenor and contra. Only eight of the 116 Latin pieces found in the manuscript fall in the category of variant key signatures. All eight of these pieces contain signatures that are regular, but do not occur frequently enough to be counted as standard for the manuscript.

Neither of the Spanish pieces found in the manuscript have a key signature. Ten textless pieces appear

without a signature; one has a B^b in the tenor; and eight are listed in the variant category. Three of these eight pieces contain unusual signatures. It should be noted that all three of these pieces are attributed to Morton. Folio 70^v-71^r, the first of these textless pieces, contains a C^b in the superius. (This must be a scribal error.) The tenor and contra have a B^b. The next textless Morton piece deserving comment appears on folio 72^v-73^r. The superius and tenor have no key signature. This time the contra lists a C^b. The tenor and contra part of the Morton piece found on folio 73^v-74^r are normal. The tenor has a B^b and the contra contains no signature. The superius, however, has an A^b. This A^b appears only on the first staff. It is apparent that the scribe has erroneously placed the flats on the staves of the voice parts in question in all three pieces.

TABLE VI
FREQUENTLY EMPLOYED KEY SIGNATURES

Latin	Italian	Textless	French	Spanish
No key signature:				
2,3a,3b,4,8,9,11b,	47,48a,	1,38,39,	62,69,	78,96
12a,12b,13,14,15,16,	51,52,58,	40,41,42,	70,74,	
19a,19b,19c,20a,20b,	65,81,84,	50,67,	92	
21a,21b,22,23a,23b,	88,97,98,	119,145b		
25a,28a,28b,30a,30b,	100,101,			
31,32,35,36,59,121a,	102,103,			
122,123a,123b,124a,	105,107,			
124b,125,126,127,	108a,108b			
131a,131b,133a,133b,	110a,110b			
134,135,136,137,138,	111b,112a			
139,140,141a,145a,	113,114,			
146,147,150a,151,	116,117,			
152,153,155,156,160,	121b,158			
162b,163a,163b				
B^b in tenor:				
7a,7b,18,37,48b,83,	44,54,66	45	91	
132b,148a,150b,154	111a			
B^b on first staff of tenor:				
5,17a,24,104,118,130				
149a,149b				
B^b in contra:				
10a,10b,11a,26a,26b,				
34,128,141b,142a,				
142b,143a,143b,159,				
161a,161b				
B^b on first staff of contra:				
29,33,53,144	43		76	
B^b in tenor and contra:				
6b,148b,162c,163c	77,109b,		60,72	
	112b			

TABLE VII
KEY SIGNATURE VARIANTS

	Latin	Italian	French	Textless
B ^b in superius:	27,75			
B ^b in superius and tenor: 132a				
B ^b in sup., tenor, bass:	80		68	
B ^b in sup., tenor, alto, bass & E ^b (?) first staff, bass	120			
B ^b in sup., first staff; B ^b in tenor	89			
B ^b in sup., first staff; B ^b in tenor, first and third staves; B ^b in alto	106			
A ^b (?) in sup., first staff B ^b in tenor				64
A ^b (?) in sup., first staff B ^b in tenor; B ^b in bass, staves 1,3,& 4	82			
C ^b (?) in sup., first staff B ^b in tenor and bass				61
C ^b (?) in sup., first staff B ^b in tenor, first staff B ^b in alto and bass	109a			
B ^b in sup., first 2 staves B ^b in tenor and bass			73	
B ^b in sup., first 2 staves B ^b in tenor; B ^b in bass, first staff				99
B ^b in sup., first 2 staves B ^b in tenor; B ^b in bass, first 4 staves			86	

TABLE VII--Continued

	Latin	Italian	French	Textless
B ^b in sup., first 2 staves B ^b in tenor and alto; A ^b (?) in bass, first staff			79	
B ^b in sup., staves 1 & 3; B ^b in tenor			56	
B ^b in sup., staves 1, 3, & 4 B ^b & E ^b in tenor; E ^b in bass, first 2 staves; B ^b in bass, last staff			95	
B ^b & A ^b (?) in sup., first 3 staves; B ^b & D ^b (?) in tenor; E ^b in bass; and A ^b (?), first staff			71	
B ^b in alto	162a			
B ^b in tenor, staves 1 & 3	6a			
B ^b in tenor, last staff	25b			
B ^b in tenor, first staff; B ^b in alto, first staff		46		
B ^b in tenor, first staff; B ^b in bass, first 2 staves			49	
B ^b in tenor, staves 2 & 3; B ^b in bass, first 3 staves			129	
B ^b in tenor; E ^b in bass	115		90	
B ^b in tenor, alto, bass	57	93		55
B ^b in tenor & alto; B ^b in bass, first & last staves				94
B ^b in tenor (also G ^b & F ^b first staff)? B ^b in alto, first staff; B ^b in bass, first 2 staves		85		

TABLE VII--Continued

	Latin	Italian	French	Textless
B ^d in tenor; B ^b in bass, 17b first staff				
B ^d in bass, first 3 staves			87	
C ^b (?) in bass, first staff				63

Accidentals

Conservative use is made of accidentals throughout the entire manuscript. Accidentals do not appear in 123 of the 202 section-pieces. Seven of the pieces not employing accidentals are textless; twenty-two are Italian; seven are French; and eighty-seven are Latin. A B^b accidental appears in the superius of fifteen pieces. Two of these are textless; eight are Latin; three are Italian; and two are French. A B^b appears in the contra of two textless, four Latin, and three Italian pieces. If a particular accidental or accidental combination appears six times or more in relation to all of the pieces, it has been considered a commonly employed accidental. If an accidental or accidental combination appears less than six times, it has been regarded as a variant. There are twenty-three instances of accidentals of accidental combinations that appear only once in the manuscript. See Table VIII and IX for a complete breakdown of the frequently employed and variant accidentals in relation to the kinds of pieces in which they appear. A discussion of the accidentals in relation to musica ficta will occur later in this study.

TABLE VIII
FREQUENTLY EMPLOYED ACCIDENTALS

Latin	Italian	French	Textless	Spanish
No accidentals:				
2,3a,3b,4,5,6b,	52,54,58,	69,70,72,	1,61,64	
7a,7b,8,9,10a,	80,81,88,	74,76,87,	90,99,119	
10b,11a,11b,12a	89,93,101	91	129	
12b,13,14,16,	105,107			
17a,19a,19b,19c	108b,109b			
20b,21a,21b,23a	110b,111a			
23b,24,25a,25b,	111b,112a			
26b,27,28a,28b,	113,114,			
29,30a,31,32,34	115,117,			
36,48b,83,104,	121b			
122,123a,123b,				
124a,124b,125,				
126,131a,132a,				
132b,133a,133b,				
135,137,138,139				
140,141a,141b,				
142a,143a,143b,				
145a,146,147,				
148a,148b,149a,				
149b,150a,150b,				
151,152,154,156				
160,161a,161b,				
162b,162c,163a,				
163b,163c				
B^b in superius:				
6a,17b,26a,33,	82,84,	49,79,	55,94	
118,128,130,134	110a			
B^b in contra:				
22,35,53,155	47,103,		50,145b	
	108a			
F^b in superius:				
37,59		60	40,41,42	
F^b in superius and B^b in contra:				
	44,46,97,		39,45	
	102			

TABLE IX
ACCIDENTAL VARIANTS

	Latin	Italian	French	Textless
B ^b in tenor:	15,131b 153			38
B ^b in superius and contra	30b,57	112b		
E ^b in contra:	144		73,86	
B ^b in alto:	162a		43	
B ^b in superius and tenor:	127			67
E ^b in tenor:	75		56	
E ^b alto; B ^b & E ^b contra:		106,116		
C [#] in superius:	18,121a			
C [#] in tenor:		65		
C [#] & F ^b sup.; B ^b contra:			62	
F ^b in superius; B ^b tenor:		48a		
F ^b sup.; B ^b alto; E ^b cont		98		
F ^b & B ^b sup.; B ^b contra:			92	
F ^b in tenor:	142b			
B ^b in superius and alto:		158		
B ^b sup.; B [#] but no B, cont		66		
B ^b & B [#] (4), sup.; A ^b cont.			95	
B ^b sup., tenor, and alto:	159			
B ^b sup. & tenor; E ^b cont.		100		

TABLE IX--Continued

	Latin Ital- ian	French Text- less	Span- ish
B ^b sup.; E ^b alto; B ^b but no B and C ^b (?), contra:	85		
B ^b (on C & A), sup.; B [#] (<i>q</i>), tenor; B ^b & G ^b (?), contra:	77		
B ^b sup.; B [#] (<i>q</i>) & F [#] , tenor E ^b alto and contra:	109a		
B ^b but no B in tenor; B ^b contra:	20a		
B ^b tenor; B ^b and D ^b or C ^b (?), contra:		63	
C ^b (?) tenor; B ^b contra:	136		
C ^b (?) and B ^b in contra:			78
E ^b and G ^b (?) in contra:		71	
E ^b in superius:			96
E ^b in alto and contra:	120		
F [#] in superius; E ^b tenor		68	
G [#] sup.; B ^b alto & contra	51		

TABLE X
ACCIDENTALS USED BY INDIVIDUAL VOICES

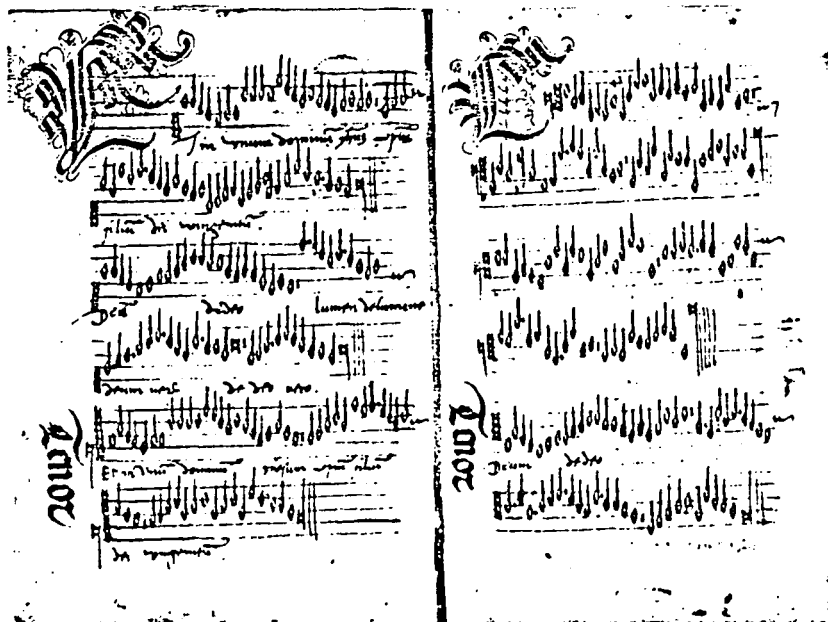
B ^b : 76	E ^b : 18	F ^b : 17
Superius: 29	Superius: 1	Superius: 16
Alto: 7	Alto: 4	Tenor: 1
Tenor: 11	Tenor: 3	
Bass: 29	Bass: 10	
C#: 4	B#: 4	C ^b : 4
Superius: 3	Superius: 1	Tenor: 1
Tenor: 1	Tenor: 2	Bass: 3
	Bass: 1	
F#: 2	G ^b : 2	
Superius: 1	Bass: 2	
Tenor: 1		
G#: 1	A ^b : 1	
Superius: 1	Bass: 1	

Clefs

With the single exception of a G clef on the second line of the superius of folio 79^v, a C clef is always used in the superius in all of the pieces in the manuscript. The C clef appears on the first line of the staff a total of 155 times, and on the second line a total of thirty-five times. It appears on the third line only six times. In three of the pieces the clef is moved from one line to another during the course of the composition.

The majority of the pieces use a C clef in the tenor, usually on the third or fourth line. Ninety-nine pieces use a C clef on the third line, and seventy use the C clef on the fourth line. The clef appears on the first or second line a total of only four times. A combination of an F clef and C clef appears in three pieces.

Ex. 37



The F clef is used by itself a total of twenty-one times. Four instances of movement of the clef from one line to another occur in the tenor.

A C clef is used in all of the fifty-nine pieces where an altus is found. These fifty-nine pieces include fifty-four four-part pieces, two four-part secunda pars, two five-part pieces, and one incomplete piece with a contra altus part. Forty-nine of the fifty-nine pieces containing an altus part employ a C clef on the third line. Seven use a C clef on the fourth line.

A total of 187 pieces include a contra part. These 187 pieces include 124 three-part pieces, three three-part secunda pars, fifty-four four-part pieces, two four-part secunda pars, two five-part pieces (each containing two contra parts), and two incomplete pieces with contra. The C clef occurs on the third line a total of nine times, on the fourth line forty-six times, and on the fifth line fifteen times. A combination F and C clef appears three times.

Ex. 38



An F clef has been used a total of 115 times. This clef most often occurs on the third line--appearing a total of sixty-two times. The F clef appears on the fourth line a total of forty-five times. A change of clef within the same piece occurs six times. Variants more infrequently used may be seen on Table XI which provides a chart of the frequency of occurrence of the clefs in all voices.

TABLE XI
CLEFS USED BY INDIVIDUAL VOICES

Superius:

C on first: 155
 C on second: 35
 C on third: 6
 C on first to C on second: 1 (#96)
 C on first, C on second, back to C on first: 1 (#91)
 C on second to C on first: 1 (#17b)
 G on second: 1 (#70)

Alto:

C on first: 1 (#161a)
 C on second: 2 (#97,102)
 C on third: 49
 C on fourth: 7

Tenor:

C on first: 1 (#161a)
 C on second: 3 (#48a,62,65)
 C on third: 99
 C on fourth: 70
 C on third to C on second: 1 (#105)
 C on fourth to C on third: 1 (#106)
 C on fourth to C on fifth: 1 (#87)
 F on first and C on third: 1 (#11a)
 F on second and C on fourth: 1 (#10a)
 F on second and C on fourth, first staff;
 then F on second: 1 (#153)
 F on second: 13
 F on third: 7
 F on second to F on third: 1 (#151)

Bass:

C on third: 9
 C on fourth: 46
 C on fifth: 15
 C on fourth to C on fifth: 1 (#78)

TABLE XI--Continued

Bass--Continued

F on third and C on fifth: 2 (#41,43)
F on third and C on fifth, first staff;
then F on third: 1 (#42)
F on second: 2 (#163a,163b)
F on third: 62
F on fourth: 45
F on third to F on fourth: 1 (#10a)
F on fourth fo F on third: 3 (#53,106,145a)
F on fourth to C on fourth, back to
F on fourth: 1 (#154)
F on fifth: 1 (#161b)

TABLE XII
FREQUENTLY USED CLEF COMBINATIONS

Two-part:

S: C on first - 6 S: C on first - 5
T: C on third T: C on fourth

Three-part:

S: C on first -22 S: C on second -20 S: C on first -10
T: C on third T: C on fourth T: C on fourth
B: C on fourth C: F on third B: F on fourth

S: C on first -8 S: C on first -6 S: C on first -6
T: C on third T: C on third T: C on third
B: C on third B: F on third B: F on fourth

S: C on first -6 S: C on first -6 S: C on second -6
T: F on second T: F on second T: C on fourth
B: F on fourth B: F on third B: F on fourth

Four-part:

S: C on first -15 S: C on first -9 S: C on first -7
A: C on third A: C on third A: C on third
T: C on third T: C on third T: C on third
B: F on third B: C on fifth B: C on fourth

Ledger Lines

Prudent choice of clef may also account for the rare occurrence of ledger lines in the manuscript. A total of 142 section-pieces contain no ledger lines. Ledger lines appear above the staff a total of fifty-one times--twenty-four times above the superius, seventeen times above the contra, seven times above the tenor, and three times above the alto. The ledger lines appear more infrequently below the staff, occurring only a total of twenty-three times--eleven times in the contra, six times in the superius, and three times each in the tenor and alto. At no time is more than one ledger line used.

Voice Format

Sixteen different arrangements of the format of the voices on the page may be discerned. Only those formats most frequently used will be described here. See Table XIII for a complete charting of the formats found in the manuscript. The fourteen two-part pieces employ two different arrangements.

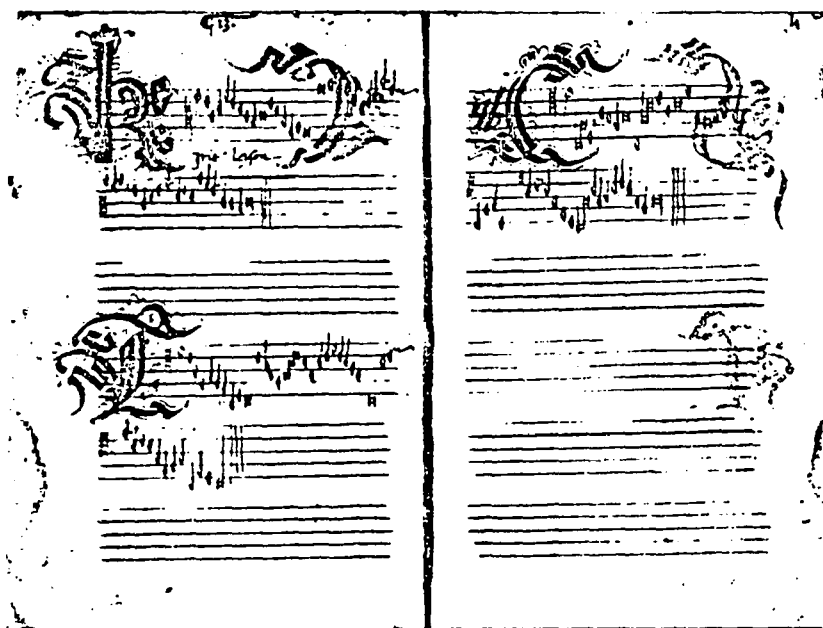
Ex. 39

Ex. 39 displays four staves of musical notation, likely representing different voice formats. The top-left staff is labeled "Trio" and "Lyon". The top-right staff is labeled "Soprano", "Alto", and "Bass". The bottom-left staff is labeled "Bass". The bottom-right staff is labeled "Bass". The notation includes various musical symbols such as clefs, notes, rests, and bar lines, indicating a complex musical structure.

One format arranges the superius and tenor in a vertical fashion on the verso side of the folio, and is used six times. The second two-voice format appears a total of eight times. Here the superius is placed on the verso side of the folio and the tenor on the recto side.

The most common three-part format places the superius and tenor vertically on the verso side of the folio with the contra appearing at the top of the recto folio.

Ex. 40



This arrangement occurs in the manuscript a total of 109 out of a possible 127 times.

The most common format for the four-part pieces places the superius and tenor vertically on the verso folio and the altus and bassus on the recto side. This arrangement occurs thirty out of a possible fifty-six times. See example 41 at the top of the next page.

Ex. 41

Handwritten musical score for two systems, each consisting of three staves. The notation is in a historical style, featuring a large, ornate initial 'C' at the beginning of the first staff in each system. The music is written in a single system across two pages. The first system on the left page has a large 'C' and the second system on the right page has a large 'C'. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in a cursive, historical style.

TABLE XIII
VOICE FORMATS

Two-voice:

<u>S</u> <u>T</u>	<u>S T</u>
Latin: 30,31,32,132a,153 Textless: 38	Latin: 6a,7a,123b,127,130, 139 French: 91 Spanish: 96

Three-voice:

<u>S C</u> <u>T</u>
Latin: 4,5,6b,7b,8,9,10a,10b,11a,11b,12a,12b,13,14,15, 16,17a,17b,18,19a,19b,19c,20a,20b,21a,21b,22,23a,23b, 24,25a,25b,26a,26b,27,28a,28b,29,33,34,35,53,59,75,83 104,122,123a,124a,124b,125,126,128,141a,141b,142a,142b 143a,143b,144,145,146,147,148a,148b,149a,149b,150a, 150b,151,152,154,155,160 French: 49,56,60,62,68,69,70,71,72,73,74,76,86,87,92,95 Italian: 52,65,66,77,80,81,82,84,89,105 Textless: 61,63,64,67,90,99,129,145b Spanish: 78

<u>S</u> <u>T</u> <u>C</u>	<u>ST</u> <u>B</u>	<u>T</u> <u>S B</u>
Italian: 48a,108a,108b, 109b,110a,110b,111a,112a 112b	Latin: 161b	Latin: 163c
Latin: 131a,131b,132b,133a 133b	<u>S T</u> <u>C</u>	<u>S TB</u>
	Latin: 134	Latin: 162c

TABLE XIII--Continued

Four-voice:S A
T BS B
T A

Latin: 2, 121a, 135, 136, 137, 138, 140, 156, 159, 162a, 162b, 163a, 163b
 Italian: 46, 47, 58, 93, 97, 98, 102, 106, 107, 113, 117, 120,
 Textless: 50, 55, 57, 94, 119

Italian: 43, 44, 51, 54, 85, 88, 100, 101, 103, 114, 121b, 158
 Textless: 39, 40, 41, 42, 45
 Latin: 118
 French: 79

S
T
A
BS
T
B
AS
T
B
AS A
T
B

Latin: 30, 48b Latin: 36, 37 Latin: 161a Italian:
 Italian: 111b 109a

Five-voice:

S C
B
T CS C
Trip.
T B

Italian: 115 Italian: 116

Incomplete:

? A
? BS ?
T

Textless: 1 Latin: 3a

? CLatin: 3b

CHAPTER IV

COMPOSERS

The composers represented in G20 vary from the northern composer of international reputation to the obscure composer, usually Italian, about whom little or nothing is known. The following is a list of the names of composers found in the manuscript, either through ascription or collation with other manuscripts. Initial ascriptions have also been indicated. Those composers whose pieces appear without ascription, but who have been identified through collation with other manuscripts, will be given an asterisk. Likewise, those pieces appearing without ascription that have been identified through collation with other sources will also be given an asterisk. Title and folio number of the identified piece in the manuscript are given after the name of the composer. The composers are listed in the order in which they first appear in the manuscript. For a collation of the pieces found in the manuscript see the Appendix. A table of conflicting attributions has been provided at the end of this chapter.

Seraphinus

22 ^v -26 ^r	- Credo
*56 ^v -57 ^r	- Morte che fai (text)
*63 ^v -64 ^r	- Ai lasio (text)
*110 ^v -111 ^r	- Non te fidare (text)
*126 ^v -127 ^r	- Sufferir son (text)
144 ^v -150 ^r	- Magnificat

Aedvardus	26 ^v -39 ^r - Mass Ordinary
Aedvardus Ortonensis	98 ^v -100 ^r - In tormento
F. M.	39 ^v , 40 ^v , 41 ^v - Kyrie-Christe-Kyrie
	62 ^v -63 ^r - Ave regina coelorum
Ft. M. de Ortona	150 ^v -153 ^r - Magnificat
F. M.	157 ^v -160 ^r - Magnificat
	160 ^v -161 ^r - Deus morum dux
M.	42 ^v -45 ^r - Kyrie-Christe-Kyrie
	46 ^v - Verbum caro factum
	48 ^v -49 ^r - Textless
	49 ^v -50 ^r - Textless
	50 ^v -51 ^r - Textless
	51 ^v -52 ^r - Textless
	52 ^v -53 ^r - Orsu cusi va el mondo
	59 ^v -60 ^r - Textless
	153 ^v -157 ^r - incomplete Magnificat
	164 ^v -165 ^r - Veni Creator Spiritus
P.	45 ^v - Verbum caro factum
M. p.	163 ^v -164 ^r - Aures ad nostras
Isaac (7 ^d) ¹ (M ^{9d})	53 ^v -54 ^r - Pouer me mischin
	54 ^v -55 ^r - Textless
	55 ^v -56 ^r - Se io Ho dato
Isaac	*56 ^v -57 ^r - Morte che fai
Henricus Isahc	101 ^v -102 ^r - Je suys malcontent
Busnois	*58 ^v -59 ^r - Cento milia scuti
	65 ^v -66 ^r - Damaur suy fai
	*93 ^v -94 ^r - Fortuna desperata
	*94 ^v -95 ^r - Fortuna desperata
Cecus	68 ^v -69 ^r - O gloriosa
	135 ^v -140 ^r - Magnificat
	143 ^v -144 ^r - conclusion of above Magnificat
*Caron	69 ^v -70 ^r - Helas (que poura)
Morton	70 ^v -71 ^r - Textless
	71 ^v -72 ^r - Est temps
	72 ^v -73 ^r - Textless
	73 ^v -74 ^r - Motectus
	*88 ^v -89 ^r - Le sovenir

¹The initials are interpreted by Wolf as being those of Heinrich Isaac in DTO, Band 28, pages 173, 201.

Oriola	74 ^v -75 ^r - Trista che spera 76 ^v -77 ^r - Textless
Magister Symon	78 ^v -79 ^r - Nul nesi fronte
Dux Burgensis	79 ^v -80 ^r - Madame trop
*Hayne	80 ^v -81 ^r - De tous biens playne 95 ^v -96 ^r - Amors amors
Io. Urrede	87 ^v -88 ^r - Nunque fue pena maior
*Frye	92 ^v -93 ^r - Ave regina coelorum
*Vincenet	104 ^v -105 ^r - Fortuna Vincinecta
M. Gulielmus	105 ^v -106 ^r - Falla con misuras
Petrus Caritatis	108 ^v -109 ^r - Textless
M. B.	167 ^v -168 ^r - Questa la nate

A short biography has been provided, when possible, for each of the composers whose works appear in the manuscript. Standard reference sources such as Fétis, Eitner, MGG and Grove's have been used, as well as more specialized studies treating individual composers in question in this study. Publications of chapel and court lists have been used in an effort to identify some of the more obscure ascriptions. For a list of these publications see the end of this chapter. Upon consulting the above table of composers and their attributed works, it becomes obvious that the majority of the Italian secular pieces are anonymous. It may be that many of these anonymous pieces are the handiwork of poet-musicians. This being the case, the identity of poet and/or composer may be lost to us forever. Rubsamen says that much of the verse written during this period was composed by anonymous men of in-

ferior ability.² He further states:

Most of the frottola literature, then, was composed by amateurs who usually relied upon a patchwork of phrases borrowed from others. Their models were the strambotti and barazellette of talented professional poets who had at first been inspired by the popular muse, but who now poured the artistry of an intellectual aristocracy into simple molds of humble origin.³

Seraphinus

Our Seraphinus is no doubt Serafino de Ciminelli who was born in 1466 and died a short thirty-four years later in 1500.⁴ He was born in Aquila and is frequently referred to as Serafino d'Aquilano. Serafino is known today for his strambotti. He was a famous poet-music improvisator and was favorably received in many of the Italian courts of the day. Vincenzo Collo states that Serafino learned the basic elements of music composition from Guillaume Garnier, sometimes referred to as Guillaume the Fleming, while he was at Naples.⁵ Rubsamen says that Serafino left Naples and returned to Aquila in 1480 where he studied for three years memorizing Petrarchan sonnets, canzoni, and trionfi and singing them to his own lute

²Walter Rubsamen, Literary Sources of Secular Music in Italy (c. 1500), (University of California Publications in Music, I, 1941), p. 2.

³Ibid.

⁴Ibid., p. 12.

⁵Mario Menghini, Le rime di Serafino de'Ciminelli dall'Aquila, I (Bologna, 1894), pp. 1-15.

accompaniments.⁶ Serafino is next seen in Rome in the employ of Cardinal Ascanio Sforza.⁷ The exact date of his connection with the Cardinal's court is unknown. It has to be later than 1483, considering his three year stay at Aquila beginning in 1480. He was a colleague of Josquin des Prez while at Cardinal Ascanio's court. Serafino became known as a composer of strambotti during his tenure in Rome. He left Rome for Naples in 1491, where he became a resident of Ferdinand's court.⁸ He remained here for three years. He left Naples in 1494, and visited the Mantuan court for the first time in 1494.⁹ He was a frequent visitor at the Mantuan court during the six years remaining to him. He spent the last year of his life in Rome in the service of Cesare Borgia.¹⁰

Aedwardus

Nothing is known of this composer. He appears to have been associated with Orto, considering the Latinized version of Orto (Ortonensis) that appears on folio 98^v-

⁶Rubsamen, p. 12.

⁷Ibid.

⁸Ibid., p. 16.

⁹Ibid., p. 18.

¹⁰Friedrich Blume, ed., Die Musik in Geschichte und Gegenwart (Kassel und Basel: Barenreiter-Verlag, 1949-), vol. 12, 554.

99^r. A reference to Aedwardus is given as Addition 3.604 in Eitner's Miscellanea Musicae; however, the reference only states that Aedwardus is the composer of the piece "In tormento semper vivo" found in Perugia G20.

F. M.

The initials F. M. appear on four different compositions. Ft. M. de Ortona appears only on one folio. The two different ascriptions probably allude to the same composer. The author has not been able to determine the identity of the composer from the initials. Again the ascription Ft. M. de Ortona would seem to indicate that this composer was associated with Orto. It is interesting to note, if one refers to the list of composers, that all of F. M.'s compositions are sacred.

M.

The sole initial M. appears on the first folio of ten different compositions. Several problems should be considered here. First, is M. the same as F. M. listed above? All of M.'s compositions are either textless or contain sacred texts. This speculation remains an unsolved possibility. Second, the initial M., if indeed it is always M., appears uncomfortably different on several of the folios. The identity of M. remains unknown.

p.

The initial p. which appears atop folio 45^v and the initial M. p. appearing on 163^v may indicate the same composer. Both of these pieces are sacred. The author has been unable to identify this composer.

H. Isaac

The birthplace of Isaac, who was born ca. 1450, remains unknown.¹¹ It is probable that he was born in Flanders or Germany. He was frequently called "Arrigo Tedesco" and "il fiamengo" in Italy.¹² Nothing is known of his early life. He appears in Florence as early as 1475, when he succeeded Squarcialupi as organist at the Medici court.¹³ It is likely that he taught Lorenzo's children--among whom is found the future pope, Leo X. Isaac married a Florentine woman, Bartolomea Bello, sometime before his departure from Florence ca. 1494.¹⁴ His departure from Florence was probably motivated by Pietro Medici's fall from power in 1494 and the

¹¹Eric Blom, ed., Grove's Dictionary of Music and Musicians (5th ed., New York: St. Martin's Press, 1954-1961), vol. IV, 544.

¹²Ibid.

¹³Alfred Einstein, The Italian Madrigal (Princeton, N. J.: Princeton University Press, 1949), vol. I, 19.

¹⁴Grove's, p. 545.

sudden rise of religious fanaticism which ensued.¹⁵ Isaac and his wife traveled quite a bit during the next few years, appearing in Pisa in 1496, Innsbruck in 1497, Torgau in 1499-1500, Augsburg in 1501, and finally returning to Florence in 1502.¹⁶ During these years of travel Isaac enjoyed the patronage of Emperor Maximilian. After a temporary stay in Florence Isaac continued on to Ferrara where he remained in the service of Ercole I until the duke's death in 1505.¹⁷ It is believed that Isaac returned to Constance where he resumed active service under the patronage of Maximilian.¹⁸ Nothing else is known of Isaac's activities until 1512 when he reappears in Florence as Maximilian's diplomatic agent. He died in Florence in 1517.¹⁹

Busnois

The exact date of Busnois' birth is unknown. He apparently was a French or Flemish composer. Busnois studied with Ockeghem sometime between the years of 1461

¹⁵Ibid.

¹⁶Ibid., pp. 545-546.

¹⁷Ibid., p. 547.

¹⁸Ibid.

¹⁹Anselm Hughes and Gerald Abraham, eds., New Oxford History of Music, III (London: Oxford University Press, 1960), 280.

and 1467.²⁰ Busnois enrolled in the Burgundian court chapel in 1467.²¹ He remained a member of the chapel until 1482, serving Charles the Bold and Mary of Burgundy.²² He served as rector cantoriae at the church of Saint Sauveur in Bruges, where he died in 1492.²³ Known primarily as a composer of chansons, Busnois' works appear in numerous chansonniers of the period.

Cecus

The name Cecus would appear to be a descriptive epithet used to describe the blind condition of the composer. With no other information available the possibilities would be overwhelming, since there were a number of blind poets, musicians, and composers. In the collation of Cecus' "O gloriosa" however, a possibility does present itself. Snow notes that the same "O gloriosa" is found in the Strahov manuscript and is attributed to Johannes Touront.²⁴ (It is also attributed to Jo. Touront in the Casanatense Cod. 2856). Snow thus speculates that Touront might have been blind--identifying

²⁰Grove's, I, 1040.

²¹New Oxford, p. 260

²²Gustave Reese, Music in the Renaissance (New York: W. W. Norton, 1959), p. 109.

²³New Oxford, p. 260.

²⁴Robert Snow, The Ms Strahov D. G. IV. 47, Ph.D., Musicology (University of Illinois, 1968), p. 45.

our Cecus as Johannes Touront. He also attributes an anonymous Magnificat in the Strahov manuscript, which is also found in G20 and is attributed to Cecus, to Touront.

Caron

Philippe Caron's dates are unknown. Tinctoris claims that he was a student of Binchois or Dufay.²⁵ This would place him roughly contemporary with Busnois. He served for a period of time as choir boy at the cathedral in Cambrai. Reese states that an unnamed Mass by Caron was copied there in 1472.²⁶ Reese further states that Caron's large representation in Italian manuscripts and his settings of Italian texts would indicate that Caron spent some time in Italy.

Morton

The birth date of Robert Morton, an English composer, is unknown. He entered the service of Philip the Good, Duke of Burgundy in 1457.²⁷ Morton left the service of Philip in 1465 to serve Charles, Philip's son.²⁸ Reese states that Morton was a favorite of Charles and

²⁵Grove's, II, 89.

²⁶Reese, p. 110.

²⁷Grove's, V, 904.

²⁸Reese, p. 98.

that upon Charles' accession to the title of Duke, Morton was promoted to the position of Chaplain.²⁹ He appears to have died while in Charles' service in 1475.³⁰ Only six chansons and three textless pieces of his survive today.³¹ It is noteworthy that G20 contains five of the nine extant Morton pieces--the three textless pieces, "Est temps," and "Le souvenir."

Oriola

Oriola cannot be found in the standard biographical sources. Ghisi states that Pietro Oriola, a musician who flourished ca. 1450-1480, was in the service of the King of Naples.³²

Magister Symon

Little is known of Symon. He was a contemporary of Dufay. Bukofzer says that he was a close friend of Dufay and served with him in the service of Charles the Bold, Duke of Burgundy.³³ In accordance with Dufay's last will,

²⁹Ibid., p. 99.

³⁰Ibid.

³¹New Oxford, p. 130.

³²Federico Ghisi, "Canzoni profane italiane del secondo Quattrocento in un codice musicale di Montecassino," Revue Belge de Musicologie, II (1948), 11.

³³Manfred Bukofzer, "An Unknown Chansonnier of the 15th Century," Musical Quarterly, XXVIII (Jan., 1942), 21.

a portrait of Symon was placed on the altar during his funeral service.³⁴ Symon died in 1473.³⁵

Dux Burgensis

The chanson "Madame trop vos mes spremes" appearing on folio 79^v-80^r is attributed to "Dux Burgensis." The possibilities are limited to two--Philip the Good and his son Charles, who became Duke in 1466. Catherine Brooks has stated that Charles is the probable composer.³⁶ The author concurs in view of the fact that Charles studied composition with Robert Morton and later with Busnois.³⁷

Hayne

Hayne van Ghizeghem, whose exact dates are unknown, was trained at the Burgundian court.³⁸ Hayne was in the service first of Philip the Good, and later Charles the Bold. Marix places Hayne at the Burgundian court from 1457 to 1472.³⁹ Nothing is known of his later life.

³⁴Ibid.

³⁵Ibid.

³⁶Catherine Brooks, Antoine Busnois as a Composer of Chansons, Ph.D., Music (New York University, 1951), p. 19.

³⁷Bukofzer, p. 28.

³⁸Jeanne Marix, "Hayne van Ghizeghem," Musical Quarterly, XXVIII (1942), 278.

³⁹Ibid., pp. 278-279.

Only a few of Hayne's chansons are extant today.⁴⁰ Hayne's most famous chanson, "De tous biens plaine," appears in many manuscripts dating from the last half of the fifteenth century.⁴¹ Perugia G20 numbers among these manuscripts.

Urrede

Johannes Urrede was a Flemish composer of the last half of the fifteenth century. His exact dates are unknown. Reese states that Urrede was from Bruges.⁴² He was chapel-master to Ferdinand V of Aragon from April, 1477 to 1481. During these years he traveled extensively. In 1477 we find him in Medina del Campo; 1478 in Seville and Madrid; 1479 in Saragossa and Valencia; 1480 in Toledo; and 1481 in Saragossa and Barcelona.⁴³ Urrede is perhaps most famous for his villancico "Nunca fue pena mayor" which is found in G20. Reese states that this piece was composed while Urrede was in the service of the Duke of Alba. This piece has further significance in that it is the beginning composition of the Cancionero de Palacio, and the text was written by the Duke himself.

⁴⁰Ibid., p. 276.

⁴¹Ibid., p. 281.

⁴²Reese, p. 581.

⁴³Die Musik in Geschichte und Gegenwart, vol. 13, 1176.

Frye

Little biographical information is available about Walter Frye. He is listed only as a fifteenth century English composer in Grove's.⁴⁴ Sylvia Kenney has located Frye's will which is dated 1495.⁴⁵ This is roughly in accord with Reese's statement which places Frye not in Busnois' generation, but contemporary with Dufay.⁴⁶ Kenney speculates that Frye was cantor at St. Etheldreda Cathedral in Ely ca. 1443-1452; leaving Ely ca. 1453 and appearing in London in 1457.⁴⁷ Kenney also poses the question of a possible trip to the continent by Frye, considering that all but one of Frye's extant compositions appear in continental manuscripts.⁴⁸

Vincenet

Davis states in his dissertation on Vincenet that Vincenet appears as a member of the papal choir in 1426-1428.⁴⁹ Davis cites Bukofzer's speculation that Dufay

⁴⁴Grove's, III, 510.

⁴⁵Sylvia Kenney, Walter Frye and the Contenance Angloise (New Haven, Conn.: Yale University Press, 1964), p. 19.

⁴⁶Reese, p. 93.

⁴⁷Kenney, p. 21.

⁴⁸Ibid., p. 27.

⁴⁹Bertram Davis, The Works of Johannes Vincenet, Ph.D., Music (University of North Carolina, 1960), p. 5.

and Vincenet probably knew each other in 1428 while both were singers at the papal chapel.⁵⁰ Bukofzer states that Vincenet and Tinctoris were together at Naples between 1471-1480.⁵¹ Little else is known of his life. "Fortune par ta cruaulte" is perhaps his best-known composition. This piece appears in G20 as "Fortuna Vincinecta."

M. Gulielmus

M. Gulielmus does not appear in any of the standard biographical sources. Bukofzer, however, attempts to identify our M. Gulielmus with the famous dancing master Guglielmo Ebreo.⁵² Guglielmo Ebreo (of Pesaro) taught at Florence and was active during the last half of the fifteenth century.⁵³ Bukofzer admits that there is no conclusive evidence to substantiate this assumption.⁵⁴

Petrus Caritatis

No biographical information on the life of Petrus Caritatis is available. Eitner does include him in his supplement as Addition 1.460, but only acknowledges him

⁵⁰Ibid., p. 6.

⁵¹Bukofzer, p. 29.

⁵²Manfred Bukofzer, "A Polyphonic Basse Dance of the Renaissance," Studies in Medieval and Renaissance Music (New York: W. W. Norton, 1950), p. 196.

⁵³Reese, p. 176.

⁵⁴Bukofzer, Studies, p. 196.

as the composer of a textless piece found in Perugia
G20.

M. B.

The author is unable to determine the identity
of the composer whose initials are M. B.

Court and chapel lists consulted:

- Bertolotti, A. Musici alla corte dei Gonzaga in Mantova (Milan, 1890).
- Bertoni, G. "Il Cieco di Ferrara e altri improvisatori alla corte d'Este," Giornale Storico XCIV (1929), 271-278.
- Casimiri, R. "Musica e musicisti nella cattedrale di Padova nei sec. XIV, XV, XVI," Note d'Archivio XVIII (1941).
- Cesari, G. "L'archivio musicale di S. Barbara in Mantova ed una messa di Giglielmo Gonzaga," Theodor Kroyer Festschrift, 1933.
- Cesari, G. "Musica e musicisti alla corte sforzesca," Rivista Musicale Italiana XXIX (1922), 1-53.
- D'Accone, Frank. "The music chapels at the Florentine cathedral and baptistry during the first half of the 16th century," Journal of the American Musicological Society XXIV (1971), 1-50.
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- Lazzari, A. La Musica alla corte dei Duchi di Ferrara (Ferrara, 1928).
- Marix, Jeanne. Les musiciens de la cour de Bourgogne au XV^e siècle. (Paris: Editions de L'oiseau-Lyre, 1937).
- Motta, E. "Musici alla corte degli Sforza," Archivio Storico Lombardo, IV, 1887.
- Slim, H. Colin. "Gian and Gian Maria, some 15th and 16th c. namesakes," Musical Quarterly LVII (Oct., 1971), 562-574.

CONFLICTING ATTRIBUTIONS

1. "Cento milia scuti" - Caron in Casanatense, Cappella Giulia; Busnois in Florence 229, Pixérécourt, Glogauer
 2. "Damaur suy fai" - Busnois in Perugia G20; "Malagrotta"-Isaac in Réserve Vm 676.
 3. "Des biens" - anon. in Perugia G20, Q16, Cappella Giulia, Q18, Casanatense; "Les bien amore-omnia labor habj fine"/Izach in Panc. 27; "Es biens"-Jannes Martini in Florence 229*
- *Cappella Giulia and Florence 229 are almost identical. These two are closest to the Perugia setting. Q18 is very close to the same, but begins like Q16. Casanatense begins like Q16, but Q16 has more variants. Panc. 27 also begins like Q16 and contains the greatest number of variants.
4. "Est temps" - Morton in Perugia; "Cest tempz perdu"-Caron in Casanatense
 5. "Le serviteur" - anon. in Perugia; Busnois in Bologna Odhecaton; Duffay in Montecassino*
- *Schavran points out in her review of Kottick's dissertation that Besseler questioned Dufay's authorship on stylistic grounds and by virtue of evidence found in Porto 714, suggested Robert Morton as the most likely composer.
6. "Madame trop" - Dux Burgensis in Perugia; anon. in Q16, Wolfenbüttel 287; "Non sia gyamay" in Montecassino; "Or est mon bien" in Pixérécourt.
 7. "Motectus" (textless) - Morton in Perugia; "Elend du hast" in Schedel Liederbuch
 8. "Nunque fue pena maior" - Io. Urede in Perugia; Enrique in Cappella Giulia
 9. "O gloriosa" - Cecus in Perugia; Jo. Touront in Casanatense, Strahov
 10. Textless - Morton in Perugia; "Pues servicio"-Enrique in Barbieri, Angles

CHAPTER V

PROBABLE ORIGIN OF G20

Little is known about the origin of G20 or how it came to rest at the Biblioteca Comunale Augusta in Perugia. The library has no record of when or from whom the manuscript was obtained. It is fairly certain that the manuscript did not come from the personal library of Signore Prospero Podiani, a wealthy aristocrat of sixteenth century Perugia. Podiani figures prominently in the founding and initial development of the Biblioteca Comunale Augusta.¹ A large portion of the ancient manuscripts now held by the Biblioteca Comunale Augusta came from Podiani's personal library. Podiani's signature invariably appears on those manuscripts that were formerly part of his collection. Since his signature is absent from G20, it is unlikely that the manuscript was owned by him. The manuscript does not appear in Vermiglioli's CCCCLX e piu codici latini, greci, italiani, anteriori al secolo XVII, divisi in 5 classi, scelti dalla pubblica biblioteca una seconda appendice alla storia degli scrittori perugini, which is a catalogue of the ancient

¹Alessandro Bellucci, comp., Inventari dei manoscritti delle biblioteche d' Italia, V, (1895), 56-59.

manuscripts originally found in Podiani's private library as well as other ancient manuscripts that were found in various monasteries and public libraries of the city of Perugia. No entrance or description of the manuscript could be found prior to that which appears in Mazzatinti's Inventari dei manoscritti delle biblioteche d' Italia, V, 1895.

Although it is impossible at this time to determine exactly when the library obtained the manuscript or the identity of the previous owners, it is certain that the manuscript was in Perugia at least as early as 1556. A "Regole della Musica" appears on folios 41^r, 163^v-165^r, 166^v-167^r, and 170^v in G20. The rules are dated "MDLVI" at the top of folio 41^r. The Latinized name "Raphael Socius" also appears at the top of this folio. The date "1557" appears in the left margin of 164^r. Raffaele Sozi was born in Perugia in 1529. He died there in 1589.² He was a merchant by profession. He was admitted to the Collegio de Mercanti in 1567.³ He and his father, Orsino, were chroniclers of Perugian history. Raffaele Sozi as-

²Giovanni Battista Vermiglioli, Biografia degli scrittori perugini e notizie delle opere loro (Perugia: Tipografia di Francesco Baduel, 1829), p. 293.

³Biblioteca Comunale Augusta, Manuscript #1221 (170), Annali, memori et ricordi scritti da Raffaello Sotii cominciando l'anno MDXL, p. 44.

sumed the responsibility for Memorie cittadine e domestiche di Raffaele Sozi in 1540.⁴ Other Sozi manuscripts include the following: Annali, memorie et ricordi scritti da Rafaello Sotii cominciando l'anno MDXL; Elogio di Almena Degli Oddi nella Corgna tratto dallo cronache inedite; Elogio storico del Conte Girolamo Bigazzini celebre matematico perugino del secolo XVI; and Vita di messer Aquilante Boncambi tratta dalle cronache inedite di R. S.⁵

Among the obituaries, births and important events in the Memorie cittadine e domestiche di Raffaele Sozi, there is a musical treatise on pages 101-131^v. The hand found in the Sozi manuscript, which may be conclusively identified as that of Raffaele Sozi, is the same hand that has added the treatise and several of the canons in G20. This hand is identified as Later Hand II in the chapter on the scribes.

The question is, what was Sozi's connection to G20? He, in all probability, owned it at the time of the inclusion of the treatise. It would also seem reasonable to assume that Sozi's additions to G20 occurred within a relatively short period of time after he had acquired it. This could establish Sozi's initial contact with the source circa 1555-1556. But what of the manuscript prior to Sozi? Here we can only speculate. The contents of the

⁵The last three manuscripts were published in the 19th century in Perugia by Tipografia di V. Santucci, 1846; Francesco Baduel, 1831; and V. Santucci, 1858, respectively.

manuscript can help to date the source and to determine the origin, which may be of help in establishing ownership prior to Sozi.

The manuscript appears to be of Italian origin. This has been determined on the basis of the following statements:

1. The chanson repertoire in G20 is relatively small in relation to the Italian secular pieces--17 French chansons, 44 Italian secular pieces.
2. The body of chanson literature found in G20 is decidedly older than the Italian repertoire.

The small number of chansons found in G20 would seem to indicate that the chansons were not of primary importance in the manuscript. This is further corroborated in view of the chanson literature itself that is found in G20. The chansons fall within the body of "standard" chanson repertoire that appear in numerous manuscripts that were compiled during the last half of the fifteenth century. The body of chansons in G20 are older than the body of secular Italian pieces. This judgment is based on the number of voices employed and the final cadence. Fifteen of the seventeen French pieces are a 3, one is a 2. The remaining chanson, "Le souvenir," is really a 3 since it contains an alto part that has been added by a later hand. Sixteen of the chansons use a V-I cadence. The two-part piece, "Helas," uses a VII⁶-I. It is significant that the I of the final cadence contains only the root in ten of the seventeen chansons. Twenty-four of the forty-four secular Italian pieces are four-part. Twenty of the pieces

are three-part, with two of these pieces appearing as five-part pieces because of two voices being added to each piece by a later hand. All of the Italian pieces employ a V-I final cadence. A I containing just the root is found only six times. Five of the occurrences are a 3. Also, in further support of the Italian origin, it should be noted that it would be highly irregular to encounter such a large number of Italian pieces in a manuscript of French origin. Conversely, it would not be unusual at all for a large number of French pieces to appear in an Italian source.

The date of the manuscript's compilation can be placed with reasonable certainty as having occurred after 1486. The date 1486 has been determined in connection with Serafino de' Ciminelli. Four secular Italian texts that appear in G20 have been attributed to Serafino: "Morte che fai," "Ai lasio ad quanti feri," "Non te fidare," and "Sufferir son disposto." It is unlikely that Serafino, who was born in 1466, composed these texts before his twentieth birthday. This would place the date no earlier than 1486. The probability of all four texts found in G20 having been composed by Serafino before his twentieth birthday is unlikely. In view of this and the large number of four-part Italian compositions found in the manuscript, it seems more plausible that it was compiled within the last decade of the fifteenth century.

The high esteem in which the chanson and the nor-

thern composers were held in Italy is well-known. The northern composers were actively sought after by the wealthier Italian courts. It would be strange indeed for any manuscripts containing secular songs and compiled in such a court not to contain a few of the latest chansons in vogue at the time of compilation. This being the case, G20 was probably intended for a smaller, more provincial court. Again the chanson repertoire bears this out, since undoubtedly the current chanson repertoire would have been a bit slow in reaching some of the lesser Italian courts.

The physical description may provide additional help in determining the manuscript's origin. The manuscript, in view of its size, was obviously not intended for use by performers but was intended as a basic source--the pieces being copied from it in the event of actual performance. It has been stated that the manuscript is bound in a stamped leather binding, the paper is of a high quality and richly illuminated. Considering the above statements, G20 was probably a gift for a special occasion. It may well be in view of the presence of the manuscript in Perugia as early as 1556 that this "special occasion" occurred in Perugia. A review of the evidence up to this point reveals that we have a source of Italian origin, probably compiled in the last decade of the fifteenth century and intended as a gift for a special event occurring during this period of time.

In order to determine what event might possibly warrant such a gift it now becomes necessary to consider Perugia and its history during the last decade of the fifteenth century. Perugia was a bloody and dangerous city in which to live during this era. Intense internal power struggles between two rivalling factions, the Baglioni and the Degli Oddi, enveloped the city. Both families were prominent in Perugian society and were well-known for their military prowess. The Baglioni, who had succeeded in temporarily gaining the upper hand as early as 1488, finally put an end to the Degli Oddi threat by substantially crushing their attempt to reestablish themselves in the city in September of 1495.⁶ The Baglioni family ruled the city completely during the remaining five years of the fifteenth century.

The Baglioni had figured prominently in Perugian affairs since early in the century. The most notable early Baglioni in Perugia is Malatesta I Baglioni, who was the foremost captain in the army of Braccio Fortebraccio, undeclared ruler of Perugia at the time. Malatesta I, who had married Fortebraccio's sister, gradually assumed power after Fortebraccio's death in 1424.⁷ Braccio Baglioni, Malatesta's son, assumed control of the

⁶Mary Johnstone, Perugia and Her People (Perugia: Grafica), pp. 178-179.

⁷Ibid., p. 174.

city upon Malatesta's death in 1437.⁸ Braccio ruled for a total of forty-two years. Braccio's brothers, Guido and Ridolfo, assumed leadership of the family upon Braccio's death in 1479.⁹ Guido had five sons: Gentile, Astorre, Gismondo, Adriano, and Marcantonio. Ridolfo had three sons: Gian Paolo, Troilo, and Simonetto.¹⁰ The history of Perugia during the last of the fifteenth century and early sixteenth century is inextricably caught up with these two family patriarchs and their issue. In view of the political situation in Perugia at this time, one would expect any noteworthy event or function to be related in some way to the activities of the Baglioni.

The task of examining Perugia's history during this decade in search of noteworthy celebrations or events which might reveal further insight into the origin and original motivation for the compilation of the manuscript is not as difficult as might be supposed. A major portion of the decade finds the Baglioni involved first with the elimination of the Degli Oddi family. Once this internal problem had been settled they immediately turned their attention to the waging of war on others outside of the city. Such aggressive activity on the part of this war-some family left little time for peaceful celebrations

⁸Ibid.

⁹Ibid., p. 177.

¹⁰Ibid., p. 185.

and activities.

Such an occasion does present itself, however, in June of 1500--the wedding of Astorre Baglioni to Lavinia Colonna, daughter of Giovanni Colonna and Giustina Orsini.¹¹ Astorre is described as being perhaps the most handsome and skillful warrior of a family noted for these attributes. Lavinia, considering her high Roman lineage, must have been considered quite an opportune match for Astorre. This wedding was the most important social event that occurred during the decade in question. The celebration has been recorded by Maturazio, a writer-historian contemporary with the times. The celebration lasted for twelve days.¹² The entire populace of Perugia must have been quite excited, and everyone was involved in the preparation. Bonazzi in his Storia di Perugia provides us with an interesting description:

A di 28 giugno 1500 veniva in Perugia la sposa con lunga e nobilissima comitiva, e siccome la sua abitazione non era ancora allestita, così andò ad alloggiare in casa di Grifonetto, annessa alla casa di Guido, presso alla Sapienza nuova. Dodici giorni duraron le feste fatte ad onor suo, vi si spesero più di sessanta mila fiorini, e non superarono le feste per le nozze di Biordo, se non perché vi mancarono gli ambasciatori dei vari stati italiani, essendovi solo intervenuti i deputati delle città dell'Umbria e delle terre soggette ai Baglioni. Il velluto e la seta prendevano i diversi colori delle Porte nelle belle comitive di eleganti giovani e di leggiadre

¹¹Luigi Bonazzi, Storia di Perugia dalle origini al 1860, Volume II: Dal 1495 al 1860 (Perugia: Tipografia Boncompagni E. C., 1879), 15-16.

¹²Ibid., p. 16.

donne che da ciascun rione si recarono a festeggiare la sposa, gareggiando ognuna di superare le altre in magnificenza e buon gusto: e tutti vestiti di broccato d'oro e d'argento erano i piú cospicui gentiluomini e specialmente i Baglioni, e le piú gentili donne faceano sfoggio di gemme, di perle e di gioielli massicci ad ornamento della persona. Tre grandi steccati conarchi di trionfo, alti perfino sessanta piedi, furono eretti in piazza; il primo a capo della piazza dagli abitanti di Porta Sole, l'altro in mezzo da quei di Porsusanna; il terzo a pie' della piazza stessa dai borghigiani di S. Pietro e di Borgna riuniti insieme, che diedero occasione alla nostra celebrata fabbrica di arazzi di farne mostra magnifica con la pittura delle impresi militare di Astorre. E quest'arco fu giudicato il piú bello; ma piú sontuoso in proporzione fu reputato l'arco di Porsusanna, essendo questo il borgo che albergava un maggior numero di gentiluomini. E la in mezzo a quegli steccati si offerivano ricchi doni alla sposa; s'imbandivano lauti desinari, si cantava, si toccavano arpe e liuti, s'innalzavano maggi, s'intrecciavano danze e carole, e le piú squisite confetture si gettavano con la pala.¹³

There is no conclusive evidence to support the hypothesis that G20 was compiled for Astorre's wedding; however, the author believes that this is a good educated guess. As has been stated in the chapter dealing with the physical description, no heraldic symbol appears on the manuscript. No allusion to the occasion appears to have been made in the texts of the pieces found in the source.

Only the purpose that initiated the compilation of the manuscript has been determined, if indeed it was compiled for Astorre's wedding. The place of origin still remains a mystery. The manuscript may have been a gift from a number of different courts. Lack of knowledge at

¹³Ibid.

this time about which Italian pieces found in G20 were common repertoire performed in many Italian courts and which Italian pieces were peculiar to the manuscript, thus enabling the author to determine more exactly the area of origin, have presented an additional barrier in solving this problem.

Furthermore, little or nothing is known of the Italian composers found in the manuscript. No biographical information can be found pertaining to Aedwardus Ortonensis, Petrus Caritatis, Cecus, or the composer whose initials are "F. M. de Ortona." It is interesting that two of these men, Aedwardus and F. M., are from Orto, in view of its proximity to Perugia. The patronomic, however, is probably not significant, since it would only have been used when the person was not at home. Serafino's activities have been better recorded. This may be helpful considering the number of texts and pieces found in G20 that have been attributed to him. The presence of these pieces indicates the possible presence of Serafino at the court responsible for the compilation of the manuscript. It is known that Serafino was, at various times, at the court at Naples, Rome, Milan, and Mantua.¹⁴ Each of these courts shall be considered in turn as a possible place of origin. There does seem to be a

¹⁴Walter Rubsamen, Literary Sources of Secular Music in Italy (c. 1500), (University of California Publications in Music, I, 1941), pp. 12-19.

connection between Naples and Perugia. Maturanzio's chronicle states that Astorre's bride, Lavinia, was given to him by the King of Naples, and that she belonged to the family of Orsini.¹⁵ Astorre was in Naples several times prior to 1500, lending his military skill and knowledge to the King of Naples.¹⁶ Serafino could have been at court during the same period of time. Two other composers found in the manuscript are known to have been at the Naples court. Oriola is cited as having worked at the Naples court circa 1450-1480.¹⁷ Vincenet was in Naples with Tinctoris, 1471-1480.¹⁸ The large number of strambotti in G20 may also be significant in view of the great popularity this form enjoyed in Naples. Also Pope has referred to the Neapolitan origin of "Amor tu non me gabasti," a piece found in G20.¹⁹ Although Naples is questionable as a place of origin if one considers the

¹⁵ Francesco Maturazzo, Chronicles of the City of Perugia 1492-1503, trans. by E. S. Morgan (London: J. M. Dent and Co., 1905), p. 98.

¹⁶ Baleoneus Astur, I Baglioni (Florence: Leo Olschki, 1964), p. 98.

¹⁷ Federico Ghisi, "Canzoni profane italiane del secondo Quattrocento in un codice musicale di Montecassino," Revue Belge de Musicologie, II (1948), 11.

¹⁸ Manfred Bukofzer, "An Unknown Chansonier of the 15th Century," Musical Quarterly, XXVIII (Jan., 1942), 21.

¹⁹ Isabel Pope, "La Musique Espagnole à la Cour de Naples," Musique et Poésie au XVI^e Siècle (Paris: Centre National de la Recherche Scientifique, 1954), p. 51.

provinciality of the contents of the manuscript, it must not be discounted in view of the many connections that may be established with the Neapolitan court. Rome may more easily be discounted as a possible place of origin in view of the provinciality of the manuscript's contents since little connection may be established with the manuscript excepting, of course, the poet Serafino. It must also be remembered that Serafino had, upon occasion, visited at the courts of Milan and Mantua. Also, Cardinal Ascanio, Serafino's patron while Serafino was in Rome, was the brother of Lodovico Sforza of Milan.²⁰ It is possible that Serafino's poetry could easily have appeared in Milan. Another connection may be made here. Lodovico's wife, Beatrice d'Este, was the sister of Isabella d'Este of Mantua, who was possibly the most famous fifteenth century patron of Italian musicians and composers.²¹ Mantua is a definite possibility for the same reasons. The manuscript could have been compiled in Naples, Perugia, or northern Italy; however, the cases for Perugia or northern Italy are extremely tenuous. Naples would seem to be the most probable possibility.

Accepting the premise that the manuscript is of Neapolitan origin, and was compiled as a wedding gift

²⁰Gustave Reese, Music in the Renaissance (New York: W. W. Norton, 1959), p. 229.

²¹Alfred Einstein, The Italian Madrigal, I (Princeton, N. J.: Princeton University Press, 1949), 38.

for Astorre Baglioni, what happened to the manuscript from 1500 to 1556? Returning to Perugian history, we know that Astorre had little time to enjoy his new role as husband, for he, along with several other men of the family, was brutally murdered by his own relatives only a few days after the wedding celebration had begun.²²

Lavinia, along with her mother, left Perugia shortly after the assassination and went to a convent, eventually returning to Naples.²³ It is unlikely that the manuscript went with her, considering its appearance in Perugia in 1556. The author was unable to locate a last will and testament of Astorre Baglioni. It is probable that another member of the Baglioni family assumed possession of the manuscript.

In summarizing the above discussion it may be said that G20 is a manuscript, probably of Neapolitan origin, that was compiled in the last decade of the fifteenth century. The manuscript may very well have been compiled for the wedding of Astorre Baglioni to Lavinia Colonna. The source, unfortunately, does not appear until 1556, and then in the possession of Raffaele Sozi, a musical dilettante, amateur Perugian historian, and wealthy merchant. No Sozi last will and testament was found. The manuscript does not reappear until the late nineteenth

²²Bonazzi, p. 18.

²³Maturazzo, pp. 126-127.

century when it is catalogued as residing in the Biblioteca Comunale Augusta. Here it rests today.

The author is aware of the highly speculative nature of this discussion. The dearth of facts obscuring the origin and purpose of the manuscript justifies a study of the period and an attempt to construct logically a plausible presentation of what probably happened, based on the few facts known about the source.

CHAPTER VI

FIFTEENTH CENTURY ITALIAN MUSIC

The dearth of extant Italian music and composers from the quattrocento becomes even more puzzling in view of Italy's rich trecento musical heritage. Italian music of the quattrocento remains an enigma today. It hardly seems credible that a country which experienced the rich flowering of the trecento could produce so little of musical consequence in the quattrocento. Numbering among these notable Italian trecento composers are Jacopo da Bologna and Giovanni da Cascia who began their work circa 1340 in Florence, and, of course, Francesco Landini, the blind composer, organist who also worked at Florence.¹ Einstein describes the trecento cacce, ballate and madrigals as having "a more refined sense of form and more sensuous tone quality, combined with a relatively greater simplicity" than their French counterparts.² Rich evidence of Italian productivity during this era may be seen in the extant manuscripts of the period. One has only to see the Paris Bibliothèque Nationale ital. 568 which contains 163 Italian songs,

¹Alfred Einstein, The Italian Madrigal, I (Princeton, N. J.: Princeton University Press, 1949), 13-14.

²Ibid., p. 13.

the Florence Biblioteca Nazionale Panciatichi 26 which contains 151 Italian songs or the Squarcialupi Codex (Florence, Biblioteca Medicea-Laurenziana, Pal. 87), containing 352 secular works, to become aware of the great activity and prolific output of these Italian trecento composers.³ The force of the trecento had spent itself within the early years of the fifteenth century, leaving the creative leadership entirely to the French. Chapel registers reveal little Italian activity during the first few decades of the fifteenth century. Reese states that the papal chapel was almost entirely comprised of musicians from Liège ca. 1389-1409, and included singers from northern France during the years 1410-1418. The chapel subsequently became an international musical center.⁴

The general assumption that the little Italian activity in the quattrocento might be attributed to the lack of training centers where the young student might learn his craft is erroneous. Pirrotta refutes this contention when he states:

I confess to have indulged in the thought that the lack of permanent institutions like the later chapels, where young people could have received an adequate musical training, might have been a factor

³Anselm Hughes and Gerald Abraham, eds., New Oxford History of Music, III (London: Oxford University Press, 1960), 46-47.

⁴Gustave Reese, Music in the Renaissance (New York: W. W. Norton, 1959), p. 31.

in the anomalous situation. But the same conditions had prevailed during the previous century without preventing the appearance of the composers who are responsible for the Italian Ars nova. No matter how these composers had learned their craft, there is no reason why the same sources--churches, monasteries, or individual teachers--should not have met, at least partially, an increased demand for composers of polyphonic music in the fifteenth century as well.⁵

There is however, reason to believe that the church was at least partially responsible for the limited activity and subordinate role that Italian music played in the quattrocento. In the beginning of the fourteenth century, a struggle for supremacy between Pope Boniface VIII and Philip IV of France erupted. The result of this conflict between the King of France and the "Prince of the Church" was the death of Boniface VIII in 1303.⁶ His death occurred, apparently from shock, shortly after his brief imprisonment which had been ordered by Philip IV.⁷ After a short interval the long line of French popes was established, beginning with the papacy of Clement V who established Avignon as his "temporary" residence in 1305.⁸ Avignon remained the residency of the popes until

⁵Nino Pirrotta, "Music and Cultural Tendencies in 15th-Century Italy," Journal of the American Musicological Society, XIX (1966), 129.

⁶Wallace K. Ferguson, Europe in Transition, 1300-1520 (Boston: Houghton Mifflin Co., 1962), p. 219.

⁷Ibid.

⁸Ibid., p. 220.

1377 when Gregory XI restored the curia to Rome.⁹ The seven men who served as pope during the Avignon rule were all French, as were 113 of the 134 cardinals appointed during the Avignonese period.¹⁰

The secularism of the Avignonese court is a well-known fact. Ferguson says in reference to the court during the rule of John XXII:

The papal court in these years took on an appearance in many ways similar to, if not more magnificent than, the royal courts. It was filled with a host of servants, chaplains, guards and petty officials, whose maintenance was a drain on the papal treasure and who also levied tips and fees from prelates, petitioners and office seekers, thereby adding to the prevalent impression of the venality of the curial officials. The cardinals, as the principal officers of the curia and counsellors of the popes, shared in the increase in wealth and power that accompanied the process of centralization. They received a share of the papal revenue and had a special fiscal administration to handle their common funds. Each cardinal maintained a princely court with a train of servants and courtiers....Many of these princes of the Church became very wealthy--one left a legacy of 150,000 gold florins--and the magnificence of their courts did much to contribute to the evil reputation of Avignon, which was widely regarded as a modern Babylon, a city of luxury and a sink of iniquity.¹¹

These "princes of the church" must have brought with them to Avignon many of their own performers and musicians. Certainly the dominating musical influence here would be French. Even the Italian composers working in the Avignon court assumed the French style. Apel corroborates this

⁹Ibid., p. 226.

¹⁰Ibid., p. 220.

¹¹Ibid., pp. 225-226.

in his study of the French secular music of the fourteenth century when he discusses the style of three Italians, Matheus de Perusio, Anthonello de Caserta and Philipoctus de Caserta, as being French:

There can be little doubt that these Italians actually worked in French surroundings; for their works are decidedly French in character, form, and style. The nearest explanation at hand for this Franco-Italian cooperation is, of course, that they were active in Avignon, residence of the popes during the exile (1305-1378), and of the antipopes during the schism (1378-1417).¹²

That the Avignonese court was a center of secular composition can be accepted without reservation. Apel states:

Obviously the papal court of the exile as well as of the schism, with its almost proverbial luxury and worldliness, was a fertile ground for the production, not only of sacred but even more of secular music. The bull of John XXII, with its strict directions for the restoration of dignity and simplicity in church music, is hardly representative of the general situation. It was particularly under John's successor, Clement VI, that lavish extravagance overruled all other considerations, so much so that Petrarch called Avignon 'Babylon'.¹³

French composers accompanied the papal retinue when Gregory XI returned the papacy to Rome in 1377. The death of Gregory XI in the following year, and the subsequent schism that ensued probably had little or no effect on this situation, if indeed the taste for French music was as firmly entrenched as this author suspects. Reese states,

¹²Willi Apel, French Secular Music of the Late Fourteenth Century (Cambridge, Mass.: Mediaeval Academy of America, 1950), p. 1.

¹³Ibid., p. 2.

as has been previously cited, that the papal choir contained, almost entirely, musicians from Liege as early as 1389. Einstein makes a more definitive statement:

The Italian musician of the Quattrocento had no prestige in his own homeland. The return of the popes from Avignon did not mean that the chapel was becoming 'national'; far from it! For another century and a half it is to remain predominantly Burgundian, French, and Netherlandish, i.e., non-Italian. Rarely do we find an Italian among its members, and none of the popes attempted to break with this custom, not even Nicholas V (1447-1455), that Maecenas of humanists and properly speaking the first Renaissance pope.¹⁴

Other important courts such as Naples, Milan and Venice appear to have followed the papal lead.¹⁵ Einstein quotes a passage taken from de la Fage's Essais de Diphtérogaphie musicale in which the statement is made that King Ferdinand of Naples, a great lover of music, had singers from France, Britain, Spain, and Germany.¹⁶ The point to be made here is that Italy is not mentioned.

Gafori is the only Italian among twenty northern composers working at the Milanese court.¹⁷ It is significant that even here, the influence is northern, since

¹⁴Einstein, p. 7.

¹⁵Ibid., p. 8.

¹⁶Ibid.

¹⁷Ibid., p. 9.

Gafori was a student of a northerner--Tinctoris.¹⁸

Einstein describes life in the Milanese court of Filippo Maria Visconte as being "an imitation and caricature of the court life of Burgundy." This situation continued after Filippo Maria's death and the assumption of power by the Sforza family.¹⁹ The taste for the French style was cultivated among the young nobility for the northern composers frequently served as tutors to the more important families at court. It is significant in view of this statement, that Lorenzo Medici whose court was a center of humanistic activity chose a northerner, Heinrich Isaac, as tutor for his children--not an Italian.²⁰ Similarly Einstein quotes Galeazzo Maria Sforza's teacher as saying "ancora atende benissimo ad imparare cantare et à imparato octo canti francesi e oni dì ni impara de li altri."²¹

Without belaboring the point further one can assume that the northern composer totally dominated the musical scene in the large Italian courts. But what of the Italian composers? It is unacceptable to assume that the Italian composers simply ceased to "work" during the better part of the fifteenth century. The presence or

¹⁸Ibid.

¹⁹Ibid.

²⁰Ibid., p. 19.

²¹Ibid., pp. 9-10.

influence of the Italian composer is recognized by Einstein in the following statement:

In some form no longer visible to us, the spirit of the Italian music of the Trecento must have remained alive. For the spirit of music cannot be lost in any nation, considering the unified development of European music. Surface currents may become undercurrents; but they nevertheless remain. The Burgundian musicians who came to Italy were not able to escape its effect; they acquire, on Italian soil, a sense for measure and form and sensuous sound. An example is Guillaume Dufay, who, without our exact knowledge of his origins, would be thought a southern master.²²

The author agrees that the Italian influence exerted upon northern masters working in Italy during the quattrocento may be partially ascribed to the works of the Italian masters during the trecento, as pointed out by Einstein; however, the presence of Italian activity during the quattrocento must also be considered. The absence of Italians from the registers of chapels during the period does not necessarily indicate lack of activity. It is quite possible that the problem lies with our concept of the composer during the period and his role in society. Pirrotta touches upon the subject in his discussion of French musicians when he says:

We may be handicapped in our attempts to establish the biographies of musicians by a mental habit of seeing them too exclusively as musicians. We marvel at their accomplishments in other fields--that Binchois had been a valiant soldier; that Dufay may have had a degree 'in decretis;' that Gilles Joye was possibly a distinguished theologian, certainly an effective church administrator who could

²²Ibid., p. 16.

afford a portrait by such a fashionable and expensive painter as Hans Memlinc. But this is precisely what they were in their own lifetimes: a soldier, a counselor, and influential and affluent canon--high court or church officers who added the refinement of musical skills to the cultural training that enabled them to be employed in administrative, political, or diplomatic tasks.²³

The idea of the "Renaissance man" capable of serving in many different capacities is well-known. If it is true of the French composer it is even more so of the Italian composer. The following two statements by Einstein reveal further insight into the matter:

But can we consider masters such authors as Antonio Squarcialupi or Francesco Giamberti (1405-1480), the master cabinetmaker, tarsitura modeler, and architect of Lorenzo de' Medici, whose portrait, evidently dating from fifteen or even eighteen years after his death was painted by Piero di Cosimo and which contains a musical motto on a strip of paper? If it is really true that Giamberti was a composer of music besides being a maker of fine tables and cabinets, it must be admitted also that his renown as a musician is even more modest than that of Squarcialupi....

Somewhere and somehow, indigenous Italian music such as comes to light at the end of the century must have developed underground. As we shall see, it is a spontaneous art, not 'popular,' but created by individual artists in a manner that has freshness and popular appeal. In its form it is a simplification of the ballata, the dancing song of the Trecento, and as such the result of many years of improvisation. In his life of Leon Battista Alberti, Muratori (Opere Volgari, ed. Bonucci, 1843, t. 1) drops a hint to that effect, we do not know on what basis. Is it really to be believed that a superman such as Leone Battista Alberti, the precursor of Leonardo da Vinci, the master-builder of the church of San Francesco at Rimini, the first modern artistic writer, storyteller, poet, moral philosopher, and historian, in short, a universal, an encyclopedic genius, should have disregarded music? 'In all praiseworthy endeavors Leon

²³Pirrota, p. 131.

Battista was from his childhood the first. In the field of sports and gymnastics incredible feats are reported of him....Oppressed by poverty, he studied canon and civil law for many years, until his health gave way. When at twenty-four he found his memory weakened, though his sense for concrete facts was undiminished, he began the study of physics and mathematics, besides acquiring every sort of accomplishment. He learned music without a master; none the less his compositions were admired by professional musicians.' (Jacob Burckhardt, Kultur der Renaissance, 8th ed., p. 150) This was the important point in the Italy of the Quattrocento, namely to learn music without a master. It must have been music involving the spontaneous invention of a melody with a simple 'harmonic' accompaniment, an art of improvisation, an ability to recite effectively a sonnet, a ballata, a capitolo, or a strambotto. As yet no one had thought it worth the trouble to put such music on paper, but it was certainly being practiced.²⁴

The difference illustrated here between the Frenchman and the Italian is significant. The Frenchman, as a "Renaissance man" served in a number of roles, but his approach to composition was a calculated one. Composition in the French style was a learned art passed on from master to pupil. As can be seen from Einstein's statement, the Italian art was a spontaneous process without the learned artifices of compositional technique. Pirrotta's following statement would seem to corroborate this:

The most usual attitude of a humanist, however, seems to me to have been not one of distrust or contempt toward the most technical aspects of music, but simply one of ignorance for lack of exposure. His musical experience is chiefly empirical, concentrating on the most immediate aspects

²⁴Einstein, pp. 18-19.

of this art, on soloistic singing, dance tunes, flourishes of trumpets, lulling sounds of harps and flutes, and perhaps some display of instrumental virtuosity on the lute or on a keyboard instrument. We need not be surprised by this, if we consider how large a part is given to these same aspects of music also in contemporary French descriptions of musical events. But French writers often enough indicate that they were also aware of the existence and merits of contemporary polyphonists; the Italian humanists recall all the mystical powers of music to describe the accomplishments of singers or instrumentalists who would be completely unknown to us but for the exalted praise of their humanist friends.²⁵

The rise of humanism in the fourteenth century and its subsequent development in the fifteenth century undoubtedly played an important role in establishing the concept of what Italian music should be and its relation to the other art forms. The general concepts of "humanism" had crystallized by the last half of the fifteenth century and its philosophy of life accepted by most Italians.²⁶

A general knowledge of the classics was considered necessary. Patronage of the arts was important, and artists, poets, and scholars freely intermingled among the Italian "aristocracy." The ideals of what humanism should produce in an individual might be best examined in Castiglione's Il Cortegiano. Ferguson describes Il Cortegiano in the following passages:

There is in Castiglione's dialogue a lighter tone, an easier give and take; and the didactic passages are frequently interrupted by laughter and a good-

²⁵Pirrotta, p. 138.

²⁶Ferguson, p. 492.

natured jest. The participants in the dialogue are well-educated and familiar with the classics, but they wear their learning lightly. The influence of humanism is evident in the frequent appeal to the example of the ancients, but also in the moral standards implied in the portrayal of the perfect courtier. It is an essentially lay morality that we find here, independent of Christianity and with no tinge of medieval asceticism or contemptus mundi. Like the orator in Cicero's *De oratore*, Castiglione's courtier should be a good and upright man, a man of integrity; but these qualities are presented as necessary attributes of the perfect courtier rather than as virtues tending to the soul's salvation....

Then follows a long list of the accomplishments which the courtier should possess. First of all, he should be proficient in the use of arms and in all bodily exercises befitting a gentleman, such as riding, jousting and playing tennis. 'The principal and true profession of the Courtier,' Count Ludovico declares, 'ought to be that of arms; which I would have him follow actively above all else, and be known among others as bold and strong, and loyal to whomsoever he serves.' But the military and bodily exercises, which were all that was required of the medieval knight, were not enough for the Renaissance courtier. He should also have a liberal education and be 'more than passably accomplished in letters, at least in those studies that are called the humanities, and conversant not only with the Latin language but with the Greek....Let him be well versed in the poets, and not less in the orators and historians, and also proficient in writing verse and prose, especially in this vulgar tongue of ours.' Count Ludovico, who carries the argument in the first book, is proudly aware that such accomplishments are not common to the nobility outside of Italy. 'Besides goodness,' he declares, 'I think that letters are for everyone the true and principal ornament of the mind; although the French recognize only the nobility of arms and esteem all else as nought. Thus they not only fail to prize but they abhor letters and hold all men of letters most base, and think they speak very basely of any man when they call him a clerk.' Proceeding with the list of necessary accomplishments, the count will not be 'content with the courtier unless he be also a musician and unless, besides understanding and being able to read notes, he can play upon diverse instruments.' Finally he would have him able to draw and paint, even though this art 'may seem to savor of the artisan and little befit a gentleman.' But, since the courtier is, above all, a gentleman, he should in the exercise of these accomplishments preserve his amateur standing. He should

do all things easily and without apparent effort,
but also without professional finish.²⁷

The final two sentences seem to be particularly important in that they reveal the prevailing attitude of the humanist.

The role of Italian music then is left to the improvisatory inspiration of these amateur poet-musicians who performed at court for the delectation of polite society. Reese says that "the practice of reciting poetry to an improvised instrumental accompaniment was widespread. Often the poet and improvisator were the same person."²⁸ Leonardo Giustiniani is perhaps one of the most famous of this art. His "O rosa bella" was set by many composers of the period, numbering among them no less a figure than Dunstable. This type of improvisation in which music and poetry were closely allied seems to have flourished in many of the Italian courts alongside the complicated polyphony of the northern composers. As this style became more in vogue and grew in demand, greater numbers of these amateurs seemed to appear. The last half of the fifteenth century witnessed a gradual transformation. What began as an amateur improvisatory art practiced by many gradually became a professional art. People such as Serafino de' Ciminelli became "pro-

²⁷Ibid., pp. 493-494, 495.

²⁸Reese, p. 153.

fessional amateurs," traveling from court to court plying their trade.

Lorenzo de' Medici, among many, is known to have welcomed these poet-musician improvisators to his court.²⁹ Florence was an active "humanistic" center for poets and musicians during the rule of Lorenzo the Magnificent. Many poets gathered at Florence and wrote verses in the form of the barzelletta and strambotto. Lorenzo himself composed many of these verses. These verses were set to music by musicians at court who employed the simple improvisatory style. Rubsamen states that the court did not want for such people. He lists Bartholomaeus, Johannes, Alexander, Bernardo Pisano, Alexander Coppinus, Alexander Agricola, and Pintellus as being among those musicians who were called upon to render such musical settings.³⁰ The most notable composer at court who provided such settings was, of course, the northerner--Heinrich Isaac.³¹ Among the poets who provided these verses, aside from Lorenzo, were Angiolo Poliziano, Luigi Pulci, and Francesco Cei.³² Gallucci in his dissertation, Festival Music in Florence ca. 1480-ca. 1520: Canti Carnascialeschi, Tri-

²⁹Ibid.

³⁰ Walter Rubsamen, Literary Sources of Secular Music in Italy (c. 1500), (University of California Publications in Music, I, 1941), p. 20.

³¹Ibid.

³²Ibid., pp. 21-23.

onfi and Related Forms, implies that the musical activity at Florence, specifically the canti carnascialeschi and trionfi, were artistically of much greater value than the frottola compositions that originated in the northern courts around the same time. His contention is made on the basis of the higher literary quality of the poetic texts. He points out the use of irregular rhyme schemes and the alternation of seven and eleven-syllable lines, comparing it with the frottola literature which incorporates a regular rhyme scheme and regular syllabic lines.³³ Gallucci further observes that the canti of Florence were often through-composed, not sectional as the frottola literature almost invariably was.³⁴ Gallucci also contends that greater attention was paid to the reflection of the text within the musical line itself.³⁵ Gallucci is careful not to make the claim that the canti carnascialeschi are actually early examples of the madrigal. Even so, the stylistic characteristics of the canti carnascialeschi and trionfi described by Gallucci point out the important influence these forms must have exerted on the madrigal's early development. It is apparent that Florence played

³³Joseph J. Gallucci, Jr., Festival Music in Florence ca. 1480-ca. 1520: Canti Carnascialeschi, Trionfi and Related Forms. 2 vols., Ph.D., Music (Harvard University, 1966), p. 241.

³⁴Ibid., p. 242.

³⁵Ibid.

a significant role in the rise of Italian secular music in the quattrocento and in the subsequent development of the Italian madrigal. The importance of Florence in contributing to the raising of standards of Italian music during the period may be understood better in view of Gallucci's following statement:

It is well-known that under the aegis of the Medici family Florence had become a center of humanistic studies, and that Lorenzo himself was vitally interested in raising the level of the vernacular literature. An examination of the canti and trionfi texts proves beyond a doubt that Lorenzo's efforts produced significant results. Especially in the trionfi with their allusions to history and mythology is there observed a quality of poetry far beyond that of the majority of frottole.³⁶

The criticism leveled against the frottola poetry is true, and yet a gradual heightening of sophistication did occur.

The small north Italian court of Mantua, and to a lesser extent Urbino and Ferrara, figured prominently in the rise of Italian music at the end of the century. Mantua became a haven for native musicians and poets during the last part of the quattrocento. The patron responsible for this was Isabella d'Este, wife of Francesco Gonzaga, Duke of Mantua; and daughter of Ercole I, Duke of Ferrara.³⁷

Among the many artists at Isabella's court was the

³⁶Ibid., p. 241.

³⁷Einstein, p. 38.

improvisator-musician whose task it was to set verse to music. Perhaps the most famous and frequently mentioned of these masters are Bartolomeo Tromboncino and Marchetto Cara.³⁸ Einstein says that with the appearance of these two men at the court of Mantua the emphasis shifted from the French art to the various native Italian forms such as the barzelletta, strambotto, oda, and sonnet.³⁹ Reese says that Isabella was on friendly terms with many of Italy's great artists, numbering among them such literary figures as Baldassare Castiglione and Ariosto.⁴⁰ A much more thorough accounting of Isabella's activities may be seen in Rubsamen's Sources of Secular Music in Italy. Rubsamen lists Galeotto del Carretto, Niccolo da Correggio, Antonio Tebaldeo, Pietro Bembo, and Jacopo Sannazzaro among her literary acquaintances.⁴¹

It is significant to note that a number of these men were capable of producing much more sophisticated verse forms than the usual barzelletta and strambotto, and frequently did. Rubsamen corroborates this and indicates Isabella's importance in the general "uplifting" of standards in the following statement:

That Isabella d'Este enjoyed not only the polished

³⁸Ibid., p. 40.

³⁹Ibid., p. 43.

⁴⁰Reese, p. 157.

⁴¹Rubsamen, p. 24.

rhymes of cultured poets, but also on occasion rhymes of simpler taste and origin, should be evident from the account of her literary relationship with Del Carretto and Serafino. She stimulated the production of all the talents in her entourage, whether their verses were of the popular order or otherwise. Most of the writers, however, who were favored by her praise or patronage were not strambottists but those who strove for classical elegance in poetry and sought to revive the forms and ideals of the golden trecento. Not satisfied with the mere recitation of Petrarchan or neoclassical verses which had been sent to her by the most genial literati of her time, the Marchioness often ordered that their lyrical beauty be enhanced through musical accompaniment. It is this fact which is of musicological importance, since Isabella thus, perhaps unwittingly, gave her blessing to a vital change in the quality of secular vocal music. With Tromboncino, Cara, and others at her beck and call, she was partial to the combination of aristocratic poetry with music. So devoted was she to the quest for beauty in word and tone that her name should be inscribed high in the list of those who lifted Italian song of the cinquecento from the level of the streets to the height of true art.⁴²

In summary it may be said that Italy was, in the closing decade of the fifteenth century, the scene of considerable native musical activity which eventually, in the early decades of the sixteenth century culminated in the first flowering of the Italian madrigal. Certainly, as Gallucci has pointed out, the Florentine canti carnascialeschi and trionfi effected an important contribution. No less may be said of the Mantuan court, a center for Italian musicians and poets. Finally it is apparent, in view of the stylistic development of the madrigal,

⁴²Ibid.

that the northern composer working in Italian courts must have exerted considerable influence.⁴³ No better example comes to mind than Heinrich Isaac whose Italian songs are considered among the first examples of Italian lyricism of the fifteenth century.⁴⁴ The end of the fifteenth century finds Italy, a country noted for its rich musical heritage through the centuries, on the threshold of one of its finest musical eras which was realized in the form of the sixteenth century Italian madrigal.

⁴³Gallucci, p. 245.

⁴⁴Einstein, p. 31.

CHAPTER VII

THE TEXTS

There are forty-four secular Italian songs in G20. This has been determined on the basis of the texts. Textless pieces have not been considered. This body of secular Italian music consists of various genre employed in the late fifteenth century. Twenty-nine of the secular Italian songs may be divided in the following manner: eighteen strambotti, five barzellette, one ballata,¹ one oda, and four carnival songs. The forms of fifteen of the pieces have been undetermined.

Three of the eighteen strambotti have incomplete texts of one or two lines. The texts for two of these three pieces, "Morte che fai" and "Ai lasio ad quanti feri," have been found in other sources. The text for the other strambotto, "Piangendo chiamo," has not been located, however the piece itself has been located in Montecassino 871N and has been catalogued as a strambotto by both Ghisi and Pope in their articles on the Montecassino manuscript.

Two of the five barzellette texts are complete.

¹Reese on page 30 of Music in the Renaissance has referred to the text, "O rosa bella" as a ballata, but the setting in G20 is a through-composed song.

"Amor tu non me gabasti" lacks the two-line volta. The volta has been taken from Pope's article "La musique espagnole a la cour de Naples" on page 51. The text of "Trista che spera" is incomplete, containing only a four-line ripresa and two lines of the mutazione. The last three of the six extant lines are corrupt and abbreviated. An eight-line text appears in the Mellon Chansonnier. The final line of text of "Fin che vivo" given in G20 is a corruption and elision of the two-line volta and repeat of the final two lines of the ripresa.

Only two stanzas of the oda, "Orsu cusi va el mondo," are found in G20. The remaining text has been found in Florence Basevi 2441. The text of the famous ballata, "O rosa bella" is not given in G20. Text for this piece, written by Leonardo Giustiniani, is well-known and may be found in a number of sources.

The entire text is given for three of the four carnival songs. "Viva viva li galanti" is incomplete in G20. Singleton in his Nuovi Canti Carnascialeschi lists the text as a carnival song, but provides no more text than is found in G20.

Eight of the fifteen pieces whose forms remain undetermined contain only a textual incipit, and their texts have not been located in other sources. Two of the fifteen pieces, "Aio te post u nome" and "Io sento amore," contain two lines of text and are endecasyllabic. The music in both instances is short, homophonic, and con-

sists of two sections. "Aio te post u nome" and "Io sento amore," in view of these facts, are probably strambotti. The five remaining pieces contain a larger number of lines or the complete text. The author, because of irregular syllabication and/or rhyme schemes, has been unable to determine the form in these cases. See Table XIV at the end of the chapter for a chart of the pieces according to form.

The major portion of songs whose form has been determined are strambotti. Helm states: "The origin of the strambotto is to be found in the folk-poetry of more remote times; its birthplace is believed to be Sicily."² Einstein, who says the strambotto may be traced back to the beginning of the fifteenth century, regards Leonardo Giustiniani as its "spiritual father." He further states that it is quite possible that the strambotto existed even earlier in the form of the rispetto.³ The form apparently enjoyed great popularity in the Naples court.⁴ The strambotto is a non-ripresa form consisting of eight iambic endecasyllabic lines.⁵ The rhyme scheme is usually

²Anselm Hughes and Gerald Abraham, eds., New Oxford History of Music, III (London: Oxford University Press, 1960), 392.

³Alfred Einstein, The Italian Madrigal, I (Princeton, N. J.: Princeton University Press, 1949), 87.

⁴Ibid., p. 89.

⁵Walter Rubsamen, Literary Sources of Secular Music in Italy (c. 1500), (University of California Publications in Music, I, 1941), p. 5.

ABABABCC.⁶ "Non te fidare" provides an example..

Non te fidare se a te ciascun se arrende
 congue favor al fin tempo la bassa
 non vidi tu metre che sol resplende
 l'ombra seguita lomo che may non lassa
 se de po qual che ruine el celo offende
 el folle non luce quel ombra passa
 cusi te segue ongnun metre se in 'ama
 Mansato quel favor niuno te stima

Einstein says the rhyme scheme ABABABAB rarely occurs.⁷

This contention is not borne out by the Perugia manuscript,

The second rhyme scheme occurs nine times within the

body of eighteen identified strambotti texts found in G20.

The following strambotti employ the ABABABAB rhyme scheme:

115 ^v -116 ^r	Vedera l'occhi mei
117 ^v	Sera nel core mio
118 ^r	Corrino multi cani
118 ^v -119 ^r	La morte che spavento
119 ^r	Et fosse certo
119 ^v	Vegio che la fortuna
121 ^v	Io sento donne bande
122 ^v -123 ^r	Lucello mio chiamo
126 ^v -127 ^r	Sufferir son disposto

The ABABABAB rhyme scheme is more archaic than the ABABABCC scheme.⁸ The music itself usually consists of two relatively short sections, usually unequal in length and separated by a fermata and/or simultaneous rests occurring

⁶Reese, p. 162.

⁷Einstein, p. 87.

⁸Ibid., p. 90.

in all voices. This asymmetry of the phrases has caused Rubsamen to speculate that the strambotto may have influenced the development of the madrigal in which irregularity of phrasing was an important characteristic.⁹ Rubsamen further states that the asymmetry found in the strambotto is probably related with the "soloistic manner of performance." "The solo performances of the improvisators who performed these pieces may have been suited to rhapsodic, irregular treatment."¹⁰ The music accommodates one couplet, thus it is necessary to repeat the entire piece for each subsequent pair of lines. The music scheme therefore is abababab.

The music of the strambotto, "Morte che fai," found on 56^v-57^r does not fit the usual pattern. The music appears a 3 as #151 in the Segovia manuscript where it is attributed to Isaac. This piece, containing forty-five measures, is unusually long for a strambotto. Two lines of text may be easily set to measures 1-27. Measures 28-30 serve as a sort of leader into an extended section of coloration, measures 31-45. Bridgman has transcribed this piece from the Reserve Vm⁷ 676 manuscript on pages 263-267 in Annales Musicologiques, I. She has treated measures 28-30 as a kind of extension and has

⁹James Haar, ed., Chanson and Madrigal 1480-1530 (Cambridge, Mass.: Harvard University Press, 1964), p. 57.

¹⁰Ibid., p. 85.

ended the second line of text on the first beat of measure 31, treating measures 31-45 as an instrumental interlude. Measure 27 would seem to be a more suitable point to end the second line. The cadence would be II-I. The simultaneous rests in all voices immediately following the cadence would also seem to indicate measure 27 as the end of a section. The author admits he is puzzled by the section of coloration. This section is too long for an instrumental interlude. Another interesting point is the change of texture in this section. Measures 31-39 are imitative while measures 40-45 are homophonic with no imitation. The possibility of measures 31-39 being vocal with measures 40-45 being an instrumental interlude has been considered. However the possibility was discarded because the text does not fit in a convincing manner in this section. In the absence of any satisfactory solution, Bridgman's has been accepted with reservation.

The next most commonly used form in G20 is the barzelletta-frottola. The barzelletta is a ripresa form consisting of ten or twelve trochaic octosyllabic lines. The ripresa consists of four lines with the rhyme scheme ABBA. A stanza follows consisting of either six or eight lines. The stanza contains a mutazione of four lines and a volta of two or four lines. The mutazione usually has the rhyme scheme CDCD. The volta varies, but is usually DA in the case of the two-line volta, or DEEA in the case

of the four-line volta.¹¹ For an example of the barzelletta see "In eternu voglio."

In eternu voglio amare
 El tuo nome re verire
 Sio devesse de morir
 son disposto asseguir
 sta pur dura quanto sai
 Quisto misero corpo stratia
 amora spero tu sarrai
 Del mei mani petita et satia
 Per che spesso aqual che gra
 Tal che teme de perir
 Se devesse de morire

Rubsamen says the barzelletta is probably a direct descendant of the ballata, both forms containing a ripresa and strophe.¹² The main distinction between the two forms, according to Rubsamen, is that the ballata is irregular in length of line while the barzelletta is consistently octosyllabic. The method of text setting varies. Reese says:

A typical frottola has a poem with a four-line ripresa and six-line strophes; its music consists of two units, each of two phrases. The four phrases set the four lines of the ripresa; the first two phrases, performed twice, plus the last two phrases set the six lines of each strophe. After each strophe, the ripresa re-

¹¹Rubsamen, p. 4.

¹²Ibid.

curs as a refrain, complete or in part.¹³

This method of text setting agrees with Apel's method found in HAM, I, page 97. Rubsamen's approach, however, differs. The ripresa, mutazione, and volta are set to different sections of music with the ripresa section being completely or partially repeated upon conclusion of the volta section. For examples see pages 39 and 43 in Rubsamen's Literary Sources of Secular Music in Italy.

As previously noted, Reese has referred to "O rosa bella" as a ballata. The music of this setting in G20 is in two large sections. The textual incipit, "O rosa bella," is found at the beginning of the first section. "Ayme dolente" marks the beginning of the second section. On the basis of this it is apparent that the first four lines of text are intended for the first section of music. The second section is so long as to be obviously intended for the final four lines. The setting of "O rosa bella" found in G20, therefore, would appear to be a one stanza through-composed song.

The oda, "Orsu cusi va el mondo," appears in G20. Helm states that the oda was a form designed specifically for the frottola.¹⁴ The oda consists of four-line stanzas. The rhyme scheme is ABBC, CDDE, etc. The first three lines are septisyllabic. The last line differs from the

¹³Reese, pp. 162-163.

¹⁴New Oxford, p. 392.

first three and can contain four, five, seven, or eleven syllables. The meter is iambic.¹⁵ Only two stanzas of text appear in G20. These two stanzas are given below.

Orsu cusi va el mondo

ogno vedi la prona

amor in me rinova

maggior guerra

un figuardo sol mafferra

che me tien stretto e forte

chio veggio mille morte

de dolore

A more complete version of text has been found in the manuscript Florence Basevi 2441, #55. The stanza is set to the music once through.

The canti carnascialeschi were intended for the pre-Lenten season and the Calendimaggio. The subject material of the poetry was varied. Trionfi were composed to praise Florence, its power, and the Medici. Guild poems were composed, often containing double meanings. Reese says that the canti evolved out of the cacce.¹⁶ The canto before 1500 was a ripresa form. Only after 1500 does the non-ripresa form develop.¹⁷ The ripresa

¹⁵Rubsamen, p. 5.

¹⁶Reese, pp. 167-169.

¹⁷Joseph J. Gallucci, Jr., Festival Music in Florence ca. 1480-ca. 1520, Ph.D., Music (Harvard University, 1966), p.54.

consists of two or four lines. The stanza contains six or eight lines. Common rhyme schemes are AA, BCBCCA or ABBA, CDCDDEEA.¹⁸ The syllabication before 1500 was normally octosyllabic. The ripresa and first stanza of the seven stanzas of "Nui siamo" given in G20 is cited here as an example.

Nui siamo qui per buractar
 donne mie, vostre farine
 abiam tucti bone schine
 et siam destri ad lavorare
 Questo nostro el bel mistero
 Ma ben fare ognun non sa
 tucto el mio facto sca
 In saperne contentare
 Nui siam

Gallucci says that examples of texts containing seven or eleven syllabic lines are found before 1500, but that texts containing a combination of the two do not appear until after 1500.¹⁹

¹⁸Ibid., p. 55.

¹⁹Ibid., p. 54.

TABLE XIV

FORMS

Strambotti

1. Morte che fai
2. Questa fenice
3. Questa fenice
4. Ai lasio ad quanti ferì
5. Non te fidare
6. Vego el luccio
7. Tu sci nel toi
8. Vederà l'occhi mei
9. Sera nel core mio
10. Corrinò multi canì
11. La morte che spavento
12. Et fosse certo
13. Vegio che la fortuna
14. Piangendo chiamo
15. Io sento donne banda
16. Lucello mio chiamo
17. Io non so surdo
18. Sufferir son disposto

Textual incipit

1. Se io Ho dato
2. Io sento amore
3. Ben finiro questa
4. O latre perche
5. In tormento semper vivo
6. Captino sopra della terra
7. Leta speranza mia
8. O partita crudele
9. Aio te post u nome
10. Aio stentato

Undetermined

1. Pouer me mischin
2. Folle chi vole
3. Fortuna desperata
4. Fortuna desperata
5. Questo afflicto

Barzellette

1. Trista che spera
2. Amor tu non me gabasti
3. Fin che vivo
4. In eternu voglio
5. Una vecchia rencagnata

Canti Carnascialeschi

1. Orsu su car signori
2. Nui siamo
3. De sartor
4. Viva viva li galanti

Oda

1. Orsu cusi va el mondo

Ballata

1. O rosa bella

PIECES SUNG AS LAUDA

A. Italian

1. Ben finiro questa - Dell'Amor Divino (Belcari LV, p. 31)
2. Fin ch'io vivo e poi la morte - Bernardo Giambulleri
CCCCCLXXI (Belc.. p. 269)
3. Fortuna desperata - Poi ch te hebi nel core - Franc d'
Albigo (Belc. #CXVII)
4. La morte che spavento - L'amor chi porto a te, Impera-
trice (Belc. #CXCIII)
5. O partita crudele - O partita crudele, et Doime
6. O rosa bella - O diva stella, o Vergine Maria (Belc.
#CLXVI)
7. Soffrire io som disposto - Ave Regina virgo gloriosa
8. Vedranno gli occhi

B. Other

1. De tous biens playne - Di tutto ben se' fonte (Belc.
#CCCLXXI)
2. J'ay pris amours
3. Le serviteur hault guerdonne
4. Nunquam fuit poena maior
5. O gloriosa regina mundi - O gloriosa regina del mondo
(Belc. #LXXXVIII)
6. O lux immensa
7. Sancta Maria ora pro nobis
8. Stabat Maria dolorosa
9. Verbum caro factum - Belc., p. 110

CHAPTER VIII

THE MUSICAL STYLE

The body of Italian secular songs has been divided into two groups. The division has been determined on the basis of the cadential points found at ends of phrases. See Table XV at the end of this chapter. Twenty-nine of the Italian pieces have been placed in Group I. It should be noted that twenty of these pieces are four-part, eight are three-part, and one, "Vedera l'occhi mei," is four-part with a final section in three parts. The phrases of the pieces found in Group I are easily determined as all voices temporarily halt the rhythmic flow at the cadential point. No attempt is made to elide the cadence, thus smoothly connecting one phrase with another. Phrases are frequently separated by the use of simultaneous rests in all voices and/or a fermata.



The lines are conceived vertically, providing a more truly homophonic texture. Voices often move in a homorhythmic fashion with the inner voices serving as harmonic filler. Again note the previous example. Main sections are clearly marked off by simultaneous cadencing of the voices, the rhythmic drive thus coming to a temporary halt. This momentary halt is effected in four different ways--the use of the longa; use of the semibrevis, brevis, or longa with a fermata; use of the semibrevis, brevis, or longa with or without a fermata followed by simultaneous occurrence of rests in all voices; or the use of a bar line, frequently in combination with one of the previously mentioned methods.

A V-I final cadence is found in all twenty-nine pieces contained in Group I. Thirteen of these V-I cadences, eight four-part and five three-part, employ an octave leap in the bass.



Typical movement may be seen in all voices. Note that the superius resolves up by step while the alto holds a common tone. The tenor moves down by step and the bass leaps the octave.

A skip of a fifth down or a fourth up is seen in the bass of the remaining sixteen pieces in Group I.



It is significant that the I is incomplete in twenty-three of the twenty-nine V-I final cadences. In most instances the I contains a root and fifth as may be seen in the above examples. Examples of an incomplete I containing a root and third are encountered only three times in this group. All three examples are found in four-part pieces. For an example of this cadence see the top of the next page.



Six examples of final V-I cadences containing a complete I are found in Group I. All six examples are found in the four-part pieces. In five of these four-part pieces the bass leaps up the octave.



The essential difference here is the alto. The alto does not hold the common tone, but skips down a third. The alto acts in similar fashion in the other five instances

where the I chord is complete.

A 4-3 suspension usually embellishes the final V-I cadence. This suspension appears in the superius of the V chord twenty-two of the possible twenty-nine times. See examples previously cited. One example of the "under third cadence" occurs as the final cadence in "Lucello mio chiamo."



Six pieces contain V-I final cadences that are unembellished--"In eternu voglio," "Nui siamo," "La morte che spavento," "Io non so surdo," and the three and four-part settings of "Questa fenice."

The pieces found in Group I may be separated into two basic divisions according to the melodic construction of the superius. See Table XVI for a division of the pieces in Group I according to melody. The pieces in division A contain melodies that are quite modest in con-

struction. The range of the melodic phrase found in this division is never more than a fifth or sixth. The tessitura is quite narrow, usually a third. The use of repeated notes is frequent. The melodic rhythm is similar or identical to that found in the other voices. The straight-forward metrical movement should also be noted.

The image displays two systems of handwritten musical notation for four voices (Soprano, Alto, Tenor, and Bass). The first system consists of four staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The Soprano staff starts with a half note E4, followed by three eighth notes (F#4, G4, A4) and a quarter note B4. The other three staves (Alto, Tenor, Bass) follow with similar rhythmic patterns, often using repeated notes. The second system continues the four-voice setting, with the Soprano staff featuring a half note E4, followed by a quarter note F#4, and then a series of eighth and quarter notes. The other voices continue their respective parts, maintaining the melodic and rhythmic characteristics described in the text.

Little use of syncopation is found in the pieces contained in this division. It is difficult to divorce rhythmic

movement of the voices from the melodic line when discussing the pieces found in division A. This homorhythmic activity becomes more significant in view of the small tessitura, frequent repeated notes, and generally modest melodic line. It is apparent that the voices are more nearly equal. The important point to be made is that these pieces have been conceived homophonically. Only the most minor variant activity occasionally appears in the uppermost voice.

Those pieces found in division B of Group I employ a superius line that is melodically more interesting than the other voices. Nevertheless the voices are again conceived vertically, not linearly. These melodies do not use as many repeated notes. The range of the melodic phrase is more evenly employed.



Other melodies within this division make greater use of embellishments.



Note also the absence of homorhythmic movement in the above example. The barzelletta "In eternu voglio" is an interesting exception that appears in division B. Note the narrow range of each of the two phrases. The superius does not rhythmically differ greatly from the other voices. The melody is not elaborately ornamented. This piece has been placed in division B because the superius is melodically interesting. The other voices are not interesting melodically, but serve as filler voices, moving from chord to chord and filling in the

desired harmonies.

Only incidental use of imitation occurs in Group I. This usually takes the form of a short melodic or rhythmic fragment that passes from one voice to another. For an example of this type of imitation see the example at the top of the next page. Note the sixteenth note figures.

Sequential patterns rarely occur in Group I.

One notable exception occurs in Isaac's "Morte che fai."



In general it may be said that the pieces in Group I are simpler than those in Group II. This observation, however, cannot be made without pointing out notable exceptions that do occur. Such is the case with "Morte che fai," "Se io Ho dato," or "In eternu voglio." These pieces reveal finer workmanship and are of a superior musical quality, although they are written in the simpler style.

Fifteen pieces have been placed in Group II. The pieces in Group II may be placed into two basic divisions--those pieces that are essentially simple in compositional technique even though greater use of syncopation and some use of cadential elision is found; and those pieces that are more sophisticated in technique and obviously the work of a trained composer. Those pieces falling into

the first category are: "Io sento donne banda," "Questo afflicto," "Aio te post u nome," "Aio stentato," "Vegio che la fortuna," and "Sera nel core." The second category consists of "Folle chi vole," "Captino sopra della terra," two versions of "Fortuna desperata," "Trista che spera," "In tormento," "O rosa bella," "Amor tu non me gabasti," and "Ben finiro questa."

Twelve of these pieces are three-part and three are four-part. The phrases of the pieces found in this group are usually not so easily discernible as those seen in Group I. This is brought about by the composer's effort to elide the internal cadences, thus producing a continuous flow, moving from one phrase to another without pause.



Homophony, if produced at all, is more incidental to the overall character of these pieces. The lines are linearly rather than vertically conceived. This is particularly true of division B of Group II. See the preceding example. The pieces found in division A are more homophonic than those found in division B.



Ends of sections are set off in eight of the fifteen pieces in Group II. Four of the pieces, "Amor tu non me gabasti," "Folle chi vole," "Trista che spera," and "O rosa bella," employ a bar line. No fermata is used. Two pieces, "Capitino sopra della terra" and "Ben finiro questa," are sectionally divided through use of a secunda pars in the manuscript; and two, "Io sento donne banda" and "Aio te post u nome," employ simultaneous rests in all voices. Simultaneous rests occurring in the upper two voices divide the sections of the three-part pieces "Sera nel core" and "Ben finiro questa."

The V-I cadence with either the octave leap up in the bass or the skip down of a fifth occurs as a final cadence in all of the pieces in Group II. Eight of the

twelve three-part pieces employ the V-I with an octave leap in the bass. The I is incomplete in all eight of the cadences. Four of the three-part pieces contain a bass that skips down a fifth. All four cadences contain an incomplete I as a final chord. Two of the three four-part pieces employ the octave leap in the bass, with the final I chord incomplete in one and complete in the other. The remaining four-part piece uses a fifth skip down in the bass. The I is incomplete. Ten of the pieces employ a 4-3 suspension in the superius of the V at the final cadence. One piece uses no embellishment at all, and four employ the "under third" or "Landini sixth."

The melodic phrase in Group II generally employs a wider range. The tessitura is not as narrow and repeated notes are not as frequent.



The greater rhythmic complexity and use of syncopation should be noted. This type of rhythmic movement is typical for all the voices in most of the pieces in Group II. Several exceptions do occur, however. Five of the pieces in this group, "Folle chi vole," "Captino sopra della terra," "Trista che spera," and the two settings of "For-

Considerable use of imitation occurs in eight of the fifteen pieces. These pieces are: "Folle chi vole," "Capitino sopra della terra," the two versions of "Fortuna desperata," "Aio stentato," "In tormento," "O rosa bella," and "Amor tu non me gabasti." The following chapter should be consulted for a detailed discussion of these pieces. Use of sequential patterns may be found.

The image displays three systems of handwritten musical notation, each consisting of three staves (treble, alto, and bass clefs). The notation is in a historical style, featuring various note values, rests, and accidentals. The first system includes a measure number '21' above the first staff. The second system includes a measure number '6.' above the third staff and a measure number '7.' above the third staff. The third system includes a measure number '7.' above the third staff. The notation is dense and fills the staves, with some measures containing multiple notes and rests.

Performance Practice

There does not seem to have been any set method of performance. It is entirely possible, even probable, that the same frottola was performed in a variety of ways, depending upon the desire of the performer or performers and the availability of musicians at the time of performance. Helm points out that some scholars believe the frottola to have been intended for solo voices with instrumental accompaniment.¹ This assumption is based on the fact that the superius is often the only texted voice and is often the only melodically important voice. Examples may be found in G20 to support this hypothesis.



¹Anselm Hughes and Gerald Abraham, eds., New Oxford History of Music, III (London: Oxford University Press, 1960), 398.

Note the melodic character of the superius while the lower parts move in a more "instrumental" fashion. The lower parts were often sounded by a single instrument.

Helm states:

A common method of performance was with solo voice and lute, in which case the alto part might be simply omitted and the tenor and bass intabulated for the lute. The fact that both Tromboncino and Cara were famous for singing to the lute points to the popularity of this kind of performance. Certain pieces appear to have instrumental interludes or postludes or both, suggesting another kind of instrumental participation--either constant doubling of the voice parts by instruments or alternation of vocal and instrumental sections.²

Rubsamen speculates that keyboard or string quartet accompaniment as well as lute accompaniment may have been used.³

The possibility of an all vocal performance must not be ignored, even when the unvocal style of the lower parts would seem to indicate their instrumental character. Rubsamen quotes a passage from a letter written by Galeazzo Visconti to Isabella d'Este:

'This morning, Friday, the duchess, all her gentlewomen, and I mounted horse and rode to Cusago; and in order to advise your excellency of our diversions I shall tell you that at the start of our journey I was required to join the duchess and Dioda in her carriage, where we sang more than 25 songs, very well harmonized for three voices, that is, Dioda the tenor, and I sometimes bass and sometimes soprano, and the duchess soprano....'⁴

²Ibid., pp. 398-399.

³Walter Rubsamen, Literary Sources of Secular Music in Italy (c. 1500), (University of California Publications in Music, I, 1941), p. 5.

⁴Ibid.

Further corroboration of an all vocal performance is provided by the title page of Antico's Canzoni nove which portrays four men singing without benefit of accompaniment.⁵

⁵Ibid.

SECULAR ITALIAN PIECES

1.	Orsu cusi va el mondo	52 ^v -53 ^r
2.	Pouer me mischin	53 ^v -54 ^r
3.	Se io Ho dato	55 ^v -56 ^r
4.	Morte che fai	56 ^v -57 ^r
5.	Io sento amore	57 ^v -58 ^r
6.	Questa fenice	60 ^v -61 ^r
7.	Questa fenice	61 ^v -62 ^r
8.	Ai lasio ad quanti feri	63 ^v -64 ^r
9.	Orsu su car signori	67 ^v -68 ^r
10.	Trista che spera	74 ^v -75 ^r
11.	Folle chi vole	75 ^v -76 ^r
12.	Amor tu non me gabasti	86 ^v -87 ^r
13.	Ben finiro questa	89 ^v -91 ^r
14.	O rosa bella	91 ^v -92 ^r
15.	Fortuna desperata	93 ^v -94 ^r
16.	Fortuna desperata	94 ^v -95 ^r
17.	O latre perche	97 ^v -98 ^r
18.	In tormento	98 ^v -100 ^r
19.	Captino sopra della terra	102 ^v -104 ^r
20.	Fin che vivo	106 ^v -107 ^r
21.	Leta speranza mia	107 ^v -108 ^r
22.	In eternu voglio	109 ^v -110 ^r
23.	Non te fidare	110 ^v -111 ^r
24.	Vego el luccio	111 ^v -112 ^r
25.	Tu sci nel toi	112 ^v -113 ^r
26.	Nui siamo	114 ^v -115 ^r
27.	Vedera l'occhi mei	115 ^v -116 ^r
28.	De sartor	116 ^v -117 ^r
29.	Sera nel core mio	117 ^v
30.	Corrino multi cani	118 ^r
31.	La morte che spavento	118 ^v
32.	Et fosse certo	119 ^r
33.	Vegio che la fortuna	119 ^v
34.	Piangendo chiamo	120 ^r
35.	Aio te post u nome	120 ^v
36.	Aio stentato	121 ^r
37.	Io sento donne banda	121 ^v
38.	Questo aflicto	122 ^r
39.	Lucello mio chiamo	122 ^v -123 ^r
40.	Viva viva li galanti	123 ^v -124 ^r
41.	Io non so surdo	124 ^v -125 ^r
42.	Una vecchia rencagnata	125 ^v -126 ^r
43.	Sufferir son disposto	126 ^v -127 ^r
44.	O partita crudele	129 ^v -130 ^r

TABLE XV
DIVISION OF THE ITALIAN PIECES
ACCORDING TO
USE OF CADENCE

Group I	Group II
1. Orsu cusi va el mondo	1. Trista che spera
2. Pouer me mischin	2. Folle chi vole
3. Se io Ho dato	3. Amor tu non me gabasti
4. Morte che fai	4. Ben finiro questa
5. Io sento amore	5. O rosa bella
6. Questa fenice	6. Fortuna desperata
7. Questa fenice	7. Fortuna desperata
8. Ai lasio ad quanti ferì	8. In tormento
9. Orsu su car signori	9. Captino sopra della terra
10. O latre perche	10. Sera nel core mio
11. Fin che vivo	11. Vegio che la fortuna
12. Leta speranza mia	12. Aio te post u nome
13. In eternu voglio	13. Aio stentato
14. Non te fidare	14. Io sento donne banda
15. Vego el luccio	15. Questo afflicto
16. Tu sci nel toi	
17. Nui siamo	
18. Vedera l'occhi mei	
19. De sartor	
20. Corrino multi cani	
21. La morte che spavento	
22. Et fosse certo	
23. Piangendo chiamo	
24. Lucello mio chiamo	
25. Viva viva li galanti	
26. Io non so surdo	
27. Una vecchia rencagnata	
28. Sufferir son disposto	
29. O partita crudele	

TABLE XVI
DIVISION OF GROUP I ACCORDING TO MELODY

Group I, Division A	Group I, Division B
1. Io sento amore	1. Orsu cusi va el mondo
2. Ai lasio ad quanti feri	2. Pouer me mischin
3. Leta speranza mia	3. Se io Ho dato
4. Non te fidare	4. Morte che fai
5. Vego el luccio	5. Questa fenice
6. Tu sci nel toi	6. Questa fenice
7. Vederà l'occhi mei	7. Orsu su car signori
8. De sartor	8. O latre perche
9. Corrino multi cani	9. Fin che vivo
10. La morte che spavento	10. In eternu voglio
11. Et fosse certo	11. Nui siamo
12. Piangendo chiamo	12. Una vecchia rencagnata
13. Lucello mio chiamo	
14. Viva viva li galanti	
15. Io non so surdo	
16. Sufferir son disposto	
17. O partita crudele	

CHAPTER IX

ANALYSES OF THE COMPOSITIONS

"Orsu cusi va el mondo"

"Orsu cusi va el mondo" is in the Aeolian mode. The range of the superius is g^1 to e^2 ; alto, b to b^1 ; tenor, a to a^1 ; and bass, d to e^1 . The lower three voices have a normal range, however the superius is rather narrow.

The superius is basically stepwise with occasional skips of thirds and fourths, not many repeated notes, and these only at cadences. The tenor and superius are rhythmically similar and move mainly in thirds and sixths. The alto employs wider intervals of the fifth and sixth. The bass employs frequent skips of a fourth, and melodically outlines fourths and fifths. The alto and bass move at a faster clip than the superius and tenor. Notice the interplay between the alto and bass in measures 19-20 and 27-28. In measure 19 the descending sixteenth notes on the second beat of the alto are answered by ascending eighth notes in measure 20 of the bass. The descending eighth notes in measure 27 of the alto part are answered by ascending eighth notes in measure 28 of the bass part. The bottom three voices are probably instrumental on the basis of what has been said. The alto and bass would certainly fall into that category. The tenor would be

a support for the superius.

The final cadence is V-I, with a 4-3 suspension between the superius and bass of the V chord. This suspension is typical in most of the cadences found in G20. Notice how the bass leaps the octave at the cadence--e to e¹--while the tenor crosses voices by sounding the lowest note, a. The final I chord is incomplete, containing two roots and two fifths and omitting the third. The first internal cadence occurs in measures 8-9. This cadence is a VII-I with a 4-3 suspension in the VII chord; then follows an extension in measures 10-13, with another cadence appearing in measures 12-13. This is a I-V cadence and is marked by a fermata on the V. Another VII-I cadence appears in measures 22-23, with a 4-3 suspension between superius and bass of the VII chord. An extension occurs in measures 24 and 25, with a III-VII cadence at the fermata. The music again comes to rest in measure 34 with a IV-V⁶ cadence.

The text is in the form of the oda. Only two stanzas are given in G20. The text is given under the superius and is completed under the second line of the tenor. Only the textual incipit of the first verse appears under the other voices. Additional text has been found in Florence Basevi 2441, #55. The music, however, is not the same. Some minor variants in spelling do occur. The first line of the Perugia text found in the superius reads "Orsu cusi udi el mondo." The other three voices

contain the correct version in the textual incipit.

"Pouer me mischin"

"Pouer me mischin" is in the Lydian mode. The range of the superius is e^1 to f^2 ; alto, g to g^1 ; tenor, f to a^1 ; and bass, c to d^1 . The superius moves in stepwise fashion with incidental use of repeated notes. Frequent skips of thirds and fourths are found in this voice. Larger skips do not occur. The tessitura is not narrowly restricted, thus the melody utilizes quite well the entire range. The alto and tenor move in a stepwise fashion. The alto's tessitura is narrow, consequently this voice has little melodic interest. The tenor often moves in thirds and sixths with the superius. Note the interesting use of syncopation in measures 14-15 while the bass moves in tenths with the superius, utilizing shorter rhythmic values. The bass frequently employs greater use of skips, often a fourth or fifth. The texture is essentially homophonic with similar or identical rhythmic movement occurring in all voices. The piece is sectional and the phrases are easily determined because the voices cadence together and use the fermata or simultaneous rests in all voices.

A IV-II cadence is found in measures 11-12. The superius resolves by skipping down a third. The alto holds the common tone and the tenor resolves up by step. The bass resolves down a third through stepwise movement. Both the IV and II are complete and in root position.

A VI-II cadence occurs in measures 17-18. A 4-3 suspension appears in the superius of the VI. The superius resolves up by step with the alto remaining stationary. The tenor resolves down a step and the bass skips up a fourth. The VI is complete, but the II is incomplete, lacking a third. The final cadence of the first section, found in measures 23-24, is a VII-V. The superius resolves down by the skip of a third. The alto remains stationary and the tenor resolves up a step. The bass resolves down a third by stepwise movement. Both chords are complete and in root position. The final cadence of the piece is found in measures 30-31 and is a V-I. The usual 4-3 suspension appears in the superius of the V. The alto and tenor resolve down a step. Two notes are sounded in the bass of the I. The V is complete but the I is incomplete. Both are in root position. Imitation and sequential patterns are not found in this piece.

Only four lines of text are found in G20. All four lines are written beneath the superius. The first line is given beneath the first line of the superius. The second line appears beneath the second line of the superius. The third and fourth lines appear beneath the third and last line of the superius. No text is given for the other voices. The scribe appears to have carefully placed the fourth line of text beneath the second and shorter section of music. The piece has been set in that manner with the first three lines set to the first and larger section

of music and the final line set to the second and shorter section.

"Se io Ho dato"

"Se io Ho dato" is in the Ionian mode. The range of each voice is as follows: superius, e^1 to f^2 ; alto, g to a^1 ; tenor, g to a^1 ; and bass, c to d^1 . The superius moves in a basically stepwise fashion, however skips of a third and fourth are frequently used. The tessitura of this voice is wide, thus the range of the melody is well utilized. Repeated notes are used but are not excessive. The alto voice employs more skips. The voice in general serves as a harmonic filler, moving in a less smooth fashion and sounding the desired harmony. The tenor moves in thirds and sixths with the superius. The bass moves often by skip. Larger skips are more frequently employed. The voice is more disjunct in movement than the other three voices and serves primarily to establish the harmonic foundation. The texture of the piece is homophonic. All voices frequently move in similar or identical rhythm. Sections are clearly set off by the cadencing of all the voices, often in connection with a fermata and/or simultaneous rests appearing in all voices.

A VII-V cadence appears in measures 5-6. The superius resolves down with a skip of a third. The alto remains stationary. The tenor resolves up a step and the bass resolves down a third by step. Both chords are complete and in root position. A II-V cadence occurs in

measures 9-10. A 4-3 suspension appears in the superius of the II. The superius resolves up by step. The alto remains stationary while the tenor moves down a step. The bass skips up a fourth. A V-I appears in measures 16-17. The usual 4-3 suspension appears in the superius of the V. The superius resolves upward by step. The alto remains stationary and the tenor resolves down by step. The bass skips down a fifth. The V is complete. The I is incomplete, lacking a third. The final cadence of the first section is a III⁶-II. The superius moves up a step and resolves by skipping down a third. The alto moves down a step. The tenor skips down a third and resolves up by step. The bass resolves down a fourth by stepwise movement. Both chords are complete. The final cadence of the second section occurs in measures 30-31 and is a V-I. Note the 4-3 suspension in the superius of the V. The superius resolves up by step. The alto skips down a third and the tenor resolves down by step. The bass skips down a fifth. The V is complete; the I is incomplete, lacking a fifth.

Only one line of text is found in G20. This line appears beneath the first line of the superius. No textual incipit is found beneath the other voices. The line of text has been set to the first phrase of music.

There is a possibility that "Pouer me mischin," 53^v-54^r; a textless piece, 54^v-55^r; and "Se io Ho dato," 55^v-56^r are related in some way. The textless piece, in

accordance with the limitation of this study, has not been included among the count of Italian secular pieces. Yet the musical similarities of these pieces are strong enough to warrant discussion. A transcription has been provided here with the discussion so as to make possible comparison with "Pouer me mischin" and "Se io Ho dato" found in the body of transcriptions at the end of the study. All three pieces contain the initial ascription at the top of the page that has been attributed to Isaac. The similarity of mode should be noted. "Pouer me mischin" ends on an F chord. The textless piece begins with a brevis rest in all voices. The rest is followed by an F chord which begins the piece. The final chord of the textless piece is built on C. A brevis rest appears in all voices at the beginning of "Se io Ho dato." The rest is followed by a C chord.

A more significant connection may be seen in the use of similar melodic material. Note the superius of "Pouer me mischin" in measures 4-18, and measures 2-15 of the textless piece. Some variance between these two sections does occur, however, both sections appear to be basically the same. Particular use is made of measures 8-10 of "Pouer me mischin." Note measures 26-29 of the textless piece, and measures 16-18 and 29-32 of "Se io Ho dato."

Textless

ff. 54^v-55^r

Isaac

Handwritten musical score for the first system, measures 54v to 55r. The score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features a bass clef and a key signature of one flat. The fourth staff continues the bass line. The system concludes with a double bar line.

Handwritten musical score for the second system, measures 55v to 56r. The score is written on four staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features a bass clef and a key signature of one flat. The fourth staff continues the bass line. The system concludes with a double bar line.

Empty musical staves at the bottom of the page, consisting of four staves.

10

Handwritten musical score system 1, measures 10-14. The system consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef. The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef. Measure 10 starts with a treble clef and a key signature of one flat (B-flat). Measure 11 has a treble clef. Measure 12 has a treble clef and a key signature of one flat (B-flat). Measure 13 has a treble clef and a key signature of one flat (B-flat). Measure 14 has a treble clef and a key signature of one flat (B-flat). A flat symbol (b) is written above the first staff in measure 14.

15

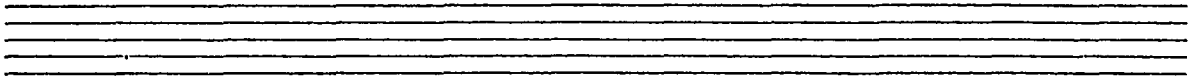
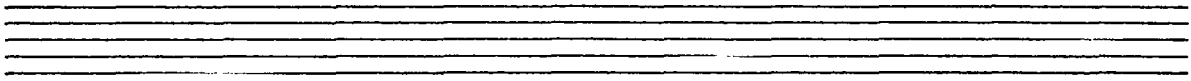
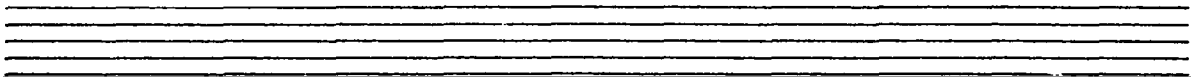
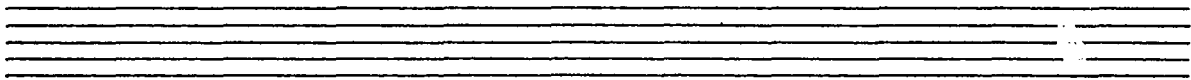
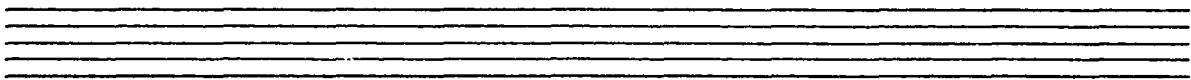
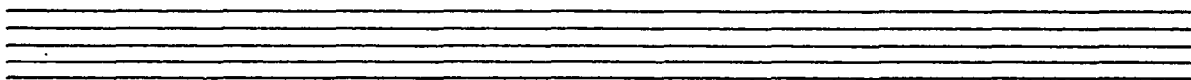
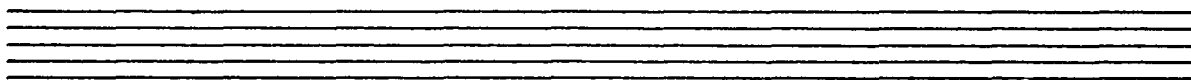
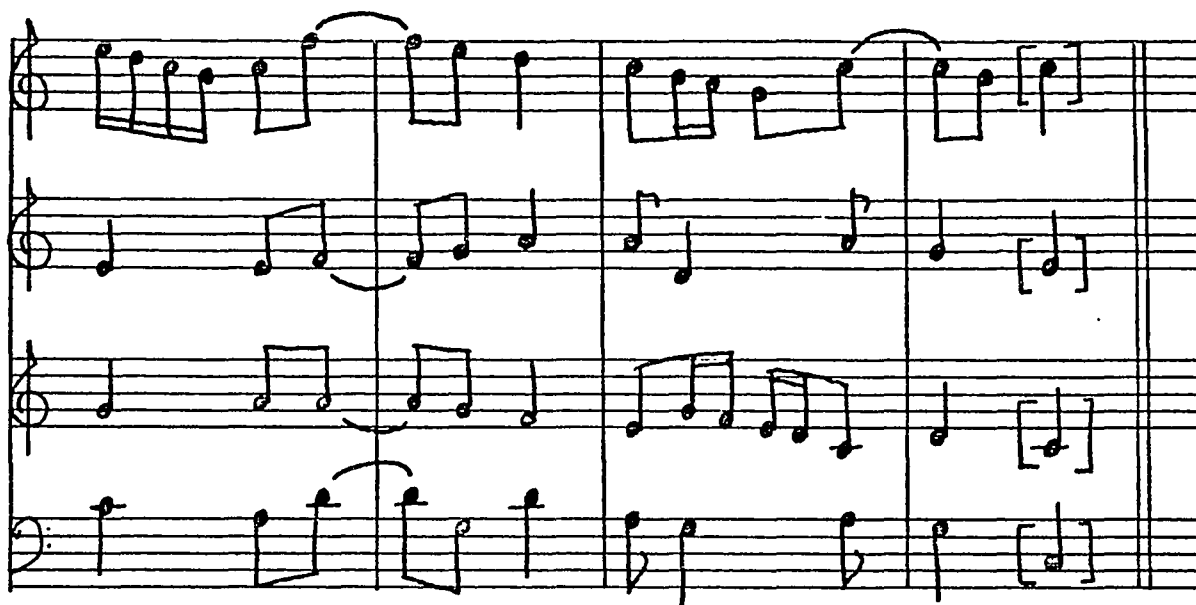
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20

Handwritten musical score system 2, measures 15-20. The system consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef. The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef. Measure 15 starts with a treble clef and a key signature of one flat (B-flat). Measure 16 has a treble clef and a key signature of one flat (B-flat). Measure 17 has a treble clef and a key signature of one flat (B-flat). Measure 18 has a treble clef and a key signature of one flat (B-flat). Measure 19 has a treble clef and a key signature of one flat (B-flat). Measure 20 has a treble clef and a key signature of one flat (B-flat). A sharp symbol (#) is written above the first staff in measure 15. A flat symbol (b) is written above the third staff in measure 20.

25

Handwritten musical score system 3, measures 21-25. The system consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef. The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef. Measure 21 starts with a treble clef and a key signature of one flat (B-flat). Measure 22 has a treble clef and a key signature of one flat (B-flat). Measure 23 has a treble clef and a key signature of one flat (B-flat). Measure 24 has a treble clef and a key signature of one flat (B-flat). Measure 25 has a treble clef and a key signature of one flat (B-flat). A flat symbol (b) is written above the third staff in measure 21. A flat symbol (b) is written above the third staff in measure 24.



"Morte che fai"

"Morte che fai" is in the Aeolian mode. The range of the voices is as follows: superius, b to d²; alto, c to a¹; tenor, c to f¹; and bass, A to c¹. The superius moves essentially in stepwise motion with occasional skips of a third, three fourths, one instance of a skip of a fifth, and one octave leap. Notice the melodic sequence appearing in the superius, alto, and tenor beginning in measure 14 and continuing through measure 18. The alto is sounding a third below the superius, and the tenor is sounding a sixth below. The bass also employs a two-note sequence at this point. The piece may be divided into two overall sections--the first section encompassing measures 1-27, and the second section beginning in measure 28 and continuing through measure 45, the end of the piece. The first section may be regarded as vocal in that the superius is vocal in conception while the remaining three voices serve in a subordinate capacity and appear to be instrumental. This section is basically homophonic, although an example of imitation does occur between the superius of measures 3-5 and the alto of measures 6-8. The second section is an instrumental interlude. Here the texture is contrapuntal from measures 31-40. It is apparent that within this section no single melodic line was initially conceived, but that this section is comprised of a series of three-measure imitations. The initial statement begins in the superius in measures 31-33, and

is answered at the fifth in the tenor in measures 32-34. The tenor is answered at the fifth in the bass in measures 33-35. The superius in measures 34-36 answers the bass at the octave. This is answered by the tenor at the fifth in measures 35-37. The tenor in turn is answered by the bass at the unison in measures 36-38. The superius answers the bass at the octave beginning in measures 37-39; and the tenor answers the superius at the fifth beginning in measures 38-40. The alto does not participate in the imitation. The texture from measures 40 to the end is homophonic. Another sequence may be seen in the superius and bass beginning in measure 40-42, with the bass moving in tenths with the superius. The alto and tenor parts maintain a rhythmic sequence during the three-measure sequential pattern.

The first cadence which occurs in measures 4-5 is a VII-V progression with both chords being complete. The superius and bass move down a third by stepwise motion while the alto holds a common tone and the tenor resolves up by step. A V-IV cadence appears in measures 8-9, with the IV chord being complete. The superius moves up by step and resolves by skipping down a third. The alto resolves up by step. The tenor resolves up a third by stepwise movement and the bass resolves down a step. A V-I cadence appears in measures 12-13. The V is complete with a 4-3 suspension above the bass, and the I is incomplete, containing three roots and a fifth.

The superius resolves upward by step. The alto holds the common tone and the tenor resolves down a step. The bass skips down a fifth. The next cadence occurs in measures 22-23 and is a I-IV progression. The 4-3 suspension is present in the I chord. The I is complete and in root position, while the IV is incomplete, containing three roots and a fifth. The superius resolves upward a step while the alto holds a common tone. The tenor resolves down a step and the bass skips up a fourth. The final cadence of the first section occurs in measures 26-27, a scant two measures after the preceding cadence, and is a II-I. Here the music is obviously an extension. The cadence in question is in root position with both chords complete. The superius resolves down a step and the alto resolves up a step. The tenor resolves up a third by stepwise movement and the bass moves down a step. The final cadence found in the second section is V-I, with a 4-3 suspension in the V chord. Both chords are in root position, but the I is incomplete, containing three roots and a fifth. The superius resolves up by step with the alto holding a common tone. The tenor moves down by step and the bass skips down a fifth.

The text is in the form of a strambotto. Only the first two lines of the text are found in G20. These two lines appear under the first two lines of the music of the superius. No textual incipit appears beneath the music of the remaining three voices. The complete eight-

line text is given on page 267 in Annales Musicologiques, I. The Perugia version of the first two lines is corrupt, containing several misspellings. See a comparison of the two versions in the Appendix.

"Io sento amore"

"Io sento amore" is in the Dorian mode. The range of the superius is d^1 to f^2 ; tenor, g to a^1 ; and bass, d to e^1 . There are many repeated notes, stepwise motion, and occasional skips of thirds and fourths in the superius and tenor parts. The bass definitely serves in a harmonic capacity. Notice the octave skips in measures 1-2, 7-8, 16-17, and 21-22. Notice particularly measures 16-17-18 where the bass leaps from e to e^1 and then down to d . Such an irregular line would indicate an instrumental performance. The tenor voice is much more conservative in its intervallic movement. It is possible that this voice could have been sung, however, its primary function seems to be that of a harmonic filler and probably was performed instrumentally. The texture is homophonic, with no imitation.

All six cadences are set off by the use of a fermata in at least one voice. The first cadence, a V-I, appears in measures 3-4. The V here is in root position, but lacks a fifth, the root being doubled. The I is in root position and is complete. Both the superius and tenor resolve by skipping down a third. The bass skips a fifth. The second cadence occurs in measures 11-12

and is a VI-V. Both chords are in root position. A II-V cadence appears in measures 16-17. The II here is unusual in that the fifth is diminished. If the E were flattened to eliminate the vertical diminished fifth occurring between the E in the bass and the B^b in the tenor, a melodic augmented fourth would result in the bass between the preceding note, A, and the note in question. It would also create an augmented octave with the following bass note, e^b to e¹. The B^b which appears in the tenor is probably a scribal error. Apel, in supplying rules for musica ficta, states that the B is natural when occurring in conjunct motion from both sides.¹ The superius resolves upward a step while the tenor resolves down by step. The bass leaps up an octave. The next cadence occurs in measures 21-22 and is a I-IV. A 4-3 suspension appears between the bass and the superius of the I chord. The I is complete, but the IV is incomplete, lacking a third. The IV is in root position with the bass and tenor crossing voices, the tenor taking the lowest note, g, and the bass skipping an octave, d to d¹. The following cadence appears in measures 25-27. Here the progression is III-I. Both chords are complete. The final cadence is a V-I. Both chords are in root position. The V is complete, however the I contains a tripling of

¹Willi Apel, The Notation of Polyphonic Music 900-1600 (Cambridge, Mass.: The Mediaeval Academy of America, 1935), p. 104.

the root. A 4-3 suspension occurs between the bass and superius of the V chord. The superius resolves upward a step. The tenor moves down a step and the bass skips down a fifth.

Only two lines of the text have been provided in the manuscript. These two lines appear under the two lines of the superius. No textual incipits appear beneath the other two voices. The author has been unable to locate the text elsewhere. Considering the eleven-syllable line and the AB rhyme of the two lines, it is probable that the poem is a strambotto.

"Questa fenice"

The mode of this piece is Mixolydian. The ranges of the individual voices of this four-voice piece are as follows: superius, d^1 to d^2 ; alto, g to g^1 ; tenor, g to f^1 ; and bass, G to a . The superius moves stepwise, with only sparing use of skips. The superius begins with a skip of a fourth, g^1 to c^2 , from measure 1 to 2. A skip of a sixth may be seen from measure 4 to 5 and from measure 22 to 23. The homophonic texture robs the superius of any real individuality. Occasional embellishments do appear in the superius. These usually take the form of four semiminimas. An example of this appears in measure 2 and measure 7. Even the embellishments are duplicated in the other voices, however. Such an example would be measure 11 where the tenor contains exactly the same rhythmic line, supporting the superius at the sixth. A

similar passage may be seen in measure 34. Here all the voices employ essentially the same rhythm with the alto sounding a third below the superius, and the tenor a sixth below the superius. It would be possible to perform this piece vocally, however, the lower three voices seem to be more instrumental in character and were probably intended for instrumental performance. The alto, for example, contains several leaps of a seventh. See measures 9-10 and 30-31. The tenor is a smoother line and contains no awkward skips. The opening measures of the tenor, in view of the long sustained notes, would indicate an instrumental performance. The bass is clearly instrumental. One frequently sees skips of fourths and fifths in this voice. The bass does provide a strong harmonic foundation; however, it should be noted that the voice is well integrated into the overall piece, frequently assuming the rhythmic and melodic pattern of one or all of the other voices, thus reinforcing the texture. The composer has been very economical with his material. Note the symmetry of measures 5-16 with measures 23-35.

The piece is punctuated by four cadences. The first cadence occurs in measures 3-4. Here the cadence is VII-IV. Both chords are complete and in root position. The superius resolves down by step. The alto moves up a step and resolves down a third by skip. The tenor holds a common tone. The bass moves down a fourth by step. The

next cadence occurs in measures 15-16 and is a V-I. The V is complete and in root position with a 4-3 suspension occurring between the bass and superius. The I, which is also in root position, contains three roots and a fifth. The superius resolves up by step while the alto holds a common tone. The tenor moves down by step and the bass skips down a fifth. The third cadence appears in measures 21-22. The progression here is I-IV. Both chords are in root position and complete. The superius resolves up by step. The alto contains a rest and is silent. The tenor moves up a step. The bass skips down a fifth. The final cadence is a V-I, both chords being in root position. The V is complete, however the I contains three roots and a fifth, lacking the third of the chord. The superius resolves upward a step. The alto holds a common tone and the tenor moves down a step. The bass skips down a fifth.

The entire text is given in G20. The first two lines appear beneath the first two lines of music of the superius. The remaining six lines are given at the bottom of the page (60^v). No textual incipit appears beneath the tenor line. "Questa fenice" appears beneath the first line of the bass, while the entire first line of text appears beneath the alto. "Questa fenice" is a strambotto.

"Questa fenice"

This piece is a three-part version of the preceding piece. The upper two voices of this piece are identical

with the superius and tenor of the preceding piece.

There are minor variants to be found in the bass, however the harmonic structure remains unchanged, and these variants serve mainly as embellishments.

"Ai lasio ad quanti feri"

"Ai lasio ad quanti feri" is a four-part piece in the Lydian mode. The range of the voices is as follows: superius, e^1 to c^2 ; alto, a to g^1 ; tenor, f to f^1 ; and bass, c to b . It can be seen that the range of the voices is quite narrow. The texture is homophonic with no imitation. There are numerous repeated notes in the upper three voices and to a lesser extent in the bass. The alto, for example, sounds only c^1 for the first four and one-half measures. The upper three voices usually move stepwise and employ sparingly only modest skips of thirds, fourths, and fifths. The superius is only somewhat more interesting than the alto and tenor. The bass is very obviously an instrumental line employing frequent skips of fourths and fifths. This piece could quite possibly have been performed instrumentally. If it were performed vocally at all, it is unlikely that any voice but the superius was sung.

The first cadence, a V-I, both chords being complete and in root position, occurs in measures 1-2. The superius resolves up a step with the alto holding a common tone. The tenor resolves up a step and the bass skips up a fourth. The second cadence appears in measures 3-4 and

is another V-I. Both chords are in root position. The V is complete, but the I lacks a third, its root being tripled and the fifth being sounded in one voice. The superius resolves down a step while the alto holds a common tone. The tenor moves up a step and the bass skips up a fourth. The following cadence occurs in measures 7-8. Here the progression is III-I. Both chords are complete and in root position. The superius moves down a fourth in stepwise movement and resolves up a step. The alto resolves down a fifth through stepwise movement. The tenor resolves up a fourth through stepwise movement while the bass moves up a step and resolves down a fourth. Another cadence occurs in measures 10-11. Here the cadence is a I-V with both chords in root position. The I is complete, however the V lacks a fifth, both the root and third being doubled. The superius resolves down a fourth through stepwise movement. The alto skips down a third and resolves by skipping up a fifth. The tenor and bass, moving in parallel octaves, resolve down a fourth in stepwise movement. The final cadence is a V-I. Note the 4-3 suspension appearing in the V. Both chords are in root position. The V is complete but the I lacks a third, the root being tripled and the fifth being sounded in only one voice. The superius resolves up a step while the alto holds a common tone. The tenor moves down a step and the bass skips up a fourth.

Only one line of text, "Ai lasio ad quanti feri la sete toglio," is found in G20. This line is placed under the first line of music of the superius. There are no textual incipits beneath the other voices. Reference to the text has been made by Rubsamen on pages 15-16 in his Literary Sources of Secular Music in Italy (c. 1500). Here Rubsamen attributed the text to Serafino. The text was also found in Giunta's edition of Opere dello elegantissimo poeta Seraphino Aquilano..., Firenze, 1516, on page 141. "Ai lasio" is in the form of a strambotto.

"Orsu su car signori"

"Orsu su car signori," a carnival song bearing the ascription "Per Scriptores" is perhaps the best-known Italian piece found in the Perugia manuscript. Oddly enough, this Italian piece, as popular as it is, has not been found in any other manuscript. Johannes Wolf has transcribed this piece and it appears on pages 49-51 in his Music of Earlier Times. Another modern transcription of the piece appears in the Historical Anthology of Music, I, on page 99. The piece has also been examined in Galucci's dissertation, Festival Music in Florence ca. 1480-ca. 1520.

The mode of "Orsu su car signori" is Ionian. The range of the superius is f^1 to g^2 ; alto, g to a^1 ; tenor, g to a^1 ; and bass, B to a . The piece is divided into four main sections. All sections are homophonic. The

last three sections make no use of imitation; however, incidental use of imitation does appear in measures 5-6 of the first section. The motive begins in the alto on the first beat of measure 5; the superius answers beginning with the second beat of measure 5; and the tenor answers the superius beginning with the first beat of measure 6. No other examples of imitation may be found in the piece. The upper three voices move regularly in stepwise movement with considerable use of repeated notes. Moderate use of skips of a third and fourth occur in the upper three voices. The superius still holds greater melodic interest, the alto and tenor not employing as many skips as the superius. The bass is more disjunct in its movement, frequently leaping a fourth or fifth. In spite of the more instrumental character of the bass, all four voices could have easily been performed vocally.

The first cadence is a V-I and closes the first section in measure 7. A 4-3 suspension may be seen in the superius of the V chord. Both chords are in root position. The V is complete, but the I lacks a third, the root being tripled and the fifth being sounded in one voice. The superius resolves up by step while the alto holds a common tone. The tenor moves down by step and the bass skips down a fifth. The second cadence is a II-V beginning in measure 10. Both the II and V are complete and in root position. The superius resolves up by step. The alto holds a common tone and the tenor

moves up by step. The bass skips up a fourth. The third cadence ends the second section and occurs in measures 16-17. The cadence is V-I. Both chords are in root position. The V is complete, however the I is incomplete. Here the root has been tripled and the fifth sounded in one voice. The superius resolves up by step. The alto holds a common tone while the tenor moves down by step. The bass skips down a fifth. The next cadence occurs in measures 25-26. The cadence here is a VI-II, both chords being complete and in root position with a 4-3 suspension occurring in the superius of the VI chord. The superius resolves up by step while the alto holds the common tone. The tenor moves down by step and the bass skips down a fifth. The next cadence, a II-V, marks the close of the third section and begins in measure 29. Both chords are in root position. The V is incomplete, the root being tripled and the fifth being sounded in one voice. The superius resolves down by step. The alto holds a common tone. The tenor moves up a step and the bass skips up a fourth. The final cadence of the piece occurs in measures 37-38. The cadence is V-I. Both chords are in root position. The V is complete. The I is incomplete, the third being omitted and the root being tripled, with the fifth being sounded in one voice. The superius skips up a third. The alto holds the common tone and the tenor resolves down by step. The bass skips down a fifth.

The entire text appears in G20. The lines appear

in succession utilizing the space beneath each line of music. The first five lines and part of the sixth line appear beneath the three lines of the superius. The sixth line continues under the first line of the tenor. Lines seven through ten also appear beneath the tenor voice. The remainder of the text appears in like fashion beneath the alto and bass parts.

The text employs regular lines of eight-syllables. The regular syllabication indicates that this carnival song is an older example of the genre. The use of a ripresa would also seem to indicate this. Gallucci says that canti employing a ripresa were composed prior to 1500, and that the typical canti after 1500 employed a non-ripresa form.² The rhyme scheme is irregular. The first three lines of text constitute the ripresa. The succeeding four lines are the mutazione. The next four lines comprise the volta. Wolf, Davison and Apel, and Gallucci have set these eleven lines in the following fashion. The three-line ripresa was set to the first section of music. The first two lines of the mutazione were set to the next section. A repeat of this section accommodated the second pair of lines of the mutazione. The first three lines of the volta were set to the next section of music, with the final line of the volta being

²Joseph J. Gallucci, Jr., Festival Music in Florence, ca. 1480-ca. 1520, Ph.D., Music (Harvard University, 1966), I, 54.

set to the last section of music. A repeat of the ri-presa text with its music should follow. Lines twelve through fifteen of the text would then be set to the second section twice through. Lines sixteen through eighteen would be set to the third section, with the nineteenth line (fourth line of the volta) set to the final section. A restatement of the ripresa text with its music would follow. This is in accordance with earlier settings of the text. The problem lies with two remaining lines of text that have not been considered. These lines have been omitted by those who have heretofore worked with the piece. The author has also been unsuccessful in attempting to include these two lines in underlaying the text.

"Trista che spera"

"Trista che spera" is in the Dorian mode. The range of the superius is a to e¹; tenor, b to b¹; and the bass, B to d¹. The wider range of the bass should be noted. The bass is unquestionably instrumental. Its activity is relegated almost entirely to long sustained notes. The skips most often are fourths and fifths. Both tenor and superius are extremely conservative in movement, usually moving stepwise. The superius contains only eight skips and seven of these are thirds. One fifth occurs in measures 55-56. Only six skips appear in the tenor. Of these, three are thirds, one is a fourth, and two are fifths. Few repeated notes appear in the tenor and superius.

The tenor is much more closely allied with the superius, often moving in thirds and sixths below. "Trista che spera" could easily have been intended as a vocal duet over an instrumental bass. The text fits the tenor easily and in a convincing manner.

A motivic fragment spanning the range of a third would appear to be the basis for the composition of the piece. Notice the d-e-f movement of the superius in measures 1-2; and the g-f-e movement in measures 4-5. A similar pattern may be seen in the superius in measures 10-11 and 13-14. The treatment is not as apparent in the second section for the composer has disguised the technique through the rhythmic treatment. Measures 20-24 would seem to break the pattern. Here the range spanned is that of a sixth, however, this stepwise movement is broken by contrasting rhythmic treatment into two fragments each encompassing the range of a third. The first fragment begins in measures 20-22. The motive is e-f-g. All three notes of the motive are breves. The rhythmic pulse quickens with measures 23-24. The unit here is the semibrevis. The third span is a-b-c. A more obvious use of the motive of a third returns in the final section of the piece beginning in measure 56. Notice the span of a third found in the superius in measures 56-57 (a-b-c); again in measures 58-59 (c-d-e); measures 64-65 (c-b-a); measures 70-71 (g-f-e); and measures 72-73 (f-e-d). The final section provides an excellent example of how the

composer has used this motive of a third to build the music to its highest point--measures 59-60 where the e^2 is sounded. The climax having been reached, the tension is reduced through the gradual descent of the line: measures 64-65, c-b-a; measures 70-71, g-f-e; measures 72-73, f-e-d; with the final cadence occurring two measures later on d^1 .

The harmonic treatment is simple with little use of dissonance. The first section is essentially dominant-tonic. The second section is again basically dominant-tonic harmony, but with some use of leading tone and mediant harmonies as well. The third section is similar to the second in its harmonic activity. Section one closes with a strong V-I cadence in root position. The V is complete, with a 4-3 suspension occurring in the tenor voice. The I consists of three roots. The superius resolves down a step. The tenor moves up a step and the bass skips down a fifth. The V-I cadence closing section two, measures 54-55, is the same as the V-I that closed section one. The third section is also closed with a V-I cadence; however, the 4-3 suspension is absent. Both chords are in root position, the V being complete and the I containing a tripled root.

A partial and corrupt version of the text appears in G20. The text appears beneath the four lines of the superius. Only the textual incipit "Trista che spera" appears beneath the first line of the tenor and the first

line of the bass. A more complete version of the text appears in the Mellon Chansonnier, although the music is not the same as that found in G20. Bukofzer has referred to the Mellon version as a rondeau.³ The text might be an incomplete barzeletta. The eight lines are octosyllabic and the rhyme scheme, as far as the text goes, would be correct. The first four lines, the ripresa, rhyme ABBA. The last four lines, the mutazione, rhyme CDCD. If this is a barzelletta, the two or four lines remaining to the volta are missing both in G20 and in the Mellon Chansonnier. The text has been set to the music of G20 in the following manner: the first section, measures 1-18, is the ripresa; the first two lines being set to the entire section, with the last two lines being set to the repeat of the section. Section two, measures 20-55, is the mutazione and accommodates all four lines of text. The third section has been left untexted. It is the author's belief that the missing text of the volta, two or four lines, should be set here. A repeat of the ripresa would follow this section.

"Folle chi vole"

"Folle chi vole" is in the Dorian mode once transposed. This assumption is made on the basis of the B^b appearing in the signature of the tenor voice. The fre-

³Manfred Bukofzer, "An Unknown Chansonnier of the 15th Century," Musical Quarterly, XXVIII (1942), 22.

quency of occurrence of the B^b resulting from this and the rules of musica ficta would indicate transposed Dorian rather than Mixolydian. The range of each voice is as follows: superius, c^1 to d^2 ; tenor, g to g^1 ; and bass, d to g^1 .

The texture of the piece is essentially homophonic, excepting the beginning of the piece where the texture is imitative. The superius makes the initial statement which consists of seven measures. The tenor makes the next entrance. This voice begins its answer in the sixth measure at the unison. The bass answers the tenor at the unison, six measures into the tenor's statement. It has taken sixteen measures for all three voices to complete the statement. The bass is probably instrumental. Beginning with the seventeenth measure the bass serves as a harmonic support, frequently making leaps of fourths, fifths, and octaves. Both the tenor and superius could be vocal. The tenor is somewhat less vocal in character, but could still be sung without much difficulty. The tenor and superius are quite similar in rhythm, with the tenor often harmonizing in thirds and sixths with the superius. There is considerable stepwise movement and use of repeated notes in both the tenor and superius. Both voices make greater use of skips than pieces discussed earlier. Skips of a third, fourth, fifth, and even an octave may be seen in the tenor. The superius is a bit more conservative, but does use skips of a

third, and one fourth, one fifth, and one sixth.

All three sections are set off by V-I cadences. The first cadence occurs in measures 21-22. The V is complete with a 4-3 suspension appearing in the superius. The I is incomplete, the third missing and the root being doubled. The superius resolves up by step. The tenor moves down by step and the bass leaps up an octave. The next section is ended in measures 42-44 with a complete V chord and an incomplete I, the root being doubled and the third omitted. Notice the step down to the sixth and the skip up to the tonic note in the superius. The cadence at the end of section three, measures 62-63, is exactly like that of section two.

The first two lines of the text appear beneath the first two lines of music of the superius. The third line, with the fourth line immediately beneath it, appear beneath the second section of music of the superius. Only textual incipits appear beneath the tenor and bass. The author has been unable to determine the poetic form employed here, the syllabication and rhyme scheme being irregular. In setting the text it would appear that the first two lines should be set to the first section of music, with the second section accommodating the remaining two lines. This assumption is based on the manner in which the scribe wrote the two lines of text, one above the other, immediately beneath the beginning of the second section.

"Amor tu non me gabasti"

The mode of "Amor tu non me gabasti" is Lydian. The range of the superius is c^1 to d^2 ; tenor, f to g^1 ; and bass, c to d^1 . The superius and tenor would appear to have been vocally conceived, while the bass is definitely instrumental. The bass, in general, moves at a slower rhythmic pulse, often utilizing skips of fourths, fifths, and octaves to provide the desired harmonic support. The tenor serves as a subordinate partner to the superius, sharing much of the same melodic material. On occasion, however, it is more closely allied to the bass, moving in a slower rhythmic pattern and providing additional harmonic support for the superius. Such an example may be seen in measures 20-24. For the most part, however, the superius and tenor are quite similar in construction, both utilizing stepwise movement and frequently employing skips of a third and fourth and an occasional leap of a fifth.

In describing the characteristics of the melodic lines here it is also necessary to point out the prevailing imitative texture of the two voices and the type of melodic motive incorporated by the composer. The motive may be seen first in the bass in measures 1-3. The superius answers at the octave beginning in the second measure and ending in the fourth, while the tenor completes the imitation by answering the superius at the octave (unison with the bass) beginning in measure three and

ending in measure five. The motive chosen by the composer is a descending outline of an F major triad--c-a-f. A literal statement of this motive and its answer, either c-a-f or at the fifth, g-e-c, is made a total of three times. It appears at the beginning of the piece encompassing all three voices for the first five measures of the music. It occurs again at the fifth (g-e-c) beginning in measure 25 in the tenor and being answered by the superius at the unison beginning in measure 28. The third appearance occurs in measure 34 with the motive first being given in its original tonal form (c-a-f) and being answered by the superius beginning in measure 37 at the octave. Both the second and third statements of the motive have been varied rhythmically and somewhat melodically from the initial statement. The first statement was a simple outlining of the triad, with the notes all being breves. In the second and third statements, the notes were semibreves, and the melodic outline was somewhat altered by an additional two notes foreign to the triad. Thus we have gg-e-c-dd-c beginning in measure 25, and cc-a-f-gg-f beginning in measure 34.

Another motive even more extensively used, and which may be related to the initial motive, appears in its pure form in the tenor beginning in measure 7 and extending through the first beat of measure 10. An embellished form of the motive appears in diminution in the superius beginning on the second beat of measure 8

and ending also on the first beat of measure 10. The second entrance appears in the tenor almost immediately, beginning on the first beat of measure 11 and ending in measure 14. The superius picks it up in measure 16 and presents the motive in embellished form ending in measure 20. The motive next appears twice repeated in the tenor in measures 39-45 in its pure form, being answered in the superius in measures 41-45 in embellished form. The next statement appears in its pure form in the tenor beginning in measures 48-51. A very elaborate form of the motive next appears in the superius beginning in measures 68-72, with the final statement occurring in the tenor in its pure form beginning in measure 72 and ending in measure 75, the end of the piece.

The first cadence is a V-I appearing in measures 13-14. The V is complete. Notice the 4-3 suspension in the superius of the V. The I is incomplete, the root being doubled and lacking a third. The superius resolves by skipping up a third. The tenor resolves down by step and the bass leaps up an octave. A II-V cadence appears in measures 23-24. The II is complete but the V contains a tripled root. The superius resolves down a step. The tenor moves up a step and the bass skips down a fifth. Another II-V appears in measures 33-34. Again the II is complete, but with a 4-3 suspension appearing in the superius. The V contains a tripled root. The superius resolves up a step. The tenor moves down a step and the

bass skips down a fifth. The fourth cadence is a V-I in measures 44-45. The V is complete. The I contains two roots and a fifth, the third being omitted. Notice the octave leap in the bass, with the tenor moving down a step. The final cadence of the first section is also a V-I appearing in measures 50-51. The cadence is exactly like the V-I appearing in measures 44-45--octave leap in the bass, stepwise movement down in the tenor, and the superius incorporating a step down to the sixth and a skip of a third up to the tonic note. The first cadence of the second section is a II-III appearing in measures 57-58. The II is complete with a 4-3 suspension in the superius. The III is incomplete, the third being doubled and the fifth omitted. A II-V cadence appears in measures 62-63. The "Landini sixth" again appears in the superius. The typical 4-3 suspension appears in the superius above the II. The II is complete while the V appears with a tripled root. The third cadence of the second section is a I-V. The I is incomplete, the root being doubled and the fifth omitted. The V also contains a doubled root with an omitted fifth. The final cadence is a V-I in measures 74-75. A 4-3 suspension appears in the superius above the V. The "Landini sixth" appears in the superius in measure 74. The tenor moves down by step while the bass leaps an octave. The V is complete. The I does not contain a third, the root being doubled.

A partial and corrupt text appears in G20 beneath

the superius. Only the four lines of the ripresa and the four lines of the mutazione are found in the manuscript. A complete version of the text is found in Isabel Pope's article, "La Musique Espagnole à la Cour de Naples," on page 51. The form of the text is a barzelletta. Based on an examination of the text given in the above source, it is apparent that the volta is missing from the Perugia text. Pope indicates that only the last two lines of the ripresa are intended to be repeated following the volta. The ripresa has been set to the first section of the piece. The first two lines of the mutazione have been set to measures 52-63 of the second section. A repeat of this section accommodates the remaining two lines of the mutazione text. The two line volta has been set to measures 64-75. A repeat of the last two lines of the ripresa beginning in measure 25 then follows.

"Ben finiro questa"

"Ben finiro questa" is in the Lydian mode with a B^b appearing in the signature of all three voices. The range of the superius is c¹ to e²; tenor, e to g¹; and bass, c to g¹. All three voices move at the same rhythmic speed. The bass is instrumentally conceived, frequently making leaps of a fourth, fifth, or octave. The bass is, however, more integrated into the overall fabric of the piece due to the lack of sustained notes and increased similar rhythmic movement with the other two voices. The tenor and superius are more nearly equal. Both em-

ploy stepwise movement, use occasional repeated notes, make skips of a third, and frequently move together in the same rhythmic pattern, with the tenor harmonizing the superius in thirds and sixths. The tenor appears less vocal, however, in measures 17-18. Here the skip up of a fourth, down a third, and up another fourth is questionable from a vocal viewpoint. Aside from this one suspicious section, the tenor could be performed vocally easily enough. The texture of the piece is essentially homophonic, although not isometric. There are no points of imitation.

The first cadence occurs in measures 6-7 and is a II-I. The II is complete with a 4-3 suspension appearing in the superius. The I consists of two fifths, the bass sounding a tardy third to root. The superius resolves up by step and the tenor moves down by step. The second cadence, a VII-III with a 4-3 suspension in the superius above the VII, occurs in measure 12. The VII is complete but the III contains two roots, the bass again sounding its note later. The superius resolves up by step. The tenor moves down by step. A III-I cadence appears in measures 14-15. The III is complete. The I contains two roots and a third. The superius and tenor skip down a third with the bass moving up by step. A V-II cadence appears in measures 20-21. A 9-8 suspension appears in the superius above the V. Both the V and II are incomplete. The root of the V is doubled and the

third is omitted. The superius resolves up by step with the tenor moving down by step. The bass skips down a fourth. A III-VI cadence occurs in measure 24. The III is complete, a 4-3 suspension appearing in the tenor; while the VI consists of three roots. The superius resolves down by step. The tenor moves up by step and the bass skips down a fifth. A V-I cadence occurs in measures 30-31. The V is complete. Note the 4-3 suspension appearing in the superius. The I contains two roots and a fifth. The bass leaps the octave while the tenor moves down by step and the superius moves up by step. The final cadence of the first section is also V-I. Note the 4-3 suspension in the superius above the V. The bass leaps and octave; the tenor descends by step and the superius ascends by step.

The first cadence of the secunda pars occurs in measures 46-47. The cadence here is IV⁶-V. The IV⁶ is complete. The V contains two roots and a fifth. The bass moves up a step, moving in fourths with the superius, which also moves up a step. The tenor moves down a step. The next cadence is a III-VI appearing in measure 52. The III is complete while the VI appears with a tripled root. The superius resolves down a step and the tenor moves up a step. The bass skips down a fifth. A IV-I cadence occurs in measure 57. The IV is incomplete, containing two thirds and a root. The I is also incomplete and contains two roots and a third. The superius moves

down a step and resolves up a third by stepwise movement. The bass resolves down a fourth by moving down a step and then skipping down a third. The next cadence occurs in measure 64 and is a II-I. Note the 4-3 suspension in the superius of the II. The II is complete. The I contains two fifths, with the bass sounding a late third and root. The superius resolves up a step. The tenor moves down a step and the bass resolves up a step. A III-VI cadence occurs in measure 68. A 4-3 suspension occurs in the tenor of the III. The III is complete. The VI is comprised of a tripled root. The superius resolves down a step and the tenor moves up a step. The bass skips down a fifth. The next cadence occurs in measure 75 and is a II-V. The II is complete, with a 4-3 suspension appearing in the superius. The V contains a doubled root. The bass sounds its note later than the upper voices. Note that the superius moves up by step and the tenor resolves down a step. The bass skips down a fifth. The final cadence of the section is a V-I. The typical 4-3 suspension appears in the superius of the V. The V is complete. The I has two roots and a fifth, with the third being omitted. Again the movement is typical. The bass leaps an octave while the tenor moves down by step and the superius moves up by step.

Only the first line of text appears in the first section of G20. The complete line is given beneath the first line of each voice in this section. The secunda

pars contains four lines of text. These lines are set beneath the superius of the secunda pars. Only the textual incipit appears beneath the other two voices. The author has been unable to locate the text elsewhere. A lauda text intended to be set to the music of "Ben finiro questa misera vita" appears on page 31 of Laudi spirituali di Feo Belcari,... as number LV, "Dell'Amor Divino." The four extant lines of the secunda pars of G20 have the same syllabic grouping as that found in the lauda text--eleven, eleven, seven, eleven. The rhyme scheme of the Perugia text is irregular.

"O rosa bella"

The Perugia version of "O rosa bella" is in the Dorian mode once transposed. The range of the superius is d^1 to d^2 ; tenor, d to g^1 ; and bass, d to f^1 . The tenor and bass would appear to be instrumental, although the tenor could easily be sung. Notice measures 9-10 and measure 24 of the tenor. These measures in view of the skips, would seem to be instrumentally conceived. The tenor line in general is less vocal than the superius, occasionally reinforcing the superius through similar rhythmic patterns and harmonizing with the superius at intervals of a third and sixth. The superius does employ stepwise movement. Sparing use is made of repeated notes. The texture of the piece is linear, although little use is made of imitation.

The first cadence, occurring in measures 3-4 is a

V-I. The V is complete. The typical 4-3 suspension appears in the superius. The I has a doubled root, with the bass sounding the fifth after a minima rest. The progression then is typical, the bass leaping an octave while the tenor moves down by step and the superius ascends one step. The next cadence, a VI⁶-VII, occurs in measures 7-8. The VI is complete while the VII contains a doubled root. The bass sounds a tardy fifth since its movement is delayed by a minima rest. The movement seen then is the upper voices, superius and bass, moving up by step in parallel fourths while the lower sounding voice, the tenor, moves down by step. The final cadence of the section appears in measure 15. Here the progression is VII⁶-I. The VII is complete while the I lacks a third, the root being doubled. Again the upper two voices, superius and bass, move up by step in parallel fourths while the lower sounding voice, the tenor, moves down by step. A I-VII cadence occurs in measures 23-24. Both chords are complete. The final cadence of the second section, a V-I, appears in measures 27-28. Note the 4-3 suspension in the superius of the V. The V is complete. The I is not complete, containing two roots and a fifth. The bass leaps an octave. The tenor moves down one step and the superius ascends one step.

G20 only contains the textual incipit "O rosa bella" and the incipit "Ayme dolente" placed beneath the second section of the piece. The two textual incipits appear

in said form beneath all three voices. The text for this piece has been taken from Denkmäler der Tonkunst in Österreich, Jahrgang VII, Band 14 und 15, page 226. Reese states that the poem is a ballata.⁴

"Fortuna desperata"

A three-part and a four-part version of "Fortuna desperata" appear in G20. Since the four-part piece is identical with the three-part version, containing only a few rhythmical variances and an added voice, an analytical discussion of the piece will be reserved for the four-part version which immediately follows the three-part version. The three-part version is noteworthy in that it contains a monumental number of errors. Many small errors occur such as the omitted brevis from the tenor in measure 4. A brevis appears in the tenor and bass in measure 9. This brevis should be dotted. A similar problem occurs in the tenor voice in measure 15. This note which is a longa in the manuscript should also be dotted. Other similar errors occur. The major error occurs in the tenor in measures 37-57. Here measures 50-57 have been copied where measures 37-44 should occur. This section was followed by measures 37-49 which began in measure 45 and went to the end of the piece. Evidently someone recognized the piece was not accurate, for a di-

⁴Gustave Reese, Music in the Renaissance (New York: W. W. Norton, 1959), p. 153.

agonal slash mark has been made through the music on both folios. The author has been able to reconstruct the piece by examining the four-part version in G20 and through consultation of other sources.

"Fortuna desperata"

"Fortuna desperata" is in the Lydian mode. The range of the superius is c^1 to d^2 ; alto, f to a^1 ; tenor, f to g^1 ; and bass, B to d^1 . The added voice, the alto, is dissimilar to the other three voices. The alto movement is jerky and syncopated and employs greater intervallic leaps than the superius and tenor. The original upper voices, the superius and tenor, move in a much smoother and simpler fashion. Great use is made of stepwise motion in these voices with little use of repeated notes. Some use is made of skips, being confined to thirds for the most part, with infrequent use of fourths and fifths. Larger skips do not occur. The bass often moves in similar rhythm and is well integrated into the overall texture. The bass often skips the interval of a fourth and fifth with occasional octave leaps. The three-part version could have been performed vocally. A more reasonable speculation would be that the upper two voices were sung with the bass, in view of its instrumental character, being performed instrumentally. The four-part version presents a greater problem in view of the added part which is in an instrumental style. It is possible that the superius and tenor were sung while the alto and bass were

performed instrumentally, but the three lower voices could have been intended as an instrumental accompaniment to the superius. The texture of the piece is essentially homophonic, although not isometric. Little imitation occurs. One example of imitation, however, may be seen occurring between the superius and tenor voices. The initial statement is made by the superius in measures 17-21 with the tenor answering at the fifth in measures 21-25.

The first cadence appears in measures 14-15. The cadence here is a V-I. The cadence is really the same as found so frequently in the three-part pieces, with the 4-3 suspension appearing in the superius of the V, the superius moving up by step, the tenor down by step, and the bass leaping an octave. In three-voice texture this produces a complete V moving to a I with the root doubled and the third omitted. Here the additional voice, the alto, sounds the third of the I chord. A I-V cadence occurs in measures 29-30. Both chords are complete. Note the leap of a fifth in the bass. The third cadence, a VII-I, occurs in measures 35-36. A 4-3 suspension appears in the superius of the VII. Both chords are complete. The final cadence appears in measures 56-57. Here again both chords are complete. Notice the "Landini sixth" in the superius. The tenor moves down by step. Two notes appear in the bass of the I, the octave c^1 completing the usual octave leap from the bass of the V, and also

f, providing the root of the chord. The presence of these two notes in the bass which were evidently intended to be sounded simultaneously may be yet another indication of the instrumental character of the bass.

The two word incipit "Fortuna desperata" appears beneath the first line of the superius in the three-part version. The text appears in the four-part version and is written in continuous fashion beneath the three lines of the superius and three lines of the tenor. The first seven lines appear beneath the three lines of the superius while the remaining five lines appear beneath the tenor. No text appears beneath the alto or bass. The text found in G20 contains a few minor variants. The first four lines appear to be correct. The fifth line in G20 is again "Fortuna desperata." This line does not appear in the text used for comparison found on page 297 in Torre-franca's Il Segreto del Quattrocento. This shifts the line count by one. Thus Torre-franca's fifth line becomes Perugia's sixth, etc. The third and fourth lines of the third stanza, lines eleven and twelve in Torre-franca, read "et desiro finire" and "li mei guay." The word "finire" has been omitted and the word "que" inserted in the Perugia version, with the two lines combined. Thus the line reads "et desiro que li mei guay." The beginning of each line may be determined in the Perugia version since the scribe has begun each new line with a capital letter. It is apparent that each line was intended to be seven

syllables. The Perugia text varies from this in line 9 as well as 12, where corruptions have varied the syllabic scheme. The rhyme scheme of the first stanza is AAAA; the second stanza is ABBA; the third stanza, CDED. Perugia's rhyme scheme is the same in the first stanza, however, the second stanza appears ABCC and the third stanza, AADD. This variation is due to textual corruptions as well as the inserted fifth line and revised lines of the final stanza. This piece would seem to be a free form since it is not sectional. The first stanza of the text, lines 1-4, has been set to the music.

"O latre perche"

"O latre perche" is in the Ionian mode. The range of the voices is as follows: superius, d^1 to e^2 ; alto, g to a^1 ; tenor, g to c^2 ; and bass, c to d^1 . The superius is the most conservative of the four lines, moving almost entirely by step and rarely employing skips. When skips do occur, they are usually thirds, although a skip of a fourth does occur twice, and a fifth once. Although considerable stepwise movement appears in the alto, the line is not as smooth as the superius, as larger skips occasionally appear in this voice. Note the skip of a fifth in measure 13, and a seventh in measures 35-36. The tenor line is similar to the alto. Small skips of a third occur as well as leaps of an octave, such as is found in measures 7-9, or a seventh which occurs in measures 38-39. The bass skips much more than it moves in stepwise move-

ment. Skips of fourths and fifths are frequent. Based on these observations, the superius was probably sung, with the three lower voices being performed instrumentally. The texture of the piece is essentially homophonic with only sparing use being made of imitation. The piece begins with the bass making the initial motivic statement, a descending outline of the G triad, d-b-g. This statement encompasses measures 1-3. The superius answers at the octave in measures 2-4, with the tenor completing the response at the fifth in measures 3-5. The rhythmic movement, for the most part, is so similar as to be almost isometric. Note measures 14-27 and measures 39-47. Another point of interest is the manner in which the tenor reinforces the superius, moving in the same rhythmic pattern and sounding in thirds and sixths with the superius. Note measures 9-15, 19-20, and measures 22-25. The bass temporarily serves in a similar fashion in measures 34-35, where it sounds in tenths with the superius and moves in the same rhythmic pattern.

A V-I cadence occurs in measures 6-7. The V is complete, but the I lacks a third, its root being tripled. Note the 4-3 suspension appearing in the superius of the V. The bass moves down a fifth, g-c. Measures 11-12 provide another example of the V-I with the bass making the skip of a fifth downward. The section ends in measures 16-17. The cadence here is a II-V. A 4-3 suspension appears in the superius of the II. The superius re-

solves upward by step, the alto holds a common tone and the tenor moves down by step while the bass skips up a fourth. The final cadence of section two is a II-V. The progression here moves in the more conservative manner. There is the usual 4-3 suspension in the superius of the II. The superius resolves upward by step. The alto remains stationary while the tenor moves down by step. The bass leaps an octave. A II-V cadence appears in measures 37-38 at the end of the third section. A 4-3 suspension appears in the superius of the II. The alto remains stationary while the tenor moves down by step. The bass skips up a fourth. The final cadence of the last section is found in measures 46-47 and is a V-I. The usual 4-3 suspension is found in the superius of the V. The superius then moves up by step while the alto remains stationary. The tenor moves down by step and the bass skips down a fifth.

The text is incomplete in G20. Only the textual incipit "O latre perche robate le fatigue chio stentare" appears beneath the first two lines of the superius. No text appears beneath the other voices. The author has been unable to locate the text or the piece in any other source.

"In tormento"

"In tormento" is set in the Dorian mode once transposed. The range of the superius is c^1 to c^2 ; tenor, d to d^1 ; and bass, G to a. Recurrent passages employing

stepwise movement may be seen in the superius. This voice also frequently utilizes skips of a third. Only four examples of larger skips may be found in the superius, three of these being fourths and one a fifth. The tenor voice is similar to the superius, although it is busier in its passagework. Intervallic skips are not confined to thirds and fourths. Incidental use of fifths may be seen in the tenor in measures 22, 24, 30-31, and 40-41. The bass is more intervallic in construction and harmonically oriented. Many examples of fourth, fifth, and octave leaps may be seen. The texture of the piece is not homophonic. The lines seem to have been conceived in a linear fashion. Imitation does occur. Note the opening statement of the superius, measures 1-3. This statement is answered at the octave by the tenor beginning in the last half of measure 2 and continuing through the first half of measure 5. Another example is seen beginning in measure 33 of the tenor and extending through the first beat of measure 35. The superius answers at the octave in measure 35 through the first beat of measure 37. A third example may be seen beginning in measure 64. The motive appearing in the bass in measures 64-65 anticipates the rhythmic and tonal motive that appears in the tenor in measure 66 and extends through measure 68. The superius then answers at the octave beginning in measure 68 and continuing into measure 70. The first two measures of the tenor and superius are rhythmically and tonally iden-

tical. There is some rhythmical variance in the third measure.

A small fragment occasionally appears in one voice in anticipation of the motivic idea in another voice. An example may be seen beginning in the bass in measure 7 and extending through the first beat of measure 8. The tenor begins the same fragment in the last part of measure 7. Another example appears in measure 18. Although rhythmically different and in diminution, the tenor in measure 18 and through the first half of the first beat in measure 19 anticipates the superius which states the same tonal material in measures 19 and 20.

Note the persistent use of syncopation found particularly in the upper two voices. Use of sequence may be found. Compare measures 42-43 with 44-45 and 46-47. In measures 42-43 we have a four-note motive that descends by step. Measures 44-45 contain a four-note motive descending by step, however, the motive is begun one note lower than the previous motive. The same may be said of measures 46-47. The motive here begins one step lower than that found in measures 44-45. Note the sequential pattern beginning in measure 51 and continuing through measure 54. This is a three-note motive descending by step. The pattern is stated three times with each statement beginning one step lower than the previous statement. The similarity of the two sequences should be noted-- both descending and both beginning on B^b. A third sequence

may be seen in the superius in measures 59-62. The rhythm varies and the tonal sequence is somewhat disguised. This is another three-note sequence. This time it ascends by step, beginning on e. The pattern is stated three times.

The compositional basis for this piece is the ascending stepwise passage $d-b^b$ and the descending stepwise passage b^b-d . This idea appears in full and mutated form with various rhythmic and melodic embellishments. Note the superius in measures 4-5; 19-24; 27-28; 47-51; 58-62; 68-70; 74-77; and 80-81. These citations are all examples of the ascending version $d-b^b$. Examples of the descending b^b-d may be seen in the superius in measures 24-26; 36-38; 42-47; 51-55; and 77-80. The more apparent examples appear in the superius. Usually the ascending motive melodically embellished through added notes or sequential patterns is followed by the descending motive treated in like fashion. A good example is measures 19-27. This section contains the ascent in measures 19-24 and the descent in measures 24-27.

The composer has been careful not to make his cadential points too obvious. This has been effected through considerable rhythmic activity and tardy entrances of one or more voices at cadential points. The voice entering late at the cadence often serves also as a leader into the next section, thus not allowing the flow of the music to slacken at the cadence point. Note the first cadence,

a V-I, occurring in measures 6-7. The V is complete. The usual 4-3 suspension occurs in the superius of the V with the superius resolving up by step and the tenor down by step. The root of the I, which appears in the bass, does not sound until a half-beat later than the other two voices. Here the bass note actually serves as a pick-up note beginning a bass anticipation of a motive to appear in the tenor. The second cadence, a I-V, occurs in measure 11. Both chords are in root position. The superius and bass finally come to rest on the V. The tenor, however, continues the rhythmic movement. The third cadence occurs in measure 17. The progression here is II-V. A 4-3 suspension occurs in the superius of the II. The superius resolves upward by step while the tenor moves down by step. The bass note which is sounded late also serves as a pick-up note into the next measure. The next cadence, a I-V, appears in measures 28-29. The I is in root position with a 4-3 suspension occurring in the superius. Both chords are incomplete; the I lacking a fifth, and the V lacking a third to complete the triad. A V-I appears in measures 31-32. The V is complete while the I contains a tripled root. The usual 4-3 suspension appears in the superius of the V. The superius and tenor resolve in normal fashion; the superius up by step, and the tenor down by step. The bass does not leap up the octave, but skips down a fifth. Again only two voices are actually sounding the

I from the beginning of the beat, the tenor entering half a beat later. A I-VI cadence appears in measures 40-41. Neither chord is complete. Both are in root position. A II-III cadence appears in measure 57. Note the 4-3 suspension in the superius. Both chords are in root position. The II is complete, however the III lacks a fifth, the third being doubled. The superius and bass move up by step while the tenor resolves down by step. A V-I cadence marks the change of meter occurring in measure 64. The V is complete while the I is comprised of a tripled root. Note the 4-3 suspension in the superius of the V. The superius resolves up by step, with the tenor moving down by step. The bass skips down a fifth. It should be noted that the bass does not sustain the note of the I, but immediately begins a rhythmic pattern anticipating the tenor's entrance in measure 66. The final cadence occurs in measures 82-83. The cadence is a V-I. The V is complete with a 4-3 suspension in the superius, and is in root position. The I contains a tripled root. The superius resolves up by step, the tenor down by step, and the bass skips down a fifth. No voice makes a late entrance in this cadence. This is the only cadence in the piece where all voices sound simultaneously.

Only the first line of text "In tormento semper vivo" appears beneath the first line of the superius. No textual incipit appears beneath the other voices. The author has been unable to locate the text in any

other source.

"Captino sopra della terra"

This piece is in the Lydian mode. The range of the voices is as follows: superius, c^1 to c^2 ; alto, d to g^1 ; tenor, f to f^1 ; and bass, c to f^1 . The superius is a modest vocal line, frequently employing stepwise movement as well as the use of repeated notes. Most of the few skips that occur in the superius are intervals of a fourth. Intervals of a third appear in the line to a somewhat lesser extent. No skip larger than a fourth is found in the superius. The alto does not employ much stepwise movement. The skips occurring in the alto, for the most part, are thirds and fourths. These skips occur with much greater frequency in the alto than in the superius. Larger skips are also occasionally found. Note the fifth in measures 15-16, 27-28, and 33-34; and the octave in measures 56-58. Another difference between the two lines is apparent. The superius is more gradual in its movement than the alto. The alto spans its entire range in a much shorter period of time due to its greater use of skips. Note measures 16-20 of the alto. The tenor employs more stepwise movement than the alto, but is not as smooth as the superius. Frequent skips of a third and fourth occur. Only one skip larger than a fourth appears; an octave skip is found in measure 41. The bass is more disjunct in its movement. Frequent skips of fourths, fifths, and to a lesser extent, octaves may be

seen. The texture of the piece is homophonic with some points of imitation to be found. The most complete example of imitation occurs between the superius and tenor beginning in measure 49. The superius makes the initial statement in measures 49-53. The tenor answers at the octave beginning in measure 51 and continuing through measure 55. Another example of imitation is found beginning in measure 76. This motive is the same four-note descending motive found in the superius of measure 19 and the bass of measure 24. The tenor begins the pattern on the first beat of measure 76 and extends through the first beat of measure 77. The second entrance occurs in the superius beginning on the second beat of measure 76 and continuing through the first beat of measure 78. The bass completes the imitation beginning on the second beat of measure 77 and continuing through measure 79. No use is made of sequence. It is possible for all four voices to be sung, however, it is more likely that only the top voice was vocal, with the lower voices being performed instrumentally.

The cadences are apparent with no attempt at concealment, thus dividing the piece into several obvious sections, each being set off by a cadence. The first cadence is a V-I and occurs in measures 10-11. Note the 4-3 suspension and the "Landini sixth" in the superius of the V. The alto skips down a third to the third of the I. The tenor resolves down by step while the bass

leaps the octave. A II-I cadence occurs in measures 22-23. The II is complete while the I contains a doubled root and a doubled third. The tenor and bass resolve downward by step. The alto, moving from the fifth of the II to the root of the I, resolves upward. The superius resolves upward by step. A V-I cadence appears in measures 31-32. A 4-3 suspension appears in the superius of the V. The superius resolves upward by step while the alto, using a passing tone, resolves down a third. The tenor moves down by step and the bass leaps an octave. The next cadence, a V-I found in measures 38-39, is identical in the lower three voices. This time the superius employs the "under third" cadence. Another V-I cadence occurs in measures 47-48. The cadence here is basically the same as the previous two. The alto does not contain a passing tone, and therefore skips down a third.

The first cadence of the secunda pars is a II-I⁶ found in measures 52-53. Both chords are complete. The superius, tenor, and bass resolve down by step, with the alto moving up by step. A II-V cadence appears in measures 62-63. A 4-3 suspension occurs in the superius of the II. The superius resolves upward by step with the alto remaining stationary. The tenor resolves down by step and the bass skips down a fifth. The cadence appearing in measures 71-72 is a I-V. The final cadence, a V-I, occurs in measures 82-83. A 4-3 suspension occurs in the superius of the V. The superius resolves upward

by step with the alto skipping down a third. The tenor resolves down by step and the bass leaps the octave. Both chords are complete.

Only the first line of text appears in G20. This line, "Captino sopra della terra" appears beneath the first line of the superius. No incipit appears beneath the other parts. The author has been unable to locate the text in any other source.

"Fin che vivo"

The first three sections of "Fin che vivo" are in the Aeolian mode. The final section is more closely related to the Ionian mode. Note the final cadence of this section occurring in measures 38-39. This cadence would be V-I in Ionian, but would be VII-III in Aeolian. The steady repetition of c in the bass of this section also indicates Ionian rather than Aeolian. An examination of a transcription of "Fin chio vivo" found on pages 414-417 in Shipp's dissertation entitled A Chansonnier of the Duke of Lorraine: The Paris Manuscript fonds francais 1597 revealed a difference in harmonic structure between the two versions in the section in question. The final cadence of the section, as transcribed by Shipp, is a I-IV, a more acceptable cadence in view of the restatement of measures 10-20 to follow. Nevertheless, corroboration for the Perugia version may be seen in the Paris manuscript Reserve Vm⁷ 676. The last section of the piece found in these two manuscripts is essentially the same.

Several versions of the piece were evidently in existence. The Perugia version, in view of the added voice, is probably later. Whoever arranged this last section was apparently toying with the relationship of the Ionian mode to the Aeolian mode.

The range of the superius is e^1 to f^2 ; alto, g to c^2 ; tenor, g to a^1 ; and bass, c to f^1 . The voices are not as interesting individually due to the consistent homophonic texture. Many repeated notes may be found in all voices. No use is made of imitation or sequential patterns. The main emphasis here is on the homophonic texture and the metric shifts contrasting one section with another that occur within the piece. The superius is only slightly more elaborate than the other voices. In these instances the embellishment is supported by a similar figure occurring in one of the other voices. Measures 14-15 and measure 32 provide examples. The superius is confined to much stepwise movement and use of repeated notes. When the superius skips it invariably is in the form of a third, with the single exception of measures 37-38 where the superius skips a fourth. The tenor is most closely allied with the superius and moves almost entirely in thirds and sixths with the superius with the exception of cadential points where it doubles the superius at the octave. The alto does employ stepwise movement, repeated notes, and skips of a third, but is in general less smooth due to considerable use of the

interval of a fifth. The bass voice also employs step-wise movement, repeated notes, and third skips, however, its harmonic role is apparent through its extensive use of fourths and fifths. The bass appears almost as a drone on c in measures 31-34.

The first cadence appears in measures 8-9. The progression here is I-IV. The I is complete while the IV contains three roots and a fifth. The superius resolves upward by step while the alto remains stationary. The tenor moves down by step and the bass skips down a fifth. A V-I cadence occurs in measure 20. Here the cadence, a final for the ripresa section, appears in a more conservative form. The usual 4-3 suspension appears in the superius of the V. The superius resolves upward by step while the alto skips down a third. The tenor resolves downward by step and the bass makes the expected octave leap. Both chords are complete. Another V-I appears in measures 28-29. The V is complete here, but the I lacks a third with both the root and fifth being doubled. The superius resolves upward by step and the alto remains stationary. The tenor moves downward by step while the bass makes an octave leap. The cadence of the last section is a VII-III in the Aeolian mode, or if this section is considered Ionian, a V-I. In any case a 4-3 suspension appears in the superius. The alto remains stationary while the tenor moves down by step. The bass does not leap the octave,

but skips down the fifth.

The entire text appears in G20. The lines of the text appear continuously, beginning beneath the first line of the superius and ending beneath the second line of the tenor. There are some textual variants when compared with Saviotti's version found on pages 330-331 of his Rime inedite del secolo XV. Only the volta lines warrant discussion here. Following the four-line mutazione the fragment "viva o dolce morte el mio dolore" appears. Saviotti gives:

Foc de me sepulchio in terra
Yo te prego e dulce morte
Sel partir mestato forte
Testimonio de myo dolore

An examination of Saviotti's version makes apparent that the first two lines here are the volta with the last two lines being the final two lines of the ripresa. A comparison of the textual fragment in G20 with Saviotti's version leads the author to believe that the "viva o dolce morte" is a corrupt abbreviation of the volta, the words roughly corresponding with the last half of the second line given by Saviotti. "El mio dolore" then would correspond to the last half of the second line of the last two lines of the ripresa. This piece is a perfect example of the barzelletta. The first two lines of the ripresa have been set to measures 1-9. The second two lines of the ripresa have been set to measures 10-20. The mutazione begins with measure 21 and extends through measure 29. The first two lines of the mutazione are set to this

section. The remaining two lines are set to its repeat. The final section, measures 30-39, which is similar to measures 1-9, accommodates the volta. The last two lines of the ripresa, measures 10-20, are then repeated.

"Leta speranza mia"

This piece is in the Ionian mode. The range of the superius is c^1 to f^2 ; alto, e to b^1 ; tenor, g to a^1 ; and bass, B to c^1 . The texture of the piece is homophonic and sectional with no imitation or sequential patterns. All voices move in similar or identical rhythm throughout the piece. The superius, for the most part, moves stepwise, occasionally employing skips of a third. Larger skips, however, may be found in this voice. Note the skip of a fourth in measures 11-13; fifth in measure 21; and octave in measures 30-32. The alto does not use much stepwise movement, but makes extensive use of the skip of a third. Infrequent use of fourths and fifths may be found in this voice. The tenor moves in stepwise movement with only a few skips of a third. Only two skips larger than a third are found--that of a fourth in measures 24-25 and a fifth in measures 30-32. As might be expected, the bass more frequently moves in skips of fourths and fifths. Considerable stepwise movement, however, is found. All four voices then appear to be essentially the same. In view of this, the homophonic, almost isometric texture, the unusually large range of all four voices, and the generally unmelodic style of any of the

voices, this piece is apparently instrumental.

A IV^6-V cadence occurs in measures 3-4. The superius, alto, and tenor resolve upward by step with the bass moving downward by step. The second cadence occurs in measures 10-11 and is a V-I. The V is complete. An embellishment appears in the superius of the V beginning and ending on b, finally resolving upward by step. The alto remains stationary while the tenor moves down by step. The bass skips down a fifth. The next cadence, a VI-V, occurs in measures 16-17. Both chords are complete. The superius moves up by step and resolves by a skip downward. The alto resolves upward by step. The tenor resolves upward by step through the use of a passing tone. The bass moves downward by step. Both chords are complete. A V-I appears in measures 29-30. All three upper voices resolve upward by step. The bass skips down a fifth. The final cadence is a V-I occurring in measures 38-39. Note the 4-3 suspension appearing in the superius of the V. The superius resolves upward by step. The alto remains stationary while the tenor moves downward by step. The bass skips down a fifth.

Only the textual incipit "Leta speranza mia" appears beneath the first line of the superius. The author was unable to locate the text elsewhere.

"In eternu voglio"

"In eternu voglio" is in the Dorian mode. The

range of each voice is as follows: superius, b to b^{bl}; alto, f to g^l; tenor, d to d^l; and bass, F to a. The superius moves in stepwise movement with some use of skips of a third. Only one larger skip is found, that of a fourth in measures 8-9. The alto also moves in essentially stepwise movement with some use of the third. Larger skips, however, are more frequent in this voice than in the superius. Note the seventh in measures 8-9; sixth in measures 25-26; and fifth in measures 14-15 and 22-23. The tenor also moves in stepwise fashion with some use of skips of a third. Larger intervals are also found. Note the fourth skip in measure 1; the fifth in measures 4-5 and 25-26; and the octave in measures 17-18. The tenor frequently has identical rhythm patterns and sounds in thirds and sixths with the superius. The bass employs stepwise movement sparingly and frequently makes skips of fourths and fifths. Almost no use is made of imitation. Note the motive found on the first beat of the superius in measure 9. This motive is answered at the octave in the tenor on the first beat of measure 10. Note the bass on the second beat of measure 10. Here the rhythm is identical. The tonal answer is exact and at a fourth below the tenor for the first three notes with the fourth note breaking the pattern by skipping down a fourth rather than the expected third. No use is made of sequential patterns. The texture of the piece is homophonic with all the voices often moving in similar or identical

rhythm patterns. The piece is sectional with phrases and sections being clearly set off by cadential points and frequent simultaneous occurrences of rests. In view of the texture and general construction of the voices, the superius was probably intended to be sung with the lower voices being performed instrumentally. Certainly it is possible, however, that all parts were performed vocally.

The first cadence, a V-I, occurs in measures 3-4. Both chords are complete. The superius resolves upward by step and the alto leaps down a third. The tenor resolves down by step while the bass leaps up an octave. The second cadence is a VII⁶-I in measures 7-8. The superius, alto, and tenor resolve upward by step while the bass moves down by step. Both chords are complete. A I-IV appears in measures 11-12. The I is complete, however the IV has a tripled root and one third. The superius resolves upward by step while the alto skips down a third. The tenor resolves downward by step and the bass skips down a fifth. The final cadence of the ripresa section is a V-I occurring in measures 16-17. This cadence is identical to the first cadence found in measures 3-4. The next cadence appears in measures 20-21. The progression here is a V-I. The superius resolves downward by step to the root of the I while the alto remains stationary. The tenor moves upward by step and the bass skips down a fifth. Another V-I occurs in measures 24-25. The superius again

moves up by step with the alto skipping down a third. The tenor resolves downward by step and the bass leaps up an octave. The cadence occurring in measures 28-29 is a VII-III. The superius moves up by step and the alto skips down a third. The tenor moves down by step while the bass skips down a fifth. The VII is complete but the III contains a tripled root and one third. The last cadence of this section is a VII⁶-I and occurs in measures 32-33. The superius, alto, and tenor all resolve upward by step. The bass moves down by step.

The text, which appears in its entirety in G20, is a barzelletta. The first four lines of text appear beneath the first line of music of the superius. The next four lines of text appear beneath the second line of the superius while the final two lines, the volta, appear beneath the third line of the music. The different arrangement of the text should be noted. Line two appears immediately beneath line one, while line four appears immediately beneath line three. This arrangement holds true for the rest of the text. The third line of the ripresa, "sio doresse di morire," appears beneath the first line of the tenor. The first line of the mutazione, "sta pur dura quanto sai," appears beneath its section of music found in the second line of the tenor. The first line of the two-line volta appears beneath the third line of the tenor and has also been placed beneath the appropriate section.

This piece is an excellent example of the barzelletta. The ripresa is set to the first section, measures 1-17. The first two lines of the mutazione are set to the second section, measures 18-25. The final two lines of the mutazione are set to the repeat of this section. The volta is set to the final section, measures 26-33. It is apparent, because of the custos appearing at the end of this section in all voices and the third line of the ripresa text found beneath the first line of the tenor, that the ripresa was not intended to be entirely repeated, but was repeated beginning with measure 25 where the third line of the ripresa text begins.

"Non te fidare"

The mode of "Non te fidare" is Mixolydian. The range of each voice is as follows: superius, d^1 to d^2 ; alto, b to g^1 ; tenor, g to g^1 ; and bass, G to a . The superius moves almost entirely by stepwise motion. Only two skips are found in this voice, a fourth occurring in measure 5 and a third in measure 9. The alto voice moves less by step than by skip. The skip of a fifth is used frequently. Note measures 2, 4-5, 6, 7, and 9. Use of thirds and fourths may also be found. The tenor is similar to the superius in its consistent use of stepwise movement. Several skips, all of a third, are found in this voice. The bass consistently moves in skips of a fourth and fifth with some use of stepwise movement. The

alto, tenor, and bass, in view of these unmelodic characteristics, were probably intended to be performed instrumentally. These voices seem to be serving in the role of harmonic filler, leaping or moving from one note to another in order to provide the desired harmonic background. The superius, although quite modest in construction, is more melodic and was probably intended to be sung. The homophonic, almost isometric texture should be noted. The piece is clearly sectional with the musical flow halting at cadential points through the use of fermatas or simultaneous rests in all voices. Internal cadences seem to occur approximately every two measures; however, in these pieces only cadences occurring at fermatas, simultaneous rests or obvious ends of sections will be given.

A VII⁶-IV⁶ cadence occurs in measure 4-5. Both chords are complete. Both superius and bass move down a fourth through the use of passing tones. The alto moves up by step on the second part of the beat of the VII⁶ and resolves downward with the skip of a fifth. The tenor resolves up a third in stepwise movement through the use of a passing tone. The final cadence of the first section appears in measure 10. The progression here is a I-IV. Typical movement is seen here. The superius resolves up by step while the alto skips down a third. The tenor moves down by step and the bass skips down a fifth. The I is complete but the IV contains a tripled

root and a third, with no fifth being present. The final cadence of the piece appears in measure 17 and is a V-I. A 4-3 suspension appears in the superius of the V. The superius resolves upward by step and the alto skips down a third. The tenor moves down by step with the bass skipping down a fifth.

The complete text of this strambotto is found in G20. The first two lines of text appear beneath the two lines of the superius. The remaining six lines appear beneath the second line of text. No incipits appear beneath the other voices. Two lines of text have been set to the piece. The first line was set to the first main section, measures 1-10, with the second line being set to measures 11-18. A repeat of the music is necessary for each subsequent pair of lines.

"Vego el luccio"

"Vego el luccio" is in the Ionian mode. The range of the superius is e^1 to f^2 ; alto, g to a^1 ; tenor, g to g^1 ; and bass, G to c^1 . The superius moves in a basic stepwise fashion with some use of skips of a third. Skips of fourths and fifths do occur. Note the use of a fourth in measures 2, 9-10; and the fifth in measures 11 and 13. No larger skips are found in this voice. Little use is made of repeated notes in the superius. The alto is more disjunct in its movement. The alto often moves by step and incorporates the same skips, that of a third, fourth, or fifth, found in the superius. The

skips, however, are implemented in such a way as to render this line unvocal. Note measures 9, 14, and 15. A larger number of repeated notes appear in this voice. The tenor more closely resembles the superius in construction and moves consistently in thirds and sixths with the superius. Greater use of skips, particularly of fourths and fifths, may be found in the bass. Note measures 1-2, 5, 7-8, 12-13, and 15. "Vego el luccio" could easily be an instrumental piece. The superius, however, is somewhat more melodic than the other three voices. In view of the complete strambotto text that does appear, the superius was probably sung with the other voices serving as an instrumental accompaniment. The texture is homophonic. The voices move in similar or identical rhythm. The piece is sectional with simultaneous rests in all voices occurring three different times in this short piece.

"Vego el luccio" may be divided into two sections. The final cadence occurring at the end of the first section is a II-V. The superius resolves upward by step with the alto skipping down a third. The tenor resolves downward by step and the bass skips down a fifth. The II is complete. The V contains three roots and a third, the fifth being omitted. The final cadence of the piece occurs in measures 15-16 and is a V-I. The superius resolves upward by step with the alto skipping down a third. The tenor moves down by step and the bass skips down a

fifth. The V is complete. The I contains a tripled root and a third.

The entire text of this strambotto appears in G20. The first two lines of the eight-line text appear beneath the first two lines of the superius. The remaining six lines appear at the bottom of the verso side of the page. No textual incipit appears beneath the other voices. The first line has been set to the first major division of the music, measures 1-7, with the second line being set to measures 8-16. A repeat of the music is necessary for each subsequent pair of lines.

"Tu sci nel toi"

The mode of this piece is Mixolydian. The range of the superius is d^1 to d^2 ; alto, g to g^1 ; tenor, g to g^1 ; and bass, c to d^1 . The superius moves for the most part in stepwise movement with incidental use of skips. No skip larger than a fifth is found. Much greater movement in skips may be seen in the alto voice. Note the skips of a fourth in measure 2; fifth in measure 6; third in measures 7, 8, and 10; fifth in measures 11-12, etc. The tenor more closely resembles the superius, consistently sounding in thirds and sixths with the superius. The bass line is again more disjunct in its movement. A greater number of skips of fourths and fifths may be seen in this voice. The alto and bass really act as filler voices--the alto filling in the necessary harmonies, and the bass serving as a harmonic foundation--and are

therefore probably instrumental. This seems to be less true of the tenor. Even so, the lower three voices were probably intended for instrumental accompaniment to the superius. The simple homophonic texture of the piece should be noted. No imitation or sequential patterns occur. With the exception of an occasional incidental embellishment the lines are isometric. The piece is sectional and clearly marked into phrases through the use of cadences and fermatas or simultaneous rests occurring in all voices.

A fermata marks the end of the first phrase in measure 4. The cadence, a VII-IV, occurs in measures 3-4. The superius and tenor move down by step while the alto remains stationary. The bass skips down a fourth. Both chords are complete. The second phrase ends in measure 7 and is set off by simultaneous rests in all voices in the next measure. The cadence occurring in measure 7 is a II-VII. The superius, alto, and bass skip down a third and the tenor skips up a fourth. The final cadence of the first section is a I-IV and occurs in measures 12-13. Note the 4-3 suspension in the superius of the I. The superius resolves up by step and the alto skips down a third. The tenor moves down by step while the bass skips down a fifth. A IV-I cadence appears in measure 20. This cadence ends the next phrase. Simultaneous rests in all voices occur in measure 21. Both chords are complete. The superius and tenor resolve

down by step and the alto remains stationary. The bass skips up a fifth. The final cadence of this second and last section is a V-I occurring in measures 25-26. Note the 4-3 suspension in the superius of the V. The superius resolves upward by step. The alto skips down a third and the tenor resolves down by step. The bass leaps an octave.

The first line of this strambotto text appears beneath the first two lines of music of the superius. The remaining seven lines are found at the bottom of the verso side of the page. The author has not located the text in any other source.

"Nui siamo"

"Nui siamo" is in the Ionian mode. The range of the superius is b to e²; tenor, g to g¹; and bass, B to c¹. The superius moves almost entirely by step with only incidental use of skip. The span of the superius is rather large. A greater number of skips may be found in the tenor voice. These skips are usually thirds. Note measures 2, 4, 6, 9, 14, and 15-16. A few larger skips appear. Note measures 3 and 22-23. The tenor moves almost entirely in thirds and sixths with the superius, frequently using the same rhythmic pattern. The bass does not move in stepwise fashion at all in the first section of the piece. Frequent skips of fourths and fifths appear in this voice. The disjunct movement of the bass belies its instrumental origin. The superius and tenor

could easily have been sung in the first section, although the superius is certainly the more vocal of the two. The homophonic, isometric texture of the second section and the curtailed span of the superius and tenor along with the repeated notes would seem to imply instrumental performance for this section, however, the textual implications, as discussed later, nullify this judgment.

A V-I cadence appears in measures 7-8. The V is complete but the I contains a tripled root. The superius resolves upward by step with the tenor moving down by step. The bass skips down a fifth. The final cadence of the first section is also V-I. Again the V is complete with the I containing a tripled root. The superius resolves downward by step. The tenor moves up by step while the bass skips down a fifth. Another V-I occurs in measures 19-20. The superius and tenor move stepwise down a fourth and resolve up by step. The bass skips down a fifth. A VII⁶-I appears in measures 23-24. The superius and bass resolve down by step while the tenor resolves up by step. The VII is complete. The I is incomplete, containing two roots and a third.

The complete text appears in G20. The four-line ripresa appears beneath the first two lines of the superius. The four lines of the first stanza, which is incomplete, are written in the staff at the end of the superius which occurs midway in the third line. No text appears beneath the other voices. The remainder of the

text is placed on the bottom half of the recto side of the page. The abbreviation "Nui S." occurs at the end of each stanza. This carnival song is apparently a ri-presa form. The ri-presa has been set to the first section of the music. The second section, which is in coloration, will accommodate two lines of the stanza. A repeat of this section is necessary to set the next two lines of the stanza. Two lines of text are missing from the first stanza. The remaining stanzas consist of six lines and would necessitate a second repeat of the section to accommodate the final two lines. Further support for this may be seen in the manner in which the text has been placed beneath the superius. The ri-presa text has been written beneath the first section of music with the last two words of the ri-presa, "ad laborare," extending beyond the double bar into the second section. Certainly, in view of the haphazard manner in which texts were usually set, this is no major problem. No text has been set beneath the third line. The scribe evidently wanting to keep the stanza intact and realizing the futility of trying to set four lines of text in such a small space, has placed the stanza at the end of the superius. This theory of the text setting is in opposition to Gallucci who states:

Since their musical rhythm (here he is referring to the musical rhythm of the phrases in the second section) does not match at all the accentuation of text for the mutazione, it does not seem that the two phrases set the beginning of the stanza. They might therefore be an instrumental interlude after which

the stanza would be sung to the same music as the ripresa, with repetition of some phrases to accommodate the longer stanza text. Such use of the same music for ripresa and stanza would be uncharacteristic of canti carnascialeschi, however.⁵

The author agrees with Dr. Gallucci that it seems highly irregular that the ripresa and stanza texts are set to the same music. Further, two lines of the stanza can be convincingly set to the second section. In view of this it seems much more probable that the second section with repeats was indeed intended to carry the stanza text and not as an instrumental interlude as Dr. Gallucci suggests.

"Vedera l'occhi mei"

The mode of "Vedera l'occhi mei" is Lydian. The final cadence of this four-part piece ends in measure 23 on d. This is in contradiction with the assumption that the mode is Lydian, in which case a final cadence ending on f would be expected. The assumption of Lydian is not unfounded, however, if one notices the prominent position of f throughout the piece, particularly in the alto and bass lines. The cadences occurring in measures 11 and 16 ending on f and c respectively should also be noted. A three-voice section consisting of six measures has been added to this piece by a later hand. This section, measures 24-29, cadences on f. It is possible that

⁵Gallucci, I, 60-61.

the later hand, in examining the piece, understood the problem and added another section cadencing on f. It is also possible the piece was never completed by the original scribe and the later hand completed the task of copying the piece. The style of performance, vocal or instrumental, in view of the texting, which will be discussed later, was probably instrumental. In any case the piece, in view of the cadence on f of this later section, as well as the general centering around f within the piece itself, would appear to be in the Lydian mode.

The range of the voices is as follows: superius, c^1 to d^2 ; alto, g to g^1 ; tenor, d to g^1 ; and bass, F to c^1 . The superius moves almost entirely by step. Skips occur between one phrase and the next. Note measures 5-6, 11-13, 16-17, and 23-24. A few more skips occur in the alto, although this voice basically moves in stepwise movement. Note the skip of a third in measures 2-3, 9, 18, and 20; the fourth in measures 15-16, 19, and 21. Skips occur at the end of phrases in this voice also. Note the sixth in measures 5-6; fourth in measures 11-13; and seventh in measures 16-17. The tenor moves in thirds and sixths with the superius. The movement in this voice is also stepwise with only incidental use of skips. The skip occurring at the end of the phrase should be noted here also--sixth in measures 5-6; fifth in measures 11-13; and seventh in measures 23-24. A larger number of skips appear in the bass. Skips of fourths and fifths appear

more frequently in this voice. The skips occurring at the end of phrases should again be noted. The texture of the piece is homophonic with no points of imitation or use of sequence. Considerable use is made of repeated notes in all voices. Measures 13-15 provide an example, although the practice occurs throughout the piece. The economy of compositional material is apparent. Note the striking similarity of measures 7-9 with measures 17-19.

Important cadential points are always marked off by fermatas. Simultaneous rests occurring in all voices occur immediately following the fermata in measures 6 and 12. The first cadence appears in measures 4-5 and is a IV^6-III . The superius, alto, and tenor all move down by step while the bass skips down a fourth. A $V-I$ cadence occurs in measures 10-11. The superius resolves upward by step with the alto remaining stationary. The tenor moves down by step and the bass skips down a fifth. The V is complete, but the I contains three roots and a fifth. A $I-V$ cadence occurs in measures 15-16. Both chords are complete. The superius resolves down a fourth through stepwise movement. The alto skips down a fourth and then resolves down by another skip of a fourth. The tenor remains stationary and the bass moves down a fourth through stepwise movement. The final cadence of the vocal section of this piece occurs in measures 22-23. The cadence here is $III-VI$. The superius resolves up by step with the alto

remaining stationary. The tenor moves down by step and the bass leaps up an octave. The final cadence of the piece appears in measure 29. The cadence here is V-I. A 4-3 suspension appears in the superius of the V. The tenor resolves down by step and the bass leaps the octave.

The poetic form of the text is a strambotto. The first two lines of the text appear beneath the first two lines of the superius. The following four lines are written on the staff beneath the superius part. The remaining two lines appear on the recto side and are written on the staff. No textual incipit appears beneath the tenor. The first line of text appears beneath the first line of the alto and the first line of the bass. The two main sections of the strambotto appear to be measures 1-16 and 17-23. The first line of text has been set to measures 1-16. This section has been set off by a vertical line through the staff which appears in all four voices. The second line of text has been set to measures 17-23. The section added by the later hand, measures 24-29, would seem to be an instrumental interlude after which the entire piece would be repeated with the second pair of lines being sung and the interlude again performed. This procedure would continue until all eight lines of text had been sung.

"De sartor"

This carnival song is in the Ionian mode. The range of the superius is e^1 to f^2 ; alto, b to a^1 ; tenor, g to

a¹; and bass, c to d¹. The superius moves essentially in stepwise fashion with only incidental use of skips. Occasional skips of a third do occur, such as is found in measures 3, 12-13, and 22-24. Two fourths and one octave skip may be found in measures 4-5; 9; and 18-19 respectively. The alto employs more skips and repeated notes than found in the superius. Skips of thirds, fourths, and fifths frequently are used. The texture of the piece is homophonic. Note the large number of repeated notes in all voices. No use is made of imitation or sequence. The melody, as might be expected from the previous statements, is quite modest.

A V-I cadence occurs in measures 9-10 and marks the end of the ripresa section. A 4-3 suspension appears in the superius of the V. The superius resolves upward by step while the alto remains stationary. The tenor moves down by step and the bass skips down a fifth. A more conservative II-I, occurring in measures 17-18, ends the second section. The superius resolves down by step. The alto skips up a fourth with the tenor moving up by step. The bass moves down by step. The third and last section ends with a II-V cadence in measures 26-27. A 4-3 suspension appears in the superius of the II. The superius resolves upward by step with the alto skipping down a third. The tenor moves down by step and the bass leaps up an octave.

The text consisting of a two-line ripresa and six

six-line stanzas appears in G20. The version found in G20 is essentially the same as that found in Singleton and Ferrari. There are, of course, variant spellings to be found. Also stanzas four and six are not found in the Singleton and Ferrari versions of the text. Both of these sources give only five stanzas of text. The two-line ripresa and the first two lines of the first stanza appear beneath the two lines of the superius. The remaining four lines of the first stanza and all six lines of the second, third, and fourth stanzas have been written on the verso side of the page between the superius and tenor parts and covering the third and fourth staves of the page. The fifth and sixth stanzas appear on the recto page between the alto and bass parts. The first line of the ripresa appears beneath the first line of the tenor and beneath the first line of the bass. The two-line ripresa has been set to measures 1-10. A double vertical line appears in the alto and bass marking off this section. A single vertical line appears in the superius and tenor. Also a longa is found at the end of this section in the tenor, alto, and bass. The superius has a brevis at this point. The second section, measures 11-18, is marked off by a repeat sign. The first four lines of the six line stanza have been set to this section--one time through for each pair of lines. The third section carries the final two lines of the stanza. The entire piece would then be repeated--the ripresa music

and text being sung followed by the next stanza of the text set to the second and third sections.

"Sera nel core mio"

The mode of "Sera nel core mio" is Lydian. The range of the superius is c^1 to d^2 ; tenor, f to f^1 ; and bass, c to c^1 . All three voices reveal considerable rhythmic activity. The syncopation occurring in the superius and tenor should be particularly noted. The voices are rhythmically independent. The superius does employ some stepwise movement but, through the use of rhythmic patterns and some use of skips, is not as smooth as it could be. Note the octave leap in measures 10-11 of the superius. The tenor does support the superius, sounding in thirds and sixths with the superius, although the support is a bit more concealed in certain measures because of the rhythmic dissimilarities. The bass is not as well integrated into the overall texture. This voice serves as a harmonic support. Frequent skips of fourths and fifths may be found in this voice.

This piece may be divided into two sections--measures 1-7, and measures 8-15. A II-I cadence occurs in measure 3. A 4-3 suspension appears in the superius of the II. The superius resolves upward by step with the tenor moving down by step. The bass resolves upward to the third of the I and then skips down a third to the root of the chord. A V-I cadence ends the first section

in measure 7. A 4-3 suspension appears in the superius of the V. The superius resolves upward by step while the tenor moves down by step. The bass leaps an octave. The final cadence, a V-I, occurs in measure 15. Note the 4-3 suspension in the superius of the V. The superius again resolves upward by step. The tenor moves down by step and the bass leaps an octave.

All eight lines of this strambotto are found in G20. The first two lines appear beneath the two lines of the superius. The next two lines are found written on the second staff immediately following the conclusion of the superius voice. The next two lines have been written beneath the two lines of the tenor voice with the final two lines appearing on the fourth staff immediately following the conclusion of the tenor voice. No textual incipit appears beneath the bass. This may or may not indicate the intention for this voice to be performed instrumentally.

"Corrino multi cani"

"Corrino multi cani" is in the Dorian mode. The range of each voice is as follows: superius, a to a¹; tenor, d to d¹; and bass, A to a. Both the superius and tenor move in essentially stepwise fashion with some use of intervallic movement. Such movement is usually confined to skips of thirds and fourths, although exceptions do occur. Note the fifth in the superius in mea-

sures 2-5, and the octave leap in the tenor in measures 15-17. The tenor usually sounds in thirds and sixths with the superius. The bass employs a larger number of skips than the other two voices. A number of examples of skips of fourths and fifths may be found in this voice. Note the octave leap in measures 14-15 and 34-35. No sequential patterns occur in the piece. A noteworthy characteristic of this piece is the opening imitative statement. This descending five-note motive is the basis for the entire composition. The motive is first stated in the superius in measures 1-2. The bass answers at the octave in measures 3-4 while the tenor states the motive in inversion at the octave. After the initial statement and answer, the piece assumes a more homophonic texture. Even so, the five-note motive continues to be used, although in embellished form. The motive is stated in unembellished tonal form in measures 5-8 of the superius. The five-note motive is the basis for measures 9-15 of the tenor. The motive is stated again in the bass in measures 15-17. Notice that the motive ceases in the superius in measure 8, and is immediately taken up by the tenor, measures 9-15, with the bass also beginning its statement in measure 15. Each of the statements appears in different form. Both the superius and bass are exact tonally, but each voice differs rhythmically with the initial statement. The tenor's statement is varied rhythmically and embellished tonally. Another embellished

form of the motive appears in the superius in measures 26-28 and in the tenor in measures 28-30. The tenor statement never sounds the final note, but turns and moves up stepwise to the first note of the motive. The motive is then restated in its entirety in measures 32-35.

"Corrino multi cani" may be divided into two sections--measures 1-16, and measures 17-35. The first cadence, a I-II, occurs in measures 9-10. A 4-3 suspension appears in the superius of the I. The superius resolves upward by step with the tenor moving down by step. The bass moves up by step. The final cadence of the first section, a V-I, occurs in measures 14-15. The usual 4-3 suspension appears in the superius of the V. The superius resolves upward by step. The tenor moves down by step while the bass leaps up an octave. A I-II cadence occurs in measures 24-25. This cadence is identical with the I-II cadence appearing in measures 9-10 with the exception that the II in measure 25 changes to a VII on the second beat. A I-V occurs in measures 28-29. The superius and tenor resolve down by step. The bass skips down a fourth. The final cadence, a V-I, occurs in measures 34-35. A 4-3 suspension appears in the superius of the V. The superius resolves upward by step. The tenor moves down by step and the bass leaps up an octave.

The entire eight-line text of this strambotto appears in G20. The first two lines are beneath the two

lines of the superius; and the third and fourth lines beneath the tenor; the fifth and sixth lines beneath the bass, with the final two lines appearing at the bottom of the page. The first two lines have been set to the piece. A repeat of the piece is necessary for each subsequent pair of lines. The first line of text has been set to the first section of music, measures 1-16, with the second line being set to the second section of music, measures 17-35.

"La morte che spavento"

"La morte che spavento" is in the Lydian mode. The range of the superius is c^1 to c^2 ; alto, a to g^1 ; tenor, f to a^1 ; and bass, c to d^1 . The superius moves almost entirely by step with only infrequent skips, and these are all thirds. The alto employs greater use of skips. Note the skip of a fifth down in measures 2-3, up a fifth in measures 4-5; down a fifth in measures 8-9; up a fifth in measures 11-12. The alto voice in general moves slower than the superius, often employing repeated notes. Note that the alto only employs three different notes in the first fourteen measures. The tenor closely follows the superius rhythmically and tonally, sounding in thirds and sixths with the superius. The bass makes greater use of skips. Aside from the a occurring in the second measure, this voice employs only three different notes in measures 1-15. The alto and bass would certainly appear to be instrumental in view of the few notes used, sus-

tained slower moving character and frequent use of skips. Note the longa occurring simultaneously in all voices in measures 3-4 and 18-19. The piece is homophonic and may be divided into two major sections. Section one extends from measures 1-19. Section two begins in measure 20 and extends through measure 37, the end of the piece. Note the striking similarity between the superius in measures 4-10 and measures 21-28 and measures 29-34. Variation, of course, may be seen in measures 21-28 and measures 29-34; nevertheless, it is obvious that the composer has drawn upon the same material and has only slightly revised it.

A I-V cadence appears in measures 9-10. Both chords are complete. The superius moves down by step while the alto remains stationary. The tenor moves down by step and the bass skips down a fourth. A V-I occurs in measures 13-14. The superius resolves by skipping down a third while the alto moves down by step. The tenor resolves down a third by use of a passing tone. The bass skips up a fourth. Another V-I occurs in measures 17-18. A 4-3 suspension appears in the superius of the V. Note the "Landini sixth" in the superius. The alto skips down a third while the tenor moves down by step. The bass leaps up an octave. A VI-II cadence occurs in measures 26-27. Note the anticipatory note in the superius and tenor. The superius moves down by step; the tenor up by step; the alto remains stationary and the bass skips down a

fifth. A V-I final cadence occurs in measures 36-37. The superius moves up by step. Again notice the anticipatory note in the superius. The slto skips down by third with the tenor moving down by step. The bass leaps an octave.

The entire text of this strambotto appears in G20. The first three lines and part of the fourth line appear beneath the two lines of the superius. The remainder of the fourth line and all of the fifth and sixth lines appear beneath the tenor. The seventh line and part of the eighth line appear beneath the first line of the bass with the remainder of the eighth line appearing on the second staff at the end of the voice. The first two lines have been set to the piece. Section one, measures 1-19, carries the first line of text. The second section, measures 20-37, carries the second line of text. A repeat is necessary to accommodate each subsequent pair of lines.

"Et fosse certo"

"Et fosse certo" is in the Lydian mode. The range of the superius is c^1 to c^2 ; tenor, f to f^1 ; and bass, c to d^1 . The superius moves almost entirely by step with only a few instances of skips of a third. One skip of a fourth does occur in measure 18 where the voice is preparing to cadence. The tenor is similar and sounds in thirds and sixths with the superius. More skips occur in this voice than in the superius. Note the skip of a

third in measures 1-2, 5, 14-15, and 18; fourth in measures 9-10 and 16, and octave in measures 13-14. The bass mainly moves through skips and repeated notes. Skips of fourths and fifths are frequently found. The piece is homophonic with only one incidental point of rhythmic imitation between the superius and tenor in measures 10-11. The first section extends from measures 1-9, with the longa in all voices serving as a temporary stopping point. Measures 10-20 comprise the second and final section.

A VI-II cadence ends the first section. The superius resolves upward by step with the tenor moving down by step. The bass leaps up an octave. A V-I ends the final section. The typical 4-3 suspension appears in the superius of the V. The superius resolves up by step with the tenor moving down by step. The bass leaps the octave.

The entire text, which is in the form of a strambotto, is found in G20. No other textual source has been found. The first line and part of the second line appear beneath the one-line superius. The remainder of the second line of text is written beneath the tenor. The remaining six lines have been written on the bottom staff of the page.

"Vegio che la fortuna"

This piece is set in the Ionian mode. The range of the superius is c^1 to e^2 ; tenor, f to g^1 ; and bass,

c to d¹. The superius moves essentially in stepwise movement with only few skips being employed, and most of these being skips of a third. More frequent use of skips, usually in the form of a third, may be found in the tenor. Larger skips do occasionally occur, however. Note the octave leap in measures 14-15, and the skip of a fifth in measures 29-30. The tenor moves in similar or identical rhythm and sounds in thirds and sixths with the superius. The bass does employ skips of a fourth, fifth, and octave, as might be expected; however, considerable use is made of stepwise movement. Note measures 13-18; and measures 26-27 and 28-31. This voice thus would seem to be better integrated into the overall texture of the piece. The voice frequently moves in similar, but not identical rhythm. The texture is homophonic, however, the lines appear to be more linearly conceived. Only one instance of imitation, measures 21-25, may be found. The bass makes the initial statement beginning in measure 21. The superius is next, beginning its identical statement an octave higher two beats later in measure 22. The tenor completes the imitation at the unison beginning two beats later in measure 23. No sequential patterns are found in this piece. The gradual melodic ascension of the superius beginning in measure 22 on c¹ and continuing in stepwise movement into measures 29-30 where the high point of the line, e² is reached for the first and only time should be noted. The line then grad-

ually descends and cadences in measure 35.

A I-IV cadence occurs in measures 12-13. A 4-3 suspension appears in the superius of the I. The superius resolves up by step with the tenor moving down by step. The bass leaps up an octave. A V-I cadence occurs in measures 20-21. Note the reversed notes of the superius and tenor. A 4-3 suspension appears in the tenor of the V. The superius resolves down by step with the tenor moving up by step. The bass after a semi-brevis rest separating the note of the V and I, skips down a fifth. This cadence ends the first section in measure 21. It is at this point that the imitative statement is begun in the bass. Thus the second beat of measure 21 is actually the beginning of the second section. The final cadence, a V-I, occurs in measures 34-35. A 4-3 suspension appears in the superius of the V. The superius resolves up by step with the tenor moving down by step. The bass skips down a fifth.

The text is the poetic form of a strambotto. The entire eight-line text may be found in G20. The first two lines appear beneath the two lines of the superius. The third and fourth lines appear written on the staff at the end of the tenor voice. The fifth and sixth lines appear in similar fashion at the end of the bass voice. Lines seven and eight have been written at the bottom of the page. The first two lines of text have been set to the music--line one to measures 1-21, and line two to

measures 22-35. A repeat of the music would be necessary for each subsequent pair of lines.

"Piangendo chiamo"

"Piangendo chiamo" is in the Dorian mode. The range of each voice is as follows: superius, b to g¹; tenor, d to d¹; and bass, A to a. The range of the superius, being only b to g¹, is quite narrow. Stepwise movement and some use of repeated notes may be seen in this voice. A few skips of a third may be seen. The tenor also employs stepwise movement and for the most part, sounds in thirds and sixths with the superius. The tenor's rhythmic movement is dissimilar to that of the superius. The bass makes greater use of skips with little stepwise movement. The texture is homophonic. No imitation is found, although considerable use is made of the dotted minima, semiminima rhythmic figure. Note the tenor in measures 2-3; superius in measure 5; tenor in measure 6; bass in measure 10; and the tenor in measure 12.

A V-I cadence is found in measure 10. A 4-3 suspension appears in the superius of the V. The superius resolves up by step with the tenor moving down by step. The bass leaps up an octave. The final cadence, a V-I, occurs in measures 15-16. The cadence here is identical with the V-I found in measure 10.

Only two lines of text are found in G20. These lines appear beneath the two lines of the superius. This

piece appears in a four-part version in Montecassino 871N, #24, however; only the first two lines of text are found in the superius with a textual incipit appearing in the other voices. Both Pope and Ghisi have examined the Montecassino manuscript and have written articles on this source.⁶ No further text was given in either article. These two lines have been set to the piece. "Piangendo chiamo" would appear to be a strambotto. The piece is quite short and consists of two sections--measures 1-10 and measures 11-16. Both lines of text are endecasyllabic. If this is correct the remaining six lines are now missing.

"Aio te post u nome"

This piece is in the Dorian mode once transposed. The range of the superius is c^1 to c^2 ; tenor, f to d^1 ; and bass, c to d^1 . The superius frequently moves by step, however, skips of a third and of a fourth may be found. No larger intervals are used in this voice. The tenor employs much greater use of intervallic movement. The third is the interval most commonly used, although examples of a skips of a fifth may be seen in measures 4-5 and measure 12. The tenor generally sounds in thirds and sixths with the superius. The bass movement is not

⁶Isabel Pope, "The musical manuscript Montecassino N871," Anuario Musical XIX (1964), 123-153; and Federico Ghisi, "Canzoni profane italiane del secondo Quattrocento in un codice musicale di Montecassino," Revue Belge de Musicologie II (1948), 8-20.

as smooth as either the superius or tenor. Frequent skips of fourths and fifths may be seen, with octave leaps occurring at the two main cadential points in measures 5 and 14-15. The piece is essentially contrapuntal even though no imitation occurs. The lines are rhythmically dissimilar and frequently employ syncopation.

The piece would appear to be divided into two sections--measures 1-6; and measures 6-15. A IV-VII cadence closes the first section. A 4-3 suspension appears in the superius of the IV. The superius resolves upward by step and the tenor moves down by step. The bass skips up an octave. The final cadence, a V-I, occurs in measures 14-15. Note the 4-3 suspension in the superius of the V. The superius resolves upward by step with the tenor moving down by step. The bass leaps up an octave.

Only two lines of text appear in G20. The first line appears beneath the first line of the superius. The second line is written beneath the second line of the superius. No text is given for the tenor or bass voice. The text has not been found in any other source. These two lines are endecasyllabic and may be the first two lines of a strambotto. The piece itself is quite short and, being divided into two sections, would seem to corroborate this assumption.

"Aio stentato"

"Aio stentato is in the Ionian mode. The range of

each voice is as follows: superius, c^1 to e^2 ; alto, a to g^1 ; tenor, g to g^1 ; and bass, c to c^1 . The superius moves almost entirely in stepwise fashion with rare use of intervallic movement. Skips of a third do occasionally occur. Note measures 3, 8, 9, and 15. Larger skips also occur. Measures 4-5 are particularly unvocal. Note the skip $c^1-g^1-c^1-g^1$. Skips occur more frequently in the alto, with only incidental use of stepwise movement. The tenor is more closely allied with the superius, frequently sounding in thirds and sixths with the superius. The tenor's stepwise movement is broken by the fifth skips occurring in measures 4-5. The disjunct bass movement found in the majority of the Italian pieces is not as pronounced here because of the increased use of stepwise movement and the skip of a third. Of course the larger skips of a fourth and fifth also appear, but often in connection with statement of the main motive of the piece. A similar observation may be made in relation to all of the voices. The unvocal section of the superius, measures 4-5, for example, is not because the superius is instrumental or serving as a secondary voice, but because the superius is stating the main motive, which consists of $c^1-g^1-c^1-g^1$. The motive first appears in measures 2-4 in the alto. The important intervals found here are $c^1-g^1-c^1-g^1$. The motive appears in unembellished form in the superius beginning on the second beat of measure 4. and extending through the first beat of measure 5. The

tenor begins the motive with the superius, however, it is elaborated tonally, varied rhythmically, and continued longer than the superius. This statement begins in measure 4 and ends in measure 6. An embellished and rhythmically varied form of the motive appears in the bass in measures 6-9. The motive appears a second time in the alto in embellished and rhythmically varied form in measures 11-13. The lines are linear rather than vertical, with no imitation. The homophonic or chordal aspects of the piece are secondary to the linear construction of the individual lines. The rhythmic activity of each voice is dissimilar. The piece is continuous and cannot be clearly divided into sections.

Note the internal cadence in measures 7-8. This cadence does not mark a temporary halt in the rhythmic pulse. The piece tonally cadences here, but the music continues. The cadence here is a V-I. The usual 4-3 suspension appears in the superius of the V. The superius resolves up by step with the alto skipping down a third. The tenor resolves down by step and the bass skips down a fifth. The final cadence, a V-I, occurs in measure 16. This cadence is identical to the V-I found in measures 7-8. It should be noted that the V-I cadence with the skip downward of a fifth in the bass is exceptional in view of the other stylistic characteristics of the piece. The bass would more typically leap up the octave.

Only two lines of text are found in G20. These two

lines appear beneath the two lines of the superius. The author has been unable to locate the text in any other source. The brevity of the piece might indicate a strambotto, however, the two basic sections are not clearly divided. The form of the poetic text remains undetermined. The two lines given do not readily fit into an endecasyllabic pattern typical of the strambotto. The piece in view of the little motivic pattern, c-g-c-g, which is rather unvocal and appears in all voices, may have been intended for instrumental performance.

"Io sento donne banda"

"Io sento donne banda" is in the Dorian mode. The range of the superius is c^1 to c^2 ; tenor, d to d^1 ; and bass, A to a. The superius moves essentially by step, using repeated notes and occasional skips of thirds and fourths. The tenor's rhythmic movement is basically the same as that of the superius. This voice sounds in thirds and sixths with the superius. The bass employs much more intervallic activity and in general moves in a rather disjunct, unvocal fashion, serving as a harmonic foundation for the piece. This piece would seem to be more vertical in character, although it is by no means isometric. No imitation or sequential treatment is found.

"Io sento donne banda" is sectional. The first section ends in measure 6 with a IV-I cadence, followed by a simultaneous rest in all voices. A 9-8 suspension appears in the superius of the IV. The tenor moves down

by step, with the bass moving down a fourth through step-wise movement. The final cadence occurs in measures 11-12. The cadence here is a V-I. A 4-3 suspension appears in the superius of the V. The tenor moves down by step while the bass skips up an octave.

The entire eight-line text of this strambotto appears in G20. The first two lines appear beneath the two lines of the superius. The third and fourth lines have been written on the second staff following the conclusion of the superius voice. Lines five and six are written on the fourth staff following the conclusion of the tenor voice. Lines seven and eight appear on the sixth staff following the conclusion of the bass voice. Line one has been set to the first section of music, measures 1-6, while the second line has been set to the second section of music, measures 7-12. A repeat of the music is necessary for each subsequent pair of lines.

"Questo afflito"

"Questo afflito" is in the Dorian mode once transposed. The range of the superius is c^1 to c^2 ; tenor, g to d^1 ; and bass, G to g . The superius generally moves by step. A skip of a fourth occurs in measures 4-5; an octave in measure 10; and a fourth in measures 13-14. Other skips occurring in this voice are skips of a third. The tenor is closely allied to the superius, frequently sounding in thirds and sixths. The bass moves almost

entirely by skip, frequently employing skips of a fourth and fifth. No imitation or sequential patterns are found in "Questo afflicto." The texture of the piece is homophonic.

"Questo afflicto" is clearly sectional, the first section ending in measure 6. The second section beginning in measure 7 extends through measure 16, the end of the piece. A V-I cadence occurs at the end of the first section in measure 6. A 4-3 suspension appears in the superius of the V. The superius resolves up by step. The tenor moves down by step and the bass skips down a fifth. The final cadence, a V-I, occurs in measures 15-16. A 4-3 suspension appears in the superius of the V. The tenor moves down by step with the bass skipping down a fifth.

The form of the text found in G20 is undetermined. The sentence "Questo afflicto corpu mio che stancho varia oramay un pocu repusare" appears beneath the two lines of the superius. The remainder of the text appears on the staff at the end of the superius and tenor. The text appearing beneath the superius has been set to the music.

"Lucello mio chiamo"

"Lucello mio chiamo" is in the Ionian mode. The range of each voice is as follows: superius, c^1 to e^2 ; alto, g to g^1 ; tenor, g to a^1 ; and bass, B to d^1 . The

superius moves primarily by step, with sparing use of intervallic movement. Only two instances of skips larger than a third may be found--measures 18-19 and measures 22-23 respectively. The line first reaches its high point near the end of the piece in measure 26. This point is reached again in measure 30. The alto is more disjunct in its movement, employing more and larger skips and serving primarily as a harmonic filler. The tenor, being closely allied to the superius, frequently moves by step. Greater use is made of intervallic movement, however. The tenor sounds in thirds and sixths with the superius. The bass moves in a disjunct manner, employing skips of fourths and fifths. Repeated notes often occur in all voices. The texture is homophonic with no imitation or use of sequential patterns. Note the isometric texture that pervades this piece with only few exceptions.

The piece is sectional with phrases being clearly marked off by cadences and momentary halt of the rhythmic flow. A V-I cadence occurs in measures 3-4. The superius moves down a step and resolves up a step. The alto resolves down by step while the tenor moves up by step. The bass skips down a fifth. A III-I occurs in measures 8-9. The superius moves down by step and resolves up by step, and the alto holds the common tone while the tenor skips up a fourth. The bass skips down a third. A V-I marks the end of the first section in measures 12-13. The superius moves down by step with the alto skipping

down a third. The tenor resolves up by step and the bass skips down a fifth. A I-V occurs in measure 17-18. The superius resolves down by step with the alto remaining stationary. The tenor resolves down by step. The bass skips up a fifth. A I-V occurs in measures 26-27. The superius moves down a third and resolves up by step and the alto skips up a fifth. The tenor resolves down by step. The bass skips down a fourth. The final cadence, a V-I occurs in measures 31-32. Note the "Landini sixth" in the superius. The alto remains stationary. The tenor resolves down by step. The bass skips down a fifth.

The entire eight lines of this strambotto text appear in G20. The first two lines appear beneath the first two lines of the superius. Lines three through six are written on the third staff following the conclusion of the superius voice. The final two lines are written on the staff following the conclusion of the tenor voice. The first line of text has been set to the first section of music, measures 1-13, while the second line has been set to the final section of music, measures 14-32.

"Viva viva li galanti"

"Viva viva li galanti" is in the Dorian mode. The range of each voice is as follows: superius, c^1 to c^2 ; alto, e to e^1 ; tenor, d to e^1 ; and bass, A to a . The superius moves by step with only incidental use of movement by skip. When intervallic movement occurs, the third is

the interval used. The only exception occurs in measures 30-31 when a skip of a fourth appears. The alto often employs intervallic movement. Skips of fourths and fifths frequently appear. This voice serves as a harmonic filler. Note how frequently the alto sounds in fourths with the superius. The tenor closely resembles the superius, sounding in thirds and sixths with this voice. More frequent use of intervallic movement may be found in this voice. Note the octave leap in measures 12-13 and measures 36-38. The bass begins in a stepwise pattern in measures 1-5, but then assumes the more normal role of intervallic movement. On the whole, the bass moves in a more vocal manner, frequently making skips of thirds and making limited use of stepwise movement. "Viva viva li galanti" employs a homophonic isometric texture. No imitation or sequential patterns are used. The piece is sectional with the cadences and the temporary halting of rhythmic flow clearly marking off phrases and sections. Dissonances occur in the manuscript in measures 15-16, 19, and 31-32. The dissonance found in each case may be attributed to the alto voice. Gallucci has suggested that this piece may be an older three-part piece with an alto part added at a later date in an effort to update it.⁷ This seems entirely possible.

A III-I cadence appears in measures 5-6. The su-

⁷Gallucci, I, 62.

perius and tenor both hold the common tone while the alto moves up by step. The bass skips down a third. A V-I cadence occurs in measures 10-11. Note the 4-3 suspension in the superius of the V. The superius resolves up by step with the alto skipping down a third. The tenor moves down by step. The bass leaps up an octave. A III-I cadence occurs in measures 17-18. The superius and tenor again hold the common tone. The alto, sounding the third of the III, skips up a fourth. The bass skips down a third. A II-V cadence occurs in measures 22-23. Note the 4-3 suspension in the superius of the II. The superius moves up by step. Note the unusual downward skip of an octave in the alto voice. The tenor moves down by step while the bass skips down a fifth. A V-I cadence found in measures 34-35 marks the end of the second section. The usual 4-3 suspension appears in the superius of the V. The superius resolves up by step with the alto skipping down a third. The tenor moves down by step. The bass leaps up an octave. The final cadence of the third section, a V-I, occurs in measures 46-47. This cadence is identical to the cadence found in measures 34-35.

"Viva viva li galanti" may be divided into three sections. These sections have been marked off in the manuscript by means of a vertical line and a longa which ends the section. The sections are divided as follows: Section I, measures 1-12; Section II, measures 13-37; and Section III, measures 38-47.

Only the textual fragment "Viva viva li galanti li amorosi tucti quanti chi non" appears in G20. Singleton gives the same fragment in his Nuovi Canti Carnascialeschi on page 135.

"Io non so surdo"

This piece is set in the Lydian mode. The range of each voice is as follows: superius, c^1 to c^2 ; alto, a to a^1 ; tenor, f to f^1 ; contra, c to c^1 ; and bass, c to c^1 . The contra altus and contra bass have been added by a later hand. The superius moves by step with only sparing use of skips. When skips do occur they are no larger than a fourth. Considerable use of repeated notes is found. The tenor moves in thirds and sixths with the superius. The contra employs greater use of skips, often larger than those found in the superius or tenor. Note the frequent use of the fourth and fifth in the contra in measures 1-7. The added contra altus moves almost entirely by step with extensive use of repeated notes. Again note measures 1-7. The added bassus is even more disjunct in motion than the contra. This voice makes greater use of fourth and fifth skips than the contra and in general more fully serves as a harmonic foundation. The texture is homophonic. The voices move in a homorhythmic or nearly homorhythmic fashion throughout the piece.

A V-I cadence occurs in measures 6-7. The superius resolves up by step and the contra altus skips down a third.

The tenor resolves down a step and the contra and bass both leap up an octave. Both chords are complete and in root position. The final cadence is a V-I and occurs in measures 17-18. This cadence is identical to the V-I found in measures 6-7, excepting the 4-3 suspension which does not occur in the final cadence.

The entire eight-line text of this strambotto is found in G20. The first two lines are given beneath the two lines of the superius. The next four lines appear on the third staff of the verso side of the page. Lines seven and eight appear on the sixth staff at the bottom of the verso side of the page. The first two lines have been set to the music. Line one accommodates measures 1-7, while the second line has been set to measures 9-18. A repeat of the music is necessary for each subsequent pair of lines.

"Una vecchia rencagnata"

"Una vecchia rencagnata" is in the Lydian mode. The range of the voices is as follows: superius, e^1 to e^2 ; alto, f to g^1 ; "triplum," a to g^1 ; contra, c to c^1 ; and bass, c to d^1 . The superius moves by step with only one skip appearing in this voice, a third in measures 6-7. The tenor is identical in its rhythmic movement and sounds in thirds and sixths with the superius. The contra employs considerable intervallic movement, often skips of a fourth and fifth. The voice shows similar but usually not exact rhythmic patterns with the superius and

tenor. Two voices, a "triplum" and bass have been added by a later hand--Later Hand I. The "triplum" makes greater use of intervallic movement than the superius and tenor, but not as much as the contra. The skip of a third is normal for this voice, although larger skips are also used. Note the fifth in measure 2 and the fourth in measure 5. The other added voice, the bass, makes greater use of intervallic movement than the contra. The texture of "Una vecchia rencagnata" is homophonic and the rhythm of the voices almost isometric.

A II-V cadence occurs in measures 2-3. The superius moves up a step while the tenor moves down a step. The triplum holds a common tone while the contra and bass skip down a fifth. The identical II-V cadence occurs in measures 5-6. A III⁶-V cadence occurs in measure 9. The superius, tenor, and bass hold the common tone while the triplum skips up a fifth. The contra skips down a fourth. The final cadence of the piece is a V-I. This cadence is typical. The usual 4-3 suspension appears in the superius of the V. The superius resolves up by step. The triplum skips down a third with the tenor resolving down by step. Both the contra and bass leap up the octave.

Twelve lines of text appear in G20. The first four lines appear beneath the first two lines of the superius. The remaining eight lines of text are written on the bottom staff. The textual incipit "Una vecchia rencagnata" appears beneath the first line of the tenor and contra.

The poetic form would seem to be that of a barzelletta. The lines are octosyllabic. The rhyme scheme is ABBA; CCDC; DCAA. The problem lies with the music. There is not enough music to accommodate this text. The piece may be divided into two sections--measures 1-6 and measures 7-12. These two sections cannot accommodate more than four lines of text. This may very well have been the scribe's intention as the first four lines of text appear in the superius. This leaves no music for the four-line mutazione or four-line volta. It would appear, in this instance, that two repeats of the music are necessary--one for the four-line mutazione and one for the four-line volta.

"Sufferir son disposto"

This piece is set in the Dorian mode. The range of the superius is a to a¹; alto, d to a¹; tenor, d to f¹; and bass, F to a. The superius moves almost entirely by step, employing a minimal number of skips, these being thirds or fourths. Note the rather low range of the superius. The alto employs greater use of intervallic movement than the superius. These skips are frequently larger than those found in the superius. Note the sixth in measure 7, octave leap in measures 8-9, fourth in measure 10, etc. Repeated notes also frequently occur in this voice. Note measures 1-6. Only the note a¹ appears in these measures, through the first beat of measure 6.

Note the unusually wide range of the alto. The tenor essentially moves by step and is closely allied with the superius, constantly sounding in thirds and sixths with the superius. The bass is more disjunct in movement. Numerous skips of fourths may be seen. The texture of the piece is homophonic; phrases are clearly marked off by cadences. The piece may be divided into two sections--measures 1-14 and measures 15-33.

A I-V cadence occurs in measures 3-4. The superius moves up a step and resolves downward by skip of a third. The alto holds the common tone. The tenor moves up a step and resolves down by skip of a third. The bass skips down a fourth. A V-I cadence occurs at the end of the first section in measures 12-13. A 4-3 suspension appears in the superius of the V. The superius resolves up by step with the alto holding the common tone. The tenor moves down by step. The bass leaps up an octave. A I-V cadence occurs in measures 17-18. The superius resolves down by step with the alto holding a common tone. The tenor moves down by step. The bass skips down a fourth. A VII-III progression occurs in measures 22-23. Note the 4-3 suspension appearing in the superius of the VII. The superius resolves up by step. The alto skips down a third while the tenor moves down by step. The bass skips down a fifth. A VI-V cadence occurs in measures 27-28. The superius resolves down by step. The alto resolves up by step. The tenor resolves up a third

through stepwise movement. The bass moves down by step. The final cadence, a V-I, occurs in measures 32-33. A 4-3 suspension appears in the superius of the V. The superius resolves up by step. The alto holds a common tone while the tenor moves down by step. The bass leaps up an octave.

The entire text of this strambotto appears in G20. The first two lines of the text appear beneath the first two lines of the superius. The next four lines are written on the third staff following the conclusion of the superius. The final two lines are written on the sixth staff following the conclusion of the tenor voice. The first line of text has been set to the first section of music--measures 1-14. The second line of text has been set to the second section of music--measures 15-33.

"O partita crudele"

"O partita crudele" is in the Dorian mode once transposed. The range of each voice is as follows: superius, c^1 to c^2 ; alto, f to g^1 ; tenor, d to d^1 ; and bass, G to d^1 . The superius moves almost entirely by step with only incidental use of intervallic movement. The few examples of intervallic movement are skips of a third, excepting one skip of a fourth occurring in measures 34-35. Few skips occur in the alto. The skips in this voice occur with a rest separating the two notes or in connection with a fermata. Note measures 4-6, 22-23,

and 35-37. Repeated notes frequently occur in this voice. The tenor consistently sounds in thirds and sixths with the superius. The bass moves primarily by skip. Skips of a fourth and fifth are frequent in this voice. Very little use is made of stepwise movement. All voices in general move in slower time values. Note the consistent use of breves and longas. The texture of the piece is homophonic. All voices move in similar or identical rhythm. The recurrence of the tonal motive should be noted. This motive consists of a descending third by step which then changes direction and moves up one step. The first appearance occurs in the alto in measures 3-4. It reappears in the alto in embellished form in measures 6-8. The tenor states the motive in measures 8-9. The motive next occurs in the superius in measures 9-10. The superius then repeats the motive in measures 14-15. The next appearance occurs in the alto in measures 15-16. It should be noted that measures 1-4 are essentially identical to measures 13-16.

A I-V cadence occurs in measures 9-10. The V, which is begun in measure 10, continues through measure 12. The superius descends a third through stepwise movement and then resolves up by step. The alto moves down one step and then resolves up by step. This voice then, holds a common tone. The tenor resolves down by step. The bass skips down a fourth. The next cadence, a V-IV⁶, appears in measures 15-16. The superius resolves up by step.

The alto descends a third by stepwise movement and then resolves up by step. The tenor moves down by step and the bass resolves up by step. A II-V cadence occurs in measures 21-22. A 4-3 suspension appears in the superius of the II. The superius resolves up by step. The alto skips down a third while the tenor resolves down by step. The bass leaps up an octave. A V-I cadence occurs in measures 40-41 and marks the end of the piece. A 4-3 suspension appears in the superius of the V. The superius resolves up by step. The alto holds the common tone while the tenor resolves down by step. The bass of the I has two notes--the root and the fifth. The bass thus leaps up an octave and skips down a fifth.

Only the textual incipit "O partita crudele" is found in G20. The author has been unable to locate the text in any other source.

CHAPTER X

NOTATION

Perugia G20 is written in the white mensural notation of the late fifteenth century. The notation is legible through out the manuscript, excepting folios 149^v-153^r where a "restoration" process has partially obliterated the music found on these folios. For the most part the scribal errors found in the manuscript are minor and have been corrected in the transcriptions. These corrections are indicated by the use of Arabic numerals placed at the point where the correction occurred. A list of musical corrections has been provided at the end of the transcriptions.

There are seven pieces in G20 that contain major scribal errors: "Agnus Dei" - 16^v-17^r; "Qui cum Patre" - 35^v-36^r; "secunda pars iterum dico amadores" - 64^v-65^r; "Iterum dico amadores" - 66^v-67^r; "Helas que pouira devenir" - 69^v-70^r; "Fortuna desperata" - 93^v-94⁴; and "Fortuna Vincinecta" - 104^v-105^r. The author has been able to correct four of these seven pieces through the consultation of other sources. Only the "Agnus Dei" and the two parts of the "Iterum dico amadores" remain unsolved in the entire manuscript. This will be of little consequence here as the transcriptions deal solely with the secular Italian pieces.

The time values employed in G20 range from dotted longas through fusas. The maxima does not appear, nor any unit smaller than the fusa. The scale of reduction that has been used in the transcriptions is 4:1. Thus the brevis is transcribed as a half note, and the semibrevis is transcribed as a quarter note. Tempus perfectum cum prolatione imperfecta (O) is represented by a $\frac{3}{4}$ time signature with the semibrevis as the unit of beat. Tempus imperfectum cum prolatione imperfecta (C) is represented by a $\frac{2}{4}$ time signature with the semibrevis as the tactus. Tempus imperfectum cum prolatione perfecta (C) is represented by a $\frac{6}{8}$ time signature with the semibrevis being equal to a dotted quarter note, the unit of beat. Tempus imperfectum diminutum (Ø) is represented by a $\frac{2}{4}$ time signature with the quarter note used as the tactus. This may be justified since the signatures C and Ø appear to have been used indiscriminately at the end of the fifteenth century, without any particular significance being attached to the Ø signature.¹ Further support for the use of the same time signature for these two metric signatures may be seen in the pieces themselves. A reduction of one-half in accordance with the Ø signature would result in extremely short note values and complicated rhythmic patterns not characteristic of the music. Ac-

¹Curt Sachs, Rhythm and Tempo (New York, 1953), p. 216.

cordingly, Tempus perfectum diminutum (Ø) is represented by a $\frac{3}{4}$ time signature with the quarter note as the unit of beat. Proportio tripla of Tempus imperfectum diminutum (Ø3), considering the Ø to mean the same as C, is treated as proportio sesquialtera. The 3 here only indicates tripla rather than dupla. Thus three semibreves of Ø3 are equal to two semibreves of Ø. The Ø3 signature is transcribed as $\frac{3}{4}$ with the semibrevis equal to a quarter note.

Coloration

Minor coloration occurs throughout the manuscript: (♯). The coloration here is transcribed in the following manner:  or . Major coloration occurs in several of the Italian pieces. Here three semibreves or three breves (or combinations thereof) replace two white semibreves or breves. Examples of major coloration may be seen on folios 114^v-115^r and 116^v.

Ligatures

Ligatures occur throughout the manuscript. Ligatures are most frequently found in the lower voices. Ligatures seldom occur in the superius; however, when they do occur, they are most often of the two-note variety. An example of an eleven-note ligature may be seen in the tenor of "Exurientes implevit" on folio 133^v-134^r.

Musica Ficta

The customary rules of musica ficta have been used

in the edition of the manuscript. The rules may be found on page 381 of Reese's Music in the Middle Ages, and are summarized as follows:

Melodic:

1. The melodic augmented fourth or diminished fifth should be made perfect.
2. A "B" between two "A"'s must be flatted in accordance with the rule: Una nota super la semper est canendum fa.
3. A subsemitonal leading tone is used at cadences in all but the Phrygian mode.

Harmonic:

1. Fifths, octaves, and twelfths must be perfect.
2. A third expanding to a fifth should be major; a third contracting to a unison should be minor.
3. A sixth expanding to an octave should be major; a sixth contracting to a fifth should be minor.

The f flats found in the manuscript have nothing to do with partial signatures or accidentals but serve only to indicate that the note falls beyond the limits of the Guidonian system.² For a chart of all the key signatures found in the manuscript, see Table VI and VII at the end of Chapter III.

²Edward Lowinsky, "The Function of Conflicting Signatures in Early Polyphonic Music," Musical Quarterly, XXXI (1945), 227-260.

It is intended that the transcriptions reflect the original source as closely as possible. Certain editorial procedures, however, have been followed in order to render the transcriptions more accessible in terms of modern scholarship and performance.

Editorial sharps and flats have been added in accordance with the rules of musica ficta set forth in the chapter on notation. These editorial accidentals have been placed above the affected note.

It occasionally happens that a flat found at the beginning of one line in the manuscript is not present at the beginning of the next line. Since the lines of music of the manuscript do not coincide with the lines of music of the transcriptions, the added flat or natural sign has been placed in parenthesis on the staff where the change was indicated in the source, until the next line of the transcription where the new signature appears at the beginning of the line.

Dissonance uncharacteristic of the music occasionally occurs, resulting apparently from scribal error. These errors have been corrected. In each case a number has been placed beside the corrected note. A list of musical corrections indicating the corrected note and the original note found in the source has been placed at the end of the transcriptions.

The longa occurring at the end of a section or the end of the piece has been written in a note value to accommodate the full count of the measure and has been placed in a bracket.

The text, as is found in G20, follows each musical transcription. The Perugia text, in each case, has been adhered to as closely as possible. Words have been taken from other sources only when the musical line would seem to be served better. Lines have been taken from another source when the text in question is incomplete. The changes of words and additions of lines have been indicated by asterisks. The textual changes effected in the transcriptions may be found on the page containing the Perugia version of the text which immediately follows each transcription.

Only one text, "Questo afflicto," has not been set to the music. The text in this case cannot be set in a workable, much less convincing manner.

1. Orsu cusi va el mondo

ff. 52^v-53^r

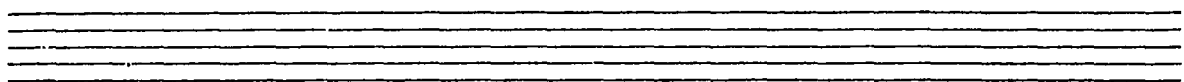
Anonymous

5

Or- su cu- si b

10

Vael mon- do Vael mon- a. do Og-



15 20

no ve- di la pro-

This system contains measures 15 through 20. The vocal line (top staff) features a melody with lyrics 'no ve- di la pro-'. The word 've-' is followed by a triplet of eighth notes, and 'di' is followed by a quarter note. The bass line (bottom staff) provides a harmonic accompaniment with a mix of quarter and eighth notes. A key signature change to one flat is indicated by a 'b' symbol on the bass staff at measure 20.

25

na pro- na A- mor in

This system contains measures 25 through 30. The vocal line continues with the lyrics 'na pro- na A- mor in'. The melody is mostly quarter notes with some eighth-note pairs. The bass line continues the accompaniment. A key signature change to one flat is indicated by a 'b' symbol on the bass staff at measure 25.

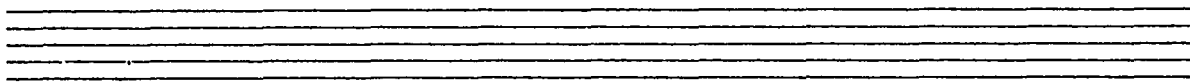
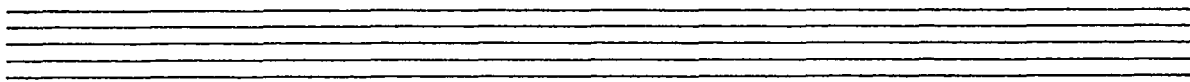
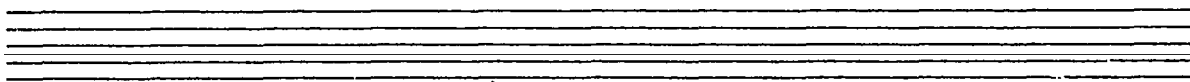
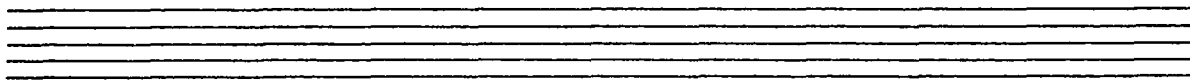
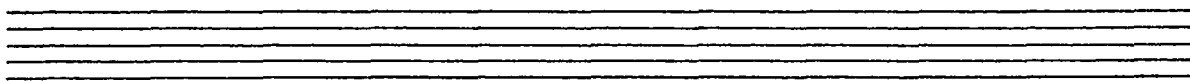
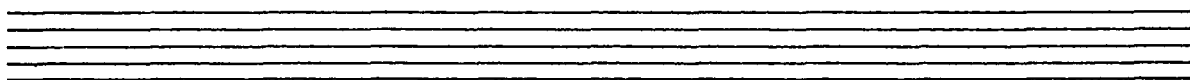
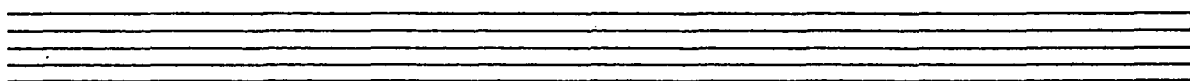
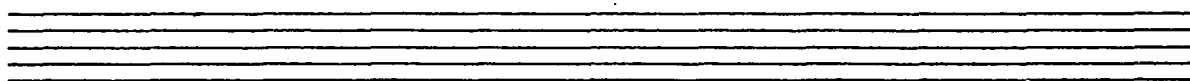
30 35

me ri- no- va Mag- gior

This system contains measures 30 through 35. The vocal line has the lyrics 'me ri- no- va Mag- gior'. The melody consists of quarter notes. The bass line continues the accompaniment. A key signature change to one flat is indicated by a 'b' symbol on the bass staff at measure 30.

Handwritten musical score for a four-part setting. The score is written on four staves, each with a treble clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are "guer-" and "re". The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The first staff has a melodic line with a sharp sign above it. The second staff has a melodic line with a flat sign above it. The third staff has a melodic line with a flat sign above it. The fourth staff has a bass line with a flat sign above it. The score ends with a double bar line.

guer- re



Orsu cusi va el mondo
ogno vedi la prona
amor in me rinova
maggior guerra

un figuardo sol mafferra
che me tien stretto e forte
chio veggio mille morte
de dolore.

2. Pouer me mischin

ff. 53^v-54^r

[Isaac]

Handwritten musical score for a song in 2/4 time. The score consists of four staves. The first staff is a vocal line with lyrics "Po- uer me mi- schin". The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a bass line. The music is written in C major and 2/4 time. The first staff has a treble clef and a common time signature 'C' which is crossed out and replaced with '2/4'. The second staff has a treble clef and a common time signature 'C' which is crossed out and replaced with '2/4'. The third staff has a treble clef and a common time signature 'C' which is crossed out and replaced with '2/4'. The fourth staff has a bass clef and a common time signature 'C' which is crossed out and replaced with '2/4'. The lyrics are written below the first staff.

Handwritten musical score for a piece titled "Lento". The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The tempo marking "Lento" is written in the center of the first staff. The lyrics "do- len- te Che per trop-" are written below the first staff. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is clear and legible, showing a student's work.

10

poa- ma- re al trui Non So

b

15

piu quel che gia

#

20

fui Et gran do- glia el mio Cor

b

Handwritten musical score for a four-part setting, featuring vocal parts and piano accompaniment. The score is divided into two systems, with measures 25 and 30 marked.

System 1 (Measures 25-30):

- Measure 25:** The vocal parts enter with the lyrics "Sen-". The piano accompaniment provides a harmonic foundation.
- Measure 30:** The vocal parts continue with the lyrics "te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

System 2 (Measures 31-36):

- Measure 31:** The vocal parts continue with the lyrics "te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.
- Measure 32:** The vocal parts continue with the lyrics "te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.
- Measure 33:** The vocal parts continue with the lyrics "te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.
- Measure 34:** The vocal parts continue with the lyrics "te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.
- Measure 35:** The vocal parts continue with the lyrics "te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.
- Measure 36:** The vocal parts continue with the lyrics "te". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

The score includes various musical notations such as notes, rests, and accidentals (flats). The lyrics "Sen- te" are written below the vocal staves.

Pouer me mischin dolente
Che per troppo amare al trui
Non so piu quel che gia fui
Et gran doglia el mio cor sente.

3. Se io Ho dato

ff. 55^v-56^r

[Isaac]

Handwritten musical score for the piece "Se io Ho dato" by Isaac. The score is written on four staves (treble and bass clefs) and includes lyrics in Italian. The first system covers measures 55v to 56r. The second system continues the melody and accompaniment. The score is handwritten and shows signs of being a working draft.

Lyrics: Se io Ho dato

to ho da-to la-hi-ma el co-

10

Handwritten musical score for measures 10-14. The score is written on four staves (treble and bass clefs). Measure 10 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. A measure rest is present in measure 10. A fermata is placed over the final note of measure 14.

15

Handwritten musical score for measures 15-19. The score is written on four staves (treble and bass clefs). Measure 15 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. A measure rest is present in measure 15. A fermata is placed over the final note of measure 19.

20

Handwritten musical score for measures 20-25. The score is written on four staves (treble and bass clefs). Measure 20 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals. A measure rest is present in measure 20. A fermata is placed over the final note of measure 24. A measure rest is present in measure 25.

Handwritten musical score for four staves, measures 25-28. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and accidentals. Measure 25 starts with a B-flat in the bass staff. Measure 26 features a sixteenth-note triplet in the second staff. Measure 27 includes a sixteenth-note triplet in the second staff and a sixteenth-note triplet in the third staff. Measure 28 continues the melodic lines. The notation is handwritten and includes some corrections and markings.

Handwritten musical score for four staves, measures 29-32. Measure 29 begins with a measure number '30' above the first staff. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and accidentals. Measures 29-32 show a progression of notes and rests, with some measures containing bracketed notes. The notation is handwritten and includes some corrections and markings.

Four empty musical staves, each consisting of five lines, arranged vertically. These staves are provided for additional notation or practice.

Se io Ho dato l'anima el core.

4. Morte che fai

ff. 56^v-57^r

[Isaac]

First system of the musical score. It consists of four staves. The top staff is the vocal line, with lyrics "Mor- te che fai che" written below it. The second staff is the piano accompaniment. The third and fourth staves are additional accompaniment parts. The key signature is one sharp (F#), and the time signature is 2/4. The system ends with a fermata over the final note of the vocal line.

Second system of the musical score. It consists of four staves. The top staff is the vocal line, with lyrics "non pi- gli *ques- ta spo- glia" written below it. The second staff is the piano accompaniment. The third and fourth staves are additional accompaniment parts. The key signature is one sharp (F#), and the time signature is 2/4. The system ends with a fermata over the final note of the vocal line.



15 20

Musical score for measures 15-20. The score is written for four staves. The first staff contains the melody with lyrics: "Poi che ha- gio per- du- ta om-ne". The second staff contains a harmonic line. The third and fourth staves contain a bass line. The key signature has one flat (B-flat). The time signature is 4/4.

25

Musical score for measures 21-25. The score is written for four staves. The first staff contains the melody with lyrics: "mia spe-ne mia spe-ne". The second staff contains a harmonic line. The third and fourth staves contain a bass line. The key signature has one sharp (F#). The time signature is 4/4.

30

Musical score for measures 26-30. The score is written for four staves. The first staff contains the melody with triplets. The second staff contains a harmonic line. The third and fourth staves contain a bass line. The key signature has one sharp (F#). The time signature is 4/4.

35

40

45

Four empty musical staves, each consisting of five lines, arranged vertically.

Morte che fai che non pigli *questa spoglia
poi che hagio perduta omne mia spene.

measure 10-questa; sta

5. Io sento amore

ff. 57^v-58^r

Anonymous

Handwritten musical score for the song "Io sento amore". The score is written on three systems of three staves each (treble, alto, and bass clefs). The music is in 2/4 time. The lyrics are written below the staves.

System 1:

Io sen-to-à mor-e Io sen-to-à

System 2:

mor-e con Sue or-ren-de Stri-da con

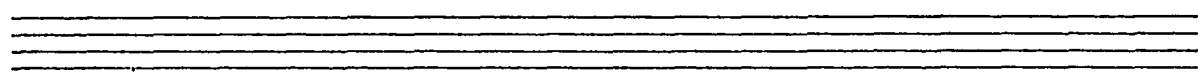
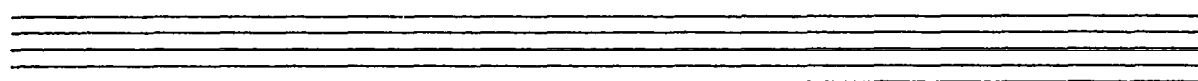
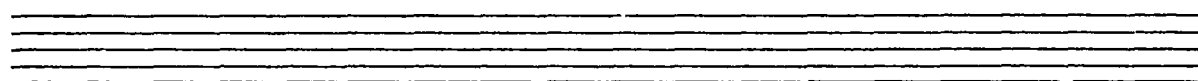
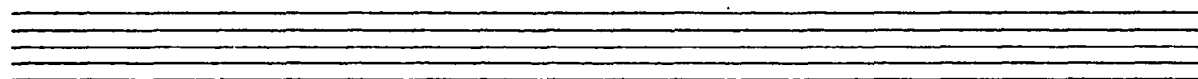
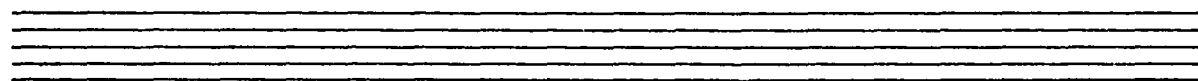
System 3:

Sue or-ren-de 2. Stri-da Che già-ma con-tra

Measure numbers 5, 10, 15, and 20 are indicated above the staves. A key signature change to three sharps (F#, C#, G#) is marked above measure 16. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for the first system, measures 25-30. The score is written on three staves (treble, alto, and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "me Cru-del ven-der-ta che già-". Measure 25 is marked with a "25" above the staff. The notation includes various note values, rests, and dynamic markings like "p" (piano) and "f" (forte).

Handwritten musical score for the second system, measures 31-36. The score is written on three staves (treble, alto, and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "ma con-tra me Cru-del ven-der-ta". Measure 31 is marked with a "30" above the staff. The notation includes various note values, rests, and dynamic markings like "p" (piano) and "f" (forte). The system ends with a double bar line.



Io sento amore con sue orrende strida
che giama contra me crudel venderta.

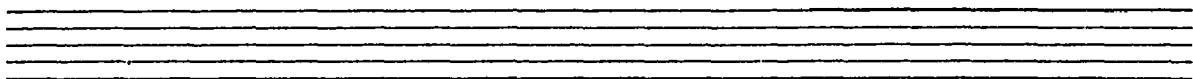
6. Questa fenice

ff. 60^v-61^r

Anonymous

Handwritten musical score for the first system (measures 1-5). The score is written on four staves. The first staff is a vocal line with lyrics: "Que- sta fe-ni- ce que-". The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a bass line. The time signature is 2/4. The key signature is one flat (B-flat). The tempo/mood is marked "ff. 60^v-61^r". The number "5" is written above the final measure.

Handwritten musical score for the second system (measures 6-10). The score is written on four staves. The first staff is a vocal line with lyrics: "sta fe- ni- ce de l'au-ra- ta". The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a bass line. The time signature is 2/4. The key signature is one flat (B-flat). The tempo/mood is marked "ff. 60^v-61^r". The number "10" is written above the fifth measure.



15

#

piu- ma In in

20 25

Sel-va og- nor in Sel-va og-

b 30

nor me fu-ge a do- glia a-

35

cer. ba

Handwritten musical score for four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of one flat (Bb). The third and fourth staves have treble and bass clefs respectively, both with a key signature of one flat (Bb). The music consists of four measures. The first measure has a half note G4 in the first staff, a quarter note Bb4 in the second, a quarter note G4 in the third, and a quarter note F4 in the fourth. The second measure has a half note A4 in the first, a quarter note G4 in the second, a quarter note F4 in the third, and a quarter note E4 in the fourth. The third measure has a half note F4 in the first, a quarter note E4 in the second, a quarter note D4 in the third, and a quarter note C4 in the fourth. The fourth measure has a half note E4 in the first, a quarter note D4 in the second, a quarter note C4 in the third, and a quarter note B3 in the fourth. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third and fourth staves end with a double bar line and a repeat sign.

Eight empty musical staves for notation.

Questa fenice de l'aurata piuma
In selva ognor me fuge adoglia acerba
Ciascun de morte in gran tenebra aluma
Salvo che omne fuge questa superba
Ogne cor in dulcisse el mio consuma
Et omne ira et stenpro in me inserba
Et quanto piu lasagho piu me struge
Che ?eti allei non vale che sempre fuge.

7. Questa fenice

ff. 61^v-62^r

Anonymous

Handwritten musical score for the piece "Questa fenice". The score is written on three systems, each with three staves (treble, alto, and bass clefs). The time signature is 2/4. The key signature is one flat (B-flat). The lyrics are written below the staves.

System 1:

Que- sta fe-ni- ce que-

System 2:

sta fe- ni- ce de l'au-ra- ta

System 3:

piu- ma In in

The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten markings above the staves, including a "5" above the first system, a "10" above the second system, and a "# 15 #" above the third system.

20 25

Sel-va og- nor in sel- va og-

30

nor me fu-ge a do- glia a-

35

Cer- ba

Questa fenice de l'aurata piuma

In selva ongnor me fuge adoglia acerba

8. Ai lasio ad quanti feri

ff. 63^v-64^r

Anonymous

Handwritten musical score for the first system of the piece "Ai lasio ad quanti feri". The score is written on four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Ai la- sio ad quan-ti Fe- ri la" are written below the melody. The second staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Ai la- sio ad quan-ti Fe- ri la" are written below the melody. The third staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Ai la- sio ad quan-ti Fe- ri la" are written below the melody. The fourth staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Ai la- sio ad quan-ti Fe- ri la" are written below the melody.

Handwritten musical score for the second system of the piece "Ai lasio ad quanti feri". The score is written on four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Se- te to- glio *Per far con gli oc-" are written below the melody. The second staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Se- te to- glio *Per far con gli oc-" are written below the melody. The third staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Se- te to- glio *Per far con gli oc-" are written below the melody. The fourth staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note E, followed by a quarter note G, and then a half note A. The lyrics "Se- te to- glio *Per far con gli oc-" are written below the melody.

10

chi un fiu-me in og ni lo-

15

co

Ai lasio ad quanti feri la sete toglia
*Per far con gli occhi un fiume in ogni loco.

*measure 8-second line not present in G20.
added from Giunta, p. 141.

9. Orsu su car signori

ff. 67^v-68^r

Anonymous

Or-su su car Sig- no-ri Chi so-e bol-le

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the lyrics 'Or-su su car', 'Sig- no-ri', and 'Chi so-e bol-le'. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music is in 6/8 time and features a mix of eighth and sixteenth notes.

vol spe-di-re Ven-ga ad nui che siam scrip-tu - ri

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the lyrics 'vol spe-di-re', 'Ven-ga ad', 'nui che siam scrip-tu - ri'. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music is in 6/8 time and features a mix of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

10 3.

Su Sig- no- ri se vo- le- te Vos- tre
Et segd hui le ma- de- re te No- vel-

15 5.

bol- le fa- re Spac- cia- re Ma vo- le- mo
le fa- re sten- ta- re re

20 6. 25 7.

pac- to fa- re De spac- cia- re Soc- ta So-

30

Musical score for measures 30-35. The score is written for four staves (Soprano, Alto, Tenor, Bass) in 2/4 time. The lyrics are: "pra Oc- to el gior-no et fare bo- na- Pera". The music features a mix of eighth and quarter notes, with some measures containing rests. The final measure of this system (measure 35) ends with a double bar line.

pra Oc- to el gior-no et fare bo- na- Pera

35

Musical score for measures 36-41. The score is written for four staves (Soprano, Alto, Tenor, Bass) in 2/4 time. The lyrics are: "Quan-to fac- cial- tri scrip- tu-". The music continues with various note values and rests. The final measure of this system (measure 41) ends with a double bar line.

Quan-to fac- cial- tri scrip- tu-

Musical score for measures 42-47. The score is written for four staves (Soprano, Alto, Tenor, Bass) in 2/4 time. The lyrics are: "ri". The music consists of a single note on each staff, followed by a double bar line. The remaining measures (43-47) are empty staves.

ri

Orsu 'su car signori
 Chi soe bolle vol spedire
 Venga ad nui che siam scripturi
 Su signori se volete
 Vostre bolle fare spacciare
 Et se ad nui le maderete
 novelle fare stentare
 Ma volemo pacto fare
 de spacciare socta sopra
 octo el giorno et fare bona opera
 quante faccia altri scripturi.

ogni cosa in punto et bene
 Et in ordinza tenemo
 Per servire chi prima vene.
 Nostra penna in man piglemo
 nel calamaro la mectemo
 Et cacciamo for luin giostro
 Se provate el servire nostro
 non vorrete altri scripturi
 Perme avemo donne forte
 Per fare latentia gurisura.

10. Trista che spera

ff. 74^v-75^r

Oriola

Handwritten musical score for "Trista che spera" by Oriola. The score is written on three systems of three staves each (treble, alto, and bass clefs). The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are written below the staves. The score includes measure numbers 5, 10, 15, 20, and 25. The piece ends with a "Fine" marking.

Lyrics:

Tri- sta che spe- ra mo-
 Tri- sta che rja- may # non #

Pen- do mo- ren- do Fi- ni- re om- ne
 mo- re non mo- re Et va da fo- cu in

do- lo- re Tri- sta che te- b
 fo- cu in fo- cu

Fine

25 30

ne che te- ne spe- ran- ca Al so 3.

35

tem- po *ser- va- to *Tri- 4.

40 45

ste chi b mai nul-la van- ca a- van-

50 55

ca si non pe- na per ai- # u- to 5.

Handwritten musical score for measures 55-64. The score is written on three staves (treble, alto, and bass clefs). Measure 55 begins with a flat (b) and a 60. The notation includes various note values, rests, and slurs. The key signature is one flat (B-flat).

Handwritten musical score for measures 65-74. The score is written on three staves (treble, alto, and bass clefs). Measure 65 begins with a flat (b) and a 65. Measure 70 begins with a 70. The notation includes various note values, rests, and slurs. The key signature is one flat (B-flat).

Handwritten musical score for measures 75-78. The score is written on three staves (treble, alto, and bass clefs). Measure 75 begins with a 75. The notation includes various note values, rests, and slurs. The key signature is one flat (B-flat). The score ends with a double bar line and the initials "D.C." (Da Capo).

Three sets of empty musical staves, each consisting of a treble, alto, and bass clef staff, for additional notation.

Trista che spera morendo

finire omne dolore.

Trista che *jamay non more

Et va da focu in focu in focu

Trista che tene speranza

al so tempo *servato

*Triste chi mai nulla avanca

Si non pena per aiuto.

*measure 4-jamay; may

*measure 34-servato not present in G20.
added from Davis dissertation, p. 134.

*measure 39-lines 7 and 8 are not present
in G20. added from Davis dissertation,
p. 134.

11. Folle chi vole

ff. 75^v-76^r

Anonymous

Handwritten musical score for the song "Folle chi vole". The score is written on three systems of three staves each. The first system contains measures 1 through 5, with lyrics "Fol-le chi vo-lea-ma-re al-tra". The second system contains measures 6 through 10, with lyrics "do-na che gen-ti-le Fol-le chi vo-". The third system contains measures 11 through 20, with lyrics "lea-ma-re al-tra do-na che gen-ti-le". The score includes various musical notations such as clefs, time signatures (2/4), notes, rests, and accidentals (sharps, flats, and a double sharp). Measure numbers 5, 10, 15, and 20 are indicated above the staves. The key signature changes from one flat to two flats, and then to one sharp.

5

Fol-le chi vo-lea-ma-re al-tra

10

do-na che gen-ti-le Fol-le chi vo-

15

lea-ma-re al-tra do-na che gen-ti-le

20

#

25 b 30

Tuc- te Son Pal- ze cru- de- le cru- de-

35

le l'a- mor del vil- la- ne

40 45 b b

l'a mor del vil- la- ne Chi non cre-

b b 50

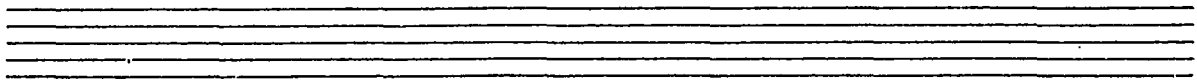
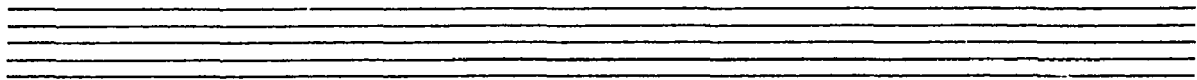
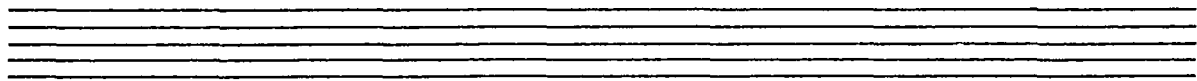
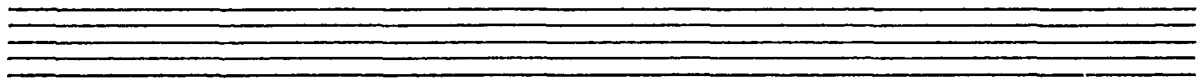
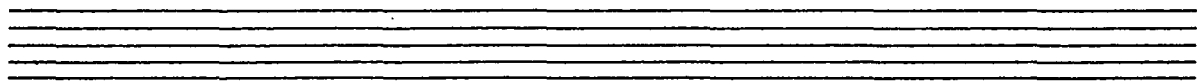
de pua men- zad-a- ma- re Pa- ra- ra- li

55 60 b

co- sa no- va l'a- mor del vil-

2. 3.

la- ne



Folle chi vole amare altra dona che gentile
Tucte son falze crudele l'amor del villane.
Chi non crede pua menza ad amard
Pararali cosa nova l'amor del villane.

12. Amor tu non me gabasti

ff. 86^v-87^r

Anonymous

Handwritten musical score for the piece "Amor tu non me gabasti". The score is written on three systems of three staves each. The first system contains measures 1 through 5, with the lyrics "A- mor tu non me" written below the staves. The second system contains measures 6 through 10, with the lyrics "ga- ba" written below the staves. The third system contains measures 11 through 20, with the lyrics "Sti Che gia yo te cog- no-" written below the staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. The score is written in a handwritten style, with some corrections and markings visible.

5

A- mor tu non me

10

ga- ba

15

Sti Che gia yo te cog- no-

20

25

Scia Ma * For-

30 35

zao la vo- glia mia vo- glia mia

40 b

ma for- zao la vo- glia mia la Sig- no- ra

45

che me da- sta la sig- no- ra che me

50 55 ^b

da- sta Io ha- ve- a vo- lun- ta-
per le- toe fal- ze pas- sa-

^b 60

te te De qui- re te piu gra to
che con me- co tu ayu- sa- te

65 ^b 70

* Pe- ro fin che son in- ca- pa- to Non fu per

75

cre- de- reac- tia

Amor tu non me gabasti
 che gia yo te cognoscia.
 Ma *forzao la voglia mia
 La signore che me adasta.

Io avea voluntate
 de puire te piu agrato
 per letoe falze passate
 che *con meco tu ay usate
 *Pero fin che son incapato
 Non fu per credere actia.

*measure 28-forzao; sfortunato

*measure 60-con meco not present in G20.
 added from Pope, "La Musique Espagnole
 a la Cour de Naples," p. 51.

*measure 64-lines 9 and 10 not present in
 G20. added from Pope, p. 51.

13. Ben finiro questa

ff. 89^v-91^r

Anonymous

Handwritten musical score for the piece "Ben finiro questa". The score is written on three systems of three staves each. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the staves.

System 1:
Lyrics: Ben fi-ni-ro que-sta mi-se-

System 2:
Lyrics: ra vi-ta

System 3:
Lyrics: (No lyrics visible)

Measure numbers 5, 10, and 15 are indicated at the beginning of the first, second, and third systems respectively.

15

20

25

30

35

This image shows a handwritten musical score for three staves, spanning measures 15 to 35. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into four systems, each containing three staves. Measure numbers 15, 20, 25, 30, and 35 are written above the first staff of each system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Some notes are beamed together, and there are occasional slurs. The handwriting is clear and legible.

4 40

b 45

Oy me che sten-to che step-to

b b 50

Suc-cur-ri-nu Suc-cur-ri-nu per # dio L'ar

55 b

den-te di mel as-pe-ro tor-men-to Io sten-to

60

i qui-sto ar-do- re qui- sto ar-do-

65

re Ben fi-ni-ro de do-glia

70

ben fi-ni-ro de do-glia

75

do-glia o Sig-no-ra mia

Ben finiro questa misera vita

secunda pars

Oyme che stento succurrinu per dio

lardente aime el aspero tormento

Io stento i quisto ardore

Ben finiro de doglia o signora mia.

14. O rosa bella

ff. 91^v-92^r

Anonymous

The musical score is written for three staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second and third staves are in bass clef with the same key signature and time signature. The melody is primarily in the first staff, with accompaniment in the second and third. The lyrics are written below the staves.

Lyrics:

* O O ro-sa bel- la

O ro-sa bel- la O dol- cea- ni- ma

mia Non mi las-sar mo-ri- re in cor- te

15

Sia

*Ay las-so me ay las-so me ay las-so me do-

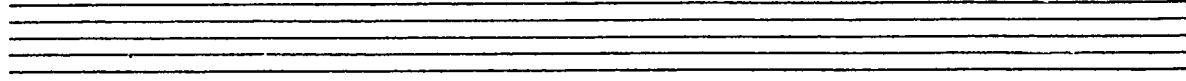
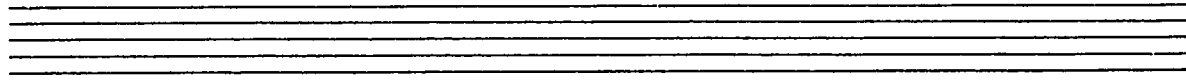
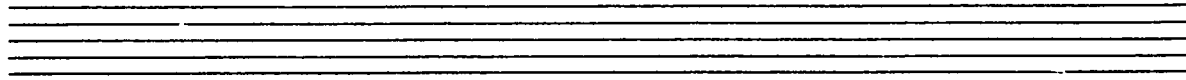
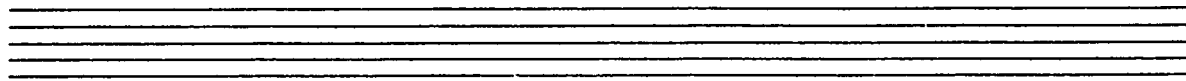
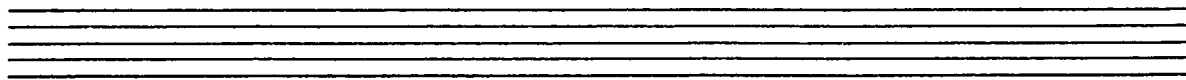
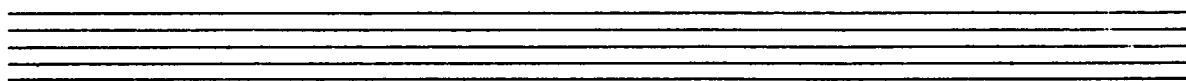
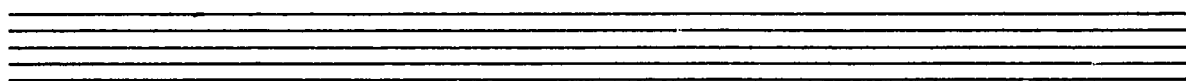
20

len-te de-zo pi-ni-re de-zo pi-ni-

25

re per ben ser-vi-re et le-al-men-te a-ma-

Handwritten musical notation on three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and contains a half note chord [d.] with the letter 're' written below it. The second staff is in treble clef with a key signature of one sharp (F-sharp) and contains a half note chord [d.]. The third staff is in treble clef with a key signature of one flat (B-flat) and contains a half note chord [p.]. A double bar line is present after the first measure of each staff.



*O rosa bella, o dolce anima mia,
Non mi lassar morire, in cortesia.
*Ay lasso me dolente, dezo finire
Per ben servire et lealmente amare.

*measure 1-only incipit "O rosa bella" found
in G20.

*measure 16-only incipit "ayme dolente" found
in G20. rest of text from DTO 14/15, pp. 225-
226.

15. Fortuna desperata

ff. 93^v-94^r

[Busnois]

Musical score for "Fortuna desperata" by Busnois, measures 1-21. The score is written for three staves (treble, alto, and bass clefs) in 2/4 time. The key signature has one sharp (F#). The lyrics are: "For-tu-na 1. For-tu-na des-pe-ra-ta I-ni-qua et ma-le-dec-ta che".

Measure numbers 5, 10, 15, 20, and 21 are indicated above the staves. The score includes various musical notations such as notes, rests, and accidentals (sharps, flats, and a double flat).

25 3. b

da tal don- na don- na

30 35

e- lec- ta b

40

La fa- ma la fa- ma

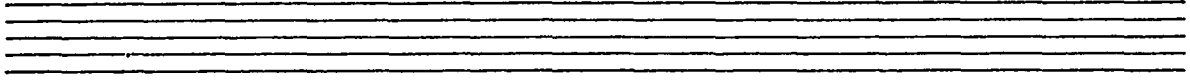
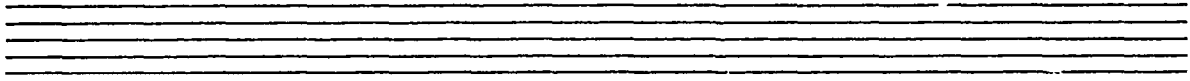
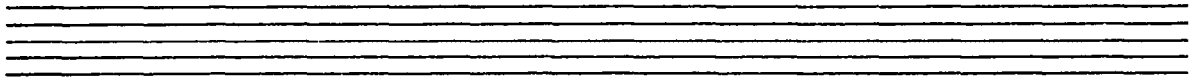
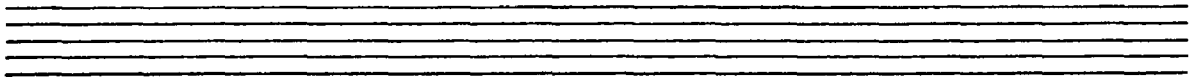
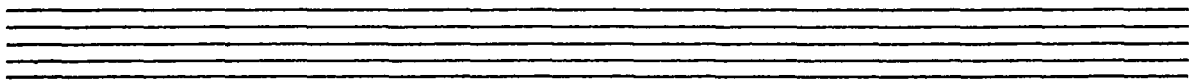
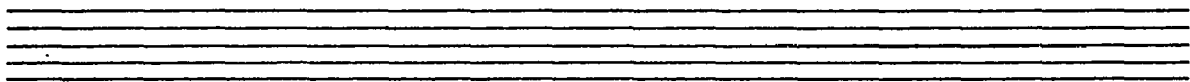
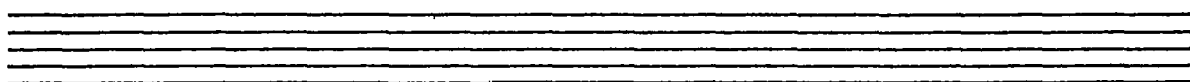
45 50

ai de- ne- ga- ta

ai de- ne- ga- ta

55

18.



Fortuna desperata

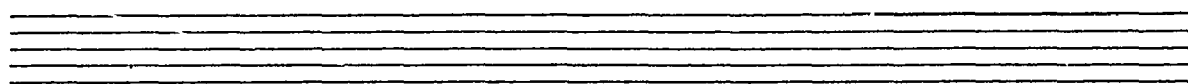
16. Fortuna desperata

ff. 94^v-95^r

[Busnois]

Handwritten musical score for the first system of 'Fortuna desperata'. The system consists of four staves. The top staff is a vocal line with lyrics 'For- tu- na For- tu-'. The second staff is a treble clef line. The third staff is a bass clef line. The fourth staff is a bass clef line. The time signature is 2/4. The key signature has one flat (B-flat). The system ends with a measure containing a fermata and a '5' above it.

Handwritten musical score for the second system of 'Fortuna desperata'. The system consists of four staves. The top staff is a vocal line with lyrics 'na des- pe- ra- ta I-'. The second staff is a treble clef line. The third staff is a bass clef line. The fourth staff is a bass clef line. The time signature is 2/4. The key signature has one flat (B-flat). The system ends with a measure containing a fermata and a '10' above it.



15

ni- qua et ma-

20

le- dec- ta che da tal

25 30

don- na don- na e-

35

lec - ta $\flat$

40

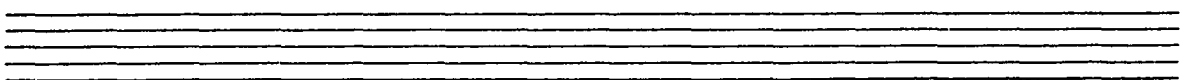
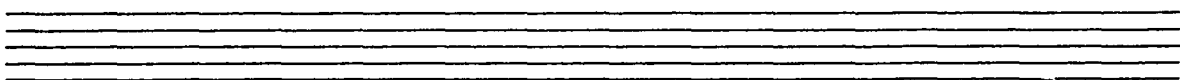
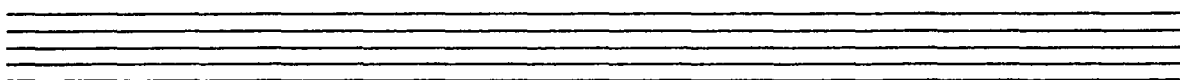
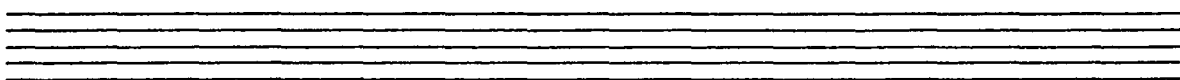
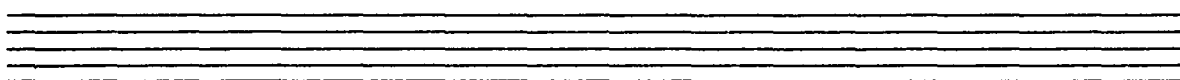
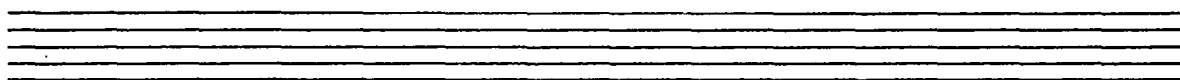
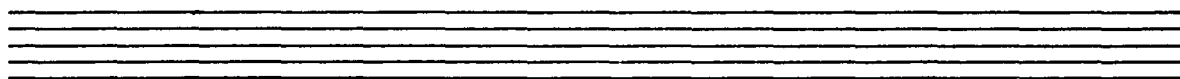
La 1. fa - ma 2. la fa - ma ai de $\flat$

45 50

ne - ga - ta

55

ai de- ne- ga- ta



Fortuna desperata
iniqua et maledecta
che da tal donna electa
la fama ai denegata
fortuna desperata.

O morte despietra
iniqua e crudele
che alta piu che stella
ma si abassata.

f. d.

Mischina e despietata
ben piangere posso may
et desiro que li mei guay.

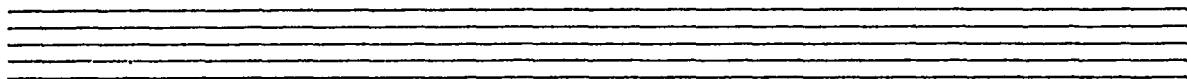
17. O latre perche

ff. 97^v-98^r

Anonymous

Handwritten musical score for the first system of the piece "O latre perche". The score is written on four staves. The top staff is a vocal line with a treble clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The lyrics "O la- tre per- che" are written below the notes. The second staff is a piano accompaniment line with a treble clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The third staff is a piano accompaniment line with a treble clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The fourth staff is a piano accompaniment line with a bass clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The number "5" is written above the final measure of the first system.

Handwritten musical score for the second system of the piece "O latre perche". The score is written on four staves. The top staff is a vocal line with a treble clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The lyrics "ro- ba- te le fa- ti- ge chio sten- ta-" are written below the notes. The second staff is a piano accompaniment line with a treble clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The third staff is a piano accompaniment line with a treble clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The fourth staff is a piano accompaniment line with a bass clef and a 2/4 time signature. It begins with a rest, followed by a half note G, a half note A, a half note B, and a half note C. The number "10" is written above the final measure of the second system.



15 #

Ra sten-ta- Ra 1.

20 25

3. 4. 5.

7. 8. 30

3. 6.

Handwritten musical score on four staves, numbered 9, 10, 11, 12, 13, 14, and 40. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats), and dynamic markings (p, f).

The score is organized into three systems of four staves each. The first system contains measures 9 through 35. The second system contains measures 40 through 45. The third system contains measures 12, 13, and 14, followed by a final measure with a double bar line.

Measure numbers are indicated above the staves: 9, 10, 11, 12, 13, 14, and 40. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats), and dynamic markings (p, f).

The first system (measures 9-35) features a variety of note values and rests. The second system (measures 40-45) includes a key signature change to one sharp (F#) and a time signature change to 2/4. The third system (measures 12-14) shows a continuation of the melodic and harmonic material, with some measures containing bracketed notes.

O latre per che robate
le fatigue chio stentara

18. In tormento

ff. 98^v-100^r

Aedvardus Ortonensis

5

In tor-men-to tor-

Men-to sem-per vi-vo

10

15

♯

19

20

b

24

25

b

29

30

♯

35

35



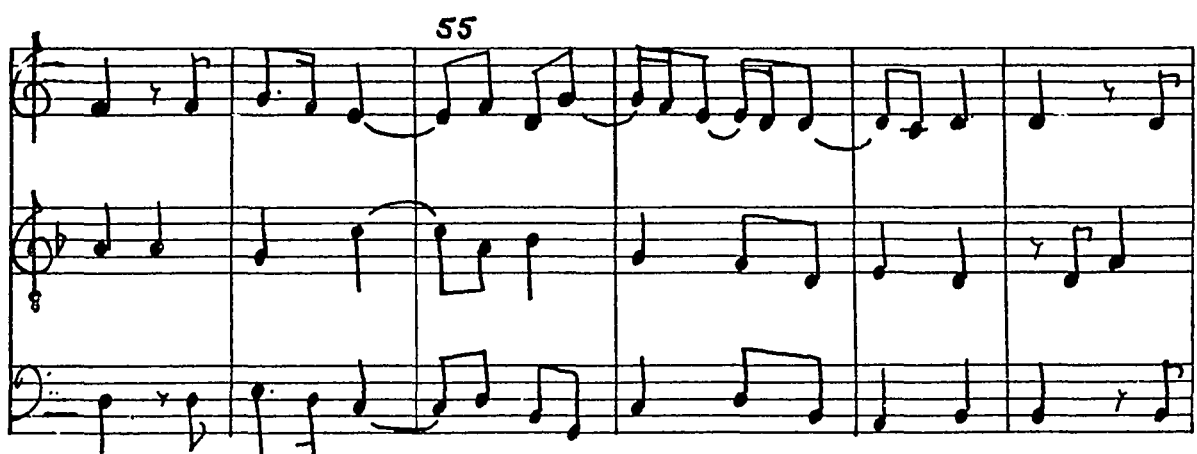
First system of musical notation (measures 37-40). The system consists of three staves: Treble, Alto, and Bass. Measure 40 contains a flat symbol (b) and the number 40. Measure 39 contains the number 3. Measure 38 contains the number 2.



Second system of musical notation (measures 41-45). The system consists of three staves: Treble, Alto, and Bass. Measure 45 contains a flat symbol (b) and the number 45. Measure 44 contains the number 4.



Third system of musical notation (measures 46-50). The system consists of three staves: Treble, Alto, and Bass. Measure 50 contains a flat symbol (b) and the number 50. Measure 49 contains the number 65.



Fourth system of musical notation (measures 51-55). The system consists of three staves: Treble, Alto, and Bass. Measure 55 contains the number 55.

60 6. b #

First system of music, measures 60-64. Treble and bass staves. Key signature: one flat. Measure 60 has a '60' above it. Measure 61 has a '6.' above it. Measure 63 has a 'b' above it. Measure 64 has a '#' above it. The system ends with a repeat sign.

65 7.

Second system of music, measures 65-69. Treble and bass staves. Measure 65 has a '65' above it. Measure 67 has a '7.' above it. The system ends with a repeat sign.

70 75

Third system of music, measures 70-74. Treble and bass staves. Measure 70 has a '70' above it. Measure 74 has a '75' above it. The system ends with a repeat sign.

80 b #

Fourth system of music, measures 75-79. Treble and bass staves. Measure 78 has an '80' above it. Measure 79 has a 'b' above it. The system ends with a repeat sign.

In tormento semper vivo

19. Captino sopra della terra

ff. 102^v-104^r

Anonymous

Handwritten musical score for the piece "Captino sopra della terra". The score is written on four staves, with the first two staves containing the vocal melody and the last two staves containing the lute accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The piece is marked "ff." (fortissimo) and spans folios 102^v to 104^r. The lyrics are: "Cap- ti- no So- pra del- la ter- ra". The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the staves, including "5", "2.", "10", and "3.", which likely refer to specific measures or sections of the piece.

5

Cap- ti- no So- pra del- la

2. 10 3.

ter- ra

15

Handwritten musical score system 1, measures 1-8. The system consists of four staves. The top staff is in treble clef, the second and third are in treble clef with a '3' below the second, and the bottom is in bass clef. The key signature has one flat (B-flat). The music features various note values including eighth, quarter, and half notes, with some beamed eighth notes and rests.

20

b

25

Handwritten musical score system 2, measures 9-16. The system consists of four staves. The top staff is in treble clef, the second and third are in treble clef with a '3' below the second, and the bottom is in bass clef. The key signature has one flat (B-flat). The music continues with various note values, including quarter and half notes, and some beamed eighth notes.

30

Handwritten musical score system 3, measures 17-24. The system consists of four staves. The top staff is in treble clef, the second and third are in treble clef with a '3' below the second, and the bottom is in bass clef. The key signature has one flat (B-flat). The music continues with various note values, including quarter and half notes, and some beamed eighth notes.

b 35

Handwritten musical score for measures 35-39. The score is written on four staves. The first staff (treble clef) contains a melody with eighth and quarter notes, some beamed together. The second staff (treble clef) contains a melody with quarter and eighth notes, including a triplet of eighth notes. The third staff (treble clef) contains a melody with quarter and eighth notes. The fourth staff (bass clef) contains a bass line with quarter and eighth notes, including a triplet of eighth notes. The key signature has one flat (B-flat).

40 45

Handwritten musical score for measures 40-44. The score is written on four staves. The first staff (treble clef) contains a melody with quarter and eighth notes, including a triplet of eighth notes. The second staff (treble clef) contains a melody with quarter and eighth notes, including a triplet of eighth notes. The third staff (treble clef) contains a melody with quarter and eighth notes, including a triplet of eighth notes. The fourth staff (bass clef) contains a bass line with quarter and eighth notes, including a triplet of eighth notes. The key signature has one flat (B-flat).

b 50

Handwritten musical score for measures 45-49. The score is written on four staves. The first staff (treble clef) contains a melody with quarter and eighth notes, including a triplet of eighth notes. The second staff (treble clef) contains a melody with quarter and eighth notes, including a triplet of eighth notes. The third staff (treble clef) contains a melody with quarter and eighth notes, including a triplet of eighth notes. The fourth staff (bass clef) contains a bass line with quarter and eighth notes, including a triplet of eighth notes. The key signature has one flat (B-flat).

Handwritten musical score, first system. The system consists of four staves. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The system is marked with a 'b' and the number '55'.

Handwritten musical score, second system. The system consists of four staves. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The system is marked with a 'b' and the number '60'.

Handwritten musical score, third system. The system consists of four staves. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The system is marked with the number '65'.

Handwritten musical score, measures 13 to 15. The score is written on four staves (treble and bass clefs). Measure 13 is marked with a '13.' and a flat (b) below the bass staff. Measure 15 is marked with a '15' above the top staff. The notation includes various note values, rests, and accidentals.

Handwritten musical score, measures 14 to 16. The score is written on four staves (treble and bass clefs). Measure 14 is marked with a '14.' and a flat (b) below the bass staff. Measure 15 is marked with a '15.' and a flat (b) below the bass staff. Measure 16 is marked with a '16.' and a flat (b) below the bass staff. The notation includes various note values, rests, and accidentals.

Handwritten musical score, measures 17 to 19. The score is written on four staves (treble and bass clefs). The notation includes various note values, rests, and accidentals.

Captino sopra della terra

20. Fin che vivo

ff. 106^v-107^r

Anonymous

Handwritten musical score for the piece "Fin che vivo". The score is written on two systems of four staves each. The first system contains the lyrics "Fin che vi-vo et poi la mor-". The second system contains the lyrics "te Ta-me-ra el tri-sto co-re Sel par-". The music is written in a style that appears to be a transcription of a handwritten manuscript, with various musical notations including notes, rests, and dynamic markings. The lyrics are written in a stylized, handwritten font. The score is marked with "ff." (fortissimo) and "106^v-107^r".

Fin che vi-vo et poi la mor-

te Ta-me-ra el tri-sto co-re Sel par-

15

tir me sta-te for-te Te- sti- mo-nio

20

il mio do-lo- re Vi-voet mo-ro ce-co
Sol cer-to et nol-lo

fine

25

###

Ve-do A-moet Sto fer- ma-to in ter- ra
cre-do A-mo pa-ce et vo- ria guer- ra

2.

30 35

* Fac de me se-pul- chro in ter-ra Yo te

pre-gee dul- ce mor- te

DS.

Fin che vivo et poi la morte
 tamera el tristo core
 sel partir me state forte
 testimonio il mio dolore
 vivo et moro (et) ceco vedo
 amo et sto fermato in terra
 sol certo et nollo credo
 amo pace et voria guerra
 *Fac de me sepulchio in terra
 Yo te prego e dulce morte

*substituted lines 9 and 10 from Saviotti,
Rime inedite del Secolo XV, pp. 330-331.
 G20 reads: viva o dolce morte el mio dolore.

15

1.

20

3

25 30

b

2.

3

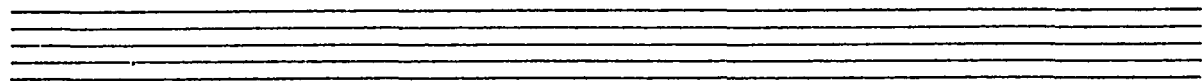
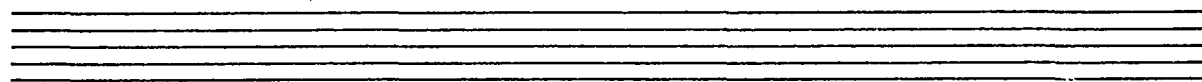
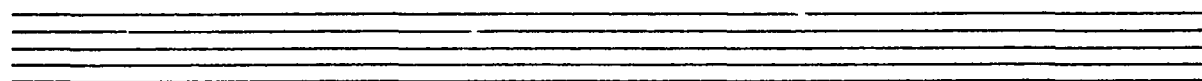
b

b

35

Handwritten musical notation for measures 35 and 36. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). Measure 35 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. Measure 36 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur in measure 36.

Handwritten musical notation for measures 37 and 38. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). Measure 37 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. Measure 38 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3.' and a slur in measure 38. The notation for measures 37 and 38 is identical to the previous system.



Leta speranza mia

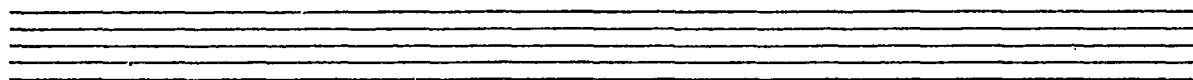
22. In eternu voglio

ff. 109^v-110^r

Anonymous

Handwritten musical score for the first system of "In eternu voglio". The score is written on four staves. The top staff is a vocal line with lyrics "In e- ter- nu vo- gliò". The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "ff." (fortissimo). The measure numbers 109^v and 110^r are indicated.

Handwritten musical score for the second system of "In eternu voglio". The score is written on four staves. The top staff is a vocal line with lyrics "ma-re El tuo no-me re-ve-ti-re". The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "ff." (fortissimo). The measure numbers 109^v and 110^r are indicated.



10

Si- o de- ves- se de *mo- ri- re

15 # #

Son dis- pos- to *a Se- gui- tar- te

Fine

20

Sta pur du- ra quan- to Sai Quis- to mi- se- ro Gor-
*A- mor Spe- ro tu Sar- rai Oel mel ma ni pe- ti-

Handwritten musical score for a vocal piece, measures 25-28. The key signature is two sharps (F# and C#). The time signature is 2/4. The lyrics are: "Po-stra-tia Per che spes-soa qual che". The score includes a vocal line and a piano accompaniment line. The piano part features triplets and a 3' (three eighth notes) rhythm. The vocal line has a fermata over the first measure of the second system.

Handwritten musical score for a vocal piece, measures 29-32. The key signature is two sharps (F# and C#). The time signature is 2/4. The lyrics are: "gra-tia Tal che te-me *de-pe-ri-re". The score includes a vocal line and a piano accompaniment line. The piano part features a 3' (three eighth notes) rhythm. The vocal line has a fermata over the first measure of the second system. The piece ends with the instruction "D.S." (Da Segno).

Four empty musical staves, each consisting of a five-line staff with a single ledger line below.

In eternu voglio amare
 El tuo nome re verire
 Sio devesse de *morire
 son disposto *aseguitarte
 sta pur dura quanto sai
 Quisto misero corpo stratia
 *amor spero tu sarrai
 Del mei mani petita et satia
 Per che spesso aqual che gratia
 Tal che teme *deperire
 Se devesse de morire

*measure 11-morire; morir

*measure 15-aseguitarte; assegt?

*measure 18-amor; amora

*measure 33-deperire; deperir
 All changes based on Schwartz, "Die Frottole,"
 p. 435.

23. Non te fidare

ff. 110^v-111^r

Anonymous

Non te fi- dare se a te Cia-

The first system of the musical score is written for four staves. The top staff is a vocal line in treble clef, 2/4 time, with lyrics 'Non te fi- dare se a te Cia-'. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties.

scun Se ar- ren- de ar- ren-

The second system of the musical score continues the piece. It consists of four staves. The top staff is a vocal line in treble clef, with lyrics 'scun Se ar- ren- de ar- ren-'. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The music continues with similar rhythmic patterns and includes first, second, and third endings marked above the vocal line.

10 b

de Con que fa- vor al fin

This system contains measures 10 through 14. It features four staves: a vocal line in treble clef with lyrics, and three accompaniment staves (treble, alto, and bass clefs). Measure 10 starts with a treble clef and a key signature of one flat (B-flat). The lyrics are 'de Con que fa- vor al fin'. Measure 14 ends with a double bar line.

15 #

tem- po la bas- sa

This system contains measures 15 through 17. It features four staves: a vocal line in treble clef with lyrics, and three accompaniment staves (treble, alto, and bass clefs). Measure 15 starts with a treble clef and a key signature of one sharp (F-sharp). The lyrics are 'tem- po la bas- sa'. Measure 17 ends with a double bar line.

Four sets of empty musical staves, each consisting of a treble clef staff and three accompaniment staves (treble, alto, and bass clefs).

Non te fidare se a te ciascun se arrende
congue favor al fin tempo la bassa.
non vidi tu mentre che sol resplende
l'ombra segta lomo che may non lassa
se de pō qual che ruine(?) el celo offende
el folle non luce quel ombra passa
cusi te segue ongnun mentre se in 'ama
?ansato quel favor niuno(?) te stima.

24. Vego el luccio

ff. 111^v-112^r

Anonymous

Handwritten musical score for the first system of 'Vego el luccio'. It consists of four staves. The top staff is a vocal line in treble clef with lyrics 'Ve - go el luc-ci - o'. The second staff is a lute line in treble clef. The third staff is a lute line in treble clef. The bottom staff is a bass line in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The music is in common time (C) for the first measure, then 2/4 for the rest.

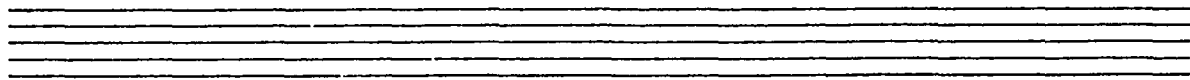
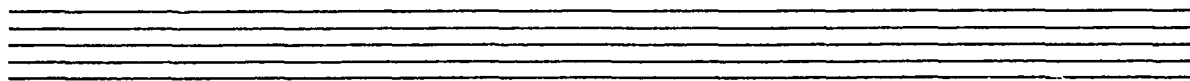
Handwritten musical score for the second system of 'Vego el luccio'. It consists of four staves. The top staff is a vocal line in treble clef with lyrics 'Col-la boc- ca per- ta'. The second staff is a lute line in treble clef. The third staff is a lute line in treble clef. The bottom staff is a bass line in bass clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The music is in common time (C) for the first measure, then 2/4 for the rest.

10

Musical score for measures 10-14. The score is written for four staves (Soprano, Alto, Tenor, Bass). The lyrics are: Nel dol- ce fo- glia la - mi- . The music is in 4/4 time. Measure 10 starts with a treble clef and a key signature of one flat (B-flat). The melody is in the soprano part. The bass part has a flat (b) in measure 11.

15

Musical score for measures 15-18. The score is written for four staves (Soprano, Alto, Tenor, Bass). The lyrics are: l. ta co- pri- se . The music is in 4/4 time. Measure 15 starts with a treble clef and a key signature of one flat (B-flat). The melody is in the soprano part. The bass part has a flat (b) in measure 16.



Vego el luccio colla bocca aperta
nel dolce foglia lamita coprise
allonbre delle foglia e una lasca
del dicte foglie cerca(?) de nutrirse
la poutra lasca vede et pure(?) asperta
Intrare nel suo ventre et la morirse
coperta se de suo scuto gentile
che sata(?) ad esso se fava(?) morire

25. Tu sci nel toi

ff. 112^v-113^r

Anonymous

Handwritten musical score for the piece "25. Tu sci nel toi". The score is written on four staves, with the first two staves containing the vocal melody and the last two staves containing the basso continuo line. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a treble clef and a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are written below the first two staves. The piece is marked "ff." (fortissimo) and "112^v-113^r". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are: "Tu Sci nel toi bel tu", "Sci nel toi bel an- ni o- ra Sa nel fi-". The piece ends with a double bar line.

Tu Sci nel toi bel tu

Sci nel toi bel an- ni o- ra Sa nel fi-

15

o-re Tu sci nel fi-ore

20

del-la tua bel-lec-za del-la tua bel-lec-

25 #

za

Tu sci nel toi bel anni ora sa nel fiore
Tu sci nel fiore della tua bellecza
Se de donaria non te fai onore
Tella torra per forza lautr chiecza(?)
El tempo fuge enon restano lore
Ela rosa sfiorita non se apprecza
Po al tuo amante ne fa un pñt
Chi non fa gr̃po ad tardo se pente

26. Nui siamo

ff. 114^v-115^r

Anonymous

5

10

Nui siam qui per bu - rac - tar don-ne mie vo-str

fa - ri - ne a - biam tuc-ti bo-

ne Schi- ne et siam de- stri ad la-vo

The musical score is written for three staves (treble, alto, and bass clefs). It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are in Italian and are written below the notes. The score is divided into three systems, with measure numbers 5 and 10 indicated at the beginning of the second and third systems respectively. The first system contains measures 1-4, the second system contains measures 5-9, and the third system contains measures 10-14. The lyrics are: 'Nui siam qui per bu - rac - tar don-ne mie vo-str' (measures 1-4), 'fa - ri - ne a - biam tuc-ti bo-' (measures 5-9), and 'ne Schi- ne et siam de- stri ad la-vo' (measures 10-14). The score ends with a double bar line and a repeat sign.

15 1.  402

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music consists of eighth and quarter notes with triplet markings. The piece ends with a double bar line.

[The following section contains several horizontal lines, likely representing redacted information or a placeholder for a signature.]

Nui siamo qui per buractar
 donne mie vostre farine
 abiam tucti bone schine
 et siam destri ad lavorare
 Questo nostro el bel mistero
 Ma ben fare ognun non sa
 tucto el mio facto sta
 In saperne contentare.

Nui siam

Per la prima nui convene
 Avere longo et gran buracto
 Et menar multo bene
 ne siam stanchi al primo tracto
 che forzo e che le sta facto
 sil buracto po durare

Nui siam

Quando la farina e nova
 buracter con avertenza
 qui vi usamo ac tucta prova
 omne nostra diligenza
 che chi non al patientia
 ne la sol spesso guastare

Nui siam

Ma se le picculo et stretto
 quel srcha vale un tesoro
 la farina bucta vecto
 Se la fosse ben tanto oro
 allora siamo(?) bona prova
 et potemo nui sans fare
 Nui siam

Ma coll'altra ce bisogna
 bacter primo et destramente
 per che nui pare gran vergogna
 che se ne vada in contenente
 el buracto non vale niente
 chi nol la temperigiare
 Nui siam

Quando larca a el buso grande
 mal potiamo haver honore
 La farina ne se spande
 et questo e el nostro dolore
 anni certo crepa el core
 de vederla andara male
 Nui siam

Et perche non crediate
che vegràn per in grandare
se de nui non in fidate
un partito vogliam forre
nui sian pronti allavorare
contintiate ad provorre
Nui sian

27. Vedera l'occhi mei

ff. 115^v-116^r

Anonymous

First system of the musical score. It consists of four staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with a 5-measure rest at the end. The second staff is a piano accompaniment line in E-flat major (three flats) and 2/4 time. The third and fourth staves are additional piano accompaniment lines. The lyrics 'Ve- de- ra l'oc- chi mei' are written below the vocal line.

Second system of the musical score. It consists of four staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with a 10-measure rest at the end. The second staff is a piano accompaniment line in E-flat major (three flats) and 2/4 time. The third and fourth staves are additional piano accompaniment lines. The lyrics 'Ve- de- ra l'oc- chi mei la se pul- tu- ra' are written below the vocal line.



15

la Se-pul-tu-ra In me-zo l'oc-

3.

#

chi toi che me guar-da ro

#

Vedera l'occhi mei la sepultura
in mezo l'occhi toi che me guardaro
Vidi la vita mia misera et scura
vidi lu cor mio senza riparo
De tante forze te creo natura
che sola sei et non hai riparo
como la morte darra lultima hora
dirrai queste sonno losse che me amaro

28. De sartor

ff. 116^v-117^r

Anonymous

5

De Sar- tor nui Sia ma- e - stri Che de

1. 10

ta- gliar Sia pron-ti et de- stri

Fine

15

Se ce pos-se don-neal- cu-ne Per ves- stir si qual
Las-sa pur an-nui pi-glia-re La me-su-ra de

20

che ves- Soe ves- te te Se vo- les- se fa-re ta- glia- re

25 #

Ven- ga da nui che sa-piam fa- re

De sartor nui sia maestri
che de tagliar sia pronti et destri.
Se ce fosse donne alcune
per vestir si qual che veste
Lassa pur annui pigliare
La misura de soe veste
Se volesse fare tagliare
Venga da nui che sapiam fare.

Per tagliare in punto et bene
la misura in mano pigliamo
tucti panni per le schine
Dopie so lanco mietiamo
poi collocchi nui guardamo
se glie dentro taglio honesto
Quando el panno non el assucto
Non se po mei ben tagliare
fase taglio tristo et bructo
se non lassa rasuctare
Quando e assucto se po fare
tucti la tagli et fansi presto

poi fregamo dui o tre volte
Le mani sopra quel panno
perche el pelo spesso volta
ingena como multi sanno
Nostro sarria pur el danno
Se guastassemo qualche veste

per donzelle et per garzoni
nui tagliamo omne rubecta
mastri siam da far juppuni
chi a vase in mani cel mecta
Et se pur ne avessen frecta
servirili bene et presto

basta solo aver veduto
quanta robba ni po intrare
non e mei. un si scrignato
che lo non facciamo victo stare
ma bisogna operare
Unaltra arte inverso questi.

29. Sera nel core mio

f. 117^v

Anonymous

Se-ra nel Co-re mio do-

This system contains the first five measures of the piece. It is written for three staves: a treble staff with a key signature of one flat (B-flat), a middle staff with a 2/4 time signature, and a bass staff. The melody is in the treble staff, and the accompaniment is in the middle and bass staves. The lyrics 'Se-ra nel Co-re mio do-' are written below the treble staff.

5 1. glia tor-men-to Poy che

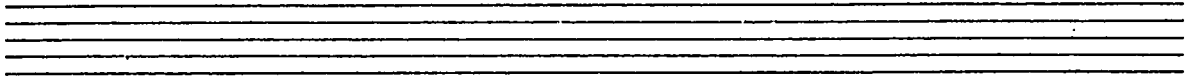
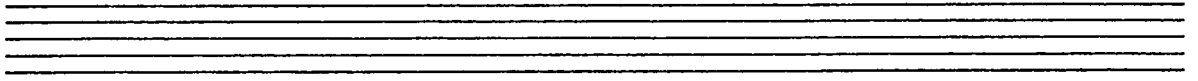
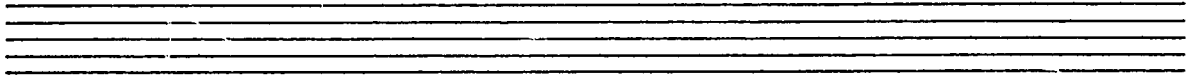
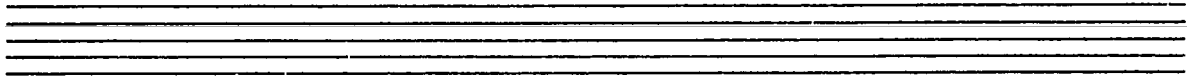
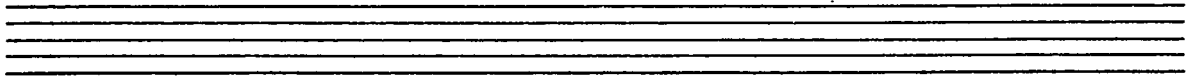
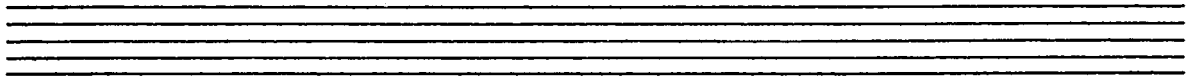
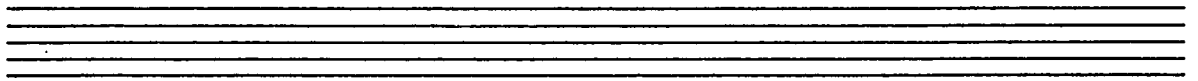
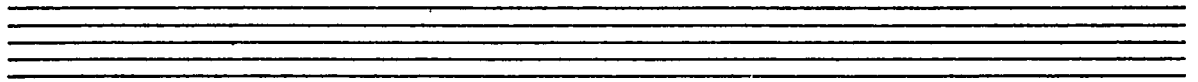
This system contains measures 6 through 10. It continues the melody and accompaniment from the first system. The lyrics 'glia tor-men-to Poy che' are written below the treble staff. A first ending bracket is indicated above the treble staff for measures 9 and 10.

10 pu-a to-so del mio che so-

This system contains measures 11 through 15. It continues the melody and accompaniment. The lyrics 'pu-a to-so del mio che so-' are written below the treble staff. A second ending bracket is indicated above the treble staff for measures 14 and 15, marked with a '2.' below the bass staff.

15

Handwritten musical notation on three staves. The first staff has a treble clef and contains a half note G4, a quarter note A4, and a quarter note B4. The second staff has a treble clef and contains a half note G4 and a quarter note A4. The third staff has a bass clef and contains a half note G3 and a quarter note A3. A double bar line is placed after the first measure. The number '15' is written above the first staff.



Sera nel core mio doglia a tormento
poy che pua toso del mio che soru
Sera la vita mia piatoa lamento
Poy che penado no senza restore
Sera el pizcri mio esto a scotento
Poy che me tolto devere chi adoro
La fere a la speranza in solo momento
Cagmata may sara per fi che mora.

30. Corrino multi cani

f. 118^r

Anonymous

Handwritten musical score for the first system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The time signature is 2/4. The lyrics "Cor- ri- no" are written under the top staff. The music features a melody in the top staff and accompaniment in the bottom two staves.

Handwritten musical score for the second system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The time signature is 2/4. The lyrics "mul- ti ca- ni ad u- na ca- zia u- b na" are written under the top staff. The music features a melody in the top staff and accompaniment in the bottom two staves. A measure rest is indicated by a horizontal line with a diagonal slash.

Handwritten musical score for the third system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The time signature is 2/4. The lyrics "Ca- zia quil- lo la" are written under the top staff. The music features a melody in the top staff and accompaniment in the bottom two staves. A measure rest is indicated by a horizontal line with a diagonal slash.

20 25

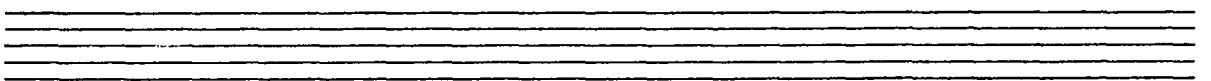
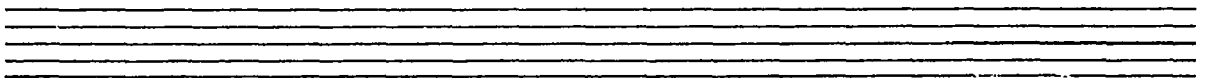
pi- glia quik lo la b pi- glia

30

chie Stan-ca la tro- va chie Stan- ca la

35

tro- va



Corrino multi cani ad una cazia
Quillo la piglia chi e stanca la trova
Lubraccho che non cerca per la trazia
Quanto piu corre tanto mino jova
Lucello che da multi se discazia
Nultimo alli riti se retrova
Pero chi non sa far larte non se i baccia
la done fructo non se fa la prova

31. La morte che spavento

f. 118^v

Anonymous

Handwritten musical score for the piece "La morte che spavento". The score is written on four staves, with the first two staves containing the vocal melody and the last two staves containing the accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staff.

The first system of music (measures 1-5) includes the lyrics: "La mor-te che spa-". The second system (measures 6-10) includes the lyrics: "ven-to che spe- ven-to de fe-". The score is marked with a "5" above the first measure of the second system and a "10" above the first measure of the third system. The notation includes various musical symbols such as notes, rests, and accidentals.

2. 15

li- ce de pe-li-ce

20 25

Ser- ra co per chio do

5. 30

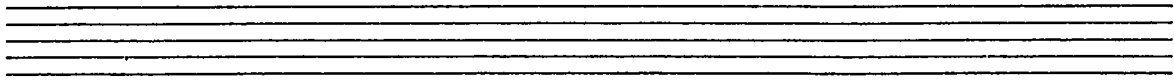
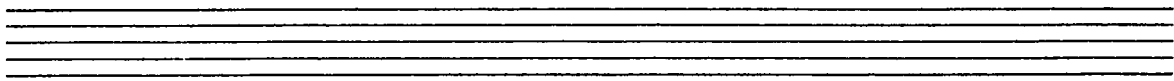
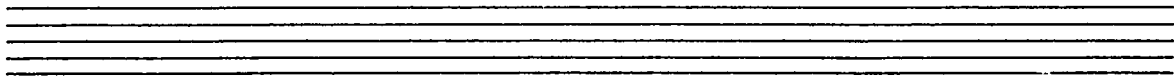
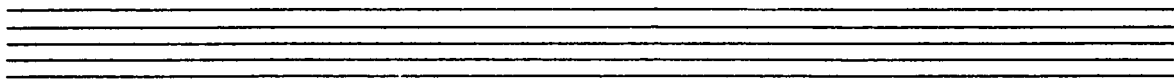
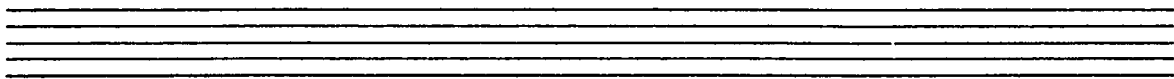
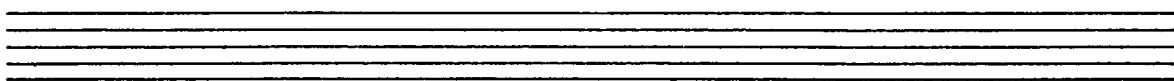
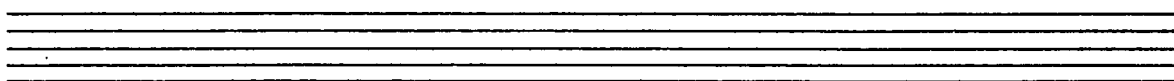
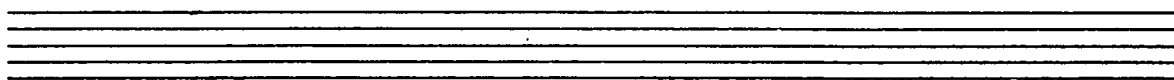
ru al-le mio

4.

35

Handwritten musical score for four staves, measures 35-38. The notation is in treble clef with a key signature of one flat (B-flat). The lyrics "Sta-" and "to" are written below the first staff. The notes are as follows:

Measure	Staff 1	Staff 2	Staff 3	Staff 4
35	A4, B4, C5	F4, G4, A4	F4, G4, A4	F4, G4, A4
36	B4, C5, D5, E5, F5	F4, G4, A4, B4, C5	F4, G4, A4, B4, C5	F4, G4, A4, B4, C5
37	D5, E5, F5, G5, A5	F4, G4, A4, B4, C5	F4, G4, A4, B4, C5	F4, G4, A4, B4, C5
38	[A5], [B5]	[F4], [G4]	[F4], [G4]	[F4], [G4]



La morte che spavento de felice
Serra co per chio doru alle mio stato.
Lomo che fortuna le desorce foria
assay meglio si non fosse nato
Larbor che alla rena a sua radice
amano amatio se vede seccato
Et senza foco tucta via se dice
Toczone morto non so may allrimato.

32. Et fosse certo

f. 119^r

Anonymous

Handwritten musical score for the piece "Et fosse certo". The score is written on three systems, each with three staves. The first system contains measures 1 through 5, with lyrics "Et fos-se cer-to che piu non". The second system contains measures 6 through 10, with lyrics "Sea- i. mas- se Da poy la mor-". The third system contains measures 11 through 20, with lyrics "te au-de che fa- ri- a". The notation includes various musical symbols such as clefs, time signatures, and note values. The lyrics are written in a stylized, handwritten font.

Et fos-se cer-to che piu non

Sea- i. mas- se Da poy la mor-

te au-de che fa- ri- a

Et fosse certo che piu non se amasse
da poy la morte aude che faria
Cosen sera laia mia che non peccasse
sta flicto corpo se reposaria
May pagura chi non lerestasse
Nel lautro munro la sua fantasia
Megliore pagare amore che lentasse
Mo che sovivo lacatena mia.

33. Vegio che la fortuna

f. 119^v

Anonymous

Handwritten musical score for the piece "Vegio che la fortuna". The score is written on three systems of three staves each. The first system contains measures 1 through 6, with the lyrics "Ve- gio che la for tu na" written below the staves. The second system contains measures 7 through 12, with the lyrics "ve- gio che la for- tu- na" written below the staves. The third system contains measures 13 through 18, with the lyrics "me con- tra- sta Ve-" written below the staves. The music is written in a simple, handwritten style, featuring various note values, rests, and accidentals. The lyrics are written in a cursive hand. The score is numbered 1 through 20 at the beginning of each system.

Ve- gio che la for tu na

ve- gio che la for- tu- na

me con- tra- sta Ve-

25

gio che a- mor ma Vol-

30

te le- spal- le

35

Vegio che la fortuna me contrasta
vegio che amor ma volte lespalle
Vegio che omne speranza ogi non basta
Vegio che p s?ire allo mundo falle
Vegio che p ? troppo se ad asta
non mō sa mai ruina et ?ade alulle.
Vegio che per menare pocu lapasta
Me trovo a basso stato rale salle.

34. Piangendo chiamo

f. 120^r

Anonymous

Handwritten musical score for the piece "Piangendo chiamo". The score is written in 2/4 time and consists of three systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), indicated by a sharp sign on the F line of the bass staff in the first system.

System 1: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics "Pian-gen-do chia-mo" are written below the vocal line.

System 2: The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with a half note C4, followed by a quarter note D4, and then a half note E4. The lyrics "Sur-da et cru-de-le Mor-te ul-ti-mo" are written below the vocal line.

System 3: The vocal line continues with a half note F#5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with a half note F#3, followed by a quarter note G3, and then a half note A3. The lyrics "fi-ne bel mei tor-men-ti mei tor-men-ti" are written below the vocal line.

Piangendo chiamo surda et crudele
morte ultimo fine bel mei tormenti

35. Aio te post u nome

f. 120^v

Anonymous

Handwritten musical score for the piece "Aio te post u nome". The score is written on three systems of three staves each. The first system includes a treble staff with a key signature of one flat (B-flat) and a 2/4 time signature, and two bass staves. The lyrics "A- io te pos- tu- no- me tur- bu-" are written below the first staff. The second system continues the melody and accompaniment, with lyrics "re- ra Che nel- li mat- ti por-". The third system concludes the piece, with lyrics "ti la- ba- ne- ra". A sharp sign (#) is placed at the end of the third system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

5

10

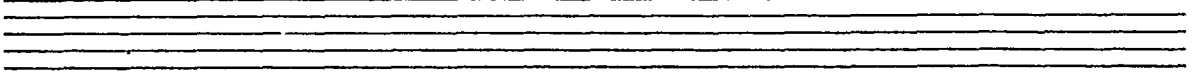
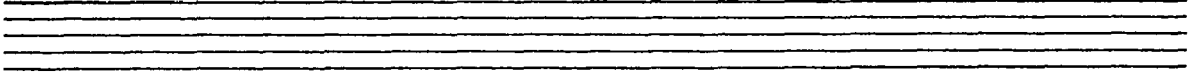
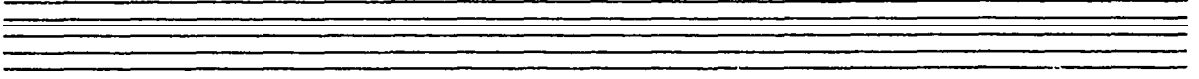
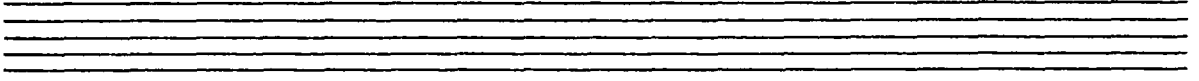
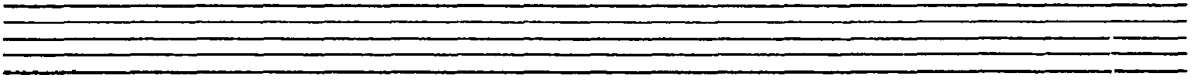
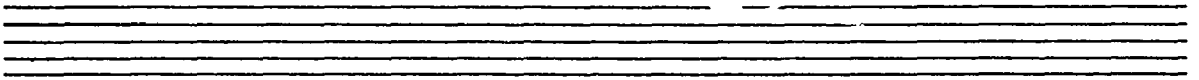
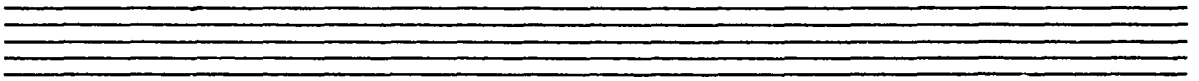
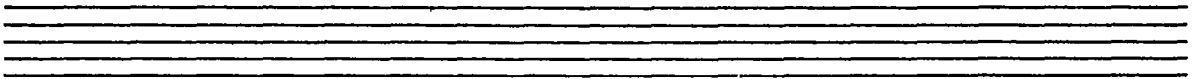
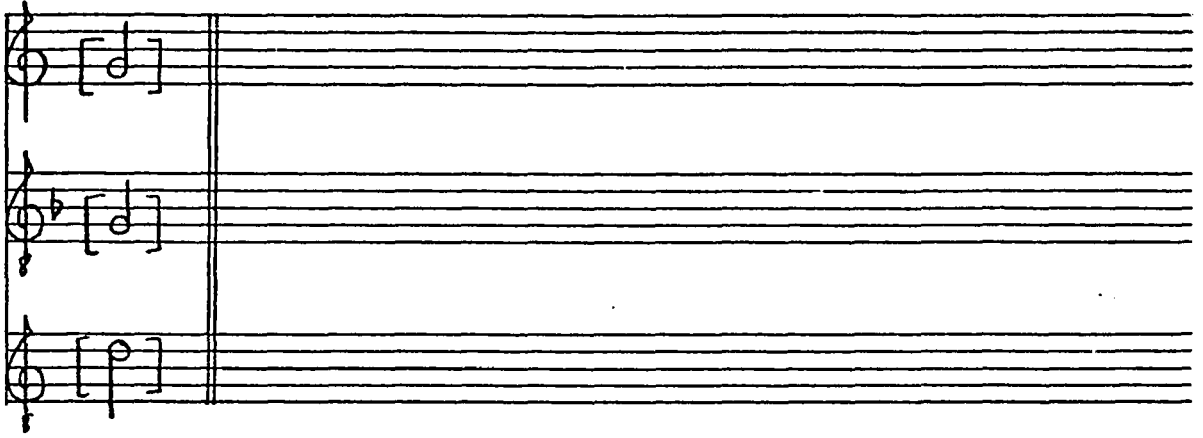
#

A- io te pos- tu- no- me tur- bu-

re- ra Che nel- li mat- ti por-

ti la- ba- ne- ra

15



Aio te post u nome turburera
che nelli matti porti labanera

36. Aio stentato

f. 121^r

Anonymous

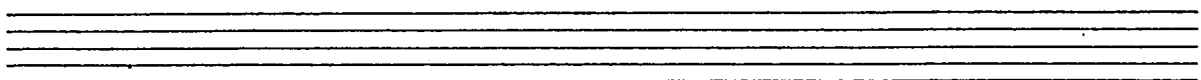
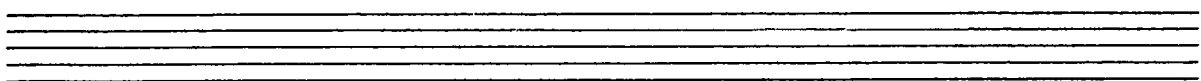
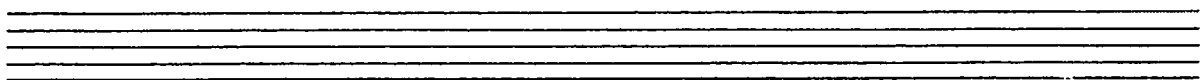
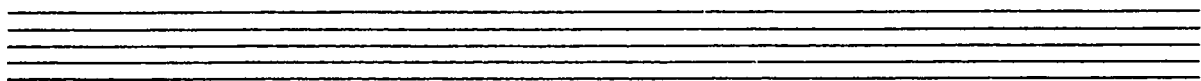
Handwritten musical score for the piece "Aio stentato". The score is written on four staves. The first staff is a vocal line in treble clef, 2/4 time, with lyrics "A- io Sten- ta- to". The second staff is a piano accompaniment in treble clef, 2/4 time, with a key signature of one sharp (F#). The third staff is a piano accompaniment in bass clef, 2/4 time, with a key signature of one sharp (F#). The fourth staff is a piano accompaniment in bass clef, 2/4 time, with a key signature of one sharp (F#). The lyrics "an- co- ra pui se brio-" are written under the first staff of the second system. The score is marked with a "5" above the first staff of the second system. The notation includes various musical symbols such as notes, rests, and accidentals.

b 10

o An- no So- lo

b 15

per gau- di- re un- a ho- ra



Aio stentato ancora pui se brio
anno sola per gaudire una hora.

37. Io sento donne banda

f. 121^v

Anonymous

Handwritten musical score for the song "Io sento donne banda". The score is written on three systems of three staves each. The first system contains measures 1 through 4, with lyrics "I- o Sen- ta don-ne ban- da su-". The second system contains measures 5 through 8, with lyrics "Spi- rar Cia- sca u- no cre- do per". The third system contains measures 9 through 11, with lyrics "la ma- lan- co- nia". The music is in 2/4 time, with a key signature of one sharp (F#). The notation includes treble and bass clefs, notes, rests, and dynamic markings. The lyrics are written below the staves.

1 I- o Sen- ta don-ne ban- da su-

5 Spi- rar Cia- sca u- no cre- do per

10 la ma- lan- co- nia

Io sento donne banda suspirar
ciasca uno credo per la malanconia
Et vidi linamora ti mormorar
Omne uno conta sua fantasia
Che dice amar non se vede amare
De che lida morte agelusia
Quando agio audito tucti lamentare
Non trovo pena che basta alla mia.

38. Questo afflicto

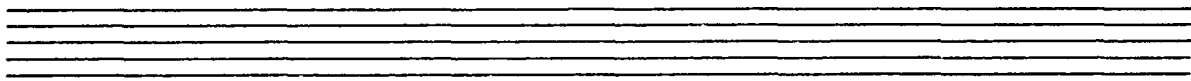
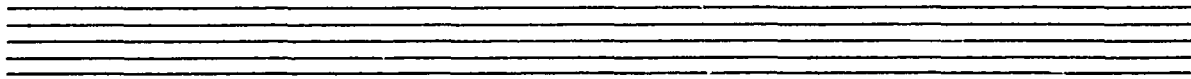
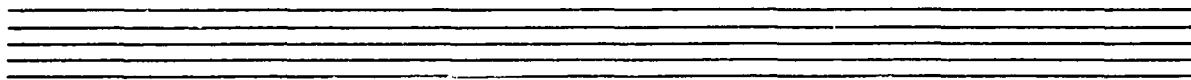
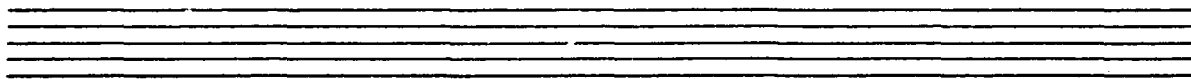
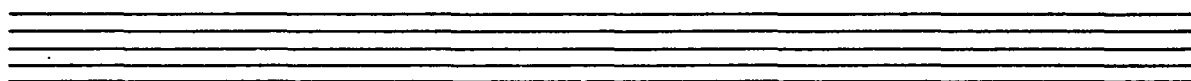
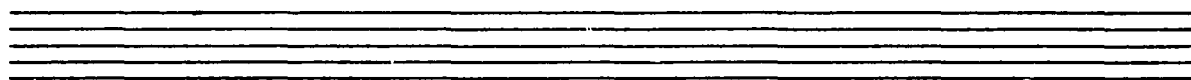
f. 122^r

Anonymous

Handwritten musical score for the piece "Questo afflicto". The score is written on three systems of three staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The second system includes a treble clef, a key signature of one flat, and a time signature of 2/4. The third system includes a treble clef, a key signature of one flat, and a time signature of 2/4. The score features various musical notations, including notes, rests, and accidentals. The first system is marked with a "5" above the first staff. The second system is marked with a "1." above the first staff and a "2." above the third staff. The third system is marked with a "10" above the first staff and a "3." above the first staff. The score is written in a style typical of 17th-century manuscript notation.

15 *

The musical notation is handwritten on three staves. The first staff is in treble clef and contains a melodic line with a slur over the first two notes, followed by a bracketed chord. The second staff is in treble clef and contains a melodic line with a slur over the first two notes, followed by a bracketed chord. The third staff is in bass clef and contains a melodic line with a slur over the first two notes, followed by a bracketed chord. The notation is handwritten and appears to be a student exercise or a sketch.



Questo afflicto corpu mi?o
che stanco voria oramay
un pocu repusare
Se n questo viso
Che crussao a bianco
la forza manca
et lasiato e mandato
Per una donna so distratiato

39. Lucello mio chiamo

ff. 122^v-123^r

Anonymous

Handwritten musical score for the song "Lucello mio chiamo". The score is written on four staves (treble and bass clefs) and includes lyrics. The first system (measures 1-4) is marked with a first ending bracket (1.) and a key signature change to B-flat. The second system (measures 5-10) continues the melody and includes the lyrics "lu- cel- lo mio chia- mo io Per do- ior". The score is written in a simple, handwritten style with some corrections and markings.

1. **b**

Lu- cel- lo mio chia- mo

5 **b b** 10

lu- cel- lo mio chia- mo io Per do- ior **b b**

15

na- ta do- ior na- ta 2. Chi o tro-vo

20 3.

et pu- re as- pec- to Chi o tro- vo et pu- re

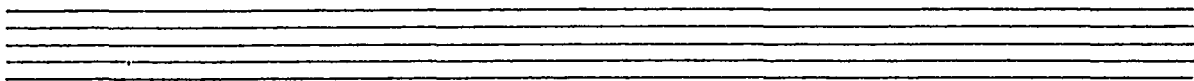
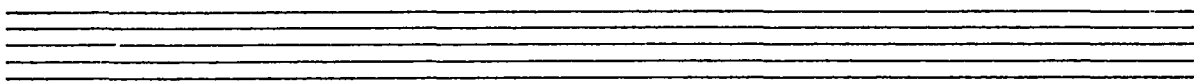
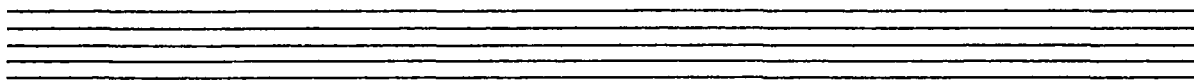
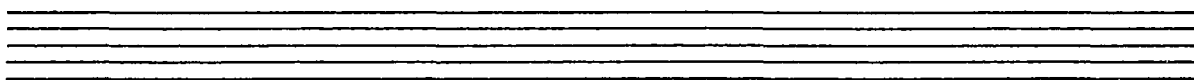
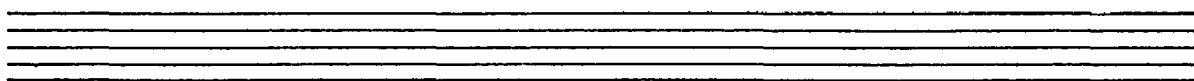
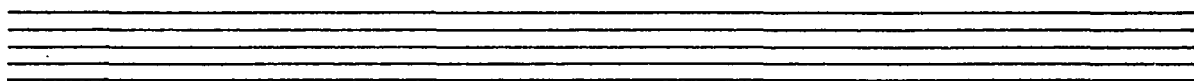
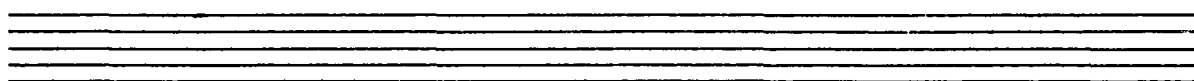
25

as- pec- to mai non pren- do

4.

6. 30

mai non pren-do mai non pren-do



Lucello mio chiamo io per do ior nata
chio trovo et pure aspecto mai non prendo
Noctula so che semper sto celata
Et so bactuta et mai non defendo
Nibio so che mai so calata
Et semper giro et mai non me destendo
Rave so senza vela ad gmandata
senza arboro temone senza intenda.

40. Viva viva li galanti

ff. 123^v-124^r

Anonymous

5

Vi - va vi - va li ga - lan-

10 #

ti lia - mo - ro - si tuc - ti quan-

15

ti chi non 1.

b b

2. b

20

#

25

30

3.

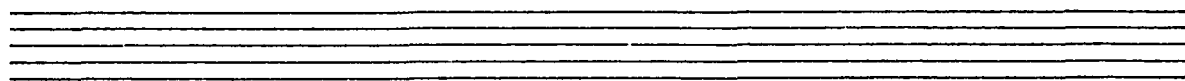
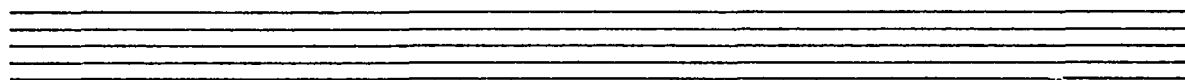
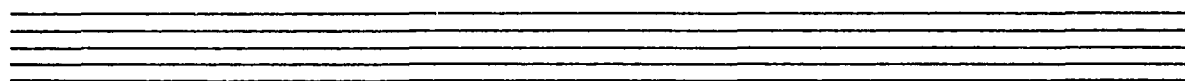
4.

35 40 447

Handwritten musical score for measures 35-40. The score is written on four staves (two treble and two bass clefs). Measure 35 begins with a sharp sign (#) above the first staff. Measures 36-37 contain various eighth and quarter notes with slurs. Measure 38 features a whole rest on the first staff and a half rest on the second staff. Measures 39-40 contain triplets of eighth notes, indicated by a '3' and a bracket above the notes. The notation is in a simple, handwritten style.

45 #

Handwritten musical score for measures 45-47. The score is written on four staves (two treble and two bass clefs). Measure 45 begins with a sharp sign (#) above the first staff. Measures 46-47 contain various eighth and quarter notes with slurs. Measure 48 features a whole rest on the first staff and a half rest on the second staff. Measures 49-50 contain triplets of eighth notes, indicated by a '3' and a bracket above the notes. The notation is in a simple, handwritten style.



Viva viva li galanti
li amorosi tucti quanti
chi non

41. Io non so surdo

ff. 124^v-125^r

Anonymous

Handwritten musical score for the piece "Io non so surdo". The score is written on five staves. The first staff is a vocal line in treble clef, with lyrics "Io non so Sur- do ne" written below it. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef. The fifth staff is a vocal line in bass clef. The music is in 3/4 time and features various musical notations including notes, rests, and accidentals. The score is handwritten and appears to be a manuscript.

Four sets of empty musical staves, each consisting of five lines, arranged vertically. These staves are provided for additional notation or performance.

5

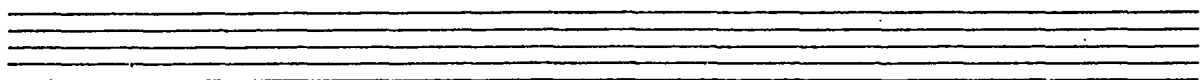
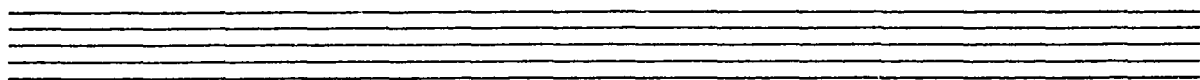
ce- co in tuc- tu Co-me cia

1.b b

10

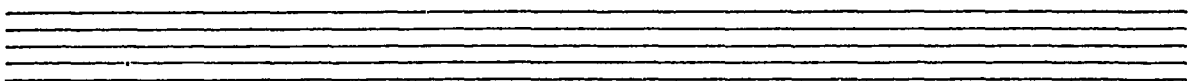
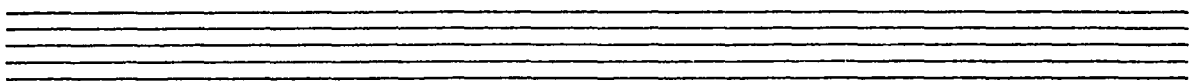
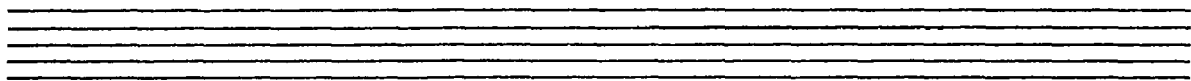
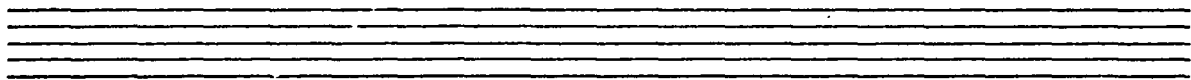
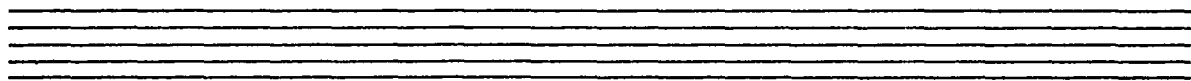
10

scu- no se- pen- za sti- mar cre- de



15

Se- pen- za Sti- mar Cre - de



Io non so surdo ne ceco in tuctu
Como ciascuno sepenza stimar crede
tale porto machia adosso dice bructo
al suo compagno se stesso non vede
L'arboro captivo fa captivo fructo
Chia cor duppio non a bona sede
tale messe crede avere messo allo chi un fume
Chi amobra(?) se acrorzena se io vedo lume.

42. Una vecchia rencagnata

ff. 125^v-126^r

Anonymous

Handwritten musical score for the piece "Una vecchia rencagnata". The score is written on five staves. The first staff is a treble clef with a common time signature (C). The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a 2/4 time signature. The fifth staff is a bass clef with a common time signature (C). The lyrics "U- na Vec- chia ren- cag na- ta" are written below the second staff. The music is written in a simple, handwritten style with various note values and rests.

5

Zor-za guer-za sto- ma Co- sa Che per es- se- re

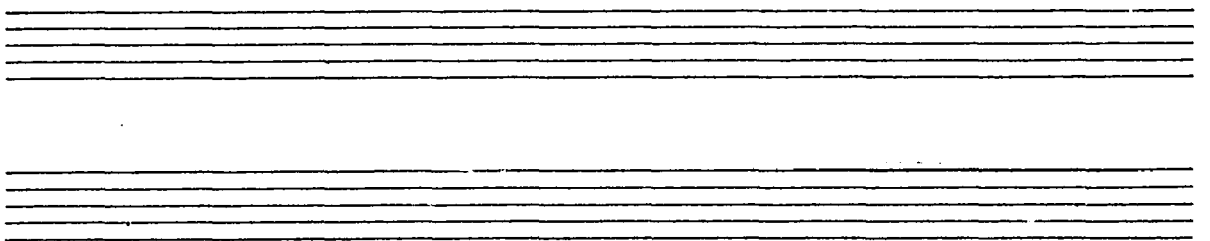
3. 5. 8.

4. 6.

10

tro- sa La sua vi- ga con- su- ma- ta

9. 11.



Una vecchia rencagnata
zor^{ra} guerza i stoma cosa
Che per essere retrosa
La sua viga a consumata
chi se vole piacere dare
Tucte le vecchie lasse stare
non ntendete alle parole
de queste vecchie che somia fallare
sia pur quello che se vole
tucte sondo dabias mare
Queste vecchie rencagnata
somio tucte renegate

43. Sufferir son disposto

ff. 126^v-127^r

Anonymous

Handwritten musical score for the first system of 'Sufferir son disposto'. The system consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics 'Suf- frir so di- spos- to' and 'Suf- frir'. The second staff is a piano accompaniment line in G-clef, also with a key signature of one sharp and a 2/4 time signature. The third and fourth staves are piano accompaniment lines in C-clef, with a key signature of one sharp and a 2/4 time signature. The system is marked with a '5' at the end, indicating a measure rest.

Handwritten musical score for the second system of 'Sufferir son disposto'. The system consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp and a 2/4 time signature. It contains the lyrics 'So di- spos- to om- b b ne tor- men-'. The second staff is a piano accompaniment line in G-clef, also with a key signature of one sharp and a 2/4 time signature. The third and fourth staves are piano accompaniment lines in C-clef, with a key signature of one sharp and a 2/4 time signature. The system is marked with a '10' at the end, indicating a measure rest. The system concludes with a '3.' marking and a 'b' (basso) marking.

15

to Tor-men-to

4,

20

do-ne sia fi-ne re-po-so tor-

5

b

b

so

6.

25 30

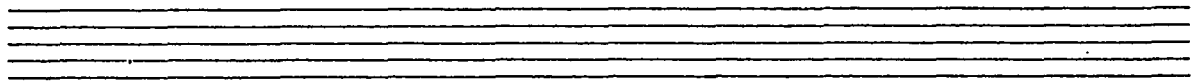
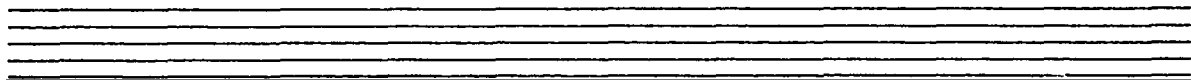
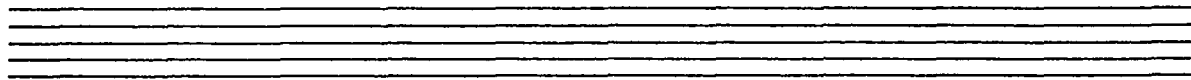
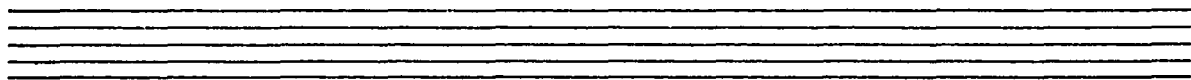
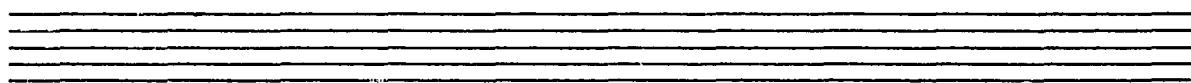
men-to tor-men-to do-ne sia fi-ne

b

#

à re-po-so

The image shows a handwritten musical score for a four-part setting of the phrase "à re-po-so". The score is written on four staves, each with a treble clef. The key signature is one sharp (F#), indicated by a sharp sign above the first staff. The time signature is not explicitly written but appears to be common time (C). The melody is spread across the four parts. The lyrics "à re-po-so" are written below the first staff. The first staff has a sharp sign above it. The second staff has a sharp sign above it. The third staff has a sharp sign above it. The fourth staff has a sharp sign above it. The score is divided into three measures by vertical bar lines. The first measure contains the notes for "à re-", the second measure contains the notes for "po-", and the third measure contains the notes for "so". The notes are written in a simple, handwritten style. The staves are empty except for the notes and lyrics.



Suffrir son disposto omne tormento
Tormento done sia fine a riposo
Reposo me sarria essere contento
Contento del amor che porto ascuno
Ascuso focho nel pecto sento
Sento che me consuma el cor doglioso
Doglioso vivo et de mio vale consento
Consento de morir o glorioso.

44. O partita crudele

ff. 129^v-130^r

Anonymous

Handwritten musical score for the piece "O partita crudele". The score is written on four staves, with the first two staves containing vocal parts and the last two staves containing instrumental parts. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems, with the first system ending at measure 5 and the second system starting at measure 10. The lyrics are written below the vocal staves: "O par-ti-ta", "ta cru-de-le". The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a clear, legible hand.

5

O par-ti-ta

10

ta cru-de-le

15

First system of musical notation (measures 1-15). It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. A fermata is present over the final measure of the system.

20

#

C

25

Second system of musical notation (measures 16-25). It consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with various note values and rests. A sharp sign (#) is placed above the second measure, and a flat sign (b) is placed below the eighth measure.

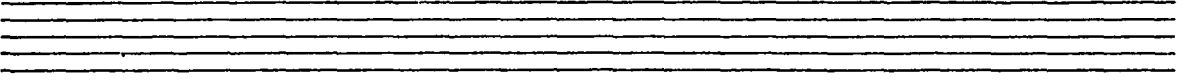
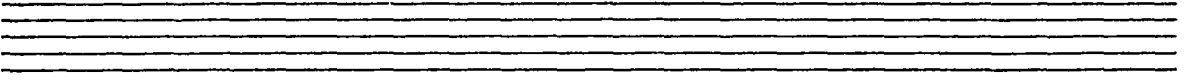
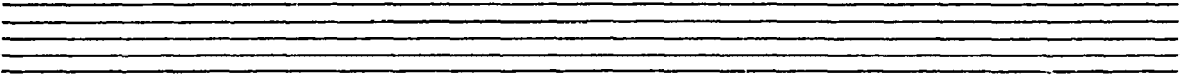
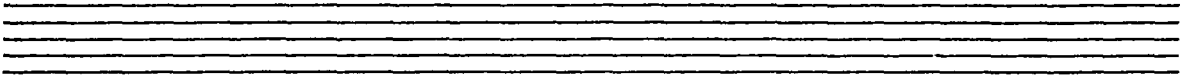
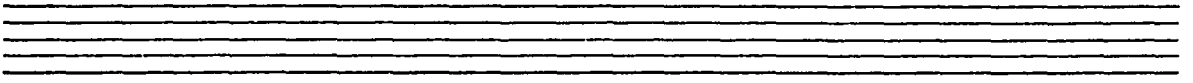
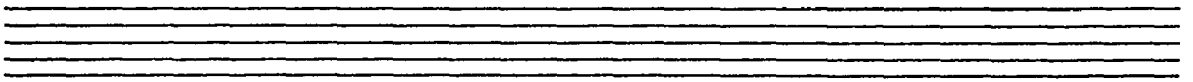
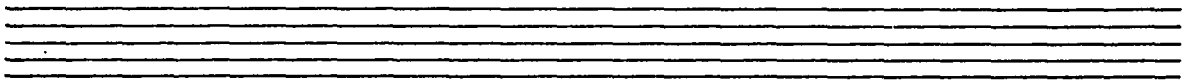
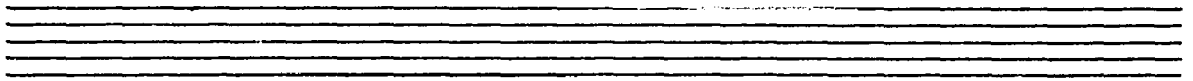
30

35

Third system of musical notation (measures 26-35). It consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with various note values and rests. A triplet of eighth notes is marked with a '3' and a bracket in the second measure of the second staff.

40 #

Handwritten musical score for a four-part setting of a hymn tune, measure 40. The score is written on four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The measure number is 40, indicated by the text "40 #" above the first staff. The notation includes various note values (quarter, eighth, and half notes), rests, and phrasing slurs. The Soprano staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a whole rest, followed by a half note G3, and then a quarter note G4. The Tenor staff begins with a half note G3, followed by quarter notes A3, B3, and C4. The Bass staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The measure concludes with a double bar line and repeat signs. The final notes of the measure are enclosed in brackets: [G4] for Soprano, [G4] for Alto, [G4] for Tenor, and [G3] for Bass.



O partita crudele

CORRECTIONS

1. Orsu cusi va el mondo

1. measure 4, alto: changed e to f
2. measure 12, alto: changed b to a
3. measure 19, alto: changed 32nd notes to 16ths
4. measure 21, alto: changed 32nd notes to 16ths
5. measure 24, superius: changed 8th notes to 16ths
6. measure 39, alto: changed e to c
7. measure 40, alto: changed quarter note to half

2. Pouer me mischin

1. measure 8, superius: omitted flat before f
2. measure 31 (last note), alto: changed e to f

3. Se io Ho dato

1. measure 6, alto: changed SB to B
2. measure 15, superius: omitted flat before f
3. measures 15-16, alto: changed d to e
4. measure 24, alto: changed f to g
5. measure 28, superius: omitted flat before f
6. measure 28, alto: changed e to c

5. Io sento amore

1. measure 10, superius: omitted flat before f
2. measure 16, tenor: flat should be omitted

7. Questa fenice

1. measure 23, superius: supplied quarter rest

8. Ai lasio ad quanti feri

1. measure 7, alto: changed dM to dSM
2. measure 11, alto: omitted cM

9. Orsu su car signori

1. measure 5, alto: changed third note from c to d
2. after measure 7, superius: omitted brevis rest
3. measure 11, superius: added b brevis
4. measure 13, alto: changed dM to cM
5. measure 19, superius: changed 2bSB to bB
6. measure 23, superius: changed SB to dotted SB

9. Orsu su car signori--Continued

- 7. measure 23, bass: changed SB to dotted SB
- 8. measure 34, bass: omitted B rest between c & b

10. Trista che spera

- 1. measure 4, tenor: changed SB to dotted SB
- 2. measure 18, added double bar and repeat marks
- 3. measure 31, tenor: changed cB to cSB
- 4. measure 33, bass: changed f to e
- 5. measure 55, tenor: changed B to L
- 6. measure 65, tenor: omitted fSB

11. Folle chi vole

- 1. measure 48, bass: changed dM to eM
- 2. measure 57, bass: omitted sharp
- 3. measure 59, bass: changed SB to B

12. Amor tu non me gabasti

- 1. measure 42, bass: changed a to b
- 2. measure 43, bass: changed e to d
- 3. measure 44, bass: changed d to c
- 4. measure 47, bass: changed SB rest to B rest
- 5. measure 70, superius: changed SB to dotted SB
- 6. measure 70, bass: changed d to c

13. Ben finiro questa

- 1. measure 23, last note, bass: changed g to f
- 2. measure 30, superius: changed dotted M, SM to SB, M
- 3. measure 67, last note, bass: changed g to b

14. O rosa bella

- 1. measure 13, last note, tenor: changed M to SB
- 2. measure 17, bass: changed c to d

15. Fortuna desperata

- 1. measure 4, tenor: supplied gB
- 2. measure 6, bass: 2M instead of 2SM
- 3. measures 9-10, tenor: dotted B instead of B
- 4. measures 9-10, bass: dotted B instead of B
- 5. measures 15-17, tenor: dotted L instead of L
- 6. measure 15, bass: 2SM instead of 2M
- 7. measure 22, superius: SB rest instead of B rest
- 8. measure 26, last note, sup.: changed dotted SB to SB
- 9. measures 27-28, tenor: dotted B instead of B
- 10. measures 27-28, bass: dotted B instead of B

15. Fortuna desperata--Continued

11. measure 34, bass: omitted fSB
12. measures 50-57, tenor: in place of measures
37-44
13. measure 37, first note, bass: a instead of g
14. measures 38-40, bass: B, L instead of SB, B
15. measure 39, tenor: supplied cB
16. measures 37-49, tenor: in place of measures
45-57
17. measure 49, tenor: B instead of L
18. measure 52, bass: changed g to f

16. Fortuna desperata

1. measure 38, alto: omitted gB
2. measures 40-41, alto: changed SB to dotted SB

17. O latre perche

1. measure 7, alto: changed c to B
2. measure 17, alto: changed c to d
3. measure 19, alto: changed g to e
4. measure 21, bass: changed f to e
5. measure 25, bass: changed a to g
6. measure 28, tenor: changed B with fermata to L
7. measure 28, no repeat marks given in superius or
bass
8. measure 29, superius: no time signature change
given
9. measure 31, dissonant d's in superius first half
of beats 2 & 3; dissonant d & f in
bass on second half of beats 2 & 3
10. measure 34, alto: changed c on 2nd beat to d
11. measure 34, tenor: changed d on 3rd beat to c
12. measure 43, alto: changed 2dSB to d dotted SB, cM
13. measure 43, tenor: changed g to f
14. measure 46, superius: changed M to SB

18. In tormento

1. measure 12, tenor: omitted M rest
2. measure 39, tenor: changed SB to M
3. measure 40, superius: omitted fM
4. after measure 43, bass: omit one measure of gdSB
5. measure 52, bass: changed eSB to eM
6. measure 60, superius: omitted fSB
7. measure 68, superius: changed fM to fSB

19. Captino sopra della terra

1. measure 2, alto: changed M rest to SB rest
2. measure 9, superiua: added fM
3. measure 12, alto: changed g to a
4. measure 43, alto: changed g to e
5. measure 48, bass: supplied cL
6. measure 54, bass: changed first note f to e
7. measure 55, bass: changed e to d
8. measures 60-61, superius: changed dotted B to B;
61, first beat dissonant with bass
9. measure 64, alto: changed e to c
10. measure 65, alto: changed c to d
11. measure 68, first note, alto: dissonant
12. measure 69, superius: changed SB rest to M rest
13. measure 71, bass: changed e to d
14. measure 80, first beat alto: dissonant
15. measure 81, alto: changed B to L
16. measure 81, bass: changed SB rest to B rest

20. Fin che vivo

1. measure 14, alto: changed dotted SB to SB
2. measure 25, bass: changed d to e
3. measure 28, alto: omitted cB, dSB
4. measure 34, alto: changed f to e
5. measures 35-39, alto: dissonances

21. Leta speranza mia

1. measure 12, alto: added B rest
2. measure 29, alto: dissonant
3. measure 38, alto: omitted e dotted SB, fM

22. In eternu voglio

1. measure 24, bass: changed d to e

23. Non te fidare

1. measures 7-8, superius: blurred in Ms.
2. measure 8, alto: changed c to d
3. measure 9, superius: changed d to e

24. Vego el luccio

1. measure 13, alto: changed d to e

26. Nui siamo

1. measure 15, superius, tenor, and bass all breves
2. measure 21, bass: omit an aSB

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39. Lucello mio chiamo--Continued.

8. measure 32, bass: changed e to c

40. Viva viva li galanti

1. measure 15, alto: changed g to a
2. measure 19, alto: changed a's to b's
3. measure 32, alto: dissonant
4. measure 32, bass: supplied cSB

41. Io non so surdo

1. measure 4, alto: changed a's to b's
2. measure 15, alto: changed e to f

42. Una vecchia rencagnata

1. measure 2, contra: changed f to g
2. measure 3, contra: changed f to g
3. measure 4, triplum: changed g to a
4. measure 5, contra: changed f to g
5. measure 6, triplum: supplied gSB
6. measure 6, bass: supplied cSB
7. measure 6, contra: changed f to g
8. measure 8, triplum: changed dM to dSB
9. measure 10, contra: changed de to ef
10. measure 11, tenor: omitted fSB

43. Sufferir son disposto

1. measure 10, bass: changed M to SB
2. measure 10, bass: changed SB to M
3. measure 11, alto: changed SB to M
4. measure 13, bass: changed g to a
5. measure 19, alto: omitted bSB
6. measure 24, alto: added SB rest

44. O partita crudele

1. measure 5, alto: changed SB rest to B rest
2. measure 39, alto: omitted deM, fB
3. measure 40, alto: omitted b dotted SB, cM

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The following method of shorthand has been used for the musical collations. Lower case letters represent the musical pitches. Capital letters represent the rhythmic values: L = longa; B = brevis; SB = semibrevis; M = minima; SM = semiminima; and F = fusa. The measure number is given first, followed by a dash. The variant reading as found in the collated source is then given, followed by a colon. The Perugia reading follows the colon. Note the example: tenor: measure 4-2dSB: dB. This example may be translated as meaning that in measure 4 the tenor voice of the collated source contains two d semibreves instead of the d brevis found in G20.

APPENDIX I

A. MUSICAL COLLATIONS

4. Morte che fai

Paris, Reserve Vm⁷ 676 (85^v-86^r)

superius: exact

tenor: measure 4-2dSB: dB. 31-black aB, black aSB: aB.

altus: measure 2-fB: f dotted SB, edSM. 3-5, SB rest, edaSB, bB: caSB, bL. 19-adds SB rest after aSB. 20-21, aSB, gFM: a dotted SB, gf SM, gSB. 34-2 black bSB: black bB. 38-black efSM, black gSB: black efgM. 39-a black dotted SB, bc black SM: a black SB, bc black M. omits meas. 42.

bass: measure 43-black aSB, black gB: black abgSB.

Segovia #151 a 3 - "Morte que fay" - Ysaac

superius: exact

tenor: measure 4-2dSB: dB. 19-dcM: cSB. 31-black aB, black aSB: aB.

contra: measure 29-cSB: aSB. 38-SB rest: black dSB. 43-black agaSB: black abgSB.

12. Amor tu non me gabasti

Pixerecourt (4^v-5^r), a 4

superius: measure 9-adds aSB after aM. 12-omits deM. 19-ffeM: fSB,gM. 32-33, c dotted SB, bbaM: cB, bSB. 42-43, a dotted SB, fM, gSB: aSB, fM, gSB, fM. 59-aSB: sbM.

tenor: measure 41-2gSB: gB. 52-53, cL: 2cB.

contra: measure 12-fSB: dSB. 16-fSB: SB rest. 18-gSB: eSB. 24-26, cL, cB: c dotted L. 35-faSB: cB. 42-gSB: aSB. 43-SB rest: eSB. 44-cB: dB. 48-gSB: bSB. 49-fSB: dSB. 53-fSB: SB rest. 64-67, 2fL: caSB, fL, fcSB. 68-SB rest, eSB: bdSB. 69-fdSB: afSB.

Montecassino #23 a 4 - Amor tu non me gabaste

superius: measure 12-omits deM. 17-b^b dotted SB. 19-ffeM: fSB, gM. 32-33, c dotted SB, bbaM: cB, bSB. 59-aSB: abM.

tenor: measure 41-2gSB: gB.

contra: measure 12-fSB: dSB. 16-fSB: SB rest. 18-gSB: eSB. 24-26, cL, cB: c dotted L. 35-faSB: cB. 42-gSB: aSB. 43-SB rest: eSB. 44-cB: dB. 48-gSB: bSB. 49-fSB: dSB. 53-fSB: SB rest. 64-67, 2fL: caSB, fL, fcSB. 68-SB rest, eSB: bdSB. 69-fdSB: afSB.

14. O rosa bella

Berlin Ms. 78 C28 #43 - textless

superius: measure 3-g dotted M, fSM: gSB; feSM: fM. 6-fgM: fSB. 14-fSB: fM. 19-2eM: eSB; fM: dM. 24-adds SB rest after fermata. 27-a dotted M, gSM: aSB.

tenor: measure 1-g dotted B: gB, gSB. 8-9, bB: 2bSB. 18-aSB: 2aM. 23-gB: 2gSB.

contra: measure 2-cbSM: bM. 10-adds SB rest after cSB. 11-gSB, M rest, gM: SB rest, gbSB. 12-efM: f dotted M, eSM. 17-dM: cM; dM: edSM. Skips from second beat of 18 to second beat of 20. 23-dSB, deM: d dotted M, eSM, dbM. 24-fSB: cSB.

Trent 90 #1083 (DTO 14/15, pp. 225-226) - O rosa bella

superius: measure 2-a dotted SB: aSB, M rest. 3-g dotted M, ffeF: gSB, fM. 5-2fM: fSB. 19-2eM: eSB; fM: dM.

tenor: measures 8-9, bB: 2bSB. 13-14, cSB: cM. 23-gB: 2gSB.

contra: measure 8-dM: cM. 10-dSB: cSB; SB rest: dSB. 11-dSB: SB rest; M rest, gM: bSB. 12-efM: f dotted M, eSM. 17-dM: cM; dM: edSM. 20-b dotted M, gSM: black bSB, black aM. 23-dSB: d dotted M, eSM; deM: dbM. 24-fSB: cSB; e^b SB: eSB.

15. Fortuna desperata a 3

Florence, Magl. XIX, 121 #25-Fortuna disperata

superius: measures 1-2, dotted fB: fB, fSB. 5-6, dotted aB: aB, aSB. 13-cSB: fSB. 17-18, c dotted B: cSB, cB. 19-bB: 2bSB. 20-cbM: cSB. 24-eB: 2eSB. 27-28, b dotted B: bB, bSB. 29-gfM: fSB. 56-deSM: dM.

tenor: measure 7-dB: 2dSB. 21-22, dotted fSB: fB, fSB. 23-eB: 2eSB. 48-d dotted M, cSM: dCM.

contra: measures 23-24, c dotted B: cB, cSB. 28-fSB: dSB. 37-a dotted M, gSM: 2gM. 44-45, cB: 2cSB. 52-fSB: gSB. 57-fL: cL.

Segovia #110-Fortuna disperata - Anthonius Busnoys

superius: measure 1-f dotted B: fB, fSB. 9-10, f dotted SB, eM, fSB: f dotted B. 20-cbM: cSB. 24-eB: 2eSB. 34-35, aSB, gfM: aB. 39-2eSB: eB.

tenor: measure 7-dB: 2dSB. 21-22, dotted fB: fB, fSB. 53-b dotted SB, aM: baSB.

contra: measure 6-agfeM: a dotted M, gfeSM. 19-2gSB: gB. 27-28, e^b dotted B, fSB: e dotted B, dSB. 37-first note aM: gM. 44-45, cB: 2cSB. 50-b^bB: bB. 52-fdSB: gdSB.

London, B. M. Add. 35087 #11-Fortuna desperata

superius: measure 13-cSB: fSB. 17-18, cB, cSB: cSB, cB. 38-black aB, black gfM: a dotted SB, gfSM. 55-56, black fB, black edM, eSB: fSB, e dotted SB, dM.

tenor: measures 21-22, f dotted B: fB, fSB. 27-28, gB, gSB: g dotted B. 47-48, dSB, d dotted SB, cbM: dB, dCM, bSB.

contra: measure 20-b dotted SB, agSM: baSB. 37-a dotted M, gSM, f dotted M, eSM: ggfeM. 38-2dSB: dB. 41-black aSB, black gM: agM. 57-fL: cL.

16. Fortuna desperata a 4Paris, Reserve Vm⁷ 676 #17 (24^v-25^r)-Fortuna desperata

superius: measure 13-cSB: fSB. 17-18, cB, cSB: c dotted B. 27-28, bB, bSB: b dotted B. 34-35, 2aSB: aB. 38-black aB, black gFM: aSB, gFM.

tenor: measures 15-20, fL, 2L rest: f dotted L, L rest, B rest. 21-22, f dotted B: fB, fSB. 23-2eSB: eB. 27-28, gB, gSB: g dotted B. 29-fdSB: f dotted SB, edSM. 48-dcbam: d dotted SB, cbSM. 52-SB rest, aSB: aB.

contra (altus): measure 4-edM: edSM. 42-43, aB, aSB: a dotted B.

bassus: measure 6-a dotted M, gSM: agM. 21-22, fB, SB rest, fSB: fL. 37-a dotted M, gSM: agM. 41-eSB: feM. 47-48, 2dB: dL. 52-SB rest, aSB: fdSB. 53-aSB: fSB. 54-b dotted SB: g dotted SB. 55-gaSB: efSB. 56-eB: cB. 57-eL: c & fL.

Seville #127 (Paris 40^v-41^r)-Fortuna desperata

superius: measures 17-18, cB, cSB: c dotted B. 38-black aB, black gFM: aSB, gFM.

contra alto: measure 45-black fSB, black gM: f dotted M, gSM. 55-56, cB, cSB: 2 dotted cSB.

tenor: measure 29-fSB, edM: f dotted M, edSM. 48-d dotted M, cSM, bSB: d dotted SB, cbSM.

bass: measure 6-a dotted M, gSM: agM. 15-black cB, black bcM: c dotted SB, bcSM. 41-eSB: feM.

St. Gall Cod. 462 #7 (pp. 20-21)-Fortuna desperata

superius: b^b in signature. measures 9-10, f dotted SB, eM, fSB: f dotted B. 13-14, cSB, f dotted SB, edSM: fSB, fB. 17-18, cB, cSB: c dotted B. 20-cbM: cSB. 21-2aSB: aB. 27-28, bB, bSB: b dotted B. 30-2gSB: gB. 34-35, a dotted SB, gfSM: aB. 38-a dotted SB, gfSM: aSB, gFM. 55-56, f dotted SB, edSM, eSB: fSB, e dotted SB, dM.

tenor: measures 9-10, dB, dSB: d dotted B. 29-fSB, edM: f dotted SB, edSM. 30-2eSB: eB.

St. Gall Cod. 462 #7-Fortuna desperata--Continued

altus: measures 12-13, SB rest, cbSB: M rest, dcSB, bM.
19-eM: dM. 25-a dotted SB: aSB. 26-dM: dSB.
38-f dotted SB, gM: fB. 42-43, aB, B rest: a dotted B, SB rest. 55-56, cB, cSB: 2c dotted SB.

bass: measure 19-2gSB: gB. 26-gdSB: gfSB. 41-gfM, eSB: agfeM.

Canti C #CXXVII-Fortuna desperata

superius: measure 5-2aSB: aB. 17-18, cB, cSB: c dotted B.
24-e dotted SB, deSM: 2eSB. 30-g dotted SB,
fgSM: gB. 38-a dotted SB, gfSM: aSB, gfm.

tenor: measures 21-22, f dotted B: fB, fSB. 29-fSB, edM:
f dotted SB, edSM.

contra (altus): measure 8-gSB, SB rest: gB. 35-e^bB: eB.
36-c dotted SB, dM: cdSB. 42-43, aB, aSB:
a dotted B. 55-56, cSB, cM, cSB, cM, cSB:
SB rest, 2c dotted SB. 57-cL: aL.

bassus (no flat in signature): measure 6-a dotted M, gSM:
agM. 23-24, c dotted B, cSB: cB, 2cSB. 35-e^bB: eB.
39-40, 2aB: aL. 41-a dotted M, gSM: agM; eSB: feM.
57-fL: f & cL.

20. Fin che vivo

Paris, Reserve Vm⁷ 676 #52 (60^v-61^r) a 3 - Fin che vivo

superius: measure 3-2 black gSB: black gB. 8-2 black cSB:
black cB. 9-dB: black dB, black dSB. 18-19,
aSB, gfm: aB. 30-3: 3. 37-bagfm: b dotted SB,
aM. 38-c dotted SB, baSM: cB.

tenor: measure 2-black dSB: black dBM. 3-black agM: black
gSB. 9-dB: black dB, black dSB. 14-15, SB rest,
cB, cSB: 2cB. 16-17, 2cB: cL. 19-2bSB: bB. 30-
3: 3. 33-dotted cB: cB, cSB. 34-dotted eB: eB,
eSB.

contra: measure 3-black afM: black fSB. 9-dB: black dB.
11-2cSB: cB. 12-2dSB: dB. 20-aL: eL. 25-2dSB:
d dotted SB, dM. 26-ecM: cSB. 28-2eSB: eB. 29-
aB: eB. 31-fB, gSB: cB, SB rest. 33-SB rest:
cSB. 34-deM: cSB.

Paris 1597 #44 (43v-44r) - Fin chio vivo a 3

superius: measure 6-a dotted SB, bM, cSB: black aB, black bcM. 8-d dotted SB, cbSM, cSB: black bSB, black cB. 9-d dotted B: black dB, black dSB. 18-19, a dotted SB, gfSM, gSB: aB, gSB. 27-28, a dotted SB, gfSM: aSB, gfM. 35-a dotted SB, bM, cSB: aB, bcM. 36-dB, cSB: d dotted SB, cbaM. 37-d dotted SB, cbSM, cSB: b dotted SB, aM, gSB. ends in 38-d dotted B: cB, bSB. omits 39.

tenor: measure 2-dSB: black dbM. 3-abcSB: cbgSB. 4-dB, dSB: a dotted SB, bcdM. 6-c dotted SB, dM, eSB: cB, deM. 9-d dotted B: dB, dSB. 14-15, 2B rest: 2cB. 16-17, c dotted SB, 5cM: cL. 35-c dotted SB, dM, eSB: cB, deM. 36-37, edSB, eB: eB, e dotted SB, dM. ends in 38-d dotted B: cSB, dB.. omits 39.

contra: measure 5-cSB: deM. 6-SB rest: eSB. 11-2cSB: cB. 12-2dSB: dB. 20-aL: eL. 25-efSM: dM. 29-aB: eB. 31-gSB: SB rest. 35-eSB: SB rest. 36-37, abSB, aB: gB, c dotted SB, bM. ends in 38-d dotted B: aSB, gB.

29. Sera nel core mio

Seville #144 (117v-118r), a 3-Sera ne lo cor

Ø: C signature; in twice the note values of G20.

superius: measure 6-cSB: cSB (should be M in G20).

tenor: measure 12-b dotted SB, agSM: b dotted M, aSM.

contra: measure 8-agSB: a dotted M, gSM. 10-afSB: a dotted SM, gF, fM. 12-cSB: dM; gaM, bSB: gM, abSM.

Montecassino #139 a 4-Sera nel cor mio

Ø: C signature; in twice the note values of G20.

superius: exact

tenor: measure 4-f dotted SB, eM: fSB.

contra: measure 10-afSB: a dotted SM, gF, fM. 12-cSB: dM; gaM, bSB: gM, abSM.

Bologna, Q16 #108 (128^r), a 4-Sera nel coro mio

Ø: C signature; in twice the note values of G20.

superius: measures 2-3, c dotted SB, bbaM: cSB, bM.
 12-d dotted SB, cbSM: black dSB, black cM.
 14-15, f dotted SB, eedM: fSB, eM.

tenor: exact

contra: measure 7-SB rest, cSB: black cSB, black bM.
 10-agSB: a dotted SM, gF, fM. 12-cSB, faM, g
 dotted M, aSM, bSB: dfgM, abSM.

30. Corrino multi cani

Montecassino #140 a 4-Correno multi cani

superius: Ms very dark measures 19-23, otherwise, exact.

tenor: Ms very dark measures 19-21, otherwise, exact.

contra: begins differently. measure 1-aB: B rest. 2-
 dB: B rest. 3-aB: a dotted SB, gM. 4-aSB: feM.
 omits beat 21-22.

31. La morte che spavento

Seville #147 (119^v-120^r), a 3-La morte che spavento

superius: measure 16-cSB: cM, deSM. 16-17, f dotted SB,
 edSM, eSB: f dotted SB, eedM. 22-b dotted SB,
 abSM: b dotted SB, aM. 25-b dotted M, gSM: bSB.
 36-e dotted SB, deSM: e dotted SB, fM.

tenor: measure 13-black cB, black aSB: c dotted SB, bM.
 30-dB: 2dSB. 31-cSB: 2cM. 32-2gSB: gB.

contra: measures 5-6, g dotted B, gSB: gL. 16-fdSB: SB
 rest, dSB.

33. Vegio che la fortuna

Montecassino #129-Vedo che fortuna

0: Ø signature; in half the note values of Perugia.

Montecassino #129-Vedo che fortuna--Continued

superius: measures 5-6, aB: 2aB. 13-14, 2fSB: fL.

tenor: measures 13-14, 2fSB: fL. 33-ecM (or SM): ecSB.

contra: measure 11-aM: cSB. 14-a dotted M, gSM: agSB.
29-30, cSB, M rest: c dotted B.

34. Piangendo chiamo

Montecassino #24 a 4-Piangendo chiamo sorda e gruda morte

superius: measure 9-cSB, cM: c dotted SB. after meas. 10
adds 2dSB: SB rest.

tenor: measure 8-2dSB: dB. 10-11, 2dSB: dB.

contra: measure 1-2dSB: dB. 10-11, after first beat adds
2aSB: a dotted M, gSM, fSB.

39. Lucello mio chiamo

Paris, Reserve Vm⁷ 676 #56 (65^v-66^r), a 3-Lucelo mi chiamo

Ø3: Ø signature.

superius: measure 1-cB: cB, cSB. 4-gB: gB, SB rest. 6-
bB: 2bSB. 9-e dotted B: eB, eSB. 11-last beat
cSB: eSB. 20-e dotted B: eB, eSB. 21-g dotted
SB, fM: gfSB; edM: edSB. 22-cB: eB. 25-d dot-
ted B: dB, dSB. 29-fSB: dM. 31-cB, bSB: c dot-
ted SB, bbaM.

tenor: measure 1-cB: cB, cSB. 4-eB: eB, eSB. 5-c dotted
B: cB, cSB. 8-gB: 3gSB. 9-cB: cB, cSB. 10-d dot-
ted B: dB, dSB. 15-c dotted B: cB, cSB. 17-dB:
2dSB. 21-c dotted B: cB, cSB. 23-c dotted B: cB,
cSB. 24-dB: 2dSB. 25-f dotted B: 3fSB.

contra: measure 1-cB: cB, cSB. 2-bSB: aSB. 4-cB: cB, cSB.
9-cB: cB, cSB. 10-extra bSB. 15-c dotted B: cSB,
cB. 16-b dotted B: bB, bSB. 17-18, bcgB: bbcggSB,
SB rest. 19-c dotted B: cB, cSB. 24-after gB
omits fbB. 29-bB: bSB. 31-gSB: bSB. 32-cL: eL.

Florence, Panciatichi 27 #41b. a 3-Lucelo me chiama

Ø3: Ø signature. contra is G20's altus.

Florence, Panciatichi 27 #41b. -Lucelo me chiama--Cont.

superius: measure 11-last beat cSB: eSB. 15-2eSB: eB.
21-g dotted SB, fM: gfSB; edM: edSB. 22-c
dotted B: eB. 25-d dotted B: dB, dSB. 29-
dSB: dM.

tenor: measure 8-gB: 2gSB. 31-dB: ceM, dSB.

contra (G20's altus): measures 1-2, 2gB, aSB: gB, gSB,
gB, aSB. 16-bB, bSB: dB, dSB. 17-2bSB: 2dSB.
19-extra gSB. 21-omits gSB.

43. Sufferir son disposto

Paris, Reserve Vm⁷ 676 #74 (83^v-84^r), a 3-Soffrire io som

superius: measure 24-B rest: SB rest. 27-dcdeM: 2dSB.

tenor: measures 1-2, d dotted B: dB, dSB. 8-2aSB: aB.
15-16, dB, dSB: d dotted B. 24-B rest: SB rest.

contra: measure 9-2dM: dSB. 10-fcdM: cM, dSB. 13-dB:
gB. 19-20, 2cSB: cB. 23-c & fB: fB.

Florence, Panciatichi 27 #14a. Ave regina virgo glorio-
Sofrire son disposto

superius: measures 15-16, dotted fB: fB, fSB. fermatas
in measures 18, 23.

tenor: exact

altus: measure 7-gSB octave lower. 8-aSB, SB rest: faSB.
11-fSB: fgM. 12-13, aB, 2aSB: aL. 16-cdSB: abSB.
17-aB: daSB. omits meas. 19. 22-extra note cSB.
24-adds SB rest after aB (meas. 23).

bassus: measure 10-dfcdM: dcM, dSB. 13-dB: gB. 16-dcSB:
feSB.

Florence, Magl. XIX, 121 #18-Sofferir lo dispsto ogni

superius: measure 18-2eSB: eB. fermata at 23. no fer-
mata at 28. after 28-adds SB rest.

tenor: measures 15-16, dB, dSB: d dotted B. 23-fermata.
28-no fermata. after 28-adds SB rest.

Florence, Magl. XIX, 121 #18-Sofferir lo dispsto--Cont.

contra (altus): measure 7-gSB octave lower. 8-aSB, SB
rest: faSB. 9-black aSB, black bM: abM.
12-13, 2aB: aL. 14-omits B rest. 17-
cSB: dSB. 19-omits bSB. 24-cB: aB. 24-
adds SB rest after aB (meas. 23). 28-
no fermata. after 28-adds SB rest.

bass: measures 6-7, 2cSB: cB. 10-fcdM: cM, dSB. 13-dB:
gB. 14-omits B rest. 21-feM: fSB. 23-fermata.
28-no fermata. after 28-adds SB rest.

APPENDIX I

B. TEXTUAL COLLATIONS

1. Orsu cusi va el mondo

Florence Basevi 2441 #55

Orsu cosi val mondo

ognu vede la prona

Chamor in me rinova

in maggior guerra.

Un figuardo sol maferra

Che mi tiene stretto e forte

Io vede mille morte

De dolore.

Non e doglia mazore

Che servire achi te stracia

hor fia contento e satio

La tua voglia.

Morte prende sta spoglia

Etrami for di pene

Poi chel mio dolce bene

Mi tormenta.

Conven chio malomenta
E non vo far difexa
che gia di farte offexa
Mai pensai.

Te sola sempre amori
In terra per mia diva
Ayme non me credia
aver tal pena.

Non ho polso ne vena
Ogni vigor mi manca
In paledita e stanca
E la mita vita.

La qual sempre me muita
In sempiterno amarte
Diria aparte aparte
Ma tul sai.

Per donami hormai
El mio passato errore
Che certo el fu amore
E non ti mento.

Fo fin al mio lamento
O morte o vita dame
O dolce diva fame
Esser iocundo.

4. Morte che fai

Annales Musicologiques, I, 267.

(based on Vatican 5170)

Morte che fai? che non pigli questa spoglia?
 Poi che perduto ogni mio dolor bene.
 De veni presto e fa cessar la doglia
 Che l'alma afflicta nel mio cor sostiene.
 Non vedo modo donde me discioglia
 De tanti affandi (sic) e di sì grave pene
 Se tu non cavi l'alma d'esto pecto
 Per tormi de fortuna esser subiecto.

8. Ai lasio ad quanti ferì

Giunta #88, p. 141.

Ahi lasso! a quante fier la sete toglio
 Per far con gli occhi un fiume in ogni loco.
 Quanti smarriti ogni hor la nocte accoglio,
 Che la fiamma ho nel cor non luce poco.
 Et se e pastore in qualche arrido scoglio,
 Venendo al corpo mio, piglia acqua e foco.
 Così si pasce ognun di mia ferita,
 Che di quel spesso io moro, altrui n'ha vita.

10. Trista che spera

Davis dissertation, p. 134.

(based on Mellon p. 110)

Triste qui spero morendo

..... aqui dolore

Triste qui jamay non more

Va de foco in foco ardendo

Triste qui tene speranza

A lo suo tempo servato

Triste chi mai nulla avanca

Si non pena per aiuto.

12. Amor tu non me gabasti

Pope, "La Musique Espagnole a la Cour de Naples," p. 51.

Amor tu non me gabasti

Ch'io gia te conoscia

Ma forczao la voglia mia

La signora che me dasti

Io havea voluntate

Non servirte piu de grato

Per le toi false passate

Che con meco tu ay usate

Pero fin che son incapato

Non fu per credere actia

12. Amor tu non me gabasti--Continued

Ma sforzao la voglia mia

La signora che me dasti.

14. O rosa bella

DTO, 14/15, p. 234.

O rosa bella, o dolce anima mia,

Non mi lassar morire, in cortesia

Ay lasso me dolente, dezo finire

Per ben servire e lealmente amare?

O dio d'amor, che pena e questa, amare.

Ve' ch'io mor' tutt' ora per questa iudea.

Soccorrimi oramai del mio languire,

Cor del cor mio, non mi lassar penare.

16. Fortuna desperata

Torre Franca, p. 297.

Fortuna desperata,

iniqua e maledecta,

che, de tal dona electa,

la fama (tua) hai denigrata

O morte dispiatata,

iniqua e crudele,

che, d'alto piu che stelle,

ma si abassata

16. Fortuna desperata--Continued

Meschino e desperato,
 ben pianger posso may;
 et desiro finire
 li mei guay.

20. Fin che vivo

Saviotti, Rime inedite del secolo XV, pp. 330-331.

Fin chio vivo et poy la morte
 tamera el tristo core
 Sel partir mestato forte
 Testimonio el myo dolore.
 Vivo moro ceco vedo
 Andosto firmato in terra
 Sum lo certo e non credo
 Amo pace voriam guerra.
 Fac de me sepulchio in terra
 Yo te prego e dulce morte
 Sel partir mestato forte
 Testimonio de myo dolore.
 Io son quella tortorella
 Che ha perduta la compagna
 Vivero come fa quella
 Che de dolor se non cogna
 Che'l piacer l'a mala sorte
 Sel partir, etc.

20. Fin che vivo--Continued

Era nudo or sum vestito
 Domon affano e de tormento
 Era sana or sum ferito
 Omon mal me mistramento
 Namò ay par questo vento
 Ma conducto en questo porte
 Sel partir, etc.

22. In eternu voglio

Schwartz, "Die Frottole," p. 435.

In eterno io voglio amarte
 El tuo nome reverire
 Sio dovesse ben morire
 Sum disposto a seguitarte
 Sta pur dura quanto sai
 Esto miser corpo stratia
 Che anchor spero tu sarai
 Del mio mal partito e satia.
 Per che spesso ha qualche gratia
 Quel che teme de perire
 Sio dovesse, etc.

23. Non te fidare

Giunta, f. 146

Non te stimar se a te ciascun se arrende,
 che ogni favore al fin tempo abassa;
 non vedi tu che mentre il sol resplende,
 L'ombra seguita l'hom, che mai no'l lassa;
 ma poi se qualche nube il cielo offende,
 Il sol non ha piu luce e l'ombra passa;
 Così ti segue ogh' un mentre sei in cima,
 mancandoti il favor nulla te stima.

26. Nui siamo

Singleton, Nuovi Canti Carnascialeschi, pp. 120-121.

Nui siamo qui per buractar,
 donne mie, vostre farine:
 abiam tucti bone schine
 et siam destri ad lavorare.
 Questo nostro el bel mistero;
 Ma ben fare ognun non sa:

 tucto el nostro facto sta
 In aperve contentare. Nuj siam

 Per la prima, nui convene
 Avere longo et gran buracto

26. Nui siamo--Continued

Et menar multo bene,
 ne siam stanchi al primo tracto:
 che forzo e che le sta facto
 s'il buracto po durare. Nuj

Quando la farina e nova,
 buracter con avertenza
 qui vi usamo ac tucta prova
 omne nostra diligenza:
 che chi non al patientia,
 ne la sol spesso guastare. Nuj

Ma se l'e picculo et strecto
 quel'archa vale un tesoro:
 la farina bucta necto,
 se la fosse ben tanto oro;
 allora fanno bona prova
 et potemo nui soddisfare. Nuj

Ma coll'altra ce bisogna
 bacter piano et destramente
 perche a nui pare gran vergogna
 che se ne vada in contenente
 el buracto non vale niente,
 chi nol sa temporigiare Nuj

26. Nui siamo--Continued

Quando l'arca a el buso grande,
 mal potiamo haver honore
 La farina ne se spande
 et questo e el nostro dolore
 a nui certo crepa el core
 de vederla andar' a male Nuj

Et perche non crediate
 che vegnam per ingandare,
 se de nui non vi fidate
 un partito vogliam fare
 nui siam pronti allavorare
 cominciate ad provare Nuj

27. Vederà l'occhi mei

Capelli, p. 64.

XIX

Car. 98-99.

Vedendo gli occhi miei la sepoltura
 in mezzo agli occhi tuoi che mi guardaro,
 Vidi la vita misera ed oscura,
 Vidi lo cuore mio senza riparo.
 Di tanto foggie ti creo natura,
 Che sola sei al mondo e non hai paro.
 Quando morte darammi l'ultim' ora,
 Dirai: Queste son l'ossa che m'amaro!

28. De sartor

Singleton, Canti Carnascialeschi, pp. 6-7

also in Ferrari, Biblioteca de Letteratura Popolare Italiana, p. 14. basically same as Singleton. last verse of both different from G20.

III

CANZONA DE'SARTORI

De'sartori no'sian maestri,
ch'al tagliar sian pronti e destri.

Se ci fussi alcuna donna
che si vogli far tagliare,
per vestirsi, qualche gonna,
veng'a noi che 'l sappian fare:
lasci pure a no'pigliare
le misure di suo'vesti.

Per tagliare a punto e bene,
la misura in man pigliamo;
tutt'i panni per le schiene,
doppi in su 'l banco mettiamo:
po' con l'occhio ben guardiamo
se v'e drento tagli onesti.

Quando 'l panno non e sciutto,
non si puo ma'ben tagliare;
fassi 'l taglio tristo e brutto
chi non lascia rasciugare:

28. De sartor--Continued

quand'e sciutto si puo fare
tutt'i tagli, e fansi presto.

Per cittelle e per garzoni
no'taglian ogni robetta;
mastri sian di far giubboni:
chi ha rasi, in man cel metta,
e se pur n'avessi fretta,
servirengli ben e presti.

L'arte che adoperiano
con questi ta'contrafatti,
sempre ma'tondo tagliano
i busti che sien ben fatti:
po'bisogna cento patti
far con queste strane bestie.

37. Io sento donne banda

Torre Franca, p. 297.

Io sento d'onne banda suspirare
ciascauno, credo, per malinconia;
et vidi li'nemorati mormorare
omne uno contar sua fantasia:
che dice ama et non se vede amare,
de che li da morte et gelusia.
Quando agio audito tucti lamentare,
non trovo pena che basti alla mia.

43. Sufferir son disposto

Giunta, #198, p. 190.

Soffrire i' son disposto ogni tormento,
Tormento dove sia fine e riposo.
Riposo mi saria viver contento,
Contento de l'amor ch'io tengo ascoso.
Ascoso foco che nel mio cor sento,
Sento che si consuma el cor doglioso;
Doglioso viver che di morir consento,
Consento di morir da poi ch'io sento.

APPENDIX II

CONCORDANCE

36. Canon by Leo X
Mon. Ren. Mus., Vol. III, p. 33n30
Reese, Mus. in Ren., p. 286
43. Orsu cusi va el mondo
text, but not our music-Florence Basevi 2441, #55
44. Pouer me mischin-(Isaac)
transcribed: DTO, Band 28, p. 132
Wolf, Handbuch I, 386-387.
45. Textless-(Isaac)
transcribed: DTO, Band 28, p. 133
46. Se io Ho dato
transcribed: DTO, Band 28, 132-133
47. Morte che fai-text (Aquilano); music (Isaac)
Modena F. 9. 9. - 10^v-11^r (missing)
Paris, Reserve Vm⁷ 676 #76 (f. 85^v-86^r)
Segovia #151-Morte que fay-Ysaac
transcribed: Bridgman article, Annales Mus. I, 263-267
mentioned-Torre Franca, pp. 163-164, 172, 174
- 48b. Sancta Maria ora pro nobis
Segovia #98
49. Cento milia scuti
Cappella Giulia-41^v-42^r-Caron
Casanatense-26^v-27^r -Caron

49. *Cento milia scuti--Continued

Cordiforme #30 (29^v-30^r)

Dijon #149 (152^v-153^r)

Florence, Magl. XIX, 178 -61^v-62^r-Sent mille scus

Florence, B. R. 229-71^v-72^r - Busnoys

Glogauer #274 - Busnoys

Pixerecourt - 10^v-11^r - Busnoys

Q16 - 147^v-148^r

Seville #55 (45^v-46^r)

Verona 61^v-62^r (textless)

Wolfenbuttel 63^v (superius only)

Canti C (a 4) 122^v-123^r

*All have a different contra from Perugia. First 9 notes same in most of the manuscripts, then change. Pixerecourt begins differently, but after first few measures is closest to G20.

transcribed: Ambros, vol. 2, 515-517.

text: Loepelmann #574, pp. 357-358

Le Jardin p. 251

see also: Brooks dissertation

Kottick article, JAMS

Kottick dissertation

Pease article, Mus. Disc.

Pease dissertation

Plamenac article, Mus. Quarterly (Jan., 1952), p. 111

54. Ai lasio ad quanti feri - text (Serafino)

text: Giunta #88, p. 141

mentioned in Mazzatinti, Vol. 12, p. 44-Serphini

Rubsamen, pp. 15-16

56. Damaur suy fai - Busnois
transcribed: Brooks dissertation
Paris, Reserve Vm⁷ 676 - Malagrotta - Isaac #69 (78^v-79^r)
printed in facsimile from Reserve as Plate 13, opposite
page 153 of Pirro's Histoire
Bridgman article, Annales Mus. I
57. Iterum dico amadores
mentioned in Angles, La Musica en la Corte, X, 23
58. Orsu su car signori - Per Scriptores
transcribed: Wolf, Mus. of Earlier Times, pp. 49-51
HAM, I #96, notes- pp. 226, 250
Gallucci dissertation, II, 247-250
mentioned in Haar, ed. - Chanson and Madrigal, p. 61
Ghisi- I Canti Carnascialeschi, p. 193
59. O gloriosa- Cecus
Casanatense 63^v-65^r - Jo. Touront
Florence, Panc. 27 - 53^v-54^r
Pixerecourt - 3^v-4^r
Q16 141^v-142^r
Reserve Vm⁷ 676 32^v-33^r
Riccardiana 2356 #19 (23^v-24^r)
Seville 88^v-89^r
Strahov D. G. IV. 47 # 163 - Johannes Touront
Trent 91 178^v #1298-DTO 14/15, 219
Verona #19 (18^v-19^r) - textless
see also: Ancona, p. 488
Bridgman article, Annales Mus., I
Davis dissertation

59. O gloriosa--Continued
 Pease article, Mus. Disc.
 Pease dissertation
 Plamenac article Ann. Mus., II
 Plamenac article Mus. Quarterly (Apr., 1952), p. 259
 Snow dissertation
60. Helas (que poura devenir)
 Cappella Giulia 71^v-72^r - Caron
 Casanatense 45^v-46^r Hellas mon ceur - Caron
 Dijon #78 (81^v-82^r) - Caron
 Florence 229 222^v-223^r - Caron
 Glogauer # 8 - Caron
 Laborde 12v-13^r Helas m'amour - Caron
 Pixerecourt 33^v-34^r
 Q16 #110 (129^v-130^r)
 Reserve Vm⁷ 676 12^v-13^r
 Seville #49 (39^v-40^r)
 Trent 89 #770 416^v-417^r (DTO 14/15, p. 248)
 Verona #20 (19^v-20^r) - textless
 Wolfenbuttel 49^v-50^r
a 4 versions: Odhecaton 15^v-16^r - Caron
 Panc. 27 35^v-36^r- Caron
 Q18 35^v-36^r - Helas se
 Segovia CXIIII^v-CXV^r -Elaes- Caron
 transcribed: Engel, 16th Century Part Song, p. 34
 text: Rohan 130^r-130^v #344 Loepelmann
 see also: Bridgman article, Ann. Mus., I

60. Helas (que pourra devenir)--Continued
 Coussemaker IV
 Pease article, Mus. Disc.; Plamenac, Mus. Quarterly, 109
61. Textless - Morton
 transcribed: Marix, Les Musiciens, p. 94.
Misc. Mus. #1.449 (4 Morton comps. in Perugia)
62. Est temps - Morton
 Casanatense 51^v-52^r Cest temp perdu- Caron
 Florence 229 92^v-93^r Cest temps perdu
 Riccardiana 2356 #66
 Seville 99^r, Paris 31^r C'est tempz perdu (T & C)
 Verona #65
 transcribed: Marix, Les Musiciens, p. 95
 Plamenac article Ann. Mus., II
 Plamenac article Mus. Quarterly (Apr., 1952), p. 261
63. Textless - Morton
 transcribed: Marix, Les Musiciens, p. 93
 Angles, La Musica en la Corte, vol. 2, #27 Pues servicio
 - Enrique, pp. 34-35; 3, 23-24; 4/2 text-259-260
 Barbieri, Cancionero musical, #20 Pues servicio-
 Enrique, pp. 36-37, 69, 264-265
 mentioned in Reese, p. 99
 Stevenson, Sp. Mus. in Age of Columbus, p. 231
64. Motectus (textless) - Morton
 Schedel Liederbuch #11 - Elend du hast
 transcribed: Marix, Les Musiciens, p. 240
 mentioned in Bukofzer article Mus. Quarterly (Jan., 1942)
New Oxford, III, 130

64. Motectus--Continued

Reese, p. 99

65. Trista che spera-Oriola

mentioned, Angles, X, 23

Stevenson, 183

66. Folle chi vole

mentioned, Torre Franca, p. 296

67. Textless-Oriola

mentioned, Angles, X, 23

Stevenson, p. 183

68. Le servitor

Berlin Ms. 78 C28 4^v-5^r

Cappella Giulia 84^v-85^r

Cordiforme #34 (33^v-34^r)

Dijon #89 (92^v-93^r)

Escorial 76^v-77^r

Montecassino 103^r - Duffay

Odhecaton 37^v-38^r

Pavia 40^v-41^r

Pixerecourt 92^v-93^r I' so'l tuo servitor

Riccardiana 2794 22^v-23^r

Seville (Paris 25^v-26^r)

Trent 90 358^v-359^r #1072 (DTO 14/15, p. 238)

Wolfenbittel 24^v-25^r

only superius like G20:

Canti C - CXXXVI; CLXVI; CLXVII

Florence 229 #279 Le serviteur- Yzac (in twice the
note values); same for #280

68. Le servitor--Continued

Q16 #90 (a 2); only superius like G20

Seville 65^v-66^r

text: Rohan 91^v, #176 Loepelmann

Le Jardin #274

mentioned in Ancona, p. 493

Kottick article, JAMS

Kottick dissertation

Pease article Mus. Disc.

Pease dissertation

Plamenac article Mus. Quarterly (Jan., 1952), p. 115

Pope article Anuario Musical

69. Nul nesi fronte - Magister Symon

Copenhagen #31

Dijon #135

text: Rohan 112^v, #270 Loepelmann

70. Madame trop - Dux Burgensis

Q16 #35 (45^v-46^r)

Wolfenbuttel #66

Montecassino #116 - Non sia gyamay

Pixerecourt 192^v-193^r -Or est mon bien

see also: Brooks dissertation

Pease article Mus. Disc.

Pease dissertation

Pope article Anuario Musical

71. De tous biens plains

British Museum Add. 31922 40^v-41^r

71. De tous biens plains --Continued

Casanatense 66^v-67^r - Haine

Copenhagen #5 (5^v-6^r)

Cordiforme #26 (25^v-26^r)

Florence, Magl. XIX, 121 24^v-25^r

Florence, Magl. XIX, 178 34^v-35^r - Hayne

Laborde 62^v-63^r

Mellon 42^v-43^r - Heyne

Montecassino 102^v #83 (textless)

Pavia 34^{bis}-35^r - Heyne

Pixerecourt 105^v-106^r

Q16 #115 (134^v-135^r)

Reserve Vm⁷ 676 42^v-43^r

Riccardiana 2794 18^v-19^r

Riccardiana 2356 #22 (26^v- 27^r)

Seville #48 (39^r) - T & C only

Ulm 17^r-15^r-16^r

Wolfenbuttel 52^v-53^r

at least one voice different:

Canti C #XXI Beati paci- C. de stappen, other pts.:
 De tous biens playne-our tenor; LXXX-Jo.
 Japart- our tenor as his contra; LXXXIIII-
 Agricola-our tenor; CXI- ornamented version
 of our superius; CXLIIII-our tenor; CXLIIII-
 our superius and tenor

Cappella Giulia #16-our tenor; #18-our tenor; #58-
 3 voices ours-extra tenor & bass on
 verso side not ours; #71-our tenor

Florence Basevi 2439 #67 Allexander-our tenor; #68 tenor

Florence 229 # 188-different contra; #189-different cont.

71. De tous biens plains--Continued

Odhecaton #20(22^v-23^r) a 4; #73-Bourdon, our tenor;
#95-Josquin, our superius and tenor

Panc. 27 #25b different contra

Q17 #27-Bacho, our tenor

Q18 #48^r-textless contra; #52-our tenor transposed up
a fifth; #60-our tenor

Segovia #115-Isaac, our superius; #124-Agricola, our
tenor; #148-Agricola, our tenor; #154-Adam,
tenor; #156-Tinctoris, tenor; #157-Roellrin-
tenor

text: Rohan 184^r-184^v, #575 Loepelmann

transcribed: Ambros, vol. 2, 533-534

Lenaerts, Art of Netherlanders, p. 24

Smijers, Van Ockeghem to Sweelinck, V, 144 #43

Bridgman article, Ann. Mus., I

Kottick article, JAMS

Kottick dissertation

Newton dissertation

Pease article Mus. Disc.

Pease dissertation

Plamenac article Ann. Mus., II

Plamenac article Mus. Quarterly

Pope article, Anuario Musical

75. Tota jous

Berlin Ms. 78 C28 #40 textless

76. Jay pris amours

Cordiforme #24 (23^v)

Dijon #1-tenor & contra only; superius missing

76. Jay pris amours--Continued

Panc. 27 #42a-Johay pris amor

Pixerecourt #19(21^v-22^r)

Q16 #120

Wolfenbittel 38^v

at least one voice different:

British Museum Add. 31922. 41^v transposed down a step;
different contra

Canti C #XLI-tenor; LV-superius; XC-tenor up a fourth

Cappella Giulia #60-Jo. Japart a 4-superius

Escorial 136^v-137^r-tenor

Florence, Magl. XIX, 164-167 #40-superius

Florence, Magl. XIX, 178 #5-Japart-superius

Florence 229 #8-Yzac-superius; #159-Jannes Japart-superius; #190-Jannes Martini-different cont.

Laborde #30-different contra

Odhecaton #6-superius transposed down a step; #21-Japart-superius transposed down a step;
#39-Jay pris amours au rebours-Busnois-our tenor in inversion

Segovia #39-Jo. Martini-our tenor; #47-superius and tenor down a step

Seville #66-different contra; #135-our tenor

text: Le Jardin #18-6

Rohan f. 160^r, #470 Loepelmann

transcribed: Droz, Trois Chansonniers, pp. 3-4

see also: Ancona, p. 483

Beccherini article Coll. His. Mus., I, 79-96

Kottick article JAMS

Kottick dissertation

76. Jay pris amours--Continued

Pease article Mus. Disc.

Pease dissertation

Plamenac article Mus. Quarterly

77. Amor tu non me gabasti

Montecassino #23 a 4

Pixerecourt #3 (4^v-5^r) a 4

text: Pope, "La Musique Espagnole," p. 51

see also: Ghisi article Revue Belge, pp. 11-12

Mazzatinti, Inventario dei Mss italiani delle biblioteche di Francia, II, 234-246 (Contents of Cod. 1035, pp. 146-147 Ballata: Amor tu)

Pope, Anuario Musical, p. 136-139

transcribed: Pease dissertation

78. Nunca fue pena maior-Io. Urede

Angles, La Musica en la Corte, vol. 2 #1, 1-2; 3, 23;
4/2, 247

Barbieri-Cancionero musical #1 Nunca fue pena mayor-
Juan Urrede; pp. 53, 63,
239-240

Cappella Giulia #22 -Enrique

Florence, Magl. XIX, 176 #92-Nunquan

Florence, Magl. XIX, 178 #38-Nunq fuit pena maior

Odhecaton #4

Pixerecourt #85 (99^v-100^r)

Q17 #11-tenor & contra only

Q18 46^v Nunquam fuit pena maior-our tenor (47^r missing)

Riccardiana 2356 #20

Segovia #167

78. Nunque fue pena maior--Continued

Verona #58

Canti C XXII-our tenor

Q16 #116 a 4

see also: Ancona, p. 487

Pease article Mus. Disc.

Pease dissertation

Plamenac article Ann. Mus., II

79. Le sovenir

Copenhagen #20

Cordiforme #31 (30^v)

Dijon #84

Florence, Magl. XIX, 176 #53-Morton

Laborde #53

Pixerecourt #18(20^v-21^r)

Q16 #119

Riccardiana 2356 #36

Wolfenbittel 48^v

Cappella Giulia #59 -Arnalsus G. -only first few beats
the same

Segovia #45-Tinctoris-our superius as altus; #158-
Tinctoris-our tenor

text: Le Jardin #18-16

Rohan f. 185, #579 Loepelmann

Kottick article JAMS

Kottick dissertation

Pease article Mus. Disc.

Pease dissertation

79. Le sovenir--Continued

Plamenac article Ann. Mus., II

82. O rosa bella

Berlin Ms. 78 C28 42^v-43^r

Schedel Liederbuch #40, 41- different contra

Trent 90 #1083 (DTO 14/15, pp. 225-226)

Ancona, p. 489

Ghisi, Coll. His. Mus., I, 61, 74-75

Pope, Anuario Musical, pp. 144-145

83. Ave regina celorum-(Frye)

Berlin Ms. 78 C28 47^v-49^r

Florence, Magl. XIX, 112^{bis} 29^v-30^r

Glogauer #144

Laborde 7a^v-9^r-tenor & contra

Riccardiana 2774 15^v-16^r

Seville 37^v-38^r

Trent 90 371^v-372^r #1086

Wolfenbuttel 1^r, 2^r- part of tenor & contra; superius
missing

a 4 versions:

Schedel Liederbuch 37^v-39^r

Specialnik 16^v

Trent 90 298^v-299^r -Wal. Frey (#1013)

Verona 53^v-55^r (textless)

Kenney, Walter Frye Collected Works, pp. ix, x, xi

Walter Frye and the Contenance Angloise, p. 71

Plamenac article Mus. Quarterly (Jan., 1952), p. 103

84. Fortuna desperata a 3British Museum Add. 35087 11^v-12^r

Florence, Magl. XIX, 121 #25

Segovia #110-Anthonus Busnoys

Ancona, p. 482

Brooks dissertation

McMurtry dissertation

85. Fortuna desperata a 4Canti C 126^v-127^r; also LXIX (bassus is our superius
transposed down a twelfth)Reserve Vm⁷ 676 24^v-25^rSeville #127 (Paris 40^v-41^r)St. Gall 462 6^v-7^rBritish Museum Add. 31922 4^v-5^r -Fortune esperee, many
variants in altusCappella Giulia #57-Felice a 5, 4 parts ours; #92-
Ysach, not ours

Casanatense #102-Jo. Martini-only superius ours

Florence Basevi 2439 #34 Fortuna-Hobrect, our tenor;
#35 Fortuna-Hobrect, uses our tenor
for superius transposed up a 5th
#36 uses our tenor octave lower as
bass

Florence, Magl. XIX, 164-167 #39, our superius

Panc. 27 #23 Poi ch te hebi nel core -diff. altus

Q16 #114 diff. altus

Q18 #29, our superius

Segovia #6 Missa Fortuna-Kyrie, our tenor; Sanctus,
our tenor as superius transposed up a fifth;
Osanna, our tenor as bassus transposed down
an octave. #44-Ysaac, our superius. #46-
Ysaac, superius. #127-du Pres, sup. & tenor.

85. Fortuna desperata a 4--Continued

text: Torre Franca, p. 297

see also: Becherini, Coll. His. Mus., I, 82

Bridgman, Ann. Mus., I

Brooks dissertation

Newton dissertation

Pease, Mus. Disc.

Plamenac, Mus. Quarterly

86. Amors amors

Cappella Giulia 107^v-108^r

Casanatense 50^v-51^r-Hayne

Florence 229 285^v-286^r

Glogauer #261-Hayne

Laborde 93^v-94^r

Montecassino 152^v-153^r

Pixerecourt 84^v-85^r

Q16 #20

Riccardiana 2794 21^v-22^r

Segovia CLXXXIIIv-Groen Heyne

Seville #44 (Paris 17^v-18^r)

Trent 89 25^v-26^r #522 (DTO 14/15, p. 257)-textless-Hayne

Odhecaton #9 11^v-12^r -Hayne (a 4)

Florence Basevi 2439-Allexander-our tenor

Escorial 99^v-100^r not same! text continues: amours
amours vostre servir. diff. music.

see also: Newton dissertation

Pease, Mus. Disc.

86. Amors amors--Continued

Pease dissertation

Plamenac, Mus. Quarterly (Jan., 1952), p. 107

Pope, Anuario Musical

87. Des biens

Cappella Giulia #38

Casanatense #3-De biens damours

Florence 229 #19-Es biens-Jannes Martini

Panc. 27 #50-Les bien amore-Omnia labor habj fine/Izach

Q16 #1 (9^v-10^r)

Q18 #65 (a 4)

Pease, Mus. Disc.

88. In tormento

Misc. Mus. #3.604

92. Je suys mal content-Henricus Isahc

transcribed: DTO, Band 28, p. 80

95. Fortuna Vincenecta

Cappella Giulia #34 (40^v-41^r)-Fortuna parte crueler-
Vincinet

Cordiforme #35(34^v-36^r)

Florence 229 50^v-51^r

Glogauer #275

Mellon 23^v-24^r

Odhecaton #60

Pixerecourt 166^v-167^r

Seville 61^v-62^r

Q16 #113 a 4

95. Fortuna Vincenecta--ContinuedQ18 37^v-38^r a 4-Fortuna parte

Davis dissertation

Kottick dissertation

Kottick article, JAMSPease, Mus. Disc.

Pease dissertation

Plamenac, Mus. QuarterlySchavran's review of Kottick's dissertation (Current Mus.)

96. Falla con misuras

Q16 #63(74^v-75^r) -La bassa castiglyeBukofzer, Studies in Med. & Ren. Mus. 195-210; (transcribed, pp. 199-200)Jackman, ed., 15th Century Basse Dances, p. iii, 35,
#10, 47, notes 1,2,3,4Pease, Mus. Disc.Reese, Mus. in Ren., p. 177

97. Fin che vivo

Modena F. 9. 9. 73^v-74^rParis Ms. 1597 #44(43^v-44^r)Reserve Vm⁷ 676 #52(60^v-61^r) a 3

Ancona, p. 482

Belcari, Laudi Spirituali, p. 269Bridgman, Ann. Mus., IGhisi, Coll. His. Mus., I

Saviotti, pp. 330-331

Shipp dissertation, pp. 126-127, 231. transcribed,
414-417

99. Textless-Petrus Caritatis

Misc. Mus. #1.460

100. In eternu voglio

text: Schwartz, "Die Frottole," p. 435

Ghisi, Note d'Archivio XVI, 43

101. Non te fidare

Giunta's ed. of Serafino's verses f. 146

Rubsamen, pp. 45-46, our text, diff. music

105. Nui siamo

transcribed: Gallucci dissertation, II, 11-12

text: Singleton, Nuovi Canti Carnascialeschi, pp. 120-
121

Ghisi, I Canti, pp. 53, 193-194

106. Vederà l'occhi mei

Capelli, p. 64-text

Ancona, p. 494

Ghisi, Coll. His. Mus., I, 78

107. De sartor

transcribed: Gallucci, II, 241-243

text: Ferrari, pp. 14-15

Singleton, Canti Carnascialeschi, pp. 6-7

Ghisi, I Canti, p. 194

108a. Sera nel core mio

Seville #144

Montecassino #139 a 4

Q16 #108 a 4

Ghisi, Revue Belge, p. 12

- 108a. Sera nel core mio--Continued
 Pease, Mus. Disc.
 Plamenac, Mus. Quarterly
 Pope, Anuario Musical, pp. 152-153
- 108b. Corrino multi cani
 Montecassino #140 a 4
 transcribed: Ghisi, Archiv fur Musikforschung, p. 37
 Ghisi, La Rinascita, pp. 97-98
 Ghisi, Revue Belge, pp. 11, 17, 18, 20
 Pope, Anuario Musical, pp. 152-153
- 109a. La morte che spavento
 Seville #147 (119^v-120^r)
 Ancona, p. 485
 Ghisi, Coll. His. Mus., I, 71
 Mazzatinti, vol. II, 138-Belcari
- 110a. Vegio che la fortuna
 Montecassino #129
 Ghisi, Coll. His. Mus., I, 77
 Ghisi, Revue Belge, p. 13
 Pope, Anuario Musical, pp. 152-153
- 110b. Piangendo chiamo
 Montecassino #24 a 4
 Ghisi, Revue Belge, p. 12
 Pope, Anuario Musical, pp. 138-139
- 112a. Io sento donne banda
 Text: Torre Franca, p. 297

113. Lucello mio chiamo

Modena F. 9. 9. 69^v-70^r

Panc. 27 #41b a 3 (contra is our altus)

Reserve Vm⁷ 676 #56 (65^v-66^r) a 3

Bridgman, Ann. Mus., I

Jeppesen, "Venetian Folk Songs," p. 71

114. Viva viva li galanti

Gallucci dissertation, I, 61-62, 353. II, 366-367

text: Singleton, Nuovi Canti, p. 135

Ghisi, I Canti, p. 194

116. Una vecchia rencagnata

mentioned: Torre Franca, p. 233

117. Sufferir son disposto

Florence, Magl. XIX, 121 #18 Sofferir lo dispsto ogni
tormento

Panc. 27 #14a Ave regina virgo glorioso-Sofrire son
disposto

Reserve Vm⁷ 676 #74(83^v-84^r)

text: Giunta, p. 190

Bridgman, Ann. Mus., I

Ghisi, Note d'Archivio XVI, 71

Jeppesen, Die Mehrstimmige Italienische Laude, p. xix

Lowinsky, Tonality and Atonality, p. 9

118. Stabat Maria dolorosa

Lowinsky, Tonality and Atonality, pp. 9-10

120. O partita crudele

Ancona, p. 488

Ghisi, Coll. His. Mus., I, 64-65, 74

121a. O lux immensa

Lowinsky, Tonality and Atonality, pp. 9-10

126, 127, 128, 129, 130, 134-Magnificat-Cecus

Strahov D. G. IV. 47

Snow dissertation

156. Canon- Papa Leone X

mentioned Mon. Ren. Mus., III, 33n30

ADDENDUM

80. Ben finiro questa

Ancona, p. 477

Belcari, Laudi Spirituali, p. 31

Ghisi, Coll. His. Mus., I, 69

Mazzatinti, vol. 2, 134-Belcari