Miniature of Jacopo da Bologna and madrigal, *Sotto l'imperio del possente prince*, from Biblioteca Medicea-Laurenziana, Florence, codex Palatino 87 (Squarcialupi), folio 7ᵛ.

# THE MUSIC OF JACOPO DA BOLOGNA

BY

W. THOMAS MARROCCO
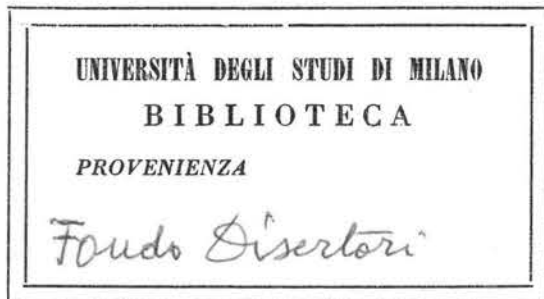
To

My Mother and Father

# PREFACE

IT IS NOT unusual for a political historian to emerge from research in the early Middle Ages with a wealth of information regarding reigning personages, their private lives and documents, and their political intrigues. The musicologist, however, in search of biographical data of a famous composer, often finds the results meager, frustrating, and disappointing. Jacopo da Bologna, one of the earliest and most able of the *trecento* polyphonists, is typical of the many musicians we know only through their work, and whose lives were probably too commonplace to record.

As though to compensate for this lack of biographical information, over five hundred polyphonic compositions by the trecento composers are preserved in European libraries, of which approximately a third have already been transcribed and published by such scholars as Friederich Ludwig, Johannes Wolf, Hugo Riemann, Arnold Schering, Heinrich Besseler, Marius Schneider, Nino Pirrotta, Fernando Liuzzi, Federico Ghisi, Claudio Sartori, Leonard Ellinwood, A. von Königslow, and Willi Apel. Ellinwood, for example, has given us the transcriptions of the complete works of Francesco Landini, which make available for study and·comparison 154 compositions by this greatest Italian polyphonist of the trecento. The catalog of Italian music of the early Renaissance, however, is by no means complete. Much of the music that has been preserved from this period, which produced hundreds of compositions known as madrigals, *cacce*, and *ballate*, is yet to be transcribed. When all of this music is available in modern notation, we shall be better prepared to study and evaluate the contribution of the early Italian composers.

<div align="right">W. T. M.</div>

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## PLATES

## TRANSCRIPTIONS

## JACOPO DA BOLOGNA

Jacopo da Bologna, the composer who played so important a role in the musical productivity of the Italian *Ars Nova*, has assumed an importance today which necessitates an evaluation of his work. It is strange indeed that six hundred years should have passed before anyone has deemed the task worthy. To be sure, individual compositions by him were made known to the scholar during the first decade of the twentieth century, but solitary or fragmentary compositions seldom give a true summary. With this edition of Jacopo's work it is now possible to place him in the important niche he justly deserves. Although thirty-four compositions are attributable to Jacopo, by no means should it be inferred that this number represents his total output. It is impossible to ascertain how many more repose in libraries minus his name and how many more have disappeared during the past centuries.

Jacopo is at once an innovator and a leader, and, as such, his importance cannot be overemphasized. Without such a man to lay the groundwork, we would probably not have had a Francesco Landini. Moreover, when one considers that the majority of the fourteenth-century composers were Florentines, Jacopo's stature looms even greater. His position remains unchallenged until we meet the greatest of the trecentists, Landini. Indeed, the amazing renaissance in fourteenth-century Italian music begins with Jacopo.

The dates of Jacopo's birth and death are not known, but we may conjecture that he was born early in the fourteenth century. A short period of his life seems to be well delineated: that period beginning with his service at the court of Luchino Visconti in Milan about 1346 and extending to the death of Mastino II della Scala of Verona in 1351. The exact length of residence in the court of Visconti is not known, but, since this ruler's reign ended abruptly in 1349, it is quite probable that, in the light of contemporary events, Jacopo's sojourn at Milan came to a close at the same time. We assume that his native town was Bologna because of the manuscripts bearing his name and provenance, and, also, he is referred to as "Bononiensi" by the fourteenth-century historian, Filippo Villani.[1]

During the three years that it is believed Jacopo remained at the court of Visconti, he was moved to write or set to music at least three compositions in praise of Luchino's administrative talent and the beauty of his spouse, Isabella. Notice the acrostic *Luchinus Vicecomes* in the following poem and *Luchinus* in the next.

| | | |
|---|---|---|
| *L* | Lux purpurata radiis | The light with rosy rays |
| *U* | Venit fugare tenebras | Has come to drive the dark away |
| *C* | Clementi vigens principe | Thriving under a gentle prince |
| *H* | Honoris namque claritas | The splendor of his fame |
| *I* | Ipsius toti seculo | For all his race and time |
| *N* | Numen acquirit celebre | Acquires the holy name |
| *U* | Virtutis atque gratie | Of virtue and of grace |
| *S* | Servator reipublice | Savior of the commonwealth |

| | | |
|---|---|---|
| *V* | Virtutum cultor optimus | To every virtue dedicate |
| *I* | Verus amator efficax | True devotee strong to act |
| *C* | Constas in omni studio | Unswerving in every zealous plan |
| *E* | Et nil permittens uritum | Permitting nothing vain |
| *C* | Clemens et iustus dominus | Gentle righteous lord |
| *O* | Onustus arrogantibus | A burden to the insolent |
| *M* | Misericors egentibus | Compassionate to those in need |
| *E* | Emittit lumen omnibus | He sends forth the light to all |
| *S* | Salutis atque premii. | Of salvation and reward. |

| | |
|---|---|
| Diligite iusticiam | Cherish righteousness |
| Qui iudicatis machinam | You who judge of trickery |
| Prodesse cunctis discite | Learn to benefit all |
| Obesse nulli querite | Seek to harm no one |
| Hoc proprium est principi | This is the mark of the prince |
| Ut sit exutus viciis | That he be free of fault or flaw |
| Solicitudo presuli | Anxious care go with a lord |
| Sit comes ut pacifice | That peaceably may |
| Quiescant eius populi. | All his peoples rest. |

| | |
|---|---|
| *L* | Lo lume vostro, dolce mie signore, |
| *U* | Virtute sic perfecte est ornatum, . |
| *C* | Ch'a' rei non luce, a' boni sempr'è chiaro. |

| | |
|---|---|
| *H* | Hoc est notum et satis probatum |
| *I* | In quegli ch'han sentito el gusto amaro |
| *N* | Nascosamente per comporre errore. |
| *U* | Una donna vi regge, ch'è sì bella [Isabella][2] |
| *S* | Sul ciel non è posta più lucente stella. |

Your light, my sweet sir,
Virtue so perfect is embroidered
Which for the evil shines not, for the good is always bright.

This, celebrated and excellent enough
In those who have tasted the bitter taste
Which secretly deceives them.
 A lady rules you, who is so beautiful
 In the heavens no star more lucent finds place.

The following encomium is in honor of twins, Luca and Giovanni, born to Isabella and Luchino Visconti on August 4, 1346.

O in Italia felice Liguria
E proprio tu Milan, Dio lauda e gloria
De' duo nati signor che'l ciel t'aguria
Un venere fra sesta e terza nacquero.

Segno fu ben che fu di gran vittoria
Che un'aquila le trasse al cristianesimo
E Parma lor donò dopo il battesimo
Luca e Giovanni a chi lor nome piacquero.
 Quarantasei, un M con tre C
 Correa, e fu d'Agosto il quarto dì.

O in Italy, you, fortunate Liguria,
And especially you, Milan, should praise and glorify God
For the two newborn sons which heaven grants you
Which were born on Friday between sext and terce.

It was a good sign of great victory
That an eagle drew you to Christianity
And Parma, to whom their name was pleasing,
Gave you Luca and Giovanni after the baptism.
 Forty-six, an M and three C's
 It was, and it was the fourth of August.

Subsequent events in the conjugal life of Luchino Visconti would have us believe that the atmosphere of the court became surcharged with tension, suspicion, deceit, and finally murder. Luigi Osio tells us:

Dopo poco meno di 10 anni di governo moriva improvvisamente in età di anni 57 nel giorno 24 di gennaio dell'anno 1349, non senza sospetto che la moglie avvisata d'essere stata scoperto nelle sue disonestà e destinata a morte, lo facesse avvelenare.[3]

*Trans.:* After almost 10 years of administration, he [Luchino] died suddenly at the age of 57 years on January 24, 1349, not without suspecting, however, that his wife [Isabella], fearing death at his hands, he being convinced of her infidelity, had had him poisoned.

All of this could hardly have provided a tranquil setting for madrigalian pursuits, and Luchino's violent death probably precipitated Jacopo's departure from Milan to seek employment in Verona.

His activity at the court of Mastino della Scala in Verona is associated with two composers, Magister Piero and Giovanni da Firenze (or da Cascia), the latter said to have been organist at the Cathedral of Florence. From the literary remains of Filippo Villani we have evidence of the roles of Jacopo and Giovanni at the court of Mastino.

Nam cum Mastini della Scala tyranni atria quaestus gratia frequentaret, et cum Bononiensi artis musicae peritissimo, de artis excellentia, tyranno eos irritante muneribus, contenderet, mandrialia sonosque multos intonuit, mirae dulcedinis et artificiosissimae melodiae, in quibis magni quam suavis fuerit in arte doctrinae manifestavit.[4]

*Trans.:* While he [Giovanni] was connected with the court of the tyrant, Mastino della Scala, of whom, however, he had asked no favors, he vied in the excellence of the art of music with a skilled Bolognese. Goaded by the gifts that the patron showered on them Giovanni composed many madrigals and songs of marvelous sweetness, and melodies filled with artifice, in which he showed what great and wonderful doctrine could be used in the knowledge of this art.

On a given or original text, the two composers attempted to best each other in musical duels.[5] In the manner of the trouvères, the courtiers then elected the winner. Villani does not mention Jacopo by name, but it is obvious that the reference is to him, because Giovanni's madrigal, *Donna già fu'*, is an answer to Jacopo's madrigal, *Posando sopr'un acqua*. Both madrigalists refer to a beautiful and once-loving woman who had turned into a menacing adder.[6]

More evidence attesting to Jacopo's presence at the Veronese court after 1349 comes from various madrigals: *Non al suo amante, Nel bel giardino, Sì come al canto,* and *Lucida petra.* The first-mentioned poem was written by Petrarch, probably shortly after his arrival at the court of Mastino in Verona from Avignon in

1347. It was later set to music by Jacopo.[7] The second refers to the river Adige, from whose banks rises the imposing *Scaligero* castle, the ruling seat of the Scalas.[8] The third and fourth are written in praise of a lady Margherita.

Litta's genealogy of the Scala dynasty shows three Margheritas between 1330 and 1360, but it is assumed that the one referred to by Jacopo is the illegitimate daughter of Mastino II (1308–1351) who reigned from 1329 to his death.[9] Margherita was born of an illicit affair either before or after Mastino's marriage to Taddea da Carrara in 1328. Therefore, allowing twenty years for her to blossom into the virtuous beauty mentioned in Jacopo's madrigals, it is not improbable that these verses were addressed to the Margherita who later took monastic vows, eventually becoming Abbess of Santa Maria di Zevio.

> Lucida petra, O Margherita cara
> Tanto splendor non rende
> Quanto da' tuo' begli occhi ognor discende.
> > Però mercede infin ch'è'l tempo verde
> > Ch'ogni virtù sança pietà si perde.

> Glistening gem, O dear Margherita
> Flashes not so much glory
> As from your beautiful eyes each hour shines.
> > Therefore have mercy [on me] while there is still time,
> > For without pity all virtues are lost.


> Sì come al canto della bella Iguana
> Obliò suo cammin più tempo el greco
> Prendendo suo piacer con forma umana.

> Così per esser, donna, sempre teco
> Faresti la mie voglia esser lontano
> D'ogn'altro bel piacer, sendo'l tu' meco.
> > Però che se' d'ogni virtute unita
> > Tu sola cara gemma Margherita.

> As, at the song of the beautiful Iguana
> The Greek, taking his pleasures in human form,
> Forgot his way long ago.

> So [were I] to be always with you, my lady,
> My wish would be to absent myself from every
> Other sweet pleasure, since you were with me.
> > For you are the union of every virtue
> > You alone dear jewel Margherita.

All references, direct or indirect, concerning Jacopo cease with Mastino's death. The placing of his death in about 1360 is, therefore, conjectural.

# CHAPTER II

## MANUSCRIPT SOURCES

OF GREATER VALUE than the biographical fragments are the compositions by Jacopo which have survived and are preserved in the following places:

Florence: Biblioteca Medicea-Laurenziana. Codex Palatino 87 (FL)[1] and codex Redi 71.

Florence: Biblioteca Nazionale Centrale. Codex Panciatichiano 26. (FN)

Padua: Biblioteca Universitaria. MS fragment 1475. (Pad 1475)

Padua: Biblioteca Universitaria. MS 658. (Pad 658)

Paris: Bibliothèque Nationale. Codex f. fr. nouv. acq. 6771 (known as Reina). (PR) Codex fonds italien 568. (P)

London: British Museum. Additional MSS 29987. (L)

Faenza: Biblioteca Communale. Codex 117.[2]

The Cherubini Conservatory of Music in Florence possesses four manuscripts, remnants of a pocket-size codex (16 by 11 cm.), which contain two incomplete compositions by Jacopo, one by Francesco Landini, *La bionda treccia*, and one by Giovanni da Firenze, *La bella stella*. Despite the aid of infrared photography, a good part of the notation and text is illegible. Only the cantus of Jacopo's *Nel bel giardino* and the tenor of his *O dolce appresso* have survived, but these were not consulted in the collation of pp. 121–145. The manuscripts are mentioned here merely to acknowledge their existence.

Frequently a composition from one codex is found repeated in other codices, as for example, *Prima virtute*, which survives not only in FN, but in FL, P568, PR, and L.

On the whole, however, the manuscripts from the above-mentioned codices are in substantial agreement, although occasionally minor rhythmic or melodic differences are found.[3]

To the best of my knowledge, only thirty-four compositions definitely attributable to Jacopo are extant. The majority of them (thirty-one) are madrigals, including those in the form of canons and *rispetti*,[4] plus one *lauda*, one *caccia*, and one motet, making a total of thirty-four.[5] Nine of the compositions are for three voices, and twenty-five for two voices.[6] Apparently, the madrigal is the poetic form preferred by Jacopo (if we are to base our judgment on the large number of them which he set to music). This form was a popular one also among Jacopo's contemporaries, Giovanni da Firenze and Magister Piero, whereas among the later trecentists, notably Landini and Andrea dei Servi, the madrigal is abandoned in favor of the polyphonic *ballata*.

Jacopo was probably the only Italian composer of the Ars Nova who delved into the field of music theory. Preserved among the theoretical treatises of codex Redi 71 is his *L'arte del biscanto misurato*,[7] (The Art of Measured Polyphony). Dealing principally with notation, this short treatise contains explanations and examples of note values, ligatures, rests, the meaning of the terms perfection and imperfection, and the use of points.[8] The rules given are in complete accord with

the prevailing practice, and, although some of the examples are purely theoretical, they are suggested, undoubtedly, as possibilities.

*FLORENCE: Biblioteca Medicea-Laurenziana, Palatino 87*—This manuscript, also known as the Squarcialupi, contains 349 compositions of the Italian Ars Nova, twenty-nine of which are by Jacopo. The initial page of the manuscript bears the name of its former owner with the following caption:

> Questo libro è di M. Antonio di Bartolomeo
> Schuarcialupi horganista in sancta/maria del fiore.

The initial letter which appears at the top of each page is exquisitely adorned with various colors, and on the extreme left of each composition there appears in miniature what is intended to be a portrait of the composer, whose name is written across the top of each double page with alternate red and black uncials. A pictorial representation of the poetry sometimes appears on the margin of the page. The music itself is notated with full black notes and written on a staff of six red lines. The orthography is semi-Gothic. Two of the compositions in the codex have French texts; the rest are Italian. Abbreviations are used frequently, and these take the form of small curved or straight lines or checks placed above the vowel, or, as symbols used in place of monosyllabic words.[9]

*FLORENCE: Biblioteca Nazionale Centrale, Panciatichiano 26*—The music of this codex is notated with full black notes on a staff of six red lines, and the composer's first name is written plainly across the top of the page. This is the only manuscript whose three voices are indicated thus: .pm. (meaning *primo* or cantus), .*Scds.* (*secundus* or contratenor), and .*t'tius.* (third part or tenor). There are no illuminations. The initial letter is large, but not so elaborately wrought as those in the Squarcialupi. Bar lines at the end of the composition are double and triple and are drawn in close proximity. The same abbreviations are used as frequently in this codex as in the Squarcialupi. In its 110 pages, 185 compositions are represented, of which twenty-four have French texts. Twenty-one of Jacopo's compositions are contained in this source.

*PARIS: Bibliothèque Nationale, fonds italien 568*—This is a parchment manuscript with a modern leather binding which bears the title *Chansons italiens en musique*, the three lilies of the French coat of arms, and the monogram of King Charles X. The notation resembles that of the squarcialupi rather than that of any other codex, and the text is also semi-Gothic in character. The large ornamented initial letter and the capitals are colored in red and blue. This codex contains 213 Italian, French, and Latin compositions, of which fourteen are by Jacopo.

*PARIS: Bibliothèque Nationale, f. fr. nouv. acq. 6771*—Known as the Reina codex in deference to its former owner, this paper manuscript contains 225 compositions, of which 117 have French texts and 104 Italian; the remainder are textless. Twenty compositions by Jacopo are found in this source.

*LONDON: British Museum, Additional MSS 29987*—Were it not for a collation with the other codices, transcribing from this codex would have been, in most cases, a task of reconstruction. Many superfluous rests are interspersed throughout the compositions and, at times, semibreves are written in place of breves, and
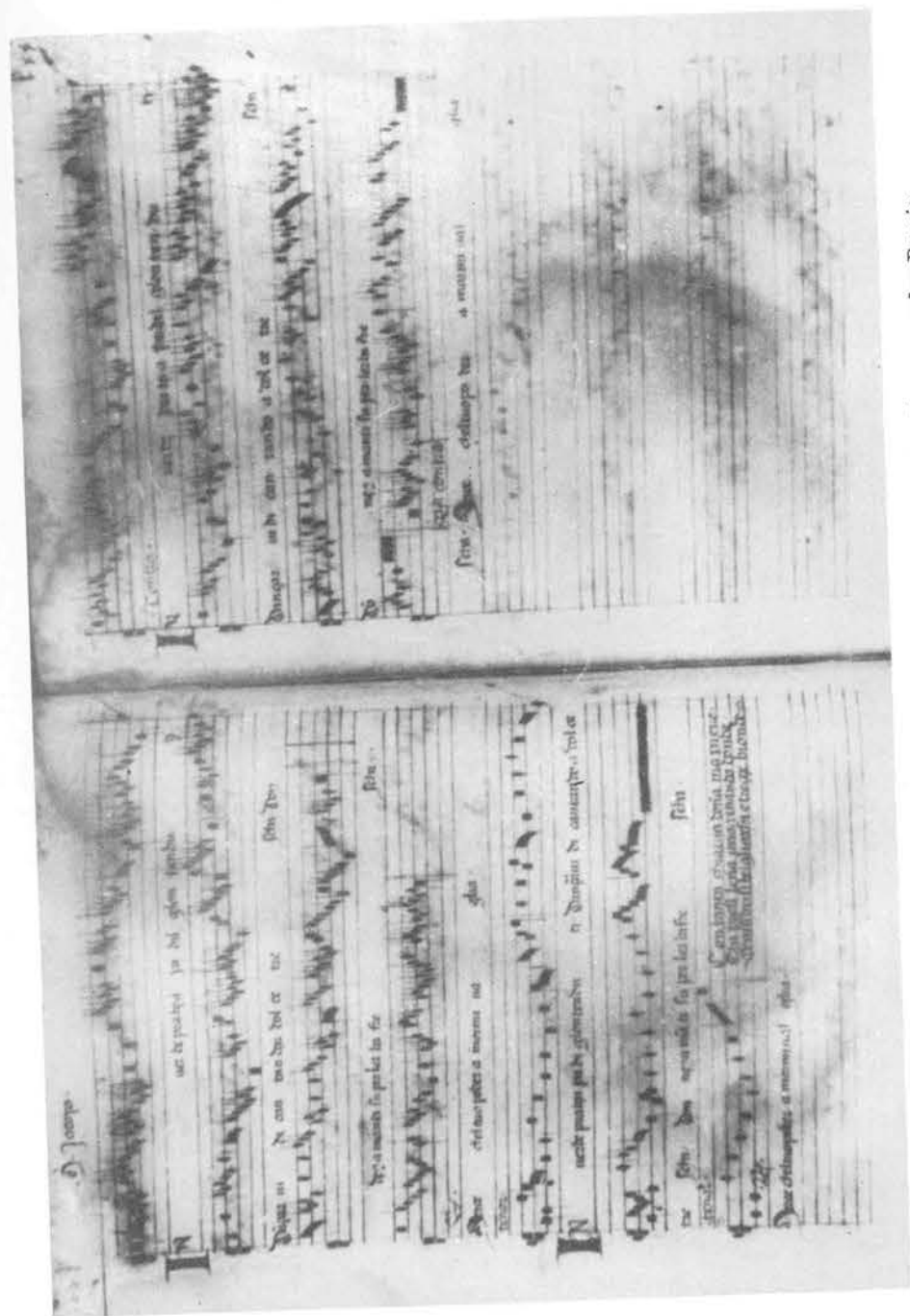


Plate 1. Madrigal, *In verde prato*, from Biblioteca Nazionale Centrale, Florence, codex Panciatichiano 26, folio 96.
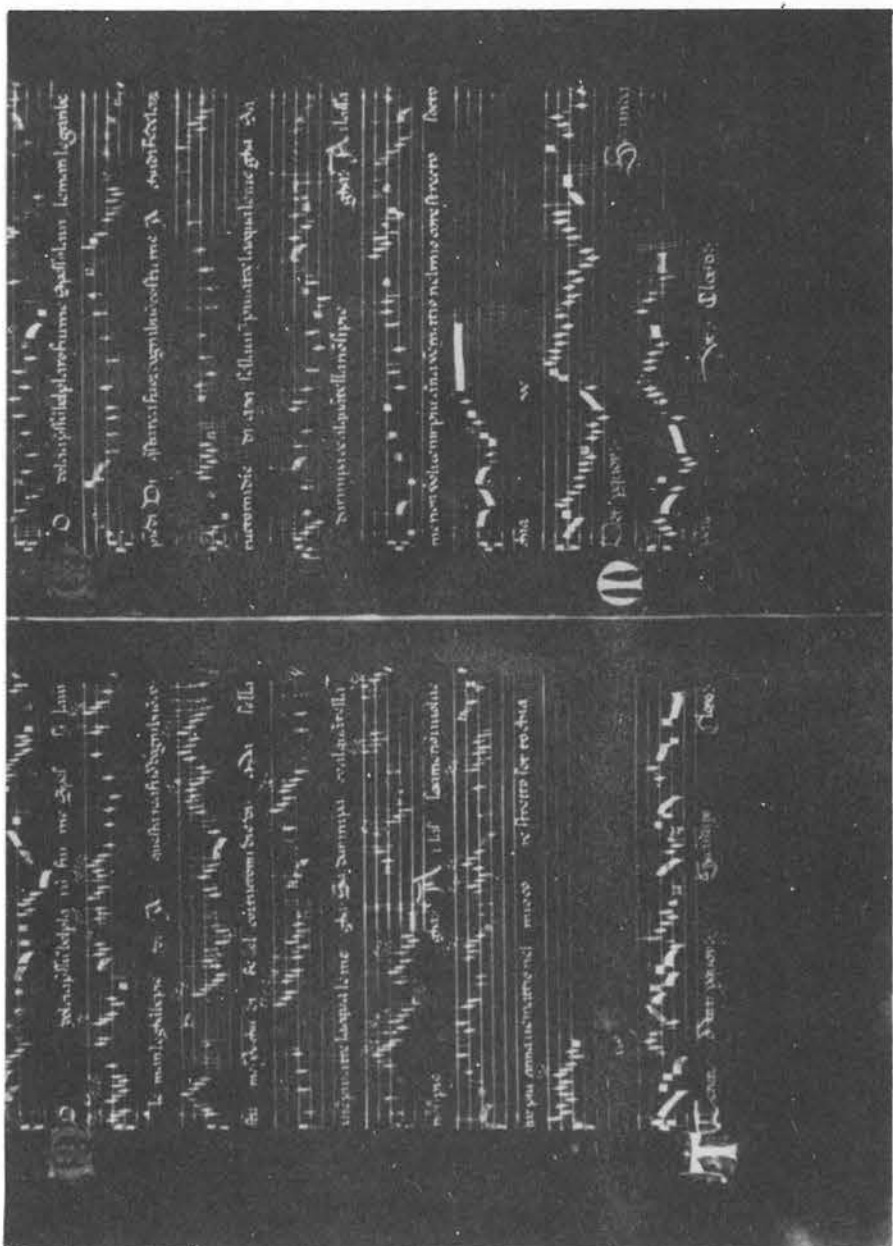
Plate 2. Madrigal, *O dolce appresso*, from Bibliothèque Nationale, Paris, fonds italien 568, folio 9.
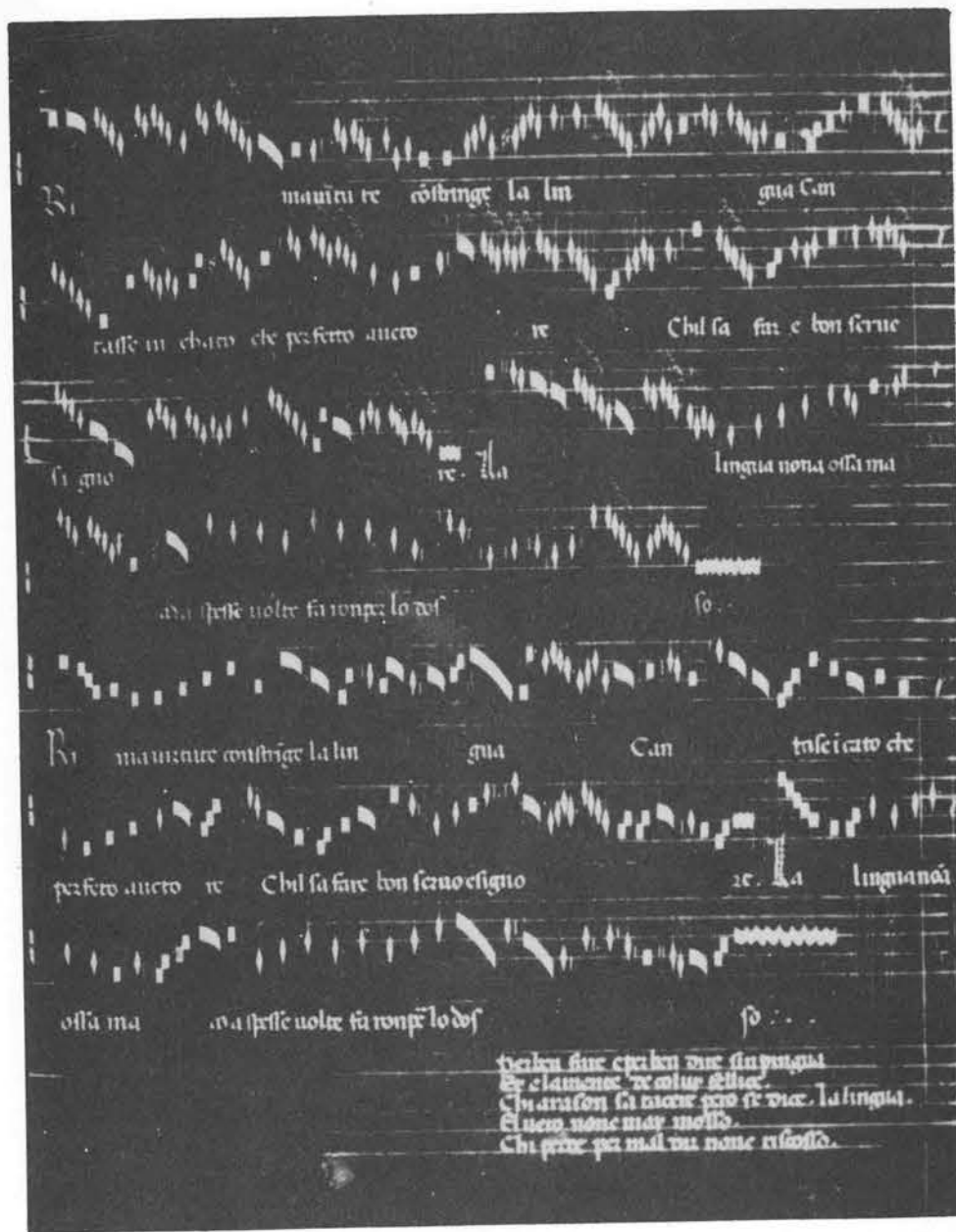


Plate 3. Madrigal, *Prima virtute*, from Bibliothèque Nationale, Paris, f. fr. nouv. acq. 6771 (Reina), folio 6ʳ.
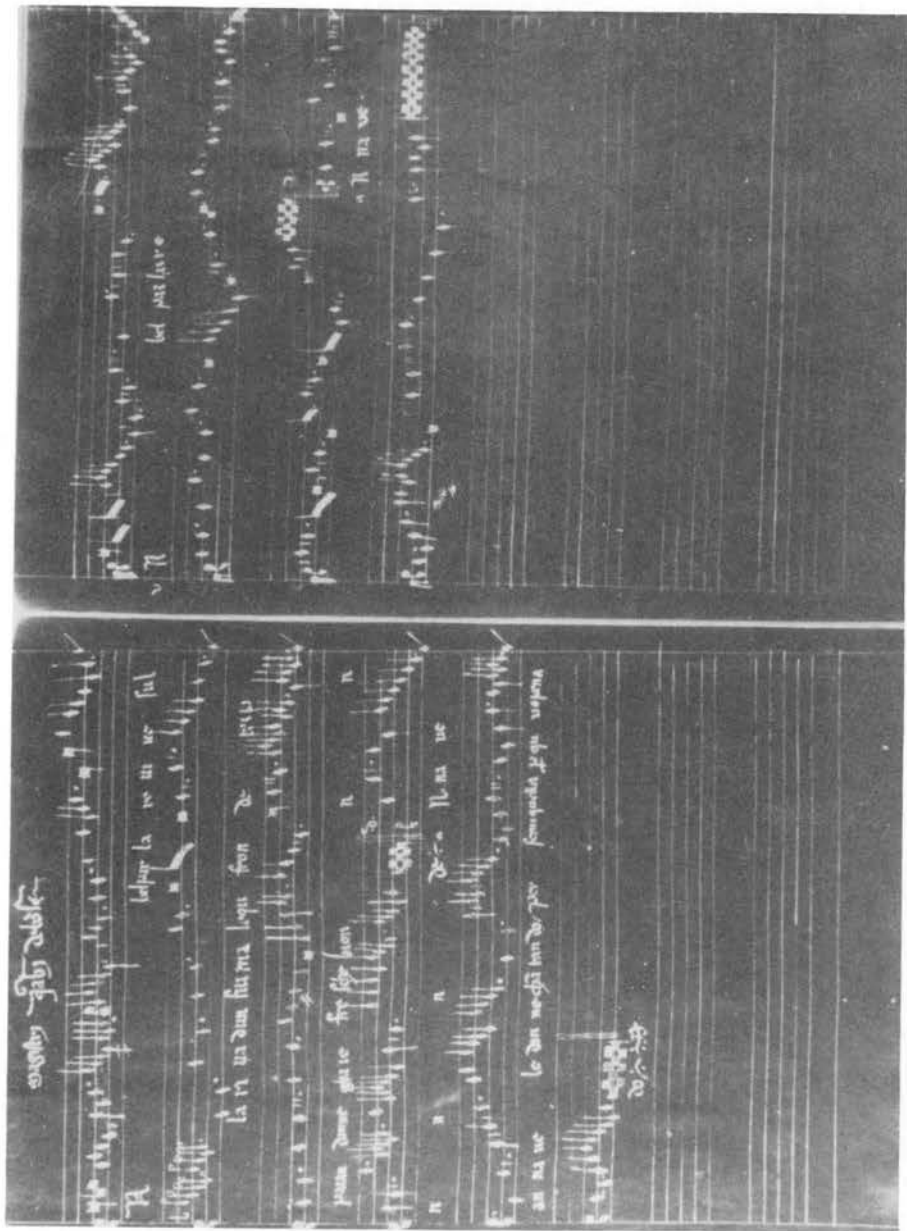
Plate 4. Madrigal, *Un bel perlaro*, from British Museum, London, Additional MSS 29987, folio 17.



Plate 5. Motet, *Lux purpurata–Diligite iusticiam*, from Biblioteca Universitaria, Padua, MS 1475, folio 1.

Plate 6. Madrigal, *O cieco mondo*, from Biblioteca Universitaria, Padua, MS 658, YY3 No. 35.

minims intended for semibreves. This manuscript with the Cherubini fragment and that from the Paduan library (MS 1475) are the only ones which use a five-line staff. The orthography is extremely poor and frequently illegible, and misspelled words are common, but the form of the composition and the name of the composer is clearly written across the top of the page. Approximately 150 compositions are contained in this source, ninety-three of which have Italian texts, the remainder having French or Latin texts. Of the seven photostatic copies of Jacopo's music obtained from this source, one was found which does not exist in any other codex.[10]

*PADUA: Biblioteca Universitaria, MS 1475*—The motet *Lux purpurata–Diligite iusticiam* is Jacopo's only composition from this source, the whole of which comprises but six parchment leaves. The dimensions of this fascicle are 9½ by 11 inches. Its black notes are placed on a red pentagram, whereas the text, placed beneath the staves, is of a semi-Gothic character.

CHAPTER III

# THE MUSICAL FORMS

FROM ALL the musical forms which might have intrigued Jacopo—the ballata, lauda, motet, madrigal, caccia, and possibly the Mass—Jacopo chose the madrigal. That he was aware of the other forms is obvious in that an example of a lauda, caccia, and motet have come down to us bearing his name. The five anonymous monophonic ballatas found in the Rossi 215 codex of the Vatican Library[1] (reputedly the oldest manuscript containing Italian secular music) are evidence that the ballata was not unknown during the first half of the fourteenth century. It is not unreasonable to suppose that the practice of setting the ordinary of the Mass was also known to Jacopo, for fragments of polyphonic Masses composed by Gherardello da Firenze, Lorenzo da Firenze, Bartolino da Padova, and Gratiosus da Padova have survived.[2] It is true that these composers were active during the latter half of the fourteenth century, but it should be remembered that Ser Gherardello died between 1362 and 1364, only a few years after Jacopo's disappearance.

Before discussing Jacopo's favorite musical medium, I shall touch somewhat briefly on his lauda, motet, and caccia.[3] Since it is impossible to create any standards by which the lauda and motet may be judged, only generalizations will be made.

*Lauda.*—The lauda is an indigenous Italian form and is a hymn of praise and devotion which originated early in the thirteenth century in Umbria and was associated particularly with the activity of St. Francis of Assisi (1182–1226).[4] It was relegated to the background by the secular forms in the fourteenth century, and then flourished anew in the sixteenth. The discovery of Jacopo's lauda would seem to indicate that this form was not entirely abandoned in the fourteenth century, for, with Jacopo, it continued in polyphonic dress.

The form usually encountered resembles that of the ballata.

| | |
|---|---|
| AB | *ripresa* |
| c | *piede I* |
| d | *piede II* |
| ab | *volta* |
| AB | *ripresa* |

The prime difference, however, lies in the text; that of the lauda is sacred, whereas that of the ballata is secular.

Unfortunately, the poem *Nel mio parlar* is incomplete, lacking the *piede II* and the *volta*. Although four voices are given in the manuscript, they are not to be sung simultaneously; the composer indicated the manner of performance. Under the tenor part of the verso, a Latin inscription conveys to the musician that his part concords with the two upper-parts, that is, the cantus and contratenor; "*Tenor iste concordat cum tribus ipso numerato.*" On the recto, another tenor part is given with the information that it is to be sung with the cantus; "*Tenor iste concordat cum primo cantu.*"[5]

*Motet.*—The motet, a native French form, began to find its way slowly into Italy in the fourteenth century, but did not achieve complete favor until the sixteenth century. Jacopo's contribution to his form, *Lux purpurata–Diligite iusticiam,* is an encomiastic bi-textual motet written in praise of Luchino Visconti, his patron. Among the many interesting features found in this motet are the melismas on the opening and penultimate syllables, the numerous overlapping entrances, the clever handling of extended hockets from measures 55 to 64—particularly the parallel thirds and fifths of measure 61—and the recurrence of a six-note descending scale motif which may be interpreted as an integrative device.



Of major importance is the simultaneous use of two different texts, a feature rarely found in the compositions of the Italian trecentists, and occurring in only one other of Jacopo's works, the tri-textual *Aquila altera–Creatura gentile–Uccel di Dio.* These are probably the earliest attempts of this kind in the Italian trecento.

*Caccia.*—The term caccia means chase or hunt. Musically speaking, the term was used to indicate strict imitation in two voices, known today as a canon. The "chasing" voices are supported by an independent tenor voice. It is quite probable that the structure of the canon—one voice giving chase to another—influenced composers to prefer texts of a venatorial nature. Later, any scene lending itself to vivid description was introduced into the poetry. Although only one caccia, *Per sparverare,* is represented among the works of Jacopo, it is not his sole example of canonic writing. Other compositions using the canonic technique are *Uselletto selvaggio* and *Giunge'l bel tempo.* For the purpose of identification, these compositions may be termed canonic-madrigals. The first employs canonic imitation for the first section and ritornello, but the second confines the canonic treatment to the first section alone.

A typical poem of the caccia contains blank verse and alternating rhyme, but the couplets do not always alternate with blank verse. The occurrence of excited dialogue in the poem will immediately violate all semblance of meter and form.[6] It should be recognized, therefore, that the structure of the caccia is subject to variation. The form usually encountered is in two parts: a longer first section in canonic imitation (invariably at the unison) ; and a shorter section called ritornello, which may or may not be a canon. Usually, a second stanza to be sung to the music of the first section appears at the bottom of the manuscript. The music form is AB, AAB, AABB, or AA depending upon the number of stanzas or the presence or absence of a ritornello. The form of Jacopo's caccia is AB. The first section is in strict canonic imitation at the unison, but the ritornello is written in two-part harmony between the cantus and tenor. An unusual feature of this work is the change of rhythm from *duodenaria* to *perfetta* in the ritornello.

*Madrigal.*—The earliest references to the madrigal are those of Francesco da Barberino in his *Glosse latine ai documenti d'amore,* dated 1313, and Antonio da Tempo's *Summa artis rithimici vulgaris dictamini,* dated 1332. The former, using the spelling *matricale,* tells us that it is coarse and irregular; the latter writes

that "mandriale" is a rustic kind of pastoral poem. Musicologists and philologists are not in agreement regarding the etymology of the word, but I believe that the derivation from *matricale* has been settled by Leandro Biadene's article on the madrigal.[7]

The poetic form of the fourteenth-century madrigal covers two periods. The early madrigal (*ca.* 1330–1350), reflecting da Barberino's description, may be described as having from two to as many as five strophes of three lines each, of which two lines are usually in rhyme. The strophes may or may not be followed by a couplet called ritornello, and all the lines may be heptasyllabic or hendecasyllabic, or a combination of both. An example of the last mentioned is *Straccias'i pann'indosso*, whose rhyme scheme is aBA, bCC:DD (capitals denote an eleven-syllable line, lower-case letters, seven syllables). In the late period (*ca.* 1350–1370), the poetic form consists of two or three strophes of three hendecasyllabic lines of which the last two lines of each stanza are in rhyme. The stanzas are followed by a hendecasyllabic couplet giving an over-all rhyme scheme ABB, CDD:EE. Only seven of Jacopo's madrigals conform to the late period, whereas the remainder, in view of their amorphousness, are from the early period.[8]

An examination of the contents of the madrigal poems shows a wide variety of subject matter; they are amorous, contemplative, bucolic, encomiastic, satirical, moralistic, and didactic. Three of the texts which Jacopo set to the musical form of the madrigal are rispetti—a popular lyric form in hendecasyllables whose rhyme scheme is ABAB CC DD.[9] It consists of a quatrain in alternating rhyme and a refrain usually having two couplets. Its name seems to indicate homage or "respect" paid to a loved woman.

The irregularity of the early madrigalian verse is not reflected in the musical form. A strophe whose three lines are arranged in combinations of seven and eleven syllables does not necessarily require musical phrases of different lengths, for the madrigal melody is too highly melismatic to be concerned with or influenced by the number of syllables in each verse. The three verses, however, permit the composer to give sectional treatment to the first part of the madrigal, each section drawing to a close on a cadential formula. AAB is the musical form generally encountered. *A* designates the first and longer section, containing the music for the stanzas, whereas *B* indicates the shorter section, ritornello, designated by the following monogram in the Panciatichiano codex: ℋ . The ritornello is not to be interpreted as a refrain. In these manuscripts the first section is followed by the ritornello, at the end of which the second stanza is given (to be sung to the music of the first section). This in turn is followed by the *incipit* of the ritornello. This is misleading because it seems to indicate that the ritornello follows both stanzas. By careful examination of the poetry, one will see immediately that the sense of finality in the ritornello is so strong that a return to the second stanza would be illogical and anticlimactic.

*Style of the Madrigal.*—With a few exceptions a certain distinguishable pattern is noticed in the treatment of the melodic line in Jacopo's madrigals. In three-part madrigals, the cantus and contratenor are highly melismatic, whereas the tenor, characterized by long note values, performs the role of supporting bass. In two-part madrigals the upper voice is the more florid. There are no instances of
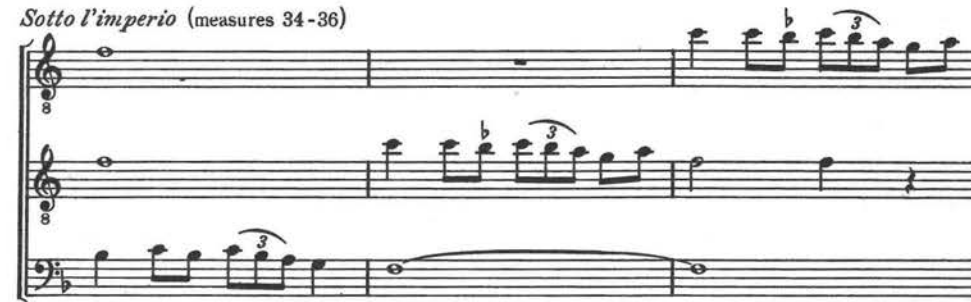
solo madrigals, that is two-voice madrigals in which the text is carried by the upper voice alone. The range of the melodies varies from an octave to a ninth; skips of more than a fifth are used most effectively when, at the cadence, a new phrase is begun.

All voices commence with a *longa* or *brevis* as though to establish the modality. From this point all voices vocalize to the next syllable, vaulting in the process from two to as many as nine measures. Then, in order to give symmetry to the musical picture, the penultimate syllable of the stanza is also clad in ornamental garb for a flight of several measures to the last cadence of the first section. Between these high points Jacopo generously intersperses such technical features as sequence, rhythmic imitation, and other contrapuntal devices. These are shown on pages 20 to 22.

In general, the music of the madrigal contains a rather even distribution of florid and syllabic passages. That part of the melody supplied with a text usually moves in slower note values with a syllable allotted to a note, whereas that part devoid of a text is usually highly melismatic. This arrangement caused Hugo Riemann to state that the melismas were not sung, but were performed on an instrument such as a viol, lute, or organetto.[10] This is, of course, contrary to the testimony given by Giovanni Boccaccio, who mentions in his *Il Decamerone* the use of instruments supporting the voices.[11]

The role played by the tenor in all madrigals is a varied and important one. It functions as a supporting bass and also as a melody assisting the upper voice (or voices) in carrying out short imitations (melodic or rhythmic), sequences, and hocket; or, in a few cases, it confines its activity to a simple alignment with the upper voice. In the examples which follow, the first shows the active participation of the tenor in establishing a motive which is imitated by the contratenor and the cantus.

*Sotto l'imperio* (measures 34-36)

In the second example, the tenor is given the principal melody.

*Aquila altera* (measures 25-27)



In the third example, the tenor and cantus collaborate in the treatment of hocket.

*Prima virtute* (measures 52-54)



Before attempting an analysis of the harmony found in the music of Jacopo, it would be well to keep in mind that the late thirteenth and early fourteenth centuries should be regarded as a phase of transition, or, as Yasser admirably defines it, as a period of tonal revolution.[12] The theorists were attempting to classify intervals according to consonances and dissonances, but were not notably successful in reaching an agreement among themselves. Some mensuralists regarded the third and sixth as imperfect consonances, with the prime, octave, fifth, and fourth as perfect consonances. Of the imperfect consonances, the thirds were the first to be recognized, with minor thirds preferred over major. The minor sixth then followed the major sixth in its elevation to the status of imperfect consonance. In a treatise sometimes attributed to Robert de Sabillon (*ca.* 1180), the third was classified as a transitional interval. In its use it had to be preceded and followed by perfect consonances. The insertion of the third in the interval of the fifth by Walter Odington (*ca.* 1300) brought about the triad, the limited use of which in Italian compositions produced the feeling that the composers were not yet fully aware of its tremendous possibilities. As late as the fourteenth century there still seemed to be an uncertainty regarding the status of the minor sixth. It was classified as an imperfect dissonance by Jean de Muris (*ca.* 1350) in his *Ars contrapuncti,* and as an imperfect consonance in his *Ars discantus.*[13]

This state of experimentation was equally as prevalent among composers who employed their latest harmonic discoveries often with harsh results.

Although contrary motion prevailed, parallelism in thirds, fourths, fifths, sixths, and octaves still held some degree of attraction for the trecento composers. According to de Coussemaker,[14] parallel fifths were not entirely banned, but rules existed to avoid them. The early Italian composers, however, were more con-

cerned with smooth melodic contours than with correct harmonic progressions, and, as a consequence, the reader will, at times, encounter parallel seconds and fifths, as in the following examples by Jacopo:

*In verde prato* (measure 71)



*Nel mio parlar* (measures 25-26)



*Nel mio parlar* (measure 44)



*Sotto l'imperio* (measure 55)



*I' sentì già* (measures 11-12)



*In verde prato* (measures 12-13)



Dissonances in the music of this period are by-products of linear counterpoint. The interval of the fifth, octave, or unison usually opens a new phrase, but after the opening measure Jacopo is more concerned with melodic progressions than with the vertical results. The following passages fully bear out this contention and, as a consequence, harmonic progressions such as parallel seconds occasionally occur on strong beats:

*Lo lume vostro* (measures 54-55)



(measures 25-26)

Syncopations usually give Jacopo the opportunity to indulge in rapid shifts from dissonances to consonances as in the following:

*Lo lume vostro* (measures 62-63)



In the next example both parts converge from a fifth to a second by leap:

*Posando sopr'un acqua* (measures 62-63)



It is a dissonance which could have been avoided had Jacopo so wished by simply changing the tenor progression to read *d–d–g–f*.

The disposition of the voices conceals much from the eye. The usual practice was to place the cantus first, the contratenor second, and the tenor third, all following one another consecutively. Not written in score form, such devices as appoggiaturas, three-against-two, and imitation are impossible to discern. These contrapuntal devices are tools of the trade and were employed by all polyphonists; the following examples summarize the technique:

Unaccented upper and lower neighboring notes:

*Oselletto selvaggio* (measures 54-55)



Accented lower neighboring notes:

*Tanto soavemente* (measure 20)

Accented upper neighboring note:

*Un bel sparver* (measure 12)



Escape note:

*Stracciasi pann'indosso* (measures 4-5)



Appoggiatura:

*In verde prato* (measures 38-39)



Accented passing note:

*Uselletto selvaggio* (measure 49)



Sequence:

*Vestisse la cornacchia* (measures 63-64)



Imitation:

*Aquila altera* (Introduction)

**Syncopation:**

*Prima virtute* (measure 37)
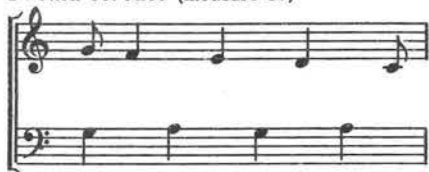
**Two-against-three:**

*Lo lume vostro* (measure 57)    *Nel mio parlar* (measure 10)

Hocket is a device which appeared suddenly in the musical art of the thirteenth century, reached its peak in the fourteenth, and lost itself slowly in the forms of polyphonic writing in the fifteenth.[15] Its function is to break up the flow of the various melodic lines into fragments or through the insertion of a rest after a note in alternation. No regard is shown for the chopping up of words or syllables in the process. It may occur in one line only (p. 106, measure 10), or between two voices (p. 39, measure 63), or among three voices (p. 62, measures 55–59).

Jacopo's cadential formula is quite varied. In examples *a* and *b* the cantus descends to the final, while the tenor ascends by step to the final, thus joining the cantus at the unison. The cantus may descend to the final either through syncopation or ornamentation:

(*a*) *Prima virtute* (measures 56-58)    (*b*) *Tanto che siate acquistati* (measures 37-39)
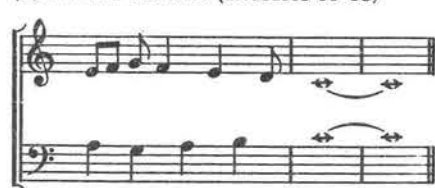
Example *c* is similar to the above in that both voices approach the cadence in contrary motion, but end an octave apart instead of at the unison.

(*c*) *Vestisse la cornacchia* (measures 76-78)

In the approach to the cadence in three-part compositions, the penultimate chords frequently contain a triad which resolves to the octave and the fifth, as in example *d*. At times the fourth is raised with the seventh, producing double leading tones, as in *e*.

(*d*) *Uselletto selvaggio* (measures 69-72)    (*e*) *In verde prato* (measures 66-68)

It is understood that such cadences may occur at the end of each verse as well as at the end of the composition.

Comparatively rare in Jacopo's technique is a cadence which, because of the sixth occurring on the penultimate note, the presence of the escape note, and the fact that it was used with considerable frequency by Landini, became known as the Landini sixth. Whether or not Francesco learned this from Jacopo (under whom, according to Riemann and Ellinwood he was supposed to have studied) is purely speculatory.[16]

*In su bei fiori* (measures 19-21)

The three-part madrigal is the exception rather than the rule in trecento polyphony. Landini, the most prolific of the trecentists, composed twelve madrigals, only three of which are written for three voices. On the other hand, the only madrigals composed by Jacopo's contemporaries in three parts are those which have survived in canon form. Jacopo composed nine three-part composi-

tions (5 madrigals, 1 canonic-madrigal, 1 lauda, 1 caccia, and 1 motet), evidence which points to Jacopo's superior polyphonic knowledge. One of his most appealing three-part works is the madrigal *Aquila altera*. This composition is unusual in its harmonic texture, in the use of three different texts which are sung simultaneously, and in the use of first and second endings in the ritornello. So that the reader may see the harmonic treatment of this madrigal, the following analysis is given:

First part, measures 1–12, strict imitation between cantus and contratenor from measure 7 over a nonimitative tenor; 13–16, cantus and tenor draw to a cadence in contrary motion while the contratenor rests and comes in with an overlapping entrance of the next phrase as the outer voices cadence; 17–25, melody taken by contratenor while other parts offer counter-melodies; 25–28, principal melody in tenor which leads to second cadence; 29–37, overlapping entrance by the cantus and contratenor; 38–50, imitative treatment among all parts with final cadence reached through leading-tone progression. Second part (ritornello) 51–78, contrapuntal treatment of cantus and contratenor, with tenor participation restricted to that of supporting bass.

As a whole, two-voice madrigals are less imitative than those with three voices. The treatment in the former lies in an even distribution of note-against-note writing and contrapuntal elements. Although deviations exist, the following analysis is given of a typical madrigal for two voices, *Nel bel giardino*.

First part, measures 1–10, two voices in free polyphony; 11–13, note-against-note writing with syllabic treatment of text; 14–26, contrapuntal and antiphonal treatment, with hocket in measure 25; 27–28, note-against-note writing with syllabic treatment of text; 29–36, rhythmic imitation combined with hockets; 37–44, contrapuntal treatment; 45–47, note-against-note writing with syllabic treatment of text; 48–56, contrapuntal treatment with one measure in hocket; 57–58, cadence approached in contrary motion. Second part (ritornello), 59–61, contrapuntal treatment; 62–70, note-against-note writing with syllabic treatment of text; 71–74, contrapuntal treatment with approach to final cadence in contrary motion.

*Modes and Musica Ficta.*—Jacopo preferred the Dorian and Aeolian modes. In only three compositions is the tenor found with a B-flat signature. To achieve contrast between the first section and the ritornello, Jacopo often resorted to a change in mode. In this regard, we find that approximately a third of the compositions are cast in one mode for both sections, whereas two-thirds have a change in modality in the second section.

Like the music of the trouvères and troubadours, secular compositions of the fourteenth century were destined to play a major role in the gradual disintegration of the modal system. Although the music of this period is based on the modes, the use of complementary accidentals often destroys the modal character through raised leading tones at the cadences. Though not employed systematically, F sharp, C sharp, G sharp, and B flat were freely used. These are the only accidentals employed by Jacopo irrespective of the mode. And here we are faced

with a most exasperating problem—the correct application of complementary accidentals when these have not been intentionally applied by the composer and left to the discretion of the singers. In this problem we cannot turn to the theorists for guidance, for incongruity exists between theoretical and musical sources. How are we to explain the inconsistency in the use of accidentals in one composition when the same composition exists in two or more codices? Perhaps we can turn for comfort to the pen of Ugolino d'Orvieto (fl. 1400), who tells us that formerly it was the performer's prerogative to apply the self-understood alterations, but now it was necessary to notate them because the singers of his day were ignorant in such matters.[17] Armed with this testimony we stand on firm ground in stating: (1) With trained singers of the fourteenth century the task of adding accidentals not already supplied by the composer was, of necessity, a matter of preconcerted agreement amongst the singers; and (2) chromatic alterations appear only in those cases in which the composer deemed them necessary in order to remove any doubt in the mind of the performer. The following example will illustrate these points:



*Aquila altera* (measures 40-41)

*Notation.*—Up to the thirteenth century both Italian notation and French notation went hand in hand in their development, except that the French recognized only fixed values of their notation, whereas Italian notation was not concerned with fixed, but rather with changing values. Jacopo, a member of the early Italian school, employed the notational principles evolved by Petrus de Cruce. But although the Italian notation was in use for scarcely a century, French notation attracted composers throughout the continent and laid the foundation for the development of our present-day notation.[19]

In his treatise *L'arte del biscanto misurato*, Jacopo gives us the following information: "*Nota che il tempo e le brieve una cosa significano.*" (*Tempus* and brevis signify but one thing [that is, the same thing].) This is interpreted to mean that the unit of measure is the brevis, or a whole note in modern notation.
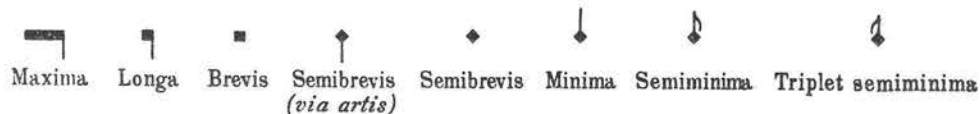
The subdivisions of the breves are usually indicated, where a change of rhythm occurs, by the appropriate initial letter, as for example "q," meaning *quarternaria*, or four semibreves to the measure; "i," meaning *senaria imperfecta*, or six semibreves with an upward stem (or *minimae*) to the measure; "p," meaning *senaria perfecta*, or six minimae to the measure as in triple simple time; "n," meaning *novenaria*, or nine minimae to the measure, as in triple compound time;

and "d," meaning *duodenaria,* or twelve minimae to the measure as in triple simple time. The modern equivalent signature of "d" is 3/2. It is clear, then, that the value of the minima in Italian notation fluctuates between 1/4 and 1/12 the value of the brevis. The rhythmic principles of Italian notation are presented very ably by Willi Apel in his book, *The Notation of Polyphonic Music from 900 to 1600.*[20] When the time signature was not given at the beginning of the composition, the performer was obliged to classify the notes into those groups in which they fell most easily. In this respect the performer was often aided by points of division, which seem to have been established by Petrus de Cruce and are characteristic of Italian notation. Besides the point of division, Jacopo used the point of perfection, point of augmentation, and points of alteration. The point of perfection was used to indicate perfection or triplicity of a longa, brevis, or semibrevis; the point of augmentation (also called the point of addition) served in the same capacity as our present dot—it augments the note to which it is joined by half its value; the point of alteration is entirely different in its function—the only place where it can possibly occur is before the first of two short notes preceded by a longer one. But its peculiarity lies in its function, which concerns not the note it follows, but the second of the two short ones which it precedes, the value of which it doubles:
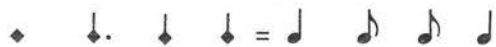


The process of singing two or more notes to one syllable is termed *ligature.* It is found in great numbers in tenor parts, which usually move in slower note values than the cantus and contratenor.

Taking into consideration the calligraphical individualities of the amanuenses, the notation used in Jacopo's music is comparatively uniform in all codices. The notes are plain black-faced square, oblong, or diamond-shaped placed on a six-line staff.[21]



Maxima  Longa  Brevis  Semibrevis *(via artis)*  Semibrevis  Minima  Semiminima  Triplet semiminima

Final notes are either maximae or greatly exaggerated longae:  . When a stem is added downward to a semibrevis the process is termed *via artis.* It is added to prolong the note value in order to fill the entire brevis measure encompassed by points of division. The semiminima with ascending stem and flag on the left side can be compared to our eighth note and is used only in triplet formation. Rests have the following appearance:



Perfect longa  Imperfect longa  Brevis  Semibrevis  Minima

Although in France composers showed decided preference for the use of tempus perfectum, there was evolving on Italian soil a musical rhythm which entitled

tempus imperfectum to a place equal to tempus perfectum. It is difficult to ascertain what influences caused this evolution, but perhaps they can be found in the literature or in the popular music of the time, as Wolf suggests.[22]

Bonaventura also states that it is to be noted that binary rhythm was used to a great extent by the Florentine composers.[23] These statements are borne out in Jacopo's music in which we notice that the first section of the madrigals is written in duple meter, whereas the ritornello is in triple. The first sections of twenty-five madrigals are in *divisio binario* and six in *divisio ternario.* The ritornello shows five madrigals written in divisio binario, and twenty-six in divisio ternario.

Rarely does the meter change once it is established. This is a feature found with increasing frequency in the music of the later trecentists. An example of this technique in the music of Jacopo is the PR version of *Un bel sparver,* which changes during the course of the first section from the initial quaternaria to senaria, and back to quaternaria. The ritornello holds constantly to perfetta.[24] In *I' mi son un,* the change is not indicated by the appropriate letter, but by a regrouping of notes falling into formation of twos (from double compound ⁶⁄₈ to simple triple ¾) and also from the rhythm of the text. The last example is the ritornello of the caccia, *Per sparverare,* in which the change from duodenaria to perfetta is indicated at measure 127.

### CONCLUSION

We have seen that the madrigal was Jacopo's favorite musical form. The poetry, which originated among the simple folk, soon entered the courts and became a vehicle which found favor with the trecento poets and composers. It was then no longer poetry and music for popular consumption, for in its present form the music was too refined, too florid, and too complicated structurally and rhythmically to be sung with any degree of competence by provincial or itinerant musicians. It was written expressly for the amusement of the courtiers, and it became the art song of the period, through the pioneering of Jacopo and his contemporaries. The melismatic-syllabic treatment of the madrigal—so typical of this form—was no doubt borrowed from the embellished conductus and the melismatic organum (certainly well known to Jacopo). The melismas on the opening syllable of the first verse and the penultimate syllable of the last verse of a freely invented text set to an original tenor are common to the madrigal and the embellished conductus.[25] From the melismatic organum of the St. Martial and Compostela schools, which are characterized by the use of extended melismas in the upper voice against fewer sustained notes in the tenor, one detects the other influence on Italian secular polyphony.[26] This early Gothic influence, beginning with the learned art of the Notre Dame school and the secular art of the troubadours, culminated in the sixteenth century.

The use of the French language, at least in Lombardian courts, is not considered unusual in view of the political relations between France and Italy and the sixty-seven years of Papal residence at Avignon. Familiarity with French musical art is seen in Jacopo's brief excursion from his madrigalian pursuits to the composition of a bi-textual motet. The bilingual practice is also seen in his madrigal, *Lo lume vostro.* It remained for the later trecentists and early quat-

trocentists to set entire compositions to a French text, as well as to adopt French notational principles.[27] Marchettus of Padua compares the two systems in his *Pomerium musicae mensuratae* (*ca.* 1325) and does not hesitate in considering French notation superior.[28]

The principal historical significance of Jacopo's madrigals lies in the manner in which they illustrate the transition from the two-part madrigals of Jacopo's contemporaries, Giovanni da Firenze and Magister Piero, to the three-part madrigals culminating in the works of Landini. That he was a master of contrapuntal technique and canon is evident in his music. His tritextual madrigal, *Aquila altera,* with its fuguelike treatment of the first section, can be considered a harbinger of the sixteenth-century madrigal. Jacopo was one of the first, if not the first, to set the standards of the madrigal as an art form. With this contribution alone he stands as the master architect in the edifice of the Italian Renaissance.
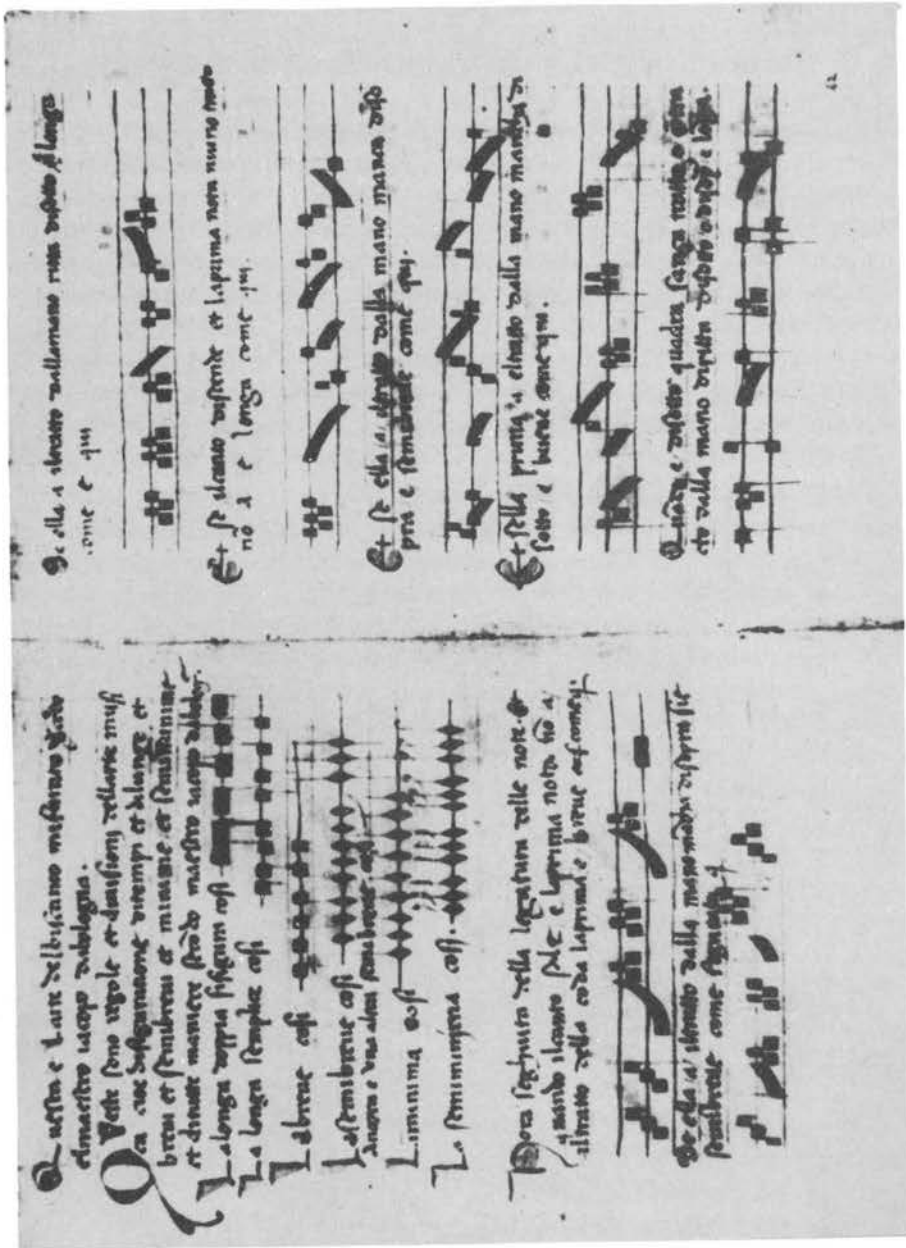


Plate 7. Initial page of treatise, *L'arte del biscanto misurato,* from Biblioteca Medicea-Laurenziana, Florence, codex Redi 71.

# CHAPTER IV

## THE MUSIC IN MODERN NOTATION

THE TRANSCRIPTIONS of Jacopo's music have been executed as faithfully as possible with strict adherence to the notation and rhythm given by the composer.[1] In those instances in which the position of a note or its value was not clear, the doubtful cases were resolved according to the author's judgment with an explanation in the footnotes. The alignment of notes with syllables was, at times, confusing. As for this disposition, their placement was determined according to the most logical rhythmic recitation. Whenever available, manuscripts from the Panciatichiano codex were favored, since this, according to Ettore Li Gotti, is the oldest Florentine codex.[2] In all transcriptions the treble and bass clefs were used on a five-line staff instead of adopting the clef signs and the six-line staff of the Florentine and Parisian manuscripts. Ligatures were indicated thus:

Chromatic alterations were rarely indicated in the original manuscripts, appearing only in those cases where the composer deemed them necessary in order to remove any doubt in the mind of the performer. It has long been my contention that the use of accidentals varied with locality, composer, period, and probably with undisciplined or daring copyists. In keeping with this belief, complementary accidentals have been added with restraint and appear above the note in question to indicate that the accidental appears in the same composition from another codex, or is suggested by the author.

Aquila altera - Creatura gentile - Uccel di Dio

MADRIGAL

# Con gran furor

## MADRIGAL

# Di novo è giunto un cavalier

## MADRIGAL.

# Entrava Phebo

**MADRIGAL**

# Fenice fu'

## MADRIGAL



FL. 16 r - 17 v

Fe- ni- ce fu', et
Al- be- ro sec- co

Fe- ni- ce fu', et
Al- be- ro sec- co

vis- si pu- ra et mor-
ma- i n'ac- qua tor-

vis- si pu- ra et mor-
ma- i ne ac- qua tor-

bi- da Et or sun tras- mu- ta- t'in u- na
bi- da Non mi di- let- ta mai: per que- sto

bi- da Et or sun tras- mu- ta- t'in u- na tor-
bi- da Non mi di- let- ta mai: per que- sto du-

tor- to- ra. Che
du- bi- to: Vas-

to- ra.
bi- to!

vol- lo con a- mor per le bel- le
sen la sta- t'el ver- no vien di su-

Che vol- lo con a- mor per le bel- le
Vas- sen la sta- t'el ver- no vien di su-

or- bi-

or- bi-

to- ra.
to.

to- ra.
to.

## Ritornello

Tal vis- si et tal me vi- vo

Tal vis- si et tal me vi- vo

e pos- so scri- ve- re, C'HA don- na non è

e pos- so scri- ve- re, C'HA don- na non è più

più che ho- nes- tà vi- ve- re.

che ho- nes- tà vi- ve- re.

# Giunge'l bel tempo

## CANONIC - MADRIGAL

mor
mor

do-
drei

v'es-
tut-

ser
ta

71

le.
a.

vuo-
vi-

le.
a.

**Ritornello**

78

Ed
Che

o-
sol

gni
con-

frut-
si-

to
glio

del
fan

pia-
d'a-

Ed
Che

o-
sol

gni
con-

frut-
si-

to
glio

del
fan

pia-
d'a-

86

cer
mar

ger
di

mo-
vo-

cer
mar

ger
di

mo-
vo-

94

glia.
glia.

glia.
glia.

# I' mi son un
## MADRIGAL

FN 64v

I'
Dell'

mi
al-

I'
Dell'

mi
al-

8

FL

son
trui

un
fron-

son
trui

un
fron-

che
de

16

che
de

per
mai

le
non

fra-sch'an-
chieg-gio

dan-
l'om-

do,
bra,

per le fra-sch'an- dan-
mai non chieg-gio l'om-

28

Vò pur cer-
An-zi m'in-

can-
gom-

do i
bra

di-let-
l'al-trui pen-sier

to-si
vi-

fio-

dò,
bra,

Vò pur cer-can-do i di-let-to-si fio-
An-zi m'in-gom-bra l'al-trui pen-sier vi-

30

87
ri
le
Per
Che
far ghir- lan- d'a
ves- te sua vil-

ri
le
Per
Che
far
[che]
per

44
me di no- vi͡o do-
tà dell' al- trui sti-

far ghir- lan- d'a me di no- vi͡o- do-
ves- te sua vil- tà dell' al- trui sti-

50
ri.
le.

ri.
le.

Ritornello

57
Co- sì s'ac- qui- sta la fron- de
Cor- vo che di Pa- on ve- ste

Co- sì s'ac- qui- sta la fron-
Cor- vo che di Pa- on ve-

60
gra- di- ta Dell' al- ber ver- de che
la pen- na Fra' pap- pa- gal con ver-

de gra- di- ta Dell' al- ber ver- de che
ste la pen- na Fra' pap- pa- gal con ver-

64
non te- me si-
go- gna si spen-

ta.
na.

non te- me si-
go- gna si spen-

ta.
na.

PN 69v ♩ = ♩

In
In

In
In

9
su bei fio- ri in sul- zat'
pan- ni bi- gi al- zat'

su bei fio- ri in sul- zat'
pan- ni bi- gi al- zat'

17
la ver- de fron- ton-
al- la ri-

la ver- de fron- ton-
al- la ri-

25

88
de. Sot- Per
da.

de. Sot- Per
da.

+ G in ms.

Left page (measures 41–76):

- 41: to / un — no- / bos- — vi ar- bor / chet- to
- 49: ed / se — i- / ne — spes- — si e / va — lun- / so-
- 58: ghi, / la, — Pa- / Chia-
- 67: stu- / ma' — rel- / l'a — la / me — tro- / per — vai / dir- — che / le
- 76: co- / u- — glie- / na — a / pa- — fun- / ro-

+ *May be omitted in performance*

Right page (measures 85–112):

- 85: ghi. / la.
- **Ritornello**
- 94: Del — grem- / b'un — bo / un — fior / che — el- l'a- ve- a le / che el- l'a- ve- a le
- 100: tol- — si. — Sì
- 106: fu gen- til che mai più bel non col-
- 112: sì.

# In verde prato

### MADRIGAL

## I' senti già come l'arco d'amor

### MADRIGAL



+ D in MS E in FL

# Lo lume vostro

## MADRIGAL



* May be omitted in performance

# Lucida petra, o Margherita cara

## MADRIGAL

# Lux purpurata - Diligite iusticiam

MOTET

# Nel bel giardino
### MADRIGAL

PN 68ᵛ

Nel
Do-

Nel
Do-

bel giar- di- no che l'A- di- ce cin-
nan- d'a me fe- del ot- ti- ma lu-

bel giar- di- no che l'A- di- ce cin-
nan- d'a me fe- del ot- ti- ma lu-

ge,
ce, Vi- Spez-

ge,
ce, Vi- Spez-

ve la bi- scia fe- re ve- le-
zò la fe- de ten- ne via di-

ve la bi- scia fe- re ve- le-
zò la fe- de ten- ne via di-

no- ver-

no- ver-

# Nel mio parlar

## LAUDA

FN 74v–75r

Nel mi-

Nel mi-

Tenor iste concordar cum tribus ipo numerato 1

Tenor iste concordar cum primo cantu 2

o par - lar di que - sta don - n'e - ter - na, Do-

o par - lar di que - sta don - n'e - ter - na,

1) *This Tenor is to be sung with the upper voices.*
2) *This Tenor is to be sung with the first voice only.*

---

**35**
sa,  Che
sa,  Si

sa,  Che
sa,  Si

**43**  P 568
già fu don - na  bel - la ed  a - mo -  ro -
che di don - na  in  ser - pe  fu  con - ver -

già fu don - na  bel -  la ed  a - mo -  ro -
che di don - na  in  ser - pe  fu  con - ver -

**50**
sa.
sa.

sa.
sa.

**Ritornello**

**59**
Com'
più  la fug - go più mi da di

Com'
più  la fug - go più mi da di -

**64**
mor -  so.  Ne  ri - me - dio

mor -  so.  Ne  ri - me - dio

**70**
le  tro - vo ne soc - cor -  so.

le  tro - vo ne soc - cor -  so.

# Non al suo amante
### MADRIGAL

O cieco mondo

MADRIGAL

+ May be omitted in performance.

# O dolce appresso

## MADRIGAL - RISPETTO

O in Italia
MADRIGAL - RISPETTO

# Osellefto selvaggio

### MADRIGAL

Per sparverare

CACCIA

fiù!" "Ve' la Ba-rat-tie-ra, fiù!" "A- mo-ro- sa boc-ca, fiù!" "Le- va,

rin-fres- car la chan- gna. "Bur- la,quf, Te- va-rin, fiù!"

le- va, le-va- la!" "Guar- da, guar- . da,

"Ve' la Ba-rat- tie- ra, fiù!" "A- mo-ro- sa boc-ca, fiù!" "Le- va, le- va, le-va-

guar- da- la!" Per la mi- a don- na pre- si Qua- glie as-

"Guar- da, guar- da, guar- da- la!"

sa- i. Poi del re- di- re non mi

Per la mi- a don- na pre- si Qua- glie as- sa-

+ May be omitted in performance.
++ C in Ms. D in L

du- bi- ta-

i. Poi del re- di- re non mi du-

1.

bi- ta- 1.

**Ritornello**

Per quel- la tol-s'el mi- o spar- ve- ro in pu- gno, Et

Per quel- la tol- si el mio spar- ve- ro in pu- gno, Et

que-sto fu l'ul-ti- mo df di giun- gno.

que-sto fu l'ul-ti- mo df di giun- gno.

# Posando sopr'un acqua

### MADRIGAL

Prima virtute

MADRIGAL

## Quando veggio rinnovellar i fiori
### MADRIGAL

FL 9 v

+ May be omitted in performance.

# Sì come al canto
## MADRIGAL

Contra F. Panciatichi 26 fol. 71.

PN 94v–95r

**CONTRA.**

**TENOR**

Ritornello

+ *May be omitted in performance.*

# Sotto l'imperio

### MADRIGAL - RISPETTO

Co- stei mi fè già

Co- stei mi fè già

Co- stei già

lu- me più che'l so- le, Con

lu- me più che'l so- le, Con

lu- me più che'l so- le, Con

più ciò mi ri- cor-do più mi do-

più ciò mi ri- cor-do più mi do-

più ciò mi ri- cor-do più mi do-

le.

le.

le.

+ In Ms:

# Straccias'i pann'indosso
## MADRIGAL

FL 21 r

Strac- cia- s'i pan- n'in-
Ma pur el la m'of-

Strac- cia s'i pan- n'in-
Ma pur el la m'of-

dos-fen- so, Que-
de, Quan-

dos- so, Que-
fen- de, Quan-

sta don- çel la bian-ca e fa so' ten
do con suo mos- set- t'el la mi toc-

sta don- çel la bian-ca e fa so' ten
do con suo mos- set- t'el la mi toc-

de, Et
ca, E

de, Et
ca, E

io mi
di tre-

io mi
di tre-

# Tanto che siate acquistati
## MADRIGAL

# Tanto soavemente

## MADRIGAL

# Un bel perlaro

## MADRIGAL

# Un bel sparver

## MADRIGAL

89

de.
ro.
te.

P 568

de.
ro.
te.

Ritornello

44

Al

al   al - ba'l

Al

l'al - ba'l

50

gior-   no   ap- par-  v'e  io  tor-   na- va

gior-   no   ap- par-  v'e  io  tor-   na- va

55

E  quel - l'on  pu - gno  al-   lor- a   mi

E  quel - l'on  pu - gno  al-   lor- a   mi

61

vo-   la-   va.

vo-   la-   va.

PL 13 v

U-   sel-   let-to sel-vag-gio per sta-

U-

gio-ne   Dol- ci   ver-  set- ti  can-   ta con bel  mo-   do

7

sel-   let-to sel-vag-gio per sta- gio-ne   Dol- ci

Ta-   le   che gri- da   for- te  chi non   lo- do   Per

14

ver-  set- ti can-   ta con bel mo- do Ta-   le   che gri- da   for- te

gri-dar for-te non si can-ta  be-   ne   Ma con so-a-ve et dol-ce me-lo- di-

22

chi non   lo- do   Per   gri-dar for-te non si can-ta  be-

[ 110 ]

[ 111 ]

# Vestisse la cornacchia

## MADRIGAL

# Vola el bel sparver

### MADRIGAL

APPENDIXES

# VARIATIONS IN THE MUSICAL READINGS

In collating the various codices, a number of notational and rhythmical differences were discovered, and in some instances two parts were found in lieu of three. These variations are listed below. The first column of readings represents the music as transcribed in this volume; a blank in another column indicates agreement with the first column.

Abbreviations:

FL = Florence, Biblioteca Medicea-Laurenziana, codex Palatino (Squarcialupi) 87

FN = Florence, Biblioteca Nazionale Centrale, codex Panciatichiano 26

L  = London, British Museum, Additional MSS 29987

P  = Paris, Bibliothèque Nationale, fonds italien 568

PR = Paris, Bibliothèque Nationale, f. fr. nouv. acq. 6771

Pad 658 = Padua, Biblioteca Universitaria, MS 658

| Meas. No. | FN | FL | P568 | PR |
|---|---|---|---|---|
| 8 | F sharp | no sharp | | no sharp |
| 10 | [notation] | | | [notation] |
| 15 | F sharp | no sharp | | no sharp |
| 18 | C sharp | no sharp | no sharp | no sharp |
| 20 | [notation] | | [notation] | |
| 24 | [notation] | | | [notation] |
| 26 | [notation] | | | [notation] |
| 29 | G sharp | no sharp | no sharp | no sharp |
| 33 | C sharp | no sharp | | no sharp |
| 38 | F sharp | | no sharp | no sharp |
| 41 | [notation] | no sharps | no sharps | [notation] |
| 46 | [notation] | | | [notation] |
| 51 | F sharp | | no sharp | |
| 57 | [notation] | [notation] | [notation] | [notation] |
| 62 | [notation] | [notation] | [notation] | [notation] |
| 63 | [notation] | [notation] | | [notation] |
| 64 | [notation] | | [notation] | |
| 66 | [notation] | [notation] | [notation] | [notation] |
| 70 | [notation] | [notation] | | [notation] |
| 72 | [notation] | | | [notation] |
| 73 | C sharp | | no sharp | |
| 74 | [notation] | [notation] | [notation] | [notation] |
| 76 | no ligature | | no ligature | |
| 80 | [notation] | no second ending given | [notation] | |

| Meas. No. | FN | FL | P568 | PR |
|---|---|---|---|---|
| | | **CONTRATENOR** | | |
| 23 | [notation] | | [notation] | |
| 26 | [notation] | [notation] | | |
| 33 | G sharp | no sharp | no sharp | |
| 45 | C sharp | no sharp | no sharp | no sharp |
| 53-54 | [notation] | [notation] | [notation] | [notation] |
| 55 | C sharp | no sharp | no sharp | no sharp |
| 60 | [notation] | [notation] | | [notation] |
| 64 | [notation] | [notation] | [notation] | |
| 65 | [notation] | | | [notation] |
| 73 | G sharp | no sharp | no sharp | |
| 76 | [notation] | [notation] | [notation] | [notation] |
| | | **TENOR** | | |
| 5 | [notation] | | [notation] | |
| 6 | one measure liga. | | three measure liga. | |
| 16 | [notation] | [notation] | [notation] | [notation] |
| 18-21 | [notation] | [notation] | [notation] | [notation] |
| 25 | [notation] | [notation] | [notation] | [notation] |
| 26 | [notation] | [notation] | [notation] | |
| 45 | [notation] | | | [notation] |

**FL**

**PR·**

| Meas. No. | | |
|---|---|---|
| 7 | | |
| 27 | | |
| 30 | | |
| 41 | | |
| 48 | C sharp | no sharp |

**TENOR**

| Meas. No. | | |
|---|---|---|
| 3 | | |
| 13 | | |
| 44 | | |
| 50 | | |
| 52 | C sharp | no sharp |

*I'mi son un*

**FN**    **FL**    **PR**

| Meas. No. | FN | FL | PR |
|---|---|---|---|
| 8 | | | |
| 10 | F sharp | no sharp | no sharp |
| 27 | | | |
| 31 | | | |
| 36 | | | |
| 41 | | | |
| 45 | | | |

| Meas. No. | FN | FL | PR |
|---|---|---|---|
| 51 | | | |
| 54 | C sharp | no sharp | |
| 59 | no sharp | C sharp | |
| 63-64 | | | |
| 66 | | | |

**TENOR**

| Meas. No. | FN | FL | PR |
|---|---|---|---|
| 8 | | | |
| 16 | | | |
| 31 | | | |
| 38 | | | |
| 36 | | | |
| 58-59 | | | |
| 60 | | | |
| 63-64 | | | |

*Lo lume vostro*

Meas. No.

FN

FL

4

5

6   C sharp   no sharp

46

48

49

54-58

TENOR

11   C sharp   no sharp

18   ligature   no ligature

25

37

38-44   Melody written minor third lower than FL.

48-49

56

62   ligature   no ligature

[ 128 ]

*Nel bel giardino*

| Meas. No. | FN | FL | P568 | PR |
|---|---|---|---|---|
| 5-6 | | | | |
| 12 | | | | |
| 14 | | | | |
| 20 | | | | |
| 21 | C sharp | | no sharp | |
| 24 25 | | | | |
| 30 | | | | |
| 32 | | | | |
| 33-34 | | | | |
| 40 | | | | |
| 44-45 | | | | |
| 46 | no sharp | | F sharp | |
| 48 | | | | |
| 54 | | | | |
| 56 | | | | |
| 60 | | | | |
| 62 | | | | |

[ 129 ]
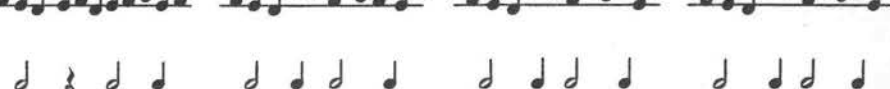
## *Nel bel giardino* (cont.)

| Meas. No. | FN | FL | P568 | PR |
|---|---|---|---|---|
| 64 | [notation] | [notation] | [notation] | [notation] |
| 66 | brevis rest | | longa rest | |
| 69 | C sharp | no sharp | no sharp | no sharp |
| 70 | [notation] | [notation] | | |
| 71-72 | [notation] | [notation] | [notation] | [notation] |

### TENOR

| Meas. No. | FN | FL | P568 | PR |
|---|---|---|---|---|
| 3-6 | [notation] | [notation] | | |
| 13 | [notation] | [notation] | | |
| 16 | C sharp | | no sharp | no sharp |
| 18 | B flat | no flat | no flat | no flat |
| 23-24 | [notation] | [notation] | | |
| 28 | B flat | no flat | no flat | no flat |
| 30 | no ligature | ligature | | |
| 36 | B flat | no flat | no flat | no flat |
| 40-41 | ligature | no ligature | | |
| 44 | [notation] | [notation] | | [notation] |
| 45 | [notation] | [notation] | [notation] | [notation] |
| 52 | C sharp | no sharp | no sharp | |
| 56 | C sharp | no sharp | no sharp | |
| 62 | [notation] | [notation] | | |
| 66 | brevis rest | longa rest | | brevis rest lacking |
| 67 | [notation] | | [notation] | |
| 70 | [notation] | [notation] | | |

## *Non al suo amante*

| Meas. No. | P568 | FL | FN | PR |
|---|---|---|---|---|
| 1 | initial note brevis | | initial note longa | |
| 2 | [notation] | | [notation] | |
| 8 | [notation] | [notation] | | |
| 11-12 | brevis | brevis rest | longa | longa rest |
| 18 | [notation] | [notation] | | |
| 23 | brevis | brevis rest | longa | longa rest |
| 27 | [notation] | | [notation] | |
| 29 | [notation] | | [notation] | |
| 31 | [notation] | [notation] | | |
| 41 | no sharp | G sharp | G sharp | |
| 52 | [notation] | [notation] | | |
| 53 | [notation] | | [notation] | |

### TENOR

| Meas. No. | P568 | FL | FN | PR |
|---|---|---|---|---|
| 8 | [notation] | | | [notation] |
| 21 | [notation] | | | [notation] |
| 47 | [notation] | | | [notation] |

## O cieco mondo

| Meas. No. | FN | FL | P568 | PR | PAD 658* |
|---|---|---|---|---|---|
| 4 | | | | | |
| 6 | | | | | |
| 13 | B flat | no flat | no flat | no flat | no flat |
| 15-16 | ligature | no ligature | no ligature | no ligature | no ligature |
| 34-36 | | | | | |
| 44 | | | | | |
| 45 | C sharp | no sharp | | no sharp | no sharp |
| 57 | | | | | |
| 59-62 | syncopation | no syncopation | | | |
| 72 | | | | | |
| 74 | | | brevis rest omitted | brevis rest omitted | |

### TENOR
B flat in signature

| Meas. No. | FN | FL | P568 | PR | |
|---|---|---|---|---|---|
| 1-3 | longa and brevis | perfect longa | | perfect longa | |
| 10 | | | | | |
| 15 | C sharp | no sharp | | | |
| 30-31 | | | | | no sharp |
| 35 | | | | | |
| 40-42 | | | | | |
| 63 | C sharp | no sharp | no sharp | no sharp | no sharp |
| 74 | | | brevis rest omitted | brevis rest omitted | |
| 75 | B flat | no flat | | no flat | no flat |

*I am indebted to Nino Pirrotta, Director of the Music Library of S. Cecilia, Rome, for a photograph of this madrigal preserved in the Biblioteca Universitaria, Padua (codex 658, folio YY3, No.35), which contains only one composition by Jacopo.

[ 132 ]

## O dolce appresso

| Meas. No. | FN (longa is unit) | FL (brevis is unit) | P568 | PR brevis (unit) | L brevis (unit) |
|---|---|---|---|---|---|
| 2 | no ligature | ligatures | ligatures | | |
| 5 | no ligature | ligatures | ligatures | | |
| 7 | no ligature | ligatures | ligatures | | |
| 8 | no ligatures | ligatures | ligatures | | |
| 15-16 | | | | | |
| 19 | | | | | |
| 27 | no ligature | ligature | | | |
| 28 | | | | | |
| 30 | no ligature | ligature | ligature | | |
| 40 | no ligature | ligature | | | |
| 42 | | | | | |
| 45 | | | | | |
| 46 | no ligature | | ligature | | |
| 51 | C sharp | no sharp | | | |
| 52 | no ligature | ligature | ligature | | |
| 53 | hocket | no hocket | no hocket | | |
| 56 | | | | | |
| 58 | no ligatures | ligatures | ligatures | | |

### TENOR

| Meas. No. | FN | FL | P568 | | |
|---|---|---|---|---|---|
| 8 | no ligature | ligature | ligature | | |
| 19-20 | | | | | |
| 35 | | | | | |
| 45 | | | | | |

[ 133 ]

## O dolce appresso (cont.)

| Meas. No. | FN | FL | P568 | PR | L |
|---|---|---|---|---|---|
| 46 | *[musical notation]* | | *[musical notation]* | | |
| 55 | *[musical notation]* | *[musical notation]* | *[musical notation]* | | |
| 56 | no flat | | B flat | | |
| 59 | no sharp | | C sharp | | |

## O in Italia

| Meas. No. | PR | FN | FL |
|---|---|---|---|
| | initial note brevis | initial note longa | |
| 8 | no ligature | ligature | |
| 9 | *[musical notation]* | *[musical notation]* | *[musical notation]* |
| 11 | no ligatures | ligatures | |
| 16 | no ligatures | ligatures | |
| 17 | *[musical notation]* | | *[musical notation]* |
| 23 | *[musical notation]* | *[musical notation]* | |
| 26 | *[musical notation]* | *[musical notation]* | |
| 38 | *[musical notation]* | *[musical notation]* | *[musical notation]* |
| 40 | *[musical notation]* | *[musical notation]* | *[musical notation]* |

### TENOR

| Meas. No. | PR | FN | FL |
|---|---|---|---|
| 8-9 | no ligatures | ligatures | |
| 20-21 | no ligatures | ligatures | |
| 23 | *[musical notation]* | *[musical notation]* | |
| 27-28 | no ligatures | ligatures | |
| 29 | *[musical notation]* | *[musical notation]* | |
| 43 | no ligatures | ligatures | |

## Oselletto selvaggio

| Meas. No. | FN | FL | PR |
|---|---|---|---|
| 4 | *[musical notation]* | | *[musical notation]* |
| 6 | *[musical notation]* | *[musical notation]* | |
| 14 | F sharp | no sharp | no sharp |
| 17 | F sharp | no sharp | no sharp |
| 18 | *[musical notation]* | | *[musical notation]* |
| 27 | *[musical notation]* | *[musical notation]* | |
| 39-40 | | two measures written a third higher | |
| 48 | G sharp | no sharp | |
| 55 | *[musical notation]* | *[musical notation]* | |
| 56 | *[musical notation]* | | *[musical notation]* |
| 59-60 | *[musical notation]* | *[musical notation]* | |
| 61 | F sharp | no sharp | |
| 76 | C sharp | no sharp | no sharp |
| 82 | ligature | no ligature | |
| 83 | *[musical notation]* | *[musical notation]* | *[musical notation]* |

### TENOR

| Meas. No. | FN | FL | PR |
|---|---|---|---|
| 7-8 | ligatures | no ligatures | |
| 32-33 | *[musical notation]* | | *[musical notation]* |
| 38 | B flat | no flat | |
| 44 | *[musical notation]* | *[musical notation]* | *[musical notation]* |
| 48 | no flat | B flat | |
| 51 | *[musical notation]* | | *[musical notation]* |
| 64-66 | *[musical notation]* | *[musical notation]* | |

## Per sparverare

| Meas. No. | FN | L |
|---|---|---|
| | initial note longa | initial note brevis |
| 6 | | |
| 8 | | |
| 9 | brevis | semibrevis |
| 12 | | semibrevis lacking |
| 17 | ligature | no ligature |
| 21-22 | two breves | four semibreves |
| 27 | brevis | semibrevis and rest |
| 30 | | |
| 32 | ligature | no ligature |
| 34 | | |
| 39 | no sharp | F sharp |
| 40 | ligature | no ligature |
| 42 | | |
| 46 | ligature | no ligature |
| 54 | | |
| 60 | | |
| 82-83 | ligature | no ligature |
| 89-90 | longa | breves |
| 104 | | |
| 116 | | |

### TENOR

So numerous are omissions of measures in the L manuscript, that a transcription is impossible.

## Posando sopr'un acqua

| Meas. No. | FN | FL | P568 | PR |
|---|---|---|---|---|
| 8 | | | | |
| 10 | | | | |
| 15-16 | | | | |
| 18 | C sharp | no sharp | no sharp | |
| 23 | | | | |
| 32 | | | | |
| 36 | F sharp | no sharp | no sharp | no sharp |
| 39-40 | | | | |
| 46 | | | | |
| 56 | | | | |
| 63-64 | | | | |
| 72 | | | | |
| 74 | | | | |
| 75-76 | | | | |
| 86 | | | | |
| 91-93 | | | | |
| 100-104 | FN | | FL | |
| | P568 | | PR | |

## *Posando sopr'un acqua* (cont.)

### TENOR

| Meas. No. | FN | FL | P568 | L |
|---|---|---|---|---|
| 20-22 | | | | |
| 26 | | | | |
| 32 | | | | |
| 39 | | | | |
| 46-48 | | | | |
| 58-60 | | | | |
| 68-70 | | | | |
| 83 | | | | |
| 85 | | | | |
| 102 | | | | |

## *Prima virtute*

| Meas. No. | FN | FL | P568 | PR | L |
|---|---|---|---|---|---|
| | initial note brevis | longa | longa | brevis | brevis |
| 2 | no sharp | | | G sharp | |
| 8 | no sharp | | | F sharp | |
| 11 | F sharp | | no sharp | | |
| 12 | | | | | |
| 22 | | | | | |
| 24 | | | | | |
| 25 | F sharp | no sharp | no sharp | | |
| 37 | | | | | |
| 38 | | | | | |
| 43 | | | | | |
| 44 | | | | | |
| 46 | F sharp | no sharp | no sharp | no sharp | no sharp |
| 51 | F sharp | no sharp | no sharp | no sharp | no sharp |

### TENOR

| Meas. No. | FN | FL | P568 | PR | L |
|---|---|---|---|---|---|
| 13 | | | | | |

## Si come al canto

| Meas. No. | FN | FL | PR | L |
|-----------|----|----|----|----|
| 8 | ♪♪♪♪ | ♪♪♪♪ | | |
| 14 | | | | plica |
| 18 | 𝄽· ♩ ♪ | | 𝄽· ♪♩ | |
| 23 | F sharp | | no sharp | |
| 32 | ♫♪♪ | ♫♩ ♪ | | |
| 35 | | | | plica |
| 45 | no sharp | C sharp | | |
| 46 | | unnecessary brevis rest inserted between 46 and 47 | | |
| 52 | | | one measure omitted | |
| 66 | ♪♩ ♪♩ | ♪♩ ♩ ♪ | | |
| 67 | ♪♫ ♩. | ♩ ♪♪♩ | | |
| 74 | ♩♩♩♩♩ | | ♩ ♩♩♩♩ | |
| 80 | | | | |
| 86 | | | | |

### CONTRATENOR

| | FN | FL | PR | L |
|---|----|----|----|----|
| 31 | F sharp | (No contratenor given in this MS.) | no sharp | ( No contratenor given in this MS.) |
| 32 | | | | |
| 63 | G sharp | | no sharp | |
| 70 | ♪♩ ♪♩ | | ♩ ♪♩ ♪ | |

### TENOR

All MSS in complete agreement.

[ 140 ]

## Sotto l'imperio

| Meas. No. | FN | FL | P568 | PR |
|-----------|----|----|------|----|
| 14 | | | | |
| 19 | | | | |
| 32 | | | | |
| 43 | | | | |
| 50 | | | | |
| 51 | | | | |
| 54 | | | | |

### CONTRATENOR

| | FN | FL | P568 | PR |
|---|----|----|------|----|
| 12 | | | | |
| 21 | | | | |
| 28 | | | | |
| 34 | ♪♩ ♩ ♪♩ | | | ♪♩ ♩♩ ♪ |
| 40 | | | | |
| 43 | | | | |

### TENOR

| | FN | FL | P568 | PR |
|---|----|----|------|----|
| 38 | | | | |
| 49 | | | | |

[ 141 ]

*Tanto che siate acquistati*

Usselletto selvaggio (canon)

Meas. No. — FL — FN — P568

7, 11, 25, 27, 28, 40, 43, 76

In *ritornello, secundo* given for *primo*. Probably error of copyist.

TENOR

11 — last note brevis — last note semibrevis
72 — ligature — no ligature
74
76

Vestisse la cornacchia

Meas. No. — PR — FL

27 — no sharp — F sharp
51
57 — no sharp — F sharp
75

TENOR

5
49

# APPENDIX B

## CROSS-REFERENCE TABLE

| Transcriptions | Number of parts | Manuscript sources | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | FL | FN | L | P | PR | Pad 658 | Pad 1475 |
| 1. Aquila altera-Creatura gentile-Uccel di Dio | 3 M* | 8ʳ–9ᵛ | 91ᵛ–92ʳ | .. | 3 | 2ᵛ–3ʳ | .......... | .. |
| 2. Con gran furor | 2 M | 18ʳ–19ᵛ | ...... | .. | .. | .. | | .. |
| 3. Di novo è giunto un cavalier | 2 M | 11ʳ–12ᵛ | 68ᵍ | 2ᵛ | 11 | 10ᵛ | .......... | .. |
| 4. Entrava Phebo | 2 M | 20ʳ–21ᵛ | ...... | .. | .. | .. | | .. |
| 5. Fenice fu'† | 2 M | 16ʳ–17ᵛ | ...... | .. | .. | 11ᵛ | | .. |
| 6. Giunge 'l bel tempo | 2 CM | ...... | 93ʳ | .. | .. | .. | | .. |
| 7. I' mi son un | 2 M | 17ʳ–18ᵛ | 64ᵛ | .. | .. | 8ʳ | | .. |
| 8. In su bei fiori | 2 M | ...... | 69ᵛ | .. | .. | .. | | .. |
| 9. In verde prato | 3 M | 14ᵛ | 95ᵛ–96ʳ | .. | .. | .. | | .. |
| 10. I' sentì già come l'arco d'amor | 3 M | 15ʳ–16ᵛ | ...... | .. | .. | 12ʳ | .......... | .. |
| 11. Lo lume vostro | 2 M | 15ʳ–16ᵛ | 67ᵛ | .. | .. | .. | | .. |
| 12. Lucida petra, O Margherita cara | 2 M | 19ʳ–20ᵛ | ...... | .. | .. | .. | | .. |
| 13. Lux purpurata-Diligite iusticiam† | 3 Motet | ...... | ...... | .. | .. | .. | .......... | 1 |
| 14. Nel bel giardino | 2 M | 9ʳ–10ᵛ | 63ᵛ | .. | 8 | 5ʳ | .......... | .. |
| 15. Nel mio parlar | 2 or 3 L | ...... | 74ᵛ–75ʳ | .. | .. | .. | | .. |
| 16. Non al suo amante† | 2 M | 10ʳ–11ᵛ | 71ʳ | .. | 5 | 3ᵛ | | .. |
| 17. O cieco mondo | 2 M | 11ʳ–12ᵛ | 65ʳ | .. | 6 | 5ᵛ | YY3 No. 35 | .. |
| 18. O dolce appresso | 2 MR | 14ʳ–15ᵛ | 62ᵛ | 1ᵛ | 9 | 7ᵛ | .......... | .. |
| 19. O in Italia | 2 MR | 17ʳ–18ᵛ | 64ʳ | .. | .. | 6ᵛ | .......... | .. |
| 20. Oselletto selvaggio | 2 M | 12ʳ–13ᵛ | 68ᵛ–69ᵛ | .. | .. | 8ᵛ | .......... | .. |
| 21. Per sparverare | 3 C | ...... | 70ʳ | 21ᵛ | .. | .. | | .. |
| 22. Posando sopr'un acqua | 2 M | 10ʳ–11ᵛ | 65ᵛ | .. | 7 | 9ʳ | | .. |
| 23. Prima virtute | 2 M | 12ʳ–13ᵛ | 66ᵛ–67ʳ | 12ᵛ | 10 | 6ʳ | .......... | .. |
| 24. Quando veggio rinnovellar i fiori | 2 M | 9ᵛ | ...... | .. | .. | .. | .......... | .. |
| 25. Sì come al canto | 3 M | 19ʳ–20ᵛ | 94ᵛ–95ʳ | 7ᵛ | .. | 33ᵛ | .......... | .. |
| 26. Sotto l'imperio | 3 MR | 7ʳ–8ᵛ | 72ᵛ–72ʳ | .. | 2 | 1ᵛ | | .. |
| 27. Straccias'i pann'indosso | 2 M | 21ʳ | ...... | .. | .. | .. | | .. |
| 28. Tanto che siate acquistati | 2 M | 14ʳ–15ᵛ | 61ʳ | .. | .. | 4ᵛ | | .. |
| 29. Tanto soavemente | 2 M | 16ʳ–17ᵛ | ...... | .. | .. | .. | | .. |
| 30. Un bel perlaro | 2 M | ...... | ...... | 16ᵛ–17ʳ | .. | .. | .......... | .. |
| 31. Un bel sparver | 2 M | 9ʳ–10ᵛ | 73ᵛ–74ʳ | .. | 4 | 4ʳ | .......... | .. |
| 32. Uselletto selvaggio | 3 CM | 12ʳ–13ᵛ | 68ᵛ–69ʳ | .. | .. | 8ᵛ | .......... | .. |
| 33. Vestisse la cornacchia | 2 M | 20ʳ–21ᵛ | ...... | .. | .. | 30ᵛ | .......... | .. |
| 34. Vola el bel sparver | 2 M | 18ʳ–19ᵛ | ...... | .. | .. | .. | .......... | .. |

* M = Madrigal; CM = Canonic-madrigal; C = Caccia; L = Lauda; MR = Madrigal-rispetto.
† These compositions are available on recordings: No. 5 recorded by H. Guermant and E. Jacquier with Lute and Viola for *Anthologie Sonore* 59; Nos. 13 and 16 were recorded for *L'Oiseau Lyre* (record numbers 1 and 2) by J. Archimbaud and R. Bonté.

## APPENDIX C

# THE ART OF MEASURED POLYPHONY ACCORDING TO MAESTRO JACOPO DA BOLOGNA

THESE ARE the rules and divisions of the art of music, that is, the manner of writing the notes, the values of the longa, brevis, minima, and semiminima, according to the teaching of Maestro Jacopo da Bologna.

The double longa has the following appearance:



The simple longa:



The brevis:



The semibrevis:
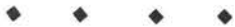


And also another semibreve:



The minima:



The semiminima:



Here follow the ligature of the notes. When the melody rises and the first note of the ligature lacks a stem, the first note is a brevis:



If it has a stem up on the left side it is a semibrevis:



If it has a stem down on right, it is a longa:



If the melody descends and the first note has no stem it is a longa:
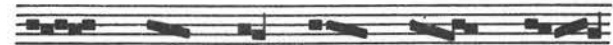


If it has a stem up on left, it is a semibrevis:



If the first note has a stem down on left, it is a brevis:



The last note of a descending ligature is a longa if it is square or if it has a stem down on right:



The last note of a descending oblique ligature is a brevis:



If the last note, namely, that which is above the penultimate, has no stem, it is a brevis:
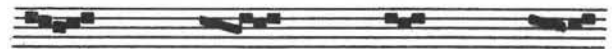


If the last note has a stem down or up on right, it is a longa:
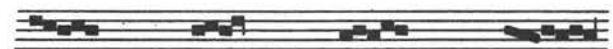


If the last note is directly above the penultimate, it is a longa:



All intermediary notes are breves:

When the first note is a semibrevis, the second, last, or intermediary is also a semibrevis. The reason is that no semibrevis can be placed alone, for this would not complete the measure:

Note that *tempus* and brevis signify but one thing.

The rest which covers one space or two lines has the value of one *tempus* (brevis):
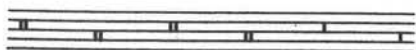
The rest which covers two spaces or three lines has the value of two *tempora:*
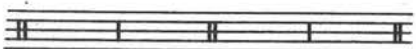
The rest which covers three spaces or four lines has the value of three *tempora:*
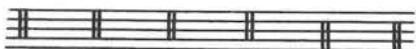
The rest which covers four spaces or more is always held *ad libitum:*

The rest which covers half a space extending downward from the line has the value of a semibrevis:
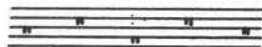
The rest which covers half a space extending upward from the line has the value of a minima:
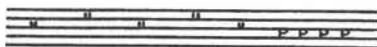
There are two *modi* of singing, *perfectum* and *imperfectum.*

The *modus imperfectum:*
The simple longa has the value of two breves, and the double longa four breves, except that when a point of division follows it, if it is a simple longa, it has the value of six breves. The rest has the value of not more than two breves. The brevis is always *recta*. The brevis *recta* is that which has the value of one tempus.

The *modus perfectum:*
The longa is recognized in four manners:
1) when the longa is followed by a point:

2) when the longa is followed by a longa or a longa rest of the value of two or three tempora:

3) when two or three breves are placed before or after it:

4) when many breves are placed before or after it, and dividing these in groups of threes there are left but two or three at the end:

The perfect longa has the value of three tempora:

The imperfect longa is recognized in four manners:
1) when the longa is preceded or followed by a brevis:
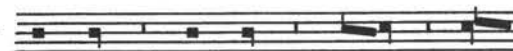
2) when the longa is preceded or followed by many breves and dividing these in groups of threes there is one left at the end:
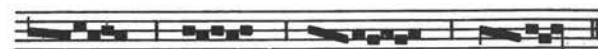
3) when the longa is preceded by many breves and before the last brevis there is a point:
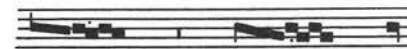
4) when the longa is followed by several breves, or if there is a point before the first brevis:



The imperfect longa has the value of two tempora.



The brevis *altera* is recognized in four manners:

1) when two breves precede a longa, the second brevis becomes altera:



2) when three breves precede a longa, or if they are placed between two longae; or, if the first brevis has a point after it, the third brevis becomes *altera*, its value is doubled. If the second brevis has a point after it, it is also *altera*.



3) when preceding or following a longa there are several breves in groups of threes in perfection, and at the end there remain two, the last becomes a brevis *altera*.



4) when preceding or following a longa there are several breves, and before the last two there is a point, the last becomes a brevis *altera*.



All other breves that are not *altera* are *recte*. A brevis *altera* is that which equals two *tempora*, while the longa having a stem extending below and above the note also equals two *tempora*. The double longa has the value of four *tempora*.

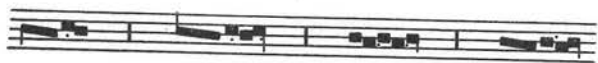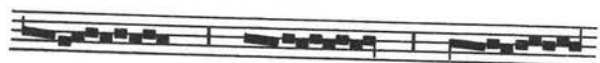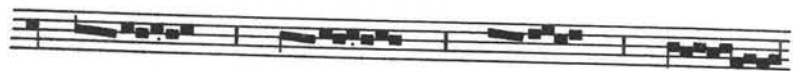The above treats the two *modi* of singing, *perfectum* and *imperfectum*. *Tempus*[1] can also be sung in *perfectum* and *imperfectum*. *Tempus perfectum* has the value of three equal semibreves, and *tempus imperfectum* has the value of two equal semibreves. *Tempus perfectum* can be applied to both major and minor prolation. *Tempus perfectum* equals three equal semibreves, perfect or imperfect, if the perfect semibreves are of major prolation, and, if the semibreves are imperfect,

[1] *Modi* in MS.

---

they are of minor prolation. Thus *tempus imperfectum* has a double role; it can be of major [or minor][2] prolation so long as *tempus imperfectum* equals two semibreves, perfect or imperfect. If the semibreves are perfect, they are in major prolation, and if they are imperfect, they are in minor prolation. The *tempus perfectum* with major prolation is *novenaria*, and *tempus imperfectum* is *senaria imperfecta*.[3] *Tempus perfectum* with minor prolation is *senaria perfecta*, and *tempus imperfectum* is *quaternaria*. The difference between *senaria perfecta* and *senaria imperfecta* is explained herewith. *Senaria perfecta* can be divided into three equal parts, that is, three equal imperfect semibreves, whereas *senaria imperfecta* is divided into two equal perfect parts, that is, two equal perfect semibreves. The semibrevis can also be either *imperfecta* or *perfecta*. The perfect semibrevis has the value of three minimae, and the imperfect has the value of two. The perfect semibrevis is found in major prolations, and the imperfect semibrevis is found in minor prolations. The perfect[4] semibrevis in *tempus perfectum* with major prolation (*novenaria*) is *recta* and *altera*. The *recta* has the value of three minimae and the *altera* has the value of six. The perfect semibrevis in *tempus imperfectum* with major prolation (*senaria*) is always *recta*. The imperfect[5] semibrevis in *tempus perfectum* with minor prolation can be *recta* and *altera*. The *recta* equals a third of the *tempus*, whereas the *altera* equals two-thirds. The imperfect semibrevis in *tempus imperfectum* with minor prolation (*quaternaria*) is always *recta*, that is, it has the value of two minimae. The minima can be either *recta* or *altera*. The *recta* equals one minima and the *altera* equals two. The *altera* is found in major prolation and the *recta* is found in the minor.

The perfect brevis in *tempus perfectum* is recognized in four manners:

1) when it has a longa[6] or a longa rest[7] after it:
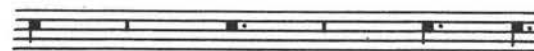


2) when there is a brevis or a brevis rest after it:
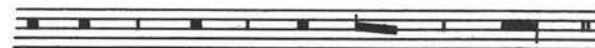


3) when there are two or three semibreves before or after it:



4) when there are several semibreves before or after it, and dividing them in groups of threes, there remain two or three at the end:



[2] Omitted in MS.
[3] *Perfecta* in MS.
[4] *Imperfecta* in MS.
[5] *Perfecta* in MS.
[6] *Imperfecta* longa.
[7] *Perfecta* rest.

The imperfect brevis in *tempus perfectum*[8] is recognized in four manners:

1) when the brevis has one semibrevis before or after it:

2) when there are several semibreves before or after it, and dividing them in groups of threes there remains but one at the end:

3) when there are several semibreves before it, and before the last one there is a point:
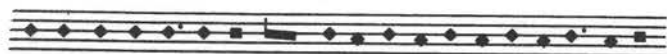
4) when there are several semibreves after the brevis and after the first semibrevis there is a point:

The semibrevis *altera* in *tempus perfectum* is recognized in four manners:

1) when two semibreves are placed before a brevis, the second becomes *altera*:
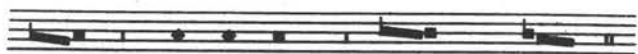
2) when before the brevis, or between two breves or three semibreves, there is a point after the first semibrevis, the second is *altera*. And if after the second semibrevis there is a point, the second is *altera*.

3) when before or after the brevis there are several semibreves, and dividing them in groups of threes there remain two at the end, then the last semibrevis is *altera*:

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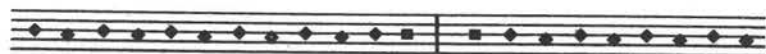
[8] *Imperfectum* in MS.

4) when before or after the brevis there are several semibreves and there is a point before the last two:

The brevis in *tempus imperfectum* is always imperfect except when it is supplied with a point, in which case it is perfect and the semibrevis is *recta*.

The perfect semibrevis in major prolation is recognized in four manners:

1) when the semibrevis has a point:

2) when the semibrevis has before or after it two or three minimae:
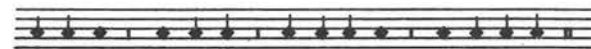
3) when the semibrevis has before it a semibrevis *altera* or its equivalent rest:

4) when the semibrevis has before or after it several minimae, and dividing them in groups of threes there remain two or three at the end:

The imperfect semibrevis[9] in major prolation is recognized in four manners:

1) when the semibrevis has one minima before or after it:

2) when it has before or after it several minimae, and dividing them in groups of three there remains one at the end:

---
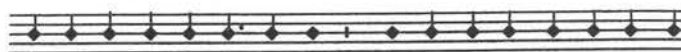
[9] Brevis in MS.

3) when before the semibrevis there are several minimae and before the last minima there is a point:
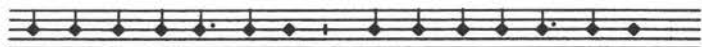
4) when after the semibrevis there are several minimae and after the first minima there is a point:

If the semibrevis has a point in minor prolation, then the semibrevis is perfect and the following minima is always *recta*. The minima *altera* in major prolation is recognized in four manners:

1) when before or after the semibrevis there are two minimae, the second minima is *altera:*
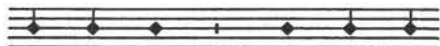
2) when before the semibrevis or between two semibreves are three minimae, the third minima is *altera* if after the first minima there is a point. If there is a point after the second minima, it is *altera:*
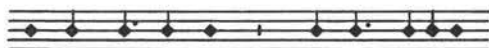
3) when before or after the semibrevis there are several minimae, and dividing them in groups of threes there remain two at the end, the last minima is *altera:*

4) when before or after the semibrevis there are several minimae, and before the last two there is a point, the last is *altera:*

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[10] Example shortened.

The minima *recta* has the value of two semiminimae:

Three semiminimae have the value of two minimae:

Four semiminimae have the value of three minimae:

*Deo gratias, Amen.*

# NOTES

## CHAPTER I

[1] Filippo Villani, *Liber de origine civitatis florentiae et eiusdem famosis civibus* (Florence, 1847), p. 34.

[2] Notice the reference to Isabella on the words, "è sì bella." This poetic device known as a *senhal* is probably of Provençal origin and is a play on words to indicate a hidden name.

[3] Luigi Osio, *Documenti diplomatici tratti dagli archivi Milanesi* (Milan, 1864), I, 111.

[4] Filippo Villani, *op. cit.*, p. 34.

[5] At least two examples of these musico-poetical polemics have survived: *Sì come al canto della bella Iguana*, as a three-part setting by Jacopo and a two-part by Magister Piero, and the caccia, *Con bracchi assai*, set to the same text by Magister Piero and Giovanni da Firenze. See this writer's edition of *Fourteenth-Century Italian Cacce* (Cambridge, Mass., 1942), pp. 15 and 18.

[6] See *Posando sopr'un acqua* and *Sotto l'imperio*.

[7] See the rhymed translation in Wm. Dudley Foulke's *Some Love Songs of Petrarch* (London, 1915), p. 133; and an English translation of *O cieco mondo* by Ezra Pound, *Sonnets and Ballate of Guido Cavalcanti* (London, 1912), p. 87. This madrigal poem is incorrectly attributed to Cavalcanti, who lived between 1250 and 1300. As I have pointed out in my article, "The Fourteenth-Century Madrigal," *Speculum*, XXVI (1951), 449–457, the earliest reference to the madrigal comes from the pen of Francesco da Barberino in 1313 who tells us that the madrigal is coarse and inordinate. The poem of *O cieco mondo* could not have been written earlier than 1345–1350, for it is cast in the accepted rhyme scheme of the later fourteenth century—ABB, CDD:EE.

[8] See *Nel bel giardino*. The Scala dynasty, beginning with the reign of Alberto in 1277 and ending with Antonio in 1387, patronized the arts, their court attracting the foremost musicians and poets. To Jacopo, Giovanni, and Piero, we may add the poets Antonio da Tempo, Gidino da Sommacampagna, Petrarch, and Francesco Vannozzo, all of whom dedicated some of their works to the various members of the Scala nobility.

[9] Pompeo Litta, *Famiglie celebri d'Italia* (Milan, 1819).

## CHAPTER II

[1] Henceforward, these abbreviations will be used.

[2] This writer is grateful to Dragan Plamenac for photographs of the newly discovered manuscript now known as the Faenza codex 117, which contains among its ninety-seven parchment folios five two-part instrumental compositions, the tenors of which were borrowed from Jacopo's music by an anonymous fifteenth-century arranger. That the music was intended for a keyboard instrument is apparent in view of the lack of text and the rapid and continuous succession of semiminims in the upper voice. Since the arrangements are not by Jacopo, and, moreover, no new music is found in this codex, there is no valid reason to include them in this study. For a description of the manuscript, see Plamenac, "Keyboard Music of the Fourteenth Century in Codex Faenza 117," *Journal of the American Musicological Society*, IV (Fall, 1951), 179–201.

[3] Cf. collation on pp. 122–144.

[4] See p. 16 for a definition of this poetic form.

[5] Attributed to Jacopo by Dom Anselm Hughes in his *Mediaeval Polyphony in the Bodleian Library* (Oxford, 1951), p. 39, is an unautographed fragment (MS *can. pat. lat. 229*) with the incipit, *Perchè io te disprisiando t'abandono*. He classifies it as a ballata fragment and refers the reader to Heinrich Besseler's article, "Studien zur Musik des Mittelalters," *AfM*, VII (1925), 193–252, in which the fragment is identified as the ritornello to Jacopo's madrigal, *O cieco mondo*. This fragment is indeed a most puzzling one, for there is no similarity between its music and the ritornello of manuscript 658 at Padua. The text is identical, however, and does appear in this manuscript as the second of two ritornelli, as can be seen in plate 6. It is interesting to note that the double ritornello occurs in this source only. The probability that this poem may have been given a musical setting by another composer should not be overlooked, for we have evidence of such practice in other poems, e.g., *Con bracchi assai* (Piero and Giovanni da Firenze); *Sì come al canto della bella Iguana* (Jacopo and Piero); *Ita se n'era a star nel paradiso* (Lorenzo Masini and Vincenzo da Rimini); and *La fiera testa* (Bartolino da Padua and Niccolò da Perugia).

[6] Wolf erroneously describes four three-part compositions as being two-part. These are *In*

*verde prato, I' sentì già come l'arco d'amor, Per sparverare,* and *Sì come al canto.* All but *Per sparverare* appear in the Squarcialupi codex as two-part compositions, but in other codices three voices are given. It is obvious that the absence of a third voice is the result of an error of omission on the part of the scribe, for it is conceded that the Squarcialupi codex is the latest of the above-mentioned sources, dating from the fifteenth century. Cf. F. Ludwig's review of Johannes Wolf's "Geschichte der Mensural-Notation" in *Sammelbände der internationalen Musikgesellschaft*, VI (1905), 597–641.

[7] The treatise has been published by Johannes Wolf in *Theodor-Kroyer Festschrift* (Regensberg, 1933), p. 17.

[8] For a description of codex Redi 71, see Armen Carapetyan, "A Fourteenth-Century Florentine Treatise in the Vernacular," *Musica Disciplina*, IV, fasc. 1 (1950), 81–92.

[9] For a complete study of the semeiography used in the texts of this period, see Adriano Cappelli, *Dizzionario di abbreviature latine ed italiane* (Milan, 1949).

[10] *Un bel perlaro.* See plate 4.

### CHAPTER III

[1] This codex has been fully described by Johannes Wolf in *Jahrbuch der Musikbibliothek Peters*, XLV (1939), 53, and by Ettore Li Gotti in *La poesia musicale italiana del secolo XIV* (Palermo, 1944).

[2] See Guillaume de Van, *Les monuments de l'ars nova*, (Paris, n.d.).

[3] The caccia has already been fully treated by me (see *Fourteenth Century Italian Cacce*).

[4] The two main sources for this monodic music are found in MS Magliabecchiana II, I 122, Florence, and in MS Laudario, 91, Cortona. For a study of this form, see Fernando Liuzzi, *La lauda e i primordi della melodia italiana*, 2 vols. (Rome, 1935).

[5] See *Nel mio parlar*, p. 65.

[6] The unique difference between the canonic madrigal and the caccia lies not only in the poetic form but also in the effervescent excitement in which the latter abounds—cries and commands, goading, bargaining, and humorous touches, for which purpose onomatopoeia is effectively used.

[7] Leandro Biadene, "Madrigale," *Rassegna bibliografica della letteratura italiana*, VI (1898), 334. An excellent English translation of Biadene's article by Edward J. Dent can be found in *Music and Letters*, XXIX, no. 2 (1948), 121–128.

[8] For a discussion of this poetic form, see W. Thomas Marrocco, "The Fourteenth-Century Madrigal: Its Form and Contents," *Speculum*, XXVI (1951), 449–457.

[9] See *O dolce appresso, O in Italia,* and *Sotto l'imperio.* Four of Jacopo's madrigals have a ritornello consisting of two couplets producing the form AABB. See *Aquila altera, Giunge'l bel tempo, I mi son un,* and *Prima virtute.*

[10] Hugo Riemann, "Das Kunstlied im 14–15 Jahrhundert," *Sammelbände der internationalen Musikgesellschaft*, VII (1906), 529. The strongest evidence against Riemann's thesis is found in the manuscripts from the British Museum, Additional MSS 29987. In these the scribe took pains to indicate that the melismas were to be sung, by repeating the vowel or its succeeding consonant every few notes until the next syllable is reached, as in bion—n—n—n—n—de. See plate 4.

[11] Arnaldo Bonaventura, "Il Boccaccio e la musica," *Rivista musicale italiana*, XXI (1914), 419.

[12] Joseph Yasser, *Mediaeval Quartal Harmony* (New York, 1938), p. 96.

[13] E. de Coussemaker, *Scriptorum de musica medii aevi nova series* (Paris, 1864), Vol. III, p. 64.

[14] E. de Coussemaker, *Histoire de l'harmonie au moyen âge* (Paris, 1852), p. 64.

[15] Marius Schneider, "Der Hocketus," *Zeitschrift für Musikwissenschaft*, XI (1929), 391.

[16] Leonard Ellinwood, "Francesco Landini and his Music," *Musical Quarterly*, XXII (1936), 191.

[17] Otto Kornmüller, "Musiklehre des Ugolino von Orvieto," *Kirchenmusikalisches Jahrbuch*, II (1895), 19.

[18] To avoid minor seconds and augmented fifths, sharps are added to F and C.

[19] Johannes Wolf, *Handbuch der Notationskunde* (Leipzig, 1919), Vol. II, p. 200.

[20] Willi Apel, *The Notation of Polyphonic Music from 900 to 1600* (Cambridge, Mass., 1942), pp. 368–384.

[21] Five-line staves are used in Pad 1475, in *L*, and in the Cherubini Conservatory fragment.

[22] J. Wolf, *Geschichte der Mensuralnotation*, p. 28.

[23] A. Bonaventura, *op. cit.,* 417.

[24] The change is not indicated in the other three codices FL, FN, nor P568. In FL the meter is octonaria throughout.

[25] See the examples of embellished conducti in "The Conductus," by Leonard Ellinwood in *Musical Quarterly*, XXVII (1941), 197–205.

[26] See *Cunctipotens genitor* in the Davison-Apel *Historical Anthology of Music*, Vol. 1, p. 41.

[27] See the ballata, *Adiu, adiu dous dame jolye,* in Ellinwood, *The Works of Francesco Landini* (Cambridge, Mass., 1939), p. 169; *La douce çere* by Bartolino da Padova, which survives in FL, FN, PR, P568, L, and the Lucca codex; and the ballata, *Je suy navvres tan fort,* by Magister Antonius Zachara da Teramo in *Musica Disciplina*, IV, fasc. 2, 3, 4 (1950), 151.

[28] Martin Gerbert, *Scriptores*, Vol. III (1784 facsimile ed., 1931), p. 175.

### CHAPTER IV

[1] In all transcriptions rhythmical values one-half those of the originals were used unless otherwise indicated. The original time signatures are given in the transcriptions with the modern signatures in parentheses.

[2] *La poesa musicale italiana del secolo XIV* (Palermo, 1944), pp. 56–58.

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