

THE SECULAR MUSIC OF JOHANNES CICONIA

(c. 1335-1411)

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DOCTOR OF PHILOSOPHY

By

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## PREFACE

My attention was first drawn to Johannes Ciconia (c. 1335-1411) as an important late medieval composer by Professor Charles Warren Fox of the Eastman School of Music. Wishing to learn more about this composer and his place in the fourteenth and fifteenth centuries, I began an extensive search for material, whereupon I discovered that while an excellent monograph<sup>1</sup> existed, along with two dissertations which treated, in part, his motets and Masses,<sup>2</sup> there was as yet no work which examined his secular music. Since I consider such an examination necessary to the understanding not only of Ciconia as an outstanding secular composer but also of a very critical era in the history of music, I have undertaken here an analysis and edition of his secular repertoire.

Besides having written one authenticated canon, "Quod jactatur," and having been credited with an anonymous one, "Le ray au soleil," both of which will be treated briefly in Chapter II, Ciconia left a repertoire of Italian ballate and madrigals and French virelais which shows a tremendous diversity of style.

The first chapter of this dissertation deals with a selected review of biographical material and sources pertaining to Ciconia and his music; Chapter II is a survey of his secular pieces, while Chapters III-VII deal with certain aspects of his style. Part II contains the edition of the texts

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<sup>1</sup>Suzanne Clercx, Johannes Ciconia: Un musicien liégeois et son temps, 2 vols. (Brussels: Palais des académies, 1960).

<sup>2</sup>Samuel Emmons Brown, Jr., "The Motets of Ciconia, Dunstable and Dufay" (Ph.D. dissertation, Indiana University, 1962); and Billy Jim Layton, "Italian Music for the Ordinary of the Mass (1300-1450)" (Ph.D. dissertation, Harvard University, 1960).



and music.

It is not possible to name all the people who generously provided me with help, but there are several people who deserve especial thanks. First of all, I am indebted to my dissertation advisor, Dr. William Mahrt, who gave so tirelessly of his guidance and time. My dissertation committee, Drs. George Houle and Imogene Horsley, have also provided me with valuable insights and encouragement.

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## LIST OF ABBREVIATIONS

### Manuscripts

BL	Bologna, Conservatorio G. B. Martini, Cod. Q15 (olim 37)
BU	Bologna, Biblioteca Universitaria, Cod. 2216
Dom	Stresa, Biblioteca Rosminiana, Manuscript 14 (olim Domodossola)
Fa	Faenza, Bibl. Comunale 117
Kras	Warsaw, Bibl. Krasinski, Manuscript 52
Lo	London, British Museum, Manuscript add. 29987
Luc	Lucca, Archivio di Stato, Manuscript 184
Mn	Mancini codex, made up of the fragments of Luc and Per
ModA	Modena, Biblioteca Estense, Manuscript a.M. 5.24 (olim lat. 568)
ModB	Modena, Biblioteca Estense, Manuscript a.X.1.11
MüK	Munich, Bayr. Staatsbibl, mus., 3223
O	Oxford, Bodleian Library, Manuscript Can. misc. 213
Pad	Padua, Biblioteca Universitaria, Manuscripts 684 and 1475
Pad 02	Oxford, Bodleian Library, Manuscript Can. Pat. lat. 229
PadB	Padua, Biblioteca Universitaria, Manuscript 1115
PadD	Padua, Biblioteca Universitaria, Manuscript 1106
Pan	Florence, Biblioteca Nazionale Centrale, Cod. Panciatichiano 26
Parma	Parma, Archivio di Stato (Frammenti musicali), Busta n. 75
PC	Paris, Bibliothèque Nationale, nouv. acquis. franç., Manuscript 4379
Per	Perugia, Biblioteca Comunale "Augusta," Manuscript 3065
Pist	Pistoia, Archivium Capituli Pistoriensis, Manuscripts B 3 n. 5

Pit	Paris, Bibliothèque Nationale, fonds it. 568
Pz	Paris, Bibliothèque Nationale, nouv. acquis. franç. 4917
Rs	Rome. Biblioteca Apost. Vaticana, Manuscript Rossi 215
RU <sub>2</sub>	Rome, Biblioteca Apost. Vaticana, Cod. Urbinas lat. 1411
St. Dié	St. Dié, Bibliothèque Municipale, Manuscript 42.
St. P	Saint Petersburg, Manuscript F.I. 378
Sq	Florence, Biblioteca Medicea Laurenziana, Cod. Med. Pal. 87 (Codex Squarcialupi)
Tr	Trent, Castello del Buonconsiglio, Manuscripts 87-93

#### Secondary Sources

Acta	Acta Musicologica
AnnM	Annales musicologiques
AfMF	Archiv für Musikforschung
AfMW	Archiv für Musikwissenschaft
Certaldo	<u>L'Ars nova italiana del Trecento</u> , 3 vols. Certaldo: Centro di studi sull'Ars Nova italiana del Trecento, 1962-1970
CMM	Corpus Mensurabilis Musicae (genl. ed. Armen Carapetyan), American Institute of Musicology
CSM	Corpus Scriptorum de Musica (genl. ed. Armen Carapetyan), American Institute of Musicology
DTÖe	Denkmäler der Tonkunst in Österreich. Vienna, 1894-
JAMS	Journal of the American Musicological Society
JRB	Journal of Renaissance and Baroque Music
MD	Musica Disciplina
MF	Die Musikforschung
MGG	Die Musik in Geschichte und Gegenwart, 14 vol. Ed. by Friedrich Blume. Kassel and Basel: Bärenreiter, 1949-
MQ	Musical Quarterly
MSD	Musicological Studies and Documents (genl. ed. Armen Carapetyan), American Institute of Musicology
RB	Revue belge de musicologie

R de M	Revue de Musicologie
RIM	Rivista italiana di musicologica
RISM	Répertoire Internationale de Sources Musicales
RMI	Rivista musicale italiana
SIM	<u>Société internationale de Musicologie, Comptes rendus.</u> <u>Cinquième Congrès, Utrecht 1952.</u> Amsterdam, 1953.
SIMG	Sammelbände der internationalen Musikgesellschaft
TVNM	Tijdschrift van de Vereniging voor nederlandse Musiek- geschiedenis
Wég II	<u>Les Colloques de Wégimont, II [1955].</u> "Recueil d'études <u>sur la musique du XIVe siècle."</u> Paris: Societé d'Édition "Les Belles Lettres," 1959

## PART I

## CHAPTER I

### INTRODUCTION

To research Johannes Ciconia is to study a very interesting man, both as a composer and as a person. His music, which remains fresh and vital even upon many hearings, incorporates techniques from an older medieval style even as it helps to shape the new styles of the Renaissance. As a person, he had the opportunity to travel and assimilate the styles of not only his own northern heritage but that of the south, Italy, as well. He lived during the time of the Hundred Years' War and, perhaps more important, during the period when the Church was undergoing a tremendous schism. It was this Schism that caused Ciconia to leave his native city, Liège, and return by 1403 to Italy, which he had visited decades earlier. There he was able to crystallize a compositional art based on both French and Italian models.

In order to understand Ciconia and his music better, it is useful to give a review of previous research done about him. This review will lay the groundwork for the main body of the dissertation: a study of his secular music.

Ciconia was one of the most important musical figures during the transitional<sup>1</sup> period between Guillaume de Machaut and the beginning of

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<sup>1</sup>In many ways the late fourteenth century was indeed a period of transition. For instance, new forms of notation were developed out of French Ars Nova notation, and there was a shift in thinking regarding the relationship of the three principal voice parts. As we approach the Dufay era, the Contratenor takes on a supportive aspect in collaboration with the Tenor.

Dufay's extended musical career and has been the subject of much research and discussion during the twentieth century. However, it is not correct to believe that this composer was totally ignored by earlier generations, despite the "Ciconia-Renaissance" that has gone on since approximately 1950. We know, for instance, that his treatise De Proportionibus was known in 1473,<sup>2</sup> some 62 years after his death. Furthermore, in the eighteenth century Padre Martini<sup>3</sup> was aware of Ciconia as a theorist.

Despite this, Ciconia's works have been virtually lost or ignored for many centuries: his treatises appear in very few sources,<sup>4</sup> and his music, while preserved in a considerable number of manuscripts, thus attesting to his importance, has only recently been studied. Two reasons for his obscurity are: first, an historical distance of six hundred years and second, the so-called "great man" theory. In regard to the latter, Machaut has been long considered the greatest fourteenth-century composer and has received considerable attention, while Dufay was the most important composer of the fifteenth century. Even such a recent book as Richard Crocker's A History of Musical Style (1966)<sup>5</sup> mentions Ciconia only briefly.

Older dictionaries and encyclopedias, like Padre Martini's,<sup>6</sup> make

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<sup>2</sup>Suzanne Clercx, "Johannes Ciconia, Théoricien," AnnM III (1955): 39.

<sup>3</sup>Giovanni Battista Martini, Storia della musica, 3 vols. (Bologna: 1757-1781); reprint ed., Graz: Akademische Druck- und Verlagsanstalt 1967), I: 453. Cited by Clercx, "Johannes Ciconia, Théoricien," p. 40.

<sup>4</sup>His Nova Musica is in one source, and De Proportionibus is in three sources. De arithmetica institutione is lost (Clercx, ibid., p. 40).

<sup>5</sup>Richard Crocker, A History of Musical Style (New York: McGraw-Hill, 1966).

<sup>6</sup>See fn. 3.



only passing mention of Johannes Ciconia. For instance, Forkel<sup>7</sup> reports that Ciconia was a canon at Padua in the fifteenth century and has left a work in manuscript, under the title De Proportionibus, which is preserved at Ferrara. This statement was reiterated by Choron and Fayolle.<sup>8</sup> Francois Fétis<sup>9</sup> says Ciconia was born in Liège at the beginning of the fifteenth century. (While it is true that he was born in Liège, it is now known that his date of birth is considerably earlier than Fétis' estimate.) Furthermore, he mentions a collection in Rome in the Biblioteca Vallicelliana<sup>10</sup> which contains some three-voice chansons of Dufay, Dunstable, Binchois and Ciconia, a collection that had been discovered by Jean-Louis-Felix Danjou in 1847.<sup>11</sup>

A later mention was made, also of Johannes Ciconia, in Eitner's Quellenlexikon<sup>12</sup> where the variants Cichonia, Frater Ciconia, Giovanni Cicogna are given, as well as the more frequently used Latin form of his

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<sup>7</sup> Johann Nikolaus Forkel, Allgemeine Litteratur der Musik; oder Anleitung zur kenntniss musikalischer Bücher, welche von den ältesten bis auf die neusten Zeiten bey den Griechen, Römern und den meisten neueren europäischen Nationen sind geschrieben worden (Leipzig: Schwickert, 1792), p. 490.

<sup>8</sup> Alexandre Etienne Choron and François Joseph Fayolle, Dictionnaire historique des Musiciens Artistes et Amateurs, morts ou vivans Précédé d'un Sommaire de l'Histoire de la Musique (Paris: Valade; Lenormant, 1810; reprint ed., Hildesheim, New York: Georg Olm, 1971), I: 141.

<sup>9</sup> Francois Joseph Fétis, Biographie universelle des musiciens et bibliographie générale de la musique, 2nd ed., 8 vols. (Paris: Librairie de Firmin Didot Frères, Fils et Cie, 1866), II: 301.

<sup>10</sup> I am aware of only one manuscript in Rome which contains any music of Ciconia, and that is Rome, Bibl. Vat. Urb. lat. 1411. It fits Fétis' description by containing three-voice chansons by these composers. There is one work by Ciconia in it, a three-voice setting of the poem "O rosa bella."

<sup>11</sup> Fétis, Biographie universelle, vol. II, p. 301.

<sup>12</sup> Robert Eitner, Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts, 2nd ed., 10 vols. (Leipzig: Breitkopf und Härtel, 1898-1904; reprint ed., Graz: Akademische Druck- und Verlagsanstalt, 1959), II: 441-442.

name. His eighteen pieces in BL and 12 pieces in BU are also given here. Eitner further repeats Fétis' statement that a copy of De Proportionibus is in Ferrara, adding that it appears in de Lafage's Diphthérogaphie Musicale and the manuscript Pisa IV, 9. Eitner informs us that De Proportionibus should be part of the third book of Nova Musica and that a copy exists in Florence, in the Biblioteca Riccardiana ms. 134.<sup>13</sup> Finally, one may find five works in O, one in ModA and (after Morelot)<sup>14</sup> "O rosa bella" in a Dijon manuscript.

Johannes Wolf contributes some new data concerning Ciconia. Not only does he inform us that De Proportionibus is no longer in Ferrara, but he also gives a thematic catalog of thirty-two pieces from ModA, Pad, RU<sub>2</sub>, BL, O and BU.<sup>15</sup> (RU<sub>2</sub> contains "O rosa bella,"<sup>16</sup> Pad. 1115 contains the two-voice "Dolçe fortuna.")<sup>17</sup> In another work<sup>18</sup> Wolf

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<sup>13</sup> Clercx in "Johannes Ciconia, Théoricien" has ms. 734.

<sup>14</sup> Louis Simon Stéphen Hugues Morelot, De la musique au XVe siècle. Notice sur un manuscrit de la Bibliothèque de Dijon (Paris: V. Didron, 1856). Actually, this is Dunstable's "O rosa bella."

<sup>15</sup> Johannes Wolf, "Nachtrag zu der Studie: Der niederländische Einfluss in der mehrstimmigen gemessenen Musik bis zum Jahre 1480," TVNM VII (1902): 154.

<sup>16</sup> Idem, Geschichte der Mensuralnotation von 1250-1460, 3 vols. (Leipzig: Breitkopf und Härtel, 1904), I: 343. In this work he also mentions that a copy of Liber de Proportionibus musica is in the Bibl. Marciana in Venice (Vol. I, p. 95, fn. 5).

<sup>17</sup> Ibid., p. 351.

<sup>18</sup> Idem, Handbuch der Notationskunde, Kleine Handbücher der Musikgeschichte nach Gattungen, Vol. 8, (Leipzig: Breitkopf und Härtel, 1913-1919; reprint ed., Hildesheim: Georg Olm and Wiesbaden: Breitkopf und Härtel, 1963), I: 353. In his Musikalische Schrifttafeln, für den Unterricht in der Notationskunde, 2nd ed. (Bücheburg and Leipzig: F. Kistner and C. F. W. Siegel, 1927), Wolf has a plate of an "Et in terra" by Ciconia from Kras. In a review of Wolf's Geschichte der Mensuralnotation, SIMG VI (1904-1905): 619, Friedrich Ludwig says Wolf erroneously attributed to Ciconia two motets, "O anima Christi" and "Ducales sedes."

mentions some works of Ciconia in Kras.

It can be seen that so far our knowledge of Johannes Ciconia has been increased in small amounts, usually as a part of much larger works. This piecemeal acquisition of data will continue for several decades yet.

A work which further adds to our knowledge is Bessler's "Studien zur Musik des Mittelalters,"<sup>19</sup> in which he briefly describes and inventories manuscripts containing polyphonic music, mentioning some works of Ciconia. Others, such as Werner Korte,<sup>20</sup> analyze some individual works of the composer. Korte, in examining the music of some fourteenth- and fifteenth-century musicians, is looking for the beginnings of "harmonic" settings of music, as illustrated by his comments about composers of Johannes Ciconia's generation.<sup>21</sup> To illustrate this point, among others, he takes "O rosa bella"<sup>22</sup> (Clercx, No. 15),<sup>23</sup>

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<sup>19</sup>Heinrich Bessler, "Studien zur Musik des Mittelalters. Neue Quellen des 14. und beginnenden 15. Jahrhunderts," AfMW VII (1925): 167-252 and VIII (1926): 137-258.

<sup>20</sup>Werner Korte, Die Harmonik des frühen XV. Jahrhunderts in ihrem Zusammenhang mit der Formtechnik (Münster: Gutenberg-Druckerei, Suhrbier & Bröcker, 1929).

<sup>21</sup>Ibid., p. 47. "Die Meister der frühen ersten niederländischen Schule zeigen überdies ein offensichtliches Streben nach Beherrschung zunächst der neuen harmonischen Satzweise und schaffen freie tenorlose Kompositionen und versuchen auch in diesen eine deutliche Gliederung zu erreichen.

"Ciconia...tritt uns mit verschiedenen Kompositionen entgegen, deren Gestaltung jenen ersten Schritt reiner Kunstmusik in das harmonische Neuland kund tut."

<sup>22</sup>Ibid., p. 48.

<sup>23</sup>The Clercx numbers refer to Clercx, Johannes Ciconia, un musicien. These numbers correspond to the numbering of the transcriptions in volume II. This piece also appears in DTOf VII, p. 227.

which he examines according to Tonic-Dominant function.<sup>24</sup> One notices a similar discussion, i.e., motivic and harmonic, of an "Et in terra pax" (Clercx, No. 21)<sup>25</sup> appearing in BL and Tr.

In 1929 E. Droz published an article<sup>26</sup> which includes information about the relation of the city of Liège to the musical circle of Europe, especially concerning the Papacy, as well as some biographical information on certain composers, including Johannes Ciconia. Droz gives three citations concerning him during his tenure at the Collegial of St. John the Evangelist in Liège. The first, on July 25, 1389, concerns a dispute between the inhabitants of Rosière and the chapter of St. John; the second, on November 10, 1401, dealt with the trial of a certain Henri de Rudecoven, who "had been condemned for excess" against a certain Andreas de Cortys. Furthermore, Rudecoven attacked the canon Tilman de Namur with a knife. Ciconia, according to Droz, was certainly on the jury of condemnation.<sup>27</sup> The final citation is dated November 3, 1404, concerning the monastic houses of Ciconia and Johannes Sarto.<sup>28</sup>

By the 1930's many sources of fourteenth- and fifteenth-century music had been examined, and with this increase of knowledge the stage was set for the further unravelling of the mysteries concerning music and musicians of this epoch. Such is the case with further work done by

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<sup>24</sup> Interestingly enough, Korte cites the motet "O Anima Christi" in his discussion of Ciconia. See fn. 18 above.

<sup>25</sup> DTOe XXXI, 1.

<sup>26</sup> E. Droz, "Musiciens liégeois du XVe siècle," R de M X (1929): 284-289.

<sup>27</sup> *Ibid.*, p. 287.

<sup>28</sup> *Ibid.*, pp. 287-288. Droz says, "Enfin, trois ans plus tard, le 3 novembre 1404, il est question dans un acte des maisons claustrales de Johannes Ciconia et de J. de Sarto."

Korte,<sup>29</sup> both in his categorizing of sources and in his discussion of the music, both sacred and secular, of many composers. He takes Bessler's delineation of sources, i.e., Pad (684 and 1475), RB (Barb. lat. 171), MüK, Dom as older sources of northern Italian repertoire<sup>30</sup> (he mentions some fragments, including works by Ciconia, in Pad, as well as his "Sus un' fontayne," identified through ModA), and ModA, ModB, Parma, PC, BL, BU, O and Tr as later manuscripts of a French-Italian provenance. (Actually, "Sus un' fontayne" is shown by Bessler to be in Pad O2, i.e., Oxford, Can. Pat. lat. 229, but this source is a fragment of the larger Paduan manuscript.)

Korte mentions all of the above-mentioned sources as containing works of Ciconia and indeed catalogues his known works.

As enlightening as these citations may be, they form only a prelude to what follows, that is, a discussion of the works of many composers active during the years c. 1400-1425, including Ciconia, and a breakdown of their works under the genres Mass, Motet and Chanson. As the result of his researches, Korte reached a number of interesting conclusions about Ciconia's works.

Korte's view is that at that time (using Ciconia as an example) there existed two opposing forces which were synthesized: tradition on one side, i.e., the horizontal element, shown in what he calls the motet-, ballata-, madrigal- and caccia-technique, and on the other side

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<sup>29</sup>Werner Korte, Studie zur Geschichte der Musik in Italien im ersten Viertel des 15. Jahrhunderts, Münsterische Beiträge zur Musikwissenschaft, Vol. 6 (Kassel: Bärenreiter, 1933). A substantial portion of the first chapter is a German translation of material appearing in his article, "La musica nelle città dell'Italia settentrionale dal 1400 al 1425," RMI XXXIX (1932): 513-530.

<sup>30</sup>*Ibid.*, p. 6.

what he calls Substanzauffüllung, i. e., the isolation of the vertical element.<sup>31</sup> He believed that the earliest tonal connections would be recognized in fauxbourdon, concluding that many times the linear flow is interrupted or delayed through linear obstructions, as shown in Ciconia's "O virum omnimoda" (Clercx No. 38).<sup>32</sup> He concludes that "O virum" shows a connection of harmonic and melodic organization demonstrating a rise of rhythmic symmetry,<sup>33</sup> and, furthermore, that "Quod jactatur" shows an unfunctionally organized structure.<sup>34</sup>

Another item deemed important by Korte was imitative technique in Ciconia's motets, in which the Tenor takes significant part. This imitation, "pregnant in refined detail," heralded the end of the Gothic motet.<sup>35</sup> Ciconia has four isorhythmic motets, all in BL, showing his

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<sup>31</sup>Ibid., p. 16. "Tradition--hier horizontal-schwebende Motetten-, Balladen-, Madrigal- und Cacciatechnik--und Substanzauffüllung--hier isolierung des vertikal-ruhenden Klages als Eigenphänomen mit eigen-gesetzlichem Reihungsvorgang--geben in ihrer organischen Synthese die stilistische Situation."

<sup>32</sup>BL 253.

<sup>33</sup>Korte, Studie, pp. 18-19. "Damit ergibt sich von selbst eine neue melodische-rhythmische Periodisierung. Das beliebte melodische Sequenzenwesen ordnet sich nunmehr der harmonischen Periodisierung gleich (soweit es sich nicht um ausgeführte Koloraturen handelt), wofür mit BL 253 bereits ein Beispiel gegeben ist, das zugleich die dieser Vereinigung von Harmonie- und Melodiegliederung entspringende rhythmische Symmetrie veranschaulicht...."

"Die Haltung ist, auch innerhalb der Ciconia-Stücke, jedoch keineswegs einheitlich; neben funktional eindeutigen Stellen, wie sie oben angeführt sind, lassen andere wieder trecentistische Melodie- und Satz-technik erkennen, während Motivbildung und Fortspinnung allermeist am Drieklangsgestüst ranken."

<sup>34</sup>Ibid., p. 20. "Wie weit man in Wirklichkeit vorher festzulegenden Klangablauf einzubauen, zeigt der von Wolf veröffentlichte Kanon Ciconias 'Quod jactatur' aus Modena 568, der mit seiner klanglich gänzlich unfunktional eingerichteten Struktur und seiner trecentistischen Stimmführung neben jenes Beispiel aus BL 253 gehalten die Diskrepanz der Techniken, d. h. die sich vollziehende Umschichtung ihrer Grundlagen veranschaulicht."

<sup>35</sup>Ibid., pp. 28-30.

temporal nearness to the form and, at the same time, hinting that shortly isorhythm would become an "essentially foreign requisite of old technique, certainly used but no longer a living entity."<sup>36</sup>

Korte's examination of the motets of Ciconia leads him to state that "the Italian imitative motet cannot completely abjure the imposing French influence and consolidate a purely Italian art of motet composition, so necessarily the two three-voice non-imitative motets of Ciconia at least must show specific Italian traits."<sup>37</sup> He then goes on to discuss Ciconia's two-voice madrigal-motets "O beatum incendium" (Clercx No. 30)<sup>38</sup> and "O Petre Christi discipule" (Clercx No. 31),<sup>39</sup> the former showing a predilection for clear construction of small figures, as well as vocal exchange and isomelody, while the latter is important "with its large instrumental sections, its loosened construction and sudden illustrative extensions..., relating it to the structure of the more recent madrigal...".<sup>40</sup>

In talking about Masses and Mass-movements of this era, Korte mentions two different types: with and without a conductus foundation. The first procedure is illustrated by Korte in two settings of "Et in

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<sup>36</sup>Korte, Studie, p. 33. "...während von Ciconia noch vier grosse isorhythmische Motetten bekannt geworden sind, die darauf hinweisen, dass die grössere zeitliche Nähe Ciconia die Uebernahme des grossen Vorbildes aufzwang, konnte 15 Jahre später die Isorhythmie nur noch als ein wesenfremdes Requisit alter Formtechnik zwar benutzt, aber nicht mehr belebt werden."

<sup>37</sup>Ibid., p. 39.

<sup>38</sup>BL 254.

<sup>39</sup>BL 257.

<sup>40</sup>Korte, Studie, pp. 40-41.

terra" (Clercx Nos. 20<sup>41</sup> and 24<sup>42</sup>) and a "Patrem" (Clercx No. 26<sup>43</sup>), describing them further as having a structure containing two discant-like upper voices with an untexted (instrumental) Tenor, commenting that it was an Italian practice to break up a line into small segments through the advent of fauxbourdon, which gives new strength to the conductus.<sup>44</sup>

As for those Masses without a conductus foundation, "Et in terra" (Clercx No. 23<sup>45</sup>) and "Patrem" (Clercx No. 28<sup>46</sup>) form a three-voice example of a Mass pair in ballade style, with the discant having Italianate melismas.

An especially interesting aspect of Ciconia's Masses is the amount of structural unification within them as illustrated by the above-mentioned "Et in terra" (Clercx No. 23), in which the whole movement, except for the "et in terra-voluntatis" and "Amen," consists of a large repetition. This repetition is literal, with the exception of small modifications for changes in the text. He also points out the designation "chorus" and "duo" as used in some of Ciconia's music, for example, BL 4/5 and O 240.<sup>47</sup>

Finally, Korte made some remarks concerning Ciconia's secular music including such works as: "O rosa bella," which he characterized

<sup>41</sup>BL 4.

<sup>42</sup>O 240.

<sup>43</sup>BL 5.

<sup>44</sup>Korte, Studie, p. 46. He also mentions here that O 240 is a "Spiritus et alme" trope.

<sup>45</sup>BL 149. Korte erroneously cites this piece as BL 148.

<sup>46</sup>BL 150. Korte erroneously cites this piece as BL 149.

<sup>47</sup>Korte, Studie, pp. 46-47. Other scholars have noticed this concept. See Heinrich Bessler, "Johannes Ciconia Begründer der Chorpolyphonie," Atti del Congresso Internazionale di Musica Sacra. Rome,



as an Italian ballata<sup>48</sup>; "Sus un' fontayne," which Korte calls an Italian ballata<sup>49</sup>; "Dolçe fortuna," a two-voice ballata, which shows Ciconia's handling of motet technique hand in hand with the unification of melodic substance<sup>50</sup>; "Ligiadra donna," a ballata of a somewhat older type, having three voices with a Cantus-Tenor duet, characterized by the interpolation of coloratura passages within expressive syllabic declamation, foreshadowing the general trend towards the more simple expressive chanson; and "Aler m'en veus," of which only the Cantus was preserved.<sup>51</sup>

For that time, Korte's book gives the most comprehensive

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1950 (Tornai: Desclée, 1952), pp. 280-283. In this article, Besseler comments on the use of the word "chorus," while at the same time he gives an overview of Ciconia's work in this connection. (An interesting statement is Besseler's opinion that the northerners used two singing voices with soprano range while the Trecento composers usually used a high male range.) He cites the same sources, BL and O, stating his view that Ciconia, the creator of the Italian motet-type which fused northern and southern elements, would also attempt similar basic innovations in Mass composition. Some works in Tr 87, i.e., a Gloria and Credo setting, share motivic material, rendering Ciconia's tendency toward unified complete sonority undeniable, anticipating the later Netherlands choral style and the principle of imitation. He concludes that Johannes Ciconia was the inventor of Netherlands choral polyphony, and this idea meant a break with the Trecento. For other discussions of the subject, see Manfred Bukofzer, "The Beginnings of Choral Polyphony," Studies in Medieval and Renaissance Music (New York: W. W. Norton, 1950), pp. 176-189, and Clercx, Johannes Ciconia, un musicien, Vol. I, p. 130.

<sup>48</sup>Korte, Studie, p. 62. "Aus der grossen Anzahl der einzelnen Formen und ihrer Erweiterungen und Abarten, kristallisiert sich in lang-samen Prozess eine auf zweiteilige Grundlage zurückführbare Kompositionsform, in der schliesslich die Wiederholung des ersten Teils, die Volta, der alten italienischen Ballade, wegfällt. Ein bekanntes Beispiel dieser Art ist die 'O rosa bella'-Bearbeitung von Ciconia."

<sup>49</sup>Clercx, Johannes Ciconia, un musicien, Vol. II, p. 19, calls it a virelai.

<sup>50</sup>Korte, Studie, p. 66. See also Carlo Schmidl, Dizionario Universale dei Musicisti, 2 vols. plus supplement (Milan: Casa Editrice Sonzogno, 1928?-1929), I: 344. He says that this piece was probably understood for three voices.

<sup>51</sup>But see Clercx, Johannes Ciconia, un musicien, Vol. II, p. 20.

discussion of the music of Ciconia. But there were other scholars attempting to reconstruct other aspects of early fifteenth-century music, both by increasing our knowledge of musical sources and assimilating this material into a historical continuum, relating it to the future as well as the past. Such is the work of Federico Ghisi, who discusses the Pistoia<sup>52</sup> and Perugia<sup>53</sup> fragments of the Codex Mancini. In his important article on the Perugia fragment, he describes the fragment and its contents and edits its texts including "I cani sono fuori," a madrigal-caccia (he says the manuscript begins with the caccia), "Caçando un giorno," a madrigal-caccia (he also edits the music to this piece, "Chi vole amar," a ballata, "Gli atti col dançar," a ballata minore, "Una panthera," a madrigal, "Le ray au soleil," a canon<sup>54</sup> and the only French text in the manuscript, "Chi nel servir," a ballata, and "Per quella

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<sup>52</sup>Federico Ghisi, "Un frammento musicale dell'Ars Nova italiana nell'Archivio capitolare della cattedrale di Pistoia," RMI XLII (1938): 162-168

<sup>53</sup>Federico Ghisi, "Bruchstücke einer neuen Musikhandschrift der italienischen Ars Nova," AfMF VII (1942): 17-39. This is a German version of his article entitled "Frammenti di un nuovo codice musicale dell'Ars Nova italiana," La Rinascita V (1942): 72-103. At this time several manuscript inventories began to appear, facilitating the work of scholars. For Mn besides the article just cited are Federico Ghisi, "Italian Ars Nova Music," JRB I (1946): 173-191, and Nino Pirrota and Ettore LiGotti, "Il codice di Lucca," MD III (1949): 119-138, IV (1950): 111-152 and V (1951): 115-142. BL was inventoried by Guillaume de Van, "Inventory of MS Bologna, Liceo Musicale, Q15 (olim 37)," MD II (1948): 231-257. Pit and O were both inventoried by Gilbert Reaney, the former in "The MS BN fonds it. 568 (Pit)," MD XIV (1960): 33-63, and the latter in "The MS Oxford, Bodleian Library, Canonici Misc. 213," MD IX (1955): 73-104.

<sup>54</sup>This canon is discussed in an article by Ghisi entitled "Italian Ars Nova Music: The Perugia and Pistoia Fragments of the Lucca Musical Codex and Other Unpublished Early Fifteenth-Century Sources," JRB I (1946): 173-191. In it he gives a solution to the canon, one which Manfred Bukofzer finds unsatisfactory in "Two Mensuration Canons," MD II (1948): 165-171. Bukofzer notes that the piece is really anonymous and that it is a mensuration canon with the Tenor augmented by

strada lactea," a madrigal, which he says is reminiscent of Petrarch. Ghisi concludes that the fugal construction of the Trecento caccia appears to have no stylistic continuation in the fifteenth century, but in this century there is proof for a literary tradition beginning in the works of Ciconia and N. Zacharia. Furthermore, he says that the musical technique of the first decade of the fifteenth century was still ruled by discant in contrary motion and parallel 6/3 progressions.<sup>55</sup>

Contemporary with many of Ghisi's writings are works by Charles van den Borren. In 1938<sup>56</sup> he characterized Ciconia as a composer whose compositional technique was well-balanced, and although he used transitional notation, his work did not disintegrate into artificiality. While he was nourished in the French tradition, his motets were in the architectural style of the Renaissance,<sup>57</sup> illustrating a polyphony in which caprice and fantasy are tempered by rigid discipline.<sup>58</sup>

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four. Also in the Tenor the white notes should become rests. Ghisi's article in JRB I contains much of interest concerning Ciconia. In attempting to reconstruct the Mancini codex from extant fragments, Ghisi deals with some pieces of Ciconia contained in those fragments. "Li-giadra donna" is one of these pieces, a three-voice ballata from the Parma fragment. Ghisi characterizes it as a love lament and edits the text. He also mentions several other works such as "Con lagrime" from Lucca and the incomplete works "Ben che da vui donna" and "Io crido amor" from the Domodossola fragment, as well as the above-mentioned canon, "Le ray au soleil."

<sup>55</sup>Ghisi, "Bruchstücke," pp. 30-32.

<sup>56</sup>Charles van den Borren, "Considérations générales sur la conjonction de la polyphonie italienne et la polyphonie du Nord pendant la première moitié du XVe siècle," Bulletin de l'Institut historique belge de Rome, Bull. XIX (1938): 175-187. This article is reprinted in RB XXI (1967): 45-55.

<sup>57</sup>*Ibid.*, pp. 48-49.

<sup>58</sup>*Idem*, Études sur le quinzième siècle musical (Antwerp: De Nederlandsche Boekhandel, 1941). He also, like Korte, remarks about symmetry in Ciconia's works (p. 89), e.g., Mass fragments in O, printed in his Polyphonia Sacra: A Continental Miscellany of the

As new questions arise, scholars develop new concepts, and to help explain these concepts, they coin new terms. Such is the case with Besseler's "Harmonieträger."<sup>59</sup> The term refers to a supportive line, the Tenor, which, instead of being based on a cantus firmus, is "harmonic," being based on fourths and fifths. Through the use of this "Harmonieträger," he sees Ciconia as a predecessor to Dufay, and, in joining the caccia technique with motet tradition, Ciconia uses the old isorhythmic Tenor (isorhythmic motets were known in Florence but not in northern Italy<sup>60</sup>) even though this Tenor melody is freely composed and shaped as a harmony-bearer. Moreover, Ciconia took the concept of "Harmonieträger" and fitted it to four voices: the "Harmonieträgerduo."<sup>61</sup>

Further scholarship has brought to light the Codex Lucca, Archivio di Stato 184, proven to be part of a larger manuscript, the above-mentioned Mancini codex. In the early 1950's Pirrotta and

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Fifteenth Century (University Park, Pennsylvania: The Pennsylvania State University Press, 1963), pp. 82 and 88. Furthermore, he comments on the alternation of "dui" and "chorus" (pp. 90-91), saying "Il faut donc concevoir l'ensemble de ce Gloria Spiritus et alme comme une succession de duos vocaux dont le chœur, qu'accompagne un ténor instrumentale de ballade."

<sup>59</sup> Heinrich Besseler, Bourdon und Fauxbourdon: Studien zum Ursprung der niederländischen Musik (Leipzig: Breitkopf und Härtel, 1950), p. 74 ff.

<sup>60</sup> Idem, "Ciconia," in MGG II (1952): cols. 1423-1434.

<sup>61</sup> Besseler, Bourdon, pp. 80-82. This is also mentioned in Besseler's MGG article on Ciconia, where he talks about motet structure and, furthermore, characterizes the discant duet as a Ciconia thumbprint. It is also interesting that in this article Besseler incorrectly discusses a Ciconia-epoch from 1400-1430; he mentions it again in his article "Hat Matheus da Perusio Epoche gemacht?," MF VIII (1955): 19-23. He concludes that Ciconia was more important than Matheus because his works appear in far more manuscripts than Matheus'. However, Besseler argues that it is a son of Ciconia that was responsible for the "Ciconia-Epoch." "Der von Madame Clercx-Lejeune behandelte Kanonikus Johannes Ciconia hatte jedoch von einer 'fille mal provée' mehrere Kinder. Hier wird man den Musiker zu

LiGotti<sup>62</sup> researched the contents of this manuscript (see also the work done by Ghisi, fn. 54), and included in their remarks is a discussion of the life and work of Ciconia. This codex increases our knowledge of his secular works. At the time only one, "Con lagrime," was known elsewhere (Pit).<sup>63</sup> Pirrotta and LiGotti mention a problem with respect to the chronology of "Con lagrime," asking: for whom was it written? They speculate it was for Francesco I Carrara or his son, Francesco II. The style indicates it might have been written before his earliest datable motet, "O felix," composed c. 1400 (Francesco I died in 1393). But deciding that it was hard to accept that he was in Padua that early, they conclude that it was written in 1406 on the murder of Francesco II, with the meaning of the ballata concealed so as not to incur the wrath of his new patrons.<sup>64</sup>

Mention is made by Pirrotta and LiGotti that most of these works

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suchen haben. Liegt sein Geburtsjahr um 1360-1370, dann besteht an der Identität kein Zweifel mehr. Auch die Übersiedlung nach Italien würde sich zwanglos erklären, denn Vater Ciconia besass dort ein Kanonikat in Cesena." Of course, this idea is based on a mistaken idea of Ciconia's chronology. What Besseler considers his main works c. 1400-10 are in reality his late works. Edward Lowinsky in his article "Music and the Culture of the Renaissance," *Journal of the History of Ideas* XV (1954): 530, says, "Already in compositions of Ciconia, who had wandered from Liège to Padua, the bass began to assume the function of carrying the root of harmony."

<sup>62</sup>Nino Pirrotta and Ettore LiGotti, "Il codice di Lucca," *MD III* (1949): 119-138, IV (1950): 111-152 and V (1951): 115-142. Suzanne Clercx also discusses this manuscript in her article "Johannes Ciconia et la chronologie des manuscrits italiens, Mod. 568 et Lucca (Mn)," *Wég II*, pp. 110-130, saying that "Con lagrime" could have been composed for the death of Cardinal Alborno (1367). Pit and Mn have different words. She also discusses the origin of the manuscript, stating that much of it could have been written at Padua and brought to Lucca.

<sup>63</sup>See above, fn. 62.

<sup>64</sup>Pirrotta and LiGotti, "Il codice," V, p. 124. (This piece is in Vol. 10 of Sonnet X of the sixth evening of Prodenziani's *Il Saporetto*.)

represent the attempt to restore Italian polyphonic tradition, for example, the return of the madrigal form, as shown by "Una panthera," which shows caccia technique. But this imitative technique is supplanted in later motets, e.g., "Albane misse celitus" by another technique: isorhythm. This is natural for a northern composer.

Pirrota and LiGotti also raise the question of influence regarding Ciconia and Prosdocimus. They both lived in Padua at the same time; Ciconia possessed an acuteness of observation and understanding regarding Italian tradition, while Prosdocimus was inconsistent, absurdly intending to prove the superiority of Italian notation.<sup>66</sup>

Prosdocimus wrote his Tractatus Practice Cantus Mensurabilis ad modum Ytalicorum in 1412; perhaps this date could help us to ascertain when Ciconia's most Italian compositions were written.<sup>67</sup> Actually, the imitation of Italian forms was a transitional stage in Ciconia's development. What is more important is his integration of northern and southern elements. For instance, "O Petre," written not before 1410, has the bivocalism of the madrigal incorporated into a new type of motet in which the abandoning of the instrumental fundamental Tenor or duo indicates "...the search for a syntactic and formal principle of the melodic

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<sup>66</sup>Ibid., p. 130.

<sup>67</sup>This supposition is still based on the mistaken chronology of Ciconia's life. It assumes that he lived well beyond the beginning of the second decade of the fifteenth century.

<sup>68</sup>Ibid., p. 131. "Nei due mottetti a due voci che certamente appartengono agli stessi anni--l'uno di essi, 'O Petre, Christi discipule' (BL 257), fu certamente composto non prima del 1410 per il vescovo Marcello--la pura bivocalità del madrigale è trasportata in un nuovo tipo di mottetto, senza precedenti nè francesi nè italiani nel quale l'abbandono del fondamento strumentale--tenor o duo--indica la rinuncia ad un disegno tonale preconstituito e la ricerca di un principio sintattico e formativo nei rapporti melodici e ritmici delle due voci."

and rhythmic relationships of the two voices."<sup>69</sup>

His madrigal "Una panthera" approaches the style of a motet in the festal solemnity of its polyphony and the character of some of its melismas, acquiring a distinctly instrumental flavor. This reconciliation of different styles is also manifest in the four-voice motets with the "Harmonieträger" characteristics. The Italian imprint is still noticeable in these works, however, in the fullness of the whole polyphonic edifice and in the formal design typical of the two-voice madrigal, i. e., the airy freedom and the alternation of simultaneous syllabic recitation, of melismas and of plastic imitation.<sup>70</sup>

There are also other works which illustrate this tendency towards assimilation. Thus "Ligiadra donna" has the fluidity of the 6/8 rhythm, anticipatory of the Dufay style, along with a plasticity of recitation, as well as a vocal Cantus and Tenor with an instrumental Contratenor, generally Italianate in character. Other illustrations are "O rosa bella," "Chi nel servir" and "Gli atti col dançar," this last one notated in Italian style despite two lower instrumental voices (French ballade style).<sup>71</sup>

Pirrota and LiGotti close their remarks about Ciconia with the conjecture that after 1411 he probably left Padua, since his music seems to indicate contact with other Italian centers, e. g., Lucca, and since he seemed to have gained considerable fame in a very short time, e. g.,

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<sup>69</sup> Ibid.

<sup>70</sup> Pirrota and LiGotti, "Il Codice" V, pp. 131-132.

<sup>71</sup> These last three pieces also illustrate some fauxbourdon technique. Further, Kurt von Fischer, "Kontrafakturen und Parodien Italienischer Werke des Trecento und frühe Quattrocento," *AnnM* V (1957): 43-59, mentions that in PC, "O rosa bella" appears with the word Salvator above the Italian text, implying it might be a contrafactum (p. 46). Such procedures exist, as shown by Ciconia's "Aler m'en veus" appearing also as his motet "O beatum incendium."

his music was cited by Prodenziani before 1417. As a new home for Ciconia, they suggest one closer to central Italy than Padua, for instance, Teramo.<sup>72</sup> This opinion is untenable in light of more recent scholarship.

As important as the work of the above-mentioned scholars is, especially Korte, at the present time the work by which all future Ciconia-scholarship must be judged is that of Suzanne Clercx, who, with her historian-husband, Jean Lejeune, has helped dispel much uncertainty concerning Ciconia's life, both by uncovering new facts and reinterpreting old ones. One of Mme. Clercx's first major efforts in this regard was a discussion at the 5th Congress of the International Musicological Society,<sup>73</sup> in which she shed some light on the life of Ciconia. Commenting on Pirrotta's and Besseler's remarks, she says that Ciconia's melodic fluidity, sometimes spontaneous, sometimes abstract, is the forerunner of Dufay.

He was born c. 1340 in Liège, the son of a furrier named Jean Ciwagne, who lived in a house of that name on the rue Arnould de St. Laurent. He was undoubtedly a member of the duodeni and obtained his first prebend in Cesena; later he solicited a prebend at St. John the Evangelist in Liège, which he received on the condition he give up the one at Cesena.<sup>74</sup>

After an obscure period Ciconia is again documented in Liège in 1372 and, after Droz, in 1401 when he took part in a judgement against Henri de Rudecoven.<sup>75</sup> Clercx mentions that Ciconia was neither a

<sup>72</sup>Pirrotta and LiGotti, "Il codice," V, p. 133.

<sup>73</sup>Clercx, "Johannes Ciconia de Leodio," SIM V (1952): 107-126.

<sup>74</sup>Ibid., p. 114.

<sup>75</sup>See above, p. 6.



cantor nor succentor at St. John the Evangelist.

According to Clercx, Ciconia had a "companion" by whom he had several children. She speculates in this article that the presence of this "companion," who was from a distinguished family, provoked his exile. At any rate, in 1390 the election of John of Bavaria broke Liège into two political blocs, ultimately leading to Ciconia's exile.<sup>76</sup> It is documented that on December 20, 1408, Ciconia was stripped of his prebend at St. John the Evangelist, but one doubts that he was in Liège until that late date. (Mme. Clercx cites Pirrotta's stylistic account of Ciconia's motet "O Padua," saying that it antedates "O Felix," thus Ciconia was in Padua before 1400.<sup>77</sup>)

After discussing briefly some of Ciconia's works, she closes the article by saying that perhaps it was because John of Bavaria tempered his tyranny that Ciconia returned to Liège after 1411.<sup>78</sup>

Virtually the only research on Ciconia's theoretical works has been done by Clercx.<sup>79</sup> She also gives some further information on his life,<sup>80</sup>

<sup>76</sup> Clercx, "Johannes Ciconia de Leodio," p. 118.

<sup>77</sup> Ibid., p. 120.

<sup>78</sup> Ibid., p. 123. In her article "Propos sur l'Ars Nova," RB IX (1955): 47-51, Clercx asserts that Ciconia died in 1411 and that *De proportionibus* confirms his identity. References to Ciconia in 1416-1417 and 1422-1423 are to his son. Since he appeared as a clerk to Aliénor de Comminges-Turenne, niece of Pope Clement VI (Plamenac says he is a younger contemporary of Landini), the "Ciconia epoch" should extend from c. 1370 to 1411.

<sup>79</sup> Clercx, "Johannes Ciconia, Théoricien," *AnnM* III (1955): 39-75.

<sup>80</sup> For instance, his sojourn to Italy during 1358-1367 with Cardinal Gil Albornoz and a refinement of the time of his death: she surmises between December 14 and 25, 1411, in Padua. Kurt Von Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento*, *Publikationen der Schweizerischen Musikforschenden Gesellschaft*, Series II, No. 5 (Bern: Paul Haupt, 1956), p. 8, also states that his first contact with Italian music stems from 1358 to 1367.

examines his theoretical manuscripts,<sup>81</sup> gives them a lineage and examines Ciconia's theory itself.<sup>82</sup>

Clercx points out that, like other medieval theoreticians, Ciconia bases his ideas upon numbers. God and the creation of heavenly spheres, Pythagoras and the Muses constitute for him the reason and explanation of musical matters.<sup>83</sup> He divides music into two kinds: natural and artificial, i.e., the difference between "musicus" and "cantor." Natural music, given to everyone, is cast from divine inspiration, modelled either in the movement of the heavens or in the human voice. Artificial music, given only to a few, consists not only of audible sounds but in consonances, species and modes and resides in proportions.<sup>84</sup> Borrowed from the ancient authors (Boethius, Plato, Isadore), the theory of

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<sup>81</sup> According to Clercx, Nova Musica appears in one source: Florence, Biblioteca Riccardiana, manuscript 734. An expansion of the third chapter of Nova Musica, entitled De Proportionibus, occurs in three sources: Faenza, Biblioteca Comunale, manuscript 117 (formerly at Ferrara); Pisa, Biblioteca universitaria, manuscript IV, 9; and Venice, Biblioteca Marciana, cod. 3579. Ernst Krohn, in "The Nova Musica of Johannes Ciconia," Manuscripta V (1961): 3-16, adds another source for the Nova Musica: Rome, Codex Vaticanus latinus 5320. This work was misattributed to John Hothby, but in reality it is the same as the Florentine manuscript. Krohn gives an arrangement, chapter by chapter, comparing the two sources, stating that De Proportionibus deals with the ratio of tones. Further, he says that Clercx and Seay will prepare an edition of the text to Nova Musica to appear in 1961 under the aegis of the American Institute of Musicology, an edition which has not yet appeared.

<sup>82</sup> See also Albert Seay, "The Dialogus Johannes Ottobi Anglici in arte musica," JAMS VIII (1955): 86-100, especially p. 92, fn. 29.

<sup>83</sup> Clercx, "Johannes Ciconia, Théoricien," p. 53.

<sup>84</sup> According to Albert Seay, "Remarks on the Nova Musica of Johannes Ciconia," Manuscripta VI (1962): 42-44, Ciconia gives all of his work to what one might call the non-musical areas of music; music is the simplest way to demonstrate God's logic. Seay says that Ciconia's treatise is a good example of an Eisagoge--an introduction to a specific field of music for the philosopher (p. 43).

Ciconia nevertheless simplifies the hierarchy of the musical world.

Interestingly enough, when Ciconia talks about musical numbers, referring to classical authors, he talks about the practical proportions. Furthermore, underlining practical applications, he writes about proportions (Book III),<sup>85</sup> "accidentals" (Book IV), and also discusses three different sizes of semitones, dividing them into semitonium enarmonicum, semitonium diatonicum and semitonium chromaticum (after Marchettus' Lucidarium.)<sup>86</sup>

Finally, Clercx surmises that the *Nova Musica* was destined for the cathedral of Padua.<sup>87</sup>

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<sup>85</sup> In the reworking of this book as *De Proportionibus*, he takes the first eighteen chapters, accenting the seven practical proportions (2:1, 3:2, 4:3, 8:3, 3:1, 4:1 and 9:8). Chapter XXV is an expose on signs and ciphers "according to various authors," including discussions on mode, tempus and prolation. Clercx suggests that by ending a speculative treatise in such a way, Ciconia wished to show that number speculation also existed in mensural music.

<sup>86</sup> Along these lines, Clercx, in "Propos sur l'Ars Nova," *Revue belge de musicologie* X (1956): 77-82, mentions that this was the epoch when Prosdocimus was writing; therefore, notation was no longer French nor Italian. Ciconia had adopted traits of both styles, in contrast to the type of Italian notation advocated by Marchettus almost a century before. Expanding further on the practical aspects of his work, Clercx says, in "Les accidents sous-entendus et la transcription en notation moderne," *Weg* II, pp. 167-195, that the theories of Prosdocimus (and Ugolino) agree with the first manifestation of fauxbourdon, transmitted by Italian manuscripts. Ciconia did not fail to use these successions (p. 176).

<sup>87</sup> Seay, "Remarks," pp. 43-44, disagrees, saying that Padua at that time was a university center. As such, the treatise was for students of philosophy and not the cathedral choir school. It was connected to the quadrivium and the potential philosopher, not the singer. Its references to other authors would be for more learned audiences. "The sections added at the request of Johannes Gasparo the dedicatee are practical in character and do not fit with the rest of the work, for Gasparo's requirements were different." But see also Clercx, *Johannes Ciconia, un musicien*, Vol. I, p. 37, where she says *Nova Musica* was written in Liège because of its invocation to Charlemagne. "Mais que cette *Nova Musica* ait été initialement composée dans le milieu liégeois ressort des propos qu'inspire à Ciconia l'évocation de Charlemagne: l'imperator Karolus n'est pas seulement le pius Augustus qu'il était pour l'ensemble des clercs cultivés de l'Empire. C'est aussi le paterque patrie nostre.

Much of the material cited so far also appears, revised when necessary, in her monograph of Johannes Ciconia.<sup>88</sup> This work, in many ways an exceptional example of scholarship, does much to put Ciconia and his music in the proper perspective within the framework of the fourteenth and fifteenth centuries. In this book she deals with his biography, as drawn from various chronicles and archives of the time, his musical works from a textual as well as musical standpoint (Vol. II is an edition of his works), his theoretical ideas, sources of his music and a brief discussion of the milieu in which Ciconia functioned. I wish to summarize some of her findings.

Evidently, Ciconia's name in its original form was Ciwagne, a name not common in Liège. One man named Ciwagne was a furrier living on Rue St. Jean. It is chronicled that in 1348 this furrier, Jean Ciwagne, is mentioned with respect to money owed him by a Nicolas de Bessa. This was fortuitous because it seems that this Nicolaus de Bessa opened a way by which Ciconia could find a protector to sponsor his study in Avignon.<sup>89</sup> It is worthy of mention that at this time the Bishopric of Liège was under the influence of the Avignonese Popes, a connection which also takes on importance during the later years of Ciconia's life.

Avignon was the seat of the Papacy early in the fourteenth century.

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'Père de NOTRE patrie': c'était un lieu commun à Liège ou Charlemagne, né et mort dans le diocèse, passait pour avoir donné à la cité ses échivins et ses coutumes, et à l'Eglise son étendard. Ce rappel et ce possessif noster n'avaient pas de sens à Padoue. Et si la Nova musica fut composée à Liège, le De arithmetica institutione, auquel elle se réfère, le fut aussi."

<sup>88</sup> Clercx, Johannes Ciconia, un musicien. Of the many reviews of this book, I would like to single out two as extremely informative: Kurt von Fischer in RB XV (1961): 168-174, its German version appearing in MF XIV (1961): 316-322, and Sylvia W. Kenney in JAMS XVI (1963): 78-81.

<sup>89</sup> Clercx, Johannes Ciconia, un musicien, Vol. I, p. 9.

This Papal tenure was not always secure, however, since John XXII in 1332 and Benedict XII in 1335 indicated their wish to return to Italy.<sup>90</sup> The reigning Pope while Ciconia was in Avignon was Clement VI, whose coronation took place in 1342. It was due to the marriage of his nephew, Guillaume, to Aliénor of Comminges-Turenne that Ciconia was able to come under the influence of the Papacy, Aliénor soliciting a prebend for him on October 15, 1350, at St. John the Evangelist in Liège.<sup>91</sup> It was within this milieu of Vitry, Muris and Machaut, a milieu tempered by Mediterranean tradition, that Ciconia matured.

However, Ciconia's tenure in Avignon was not to last, for Clement's successor, Innocent VI, attempted to wrest possession of Italy from local powers. Thus, he sent the Spaniard, Cardinal Gil Albornoz to Italy for the first time in 1353 and later in 1358 with an entourage of fourteen clerics from the diocese of Liège, including Ciconia,<sup>92</sup> for the purpose of regaining Italy for the Pope.

As a result of later research, Clercx fills in some details about this trip, mentioned earlier.<sup>93</sup> During this time, it is obvious that Ciconia became aware of Italian tradition, such as the use of the instrumental vocalise, the caccia, the ballata and other such traits. Necessarily, these traits will be observed in much music, both sacred and secular, helping us to date some of the works.<sup>94</sup> At the same time

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<sup>90</sup>Ibid., Vol. I, p. 10.

<sup>91</sup>Ibid., Vol. I, p. 12.

<sup>92</sup>Ibid., Vol. I, p. 18.

<sup>93</sup>See above, p. 19, fn. 80.

<sup>94</sup>An example of this is the two-voice ballate "Con lagrime," whose date has been pushed back from the 1390's to the late 1360's. The assumption is that he wrote this ballata upon the death of Albornoz, who died on August 22, 1367, bringing Ciconia's first Italian journey to an end.

Ciconia was made Chaplain of the altars of Notre Dame and St. John the Baptist as early as March 11, 1359. It is documented that in 1362 Urban V bestowed this canonicate on him, with the provision that he give up the one at Cesena which he had held from 1359 to 1362.<sup>95</sup>

This Italian trip was important to Ciconia from another standpoint: it enabled him to become familiar with the area around Padua through the relationship of Albornoze and Francesco I Carrara. This relationship would be of great help to Ciconia in his last years, considering Carrara's ties with Avignon.<sup>96</sup>

It is possible that after the death of Albornoze, Ciconia spent some time at the court of Carrara, possibly also returning to Liège by way of Avignon (by September, 1370, the Papacy was back there). At any rate, by 1372, Ciconia had returned to Liège, where he took up residence at the Church of St. John the Evangelist. At this time there were many important musicians associated with the Diocese of Liège, including Johannes de Sarto,<sup>97</sup> and Johannes Fr. de Gembloux.<sup>98</sup> (A later composer of importance from the Diocese was Johannes Brassart.)

It is during this time that Ciconia probably composed much sacred music. (Clercx is unsure of his role in Liège, but she states that he still participated in the city's musical life.<sup>99</sup>)

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<sup>95</sup>Clercx, Johannes Ciconia, un musicien, Vol. I, pp. 20-21.

<sup>96</sup>Clercx, "Johannes Ciconia et la chronologie," Wég II, p. 113.

<sup>97</sup>Clercx, Johannes Ciconia, un musicien, Vol. I, p. 33.

<sup>98</sup>Craig Wright, "Music at the Court of Burgundy, 1364-1419" (Ph. D. dissertation, Harvard University, 1972), p. 304.

<sup>99</sup>Clercx, Johannes Ciconia, un musicien, Vol. I, p. 33.  
 "D'autre part, si maître Johannes n'était pas chantre--cet office était occupé--et s'il n'avait plus âgé d'être succentor, il n'en restait pas moins attentif à la vie musicale."

By the year 1400 Ciconia's stay in Liège was coming to an end; in 1401 he received a benefice near Padua,<sup>100</sup> a rather fortunate occurrence, since with the election of John of Bavaria in 1390, the political situation in Liège became unstable. This instability, caused by divided Papal allegiance, hastened his move to Padua. Other factors also made this move likely: Stefano Carrara, elected Bishop of Padua in 1403, sided with the Avignonese Pope; Ciconia had ties with the court from his Italian trip with Albornoz; and a second Italian prebend was added to the one already granted him. By April 26-27, 1403, there is proof that Ciconia, as cantor and musicus, resided in Padua.<sup>101</sup> On December 20, 1408, John of Bavaria stripped him of his canonicate at St. John the Evangelist.

At this time, the city of Padua was one of the important city-states in northern Italy. Until 1386 it was independent, stable enough to draw people like Petrarch (who died there in 1374). However, in 1386 Francesco I abdicated in favor of his son, Francesco II, who was unable to defend the city,<sup>102</sup> and subsequently Padua fell into the hands of the Visconti, an act which did not please the neighboring Venetians. Control of the city was not assured to any one faction, however. In 1390, Francesco II was allowed to re-enter the city, re-establishing the Carrara family in Padua. Finally in 1397 Venice forced the Visconti to join in a ten-year truce, an act which allowed Francesco II to provide for his children.<sup>103</sup>

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<sup>100</sup>Ibid., Vol. I. p. 39.

<sup>101</sup>Ibid., Vol. I. p. 40.

<sup>102</sup>Ibid., Vol. I, p. 42.

<sup>103</sup>Ibid., Vol. I, p. 43.

But this period of relative stability<sup>104</sup> was to come to an end with the death in 1402 of Duke Gian Galeazzo Visconti. Unfortunately, his death emboldened Francesco II to attempt to recapture the city, an act which drew response from the Venetians. On November 21, 1405, Padua capitulated, and in 1406 Archbishop Zabarella (Ciconia's protector) was sent to negotiate with Venice. Subsequently Albano Micheli was imposed as Bishop of Padua.

Throughout this turmoil Ciconia managed to keep his post, even honoring the Venetian rulers in some of his most important motets. Ciconia kept his post in Padua until his death in 1411.

After the biographical sketch, Clercx gives some information on the sources of Ciconia's music. Much of this information had been given in several other sources, several of which are cited above.

More important is the material she gives dealing with the works, genre by genre. Besides giving some analysis of the pieces (albeit brief and quite general in nature), she attempts to give some chronological information, as is the case for "Sus un'fontayne," which she dates from c. 1367-1372,<sup>105</sup> and "Con lagrime," discussed above.<sup>106</sup>

Not only is there the problem of dating the works, there is the question of dedication of many works. Such is the case in his motet

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<sup>104</sup>Besseler, "Ciconia," in MGG II (1952): col. 1423 says maybe at this time Ciconia also was at the University of Padua as Magister artium.

<sup>105</sup>But see Nigel Wilkins, "Some Notes on Philopoctus de Caserta (c. 1360?-c. 1435)," Nottingham Medieval Studies VIII (1964): 82-99. On pp. 87-88 Wilkins opines that the work was composed after Ciconia's return to Padua (1402-1403).

<sup>106</sup>Eileen Southern, "Foreign Music in German Manuscripts of the Fifteenth Century," JAMS XXI (1968): 258-285, mentions the presence of "Con lagrime" in the Buxheimer Orgelbuch with the superscription MCC (perhaps Magister Ciconia Canonicus).



"O Petre Christe Discipule."<sup>107</sup> It is assumed (according to Clercx) that it was written for Petro Marcello, but this is highly suspect. Clercx makes a comparison of this work with a work definitely for Petro Marcello: "Petrum Marcello venetum." After an involved discussion she concludes that "O Petre" was written instead as a complaint against the Schism.<sup>108</sup>

Clercx deals with Ciconia's Mass movements in this work as well as others.<sup>109</sup> Numbered among his later works, they point the way to the ensuing Dufay era.

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<sup>107</sup> Clercx, Johannes Ciconia, un musicien, Vol. I, p. 87.

<sup>108</sup> In connection with Ciconia's motets, I should again mention a work by Samuel Emmons Brown, Jr., "The Motets of Ciconia, Dunstable and Dufay" (Unpublished Ph.D. dissertation, Indiana University, 1962), in which he gives a detailed discussion of the motets, including such items as isorhythm, melodic design and "tonality." In conjunction with this dissertation is an article by Brown entitled "A Possible Cantus Firmus among Ciconia's Isorhythmic Motets," JAMS XII (1959): 7-15, in which he shows the possibility of the Tenor of "Petrum Marcello" being derived from the chant "Oremus pro antiste," which is for the benediction of a Bishop.

<sup>109</sup> See Suzanne Clercx, "Les debuts de la messe unitaire et de la Missa Parodia au XIVe siècle et principalement dans l'oeuvre de Johannes Ciconia," Certaldo I (1962): 97-104. She dates his Mass movements from 1390-1411, mentioning that some of them indeed resemble motets in their construction. Some also have material similar to a motet, e.g., his "Regina Gloriosa," a motet, shares material with a Gloria and a Credo. Incidentally, all three works appear in Kras. Billy Jim Layton has also discussed the parody quality of many of Ciconia's Mass movements in his dissertation "Italian Music for the Ordinary of the Mass 1300-1450," Harvard University, 1960, pp. 210-218. He questions the validity of viewing these interrelationships as parody, citing (p. 217) the ends of the Tenors of five Mass pieces: all pieces show an identical harmonic formulation d-c-g-f. Moreover, he takes issue with the present interpretation of the terms "duo" and "chorus" (see fn. 47, pp. 10-11 of this work) saying that the presence of the term "chorus" is merely a cue to indicate that the lower parts of the composition are present and the instruments are to play (p. 203). His analyses of the Mass movements are very valuable and provide insight into the compositional structure of the late fourteenth and early fifteenth centuries.

A recent article by David Fallows, "Ciconia padre e figlio,"<sup>110</sup> raises some questions that could have a direct bearing on any future research about this composer. It is necessary to review his article even at the risk of repeating material found earlier in this chapter.

Fallows' main argument is that the Johannes Ciconia documented in Padua at the beginning of the fifteenth century was the son of Johannes Ciconia born in Liège c. 1335.<sup>111</sup> To support his hypothesis, he gives the following circumstances: there is no hint in the documents presented by Clercx of musical activity for Ciconia before 1400; there was a choir-boy in 1385 at St. John the Evangelist in Liège named Johannes Ciconia<sup>112</sup> and it is possible that he was the custos and cantor documented in Padua and, therefore, wrote many compositions and two theoretical treatises; Johannes Ciconia "the elder" had several children; and practically no works of Johannes Ciconia appear in Trecento manuscripts.

This last problem has a great bearing on the dating of Ciconia's works, both sacred and secular. Fallows states that the sections of the Ordinary of the Mass date from the fifteenth century. The 3- and 4-voice motets, because many have textual references to historical events, may be dated between 1395 and 1410. There is disagreement over the dating of the secular works. Fallows believes "Con lagrime" was written much later than the year 1367, given to it by Clercx. He thinks a reference to, perhaps, Francesco I Carrara (d. 1393) is present because of the rubric in the manuscript: "Ballata fata per Messere Francesco, Signor di Padova." "Sus un' fontayne," because it has references to

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<sup>110</sup>RIM XII (1976): 171-177.

<sup>111</sup>The idea of a father and son was advanced by Besseler. See above pp. 14-15.

<sup>112</sup>This statement is supported by Clercx.

three ballades by Philopoctus de Caserta, probably dates close to 1390. Ursula Günther<sup>113</sup> suggests this date, while Nigel Wilkins says after 1402.<sup>114</sup> Finally, Fallows states that the three madrigals, "Caçando un giorno," "Per quella strada lactea," and "I cani sono fuora" could date from c. 1390. First, they appear in sources containing music of Bartolino da Padova, Zacara da Teramo and Andrea Stefani, all active c. 1390-1400. Second, stylistic traits such as continuous imitation and changes of mensuration seem to be the work of a youth who, in his experimenting, attempts to break away from the conventional styles. Perhaps this youth was the "younger" Ciconia.

Because of the complexity of the issue, it is best to set down here some of the pertinent dates regarding Ciconia as they are understood and attempt to sort out the relevant data.

c. 1335-Johannes Ciconia was born in Liège, the son of a furrier named Jean.

1359-The altars of Notre Dame and St. John the Baptist were transferred to Ciconia. On March 11 he solicited a prebend at St. John the Evangelist. It is because of this date, 1359, that c. 1335 is postulated as his birth date.

1358-1367-He was almoner in Italy to Cardinal Gil Albornoz.

1385-A Johannes Ciconia is documented as a choirboy at St. John the Evangelist in Liège. Fallows suggests c. 1373 as his birth date.

1389-Dispute between the inhabitants of Rosière and the chapter of St. John. Ciconia was named to the delegation for the chapter.<sup>115</sup>

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<sup>113</sup>Ursula Günther, "Zitate in französischen Liedsätzen der Ars Nova und Ars Subtilior," MD XXVI (1972): 53-68.

<sup>114</sup>See above, p. 26, fn. 105.

<sup>115</sup>Droz, "Musiciens liégeois," p. 287. "Par un acte du 25 juillet 1389, nous apprenons qu'une contestation ayant surgi entre les habitants de Rosière et le chapitre de Saint-Jean, celui-ci nomme une delegation où figure le doyen, Barthold de Lantins, chantre, Johannes Ciconia et M<sup>e</sup> Arnoldus de Stendernale, chanoine."

1393-Fallows' date for "Con lagrime."

1398-Ciconia was not in Liège. The organist Gilles received the former's revenues "pro domino Jo. Ciconia."<sup>116</sup>

1400-"O felix templum jubila" was written for the consecration of the altar of St. Stephen in Padua's cathedral. This is Ciconia's first securely datable piece.

1401-Ciconia sat in judgment of Henri de Rudecoven at Liège.

1403-A Johannes Ciconia is documented as a custos and cantor in Padua.

1405-Johannes Ciconia declared that his father, named Jean, was already dead; this citation appears in Padua.

1405-The rent was paid on Ciconia's house in Liège by a certain Wery.<sup>117</sup> This house seems to be the same one rented by Ciconia in 1372.<sup>118</sup> From Clercx' wording, one cannot tell whether Wery was renting the house and living in it or whether he paid the rent for Ciconia in absentia.

1408-John of Bavaria, Bishop of Liège, stripped Ciconia of his prebend.

1411-The year of the writing of the treatise De proportionibus.

1412, July 13-Ciconia was succeeded by Luca as custos. The document in the Archivio di Stato of Padua reads, "Electio custodis cathedralis ecclesie Patavini vacantis per mortem M. Johannis Ciconie olim custodis dicte ecclesie, facta de persona et in persona domini presbiteri Luce."<sup>119</sup>

1412-Ciconia's house was rented.

1414-1415-A Johannes Ciconia rented the house of the late Pierre de Puchey in Liège.<sup>120</sup>

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<sup>116</sup> Clercx, Johannes Ciconia, un musicien, Vol. I, p. 37.

<sup>117</sup> Ibid., p. 40, fn. 10.

<sup>118</sup> Ibid., p. 27.

<sup>119</sup> Ibid., pp. 49-50, fn. 12.

<sup>120</sup> Ibid., p. 32.

1415-1416; 1422-1423-A Johannes Ciconia received "quelques muids d'epautre par grâce du chapitre de Saint-Jean..."<sup>121</sup>

1448, April 13-A Johannes Ciconia received a licentiate in Padua.

It is evident that there is more than one Johannes Ciconia. The question is, is it possible to distinguish them? Some dates are not problematic: 1358-1367 definitely belongs to the older man, while 1385 belongs to a younger one. The year 1448 obviously indicates yet another Johannes Ciconia. (Even if the Ciconia seen in 1385 died in 1411, the youngest Ciconia would be too young to be his son.)

Other dates are troublesome. Aliénor of Comminges asked for a benefice for Ciconia as early as 1350. If he were the necessary age for a priest, at that time twenty-five years old, his birth date would necessarily have to be c. 1325, making him a decade older. Other problems with the birth date occur. It is known that he was a priest already by March 7, 1359, when he was put in charge of the two altars; therefore, perhaps 1334 would be the latest possible birth year.<sup>122</sup>

It is quite possible that the younger Ciconia wrote "Con lagrime" around 1393. But yet there are unanswered questions. The rubric cited above (p. 28) says, "Ballata fata per Messere Francesco...." The Italian word "per" means either "by" or "for." Did Francesco write it, or was it written for him? Moreover, only the text contains this rubric<sup>123</sup> which was added in a margin. The music evidently does not exist in this source, Florence, Bibl. Ricc. 1764. It should be remembered that this

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<sup>121</sup>Ibid.

<sup>122</sup>It is not beyond reason that he was ordained even before leaving with Alborno on October 6, 1358.

<sup>123</sup>Clercx, Johannes Ciconia, un musicien, Vol. I, p. 91.

text as it appears in the Cantus part in Pit is different from the text in PC and Luc; it is on the basis of this difference that Clercx dates the piece as early as she does. She believes the piece to have been used later upon the death of Francesco I Carrara.<sup>124</sup>

The dates 1389 and 1401 in Liège seem to point to an older man; a younger one would not be so likely to have such a position and one of some authority. The same is true of some later dates in Padua.

The date 1403 is important. The possibility of a cantor seventy years old should not be treated lightly. A cantor, besides being the chief singer, in the medieval cathedral was commonly one of the dignitaries of the chapter, who was entitled to a prebend.<sup>125</sup> Thus old cantors were common, and the possibility of their delegating cantorial duties to their underlings was great.

Another piece of information circumstantially supports the argument that an older man was in Padua in 1403. It is in this year that Ciconia is known as a custos. In Padua earlier a Guillelmus de Linden (1391) is cited as a "tenorista" or "bassa."<sup>126</sup> It is not until 1438, some forty-seven years later, that he is documented as a custos.<sup>127</sup> Even if he had this title earlier than 1438, it would still appear that the title custos was one given an older man.

The 1405 declaration that Ciconia's father, named Jean, was already dead is interesting. It is already known that the Ciconia born

<sup>124</sup>It is interesting that Francesco I Carrara was the ruler of Padua from 1355-1388. Therefore, Ciconia probably knew him in the 1360's. Is it possible that the ballata text (which, after all, is a form) was written by him and used by Ciconia early in his career?

<sup>125</sup>Solange Corbin, "Cantor," in New Catholic Encyclopedia III, p. 71 (New York: McGraw-Hill, 1967-1968).

<sup>126</sup>Clercx, Johannes Ciconia, un musicien, Vol. I. p. 44.

<sup>127</sup>Ibid., p. 44, fn. 8.

c. 1335 (or earlier) had a father named Jean. Possibly, the younger Ciconia was referring to his own father, but there is at least a complication. The elder Ciconia was a priest whose children would have been illegitimate<sup>128</sup>; thus a son of his could not usually bear his name unless legitimized.

There is mention, also in 1405, of someone else paying rent on Ciconia's house, presumably the same house first rented by Ciconia in 1372. It is quite possible, then, that he was still maintaining this residence in absentia and that in 1412, after his death, it was finally rented out. Unfortunately, Clercx does not cite the full text of the documents, so this problem must remain unresolved pending a careful reading and interpretation of those documents.

Which Ciconia was stripped of his prebend in 1408? It could have been either. The elder Ciconia's allegiance was to the Avignon papacy. (One might assume the same of the younger Ciconia, since they were both at St. John the Evangelist. The allegiance of Liège to Avignon was undoubtedly strengthened when Pierre Lupi de Luna became Pope Benedict XIII in 1394. He was formerly a canon at the cathedral in Liège.) John of Bavaria, Bishop of Liège from 1390-1417, became affiliated with the Roman papacy. Thus there was a rift, ultimately causing Ciconia to go to Padua. No matter which Ciconia it was, it would account for a dearth of documentation on him (them) during the first decade of the fifteenth century in Liège. Still, circumstances favor the elder Ciconia. He had made contacts in Padua, a city whose ruler paid allegiance to Avignon. Moreover, we know that he had a prebend in Liège; I know of no similar

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<sup>128</sup> Concubinage seems to have been tolerated as a necessary evil at that time.

documentation for the younger Ciconia. In addition, the dates for a Johannes Ciconia after 1414 strongly suggest that the younger man, the choirboy in Liège, was still (or again) associated with St. John the Evangelist well into the fifteenth century.

The same problem exists with the younger as with the older Ciconia: a lack of documentation in the early fifteenth century. It is tempting to hypothesize that it is this younger Ciconia who left Liège, only to return later. If it were the younger Ciconia who lost his prebend, it would be conceivable that by 1414 (the onset of the Council of Constance, the purpose of which was to reconcile the schismatic elements in the church) he could have been received again in his former prebend as an act of reconciliation by John of Bavaria. However, this possibility is ruled out because the document in the Archivio di Stato in Padua specifically mentions the death of a Johannes Ciconia. It seems more likely that the Ciconia mentioned as a choirboy in 1385 is the same Ciconia who is documented as late as 1423 in Liège; otherwise, another, a fifth Johannes Ciconia is created.

A certain continuity of dates is present. The elder Ciconia can be traced in Liège as a canon into the fifteenth century. In the list of "Chanoines appointés" of St. John, he is listed in 1385, 1389, 1391, 1395, 1397, 1399 and 1401.<sup>129</sup> In 1398 he is absent, and the organist, Gilles, is listed as receiving his revenues. Was he in Padua at this time? This continuity might be extended to the dates regarding Ciconia's house in Liège, if one considers the possibility of his holding onto it in absentia until his death, after which it is rented. This possibility exists in light of the statement that the house was unoccupied and

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<sup>129</sup>Clercx, Johannes Ciconia, un musicien, Vol. I, p. 32, fn. 5.



in a state of disrepair for a long time.<sup>130</sup>

Fallows states that there is no musical documentation of Ciconia before the fifteenth century. It is true that as a young cleric, he was an almoner to Cardinal d'Albornoz and as such he was an official and not a composer; but as a cleric he still probably had to sing the Offices, at times assisted by the pueri de capella.<sup>131</sup> The presence of these pueri allows for the possibility of polyphonic music. It is at least possible that Ciconia was involved also. Clercx also hints that he had the title musicus before his return to Padua. Unfortunately, her statement is not documented.<sup>132</sup>

The ever-present problem of dating his secular works offers little help. "Con lagrime" was treated above and so will receive no further comment here. To date "Sus un' fontayne" c. 1390 raises other questions. If written then, as seems likely, why would the elder Ciconia write it at that time? Yet the references to the ballatas by Filopoctus are present. If written by the younger Ciconia, where did he learn the style? At that time he would have been only around seventeen years old, and there is no evidence as yet that he was anywhere but in Liège. A similar argument may be raised for the four madrigals. Did he learn the style from his father (if the elder Ciconia actually was his father) and then write these works? (Obviously, he was in the proper milieu to learn the sacred style of the time.) It is indeed strange that these madrigals appear in sources which contain mostly later music. On the other hand, some of

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<sup>130</sup> Clercx, Johannes Ciconia, un musicien, Vol. I, p. 135.

<sup>131</sup> Ibid., p. 20.

<sup>132</sup> Ibid., p. 40. "Ainsi, Johannes Ciconia avait décidé d'émigrer vers la ville où, depuis quelques années déjà, l'on avait rendu grâce à son talent et où on lui donnait, avec des revenus, le titre respectable de musicus."

the main Trecento sources, for example, Sq, Lo and Pan, are of Florentine, not Paduan or Venetian, provenance (although the origin of Lo is disputed).

Thus while many questions have been answered over the last several decades, several remain. Fallows' article will cause scholars to re-examine earlier conclusions, and while his article itself is not conclusive, it is suggestive. At this time, however, the biographical data appear to favor the view that the old dates of Ciconia are still viable. An examination of the musical sources is less conclusive.

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Having given a resumé of some of the most important landmarks in Ciconia research, spearheaded recently by Mme. Clercx and re-examined by Fallows, I have indicated some of what has been done and, implicitly, what remains to be done. With this in mind, I will now proceed with the main point of this dissertation, i. e., the examination of Ciconia's secular style relating it to previous styles as well as to those of Ciconia's lifetime.

## CHAPTER II

### SECULAR WORKS: A SURVEY

Ciconia's works embrace several styles. The major part of his secular music is written in the forms and styles of the Italian Trecento, although there is one work in the late fourteenth-century French style. Moreover, some pieces illustrate traits common to a later style, that of the fifteenth century.

Clercx lists as secular works four madrigals, eleven ballate, two "French chansons" and two canons in her inventory of Ciconia's works.<sup>1</sup> The two works in Dom, the ballate "Ben che da voi donna" and "Io crido amor," have only the Cantus part extant. Furthermore, for the latter piece the manuscript is in an advanced state of decay, rendering most parts of it illegible. The Cantus only of "Aler m'en veus" in PadB is extant; the piece may be found, however, as a contrafactum in Ciconia's two-voice motet "O beatum incendium" in BL. All the remaining secular works attributed to Ciconia by Clercx exist in two- or three-voice versions and as such may be considered to have been transmitted complete. This constitutes a very interesting repertoire of pieces, many of which have been considered examples of an Italian efflorescence in the latter part of the fourteenth and early part of the fifteenth centuries.

Clercx lists the two French pieces as "French chansons"<sup>2</sup> later calling "Sus un' fontayne" a virelai and "Aler m'en veus" an Italian ballata

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<sup>1</sup> Clercx, Johannes Ciconia, un musicien, Vol. I, pp. 54-57.

<sup>2</sup> Ibid., pp. 56-57.

with a French text.<sup>3</sup> As mentioned above (Chapter I, p. 26), Clercx dates "Sus un' fontayne" between 1370 and 1390,<sup>4</sup> while Wilkins suggests it was written after 1402.<sup>5</sup> Clercx says that "Aler m'en veus" dates possibly from "before 1402."<sup>6</sup> The abundance of chain suspensions would tend to support a later date, however.

Six works have come down to us with Contratenors, excluding the canons, as shown in Table II-1. It is difficult to say how many Contratenors are really Ciconia's because it was not uncommon in that time for other composers to add a third voice to a pre-existing two-voice structure. As a matter of fact, one piece, "Ligiadra donna," exists in the Parma fragment as a two-voice structure to which Matheus da Perusio added a Contratenor.

Several works cannot definitely be identified as Ciconia's, since they appear with no attribution or at best an inconclusive one. Van den Borren, according to Ghisi, was inclined to attribute "Merce o morte" to Ciconia, while Ghisi himself says, "In view of the close resemblance of this composition to others of Binchois... the possibility also of authorship by Binchois must not be precluded."<sup>7</sup> This work is an anonymous

<sup>3</sup>Ibid., Vol. II, pp. 19-20. Regarding "Aler m'en veus," she says, "In this ballade, whose melodic language is Italian, this care of construction is a new indication of French structure," p. 20.

<sup>4</sup>Ibid., Vol. I, p. 57.

<sup>5</sup>Wilkins, "Some Notes," p. 57.

<sup>6</sup>Clercx, Johannes Ciconia, un musicien, Vol. I, p. 57.

<sup>7</sup>Federico Ghisi, "Italian Ars Nova Music," JRB I (1946): 189. It must be observed, however, that the writing in the ballata "La divina giustitia d'amor" by Frater Andreas Organista de Florentia very closely resembles that of "Merce o morte." Moreover, similar styles are used in Andreas' ballate "Donna se raggi" and "Cosa crudel," but these examples do not destroy the possibility that "Merce o morte" could be Ciconia's. Andreas' pieces cited above all appear in Sq.

ballata in Pz, BU and Pist. Indeed, the use of characteristic rhythmic patterns, e.g.,  $\text{r r } \text{♩} \text{♩.}$ , a similarity of cadential formulae to known works of Ciconia and an abundant use of word repetition make van den Borren's suggestion very attractive. Thus, I include "Merce o morte" in the body of Ciconia's works.

TABLE II-1

## SECULAR WORKS OF CICONIA

<u>Title</u>	<u>Form</u>	<u>Attribution</u>	<u>Parts</u>	<u>Sources</u>
Per quella strada lactea	M	Per Johannes,* Luc Ciconia	2	Mn: Luc-Tenor, Per-Cantus
I cani sono fuori	M	Luc Magister Iohannes Per Ciconia	2	Mn: Luc-Cantus, Per-Tenor
Caçando un giorno	M	(Magister Johannes?)* Cico(n)ie	2	Mn: Per
Una panthera	M	Magister Joha(nn)es Ciconia	3	Mn: Per
Poi che morir	B	Johannes	2	Mn: Luc
La fiamma	B	Johannes Ciconia	2	Mn: Luc
Con lagrime	B	Luc Ciconia, Pit Anon. PC Anon.	2	Pit; Mn: Luc-Tenor PC-Tenor
Dolçe fortuna	B	PadB Jo. Ciconia M. PC Anon.	2	PadB; PC
Ben che da voi donna	B	Johannes	1	Dom-Cantus
Io crido amor	B	Johannes	1	Dom-Cantus
Merce o morte	B	Pz, Pist, Bu Anon.	2	Pz; Pist; Bu
Chi nel servir	B	Ciconia	3	Mn: Per
Ligiadra donna	B	Parma J. Cyconia, PC Anon., Pz Anon.	3 Pz: 2	Parma; PC; Pz
O rosa bella	B	RU <sub>2</sub> Jo. Ciconia, PC Anon.	3	RU <sub>2</sub> ; PC
Sus un' fontayne	V	ModA J. Ciconia, PadO <sub>2</sub> , Anon.	3	ModA, PadO <sub>2</sub>
Aler m'en veus	V	PadB Johannes BL Jo. Ciconie	2	PadB; BL
Quod jactatur	C	J. Ciconia	(3)	ModA
DOUBTFUL WORKS				
Chi vole amar	B	Anon.	2	Mn: Per
Gli atti col dançar	B	Anon.	3	Mn: Per
Le ray au soleil	C	Anon.	(3)	Mn: Per***
M= <u>madrigal</u>	B= <u>ballata</u>	V= <u>virelai</u>	C= <u>canon</u>	

\*For those pieces whose voice parts are divided between the Perugia and Lucca fragments of the Mancini codex, the attribution is likewise divided.

\*\*Cut away from page.

\*\*\*It might be argued that since all three spurious pieces are found in the same section of Per as Ciconia's works, they might be his. However inticing this argument may be, it loses strength upon a close stylistic examination of the works. Until such stylistic similarity is forthcoming, it is my belief that these three pieces should remain outside the main corpus of works, always leaving open the possibility that these compositions are indeed Ciconia's.

Other works, earlier thought to be by Ciconia, might best be omitted from his collected oeuvre. Thus I do not include the canon "Le ray au soleil." Bukofzer observed correctly that the occurrence of this piece on the same page as a known Ciconia work is not sufficient grounds for attribution.<sup>8</sup>

Questions may be raised concerning other works as well. Despite being on a page with a composition definitely by Ciconia, "Chi vole amar" is probably not his; the linear and rhythmic shape is not like that of his other works. "Poi che morir," on the other hand, is best still considered Ciconia's, not only for the attribution "Johannes" but for some Ciconia-like features: brief hockets similar to his "Per quella strada lactea" and a prevalence of word-motive repetition (see above, p. 42).

Pirrota and LiGotti believe "Gli atti col dançar" is Ciconia's, although it is anonymous in the manuscript.<sup>9</sup> An examination of the style of the piece does not help to identify the composer, nor is its proximity to other pieces by Ciconia conclusive proof that it is indeed his. Thus it is better to consider this work doubtful at this time.

Plamenac has suggested that the anonymous work "Deduto sey" could be Ciconia's,<sup>10</sup> and he cites what he considers stylistic evidence to support his claim. While there is a superficial resemblance between this piece and others, namely, "Ligiadra donna" and "O rosa bella," the resemblance is not as striking as that between these two pieces and "Merce o morte." Thus, there does not seem to be sufficient evidence

<sup>8</sup>Manfred Bukofzer, "Two Mensuration Canons," MD II (1948): 166.

<sup>9</sup>Nino Pirrota and Ettore LiGotti, "Il Codice de Lucca," MD V (1951): 132.

<sup>10</sup>Dragan Plamenac, "Faventina," in Liber Amicorum Charles van den Borren, ed. Albert van der Linden (Antwerp: Lloyd, 1964), pp. 147-149. The piece appears in Pz, BU and Fa.

to place "Deduto sey" among the works of Ciconia.

There is a strong likelihood that the two aforementioned pieces in Dom, "Ben che da voi donna" and "Io crido amor," both being designated "Johannes," are indeed by Ciconia. They show sequential patterns, e.g., ascending scale lines, and/or cadential shapes common to some of Ciconia's later works.

The canon "Quod jactatur," possibly dating from between 1370 and 1390,<sup>11</sup> is a work about which there has been much disagreement. Wolf<sup>12</sup> gave the Tenor of it with directions for its resolution. Korte<sup>13</sup> briefly discussed the piece and makes an incomplete transcription of it. Clercx likewise discusses it and gives two solutions for it. However, the most complete treatment of this canon is by Edward Stam,<sup>14</sup> who gives a final solution quite different from those of the earlier scholars. Since this piece belongs to a separate genre and as such would employ different norms for analysis and since I have nothing new to add to the question, "Quod jactatur" will not be included in the subsequent discussion.

This, then, constitutes the body of music for the present study, however tentatively identifiable at times. Undoubtedly, if a search were made among anonymous works of the period, the repertoire of Ciconia's compositions would grow.

Some observations have already been made concerning the dating

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<sup>11</sup> Clercx, Johannes Ciconia, un musicien, Vol. I, p. 57.

<sup>12</sup> Wolf, "Der niederländische Einfluss," p. 208.

<sup>13</sup> Werner Korte, "La musica nella città," pp. 529-530.

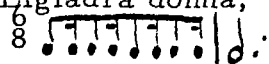
<sup>14</sup> Edward Stam, "Die richtige Lösung des Rätselcanons 'Quod jactatur' von Johannes Ciconia," TVNM XXI (1970): 147-166.

of Ciconia's secular music (Chapter I, pp. 35-36), but they deserve to be amplified here. All of his works in Trecento style, i.e., his four madrigals and the ballate ("Poi che morir," "La fiamma," and "Con lagrime" (written perhaps in 1367 upon the death of Cardinal Albornoz), are considered early works by Clercx, since they are contained in the second section of the Mancini codex, with a terminus ante quem of about 1386.<sup>15</sup> Also included in Mn are two ballate in a later style, "Gli atti col dançar" and "Chi nel servir."

This last piece is written in tempus imperfectum cum prolatione majore with coloration, traits characterizing much music of the early fifteenth century and indeed some of the early works of Dufay. As such, "Chi nel servir" stylistically belongs to a later group of works, including "O rosa bella," "Merce o morte," "Dolçe fortuna," and "Ligiadra donna." Although they are incomplete, "Ben che da voi donna" and "Io crido amor" belong to this later group in style.<sup>16</sup>

There is further reason, albeit uncertain, to date "O rosa bella" and "Ligiadra donna" in the fifteenth century. The text of the former might be based on a poem "O rosa bella" by Lionardo Giustiniani. Although this poem does not appear in the 1883 edition of collected poems of Giustiniani,<sup>17</sup> Gustave Reese claims this poem is by Giustiniani, citing as references volumes of Giustiniani's works printed at Venice in

<sup>15</sup> However, Pirrotta dates this manuscript c. 1420. See "Handschriften mit Mehrstimmiger Musik des 14., 15., und 16. Jahrhunderts," RISM, Series B Vol. IV<sup>4</sup>, p. 929.

<sup>16</sup> Moreover, "O rosa bella," "Chi nel servir," "Ligiadra donna," and "Ben che da voi donna" exhibit the cadential rhythms 

<sup>17</sup> Bertold Wiese, ed., Poesie edite ed inedite di Lionardo Giustiniani (Bologna: Gaetano Romagnoli, 1883).



c. 1472 and in 1485.<sup>18</sup> The second piece, "Ligiadra donna," might be based on a text by Domizio Broccardo.<sup>19</sup> Both poets are believed to have been born in the last two decades of the fourteenth century.

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<sup>18</sup>Gustave Reese, Music in the Renaissance, revised ed. (New York: W. W. Norton and Co., 1959), p. 30. Reese further says, "to conform with the old prints, the order of lines as given in DTO VII, 234, should be changed to 1-4, 7, 8, 5, 6 (lines 1, 2 should be repeated to round out the ballata form)."

<sup>19</sup>Clercx, Johannes Ciconia, un musicien, Vol. I, p. 57.

## CHAPTER III

### COUNTERPOINT: CADENCES

Since the cadence is a microcosm of contrapuntal procedure in general, it is appropriate to discuss the cadences first and, indeed, to devote an entire chapter to them.

While one is able to discern rather clear cadential structures in the works of the late fourteenth- and early fifteenth-century composers, the theorists of that time do not define clearly the categories or even the names of cadences.

It is true that during the Middle Ages there was much discussion about the clausula, a term which came to be synonymous with cadence. The term cadentia was not used until the late fifteenth century,<sup>1</sup> and it was rarely employed to indicate an actual point of repose; the first such use appears in an anonymous treatise on organum from Montpellier dating from the first half of the twelfth century.<sup>2</sup>

Despite the lack of theoretical data, one can deduce cadential treatment in the rules of counterpoint as set down by the fourteenth- and early fifteenth-century theorists, since it is assumed that a cadence was a logical termination of a contrapuntal line. One such rule states that "Et est sciendum quod quilibet cantus debet incipi et finiri in consonantia

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<sup>1</sup>Siegfried Schmalzriedt in conjunction with Elke Mahlert and Bernd Sunten, "Kadenz," Handwörterbuch der Musikalischen Terminologie, edited by Hans Heinrich Eggebrecht (Wiesbaden: Steiner, 1972-): 1.

<sup>2</sup>Idem, "Clausula," Handwörterbuch, p. 5.

perfecta."<sup>3</sup> ("And it is known that any song must begin and end with a perfect consonance.")

Concomitant with this rule is the one which states "Item sciendum est quod quando cantus ascendit, discantus debet descendere, et e converso."<sup>4</sup> ("It is known that when the cantus [i.e., tenor]<sup>5</sup> ascends, the discantus must descend and vice versa.")

Other statements as well could be used to define cadential motion. The author of Ars perfecta in musica Magistri Philippi de Vitriaco states:

Secunda regula est, quod semper incipiendum est ab una consonanti et nunquam in dissonanti, et sic finire nisi aliter artaretur verum, quod penultima semper debet esse dissonantia vel imperfecta.<sup>6</sup>

The second rule is that one must always start with a [perfect] consonance and never with a dissonance and finish the same way unless it is indeed finished [i.e., brought to a close or come to a cadence] in another way, in which the penultimate must be a dissonance or imperfect [consonance].

The first part of this rule contains nothing new. The last clause is extremely important: the penultimate structure, i.e., the notes before the perfect consonance, must be an imperfect consonance.<sup>7</sup> (Later in the same treatise appears the statement "Consonantia et consonantia perfecta idem sunt. Et dissonantia et consonantia imperfecta pro

<sup>3</sup>"Ars contrapuncti secundum Johannem de Muris," CS III, p. 60a. Although this treatise is probably not by Muris, it comes from his school.

<sup>4</sup>Ibid.

<sup>5</sup>The author of this treatise is using the term "cantus" in the sense of "cantus prius factus," in other words, the "Tenor."

<sup>6</sup>CS III, p. 28b.

<sup>7</sup>The Landini cadence is a special case: the aural consonance before the last structure is a perfect consonance, although very brief and on a weak part of the tactus.

eodem habentur."<sup>8</sup> "Consonance and perfect consonance are the same. And dissonance and imperfect consonance are taken to mean the same.")

A great deal is said about the relation of imperfect to perfect consonances which again may be applied to cadences. For instance, Marchettus says,

...quanto enim minus dissonantia distat a consonantia, tanto minus distat a sua perfectione, et magis assimilatur eidem....<sup>9</sup>

...for the closer the dissonance is [in interval] to the consonance, the less it is separated from its completion and the more they are considered similar to each other....

Other theorists are more specific. The author of the "Ars discantus secundum Johannes de Muris"<sup>10</sup> gives the formulae shown in Example III-1.

Example III-1



These progressions show the alteration of the penultimate interval through musica ficta,<sup>11</sup> making the imperfect consonance approach the perfect by half-step. It is only one step to relate these rules of musica ficta to the penultimate and ultimate notes of cadences. If in the last

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<sup>8</sup>Ibid., p. 29a.

<sup>9</sup>GS III, p. 81b.

<sup>10</sup>CS III, p. 72.

<sup>11</sup>I will use the term musica ficta to mean any accidental that was known to be added by the performer, recognizing fully that Bb's in the second and third octaves in the gamut are in reality musica recta and not musica ficta. The E<sup>b</sup> in the example is musica ficta. Suffice it to say that the rationale behind such alterations was to have the penultimate vertical structure approach as nearly as possible the perfection of the last sonority, i.e., a major sixth is closer to an octave than a minor sixth.

example the Tenor were to rise a second instead of to fall a seventh, the common Phrygian progression m3-l would result.<sup>12</sup>

Thus the cadential elements that can be extrapolated from the theorists are:

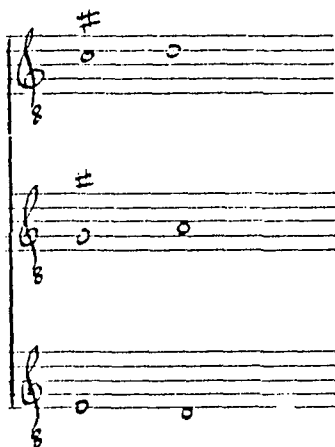
1. An ending on a perfect consonance.
2. The principle of contrary motion for the most part; in the above cases it involves an imperfect consonance going to a perfect consonance, with musica ficta adjustment of the penultimate interval if necessary.
3. Note-against-note counterpoint in a basic two-voice structure.

Another element may be added to these three: the necessity of complementary third-voice movement in three-voice pieces; this is found in the double leading-tone cadence of the fourteenth and early fifteenth centuries. This cadence, not directly discussed by the theorists, nevertheless is easily deduced from their writings. It is nothing more than an extension to three voices of a basic two-voice procedure: there is a simultaneous occurrence of a 6-8 intervallic progression with a 3-5 intervallic progression, each an expansion of an imperfect to a perfect consonance by contrary motion.

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<sup>12</sup> These last two examples show the top voice descending one note as prescribed in the treatise (Coussemaker has "ascendendo" instead of "descendendo," p. 72b). It is this descending line that would allow for the contraction m3-l.

## Example III-2



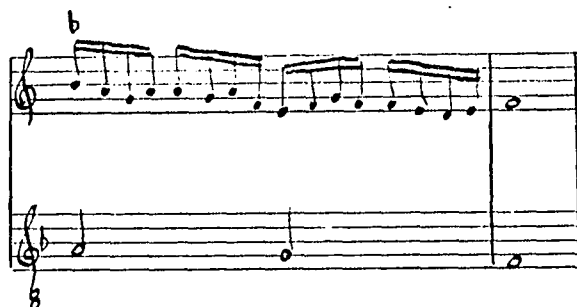
If Ciconia's works are examined in light of the above-mentioned discussion, it will be seen that the 6-8 cadence in both the two-voice and the three-voice versions as shown above is used frequently (Example III-3), although the basic progression may be obscured by ornamentation.<sup>13</sup> This type of "full" or "proper" cadence is the one whose elements may be deduced from the fourteenth- and early fifteenth-century theorists.

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<sup>13</sup> Since *fioritura* is such an integral part of the Italian style, it is not surprising that ornamentation is present in these cadences. I will always give the examples as they actually appear, allowing the reader to reduce the patterns to their basic counterpoint.

## Example III-3

"Caçando un giorno "



"O rosa bella"

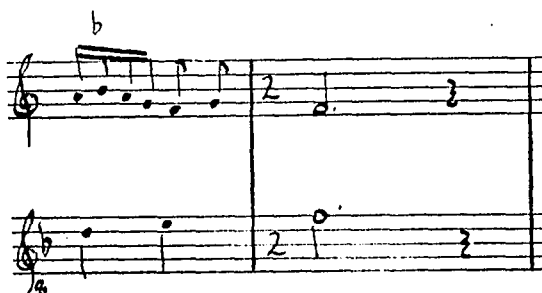


On the other hand, there are many cadential processes observable in music of the fourteenth and early fifteenth centuries which are clear in terms of structure but not mentioned at all by the theorists. Thus it is necessary to derive these cadence mainly through an analysis of the works.

The first such cadence, a "full" cadence, and a normal one in Trecento music, is encountered with great regularity in Ciconia's secular works, as shown in Example III-4.

## Example III-4

"Con lagrime"



The cadence, here characterized by a minor third contracting to a unison (with use of musica ficta if necessary), is an inversion of the normative 6-8 cadence. This inverted cadence reveals the "double cantus" structure of much music of fourteenth-century Italy, i.e., the Tenor is nearly the melodic equal to the Cantus and, indeed, usually exchanges roles with it at the cadence.<sup>14</sup> In this case the Tenor takes the 7-8 melodic line while the Cantus takes the 2-1.<sup>15</sup> This 2-1 melodic line is of vital importance to the secular works of Ciconia. In fact, it is a basis for melodic distinction between the motets and the secular pieces: in the latter the leading voice is the Cantus, not the Tenor, as it would be in the motets.

#### Example III-5

"Una panthera"



<sup>14</sup>The normal Tenor cadence is based on a difference of range between the Tenor and Cantus. The general procedure of passages involving this inverted cadence presumes a fairly equal melodic range between the two voices.

<sup>15</sup>See Kurt von Fischer, "On the Technique, Origin and Evolution of Italian Trecento Music," MQ XLVII (1961): 41-57. In a discussion of Trecento style he says (p. 49), "Another striking difference of structure between the early Italian madrigal and French polyphony (based on a tenor foundation) lies in the fact that the normal cadence of Italian pieces (except the caccia with its real tenor) is not the tenor clausula (movement of a second from above) but the clausula with a leading-tone from below."

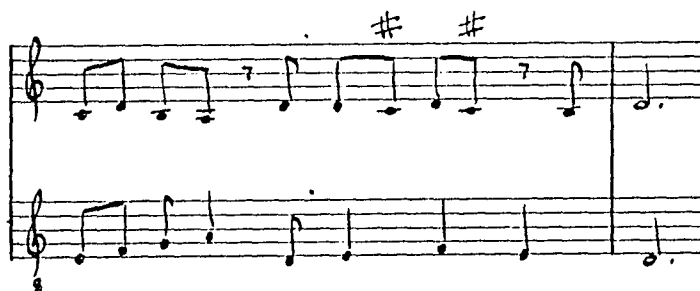


The heterophonic quality of the Contratenor, causing parallel octaves with the Cantus, is interesting. Von Fischer regards such parallels as archaic, i.e., a feature of older Italian practices.<sup>16</sup>

Almost without exception it is the above-mentioned inverted cadences which are used at the ends of major subdivisions or at the end of the piece. Even where exceptions do occur, there is no mistaking the composer's intent of making basically a 6-8 cadence.

#### Example III-6

"La fiamma"



Although the actual contrapuntal note over the Tenor note e is a b, the formulaic 6-8 melodic line (instead of the written 5-8) is clearly implied. I will say more about the contrapuntal makeup of this "Landini" cadence in the next chapter.

As shown by Example III-5 (p. 50 above) it is not unusual for Ciconia to make full cadences within sections of his works (especially his Italian works). These cadences do not necessarily correspond to the punctuation or line-structure of the text, and when such stops occur, Ciconia often uses the cadence types cited above.

While proper cadences show the simultaneous convergence of all three of the above-mentioned principles found in the theorists,<sup>17</sup> many progressions must be considered cadential even if one or more elements

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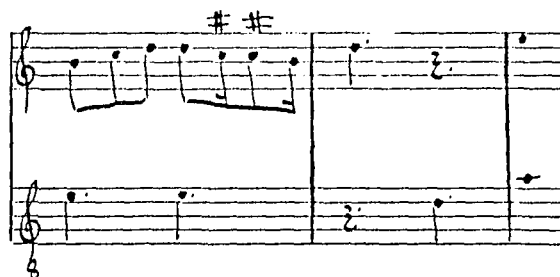
<sup>16</sup>Ibid., p. 51.

<sup>17</sup>See above, p. 47.

is lacking. These cadences may be classed as "partial" or "improper" cadences. Theorists of the time do not mention these cadences, but an examination of the music reveals their presence. One such cadence is the type in which the voices do not cadence simultaneously, as shown in Example III-7 where the Cantus cadences immediately and the Tenor resolution is delayed by a semibreve.

Example III-7

"Dolce fortuna"<sup>18</sup>



This is a delayed cadence, having the effect of stopping the contrapuntal progression and giving motion to the melody.

A three-voice example occurs in "Una panthera," where again the delayed resolution gives tremendous impetus to the line (Example III-8).

Example III-8

"Una panthera"



<sup>18</sup> This is the version from PadB.

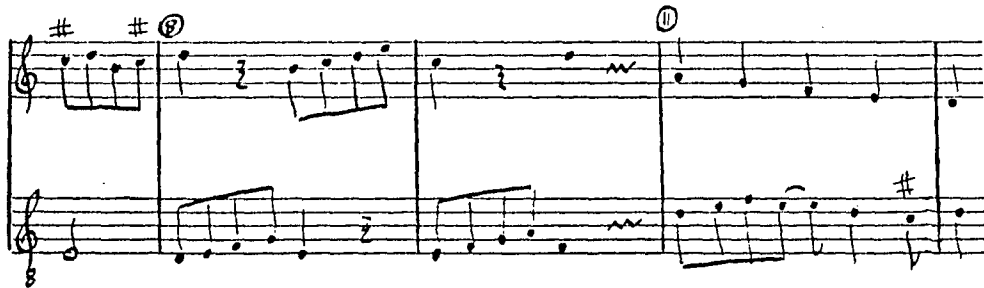
The resolution note in the Tenor is approached by a fifth, not the customary second, but the intervallic progression, 3-8, is a proper cadential one: an imperfect to a perfect consonance. Moreover, the delay of resolution gives a quasi-ostinato impetus carried through several breves.

Certain passages conclude with one or two voices pausing, while the remaining voice or voices continue. The moving voice or voices tend to diminish the cadential feeling and function as bridges between musical ideas. Such passages might be considered avoided cadences. An avoided cadence could then be defined as one in which all voices do not complete the cadential action.

Ciconia typically uses such a device to link two musical ideas, as seen in Example III-8 above. Example III-9 exhibits several such figures, moving toward a proper cadence.

#### Example III-9

"Aler m'en veus"



The very end of this example shows an interesting trait and one that characterizes the whole piece: an interchange of voices whereby the Tenor cadences on top and the Cantus on the bottom. This interchange is perhaps related to, yet different from, the "double-cantus" structure with an inverted cadence mentioned above. In fact, this cadence may be considered an "inversion" of the inverted cadence and in this piece is at least usual if not normative. The equality of the Tenor parts illustrated

in "Aler m'en veus" is unique in Ciconia's secular music.<sup>19</sup>

There are some examples where at least one voice sounds a non-cadential note at a point of resolution, effecting a connection to the next passage. "Ligiadra donna," for instance (Example III-10), shows the Cantus-Tenor structure coming to a proper cadence while the Contra-tenor sounds a sixth above the Tenor (instead of a fifth). Again, the cadence is avoided.

Example III-10

"Ligiadra donna"



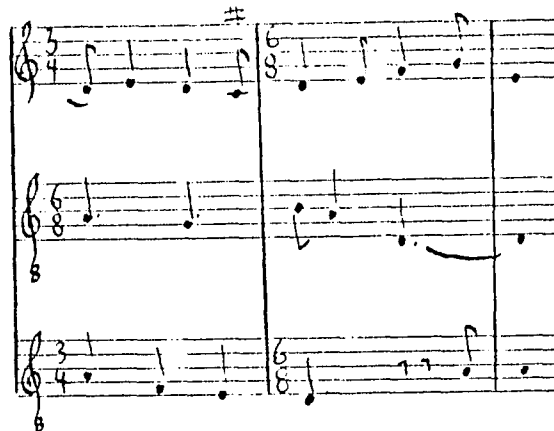
A passage in "Sus un' fontayne" (Example III-11) is interesting from this standpoint.

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<sup>19</sup>It should be re-emphasized that only the texted Cantus exists as a secular work. The two-voice structure is found as a motet.

## Example III-11

"Sus un' fontayne"



This highly manneristic piece exhibits the typical late fourteenth-century penchant for non-aligned harmonies: this non-alignment contributes to the effect of the cadence. Nevertheless, the example shows a  $\frac{7-8}{2-1}$  structure between the Cantus and Tenor. Meanwhile, the Contratenor avoids sounding the fifth on a strong beat, changing the nature of the cadence and weakening its effect. It might be questioned whether a cadence is present at all; however, the alignment and simultaneous resolution of the two structural voices lead the auditor to an unmistakable point of repose (however brief), reinforced by rests in the Tenor after the resolution.

Sometimes cadences retain the above-mentioned Cantus lines with a different Tenor line (Example III-12).

## Example III-12

"I cani sono fuora"

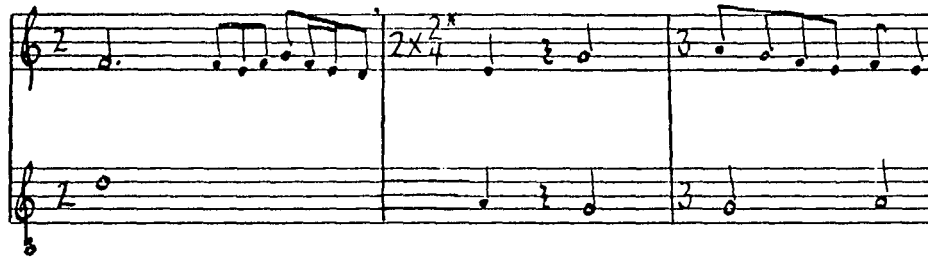


The cadence, in this case, Phrygian, is a melodic cadence, without the normal contrapuntal cadential reinforcement. Text expression cannot be ruled out in this example.

In "Poi che morir" one expects a Phrygian cadence to occur also (Example III-13):  $\begin{smallmatrix} fe \\ de \end{smallmatrix}$ , i.e., m3-1. Instead, the Tenor line drops a fourth,  $\begin{smallmatrix} fe \\ da \end{smallmatrix}$ , avoiding the expected contrapuntal resolution. It is undeniable that a cadence takes place; the figure is punctuated in both parts by a rest, giving the feeling of a caesura.

#### Example III-13

"Poi che morir"



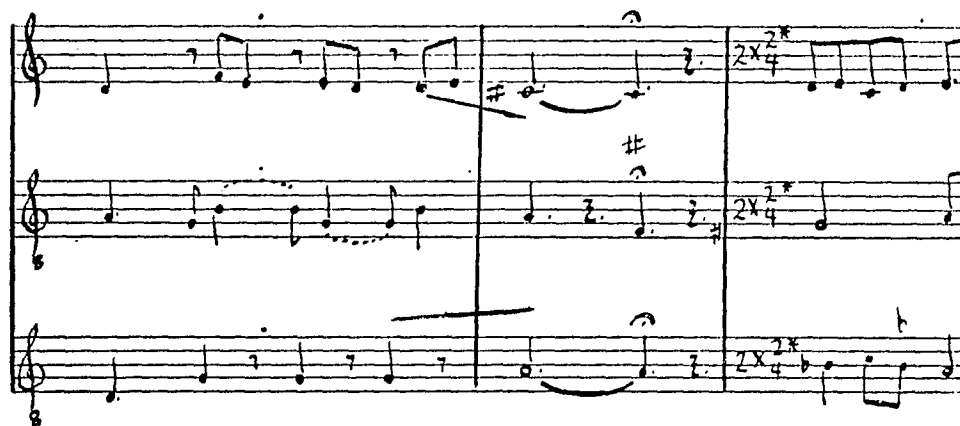
Moreover, there is a progression from an imperfect to a perfect consonance, with both voices descending at that point, and one voice moving by half-step, thus emphasizing the reposefulness of the "resolution."

Another type of "partial" or "improper" cadence is what may be called the half-cadence. It is a kind of avoided cadence, having three main forms.

The first form merely inverts the last two "chords" of a proper progression, giving a momentary pause. Example III-12 above shows a peculiar inversion of a cadence, 6-8 with a continuation to 5. If this half-cadence structure is doubtful, however, it is shown more convincingly at other times. Example III-14 shows an inversion of the  $\begin{smallmatrix} 4-5 \\ 2-1 \end{smallmatrix}$  (M3-5) progression, with the final sonority of the progression obscured by the Contratenor's change of note.

## Example III-14

"Una panthera"



In "Merce o morte" a half-cadence is clearly indicated, although the rest after the  $\begin{smallmatrix} d \\ d \end{smallmatrix}$  sonority obscures the voice leading somewhat. It is probably not correct to view the  $\begin{smallmatrix} c\# & d \\ a & d \end{smallmatrix}$  sonority as an authentic cadence here: the true resolution occurs on the third beat of the second measure of this example.

## Example III-15

"Merce o morte"

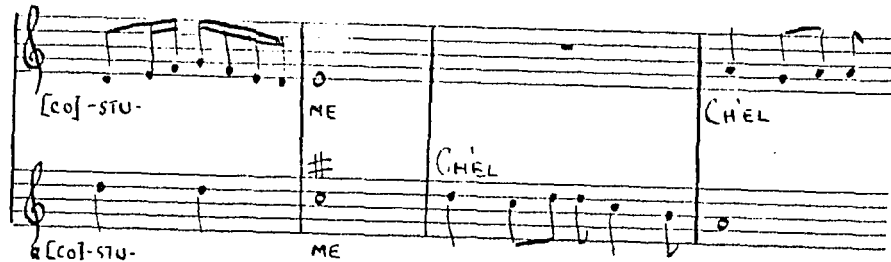


The effect of the half-cadence in these last two examples is that they will be more thetic than the type of half-cadence which needs continuance, i.e., is more arsic. This is because the latter half-cadence, the interrupted one, needs to proceed to its resolution, while in the former, the inverted half-cadence, the resolution is present, albeit as the penultimate instead of the ultimate sonority.

A second type is one in which there is a pause on the penultimate cadential "chord," the resolution being delayed or absent. Example III-13 above is an interesting use of this kind of cadence. There is a rest interpolated within the progression of 5-8 (<sup>eg</sup><sub>ag</sub>). Example III-16 also shows this kind of half cadence.

Example III-16

"Cacando un giorno"



Here the cadence coincides with the end of a poetic line; the resolution occurs on the beginning of the next line.

In Example III-17 a similar situation occurs: there is a pause after the imperfect consonance. But here, there is no immediate contrapuntal fulfillment: the resolution note in the Tenor is clouded further by the Cantus entrance above it.

Example III-17

"Per quella strada lactea"



The third kind of half-cadence is the apertum or ouvert, a characteristic of those pieces containing ouvert and clos endings. In some instances the cadential note is the same as the clos or clausum. At times the cadence occurs on a non-final sonority (usually onto the second degree of the mode), which needs a subsequent resolution. The melodic



figuration of the Tenor supports this observation: in the clausum, the formulaic line 5-2-1 is a standard ending, making the 5-3-2 line of the Tenor in the apertum inconclusive (Example III-18).

Example III-18

"Chi nel servir"

Example III-19 shows an interesting pair of cadences. The horizontal and vertical structures give no hint that cadences are present (except the progression imperfect consonance to perfect consonance between the Tenor and Contratenor), but the simultaneous resolutions of all voices give definite points of repose. The structural significance of these cadences is puzzling. They occur at the very beginning of the ritornello, on a syllable of no apparent importance (the first syllable of "dando,"

"giving"). These punctuations do, however, set off the rhythmic vitality of the rest of the ritornello. The cadences exhibit different functions: the first one is a half-cadence resolved upon the following measure and the second one is a full (although improper) cadence.

Example III-19

"Una panthera"



The g# needs an upward resolution to the a, sounded earlier. It is this feature that gives the first cadence an inconclusive feeling. The second cadence, however, has more of a final feeling: the polarity of the e in the first fermata chord (Contratenor) and d in the second fermata chord (Tenor) lead one to interpret the e-d progression as 2-1 in a mode.<sup>20</sup>

In sum, Ciconia's secular music contains cadences both which may be deduced from the theorists and which may be deduced only from the music. In the former category there is the cadence which has a 6-8 intervallic structure both in two- or three-voice music, while the latter category

<sup>20</sup> There is an interesting observation concerning the tuning of this chord. If it is to be treated as a half-cadence, the g# would probably be tuned to Marchettus' chromatic semitone, i.e.,  $\frac{4}{5}$  of a tone), producing a note extremely close to the a. Indeed it would be only one diesis away. On the other hand, because of the fermata one might be tempted to tune the chord vertically.

contains the inverted cadence of the "double-cantus" structure and the "improper" or "partial" cadences.

\* \* \*

It is also possible to discuss the cadence as it represents the modal final. A modal examination will show, first of all, that there is often a disparity between the very first and last cadential note of a piece.<sup>21</sup> Since the Tenor governs the potential modality of the work, we must examine this phenomenon in that structural voice (Table III-1).

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<sup>21</sup> Remembering, of course, that in the ballate and virelais the final cadence of the piece occurs in the middle, i.e., after the refrain.

Table III-1

A COMPARISON OF INITIAL AND FINAL TENOR NOTES  
IN THE SECULAR WORKS OF JOHANNES CICONIA

Title	Initial note	Final note for midsection of madrigal	Final note
<u>Madrigals</u>			
Caçando un giorno	d	f	c
I cano sono fuori	f	f	d
Una panthera	d	d	g
Per quella strada lactea	d	d	d
<u>Ballate</u>			
Con lagrime	d		f
Poi che morir	c		c
La fiamma	a		d
Chi nel servir	g		d
Benche de voi donna	d		d
Dolçe fortuna	d		g
Merce o morte	d		d
O rosa bella	c		c
Ligiadra donna	c		c
<u>Virelais</u>			
Aler m'en veus	g		d
Sus un' fontayne	g		g

Viewing these pieces as a group cannot give us a uniform idea of their modal structure. Yet some pertinent observations may be made.

Three of the four madrigals have their ritornelli ending on a note different from the initial note. However, this is not necessarily significant since, in proper Trecento fashion, the ritornello often appears in a mode different from the strophe.<sup>22</sup>

Within the ballate and virelais, inconsistencies appear. Occasionally there is agreement between the first and last notes, occasionally not. This is evident with the two virelais: both tendencies are present.

How is such inconsistency explainable? The answer lies in the presence of two different modal procedures: (1) the use of many different notes as cadence points, obscuring a single modality, and (2) the use of very few notes as cadence points, helping to identify a single mode. It must be realized that the fourteenth century was an era of demonstrable modal instability; it is not until the approach of the fifteenth century that modal unity is a compositional goal.

Ciconia's secular works illustrate these differences in modal thinking. A piece like "Con lagrime" shows one tendency: the modality is unclear. This is due in part to the number of different notes used as cadence points: one finds cadences on f, g, a, c and e. The first sonority,  $\begin{smallmatrix} a \\ d \end{smallmatrix}$ , gives a certain ambiguity to the beginning, leaving the auditor to wonder whether the main modality is Dorian or Lydian.<sup>23</sup> A further

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<sup>22</sup> Although the last Tenor note is not the sole governing factor in the determination of mode. In "Caçando un giorno," for instance, the mode of the ritornello points to Lydian, although the final is on c, the confinalis.

<sup>23</sup> The Tenor shows one flat. Since Ionian was not established theoretically until Glareanus, it is an unsuitable term for fourteenth- and fifteenth-century music. The term "mixed" mode in the sense of species of fourths and fifths is also a later term. Since the term "Lydian" is suitable for this mode, I will call the mode on f with one flat Lydian.

point of ambiguity is present: the notes f and a are important to both the Protus and Tritus pairs, and both are used as cadence points. The cadences on g, however, help establish the Lydian mode, and this mode is firmly given at the end of each section. More will be said about the modality of this piece in Chapter VI.

A piece like "Ligiadra donna" shows a great deal more modal regularity. Not only is there a consistency between the beginning and end of the piece (the mode is Lydian on c), but all cadences within (either on c or g) strongly indicate a single mode.

Although these two pieces show extremes of modal procedure, they represent a larger developmental trend, toward more modal unity. ("Con lagrime," a piece in Trecento style, is probably an early piece, while "Ligiadra donna," in a style more representative of the fifteenth century, is probably late.) As Table III-2 shows, there is no definite point at which the earlier procedure ends and the later begins, but a pattern is unmistakable.

Table III-2  
 CADENTIAL STRUCTURE IN THE SECULAR  
 WORKS OF JOHANNES CICONIA

	<u>Title</u>	<u>Initial Note</u>	<u>1st Section</u>	<u>2nd Section</u>
Stylistically early works	Cacando un giorno	d	fac#ff	fdcc
	I cani sono fuori	f	ggdggf	fc(dg)d
	Una panthera	d	edad(gc#)gdgdad	bdddg
	Per quella strada	d	dedgddgddd	gded
	Con lagrime	d	faeggf	fg(c)f
	Poi che morir	c	cedac(g)c	eecgdg
	La fiamma	a	ddaad	dddag
Stylistically later works	Che nel servir	g	dedded	dd(a)eed*
	Benche da voi donna	d	deadd	adaeed
	Dolce fortuna	d	ecag(d)ag	daeae
	Merce o morte	d	aaedaed	ddaeded
	O rosa bella	c	gdeggc	(c)gdgdc
	Ligiadra donna	c	ggggc	gcgcc
	Aler m'en veus	g	ddgdddgd	dded
	Sus un' fontayne	g	d(a)cgedgdg	d(g)ggded

\*Underlined letters = ouvert cadences.

As shown by the chart not all pieces in a seemingly late style are simple: "Dolçe fortuna" (Example III-20) exhibits a complex modal structure. The final cadence of the piece is on g, but not all interior cadences are related to that note. The beginning of the piece with its  $\begin{smallmatrix} a \\ d \end{smallmatrix}$  sonority suggests a mode on d. Before long (measure 4) there is a Phrygian cadence on e. (There are several e cadences--they bear cogency because of the first cadence of the piece.) A connection between this cadence and the apparent mode of the piece, g Dorian, is tenuous, but it is obviously related to the initial d, being its second step, as well as to the a in the Cantus--the Cantus in measure 4 also cadences on an e. The divergent key signature,  $\begin{smallmatrix} b \\ b \end{smallmatrix}$ , shows two modes at the same time: Hypodorian on a and Dorian (or Hypodorian) on d, because of the expectation set up by the first vertical sonority. Coupled with the over-all Dorian modality on g as the basis of the piece, there is trimodality of a sort, with the locus of this trimodality at the beginning of the piece. Dorian on g has a raised sixth degree, while the Protus modes on d and a use the lowered sixth.

"La fiamma" similarly starts on an a with the e above it, however, proceeding quickly to a d cadence in measure 3, immediately establishing the Dorian mode.

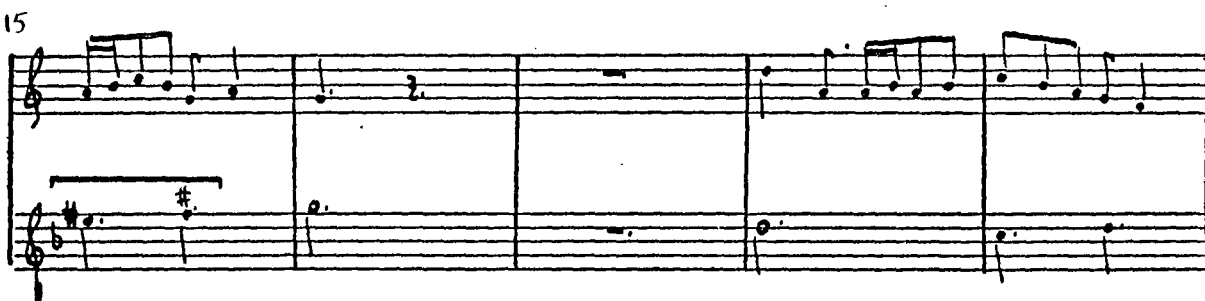
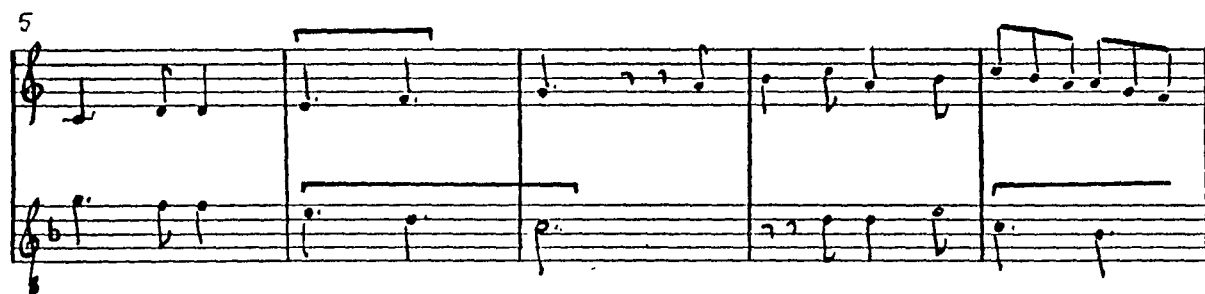
#### Example III-21

"La fiamma"





## Example III-20

*"Dolce fortuna"*

25

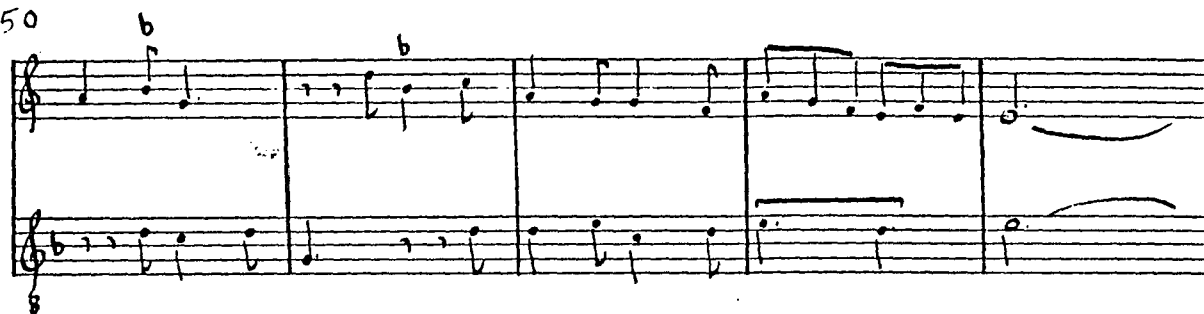
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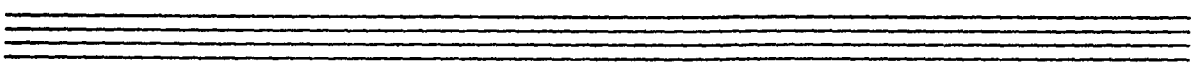
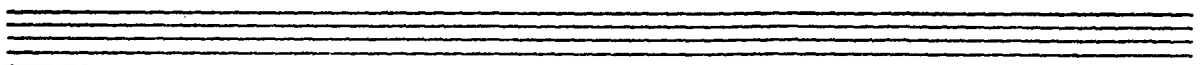
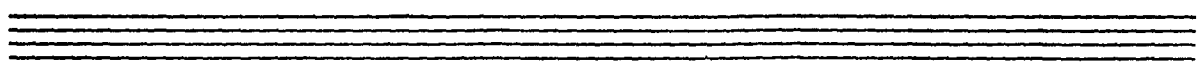
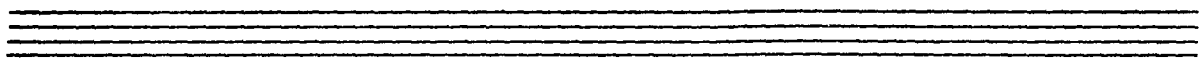
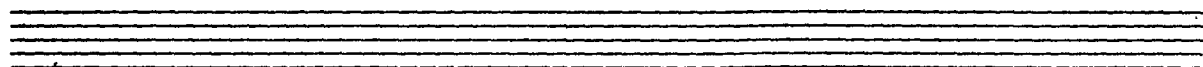
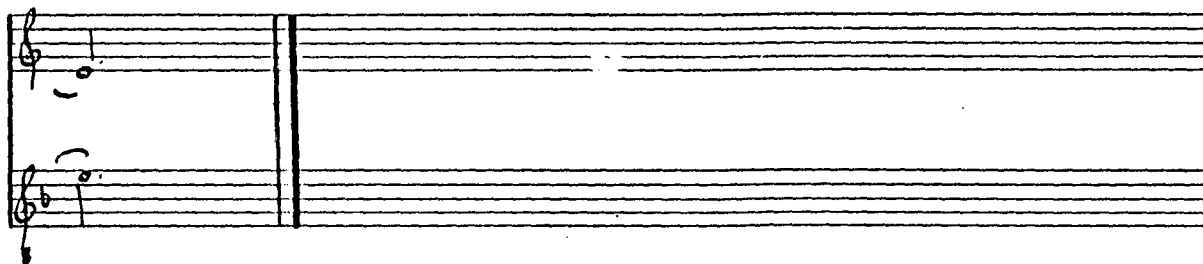
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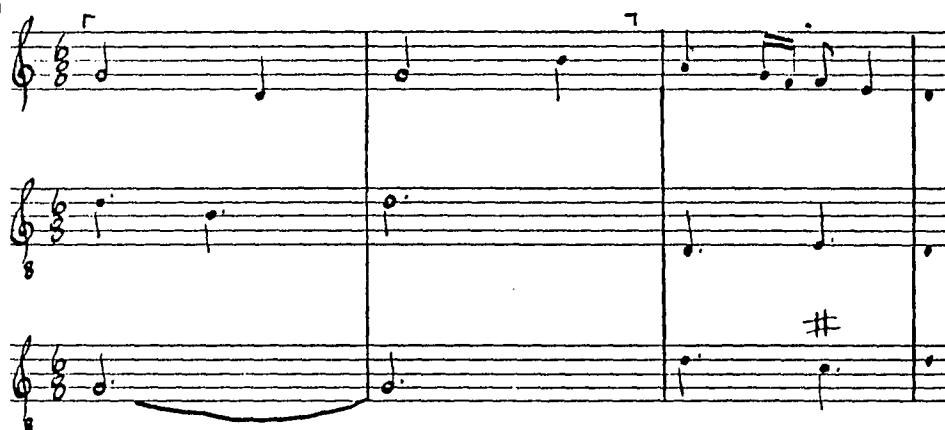
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Two other pieces, "Chi nel servir" and "Aler m'en veus" (Examples III-22 and III-23), have the Tenor beginning on the fourth note of the mode--Dorian in both cases. In the former piece a point of tension is set up between the harmonic ( $\frac{d}{a}$ ) and arithmetic ( $\frac{d}{g}$ ) divisions of the d-d octave, a compositional device exploited by Machaut, e.g., in his virelai "Plus dure." The compositional procedure in the latter example emphasizes the arithmetic division of the octave, especially in the first section, and consequently yields as the main cadence points  $\underline{d}$  and  $\underline{g}$ .

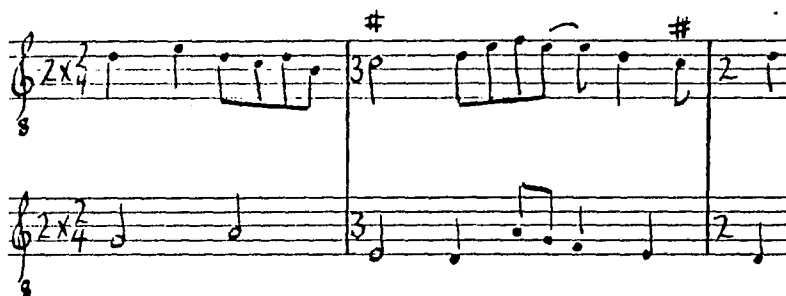
Example III-22

"Chi nel servir"



Example III-23

"Aler m'en veus"



Another feature reveals itself in Ciconia's music: the use of different cadential relationships within the pieces. Many times, especially in his Trecento pieces, a tension is set up between the final of the mode and the second degree, since the second degree is used as an important cadence point. This may be observed, for instance, in "I cani sono fuora." At other times, especially in his later works, he juxtaposes the final of the mode with the fifth, foreshadowing the fifteenth century<sup>24</sup> (see "Ligiadra donna"). Thus Ciconia represents a generation both retrospective and forward-looking in his repertoire, with a demonstrable evolution to the style of the fifteenth century.

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<sup>24</sup>Brown, "The Motets of Ciconia," p. 91.

## CHAPTER IV

### POETIC FORMS AND CADENCE TONES

So far the discussion has been concerned with merely the compositional aspects of cadential formation. However, since these pieces are based on definite poetic forms, there may be a relationship between cadences and rhyme schemes. While many times the traditional musical form is reflected in the musical rhymes, occasionally there are more subtle correspondences.

Ciconia uses three basic poetic forms: the madrigal, ballata and virelai. The most frequently found poetic structure of the post-1350 madrigal, as delineated by rhyme scheme and line lengths, is ABB CDD: EE.<sup>1</sup> Two of Ciconia's madrigals, "Una panthera" and "Per quella strada lactea," conform to this pattern. A third, "I cani sono fuora," has the pattern ABB CAA: DD, while the fourth, "Caçando un giorno," is ABB ACC: DD. Musically, the madrigal has the form AAB. Shown with the poetic structure of "Caçando un giorno," it would be

ABB ACC:	D D
A     A	B .

The ballata, the predominant poetic form set by Ciconia, shows three main rhyme schemes: AA BC BC CA AA; AbbA CD CD DeeA AbbA;

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<sup>1</sup>W. Thomas Marrocco, "The 14th-century madrigal: Its form and contents," *Speculum* XXVI (1951): 453. According to Marrocco, G. da Sommacampagna's *Trattato dei Rime Volgari* (c. 1384) lists seven varieties of madrigal forms: ABB CDD EFF GHH; AbA CdC EfE; abB cdD efF; abb cdd eff; AbB CdD: EE; AbB AbB CdD EfF: F; aCb aCb aCb. In these schemes for the madrigal the lower case letters refer to heptasyllabic lines while the upper case letters refer to endecasyllabic lines. The form given in the text above is composed of all endecasyllabic lines.

AbB CD CD DbB AdB.<sup>2</sup> While the internal structure differs, all types preserve the form *ripresa*, *primo piede*, *secondo piede*, *volta*, *ripresa*.<sup>3</sup>

The great majority of Ciconia's ballate show the first text scheme, with the following exceptions: "Con lagrime," ABBA CA CA ACCA ABBA<sup>4</sup>; "Benche da voi donna," ABBA AB'CA [AB'CA]...ABBA<sup>5</sup>; and "Poi che morir," AA BA [B]A AA AA. The music has the form: AB CD CD AB AB, as in "Poi che morir": text, AA BA[B]A AA AA  
music, AB CD C D AB AB.

The two *virelais* of Ciconia show different schemes: "Sus un' fontayne" has ABBA CB CB ABBA ABBA poetically and AbbaA musically, while "Aler m'en veus" shows a more complex poetic structure AABBAAB CBC'B CBC'BA AABBAAB and a musical structure AbbaA.<sup>6</sup>

All of these forms are characterized by repetitive rhyme schemes, and thus we might look for correspondences between the forms, rhyme schemes and their musical cadences. Such correspondences were present in the fourteenth century as shown by Machaut's monodic *virelai* "Douce

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<sup>2</sup>Idem, "The ballata-A metamorphic form," *Acta* XXXI (1959): 35.

<sup>3</sup>Ibid.

<sup>4</sup>In giving the poetic forms of Ciconia's ballate, I will not indicate a difference in the number of syllables per line.

<sup>5</sup>One may surmise the scheme of the second *piede*; however, the *volta* is impossible to finalize.

<sup>6</sup>This last piece deserves special comment because it presents some problems. The *tierce* (the same as the *volta* in the ballata) in the music is missing, for one of two possible reasons. Either it was present on the folio containing the Tenor line and, therefore, lost (only the Cantus exists in PadB) or it represents a newer type of *virelai* without the *tierce*. Pirrotta ("On Text Forms from Ciconia to Dufay," *Aspects of Medieval and Renaissance Music* (New York: W. W. Norton, 1966), p. 674) suggests that the last line of the *clos*, an *a* rhyme, forms a phrase related to the beginning of the refrain and was intended to replace the *tierce*.

dame" (Example IV-1).

### Example IV-1

"Douce dame"

The musical score is written in a single system with three staves. The first staff contains the first line of music, with lyrics: "1,5 Dou-ce DA-me JO-ai- E, Pour Dieu ne pen- ses mi- E Que nul-le ait". The second staff contains the second line of music, with lyrics: "4 He-las et je men-di- E Des-pe-rance et d'a-i- E Dont ma joie". The third staff contains the third line of music, with lyrics: "SIG-nou-ri- E Seur moy fors vous sen-le-ment. 2. Qua-des sans tri-che-ri- EST fe-ni- E, Se pi-te ne vous en prent. 3. Tous les jours de ma vi-". The fourth staff contains the fourth line of music, with lyrics: "-E Chie-ri- E Vous ay et hum-ble-ment. VI-lein pen-se-ment." Rhyme markings A and B are placed above the notes to indicate the rhyme scheme.

The A rhyme in the refrain shows a cadence note different from that of the B rhyme. The rhymes are indicated by the letters A and B in Example IV-1. In measures 12-13 the melodic formula still emphasizes the note "a" and as such corresponds to the pattern. In the second section a similar correspondence results: the A and B rhymes cadence on different notes. Although the ouvert cadences on a "d" like the A rhyme, Machaut has taken sufficient care to alter the former's rhythm to differentiate the two situations. It must be said that the presence of correspondences is a tendency in setting the texts rather than a formal procedure. Perhaps it was done by intuition rather than conscious control, due to a sense of corollation of the sonority of a syllable with a pitch.

In examining Ciconia's works by genre for such correspondences, one obtains mixed results, because this kind of relationship depends upon the possibilities for variety in the basic poetic forms. More possibilities exist for the ballata than for the madrigal. Thus, the madrigals (Table IV-1) show few cadential and poetic connections, due to the limiting



influence of the ritornello being on a different pitch. The choices are limited further by the strophic nature of the madrigal.

Table IV-1

RHYMES AND TENOR CADENCES IN THE  
MADRIGALS OF JOHANNES CICONIA

Caçando un giorno
Rhyme: A B B A C C: D D
Cadence: a c#f a c#f c c
I cani sono fuori
Rhyme: A B B C A A: D D
Cadence: g g f g g f c c
Una panthéra
Rhyme: A B B C D D: E E
Cadence: g a d g a d d g
Per quella strada lactea
Rhyme: A B B C D D: E E
Cadence: e d d e d d e d

One may observe in the table above a basic formal principal: in three of the four madrigals, there is a difference between the final cadences of the strophes and ritornelli. Each of these pieces, then, has an interesting structure from that point of view. The first two avoid using the ritornello cadence as a cadence in the strophes. "Una panthera" has the cadential notes in the ritornello in inverted order from that of the strophes. Only number four, "Per quella strada lactea," has cadences more closely related to the rhyme scheme, a trait untypical of the madrigal.

An examination of the ballate yields different data (Table IV-2).

Table IV-2  
 RHYMES AND TENOR CADENCES  
 IN THE BALLATE OF JOHANNES CICONIA

Con lagrime					
Rhyme:	ABBA	CA	CA	ACCA	ABBA
Cadence:	a e g f	g f	g f	a e g f	a e g f
O rosa bella					
Rhyme:	AA	BC	BC	CA	AA
Cadence:	g c	g d	g c	g c	g c
Benche da voi donna					
Rhyme:	ABBA	AB'CA	[AB'CA]	.....	ABBA
Cadence:	de ad	ad ae	ad ad	dead	dead
Chi nel servir					
Rhyme:	AA	BC	BC	CA	AA
Cadence:	dd	de	dd	dd	dd
La fiamma					
Rhyme:	AA	BC	BC	CA	AA
Cadence:	ad	ag	ag	ad	ad
Poi che morir					
Rhyme:	AA	BA	[B]A	AA	AA
Cadence:	dc	cg	c g	dc	dc
Dolçe fortuna					
Rhyme:	AA	BC	BC	CA	AA
Cadence:	gg	ee	ee	gg	gg
Ligiadra donna					
Rhyme:	AA	BC	BC	CA	AA
Cadence:	gc	cc	cc	gc	gc
Merce o morte					
Rhyme:	AA	BC	BC	CA	AA
Cadence:	dd	ae	ae	dd	dd

The first observation is that there is a similarity of the final cadence in both sections in over half of the ballate and, therefore, musical considerations outweigh similarities due to the rhyme schemes. Two pieces, "O rosa bella" and "Chi nel servir," even keep basically the whole cadential profile throughout. Yet many times there is a different cadential scheme in the piedi. In some works ouvert and clos endings are present; the ouvert endings make a cadence unique to that section. At other times, as in "La fiamma," "Poi che morir," "Dolce fortuna" and "Merce o morte," the piedi are written with cadences on another tonal level. It is in these last four examples that there is more of a connection between cadence points and rhyme schemes. Still, the dichotomy between sections and rhyme schemes is striking.

Table IV-3 shows the relationships within the two virelais.

Table IV-3

RHYMES AND TENOR CADENCES  
IN THE VIRELAIS OF JOHANNES CICONIA

Sus un' fontayne	
Rhyme:	AB BA CB CB ABBA ABBA
Cadence:	c g <sup>o</sup> d g g e g d c g d g c g d g
Aler m'en veus	
Rhyme:	AAB B AA B CBCB CBCBA AABBAAB
Cadence:	d d e <sup>†</sup> g <sup>†</sup> d g <sup>†</sup> d d † d e d † d d d d d e g d g d

<sup>o</sup>The G is harmonized by a D above, perhaps linking it with the next D cadence.

<sup>†</sup>At these points cadences are either ambiguous or melodic cadences only.

A cadential heirarchy is established in the musical B section, equivalent to the piede of the ballata, in "Sus un' fontayne": there is one different cadence point from the A section-e. In "Aler m'en veus" the e cadence in the A section is so ambiguous (it may not be a cadence at

all) that a similar cadential structure could exist there also. In both cases this cadence is the ouvert.

Cadences occur at other points than the ends of lines; most of the lines of eleven or more syllables contain at least one internal cadence. Furthermore, those lines containing long melismas often have these melismas broken up by cadences.

In the Italian works there seems to be no regularity in the placement of these internal cadences. In the line "Con lagrime bagnandome nel viso," a caesura occurs after the fourth syllable, while in the line "La fiamma del tuo amor," the cadence takes place after the third syllable. In "Dolçe fortuna" the line "Costei me feça luce piu ch'al sole" has a very strong cadence on the fifth syllable. In general, this cadence structure is due to a rational grouping of complete words and not on syllable count. Occasionally, however, exceptions occur. For example, in the ballata "Ligiadra donna" the line "Splendor celeste par ch'en lei reluce," a rather strong cadence occurs on the syllable "Splen-," perhaps due to the Italian penchant of breaking up long melismas into shorter phrases.

In one of the French pieces, "Aler m'en veus," there seems to be an attempt to regularize these cadences: almost without exception they occur on the fourth syllable of the predominantly eight-syllable lines:

Aler m'en veus/ en strangne partie  
 Pus que piete/ est endormie  
 En vos pucelle/ pour qui je mour,  
 Pour qui languis/ et nuit et jour.

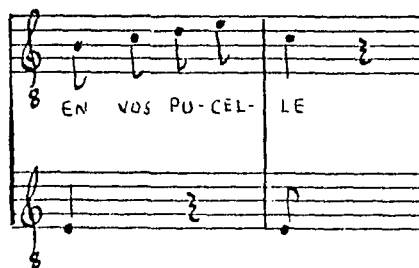
Etc.

Here the fourth syllable coincides with the end of a word.

Even when true cadences do not take place, a break is indicated by placing a rest at that point (Example IV-2).

## Example IV-2

"Aler m'en veus"



Thus, while there may be no single clear pattern in the above data, a few conclusions may be drawn: (1) the madrigals as a rule do not show cadences and rhyme schemes to be closely related; (2) many ballate show a musical, rather than textual, justification for cadence points, although there is often a different cadential scheme in the piedi; (3) in the virelais there is one cadence in the musical B section different from the musical A section; (4) in Ciconia's works there seems to be no regularity in the placement of internal cadences, although in one French work, "Aler m'en veus," there is a cadence usually after the fourth syllable of an eight-syllable line.

## CHAPTER V

### COUNTERPOINT: STRUCTURE

At present our conceptions of fourteenth- and fifteenth-century counterpoint are based upon analyses of the music of Machaut and Dufay. Since Ciconia's secular works occur at a point somewhere between Machaut and Dufay, it is useful to understand both fourteenth- and fifteenth-century contrapuntal theory. The theorists base their discussions upon note-against-note counterpoint, and an analysis of Ciconia's works should be made in those terms. (Palisca asserts that in most cases contrapuntal pedagogical procedure is limited to two-voice, note-against-note writing and applies to both improvisation and composition.)<sup>1</sup> Prosdocimus, in fact, bears out the validity of this procedure by defining "true" or "strict" counterpoint ("contrapunctus vero sive stricte") as "the placing of only one note against any other note in the cantus."<sup>2</sup>

Generally speaking, in both the fourteenth and fifteenth centuries, theorists stress that the best voice leading is in contrary motion: one of the first statements in most treatises of that era was that when one voice ascends, the other descends, or vice versa. For instance, pseudo-Vitry

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<sup>1</sup>Claude Palisca, "Kontrapunkt," in MGG Vol. VII [1958], col. 1530.

<sup>2</sup>Sylvia Kenney, "'English Discant' and Discant in England," MQ XLV (1959): 29. This article contains a useful summary of the principles of voice-against-voice composition as it relates to discant style. The above-mentioned Palisca article is also useful as a survey. For an extensive discussion of this topic, see Klaus-Jürgen Sachs, Der Contrapunctus im 14. und 15. Jahrhunderts, Beihefte zum Archiv für Musikwissenschaft, Vol. 13 (Wiesbaden: Franz Steiner, 1972).

says

Prenotandum quod cantus ascendit, discantus debet descendere.<sup>3</sup>

Learn that when the cantus [i.e., Tenor] ascends, the discantus must descend.

There was allowance made causa pulchritudinis for similar motion:

Possunt tamen ambo simul ascendere et descendere propter cantus pulchritudinem vel propter defectum vocis et etiam causa necessitatis. Et talis ascensio sive descensio non debet fieri eodem modo. Immo debet quanto decentius potest floribus adornari.<sup>4</sup>

However, both are able to ascend or descend at the same time for the sake of the beauty of the song or because of a rest of the voice and also because of necessity. And such an ascent or descent must not be made in the same way [i.e., completely parallel motion]. Indeed, it must [be] so much more fitting [that] it is able to be adorned with ornaments.

Thus, two voices may move in the same direction, as long as they are not completely parallel.

Other theorists, much later, give a similar rule; the fifteenth-century theorist Guilielmus Monachus has one for perfect consonances.

Tertia regula dicti contrapuncti talis est quod nos bene possumus facere duas vel tres species perfectas dissimiles, sicut quintam et octavam, octavam et duodecimam, duodecimam et XV<sup>am</sup> et converso....<sup>5</sup>

The third rule of counterpoint is such that we are able to use two or three dissimilar perfect species, like a 5th and 8ve, 8ve and 12th, 12th and 15th and vice versa....

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<sup>3</sup>"Ars contrapunctus secundum Philippum de Vitriaco," CS III, p. 26b.

<sup>4</sup>"Compendium de discantu mensurabili compilatum a fratre Petro dicto Palma ociosa," in Johannes Wolf, "Ein Beitrag zur Diskantlehre des 14. Jahrhunderts," SIMG XV (1913-1914): 507. This treatise is dated 1336.

<sup>5</sup>"De preceptis artis musice et practice compendiosus libellus," CS III, p. 290b.

It is notable that, while many theorists allow for parallel imperfect consonances,<sup>6</sup> there is a general prohibition against parallel perfect consonances, as a brief glimpse of the theoretical literature of the time will show.

Quoting Vitry,

Tertia regula est quod nunquam consonantia post consonantiam simul vel semel vel una et eadem consonantia replicari debet.<sup>7</sup>

The third rule is that at no time may a [perfect] consonance follow a consonance of the same type or at any time [may] one and the same consonance be repeated.

A later theorist, Prosdocimus, says something very similar:

Tertia regula est hec, quod insimul cum cantu supra vel infra quem contrapunctamus, nunquam ascendere vel descendere cum eadem combinatione perfecte concordante, ut cum unisono vel quinta majori, vel octava majori, vel cum his equivalentibus, licet bene cum diversis vocum combinationibus perfecte concordantibus hoc agere possumus....<sup>8</sup>

The third rule is this, that when we make a counterpoint simultaneously above or below a cantus, we may never ascend or descend with the same kind of perfect concord, as with a unison, perfect 5th or 8ve, or with their equivalents; it is permissible to do this with perfect concords in different combinations of intervals....

These two theorists merely echo what seemed to be dogma to fourteenth- and fifteenth-century composers, showing, therefore, that the principle of contrary motion and its corollary, the prohibition of parallel perfect consonances were usually important to these late medieval

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<sup>6</sup>For instance, Phillipotti Andreae, "De contrapuncto quaedam regulae utiles" in CS III, pp. 116-118, dating from the late fourteenth or early fifteenth century. This treatise, which contains exclusively musical examples (each group with its own heading), shows extensive use of parallel sixth and thirds.

<sup>7</sup>"Ars perfecta in musica," CS III, p. 28b.

<sup>8</sup>"Tractatus de contrapuncto," CS III, p. 197a.



and early Renaissance musicians.<sup>9</sup>

However, a close examination of the music of the time reveals a large amount of parallel perfect consonances at the level of first species counterpoint as shown in Example V-1.

Example V-1

Machaut. "Plus dure que un dyamant"

The image shows three staves of musical notation. Staff 'a' is a two-part setting in 3/4 time, with a treble and bass clef. It shows four measures of music. Staff 'b' is a single melodic line in treble clef, showing a sequence of notes. Staff 'c' is another single melodic line in treble clef, showing a sequence of notes. The notation is in a historical style, with some notes beamed together and some using different clefs or accidentals.

A contrapuntal reduction of the piece reveals a progression of parallel fifths with a resolution to the octave (Example V-1b).<sup>10</sup> However, the parallels are ameliorated in two stages: (1) the interpolation of imperfect

<sup>9</sup> Like most "laws," though, there are many exceptions.

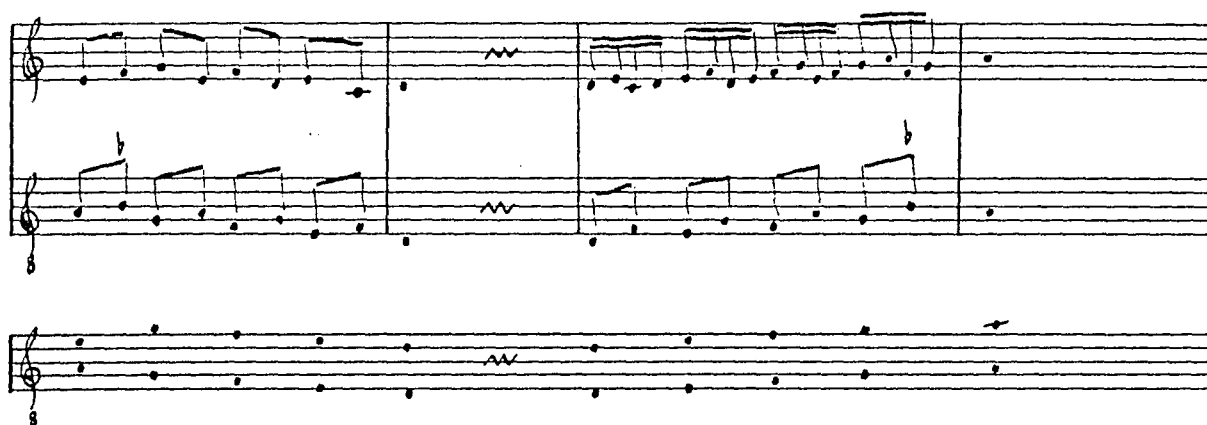
<sup>10</sup> The true contrapuntal note in the Landini cadence is the b, i.e., the fifth above the Tenor rather than the c<sup>#</sup> sixth. The sixth in this case is an appoggiatura, with the principal cadential progression being 5-8. This interpretation supports the early fourteenth-century view of the sixth as a dissonance and sets up a polarity with the view that the penultimate note of a cadence is to be an imperfect consonance (as stated by the theorists of the time). Actually, this latter concept does not necessarily contradict the former (there are many examples of 6-8 progressions without the Landini figure), it merely allows the Landini cadence to be viewed on two simultaneous levels: 6-8 and 5-8. Ernst Apfel's contention that the sixth in a Landini cadence is to be understood as a suspension (his Ph.D. dissertation, *Der Diskant in der Musiktheorie des 12.-15. Jahrhunderts*, Heidelberg, 1953, pp. 57 and 234) is unsupportable.

consonances in a consonant second species counterpoint (Example V-1c); and (2) the further fracturing of the line.

Ciconia's music reveals a similar parallelism, in both early works (Example V-2)

Example V-2

Ciconia, "Per quella strada lactea"



as well as in later ones (Example V-3).

Example V-3

Ciconia, "Dolçe fortuna"



Example V-2 clearly shows these parallel octaves on the primary level, albeit mitigated by the second level of counterpoint. Parallels occur on the secondary level as well, between the first two notes. The latter example clearly shows parallel fifths, again with contrary motion

on the lower level.

The question is, then why do the composers do what the theorists prohibit? To answer this question, it is necessary to recall what was said earlier: there was a distinction between discant and melismatic style during the fourteenth and early fifteenth centuries.

Kenney summarizes the problem very well in linking it with the continental predilection for perfect consonances:

Continental composers were, in a sense, in a dilemma, for they continued to regard the third and sixth as imperfect intervals which should not be used at essential melodic points. They solved the problem by abandoning discant style with reference to the cantus firmus. The Tenor, though rhythmically organized now, moved in relatively slow notes, while the discant maintained a relationship of perfect consonances with every change in the Tenor, but in the interim was allowed elaborate melismata consisting of unessential notes, or, in modern terms, non-harmonic tones. This was the style known as cantus fractabile, or floratura, or figurativa, in which dissonances were permitted on the smaller note values.<sup>11</sup>

This type of writing was described by several theorists: an early mention of it is in Anonymous V (c. 1300),<sup>12</sup> who uses the term frangendo to describe the process. That section of this short treatise is in itself lengthy and, therefore, one brief excerpt will suffice to illustrate his ideas.

Si autem ascendat at quantum gradum pausando ibi, que raro accedit, ascendere debes ad quintum frangendo, et postea ab illo quinto descendere ad secundum, ut patet hic:



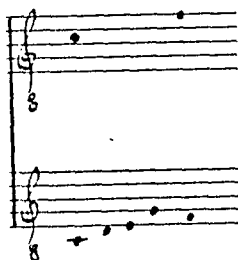

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<sup>11</sup>Kenney, p. 44.

<sup>12</sup>"De Discantu," CS I, p. 367.

Si autem non pauset ibi, operari potes si vis consimiliter,  
vel ascendere cum ipso ad consimilem quantitatem.<sup>13</sup>

If, however, it ascends to the fourth step and rests, which rarely happens, you must ascend to the fifth in a broken manner and afterwards descend a second from that fifth, thus:



If, however, it does not pause there, you may, if you wish, do so in a like manner or ascend with it by a like quantity.

The very end of this statement is curious, since it seems to imply the possibility of unadorned parallel consonances, requiring contrary motion perhaps only when cadential.

Anonymous V treats repeated notes as well as ascending and descending seconds, thirds, fourth and fifths. It should be observed that his examples use only parallel octaves, failing to mention fifths at all.

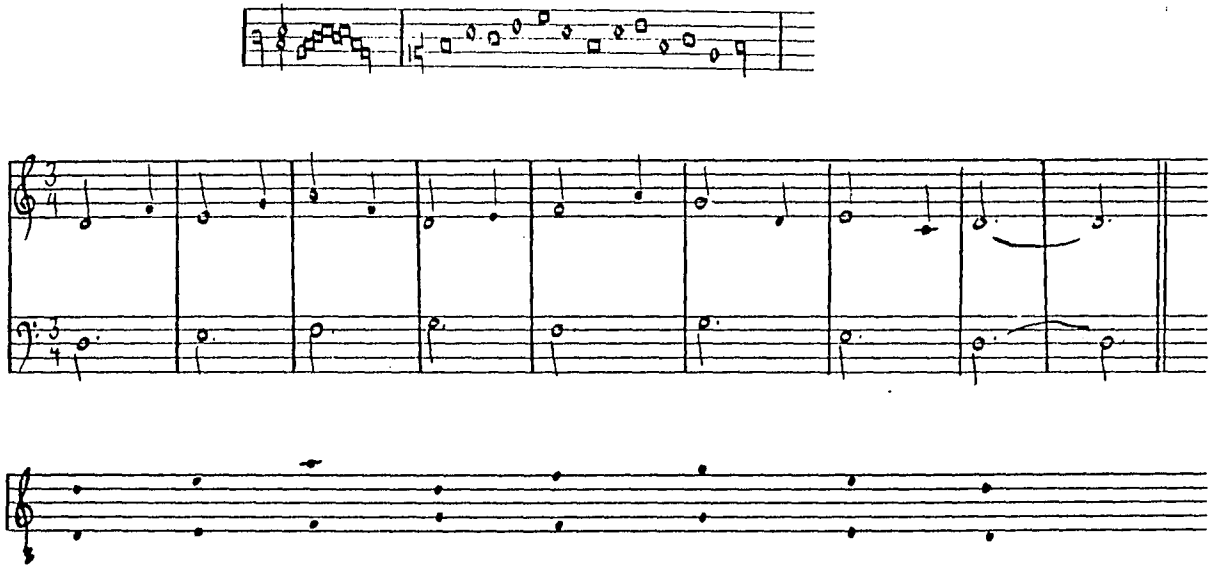
The treatise Ars contrapuncti secundum Johannem de Muris<sup>14</sup> gives some examples that if reduced to basic counterpoint show forbidden parallels (see Example V-4).

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<sup>13</sup>"De discantu," CS I, p. 367b.

<sup>14</sup>CS III, p. 65a.

## Example V-4



To view these examples as "shocking," as David Hughes does,<sup>15</sup> is perhaps overstating the case a bit. His statement that "different theorists or different 'practitioners' do not agree with each other"<sup>16</sup> is true enough, but his conjecture that, since in one source of the treatise, the examples in question were replaced by more "correct" ones "obviously, then, someone was conscious of the anomaly between theory and practice, and eliminated it"<sup>17</sup> might best be considered in a different light, since similar examples appear much later. The work in question, the "Regulae de Contrapunto," is by the fifteenth-century theorist, Antonio de Leno, whose theory is closer in time and contrapuntal technique to

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<sup>15</sup> D. Hughes, "A View of the Passing of Gothic Music: Line and Counterpoint, 1380-1430" (Unpublished Ph.D. dissertation, Harvard University, 1956).

<sup>16</sup> Ibid., p. 40.

<sup>17</sup> Ibid. He points out, however, that the definition is a "very abstract and intellectual concept, likely to yield some of its prerogatives to practical tradition" (p. 41).

Ciconia's works than any of the above-mentioned ones. Example V-5, taken from this treatise, shows an example in consonant second species counterpoint,<sup>18</sup>

Example V-5



while Example V-6 shows a developed contrapuntal technique by the use of triplets.<sup>19</sup>

Example V-6



This example shows the middle note as dissonant when the progression is stepwise.

Clearly, then, there is not a schism between theory and practice:

<sup>18</sup>"Regulae de Contrapunto," CS III, p. 318a.

<sup>19</sup>Ibid, p. 319a. De Leno also gives the usual prohibition against immediate parallel perfect consonances.

the theorists were defining two different but related ideas. The main prohibition of successive parallel perfect consonances, i.e., immediately successive, was still in force, although an analysis of the literature of the fourteenth and, to a lesser degree, the early fifteenth century will reveal many exceptions, especially with the Contratenor and one of the other voices. In figured music the force of these parallels was lessened by the intervention of one or more notes. However, the underlying counterpoint belies its heritage: the thirteenth century. The progression 5-5-5-8, i.e., the use of parallel perfect consonances, is shown in Anonymous III (Example V-7).<sup>20</sup>

Example V-7



Thus it may be seen that the contrapuntal practice in Ciconia's works is normal. A further normative trait appears: his works written in the usual fourteenth-century style exhibit a basic counterpoint containing more parallel perfect consonances than his works that are more representative of the fifteenth century, a natural tendency given the shift in importance to the imperfect consonance at the beginning of the fifteenth century. This shift is shown in a particular progression brought to the

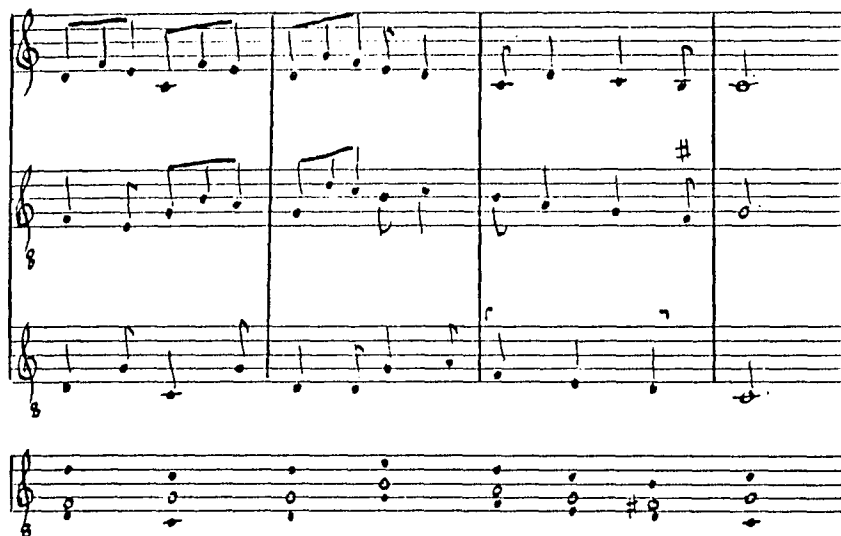
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<sup>20</sup>"De cantu mensurabili," CS I, p. 325a.

fore during the late fourteenth and early fifteenth centuries: a progression which is the antecedent of the typical fifteenth-century fauxbourdon progression, i.e., a string of parallel sixths before a resolution (Example V-8).<sup>21</sup>

Example V-8

"O rosa bella"



The consonances discussed thus far have been the usual unison, fifth and octave, with the imperfect consonances of the third and the sixth. The dissonances, seconds, fourth and sevenths, require a few remarks as well. These dissonances occur in a variety of ways; in twentieth-century terminology some of them would be called neighboring tones, passing tones, suspensions and appoggiaturas, but these types do not include all of his usages and will not be used in this analysis.

One trait that immediately stands out is Ciconia's linear use of

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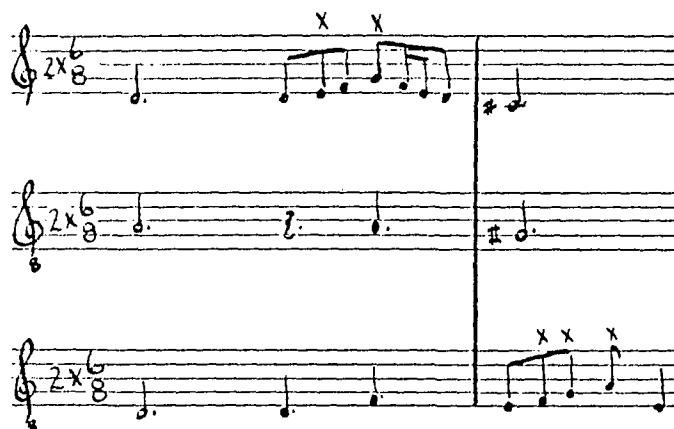
<sup>21</sup> Some recent articles on fauxbourdon are Kenney, "'English Discant'"; Ann B. Scott, "The Beginnings of Fauxbourdon: a New Interpretation," *JAMS* XXIV (1971): 345-363; Brian Trowell, "Faburden and Fauxbourdon," *MD* XIII (1959): 43-78.



dissonance. This medieval viewpoint is illustrated below. These dissonances occur both prepared and unprepared in his music, showing a logic of melodic rather than harmonic congruence.

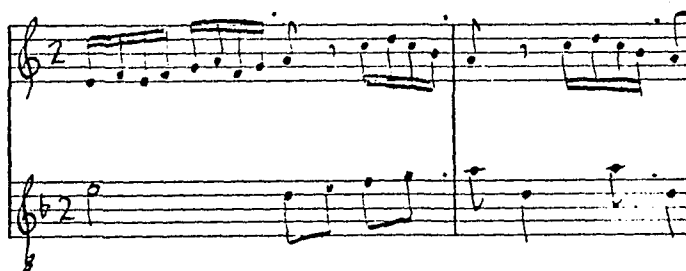
### Example V-9

"Una panthera"



### Example V-10

"Caçando un giorno"





Other types of dissonances, mostly unprepared, come about as a result of the process of ornamental passaggi so common in Italian music of the fourteenth and early fifteenth centuries.

Example V-12

"Caçando un giorno"



In the first half of the example, the diminutions can be reduced to show the structural line  $\begin{smallmatrix} e & g & a \\ e & d \end{smallmatrix}$ ; in the second half of the example, a reduction will show the progression  $\begin{smallmatrix} g & a \\ b\flat & a \end{smallmatrix}$ .

Example V-13

"I cani sono fuori"



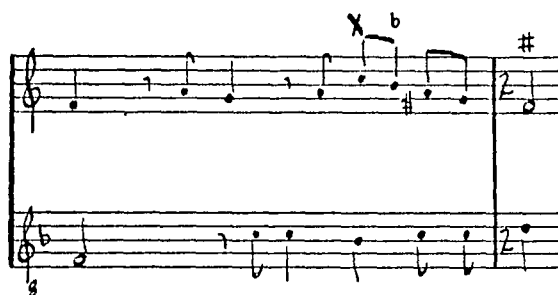
In Example V-13 the level of note value (eighth notes in the transcription) gives the first dissonances a more substantive quality than the latter dissonances in sixteenth notes. These passaggi in sixteenth notes occur

more frequently in Trecento music. A hierarchy is set up between the two eighth-note dissonances: one on a weak part of the beat leads to one on a strong part of a beat.

Willi Apel's term "expressive appoggiatura,"<sup>23</sup> might be used to describe some of the non-harmonic tones in the secular works, as the following example shows.

#### Example V-14

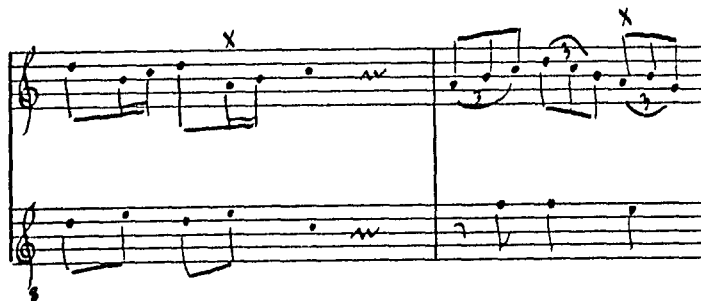
"Con lagrime"



The fourth is an interval which deserves special mention because of its history; at times it is considered a consonance, and at other times, a dissonance. In Ciconia's time it was considered a dissonance in two-voice writing and with the lowest-sounding voice in more than two parts. Often Ciconia used it on weak beats or parts of beats (Example V-15).

#### Example V-15

"Caçando un giorno"

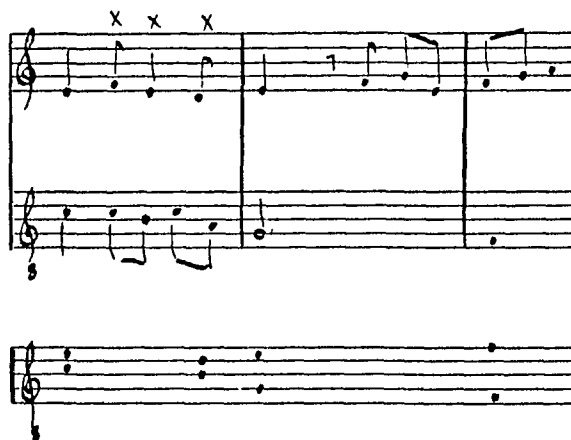


The first passage in Example V-15 shows a sequential figure with the fourth on a strong part of the beat, approached by a descending leap and resolving upward immediately to a consonance; the second half of the example shows a stepwise fourth on the beat with an immediate ascent to a perfect consonance.

Example V-16 reveals a more complicated passage using what appears to be a string of fourths, all being neighboring tones within the underlying contrapuntal progression. The effect is to prolong the tension from the string of dissonances through the long penultimate chord to a resolution to a perfect consonance.

#### Example V-16

"Caçando un giorno"



There are times, however, when these fourths are used irregularly:

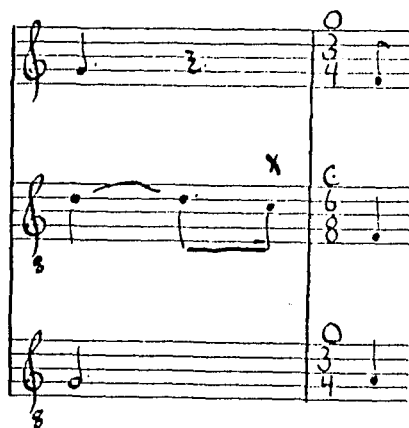
## Example V-17

"Ligiadra donna"



## Example V-18

"Sus un' fontayne"



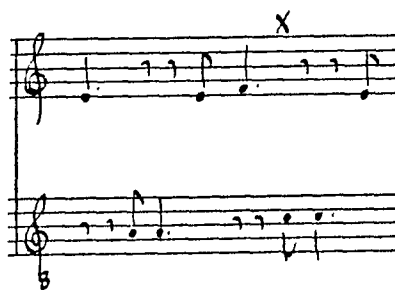
In Example V-17 the fourth appears between the Cantus and Contratenor. In Example V-18 the fourth appears for an extremely brief duration and has the character of a small vocal ornament.

There are also times where the fourth is used as an integral part of the counterpoint and as such cannot be considered strictly a dissonance. This is shown in Example V-19.

## Example V-19

"Merce o morte"

(• = ♫.)



In this example the fourth in reality anticipates the next semibreve.

One final comment on the general contrapuntal makeup of music of the fourteenth and fifteenth centuries needs to be made: as I have mentioned earlier, a shift in contrapuntal procedure took place in the last decades of the fourteenth and first decades of the fifteenth centuries. This shift involved not only a moving away from counterpoint which tolerated underlying parallel perfect consonances but also a shift in the basic intervals used, irrespective of contrapuntal motion: the fifteenth century uses a counterpoint based on imperfect as well as perfect consonances.<sup>24</sup> Thus a major stylistic difference between the two centuries arises: the fourteenth century requires more dissonances in its music than that of the fifteenth century. If the consonances are limited to perfect consonances, there are fewer harmonic notes with which to deal, and in order to have stepwise melodies in the context of a perfect-consonance counterpoint, more dissonances are required. The fifteenth-century predilection for thirds and sixths as well as fifths and octaves does not require so many actual dissonances, because the presence of thirds and sixths allows a more stepwise melody without dissonance.

<sup>24</sup>Kennedy, "English Discant", p. 48.

## CHAPTER VI

### MELODIC DESIGN

In Ciconia's secular works stylistic differentiation of voices and the treatment of modality can be seen as important elements of melodic design. Since the differentiation of voices depends on the contrapuntal function of the parts, an identification of these various contrapuntal functions is useful. The two basic voices found in Ciconia's music, the Tenor and Cantus, are distinguished from each other as follows: the Tenor is normally the prime structural voice and proceeds in the slowest note values; the Cantus, as the main melody bearer, is more florid. Together these two voices constitute the main structural counterpoint. Often a Contratenor<sup>1</sup> is added, providing a melodic and rhythmic complement, and also may add the imperfect consonance to make a triad. As a third voice added to a completed two-voice texture, the remaining available harmonic notes are few, and thus the Contratenor skips more often.

In Ciconia's time several distinct styles were available, and each specific style implied a particular relationship of the voices. For instance, in pieces in Trecento style the Tenor design is often quite close to that of the Cantus, revealing the "double-cantus" structure mentioned above (Chapter IV). This structure is a permutation of the normal concept of voice function: the Tenor does not lose its function (2-1) but

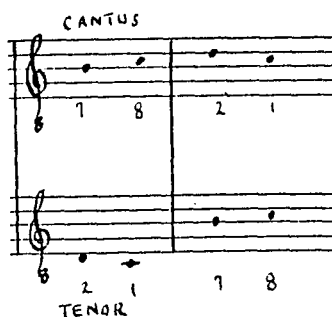
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<sup>1</sup>The Tenor and Contratenor are named for many pieces, but the Cantus is never named in the manuscript.



takes on some of the features of the Cantus, both by participating in the melodic material and by using an inversion of the normal  $\begin{smallmatrix} 7-8 \\ 2-1 \end{smallmatrix}$  cadence, i.e.,  $\begin{smallmatrix} 2-1 \\ 7-8 \end{smallmatrix}$  (Example VI-1)

Example VI-1



Even in this case, the Cantus is still the predominant voice, since it generally carries the bulk of ornamental fioritura, as in "Per quella strada lactea" (Example VI-2) where the Tenor, while not much slower than the Cantus, does show some rhythmic differentiation: the upper voice moves faster because of improvization-like figuration.

Example VI-2

"Per quella strada lactea"



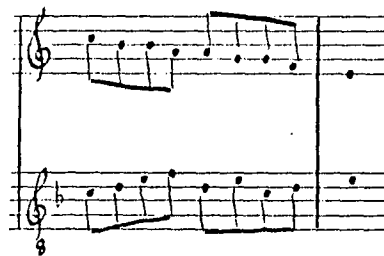
While not denying basic contrary motion to the "double-cantus" structure, this example shows these two voices as correlative: they are paired as

like, rather than opposed voices, since they have the same melodic shape.

In the "double-cantus" structure there are many times when the Cantus and Tenor are rhythmically equal. Homorhythmic passages showing this equality occur, for example, in "Caçando un giorno" (Example VI-3).

Example VI-3

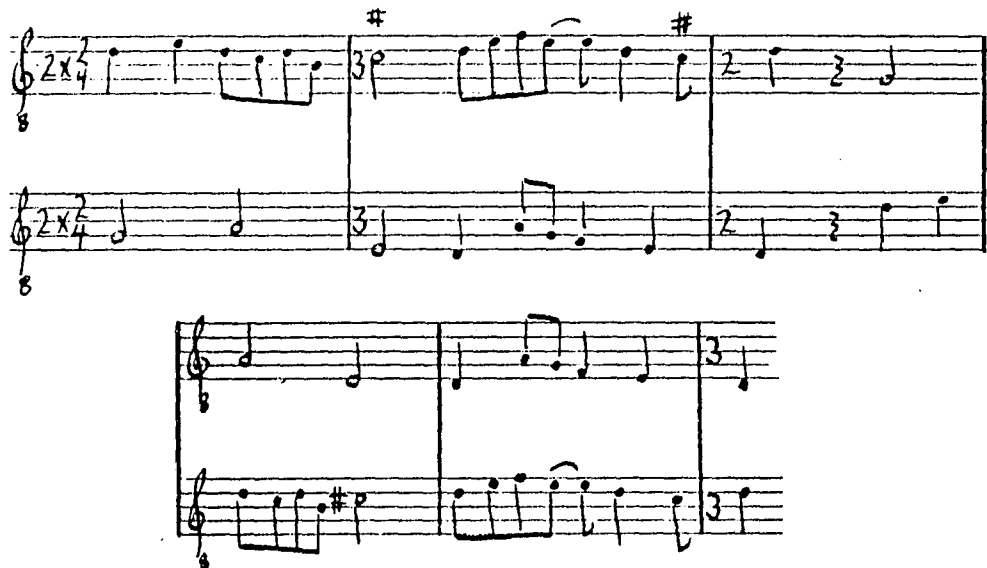
"Caçando un giorno"



"Aler m'en veus" (Example VI-4) is an interesting piece from the standpoint of vocal equality: the two lines are actually interchanged, and several examples of Stimmtausch occur throughout the whole piece.

Example VI-4

"Aler m'en veus"

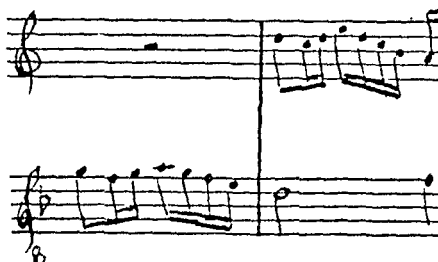


The "double-cantus" structure is so all-pervasive, in fact, that one cannot even expect the last interval to be in the proper position, i. e., with the Tenor as the lowest note<sup>2</sup>; the piece ends with the Cantus as the lowest note with the Tenor an octave above it. This piece, with a French text and modern French virelai structure for the poetry<sup>3</sup> is in an Italian Trecento style as found in Ciconia's early madrigals and ballate.

But the Tenor and Cantus have other relationships as well. Several of Ciconia's secular works, in both "double-cantus" and Tenor-Cantus relationships, use imitation other than Stimmtausch. Like Stimmtausch, where present, it creates greater vocal equivalence, either for brief spans of time

Example VI-5

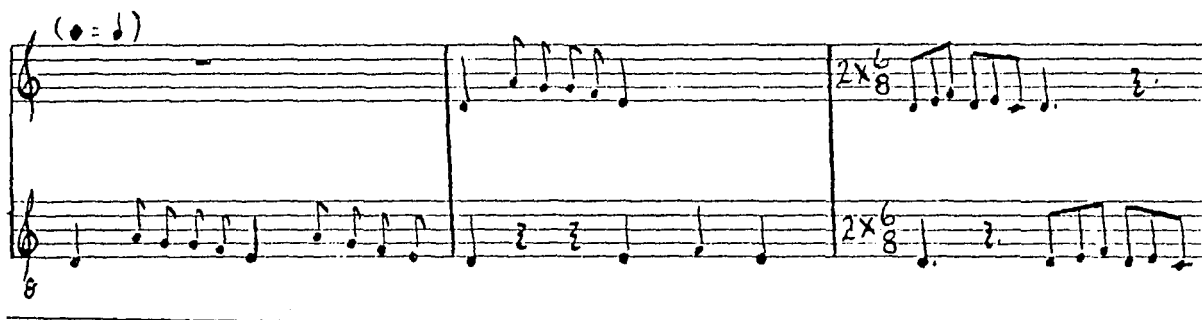
"I cani sono fuora"



or over a longer duration (Example VI-6).

Example VI-6

"Per quella strada lactea"



<sup>2</sup>In the early Trecento, there exist some "double-cantus" pieces with the 2-1 / 7-8 cadence as the normative one.

<sup>3</sup>Pirrotta, "Text Forms," p. 674.

In Example VI-6 the successive imitations create a sense of motion from measure to measure. This motion is maintained by consistent minim activity.

The above examples illustrate equality between Cantus and Tenor that stems from a direct rhythmic and melodic correspondence, but a similar correspondence results even if there is only rhythmic interplay (Example VI-7).

#### Example VI-7

"La fiamma"



In this example the rhythm is identical between the two voices, although the notes of the melody are different.

Ciconia's pieces in the later style, except for "Aler m'en veus," have a greater differentiation of voices from that described above: the Tenor is more of a structural support to the Cantus instead of resembling the Cantus melodically. As such, they are closely allied to the style of the early fifteenth century, which culminated in the works of Dufay. However, this functional polarity does not obviate a certain structural or melodic interdependence between the two voices, an interdependence more observable in Dufay's early Italian than in his French works.<sup>4</sup>

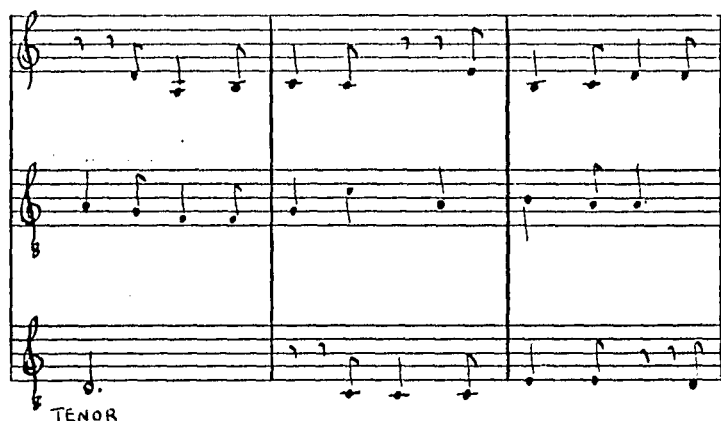
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<sup>4</sup>This interdependence is seen, for example, in Dufay's ballata "L'alta bellezza tua" where points of imitation between the two structural voices (and sometimes the Contratenor also) occur.

For instance, while in Ciconia's "Ligiadra donna" the Cantus dominates, clear vocal interplay between the Cantus and Tenor is still found (Example VI-8).

Example VI-8

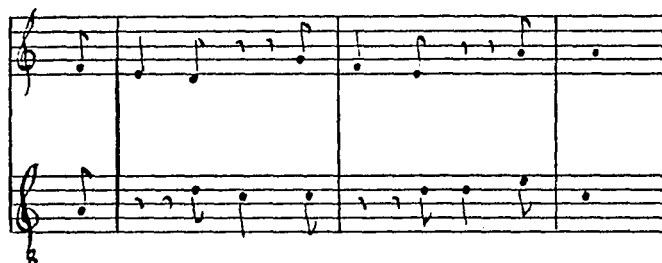
"Ligiadra donna"



A similar juxtaposition occurs in the late piece "Merce o morte" (Example VI-9).

Example VI-9

"Merce o morte"<sup>5</sup>



Contratenor parts are not very numerous in Ciconia's secular music. It is not even possible to ascertain how many of the extant Contratenors are truly his.<sup>6</sup> One consistent trait of the Contratenors is that

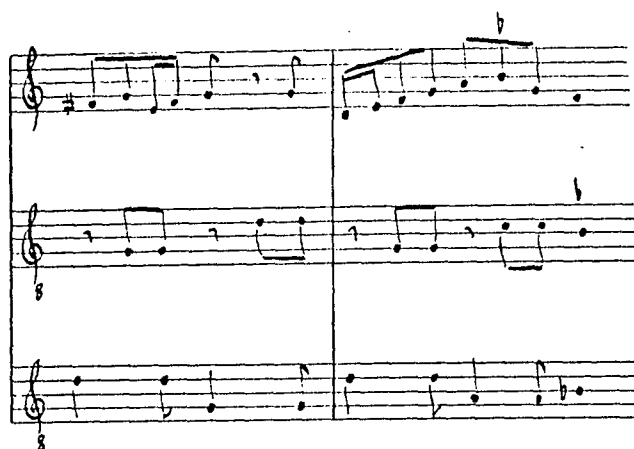
<sup>5</sup>This transcription, based on Pz, is less ornate than the copy in BU.

<sup>6</sup>There is an additional Contratenor to "Ligiadra donna" by Matheus da Perusio as it exists in Parma.

they are complementary to the Tenor both harmonically and rhythmically. As I have mentioned above (p. 98), since this part is composed after the Tenor and Cantus, it is by necessity more disjunct.<sup>7</sup> However, the Contratenors do exhibit a rhythmic similarity to the Tenors. This similarity consists of either a complementary rhythmic pattern (VI-10) or a homorhythmic or nearly homorhythmic progression (Example VI-11).

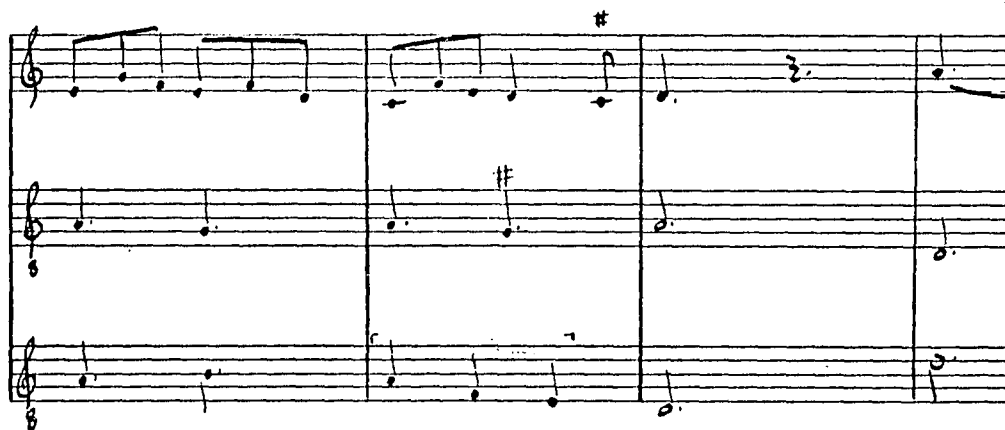
Example VI-10

"Una panthera"



Example VI-11

"Chi nel servir"



<sup>7</sup> One could conjecture, however, that the Tenor might be composed in such a manner in the three-voice pieces to allow for a conjunct, i.e., stepwise, Contratenor on occasion.

The former example is interesting because a harmonically static passage is given impetus by ostinato-like rhythms in the Tenor and Contratenor (perhaps a martial figure accompanying the word "Marte" "Mars"). The latter shows two supportive lines under a faster moving Cantus.

Occasionally within a piece the Contratenor has a rhythmic line similar to both the other voices (Example VI-12).

#### Example VI-12

"Una panthera"

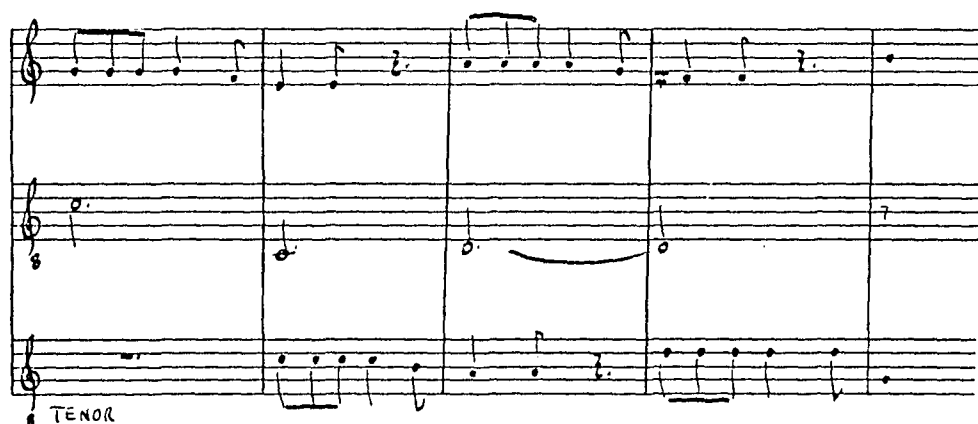
The musical score for "Una panthera" consists of three staves. The top staff is in treble clef and contains the lyrics "[U].NA PAN-THE-RA'IN COM-PA-GNIA DE MAR-". Above the staff, there are two sharp accidentals (#) above the notes for "RA'IN" and "GNIA". The middle staff is in treble clef and contains the lyrics "[U].NA PAN-THE-RA'IN COM-PA-GNIA DE MAR-". Above the staff, there are three sharp accidentals (#) above the notes for "RA'IN", "GNIA", and "DE". The bottom staff is in bass clef and contains the lyrics "PAN-THE-RA IN COM-PA-GNIA DE MAR-". Above the staff, there is a flat accidental (b) above the note for "RA".

"Una panthera" has a homorhythmic texture that facilitates textual declamation in all voices.

The subordinate function of the Contratenor is evident in that it is often excluded from melodic participation in imitative passages (Example VI-13),

## Example VI-13

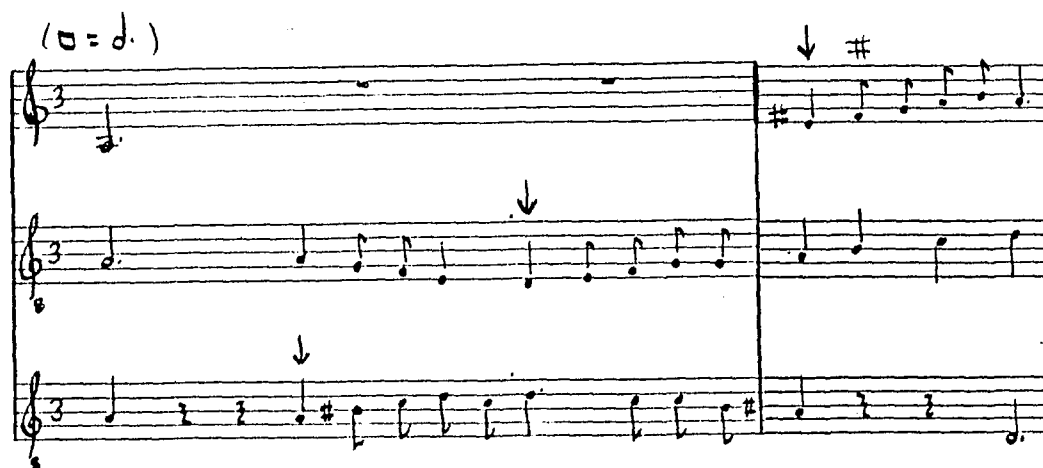
"O rosa bella"



although there are some examples in which it plays an imitative role. However, the Tenor beginning is clear while the Contratenor is not because the beginning of the imitation in the Contratenor is not preceded by a rest. Thus the subordination of the Contratenor is still present in the hidden quality of its imitation.

## Example VI-14

"Una panthera"



In this example the imitation occurs at the interval of the breve.

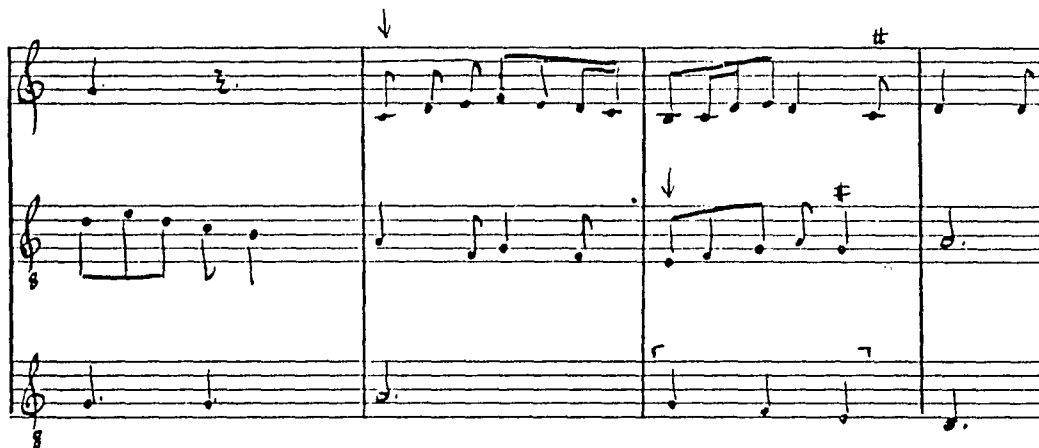
Example VI-15 shows an unusual procedure: the Contratenor participates in imitation with the Cantus, while the Tenor voice is



excluded.

### Example VI-15

"O rosa bella"

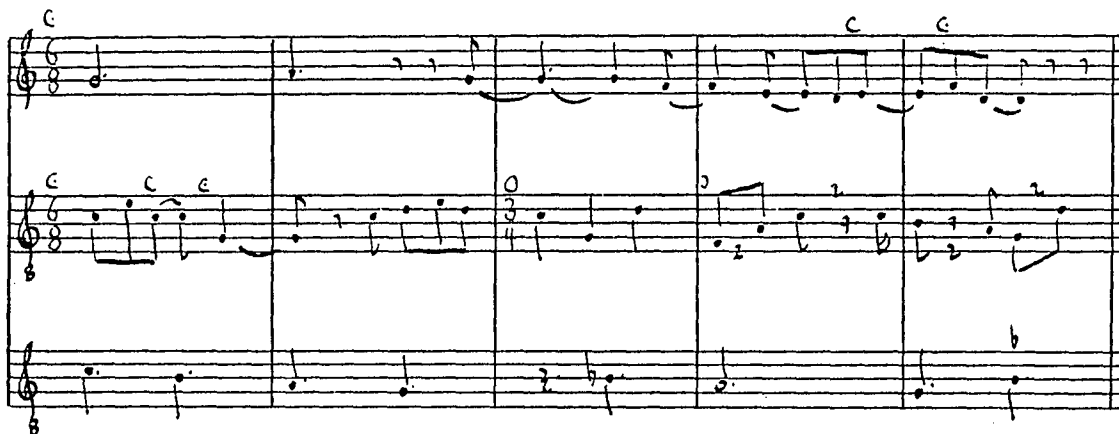


Again, the Contratenor has an eliding function because of the hidden imitation.

In Ciconia's only piece in "mannered" style, "Sus un' fontayne," an interesting Contratenor line appears. It is triadic in character and quite rhythmically energetic, many times surpassing the rhythmic activity of the Cantus but melodically still quite subordinate; the top part stands out lyrically with its long notes.

### Example VI-16

"Sus un' fontayne"



It is important to realize that in every case the Tenor and Contratenor share the same range and frequently cross<sup>8</sup>: in some instances the crossing is infrequent, as in "Ligiadra donna" and "Gli atti col dançar." In this latter piece the use of prevailing sixths (seemingly an antecedent of fauxbourdon) provides a fairly strict hierarchy of voices. At other times crossing is more prevalent. In general, the Contratenor lies above the Tenor but crosses below it frequently. Occasionally it assumes the Tenor function when it lies below; that is, it is the lowest sounding voice necessary for a proper two-voice structural counterpoint. In Example VI-17 the Contratenor note is necessary, since the Tenor and Cantus have a fourth, a dissonance, between them. Here, the Contratenor, eschewing its linear role for a vertical one, takes on the Tenor function.<sup>9</sup> The context of this homorhythmic section is not unlike the cantus coronatus passages of some fifteenth-century motets, for example, Dufay's motet "Supremum est mortalibus bonum."

As further witness to the secondary nature of the Contratenor, at no time does it usurp this Tenor function in the final or initial chord of a section. On occasion it will double or form an octave below the Tenor, but it is not a contrapuntal necessity in this case.

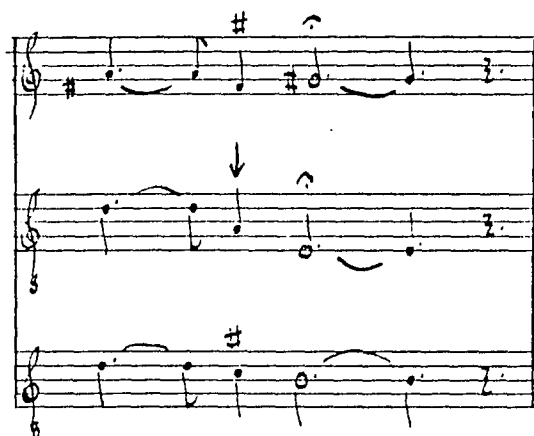
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<sup>8</sup> von Fischer, "On the Technique," p. 54, considers constant crossing of the two voices to be of French influence.

<sup>9</sup> For a discussion of this musical phenomenon see E. Apfel, "Der klangliche Satz und der freie Diskantsatz im 15. Jahrhundert," AfMW XII (1955): 297-313.

## Example VI-17

"Una panthera"



In the manneristic "Sus un' fontayne" a different relationship between the Tenor and Contratenor obtains: the lines cross quite frequently, producing a thick texture and reinforcing the linear obfuscation produced by the rhythmic complexity of the piece. In such a case the Contratenor and Tenor are nearly indistinguishable.

Ciconia's Cantus lines reveal traits different from the Tenor and Contratenor: the melody of the Cantus parts dominates the composition, due to the fact that this voice is more ornamental, and usually moving in faster note values.

A notable feature of these lines is their highly motivic construction. Motives which are ornamental are often spun out in such a way within an individual piece that a sense of unity is created, especially since many such ornaments involve repetition of motives (Example VI-18).

## Example VI-18

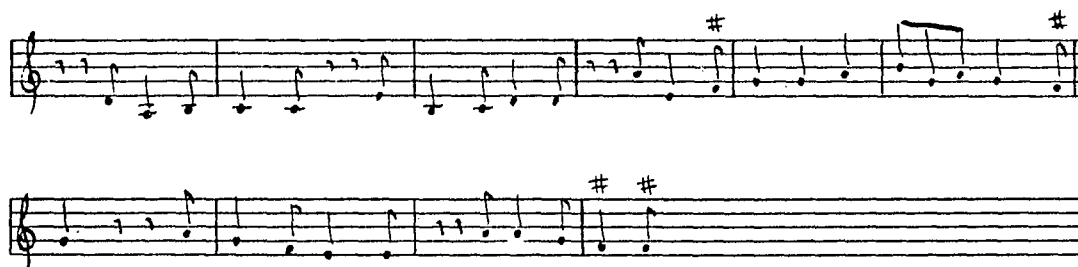
"Caçando un giorno"



Such motivic unification is not limited to those pieces containing Trecento fioritura or to the fioritura passages themselves; Example VI-19 illustrates passages that not only show a correspondence with the Tenor (see Example VI-8) but also use a melodic and rhythmic cell ascending sequentially.

Example VI-19

"Ligiadra donna"



The piece continues by treating a related motive (in this case with identical rhythm) in a descending sequence, giving the passage a very nice arch shape.

Thus these small cells, be they melodic or rhythmic or both, help to create unity, either within small sections or sometimes for entire pieces. For example, "Aler m'en veus" contains groups of four minims, many times in scalar patterns, which serve as modular structures from beginning to end.

Brown has already commented<sup>10</sup> on Ciconia's ability to arrange these small patterns into larger structures in the motets. This same trait is present in the secular works as well. Example VI-20 illustrates one such occurrence, in which successive phrases, articulated by rests,

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<sup>10</sup>Brown, "The Motets of Ciconia," pp. 109ff.

differ by the nature of figuration.

### Example VI-20

"I cani sono fuori"

The musical score is written in 2x4 time, indicated by the '2x4' and '2x' markings at the beginning of each system. The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a half note followed by a series of eighth notes, with a '3' marking above a triplet of eighth notes. The lower staff begins with a bass clef and a key signature of one flat (B-flat). It contains a half note followed by a series of eighth notes, with a '2' marking above a pair of eighth notes. The second system also consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a half note followed by a series of eighth notes, with a '3' marking above a triplet of eighth notes. The lower staff begins with a bass clef and a key signature of one flat (B-flat). It contains a half note followed by a series of eighth notes, with a '2' marking above a pair of eighth notes. The third system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a half note followed by a series of eighth notes, with a '3' marking above a triplet of eighth notes. The lower staff begins with a bass clef and a key signature of one flat (B-flat). It contains a half note followed by a series of eighth notes, with a '2' marking above a pair of eighth notes.

The cadences, made more or less strongly, delineate the points of articulation, defining the boundaries of a phrase. These cadences occur at irregular intervals and are articulations of irregular phrases as indicated by the barring. This irregularity of phrase is common in Ciconia's works. Within each group there is a figure, or perhaps several complementary figures, which gives each segment its own identity: segment one in the Cantus is characterized by sixteenth-notes; the second segment contains a dotted figure which moves smoothly into a motive containing displaced rhythms ending in a cadential flourish; and the third

segment comprises a figure based on longer note values, at which cadence the faster motion is resumed. All in all this example illustrates a very skillful handling of diverse figures.

In the "Justiniane" of the fifteenth century, there are many colature in the upper voice part, similar to those in Ciconia's "Dolçe fortuna."<sup>11</sup> Therefore, this characteristic may have had certain progeny in the first half of the fifteenth century. A form of cadence with a semi-breve anticipation in "Dolçe fortuna" may also be related to the "Justiniane."<sup>12</sup>

\* \* \*

Some mention has been made of modality in relation to cadence points in the secular works (above Chapter III). It now remains to examine the melodic structure for Ciconia's use of mode. But first a definition of modality is needed for the music of this time. The principles of the eight-mode system that seem to be current in late fourteenth-century Italy can be found in Marchettus of Padua's Lucidarium.<sup>13</sup> The following categories are discussed: species of fourths and fifths<sup>14</sup>; the formation of modes by these species<sup>15</sup>; the classes of modes, i.e., protus, deuterus, tritus and tetrardus and their subdivisions into authentic and plagal; and the classification of ambitus for the modes, i.e., perfectus,

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<sup>11</sup>Walter Rubsamen, "The 'Justiniane' or 'Vinziane' of the 15th century," Acta XXIX (1957): 179.

<sup>12</sup>Ibid.

<sup>13</sup>GS III, pp. 64-121.

<sup>14</sup>Ibid., pp. 95-99.

<sup>15</sup>Ibid., pp. 103-117.

imperfectus, mixtus and commixtus.<sup>16</sup> These are the elements which help define modal procedure for Ciconia's secular music.

A question may arise as to the propriety of modal analysis for secular pieces, since the study and analysis of mode is based on plain-song. While polyphonic music with a borrowed Tenor may take the mode from this Tenor, the formes fixes have no such basis. Several reasons lend acceptability to such an analysis, at least for individual voices.<sup>17</sup> First of all, Ciconia's training points to a knowledge of chant and its concomitant modal procedures.<sup>18</sup> Second, it is possible to identify in Ciconia's secular music the modal procedures of Marchettus mentioned above. Third, it must be mentioned that while the Lucidarium is basically a plainsong treatise and, therefore, uses known chant pieces, to my knowledge not all examples are identifiable as such. This leaves open the possibility that the material contained therein was applicable for a repertoire more extensive than just plainchant.

An examination of the voice ranges of Ciconia's secular repertoire reveals an aspect of modality that is quite consistent: there is a standard relationship between the ranges of the Tenor and Cantus. The relationship of ambitus between the voices is almost always an alternative

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<sup>16</sup>GS III, pp. 101-103. The Lucidarium was widely known in late fourteenth-century Italy. It was so influential, in fact, that Prosdocimus de Beldemandis attacked it as a corrupting influence on composers of his generation.

<sup>17</sup>The matter of mode to the end of the fifteenth century is a question of the organization of individual voice lines.

<sup>18</sup>One assumes that he had chant training in Liège. Furthermore, he had to be influenced by chant in Avignon. It is likely that he was in some way associated with the Papal court, since he was a familiarus of Aliénor of Comminges, who is known to have resided in Avignon and, further, who was the niece by marriage of Pope Clement VI.

one with the Tenor being authentic when the Cantus is plagal and vice versa.<sup>19</sup> Further, the Tenor is as a rule authentic. The ranges of the structural voices, the Tenor and Cantus, for all the pieces are shown in Example VI-21.

Example VI-21

PER QUELLA STRADA LATTEA I CANI SONO FUORA CACANDO UN GIORNO UNA PANTHERA

POI CHE MORIR LA FIAMMA CON LAGRIME DOLCE FORTUNA

BEN CHE DA VOI DONNA MERCE O MORTE CHI NEL SERVIR LIGIADRA DONNA

O ROSA BELLA SUS UN' FONTAYNE ALER M'EN VEUS

<sup>19</sup>This relationship is present in other secular Trecento repertoire as well, including most works of Landini and Bartolino da Padua, to name only two composers. Many works also show the outline of fourths and fifths pertaining to an over-all mode. It is possible that such



Besides the traits mentioned above, there are other features of Trecento modality. One is the importance of the note above the finalis as a cadence point. This cadential tone has already been seen regarding the ouvert cadence, but it appears elsewhere as well. Also present is the outlining of species of fourths and fifths, mentioned above. As will be shown below, their use in Trecento music is less consistent for the identification of a mode than in fifteenth-century music. Finally, there are stereotyped Tenor cadential patterns used occasionally in Trecento music, which emphasize the second mode degree: 652 521 or 532 521.

The examination of Ciconia's use of mode here will center around a brief analysis of two pieces, "Con lagrime" and "O rosa bella."<sup>20</sup> "Con lagrime" will be used to show traits of Trecento modality, while "O rosa bella" illustrates a different, later approach to modality.

The pitch organization of the individual voices of "Con lagrime" shows an apparent lack of modal cohesion.<sup>21</sup> The Cantus at first very clearly outlines a third species fifth<sup>22</sup> followed by a third species fourth, labelled III<sup>5</sup> (measures 2-3) and III<sup>4</sup> (measure 7) in the example, showing an over-all Mode VI construction, including a cadence on f (measure 6). However, the outline is not so clear following this passage, with the line cadencing briefly on a (measure 9), in measure 12 on e (as shown in

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procedure, seen as being modal in the context of Marchettus, was common practice and, as such, was followed by Ciconia.

<sup>20</sup>These two examples are reproduced as Examples VI-22 and VI-23 respectively for reference.

<sup>21</sup>See above, Chapter III, p. 66. While the discussion in Chapter III dealt mainly with cadential points, this discussion encompasses the whole melodic line.

<sup>22</sup>This terminology and abbreviation use is taken from Putnam Aldrich's article "An Approach to the Analysis of Renaissance Music," Music Review XXX (1969): 1-21.

Chapter III) and then centering around g, with a g cadence in measure 14. The g does not relate directly to the over-all mode, but it is indeed a feature of the whole piece for the lines to move around g as well as f, the final, setting up a polarity between these two notes. This bears out the notion that in Trecento modality the second degree of the mode, i.e., the note above the finalis, is an important one. In this case g is the penultimate note of the cadence in the f mode. A similar procedure is found in the Cantus in the second half of this piece as well.

The Tenor, written in Lydian mode, shows some interesting modal traits as well. It starts on a d, which appears to be out of mode. Actually, it harmonizes the a in the Cantus; this harmonization by a lower fifth of a reciting note<sup>23</sup> is a procedure done occasionally in the fourteenth century.<sup>24</sup> The Tenor outlines a third species fourth above and below measures 3-4) after which the fifth below (measures 7-8) is sounded, ultimately moving to an outline of the g-d fifth (measures 13-14), coinciding with the Cantus cadence on g in measure 14. The next passage vacillates between g and f, finally settling on the final f. The last passage shows a c-g fourth (measure 19) between two balanced descending stepwise figures, the last one descending to the final. In fact, this figure is the 652 521 figure spoken of earlier. In this figure the fourth forms a mediation between the fifths on g and f and resolves the tension between them. The second half of the piece in the Tenor shows a similar movement between fifths built on f and g.

There is another matter of modal consideration regarding the

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<sup>23</sup>The Cantus is Hypolydian mode on f.

<sup>24</sup>Another example is Machaut's ballade "Je puis trop bien," in Leo Schrade, ed., Polyphonic Music of the 14th Century, Vol. III, The Works of Guillaume de Machaut, Second Part (Monaco: Éditions de L'Oiseau-lyre, 1956), pp. 112-113.

Tenor: that is, a shift to a different part of the range which serves to demarcate the two sections. In the first half the first phrase of the Tenor centers around the upper fourth of the mode while the first phrase of the second half involves the whole Lydian octave, including a precipitous descent to the final. This difference in procedure is also observable in other works by Ciconia and is also a common usage among other composers of formes fixes.

Thus the voices in "Con lagrime," far from being modally incohesive, show modal procedure in a linear sense as they outline various species of fourths and fifths; these fourths and fifths, as well as the cadences, appear on many different notes in the mode.

A different procedure is found in "O rosa bella": there is a much clearer treatment of mode. The Cantus clearly defines the plagal range of a mode on c, here transposed Hypolydian on c.<sup>25</sup> E and g are important notes in the mode and are stressed in the whole first section. Only twice (measures 15 and 23) in the first section is Marchettus' rule that a plagal mode cannot exceed the sixth degree<sup>26</sup> broken. The second half likewise revolves strongly around c, e and g. In this case most of this section outlines the c octave, an authentic range, only giving the plagal fourth at the very end and producing a mixed mode (mixtus), i.e., plagal and authentic together.<sup>27</sup>

The Tenor shows a clear outline of the authentic octave at the beginning of the piece and like the Cantus emphasizes the main notes of the

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<sup>25</sup> Marchettus prescribes the Lydian and Hypolydian modes to c with no signature.

<sup>26</sup> GS III, p. 102. If f is considered the final, the Cantus of "Con lagrime" does not exceed it at all.

<sup>27</sup> Ibid, p. 103.

mode. The second half of the piece likewise revolves around these notes, digressing only once (except for the aperto cadence) in outlining a d-a octave (measure 52), cadencing on a d. Like "Con lagrime" the Tenor shows a shape in the second half different from that in the first: initially the piece had a precipitous descent, filling out an octave--the whole first section uses the octave as an outline. The second half, on the other hand, shows a hovering around the octave of the final at first with a gradual descent, not touching the final c until the very end. This line looks plagal for a long while but actually is plusquamperfectus, i. e., it touches an octave and several notes, in this case a fourth, above the final.

Thus these pieces illustrate two different practices in the use of mode: first, a clouding of the modal octave by outlining many different species of fourths and fifths, as shown in "Con lagrime," and, second, a crystallizing of the modal octave by (usually) outlining only the fourth and fifth of the mode. This second practice is a later approach to modality than the first one and may be seen in "O rosa bella."<sup>28</sup> In brief, these different usages are related to the context of the notes in the mode, if they are emphasized as part of a larger whole or not.

This modality, even though predicated upon linear function, is not the same modality as in chant. Indeed, there is an absence of melodic formulae found in chant. The abundance of descending shapes as shown in "O rosa bella" is not chant-like either. Nevertheless, this modal usage is common in fourteenth- and early fifteenth-century secular music.

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<sup>28</sup>"Una panthera" is an interesting piece: there is a vacillation between the d-a and g-d fifths, with the final cadence of the strophe on d and the ritornello on g. This seems to indicate a structure based on the contrast between the harmonic and arithmetic division of the octave. The divergence between the finals of the strophe and ritornello is not to be thought odd, since it was usual to use a difference by mode to distinguish the two areas.

## Example VI-22

*"Con lagrime"*

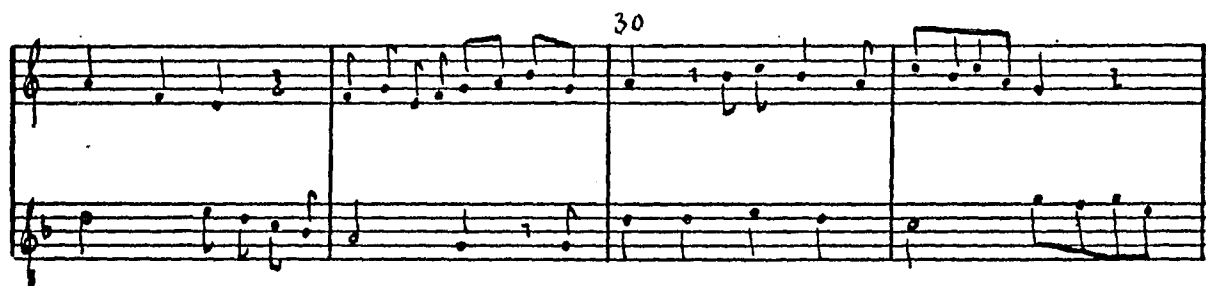
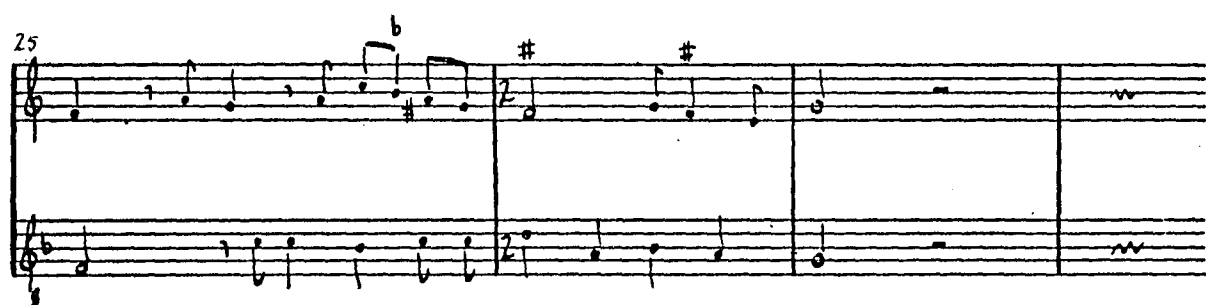
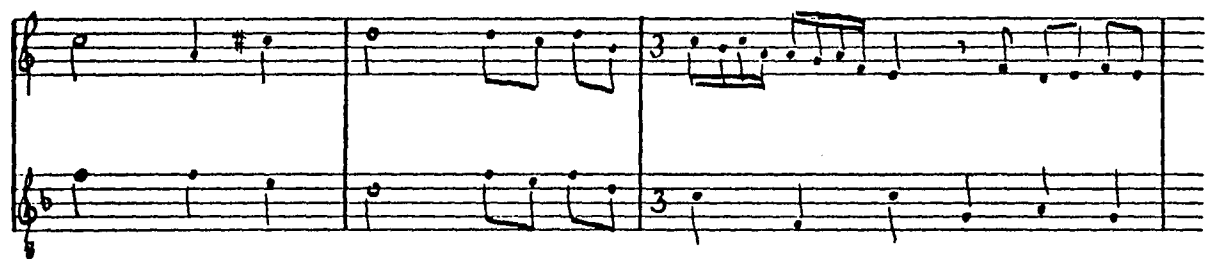
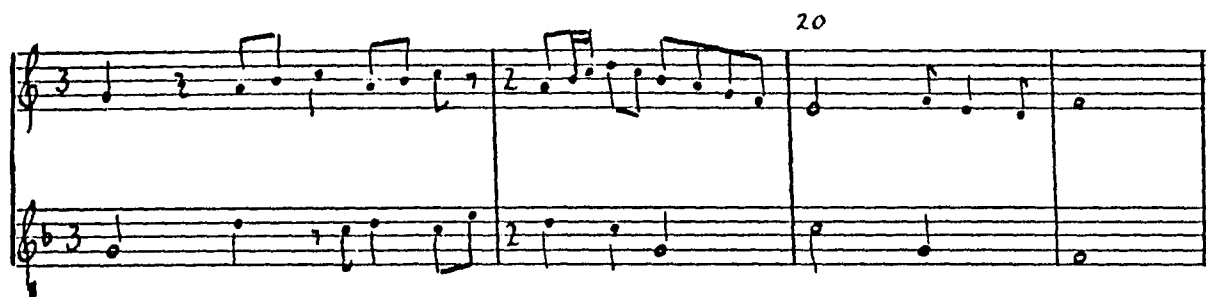
This musical score is for a piece titled "Con lagrime" (Example VI-22). It is written for two staves, likely representing a piano and a violin or flute. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into five systems, each containing two staves. The first system includes a treble clef and a key signature of one flat. The second system includes a treble clef and a key signature of one flat. The third system includes a treble clef and a key signature of one flat. The fourth system includes a treble clef and a key signature of one flat. The fifth system includes a treble clef and a key signature of one flat. The score features various musical notations, including eighth notes, quarter notes, and half notes. There are also dynamic markings such as *III*<sup>5</sup> and *III*<sup>4</sup>. The piece concludes with a double bar line and a repeat sign.

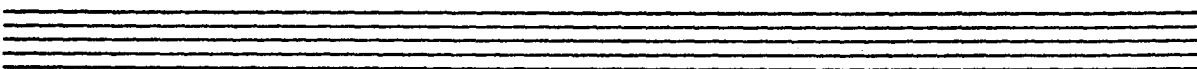
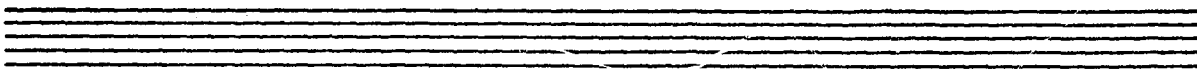
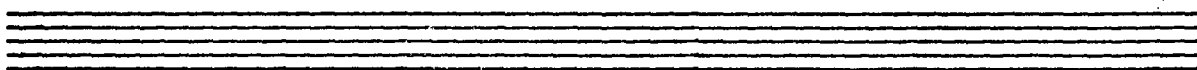
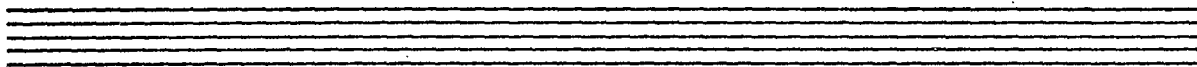
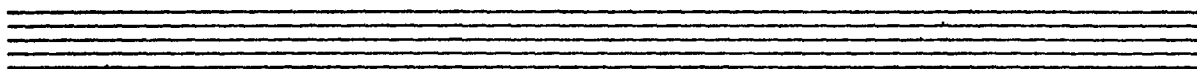
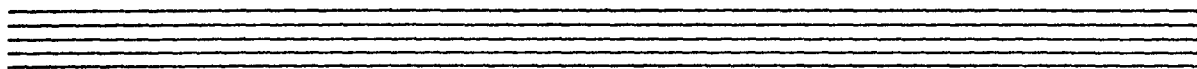
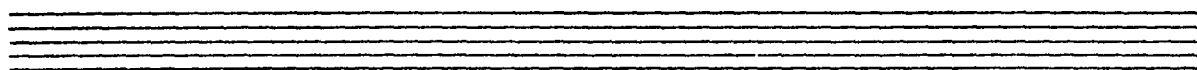
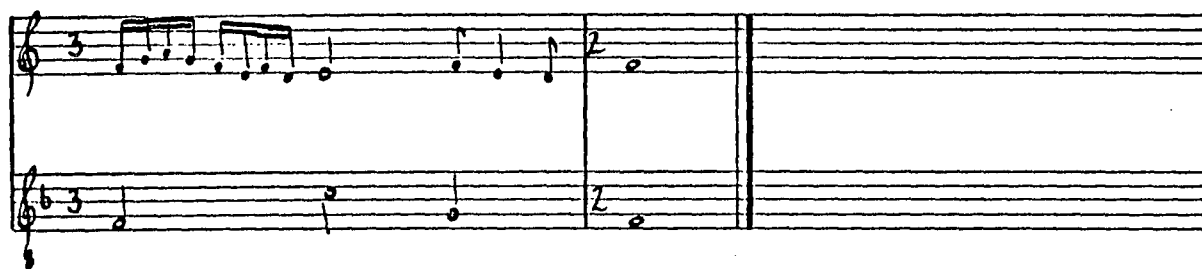
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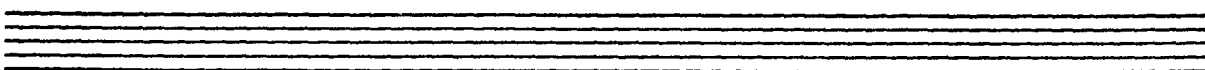
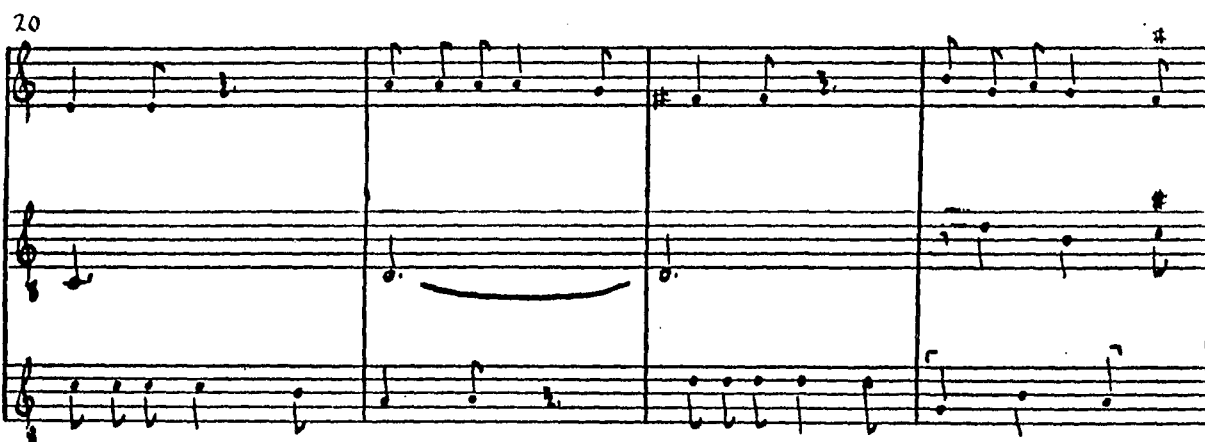
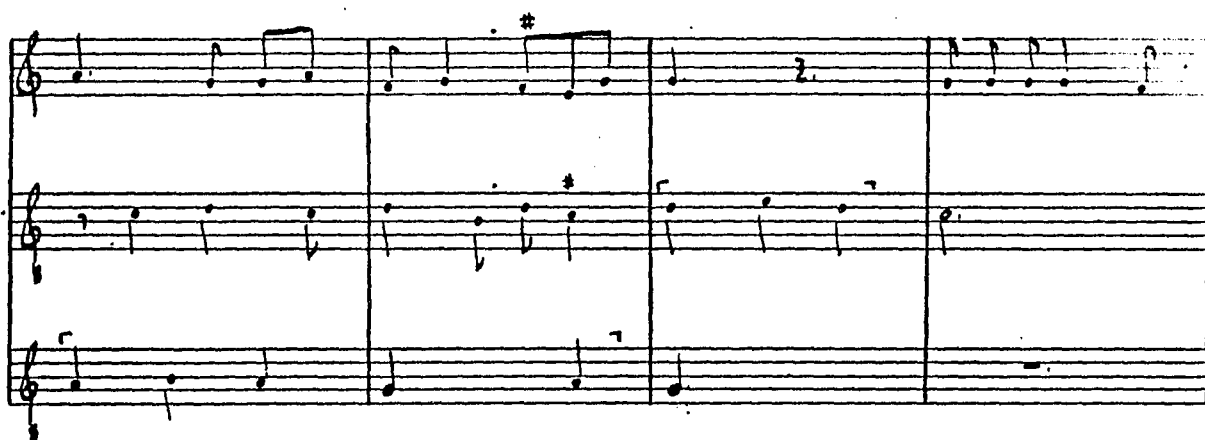
## Example VI-23

"O rosa bella"

The musical score is written for two voices: Contralto (labeled "CONTRATÉNOR") and Tenor (labeled "TENOR"). The music is in 6/8 time and consists of three systems of four measures each. The first system includes a key signature change from one flat to two flats (B-flat to B-natural) at the beginning of the second measure. The second system is marked with a measure rest of 5 measures at the start. The third system is marked with a measure rest of 10 measures at the start. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and slurs.



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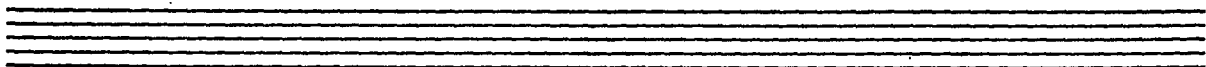
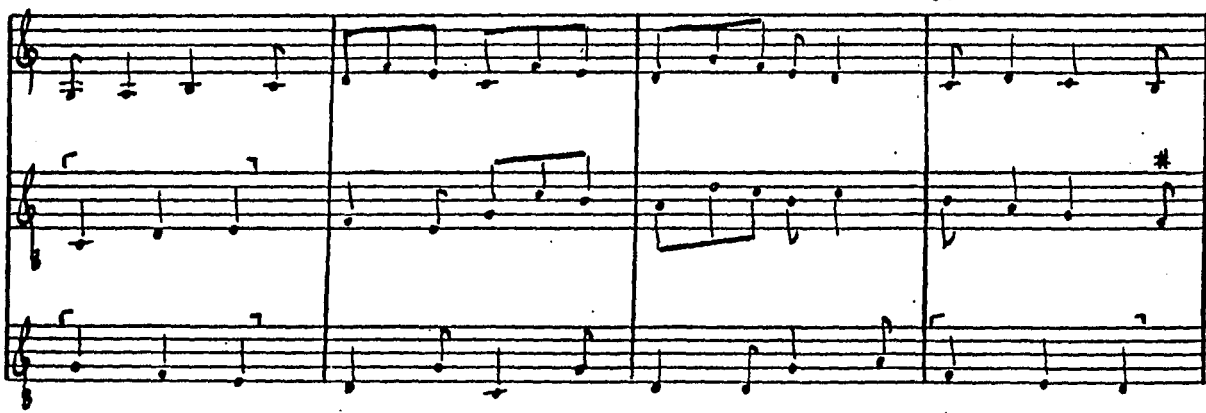
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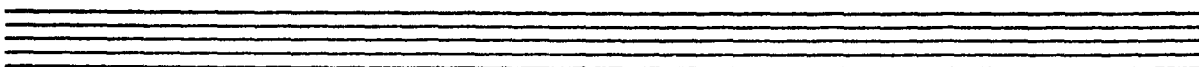
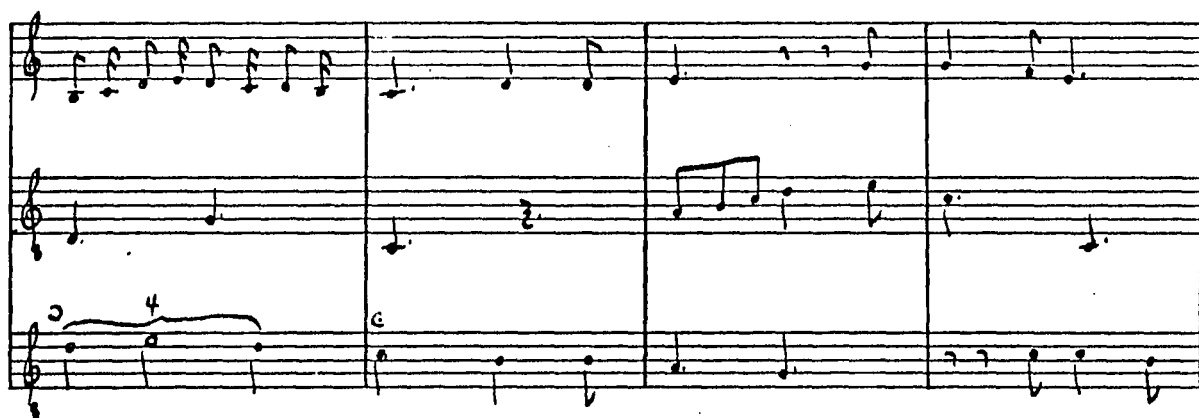
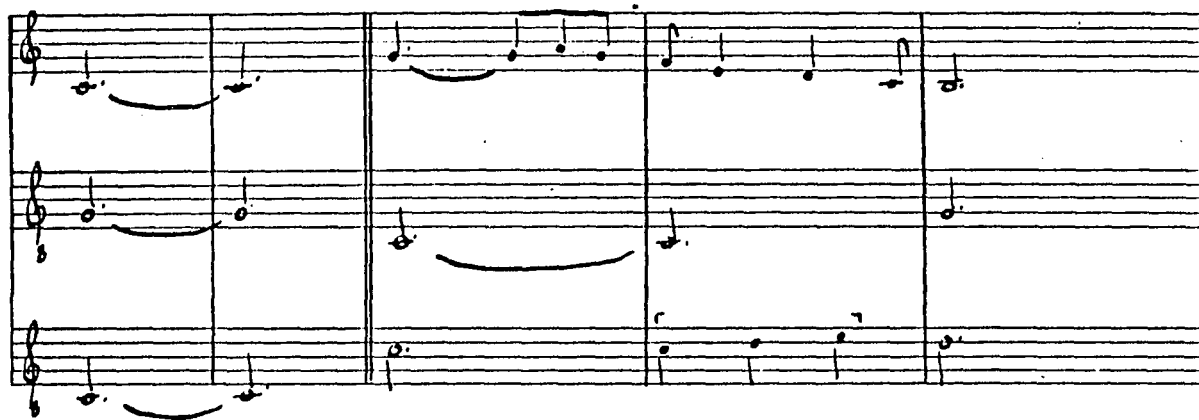
30



35



40



50

Handwritten musical score system 1, measures 50-53. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measure 50: Treble staff has a whole rest; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 51: Treble staff has a quarter note D5, quarter note E5, quarter note F5, quarter note G5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 52: Treble staff has a quarter note G5, quarter note F5, quarter note E5, quarter note D5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 53: Treble staff has a quarter note C5, quarter note B4, quarter note A4, quarter note G4; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. A sharp sign (#) is written above the treble staff in measure 52.

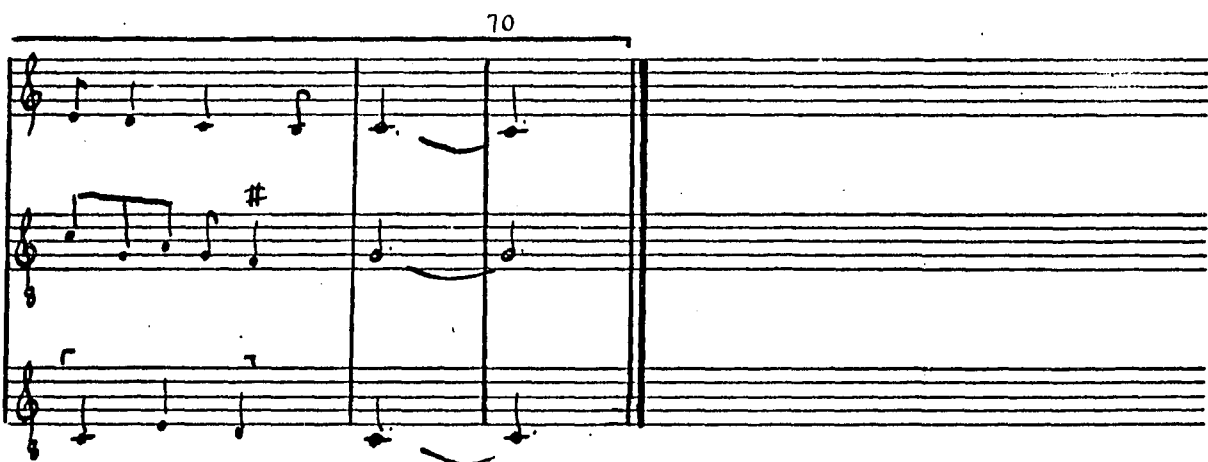
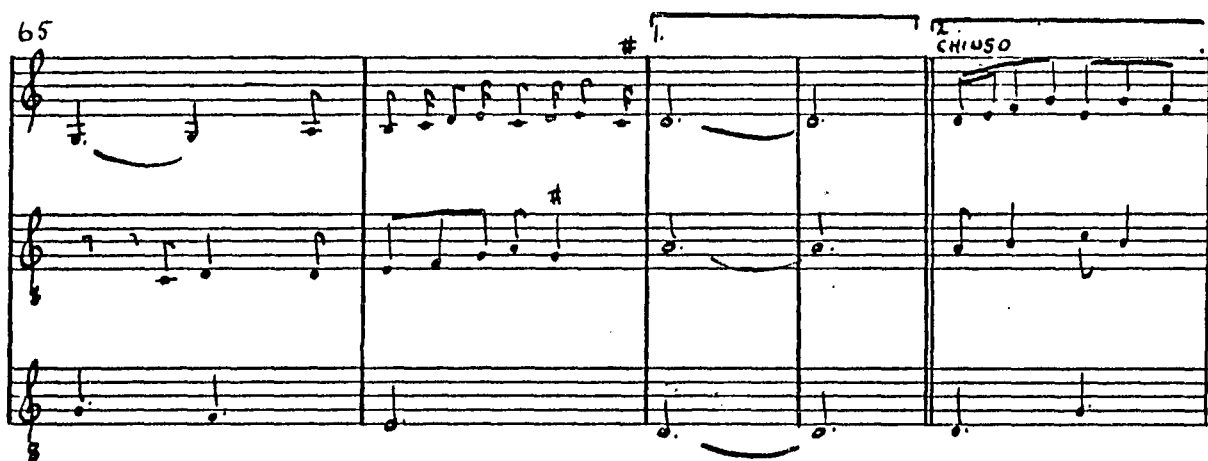
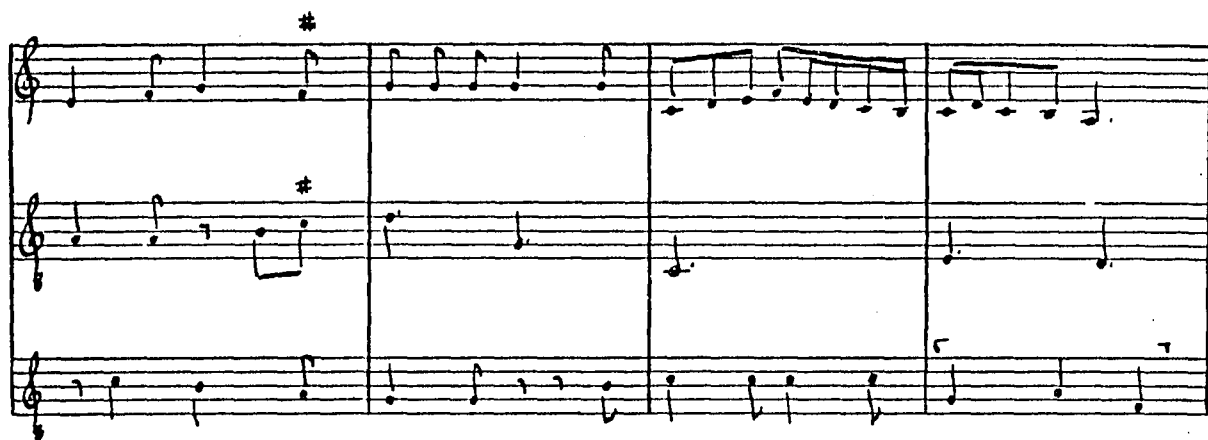
55

Handwritten musical score system 2, measures 54-57. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measure 54: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 55: Treble staff has a quarter note D5, quarter note E5, quarter note F5, quarter note G5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 56: Treble staff has a quarter note G5, quarter note F5, quarter note E5, quarter note D5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 57: Treble staff has a quarter note C5, quarter note B4, quarter note A4, quarter note G4; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. A sharp sign (#) is written above the treble staff in measure 57.

60

Handwritten musical score system 3, measures 58-61. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measure 58: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 59: Treble staff has a quarter note D5, quarter note E5, quarter note F5, quarter note G5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 60: Treble staff has a quarter note G5, quarter note F5, quarter note E5, quarter note D5; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3. Measure 61: Treble staff has a quarter note C5, quarter note B4, quarter note A4, quarter note G4; Middle staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass staff has a whole note G3.





## CHAPTER VII

### TEMPO RELATIONSHIP AND DIVISIONE

Because of the transitional nature of the notation of much of Ciconia's music,<sup>1</sup> it is best to be careful in assuming the presence of metric prescriptions not specifically written down. An example of this is the transmission of his ballata "Con lagrime," appearing in Pit, Luc and PC. It looks like a straightforward example of Italian notation--this piece is in Longa notation<sup>2</sup>--except that pieces in Longa notation do not have points of division.<sup>3</sup> These points of division appear in pure Italian notation. Such is the case in both Pit and Luc. PC does not even come under scrutiny, since it is written in white mensural notation with the mensural sign C, indications of a later dating for the manuscript, and one outside the scope of Trecento notation. Nevertheless, there are times when certain inferences can be made about the notation of pieces. Such an inference could be often made about the potential divisione or divisiones of the Italian notational system, indicated in my transcriptions as follows with their modern metric reductions<sup>4</sup>:


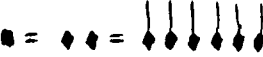


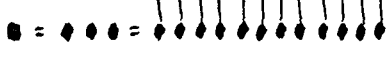
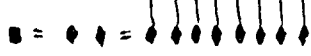
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<sup>1</sup>For a discussion of the notation of the time, see Clercx, Johannes Ciconia, un musicien, Vol. I, pp. 93ff.

<sup>2</sup>For an excellent discussion of Longa vs. Brevis notation, see Kurt von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento, Publikationen der Schweizerischen Musikforschenden Gesellschaft, Series II, no. 5 (Bern: Paul Haupt, 1956), and Kurt von Fischer, "Zur Entwicklung der italienischen Trecento-Notation," AfMW XVI (1959): 87-99.

<sup>3</sup>von Fischer, "Zur Entwicklung," p. 88. He cites one exception: Lorenzo's madrigal "Ita se n'era," which appears notated in two different ways in Sq.

<sup>4</sup>This table and concomitant sigla are taken from Nino Pirrotta, The Music of 14th Century Italy, 5 vols., CMM no. 8 (Amsterdam: American Institute of Musicology, 1954-64), Vol. I, p. II.

<u>Italian division</u>	<u>Abbreviation</u>	<u>Modern Metric Reduction</u>	<u>Notational Equivalent</u>
novenaria	.n.	9 8	
senaria imperfecta	.i.	6 8	
senaria perfecta	.p.	3 4	
quaternaria	.q.	2 4	
duodenaria	.d.	3* 4	
octenaria	.o.	2* 4	

But it is not sufficient merely to determine the divisiones in which Trecento pieces were written, Ciconia's or otherwise; since many individual works utilize more than one divisione within a piece, it becomes necessary to look for a standard relationship between these different divisiones.

A problem exists in ascertaining the correct tempo relationships between the divisiones.<sup>5</sup> Gullo postulates a table of relationships<sup>6</sup> which he says is derived from Marchettus' Brevis compilatio in Arte Musicae Mensurate. Actually, some question remains as to the placement of the

<sup>5</sup>Some literature on the subject may be found in the following: Nino Pirrotta, The Music of 14th-Century Italy; Nino Pirrotta, "Marchettus de Padua and the Italian Ars Nova," MD IX (1955): 57-71; F. Alberto Gallo La teoria della notazione in Italia dalla fine del XIII all'inizio del XV secolo, Antiquae Musicae Italicae Subsidia Theorica, No. 2 (Bologna: Tamari, 1966); Salvatore Gullo, Das Tempo in der Musik des XIII. und XIV. Jahrhunderts, Publikationen der Schweizerischen Musikforschenden Gesellschaft, Series II, No. 10 (Bern: Paul Haupt, 1964); Marie Louise Martinez, Die Musik des frühen Trecento, Münchener Veröffentlichungen zur Musikgeschichte, Vol. 9 (Tutzing: Hans Schneider, 1963); and J. A. Bank, Tactus, Tempo and Notation in Mensural Music from the 13th to the 17th Centuries (Amsterdam: Annie Bank, 1972).

<sup>6</sup>Gullo, pp. 57-69. His citations of the treatise come from CS III, pp. 1-12.

portion on tempo relationships; these relationships actually may be found in the Rubricae Breves, appended to the Brevis Compilatio in Coussemaker.<sup>7</sup> At present, the authorship of this treatise is in doubt. Vecchi,<sup>8</sup> Pirrotta,<sup>9</sup> and Hüschen<sup>10</sup> claim that this work is not by Marchettus. (Hüschen's claim is that in the St. Dié manuscript Bibliothèque Municipale 42, the Rubricae Breves is written in a later hand.) However, Gerbert,<sup>11</sup> Coussemaker,<sup>12</sup> and the editors of RISM<sup>13</sup> repeat attributions of the manuscripts to Marchettus. The actual manuscripts, however, vary in attribution. Pisa, Biblioteca Universitaria MS 606 (IV. 9),<sup>14</sup> and Rome, Biblioteca Vaticana MS lat. 5322,<sup>15</sup> indicate Marchettus as the author; in both of these manuscripts the Rubricae Breves immediately follows Marchettus' Pomerium. Brussels, Bibliothèque Royale MS II, 4144<sup>16</sup> and St. Dié give no attribution; in the Brussels manuscript, the Rubricae Breves follows the final part of the Pomerium, while in the St. Dié manuscript it follows Marchettus' Brevis Compilatio.

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<sup>7</sup>Ibid., CS III, pp. 9-11.

<sup>8</sup>"Su la composizione del Pomerium di Marchetto da Padova e la Brevis Compilatio," Quadrivium I (1956): 165, and Pomerium, CSM 6, American Institute of Musicology, p. 20.

<sup>9</sup>Pirrotta, "Marchettus de Padua," pp. 59-60.

<sup>10</sup>Heinrich Hüschen, "Marchettus von Padua," in MGG VIII 1960, cols. 1626-1630. Ed. by Friedrich Blume. (Kassel and Basel: Bärenreiter, 1949- ).

<sup>11</sup>GS III, p. 188.

<sup>12</sup>CS III, pp. 1-12.

<sup>13</sup>Especially Pieter Fischer, The Theory of Music from the Carolingian Era up to 1400. Series B, Vol. III<sup>2</sup>, p. 142.

<sup>14</sup>RISM, Series B. Vol. III<sup>2</sup>, p. 82.

<sup>15</sup>Ibid., p. 100.

<sup>16</sup>RISM, Series B, Vol. III<sup>1</sup>, p. 65.

<sup>17</sup>Ibid., p. 132.



Although the authorship is in doubt, the treatise's proximity in time to known treatises of Marchettus and its transmission in the same sources with other of Marchettus' works places it in his circle.

Pirrotta indicates some different notational relationships among the divisiones. His relationships, unfortunately given with little corroborative data,<sup>18</sup> are considered by most scholars to be correct,<sup>19</sup> but upon what basis do they deviate from Gullo's? It may be seen that the basis of distinction lies in the choice of sources.

Gullo quotes Marchettus at great length:

1. Tempus perfectæ divisum in duodecim

Tempus perfectum recte est illud in quo ponuntur duodecim semibreves que vocantur minime.<sup>20</sup>

Si autem velocius cantaretur sic quod plures quam duodecim poneretur, diceretur plusquam perfectum.

Sex vero vocantur minores semibreves; tres autem majores naturales et sic una duarum duas partes habet temporis que vocantur major artificialis.<sup>21</sup>

The tempus perfectum recte is that in which twelve semibreves called minimæ are used.

If, however, it was sung more quickly such that more than twelve semibreves were used, it was called plusquam perfectum.

Indeed, six are called minor semibreves; moreover, three are called natural major semibreves, and thus one of two has two parts of the tempus which is called an artificial major [semibreve].

<sup>18</sup>But see Pirrotta, "Marchettus de Padua," pp. 59-60, fn. 3.

<sup>19</sup>Kurt von Fischer, "Trecentomusik-Trecentoprobleme," *Acta XXX* (1958): 180. He is referring to Pirrotta's Music of 14th-century Italy.

<sup>20</sup>Coussemaker cites this sentence from GS III, p. 188.

<sup>21</sup>GS III, p. 9.

We thus come up with the duodenaria relation

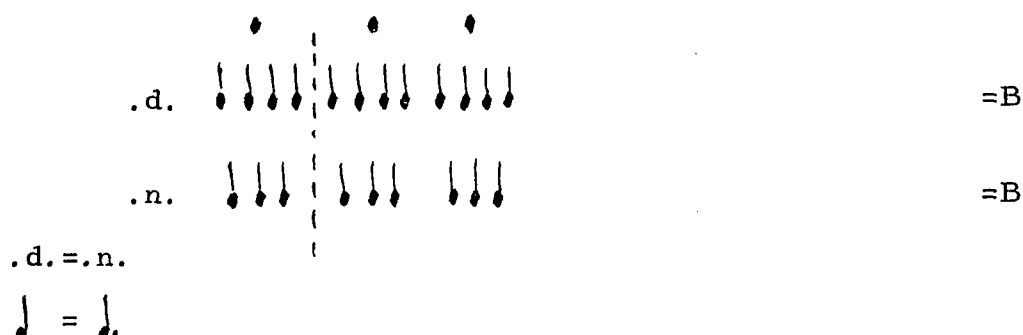


## 2. Item tempus perfecte divisum in novem

Item idem tempus in quantitate, ubi tres semibreves vocantur ut supra dictum est; sed dividimus in novem que vocantur minime.<sup>22</sup>

Moreover, we have the same tempus in quantity, where three semibreves are placed, as has been mentioned above; but we divide them into nine semibreves which are called minime.

This yields the novenaria division. More important, it yields a relation between .d. and .n.. If they take up the same amount of time, we have



## 3. Tempus perfectum minus divisum in sex

Tempus hoc perfectum est quantum ad divisionem, quia dividitur in tres partes et postea in sex et non ultra, propter suam velocitatem modi cantandi, sed quantum ad quantitatem est pro medietate temporis superioris perfecti in duodecim; et dicitur tempus hoc minus perfectum....<sup>23</sup>

This tempus is perfect as to its division because it is divided into three parts, later into six and no farther on account of the speed of the manner in which it is sung, but, as to its quantity, it takes up one-half of the time of the above-mentioned tempus perfecte in duodecim; and this tempus is called minus perfectum.

<sup>22</sup>CS III, p. 10.

<sup>23</sup>Ibid.

A clear relation is set up between this senaria perfecta and the .d..

.d.		=B
.p.		=B

.d. = .p.

#### 4. Tempus perfectum minus divisum in tribus

Tempus hoc perfectum est quantum ad divisionem, quia dividitur in tres et non ultra, propter suam velocitatem; sed quantum ad quantitatem est pro tertia parte temporis perfecti superius divisum in novem, et de ipso modo cantandi, et vocatur istud tempus perfectum minimum....<sup>24</sup>

This tempus is perfect as to division because it is divided into three [parts] and no farther because of its speed, but as to quantity it is one-third as long as the novenaria, and of that way of singing, and this is called tempus perfectum minimum.<sup>25</sup>

The ternaria divisione, described here, yields the following relationship to .n..

.n.		=B
.t.		=B

.n. = .t.

#### 5. Tempus imperfectum recte modi Italici divisum<sup>26</sup>

<sup>24</sup>Ibid.

<sup>25</sup>This prima divisione probably harks back to the notation of Franco of Cologne. See also Bank, p. 19.

<sup>26</sup>Martinez, p. 77, says that in Rs, the symbol .y. (Ytalica) refers to .p., while in Marchettus' Pomerium it refers to .q. This appears incorrect; in the Pomerium the reference is to a maximum of eight semibreves per breve. In the Brevis Compilatio, it refers to .o. See J. Vecchi's edition of the Pomerium, pp. 173-180.

Hoc tempus dicitur imperfectum, quia divitur in duas partes equales.

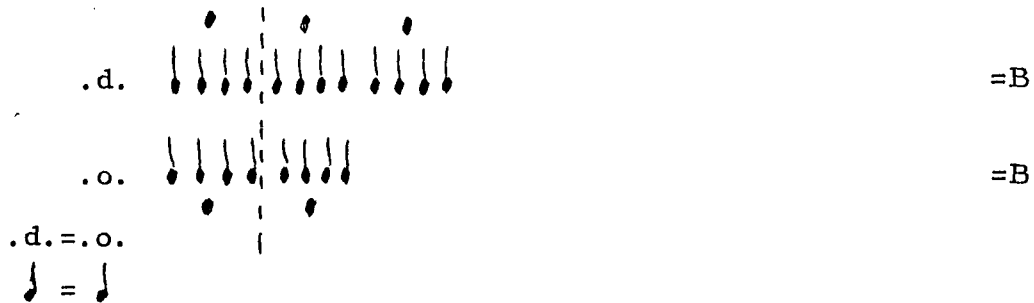
Hoc tempus imperfectum deficit a perfecto superiori diviso in duodecim in tertia parte; octo semibreves vocantur minime, quatuor minores, et due majores naturales....<sup>27</sup>

This tempus is called imperfectum because it is divided into two equal parts.

This tempus imperfectum lacks the third part of the the above-mentioned duodenaria; eight semibreves are called minime, four are called minores and two, maiores naturales....

This description of the octenaria division shows the following relationship

to .d..



#### 6. Tempus imperfectum minus

Tempus hoc imperfectum dicitur minus, quia dividitur in duas partes equales, post hec in quatuor. Et propter suam velocitatem non possunt poni octo, sed bene pars ipsarum octo aliquando....<sup>28</sup>

This tempus imperfectum is called minus because it is divided into two equal parts, then into four. And because of its speed, they are not able to receive eight, but well a certain part of eight.

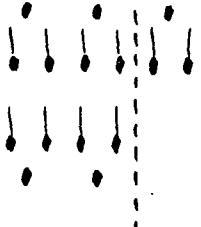

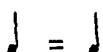
While no relationship is made between this quaternaria and any other divisione, one may be postulated according to Marchettus. In the third chapter of the first book of the Pomerium, he says,

<sup>27</sup> CS III, p. 11.

<sup>28</sup> Ibid.

Tempus autem imperfectum deficit a perfecto in  
 tertia parte sui ad minus.<sup>29</sup>

This statement provides us with the logical formula

.p.		=B
.q.		=B
<p>.p. = .q.</p> <p></p>		

### 7. Tempus imperfectum modi Gallici

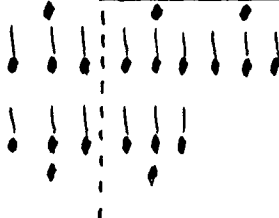
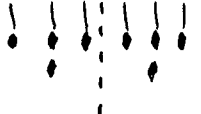
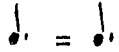
Tempus hoc dicitur imperfectum recte. Potest etiam  
 velocius cantari; et tunc diceretur imperfectum minus,  
 et rarius dicitur majus imperfecto recte. Hoc tempus  
 imperfectum deficit a perfecto superiori diviso in no-  
 vem in tertia parte.

Dividitur autem in duas semibreves equales que dicuntur  
 majores naturales; et ille due postea dividuntur in sex  
 que dicuntur minime....<sup>30</sup>

This tempus is called imperfectum recte. Likewise,  
 you are able to sing it quickly; and then it would be  
 called imperfectum minus and more rarely majus  
imperfecto recte. This tempus imperfectum lacks  
 one-third the value of the above-mentioned novenaria.

Now it is divided into two equal semibreves which are  
 called majores naturales; and these two are then di-  
 vided into six which are called minimes....

The relationship of senaria imperfecta to .n. therefore would be

.n.		=B
.i.		=B
<p>.n. = .i.</p> <p></p>		

and substantiates the rule given above.<sup>31</sup>

<sup>29</sup>Vecchi, Pomerium, p. 161.

<sup>30</sup>CS III, p. 11.

<sup>31</sup>Vecchi, Pomerium, p. 161.

Thus we have these tempo relationships as summarized by Marchettus' circle. It is a simple step to calculate the rest of the relationships from those already known.

To summarize the ones above:

.d.=.n.



.p.=.d.



.t.=.n.<sup>32</sup>



.o.=.d.



.p.=.q.



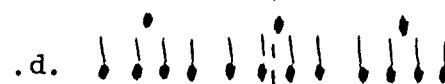
.i.=.n.



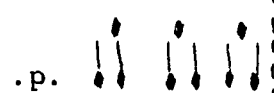
The other tempo relationships are



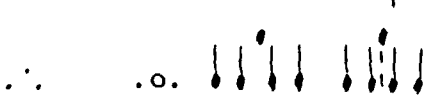
=B



=B



=B

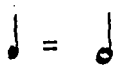


=B

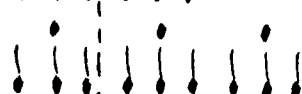


=B

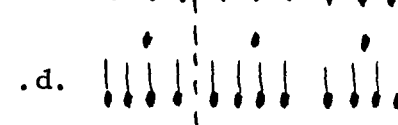
.o.=.p.



=B



=B



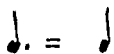

=B


<sup>32</sup>Due to the scarcity of .t. in the extant sources, I will not give all the relationships it forms with other divisiones.


.i.  =B

.d.  =B

.i.=.d.

 = 

.o.  =B

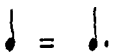

.d.  =B

.i.  =B

.'. .o.  =B

.i.  =B


.o.=.i.

 = 

.o.  =B

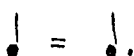

.i.  =B

.n.  =B

.'. .o.  =B

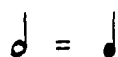
.n.  =B

.o.=.n.

 = 

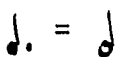
.q.		=B
.p.		=B
.d.		=B
∴ .q.		=B
.d.		=B

.q. = .d.



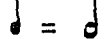
.n.		=B
.d.		=B
.p.		=B
∴ .n.		=B
.p.		=B

.n. = .p.

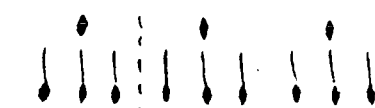


.o.		=B
.p.		=B
.q.		=B
∴ .o.		=B
.q.		=B

.o. = .q.

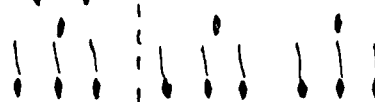




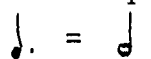
.n.  =B

.o.  =B

.q.  =B

∴ .n.  =B

.q.  =B

.n. = .q.  


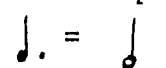
.i.  =B

.o.  =B

.p.  =B

∴ .i.  =B


.p.  =B

.i. = .p.  


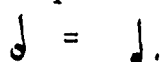
.q.  =B

.p.  =B

.i.  =B

∴ .q.  =B

.i.  =B

.q. = .i.  


These calculations are in agreement with Gullo's table.<sup>33</sup> This table is reproduced in Bank<sup>34</sup> where he indicates Gullo's semibreve maior value for .p. in the semibreve minor column. For .q., where Gullo has nothing in either the semibreve maior or minor columns, Bank indicates a value for the semibreve minor. This is justified by Marchettus' statement in the Brevis Compilatio:

Si autem plures quam tres semibreves pro tempore perfecto sumatur, tunc transimus ad secundum divisionem temporis perfecti qui est in sex, que vocantur minores....<sup>35</sup>

If, however, more than three semibreves are used for the perfect time, then we pass to the second division of the perfect time, which is in six [i.e., contains six semibreves], which are called minor.

Regarding .q., Marchettus says,

Si autem quattuor fuerint uniformiter figurate, tunc secundum Ytalicos equibilter proferentur, et minores vocantur....<sup>36</sup>

If, however, four [semibreves] are written uniformly, then according to the Italians they are played equally and are called minor.

Several pieces corroborate some of these relationships through simultaneous usage. One such piece is Johannes de Florentia's "Piu non mi curo,"<sup>37</sup> where there is a simultaneous use of .d. and .n. (Example VII-1), showing the above-mentioned relationship .d.=.n.

↓      ↓

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<sup>33</sup>Gullo, p. 68.

<sup>34</sup>Bank, p. 19.

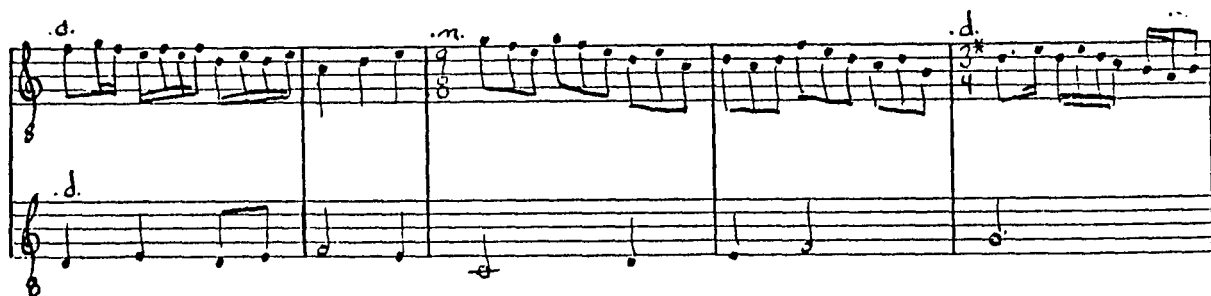
<sup>35</sup>Vecchi, "Su la composizione," p. 182. This article gives a summary as well as an edition of the Brevis Compilatio.

<sup>36</sup>Ibid., p. 198.

<sup>37</sup>Pirrota, Music of 14th-century Italy, Vol. I, p. 37.

## Example VII-1

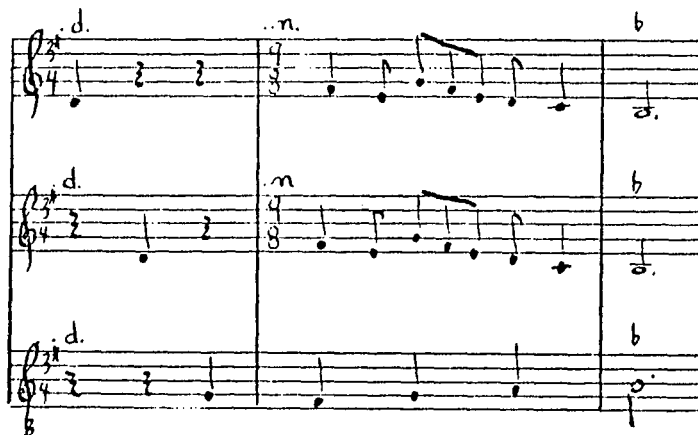
Johannes de Florentia, "Piu non mi curo"



Another example of the same pair of divisiones, this time from Rs is the madrigal "Nel prato pien de fiori"<sup>38</sup> (Example VII-2).

## Example VII-2

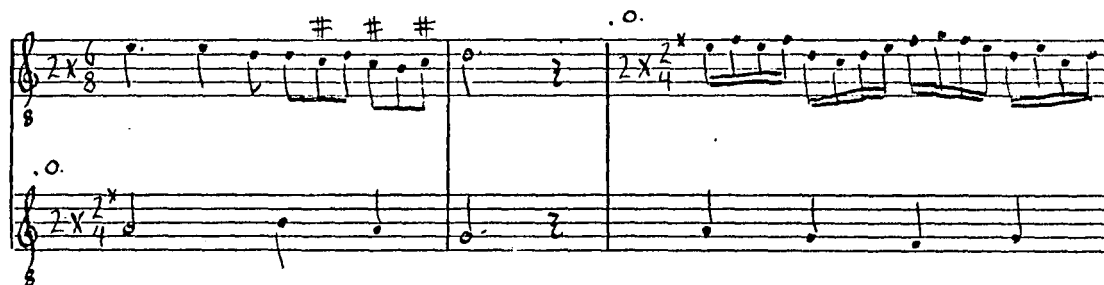
"Nel prato pien de fiori"



Similarly, the divisiones .i. and .o. occur together in Gherardellus de Florentia's madrigal "Allo spirar dell' arie brun"<sup>39</sup> (Example VII-3).

## Example VII-3

Gherardellus de Florentia, "Allo spirar dell' arie brun"



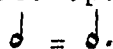
<sup>38</sup> Ibid., Vol. II, p. 58.

<sup>39</sup> Ibid., Vol. I, p. 57.

.o.=.i., again as shown above.

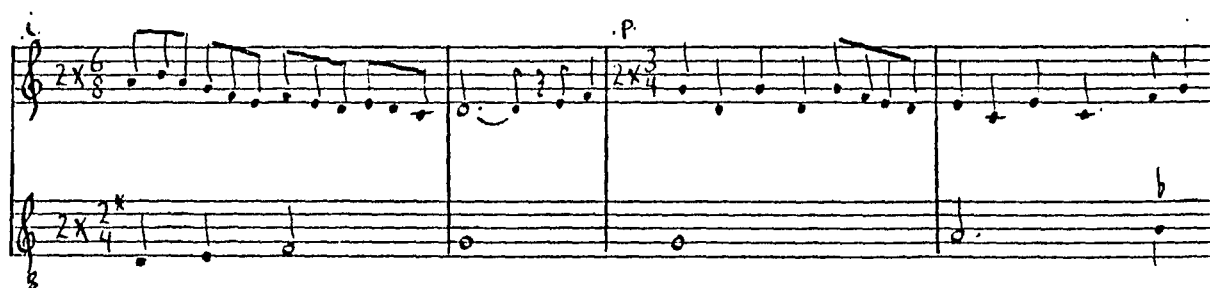


A third set of proportions is affirmed in the madrigal "Una colomba"<sup>40</sup> by Gherardellus de Florentia, where .o. and .p. are shown to be equal to the relation .o.=.p. (Example VII-4).



#### Example VII-4

Gherardellus de Florentia. "Una colomba"



This last example is useful also because the upper voice alternates .p. and .i. over a constant use of .o.. Therefore, another relationship comes about: .p.=.i.. However, earlier the proper relationship .p.=.i. had been established. What is the basis for this discrepancy?

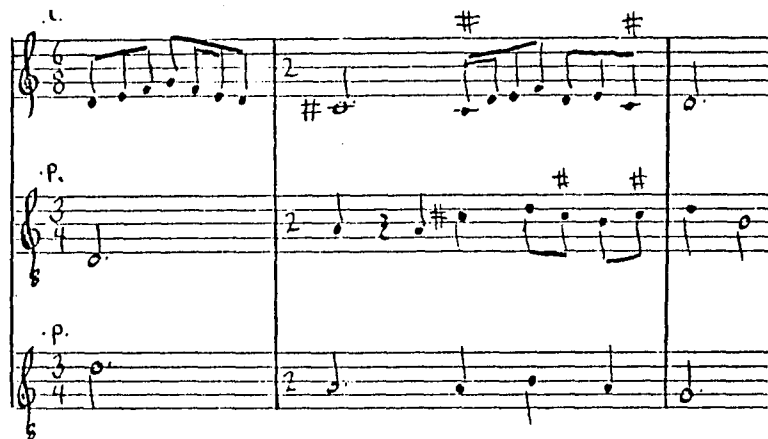
Evidently, a change in theory took place in Italy dating at least as early as the second half of the fourteenth century. This change is shown by the contemporary Fragmentum de mensuris,<sup>41</sup> which mentions the equality of .i. and .p., a relationship that is borne out even in Ciconia<sup>42</sup> (Example VII-5).

<sup>40</sup>Ibid., Vol. I, p. 72.

<sup>41</sup>Gallo, La teoria della notazione, p. 75. This treatise is edited by F. Albert Gallo in Mensurabilis Musicae Tractatuli, Antique Musicae Italicae Scriptores, no. I (Bologna: Tamari, 1966).

<sup>42</sup>The older value of .i.=.p. is shown in Johannes da Florentia's madrigal "Nascoso el viso" (Pirrota, Music of 14th-century Italy, Vol. I, p. 23). The piece appears in Sq, Rs and Pan, and by comparing and aligning the sources as Pirrota has done, we may observe a congruence

Example VII-5  
Johannes Ciconia, "Una Panthera"



This subject is not abandoned by later writers either, for the important fifteenth-century theorist Prosdocimus de Beldemandis, in his need to re-establish the primacy of Italian notation, wrote the Tractatus practice cantus mensurabilis ad modum Ytalicorum (1412),<sup>43</sup> in which he discusses this problem of tempo relationship. His ideas are essential for an understanding of the evolution of this problem:

Nec dicendum est hanc artem Ytalicam ponere pluralitatem sine necessitate in ponendo mensuram octenariam que duplex quaternaria esse videtur, et mensuram duodenariam que triplex quaternaria reputatur, cum mensura quaternaria taliter multiplicata ad hoc sufficiat, quoniam si bene consideramus, tales due mesure, scilicet: duodenaria et octenaria non posite sunt absque necessitate. Unde scire debes, quod due sunt fractiones rationabiles, et dulciter cantabiles, reperte inter minimam et semiminimam que in dupla proportionem ad minimam cantatur, scilicet fractio

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between .n.=.d. and .i.=.p., i.e., .n.=.d. and, therefore, .i.=.p.



This idea of alternation "per aequipollentem" is mentioned by Pirrotta, "Marchettus de Padua," p. 60, fn. 3.

<sup>43</sup>CS III, pp. 228-248, and Claudio Sartori, La notazione italiana del Trecento in una redazione inedita del "Tractatus Practice Cantus Mensurabilis ad Modum Ytalicorum" di Prosdocimo de Beldemandis (Florence: Olschki, 1938), pp. 35-71. A translation was made by Jay A. Huff as Prosdocimus de Beldemandis, "A Treatise on the Practice of Mensural Music in the Italian Manner," MSD No. 29 (N.p.: American Institute of Musicology, 1972.)

ad minimam sexquialtera, propter quam fractionem invente sunt semiminime cum cauda retorta et ad superius reflexa de quibus facta est superius mentio, et fractio ad minimam sexquiertia, propter quam invente sunt iste due mesure iam recitate scilicet mensura octenaria et mensura duodenaria quas si bene considerabimus, et ipsas aliquantulum stricte cantabimus, inveniemus octenariam mensuram ad senariam reduci, et duodenariam ad novenariam, que ambe mesure maiores, ad ambas mensuras minores, in sexquiertia proportionem se habent, ut apparet, et sic tales mesure non posite sunt sine necessitate, cum talem proportionem sexquiertiam satis necessarium habere non possemus absque istarum duarum mensurarum positione. Sed bene posite fuissent sine necessitate si sub suo proprio esse cantate fuissent et non stricte ut octenaria duplex quaternaria et duodenaria triplex quaternaria pro ut quandoque faciunt ignorantes cantores Ytallici qui dicunt quod non semper tempus octenarium et tempus duodenarium ad senarium et novenarium cantari habent in proportionem sexquiertia, sed quod aliquando octenarium sub modo duplicis quaternarii et duodenarium sub modo triplicis quaternarii cantari habent. Sed istis non est attendendum quia male et false loquuntur propter rationes iam adductas.

Sed si contra hoc obstaret aliquis probando mensuras iam recitatas scilicet octenariam et duodenariam adhuc positas fuisse sine necessitate, retenta adhuc tali proportionem sexquiertia, eo quod ad hoc sufficisset mensura quaternaria stricte cantata, ut apparere potest cuilibet intelligenti, est sibi respondendum concedendo bene quod mensura quaternaria stricte cantata fuisset sufficiens pro proportionem sexquiertia. Sed dico quod propter hoc non est dicendum alias duas mensuras iam recitatas fuisse positas absque necessitate, et hanc mensuram quaternariam pro tali proportionem sexquiertia poni debuisse, quoniam si tales due mesure posite non fuissent, et talis mensura quaternaria aliquando pro proportionem sexquiertia stetisset, tunc semper, quando nobis presentatus fuisset aliquis cantus quaternarius, fuisset nobis dubium an ipsius figuras cantare debuissimus in suis propriis valoribus sive large, an stricte sive in proportionem sexquiertia; et propter hanc obscuritatem sive dubietatem fugere, invente sunt alie due mesure pluries nominate, scilicet octenaria et duodenaria; et hoc ut sciamus quod quaternarium tempus semper sub modo quaternario cantare debemus, octenarium vero et duodenarium ad senarium et novenarium in sexquiertia proportionem, et sic habes quomodo tales mesure posite non sunt sine necessitate quod declarare volebamus.<sup>44</sup>

Nor should anyone say that the Italian practice creates an unnecessary profusion in setting up an octenaria mensuration,

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<sup>44</sup>Sartori, pp. 48-49.

which might appear to be double quaternaria, and a duodenaria mensuration, which might appear to be triple quaternaria, when the said multiples of quaternaria would appear to suffice for the purpose. For if we consider the matter carefully, we will see that these two mensurations, duodenaria and octenaria, have not been set up unnecessarily. For this purpose you must know that between the minim and that semiminim which is sung in duple proportion to the minim there are two other values, both rationally calculable and delightful to sing. One is sesquialteral to the minim, and it is for this value that the semiminims with the upward hook to the flag, mentioned above, were invented. The other is sesquitercial to the minim, and for this value the two mensurations just mentioned were invented, i.e., octenaria and duodenaria. If we calculate these mensurations carefully and then sing them somewhat fast, we will find the octenaria mensuration reduced to the senaria and duodenaria to novenaria. The two larger measures, you see, are in proportio sesquitercia respectively to the two smaller. Therefore, these mensurations have not been set up unnecessarily if they were sung as notated instead of faster, that is, octenaria as double quaternaria and duodenaria as triple quaternaria, as they are sometimes sung by ignorant Italian musicians. These men claim that tempus octenarium and tempus duodenarium do not always have to be sung in proportio sesquitercia to senarium and novenarium, but that sometimes octenarium should be sung as double quaternarium and duodenarium as triple quaternarium. But no heed should be paid to such people, because what they say is improper and untrue, for the reasons already adduced. And if someone should yet insist, in rebuttal to this, that the mensurations in question, that is, octenaria and duodenaria, have still been set up unnecessarily since the quaternaria mensuration, if sung faster, would be sufficient for the proportio sesquitercia. But I say that you must not on that account maintain that the two mensurations in question have been set up unnecessarily and that the quaternaria mensuration ought to be used for proportio sesquitercia; because, if these two mensurations were not provided and the quaternaria mensuration were sometimes to stand for proportio sesquitercia, then every time we were confronted with a piece of music in quaternaria mensuration, we would be in doubt whether the notes should be sung according to their own values, that is, full length, or whether they should be sung shorter, that is, in proportio sesquitercia. It was in order to avoid this ambiguity that the two mensurations in question, octenaria and duodenaria, were invented. In this way, we know that tempus quaternarium is always to be sung as quaternaria and octenaria and duodenaria always in proportio sesquitercia to senaria and novenaria. And now you know why these mensurations have not been set up unnecessarily, which is what we wanted to make clear.<sup>45</sup>

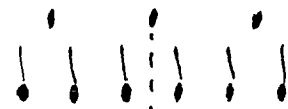
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<sup>45</sup>Huff, pp. 27-28. This passage is quoted with the kind permission of Dr. Armen Carapetyan and the American Institute of Musicology.



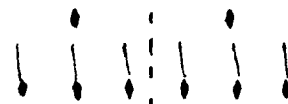


.p.



=B

.i.



=B

.o.



=B

.i.

.p.



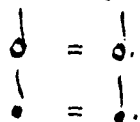
=B

.o.

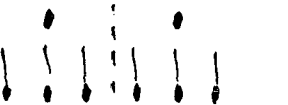


=B

.o. = .p.



.i.



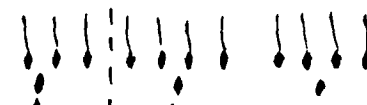
=B

.n.



=B

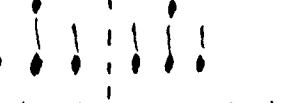
.d.



=B

.i.

.i.



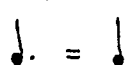
=B

.d.



=B

.i. = .d.



		=B
		=B
		=B
∴		=B
		=B

.o. = .q.

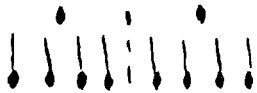


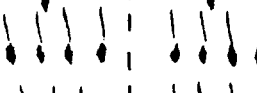

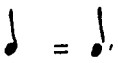
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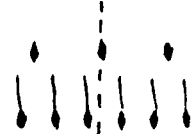
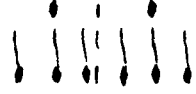



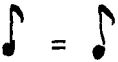
Instead of .o. being double .q., the minims of the two relationships are in sesquitertial proportion.

		=B
		=B
		=B
∴		=B
		=B

.i. = .q.

=

	.o.		=B
	.d.		=B
	.n.		=B
∴	.o.		=B
	.n.		=B
.o. = .n.			
			

	.p.		=B
	.i.		=B
	.n.		=B
∴	.p.		=B
	.n.		=B
.p. = .n.			
			

.p.		=B
.o.		=B
.d.		=B
∴ .p.		=B
.d.		=B

.p. = .d.

=

.q.		=B
.p.		=B
.n.		=B
.q. = .n.		=B
=		=B

.q.		=B
.p.		=B
.d.		=B
∴ .q.		=B
.d.		=B

.q. = .d.

=

Thus it is Prosdocimus' relationships which are valid for Ciconia's works in Trecento style,<sup>47</sup> as well as being the probable source for Pirrotta's conclusions (and hence the disagreement with Gullo's values). Moreover, this system was operative during the fourteenth century, and it must be admitted as a practical doctrine which Prosdocimus codifies retrospectively.

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<sup>47</sup>After all, it is likely that Ciconia and Prosdocimus knew each other and that there was a current exchange of ideas between the two men, since both were in Padua at the same time. There is also the date of Ciconia's death, 1411, and the date of Prosdocimus' treatise, 1412.





## PART II

## EDITORIAL POLICY

This edition should serve two purposes: to give the modern performer a clear transcription and to keep as closely as possible to the original. Since this work should serve as a scholarly as well as a performing edition, I have included everything necessary for the reconstruction of the original notation. To these aims the following editorial principles have been adopted:

Scale of reduction. The semibreve has been transcribed as a quarter or dotted quarter note, depending on the mensuration, being a reduction of 4:1. All final notes of major sections have been transcribed as longs, even those few in which other values appear.

Clefs. While a multitude of C-clefs were used in the manuscripts, all are given here as treble or transposed treble (  ) clefs. The original initial clefs of pieces along with musical incipits are indicated at the beginning of each transcription.

Time signatures. Both French mensural signs and Italian division letters are found in the original sources. For the French mensurations the following equivalencies result: O=3/4, C=6/8, C=2/4. One additional sign is found:  , which means additional diminution. The Italian signs of division have the following equivalencies: .i.=6/8, .n.=9/8, .p.=3/4, .q.=2/4, .o.=2\*/4. The asterisk for the .o. division is to help distinguish it from .q..<sup>1</sup>


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<sup>1</sup> This procedure was established by Nino Pirrotta, The Music of Fourteenth Century Italy, Vol. I, p. II (Amsterdam: American Institute of Musicology, 1954).



In all cases, the original sign where present is given above the music. When a sign of division is present in one voice but lacking in another, the proper sign will be included in parentheses. A sign of division is not given, however, when one does not appear at all in the piece.

Coloration. All notes indicated either by coloration or its equivalents, void notation or dragmae, will be indicated by half brackets  $\lceil \rceil$ .

Barring and Tempo. Instead of the Mensurstrich, I have used normal barring but in an irregular fashion. In this stylistically heterogeneous corpus of works, different principles of barring are desirable in different styles of pieces. In the Italian works I have endeavored to group breve units together in twos and threes, forming macrometric structures similar to the French modus. This barring tends to clarify the page (too many bar lines of too little consequence result from barring individual breve units) and to give the performer a feeling for a higher rhythmic plane, well suited to Italian fioritura. I have indicated all ligatures in the transcriptions as well, since such groups could indicate rhythmic units. For instance, the formation of three ligatures c.o.p., e.g., in "Con lagrime"), , would indicate a complete group in  $3 \times \frac{2}{4}$  and is barred as such.

Other pieces demand a different barring. Occasionally I have chosen to keep smaller units separate where necessary, i.e., where the grouping into larger units serves no useful musical purpose. Occasionally each individual part has its own rhythmic identity; in these cases a divergent barring system from voice to voice is utilized.

The tempo relationships have been discussed in Chapter VII; they will be indicated in the appropriate places by an equivalence, the value of the new section first and the value of the previous section last, e.g.,

$$\text{♩} = \text{♩}, .$$

Points of division. Since these points are necessary in a true reconstruction of the sources, they are included wherever they appear, although they are not used consistently within as well as between pieces in the same manuscript.

Errors and variants. Omissions or the miscopying of note values are corrected and acknowledged in a footnote.

Problems arise when one attempts to correct isolated errors of pitch. In general, the policy will be to correct such notes in pieces which occur as unica with a reference in the footnotes. Several pieces exist in multiple sources and are transcribed from one main source which is the best source, either the most complete or the one which seems closest to the composer's intentions. Discrepancies that are clearly in error can be corrected from ancillary sources. Occasionally all sources will agree upon what appears to be an erroneous reading. In this case such a reading is allowed to stand but is indicated in a footnote. It must be stressed that such corrections of notes, although made with the best intentions, are merely suggestions. The performer is free to employ or disregard such emendations.

Accidentals. Two types of accidentals exist: those present in the sources and those added by performers. The former are placed on the staff exactly as they appear in the manuscripts themselves, even when such accidentals are not found immediately before the note affected, to indicate points of mutation. On occasion they appear several notes beforehand or even after the note. If the accidental is placed either before or after the note by several notes, all notes affected are indicated by the proper accidental placed above the staff. Only when the accidental is immediately before the note(s) will the first note have no other sign.

The second type of accidental comes under the heading of musica

ficta; the application of musica ficta is as much an art as a science, and thus there is great controversy over specific solutions. Suffice it to say, then, that all editorial additions of musica ficta are meant only as one possible interpretation, to be altered if deemed necessary. In general, several rules have formed the basis for the treatment:<sup>2</sup>

1. A sharp is treated as a mi, and a flat, as fa for the purposes of distinguishing hexachords which may introduce other accidentals.
2. Mi contra fa in perfect consonances is avoided unless specifically indicated by a prescribed accidental.
3. In the progressions la-sol-la, sol-fa-sol and re-ut-re, the middle note is often sharpened, yielding fa-mi-fa. While the theorists do not say so, these progressions are generally cadential and submit to such alteration there. In other passages melodic considerations may suggest an alteration as well. In the progression a-b-a (or transposition) the middle note is lowered to form a-b<sup>b</sup>-a if a melodic juxtaposition with an f occurs. This last progression was not defined as "una nota supra la" until at the earliest the late fifteenth century.<sup>3</sup> Concerning this progression, Bent says:<sup>4</sup>

Even if sixteenth-century practice admitted la fa la as a proper solmisation of this progression a-b<sup>b</sup>-a (thus destroying the whole purpose of solmization—the location of semi-tones), by the standards of the fifteenth and earlier centuries

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<sup>2</sup>Two excellent articles on musica ficta are Suzanne Clercx, "Les accidents sous-entendus et la transcription en notation moderne," Les Colloques du Wégimont, II, 1959, pp. 167-195, and Margaret Bent, "Musica recta and musica ficta," MD XXVI (1972): 73-100.

<sup>3</sup>Bent, "Musica recta and musica ficta," p. 92.

<sup>4</sup>Ibid.

only mi fa mi could be used. When an upper returning note is flattened, as it is frequently and frequently has to be, the reason is usually either the avoidance of a melodic tritone outline, or the achieving of a correct "adhesion" between an imperfect and a perfect interval by the rules of Jean de Muris, e.g.,  $a \ b^b \ a$   $f \ g \ d$ . But it may also result from purely aural considerations. What the singer hears happening around him may, in practice, be the strongest influence upon his own solution. In the absence of keyboard anchorage (with its simplification of the chromatic scale and primacy of white notes over black) and of any prejudice that b is to be sung natural unless marked flat, the singer is unlikely to persist with b-natural if the lower parts are constantly using  $b^b$ .

A common usage of the  $\underline{a}-\underline{b^b}-\underline{a}$  progression is found in the Dorian formula  $\underline{d}-\underline{a}-\underline{b^b}-\underline{a}$  and may also validate, albeit tentatively, the above-mentioned principle.

4. The progressions 3-5 and 6-8 (plus compounds) will have the penultimate interval made major. In 3-1 progressions, the penultimate interval will be made minor. These alterations occur at cadences, although occasionally, for aural considerations, these intervals other than at cadences will be altered.

None of these rules is hard and fast, especially if other considerations, such as prescribed accidentals or linear flow, take precedence.

Texts. The text underlay in most of the sources is clear, and an attempt has been made to retain the original placement where it makes sense to do so. Occasionally it was necessary to make allowances for a text that did not fit the space allotted to it. Certain changes have been made in the transcriptions, however. Where suitable, texts are underlaid in voice parts where no text was indicated in the source(s). This does not imply that vocal performance for these parts is mandatory, but the text underlay is given as a suggestion if a vocal performance is chosen. Such additions are given in square brackets [ ]. Indeed, some parts are better suited to instruments than voices. Further, in those pieces where

successive lines of the text are placed apart from the music, that text has been set.

The complete texts are given with translations immediately following these editorial remarks; they are conflations of the different sources (where present). Because of the number of variants, all the footnotes pertaining to them occur with the complete texts and not with the music. All original spellings are retained, with the only bow to modernization being a use of the letter "i" for the letters "i," "j" and "y" in Italian where they represent merely orthographic changes. To avoid confusion the texts as underlaid in the music correspond to the edited texts given separately.

Critical notes. The critical notes for the music will be found at the end of the transcriptions.

Per quella strada lactea del cielo  
 Da belle stelle ov e'l<sup>1</sup> seren' fermato  
 Vedeve un carro andar tutto abrasato.<sup>2</sup>

Coperto a drappi rossi de fin' oro  
 Tendea el timon verso ançoli cantando;  
 El carro<sup>3</sup> triumphal vien su montando.

De verdi lauri corone menava  
 Che d'alagreça<sup>4</sup> el mondo verdeçava.

Along that Milky Way in the sky of lovely stars, where the heavenly firmament is, there was seen a chariot moving all aglow. Covered with red drapery of fine gold, it turned its rudder toward the singing angels; the triumphant carriage climbs on high. It brought along a wreath of green laurels so that the world became verdant with joy.

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<sup>1</sup>"Ovel" in manuscript.

<sup>2</sup>Perhaps from verb "abbraggiare."

<sup>3</sup>Per has "charro."

<sup>4</sup>Luc has "alegreça."

NB. The first strophe and the ritournello appear in both Luc and Per. The second strophe appears in Per only and is not set to music.

I cani<sup>1</sup> sono fuora per le mosse.  
 Piangiti volpe i lacci<sup>2</sup> e le taiole<sup>3</sup>  
 Che per i vostri semi aveti scole.<sup>4</sup>

Guardise a chi la tochi a questa chaça  
 Che a ciascu<sup>5</sup> tratto non se da riscosse  
 Ne con mensura se da le percosse.

Tristo chi per mal far si fa biscorso;  
 Ma pur el cielo si fara soccorso.<sup>6</sup>

The dogs are outside straining at the leash. Bemoan, o fox, the nets and traps. Weep for your descendants who will never be. Be careful that nobody (literally, who) touches you in this hunt, for there is no respite from any blow, nor are the blows given with measure. Sad is he who because of evildoing wanders to and fro; but only in heaven will he find help.

---

<sup>1</sup> Cantus and Tenor both have "canj."

<sup>2</sup> Cantus and Tenor both have "lassj."

<sup>3</sup> Cantus and Tenor both have "tayole."

<sup>4</sup> Tenor has "schole." Perhaps this word comes ultimately from "scorzare," meaning "bereavement of life."

<sup>5</sup> Manuscript has "ciaschun."

<sup>6</sup> Pirrotta and LiGotti, "Il Codice di Lucca," MD IV (1950): 133, have "so corso."

NB. The first strophe and ritornello appear in both Per and Luc. The second strophe appears in Luc only and is not set to music.

Caçando<sup>1</sup> un giorno<sup>2</sup> vidi<sup>3</sup> una cervetta  
 Candida tutta piena de costume<sup>4</sup>  
 Ch'el cor me aperse e par che me consume.  
 E lei<sup>5</sup> seguendo per farne vendetta  
 Tosto mi sparve si ch'io non la vidi  
 Cridando, "Signor mio perche<sup>6</sup> me sfidi?"

Alor si volse a la mia voce indegna  
 Ivi<sup>7</sup> se<sup>8</sup> strinse<sup>9</sup> et ivi<sup>10</sup> fe sua<sup>11</sup> insegna.

One day while hunting I saw a white doe so moral that she opened my heart and seems to consume me. And as I follow her to do vengeance, suddenly she vanished from me so that I could not see her anymore, crying, "Signor, why do you confront me?" Then she turned upon hearing my unworthy voice. There she paused and from there she departed.

---

<sup>1</sup>Tenor--"chacando."

<sup>2</sup>Tenor--"çorno."

<sup>3</sup>Tenor--"vidj."

<sup>4</sup>Tenor--"di chostume."

<sup>5</sup>Manuscript has "ley."

<sup>6</sup>Manuscript has "per che."

<sup>7</sup>Manuscript has "ivj," both voices.

<sup>8</sup>Tenor--"si."

<sup>9</sup>Tenor--"stringe."

<sup>10</sup>Manuscript has "ivj," both voices.

<sup>11</sup>Tenor--"soa."

NB. The second strophe appears without music.



Una panthera in compagnia de Marte,  
 Candido Jove d'un sereno adorno.  
 Costante e l'arme chi la guarda intorno.

Questa governa la cita luchana;  
 Con soa dolceça el cielo dispensa e dona  
 Secondo el meritar iusta corona,

Dando a chiaschun mortal che ne sia degno  
 Triumpho, gloria e parte in questo regno.

A panther in the company of Mars, radiant Jove in a calm, serene sky.  
 Firm is the weapon which protects it. This one governs the city of  
 Lucca; with its sweetness Heaven dispenses and gives according to  
 merit the just reward, giving to each mortal who is worthy of it tri-  
 umph, glory and a part of this realm.

---

NB. The first strophe appears in the Cantus and Tenor; the second  
 strophe appears without music after the Cantus. The ritornello text  
 appears in all three voices.

Poi<sup>1</sup> che morir mi convien per to amore

Lasso te donna el mio dolente core.<sup>2</sup>

Ai<sup>3</sup> lasso me! Con<sup>4</sup> pianti e con<sup>5</sup> sospiri<sup>6</sup>  
Sera mia vita ormai<sup>7</sup> e con dolore.

Aime i moro [in aspri e rei martiri]<sup>8</sup>  
[Vedo mia vita]<sup>9</sup> finir d'ore in hore.

Merçe per Dio o caro mio tesore<sup>10</sup>

Abi pieta de mi to servitore.

Poi che morir etc.

Since it is best that I die for your love, I leave you, my lady, my grieving heart. Ah, unhappy me! My life will ever be filled with weeping and sighs and grief. Alas, I die [in bitter and cruel torments]. [I see my life] ebbing moment by moment. For the sake of God have mercy on me, my dear treasure; have pity on me, your servant.

---

<sup>1</sup>Both Cantus and Tenor have "poy."

<sup>2</sup>The Cantus has "chore."

<sup>3</sup>Both Cantus and Tenor have "ay."

<sup>4</sup>The Tenor has "cum."

<sup>5</sup>The Cantus has "cum."

<sup>6</sup>The Cantus has "suspìri."

<sup>7</sup>Both Cantus and Tenor have "ormay."

<sup>8</sup>The manuscript has "ayme." The rest of this line is illegible. The bracketed words are merely suggestions for performance.

<sup>9</sup>Pirrota and LiGotti, "Il Codice di Lucca," MD IV (1950): 136, suggest the bracketed words, since the beginning of this line is illegible.

<sup>10</sup>The manuscript has "thesore."

NB. Both voices are texted with the ripresa and first piede. The second piede and volta are given without music.

La fiamma del tuo<sup>1</sup> amor che gia<sup>2</sup> me strinçe,

Da morte a vita l'alma mia suspinçe.

Volava li mei<sup>3</sup> spirti ça per l'aura

Quando t'aldis cridar piangendo e dire:

"Dove mi lassi? Oime<sup>4</sup> ver mi restaura

Un poco<sup>5</sup> la toa mente e non morire."

Quel suono amaro me fe resentire.

Cosi<sup>6</sup> l'amor ancor<sup>7</sup> la morte vince.

La fiamma etc.

The flame of your love which once grasped me, pushed my soul from death to life. My spirits were flying away on the breeze when I heard you cry and say, weeping, "Why do you leave me? Alas, restore to me a little of your sensibilities and do not die!" That sad sound brought me to my senses. Thus love again conquers death.

---

<sup>1</sup> The Cantus has "to," the Tenor has "tuo."

<sup>2</sup> The Tenor has "ça."

<sup>3</sup> The Cantus has "mey," the Tenor has "mie."

<sup>4</sup> The manuscript has "oyme."

<sup>5</sup> The manuscript has "pocho."

<sup>6</sup> The manuscript has "cossi."

<sup>7</sup> Pirrotta and LiGotti suggest that this word replace the word "amor" in the manuscript. (See "Il Codice di Lucca," MD IV: 122.)

NB. Both voices are texted with the ripresa and first piede. The second piede and volta have no music.

Text based on Luc and PC.

Con lagrime<sup>1</sup> bagnandome el viso<sup>2</sup>  
 El mio segnor<sup>3</sup> lassai,<sup>4</sup>  
 Ond'io<sup>5</sup> me strugo<sup>6</sup> in guai<sup>7</sup>  
 Quando io<sup>8</sup> me penso esser<sup>9</sup> da lui<sup>10</sup> diviso.<sup>11</sup>  
 Aime<sup>12</sup> dolente, ai<sup>13</sup> dura dispartita  
 Che mai<sup>14</sup> non fai<sup>15</sup> ritorno in questo mondo.

Ai<sup>16</sup> cruda morte! Ai<sup>17</sup> despietata vita  
 Come<sup>18</sup> partesti dal mio amor iocundo?  
 Ingorda<sup>19</sup> malvasa sença fondo  
 Fuor d'ogni temperança!  
 Sgroppa<sup>20</sup> omai<sup>21</sup> toa balança  
 Poi<sup>22</sup> che tolto m'ai<sup>23</sup> ogni gioco<sup>24</sup> e riso.

Con lagrime etc.

With tears bathing my face I left my master, wherefore I languish in woe when I think about being separated from him. Alas, sad, cruel separation, for you never will return to this world. Alas cruel death! Alas pitiless life, how could you depart from my happy affection? Villainous glutton without satisfaction, without any limit! Let your scales be balanced, now that you have taken away from me all youth and laughter.

---

<sup>1</sup>PC has "lacrime," Luc has "lagreme."

<sup>2</sup>PC has "vjso."

<sup>3</sup>PC has "signor."

<sup>4</sup>PC has "lasay," Luc has "lassay."

<sup>5</sup>PC has "onde."

<sup>6</sup>PC has "mestruço" ("mestruço?").

<sup>7</sup>PC and Luc have "guay."

- <sup>8</sup>PC and "i."
- <sup>9</sup>PC has "ess."
- <sup>10</sup>PC and Luc have "luy."
- <sup>11</sup>PC lacks last syllable.
- <sup>12</sup>Luc and PC have "ayme."
- <sup>13</sup>Luc has "ay," PC has "ai."
- <sup>14</sup>Luc and PC have "may."
- <sup>15</sup>Luc has "fay," PC has "fa."
- <sup>16</sup>Luc has "ay."
- <sup>17</sup>Luc has "ay."
- <sup>18</sup>Luc has "chome."
- <sup>19</sup>Pirrotta and LiGotti suggest "Ahi" here to give the proper number of syllables, "Il Codice di Lucca," MD IV (1950): p. 121. See Pit.
- <sup>20</sup>This reading should also serve for Pit.
- <sup>21</sup>Luc has "omay" ("ormai").
- <sup>22</sup>Luc has "poy."
- <sup>23</sup>Luc and PC have "may."
- <sup>24</sup>Luc and PC have "giocho."

NB. PC has only the ripresa and the first piede set to music. The second piede and volta appear without music. While there are discrepancies with Pit, I will not give those differences here but reproduce that text in foto.

Text based on Pit.

Con lagrime bagnandome nel viso

El mie signor lasciai

On'i<sup>1</sup> mi strugo<sup>2</sup> in guai.

Quando mi veggio ess' abbandonato.<sup>3</sup>

O me dolente, o dura dispartita

Che mai non fai<sup>4</sup> ritorno in questo mondo.

Ai<sup>5</sup> cruda morte o dispiatata vita

Come partisti dal mio amar giocondo?

Ai<sup>6</sup> ingorda malvagia sança fondo

Fuor d'ogni temperança

Stroppa<sup>7</sup> omai tuo balança

Porche m'ai tolto ogni mio gioco e riso.

Con lagrime etc.

---

<sup>1</sup> Cantus has "dondi."

<sup>2</sup> Both have "strugho."

<sup>3</sup> Tenor has "essi(?) dal lui diviso," similar to Luc and PC. The whole line is translated "When I see that I have been abandoned."

<sup>4</sup> Tenor had "fa."

<sup>5</sup> MS has "ay."

<sup>6</sup> MS has "ay."

<sup>7</sup> The word should be "sgroppa," as it is in PC.

NB. Both voices are texted with the ripresa and first piede. The second piede and volta are not set to music.

Dolçe fortuna ormai<sup>1</sup> rendime paçe  
 Da l'ochi<sup>2</sup> de costei<sup>3</sup> che me desfaçe,<sup>4</sup>  
 Costei me feça luce piu c'al sole<sup>5</sup>  
 Quando i<sup>6</sup> so razi<sup>7</sup> a li ochi me transfiçe.<sup>8</sup>

Misero me che piu deço me dole

Veçendo mancher le dolçe permesse.

Ogni leticia el mio cor fenisse

Poi<sup>9</sup> ch'el suo<sup>10</sup> viso a me negar li piaçe.

Dolce fortuna etc.

O sweet fortune, give me peace at last from the eyes of the lady who undoes me, she who gives me more light than the sun when the rays from her eyes transfix me (my eyes). Unlucky me, for whom greater desire makes me suffer continuing to be without her sweetness. She ended all joy in my heart because she likes to deny her face to me.

---

<sup>1</sup>"Ormay" in both PadB and PC.

<sup>2</sup>PC has "Da gli ochi."

<sup>3</sup>The Cantus of PadB is lacking the first syllable: "\_\_\_sti."

<sup>4</sup>This could be "defface" in both manuscripts; in the Cantus of PadB it is "deffaça."

<sup>5</sup>PC has "Costei mestra luce piu che sole."

<sup>6</sup>PadB has "y."

<sup>7</sup>The Tenor of PadB has "so razi"; PC has "soi razi."

<sup>8</sup>The Tenor of PadB has "ai ochi me trasfiçe"; PC has "a gli ochi me transfissa."

<sup>9</sup>Manuscript has "poy."

<sup>10</sup>Manuscript has "so."

NB. In PC only the Cantus is texted; in PadB both voices are texted. Only the ripresa and first piede appear in PC. The whole text, with the second piede and volta without music, appears in PadB.

Ben che da voi<sup>1</sup> donna sia partito  
 Con<sup>2</sup> pianti e con dolore,  
 Abrancharo l'amore  
 Et non voler pero che sia sbandito.

Partime da ti quasi strangosato  
 Credendo me morire,<sup>3</sup>

Poi<sup>4</sup> che m'avevi  
 El to amor donato.

-----

Ben che etc.

Although I have departed from you, (my) lady, with weeping and with sorrow, I will cling to my love and never let it go. I parted from you all choked up believing I would die, because you had given me your love.

-----

---

<sup>1</sup>Manuscript has "vuj."

<sup>2</sup>Manuscript has "cum."

<sup>3</sup>Manuscript has "morjre."

<sup>4</sup>Manuscript has "poy."

NB. Only the Cantus exists. It has the ripresa and first piede set to music. The volta is lost.



Merce o morte o vaga<sup>1</sup> anima mia.  
 Oime<sup>2</sup> chi moro o gratiosa<sup>3</sup> e pia.  
 Pascho<sup>4</sup> el cor de sospiri<sup>5</sup> c'altru nol<sup>6</sup> vede  
 E de<sup>7</sup> lacrime<sup>8</sup> che vivo<sup>9</sup> amaramente.<sup>10</sup>  
  
 Ay me dolent' moriro per mercede<sup>11</sup>  
 Del dolce<sup>12</sup> amor ch'el mio cor ta presente.<sup>13</sup>  
  
 O dio que<sup>14</sup> pena e quest'al<sup>15</sup> cor dolent e .  
 Falsa zudea<sup>16</sup> al men' far<sup>17</sup> ni<sup>18</sup> mouruia.<sup>19</sup>  
  
 Merce etc.

---

Mercy or death, o my sweet beloved! Ah, I die, o gracious and kind  
 (lady). My heart feeds upon sighs, for it sees nothing else, and I live  
 bitterly upon tears. Ah me, grieving I will die, for mercy's sake, for  
 the sweet love which my heart gives to you. O God! what pain this is  
 for my sorrowing heart! False traitoress, at least do not let me die.

---

<sup>1</sup> Cantus of Pz has "vagha."

<sup>2</sup> Pist has "Ome."

<sup>3</sup> Cantus of BU has "graciosa."

<sup>4</sup> Pist has "pasco."

<sup>5</sup> Tenor of Pz has "sospir" (later "souspir"); Cantus and Tenor of BU have "sospiri"; Pist has "sospiri."

<sup>6</sup> Cantus of BU has "che altru non"; Tenor of BU has "che al truy"; Pist has "altra."

<sup>7</sup> Cantus of Pz has "del"; Pist has "E di"; Tenor of BU is lacking "E."

<sup>8</sup> Pist has "lagrime."

<sup>9</sup> Tenor of Pz lacks "che"; Cantus of BU has "io vivo"; Tenor of BU lacks "che"; Pist has "i vivo."

<sup>10</sup> Cantus of BU has "amarament."

<sup>11</sup> Cantus of Pz has "La vostra mercede."

<sup>12</sup> Cantus of BU has "De dolz."

<sup>13</sup> Cantus of BU has "present'."

<sup>14</sup> Cantus of BU has "che."

<sup>15</sup> Tenor of Pz has "questa al"; Cantus of BU has "quest'al mio."

<sup>16</sup> Tenor of Pz has "çudea."

<sup>17</sup> Tenor of Pz has "fa"; Cantus of BU has "al me non me far."

<sup>18</sup> Perhaps "mi."

<sup>19</sup> Tenor of Pz has "ne mouruia"; Cantus of BU has "morir."

NB. Both parts of Pz are fully texted. The Cantus of BU is fully texted, while the Tenor has the ripresa and first piede. The Cantus of Pist contains the ripresa and first piede, while the Tenor is untexted.

Chi nel servir anticho me conduce  
 Spendor celeste par ch'en lei<sup>1</sup> reluce.  
 Lucidi<sup>2</sup> raggi manda piu ch'el sole  
 Ch'ogn'altra stella col suo lume a smorta.  
 Parmi el smarrito cuor da me che vole  
 Subito ratto a la sua<sup>3</sup> vista acorta.  
 Posto rimango nel'estrema porta  
 Per seguitar con fede tanta luce.  
 Chi nel servir etc.

(She) who leads me into long-lasting devotion; celestial splendor seems to shine in her. She sends (out) rays more resplendent than the sun so that every other star fades in her light. Suddenly my bewildered heart seems to fly<sup>4</sup> swiftly to her alluring presence. I remain waiting at the distant door<sup>4</sup> to follow faithfully such a light.

- 
- <sup>1</sup>Manuscript has "ley."  
<sup>2</sup>Perhaps "Luci di raggi."  
<sup>3</sup>Almost illegible in manuscript.  
<sup>4</sup>i. e., near death?

NB. The ripressa and first piede are in the Cantus only. The second piede and volta are not set to music.

Ligiadra<sup>1</sup> donna<sup>2</sup> ch'el mio cor contenti  
 Rendime pace ormai<sup>3</sup> di mei<sup>4</sup> tormenti.

Tu sai<sup>5</sup> che honesto<sup>6</sup> amore et pura fede  
 Strins'el<sup>7</sup> mio core<sup>8</sup> di doglia<sup>9</sup> e de martiri.<sup>10</sup>

Senca amer mai<sup>11</sup> per bene amer mercede  
 Ai'en<sup>12</sup> pianto ai ochi al pecto m'en sospiri.

Dimando a consolare i mie desiri  
 Qualche riposo ormai<sup>13</sup> de miei lamenti.

Ligiadra etc.

O lovely woman, you who content my heart, give me peace at last from my torments. You know that true love and pure faith gripped my heart with pain and torment. (If you are) without loving forever, at least have mercy upon the weeping of my eyes and the sighing of my breast. I ask to console my desires such that I rest at last from my laments.

---

<sup>1</sup>PC has "lizadra"; Parma has "liza oy liza lizadra."

<sup>2</sup>Missing in Cantus of Pz; "Dona" in Parma.

<sup>3</sup>In PC and Pz "ormay"; in Parma "oramay."

<sup>4</sup>"Mie" in Pz; "Dy mey" in Parma.

<sup>5</sup>"Say" in all manuscripts.

<sup>6</sup>"Ch'honesto" in Tenor of Parma.

<sup>7</sup>PC and Parma have "strinse el."

<sup>8</sup>"Cor" in Parma.

<sup>9</sup>PC has "dolia"; Cantus of Parma has "dogla."

<sup>10</sup>PC has "martirj"; Parma has "di martiri."

<sup>11</sup>PC and Pz have "may."

<sup>12</sup>Manuscript has "ayen."

<sup>13</sup>Manuscript has "ormay."

NB. All sources, PC and Pz and Parma, have the ripresa and first piede set to music. Parma and PC lack the second piede and volta which appear in Pz without music after the Tenor part.

O rosa bella o dolçe anima mia  
 Non mi lassar<sup>1</sup> morire<sup>2</sup> in cortesia.<sup>3</sup>  
 Ai<sup>4</sup> lassa<sup>5</sup> me dolente deço<sup>6</sup> finire  
 Per ben servire e lealmente amare.<sup>7</sup>  
 Socori mi<sup>8</sup> ormai<sup>9</sup> del mio languire;  
 Cor del cor mio non me lassar penare.  
 Oi dio d'amore che pena et questa amare!  
 Vide<sup>10</sup> che io mor' tuto hora per questa iudea.  
 O rosa bella etc.

O beautiful rose, my sweet love, do not let me die for pity's sake. O let me end my painful longing by serving well and loving loyally. Bring me relief, at last, from my languishing; heart of my heart do not let me suffer. O god of love, how painful is this love! You see that I die this very hour because of this heartless lady.

---

<sup>1</sup>RU<sub>2</sub> has "lasar."

<sup>2</sup>PC has "morir" in Tenor.

<sup>3</sup>RU<sub>2</sub> has an extra textual phrase which, if included, destroys the endecasyllabic line: "per villania in cortesia."

<sup>4</sup>Both RU<sub>2</sub> and PC have "ay."

<sup>5</sup>PC has "lasso" in both voices.

<sup>6</sup>PC has "dezo" in both voices.

<sup>7</sup>PC has "leyalment ama..." in the Cantus and "leyaulment amar" in the Tenor.

<sup>8</sup>PC has "soccorri mi" in both voices.

<sup>9</sup>PC has "ormay" in the Cantus and "oymay" in the Tenor.

<sup>10</sup>Perhaps "vedi."

NB. In PC the text is in both Cantus and Tenor. Both piedi appear with music, and the volta does not appear. In RU<sub>2</sub> only the Cantus is texted. Just the ripresa and first piede appear with music.

Sus un' fontayne en remirant  
 Oy chanter si doucement  
 Que mon cuer, corps et pensement  
 Remanent pris en atendant  
     D'avoir merchi de ma dolour,  
     Qui me trepount au cuer forment.  
     Seul de veoir ce noble flour  
     Qui tant cantoit suavement.  
 Que choise null' say en recivant  
 Pavour, tremour et angosement  
 Que fer duis certaynement  
 Tant suy de ly veoir desirant.  
 Sus un' fontayne etc.

Under a fountain while looking around, I hear such sweet singing that my heart, body and mind remain captive while waiting to receive relief from my pain, which strongly strikes me in my heart, only to see this noble flower that was singing so sweetly. For I do not know anything that I ought certainly to do, while receiving fear, trembling and anguish, so much that I am desirous of seeing her.

NB. The whole text except for the tierce is set to music in the Cantus. The Tenor and Contratenor are untexted.

Aler m'en veus en strangne partie  
 Pus que piete est endormie  
 En vos, pucelle, por qui je<sup>1</sup> mour,  
 Por qui languis et nuit et jour.  
 Dont je voy bien que de ma vie  
 N'est retour, ans a mort<sup>2</sup> bailgie  
 Se votre merchi ne me souchour.

Oyme, doulent je puis bien dire  
 Adieu la flour de toutes flour  
 Car jamais joie avoir ne quir  
 Mais vivre en pene et en dolour,  
 E tout eur plens d'angous et ire  
 Criant inchi en plant et en plour  
 Regratant sonent le parti.  
 O belaien fontayne de douchour<sup>3</sup>  
 A vos je recomman ma vie.

Aler m'en veus etc.

I wish to go to foreign parts since pity is asleep in you, maiden, for whom I languish night and day. Therefore, I well see that there is not a return of my life; rather it is given over to death if your mercy does not help me.

Alas, mournfully I can well say farewell, flower of all flowers. For I do not ever seek to have joy but will live in pain and suffering and all happy, full of anguish and rage, crying thus in laments and tears, regretting my departure. O beautiful fountain of sweetness, to you I recommend my life.

---

<sup>1</sup>Manuscript has "ie."

<sup>2</sup>Doubtful reading.

<sup>3</sup>Perhaps "dourchour."

NB: The secular text appears only in PadB and is completely set to music. The tierce does not exist.

Chi vole amar ame con vera fede.

Nulla cosa e migliore

Come'l perfecto amore,

Ne che piu digna sia d'aver merçede.

Chi vole amar ame con vera fede.

Non e facto piu iniquo

Come ingannar l'amico.

Quando in l'amor perfectamente crede.

Chi vole amar ame con vera fede.

Non e di menor fruto

L'amor benche sia muto

Che sença gran' promesse amar se vede.

Chi vole amar ame con vera fede.

Whoever wishes to love should love with true faith. Nothing is better than perfect love, nor is it more worthy of having mercy. Whoever wishes to love should love with true faith. There is nothing more wretched than to deceive one's friend when he trusts perfectly in love. Whoever wishes to love should love with true faith. There is nothing more fruitless than unspoken love which without great promises sees itself loved. Whoever wishes to love should love with true faith.

NB. In Per the ripresa and first piede are set to music. The fifth and sixth piedi and third volta are not set to music. In Luc the ripresa and first piede are set to music. The second, third and fourth piedi and first and second volte are not set to music.



Gli atti col dançar Frances ch'innançi passa  
 M'an si transfix' el cor c'ognun per ti lassa.  
 Tutto el mio dilecto se<sup>1</sup> e de ti mirar  
 E ti pur m'ascondi la to(a)<sup>2</sup> vaga<sup>3</sup> luce.  
 De dolçe mia donna non me voler donar  
 Tanto gran pena ch'a morte me conduce.  
 Per toa crudelta la vita me se fuçe,  
 Se non consoli un poco<sup>4</sup> l'anima lassa.  
 Gli atti etc.

The movements in dancing, Frances stepping forward, have transfixed my heart so that it leaves everyone for you. All my delight is in looking at you, and yet you hide your lovely light from me. My lady does not want to give me any sweetness, such a great pain that it (will) lead me to death. Because of your cruelty my life flees from me, if you do not console my weary soul a little.

---

<sup>1</sup>Manuscript has "si" (see Ghisi, "Bruchstücke," AfMF VII (1942): 21.

<sup>2</sup>Letter "a" appears above word "to."

<sup>3</sup>Manuscript has "vagha."

<sup>4</sup>Manuscript has "pocho."

NB. The ripresa and first piede are in the Cantus alone. Textual incipits are present in the Tenor and Contratenor.

## PER QUELLA STRADA LACTEA

(c.o.)  
 1. PER  
 2. Co-  
 (c.o.)  
 1. PER  
 2. Co-  
 PER QUELLA STRA-DA LAC-TE-A DEL  
 Co- PER-TOA DRAP-PI ROS-SI DE FIN  
 PER QUELLA STRA-DA LAC-TE-A DEL  
 Co- PER-TOA DRAP-PI ROS-SI DE FIN  
 CIE-  
 O-  
 CIE-  
 O-  
 -LO  
 -RO  
 -LO  
 -RO  
 DA  
 TEN-  
 DA  
 TEN-

The musical score is written on five systems of two staves each. The first system has a treble clef and a 2x2/4 time signature. The second system has a treble clef and a 2x2/4 time signature. The third system has a treble clef and a 2x2/4 time signature. The fourth system has a treble clef and a 2x2/4 time signature. The fifth system has a treble clef and a 2x2/4 time signature. The lyrics are written below the staves, with some words in all caps and others in title case. There are also some handwritten annotations like '(c.o.)' and 'b'.

DA BEL-LE STELLÉON EL SE - REN FER - MA -  
TEN - DE - AEL THON VER - SOAN - GO - LI CAN - TAN -

- TO  
- DO

VE -  
EL

VE  
EL

VE - DE - VAUN CAR-ROAN - DAR TUT-TO A - BRA -  
EL CAR-RO TRI-UM-PHAL VIEN SU MON-

VE - DE - VAUN CAR-ROAN - DAR TUT-TO A - BRA - SA -  
EL CAR-RO TRI-UM-PHAL VIEN SU MON- TAN.

- SA -  
- TAN -

- TO.  
- DO.

DE

- TO.  
- DO.

DE

VER - DI

LAU - RI CO - RO - NE ME -

VER - DI LAU - RI CO -

- NA -

- RO - NE ME - NA -

Handwritten musical notation for the first system. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "-VA" are written below the first few notes. The bottom staff also begins with a treble clef and a common time signature. The lyrics "-VA" are written below the first few notes. The system concludes with the lyrics "CHE D'A-LA-GRE-ÇA'EL" written below the notes.

Handwritten musical notation for the second system. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "CHE D'A-LA-GRE-ÇA'EL MON-DO VER-DE-" are written below the first few notes. The bottom staff also begins with a treble clef and a common time signature. The lyrics "MON-DO VER-DE-ÇA-" are written below the first few notes. The system concludes with the lyrics "ÇA" written below the notes.

Handwritten musical notation for the third system. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "o. J = J." are written below the first few notes. The bottom staff also begins with a treble clef and a common time signature. The lyrics "o." are written below the first few notes. The system concludes with the lyrics "o." written below the notes.

Handwritten musical notation for the fourth system. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "-VA." are written below the first few notes. The bottom staff also begins with a treble clef and a common time signature. The lyrics "-VA." are written below the first few notes. The system concludes with the lyrics "-VA." written below the notes.

## I CANI SONO FUORA

Handwritten musical score for the song "I CANI SONO FUORA". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures (one flat and two sharps), and time signatures (2x4 and 3/4). The lyrics are written below the staves, with some words in all caps and others in lowercase. The score includes various musical notations such as notes, rests, and accidentals.

**System 1:**

2x4 2x4  
1. I  
2. GUAR-

**System 2:**

CA- NI SO- NO FUO- RA PER LE MOS-  
- DI- SE'A CHI LA TO- CHIA QUE- STA CHA-

CA- NI SO- NO FUO- RA PER LE MOS-  
- DI- SE'A CHI LA TO- CHIA QUE- STA CHA-

**System 3:**

- SE. PIAN- GI- TI VOL- PE' LAC- CI'E  
- SA CHE'A CIA- SCUN TRAT- TO NON SE.

- SE. PIAN- GI- TI VOL- PE' LAC- CI  
CHE'A CIA- SCUN TRAT- TO NON SE

**System 4:**

LE TA- IO- -LE  
DA RI- SCOS- -SE

LE TA- IO- -LE  
E DA RI- SCOS- -SE

CHE  
NE

**System 5:**

PER I VO- STRI SE-  
CON MEN- SU- RA SE

PER I VO- STRI SE-  
CON MEN- SU- RA SE

MI A-VE-TI SCO-  
DA LA PER-COS-

MI A-VE-TI SCO-  
DA LA PER-COS-

MI A-VE-TI SCO-  
DA LA PER-COS-

MI A-VE-TI SCO-  
DA LA PER-COS-

$\text{♩} = \text{♩}$

-LE.  
-SE.

TRI-

-LE.  
-SE.

TRI-

-STO CHI PER MAL FAR-SI FA BI-

-STO CHI PER MAL FAR-SI FA BI-

-SCOR-

-SO

-SCOR-

-SO

MA

First system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). It contains the lyrics "MA PUR EL CIE-LO SI FA RA SO- COR-". The bottom staff is in bass clef with a key signature of one sharp (F-sharp) and contains the lyrics "PUR - EL CIE-LO SI FA RA SO- COR-". Both staves show a melodic line with various note values and rests.

Second system of musical notation. The top staff continues the melodic line from the first system. The bottom staff continues the bass line. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, consisting of two empty staves.

Fifth system of musical notation, consisting of two empty staves.

Sixth system of musical notation, consisting of two empty staves.

Seventh system of musical notation, consisting of two empty staves.



## CAÇANDO UN GIORNO

The musical score is written for guitar and voice. The guitar part is in E major, with a key signature of one sharp (F#) and a 2/4 time signature. The voice part is in E major, with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are in Italian and are written in a stylized, handwritten font.

**Guitar Part:**

- First system: Treble clef, E major, 2/4 time. Chords: E, F#m, G, A, B, C, D, E. Fingering: 1. CA, 2. E.
- Second system: Treble clef, E major, 2/4 time. Chords: E, F#m, G, A, B, C, D, E. Fingering: 1. CA, 2. E.
- Third system: Treble clef, E major, 2/4 time. Chords: E, F#m, G, A, B, C, D, E. Fingering: 1. CA, 2. E.
- Fourth system: Treble clef, E major, 2/4 time. Chords: E, F#m, G, A, B, C, D, E. Fingering: 1. CA, 2. E.
- Fifth system: Treble clef, E major, 2/4 time. Chords: E, F#m, G, A, B, C, D, E. Fingering: 1. CA, 2. E.
- Sixth system: Treble clef, E major, 2/4 time. Chords: E, F#m, G, A, B, C, D, E. Fingering: 1. CA, 2. E.

**Voice Part:**

- First system: Treble clef, E major, 2/4 time. Lyrics: CA- E CAN-DO UN GIOR-NO VI-DIU-NA CER- LEI SE-GUEN-DO PER FAR-NE VEN-
- Second system: Treble clef, E major, 2/4 time. Lyrics: CA- E CAN-DO UN GIOR-NO VI-DIU-NA CER- LEI SE-GUEN-DO PER FAR-NE VEN-
- Third system: Treble clef, E major, 2/4 time. Lyrics: -VET- -DET- -VET- -DET-
- Fourth system: Treble clef, E major, 2/4 time. Lyrics: -TA -TA CAN-TO-
- Fifth system: Treble clef, E major, 2/4 time. Lyrics: CAN-TO- -OI- DA TUT-TA PIE-NA DE CO-STU- -ME. -STO MI SPAR-VE SI CHIO NON LA VI- -OI

CH'EL  
CRI-

COR - DAN - ME - DO,

COR - DAN - ME - DO, "SE -

A - SE - PER - GNOR

-SE MI - E O

PAR CHE ME CON - PER - CHE ME

-PER - GNOR

SE MI - E O

PAR PER - CHE ME CON - ME

-SU - SFI -

-SU - SFI -

-ME - DI?

-ME - DI?

d. = d.

3x3/4

A -

3x3/4

A -

-LOR SI VOL-SE'A LA MI-A VO-CE'IN-DE-

-GNA. I-

-VI SE STRIN-SE ET I-VI FE SU-A IN-SE-

-GNA. I-

UNA PANTHERA

Handwritten musical score for "The Rose Tree". The score is written for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are "The Rose Tree", "The Rose Tree", and "The Rose Tree". The music is in 2/8 and 3/4 time signatures, with various musical notations including treble and bass clefs, key signatures, and dynamic markings.

Handwritten musical score for three voices. The score is divided into three systems. The first system has three staves with lyrics:   
 - NA U- NA PAN-THE-RA IN COM-PA-GNIA DE   
 - STA QUE-STA GU-BER-NA LA CI-TA LU-   
 - NA U- NA PAN-THE-RA IN COM-PA-GNIA DI   
 - STA QUE-STA GU-BER-NA LA CI-TA LU-   
 - NA PAN-THE-RA IN COM-PA-GNIA DE   
 - STA GU-BER- NA LA CI- TA LU-

The second system has three staves with lyrics:   
 MAR-CHA-   
 MAR-CHA-   
 MAR-CHA-

The third system has three staves with lyrics:   
 - TE - NA;   
 - TE - NA;   
 - TE - NA;   
 CAN- DI-   
 CON SOA   
 CAN- DI- DO JO-   
 CON SOA DOL- CE-

CAN- DI- OO JO-  
 CON JOA OOL- CE-

-DO  
 OOL-

JO-  
 CE-

-VE D'UN SE- RE- NO'A- DOR-  
 -CA'EL CIE- LO DI- SPEN- SA E

-VE  
 -CA'EL

DUN SE- RE- NO'A-  
 CIE- LO DI- SPEN-

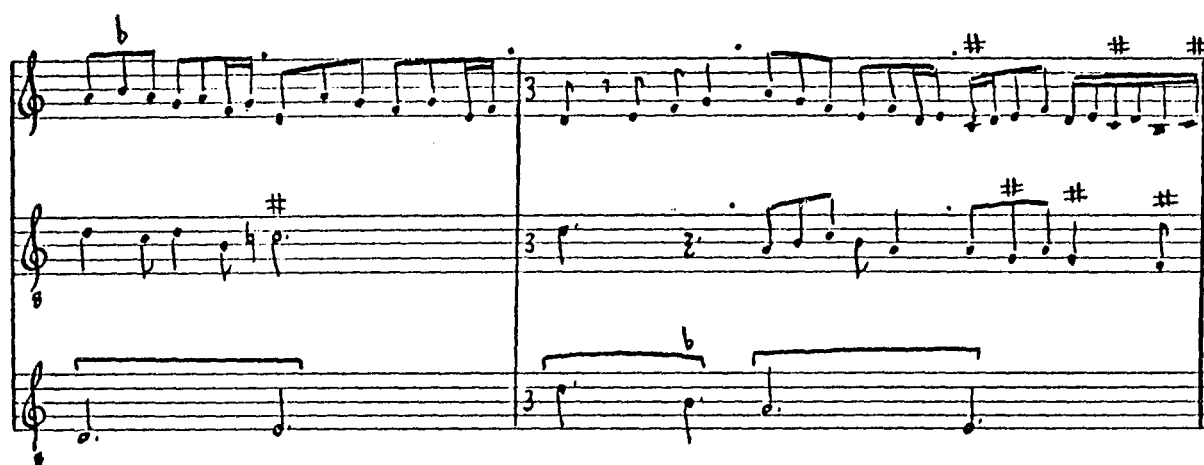
-VE  
 -CA'EL

DUN SE- RE- NO'A- DOR-  
 CIE- LO DI- SPEN- SA E

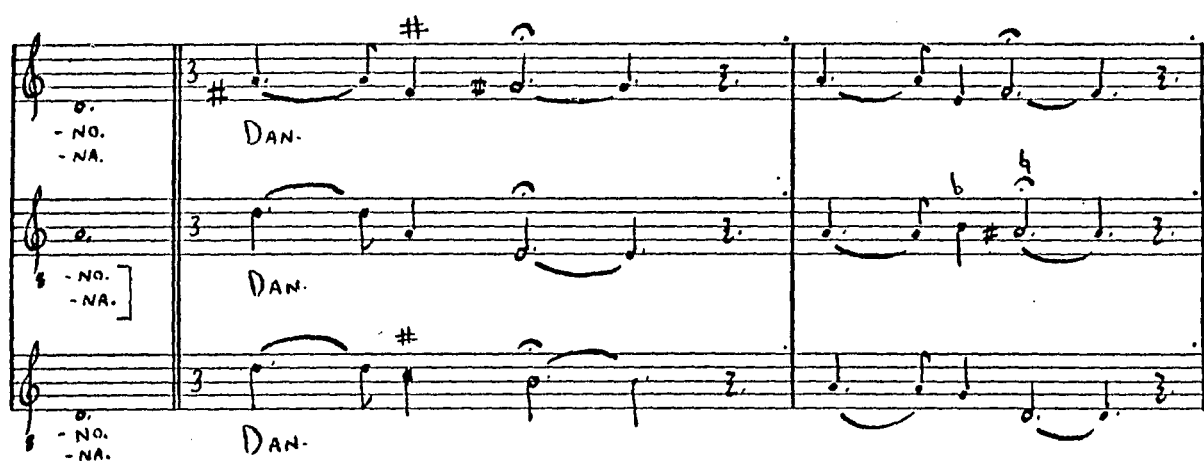
DO-  
 DO-  
 DO-

DO-

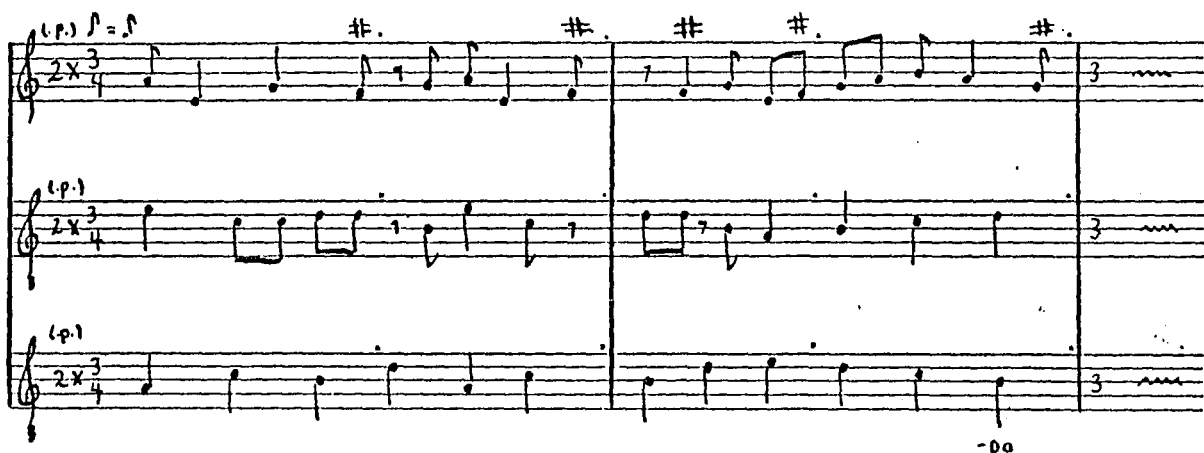
Handwritten musical score for "The Star-Spangled Banner" in G major, 3/4 time. The score is written on ten staves. The first three staves contain the vocal melody with lyrics: "NO. NA CON-STAN-TEE L'AR-ME CHI LA GUAR-DAIN SE- CON-DOEL ME- RI-TAR IU-STA CO-". The fourth staff continues the melody with lyrics: "CON-STAN-TEE L'AR-ME CHI LA GUAR-DAIN SE- CON-DOEL ME-RI-TAR IU-STA CO-RO-". The fifth staff continues the melody with lyrics: "TOR-RO-". The sixth staff continues the melody with lyrics: "TOR-RO-". The seventh staff continues the melody with lyrics: "TOR-RO-". The eighth staff continues the melody with lyrics: "TOR-RO-". The ninth staff continues the melody with lyrics: "TOR-RO-". The tenth staff continues the melody with lyrics: "TOR-RO-". The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (3/4), and dynamic markings (f, p).



First system of musical notation, consisting of three staves. The top staff begins with a flat (b) and contains a melodic line with various accidentals (sharps and flats). The middle staff contains a melodic line with a sharp (#) and a flat (b). The bottom staff contains a melodic line with a flat (b). The system is divided into two measures by a vertical bar line.

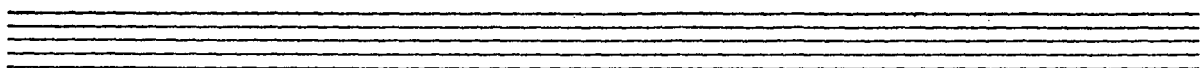


Second system of musical notation, consisting of three staves. The top staff begins with a sharp (#) and contains a melodic line with various accidentals (sharps and flats). The middle staff contains a melodic line with a sharp (#) and a flat (b). The bottom staff contains a melodic line with a sharp (#) and a flat (b). The system is divided into two measures by a vertical bar line. The text "DAN." is written below the middle staff in both measures.



Third system of musical notation, consisting of three staves. The top staff begins with a sharp (#) and contains a melodic line with various accidentals (sharps and flats). The middle staff contains a melodic line with a sharp (#) and a flat (b). The bottom staff contains a melodic line with a sharp (#) and a flat (b). The system is divided into two measures by a vertical bar line. The text "(p.)" is written above the middle staff in both measures. The text "2x 3/4" is written above the bottom staff in both measures. The text "DAN." is written below the middle staff in both measures.

-Da

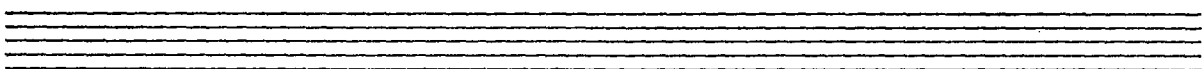




- DO A CIA-SCUN MOR-TAL CHE NE SI-A DE-  
- DO A CIA-SCUN MOR- TAL CHE NE SI-A DE-  
A CIA-SCUN MOR- TAL CHE NE SI-A DE-

DE- DE- DE-

-GNO TRI- UM- PHO, GLO- RI- A'E  
-GNO TRI- UM- PHO, GLO- RI- A'E  
-GNO TRI- UM- PHO, GLO- RI- A'E



PAR-TE IN QUE- STO RE-

PAR-TE IN QUE- STO RE-

PAR-TE IN QUE- STO RE

This system contains the first three staves of a musical score. The top staff is in treble clef, the middle in treble clef with a '6' below it, and the bottom in treble clef with a 'b' below it. The lyrics 'PAR-TE IN QUE- STO RE-' are written under the first two staves, and 'PAR-TE IN QUE- STO RE' under the third. The music features various note values, including eighth and sixteenth notes, and rests. A '2)' marking is present above the third staff.

This system contains the next three staves of the musical score. The notation continues with various note values and rests. The bottom staff of this system ends with a double bar line.

-GNO.

-GNO.

-GNO.

This system contains the final three staves of the musical score. The notation continues with various note values and rests. The bottom staff of this system ends with a double bar line. The word '-GNO.' is written below the staves.

Four empty musical staves at the bottom of the page.

## POI CHE MORIR

1.5. Poi  
4. MER-

1.5. Poi  
4 MER-

Poi  
MER-

Poi  
MER-

CHE MO- RIR  
SE PER DI-

MI CON- VIENT PER TO A-  
O CA- RO MIO TE-

CHE MO- RIR  
SE PER DI-

MI CON- VIENT PER TO A-  
O CA- RO MIO TE-

-MO-  
-SO-

-RE-  
-RE

-MO-  
-SO-

-RE-  
-RE

LAS-A-

SO BI LAS-A-  
SO BI TE DON-

LAS-A-

SO BI LAS-A-  
SO BI TE DON-

-NA  
-TA

EL MI O DO LEN- TE  
DE MI TO SER- VI.

-NA  
-TA

EL MIO DO LEN- TE  
DE MI TO SER- VI.

CO-  
-TO-

CO-  
-TO-

-RE.  
-RE.

2. A.  
3. A.

LAS- SO ME! A, LAS- SO  
ME' MO- RO A, ME' MO-

-RE.  
-RE.

2. A.  
3. A.

LAS- SO ME! A, LAS- SO  
ME' MO- RO A, ME' MO-

ME-  
-RO

CON  
[ IN

PIAN- TI E CON SO- SPI-  
A- SPRI E RE MAR- TI-

ME-  
-RO

CON  
[ IN

PIAN- TI E CON SO- SPI-  
A- SPRI E RE MAR- TI-

SE- RA MI- MI- A VI- VI- TA OR- MA  
VE- OO MI- A VI- TA OR- MA

SE- RA MI- MI- A VI- VI- TA OR- MA  
VE- OO MI- A VI- TA OR- MA

2)

The musical score is written for two voices, Soprano and Alto, in 2/4 time. The lyrics are as follows:

Soprano:  
-1  
-NIR  
E  
D'O-  
CON DO- LO-  
RE IN HO-  
-RE.  
-RE.

Alto:  
-1  
-NIR  
E  
D'O-  
CON DO- LO-  
RE IN HO-  
-RE.  
-RE.

The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and accidentals (sharps, flats, and naturals). There are also some handwritten markings like 'b' and '3' above notes.

## LA FIAMMA

(c.p.)

1. S. LA  
(c.p.) 4. QUEL

1) (#) (#)

FIAM- MA  
SUO- NO

FIAM-  
SUO-

DEL TUO A- MOR  
A- MA- RO ME

CHE FE GIA ME STRIN-  
RE- SEN- TI-

DEL TUO A- MO- RE CHE GIA ME STRIN-  
A- MA- RO ME FE RE- SEN- TI-

- MA  
- NO

- FE,  
- RE

Da  
Co-

Da  
Co-

Da MOR- TE'A VI- TA DA MOR- TE'A VI- TA  
Co- SI L'A- MOR CO- SI L'A- MOR AN-

Da MOR- TE'A VI- TA DA MOR- TE'A VI- TA L'AL-  
Co- SI L'A- MOR CO- SI L'A- MOR AN- COR LA

L'AL- MA MIA SU-SPIN-  
 -COR LA MOR-TE VIN-  
 -MA MIA SU- SPIN  
 MOR-TE VIN-

-CE.  
 -CE.  
 -CE.  
 -CE.

2. Vo- LA  
 3. Do- VE  
 -VA LI MEI SPIR- TI  
 MI LAS- SI'OI- ME VER  
 2. Vo- -LA- VA LI MEI SPIR-  
 3. Do- -VE MI LAS- SI'OI- ME

FA PER L'AU-  
 MI RE- STAU-  
 -TI FA PER LAU-  
 VER MI RE- STAU-

-RA  
 -RA  
 QUAN- UN DO PO- T'AL- DI CRI- DAR  
 CO LA TOA MEN-  
 -RA  
 -RA  
 QUAN- UN DO PO- T'AL- DI CRI- DAR  
 CO LA TOA MEN

[illegible]



## CON LAGRIME

1.5. Con  
4. Ai

1)

CON LA-GRI-ME  
AI IN-GOR-DA

LA-GRI-ME  
IN-GOR-DA

BA-GNAN-DO-ME NEL VI-FON-DO SO EL MIE SI-GNOR LA-FUOR DO-GNI TEM-PE-

BA-GNAN-DO-ME NEL VI-FON-DO SO EL MIE SI-GNOR LA-FUOR O'O-GNI TEM-PE-

-SCIA-RAN-CA ON-DI' MI STRU-GO'IN GUA-LAN-STROP-PA'O-MAI TUO BA-LAN-

-SCIA-RAN-CA ON-DI' MI STRU-GO'IN GUA-LAN-STROP-PA'O-MAI TUO BA-LAN-

QUAN-POR-DO MI VEG-GIO ESS'AB-BAN-DO-CHE MAI TOL-TO GNI O-GNI MIO GIO-CO E'

QUAN-POR-DO MI VEG-GIO ESS'AB-BAN-DO-CHE MAI TOL-TO GNI O-GNI MIO GIO-CO E'

NA-RI- NA-RI- -TO. -SO. -TO. -SO.

6)

2. O ME DO- LEN- 3. A. CRU- DA MOR-

-TE O DU- RA DI SPAR- TI- TA TA TA  
-TE O DI- SPIA- TI- TA VI- TA TA

7)

CHE CO- MAI NON FAI RI- TOR- NO IN QUE- STO MON-  
ME PARTI- STI DAL MIO A- MAR GIO- CON-

CHE MAI NON FAI RI- TOR- NO IN QUE- STO MON-  
CO- ME PARTI- STI DAL MIO A- MAR GIO- CON-

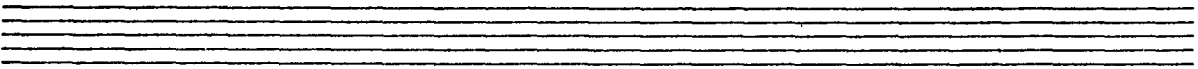
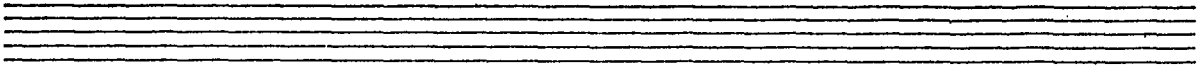
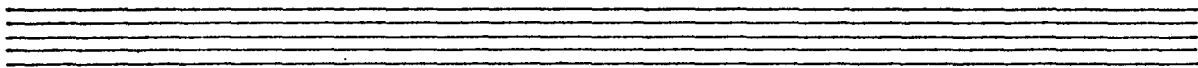
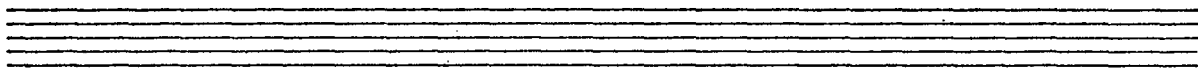
8)

3/4

3/4

- do.  
- do.

- do.  
- do.



## DOLCE FORTUNA

1.5. Dol.  
4. O-  
-CE  
-GNI

1.5. Dol.  
4. O-  
FE  
GNI 1)

DOL- CE FOR- TU-  
O- GNI LE- TI-

DOL- CE FOR- TU-  
O- GNI LE- TI-

2)  
#

-NA  
-CIA

OR- EL MAI MIU

REN- DI- ME PA- NIS-  
COR FE-

-NA  
-CIA

OR- EL MA- EL MI-  
COR FE- ME PA- NIS-

3)  
#

-CE  
-SE

DA POI

L'O- CHI  
CH'EL SUO

-CE  
-SE

DA POI

L'O- CHI  
CH'EL SUO

4)  
#

DE CO- VI- SO'A

STEI CHE ME NE- GAR LI PIA-

DE- SFA- LI PIA-

DE CO- VI- SO'A

STEI CHE ME NE- GAR LI PIA-

DE- SFA- LI PIA-

7) # #

-FE.  
-ÇE.

8) # # 10)

2. Co- STE- I ME FE- ÇA LU-  
3. Mi- SE- RO ME CHE 9) PIU DE-  
11)

2. Co- STE- I ME FE- -ÇA LU-  
3. Mi- SE- RO ME CHE PIU DE-

#

-ÇE  
-ÇO

PIU  
ME

CH'AL  
DO-

SO-

-ÇE  
-ÇO

PIU  
ME

CH'AL  
DO-

SO-

13) 14) #

-LE  
-LE

12)

QUAN- DO I SO RA-  
VE- ÇEN- DO MAN-

15)

QUAN- DO I SO RA-  
VE- ÇEN- DO MAN-

16) 17) 18) b

-GI  
-CHER A LE LI-O- CHI ME TRAN- SFI-  
LE DOL- PI- NES-

19)

-GI  
-CHER A LE LI-O- CHI ME TRAN- SFI-  
LE DOL- PI- NES-

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals (flats). The piece concludes with a double bar line and the number 20) written above the staff. Below the final measure, there are handwritten notes: - f e. - si. on the top staff and - f e. - si. on the bottom staff.

Handwritten musical notation on two staves, continuing from the previous system. The notation includes various notes and rests. The piece concludes with a double bar line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

## BEN CHE DA VOI DONNA

1.5. BEN [42.]

BEN CHE DA VOI DON- NA

SIA PAR- TI TO CON PIAN- TI E CON

DO- LO- RE, A- BRAN- CHA- RO L'A- MO-

-RE ET NON VO- LER PE- RO CHE SI- A SAN- DI-

-TO.

2. PAR-TI-ME DA- TI QUA- SI STRAN- GO- SA- TO CRE- DEN- DO ME MO-

[3.]

-RI- -RE POI CHE M'A- VE- VI EL

TO A- MOR DO- NA- -TO.

3. PAR-TI-ME DA- TI QUA- SI STRAN- GO- SA- TO CRE- DEN- DO ME MO-

[3.]

-RI- -RE POI CHE M'A- VE- VI EL

TO A- MOR DO- NA- -TO.

## MERCE O MORTE

**I**  
P<sub>2</sub>

1. 5. MER-  
4. O

-CE DIO MER- O CE DIO MER- O

1. 5. MER-  
4. O

-CE DIO MER-CE O DIO

**II**  
BU

1. 5. MER-  
4. O

-CE DIO MER- O CE DIO MER- O

1. 5. MER-  
4. O

MER-CE O DIO MER-CE O DIO

-CE DIO

MER-CE O DIO

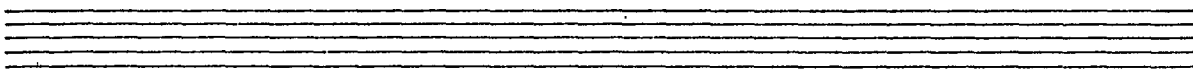
O QUE

O QUE

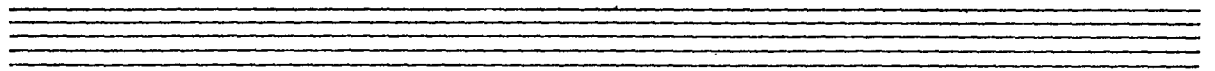
-CE DIO

MER-CE O DIO

O QUE







First system of musical notation. The top staff has lyrics: -ME -SA, OI- FAL- SA, ME SA, OI- FAL- SA, ME SA, CHI ZU-. The bottom staff has lyrics: OI- ME FAL- SA, OI- ME FAL- SA, OI- ME FAL- SA.

Second system of musical notation. The top staff has lyrics: -ME -SA, OI- FAL- SA, ME SA, OI- FAL- SA, ME SA, CHI ZU-. The bottom staff has lyrics: OI- ME FAL- SA, OI- ME FAL- SA, OI- ME FAL- SA.

Third system of musical notation. The top staff has lyrics: MO- RO CHI MO- RO CHI MO- RO RO, DE- A ZU- DE- A ZU- DE- A A. The bottom staff has lyrics: CHI MO- RO CHI MO- RO CHI MO- RO RO, ZU- DE- A ZU- DE- A ZU- DE- A AL MEN'.

Fourth system of musical notation. The top staff has lyrics: MO- RO CHI MO- RO CHI MO- RO RO, DE- A ZU- DE- A ZU- DE- A A. The bottom staff has lyrics: CHI MO- RO CHI MO- RO CHI MO- RO RO, ZU- DE- A ZU- DE- A ZU- DE- A.

Empty musical staff.

Empty musical staff.

Handwritten musical score for two staves. The key signature has one sharp (F#). The melody is written on the upper staff, and the bass line on the lower staff. The lyrics are:

O GRA-TIO-SA E PI-  
AL MEN' FAR NI MOU- RUI-

GRA-TIO- SA E PI-  
FAR NE MOU- -RUI-

Handwritten musical score for two staves. The key signature has one sharp (F#). The melody is written on the upper staff, and the bass line on the lower staff. The lyrics are:

O GRA-TIO-SA E PI-  
AL ME NON ME FAR MOU- -RUI-

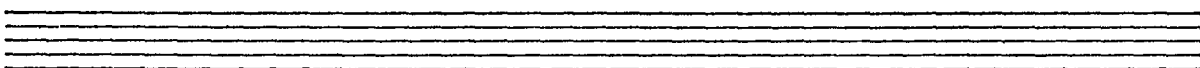
O GRA-TIO-SA E PI-  
AL ME NON ME FAR MOU-

Handwritten musical score for two staves. The key signature has one sharp (F#). The melody is written on the upper staff, and the bass line on the lower staff. The lyrics are:

-A. -A. 3) PA- SCHO EL COR EL  
-A. 2 PA- SCHO EL COR EL  
-A. 3 AI- ME DO- LENT' DO-

Handwritten musical score for two staves. The key signature has one sharp (F#). The melody is written on the upper staff, and the bass line on the lower staff. The lyrics are:

-A. -A. 2 PA- SCHO EL COR EL  
-A. 3 AI- ME DO- LENT' DO-



4)

COR - LENT' EL DO- LENT' COR LENT' DE SU- MO- SPI- RI DE SU- MO- RI- SPIR' C'AL- RO DE SU- SPIR' MO- RI- RO

EL COR DO- LENT EL COR DO- LENT DE SU- SPI- RI DE SU- SPIR' MO- RI- RO

COR - LENT' EL DO- LENT' COR LENT' DE SU- MO- SPI- RI DE SU- MO- RI- SPIR' RI

EL COR DO- LENT' EL COR DO- LENT' DE SU- SPI- RI DE SU- SPI- MO- RI- RO

-TRU NOL VE- CE- -DE -DE

CH'AL TRU NOL VE- CE- -DE -DE

CHE AL- TRU NOL VE- CE- -DE -DE

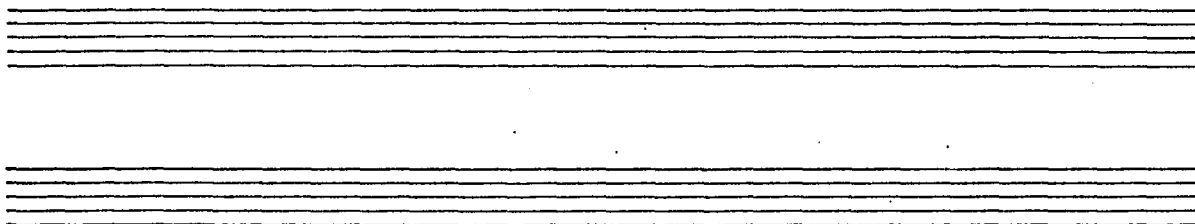
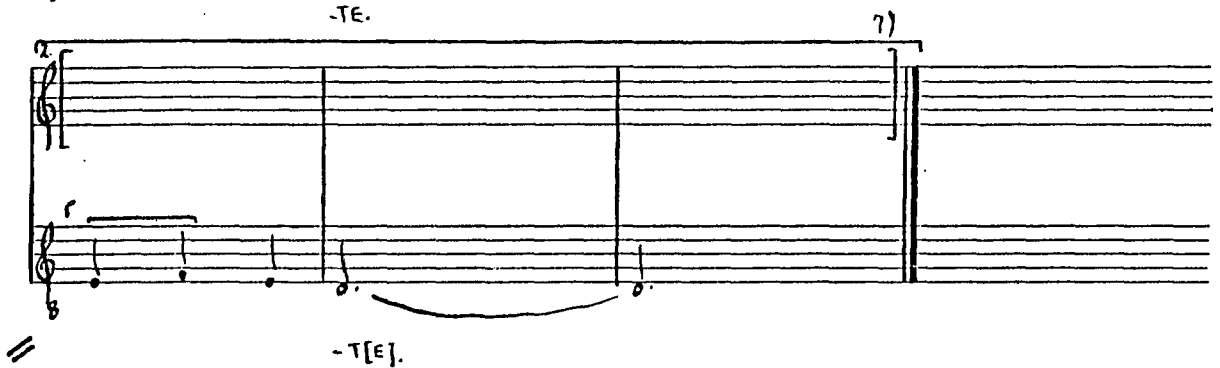
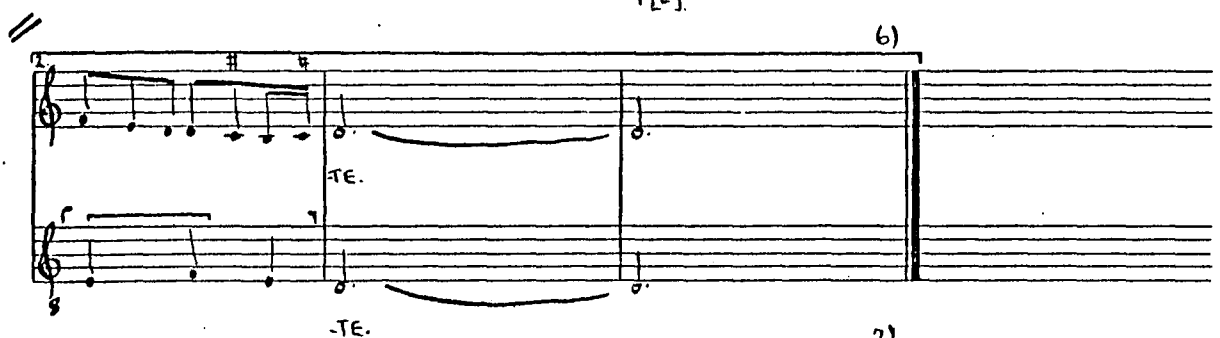
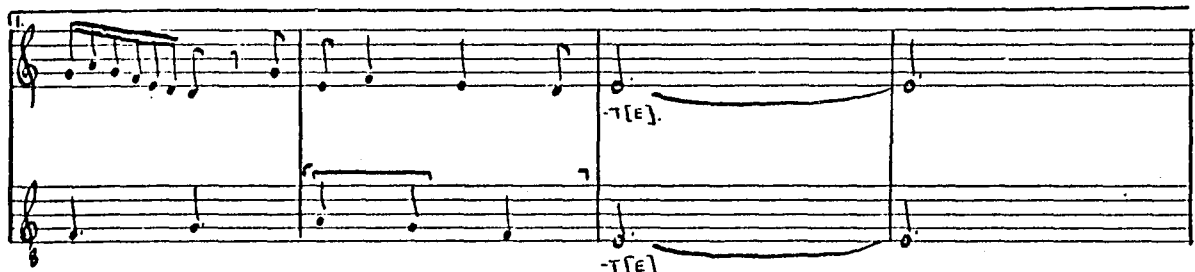
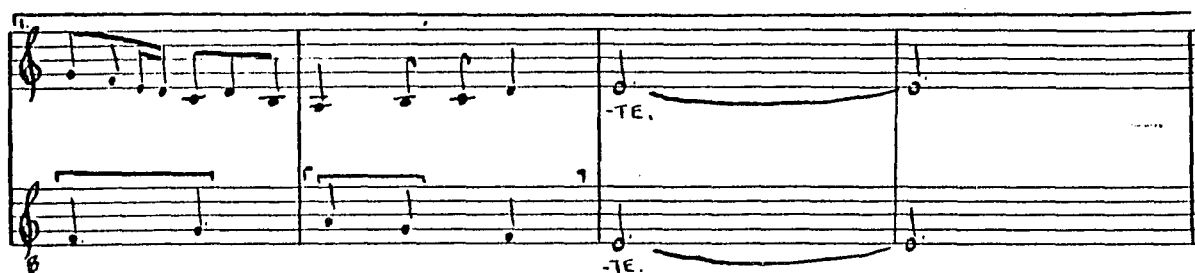
-RI CHE AL- TRU NOL VE- CE- -DE -DE

DEL DOL-CE LA-CRI-ME DE LA-CRI-ME DE LA-CRI-ME DE LA-CRI-ME

DEL DOL-CE LA-CRI-ME DE LA-CRI-ME DE LA-CRI-ME DE LA-CRI-ME

DE LA-CRI-ME CHE VI-VO'A-MA-RA-MEN-DEL DOL-CE'A-MOR CH'EL MIO COR TA PRE-SEN-

DE LA-CRI-ME CHE VI-VO'A-MA-RA-MEN-DEL DOL-CE'A-MOR CH'EL MIO COR TA PRE-SEN-



## CHI NEL SERVIR

1.5. CHI  
4. Po.

CONTRATENOR

TENOR

NEL SER- VIR AN- TI- CHO  
-STO RI- MAN- GO NEL' E-

ME CON-  
STRE- MA DU- CE  
POR- TA SPLEN-  
PER

Handwritten musical score for the first system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef. The bottom staff is in bass clef. The lyrics are: OOR SE- CE- GUI-

Handwritten musical score for the second system, featuring three staves. The top staff is in treble clef. The middle staff is in treble clef. The bottom staff is in bass clef. The lyrics are: LE-TAR STE CON PAR CHEN LEI RE- LU- FE- DE TAN- TA LU-

Handwritten musical score for the third system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef. The bottom staff is in bass clef. The lyrics are: -CE.



2. LU- CI- DI RA- GI MAN- DA PIU' CH'EL SO-  
 3. PAR- MI'EL SMAR- RI- TO CUOR DA ME CHE VO-

-LE -LE CH'OGN! SU-

AL- TRA STEL- LA COL SUD LU- ME'A  
 -BI- TO RAT- TO'A LA SUA VI- STA'A-



Handwritten musical score for the first system, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over measures 1 and 2, and a sharp sign above measure 3. The middle staff is in treble clef and contains a single note in measure 1, followed by rests. The bottom staff is in bass clef and contains a single note in measure 1, followed by a series of eighth notes in measures 2 and 3, and a final note in measure 4. The lyrics "SMOR -" and "COR -" are written under the first staff in measures 1 and 2 respectively.

Handwritten musical score for the second system, measures 5-8. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over measures 5 and 6, and a sharp sign above measure 8. The middle staff is in treble clef and contains a single note in measure 5, followed by a slur over measures 6 and 7, and a sharp sign above measure 8. The bottom staff is in bass clef and contains a single note in measure 5, followed by a slur over measures 6 and 7, and a sharp sign above measure 8. The lyrics "-TA." and "CLAUSUM" are written under the first staff in measures 5 and 8 respectively.

Handwritten musical score for the third system, measures 9-10. The system consists of three staves. The top staff is in treble clef and contains a single note in measure 9, followed by a slur over measure 10. The middle staff is in treble clef and contains a single note in measure 9, followed by a slur over measure 10. The bottom staff is in bass clef and contains a single note in measure 9, followed by a slur over measure 10. The lyrics "-TA." are written under the first staff in measure 9.

Four empty musical staves at the bottom of the page.

## LIGIADRA DONNA

1. 5. LI- 4. DI- GIA- MAN-

CONTRATENOR

1. 5. LI- 4. DI- GIA- MAN-

CONTRATENOR

-DRA -DO LI- DI- GIA- MAN- DO DI- GIA- MAN- DO'A CON- NA SO-

CONTRATENOR

-DRA -DO LI- DI- GIA- MAN- DO'A CON- NA SO-

CONTRATENOR

Handwritten musical score for voice and piano, featuring Italian lyrics and musical notation.

**Section 1 (Measures 1-4):**

Staff 1 (Voice):  
 MELODY: C4-B4-A4-G4 (quarter), F#4-E4 (quarter), D4 (half).  
 LYRICS: CH'EL -LA- MI - O COR CON- TEN-  
 RE I MIE DE- SI-

Staff 2 (Piano):  
 MELODY: C4-B4-A4-G4 (quarter), F#4-E4 (quarter), D4 (half).  
 LYRICS: CH'EL -LA- MI O COR CON- TEN-  
 RE I MIE DE- SI-

**Section 2 (Measures 5-8):**

Staff 1 (Voice):  
 MELODY: C4-B4-A4-G4 (quarter), F#4-E4 (quarter), D4 (half).  
 LYRICS: REN- DI- ME PA- CE REN- DI- ME PA- CE  
 QUAL- CHE RI- PO- SO QUAL- CHE RI- PO- SO

Staff 2 (Piano):  
 MELODY: C4-B4-A4-G4 (quarter), F#4-E4 (quarter), D4 (half).  
 LYRICS: REN- DI- ME PA- CE REN- DI- ME PA- CE  
 QUAL- CHE RI- PO- SO QUAL- CHE RI- PO- SO

**Section 3 (Measures 9-12):**

Staff 1 (Voice):  
 MELODY: C4-B4-A4-G4 (quarter), F#4-E4 (quarter), D4 (half).  
 LYRICS: -TI -RI REN- DI- ME PA- CE REN- DI- ME PA- CE  
 -RI QUAL- CHE RI- PO- SO -RI QUAL- CHE RI- PO- SO

Staff 2 (Piano):  
 MELODY: C4-B4-A4-G4 (quarter), F#4-E4 (quarter), D4 (half).  
 LYRICS: -TI -RI REN- DI- ME PA- CE REN- DI- ME PA- CE  
 -RI QUAL- CHE RI- PO- SO -RI QUAL- CHE RI- PO- SO

REN-DI ME PA-CE OR-MA- DI  
QUAL-CHE RI-PO- SO OR-MA- DE

6)

-DI- ME PA- CE OR- MA-  
-CHE RI-PO- SO OR-MA-

7)

8) 9) 10)

MIE TOR-MEN- TI DI MIE TOR- MEN- TI DI MIE TOR-  
MIEI LA- MEN- TI DE MIEI LA- MEN- TI DE MIEI TOR-  
DI MIE TOR-MEN- TI DI MIE TOR- MEN-  
DE MIEI LA- MEN- TI DE MIEI LA- MEN-

12)

-MEN-  
-MEN-

-TI.  
-TI.

11)

13)

-TI.  
-TI.

#

#

14)

15)

# 16)

2. TU SAI CHE HO- NE- STO A- MO- RE E  
3 SEN- CA A- MER MAI PER BEN-EA- MER A-

17)

18)

2. TU SAI CHE HO- NE- STO A- MO- RE  
3 SEN- CA A- MER MAI PER BEN-EA- MER

#

19) 20)

PU- RA FE-  
-MER MER-CE

E PU- MER RA MER-  
FE CE

E PU- MER RA FE-  
A- MER MER-CE-

E A- PU- MER RA MER- FE-  
MER-CE-

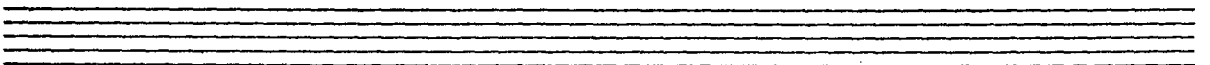
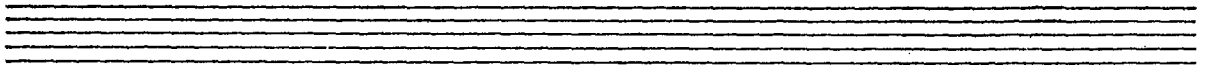
21) 22) 23) 24)

-DE  
-DE

STRIN- S'EL MIO COR EL MIO  
Ai' EN PIAN- TO AI O- CHI AI O-

STRIN- S'EL MIO COR EL MIO  
Ai' EN PIAN- TO AI O- CHI

EL MIO COR  
AI O- CHI



Handwritten musical score for a song, featuring vocal staves with lyrics and piano accompaniment. The score is written on four systems of staves.

**System 1:**

- Vocal Staff (Treble Clef):** COR EL MIO COR DI DO- -GLIA E DE MAR-  
-CHI AI O- CHIAL PEC- TO M'EN DE MAR-  
SO-
- Piano Staff (Bass Clef):** 25) EL MIO COR DI DA- GLIA E DE MAR-  
AI O-CHI AL PEC- TO M'EN DE MAR-  
SO-

**System 2:**

- Vocal Staff (Treble Clef):** -TI- RI.
- Piano Staff (Bass Clef):** -TI- RI.

**System 3:**

- Vocal Staff (Treble Clef):** -TI- RI.
- Piano Staff (Bass Clef):** -TI- RI.

**System 4:**

- Vocal Staff (Treble Clef):** -TI- RI.
- Piano Staff (Bass Clef):** -TI- RI.



Handwritten musical score for three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of one flat (B-flat). The third staff begins with a treble clef and a key signature of one flat (B-flat). The score is divided into four measures. The first measure contains the text "- SPI-". The second measure contains the text "- SPI-". The third measure contains the text "- SPI-". The fourth measure contains the text "29)".

Handwritten musical score for one staff. The staff begins with a treble clef and a key signature of one flat (B-flat). The staff is divided into four measures, all of which are empty.

Handwritten musical score for three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of one flat (B-flat). The third staff begins with a treble clef and a key signature of one flat (B-flat). The score is divided into four measures. The first measure contains the text "- RI.". The second measure contains the text "- RI.". The third measure contains the text "- RI.". The fourth measure contains the text "- RI.". The first measure also contains a sharp sign (#).

Handwritten musical score for one staff. The staff begins with a treble clef and a key signature of one flat (B-flat). The staff is divided into four measures, all of which are empty.

Handwritten musical score for one staff. The staff is empty.

Handwritten musical score for one staff. The staff is empty.

## O ROSA BELLA

1)

CONTRATENOR

TENOR

1.5. O  
4. O

RO- SA O  
DI- O O

RO- SA BEL- LA  
DIO D'A- MO- RE

RO- SA O RO- SA BEL-  
DI- O O DIO D'A- MO-

3) 4)

6)

5)

-LA  
-RE

-LA  
-RE

CHE

Handwritten musical score for three systems, each with three staves (treble, alto, and bass clef). The lyrics are in Italian, and the music includes various musical notations such as notes, rests, and accidentals.

**System 1:**

Lyrics: DOL-CE A-NI-MA MI-A O DOL-CE A-NI-MA MI-A O  
 PE-NA'E QUE-STA-A-MA-RE CHE PE-NA'E QUE-STA-A-MA-RE CHE

**System 2:**

Lyrics: DOL-CE A-NI-MA MI-A NON MI LAS-SAR MO-  
 PE-NA E QUE-STA-A-MA-RE VI-DE CHE'IO MOR' TU-

**System 3:**

Lyrics: -RI- RE NON MI LAS-SAR MO- RI- RE NON MI LAS-SAR MO-  
 -TO'HO- RA VI-DE CHE'IO MOR' TU- TO'HO- RA VI-DE CHE'IO MOR' TU- TO'HO

The score includes various musical notations such as notes, rests, and accidentals. The lyrics are in Italian, and the music is written for three staves (treble, alto, and bass clef). The score is divided into three systems, each with four measures. The lyrics are: DOL-CE A-NI-MA MI-A O DOL-CE A-NI-MA MI-A O, PE-NA'E QUE-STA-A-MA-RE CHE PE-NA'E QUE-STA-A-MA-RE CHE, DOL-CE A-NI-MA MI-A NON MI LAS-SAR MO-PE-NA E QUE-STA-A-MA-RE VI-DE CHE'IO MOR' TU-, -RI- RE NON MI LAS-SAR MO- RI- RE NON MI LAS-SAR MO-, -TO'HO- RA VI-DE CHE'IO MOR' TU- TO'HO- RA VI-DE CHE'IO MOR' TU- TO'HO.

Handwritten musical score for the first system, measures 1-4. It features three staves: vocal melody, piano accompaniment, and a lower vocal line. The lyrics are in Italian.

Measures 1-4 lyrics:

-RI- RE  
-TO'HO- RA

IN COR- TE- SI- A IN COR- TE- SI- A  
PER QUE- STA'U- DE- A PER QUE- STA'U- DE- A

Measures 5-8 lyrics:

-RE IN COR- TE- SI- A IN COR- TE- SI- A  
-RA PER QUE- STA'U- DE- A PER QUE- STA'U- DE- A

Handwritten musical score for the second system, measures 5-8. It continues the three-staff format with vocal and piano parts.

Measures 5-8 lyrics:

IN COR- TE- SI- A  
PER QUE- STA'U- DE-

Measures 9-12 lyrics:

COR- TE- SI-  
QUE- STA'U- DE-

Handwritten musical score for the third system, measures 13-16. It continues the three-staff format with vocal and piano parts.

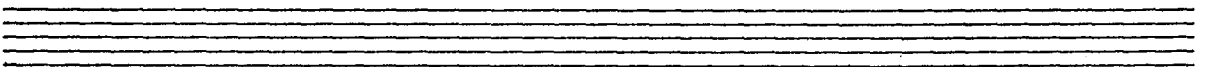
Measures 13-16 lyrics:

(14)

(15)

(16)

(17)



Handwritten musical score for three voices (Soprano, Alto, Tenor) in the first system. The Soprano part has lyrics "-A." and "-A.". The Alto and Tenor parts have lyrics "2. A." and "3. So.".

Handwritten musical score for three voices in the second system. The Soprano part has lyrics "AI LAS-SA ME AI LAS-SA ME" and "SO-CO-RI MI". The Alto and Tenor parts have lyrics "AI LAS-SA ME" and "SO-CO-RI MI".

Handwritten musical score for three voices in the third system. The Soprano part has lyrics "AI LAS-SA ME AI LAS-SA ME AI LAS-SA ME" and "SO-CO-RI MI". The Alto and Tenor parts have lyrics "AI LAS-SA ME AI LAS-SA ME AI LAS-SA ME" and "SO-CO-RI MI". The system includes measure numbers 15, 16, 17, and 18.

20) #

-TE  
-I

DE-ÇO FI-NI-  
DEL MIO LAN-GUI-

-RE  
-RE

DE-  
DEL

19)

DA- LEN- TE  
OR- MA- I

DE-ÇO FI- NI- RE  
DEL MIO LAN- GUI- RE

21)

22)

23)

-RE PER  
-RE COR

BEN SER-VI- RE  
DEL COR MI- O

PER BEN SER- VI- RE PER  
COR DEL COR MI- O COR

BEN SER-VI- RE  
DEL COR MI- O

# 24) 25) 26)

BEN SER-VI-RE E LE-AL-MEN-TE A-MA-  
DEL COR MI- O NON MI LAS-SAR PE-NA.

#

27)

PER BEN SER-VI-RE E LE-AL-MEN-TE A-MA-  
COR DEL COR MI- O NON MI LAS-SAR PE-NA.

28) # 29) # CHIUSO

-RE.

-RE.

-RE.

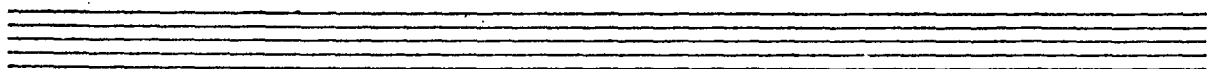
-RE.

## SUS UN' FONTAYNE

First system of the musical score. It consists of three staves. The top staff is in C major, 2/4 time, with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "1. 5. SUS" and "4. QUE". The middle staff is labeled "CONTRETENEUR" and is in 3/8 time, with a key signature of one sharp (F#). The bottom staff is labeled "TENEUR" and is in 3/8 time, with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of the musical score. It consists of three staves. The top staff is in C major, 2/4 time, with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "UN' CHOI-" and "FON-SE". The middle staff is in 3/8 time, with a key signature of one sharp (F#). The bottom staff is in 3/8 time, with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Third system of the musical score. It consists of three staves. The top staff is in C major, 2/4 time, with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "-TAY- NE" and "NULL' SAY". The middle staff is in 3/8 time, with a key signature of one sharp (F#). The bottom staff is in 3/8 time, with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.





RE-MI-RANT  
RE-CI-VANT

OY  
PA-

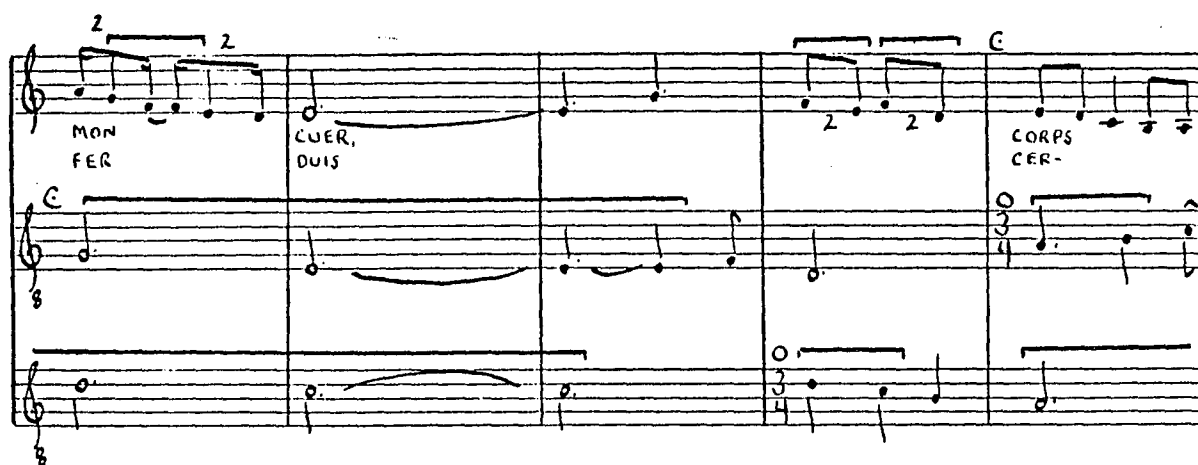
CHAN-VOUR,  
TER TRE-MOUR

SI  
ET

DOU-AN-  
CHE-GOSE-

MENT MENT  
QUE QUE





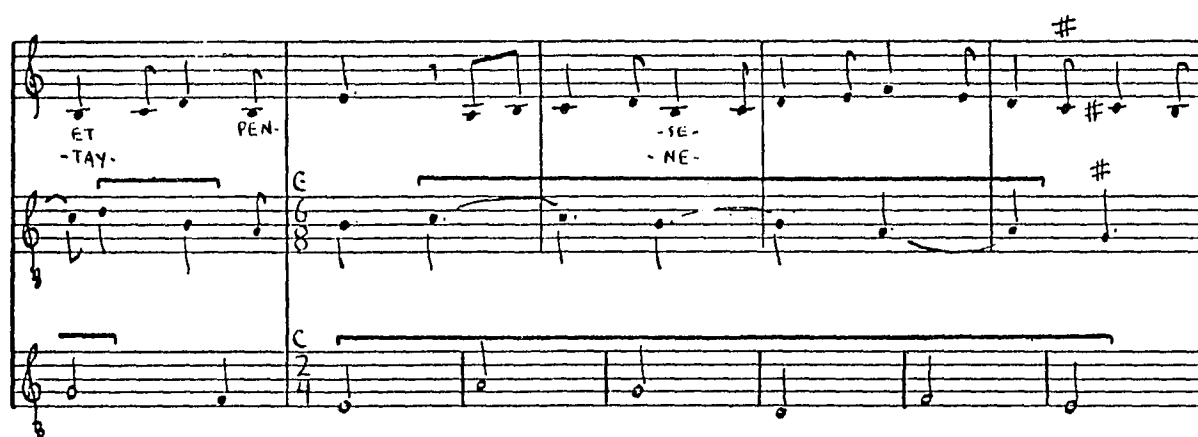
MON  
FER

CUER,  
DUIS

CORPS  
CER-

2 2 C

3 4



ET  
-TAY-

PEN-

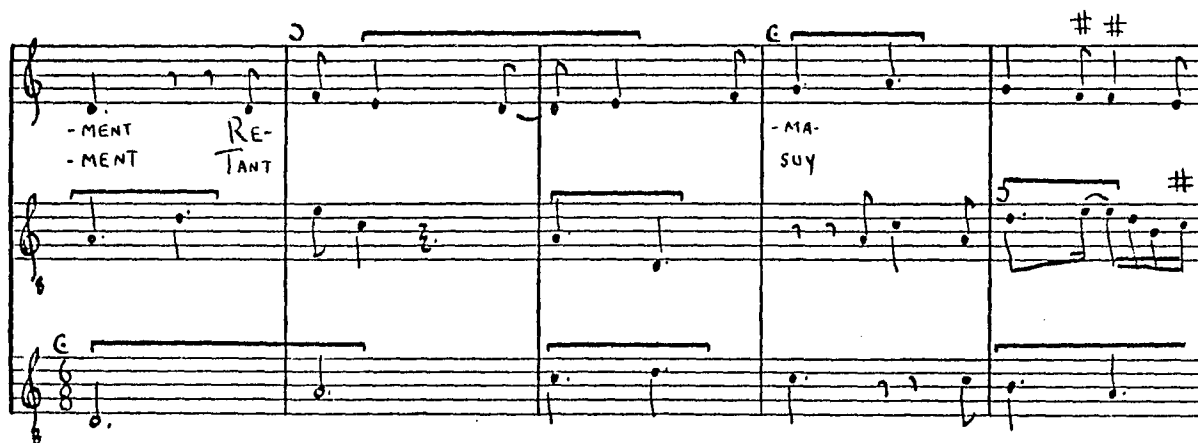
-SE-  
-NE-

#

#

C C

6 8 2 4



-MENT  
-MENT

RE-  
TANT

-MA-  
SUY

# #

#

C C



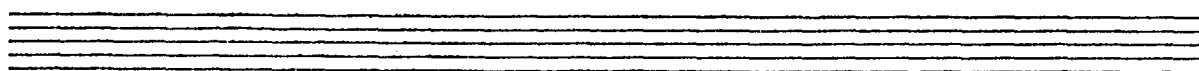
-NENT DE

PRIS

EN VE- OIR A-DE-

-TEN- SI- DANT. RANT.

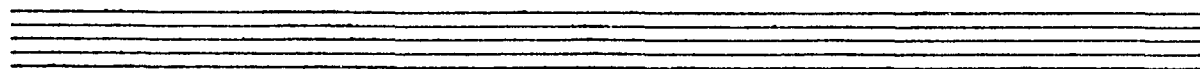
2. DA- 3. SEUL

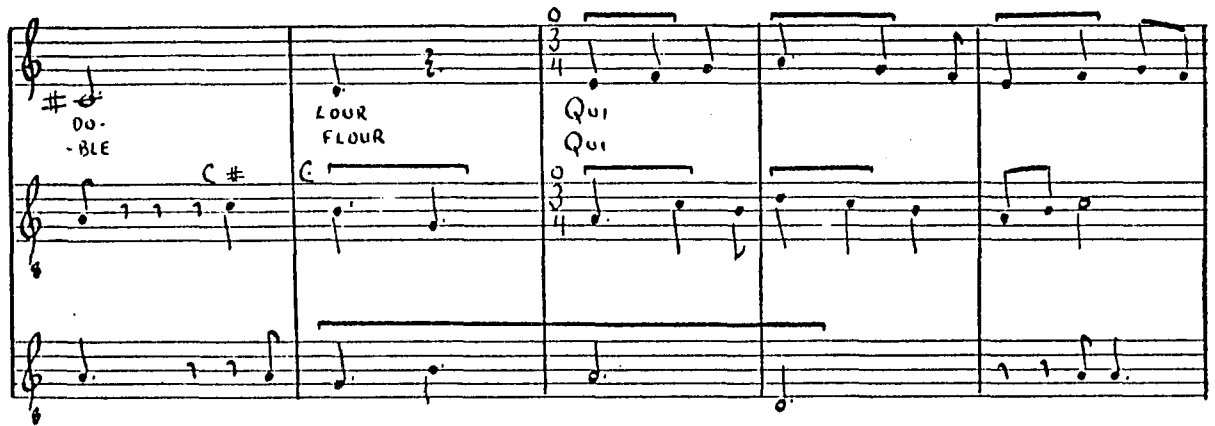


First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The lyrics are: -VOIR DE MER-VE-

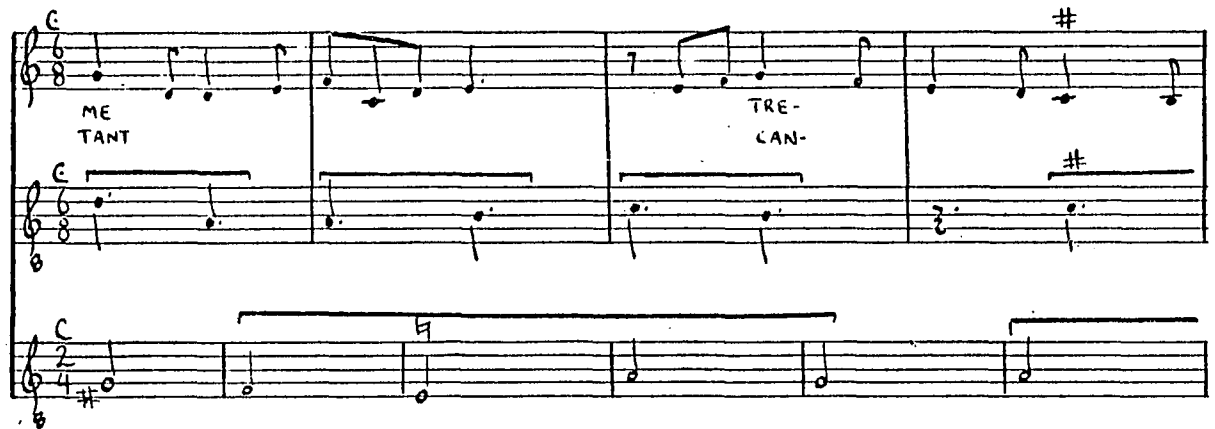
Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The lyrics are: -CHI -DIR

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The lyrics are: DE CE MA NO-

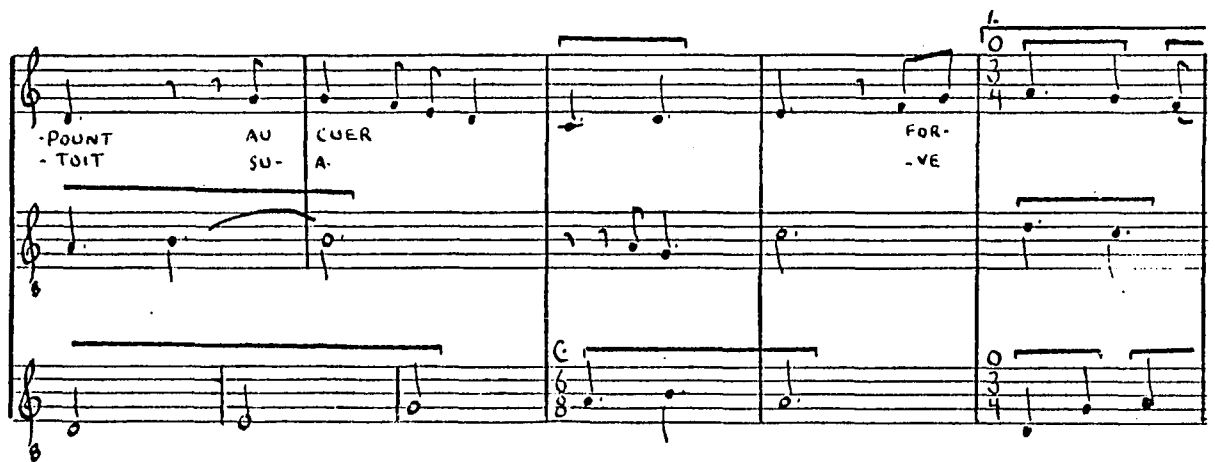




First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "DO-BLE", "LOUR FLOUR", and "Qui Qui". The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "LOUR FLOUR" and "Qui Qui". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "LOUR FLOUR" and "Qui Qui".



Second system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "ME TANT" and "TRE-CAN-". The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "TRE-CAN-". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "TRE-CAN-".



Third system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "-POUNT AU CHER FOR-", "-TOIT SU-A- -VE". The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "AU CHER" and "FOR-". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "AU CHER" and "FOR-".



2.  
0 3 4

MENT.

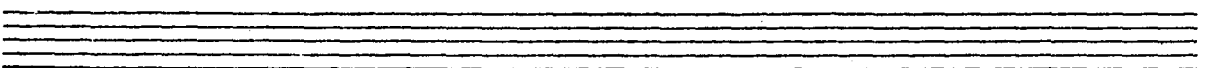
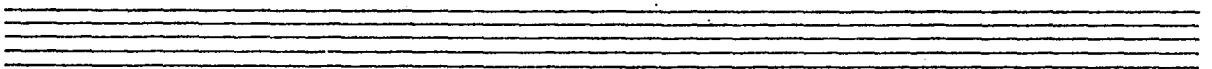
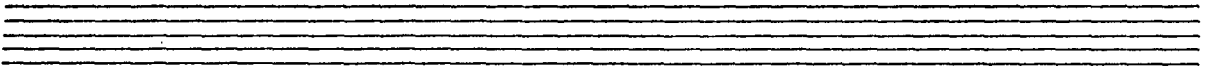
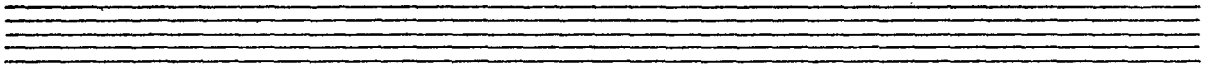
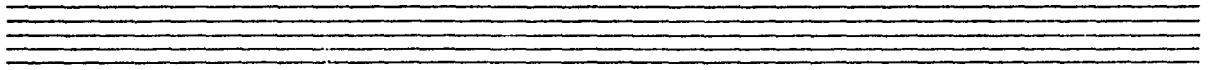
MENT.

8

8

8

Detailed description: This block contains the first system of a musical score, spanning four measures. It consists of three staves. The top staff is in treble clef and contains a melody with eighth and quarter notes, including a sharp sign (#) in the fourth measure. The middle staff is in treble clef and contains a melody with eighth and quarter notes, including a sharp sign (#) in the third measure. The bottom staff is in bass clef and contains a melody with eighth and quarter notes. The first measure of the first staff is marked with a 'MENT.' (Mento) instruction. The second measure of the first staff is marked with a 'MENT.' (Mento) instruction. The third measure of the first staff is marked with a 'MENT.' (Mento) instruction. The fourth measure of the first staff is marked with a 'MENT.' (Mento) instruction. The first measure of the second staff is marked with a 'MENT.' (Mento) instruction. The second measure of the second staff is marked with a 'MENT.' (Mento) instruction. The third measure of the second staff is marked with a 'MENT.' (Mento) instruction. The fourth measure of the second staff is marked with a 'MENT.' (Mento) instruction. The first measure of the third staff is marked with a 'MENT.' (Mento) instruction. The second measure of the third staff is marked with a 'MENT.' (Mento) instruction. The third measure of the third staff is marked with a 'MENT.' (Mento) instruction. The fourth measure of the third staff is marked with a 'MENT.' (Mento) instruction. The first measure of the first staff is marked with a 'MENT.' (Mento) instruction. The second measure of the first staff is marked with a 'MENT.' (Mento) instruction. The third measure of the first staff is marked with a 'MENT.' (Mento) instruction. The fourth measure of the first staff is marked with a 'MENT.' (Mento) instruction. The first measure of the second staff is marked with a 'MENT.' (Mento) instruction. The second measure of the second staff is marked with a 'MENT.' (Mento) instruction. The third measure of the second staff is marked with a 'MENT.' (Mento) instruction. The fourth measure of the second staff is marked with a 'MENT.' (Mento) instruction. The first measure of the third staff is marked with a 'MENT.' (Mento) instruction. The second measure of the third staff is marked with a 'MENT.' (Mento) instruction. The third measure of the third staff is marked with a 'MENT.' (Mento) instruction. The fourth measure of the third staff is marked with a 'MENT.' (Mento) instruction.



## ALER M'EN VEUS

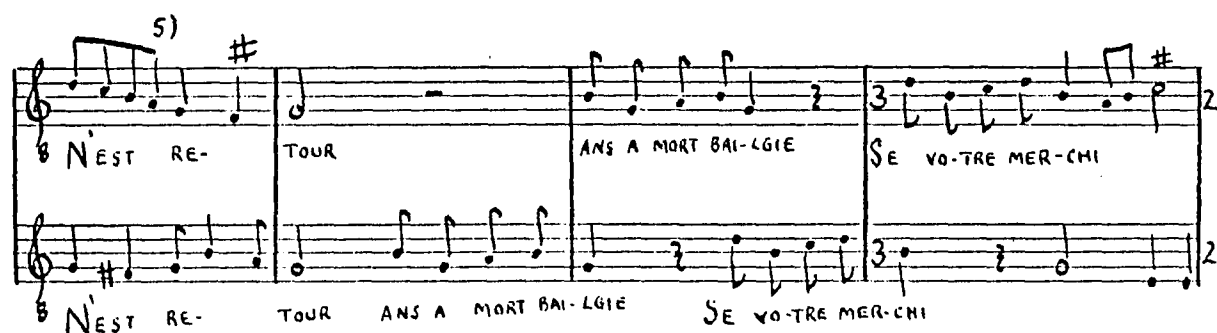
LER M'EN VEUS EN

STRAN- GNE PAR- TIE PUS QUE PIE- TE EST EN- DOR-

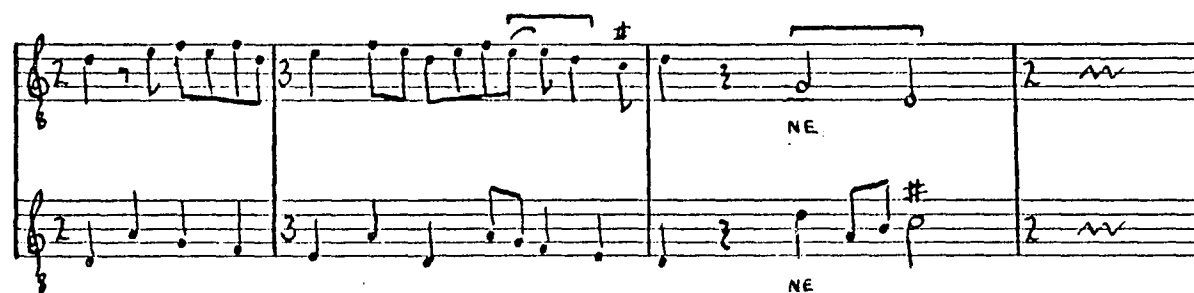
-MIE EN VOS, PU-CEL-LE, POR QUI JE MOUR, POR QUI LAN-

-GUIS ET NUIT ET JOUR. DONT JE VOY

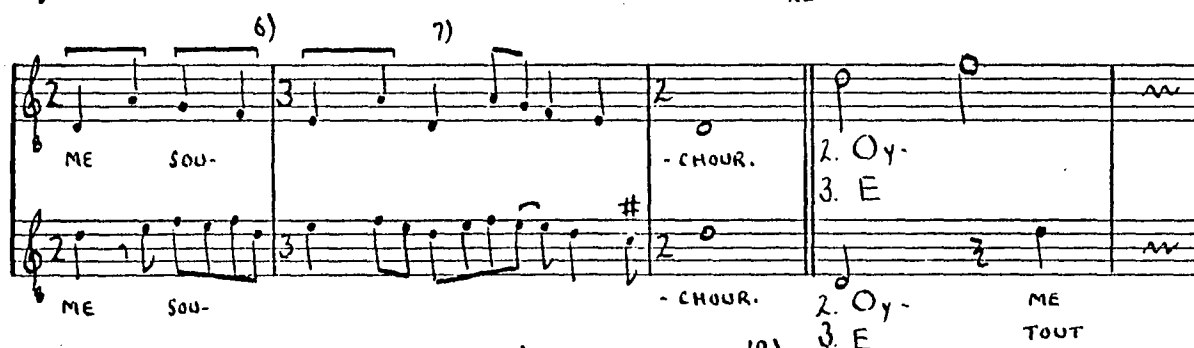
BIEN QUE DE MA VI- E

5) 

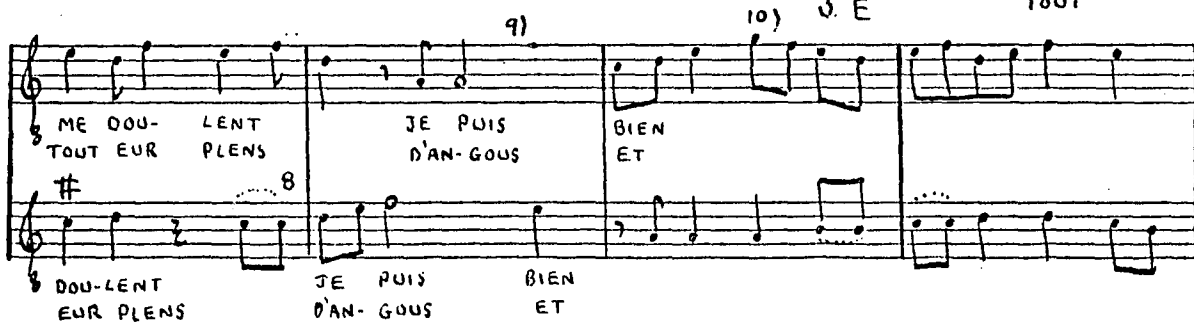
N'EST RE- TOUR ANS A MORT BAL-LGIE SE VO-TRE MER-CHI



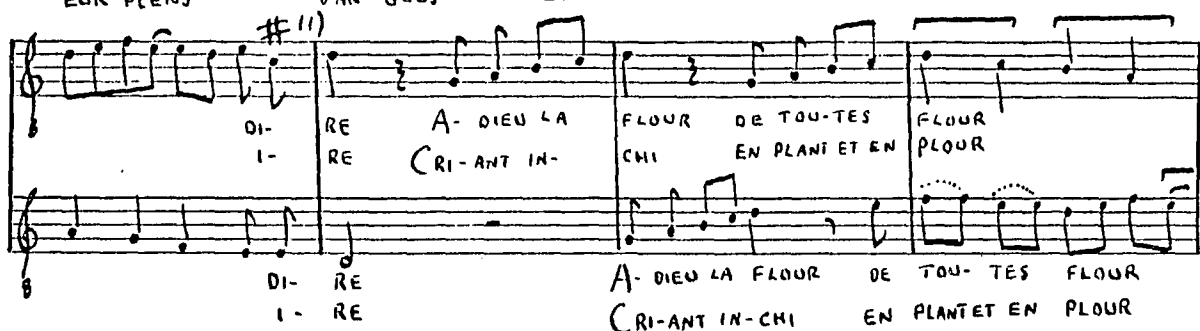
NE

6) 7) 

ME SOU- -CHOUR. 2. Oy- 3. E

8) 9) 10) 

ME DOU- LENT JE PUIS BIEN TOUT EUR PLENS D'AN- GOUS ET

11) 

DI- RE A- DIEU LA FLOUR DE TOU- TES FLOUR I- RE CRI- ANT IN- CHI EN PLANTET EN PLOUR



CAR JA-MAIS JOI- RE-GRATANT E A-VOIR NE QUIR SO-NENT LE PAR TI

CAR JA-MAIS JOI- RE-GRATANT E A-VOIR NE QUIR SO-NENT LE PAR TI

MAIS O BE- VI- VRE EN PE- NE ET FON- TAY- NE

MAIS O BE- VI- VRE EN PE- NE ET FON- TAY- NE

EN DO- LOUR, DE DOU- CHOUR A VOS JE RE-COM- EN DO- LOUR DE DOU- CHOUR A VOS JE

EN DO- LOUR DE DOU- CHOUR A VOS JE

-MAN MA VI- E. RE- COM-MAN MA VIE.]

-MAN MA VI- E. RE- COM-MAN MA VIE.]

## CHI VOLE AMAR

Handwritten musical score for 'CHI VOLE AMAR'. The score is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The time signature is 2/4. The lyrics are written below the staves. The first staff has a measure with a whole note and a measure with a half note. The second staff has a measure with a whole note and a measure with a half note. The lyrics are: CHI, NE, QUAN, CHE.

1, 5, 9, 13. CHI  
4. NE  
8. QUAN.  
12. CHE

1, 5, 9, 13. CHI  
4. NE  
8. QUAN.  
12. CHE

Handwritten musical score for 'CHI VOLE AMAR'. The score is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The time signature is 2/4. The lyrics are written below the staves. The first staff has a measure with a whole note and a measure with a half note. The second staff has a measure with a whole note and a measure with a half note. The lyrics are: VO-LE-A-MAR A- ME CON VE-RA, CHE PIU DI-GNA SIA D'A-VER MER-, -DOIN L'A-MOR PER- FEC-TA-MEN-TE, SEN-ÇA GRAN' PRO-MES-SE'A-MAR SE.

VO-LE-A-MAR A- ME CON VE-RA  
CHE PIU DI-GNA SIA D'A-VER MER-  
-DOIN L'A-MOR PER- FEC-TA-MEN-TE  
SEN-ÇA GRAN' PRO-MES-SE'A-MAR SE

Handwritten musical score for 'CHI VOLE AMAR'. The score is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The time signature is 2/4. The lyrics are written below the staves. The first staff has a measure with a whole note and a measure with a half note. The second staff has a measure with a whole note and a measure with a half note. The lyrics are: FE-CE-CRE-VE-.

FE-  
-CE-  
CRE-  
VE-

FE-  
-CE-  
CRE-  
VE-

1:

2x 2/4

2x 2/4

1:

2x 3/4

1:

2x 3/4

O.  
-DE.  
-DE.  
-DE.  
-DE.

2. NUL-  
3. Co-  
6. NON  
7. Co-  
10. NON  
11. L'A-

O.  
-DE.  
-DE.  
-DE.  
-DE.

2. NUL-  
3. Co-  
6. NON  
7. Co-  
10. NON  
11. L'A-

1:

2x 3/4

1:

2x 3/4

-LA  
-ME'L  
E  
-ME'IN-  
E  
-MOR

-LA CO- SA'E ME- GLIO-  
 -MEL PER- FEC- TO'A- MO-  
 E FAC- TO PIU'I- NI-  
 MEIN- GAN- NAR L'A- MI-  
 E DI ME- NOR FRU-  
 -MOR BEN- CHE SIA MU-

CO- SA E ME- GLIO-  
 PER- FEC- TO A- MO-  
 FAC- TO PIU I- NI-  
 -GAN- NAR L'A- MI-  
 DI ME- NOR FRU-  
 BEN- CHE SIA MU-

O.  
 -RE  
 -RE,  
 -QUO  
 -CO.  
 -TO  
 -TO

O.  
 -RE  
 -RE,  
 -QUO  
 -CO.  
 -TO  
 -TO

## GLI ATTI COL DANÇAR

CONTRATENOR

TENOR

1.5. GLI AT-TI COL DAN- 4. PER TO-A CRU- DEL- CAR FRAN- CES- CHI- TA LA VI- TA

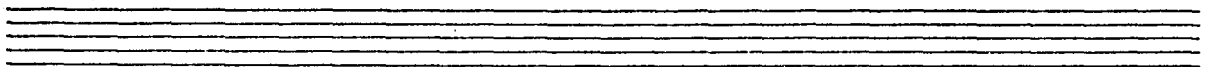
- NAN- CI PAS. SA M'AN ME SE FU. SE SI TRANS. FIX EL NON CON- SO- LI'UN

COR CO. GNUN PER TI LAS- PO. CO. L'A- NI- MA LAS- SA. SA. 2. TUT. 3. DE

TO'EL MIO DI-LEC-TO SE E OE TI MI- RAR E TI PUR  
DOL-CE MIA DON-NA NON ME VO- LER DO- NAR E TI PUR  
TAN-TO GRAN

M'A- SCON- DI- LA TO VA- GA LU- CE.  
PE- NA CH'A #

CLAUSUM  
MOR-TE ME CON-OU- CE.



## CRITICAL NOTES

The procedures for this critical apparatus have been already set out. For uniformity of numbering, the following inventories are cited:

- BL Bologna, Conservatorio G. B. Martini, Cod. Q15 (olim 37)  
Inventory: Guillaume de Van, MD II (1948): 234-257
- BU Bologna, Biblioteca Universitaria, Cod. 2216  
Inventory: Heinrich Besseler, MD VI (1952): 39-65
- Dom Stresa, Biblioteca Rosminiana, Ms. 14 (olim Domodossola)  
Inventory: RISM Series B IV<sup>4</sup>, pp. 1039-1041
- Luc Lucca, Archivio di Stato, Ms. 184  
Inventory: RISM Series B IV<sup>4</sup>, pp. 929-947
- ModA Modena, Biblioteca Estense, Ms. a.M. 5.24  
Inventory: RISM Series B IV<sup>4</sup>, pp. 950-981
- PadB Padua, Biblioteca Universitaria, Ms. 1115  
Inventory: RISM Series B IV<sup>4</sup>, pp. 995-996
- Parma Parma, Archivio di Stato, (Frammenti musicali) Busta n. 75  
Inventory: RISM Series B IV<sup>4</sup>, pp. 1005-1007
- PC Paris Bibliothèque Nationale, Nouv. acquis. franç., Ms. 4379  
Inventory: Part I fol. 1r-42v--Dragan Plamenac, MQ XXXVIII (1952): 85-117 (with Seville, Biblioteca Colum-  
bina, Cod. 5-I-43 olim Z. 135.33 )  
  
Part II fol. 43r-50v--incomplete inventory by Johannes  
Wolf, Geschichte der Mensuralnotation, Vol. I, pp. 211-  
213  
  
Part III fol. 61r-68v--Tenors fol. 61-65--Heinrich  
Besseler AfMW VII (1925): 233  
  
Part IV fol. 69v-92r
- Per Perugia, Biblioteca Comunale "Augusta," Ms. 3065  
Inventory: RISM Series B IV<sup>4</sup>, pp. 1007-1012
- Pist Pistoia, Archivium Capituli Pistoriensis, Ms. B 3 n. 5  
Inventory: RISM Series B IV<sup>4</sup>, pp. 1013-1016
- Pit Paris, Bibliothèque Nationale, fonds it. 568  
Inventory: RISM Series B IV<sup>3</sup>, pp. 436-485.

Pz and RU<sub>2</sub> have no published inventories, although there is a hand-written inventory to Pz by David Fallows in the University of California-Berkeley music library.







<sup>2</sup>The manuscript shows an imperfect long rest at this point.



# CON LAGRIME





Principal Source: Pit ff. LIIv-LIIIr

Ancillary Sources: Luc f. 5br (Tenor)  
PC 62v (Tenor)

<sup>1</sup>PC has the mensuration sign C.





<sup>2</sup>PC has  ; Luc has  .

<sup>3</sup>PC has  ; Luc has  .

<sup>4</sup>Pit has in the Cantus  and Tenor  ; Luc has  ; PC has  .

<sup>5</sup>Pit has b<sup>b</sup>-a.

<sup>6</sup>PC and Luc have f.

<sup>7</sup>Pit has in the Cantus  and Tenor  ; Luc has  ; PC has  .

<sup>8</sup>Sharp in Luc only.

# DOLCE FORTUNA

Principal Source: PadB f. Bv

Ancillary Source: PC ff. 48v-49r

<sup>1</sup>C in PC.

<sup>2</sup> in PC.


<sup>3</sup>Not in PC.


<sup>4</sup>E in PC.

<sup>5</sup>Sharp not in PC.

<sup>6</sup>Sharp not in PC.


<sup>7</sup>Sharp not in PC.

<sup>8</sup> in PC.

<sup>9</sup> in PC.


<sup>10</sup> in PC.


<sup>11</sup>Sharp not in PC.

12  in PC.

13 Rests not in PC.

14 Sharp not in PC.

15  in PC.

16  in PC.

17 G f-sharp e in PC.

18 Flat not in PC.

19 Void notation in PC; dragmae in PadB.

20  in PadB.

# BEN CHE DA VOI DONNA

Source: Dom f. 1v (133v) Cantus only

<sup>1</sup>The placement of this sharp is problematic. It occurs too soon to be an indication of hexachordal mutation--there is no g' in the hard hexachord which it indicates. If instead the sign were placed a third higher, it would indicate that the b<sup>b</sup> hexachord would be used, giving two eb's and a Phrygian cadence. However, if it is only in an approximate position, it could indicate a c-mi.

# MERCE O MORTE

I Principal source: Pz ff. 18v-19r  
Ancillary source: Pist f. IV v


II Source: BU f. 51r

<sup>1</sup>This dot is in Pist only.

<sup>2</sup>Breve rest in Pist.

<sup>3</sup>C# in Pist but not in Pz.

<sup>4</sup>This bar is missing in Pz.

<sup>5</sup>Pist has 

<sup>6</sup>Pist has an f.

<sup>7</sup>The chiuso is missing in the Cantus of BU.

## CHI NEL SERVIR

Source: Per LXXXIV

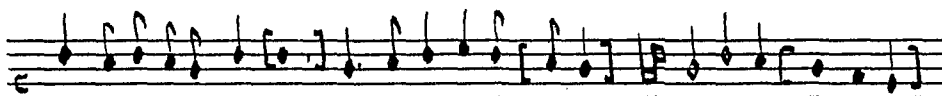
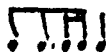





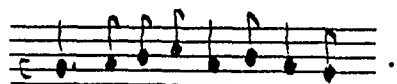

1, 2, 3 The ligature in the manuscript reads


## LIGIADRA DONNA

Principal Source: Pz ff. 21v-22r (this is Fallows' foliation. Clercx has ff. 22v-23r.)

Ancillary Sources: PC: ff. 44v-46r (Contratenor).

Parma: f. 2r. This fragment contains a Contratenor by Matheus de Perusio. The small notes in the transcription of Matheus' Contratenor (added below each system of the transcription of Ciconia's three-voice piece) are suggestions made by Fabio Fano, *Le origini e il primo maestro di cappella: Matteo da Perugia*, Istituzioni e monumenti dell'arte musicale italiana, Vol. I, Nuova Serie, La Cappella Musicale del Duomo di Milano, Disegno generale di Gaetano Cesari, Parte prima (Milan: Ricordi, 1956), pp. 392-398.

<sup>1</sup> Semibreve in PC.<sup>2</sup> Parma has<sup>3</sup> Would be transcribed  from PC.<sup>4</sup>  in PC.<sup>5</sup> PC has d.<sup>6</sup> Parma has .<sup>7</sup> A in PC.<sup>8</sup> Pz has .<sup>9</sup> Pz has ; Parma has f#.<sup>10</sup> E in PC.<sup>11</sup>  in Parma.  
G F G<sup>12</sup> Incorrect rhythm in PC; it should be<sup>13</sup> Pz has c.<sup>14</sup> Parma has<sup>15</sup>  in Pz.<sup>16</sup>  in PC.  in Parma.  
F E

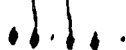
17<sup>r</sup>  in Parma.  
C B A


18  in Pz.

19  in PC and Parma.


20  in Parma.

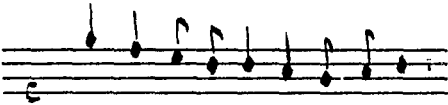

21  in PC.

22<sup>PZ</sup> has .

23  in Parma.

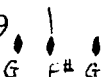
24<sup>Sharp</sup> not in PC.

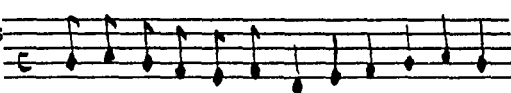
25  in Parma.

26<sup>PC</sup> has  . Parma has .

27<sup>Parma</sup> has e.

28<sup>Pz</sup> has b.

29  in Parma.  
G F# G

30<sup>PC</sup> has .

31<sup>Pz</sup> has c.

## O ROSA BELLA

Principal Source: PC: ff. 46v-48r

Ancillary Source: RU<sub>2</sub>: ff. 7v-9r

In the Tenor and Cantus parts of PC, over the initial words of the text in the first part, "O rosa bella," occur the words "Salvator, salvator, salvator."

<sup>1</sup>In RU<sub>2</sub> this clef is misplaced one line too high.

<sup>2</sup>F in RU<sub>2</sub>.

<sup>3</sup>This dot appears only in PC; RU<sub>2</sub> has the figure in this measure .

<sup>4</sup>In PC only.

<sup>5</sup>RU<sub>2</sub> has the figure  $\underline{\text{u}}$   $\diamond$   $\overset{|}{\diamond}$   $\overset{|}{\diamond}$ . The first semibreve is superfluous.


 $6 \downarrow$  in  $RU_2$ . ${}^7\text{C}$  in  $\text{RU}_2$ .

$^8\text{PC}$  has






<sup>9</sup>Sharp in RU<sub>2</sub> only.

 $^{10}\text{C}$  in PC. $^{11}\text{B}$  in  $\text{RU}_2$ . $^{12}\text{C}$  in  $\text{RU}_2$ .

<sup>13</sup>The notes in  $\text{RU}_2$  are f a b c b g a f.

 $^{14}\text{RU}_2$  has  $\perp$   .

<sup>15</sup>PC has an unclear figure similar to

$^{16}\text{RU}_2$  has   instead of   .

<sup>17</sup>RU<sub>2</sub> had d; the Contratenor to the second part of the piece does not exist in PC.

$$^{18}\text{RU}_2 \text{ has } \begin{array}{c} | \\ \bullet \\ \text{C} \end{array} \begin{array}{c} | \\ \bullet \\ \text{B} \end{array} \begin{array}{c} | \\ \bullet \\ \text{A} \end{array} .$$
 $^{19}\text{Ru}_2$  has  $\diamond \tau$ .

$^{20}\text{PC}$  has

 $^{21}\text{Ru}_2$  has  $\mu = 0$ .


$^{22}\text{Ru}_2$  has  $\downarrow$   $\downarrow$   $\downarrow$   
D C

$^{23}\text{PC}$  has  $\bullet \bullet$ .


 $^{24}\text{G}$  in PC.

25 in PC.



10  in PadB.

11  in PadB.

12  in PadB.

13 No ouvert in BL.

### CHI VOLE AMAR

Source: Per: f. LXXXIr (Cantus)  
Luc: f. 13av (Tenor)

### GLI ATTI COL DANÇAR

Source: Per: ff. LXXXIv/LXXXIIr

<sup>1</sup>This sign is to be interpreted as an indication of an e-mi. This is shown by the presence of a b-mi in the Contratenor and the subsequent e-fa in the Cantus.

<sup>2</sup>Due to the condition of the manuscript, it was necessary to reconstruct the material enclosed in the square brackets [ ].

## BIBLIOGRAPHY

### Manuscripts

- Bologna, Conservatorio G. B. Martini, Cod. Q15 (olim 37).
- Bologna, Biblioteca Universitaria, Cod. 2216.
- Brussels, Bibliothèque Royale, Manuscript II, 4144.
- Florence, Biblioteca Medicea Laurenziana, Cod. Med. Pal. 87 (Codex Squarcialupi).
- Florence, Biblioteca Nazionale Centrale, Cod. Panciatichiano 26.
- Lucca, Archivio di Stato, Manuscript 184.
- Modena, Biblioteca Estense, Manuscript a.M.5.24 (olim lat. 568).
- Padua, Biblioteca Universitaria, Manuscript 1115.
- Parma, Archivio di Stato, (Frammenti musicali) Busta n. 75.
- Paris, Bibliothèque Nationale, fonds it. 568.
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